

NATIONAL LAMPOON'S

VACATION II

"EUROPEAN VACATION."

REVISED

3rd OCTOBER, '84

VACATION II

I

FADE IN:

EXTREME CLOSE-UP - CLARK W. GRISWALD'S FACE

I

We HEAR an AUDIENCE CHANTING in the b.g. as we gaze on Clark's countenance flashing a phoney smile.

AUDIENCE

(chanting, o.s.)

Be a pig! Be a pig! Be a pig!

CAMERA PULLS BACK revealing Clark wearing a pig costume.

CAMERA CONTINUES PULLBACK:

INT. PIG IN A POKE GAME SHOW SET - DAY

2

Clark is standing in a stylized pig pen along with his wife, ELLEN, and his two children, seventeen-year-old RUSTY, and sixteen-year-old AUDREY. All of them are in full-length pig costumes. The Audience continues their chanting:

AUDIENCE

(o.s.)

Be a pig! Be a pig!

NEW ANGLE

3

The Show's host, KENT CARTER, a jovial, cynical, wise-cracking sort in a tacky three-piece suit roams the midground area of the set between the pig pen the Griswald's inhabit and another empty pig pen opposite it. A garish electronic scoreboard takes up the space between the two pig pens.

KENT

(holding up hands for
silence)

Well, then, Clark, it's time for your big decision. Are you going to keep what's in the poke...or are you going to risk everything and go for the big prize? Johnny, remind the good folks what they already have won.

We HEAR JOHNNY'S oily, announcer's voice list the prizes. As he does so, we cut to CLOSE-UPS of Ellen, Rusty, and Audrey to see how much they love the prizes they've already won.

Cont.

JOHNNY'S VOICE (O.S.)

Right, Kent, each member of the Griswald clan has a fabulous prize in their poke. For Rusty it's a teen-age dream machine. The super charged Honda 750 motorcycle. for Audrey it's a shopping spree at the clothing store of her choice. That's right, a gift certificate worth over five thousand dollars. Ellen Griswald gets a fantasy come true. A dream kitchen with brand new major appliances. And for Clark, the King of the family, a ten year's supply of regal car polish, the car wax of royalty.

KENT

Thanks Johnny. Well Clark, you've won some fantastic prizes...do you want to keep them all, or do you want to risk everything and be a pig?

SHOT OF CLARK .

4

thinking it over.

SHOT OF ELLEN RUSTY AND AUDREY

5

pleading with Clark.

ELLEN

Clark, let's keep what we have. I love the Mr. Coffee.

AUDREY

Don't push it Dad...Nobody ever wins the big prize.

RUSTY

She's right, Dad. Tell him...no way are we going for it.

SHOT OF AUDIENCE

6

Frenzied, chanting:

AUDIENCE

Be a pig! Be a pig!

BACK TO WIDE SHOT

7

Kent silences the Audience again. Clark leans in to the microphone. The Family is relaxed and happy to have what they've seen. They even begin to cross to the prizes.

KENT

Well, Griswalds?

Cont.

CLARK
 (making pig noises)
 Oink, oink, oink.
 We've decided to be pigs,
 Kent.

The family stop dead in their tracks. We can see their disappointment and shock. They are ready to kill him.

ALL
 (struck)
 What?!

AUDREY
 Thanks alot Dad.

RUSTY
 So long motorcycle.

KENT
 That's very brave...I want to
 wish you luck.

Kent crosses to Ellen to offer her his trademark "good luck" kiss. Ellen offers him her cheek. Kent takes her mouth. All of it. Ellen is shocked as Kent traces her jawline with his finger as he kisses her. Clark watches with a puzzled smile. Kent moves on to Audrey and gives her nearly the same. Finally:

KENT
 And now, a fantastic surprise.
 Back by popular demand, the all-time
 highest scoring family in the history
 of "Pig In A Poke", The FROEGERS!

The Audience goes beserk. The Griswalds, including Clark, go pale.

NEW ANGLE

8

The FROEGER FAMILY, Father, Mother, Son and Daughter, trots out from the wings. They, too, are in pig costumes. Two pretty HOSTESSES, dresses as farmer's daughters, lock the Froegers into their pig pen. They look like the drab, egg-heads they are. Kent crosses to the Pig pen to meet them. Mrs. Froeger puckers, Kent shakes her hand. The Daughter puckers, Kent shakes her hand too. He also shakes hands with the Father and Son.

Cont.

4

8 Cont.

KENT

O.K. now Audience, you remember that last year the Froegers, possessors of two Nobel Prizes, and sixteen degrees between them, had a perfect score for twenty-nine consecutive weeks. So, it's them against tonights winners, the Griswalds.

DELETE SCENES 9 - II Inc.

SHOT OF GRISWALDS

I2

Ready to kill themselves...or Clark.

MR. FROEGER

(softly)

Eighteen degrees.

NEW ANGLE

I3

KENT

Swell!!! Remember, it's sudden death. The first family to answer a question correctly, wins this! Tell 'em, Johnny.

JOHNNY

(o.s.)

Tonights champion wins an exciting, fantastic, once-in-a-lifetime vacation in Europe.

The Audience goes bananas. Clark is thrilled. The rest of the family is not.

SHOT OF ELECTRONIC BOARD

I4

Four categories flash across the board: CHRONOLOGY OF THE PHAROHS, HISTORY OF EARLY HUNGARIAN CABINET MAKING, PHARMOCLOGY, THE GEOGRAPHY OF THE BRAIN.

SHOT OF GRISWALDS

15

They look at the board with dread.

ELLEN

I can't believe you passed up all
those wonderful prizes. Clark,
we're going to lose.

CLARK

Honey, America does not need
to see a Griswald family
argument.

DELETE SCENES 16 - 20 inc.'

DELETE SCENE 21

NEW ANGLE

22

Kent points to the board.

KENT

All right, those are
our categories. Froegers,
since the Griswalds are
tonights champions, they
get to answer first, but you
choose the category.

MR. FROEGER

Kent, we'll select pharmacology.

SHOT OF GRISWALDS

23

Dying again. The tension is too great. Sweat is running
off Clark's forehead.

WIDE SHOT - STAGE

24

KENT

For the big prize Griswalds,
(a beat) what is Cinnamedrine
Hydrochloride? Ten seconds!

Cont.

The MUSIC starts. The Audience is hushed. The clock ticks against total silence.

SHOT OF FROEGER FAMILY 25

They are smiling. They know the answer.

SHOT OF GRISWALDS 26

Tense. Nervous. Clark and Ellen look at each other helplessly. Rusty is blank. Audrey is thinking. The clock ticks out. No one has a clue, until suddenly we HEAR Audrey's barely audible voice.

AUDREY
It's an analgesic!

WIDE SHOT - STAGE 27

Kent is dumbfounded. He looks at the card in his hand.

KENT
That's right! That's right!!!

The scoreboard explodes with lights and buzzers. Music comes up. Rusty and Audrey scream and jump up and down. Ellen embraces Clark. Kent signals for the Hostesses to let the Griswalds out of the pig pen so they can join him while the audience cheers. Kent grabs Ellen, who spontaneously throws her arms around him. Kent plants his hands on her ass as she jumps up and down in his arms. Clark and Audrey grab hands and jump up and down, too.

CLARK
How did you know that?

AUDREY
I read it on a box of Midol.

CLARK
(Screams to Audience)
That's my little girl!

KENT
Johnny...tell the Griswalds all
about their fabulous European
vacation!

THE CAMERA MOVES IN on Clark who is smiling like an idiot. As the description is given we CUT to various SLIDES which illustrate the locations and the accommodations. In the slides, everything is first rate and very nice.

Cont.

JOHNNY'S VOICE

(o.s.)

That's right...we'll fly the whole family on Boeing jets to London England, where you'll start off on a two week vacation extravaganza you'll never forget. While in London, you'll stay in deluxe accommodations at the sumptuous Royal Imperial Windsor Lancaster, Stratford Arms Court Hotel and Inn, only steps from Picadilly Circus...and then it's on to France...where you'll stay at the newly renovated...

(FADE UNDER SCENE IN BACK YARD - SC. 28)

Marie Antoinette Hotel, a favorite stopping place of Europe's elite... Then it's Actung! On to Germany, where you'll stop and enjoy a fine meal at Oskars on the Ruher...and dance to the gay music of Esther and the Black Forest Girls...then it's aufweidersehn and on to...

OVER VOICE TO:

EXT. GRISWALD BACKYARD - DAY

The Griswalds are having a barbeque. Clark is at the outdoor grill with Ellen, putting the last of the coals into the pit. The kids are seated at the table. Rusty is talking into a phone. Audrey is in the arms of her boyfriend, Jack, a good-looking kind of smarmy kid. They are entwined in a hot kiss. A table cloth lays in a heap on the table, along with a pile of knives, forks and cups.

Clark is applying the lighter fluid on to the coals.

CLARK

O.K., now we just add the lighter fluid.

Cont.

Clark squeezes in a huge squirt of fluid. Ellen is looking at Audrey and Jack. Clark looks up too.

CLARK

I think Audrey and Jack are getting too physical.

ELLEN

Oh, come on. He's a nice kid. It's nice Audrey has someone to...

He glances over to Audrey and Jack. They've entwined again, gazing soulfully into each other's eyes.

CLARK

No touching kids. Too much touching.

CLARK (to Ellen)

I'll get the burgers.

He walks to the house.

ELLEN

She walks closer to the grill, squeezes the can and hits it with a lot of lighter fluid.

Cont.

Rusty is off the phone. He walks by the fire, picks up the can and squeezes in an extra-large dose of fluid, then another. Clark comes in from the kitchen with the burgers. He squeezes on more fluid, then puts on the burgers.

CLARK
This should be great!

Clark strikes a match.

CLARK
(to kids)
Burgers coming right up.

ELLEN
Did you put on enough
fluid?

He nods and puts in some more, and drops the match onto the coals, immediately an eight foot flame roars into the sky, engulfing the hamburgers.

FADE TO:

EXT. GRISWALD BACKYARD - LATER THAT NIGHT

28 A

The family and Jack are seated around the backyard table. A package of American sheese is on the table and they're eating the cheese on hamburger buns, except Audrey who is just munching on a piece of cheese. Clark's face is black from the fire. His hair is singed.

Cont.

CLARK

Not bad. Not bad at all.
Now, let's talk about the
trip.

Audrey stands up. Still holding Jack's hand.

AUDREY

I'm not going. I can't leave
Jack. I can't live without
him. I'll die! And anyway,
the food in Europe is fattening.
Jack likes me thin.

CLARK

Audrey, I don't believe this!

RUSTY

Will we be together all the
time?

CLARK

We don't have to hold hands,
if that's what you mean. But,
we'll be together.

Cont.

ELLEN

Clark, the kids obviously don't want to go.

CLARK

Of course they want to go. We're a family. We're going to Europe as a family.

AUDREY

Why can't we ever have a say in things?

RUSTY

Yeah, we should have a vote on this.

CLARK

(thinks)

Okay, I can be big about this...Why not? We'll all have a vote. From now on this family is a democracy. Fair enough?

Everyone vocally agrees.

CLARK

(continuing)

Fine.

He hands everyone a slip of paper.

CLARK

(continuing)

From now on the Griswalds are a country made up of four independent states. By the means of a ballot we will elect the President of the Griswald family. Write in the name of your choice on the slip of paper...ready and vote.

Everyone, save Jack, writes a name on the ballot. They fold it and hand it back to Clark.

Cont.

CLARK
(continuing)
Ellen, why don't you call
out the names and I'll tally
them.

Ellen opens each ballot and reads. Clark writes as she
reads.

ELLEN
One vote for Rusty. One vote
for Clark. One vote for Ellen.
And...one vote for Jack.

They all turn to Audrey.

AUDREY
He'd make a great president.

CLARK
No one came out with a majority.

RUSTY
What do we do now?

CLARK
Just like in any democracy.
The Speaker of the House will
assume the duties of the president.

ELLEN
Who's the Speaker of the House?

CLARK
Me.

ELLEN
Clark...

CLARK
It's settled. We're going
to Europe. Jack, you wait here.

INT. GRISWALD HOME - NIGHT

29

Clark enters SHOT carrying a video-tape camera on his shoulder as he maneuvers down the hallway. He stops in front of Rusty's room and opens the door.

INT. RUSTY'S ROOM - NIGHT

30

Rusty is at his desk looking at a book on European culture. He is startled to see his father coming into the room with the video-pack. Rusty closes the book quickly.

RUSTY

Dad!

CLARK

Wave, Rusty. I'm just trying out this new video camera I got for the trip. Pretty neat, huh?

Rusty reluctantly waves at the camera.

CLARK

When we get back we can watch all the great times we had together....father and son... parent and sibling.... I'm pleased to see that you're reading 'up on European culture.

Clark backs out of the room; Rusty quickly opens the book again. CAMERA MOVES IN to reveal a sex magazine article titled "Weird Sex", between the pages of the book.

INT. AUDREY'S ROOM - NIGHT

There are pictures of Jack everywhere. The lights are off. Audrey is under the covers, talking.

AUDREY'S VOICE
Me, too... I'm going to miss you
more than anything...

The door opens as Clark ENTERS with the video camera and points it at the lump in the bed.

AUDREY'S VOICE
...I don't think I'll be able to
live through it...

CLARK
C'mon, Audrey...off the phone...
you've said your goodbyes to Jack...
big trip tomorrow.

Audrey sticks her head out from under the blankets.

AUDREY
Isn't there any privacy?

CLARK
Wave, honey.

Audrey waves feebily.

CLARK
Thanks, Sweetie.

Clark exits the room, always keeping his eye in the camera. Audrey sighs. She lifts the covers and looks under them.

AUDREY
I guess you better go, Jack.

INT. GRISWALD'S BATHROOM - NIGHT

Ellen is stepping out of the shower as Clark enters with the video camera. She is embarrassed. She tries to cover herself, then grabs a towel.

ELLEN
Clark,...stop it.

CLARK
C'mon, Ellen...you look great.

ELLEN
It's embarrassing.

CLARK
Don't worry. Nobody'll ever see it.
I'll erase it.
(he gives her directions)
Turn a little to the left...
wrap the shower curtain around you...

ELLEN
Clark...

CLARK
C'mon, tease the camera. That's it...
tease...start to wipe your glistening
body off with the towel.

Ellen decides what the hell. She starts to improvise a
"lady in the shower" scene with a towel.

ELLEN
You sure no one will see this?

CLARK
I promise, honey. Maybe just the
guys down at the garage.

ELLEN
Be serious.
(a beat)
Clark...do I still excite you?

CLARK
What do you mean? Of course you do,
Sweetheart. I'm excited right now.

ELLEN
Really?

CLARK
Sure I am. Honey, give me more action.
Hey! Sing that great song you used to
sing in college.

Cont.

ELLEN
(coyly)
Clark...

CLARK
C'mon

ELLEN
(shrugs)
O.K.

She sings song, and dances sexily. Clark keeps shooting with the camera while beckoning with his finger for Ellen to follow him into the bedroom. Ellen, still singing and being provocative, follows Clark into their bedroom. Clark keeps shooting Ellen as she crosses to the bed and reclines on it, striking a sexy pose as she sings.

SHOT THROUGH VIDEOCAMERA LENS

33

as Clark would see it looking through the lens. The CAMERA moves into an ECU of Ellen's face. She looks incredibly sexy. We HEAR a guttural response from Clark. he's into it.

CLARK'S VOICE
(o.s.)
Just let me set the camera down
for a second.

BACK TO SHOT

34

Clark, now standing next to the bed, puts the videocamera on the nighttable so it is aiming at Ellen, who slowly stops singing, then he leans over and gives her a very tender kiss. She grabs him.

CLOSE UP - VIDEOCAMERA

35

The tape is running.

BACK TO SHOT

36

They're still kissing; and then some.

CLARK

We'll have a great time in Europe,
won't we, Ellen? We'll get to see
all the famous sights...

ELLEN

Not now Clark!

They continue making love as CAMERA pans over to the
running videocamera.

EXT. AIRLINE TERMINAL - DAY

37

An establishing SHOT of O'Hare.

EXT. AIRPLANE - DAY

38

As it takes off.

CLARK'S VOICE

(o.s.)

This is going to be the greatest
trip in Griswald family history.

AUDREY'S VOICE

(o.s.)

There isn't much competition, Dad.

INT. PLANE - DAY

39

The Griswalds are crammed into four seats across. Clark
is at the window. Next to him is Ellen, then Audrey
and Rusty on the aisle. Clark is fiddling with a pocket
translator.

CLARK

This is gonna be a great help on
the trip. I just plug in a module
for the language of the country we're
in, tap in the word or phrase I
want and it's instantly translated.

ELLEN

That's nice.

Cont.

CLARK

Let me demonstrate. For instance, here's the Italian module...now, I punch in, Oh, let's say, 'would you please bring our luggage to the room.' Then I push this button and it gives the translation.

Clark pushes the button. The computer repeats what Clark said, but with an Italian accent.

COMPUTER

Eh, woulda somebody please-a take a da bags uppa da room.

Ellen gives Clark a look. He examines the computer more closely.

CLARK

Must be a bad circuit or something.

He puts away the computer and takes out some printed itinerary and schedules. He hands them out to the Family.

CLARK

The Pig In A Poke itinerary is great! They've planned it out to the exact minute so that we won't miss a thing.

ELLEN

Couldn't we forget the Pig In A Poke itinerary and play it by ear like norman people?

CLARK

Ellen, we're not normal people, we're the Griswalds.

Cont.

CLARK

Oh and kids, I've been
saving the big surprise
for last.

AUDREY

(hopefully)
we're turning around and going home?

CLARK

No, no, Audrey...we're going to visit
my relatives in Germany. Talk about
exciting!

RUSTY

Not if we don't vote on it...

CLARK

You'll vote for it, Russ.

RUSTY

Why should I?

CLARK

I'm going to give you ten
dollars.

RUSTY

I'm going to like this
democracy stuff.

A stewardess pushing the refreshment cart stops at their
row.

Cont.

STEWARDESS
Would you care for anything?

Everyone but Clark shakes his head.

CLARK
I'll have a coke.

STEWARDESS
You want that in the can?

CLARK
No, I'll drink it here.

The stewardess hands Clark the drink and moves on.

SHOT OF ELLEN

40

She is smiling, relaxed. She snuggles up to Clark and puts her head on his shoulder. (She is having a reverie) A smile plays across her face.

RIPPLE DISSOLVE TO:

INT. PALACE RECEPTION AREA - NIGHT

41

A grand and elegant reception is being given at the Queen's Palace. CAMERA PANS a reception line stretching up to a point where the QUEEN herself is standing alongside LADY DI. (NOTE: We will use celebrity look-a-likes where we can.) A CONSUL announces the names of the guests to a very bored Queen Elizabeth.

CONSUL
(calls out)
The Duke and Duchess of MAYHAVEN

The DUKE bows and the DUCHESS curtseys in front of the Queen who is stifling a yawn. Lady Di looks just as bored. Only Prince Charles smiles throughout.

CONSUL
The Earl of Canterbury...

Again, the ritual bow is delivered. This brings a big yawn from the Queen and Lady Di. Finally, the Queen spots Ellen and Clark as the next couple in line. Her face lights up.

Cont.

CONSUL
Mr. and Mrs. Clark W. Griswald...

The Queen throws open her arms and embraces Clark. Lady Di is giving Clark the once over.

QUEEN
I'm so glad you could make it.
You know, Ladi Di. Prince Charles.

PRINCE CHARLES
How ja do.

Lady Di is being openly coy with Clark

LADY DI
I hope I can have the first dance
Mr. Griswald.

CLARK
I'd love to Di, but there's only one
princess in my life and that's my
wife. She gets the first dance.

Ellen is pleased with Clark's response.
He dances away with Ellen. Lady Di grabs his leg and hangs
on, crying hysterically. Charles keeps smiling.

BACK SHOT OF ELLEN

42

sleeping. She moves closer to Clark. CAMERA PANS over
to Rusty, also asleep, wearing headphones as he listens
to stereo on his seat console.

RIPPLE DISSOLVE TO:

RUSTY'S DREAM (TO COME)

43

Musical number to be choreographed by Jillian Lynn.

"Rusty enters a punk nightclub, where he is beseiged by
beautiful girls. Dancing.

23

BACK TO RUSTY

44

A huge, satisfied smile on his face. CAMERA PANS to Audrey, her eyes also closed.

RIPPLE DISSOLVE TO:

INT. GRAND DINING ROOM - DAY

45

MUSIC UP: Scarey, ominous.

Audrey is seated at the end of a long table, eating pasta. Her arms grow fatter. She keeps eating. Waiters continue to carry fattening European food. She looks horrified but keeps eating. Her cheeks blow up, her thighs grow fatter. They start to bring on the deserts. She can't stop herself from eating. Buttons on her blouse pop open.

RIPPLE DISSOLVE TO:

SHOT OF AUDREY

46

tossing her head wildly as she sleeps. CAMERA PANS TO Clark.

SHOT OF CLARK

47

dreaming some wonderful thing that has brought a smile to his face.

RIPPLE DISSOLVE TO:

EXT. GREEN MOUNTAIN FIELD IN EUROPE - DAY

48

MUSIC UP: "The Sound of Music"

through filtered sunlight comes dancing and singing over a hill and into CAMERA, the Trapp Family? No, it's the Griswalds and they are having the best time any family ever had in Europe. They are all wearing lederhosen and dirndles as they prance hand in hand across the screen. CAMERA MOVES into a close up of Clark's smiling face.

RIPPLE DISSOLVE TO:

Cont.

EXT. LONDON AIRPORT - NIGHT

25
49

The plane lands and taxis up to the terminal.

EXT. LONDON - NIGHT

50

A taxi cruises down a narrow lane.

TAXI DRIVER

What was that address again?

CLARK

Eight Pennychip Lane. The Royal
Imperial Windsor Lancaster,
Stratford Arms Court Hotel and
Inn.

SHOT OF ADDRESS SIGN

51

It reads 8 Pennychip Lane. The taxi stops.

TAXI DRIVER

'Ere we are.

SHOT OF CLARK

52

The Royal Imperial Windsor Lancaster, Stratford Arms Court
Hotel and Inn is not quite the beauty as described in the
pamphlet. It might have been, but obviously that was
was at least a hundred and fifty years ago.

EXT. LONDON STREET NIGHT

53

The Driver hops out and opens the back door. Clark hops
out and accidentally raps the cab driver in the groin with
his bag. Among the many items they are carrying, are "Pig In
A Poke" tote bags.

TAXI DRIVER

Oof!

He is followed in rapid order by Ellen, Audrey and Rusty.
Each of them slams into the driver with another piece of
luggage, each hitting him in exactly the same place. The
driver is doubled over as Clark opens his hand and gives
him a shilling.

CLARK

This is for your trouble.

TAXI DRIVER

(in pain)

Oh...ah...whoo.

Cont.

They all head into the hotel.

INT. ROYAL IMPERIAL WINDSOR etc. HOTEL - NIGHT 54

A sloppy middle aged man, MR. HALSEY,
is engrossed in a T.V. Show on making cheese. The
Griswalds tramp in and drop their luggage.

CLARK

Hello.

Mr. Halsey rises and goes to the desk.

MR. HALSEY

'ello, guv.

CLARK

How do you do. I'm Clark W.
Griswald from America. I'm
supposed to have a reservation
for four.

In a very strong Cockney accent, Mr. Halsey explains that
they're all booked up but he has a mate who has another
hotel, unless they'd like to pay a little more for the
Royal Suite. Clark (and any other American) doesn't know
what he's talking about. He pulls out his pocket translator
and starts to punch in what he wants to say.

RUSTY

Dad, we're in England.

CLARK

Oh right, of course.

Ellen fishes through her purse and pulls out some paper.

ELLEN

They gave us this from the "Pig In
A Poke" show. They said there'd be
rooms for four and a rental car
waiting for us. We're the grand
prize winners.

Cont.

Mr. Halsey looks inquisitively at them. Clark and the kids try to help by making pig's faces and going "oink, oink" for Mr. Halsey. Ellen is embarrassed.

MR. HALSEY
Ooh...so, you're the blokes,
All right, follow me.

CLARK
Is there anyone to carry the luggage?

MR. HALSEY
Sure...Mum?

His tiny, elderly Mother starts to carry the luggage.

CLARK
That's okay...we'll manage.

They follow Mr. Halsey out of the lobby.

INT. HOTEL ROOM AT ROYAL IMPERIAL etc. - NIGHT 55

It's a tiny room with barely enough space for Ellen and Clark to turn around. What little space there is, is now taken up by all the luggage. Ellen reads the hotel brochure.

ELLEN.
Deluxe accommodation at the
sumptuous Royal Imperial Windsor
Arms, combine old world charm and
modern convenience. (She shows
him the pamphlet) Doesn't look
much like the room in the brochure.

CLARK
They must have taken the picture
from a different angle.

ELLEN
Well, I'm sure it'll look better
after I take a hot bath...

Clark lies down on the bed and sinks down in the mattress
so that only his nose is showing.

CLARK
The bed is nice and soft.

Cont.

Ellen opens a door. It's a shallow closet. Clark struggles up from the bed.

ELLEN

Clark...there's no bathroom.

CLARK

There has to be a bathroom...
I'm sure they go to the
bathroom in Europe, don't
they?

He opens a door and a murphy bed falls on his head.

CLARK

Hmmm...maybe not.

INT. RUSTY AND AUDREY'S ROOM - NIGHT

56

Audrey is taping a picture of Jack to the wall. PULL BACK to reveal that the whole wall is covered with photos of Jack. Rusty is fiddling with the T.V.

RUSTY

Say, what is this, a
shrine to Jack?

AUDREY

I only brought a few
pictures...
(sadly)
I left the naked ones
at home.

RUSTY

Yeah, I know, in the
second drawer, next
to your diary.

AUDREY

You read my diary? Then
I don't have to tell you
what I think of you.

RUSTY

I better call the front desk, there's something wrong with the T.V., ther's only three channels and no M.T.V.

AUDREY

I think that's all there are Russ.

He looks at the T.V. with dread and disbelief.

INT. BATHROOM - NIGHT

57

As small as the rest of the rooms. Clark, in pajamas is brushing his teeth. Ellen is relaxing with a bubble bath. She has a wash cloth over her eyes.

ELLEN

This feels so wonderful...

CLARK

I told you it'd be great. It's just a matter of making little adjustments.

ELLEN

I can tell England is going to be great. Shopping on Bond Street, fish and chips, Bobbies, Big Ben, shopping on Carnaby Street. Oh Sparky it's going to be so romantic.

Cont.

Clark finishes brushing his teeth. He whistles a SONG as he gathers his belongings. As he leaves a MALE GUEST enters and starts to whistle the same song. He looks in the bathtub and is delighted to see Ellen. He starts to wash up while whistling.

INT. HALLWAY

Clark cheerfully walks down the hall. He gets confused by the doors without numbers and opens a few in to wrong rooms.

CLARK

Oh excuse me.

(slam)

Sorry, wrong room.

(slam)

Whoops, my fault.

Then he tries a door which is stuck. He pushes harder. Still nothing. He backs off a few steps, lowers his shoulder and runs at the door. It opens as he hits it.

INT. LOBBY - NIGHT

The Halseys are still watching TV as Clark comes crashing through the door, which opens on to the lobby. Clark tries to be nonchalant, even though he's standing there in his pajamas.

MR. HALSEY

Can we help you, mate?

CLARK

I just wanted to leave a wake-up call. Seven A.M. Goodnight.

Clark EXITS. The Halseys look at each other and shrug.

INT. BEDROOM - NIGHT

Clark enters the dark bedroom.

CLARK

I left a wake-up call. We'll get an early start.

He climbs in to bed.

SHOT OF WOMAN IN BED

It isn't Ellen. It's another HOTEL GUEST. Clark snuggles up to the Woman, who is turned away from him. The Woman is alarmed but silent.

CLARK

Ellen? Remember that time at your folks house just after we were married? We had that tiny little room.

Clark nibbles on the woman's ear.

INT. BATHROOM - NIGHT

ELLEN

I've really been looking forward to us having some time alone.

The man stares at her.

ELLEN

You know, ever since I got to the hotel, I've been so horny for you.

He is happily surprised.

SHOT OF CLARK AND THE WOMAN

He snuggles her.

CLARK

We were so horny, but your parents were just down the hall.

(chuckles)

This is just like that. Only it's...

Something isn't right.

CLARK

Honey. When did you stop shaving your legs?

INT. BATHROOM - NIGHT

The Male Guest finishes with his teeth.

ELLEN

Why don't you get in here with me?

The man starts to peel off his pajama top.

MALE GUEST

If you like.

Ellen peels the wash cloth off her eyes. She sinks down in the tub, trying to cover herself. The confused man hurriedly exits.

INT. BEDROOM WITH CLARK AND WOMAN GUEST - NIGHT

Clark and the Woman are frozen in their positions.

CLARK

I think I've made a mistake. Is my wife in here?

WOMAN GUEST

No.

CLARK

(forces a chuckle)

I got a little confused with all
the numerous doors in the hotel.
I'll bet this happens all the
time, huh?

WOMAN GUEST

No.

CLARK

Well, I apologise. I'm deeply
embarrassed and ashamed. And...

He tries to move away. She won't let him go.

CLARK

Could you unlock your legs from
mine?

WOMAN GUEST

No.

ELLEN'S VOICE

(o.s., hysterical)

Clark! Clark!

CLARK

Uh oh...

He fights his way out of the bed and runs out.

INT. LOBBY - NIGHT

65 A

Clark crashes in.

MR. HALSEY

Yes?

CLARK

Any mail for me?

Mr. Halsey shakes his head "no". Clark goes back through
the door.

INT. HOTEL HALLWAY - NIGHT

66

As Clark comes back in Ellen rushes down the hall to him.
They hug each other.

ELLEN

You're not going to believe
what happened.

CLARK

Wanna bet?

ELLEN

I guess Europeans don't have the
same regard for privacy that we
have.

Cont.

32

66 Cont.

Still in a slight panic, Clark and Ellen enter what they believe to be their room.

INT. HOTEL ROOM - NIGHT

67

It's pitch dark. We HEAR the springs of the bed as Clark and Ellen get into it. A moment's silence, then:

ELLEN

'Night, Clark.

CLARK

Goodnight, honey.

MAN'S VOICE

Goodnight, mates.

WOMAN'S VOICE

Goodnight.

EXT. ROYAL IMPERIAL WINDSOR etc. - DAY

68

A yellow, four door English-type Sedan is right in front of the hotel.

CLARK

There it is. Our English transportation.

He waves key.

EXT. CAR LOT - DAY

69

Clark and the Family jump in. Clark is in what he thinks is the driver's seat, but, of course, it being Great Britain, the steering wheel's on the other side.

CLARK

Okay, let's hit the road! Now things are really going to pick up.

He sticks the key into the ignition that's not there and grabs the empty air where the steering wheel's supposed to be.

EXT. CAR - DAY

33
70

Clark and Ellen get out of the car and trade places.

INT. CAR - DAY

71

As Clark and Ellen settle into their seats. Clark starts up the little beauty and automatically uses his left hand to signal that he's pulling out, but since Ellen is on his left, she gets a light smack in the face.

CLARK

Ooops....sorry...

Clark now sticks out his right hand as he steps on the gas and pulls into the street.

EXT. LONDON STREET - DAY

72.

The Griswalds are on the road for a few yards when it becomes very apparent that something is amiss.

ELLEN'S VOICE

(O.S.)

Clark, you're on the wrong side of the street.

CLARK'S VOICE

I realize that, Ellen, but I'm also on the wrong side of the car.

Another car coming at them swerves to get out of the way, but Clark is also swerving, which causes Clark to hit the other car. He rips the fender completely off. Both cars come to a halt.

NEW ANGLE

73

As Clark and the other DRIVER roll down their windows to talk to each other. In the b.g. we HEAR CARS HONKING, etc. Unlike an American driver, the Englishman is very understanding and polite.

CLARK

Jesus, I'm sorry!

ENGLISH DRIVER

Oh no trouble. Please don't mention it. It's fine. I had a scratch on that fender anyway. Now I'll have a reason to get it fixed.

Clark and the English Driver exchange licenses.

CLARK

I'm fully covered for this.

Cont.

ENGLISH DRIVER

Please, don't worry. In fact
I should thank you...

Licenses re-exchanged, the English Driver drives off as Clark puts the car in gear again.

CLARK

Well, the English are cer...

CRASH! Clark has gone about two feet before managing a not-ver-serious "head-on" with yet another ENGLISH DRIVER.

NEW ANGLE

74

Steam rises from the other car's radiator. The bumper falls off.

ELLEN

Clark!

CLARK

I'm just trying to get us back
to the hotel.

EXT. STREET IN LONDON - DAY

75

Clark gets out of his car, license in hand as the Second English Driver gets out of his car as well. This guy makes the First Driver seem rude.

SECOND ENGLISH DRIVER

(He picks up the bumper and puts it under one arm)

Tsk tsk...looks like we've had a
bit of a run in. Rotten luck.

CLARK

I'm terribly sorry. I'm
just trying to get to my
hotel.

SECOND ENGLISH DRIVER

Ah, an American...well, I hope you're
enjoying our country...no problem, forget
it old chap. Dreadfully sorry I was on
the correct side of the street!

INT. CAR - DAY

76

Ellen and the Kids watch as Clark and the Driver exchange licenses, laugh good naturedly at some remark, and the Second Driver gives Clark a pat on the back as he sends him back to his car.

CLARK (entering)

These are the nicest
people...

Clark drives off.

EXT. LONDON STREET - DAY

The same street as Clark steers the car towards a corner. Approaching the intersection, Clark puts his hand out to signal and happens to knock a BIKE RIDER flat off his BICYCLE.

CLARK

Gee, I'm terribly sorry...

The Biker slowly gets to his feet, a wan smile on his face, but also some blood; His clothes are also badly torn, his knee scraped and bloodied, but still he's very polite. Clark and Ellen rush out of the car.

ELLEN

Oh my god let me
help you!

She tries to dress his wounds with a "wash and dri".

BIKE RIDER

Don't give it a thought.
No harm...not too much
blood.

CLARK

Let me pay you for the
damage...

Clark tries to give the Biker money. He refuses it.

BIKE RIDER

Oh, no, wouldn't hear
of it.

CLARK

Can we get you some help.

BIKE RIDER

No...no, no...I'm fine. Fine.
I'll be perfectly all right.

ELLEN

Clark, ask him how to get
to the hotel.

Cont.

CLARK

Uh...could you tell me how to
get to the Royal Imperial
Windsor Lancaster, Stratford
Arms Court Hotel and Inn?

BIKE RIDER

Royal Imperial Windsor...yes...it's
very near by...go down to the corner,
turn left at Picadilly Circus and
you'll see the hotel from there.

He raises his arm to point and globs of blood roll
down his body.

CLARK

Oh, my God! Let me take you
to a hospital!

BIKE RIDER

No, no. Wouldn't think of it.
It's nothing really.

He limps off, dragging one leg.

CLARK

Your leg!! I think your leg
is broken.

BIKE RIDER

Nothing. It's nothing.
I'll stop at the chemists and
pick up some iodine, be right
as rain tomorrow.

CLARK

Thanks...thanks a lot. Are - you - sure?

The Bike Rider waves off Clark's offer. He slowly picks up the
bike which is bent almost in half.

NEW ANGLE

78

Clark drives down to the corner and makes a left turn into a heavily congested traffic circle.

EXT. LONDON TRAFFIC CIRCLE - DAY

79

CAMERA FOLLOWS the Yellow Rental as Clark gets caught up in the flow of the fast-moving traffic.

CLARK'S VOICE

(o.s.)

Anybody see the hotel?

ELLEN'S VOICE

(o.s.)

I think that's it over there. You'll have to get over to the right.

CLARK'S VOICE

(o.s.)

The traffic's too heavy.

The Yellow Car makes a complete circle.

RUSTY'S VOICE

(o.s.)

There's the hotel again.

CLARK'S VOICE

Maybe I can sneak over...

We see that the Car is completely blocked by the heavy traffic. Again it has to go around the circle.

DISSOLVE TO:

EXT. TRAFFIC CIRCLE - NIGHT

80

The Yellow car is still going around in circles. Traffic is still very heavy.

RUSTY'S VOICE

(o.s.)

Great! We didn't get to see anything today.

CLARK'S VOICE

(o.s.)

Don't worry, tomorrow we'll get an early start.

The car makes a sudden move, nearly has a collision. The car veers out of danger and continues around the circle again.

Cont.

EXT. ROYAL IMPERIAL WINDSOR ARMS - DAY

38
81

It is pouring on the hotel sign. Nobody is on the streets.

INT. ROYAL IMPERIAL WINDSOR ARMS - DAY

82

We find the Griswalds standing in the lobby looking out the window as rain pours down. They are all dressed in rain gear.

CLARK

C'mon, it's just a little rain. You're not going to melt. It's nothing...a drizzle.

ELLEN

It looks pretty bad, Clark.

Clark ushers the family towards the door.

CLARK

But we're missing England. Let's vote on it.

Clark gets them all out the door. CAMERA HOLDS on door a beat. The door opens and the completely soaked Griswalds trudge back inside.

CLARK

...so it's unanimous, then. We wait for the rain to stop.

INT. ROYAL IMPERIAL WINDSOR ARMS. RUSTY AND AUDREY'S ROOM - DAY

82 A

There is snow on the T.V. and Rusty and Audrey sing T.V. commercial jingles to cheer themselves up. Audrey is lying in bed with a head shot of Jack and pillows stuffed under the covers.

RUSTY

...we're American Airlines doing what we do best.

AUDREY

Reach out, reach out, and touch someone...

She starts to cry.

RUSTY

Hey, what's wrong?

AUDREY

I can't stand it Russ, I'll never make it through a whole two weeks.

RUSTY

Two weeks is nothing.

AUDREY

It's fourteen times as long as yesterday, and yesterday lasted an eternity.

Cont.

RUSTY
Well why don't you call him?

AUDREY
Are you crazy?

RUSTY
Why, what could happen?

AUDREY
Daddy could rip my
tongue out, that's what.

She looks through the phone pamphlet.

RUSTY
Nor if you keep it quick.
I'll bet he wouldn't even
notice it on the bill.

She punches a number on the phone.

AUDREY
I'll just say hello and
goodbye.

She finishes dialing and waits. He answers.

JACK
(v.o.)
Hello.

AUDREY
Oh God Jack, I miss you so
much. Do you miss me? Really?
...Oh Jack, I love you so much
it hurts...What? your Mom's calling
you? O.K., I'll wait.

Rusty reacts like a guy who hates mushy stuff. He puts his
walkman on so that he won't have to listen.

DELETE SCENES 83 and 84

INT. GRISWALD'S HOTEL ROOM - DAY

85

The window. The rain is thick; The fog thicker. A
distraught Clark and Ellen stare vacantly out the window.

CLARK
It'll stop.

ELLEN
It's so typically English.
Rain, slickers, fog, Harrods...

CLARK
This is really throwing my
schedule off.

Cont.

ELLEN

(coy)

There is one thing that's
fun to do when it rains.

CLARK

What's that?...oh...yeah...
(he leers)

Ellen is delighted she's finally got him excited.

ELLEN

Come on over here on the bed.

Clark joins her. They start to disrobe when Clark senses something. He sits up and points to the window. The rain has stopped and the sun is starting to peek through.

CLARK

Look. The sun!

Clark gets up and starts dressing. He's all excited.
Ellen is left hanging.

DELETE SCENES 86 - 88

* P A G E *
* D E L E T E D *

EXT. WESTMINSTER ABBEY - DAY

89

RUSTY

What's that old building
over there Dad?

CLARK

(no idea)

That one, Russ, the one
made of bricks?

AUDREY

I know, that's Westminster
Abbey...A lot of famous
statesmen and sovereigns
are buried in vaults there.

RUSTY

I was asking Dad.

EXT. ALBERT HALL - DAY

90

ELLEN

Isn't that Albert Hall, Clark?

CLARK

Where? I didn't see him.

AUDREY

Yes it is, Mom. One of the
country's most famous halls
of music.

CLARK

Oh, that Albert Hall.

EXT. TOWER OF LONDON - DAY

9I

ELLEN

Look, the Tower of London...

CLARK

That's where Henry VIII beheaded
one of his wives...I think it was
Anne Bancroft.

AUDREY

Anne Boleyn, Dad.

EXT. TOWER BRIDGE - DAY

9I A

They drive by.

EXT. KINGS ROAD - DAY

9I B

They pass some people with very punk hairdos.

EXT. HYDE PARK - DAY

9I C

They go by the Speaker's Corner.

EXT. HOUSE OF HORRORS WAX MUSEUM - DAY

92

An establishing shot as the Griswalds ENTER FRAME and head for the entrance.

INT. HOUSE OF HORRORS WAX MUSEUM - DAY

93

Clark approaches a TICKET SELLER sitting on a bench.

CLARK

Here you go.

Rusty and Audrey exchange an embarrassed look.

RUSTY

Dad. He's made of wax.

CLARK

Of course, he's wax. It's a wax museum. I know it. I was just having fun.

Audrey and Rusty look at each other.

CLARK (continues)

There's probably a guy inside who takes them.

NEW ANGLE

94

The Griswalds wander among the various wax exhibits. Each one portraying some terrible crime. Rusty and Audrey are laughing and enjoying the place. They pass an exhibit depicting a man being boiled in oil.

ELLEN

Clark, I've just had the most terrible feeling that I left the bathtub water running at our house.

INT. HOUSE OF HORRORS WAX MUSEUM - DAY

A skeleton is hanging in a body sized cage. The family approaches.

CLARK

You see Audrey, that guy
went on the same crazy diet
you're on.

She gives him a look. They move on.

INT. HOUSE OF HORRORS WAX MUSEUM - DAY

An ELDERLY COUPLE walk through the museum and stop at a scene depicting the guillotine. There is no wax model in the guillotine at the moment. The Elderly Man suddenly clutches his chest and collapses to the floor next to the guillotine. The Elderly Woman bends over and beats on his chest trying to revive him. Unable to do so, she removes a cape from one of the wax models, and covers the man to keep him warm while she rushes out of the scene in search of help.

NEW ANGLE

The Griswalds are now approaching the guillotine tableaux. They see the Elderly Gent on the floor.

CLARK

It must've fallen over.

Clark bends over and grabs the Elderly Man under the shoulders thinking it's a wax dummy.

ELLEN

Oh, Clark, just leave it. Someone
from the museum will fix it.

Cont.

CLARK

No, no, Ellen. We're American
tourists. We don't want people
to think we have no respect for art.
(he gives a tug)
Heavy son of a bitch.

Rusty notices that the guillotine is empty.

RUSTY

It must've slipped out of the
guillotine, Dad.

CLARK

I believe you're right, Russ.

After much difficulty, Clark manages to drag the Old Man
into the tableau and lay him over the guillotine so his
head rests in the notch.

RUSTY

That's good enough, Dad.

CLARK

Not for a perfectionist, Russ.
His expression isn't quite right.

Clark starts to "mold" the Old Man's face into a more
agreeable expression. Finally satisfied, Clark steps
back to admire his work.

CLARK

There. Much better.

The Griswolds admire Clark's work. Clark begins to check
out how the guillotine works. He handles the control that
releases the blade. Nothing happens. He pulls on it; still
nothing. It's stuck. In the meantime, the Elderly Lady
returns with several MUSEUM OFFICIALS. She points to
the spot on the floor where she last left her husband.
The Officials exchange a look. The Old Lady is confused.
Finally she sees her husband in the Guillotine and points
him out to the dismay of the Museum Officials just as
Clark and the Family move off. The Woman and the Officials
remove the man from the guillotine just as the blade falls
from Clark's playing with the controls. It strikes the
base with a loud frightening and ominous thud.

DELETE SCENES 97 - 104

INT. ROYAL IMPERIAL WINDSOR ARMS HOTEL - DAY

105

Clark and the Family drag their luggage down the stairs to the lobby, as a new GUEST checks in and goes upstairs.

CLARK

Uh, Mr. Halsey...we'll
be checking out.

HALSEY

(rising)

Oh, yes, Mr. Greaseball. I'll
tally up your bill.

ELLEN

Do you think we'll have enough
time to see Stonehenge?

CLARK

No problem, Ellen. I've
calculated the distance and
driving time and, if we don't
stop for lunch, we'll make the
plane to Paris in plenty of time.

AUDREY

Thank God I don't have to eat any
more English food. I feel like a
blimp. Jack won't look at me.

CLARK

Audrey, as near as I can tell,
you've had approximately eighty-
seven calories since we got here.

Cont.

Clark is getting annoyed at Mr. Halsey who is still adding up the bill.

CLARK

I thought all I had to do was sign and the Pig In A Poke folks take care of it.

MR. HALSEY

They do, mate, but that doesn't include the phone bill.

ELLEN

Well, that can't be too much.
We only made a few local calls.

Audrey starts to look scared and anxious. In the background Mr. Halsey's Mum, struggling as she carries a steamer trunk on her back up the stairs.

MR. HALSEY

(shows the bill)

There you are...two hundred and fifty-three in American dollars.

CLARK

(aghast)

Two hun...two...dollars?!
There must be some mistake.
Who the hell called Chicago?
(a beat)
Audrey!!!

EXT. ENGLISH COUNTRYSIDE - DAY

IO6

The yellow rental car speeds along the road.

ELLEN

Audrey, your father didn't mean what he said.

Cont.

AUDREY
(sobbing)
Yes he did.

ELLEN
No, really honey. He
has nothing against Jack
and he's not really going
to cut off his balls, are
you Clark?
(a beat)
Clark!

CLARK
(reluctantly)
Okay...I won't.
(to himself)
I'll just shave them this
time.

INT. YELLOW CAR - DAY

IO7

ELLEN
Let's just forget it and
enjoy the countryside. Isn't
it beautiful?

CLARK
You know kids, this land
is eons old. Isn't it
charming?

Rusty is listening to his walkman so he yells when he speaks. !

RUSTY
It looks like Massachusetts.

CLARK
That almost stands to reason
Russ. You see the English
settled in Massachusettes...
the old Pilgrims...

He continues his dialogue on American history, confusing
the family.

CLARK
...and it all started at Plymouth
Rock...and speaking of rocks...

Cont.

49

P.O.V. SHOT - STONEHENGE

108

BACK TO CAR INT.

109

CLARK

(v.o.)

That's Stonehenge kids, pretty
fantastic isn't it?

EXT. STONEHENGE - DAY

110

A LONG SHOT establishes the famous structure. The yellow car is parked near one of the supports. Clark and the family are walking through Stonehenge, Clark shooting some video-tape. He also holds a little book which obviously he has looked at in reference to Stonehenge.

RUSTY

What is this?

CLARK

No one's really sure. Some think it's a calendar...or an astronomer's tool. Some say it was built by people from outer space.

RUSTY

Far out.

ELLEN

I think everyone agrees it's a time piece built by the Druids.

CLARK

Whatever it is, it's been here a long time.

AUDREY

Three thousand years before Christ.

Cont.

CLARK
Yes...and will undoubtedly be
here for thousands more.
(directing)
Rusty, stand over there.

Rusty poses.

RUSTY
What should I do?

CLARK
Act like you're setting
you're watch.

Rusty does. Audrey looks at a horizontal slab.

AUDREY
This must be where they
sacrificed virgins...God
I miss Jack.

Ellen goes to Clark.

ELLEN
Clark, according to Stonehenge
time, we have to hurry. We've
got a flight to Paris.

CLARK
No problem hon... Russ, let's
go.

RUSTY
(playing with his watch)
Wait, I got to get the date.

Everyone piles back in the car. Clark starts it up.

CLARK

Take a last look kids, at one of man's curious creations...built to stand the test of time and the elements...war...climate...you name it. A monument to the power and majesty of history; a thing of glory for a million future generations to see.

EXT. STONEHENGE - DAY

III

Clark backs the yellow car up.

SHOT

II2

The back bumper barely nicks one of the stone columns.

BACK TO SHOT

II3

The yellow car pulls away and drives off. The bump causes the column to start to totter, then it falls onto the next column, creating a domino effect until the entire Stonehenge is laying in a pile of rubble and dust.

EXT. PARIS SKIES - DAY

II3A

STOCK SHOT OF PARIS FROM THE SKY

CLARK

(v.o.)

There she is. Paris, France, "Gay Paree"
The city of lights, the birthplace of
the croissant and pasturized milk.

ELLEN

(v.o.)

Oh Clark, it's so beautiful.

EXT. CHARLES DE GAULLE AIRPORT - DAY

II4

STOCK SHOT OF PLANE landing.

DELETE SCENE II5

EXT. SIENE RIVER - DAY

II6

OVERHEAD SHOT follows the Griswalds now driving a blue rental car crossing a bridge.

Cont.

CLARK
That's the famous Siene River...We're
on the Right Bank and gue-s what's across
the way.

RUSTY
(v.o.)
The Bank of America?

EXT. PLAZA WITH FOUNTAIN IN PARIS - DAY

II7

The blue car is parked nearby. Clark is posing the family at the base of the fountain, taking -ictures again with the video camera. A small CROWD is watching the production. Ellen, Rusty and Audrey are embarrassed by Clark's insistence on posing them.

CLARK
All right, everyone get closer to
the fountain.

AUDREY
I'll get all wet.

CLARK
C'mon, it'll be a great shot...
something you'll always remember.

RUSTY
Yeah...the Griswalds in front
of a fountain. Major entertainment.

CLARK
Ellen, move in a little closer.

Cont.

ELLEN

Let me take one of you and the kids,
Clark. You're not in any of them.

CLARK

Wait, I have a better idea.

Clark finds a well-dressed, middle-aged MAN in the crowd who has been watching. Clark consults with his language translator.

CLARK

(in bad French)

Uh, monsieur...would you please
take our picture.

MAN

Je ne comprends pas. Repetez, s'il
vous plait.

Clark this time accompanies his request with gestures showing the Man how to use the camera. The Man nods in understanding and takes the video camera from Clark, who now joins the Family in front of the fountain. The Man with the camera gestures for Clark and the Family to remove their shoes and stand in the water. Clark thinks it's a great idea and convinces the rest. They reluctantly remove their shoes and step into the fountain, Clark and Rusty rolling up their pants to their knees. The Man with the camera nods his approval, then grabs all their shoes and takes off down the street with the camera. Clark is in no position to give chase. Ellen, Rusty and Audrey stand open mouthed.

ELLEN

Clark, there wasn't anything on that
tape that shouldn't be, was there?

She does a brief pantomime of her towel and shower bit to get her point across.

CLARK

(obviously lying)

No...uh uh...of course not...

ELLEN

You did erase it?

CLARK

(lying)

Sure...uh huh...of course...

INT. HOTEL LOBBY - DAY

II8

At the front desk an affectionate, YOUNG, AMERICAN COUPLE is checking in.

MR. GARLAND

We have a reservation for the honeymoon suite...Mr. and "Mrs." Garland.

They smile at each other and start to make out as the DESK CLERK looks for their reservation.

The Griswalds enter, schlepping their own luggage. Ellen notices the couple.

ELLEN

Look Clark, isn't that sweet? I'll bet they're honeymooners.

CLARK

Either that or they're siamese twins.

AUDREY

That's how Jack kisses.

RUSTY

(bored)

Jack, Jack, Jack...

The Garlands glance over at the Griswalds.

ELLEN

Hi.

GARLANDS

Hello.

MRS. GARLAND

Are you guys from America?

ELLEN

Chicago.

MR. GARLAND

We're from Akron.

CLARK

We're the Griswalds. I'm Clark, this is my wife, Ellen, and our children, Rusty and Audrey.

Rusty and Audrey look disgusted at being called "children". Rusty makes a negative snorting sound.

ELLEN

Rusty!

Cont.

The Garlands start to make out again.

Pg. 54
II8 Cont.

DESK CLERK
Mr. Garland.

No reply from lovers.

DESK CLERK
Mr. Garland!

They break for a moment.

DESK CLERK
You're in room four eighteen, and
please hurry.

The Garlands take their key and rush to the elevator.

ELLEN
I guess it's true that "Paris is
for lovers".

AUDREY
Yeah, but it's hollow and empty
when you're torn away from your
lover.

Rusty sticks his finger down his throat.

DESK CLERK (to Clark)
May I help you?

CLARK
Bonjour.

He consults his pocket computer. He speaks with an American
accent.

CLARK
Nous sommes Les Griswalds et nous avons
un reservation...Grand Prix de "Pig In
A Poke."

Clark and the kids make their "Pig" faces and "oink, Oink".
In the b.g. the Garlands cannot wait another moment for
the elevator so they run up the stairs.

DESK CLERK
May I see your passports?

Clark gives him the passports. C.U. PASSPORTS - Clark looks
unintelligent, Ellen looks slutty, Audrey looks heavy, and
Rusty looks like he's on heroin. The Desk Clerk looks at
the pictures and starts chuckling to himself. Eventually, he
can't help himself and he laughs out loud. He shows the
pictures to ANOTHER CLERK and they talk about them in French.
In their excitement to share the joke, they also show the
passports to the CASHIER, and some PEOPLE IN THE LOBBY.
Everyone has a good laugh at the Griswald's expense.

CLARK
Can we have a bellhop please?

DESK CLERK
Certainly.
(he rings)
Bellhop!

INT. PARIS HOTEL ROOM - DAY

II9

The Bellhop opens the door and enters the room. The Griswalds follow, carrying all their luggage. The Bellhop points.

BELLHOP
(French accent)
Right over there is fine.

They put down the luggage. The Bellhop holds out his hand for a tip.

ELLEN
Clark, I think he wants
a tip.

Clark hands the Bellhop a franc. The Bellhop gives him a look of disdain and leaves.

It's another room the size of a closet. Clark eyes the bed.

CLARK

Tell the truth hon, c'est magnifique,
n'est pas?

He opens the curtains to see Paris. His P.O.V. of a very close,
ugly building.

CLARK

It's quaint. Isn't it? Europe
is quaint.

ELLEN

I'm going to check on the kids.

She EXITS the room. Clark removes his shoes and gives
the bed a light tap. He leaps onto the bed, expecting
to sink into the same sort of soft mattress he experienced
in London. No such luck. The mattress doesn't give an
inch as Clark lands with a dull thud and then rolls off
the bed in pain. Ellen returns with Rusty. They do
not see Clark because he's lying on the floor on the far
side of the bed.

RUSTY

Where's Dad?

The Family cross the room to where Clark is still lying
on the on the floor.

CLARK

(on floor)

Everybody ready? We've got a
schedule to keep to. Show some
spirit. Travel is educational...
Life is great and we're the Griswalds.

(a cheer)

Who are we?!

RUSTY AND AUDREY

(unenthusiastic)

We're the Griswalds.

Cont.

CLARK
Louder! Who are we?

Clark remains on the floor.

RUSTY AND AUDREY
(still unenthusiastic)
The Griswalds.

CLARK
Do I detect a note of unhappiness?

RUSTY
Yeah, Paris sucks. They steal your
cameras...

AUDREY
And everyone is so rude.

RUSTY
Parisians must be the New Yorkers
of Europe.

CLARK
We're visitors here; We
shouldn't expect these people
to amuse us. This isn't Wallyworld.
This is a country and we're American
Ambassadors. And if we want to be
accepted here, we have to try to fit
in...speak the language...dress like
French people...
(a beat)
Which is why I got us 'all berets!
(another beat)
Somebody mind helping me up?

Rusty does. Clark opens a suitcase and pulls out four
berets.

RUSTY
Aw, geez, Dad, give us a break.

CLARK
We don't want to look like tourists.
All French people wear berets. It's
the national hat.

Clark pulls his on. His name is stitched across the
front of the beret. So are the rest of the Family's
names on theirs.

RUSTY

I'm not wearing it, it'll look dumb. No girl will talk to me.

Audrey tries her's on and sees that she looks good in it.

CLARK

Let's vote on it.

AUDREY

Why not? I vote for berets.

CLARK

Me, too. Ellen?

Ellen knows how much this will mean to Clark. She picks up the beret with her name on it and puts it on. She then picks up Rusty's beret and puts it on his head, pulling it down over his eyes, affectionately.

EXT. SIDEWALK CAFE NEAR THE EIFFEL TOWER - DAY I20

A typical outdoor cafe; small tables, rude waiters. CAMERA FINDS the Griswalds crowded around a table suitable for one small person. They are all wearing the berets with their names sewn across the front. Rusty is embarrassed.

CLARK

France is world famous for it's cuisine, so I imagine anything on the menu will be great.

AUDREY

Daddy, how do you say "hold the dressing, hold the oil, and hold the sauce", in French?

ELLEN

I don't think you have to worry about your weight, Audrey.

A WAITER passes by in the b.g. bringing a bottle of wine to a table with a COUPLE and their TEN-YEAR-OLD-SON.

Cont.

AUDREY
But Jack hates fat women.

59
I20 Cont.

CLARK
Audrey, you're just this
side of anorexia. Have something.

AUDREY
Okay...lettuce...no dressing.

CLARK
Ellen, your daughter eats like
a rabbit...

RUSTY
That's not all she does
like a rabbit!!

Clark and Ellen exchange a "look".

CLARK
Russ, what do you want to
drink?

RUSTY
I'll have what that kid is
having.

Clark and Ellen look at what Rusty is referring to, the
Young Boy drinking wine at his table.

ELLEN
He's drinking wine, Clark.

CLARK
It's all right, hon. It's perfectly
acceptable here. Kids drink it in
the cradle.
(to Waiter)
Garcon!

The Waiter comes over to the table. Clark fiddles with his
pocket translator.

CLARK
I'm going to order in French
kids. Listen carefully.

Clark and the Waiter's French is translated in SUBTITLES.
Clark's accent leaves much to be desired.

Cont.

CLARK
(We would like to order lunch.)

The Waiter makes a face at Clark's attempt at French.

WAITER
(You obviously had a lousy teacher
because you have no understanding
of the French Language.)

CLARK
(The kids will have hamburgers
and fries.)

WAITER
(Interesting accent - Chicago? Maybe
Cleveland.)

CLARK
(Coca Cola for the young people)

WAITER
(Two American champagne)

CLARK
(Your best house wine.)

WAITER
(I'll bring you some dishwater.
You won't know the difference.)

CLARK
(My wife would like the cheese souffle,
and I will have the veal.)

WAITER
(Your wife has big, wonderful breasts.)

CLARK
(Some Brie.)

WAITER
Your daughter has a nice little ass, too.

CLARK
(Thank you.)

WAITER
(Fuck you.)

The Waiter walks away. Clark is unaware of what's been
said to him.

CLARK
Nice guy, huh? You see, kids,
people appreciate tourists making
an effort to speak their language.

6I

INT. CAFE KITCHEN - DAY

I2I

The Waiter enters the kitchen. THREE CHEFS are at work preparing the "haute cuisine" from frozen dinners cooked in microwave ovens. The Waiter yells out his order in French. A chef prepares a plate, emptying a frozen dinner from it's tray and sticking a paper French flag in it.

DISSOLVE TO:

EXT. CAFE - LATER

I22

The food and wine have been served and Clark is relaxing with a glass of wine. He has his eye on the Young Boy at the other table with his parents. The Young Boy picks up his glass of wine and drains it. Clark gives him a look, then drains his glass. The Young Boy fills his glass again and drains it. Clark does the same.

NEW ANGLE

I23

The Boy, looking at Clark, once more fills his glass and drinks it in one gulp. Clark, not to be out-done, does the same. Rusty notices the Two girls with the dog about to go up the Eiffel Tower. The Grandmother has swept the dog up and is carrying him. He snaps and growls at people as they leave.

CLARK

Some meal huh, kids? You can't get that in America.

RUSTY

Lets go up to the top of the Eiffel Tower.

CLARK (drunk)

Great idea, Russ. Where is it?

RUSTY !

It's right in front of you, Dad?

Clark looks up at the top of the Tower. He grows pale.

EXT. EIFFEL TOWER BASE - DAY

I24

The Symbol of France rises above the city. We see Clark's P.O.V. (after his wine contest with the Young Boy) of the Eiffel Tower. It's wobbly and curvy and then there are two of them.

CLARK (slurred)

There they are kids, the Eiffel Towers...
nine hundred and twenty-one feet of
historic landmarks.

TWO CUTE FRENCH GIRLS are nearby. They are with a fat, vicious looking old lady, obviously their Grandmother and a dog just as ugly and vicious. The girls are throwing a frisbee and urging the little dog to go after it but he won't budge. Instead he sits and snarls and yaps. The Girls occasionally look at Rusty in a flirty way. Rusty gives them his coolest smile, forgetting the "Rusty" beret on his head.

RUSTY

Lets go up, Dad.

The Griswalds join the other tourists.

DELETE SCENES I25 - I27 Inc.

EXT. EIFFEL TOWER OBSERVATION DECK - DAY

I28

Ellen and Audrey get off the elevator and rush to the railing. Rusty is more casual, the better to impress the young girls. Clark walks out, still tipsy. He turns and faces the tower instead of the view.

ELLEN

Look at Paris. It's magnificent

AUDREY

I can see everything.

Ellen turns from the railing.

ELLEN

Clark?

NEW ANGLE

I29

Clark is holding onto the framework for dear life, edging slowly on rubbery legs to the railing. Still woozy, he's facing away from the city view.

CLARK

I'm okay...no problem. This is fabulous. I've never been more thrilled.

Clark reaches the railing, grips tight and pulls himself up. His back is still to the city.

ELLEN

Clark, what are you looking at?

CLARK

I'm looking at the Eiffel Tower. We came here to see the Eiffel Tower...I'm looking at the Eiffel Tower.

AUDREY

Dad, you're missing the view. You can see the whole city if you turn around.

Clark slowly turns until he is facing the view out towards the city. He smiles.

Cont.

AUDREY
Isn't it fabulous?

CLARK
(still woozy, shakes his
head to clear it)
Oh yeah! The best...don't you
agree Russ

NEW ANGLE

I29 A

Russ has followed the Dowager and the TEENAGE Girls to another part of the Tower.

As "Last Tango In Paris" music plays,

Rusty leans on the railing and looks at the girls coolly.

The Girls look at him and smile.

The dog looks at him and growls.

Rusty smiles at the girls and raises his eyebrows questionably.

One Girl winks at Rusty, then they both look at each other and giggle.

The dog barks. One of the girls tries to quiet him, but he tries to bite her. The Dowager tries to calm him, but he is even nastier to her.

The Girl looks back at Rusty and suppresses a laugh.

He smiles cockily and tries to brush his hair back with his hand. He becomes sick with embarrassment as he feels the beret on his head and remembers, all too clearly, that it says "Rusty" on it.

The Girls whisper and burst out laughing together.

The dog yaps annoyingly.

Clark sees by the look on Rusty's face that all is not well with him. Clark puts an arm around Rusty's shoulder.

CLARK
Is something bothering you
Rusty?

Cont.

Rusty indicates the two cute French Girls standing nearby. The dog is in the old lady's arms still nipping and barking at everyone. The girls are still giggling at the embarrassed Rusty.

RUSTY

Yes...this stupid hat you made me wear is making me look like an idiot.

Clark immediately sympathizes with Rusty.

CLARK

Fine...you don't like the beret?

Clark plucks it off Rusty's head and sails it over the railing like a Frisbee.

NEW ANGLE

I30

The dog leaps out of the woman's arms over the railing after the beret. CUT TO shocked reactions on everyone's faces. The Old Lady faints.

BACK UP SHOT

I30 A

Gendarme is walking under the Tower. He looks up, a look of amazement on his face. He opens his arms and the dog plops in.

C.I. Dog in man's arms, in his mouth is the beret.

INT. PARIS HOTEL ROOM - NIGHT

I31

We can HEAR Clark in the shower in the bathroom. Ellen is opening some boxes containing a few goodies she purchased in Paris. She holds up several black, lacy lingerie items to herself and models them in the mirror. We hear the shower turn off.

ELLEN

Clark? It's me. I'm back.

CLARK'S VOICE

(O.S.)

Great, hon. I'm feeling a little better now. Did you and Audrey have fun shopping?

ELLEN

Yes, and wait'll you see what I bought.

Ellen takes off the clothes she's wearing and slips into one of the sexy pieces of lingerie. She looks at herself in the mirror, is pleased, then climbs on the bed and strikes a sexy pose.

Rusty indicates the two cute French Girls standing nearby. The dog is in the old lady's arms still nipping and barking at everyone. The girls are still giggling at the embarrassed Rusty.

RUSTY

Yes...this stupid hat you
mad me wear is making me look
like an idiot.

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NEW ANGLE

I30

The dog leaps out of the woman's arms over the railing after the beret. CUT TO shocked reactions on everyone's faces. The Old Lady faints.

BACK UP SHOT

I30 A

Some people are picnicing near a lake. The dog plummets through the air and lands in the water. He swims to shore and runs away, still clutching the "Rusty" beret between his teeth.

INT. PARIS HOTEL ROOM - NIGHT

I31

Ellen, in a bathrobe, stands in front of a mirror and shyly sneaks looks at what she's got on underneath. Clark yells from the shower.

CLARK

I'm feeling alot better
hon. Did you and Audrey
have fun shopping?

ELLEN

Yes, and wait'll you see
what I bought.

Cont.

NEW ANGLE

Clark comes out in a bathrobe.

ELLEN

O.K. now, I only got this
cause it's one of a kind and
the saleslady says no one else
makes it and even though I know
it's silly, it's just that, I mean...

She opens her robe revealing very sexy lingerie.

ELLEN

Anyway, I bought it for you.

CLARK

(chuckles)

I don't think I'd like the kids to
see me in any of that, Ellen. We have
to set an example.

ELLEN

Honey, it's our first night in Paris...
Can't we do something special?

CLARK

We are. We're going out tonight without
the kids.

ELLEN

Just the two of us...alone?

CLARK

That's right, so hurry up and
get dressed or we'll be late.

ELLEN

Clark...why don't we just stay in? We
could order some champagne and get
sloppy together.

She kisses his neck.

CLARK

Oh no, Ellen. I promised you a
night out, and you're going to
get it. We're going to a place
that offers an insight into the
French culture. You'll love it!

DELETE SCENE I32A

INT. FRENCH NIGHTCLUB - NIGHT

I35

A big, raucous nightclub along the lines of a Follies or Le Crazy Horse. There is a floor show going on featuring a line of half-naked women all dressed in articles exactly like the lingerie Ellen was trying to turn Clark on with. Clark is enjoying the show, clapping enthusiastically. Ellen throws him angry looks, fuming. She glances at her watch impatiently.

ELLEN

Clark...

The girls complete their number with a flourish. Clark explodes with applause.

CLARK

Bravo. Encore en fois!

ELLEN

(embarrassed)

Clark, sit down!

He sits. As time marches on, Clark relishes and Ellen suffers through a "Women Behind Bars" number.

CLARK

I wonder what time the next show starts. (he reads program)
Les Erotic Aerobics...hmmm...

The girls trot out again in topless gym outfits and do sexual aerobics.

CLARK

(enjoying the girls)
How do you like that Ellen?
They've been doing this in Paris for eons, years, well, they do it here every night.

Ellen gathers her things and gets up.

ELLEN

I don't know about you, but I've had enough French "culture" for one night.

He finally notices she's angry.

CLARK

Oh, sure honey...Garcon,
L'addition s'il vous plait.

Cont.

As Ellen puts on her wrap she notices something and stops dead in her tracks.

ELLEN

Clark, look!

Clark looks. From his P.O.V. we see a sexy hooker at a table.

CLARK

She's O.K....probably
a hooker.

ELLEN

Clark! Look who she's
with!

Clark's P.O.V. pans over to reveal Rusty. Clark's face changes from the sophisticated French culture buff to the puritanical American Father. He marches over to Rusty's table. Rusty is lighting two cigarettes at once. His Bic lighter flame is too big and he adjusts it as he chuckles.

RUSTY

No problem.

He hands the cigarette to the Hooker, and is about to propose a toast when the heavy hand of his Father lands on his shoulder. A tipsy Rusty looks up, still in character.

RUSTY

Oink, oink, my good man.

Then suddenly and horribly, Rusty realizes that he is in deep shit. The cigarette falls from his lip.

INT. LOBBY - HOTEL - NIGHT

I36

The Griswalds walk through to the elevator.

CLARK

How did you get in there?

RUSTY

I paid and I got in.

ELLEN

Where did you get the money?

Cont.

CLARK
I'm surprised at you.

RUSTY
I'm surprised at you.

ELLEN
Don't talk back to
your Father.

CLARK
Who was that cheap slut?

RUSTY
Don't call Cherie a slut.

CLARK
What gave you the idea to
go to a place like that?

RUSTY
Same thing that gave you
the same idea.

CLARK
Rusty, I must say I'm
disappointed in you.

RUSTY
Hey, who keeps saying,
"When in Rome, do as the
Romans do"?

CLARK
That's Rome. This is Paris.

ELLEN
I've never been so humiliated in
my life.

RUSTY
Yeah, like it was the high
point of my life to see you
two standing there.

INT. RUSTY AND AUDREY'S HOTEL ROOM.

I37

They enter the room and Rusty puts away his key.

CLARK
You still didn't say where you
got the money.
Rusty squirms.

RUSTY
I sold my electric
train set.

Cont.

This sets Clark off. He grabs him by the collar.

I37 Cont.

CLARK

You sold your electric train
set to get a hooker!

ELLEN

Clark, let go of him.

CLARK

Those were classic miniature
trains.

RUSTY

They were mine, I could do
what I want with them.

Obviously Clark liked them.

CLARK

What about the station house
and the little drawbridge?

ELLEN

Rusty, where's your sister?

RUSTY

How should I know

CLARK

You didn't sell the little man
with the lantern?

ELLEN

Audrey!

Clark sits on the bed on a letter

CLARK

What's this? (He picks it up)
(reading)

"Dear Mommy & Daddy,

I don't suppose anyone cares but I guess
it's my duty to tell you that I've left.
There is just so much pain and heartbreak
a person can stand before they totally
flip out. I have reached such a point,
and I must return to Jack. My love for
him is stronger than all the prizes in
all the game shows in the universe. I
know that he needs me. I can feel his
agony across the ocean. So goodbye.

Your daughter,
Audrey Griswald."

Cont.

ELLEN

Clark, she doesn't know
Paris. We've got to find
her.

CLARK

She'll be back. How far
can she get with a guitar and
a couple of Francs.

ELLEN

Clark, I looked in our
desk drawer, she also took
her airline ticket.

They suddenly panic. Ellen holds up her hands for calm.

ELLEN

Let's not panic. You try to find her
at the airport. I'll call the
police and the American Embassy.

Clark rushes out.

INT. AIRPORT, NEAR BAGGAGE AREA

I38

Audrey is shlepping her belongings through the airport. She
is trying to figure out signs in French and getting scared
and frustrated. Then she looks at one of her 'Jack'
pictures.

AUDREY

Don't worry Jack, I'm
coming home to you.

EXT. AIRPORT - NIGHT (second unit)

I39

Clark's car drives up to Air France (or whatever) he (double)
gets out and runs in.

INT. AIRPORT, BAGGAGE AREA

I40

Audrey looks at her ticket and looks around.

AUDREY

This isn't right...

She starts to leave. Clark spots her and runs over.

CLARK

Audrey, I've been looking
all over for you.

AUDREY

Stay away, Daddy.

ELLEN

Clark, she doesn't know
Paris. We've got to find
her.

CLARK

She'll be back. How far can
she get with a guitar and a
couple of Francs.

ELLEN

(looks through his
Pig In A Poke bag)
Clark, she also took her
passport and plane ticket.

CLARK

Damn it.

ELLEN

Don't panic. You go to the
airport and I'll wait here in
case she comes back. Call me
if you don't see her.

CLARK

O.K.

He rushes out.

INT. AIRPORT. NEAR BAGGAGE AREA

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is trying to figure out signs in French and getting scared
and frustrated. Then she looks at one of her 'Jack' pictures.

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This isn't right...

She starts to leave. Clark spots her and runs over.

CLARK

Audrey, I've been looking
all over for you.

AUDREY

Stay away, Daddy.

CLARK

What are you doing in
the baggage area?

AUDREY

I'm going home...as soon
as I find the ticket place.
And don't try to drag me
back, cause I'll only escape
again.

CLARK

Escape? Audrey, we're on
vacation.

AUDREY

Sure, for you it's a vacation.
For me it's a prison sentence.

CLARK

Prison sentence! I had no
idea you felt that way.

AUDREY

You never know how anyone
feels. All you know about are
your stupid plans and schedules.
For all you care, I could die of a
broken heart.

CLARK

Audrey honey, I'm sorry. But
believe me, you won't die of a
broken heart. Come over here
for a second.

He sits on the baggage carousel (which is still). She
puts her bags and guitar down on it and stands next to him.

CLARK

I guess I didn't realise how strongly
you felt about Jack. But if you two
are really in love, you'll have your
whole lives to be together. Try to
understand my side of this...

Cont.

CLARK

You see Audrey, this is my last chance to go away with you and Rusty. Soon you'll start college, go away, get married.

72

I40 Cont.I

The carousel slowly starts to move. Clark is looking down and doesn't notice. He has moved away from her and is essentially talking to himself. She watches him and the absurdity of his situation and his sincerity touches her. She smiles.

CLARK

And I really want to be able to spend more time with you before that happens. Besides, a trip through Europe is a very expensive thing. Who knows when you and Jack will be able to afford it. So even though it doesn't seem like it now, I know that you'll be glad you came. Trust me on this Audrey, I'm your Father and I love you.

As he says "I love you" he looks up and sees a bum looking at him. He's embarrassed. He quickly hops off the carousel.

CLARK

Audrey!

AUDREY

Over here, Daddy.

He hops off.

AUDREY

Come on, Dad, lets go back.

He helps her carry her bags out.

CLARK

Maybe we can work out this phone thing. Say, once a week for two minutes if you promise no more escapes.

AUDREY

Make it five minutes and you got yourself a deal.

They leave. As they exit, we hear Clark say

CLARK

Three.

MONTAGE SEQUENCE

I41

As a great new SONG plays we SEE...

EXT. NOTRE DAME - DAY

I42

The Griswalds rush out of their rented car and pose for Clark to take a polaroid picture.

EXT. ARC DE TRIUMPHE - DAY

I43

They hurry to a spot where Clark takes another picture.

EXT. PLACE DE LA CONCORDE - DAY

I44

As the Family poses in front of a fountain, the Temple Madelaine an Odelesque, another fountain with the Eiffel Tower behind it and a gold fence with a Gendarme in front, we notice that their posing becomes less inspired and they are not as enthusiastic.

EXT. TROCADERO - DAY

I44A

Rusty poses with a naked lady statue, but Ellen and Audrey sit it out.

EXT. METRO ENTRANCE - DAY

I44B

Clark is still energetic but the family is definitely tired. Ellen holds her high heels and her feet are killing her.

EXT. POMPIDOU CENTER - DAY

I44C

Clark runs up and sets his shot, waving them over. Audrey, Rusty and Ellen drag themselves over like the walking dead.

EXT. LOUVRE - DAY

I45

Clark, Ellen and the Kids are in front of the world's foremost museum. Clark is a bundle of energy, Ellen and the kids are dragging.

Cont.

MONTAGE SEQUENCE

73

As a great new SONG plays we SEE...

I4I

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Cont.

ELLEN

Clark, can I ask you a favor?
Could we slow down a little?

CLARK

I'm afraid not, hon, we have a
hundred thousand works of art to
see in fifteen minutes.

Clark takes off in a rush for the entrance. The Family
exchange weary looks.

INT. LOUVRE - DAY

I46

In a STOP-MOTION SEQUENCE we will see the Griswalds tour
the Louvre. As our foursome continues we CUT to pictures
on the wall which start to bombard them until we only see
very QUICK CUTS of pictures.

NEW ANGLE

I47

Clark hurries down a seemingly endless gallery. The
Family struggles to keep up with him. He comments at
high speed.

CLARK

Fabulous, incredible, beautiful
palette, fantastic brushstrokes,
vibrant colors, stupendous lighting.

INT. HOTEL DINING ROOM - DAY

I48

The Garlands are trying to eat breakfast while holding hands and kissing.

The Griswalds limp into the dining room and sit. Audrey is missing.

CLARK

I'm mighty proud of you guys. We can leave Paris now knowing that we saw absolutely everything. We're right on schedule again!

ELLEN

But Clark, we're exhausted. I can hardly walk.

CLARK

Well we'll have a nice relaxing time with my relatives in Germany.

(see the Garlands)

Hey, fellow Americans! How are you two enjoying Paris?

THE GARLANDS

Great! Love it!

CLARK

Have you see the Louvre yet?

MR. GARLAND

No, not yet...

ELLEN

The Left Bank is charming.

MRS. GARLAND

Yeah, we plan to go there.

CLARK

Have you been up the Eiffel Tower?

MR. GARLAND

It's on our list.

CLARK

Well, have fun.

He turns back to his family.

Cont.

CLARK

Boy, what a waste. We've seen ten times as much as they have.

Ellen raises an eyebrow.

The Garlands are into some heavy making out. A WAITER comes over to the Griswalds.

CLARK

Two coffees, a basket of croissants, and three orange juices.

Audrey comes over and sits down.

CLARK

What do you want for breakfast, Audrey?

AUDREY

I'm not hungry.

The Waiter leaves. Audrey opens a letter.

RUSTY

Hey, lookit the Garlands! He's got his hand on her tits right at the table.

ELLEN

Stop staring Rusty.

CLARK

In Europe they have different standards on public affection.

RUSTY

Yeah, but they're from Akron.

Audrey reads her letter. We HEAR Jack's voice over.

JACK'S VOICE

Dear Audrey, I've missed the shit out of you. You've only been gone two days, but it feels like a semester. Luckily Debbie came by to cheer me up and we went to a movie...a real weird one. I could hardly keep Debbie off my lap she was so scared.

Cont.

AUDREY
THAT BITCH!

NEW ANGLE

I49

Audrey's outburst draws looks from everyone in the room.

ELLEN
Something the matter Audrey?

AUDREY
Huh? Oh, no...

She continues reading.

JACK'S VOICE
What I wanted to say, Audrey was
that since you're going to be gone
for a while I think we should re-
examine our relationship.

Audrey looks suspicious.

JACK'S VOICE
Is it strong enough for us to
consider seeing other people? I
think it is...

AUDREY
Could you pass the croissants please?
And the butter and the jelly.

Clark and Ellen exchange a look.

CLARK
Well I'm glad to see you got
your appetite back.

AUDREY
Sure, who've I got to be
thin for?

In the b.g. the Garlands have disappeared under the table.

RUSTY
Hey, I think the Garlands are
making it over there!

Audrey bursts into tears and leaves the room.

RUSTY
What'd I say?

EXT. FRENCH COUNTRYSIDE - DAY

I56

Out in Wine Country; huge expanses of grape fields and stately mansions. The blue rental car with the Griswalds barrels along.

RUSTY

How far is it to Germany,
Dad?

CLARK

It's 150 kilometers...that's
about a thousand acres to you
Russ. We should be crossing
the border any time now.

AUDREY

I'm starting to get nauseous.

ELLEN

(Motherlike)

Gee, I wonder why? Maybe
it was the pate de foie gras...
or the smoked trout...or the
three souffles you inhaled
at lunch.

Audrey nods weakly.

EXT. SMALL TOWN STREET - DAY

I57

The car drives past a sign that says "BATTENBERG" and enters a quaint village.

DELETE SCENES I58 - I69 inc.

EXT. SMALL GERMAN VILLAGE - DAY

I70

The car travels down the streets.

INT. CAR - DAY

I71

CLARK

What's the address
we're looking for?

ELLEN

Number six, Dipplestrasse.

EXT. STREET SIGN - DAY

I72

It reads: DIPPLESTRASSE

BACK TO SHOT

I73

CLARK

Russ, what's German
for six?

RUSTY

Sechs.

CLARK

Don't be a smart ass.

AUDREY

Sechs, Daddy. S...E...C...H...S.

CLARK

I knew that. Just testing
you kids.

* PAGES 79 - 83 INCLUSIVE DELETED *

NEW ANGLE

174

They continue down the street. Some of the homes have numbers. Others are unmarked. Clark stops in front of a small house and gets out of the car. The Family also get out and follow him to the front door.

INT. HOUSE - DAY

175

The door chimes sound and a hefty GERMAN COUPLE cross to the front door and open it. Clark is standing on their doorstep.

CLARK

Guten evening, folks, my family
and I are looking for sechs.

CLOSE UP ON COUPLE

176

They look at each other with alarm. They slam the door in Clark's face.

NEW ANGLE

177

CLARK

Not a very friendly place, is it?

RUSTY

There it is, Dad! Number six.

They all cross to the house next door. The Number Six is on the side of the doorway. Vines are growing around the doorway as well. Clark gets a smile.

CLARK

You're right, Russ.

He knocks on the door.

INT. THE SPRITZ' HOUSE - DAY

178

A Couple in their 60's, JOACHIM and HELGA SPRITZ waddle to the front door. Joachim pulls open the heavy wooden door and sees the Griswolds on the porch.

CLARK

Guten abend!

Helga and Joachim look at each other with bewilderment.

RUSTY

Hi.

AUDREY

Hello.

Cont.

Clark enters and slaps Joachim on the back.

CLARK

Here we are, your cousins from America. I'm Clark and this is Ellen. Our boy Rusty and our daughter Audrey. We want to thank you for the invitation.

ELLEN

It was so nice of you to write and ask us to stay.

CLARK

So, how the hell are you?
Long time, never seen.

He chuckles at his own joke.

EXT. SPRITZ HOUSE - DAY

I79

As the door closes, a vine falls down, revealing a "One" in front of the "six".

INT. SPRITZ HOUSE - DAY

I80

The Spritzs' talk amongst themselves in German, trying to find the logical solution to who these people are.

Cont.

CLARK
What a nice place. Isn't
it nice hon?

ELLEN
Just like in Grandma's pictures.
It's so quaint.

AUDREY
Yeah, maximum quaintness.

ELLEN
Let me give you a hand in
the kitchen.

CLARK
C'mon kids, let's all chip
in. We don't want to be rude.

INT. SPRITZ DINING ROOM - NIGHT

181

Everyone is eating dinner. Joachim and Helga are speaking in German, each accusing the other of being connected to the Griswalds. Clark and Ellen are showing Joachim snapshots. Audrey is confiding in Helga, and Rusty eats and listens to his walkman, every now and then singing out a phrase from a song.

CLARK
...and this is your cousin Al...

Joachim looks at it blankly. He picks up his pipe and Rusty lights it for him.

CLARK
...he's a big shot lawyer, they'll
probably get him on tax evasion.

Cont.

ELLEN

And here's cousin Matty's wedding.

CLARK

And there's his new baby...
Say, do you believe that cock
and bull story of being
premature?

Joachim shrugs with confusion. Clark translates this as agreement.

CLARK

Yeah, that's what I say.

ANGLE ON AUDREY AND HELGA

AUDREY

...I mean, when me and Jack got
together, we had both, like, been
seeing other people, but that was
different cause, like, Debbie's my
best friend and all, don't you think?

Helga shakes her head with bafflement.

AUDREY

God, it's so great to be able to talk to
someone about it. I mean, my parents
mean well and all, but when I tell them
stuff, they just don't seem to know what
I'm talking about.

CLARK

Audrey, what are you talking
about?

INT. SPRITZS' LIVING ROOM - NIGHT

I81 A

Helga puts a blanket and pillow on the couch for Audrey to sleep on. Audrey reaches out and gives her a goodnight kiss.

INT. SPRITZS' BEDROOM - NIGHT

I82

Clark has been watching them with pride. He picks a basin up off the floor, fills it with water, and uses it to brush his teeth.

CLARK

Isn't it amazing, Ellen,
the way family ties break
through the language barrier?

ELLEN

This has been my favorite
part of our vacation.

Rusty walks in with a basin identical to the one Clark is brushing his teeth in.

RUSTY

Hey Dad, look, bedpans!

Clark reacts to the bedpan, then violently spits out all the toothpaste.

EXT. SPRITZ HOUSE - NEXT DAY

I83

Clark, Ellen and the kids kiss and hug the Spritz's as they sadly take their leave.

ELLEN

You've been so sweet.
If you ever get to Chicago,
please come stay with us.

They climb into the car.

Cont.

CLARK
Bye! We had a great time.
We'll be sure to write.

EXT. SPRITZ HOUSE - DAY

I84

They drive off. Joachim and Helga look at each other. Finally we see SUBTITLES of what they're saying.

JOACHIM
(in German)
Who the hell were they?

HELGA
Fuck if I know.

EXT. FURTHER DOWN THE STREET - DAY

I85

An ELDERLY COUPLE walk by.

WOMAN
(in German)
I wonder when our relatives
from Chicago will arrive.

MAN
Never, I hope.

EXT. GERMAN VILLAGE - DAY

I86

The car cruises down the narrow streets until it arrives at an area festively decorated for an Oktoberfest celebration. The square is filled with people dressed in native costumes for the occasion.

RUSTY
What's going on?

CLARK
I think we're in luck, this
is some kind of Festival.

Cont.

ELLEN

Everyone's in native costumes...
it's so colorful.

Rusty happens to spot an incredibly pretty young GERMAN GIRL walking past the car. She smiles at Rusty.

RUSTY

I vote for stopping.

CLARK

Do I hear any objections?

There are none. Clark pulls the car over to the side of the road and they all get out.

EXT. LOCAL FESTIVAL - DAY

I87

Audrey and Clark are eating local delicacies. Ellen is buying handicrafts. An "oom pah pah" band is playing, very German looking characters, young and old are having fun. A stage is set up where some men are doing traditional dances of the area.

EXT. LOCAL FESTIVAL - DAY

188

Meanwhile, Rusty walks around with his walkman, looking for the German Girl. We hear the rock music in his head, and it provides a contrast to the old world visuals around him.

He finally spots the girl behind the counter of a booth that sells some sort of food. He stops dead in his tracks, shuts off his tape deck, and goes over. She sees him and is pleasantly surprised.

GIRL

Guten tag.

RUSTY

Hi.

She will speak broken English with a very heavy German accent,

GIRL

You speak English, right?

RUSTY

What?

GIRL

What?

RUSTY

Do you speak English?

GIRL

I'm speaking English.

RUSTY

What?

GIRL

Would you like some....

(sort of food she's selling)

RUSTY

What?

She smiles and gives him a piece. He looks at it with trepidation.

GIRL

Try it.

She gestures "go ahead". He takes a cautious bite, then realizes he likes it. She laughs knowingly.

RUSTY

It's good.

GIRL

Yes, it's good.

RUSTY

Can you take a walk?

She looks confused. He mimes "you" and "me" and "walking". She confers with a woman in the booth (in German) then takes off her

EXT. SOUVENIR STAND - DAY

188 A

Audrey and Ellen are buying typical souvenirs. Clark comes over in tyrolean shorts, leederhosen, funny hat with feather etc.

CLARK

Well? What do you think?

Ellen and Audrey are speechless. Then they burst out laughing.

CLARK

What's so funny? I think they look good.

They walk towards the booths with games.

BOOTH WITH GAME - DAY

189

Clark is tossing or shooting things to get a prize. Ellen sees Rusty walking with the girl. She signals to him to get going before Clark sees them. Rusty signals "thanks" and he leaves the festival area with the girl.

EXT. TABLES NEAR THE STAGE - LATER THAT DAY

189 A

The three Griswalds sit near the stage, watching the dancers. Ellen looks at her new souvenirs as Clark eats a huge sausage and a mug of beer. He can't suppress a burp.

ELLEN

Clark, don't you think
you've had enough? You
haven't stopped eating since
we got here.

CLARK

(feeling full)
Yeah, I guess...say,
where's Rusty?

ELLEN

He's around somewhere.

CLARK

Shouldn't we find him. He'll get
lost. He can't speak German.

ELLEN

Clark, I'm sure he'll make
himself understood.

CLARK

Are you kidding? You're
talking about the kid who's
been going to summer school for
the same French class the past three
years.

ELLEN

Clark, I'm sure he's fine.

EXT. ANOTHER PART OF TOWN - DAY

190

The German girl leads Rusty towards a barn. She opens the door and pulls Rusty in after her.

INT. BARN - DAY

90 (C)
I90 A

The Girl leads Rusty up a ladder to a platform covered with straw.

GIRL

I have something great
to show you.

RUSTY

Excellent.

She digs through some straw and finds a few cassette tapes. She shows them to him with pride. He looks at them.

RUSTY

Cheap Trick, The Knack,
Joe Jackson...Oh man, this
stuff is neolithic!

GIRL

No good?

RUSTY

Let me show you something...
(digging through his pockets)
Stray Cats, Cindy Lauper, New Bruce,
new Elvis, Wang Chung, Prince and...

With a great deal of fanfare he reveals his Michael Jackson tape. She looks at him with extreme admiration. He puts the tape in the walkman and magnanimously places it on her head. Her starving ears lap up the new music. He leans near the headphone to listen with her. They look at each other and smile.

EXT. OKTOBERFEST - DAY

I91

The local dancers are about to start another traditional dance. An ELDERLY MAN selects SEVEN huge, strong MEN to participate in the dance. As Clark, Ellen and Rusty watch, it becomes evident that the Elder needs one more man for the dance. He asks several locals who turn him down. The Elder spots Clark and coaxes him to join the other men in the dance. With a "yes" vote from Ellen and Audrey, Clark good-naturedly joins the male dancers.

CLARK

I'm not sure I know how to do
this.

ELDER

Just follow the lead. Show him.

Cont.

The band begins to play. Clark watches as these huge men take little dainty steps to the left...then to the right...then they square off as one of the men dances into the square and then dances up to one of the other men forming the square. All the time keeping their feet moving, the men in the square move around the man in the middle and GENTLY SLAP HIS FACE. This continues until all the dancers have slapped the man in the middle. Then the man in the middle does a bow and backpedals back to his place with the other men. The Elder asks with a shrug if Clark understands. Clark assures him that he does and takes his place alongside the other dancers.

NEW ANGLE

I92

Again the music starts. This time Clark imitates the huge men taking their dainty clog steps as the same procedure is repeated. The dancer to the right of Clark goes into the middle and does a few steps. Then he presents himself to the first dancer who slaps his face. The square of dancers, including Clark, circle around the man in the middle and GENTLY slap his face, except Clark who unknowingly slaps the man harder than is necessary. This draws a serious look from the other dancers. The music continues as the first part is repeated. This time it is Clark's turn to step into the middle of the square. He dances in, presents himself to the first man, who lays back and SLAPS CLARK'S EARS OFF. The next dancer does the same, as do the rest. Clark is slapped so hard so many times he can barely find his way back to his spot in the square. The Townspeople love it. They cheer for more. The dance continues. Once again Clark finds himself as the guy who has to dance into the middle. Reluctantly he staggers in, only to receive the same treatment as before. This time, Clark retaliates and in a blink of the eye the dance turns into a full-fledged riot.

INT. BARN - DAY

I93

Rusty and the German Girl are lying in the hay together. They finish singing along with a tape. They look at each other for a few beats, then lean in and kiss. Rusty starts to move his hand slowly towards her breast. Suddenly CHURCH BELLS RING OUT. The Girl gets up, worried.

RUSTY

What's the matter?

GIRL

Those bells haven't rung in years.

RUSTY

What do they mean?

Cont.

GIRL
They're going to hang
someone.

RUSTY
Dad!!!!

He runs out of the barn.

EXT. STREET OF VILLAGE - DAY

I94

Clark, Ellen, and Audrey run for their lives, being chased by some slap dancers on a horse drawn beer wagon. Rusty catches up to them.

RUSTY
I don't even want to
know what happened.

CLARK
Good, just head for
the car.

EXT. ANOTHER STREET OF VILLAGE - DAY

I95

The Griswalds race to the car and pile in, still being chased.

INT. CAR - DAY

I96

Clark is fumbling with the keys as Rusty sees the men gaining on them through the back window.

AUDREY
Great homecoming, Dad.

CLARK
They're just jealous cause
my family got out of this
shithole.

The car starts just in time. Clark puts it in gear and starts down the narrow streets. The walls close on each side. Clark drives like a maniac.

EXT. VILLAGE STREETS - DAY 197

With the men still pursuing him, Clark steers the car through the even narrower streets.

CLOSEUP OF DOOR HANDLES 198

They clear a wall by a quarter of an inch.

INT. CAR - DAY 199

Ellen and the kids are terrified.

ELLEN

Clark, these streets look awfully narrow.

CLARK

No problem...

EXT STREET - DAY 200

The narrow lane makes a slight bend. The car comes speeding into SHOT and slams into the buildings on both sides becoming stuck.

INT. CAR - DAY 201

They all look out the rear window and see the gang of men coming after them.

RUSTY

This is a classic, Dad.

ELLEN

Well, Clark, what now?!

Clark reaches up and hits a button on the dash. The sunroof slides open.

CLARK

I suggest we all get the hell out of here unless you'd like to vote on it.

NOPE!

EXT. STREET - DAY 202

One by one, the Griswolds climb out of the sunroof and run for it. They get away just as the irate men near. The time it takes the men to climb over the car gives the Griswolds the time they need.

EXT. TRAIN STATION - DUSK

203

The Griswalds run to the train station just as a train is pulling out. They run and hop on it.

INT. TINY TRAIN COMPARTMENT - NIGHT

204

They settle in and breathe a sigh of relief.

EXT. TRAIN - NIGHT

205

The train rides through Germany.

INT. TINY COMPARTMENT - NIGHT

206

Some time has passed. Clark looks through his maps.

AUDREY

I feel like I've been here forever.

ELLEN

How much longer to Rome, Clark?

CLARK

Well, we've been travelling for six hours, so we should be crossing the Italian border soon. I'd say another eight hours to Rome.

Rusty groans.

CLARK

Why the sour puss, Russ?

RUSTY

To tell you the truth, your timing back there was great. You totally ruined what could have been the best day of my life.

AUDREY

What're you complaining about? I've lost my boyfriend thanks to this vacation.

RUSTY

I vote we don't talk about
Jack anymore.

ELLEN

I second it.

CLARK

I vote for that.

AUDREY

Oh yeah, well I vote that
we don't hear about schedules
anymore.

ELLEN

Me too.

RUSTY

I'm for that.

CLARK

Then I vote we don't talk
at all until we get to Rome.
Maybe by then we'll calm down and
act like mature adults and young
adults.

They all agree. They all find things to do without talking. Audrey defaces her photos of Jack. Rusty listens to his walkman and snaps his fingers. Ellen meticulously washes her hands with a "Wash and Dri", Clark fiddles with his change.

EXT. TRAIN - NIGHT

207

The train continues towards Italy.

INT. TINY COMPARTMENT - NIGHT

208

They are now getting on each other's nerves even more. The little sounds of finger snapping, pencil scraping and change jingling becomes blaringly loud to them. On top of it all Ellen has started to read a paper (loudly folding and turning) and Audrey is chewing and popping her gum.

They give each other dirty looks, as if to say "cut it out", but out of spite they continue deliberately jangling, snapping, chewing, and folding. Clark gets an idea of how to make peace. He hops up.

CLARK

Anyone want to play twenty questions?

They give a look and all go back to their business. The cacophany of noises reach a deafening pitch until they are drowned out by the TRAIN WHISTLE.

DELETE SCENE 209

EXT. U.S. EXPRESS OFFICE - DAY

210

Establishing shot of the Italian Branch.

INT. U.S. EXPRESS OFFICE - DAY

211

Kneeling behind the counter two local thieves, PIETRO and SANTINO are counting money. Next to them is a tied and gagged U.S. Express Agent. In the b.g. we see that the safe has been blown open. Santino is very good looking and although his upbringing was low class, he has developed refined tastes in clothing and women.

SANTINO

This should last us for awhile.

PIETRO

Mine will last me. I doubt if yours will last past a few hours with your tailor.

SANTINO

I don't know what you're talking about. I hardly have any clothes.

PIETRO

Hey, what are we going to do with him?

The U.S. Express Man looks inquisitive.

SANTINO

I don't know. We can't leave him here.

The U.S. Express Man gives them a look which says "Sure you can".

PIETRO

Should we kill him?

The U.S. Express Man looks horrified and shakes his head "No".

SANTINO

Don't be stupid. We've never killed anyone.

The U.S. Express Man sighs with relief.

SANTINO

Maybe we could hold him for ransom. He must be worth something to someone.

The U.S. Express Man nods in agreement with new idea.

PIETRO

But how do we get him out of here. He looks awfully suspicious like this.

EXT. U.S. EXPRESS OFFICE - DAY

2II A

Clark and the Family walk towards the office.

ELLEN

Clark, where are we going?

CLARK

We're going to the U.S. Express Office. We're going to get some money, rent a car, get some new clothes, and continue with the best vacation of our goddamn lives.

AUDREY

(Whispers to Rusty)

I think Dad's lost all sense of reality.

INT. U.S. EXPRESS OFFICE - DAY

212

Santino, Pietro, and the U.S. Express Man are still behind the counter.

SANTINO

What we need now is a stooge.
Someone above suspicion who'll
believe anything you tell him.
A real idiot...

The Griswalds enter.

CLARK

Hello! Anybody here?

Santino and Pietro exchange a look. The Griswalds approach the counter.

ELLEN

But Clark, we don't have any
proof that we lost our travellers
checks.

She stops near the counter. Her legs are right near Santino and he likes what he sees.

CLARK

Ellen, leave it to me. We're
Americans, we'll just demand our
rights.

He bangs on the counter and Santino pops up. Santino talks to Clark but is usually looking at Ellen.

SANTINO

Can I help you?

CLARK

Hello. Do you know me? I'm
Clark W. Griswald, Pig In A Poke.
I'm an American and I've lost a
thousand dollars, all my luggage, and
two rented cars, and I demand your
company make good on it.

SANTINO

(looking at Ellen)

Well, I certainly hate to see
Americans inconvenienced.

Ellen blushes at his attentions.

SANTINO

One moment please.

He ducks down and takes some money. He whispers to Pietro.

SANTINO

Put him in the trunk of the Fiat.
Lock the trunk and keep the key.

Santino hands Pietro the car key.

EXT. U.S. EXPRESS OFFICE - DAY

213

Santino and the Griswalds are next to a Fiat Sedan.
Santino gives Clark the keys.

SANTINO

Unfortunately, we somehow
misplaced the key to the trunk.
But if you'll tell me where you're
staying, we'll get a new key to
your hotel.

CLARK

Honey, what's the name of
our hotel?

ELLEN

The Nazionale.

SANTINO

Excellent choice.

CLARK

(getting in the car)
Isn't this great. I never
heard of U.S. Express renting
cars.

ELLEN

Me either.

SANTINO

(opening door for her)
Well, in Italy we provide
you with all kinds of things.

The Griswalds wave and drive off.

SANTINO

Have a wonderful time in Roma.
Ciao!

INT. ROME HOTEL - DAY

214

Clark finishes checking in and is given a key.

CLARK

O.K. Griswalds, Avanti!
We have alot of things
to see.

INT./EXT. SWINGING DOORS ENTRANCE.ROME HOTEL - DAY 214 A

They start to leave through the revolving doors when Ellen suddenly remembers something.

ELLEN

Clark, my purse!

She turns around in the revolving doors and goes the other way. Clark follows her. In doing so, a MAN who was entering the revolving doors get crushed.

MAN

AHHH!

EXT. ROMAN HOTEL - DAY

214 B

Clark (who is outside) moves the doors and pulls the man, who is wedged between the doors, out. It is our old friend the ENGLISH BICYCLIST. He has a cast on his leg. He reaches for his cane which is broken in two and has been thrown to the sidewalk.

CLARK (getting him out)

I'm terribly sorry. |

ENGLISH BICYCLIST

(in obvious pain)

It's nothing. Think nothing of it. It's really nothing. .

CLARK (realizes who it is)

Hey, it's you, from London. How are you?

ENGLISH BICYCLIST

Fine, fine, couldn't be better. still on holiday then? Hope the children are enjoying themselves as well.

Rusty and Audrey smile and nod.

CLARK

Oh my God, you've got a cast on your leg!

Cont.

ENGLISH BICYCLIST
This little thing? Hardly notice
it at all. Nothing more than a
big sock really.

CLARK
Can I help you?

ENGLISH BICYCLIST
No! No! Wouldn't hear of it.
Have a good holiday now. Goodbye.

He enters the hotel and Ellen comes out.

CLARK
Well, what should we see
first? The Navona Fountain,
the Rotunda Fountain, the Trevi
Fountain....

ELLEN
Clark, we've been wearing these
clothes for ages. You promised
we'd go shopping.

AUDREY
Yeah, I second the motion for
shopping.

RUSTY
Me too. I'm totally scuzzed out.

CLARK
Okay, I'm a sport, let's check
out the shops.

INT. EXPENSIVE CLOTHING SHOP - DAY

2I4 C

In a MONTAGE to MUSIC we see them try on articles of clothing.

EXT. EXPENSIVE CLOTHING SHOP - DAY

2I5

The Griswolds exit the clothing shop in their new Italian
clothes. They look ridiculous, but feel like a million.

Cont.

AUDREY
This is so bitchin'...my
friends will shit.

ELLEN
They do make you feel good.

RUSTY
I'll tell you why Italy never
won any wars...they had to march
in narrow shoes.

CLARK
You'll get used to them, Russ.
Now, lets go sightseeing!

EXT. ROTUNDA FOUNTAIN - NIGHT 216
The Griswalds walk to the fountain near the Rotunda.

CLARK
You know kids, there's one
great thing about fountains,
they don't close at night.
Even with all that time we
lost shopping, we'll still be
on schedule according to our
Pig In A Poke itinerary.

Clark crosses off the "Rotunda Fountain" from his Pig In a Poke
fountain list.

ELLEN
Clark, lets leave the other
fountains for tomorrow.
My feet are killing me.

AUDREY
I'm hungry.

RUSTY
I'm bored.

CLARK
Say, what family is that?
Is that how grand prize winners
talk? Come on, this is Rome.
Home of the Roman Empire. The
eternal city, and we're the
Griswalds....Who are we?

AUDREY)
I forgot.) TOGETHER
RUSTY)
Grizbys or something.)
)

CLARK

Just think of all the famous Italians who have stood here before us...Julius Caesar, Nero....

AUDREY

Sylvester Stallone

ELLEN

Your Father's right. Can you kids imagine all the things that happened right here, thousands of years ago.

CLARK

It's overwhelming to be surrounded by so much history, and yet I keep getting the strangest feeling that I've been here before.

The Griswolds walk on as the CAMERA PANS up to a statue in the fountain. His face is exactly like Clarks.

* PAGES 101 - 102 AND ALL SCENE NUMBERS THEREIN
ARE NOW DELETED.

EXT. NAVONA PIAZZA - DAY

Clark leads the family around the crowded Piazza. There are many teenagers in the cafes and around the fountains.

CLARK

This is the Navonna Piazza kids. One of the most fabulous squares in Rome.

He continues talking about the points of interest in the Piazza. Audrey is by his side but she's not listening. She sees a BOY, who resembles Jack, kissing a girl.

AUDREY

Jack?

When the Boy stops kissing, Audrey can see it's not him, but the image has shaken her up nevertheless. In the middle of Clark's lecture Audrey starts to cry.

CLARK

Now what's wrong Audrey?

AUDREY

I miss Jack. I've got to go home.

CLARK

We're going home soon enough. We're just going to see a few more fountains and the Collesium

AUDREY

I don't want to see the collesium. I want to see Jack!

CLARK

Jack will be there later.

AUDREY

The Collesium will be there later. The collesium's been there for two thousand years, but if I don't go home soon, Jack will fall in love with Debbie and I'll just die.

Cont.

CLARK (tries to joke)
Well don't you want to see
the Collesium before you die?

Pg. IO3(A)

222 Cont.

AUDREY
I hate you.

She walks away from him.

ELLEN
Audrey!

Rusty spots a YOUNG GIRL sketching the fountain. She notices
him too and smiles.

RUSTY
Hey Dad, I'll meet you guys
later at the hotel.

CLARK
What? What about the
fountains?

RUSTY
I'm kind of fountained
out, Dad.

ELLEN
Clark, let him go.

CLARK
But we're leaving the
day after tomorrow. Can't
we just spend this last little
bit of time together like a
family?

RUSTY
Oh God, we've been together
every second for two weeks.
And by the way, I haven't
complained or tried to escape.
I've been good. So why can't
you just leave me alone for
awhile. Why can't you treat
me like a man for once?

CLARK
Because you're not a man,
Russ.

Cont.

RUSTY

I am too. I'm sixteen years old. I work part-time. I'm a world traveller. I want my independence. I am a man.

He starts to walk away. They look at Rusty shocked. Then he returns.

RUSTY

Can I have an advance on my allowance?

AUDREY

If he's going, I'm going.

ELLEN

Honey, why don't we let the kids have some free time.

CLARK

Sure, sure. Let them go. They're just a pair of ingrates.

ELLEN

They're not ingrates Clark, they're teenagers.

AUDREY

Can I have my passport, Mom?

Ellen tries to gather up the family.

ELLEN

Audrey, Russ, come here. Clark, kids, lets all settle down and try to be reasonable. I'm sure we can reach a compro....

AHHHHHH!!!!!!

We see what Ellen is screaming at. A row of posters are pasted up on the wall. On the poster is an ad for the film, "La Donna Nella Doccia" (Woman In The Shower), and the picture shows a semi-nude Ellen in her shower cap. The Griswalds look stunned. Clark tries to calm Ellen down.

Cont.

CLARK
Now, hon, take it easy...

The kids don't know how to react. Rusty backs away.

RUSTY
Uh, I'll catch you guys
later.

ELLEN
This is it Clark! This
is the last straw. I've
never been so humiliated
in my life.

CLARK
Don't get mad at me
Ellen. It wasn't my
fault the camera was stolen.

ELLEN
You said you erased it.

CLARK
I was going to.

ELLEN
This is the worst thing you've
ever done to me.

CLARK
Ellen! Ellen, where are
you going? We've got to
get to the collesium at 2:00 P.M.!

ELLEN
I'm going back to the hotel.

CLARK
We didn't vote on that, hon.

ELLEN
Fuck your vote. I'm seceding
from the union. I'm forming
my own government and declaring
war on you!

Ellen storms off. Clark goes after her.

CLARK
Ellen honey, wait we'll sue.

But she is gone. Clark goes back to Audrey. He looks at the poster.

CLARK
She'll calm down, she knows
I didn't mean it...

Clark doesn't notice Audrey walk away.

CLARK
...it's not even a good
likeness. Oh well, I guess
that leaves just you and
me Audrey...

He turns to Audrey but she's not there.

CLARK
Audrey? Audrey!

Clark looks around. From a HIGH ANGLE we see that he is all alone in the Piazza.

NEW ANGLE - ANOTHER AREA OF THE NAVONA
PIAZZA - DAY

223

Rusty approaches the Girl trying desperately to be nonchalant.

RUSTY
Um...bonjourno.

She looks at him. He examines her picture.

RUSTY
Say that's uh, bellissimo,
really choice.

She starts to smile. He speaks slowly so she'll understand.

RUSTY
And I think you're real
bellissimo also.

GIRL
You're not too shabby
yourself.

He is thrilled and delighted.

RUSTY
Hey you speak English!

GIRL
Well sure, I'm from
California.

RUSTY
Alright! I'm from Chicago.
Hey you want to scarf some
grimace proportions.

GIRL
Oh great! I've got
maximum pangs.

They walk towards an outdoor cafe.

Cont.

RUSTY
What are you doing in
Rome?

GIRL
Travelling through Europe
with my folks.

RUSTY
Me too. We won a...

GIRL
I know. Pig In A Poke. I
saw the show.

RUSTY
(embarrassed)
You saw the show?...

GIRL
Sure. You answered the
Thomas Edison question and won
your dad all that car wax.

RUSTY
You remembered?

GIRL
Sure. I thought you
were cute.

Rusty is stunned as they enter a cafe.

RUSTY
(to himself)
You thought I was cute!

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107

EXT. EXCELSIOR HOTEL - DAY

225

The Fiat drives up and parks. Ellen gets out and enters the hotel.

INT. HOTEL LOBBY - DAY

226

Ellen gets her key from the front desk, starts for the elevator, then changes her mind and walks to the bar. She sits and calls over a WAITER.

INT. HOTEL BAR - DAY

226 A

A glass of wine is brought over to a tearful Ellen. She raises it to her lips. A hand comes down and stops her from drinking. She looks up and sees Santino.

SANTINO

Don't do it.

ELLEN

What?

SANTINO

I can't stand to see a beautiful woman drink bad wine.

He sits, calls over a waiter, and asks for a good wine.

Cont.

ELLEN

What are you doing here?

226 A Cont.

SANTINO

I'm from U.S. Express. It's my job to help Americans in distress and you certainly look distressed.

ELLEN

I'm fine thank you.

SANTINO

No you're not. Something's wrong. What is it? Is it your husband? That pig?

ELLEN

He's not a Pig.

She thinks for a moment. The screen goes wavy. We see...

ELLEN'S MEMORY

226 B

C.U. Clark, in Pig costume, on the Pig In A Poke show.

CLARK

Kent, we'll be pigs.

Clark smiles proudly. Back to scene.

Ellen looks angry

226 C

ELLEN

He is a pig. He is.

She starts sobbing. Santino holds her and comforts her.

INT. HOTEL LOBBY - DAY

226 D

Audrey enters and plops her Pig In A Poke bag down on the front desk near a pay phone. She pulls out her plane ticket. She tries to call the airport on the pay phone but she is having trouble.

AUDREY

Hello, can I have information please. I want the number of the airport. Informationie du Aerporto - uh numero, pleaseo...

She grows more and more upset.

AUDREY

Teo wo ao...

DELETE SCENES 227 and 228

MONTAGE

228 A

Clark having fun by himself. MUSIC throughout.

1. EXT. OUTDOOR CAFE NEAR PANTHEON - DAY

Clark finishes a coffee while reading his guidebook. He is cheerful and ready for his solitary tour. He gets up and the lightweight chair falls down behind him and knocks over another chair. As he tries to pick them up, he topples other chairs. Annoyed WAITERS scramble behind him to straighten the chairs. He leaves while apologising.

2. EXT. PANTHEON - DAY

Clark looks at the Pantheon and nods his approval. He takes a picture. Then, not sure what else there is to do, he decides to take a picture of himself in front of it. He holds his camera at arms length, smiles and shoots himself.

3. EXT. CROWDED STREETS (near our clothing store) - DAY

Clark walks down the street through a sea of people. There are MONKS, SOLDIERS, YOUNG COUPLES, etc. All the faces seem to be looking at him. In his Chicago Cubs cap, he appears out of place and alien.

4. EXT. TREVI FOUNTAIN - DAY

A JAPANESE FAMILY are enjoying themselves. The Mother and Children pose obediently in front of the fountain, as the Father takes a picture. Clark watches them jealously.

5. EXT. SOUVENIR STAND AT TREVI FOUNTAIN - DAY

Clark is trying to buy a present for Ellen. The PEDDLER is arguing with him and Clark is having a hard time figuring the value of liras to dollars.

6. EXT. STATUE COURTYARD IN CITY HALL SQUARE - DAY

Clark is in front of a statue. He reads his guidebook out loud, points and explains things about the statue. But in a LONGER SHOT we see that he is alone. Passers by react to him as if he is a weird character.

INT. HOTEL BAR - DAY

229

Santino is pouring Ellen more wine. Their bottle is empty. She is tipsy as she shows him some snapshots.

ELLEN

...and that's cousin Al and his lawyer Max, and that's Rusty when he was a Cub Scout, and that's Clark and the Buick before the accident. Clark works in food additives. Oh, I told you that already. You know Clark always says that preserving foods is one of the oldest professions there is.

Santino is staring at her intensely. She becomes uncomfortable.

ELLEN

Well, I think I've had enough wine. I guess I'll go back to my room now. Thank you.

SANTINO

Let me help you.

ELLEN

Oh no, I'll be fine.

She rises, knocks over a glass with her purse and walks into a chair.

SANTINO

I think I'd better get you upstairs. You'll feel better if you lie down.

He throws some money on the table and leads her out.

EXT. OUTDOOR CAFE - DAY (NAVONA)

Rusty and the Girl are eating sundaes.

GIRL

I've developed a whole philosophy about dealing with my parents. It's like if I'm in school or hanging out or something, there's like all this pressure, you know, to look good, or act cool, do the right thing, not say anything stupid. But if I'm with my parents, I mean who cares what I look like? They don't know the difference between what's cool and what's not. So you can put everything on hold and just relax. Right?

RUSTY

I never looked at it that way.

GIRL

Well sure, you've got to just relax and be loose around your parents. I mean if you take them seriously you'll go crazy.

RUSTY

That's for sure. Boy you've got a great way of looking at stuff.

GIRL

Thanks.

RUSTY

I'm having a great time.

GIRL

Me too.

RUSTY

God, imagine coming all the way to Rome to meet someone from California.

GIRL

Really.

They smile, then continue with their sundaes.

A sad Clark Griswald sits near some statues of Roman heros.
A statue of Julius Ceasar opens its stoney eyes and looks at him.

Clark?

Clark looks up.

CAESAR
Clark Griswald?...Pig In A Poke?

CLARK
Julius Ceasar? Emporer of Rome?

CAESAR
You and the troops enjoying Europe?

CLARK
(sadly)
Uh, sure, it's O.K. I lost my luggage in France, I was run out of Germany, my family's deserted me. I guess I can safely say things haven't gone according to plan.

CAESAR
Clark, travel and adventure...well... they test a man's mettle. The endless hours on the road, hearing foreign languages, eating strange foods, I remember what it was like. But the worst obstacle is dealing with disgruntled troops, isn't it?

CLARK
What do you mean?

CAESAR
You know the types, the quitters, the lovesick complainers, the ones who're only in it for the raping and pillaging...

CLARK
You mean Russ?

CAESAR
Griswald, you have what it takes to conquer new territories, but you're surrounded by traitors. You can't be held back by the naysayers. Don't let them stop you from fulfilling your destiny.

CLARK
But they're my family.

Cont.

CAESAR

Fuck 'em, they're history.

CLARK

Wait a minute fella, You're the one who's history. Ancient history. Maybe I never had a salad named after me, but I've got three people carrying my name that make me a heck of alot prouder than that. Ellen, Rusty and Sss...A...Audrey. And they mean more to me than all the vacations in the world. As far as I'm concerned, this trip is over. We're going home.

Clark storms out as another TYPICAL TOURIST enters. Ceasar sees him.

CAESAR?

Mark...Mark Canton? Tic Tac Dough?

INT. ELLEN'S HOTEL ROOM - DAY

Ellen is collapsed on the bed. Santino comes in with a wet cloth and places it on her head. With her eyes still shut, she moans with relief.

ELLEN

Thanks honey.

He sits on the bed, next to her. She reaches out, grabs his tie, pulls him over and kisses him. Then she opens her eyes, sees it's not Clark, and reacts with Shock.

ELLEN

Oh my God! I take that back!

SANTINO

Didn't you like it?

ELLEN

No, that is, my husband wouldn't like it.

SANTINO

Fortunately, he's not here.

ELLEN

Look, I'm sorry. I didn't mean to do that.

SANTINO

Then what would you like to do?

ELLEN

What I'd like to do is show you the door.

Santino backs away and glances out the window.

SHOT FROM SANTINO'S P.O.V.

Several POLICE CARS are converging on the hotel. The police get out and talk for a moment, pointing to the hotel, then split up and head for the front and rear entrances of the hotel.

BACK TO SHOT

233

Santino turns to Ellen

SANTINO

I'm afraid I'll have to
stay for the moment.

ELLEN

(struggling to get
up from the bed)
Then I'm afraid I'll have to
call the Manager.

Santino smiles; He abruptly pulls out a gun and aims it
at Ellen. She almost has a heart attack.

SANTINO

Please, just stay calm and
do nothing.

Ellen sits back down on the bed as Santino picks up the
phone.

SANTINO

Room four eight five...

INT. SANTINO'S ROOM - DAY

234

Pietro waits with the tied up U.S. Express Man. The
PHONE RINGS.

Pietro

Yes?

INT. ELLEN'S ROOM - DAY

234 A

SANTINO

The police are here. Meet
me at the car.

Santino hangs up and crosses to Ellen.

SANTINO

You'll have to come with me.

He pulls her off the bed and, keeping the gun in her
side, leads her out of the room.

INT. HOTEL LOBBY - DAY

235

Audrey is still trying to make arrangements. She's practically in tears.

EXT. STREET. CAR BEHIND HOTEL - DAY

235 A

Pietro has stuffed the agent in the trunk, and is just closing the lid as he hears the police.

NEW ANGLE

The Police arrive with guns drawn. They spot Pietro and he tries to run away, but they catch him and drive him away in their car.

INT. HOTEL LOBBY - DAY

236

Audrey has finally gotten through to someone.

AUDREY

...Yes, thank you. Flight 32,
I want to make it two days earlier...

Santino holds a gun to Ellen's side as he marches her through the lobby. Audrey (doesn't see the gun) sees her Mother leaving with a man.

AUDREY

Mom?

ELLEN

(As she's whisked out)
Audrey!

Audrey hangs up and goes out.

EXT. HOTEL - DAY

237

Santino gets in his car with Ellen (Volkswagen convertible). Audrey rushes out. She sees Ellen struggling with Santino as they drive off.

AUDREY

Mommy!

Clark arrives at the hotel and sees Ellen and Santino drive off, but he's not sure what's going on.

AUDREY

Daddy, Daddy, Mom's been kidnapped.

Clark runs to their Fiat (with the man inside) and slams into other cars as he pulls out of his parking spot.

Audrey runs over and lets herself in the car. Clark has a near miss with another driver as he peels out and follows Santino.

EXT. STREET WITH TRAFFIC - DAY

238

Clark and Audrey drive down the street looking for Santino.

EXT. ANOTHER STREET - DAY

239

Audrey spots Santino's car. Both cars are stuck in traffic.

AUDREY

I see them up ahead Dad.

CLARK

Where?

AUDREY

Up there! Step on it!

CLARK

I can't go anywhere in this traffic.

Clark drives up onto the sidewalk, overtakes the other cars and smashes into a religious artifacts stand. As he gets to Santino's car the light changes. They drive off and Clark drives back into the street in pursuit.

EXT. ROAD NEAR THE COLLESIUM - DAY

240

Santino's car races past with Ellen screaming for help. Clark's car whips by and we PAN with it and reveal the Collesium.

AUDREY

Say Dad, there's the Collesium.

CLARK

Shut up Audrey.

EXT. NAVONA CAFE - DAY

241

Rusty and the Girl are in an outdoor cafe.

GIRL

God I've been talking so much. What about you, like, what are your parents like?

RUSTY

There's not much to say. They're just like normal parents.

In the b.g. we SEE the TWO CARS racing into the Piazza.

ANOTHER ANGLE

i

242

The Cars race through, disrupting tourists, artists, and pigeons. Two OLD MONKS are carefully carrying a large expensive, stained glass window, towards the cafe. As Santino's car buzzes by them, they nimbly move away and save their glass. They continue on until Clark's car races past, but once again they avoid contact and they continue walking across the square.

EXT. NAVONA CAFE - DAY

Rusty and the Girl at the cafe.

RUSTY

...My mom's great, she's
pretty and she's smart.

Santino and Ellen shoot past the cafe. Rusty doesn't notice.

RUSTY

My Father...well he's alright,
a little slow sometimes.

At that moment Clark's car crashes through the cafe.
Clark sees Rusty and slams on the brakes.

RUSTY

It's Dad! C'mon!

The Girl and Rusty run over and get in the car. The CAFE
OWNER is so disgusted that he picks up a chair and throws
it. The Two Monks were approaching and the chair sails
through their stained glass window.

Clark's car leaves the Navona Piazza.

243 A

RUSTY

Did I miss something?

AUDREY

No, not much...Mom's
been kidnapped by the
Traveller's Checks guy.

RUSTY

Now it's starting to sound
like a Griswald vacation.

EXT. CHURCH SQUARE - DAY

A WEDDING GROUP is posing for pictures. Santino's car comes down a narrow street into the circular Church Square. Clark is on his tail. They scatter the Wedding Party as they drive in circles around the top. Santino sees an escape route. The shallow staircase is driveable and he goes down the stairs to the road. He has to spin out to miss a car. Clark is trying to follow when he gets a flat on his front tire.

CLARK

Damn it!

RUSTY

Is it flat?

CLARK

(getting out)

No problem!

He goes to the trunk and opens it. A crowd has gathered outside. They look at him.

INT. TRUNK - DAY

244 A

The U.S. Travellers Checks Man stares up at him. Clark stares back.

CLARK

Excuse me.

Clark closes trunk lid.

Clark goes over to the Kids.

CLARK

There's a man in the
trunk of our car.

AUDREY

Oh great! Not too
embarrassing.

Clark spots something on the street below them.

EXT. STREET BELOW THE CHURCH SQUARE - DAY

245 A

Santino struggles with Ellen as he tries to drive through
traffic.

EXT. CHURCH SQUARE - DAY

245 B

Clark is enraged.

He grabs a bicycle away from a rack. The nearby OWNER
yells at him.

Rusty, Audrey, and the Girl get out of the car and open
the trunk. Rusty shouts to Clark before he leaves.

RUSTY

Hey, what do I do with him?

CLARK

You're a man, you handle it.

Clark leaves. The Kids help the Man out of their trunk.

RUSTY

Way to go Dad, we ought to
get life for this one.

Cont.

AUDREY
(as she helps the man)

We're innocent bystanders in this. We won a vacation on Pig In A Poke. Please don't think we're bad people. This is our first kidnapping.

EXT. CHURCH SQUARE STEPS

246

Clark rides down the bumpy stairs.

EXT. BOTTOM OF STREET - DAY

247

Santino takes off as Clark reaches the bottom and has a near miss with a car. Clark chases them on the bicycle.

EXT. ANOTHER STREET - DAY

248

Santino's car is slowed by traffic, Clark has a chance to catch up and grab on and ride alongside as they all struggle.

Clark makes a western style transfer into the back of their car. He dives in and his feet are up in the air.

EXT. STREET, WITH FOUNTAIN - DAY

249

Santino and Ellen struggle. Clark's feet are still seen. The car is out of control. It drives towards a street with a fountain. Tourists and locals hang around the fountain when suddenly Santino's car comes flying by and lands in the fountain.

Clark falls out of the car and lies, stunned in the fountain. Some by-standers near the fountain have fallen or scattered. Clark comes to and sees a man struggling to get up in the water. He rushes over and proceeds to beat up the man (who appears to be Santino). The Man is beaten and collapses. Clark lifts him up out of the water. We SEE that it is NOT Santino, but the ENGLISH BICYCLIST.

CLARK
Oh, My God! It's you -
I thought -

He helps him up.

Cont.

CLARK

God, I'm sorry. I thought
you were someone else. Can
I help you?

ENGLISHMAN

Oh no, it's nothing. It's
really nothing. I'll stop at
a pharmacia.

We HEAR POLICE SIRENS. Meanwhile Santino struggles out of
the car on the other side of a fountain. He comes after
Clark with a gun, but he doesn't notice Ellen behind him.
She grabs a broken piece of statue and hits him over the
head. Just as Clark turns around to see what's happening,
Santino collapses in his arms.

ELLEN

My hero!

Clark doesn't know why but he accepts the compliment.
Ellen runs into his arms and they embrace lovingly. In
the b.g., Police, the family with the travellers checks
man, etc. arrive. Santino is pulled out by the Police
and arrested.

NEW ANGLE on Rusty and the Girl

250

GIRL

Your parents are
actually pretty cool.

RUSTY

(nonchalantly)

Yes, sometimes they're good
for a few laughs.

ANGLE on Audrey.

AUDREY

Now, can we go home?

MUSIC comes up as we CUT TO Clark and Ellen. They kiss as
the MUSIC SWELLS and we PULL BACK to see the whole square
and Rome.

FADE OUT:
MAJOR NEW SONG
WITH CREDITS.

END