

TO WONG FOO.  
THANKS FOR EVERYTHING,  
JULIE NEWMAR

by

Douglas Carter Beane

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Director: Beban Kidron  
Producer: G. Mac Brown

1

INT. EAST VILLAGE BEDROOM - EVENING

1

A tiny space in New York's East Village. Just room enough for the essentials: an art deco blonde wood vanity and a single bed. On the wall, taped pictures from old Vogues and Harper's Bazaar. VIDA shuffles in from the bathroom. A nice-enough young man in his mid to late twenties, he is naked and drinking coffee from a cardboard cup. He sits at the vanity and looks into the large round mirror. He sighs and slides a cassette into the boom box balanced precariously among the many beauty supplies on the vanity. He does not turn the tape on but takes another swig of coffee and lets out a low groan.

VIDA

(singing with no enthusiasm)

Cartoon showtime, cartoon showtime! Here comes Woody!

He flips the cassette on. Backbeat, bass and guitar. And soon Tom Jones. Vida starts to move to the beat and takes a jar from the vanity. Tom is now wailing, "She's a Lady." Vida applies a light foundation to his face.

2

INT. HARLEM BEDROOM - EVENING

2

"She's a Lady" continues. In a Harlem bedroom that looks suspiciously like Ike and Tina Turner's dining room, a fine young gentleman of color is fast becoming a fine young woman of color. NOXEEMA JACKSON stands before a full-length mirror gliding on an arresting tangerine lipstick. He is not wearing a shirt and has a decidedly manly chest.

3

INT. EAST VILLAGE BEDROOM - EVENING

3

Back in the East Village, Vida is putting on the last false eyelash. The result is a success and he rejoices by singing along for a half-verse of "She's a Lady."

4

INT. EAST HARLEM BAR - EVENING

4

Up in East Harlem, an assembly of young feminine hispanic men is forcing a variety of wigs on a tiny, frightened boy in his early twenties. Behind them, three men dance obliviously to "She's a Lady." At last, the perfect wig is discovered. All applaud, even the oblivious dancers. The frightened boy looks into the mirror and smiles timidly. He is almost crying as he walks closer to the mirror and touches the reflection of his smile. He is fast becoming CHI CHI and he couldn't be happier. Or more terrified.

5ABC

INT. VARIOUS - EVENING

5ABC

In montage and to our "She's a Lady" music, we see our three heroes put the various touches on their transformation to heroines: padded bras, stockings, hair

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5ABC

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5ABC

removal. When all is done, each stands before the door and checks himself in the mirror one last time. They are flawless. And in honor of their efforts, for the rest of this screenplay, only feminine pronouns will be used. Each swings open her door and walks out.

6

EXT. EAST VILLAGE STREET - NIGHT

6

From high atop, we see Vida walk out of her apartment building and down a street in the East Village. She's Marlo Thomas in the opening credits for That Girl.

7

EXT. HARLEM STREET - NIGHT

7

Also from high above New York, we see Noxeema get out of her apartment building and walk past some children playing ball. A little girl tosses the ball affectionately to Noxeema who catches it, tosses it back, laughs and applauds with delight. She then hails a cab and gets into it.

8

EXT. EAST HARLEM STREET- NIGHT

8

From above we see East Harlem and then a terrified Chi Chi making her awkward way from an apartment building to an L train subway station. In her left hand, a Styrofoam head and a wig. On her head, just a wig cap. Someone throws a bottle at the pavement in front of her. It smashes into a thousand shards as Chi Chi scampers to avoid it.

9

EXT. DANCE CLUB - NIGHT

9

A line is forming in front of Webster Hall. A sign proclaims, "Drag Queen Coronation." From an outdoor speaker perched over the door, "She's a Lady" is piped out to the dancing crowd. Noxeema bolts out of a cab, and is quickly met with the lusty applause of the crowd. In the middle of Noxeema's curtsey, Vida arrives from walking across the street. The two contestants make a big show of hugs and air kisses. The crowd goes nuts. Noxeema and Vida blow kisses to the crowd and make their way inside.

10

INT. DANCE CLUB - BACKSTAGE - NIGHT

10

Just a mirror really, on a brick wall painted black. "She's a Lady" continues without Tom Jones, echoing from the stage. Six drag queens (BIANCA PASSIDY, OBLIVIA, BELLA DEBALL, BARONESS ELSA VON SHRAEDER, SHARON SHAREALIKE and MIRANDA WRIGHTS) edge their faces into the reflection. They speak with great tranquillity.

BIANCA PASSIDY.

(spoken)

Please... someone... help me build a mountain from a little mound of clay.

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OBLIVIA

If I could find a way, I would sleep with  
my left eyebrow.

Bella DeBall brings a tube of lipstick to her lips.

BELLA DEBALL

I'm going to make my lips even more  
beestung.

BARONESS ELSA VON SHRAEDER

That's a lipstick, liebschen, not a wand.

SHARON SHAREALIKE

I'm taking my face to Sweden where it will  
no doubt win the Nobel Peace Prize.

MIRANDA WRIGHTS

Ain't nobody here tonight winnin' Miss  
Congeniality.

From the side of the stage, the STAGE MANAGER leans in.

STAGE MANAGER

Ladies... Places.

All the tranquillity gone, the ladies look into the mirror,  
throw their hands in the air and shriek.

11

INT. DANCE CLUB - NIGHT

11

On stage, in front of a packed crowd, twelve of New York's  
finest drag queens walk on to the stage to outrageous  
cheering. As they enter, we see their sashes, each bearing  
their wonderful names. They perform an overly  
choreographed production number to "She's a Lady." In the  
number we see our three heroines: Vida, a study in high  
fashion excess; Noxeema, looking every inch the missing  
fourth Supreme; and Chi Chi, Iris Chacon in her youth. A  
PANEL OF JUDGES, seated behind a table, takes notes. As  
the number winds down, the music fades and there is a  
fanfare. The drag queens scramble to their places, two  
groupings on either side of the stage. There is an  
ANNOUNCER.

ANNOUNCER

Gentlemen, here to present this year's  
Drag Queen of the Year, last year's winner  
-- put your hands together for -- Miss  
Rachel Tensions!

Another fanfare. All on stage drop to one knee and lower  
their heads. The upstage curtains part, MISS RACHEL  
TENSIONS, an outlandish creature in a sequined dress  
fashioned from the design of a confederate flag, walks to  
the center of the stage. She indicates with a slight

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11

gesture of her hands that all may rise. They do so. Miss Tensions walks to the microphone stand and clears her throat.

RACHEL

Dearest friends, I -- what can I say? My heart is full.

The Announcer chimes in.

ANNOUNCER

As our beloved former drag queen of the year reigns her final moments, let us watch her stroll one last time down that glorious runway as we listen to her previously recorded inner thoughts.

The tape begins: over a background of "A Pretty Girl is Like a Melody," we hear from an audio tape Miss Tensions' inner thoughts. Miss Tension immediately begins her stroll down the runway.

RACHEL (TAPE)

As I traveled the girth of this remarkable city representing all of you as your Imperial Drag Queen, I was overwhelmed with my own sense of majesty.

Miss Rachel Tensions says as an aside to someone in the audience who has been waving feverishly,

RACHEL

Bless you, darling.

RACHEL (TAPE)

There are those who will dismiss a drag queen as, at best, a mere form of optimism. But that hardly does it justice. If life gives the optimist lemons, the optimist makes lemonade. If life gives a drag queen lemons, she makes citron presse'. That is my simple yet mighty thought for this evening.

The music reaches its overly grand climax. Miss Rachel Tensions waits for it to finish at the microphone.

RACHEL

Well. Here we all are. Another year flies by and it's time to crown a new Drag Queen of the Year. Proof that in New York City, a thing of beauty is a joy for exactly twelve months. So many lovely contestants, but...

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Vida and Noxeema cross their fingers and wink at one another.

RACHEL (CONT'D)

May I have the envelope please?

A drum roll. A YOUNG MAN, barely clad in hundreds of chains, strides onto the stage, takes an envelope from the judges and hands it to Rachel. The crowd hoots with approval as he leaves.

RACHEL (CONT'D)

(eyeing the exiting boy)

I don't know who he is, but if there's a snow storm tonight, he's going on my tires. The winner of the Drag Queen of the Year will receive an all-expense-paid round-trip ticket to Hollywood, California where she can compete in the Drag Queen of America contest. I'm so excited I could just spit. And the winner is...

A drum roll. Lots of lip-biting and hand-holding from the drag queens. Chi Chi crosses herself. Rachel opens the envelope. She gasps.

RACHEL (CONT'D)

We have a tie!

The room is electric with excitement.

RACHEL (CONT'D)

According to the bylaws, in the event of a tie, two plane tickets to Hollywood will be given out. But they'll be coach. And the winner is...

Another drum roll.

RACHEL (CONT'D)

Winners are... Miss Noxeema Jackson and Miss Vida Bohemme.

Too much applause and music. Vida and Noxeema walk to the lip of the stage and strike poses. The young man with the chains re-enters with their plane tickets.

RACHEL (CONT'D)

Work the runway, bunny rabbits, work it!  
Come up and get your prizes now, because tempus fugit, diva women!!

Chi Chi runs off in tears. Confetti and balloons fall from the ceiling and the crowd cheers as Vida and Noxeema walk along the runway, bowing and waving. Above all the mayhem we hear the "1812 Overture" and Miss Rachel Tensions bellowing into her microphone.

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RACHEL (CONT'D)

You own America. This land was made for  
you and her. Take this country by storm,  
girlfriends!!!

12 INT. DANCE CLUB - DRESSING ROOM - NIGHT

12

Alone in the cruddy dressing room shortly after her  
coronation, Noxeema touches up her makeup. Vida enters and  
closes the door behind her.

VIDA

You!

NOXEEMA

We are fierce!

VIDA

Noxeema!

NOXEEMA

Vida!

VIDA

Go you!

NOXEEMA

Get it, girl!

VIDA

I feel that I am handmaiden to a miracle!

NOXEEMA

With those gloves on, who wouldn't?!

They squeal and hug.

VIDA

When they said it was a tie, I knew it was  
you and I.

NOXEEMA

Well, me and somebody.

VIDA

You are a menace.

NOXEEMA

I was so nervous I said a prayer to the  
Nubian goddess of life whose name escapes  
me at this particular juncture.

VIDA

Us in Hollywood, total glam!

(CONTINUED)

12

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12

NOXEEMA

I just hope no one mistakes us for the Gabors!

VIDA

I think we only have to be seen at the China Bowl tonight.

NOXEEMA

We will induce envy and rage!!

13

INT. DANCE CLUB - BACK HALLWAY - NIGHT

13

Fully cloaked, Vida and Noxeema are clomping down the cement stairs. Huddled on one of the steps is Chi Chi, crying.

NOXEEMA

The true beauties were here this evening. But, may I ask, where were the looks?

VIDA

Truly. What do you do to accomplish your look?

NOXEEMA

I put a slice of grapefruit in my mouth.

She illustrates.

NOXEEMA (CONT'D)

Brings out the cheekbones. Makes my face look like an Erte print. What do you do?

VIDA

I just pretend I smell something bad, it...

She illustrates.

NOXEEMA

Brilliant.

They discover Chi Chi.

VIDA

That little Latin boy in drag is crying. Find out why that little Latin boy in drag is crying.

NOXEEMA

Little Latin boy in drag, why are you crying?

(CONTINUED)



13

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13

CHI CHI

I'm sorry -- You both are so pretty --  
It's just I --

VIDA

Yes. Of course we're pretty. But why are  
you crying?

NOXEEMA

Maybe she just found out Menudo broke up.

Vida says under her breath to Noxeema:

VIDA

You are not being supportive.

She is then very serious to Chi Chi.

VIDA (CONT'D)

Now, little one, what is your name?

CHI CHI

Chi Chi. Chi Chi Rodriguez.

VIDA

Cunning name. What's with the water works?

CHI CHI

It's just I never -- I wanted to win this  
so much. I never won nothin' my whole  
life. Every time I do somethin' I'm  
gettin' it wrong and... everybody always  
laughin' at me. So these guys in this bar  
I'm always worki -- hanging out in -- they  
make me do this and I look in the mirror  
and I just look like -- pretty and...  
somethin' pretty. And I feel right for...  
for the first time. And I thought I could  
be in this contest and be something  
special and go to Hollywood and --

NOXEEMA

Hup. Here we go.

CHI CHI

... maybe somebody young and nice would  
capture my heart. Instead of all these  
old guys with they money and they leaving  
when the time is up and --

She looks up. Vida sympathetic, Noxeema not.

CHI CHI

But I didn't win and I -- this was the  
only time that I felt right and I'm a  
loser at this and everybody's laughin' at  
me --

(CONTINUED)

13

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13

Chi Chi begins to take off her earrings and wipe off her makeup with the back of her hand. Vida grabs her wrist and stops her..

VIDA

Oh, Chi Chi. There there. Don't dismantle your tromp l'oeil quite yet. You are a winner. You look like a -- you are a winner. You --

Vida looks up at Noxeema.

NOXEEMA

Don't be lookin' at me, Vida.

VIDA

Noxeema.

NOXEEMA

Don't be lookin' at me with no bleedin' heart, Sally Struthers look in your face.

VIDA

Chi Chi, I want you to sit sit right here here. I'm going upstairs to talk to Noxeema. We'll be right back back.

She heads upstairs.

NOXEEMA

I ain't goin' upstairs.

VIDA

(over her shoulder)  
Noxeema, we must all help others.

NOXEEMA

Yeah? Who ever helped me?

VIDA

(only her feet are visible as she climbs the stairs)  
And I suppose no one lent you her best Bordeaux slingbacks which you are sporting this evening?

NOXEEMA

(heading up the stairs behind Vida)  
So much for spirited debate.

14

INT. DANCE CLUB - DRESSING ROOM - NIGHT

14

Back in the dressing room, Noxeema follows Vida inside. As soon as the door closes, Vida says, with enthusiasm:

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14

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14

VIDA

We can help someone.

NOXEEMA

Queen, no.

VIDA

That poor dear is shattered. We could help her. There's a hint of the romantic in there. It would be just the type of experience that could change her outlook on life forever. I mean for the positive.

NOXEEMA

How?

VIDA

Take her with us to Hollywood.

NOXEEMA

Say what?

VIDA

Take her with us.

NOXEEMA

How we goin' to --

VIDA

Sell our plane tickets and the three of us can go by bus.

NOXEEMA

Bus?! I do not do bus. You obviously have me mistaken for Miss Rosa Parks --

VIDA

Or train or something. We'll think of something.

NOXEEMA

Not on your young, queer life. You and your causes. That child is Latin, you don't want to get mixed up in that Latin mess. She could turn out to be a Sandanista or something.

VIDA

Noxeema Jackson, I must admit that I am shocked and just a little saddened. You of all people should -- I mean -- hon. I remember the first time I laid my eyes upon a certain young ebony enchantress in the rough. And how, through styling and the occasional makeup tip, I helped her to look perhaps, just a little less like Moms

(MORE)

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VIDA (CONT'D)

Mabley. And who would think that ebony enchantress would one night share a title with moi? Now. On the steps. That dear little Spanish soul. Working that tired Abby Lane drag for all it's worth. All alone in the world. No friends, except for the inhabitants of some bar, who you just know are laughing behind her back. And she, just once, wants to be special. To have a moment in the starlight. To dream. Of being utterly, utterly fabulous. And she gets up in her very most pathetic drag and... tries. And fails. Do you know what it is like to be so horrible alone and have a chance at specialness and... to fail?

A moment as they both look at one another with significance.

NOXEEMA

Of course not.

VIDA

Me neither. But we are sensitive people and we can imagine such things.

NOXEEMA

Oh. Now you know it's probably just a scam to get a trip to California --

VIDA

Realist. Of course it is. And with the two of us, little Latin boy in drag doesn't know what he's in for. We'll turn that ugly duckling into a fully staged production of Swan Lake.

NOXEEMA

Well --

She walks over to a mirror and adjusts her bangs with a handy rattail comb.

NOXEEMA (CONT'D)

Damn it. Okay.

A wave of the hand.

NOXEEMA (CONT'D)

Negress Oblige.

VIDA

Smell us.

(CONTINUED)

14

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14

NOXEEMA

I'm sick of airplanes anyway, people keep mistaking me for a stewardess.

VIDA

Girl, people keep mistaking you for a hangar.

NOXEEMA

You, Jezebel, you..

15

INT. DANCE CLUB - BACK HALLWAY - NIGHT

15

Vida and Noxeema are back with the crying Chi Chi.

VIDA

Pumpkin, we're back.

They sit on either side of Chi Chi.

VIDA (CONT'D)

Listen little Chi Chi, we have a problem that only you can help us with.

CHI CHI

Yeah?

VIDA

Yes. Noxeema here -- Noxeema, say "Hi" --

NOXEEMA

Hi there.

VIDA

Dizzy thing that she is...

NOXEEMA

I just have centrifugal force.

VIDA

... is very superstitious about our latest Hollywood venture.

NOXEEMA

Can't go nowhere without a rabbit's foot or a Spanish person.

Vida slaps Noxeema on the arm.

NOXEEMA (CONT'D)

Ow.

VIDA

Her petite little head is filled with numerology.

(CONTINUED)

15

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15

NOXEEMA

Don't even say the number seven in front of me, or I lose it.

VIDA

And Miss Noxeema is all wrapped up in the number three.

NOXEEMA

Three wise men, three stooges, three shots from the book depository.

VIDA

And Noxeema, dear if primitive creature that she is -- say "Hi," Noxeema.

NOXEEMA

(imitating an African native)  
Kachunga!

VIDA

-- is utterly convinced that if we are going to Hollywood, we must be a threesome.

NOXEEMA

Three coins in the fountain, three faces of Eve, three times on the ceiling if you want me.

VIDA

Now your name --

CHI CHI

Chi Chi.

NOXEEMA

"Chi Chi."

VIDA

"Chi Chi," according to numerology is a three three.

NOXEEMA

I haven't felt this way about "three" since I saw the Pep Boys. In person.

VIDA

And we were wondering, could you help us? Could you join us in our journey to Hollywood and compete with us in the national contest?

CHI CHI

Wha -- are you making fun of me?

(CONTINUED)

15

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15

VIDA

No, we're making fun of life, but that's all subtext.

Chi Chi looks at Vida and Noxeema.

CHI CHI

Okay. Yeah. Sure. Are you sure?

VIDA

Come, let's go to the China Bowl and get something to eat.

NOXEEMA

I'll be ordering the Number Three.

VIDA

We have so much to discuss.

They help Chi Chi stand up and walk down the stairs.

NOXEEMA

Yeah, like how we gettin' there.

CHI CHI

Chinese food! I knew this guy once that bought me Chinese food, too.

VIDA

Do you have a coat to put over that gown?

NOXEEMA

Please say yes.

They are out the door. As we stay on the open door we hear their voices continuing on.

VIDA

Tell us, Miss Chi Chi, how did you get that simply grand name?

CHI CHI

I don't know, I was just watching TV. one afternoon and it came to me.

NOXEEMA

By any chance was a golf tournament on?

16

EXT. DANCE CLUB - NIGHT

16

Outside Webster Hall, our three new best friends stroll arm-in-arm down the street.

17

INT. CHINA BOWL - NIGHT

17

The China Bowl. Decorated in Oriental Moderne in the mid-nineteen fifties, it has been untouched since. Its past as a haunt for Broadway and television entertainers is heralded by the countless autographed 8 x 10 glossies on the wall. Our three heroines enter arm-in-arm and are immediately greeted by applause from the full restaurant. A very SMALL GUY in a very big fez approaches them.

SMALL GUY

You are sirens. Your beauty lures men to their rocky deaths.

VIDA

Darling, I can't be held responsible for that.

CHI CHI

I knew this guy once who had a hat like that.

The three walk over to a booth. A beautiful young GIRL grabs Noxeema's arm as she passes.

GIRL

I want to be as beautiful as you.

NOXEEMA

Hon, good luck.

Vida, Noxeema and Chi Chi slide into the booth.

VIDA

Now we must eat whatever we want, we are celebrating!!

NOXEEMA

Two limestone salads, Tommy.

CHI CHI

How do we get to Hollywood?

NOXEEMA

Consider scripts that are beneath us.

Vida spies the eccentrically attired JOHN across the room. He is buying a lovely older woman's jewelry.

CHI CHI

Que?

VIDA

Of course. John Jacob. There's our key.

(CONTINUED)



17

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17

CHI CHI

Que?

Vida stands up and shouts to John. Vida looks around to see if people are staring at them. People are, but with admiration. Chi Chi sits up a little straighter and with a little more pride.

VIDA

John Jacob!! John, come here that I might strike you about the head and face.

John kisses Vida on the hand.

VIDA (CONT'D)

Enchantée.

JOHN

Tish, you spoke French.

VIDA

Chi Chi, you must meet the only man of money matters, Mr. John Jacob Jingleheimer Schmidt. John, may I present the delightful Miss Chi Chi Rodriguez.

Chi Chi puts her hand out to shake John's. John bows, clicks his heels and kisses the back of her hand. Chi Chi has gone to heaven. On her beaming face, we see batting eyelashes.

CHI CHI

Mucho gusto.

JOHN

El gusto es mio.

CHI CHI

El gusto justo si se lo mamo, amo!

JOHN

Ay el susto el gusto me dejan robusto.

CHI CHI

Pero si te ajusto en el culo, el gusto te dura hasta agosto.

VIDA

And, Noxeema, you remember John Jacob Jingleheimer Schmidt?

NOXEEMA

His name is my name, too.

John Jacob kisses Noxeema's hand then joins them in their booth.

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JOHN

Congratulations on your win, ladies.

VIDA

Why, thank you. Now, that is why we must talk to John Jacob. We have un petite crise.

JOHN

I won't hear of it!!

VIDA

We've decided to take our protégé, Chi Chi, with us.

JOHN

Where do I come in?

VIDA

Two round-trip tourists to L.A..

JOHN

Have to have or have to dump?

VIDA

To dump.

JOHN

A thousand.

VIDA

Great.

John peels off a thousand dollars in cash, Vida gives him the tickets.

VIDA (CONT'D)

Now, three round-trips to L.A..

JOHN

Mode of transport?

VIDA

Cheapest.

JOHN

Bus.

NOXEEMA

I do not do bus.

VIDA

Miss Jackson has not been right about busses ever since that humiliating morning when she wore yellow and small children tried to board her.

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17

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17

NOXEEMA

You sour white woman.

JOHN

Train?

NOXEEMA

Ooooooh, they got a club car?

VIDA

How much?

JOHN

Three? I can do you round-trip for --

NOXEEMA

They got a club car?

As the conversation goes on, Chi Chi looks across the room. TWO HANDSOME RUSSIAN SAILORS wave to her. She winks, then looks back to the conversation. Then back to the sailors. Then back to the conversation.

JOHN

Fifteen hundred.

NOXEEMA

They got a club car?

VIDA

Completely out of our league. What else can we do?

JOHN

How about renting a car?

VIDA

Genius. Absolutely. We'll rent a car. How divine! How Fodor's Guide! How do we do that?

JOHN

All you need is a driver's license.

VIDA

Got it.

JOHN

And a credit card.

NOXEEMA

Well, you know --

(CONTINUED)

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CHI CHI  
I did --

VIDA  
At one time, I --

CHI CHI  
I knew this guy once --

VIDA  
Along came --

NOXEEMA  
I was stricken with --

NOXEEMA & VIDA  
Reganomics.

CHI CHI  
Not no more.

VIDA  
Not allowed.

NOXEEMA  
I done wore the numbers right off that  
card.

VIDA  
This is becoming a struggle.

JOHN  
Tell you what. On account of your need  
and unprecedented glamour, I got a little  
something for you.

He hands a card to Noxeema.

VIDA  
What's that?

NOXEEMA  
(reading the card)  
"Crazy Elijah". My cars are my children!"

VIDA  
A used car?

JOHN  
The best and the cheapest. And he owes  
me. Use my name, any car on the lot,  
fifty bucks.

(CONTINUED)

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NOXEEMA

Wait, we gonna drive to Los Angeles?

VIDA

Problem solved. John, as always, a lifesaver.

John stands up.

JOHN

Ladies.

A nod of the head. A lingering eye for Chi Chi and he is gone.

NOXEEMA

I'm still back with the club cars, are we now driving to Hollywood?

That crisis over, Miss Vida opens her compact and looks into the mirror.

NOXEEMA (CONT'D)

We are not driving from New York to Hollywood.

Using the mirror, Vida absently looks at the 8 x 10 pictures of celebrities behind her.

CHI CHI

We going to go to see -- como se dice -- "Crazy Elijah."

NOXEEMA

Three drag queens driving across America?

VIDA

Stop. Think of it as Easy Rider with dresses.

NOXEEMA

Vida, face facts.

VIDA

I thought we agreed that facts never worked in our favor.

Through her compact mirror, Vida freezes on a picture of Julie Newmar. She gasps ever so slightly and ignores Noxeema, who is now on a tear.

NOXEEMA

Listen to me, Miss Vida Bohemme. I don't know if --

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17

We cut between zooming in close-ups of Vida's face and the 8 x 10 glossy of Julie Newmar. Noxeema's voice trails off and is replaced with the "Humming Chorus" from Madame Butterfly.

NOXEEMA (CONT'D)

-- you've ever seen this America place but it does not respond kindly to our type of person.

We are tight on Vida's face and the 8 x 10. The music plays for a moment, then abruptly stops. Vida closes her compact, then says defiantly:

VIDA

No one say anything frivolous for the next few moments. I am having a significant experience.

Vida swings around closer to the photograph.

VIDA (CONT'D)

Here on the wall. Miss Julie Newmar. She has been watching silently over this whole conversation. It is a sign. Look at her. Vintage Miss Julie. Direct from her triumphs in Li'l Abner and Seven Brides for Seven Brothers, predating her success in For Love or Money and My Living Doll. She is the perfect, the ultimate and the only. Try to describe her and not use the word statuesque. Go ahead.

CHI CHI

I can't do it.

NOXEEMA

Me neither.

VIDA

Miss Newmar, you are statuesque. And you were the only Catwoman.

NOXEEMA

I prefer Eartha Kitt.

CHI CHI

I like the other one, I forget her name.

NOXEEMA

Michelle Pfeif --

CHI CHI

I know Michelle Pfeiffer, homegirl. I mean the other from TV.

(CONTINUED)

17

CONTINUED:

17

NOXEEMA  
(incredulously)  
Lee Meriwether?

CHI CHI  
Yeah.

VIDA  
You blaspheme!

Vida gasps.

VIDA (CONT'D)  
A message. There is a message scrawled in the corner. This eight-by-ten glossy is a presager. Read it one of you. My eyes are too moist with Lady-of-Fatima-like reverence.

CHI CHI  
(reading slowly and with tumbling respect)  
"To Wong Foo, thanks for everything, Julie Newmar."

NOXEEMA  
Who is Wong Foo?

VIDA  
I don't know, but evidently they were close.

NOXEEMA  
I'm hungry, let's eat.

VIDA  
You have no sense of occasion. We must take this message from Miss Newmar with us across the land. As our sovereign token. Quick, someone create a disturbance while I pry it off the wall.

NOXEEMA  
No.

VIDA  
Noxeema.

NOXEEMA  
Oh, I hate you.

Noxeema creates a disturbance. She walks to the center of the room and spies a waiter walking with a tray.

(CONTINUED)

17

CONTINUED:

17

NOXEEMA

Lemon Chicken. That best not be coming to my table. I know you not bringin' that to me. Lemon and chicken. I am Muslim, I cannot mix citrus and poultry.

There is a general stir in the restaurant. The waiter does not understand. Noxeema begins to explain again, this time a little louder. Chi Chi jumps and translates Noxeema's speech into Spanish. Miraculously, the waiter understands. She flirts with the waiter, she bats her eyes.

NOXEEMA (CONT'D)

Say what?

CHI CHI

Chino Latino.

Noxeema and Chi Chi look at one another and laugh. Their first shared moment. They then look at the still seated Vida. She delicately sips her tea. Above her head, a large stained blank space where the picture of Julie Newmar once hung. Vida just smiles and sips and pats her oversized purse. This makes Noxeema and Chi Chi laugh even harder.

18

EXT. CRAZY ELIJAH'S USED CAR LOT - DAY

18

Crazy Elijah's overwrought parking lot. CRAZY ELIJAH is showing a steel gray Toyota Corolla to our three ladies, who are all decked out in traveling suits. They each set down their luggage. Vida, old Louis Vuitton. Noxeema, pastel sixties American Tourister. Chi Chi, a plastic trash bag.

VIDA

Well, it certainly is... standard.

CRAZY ELIJAH

This will get you to California, no problem.

VIDA

It's just that it's so... standard.

Chi Chi runs across the lot to a large late sixties Cadillac convertible.

CHI CHI

Mira, girlfriends, look at this.

Vida and Noxeema run to the car. Crazy Elijah follows them.

(CONTINUED)



18

CONTINUED:

18

NOXEEMA

Now, this is a car.

VIDA

A car? Mary Alice Louise, no. This is a land yacht.

CHI CHI

Is so beautiful! I once new a guy, had a car like this. I said then and there I was gonna have one for me. Let's take it!

NOXEEMA

Oh, but we daren't!

VIDA

I would feel like Miss Jayne Mansfield in that car.

NOXEEMA

Jayne Mansfield. Not a good auto reference.

Vida and Chi Chi are already in the car. Vida turns the key in the ignition. The engine is on.

VIDA & CHI CHI

Ooooooh.

VIDA

Any car on the lot for fifty dollars?

CRAZY ELIJAH

Ladies, I can't let you have this car. It's a wreck. I can't guarantee it would make it to L.A. without breaking down.

NOXEEMA

You here that, Vida, it might break down.

VIDA

Noxeema!

An aside to Chi Chi.

VIDA (CONT'D)

Noxeema and realism go WAY back.

Back to Noxeema.

VIDA (CONT'D)

Noxeema, suspend that pesky realism for but five seconds and just imagine what it might be like. We don't really have to buy it.

(CONTINUED)

18

CONTINUED:

18

Noxeema reluctantly gets into the car. Vida slowly drives up to the large plate glass window. The three ladies gaze at their reflection.

ALL THREE

Aaahhhhhh.

CHI CHI

Que linda!

VIDA

Now, Noxeema. How can you possibly refuse? Noxeema?

NOXEEMA

Well. There is something about a Cadillac convertible that brings out my eyes.

VIDA

Internal combustion. The ultimate accessory.

Crazy Elijah catches up with them. The ladies get out of the car.

CRAZY ELIJAH

Ladies, please, I implore you. For your own safety, go with the Toyota Corolla.

The ladies step back and eye the two cars.

VIDA

Well, pumpkins, I think it comes down to that age-old decision: style?...

We see the Cadillac.

VIDA (CONT'D)

... or substance.

We see the Toyota.

19

EXT. A BEAUTIFUL BRIDGE - DAY

19

We hear Barbra Streisand singing "Gotta Move, Gotta Get Out." We see the whirling white wall tire and the side of the big Cadillac. The top is down, giving us the overwhelming sight our three, wearing sunglasses and head kerchiefs. The rear seat is full of luggage. There is enough attitude to sink a battleship. Barbra wails. The land yacht makes its way across the mighty Hudson.

20ABC EXT. VARIOUS - DAY

20ABC

As Ms. Streisand continues, we see quick shots of the Caddy zipping along the white ribbon of highway.

21 EXT. HIGHWAY - DAY

21

The music ends. The car flies along. Vida and Noxeema are in the front seat. In the back seat, draped across the luggage is Chi Chi, lazily reading a supermarket tabloid.

CHI CHI

So how long is this trip going to take?

NOXEEMA

This isn't a trip. This is a... journey.

VIDA .

A journey? Nay.

NOXEEMA

Nay?

VIDA

Nay. I feel -- and this feeling I have is only divine and therefore not entirely reliable. I feel that this is a crusade.

NOXEEMA

Crusade. Ooooh. I like the sound of that.

VIDA

Well, you know we have our sovereign token.

Vida points to the 8 x 10 of Julie Newmar which is now affixed to the dashboard.

NOXEEMA

I hadn't thought of that. Ooh. A crusade. I could really work that.

CHI CHI

Girlina, I don't care if we call it a expedition, how long it gonna take?

VIDA

Such the girl of the street. We must make her a woman of le boulevard.

Chi Chi mutters.

CHI CHI

Ai, mira, pero Señorita Maricon es un estrella, si --

(CONTINUED)

21

CONTINUED:

21

She lifts up her magazine and buries her face in it.

NOXEEMA

So what do we need for a crusade?

VIDA

Well, to start off, an epiphany.

NOXEEMA

Say what?

VIDA

A vision or something. A sacred sign.

NOXEEMA

(shouts over her shoulder)

Chi Chi!

CHI CHI

(not looking up from her paper)

Yeah, boulevard women?

NOXEEMA

Put down that trash and help us look for an epiphany.

Chi Chi carelessly puts down the paper and looks along the road.

CHI CHI

Okay.

They drive by a very modern Catholic Church.

CHI CHI (CONT'D)

Mira. Look at the groovy church.

Chi Chi goes back to her paper.

NOXEEMA

Vida, look at the completely mod-me-out church.

VIDA

Really. Our Lady of the Arco Station.

Vida suddenly realizes that this could be the sign.

VIDA (CONT'D)

Great day in the morning!

Vida swerves across three lanes of highway to get to the 1960's-style church. Both Noxeema and Chi Chi shriek in terror, the newspaper goes flying. They drive across the grass and over an irrigation ditch.

22

EXT. MODERN CATHOLIC CHURCH - DAY

22

Vida drives through the church parking lot, a woman on a mission. She finally sees a statue of a female saint. She abruptly parks the car. Above the screeching tires, we hear the screeching Noxeema and Chi Chi.

NOXEEMA

Vida, I swear sometimes you are a bitch on skates.

Vida simply gestures to the statue.

VIDA

Look.

Noxeema and Chi Chi are sincerely moved.

NOXEEMA

Oh.

CHI CHI

She's so --

NOXEEMA

There she is --

VIDA

Our Lady of the Arco Station.

We look for a moment at the beautiful beatified lady. Her left hand is placed over her heart. Her right hand is held up, as if taking a pledge. The three ladies stand for a moment in proud tableaux. They then, in unison, place their left hands over their hearts and their right hands upright. Three mirror images of the statue. They then tilt their heads to the left.

VIDA, NOXEEMA & CHI CHI

Hi there.

23

EXT. HIGHWAY - DAY

23

A little musical break between scenes. To Petula Clark's "I Know A Place" we see our three take a large curve with relative ease.

24

EXT. TOLL BOOTH - DAY

24

Musical break continuing, we see them pull up to a toll booth. Vida is at the wheel. The toll is seventy-five cents. Chi Chi tosses a quarter into the basket. Noxeema tosses in a quarter. Vida puts in her quarter. The three point to the gate which, as if on cue, swings up. The three applaud politely and move on only to drive by some handsome shirtless road workers. The car is a little too

(CONTINUED)

24

CONTINUED:

24

slow. When it finally passes the men, the ladies make a great show of fanning themselves and mopping their brow. Noxeema actually feigns fainting. They then laugh away as the car peels into the distance.

25

EXT. HIGHWAY - DAY

25

The music dies down. Our big Cadillac wings by at break-neck speed. Our three ladies are all in the front seat of the car.

CHI CHI

What's in the glove compartment?

NOXEEMA

Gloves?

VIDA

Don't you wish?

Chi Chi opens the glove compartment and pulls out an 8-track tape: "Greatest Hits of Tom Jones."

VIDA

Flawless.

Chi Chi pulls out a gas station map.

CHI CHI

Now, where are we?

She opens the map and awkwardly hits Vida and Noxeema.

VIDA

Mind!

CHI CHI

And how do we get to Cali --

NOXEEMA

Don't be touchin' my coif.

CHI CHI

Now we just left Philadelphia, so the town we lookin' for next is --

VIDA

(quietly to herself)

Bala-Cynwyd.

(Pronounced: Balla Kinwood)

CHI CHI

Something like Bella Sinwid.

(CONTINUED)

25

CONTINUED:

25

VIDA

Bala-Cynwyd. It's Welsh.

NOXEEMA

How you know --

VIDA

Believe it or not, my home town.

NOXEEMA

Get. Out.

CHI CHI

Let's see, let's see, I wanna see where Miss Vida comes from.

NOXEEMA

Birthplace of Vida. You just know they got up a historical marker.

Vida smiles and the other girls squeal with delight as they turn off towards Bala-Cynwyd.

26

EXT. BALA-CYNWYD - SUBURBAN STREET - DAY

26

We pass beautiful home after beautiful home.

VIDA

Welcome to Bala-Cynwyd.

27

EXT. BALA-CYNWYD - MOVIE THEATER - DAY

27

They drive by a tasteful art deco movie theater. "The Schuylhill."

VIDA

Where the younger Vida saw Miss Faye Dunawaye in The Eyes of Laura Mars and her life was irrevocably altered.

28

EXT. BALA-CYNWYD - LIBRARY - DAY

28

They drive by a tasteful library. "The William Penn."

VIDA

Miss Vida was the only eleven-year-old to check out all the Avedon picture books.

29

EXT. BALA-CYNWYD - HIGH SCHOOL - DAY

29

They drive by a tasteful high school. "Millard Fillmore High."

(CONTINUED)

29

CONTINUED:

29

VIDA

All of the other children used to laugh  
and call me names.

Vida turns the corner.

VIDA (CONT'D)

They never let poor Vida play in any  
reindeer games.

30

EXT. BALA-CYNWYD - ANOTHER SUBURBAN STREET - DAY

30

We drive down a road with many beautiful houses.

CHI CHI

Vida, how come you never told us you're  
rich.

VIDA

I'm not rich. My parents --

CHI CHI

You gave all this up?

We pass a particularly beautiful home with large white  
pillars.

NOXEEMA

There'll be a barbecue at twelve oaks,  
tonight.

VIDA

There are more important things than money.

CHI CHI

How come you give all this up?

VIDA

Vida gave all this up to be Vida.

CHI CHI

Next time you give something like this up,  
you call me, I take it.

Vida and Noxeema exchange a very sad smile. They turn the  
corner. A large Tudor-style manor.

VIDA (CONT'D)

There. There.

They look at the house. There is a rustling of the velvet  
draperies. A look of great anguish crosses over Vida's  
face. Vida swerves the car into a U-turn and stops across  
the street. The door of the Tudor manor opens. VIDA'S  
MOTHER, a tasteful woman in perfect setting with her  
surroundings, comes out.

(CONTINUED)



30

CONTINUED:

30

Vida looks at her. Vida's mother peers at the car. Vida and her mother make eye contact. We go back and forth between Vida's face and her mother's face. Vida's mother then goes back into the house, slamming the door behind her. Vida suddenly takes the map and rips it up.

CHI CHI

Hey!!!

They drive off.

VIDA

Maps are cheating. Maps take us places where we ought to go.

They are soon out of Bala-Cynwyd. We see the torn map on the pavement. Vida's mother then opens the door and steps into the doorway. She looks where the car was. The wind blows the shredded map away.

31

EXT. HIGHWAY - DAY

31

Vida is speeding.

CHI CHI

Turn back.

NOXEEMA

You heard Miss Vida, maps are cheating.

CHI CHI

How do we know where we going?

VIDA

Instincts.

NOXEEMA

And exquisite wit. If you're going to be a drag queen --

CHI CHI

What do you mean BE a drag queen? I am a drag queen.

NOXEEMA

Oh child, you are, simply put, a boy in a dress. A drag queen has a certain... what, Vida?

VIDA

Je ne sais quoi.

NOXEEMA

Exactly, a certain --

(CONTINUED)

31

CONTINUED:

31

She does some French double-talk.

CHI CHI

Don't be puttin' on airs with me and what not. No matter how you slice it, you is a transvestite.

VIDA

I'll ignore that.

NOXEEMA

Chi Chi, I want you to listen to me and for five seconds just pretend that your mind has not gone soft from wearin' that headband. When a straight man puts on a dress and gets sexual kicks, he is a transvestite. When a man is a woman trapped in a man's body and has an operation, he is a transsexual. When a gay man has way too much fashion sense for one gender, he is a drag queen. And when a tired little Puerto Rican boy puts on a dress, he is a boy in a dress.

CHI CHI

What? And those are the only possibilities?

NOXEEMA

There are no maps, remember? There are only thousands of possibilities.

CHI CHI

But, I'm a boy in a dress?

NOXEEMA & VIDA

Definitely.

Chi Chi grabs her trash bag from the top of the pile and reaches across Noxeema's lap for the door handle.

CHI CHI

Well, maybe I should just leave.

The car swervingly pulls over to the middle of a grass medial strip. Vida turns to speak to Chi Chi. Too Late. Chi Chi is out of the car and, bag in hand, running along the grassy strip.

VIDA

Chi Chi Rodriguez, get a hold of your bad self.

Chi Chi stops and without turning to look at her, listens to Vida.

(CONTINUED)

31

CONTINUED:

31

VIDA (CONT'D)

You have the potential of a lifetime and you are squandering it. You will start off a mere boy in a dress and by the time you are done with this crusade, your Auntie Vida and your Auntie Noxxie will give you the outrageous outlook and indomitable spirit it will take to make you a full-fledged drag queen. Now, we wouldn't have taken you with us if you didn't show a certain potential towards the romantic. So. Now. Turn on those Charles Jourdan knock-off heels and get back in this car.

Chi Chi turns and looks at Vida and Noxeema

CHI CHI

So... I show potential.

VIDA

You show potential.

CHI CHI

How much potential?

VIDA

You've got to have a certain élan to pull off storming out of a speeding car.

CHI CHI

So maybe I'm not just a boy in a dress?

Vida and Noxeema look at one another. They know a negotiation when they hear one.

VIDA

Alright. You are a... drag princess.

CHI CHI

I can live with that.

Chi Chi jumps back into the car, they are off on the highway.

CHI CHI (CONT'D)

Princess? Nice ring, no?

NOXEEMA

But let me tell you, you have much more to learn if you want to be a queen, mah deah.

CHI CHI

Yeah? How much?

(CONTINUED)

31

CONTINUED:

31

NOXEEMA

There are... steps to becoming a queen.

CHI CHI

How many?

Noxeema looks caught.

NOXEEMA

There are... four. Four steps to becoming a drag queen?

CHI CHI

So what are they?

Vida and Noxeema look at one another. Then --

VIDA

Patience, ma cherie. You'll know when you've done them. Noxeema, Duchess of Protocol, will inform you. If we told what they were right now, you'd just go and do them all in one afternoon. Quel ennui.

NOXEEMA

Don't worry, sugar, we gonna make you a big ol' queen.

CHI CHI

Are you a queen?

NOXEEMA

By divine right.

CHI CHI

Is Vida?

NOXEEMA

Are you mad?

VIDA

I should say not.

NOXEEMA

I shudder at the thought.

VIDA

I'm not a queen.

A pause. Vida turns the big steering wheel and makes a difficult curve.

(CONTINUED)

31 CONTINUED: 31

I'm --- VIDA (CONT'D)

She's -- NOXEEMA

An empress. VIDA & NOXEEMA

32A EXT. HIGHWAY - VARIOUS - DAY 32A

Another musical break. Quick shots to each down beat. First, Vida and Noxeema in the front, Chi Chi in the back.

32B Then Vida and Chi Chi in the front, Noxeema in the back. 32B

32C Then Vida, Chi Chi and Noxeema in the front. 32C

32D Then Vida in the front, Noxeema and Chi Chi in the back. 32D

32E Then Noxeema in the front, Vida and Chi Chi in the back. 32E  
Vida is knitting; Chi Chi is holding the yarn.

32F Then the car is empty, parked in front of a clothing store. 32F  
Chi Chi, carrying a shopping bag full of clothing, is followed by Vida and Noxeema. As they get in the car, Chi Chi pulls out a pair of clear plastic high-heeled shoes.

32G Another quick shot, Chi Chi in front driving swervingly, 32G  
Vida and Noxeema in the back seat. Terrified.

33 EXT. GAS STATION - DAY 33

As the music continues, the ladies pull into gas station, get out of the car and make haste to the ladies room. They look a little tired, the Cadillac very dirty.

34 INT. GAS STATION - LADIES ROOM - DAY 34

Along the mirror, we see Chi Chi re-applying her lipstick, Noxeema sloppily applying Vaseline to her elbows and Vida, shaving her face. Chi Chi is about to put on an odious shade of eye makeup. In the mirror, she sees Noxeema and Vida looking in horror. Vida hands a gentler shade of makeup to Noxeema who in turns hands it to Chi Chi. Chi Chi puts it on. All go back to the business at hand.

35 EXT. GAS STATION - DAY 35

The music becomes the disco vamp to "Car Wash." The ladies room door opens and Chi Chi walks out in a brand new outfit. As the door closes, we see the international "Women" sign. Again the door swings open. Miss Noxeema, also in a new outfit, walks out of the loo. As the door closes, we again see the sign for "Women." The door opens and here's our Vida, a swirl of dotted Swiss. She steps

(CONTINUED)

35

CONTINUED:

35

out and leaves in the same direction as Chi Chi and Noxeema. Again the women sign and the opening of the door. This time, however, a WOMAN AT THE GAS STATION walks out. She looks quite frazzled and confused. She looks again at the sign on the door and then in the direction of our three mercenaries. She goes back into the ladies room muttering something to herself.

35A

Our three now stand in front of the gas station. From out of the car wash, comes our spanking clean Cadillac. The top comes down. Chi Chi jumps in the back seat. Vida opens the passenger seat for Noxeema to step in and sit down. Chi Chi watches this. As Vida walks around the front to get into the driver's seat, an idea pops into Chi Chi's head. Chi Chi jumps out of the car and opens the door for Vida. Vida is touched by this gesture. She nods her thank you. Chi Chi curtseys, then jumps back into the car, a little too boyishly. The car drives off.

35A

36

EXT. SMALL TOWN STREET - DAY

36

The music dies. In a small industrial town, Vida is negotiating a particularly treacherous hill.

VIDA

You know what I hate? When life just befuddles you.

NOXEEMA

T.W.. The worst.

VIDA

Like war, and hatred, and fear. I mean, I don't get it.

A moment as the car begins to ascend a steep hill.

VIDA (CONT'D)

I myself have not understood Isaac Mizrahi's line for the last two seasons.

NOXEEMA

Thank you.

VIDA

Yet somehow I go on.

NOXEEMA

That needed to be said.

VIDA

And, like, strife and disease? I'm so sure... And domestic abuse, that is so on the top of my "out" list.

(CONTINUED)

36

CONTINUED:

36

A knocking comes from underneath the hood.

NOXEEMA

What's that?

VIDA

And cruelty and --

Another loud knock from underneath the hood. Chi Chi puts down her tabloid and the three stare at the hood. The car stops. Another loud knock and some steam.

VIDA

Me and my bad energy. Saying all... all those bad things. And putting out all that negative energy.

The car begins to drift down the hill.

VIDA (CONT'D)

If we maybe put out some good thoughts, maybe --

Noxeema looks behind her. There is now a bus headed up the hill.

NOXEEMA

We dead.

VIDA

I don't mean to be new age, but sometimes it's the only thing that works.

NOXEEMA

We are dead meat.

VIDA

Everyone think lovely wonderful thoughts and up we go! Candy... Christmas.

The car and the bus are getting closer, the bus is honking it's horn. This is real danger.

NOXEEMA

In the first car I want the minister and my relatives, in the second --

VIDA

Lovelier thoughts, Michael!

CHI CHI

A free gift umbrella with every ten dollar purchase of Estee Lauder!

The car, inches from slamming into the bus, comes to life. Chi Chi then shouts.

(CONTINUED)

36

CONTINUED:

36

CHI CHI (CONT'D)

And complimentary testers of our other designer fragrances.

The car peels up the hill. As soon as they are at the top, Vida pulls over to the side of the road and lets the bus loudly pass. All sigh with relief. It's the top of a hill, and from the view, it's the top of the world.

NOXEEMA

I thought for sure we were goners.

VIDA

And we would have been had it not been for a certain Miss Chi Chi Rodriguez.

CHI CHI

De nada.

NOXEEMA

Congratulations, Miss Rodriguez, that was step one of your four steps towards queeniness.

Vida puts the Tom Jones 8-track tape on. "It's Not Unusual."

CHI CHI

It was?

VIDA

Absolutely. Step one.

Vida begins to hand dance.

NOXEEMA

Step one. Good thoughts are your sword and shield.

CHI CHI

Step one. Way to go!

Noxeema sees Vida hand dancing.

NOXEEMA

Queen, what are you doing?

VIDA

Hand dancing. We'll do this every time someone is becoming more queenly. It's an ancient ritual I've just invented.

NOXEEMA

Y'all crazy.

(CONTINUED)



36

CONTINUED:

36

Noxeema looks over. Chi Chi is very busy hand dancing. Noxeema bursts into laughter and joins them. Soon all are laughing. And hand dancing. Kind of a special moment, really. The car is soon back on the road.

37

EXT. COUNTRY ROAD - ZIPPY INN - NIGHT

37

The music fades. The top is up. The ladies are lit by the constant flash of oncoming headlights. Chi Chi is falling asleep on Noxeema's shoulder.

CHI CHI

I'm tired.

NOXEEMA

Well, we're all tired, so we gonna have to stop sometime.

VIDA

I've just sort of been postponing it.

Vida turns off the exit. There is a Zippy Inn.

CHI CHI

Zippy Inn. This place is good. I knew this guy once --

NOXEEMA

I somehow knew this.

CHI CHI

And they let you keep the mints on the pillow even if you don't stay the whole night.

VIDA

Zippy Inn... I just don't know. It's so Middle America.

NOXEEMA

Maybe we should just sleep in the car.

CHI CHI

No way, chica. Tonight, I'm sleeping in a bed.

NOXEEMA

Listen, hon, I just don't know. I mean, a Zippy Inn? I mean, that is like All-America, okay? We are going to stick out. People are going to be cruel to us and you know, this could turn violent. Against us. Life can be horrible.

(CONTINUED)

37

CONTINUED:

37

CHI CHI

My life is always horrible, just sometimes  
I get a warm bed.

Vida pulls into the parking lot of the motel.

VIDA

I'd rather not.

NOXEEMA

I think Vida's right.

Too late. Chi Chi is on her way into the lobby.

NOXEEMA (CONT'D)

Chi --

VIDA

That child is going to get herself killed.

They run in after her.

38

INT. ZIPPY INN - LOBBY - NIGHT

38

Chi Chi breezes in. Vida and Noxeema are quickly behind her.

VIDA

Chi Chi, let's get back in the --

NOXEEMA

This is unsafe.

The MOTEL MANAGER walks towards them.

NOXEEMA (CONT'D)

Hup. Here comes trouble.

We watch the scene from the back of the girls' three heads, the stern motel manager walking closer and closer. We hear their voices.

VIDA

Chi Chi, we are turning around right now  
and avoiding --

CHI CHI

Listen, we gonna have --

NOXEEMA

Chi Chi, get --

VIDA

The car, little girl --

(CONTINUED)

38

CONTINUED:

38

Too late. The manager now stands before them.

VIDA (CONT'D)

Chi Chi

CHI CHI

(Whispering)

Shhhhh. We staying in this Zippy motel.

MOTEL MANAGER

Excuse me, I'm so sorry --

NOXEEMA

Bum's rush.

MOTEL MANAGER

I should have met you outside.

CHI CHI

Is okay, we so tired we just come in.

VIDA

Uh oh.

MOTEL MANAGER

Welcome.

VIDA & NOXEEMA

Welcome?

MOTEL MANAGER

We've been waiting for you. There's wine and cheese for you in the ladies parlor. You'll meet many of your friends inside.

He is gone. The ladies make their way to the main room and see many over-six-foot-or-taller women. Suddenly, they see a sign by the door: "Welcome Ladies Basketball League." Before they can fully laugh at the situation, they are swarmed by the BASKETBALL LADIES in the other room. Whoosh!

39

INT. BASKETBALL COURT - DAY

39

Noxeema is playing basketball with the ladies. She's quite good. As she makes a basket, whoosh! becomes:

40

INT. ZIPPY INN - POOL - DAY

40

Splash! One of the basketball ladies jumps in the pool. Vida, Noxeema and Chi Chi lounge beside the pool sipping cocktails and having Cobb salads.

VIDA

Oh, Chi Chi, you are --

(CONTINUED)

40

CONTINUED:

40

NOXEEMA

Absolutely." Step two. Big time.

VIDA

Halfway towards utter, utter fabulousness.

NOXEEMA

Step two in being a queen. Ignore  
adversity.

They all laugh. Chi Chi shovels down some salad in a sort of eat-it-all-before-it-gets-taken-away style. Vida takes a bite of her salad, in the continental style. Chi Chi stops and imitates the continental manner.

NOXEEMA (CONT'D)

You go girl!

A wave of Noxeema's hand becomes --

41

EXT. HIGHWAY - DAY

41

A wave of Noxeema's hand. Tom Jones singing, "Help Yourself" is all that can be heard. It's a new day and our ladies are hand dancing in celebration. They've gotten quite good at it too. They quickly pass a group of cheerleaders standing by the road with tin cups for a fund drive. The teenagers can't help but join in.

41A

They then pass a group of soldiers in a truck. The young recruits smile, put down their rifles for a minute and hand dance back.

41A

42

EXT. RAILROAD CROSSING - DAY

42

The music continues. Our ladies come to a railroad crossing. The gate goes down, the girls continue their hand dance. A commuter train goes by, filled with commuters. The first several windows are filled with businessmen, ignorant, their faces buried in newspapers. Soon windows pass with men in suits intrigued with the threesome. At last the windows go by with the businessmen who are laughing. And perhaps doing a little hand dance back.

43

EXT. COUNTRY ROAD - EVENING

43

As the music fades, Vida drives the Cadillac into a Maxfield Parrish sunset.

44

INT./EXT. DESERTED ROAD - NIGHT

44

It's dark now and there is nothing for miles. The top is still up and our ladies are all in the front seat and quite weary.

(CONTINUED)

44

CONTINUED:

44

CHI CHI

Where are we?

NOXEEMA

Last person I saw along the side of the road didn't have but two teeth in his head, so my guess is West Virginia.

CHI CHI

When do we get to the next motel?

VIDA

As soon as we find one we will check in, okay?

Pause.

VIDA (CONT'D)

I just hope we find one.

In the rearview mirror she sees a patrol car with its flashing red lights on. There is a quick shot of its siren.

VIDA (CONT'D)

What in gay hell? --

The officer in the car indicates that they should pull over.

CHI CHI

I think he wants you to pull over.

VIDA

This could prove problematic.

NOXEEMA

How so?

VIDA

The first name on my driver's license is Eugene.

NOXEEMA

Oh, I do hope the blessings from Our Lady of the Arco Station have not worn off.

45

EXT. DESERTED ROAD - SIDE OF THE ROAD - NIGHT

45

Vida pulls over to the side of the road. The squad car immediately follows them. SHERIFF DOLLARD steps out. He is the quintessential southern small town sheriff; from his khaki uniform and black boots to his gut and aviator frame sunglasses. The gravel crunches under his boots as he saunters to the car.

(CONTINUED)

45

CONTINUED:

45

DOLLARD

Can I see your license?

VIDA

Enchanting evening, officer. What seems to be the problem?

DOLLARD

Y'all got a tail light out. Can I see your license?

VIDA

A tail light out? Why, that appears to be the very least of our problems.

DOLLARD

Well, what have we got in here?

He looks into the car. Noxeema and Chi Chi wave demurely.

VIDA

I wonder if you could help. We three young career girls are driving from New York City and are quite lost.

DOLLARD

Lost, huh? Where you think we are?

VIDA

Golly, I don't--

CHI CHI

West Virginia?

DOLLARD

West Virginia? Hell, you a long way from West Virginia. You look like three young girls lost and nobody knows where they are.

VIDA

As we say, we are three young career girls from New York --

He peers into the car again. This time he flashes his flashlight on. His face becomes a lecherous, greasy smirk.

DOLLARD

Career girls, huh? Looks to me like a white girl traveling with a nigger and a spic.

CHI CHI

Oh, dios mio!

(CONTINUED)

45

CONTINUED:

45

VIDA

I was wondering if you could give us directions to a moderately priced motel and --

DOLLARD

We don't go for that in these parts -- white girls ridin' around with niggers and spics.

VIDA

Sheriff Dullard.

DOLLARD

That's Dollard.

VIDA

Sorry?

DOLLARD

My name's "Dollard" with an "O."

VIDA

But your name tag says --

DOLLARD

It's a misprint.

We see the name tag. Sure enough it does say, "Dullard."

VIDA

Sheriff Dollard, we three young --

DOLLARD

You're pretty.

VIDA

I thank you. We three young career girls from --

DOLLARD

Get out of the car. The other two stay inside.

VIDA

-- from New York City --

DOLLARD

Get out of the car!!

Vida steps out of the car. She is fully one foot taller than the sheriff.

(CONTINUED)

45

CONTINUED:

45

VIDA

I was wondering if you could give us directions to a moderately priced motel and --

DOLLARD

We don't go for that in these parts -- white girls ridin' around with niggers and spics.

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Sheriff Dullard.

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Get out of the car. The other two stay inside.

VIDA

-- from New York City --

DOLLARD

Get out of the car!!

Vida steps out of the car. She is fully one foot taller than the sheriff.

(CONTINUED)



45

CONTINUED:

45

DOLLARD (CONT'D)

Christ, you're tall.

VIDA

Sheriff Dollard, I have my license here and --

DOLLARD

You play basketball in high school?

VIDA

Little bit. Noxeema's really the basketball playe --

DOLLARD

Where's your license at?

Vida puts the license behind her back.

VIDA

Officer, why do we have to resort to such --

DOLLARD

Come over to my car.

He escorts, somewhat brusquely, Miss Vida to his squad car.

46

INT. CADILLAC - DESERTED ROAD - NIGHT

46

Alone in the car, Noxeema and Chi Chi hold one another.

CHI CHI

I think maybe he's prejudiced.

NOXEEMA

I'll bet you were the brightest in your class, weren't you?

47

EXT. SQUAD CAR - DESERTED ROAD - NIGHT

47

At the squad car, Sheriff Dollard turns off his headlights and closes the door. Only the red lights flash.

VIDA

There's something I should explain about my license, the name --

DOLLARD

Come here.

VIDA

What?

(CONTINUED)

47

CONTINUED:

47

He pulls her to him. She struggles.

DOLLARD  
COME. HERE.

VIDA  
Oh God, I --.

His hands are all over her. She tries to pull away.

VIDA (CONT'D)  
Ow, this is getting a little out of hand-

DOLLARD  
Why don't you give me a little --

VIDA  
We'll just cool down a little.

DOLLARD  
Give me a kiss.

He rips her dress.

VIDA  
Please, now. Stop.

DOLLARD  
Come and give your daddy some sugar.

He undoes his pants.

VIDA  
This is -- no.

DOLLARD  
You want it. All you what do you call,  
career girls, you all want it. You know  
what you career girls want?

VIDA  
Careers?

Dollard runs his fingers through her hair.

VIDA (CONT'D)  
Sheriff, no.

His hands are on her naked back. She puts her hands around  
his neck.

DOLLARD  
What are you saying?

(CONTINUED)

47

CONTINUED:

47

VIDA  
I'm saying, "No." And when a woman says,  
"No," it means --

He puts his hands between Vida's legs. Vida drops her voice about three octaves.

VIDA (CONT'D)  
Get your hand off my dick, buddy.

Dollard gasps and stumbles back, his face is purple and sweaty. He cannot breathe. In the flashing red light, we watch him pass out on the gravel. Vida takes a moment to compose her mood and outfit. She then says, with all the grace of a first lady:

VIDA  
Sheriff Dullard?

No response.

VIDA (CONT'D)  
Sheriff Dullard?

Still no response. She walks over to him and gently kicks his body with her high-heeled foot.

VIDA (CONT'D)  
Sheriff Dul--

A look crosses her face. Did she just kill a cop?

VIDA (CONT'D)  
(Shouting)  
Oh. No. Not --

48

INT. CADILLAC - DESERTED ROAD - NIGHT

48

Back in the car, Noxeema opens the door.

NOXEEMA  
I don't go for this, not one bit.

49

EXT. DESERTED ROAD - NIGHT

49

She is out of the car, Chi Chi soon follows. Vida quickly run towards them.

VIDA  
Don't go over there!

NOXEEMA  
What's going on?

(CONTINUED)

49

CONTINUED:

49

VIDA

I think he's dead.

CHI CHI

What's up?

VIDA

I think I've killed him?

NOXEEMA

Dead?! Aw, ma--

CHI CHI

Dead, are you sure?!

Vida stops Noxeema who's headed for the body.

VIDA

Don't -- Don't!!

CHI CHI

This is buggin' me the most!

NOXEEMA

Damn!

CHI CHI

What makes you say he dead?

VIDA

I'm not sure. He just sort of turned purple and fell over. See, he had his hand up my dress and --

This dialogue happens very quickly, almost at once. Definitely overlapping. There is great fear.

NOXEEMA

Hand up your --

CHI CHI

Was he raping you?

NOXEEMA

Is. He. Dead?

VIDA

I. Don't. Know.

CHI CHI

This is buggin' me --

NOXEEMA

Buggin' me is right.

(CONTINUED)

CHI CHI

Que pasa ahora!

NOXEEMA

You sure he's dead?

VIDA

You want to know so badly, you go check.

CHI CHI

(walks over to the body)

Let me check, I once knew a guy who died on me.

She checks his heart.

CHI CHI (CONT'D)

Honey, don't quote me but I think this one is deceased, let's get out of here!

VIDA

What do you think we should do?

CHI CHI

This looks like the guy that died on me. He gonna be stinky sooner than you know.

NOXEEMA

Dead white policeman. Oooh. Bad karma. Let's go.

CHI CHI

Then he gonna be stiff like wood.

VIDA

Should we blow?

CHI CHI

You could make furniture with this guy.

NOXEEMA

Two words. Ba low.

They all stand there. Frozen. Suddenly --

NOXEEMA (CONT'D)

Let's get out of here!

They get in the car and pull out with a tremendous jerk. From atop Chi Chi's second-hand clothing store bag and out the window, falls a clear plastic high-heeled shoe. It rolls onto the gravel. The ladies leave it behind alongside the body of poor Sheriff Dollard.

- 50 EXT. HIGHWAY - NIGHT 50  
Immediately afterwards, things feel somewhat eerie. In  
silence the three just look forward.
- 51 EXT. HIGHWAY - LATER 51  
The ladies drive... and drive... and drive... in silence.
- 52 EXT. HIGHWAY - LATER STILL 52  
A crash of thunder announces a coming storm to our three.  
They pull the car over and try to put up the top of the  
convertible.
- 53 EXT. HIGHWAY - DAWN 53  
Barely visible through the windshield, wiping windshield  
wiper and driving rain our three just stare forward. The  
top is not up, they each have an umbrella over their head.
- 54 EXT. HIGHWAY - MORNING 54  
As the sun comes up, the rain has stopped. The Caddy top  
is still down. Chi Chi is muttering the "Hail Mary" in  
Spanish to herself. Vida and Noxeema, in the front seat,  
look back at Chi Chi who is in the back seat praying.  
There are a number of statues and a rosary from her purse.  
Vida and Noxeema exchange a look, then --

NOXEEMA

Dear Princess Chi Chi, what are you going  
on about?

CHI CHI

The Blessed Virgin Mary. She has helped  
us all today. When Vida was at a moment  
of despair the Blessed Mother made the  
oppressive Sheriff Dullard possibly die.  
And so I am thanking her.

NOXEEMA

We should be thankful for that salvation.  
I myself am thanking the Nubian goddess of  
life whose name escapes me at this  
particular juncture.

VIDA

I think we're all thankful.

NOXEEMA

So who you gonna thank, Vida?

(CONTINUED)

54

CONTINUED:

54

VIDA

I don't know entirely whom to thank when miracles happen.

VIDA looks at the 8 x 10 picture of Julie Newmar.

VIDA (CONT'D)

So maybe. So I'm going to thank Wong Foo. Julie Newmar thanked him, so maybe so will I. I will thank Wong Foo for everything. I will thank Wong Foo for saving me from the evil Sheriff Dullard.

55

EXT. ROADSIDE REST - MORNING

55

They pull in to a roadside rest and park in front of a very grotesque public restroom. Vida steps out of the car with her makeup kit.

VIDA (CONT'D)

Lord knows I can't thank you two. Stuck in the car like Mary Jo Kopechne.

Noxeema and Chi Chi squeal and yell:

NOXEEMA & CHI CHI

Bitch!

They laugh and run into the ladies room.

We hear Steppenwolf and "Born To Be Wild."

Immediately, the three file out looking refreshed and beautiful.

56

EXT. SUPER HIGHWAY - DAY

56

A long winding ribbon of super highway. The top of the Cadillac is down. "Born to Be Wild" continues.

57

EXT. MCDONALD'S DRIVE-THRU - DAY

57

The ladies are receiving their very large order of food from the window. They drive off.

58

EXT. ANOTHER HIGHWAY - DAY

58

As the music continues, the girls are eating McDonald's Happy Meals and speeding. Eating fast food in the fast lane. And listening to the radio. "Born To Be Wild". And lipsynching along. And loving life.

59

EXT. WINDING BACK ROAD - DAY

59

The music ends. The car drives a little slower, they seem a little tired.

CHI CHI

Where are we?

NOXEEMA

Oh, I could not say. Vida, would you care to hazard a guess?

VIDA

Well now, the possibly late Sheriff Dullard did say we weren't in West Virginia. So that narrows the possibilities down to 49 other states.

NOXEEMA

And I think we can safely rule out Hawaii and Alaska.

VIDA

That takes it down to 47.

NOXEEMA

But wait, what if - we could be in Canada!

VIDA

That just will not do. Pumpkins, keep your eyes peeled, if anyone sees Anne Murray, we are just but hurling in the other direction.

CHI CHI

You's two.

NOXEEMA

What do you mean, us's two?

CHI CHI

Always talking in confusions and riddles. Well I got somethin' to say to you with no confusion or riddle. I hate this trip.

NOXEEMA

Crusade.

CHI CHI

Crusade my booty!

VIDA

Such talk!

(CONTINUED)



59

CONTINUED:

59

CHI CHI

This is the worst trip I ever been on. I'm driving around with no map with two drag queens, no place to sleep, I had four costume changes in two days -- down to the shoes! And they sittin's around playing with my head makin' me jump through all kind of hoops and I don't even know what the hoops is, we may or may not have killed a cop, this trip could not get worse, there is no way this trip could get worse!!

With that there is a loud pang underneath the hood. A whole lot of smoke. All three look at the car hood with terror.

CHI CHI (CONT'D)

Complimentary fragrance testers!

Too late. The car just dies.

NOXEEMA

You know when you say negative things like that it only tempts the Nubian goddess of life whose name escapes me at this particular juncture.

Vida glides the car to the side of the road, then looks at the other two, who are stone cold silent and looking forward. Vida looks forward. Finally, Noxeema breaks the silence as she says evenly:

NOXEEMA (CONT'D)

Right now, I would be in a comfortable and climate-controlled environment aboard a transcontinental airplane enjoying my individualized package of peanuts and a complimentary warm towel if it were not for a certain young Hispanic rent-a-tart!!

VIDA

Noxeema!

CHI CHI

I am so sick of this good-for-nothin' --

VIDA

Evil!

NOXEEMA

I wish we never had taken that --

CHI CHI

I wish I never came on this --

(CONTINUED)

59

CONTINUED:

59

VIDA

Forces of darkness are at work in this '67 Cadillac Coupe De Ville!

CHI CHI

Shut up!!

This shuts them up.

CHI CHI (CONT'D)

As soon as we get to the next town, I am gettin' on a bus and gettin' back to New York and away from you two stuck-up putas!

VIDA

After all we've done to include you, you would leave us so quickly?

CHI CHI

In a heartbeat.

VIDA

I don't -- I can't -- that is the final straw. I am hereby stripping you of all princess points.

Vida does an invented hand gesture for such a procedure:

VIDA

When I think of when Noxxie and I decided -

NOXEEMA

Noxxie didn't decide nothin', Noxxie just got taken in by YOU!

VIDA

And we are trying to make others utterly, utterly fabulous?!! Trying to show a novice how to look upon each moment as if we are seeing it for the first and last time!!! I --

NOXEEMA

You! I can't believe I let you talk me out of my airline ticket to be stuck in a broken car in the MIDDLE OF NOWHERE!!

60

EXT. SUPER HIGHWAY - SIDE OF THE ROAD - DAY

60

Later. We hear Fontella Bass' "Rescue Me!" Atop the antennae gaily flapping in the breeze is a bright white brassiere. Noxeema is waving to cars which are not stopping. Chi Chi sits in the car, reading a Spanish movie magazine and toying with the chewing gum in her mouth. Vida scowls in the background. Noxeema eyes Chi Chi with

(CONTINUED)

60

CONTINUED:

60

nothing short of distain. Vida then tries hitchhiking, also without success. She occasionally glances at the leisurely Chi Chi and the skulking Noxeema with a look of frustration. After a while, Vida tries lifting up her skirt and showing her leg, just like Claudette Colbert in It Happened One Night, but with different results. A truck loaded with chickens nearly falls off the road losing a few chickens.

61

EXT. SUPER HIGHWAY - SIDE OF THE ROAD - EVENING

61

The sun is setting. Noxeema and Vida sit on the trunk. Things are still a little bitchy. Asleep in the front seat, Chi Chi snores. Vida looks at the picture of Julie Newmar.

VIDA

Oh, dear and oft-thanked Wong Foo, it's not that I ask for your help. I'm not that presumptuous. But if something... anything were to happen, I -- I would thank you.

She looks down the road. There is nothing.

NOXEEMA

Do you want me to ask the Nubian goddess of life, whose name escapes me at this particular juncture?

VIDA

No. I guess we should -- maybe -- I don't know -- try to set up this land yacht for sleeping.

Vida stands up, her back to the road.

VIDA (CONT'D)

I guess if we unload the luggage from the back, you could --

Chi Chi suddenly perks up from her sound sleep.

CHI CHI

Maybe it's time for somebody good looking to hitchhike.

NOXEEMA

Don't knock yourself out.

Chi Chi goes to the side of the road.

VIDA

-- sleep in the back seat, and Chi Chi in front and I'll -- I don't know --

(CONTINUED)

61

CONTINUED:

61

No sooner does Chi Chi have her thumb out than a Ford pickup pulls up.

VIDA (CONT'D)

Maybe sleep in the trunk, maybe.

The window of the Ford pickup slides down. We hear a country western song, "That Lady You're With Ain't No Lady." A handsome well-scrubbed Herb Ritts of a country boy, about 18, leans across the seat and out the window. His name is BOBBY RAY.

BOBBY RAY

You ladies need help?

NOXEEMA

Vida, look!

VIDA

Oh my stars!

CHI CHI

Our car, she died. We were wondering if you could drive us to the nearest gas station?

VIDA

Or just take one of us. Or send a what-do-you-call?

NOXEEMA

Truck with a hook.

VIDA

Truck with a hook.

BOBBY RAY

Next town is Snydersville. I'll give you a ride.

CHI CHI

Get inside perros, he's going to give us a ride.

The door to the truck opens. Chi Chi grabs her bag and gets in. Noxeema puts on her jacket and steps up into the truck. Vida quickly runs over to the Caddy to fetch the 8 x 10 of Julie Newmar off the dashboard. Noxeema says to Vida evenly:

NOXEEMA

Hurry up, Miss Thing!

(CONTINUED)

61 CONTINUED:

61

VIDA

Thank you, Wong Foo. Big time.

62 EXT. ROAD TO SNYDERSVILLE - EVENING

62

Inside Bobby Ray's Ford pick up. Country music is playing. Bobby Ray is driving. Next to him sits Chi Chi. She and Bobby Ray are flirting shamelessly. Vida and Noxeema are looking rather uneasily at the road ahead.

BOBBY RAY

We oughta be pullin' up to Snyder'sville in no time. I live in Snyder'sville there myself.

NOXEEMA

(tersely)  
How lovely for you.

BOBBY RAY

My name is Bobby Ray. Bobby Ray Higgens.

VIDA

Hello, I'm Vida.

Vida waves to Bobby Ray.

NOXEEMA

Noxeema Jackson, career girl.

Noxeema waves to Bobby Ray.

CHI CHI

Chi Chi Rodriguez.

Chi Chi and Bobby Ray exchange a look. This is not lost on Noxeema and Vida.

BOBBY RAY

So, uh, Vida. I do confess. I never met nobody last name of "Thing."

VIDA

My last name isn't "Thing." What makes you think my last name is "Thing?"

BOBBY RAY

When y'all got in the cab, Noxeema called you, "Miss Thing."

VIDA

Oh, that. That's just... a nickname.

Vida shoots Noxeema a look. Bobby Ray and Chi Chi exchange a look of a different variety.

63

EXT. DIRT ROAD - EVENING

63

The pickup truck turns from a main road onto a dirt road. We are going to the middle of nowhere.

64

EXT. SNYDERSVILLE TOWN SQUARE - EVENING

64

Sad Snydersville. There's probably not much to see. Especially in the moonlight. Just a few buildings clumped together in the middle of nowhere. In the center of the dirt road town square are two cannons and piles of cannon balls and a statue of a generic doughboy. On one side of the square, a small bar. On the other, there is a two-story hotel and a service station that have both gone brown with neglect. Above it waves a sign, "Virgil's". Bobby Ray's Ford pickup pulls into the square making dirt clouds.

BOBBY RAY

Well, ladies, welcome to Snydersville.

65

EXT. VIRGIL'S - EVENING

65

He parks the truck in front of a billboard. The sign of a perfect nuclear family waving states, "Welcome to Snydersville! If You Don't Have A Smile, We'll Give You One Of Ours!." Put up in the post-war boom of the 40's, it is now decaying and seems to mock the surroundings. Bobby Ray gets out of the truck and goes around to open the door for his lady passengers. Before he is within earshot, Noxeema looks out the window and says to her friends:

NOXEEMA

And you only thought the dust bowl was over.

VIDA

Shhhhh.

Bobby Ray opens the door, the three ladies get out of the truck. His shouting is a little too loud and startles them.

BOBBY RAY

Virgil!! Carol Ann!!

Bobby Ray walks over and rings a large triangle hanging from a dead tree.

NOXEEMA

Maybe Virgil and Carol Ann are with Ellie Mae in the see-ment pond.

Lights in the upstairs family quarters of the hotel go on. There is the sound of a man yelling and a woman screaming. Something breaks. The window slides open. CAROL ANN, a sturdy and noble if somewhat drawn woman of middle age, sticks her head out.

(CONTINUED)

65

CONTINUED:

65

CAROL ANN

That you, Bobby Ray?

BOBBY RAY

Most likely is, Carol Ann. We come over to Virgil's. He in?

Carol Ann turns and says to the inside of the house.

CAROL ANN

You in?

A grunt comes from inside.

CAROL ANN (CONT'D)

(to Bobby Ray)

He's in. What you want?

BOBBY RAY

Big Caddylack broke down upside the road.

66

EXT. SNYDERSVILLE - ROAD OUTSIDE OF TOWN - NIGHT

66

Virgil in a tow truck (a truck with a hook) drives by a shack pulling the grounded land yacht. An OLD MAN steps out of the shack and looks at the truck and car going down the road.

OLD MAN

'67 Caddylack convertible. Well I'll be cow-kicked.

67

INT. VIRGIL'S - HOTEL ROOM - NIGHT

67

A cold linoleum nothing. Carol Ann enters, the three ladies behind her.

CAROL ANN

Bathrooms is here. Got towels. You want anything, just holler. We'll put your luggage in the hall later.

Carol Ann sees that the ladies are disgusted by the room.

CAROL ANN

Virgil will most likely fix your car tomorrow. Y'all got an overhead light right here.

She turns the light on. The ladies screech and cover their faces.

NOXEEMA

Overhead florescent lighting? You know the Constitution protects me from cruel and usual punishment!

(CONTINUED)

67

CONTINUED:

67

CAROL ANN

Well, you girls all want to room in one room and --

VIDA

Is there any chance you might have a room that is possibly inhabitable?

CAROL ANN

This is the Presidential Suite.

We see the room again and hear Chi Chi:

CHI CHI

Que lastima.

She turns the light off.

CAROL ANN

Y'all got a little tiredness, I'll leave you be. We'll fix your car tomorrow. It's only for one night.

She is out of the room quickly.

NOXEEMA

I think the last black person to stay in this motel was Sam Cooke.

68

INT. VIRGIL'S - HOTEL ROOM - LATER

68

The ladies are in their pajamas. Chi Chi, with her blanket pulled up to her nose, is watching the slowly swinging pull cord from the fluorescent light. Noxeema scowls as she watches from her window, the tow truck and the dead Caddy. Vida fluffs up a gray pillow and sighs:

VIDA

I think tomorrow I'll wear a say-something hat. I think tomorrow is a say-something hat day.

69

EXT. SNYDERSVILLE TOWN SQUARE - DAY

69

The sun rises on the old dirt town of Snyersville.

70

EXT. DESERTED ROAD - DAY

70

In the early morning light, we see Sheriff Dollard's car. The light is barely flashing, the battery is dead. But perhaps not quite so Sheriff Dollard. A state trooper's squad car pulls up. Two smartly uniformed STATE TROOPERS get out of the car and walk over to Sheriff Dollard. They look at the body.

(CONTINUED)



CONTINUED:

STATE TROOPER #1

That's him.

STATE TROOPER #2

Geez.

The second state trooper kneels down and feels a pulse on Dollard's jugular vein.

STATE TROOPER #2

This guy's living.

STATE TROOPER #1

Ya think?

Later, they have attached two electrodes to his chest. A bolt of electricity and the lifeless body of Dollard begins to shake and convulse. Soon he is hacking. He finds his way to his feet. His pants still at his ankles.

STATE TROOPER #1

Sheriff Dullard?

DOLLARD

Dollard, here.

Dollard salutes.

STATE TROOPER #2

But it says "Dullard" on your name tag.

DOLLARD

It's a misprint.

STATE TROOPER #1

Sheriff, what happened here?

His eyes look off at the horizon.

DOLLARD

I was -- I's just attacked.

From the gravel, we see Dollard. Standing defiantly in the foreground, the clear high-heeled shoe.

EXT. VIRGIL'S - SERVICE STATION - DAY

The Cadillac is now stationed in front of the service station. A crowd of townspeople is blandly attired and milling about the car in absolute astonishment. Virgil is looking under the hood. From the hotel, our ladies enter. With their bold outrageous attire, they couldn't stick out more if they were wired for electricity. The crowd parts as the three walk to their car.

(CONTINUED)

71

CONTINUED:

71

NOXEEMA

Why do I feel like we are the Tournament  
of Roses Parade?

Chi Chi notices that two little girls, SANDRA LEE and DONNA  
LEE are staring at her large hands. She self-consciously  
covers them. She whispers to the two.

CHI CHI

As soon as we get to a town with a bus, I  
am out of here!

As they walk by BOBBY LEE, a gawky little girl, turns to  
Bobby Ray.

BOBBY LEE

For girls, they sure is strong and big.

Vida and Noxeema exchange a quick panicked look.

BOBBY RAY

It's on account of them bein' career girls  
from New York City and all.

Vida and Noxeema sigh relief. As Bobby Lee is about to say  
something, she turns to find Bobby Ray gone to be closer to  
the visiting ladies. Vida walks right to Virgil.

VIDA

Vernell.

VIRGIL

Virgil.

VIDA

Virgil, do we have any word on our car?

He closes the hood and wipes the oil off his hands.

VIRGIL

Well. I'll tell you. You need a new  
gasket.

VIDA

Ooooooh. That sounds very -- how long will  
it take to fix that?

VIRGIL

Well, Miss, it takes all of five minutes.

VIDA

Wonderful!

(CONTINUED)

71

CONTINUED:

71

VIRGIL

Now wait. We had to send off for that there part. We don't got no Caddylack parts, let alone no old Caddylack parts. We're gettin' the piece on Monday.

NOXEEMA

MONDAY?!! IT'S SATURDAY MORNING NOW!!!

VIDA

Noxeema, wait, let me.

She turns to Virgil.

VIDA (CONT'D)

MONDAY?!! IT'S SATURDAY MORNING NOW!!!  
What are we supposed to do till Monday?  
And what's this going to put us back?

VIRGIL

Not much. Under a hundred. You just gotta wait.

NOXEEMA

But we have --

CHI CHI

I gotta get to a bus!

VIRGIL

(suddenly very mean)  
Sorry, New York City girlies. You gotta wait. And busses don't stop here!

He leaves. Carol Ann rushes to smooth things over.

VIRGIL

(more grunted than spoken)  
Carol Ann.

She follows him into the house. Noxeema shouts off:

NOXEEMA

Sorry 'bout the way the Civil War turned out!

Vida steps away just enough to see inside Virgil's house. She sees Virgil shove Carol Ann. Vida is aghast. She quickly rejoins the others.

CHI CHI

So what are we gonna do now?

(CONTINUED)

71

CONTINUED:

71

VIDA

Well, evidently we will have to stay here till Monday and get to know this lovely town and its inhabitants.

From the crowd, a group of thugs steps forward (including TOMMY) and eyes Chi Chi. Chi Chi flirts back. They are truly rough and menacing. Vida says under her breath:

VIDA (CONT'D)

Careful, careful.

Noxeema sees that they are looking at her now.

NOXEEMA

What you gawkin' at?

TOMMY

What you gonna do about it?

Noxeema sees that there are about six of them. And they could easily get her good.

NOXEEMA

Nothing.

She quickly wiggles over to Vida.

NOXEEMA

Here?

VIDA

Yes.

NOXEEMA

For a whole weekend?

VIDA

Yes.

NOXEEMA

Not gonna happen. This is my idea of hell. I mean, like who is their art director, Ma Joad?

VIDA

We'll make the most of it.. Watch.

The drab townspeople are all clumped together and glumly staring at our bright ladies. Vida walks over to CLARA, a woman just shy of 100, who is clutching a large old scrap book.

(CONTINUED)

71

CONTINUED:

71

VIDA (CONT'D)

Hello, my name is Vida Bohemme, of the Manhattan Bohemmes? My traveling companions and I will be staying in your fair hamlet for the weekend and we were wondering if there were any places of historical interest that we should not miss.

Clara, just stares at them not responding. Eventually BEATRICE (pronounced Bee - A - trice), an officious townswoman, pulls her back into the crowd.

BEATRICE

She can't hear and she don't talk. She's too old.

Vida looks at the townspeople who are staring sternly back. She then looks at the billboard with its promise. "If you don't have a smile, we'll give you one of ours." She looks back at the crowd. Not a smile in the bunch. Beatrice continues.

BEATRICE

'Course it's not like we'd have anything interesting to say compared to the New York City talk you're used to. But we'll try to be accommodating, of course.

Vida turns and says quietly to Vida and Noxeema through her frozen smile:

VIDA

This weekend has nightmare written all over it.

As Beatrice keeps talking on...

BEATRICE

I wouldn't ask for anything from the restaurant after eight because Jimmy Joe will be wantin' to go to bed and all, and I close it, I OWN the --

72

INT. VIRGIL'S - HOTEL ROOM - DAY

72

Immediately following, Vida, Noxeema and Chi Chi stride into their room.

VIDA

Pumpkins, there is no way we are putting up with these lodgings for more than one night. We may be in a huff with one another, but let's all just suck it up and make this place tolerable. Ready, and... Operation Decorator Storm.

(CONTINUED)

72

CONTINUED:

72

Vida begins to open her bags and pull out yards of bright fabric and glitter. We hear the theme to the television show, Wonder Woman. Noxeema opens her bag. A Chinese paper lantern is inside. You never know. Chi Chi joins in.

73

EXT. VIRGIL'S - HOTEL - DAY-

73

The music continues. Outside, in the town square, the people of Snydersville look up at the visitors window and the bright colors and music and laughter. Has the circus come to town? Chi Chi runs out of her room and down the outside metal staircase. The town steps back. She grabs some suitcases and bags from the car. Virgil and Carol Ann are watching with suspicion. Bobby Lee is standing next to Bobby Ray. She is in the middle of talking to him, when he obliviously walks away to get a closer look at Chi Chi. Bobby Lee is crestfallen, As Chi Chi runs back to her room, the town steps back and looks at the window.

74

INT. VIRGIL'S - HOTEL ROOM - DAY

74

With all the fabrics, glitter and pillows, the room now looks like the inside of Jeannie's bottle. In one corner, the 8 x 10 photo of Julie Newmar is framed in candles. Our three are draped in outlandish poses of exhaustion. Noxeema fans herself with a complimentary fan from a funeral home. The music ends.

VIDA

Let's get some breakfast.

Chi Chi reaches down to put on her shoes, the clear plastic high heels. But there's only one.

75

INT. STATE POLICE HEADQUARTERS - DAY

75

To a group of six STATE TROOPERS, Sheriff Dollard has filed his report. From across the table of a conference room, he awaits their response.

STATE TROOPER #3

Sheriff Dollard, we've read your filed report regarding the assault in the back roads in your jurisdiction. There are a few questions we should ask you before we pursue this case. First off, with regards to the assailant, are we correct in summarizing if we clarify matters by saying... you got beat up by three girls?

The other state troopers explode into laughter.

DOLLARD

\* Quiet! Quiet!! QUIET!!

(CONTINUED)

75

CONTINUED:

75

The state troopers are silent.

DOLLARD (CONT'D)

They were not girls. They were boys. And there were three of them. And one of them was black.

The state troopers look at one another and then explode into even larger laughter.

STATE TROOPER #3

May we see exhibit A?

With mocking circumstance, a state trooper removes a black cloth from exhibit A -- the single clear plastic high heel shoe.

STATE TROOPER #2

Exhibit A.

STATE TROOPER #1

Found at the scene of the crime.

Laughter from the troopers. Dollard grabs the high heel shoe. The troopers laugh even harder.

DOLLARD

They were boys. But they was dressed up like girls!

Too much laughter from the State troopers. Sheriff Dollard stands.

DOLLARD

You sons a bitches!! Don't you laugh at me. I's just attacked by perverts and if'n you dough heads ain't gonna do nothin' about it, I will!

STATE TROOPER #1

Mrs.. Dol --

DOLLARD

Shut up!! When I bring back three corpses and you look up they dresses, you tell me if they got something they shouldn't got!!

76

EXT. VIRGIL'S - HOTEL FRONT PORCH - DAY

76

Our three stranded travelers are sitting on the old wicker furniture on the porch of the hotel. Leaning against the pillar, Beatrice, the unofficial archivist of the town is continuing to dish the dirt on everyone as they pass.

(CONTINUED)

76

CONTINUED:

76

BEATRICE

'Course her Momma died a horrible death,  
just laying there nearly coughing up a  
lung.

KATHINA LYNN walks by.

BEATRICE

Now, over there, Kathina Lynn, she and  
her husband ain't had sex for nearly seven  
years. How that happens, I cannot tell  
you, but there it is. I never stick my  
nose in other people's business, like, for  
example, Carol Ann, who you're staying  
with -- why she chooses to put up with  
that Virgil -- he beats --

VIDA

Hush.

BEATRICE

Suit yourself.

We can tell from her expression that Vida is still thinking  
of Carol Ann. She sneaks into the house. LORETTA  
(Pronounced: LOO - retta) walks by. Beatrice shouts off to  
her:

BEATRICE (CONT'D)

Hello, Loretta!

LORETTA

Hello!

As soon as Loretta is out of earshot, Beatrice turns to the  
others.

BEATRICE

Alcoholic. Low self esteem. Her daddy  
used to call her "Baby Ugly." Took to the  
bottle soon as soon as she could swallow.  
And also a mess is you got the youngest of  
the Budd family who runs the clothing  
store.

Across the street and through the store window we see the  
bland BILLY BUDD just glumly sitting on a stool.

BEATRICE (CONT'D)

Got a sad little stutter that would bring  
a tear to your eye.

Clara shuffles by clutching a large scrapbook, Noxeema  
looks heavenward.

(CONTINUED)



76.

CONTINUED:

76

BEATRICE (CONT'D)

Then there's Clara. There's a piece of work.

Unseen by Clara, a small envelope falls out of her large scrapbook.

BEATRICE (CONT'D)

You can tell anything to her, won't hear it or say nothin'. No medical reason. Ever since her husband lost the movie theater business and he run off with that lady film distributor. We just say he killed himself.

Noxeema gets up from the curb and walks over to the dropped envelope. Noxeema picks it up and reads the address:

"MR. ROBERT MITCHUM. HOLLYWOOD, CALIFORNIA."

BEATRICE

(to Chi Chi)

Course, you got to say stuff like that to be polite.

Noxeema sees that Clara has headed down the street, away from the town and towards a dilapidated house. She calls off to Clara.

NOXEEMA

Thing, you dropped this!

Beatrice is still going on, but now to an audience of one -- Chi Chi.

BEATRICE

Now Jimmy Joe over there runs the restaurant for me

Across the street, JIMMY JOE is opening the restaurant.

BEATRICE

He's the nicest colored man you'd ever hope to meet. He's charming and smart and --

77

EXT. SNYDERSVILLE - JUST OUTSIDE OF TOWN - DAY

77

Noxeema is now away from the square and more towards a collapsing house. She is still following Clara.

NOXEEMA (CONT'D)

Thing?... Oldest possible thing?

78

INT. VIRGIL'S - KITCHEN - DAY

78

Carol Ann is at the sink. Vida walks in quickly.

VIDA

Carol Ann, darling, I think we're going to need more towels. We've already gone through the first fourteen and well, you know, girl stuff.

Vida sees that Carol Ann is crying.

VIDA (CONT'D)

Hon. Oh, hon.. Carol Ann, hon, are you crying?

Immediately self-conscious, Carol Ann wipes her face.

CAROL ANN

No, not at -- I was just chopping -- onions.

VIDA

T.V.W... The very worst. But it is the only ingredient for making hobo stew. Am I right?

CAROL ANN

You're real, what do ya call, observant.

VIDA

And, a quick household hint! May I?

Before Carol Ann can say anything, Vida pulls out a pair of sunglasses.

VIDA (CONT'D)

Rayban Wayfarers! Put those on and it just but shields the eye from those pesky fumes. Now all you --

She leans over to put the glasses on and notices a large bruise on Carol Ann's face.

VIDA (CONT'D)

Oh, hon, what --

CAROL ANN

Nothing, it's --

Vida touches Carol Ann's face. Carol Ann recoils.

VIDA

Quite a shiner, here --

(CONTINUED)

78

CONTINUED:

78

CAROL ANN

Just these boxes fell on me --

VIDA

Put a steak on that thing --

CAROL ANN

-- from the top of this closet.

VIDA

Quick rule. Never store anything larger than your head, above your head. You can keep the glasses if you want.

Vida makes herself at home. She reaches for the spice rack.

VIDA

May I?

CAROL ANN

What's that?

VIDA

Spices, ever heard of 'em?

CAROL ANN

No, we don't --

VIDA

Just a little dill and I guarantee --

CAROL ANN

We don't like ---

Vida begins to sprinkle some dill into the stew.

VIDA

I mean a little spice.

Carol Ann suddenly grabs the spice from Vida's hand and throws it onto the counter.

CAROL ANN

NO. DON'T!!

She quickly scrapes the dill out of the stew with a wooden spoon.

CAROL ANN (CONT'D)

Vir -- Virgil can't stand spices.

VIDA

I'm sorry, I'm just pushy. Friendly. But pushy.

(CONTINUED)

78

CONTINUED:

78

CAROL ANN

Virgil don't like it.

Carol Ann begins to cry again.

VIDA

Virgil does like his way, doesn't he?

CAROL ANN

You're very, what do ya call, observant.

VIDA

Very. As a matter of fact, I can't help but observe right now that there aren't any chopped onions anywhere.

Carol Ann hands Vida's sunglasses back.

CAROL ANN

I -- think -- you should let me finish this alone.

VIDA

Surely.

Vida walks to the door and places her hand on the doorway. She looks back at Carol Ann working away at the sink. A quick moment and Carol Ann realizes that someone is staring at her. She looks back at Vida.

VIDA (CONT'D)

The box in the closet is a good one. I used to tell people that my father would call me cruel names because it was just his sense of humor.

We intercut between zooming in close-ups of Carol Ann and Vida's face. Just like Vida and Julie Newmar's picture. Just like Vida and her mother. Carol Ann breaks this profound feminine connection by looking into the sink and saying:

CAROL ANN

I don't know what you're talking about.

VIDA

I thi --

CAROL ANN

You'll find more towels in the closet at the end of the hall.

As Vida leaves, she notices her own arm is exposed, revealing a rather healthy masculine bicep. Across it is a tattoo: "Eugene." She quickly covers her arm with a bit of her gossamer sleeve and departs. Carol Ann looks out

(CONTINUED)

78

CONTINUED:

78

the window. There, across the street, on the curb she sees Clara sitting on a broken bench, in front of a Clara's house. Noxeema sits down next to her.

NOXEEMA

(outside the window)

I think you dropped this.

79

EXT. CLARA'S HOUSE - DAY

79

Noxeema is sitting with Clara.

NOXEEMA

Did you drop this envelope?

Clara doesn't answer, but grabs the envelope.

NOXEEMA (CONT'D)

You're welcome, anytime.

Clara begins to open her scrapbook to return the envelope, but notices that Noxeema is looking and stops.

NOXEEMA (CONT'D)

Is she gonna open the book? Is she gonna?

Clara opens the book a little.

NOXEEMA (CONT'D)

Eh.

Clara opens the book some more.

NOXEEMA (CONT'D)

Eh.

Clara opens the book all the way.

NOXEEMA (CONT'D)

Eh, she opened the book.

80

INT. VIRGIL'S - HOUSE FOYER - DAY

80

Chi Chi is about to open the door and step outside when she pulls down the front of her dress to show more cleavage. Vida walks by with her towels and says quietly without making eye contact or breaking stride:

VIDA

Watch the decollatage, missy. This town ever gets to see all of your charm, we'll be swinging in the breeze from a nearby tree.

(CONTINUED)

80

CONTINUED:

80

Vida's gone. Chi Chi pulls her cleavage up and scowls in Vida's direction.

81

EXT. SNYDERSVILLE TOWN SQUARE - DAY

81

The door slams as Chi Chi sashays out for a stroll past Bobby Lee who is sweeping. She walks by a bar. Three men (JIMMY JOE, LITTLE EARNEST and Virgil) openly gawk at her. Kathina Lynn walks out of the bar and sees the men. She attempts a sashay by her husband, Little Earnest. He's still looking off at Chi Chi.

As Chi Chi walks on, she is receives a "wolf's whistle" from a rude teen boy, TOMMY. She looks back and flirts. He starts to follow her. She strolls out of town. Back on the hotel porch, Bobby Ray walks up and says to Bobby Lee:

BOBBY RAY

You seen Miss Chi Chi?

Bobby Lee points in the direction that Chi Chi was strolling. She is gone. Bobby Ray gets into his pickup.

82

EXT. OUTSIDE OF SNYDERSVILLE - TWO SILOS - DAY

82

On the outside of town, Chi Chi is still doing her little tease strut and looking behind to see the lascivious Tommy following. As she goes around the silo, she is not looking forward and she nearly bumps into someone who has been waiting for her. Another RUDE BOY. She looks back at Tommy who is now here. The boys have one thing on their mind, and she's well aware what it is. As she gives a terrified half smile and is about to slide off to the side, there is a third RUDE BOY.

CHI CHI

So, I am thinking maybe I --

Another boy. She's trapped and frightened. Suddenly on the scene is Bobby Ray in his pickup. The rude boys move away, in fear they will be hit. Bobby Ray stops the truck, swings open the door and extends a valiant hand. Chi Chi takes the hand and steps into the cab of the truck and closes the door behind her. The truck pulls off. Chi Chi says to the rude boys from the open window:

CHI CHI

We'll do lunch.

83

INT. BOBBY RAY'S TRUCK - DAY

83

Chi Chi looks over to Bobby Ray. He smiles. It melts dear Chi Chi's heart.

(CONTINUED)

83

CONTINUED:

83

BOBBY RAY

How do, Miss Chi Chi?

CHI CHI

You're Bobby Lee.

BOBBY RAY

Bobby Ray. Bobby Lee is a girl.

CHI CHI

Your girlfriend?

BOBBY RAY

Oh no. Don't got one of those.

Chi Chi slides across the seat to Bobby Ray and tugs down her cleavage.

CHI CHI

Oops.

84

EXT. AN ALLEY - DAY

84

Behind the abandoned building, Vida is going through some garbage. Bobby Lee turns the corner from the other direction, but stops at the sight of Vida, all glamorous, half in the piles of trash. Bobby Lee hides around the corner, but keeps spying. Vida finds what she's been looking for -- a small gathering of wild flowers. She picks the flowers.

VIDA

Don't think that I can't see you, Miss Bobby Lee.

Bobby Lee sheepishly steps out from behind the corner.

BOBBY LEE

I never seen a beautiful lady come out of the garbage before.

VIDA

You're not traveling in the right circles. You're Virgil and Carol Ann's eldest, Bobby Lee, right?

BOBBY LEE

Yeah, how'd you --

VIDA

I was the eldest in my family, too. Here. Look.

She shows the flowers to Bobby Lee.

(CONTINUED)

84

CONTINUED:

84

BOBBY LEE

Ooooooh.

VIDA

I've picked these for your mother. They only grow in darkness and the dank. But sweetness, how they blossom!

BOBBY LEE

You know lots. You sure are sumpin'.

They stroll arm and arm down the alley in the opposite direction of the hotel.

VIDA

I'm sure you're sumpin', too.

BOBBY LEE

I would say you are the most sumpin' lady I ever met. All on account of Bobby Ray tol' me what you really is.

Vida suddenly seems a little nervous.

VIDA

He did?

BOBBY LEE

Yeah.. A career girl.

Vida is very much relieved. They are now out of the alley and onto the street, the opposite end of the empty store and hotel.

BOBBY LEE (CONT'D)

Guess it's so sophisticated you three drivin' across America. Kind of like Thelma and Louise.

VIDA

More like Tina Louise.

BOBBY LEE

I could never be like you three girls. Girls like you girls is just born.

VIDA

My dear, if you knew the work!! Why if you saw pictures of me in high school I guarantee it would curl your hair.

85

EXT. SNYDERSVILLE TOWN SQUARE - DAY

85

As Vida and Bobby Lee walk off, we stay with Noxeema and Clara who are now in front of the doughboy statue. Noxeema and Vida wave to one another. Noxeema chats away as if her

(CONTINUED)



85

CONTINUED:

85

friend were hanging on her every word. Clara, alas, is not. She just stares forward into space.

NOXEEMA

Next thing you know Vida's got us takin' Chi Chi with us to Hollywood -- yes, Hollywood, I know, the people there must be horribly cheap -- but as fate, or as I prefer to think, the Nubian goddess of life would have it, this crusade just dovetails into my scheme. See, Miss Vida thinks I'm too realistic and I don't got a dream. But instead of a dream, I got this scheme. May I share? I mean you won't tell nobody, will you?

There is, of course, no response.

NOXEEMA (CONT'D)

I knew instinctively that I could trust you, knowing that you're not a big talker. This is something I ain't told nobody, not even Vida. I have this scheme that while in Hollywood, I will be approached by an eminent producer, at the Ivy no doubt, to star in a lush film version of the life of Miss Dorothy Dandridge. Oh my, yes. A noble and beautiful blacktress who never portrayed domestic help and was crippled by the white Hollywood machine and died penniless. Why not portray Lena Horne, you ask? Yes, the resemblance is uncanny, but -- too easy. Everyone loves Lena Horne. But who loves, let alone remembers, Oscar nominee, Miss Dorothy Dandridge?

She looks at Clara who has not broken her gaze.

NOXEEMA (CONT'D)

My point exactly! This, of course, will be an all black major studio release. I am hoping to have Mr. Spike Lee as my director and two-time Pulitzer Prize winner August Wilson will tome the screenplay and Mr. Sidney Poitier will portray Sidney Poitier. And only black journalists will be given interviews.

Clara just keeps staring.

86

EXT. HIGHWAY - DAY

86

A quick few scenes. To the sound of Dr. Buzzard's "Cherchez La Femme." Sheriff Dollard is searching for some drag queens. We see he has an artist's rendering of Vida,

(CONTINUED)

- 86 CONTINUED: 86  
a clear plastic high-heeled shoe and a checklist: "Places for Homos."
- 87 EXT. ANTIQUE STORE - DAY 87  
The music continues. Dollard shows a rough artist's rendering of Vida to a DEALER. HE shakes his head "No." Dollard checks it off his checklist.
- 88 EXT. SMALL TOWN BALLET SCHOOL - DAY 88  
Dollard stands outside of class showing the drawing to ten year old boys and girls. None of the kids have seen them.
- 89 INT. FLOWER SHOP - DAY 89  
Quickly, we see Dollard surrounded by flowers, showing the drawing to a FLORIST. No recognition.
- 90 INT. VIDEO STORE - DAY 90  
Dollard is in the classics section of the store. He sees a man about to rent Rebecca. He shows him the photo. No recognition.
- 91 EXT. MCDONALD'S - DAY 91  
Still to music, Sheriff Dollard is at a booth on a break, having coffee. A MCDONALD'S EMPLOYEE walks by and recognizes the sketch of Vida. As the employee talks on. The sherrif points "here?" incredulously. The employee nods his head "yes". The sheriff eyes the joint homophobically. The music is gone.
- 92 EXT. SNYDERSVILLE TOWN SQUARE - MOVIE THEATRE - DAY 92  
The movie theater is deserted. It's name -- "The Clara." There, seated under the marquee on a park bench, are Noxeema and Clara.

NOXEEMA

-- it's then that I, as Miss Dandridge, stroll on to the set of Lady From Louisiana. Also in '41 she made Serenade Sun Valley. After that, of course, was Bahaman Passage. Gorgeous performance. And Hit Parade of '43 -- no, Drums of the Congo, THEN Hit Parade of '43. Then, between that and Carmen Jones she did the something-"Road."

CLARA

The Bright Road.

NOXEEMA

Thanks. Then Carmen Jones and Island in the Sun. Her co-star in Carmen Jones was, of course, the remarkable Miss Pearl Bailey, whose birthday I feel should be celebrated with a full banking holiday and -- excuse me, did you --

Clara just stares. Noxeema keeps an eye on her.

NOXEEMA

I swear you just -- I'm sorry I must be -- anyway after Island in the Sun was Decks Ran Red and Porgy and Bess and --

CLARA

Tamango.

NOXEEMA

Tamango. And --

CLARA

Malaga.

NOXEEMA

When did you start talking?

CLARA

You wanna try Lena Horne?

NOXEEMA

Go girl. Lena Horne.

CLARA

Feature debut? 1942.

NOXEEMA & CLARA

Panama Hattie.

Across the way, Vida and Bobby Lee are hanging up laundry. Kathina Lynn, Loretta, and Beatrice eye Vida's colorful clothing with envy. Vida's basket is soon empty except for a girdle with built-in hips. Bobby Lee stares at the underthings. Vida says with a forced brightness:

VIDA

Slim hips. Blame Mama.

Vida hides the girdle.

94

EXT. ABANDONED RAILROAD TRACKS - DAY

94

The truck is parked in the background. Chi Chi and Bobby Ray are strolling along the abandoned railway ties. This causes them to change heights alternately.

CHI CHI

That was so brave what happened there.  
You were a regular --

BOBBY RAY

Aw now --

CHI CHI

-- knight in shining whatever.

BOBBY RAY

Quit it --

CHI CHI

No really --

BOBBY RAY

You're having fun with me.

CHI CHI

No. Never. I would never do that to you.  
When I think of all those old guys who was  
so old and bad to me, and being flashy  
with they money, when all I really ever  
wanted was someone like --

Chi Chi suddenly sees something.

CHI CHI

Ai!

She runs ahead. Bobby Ray at her side. We see what has captured Chi Chi's attention. An old billboard of a beautiful woman sipping soda. The sign claims, "Love That Coke." But someone has crossed out "Coke" and scratched in "Chi Chi". Chi Chi looks to him. A half smile from him. Of course he did it. Chi Chi looks away. She begins to cry.

BOBBY RAY

Miss Chi Chi, don't cry. If I was your  
boyfriend, Miss Chi Ch, you would never  
cry exceptin' for happiness.

Chi Chi looks up at him. He is so handsome and sweet.

CHI CHI

You said a mouthful there, boy.

95

INT. RESTAURANT - DAY

95

Beatrice is in full flood as the other townswomen (Kathina Lynn, Loretta and MERNA) are making bland decorations and posters with no enthusiasm. JIMMY JOE, the bartender, is behind the bar. In the corner sits, Little Earnest and some other men, drinking and skulking.

BEATRICE

Then, when we got the posters all done up like before, we can send Jimmy Joe on over and pick up the card tables like before. 'Course nobody will even know how much work we done. Like before.

KATHINA LYNN

True enough.

Vida and Noxeema enter with Bobby Lee and Clara.

VIDA

Jimmy Jay.

JIMMY JOE

Joe.

VIDA

Joe Jay --

JIMMY JOE

Jimmy Joe.

VIDA

Jimmy Joe -- three ladies cocktails and for the underage Bobby Lee, a Shirley Temple!

Noxeema sees Jimmy Joe and Beatrice just miss one another's gaze. She whispers to Bobby Lee.

NOXEEMA

A little romance happening there, perhaps?

BOBBY LEE

Oh my no, they're different colors.

Noxeema smiles as Vida turns to Beatrice.

VIDA

So, Beatrice, what are we working on?

BEATRICE

Well, WE is workin' with everybody else on decorations for the Strawberry Social.

(CONTINUED)

VIDA  
Strawberry Social?

BEATRICE  
Biggest thing in these here parts.  
Happens once a year. We're doin' it  
tomorrow. We all make strawberry pies,  
see? Then we take them into the center of  
town. Then we eat the strawberry pies.  
Then we go home.

VIDA  
Hmmm. Un fete Champetre. And here we  
all are doing our volunteer work. No!  
Something has just popped into my little  
head. You know what we'll have today?  
You'll think me mad. We'll have a day  
with the girls.

KATHINA LYNN  
A wha --

MERNA  
A day with the girls! Ooooh. Just like  
in a Judith Krantz novel! How do, I'm  
Merna. I run the local beauty shop.

Vida and Noxeema grab one another's arms and silent scream  
for joy.

KATHINA LYNN  
What's a day with the --

MERNA  
I always dreamed about having a day with  
the girls. Like in New York high society.

KATHINA LYNN  
What on earth --

MERNA  
A day with the girls, Kathina Lynn. You  
do volunteer work, then you get your hair  
done, pick out a new outfit, then you go  
talk in a café.

LORETTA  
Oooooooh!

MERNA  
Kathina Lynn, don't you never read Liz  
Smith?

VIDA  
Let's go to! Now, volunteer work. The  
posters need to be made...

95

CONTINUED:

95

NOXEEMA

Seductive.

VIDA

BEATRICE

We can't do this. Someone has to drive me into Greenville.

NOXEEMA

Jimmy Joe!

VIDA

What do strawberries say to anyone here?

LORETTA

Strawberries are red!

KATHINA LYNN

Wild strawberries!

VIDA

Red and wild, that's our theme!

BEATRICE

No, no, no! Not like this!

96

INT. JIMMY JOE'S PICKUP - DAY

96

Did Beatrice just make the unspeakable mistake of using the word "no" three times in a sentence in front of Noxeema and Vida? A heavy funk beat kicks in and we see Jimmy Joe and Beatrice headed towards Greenville in an old truck. They both look like they don't know what hit them.

97

EXT. SNYDERSVILLE TOWN SQUARE - MAIN STREET - DAY

97

The funk pounds on. The ladies and townswomen exit the restaurant, and are seen by Virgil (who takes a break to eat a sandwich in the sea of broken cars next to the garage) and, from the second story window, Carol Ann. We watch the day with the girls bop into the volunteer work section. Posters, outrageous in color, are plastered all over the town. Each proclaiming "Red and Wild!" From the music, we hear "Red and Wild" over and over again. As Vida, Noxeema and their new lady friends turn a corner with the posters in tow. Tommy and several other rude boys are by a street lamp, hooting and catcalling.

BOBBY LEE

Ignore them.

The ladies all do their best to ignore them. Across the street is the local beauty parlor, the "Hair de Hair Hair."

98

INT. BEAUTY PARLOR - DAY

98

By now the music is out of control. We hear the heavily sampled phrase, "Day with the girls!" The ladies are inside the salon billing and cooing over different hair photos. While no one is looking, Vida takes a magic marker to a picture of "Our Latest Fashion," a simple blunt cut. She colors in a more outrageous and stylish hair cut. Vida and Noxeema with the help of Merna begin to transform the ladies, one by one. With each spin of the chair, another woman smiles with tears in her eyes. Bobby Lee looks on enviously. Everyone is done but her. Soon, it was inevitable, a little makeup is being applied.

99

EXT. SNYDERSVILLE TOWN SQUARE - BEAUTY PARLOR - DAY

99

Everything drops out of our wild music but the heavy backbeat. Which is beginning to sound ominous. Just outside the beauty parlor, the ladies all walk onto the street with new and large hair. Loretta runs back to the bar. The others walk toward the clothing store across the street from the furniture store. Tommy and his band of rude boys have moved in front to mock them. The music stops. The boys start their catcalling. The ladies all try to get by.

VIDA

I swear, it's like living in a Tex Avery cartoon.

This is the last straw. Noxeema stops and walks over to the group of boys.

NOXEEMA

What is all this noise?

TOMMY

Hey, foxy momma, you sure look fine. I know what you need.

NOXEEMA

I hardly think you're the man to give it to me. Here it is a faultless Saturday afternoon and you ain't got nothin' better to do but be standin' on a street corner actin' the fool.

TOMMY

I know what you need, you need --

NOXEEMA

You just don't get it. I demand an apology. And I think you should apologize to my friends here.

(CONTINUED)



99

CONTINUED:

99

TOMMY

I ain't apologizin' to no ladies, not no how.

The expression on Tommy's face changes and he let's out a soprano yelp. We quickly realize Noxeema has got him right where it counts.

NOXEEMA

Now over there are my friends Vida and Clara. Why don't we go apologize to them.

Noxeema walks briskly over to the other ladies. In her left hand she pulls Tommy over.

NOXEEMA

Now what's your name?

TOMMY

(In a high soprano voice)

Tommy.

NOXEEMA

Tommy, this is Vida and Clara. And Kathina Lynn and Merna, like in Oscar Madison's secretary, and Loretta and little Bobby Lee.

Tommy lets out another soprano yelp.

NOXEEMA (CONT'D)

Tommy has something he'd like to say.

TOMMY

I'm sorry.

NOXEEMA

How sorry.

TOMMY

So very sorry.

NOXEEMA

Now, Tommy, when you address a group of ladies you say, "Good afternoon, ladies." Can you say that?

TOMMY

Good afternoon, ladies.

NOXEEMA

Unless of course it's evening and then you say, what?

(CONTINUED)

99

CONTINUED:

99

TOMMY

Good evening, ladies.

NOXEEMA

Good. Now that's what I want to hear from now on. And comb your hair and press that shirt the next time you set foot out the door. It's an affront to the delicacy of my nature.

Noxeema lets go of Tommy. He lets out a groan, this time baritone. Noxeema turns to the others.

NOXEEMA

Y'all just gotta know how to talk to people.

Tommy faints.

100

INT. JIMMY JOE'S PICKUP - DAY

100

The beat continues. Wild musical elements are making their way back on to the soundtrack. In the truck, Jimmy Joe and Beatrice hit a big pothole. Beatrice flies from her end of the seat right next to Jimmy Joe. They are both terrified, then simultaneously, without looking at one another, they smile.

101

INT. CLOTHING STORE - DAY

101

The girls are in the clothing store.

BILLY BUDD

B-b-b-b-b-b--

VIDA

Surely there is something here that would have a little splash.

Noxeema holds up a brown dress.

NOXEEMA

This is like what nuns wear when they're off duty.

BILLY BUDD

We j-j-j-ust have what's on the f-f-f-floor.

VIDA

Well, it certainly is a tight palette.

Noxeema pulls back the curtain to the back room. She and Vida are back in no time.

(CONTINUED)

101

CONTINUED:

101

BILLY BUDD

N-n-no, that's not open!!

Billy follows them into the back room.

NOXEEMA

Be placid.

The other ladies now edge their way into the back room. They spy a box which has written on the side, "Clothing 1967."

NOXEEMA

Fetch that down, post haste.

Noxeema and Vida get the box down.

BILLY BUDD

That's just s-s-s-s-tuff my grandma bought when she opened. It n-n-n-n-never sold and she never s-s-sent it back. We were g-g-going to give it to g-g-g--

The ladies open the box and screech for joy.

BILLY BUDD

G-g-g-g-g--

NOXEEMA

It is to only die!

They begin to pull clothing out of the box. The clothing is awash with paisley and mod colors. The townswomen ooh and ahh at each new outfit from the box.

BILLY BUDD

G-g-g-g-g--

NOXEEMA

Clara, you gonna look like Emma Peel.

VIDA

Provocative.

NOXEEMA

I'm trying this on. Fringe? I'm going to black out.

BILLY BUDD

-- g-g-g-g-g-goodwill.

Noxeema pulls out a paisley pantsuit and points to Billy Budd.

(CONTINUED)

101

CONTINUED:

101

NOXEEMA

You! What's your name?

BILLY BUDD

B-b-b-billy Budd.

NOXEEMA & VIDA

Flawless.

NOXEEMA

Billy Budd, we got a unisex paisley pantsuit for you!!

BILLY BUDD

N-n-n-n-n --

VIDA

Clothes from nineteen sixty-seven!!  
There's going to be a summer of love on our bodies!!

102

INT. JIMMY JOE'S PICKUP - DAY

102

The music backup full and going crazy. Jimmy Joe and Beatrice are rocking to the music on the radio. And laughing.

103

EXT. SNYDERSVILLE TOWN SQUARE - CLOTHING STORE - DAY

103

The funk now incorporates the musical break from Diana Ross' "Love Hangover." From out of the clothing store comes Merna strutting as if she were on a fashion runway. With her new hair and outfit and a makeup hint or two from Vida, she is a sight to behold. The rude boys and the newly-revived Tommy stare in disbelief.

104

EXT. VIRGIL'S - DAY

104

Upstairs in the hotel, Carol Ann looks down from her kitchen. Across the square, Virgil looks up from the engine of a car. Merna walks by Virgil who is up to his elbows in broken car. He throws a not so subtle pass at her. She haughtily dismisses his look as she moves on. Virgil is furious. Carol Ann looks sad.

105

EXT. SNYDERSVILLE TOWN SQUARE - CLOTHING STORE - DAY

105

Now Clara exits from the store. She also has been made over and walks as if she were on a catwalk. The rude boys look at the two women.

RUDE BOYS

Good afternoon, ladies.

106 EXT. VIRGIL'S - DAY 106  
Across the square, Carol Ann laughs and applauds for joy. Down below, Virgil hears this. He throws down a greasy rag and strides into the hotel.

107 EXT. SNYDERSVILLE TOWN SQUARE - CLOTHING STORE - DAY 107  
Real "Love Hangover" music now. If you don't feel the beat, you're dead. Clara and Merna have turned the corner into their runway. Kathina Lynn steps out from the store. With her new hair, clothing and makeup she is breath-taking. Her husband, Little Earnest is stunned. Kathina Lynn is being pretty assertive herself. She struts over in front of her husband. And vamps him.

Back at the store, Clara and Merna check their reflection in the window. Inside the window we see Bobby Lee replacing a new mod mirror. Vida and Noxeema are handing a book to Billy Budd.

108 INT. CLOTHING STORE - DAY 108  
The music dies down, a little.

BILLY BUDD

"D-d-d-d-d-d-d-d. V. The Autobiography of Diana V-v-v-v-v-v-vreeland." And I sh-sh-sh-sh-should read this?

VIDA

Hon, you should commit sections to memory.

The music comes back in full force. Loretta slinks by. As groovy as groovy gets.

NOXEEMA

Check yourself, Loretta, check yourself!!

LORETTA

A day with the girls, my plate is full!

We follow Loretta outside and into the street. Resplendent in crisp apple green.

109 INT. VIRGIL'S - KITCHEN - DAY 109

By her sink, Carol Ann is clapping along with the music and looking down at the folks below from her window.

110 EXT. SNYDERSVILLE TOWN SQUARE - CLOTHING STORE - DAY 110

Vida joyfully throws her arms heavenward as she and Noxeema exit from the store. They are wearing different outfits from their conversation with Billy Budd and they have definitely saved the most outrageous ensembles for

(CONTINUED)

110

CONTINUED:

110

themselves. A few supermodel poses. They link arms with the other ladies and are also greeted with:

RUDE BOYS

Good afternoon, ladies.

Noxeema beams with pride and bows a nod of recognition. Bobby Lee skips out of the clothing store (she is wearing her regular clothing) and is following the ladies. Jimmy Joe's Ford pickup pulls into town. It stops and Beatrice steps out of the cab. She is clutching a poster she has ripped down. She is fairly shaking with excitement. She sees the other gals who have a momentary worry that she will disapprove.

BEATRICE

All you ladies look so nice -- how am I -- you want to see red and wild, I'll show you red and wild!

A delighted "whoooo" from the ladies. Beatrice runs towards her house, then instinctively turns back and gives a quick kiss on the cheek to Jimmy Joe. The ladies all hoot with shocked approval. Loretta steps forward.

LORETTA

Go Beatrice, go Beatrice!

OTHER GIRLS

Go Beatrice! Go, Go, Go!

Jimmy Joe is embarrassed. Loretta sees this and points to him.

LORETTA

Whump! There it is!

OTHER GIRLS

Whump! There it is!

Jimmy Joe runs off. The ladies scream with delight and now seriously strut down the streets:

VIDA

Oh, Noxeema, we've been so testy with one another lately. All we needed was a day with the girls!

NOXEEMA

My one wish for the world?

VIDA

Pray tell.

(CONTINUED)

110

CONTINUED:

110

NOXEEMA

Send the U.N. on a day with the girls.

VIDA

Thank you.

LORETTA

Next?

MERNA

Let's talk in a cafe!

The ladies all strut towards the restaurant.

111

INT. VIRGIL'S - KITCHEN - DAY

111

We see the strutting ladies from the kitchen window. Carol Ann is clapping along. Virgil walks in and stands menacingly in the doorway. Carol Ann turns and gasps in fear. Virgil walks over to the stove.

VIRGIL

Acting all proud of yourself like one of them New York girlies. You got time to play?

Before Carol Ann can say anything, Virgil takes the pot of stew and throws it on the ground. As the mess hits the floor, the music abruptly stops.

CAROL ANN

No!

Virgil is turning to leave when he realizes what she has said.

VIRGIL

Don't you say "no" to me.

He shoves her against the counter.

112

EXT. RESTAURANT - DAY

112

Vida sees Virgil walk from the hotel back to his garage. He avoids her gaze. Then, with a huff of disgust, he stares her down and goes back to work. Noxeema has moved one of the restaurant tables out onto the street. Vida walks over. Bobby Lee and Jimmy Joe follow with two chairs. Noxeema sets down the table. Jimmy Joe and Bobby Lee set down the chairs. Noxeema goes back into the restaurant. Vida and Bobby Lee sit down. Jimmy Joe remains standing.

(CONTINUED)

112

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112

VIDA

See? Now it's not just a restaurant, it's a café. Can you say "café"?

JIMMY JOE & BOBBY LEE

Café.

VIDA

I knew that you could. Now you just slap a dollar surcharge on every bill out here.

JIMMY JOE

Thank you mightily, Miss Vida.

He exits into the tavern. Throughout the next bit, we will watch the other ladies bring tables and chairs and set them up. Vida talks to Bobby Lee. We see Noxeema leave and head towards Clara's house with two capuccinos.

VIDA

See, pumpkin, if you want to be a career girl, it would be just about imagining good things happening and then -- shazam! -  
- making them happen:

BOBBY LEE

What if what I want to imagine is some boy I want to go out with?

VIDA

You may want to set your sights a little higher.

BOBBY LEE

Well, just to start off, then I'll work on the career girl's stuff.

VIDA

Alright, you just think of it as happening. THINK. Then -- voilà! There's a boy you're thinking of already, isn't there?

BOBBY LEE

(shyly)

Well, yeah.

VIDA

Tell me now.

BOBBY LEE

Bobby Ray. The boy that drove you in. But it would never work out on account of he don't even notice me.

(CONTINUED)



112

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112

Chi Chi strolls down the street from the other direction with her flowers.

VIDA

Imagine, pumpkin, imagine. Oh look, here's Chi Chi. Say Hi Hi.

BOBBY LEE

Hi Hi.

Chi Chi, wild flowers in hand, walks on to the sidewalk café.

CHI CHI

You know, I got a secret romance.

BOBBY LEE

I got a secret romance, too. My secret romance is real handsome.

CHI CHI

Mine too. And sweet.

BOBBY LEE

Mine too. And strong?!

CHI CHI

Oh, honey, let me tell you, this chico, he's built like a brick sh --

VIDA

Sugar.

Vida incongruously offers a bowl of sugar to the two ladies. And tweaks Chi Chi's arm.

CHI CHI

Ow!

VIDA

Chi Chi, let's go.

Vida gets up and takes Chi Chi with her.

VIDA (CONT'D)

See how you make things happen, Bobby Lee? Imagine.

Vida gets up and walks towards the hotel. Taking Chi Chi with her. We hear her angrily whisper and can make out the words, "Missy", "Decollatage" and "strumpet." She then turns and waves self-consciously back to Bobby Lee.

(CONTINUED)

112

CONTINUED:

112

VIDA

IMAGINE!!

Next to Bobby Lee we see some other ladies at new café tables and Merna and Kathina Lynn looking at a very large menu. Jimmy Joe has fashioned a long apron for a tablecloth. He is looking at the check.

JIMMY JOE

So that's a decaf cappuccino with shaved chocolate and a croissant with lemon and blackberry conserve. And for you, milady?

113

INT. CLARA'S LIVING ROOM - DAY

113

An overwrought decaying Victorian dive. Clara is having her cappuccino. Noxeema is sitting by the 50's hi-fi rifling through a stack of records.

NOXEEMA

Dakota Staton, Miss Laverne Baker, Eartha Kitt - "That Bad Eartha," the aforementioned Pearl Bailey - "A View From A Broad." I have died and gone to colored girl heaven.

Noxeema picks up an album and gasps.

NOXEEMA

I'm so very sorry, is this -- "Lena Horne," comma, "Alive," exclamation point?! We are putting this on but so very quickly. And -- and --

She sees the plastic flowers on the coffee table.

NOXEEMA

-- and putting a gardenia behind one ear.

CLARA

No.

NOXEEMA

I'm sorry, no?

CLARA

I can't. Look, Noxeema, ya'll got to learn to face a few facts. You can't go playing music all loud. Bein' so standin' out like. Like you know you ain't never going to no Hollywood and make no movie about no Dorothy Dandridge.

Noxeema just looks at Clara.

(CONTINUED)

113

CONTINUED:

113

NOXEEMA

Clara -- that was my -- I never told that to nobody and you stepped on it. Just now. That was my scheme.

CLARA

Dream, scheme, whatever you call it, it ain't comin' true.

NOXEEMA

It may come true. It may not. The, like, deal -- the, like, thing of it is, I am going after it. It's not the dreams comin' true that matters. It's the goin' after it that makes what life is all about. "The pursuit of happiness." I learnt that in school and everything.

CLARA

Well -- maybe for you.

NOXEEMA

And what about a certain letter I saw addressed to Mr. Robert Mitchum?

CLARA

That letter never got sent.

Clara puts the album away.

NOXEEMA

Clara, we gotta make moments fabulous, don't you know that? We gotta -- This nail polish is fierce. My mocha eyes are... a revelation. The songs I love, the jokes I tell, all got to be spectacular. Because no sooner is a moment noticed then it is gone, child. And a life ain't something to be avoided. It should be, each moment, as glorious as Miss Lena Horne singing herself a song. Or as splendid as putting a big ol' gardenia behind your ear.

Noxeema walks out the door. Clara looks at the gardenias and looks as if she might cry.

114

INT. VIRGIL'S - KITCHEN - DAY

114

We are back in the kitchen. Carol Ann is on all fours crying over a broken pot. The stew is all over the floor. Vida walks in.

VIDA

Hon, do you ever like not cry in this room?

(CONTINUED)

114

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114

CAROL ANN

I'm just so... clumsy. Clumsy. Virgil yelled -- called to me and I --

She self-consciously covers her ripped sleeve.

CAROL ANN (CONT'D)

I dropped this here and I'm supposed to cook food for three guests and I --

She sobs. With an unsettling silence Vida walks over to the paper towels. She gently wipes away the tears then says softly:

VIDA

What's in the pantry?

CAROL ANN

Nothin'. Nothin' at all. Just a can of tuna, a head of lettuce, some eggs and a potato.

She bursts into tears. Vida again wipes the tears and lifts Carol Ann's chin. She says delicately:

VIDA

Two words. Salade Niçoise.

We hear the unmistakable sound of Lena Horne singing "That's Why this Lady is a Tramp." Vida and Carol Ann look at one another incredulously. They then look out the window. At Clara's house, on to the dilapidated porch, Noxeema has moved the hi-fi.

115

INT. CLARA'S LIVING ROOM - DAY

115

With the hi-fi going, Clara sits alone listening to Lena Horne's record. She is staring at the gardenias.

116

INT. VIRGIL'S - KITCHEN - DAY

116

Vida and Carol Ann are cooking. They exchange a brief smile. We look out the window again. We see Clara's house and next door, Beatrice's house.

117

INT. BEATRICE'S HOUSE - ATTIC - DAY

117

Beatrice is in her attic rifling through some old trunks. We hear Lena Horne in the background.

BEATRICE

Red and wild. I'll show them red and wild, they want to see red and wild!

She opens a trunk. There is a chiffon sequined gown in fire engine red. Beatrice pulls it out and holds it up to.

(CONTINUED)

- 117 CONTINUED: 117  
her figure, when an 8 x 10 glossy catches her eye. It appears that our Beatrice had something of a past as a dancer.
- A118 EXT. SNYDERSVILLE - OUTSIDE OF TOWN - DAY A118  
The music drops out. We Noxeema walking away from town. She is quite upset. She walks around the billboard.
- 118 INT. KATHINA LYNN'S HOUSE - DAY 118  
Lena and the music are right back. Kathina Lynn walks into her house, followed by her husband, Little Earnest. He looks at her with great passion. She looks at him with equal passion. The music swells. We look out the window and see --
- 119 EXT. CAFÉ (RESTAURANT) - DAY 119  
Just across the street from Kathina Lynn's house.
- 120 INT. CAFÉ (RESTAURANT) - DAY 120  
Loretta is singing along with the music. The part about liking the "free fresh wind in her hair." Someone offers her a drink.
- LORETTA  
Sorry, sweetie, I'm on the wagon.
- The patrons are impressed. Some even applaud. She then catches her reflection in the mirror. She smiles at her own attractiveness as she sings, "I'm broke, it's oke."
- 121 EXT. SNYDERSVILLE - OUTSIDE OF TOWN - DAY 121  
The music again abruptly stops. We hear only the wind. Behind a billboard stands Noxeema. With her head held high, she is sobbing.
- 122 INT. CLARA'S LIVING ROOM - DAY 122  
The music abruptly returns, louder than ever. Clara is staring at the flowers. A thousand thoughts are whirling in her head.
- 123 INT. VIRGIL'S - KITCHEN - DAY 123  
Back in the kitchen, Vida and Carol Ann are laughing, cooking and singing about how they, "Hate California, It's cold and it's damp!!" Spices are flying. We look out the window and see the clothing store.

124

INT. CLOTHING STORE - DAY

124

Billy Budd is reading Diana Vreeland's book. He is wearing a paisley jumpsuit. His stutter is gone.

BILLY BUDD

"That season, we were loaded with pizzazz. Earrings of fuschia and peach. Mind you, peach. And hats. Hats, hats, hats. Hats for career girls."

125

EXT. CAFÉ (RESTAURANT) - EVENING

125

We move from the store back to the new café. Jimmy Joe, Virgil and Bobby Ray. The older men are sitting at an outdoor table sipping beer. Bobby Ray sits in a chair leaned against the building, sipping another pineapple soda.

VIRGIL

These New York City career girls.

JIMMY JOE

Don't get 'em.

BOBBY RAY

Do like the way they look, must admit.

VIRGIL

Don't be simple, Bobby Ray, 'course we like they way they look.

JIMMY JOE

Don't get the way they act, though.

VIRGIL

Why Jimmy Joe, if I didn't know better, I'd say these pushy New York career girlies is rubbin' off on our women. Teachin' 'em how to tease men. Lure them on.

JIMMY JOE

If you look real close, in their eyes, in the way they treat us men, like equals 'n stuff, and gettin' our ladies all upset, if you look close. I know what they really are.

BOBBY RAY

What?

JIMMY JOE

Divorced.

(CONTINUED)

125 CONTINUED:

125

VIRGIL

Like the way they look, don't like the way they act.

126 INT. BAR - EVENING

126

A roadhouse far away from Snydersville. Dollard is at the bar. The BARTENDER is looking at the rendering. The clear plastic shoe is on the bar.

DOLLARD

The way they act. Men acting like women. Men wanting to be with other men. Can't stand it -- won't stand for it. Men touching each other. They stubbly chins rubbing up against each other. Touching each other. Manly hands touching the gentle swirls of chest hair. The occasional whiff of a rugged aftershave.

Dollard's voice becomes warm, his face quite soft.

DOLLARD

And as their low baritone voices sigh and grunt, --

The bartender looks up. We see now the intensity of Dollard's interest in the subject matter.

DOLLARD

They hold one another, beads of sweat flailing in the breeze, in their robust masculine arms, they hold one another firmly. Until --

There is a catch in his throat.

DOLLARD

Until the hurt goes away.

He downs a shot of rye. The bartender eyes Dollard suspiciously as he slides the artist's sketch across the bar. he knows what's up. Dollard lets out a "I just drank whiskey" growl. He is back to earth.

DOLLARD

Not allowed. Not gonna happen. Men actin' like women.

127 EXT. CAFÉ (RESTAURANT) - EVENING

127

Back in Snydersville, Virgil, Jimmy Joe and Bobby Ray are sorting out the world.

(CONTINUED)

127

CONTINUED:

127

VIRGIL

Women acting like men,

JIMMY JOE

.And not like --.

128

EXT. VIRGIL'S - PORCH - NIGHT

128

It is after dinner now. Across the square, on the front porch, our three stranded travelers are lounging on Virgil's porch. All white lace and crinolines, they look very genteel on the wicker and porch swing. They are enjoying their sponge cake and iced tea with Carol Ann and her three daughters.

JIMMY JOE (O.S.)

Women.

SANDRA LEE, Carol Ann's youngest, perks up.

SANDRA LEE

I see somebody coming!

VIDA

Wee one, what is your name?

SANDRA LEE

Sandra Lee.

DONNA LEE

I sees him, too!

Vida turns to the middle child.

VIDA

And middle child, what are your first two names?

DONNA LEE

Donna Lee.

VIDA

Sandra Lee, Donna Lee and here's Bobby Lee. Why Carol Ann, all your daughters are adverbs.

NOXEEMA

Guess what I see.

CAROL ANN

I spy with my little eye.

VIDA

What's this?

(CONTINUED)



128

CONTINUED:

128

We see Bobby Ray, in his Sunday best, walking towards the porch.

CAROL ANN

'Somebody's comin' acourtin'.

VIDA

Bobby Lee?

BOBBY LEE

Oh, Vida, I just kept thinkin' it was happenin' and -- I imagined and -- oh lands!!

CHI CHI

Is that who you want to go out with?

BOBBY LEE

Yeah.

Chi Chi knows what's up.

CHI CHI

Ai.

Bobby Ray stands at the step of the porch. He is very self-conscious.

BOBBY RAY

Evenin', ladies. I come to ask somebody out to the sociable.

VIDA

I declare.

BOBBY LEE

I declare.

CAROL ANN

I declare.

NOXEEMA

I declare. I have fallen into a Norman Rockwell illustration. Help.

BOBBY RAY

It's tomorrow, so I best be asking tonight. Bobby Lee?

Bobby Lee is suddenly very demure.

BOBBY LEE

Yes, Bobby Ray?

(CONTINUED)

128

CONTINUED:

128

BOBBY RAY

Could you take the youngin's inside, I'd like to talk to Miss Chi Chi Rodriguez in private.

Bobby Lee is crushed.

BOBBY LEE

Oh yes.. Of course.

Bobby Lee runs off with Sandra Lee and Donna Lee. Carol Ann quickly follows her.

VIDA

Bobby!

BOBBY RAY

Yeah?

VIDA

No, the other one.

Vida runs into the hotel. Noxeema follows her.

BOBBY RAY

Miss Chi Chi, may I take you to the Strawberry Social?

CHI CHI

Ai! Come back in about a hour.

129

INT. VIRGIL'S - HOTEL ROOM - NIGHT

129

Vida, Noxeema and Chi Chi are back in their room. Looking like teenage girls at a slumber party, Noxeema and Vida are wearing pajama sets and setting their wigs for tomorrow. Vida is also removing her makeup. Chi Chi is getting dressed.

NOXEEMA

The Strawberry Social?

CHI CHI

Yes.

NOXEEMA

What's she all about?

CHI CHI

Is romantic, no?

NOXEEMA

Is crazy, yes?

(CONTINUED)

129

CONTINUED:

129

CHI CHI

Is tomorrow night.

VIDA

Is out of the question.

CHI CHI

I'm going, so shut up, is none of your business.

Vida is now removing her foundation.

VIDA

You most certainly will not go out with Bobby Ray.

CHI CHI

Why not? We got a lot in common.

NOXEEMA

Yeah, like for starters the same business between your legs.

VIDA

That boy doesn't know you are --

CHI CHI

What you know about relationship -- who love you, Vida?

VIDA

Quiet, Chi Chi, you're just --

CHI CHI

Nobody love you, not even your rich mommy and daddy --

VIDA

CHI CHI!!!

CHI CHI

You jealous 'cause I am goin' out with the cute boy AND YOU AIN'T!

VIDA

You are deceiving him, he doesn't know which end is up, and you know Bobby Lee is in love with --

CHI CHI

So what? Maybe I get something out of it!

NOXEEMA

Thing over here is working through some demons.

(CONTINUED)

129

CONTINUED:

129

There is the sound of crashing and yelling from down the hall.

CHI CHI

Listen, chica. I am sick of some stupid white woman telling the black lady and Latin lady what to do just cause she's white!!

Suddenly Vida's voice is very stern.

VIDA

You little third world --

CHI CHI

Yous two always ganging up on me.

VIDA

How dare --

CHI CHI

When that car is fixed, you leaving and I'm staying -

NOXEEMA

Good riddance to bad trash!

CHI CHI

I ain't your servant, old ladies--

VIDA

Piñata-for-a-head --

NOXEEMA

Don't go there.

CHI CHI

Opressive gringo --

VIDA

Spanish fly --

NOXEEMA

Don't go there --

CHI CHI

Loco en la cabeza!

VIDA

Spitfire!

NOXEEMA

She went there.

(CONTINUED)

129

CONTINUED:

129

From down the hall we hear Virgil shouting.

VIDA

Selfish, self-absorbed --

CHI CHI

You the selfish one!! You the selfish one!! Runnin' and gettin' bossy in everybody's life without nobody askin'!

Now the sound of Carol Ann screaming.

VIDA

What is that noise?

CHI CHI

You keep runnin' into everybody else's house -- when you going to go in your own house, white lady?!

VIDA

Chi Chi, shut up! What is that wretched noise?

NOXEEMA

You know what that ---

VIDA

Virgil is beating up Carol Ann?

NOXEEMA

Most likely.

VIDA

We have to help her --

NOXEEMA

There are times you help people, then there are times if you help people you get killed so you don't help people.

VIDA

We trust one ano--

Vida makes her way to the door, Noxeema suddenly grabs her arm and gives a substantial yank. We've never seen her so serious.

NOXEEMA (CONT'D)

You listen here, and stop you soapboxin'. There is somethings you don't trust people with 'cause people will use it to stab you in the ribs! ME, I had my dream and I couldn't tell it to you, 'cause you was too busy making the world utterly, utterly fabulous, or Chi Chi -- she don't give a

(MORE)

(CONTINUED)

129

CONTINUED:

129

NOXEEMA (CONT'D)

fig. So I finally, finally find somebody to tell my dream to, just as a joke, because she can't hear and she can't talk. Well, Clara turns out to be my best friend. What does she do, but tell me my dream ain't nothin' but a fantasy...

There is a catch in Noxeema's voice. Another violent tug on Vida's arm.

NOXEEMA (CONT'D)

You ain't going to help no Carol Ann. What goes down there is HER business!

CHI CHI

Don't tell that to selfish Vida.

NOXEEMA

You get involved, you get screwed!!

CHI CHI

The world is her business. Just a selfish man in a --

Vida pushes Chi Chi against a wall, knocking over a hat rack, which, while falling, pulls down the pink and orange scarf that was covering the overhead light. The falling scarf knocks off Vida's wig. Vida turns and looks at them. Her unmade-up face in the harsh light is shockingly masculine.

130

EXT. A ROADSIDE - NIGHT

130

Vida's scowling face from the last scene matches her scowling face on Sheriff Dollard's police sketch. From Orff's Carmina Burana we hear "O Fortuna" and we see the sketch. There is a one man road block. Dollard is checking the inside of a car with a flashlight and comparing the woman's face to the sketch. Sheriff Dollard looks at a copy of the sketch and sets it afire with his cigar. As he does, we hear him mutter, "Men actin like women!"

131

INT. VIRGIL'S - HOTEL ROOM - NIGHT

131

From the burning sketch, we go back to Vida's face. She let's out a mighty scream and runs to a mirror. She quickly makes her way to a new wig. No sooner is it on, then she is pushing Noxeema and Chi Chi out of the way. She opens the door and runs out screaming:

VIDA

Carol Ann!!

The incredulous Chi Chi and Noxeema just look at one another.

(CONTINUED)

131 CONTINUED: 131

NOXEEMA

G.H. Get her.

132 INT. VIRGIL'S - HOTEL HALLWAY - NIGHT 132

In her pajamas, Vida runs down from her room to Virgil and Carol Ann's room. She kicks the door open, breaking the lock.

133 INT. VIRGIL'S & CAROL ANN'S BEDROOM - NIGHT 133

Vida strides into the bedroom. Carol Ann is on all fours, Virgil is about to hit her.

VIRGIL

What the hell?!

Carol Ann runs to Vida.

CAROL ANN

Vida, don't --

Noxeema and Chi Chi appear at the door.

VIDA

Chi Chi, Noxeema, could you keep an eye on Carol Ann?

Vida pulls Carol Ann out of the room and into Noxeema's arms.

VIDA (CONT'D)

Virgil and I have something to discuss.

Vida picks up the broken door and closes it behind her.

VIRGIL

Now look here, lady, just 'cause you got a Caddyack don't mean you gots the right to barge in here --

Vida removes her rings and places them on the night table.

VIRGIL (CONT'D)

-- when I'm havin' a private talk with my wife and I don't want to fight you, okay? I don't want to have to hit no lady.

Vida removes a bracelet and places it on the night table.

VIRGIL (CONT'D)

I will though if you don't get out of here right now and let my wife back in. I will hit you, lady or not.--

(CONTINUED)

133

CONTINUED:

133

VIDA

You like hitting ladies; Virgil?

VIRGIL

Some ladies should get hit.

VIDA

Then transversely, some men should get hit back.

VIRGIL

Huh?

VIDA

Virgil?..

VIRGIL

What?

VIDA

Put 'em up.

134

INT. VIRGIL'S - HOTEL HALLWAY - NIGHT

134

There is the sound of great violence coming from the bedroom. Noxeema and Chi Chi are sitting on the floor comforting Carol Ann.

CAROL ANN

Oh no. Poor Vida. He's hurting her bad.

Chi Chi and Noxeema exchange a look of disbelief.

CHI CHI

Carol Ann, there's something you should know about Vida.

NOXEEMA

Vida works out.

There is the sound of a great smack in the jaw.

135

EXT. VIRGIL'S - NIGHT

135

The door swings open and Virgil flies out. Vida appears at the door. Virgil gets up and makes a move towards the door. Vida strikes a pose of being ready for another round. Virgil runs off.

VIDA

Typical.



136

INT. VIRGIL'S - KITCHEN - NIGHT

136

Our three are having an impromptu feminist party with Carol Ann and her three daughters. The tape player blares Annie Lenox's and Aretha Franklin's "Sisters are Doin' it For Themselves." Noxeema is teaching Donna Lee and Sandra Lee a dance combination to the music. Vida and Carol Ann are taking swigs of thick red wine. Chi Chi stands in the doorway, awkwardly.

CAROL ANN

Men.

She takes a swig of red wine. Vida and Chi Chi take swigs.

VIDA

Men!!

NOXEEMA

Tell me 'bout those men!

CAROL ANN

You take all the problems in the world and it all comes down to --

VIDA

Men?

CAROL ANN

MEN!!

NOXEEMA

Have Mercy!

CAROL ANN

I hate men. We gotta get rid of all the men!!

VIDA

Well, now some of u-- them aren't so --

CAROL ANN

Naaaaaah. Get rid of all the men. Except --

VIDA

Except?

CAROL ANN

Fred Rogers. He seems sensitive.

NOXEEMA

Go Fred!

(CONTINUED)

And -- CAROL ANN

And? VIDA

Carol Ann takes a healthy swig of red wine.

CAROL ANN  
And Mel Gibson has got a cute can, so he can stay. But he's not allowed to speak or think.

CHI CHI  
And Andy Garcia.

VIDA  
I'd pull Keanu Reeves out of the burning pile.

NOXEEMA  
I feel obliged to mention Mr. Denzel Washington at this point in time.

CAROL ANN  
Alright, Mr. Rogers, Mel Gibson --

VIDA  
With a gag.

Chi Chi sees the clock on wall. She sneaks out.

CAROL ANN  
Andy Garcia, Keanu Reeves, Denzel Washington and.. and Virgil, if he got some counseling.

Chi Chi sneaks out. Bobby Ray is waiting with the flowers.

CHI CHI  
Right on time. You don't never make me upset.

BOBBY RAY  
I couldn't never upset you. I'm your knight in shining... stuff.

CHI CHI  
Whatever. My whole life I'm looking for a knight in shining whatever and you showed up and you were it. You make me feel like the perfect girl.

137

CONTINUED:

137

BOBBY RAY

You is, you is. You got glamour and class  
and your different and exotic and --

He begins to lean in for a kiss.

CHI CHI

And? What? Don't stop.

Chi Chi slowly leans in for the kiss.

BOBBY RAY

And the way you talk. Like no nonsense.  
You could never tell a lie. You could  
never keep a secret from me. I respect  
that.

A millimeter apart, Chi Chi stops.

CHI CHI

Ai!

BOBBY RAY

What?

Chi Chi opens the door and slides back into the house.

CHI CHI

Come back in a hour.

BOBBY RAY

How come you always say that?

CHI CHI

I got a lot on my mind.

She close the door in his face.

138

INT. VIRGIL'S - KITCHEN - NIGHT

138

Carol Ann is a little loopy on red wine by now.

CAROL ANN

O.K. Tom Hanks, Fred Rogers, Garth  
Brooks, Mel Gibson with a gag, Keanu  
Reeves --

Chi Chi is back in the door way.

CAROL ANN (CONT'D)

-- Andy Garcia, Denzel Washington,

BOBBY LEE

Bobby Ray.

(CONTINUED)

138

CONTINUED:

138

An awkward moment. Even Noxeema stops dancing.

CHI CHI

Bobby Lee, listen honey... I -- I -- well --  
- now that I think about it, I don't want  
to go out with Bobby Ray. If you want to  
go out with him... He don't mean nothin'  
to me.

Vida looks at Chi Chi. She is impressed.

VIDA

Chi Chi -- that was very generous of you --  
putting someone else's needs before your  
own -- It was --

NOXEEMA

It was step number three, that's all.

VIDA

Step three: abide by rules of love.

NOXEEMA

U.U.F.. Utterly, utterly fabulous.

Vida, Noxeema and Chi Chi all do a quick hand dance. Carol  
Ann sees this.

CAROL ANN

Secret handshake. Y'all Eastern Stars?

VIDA

Better.

VIDA

Chi Chi, I'm sorry I called you third  
world.

CHI CHI

That's alright, I'm sorry I called you a  
white lady.

VIDA

Forgiven.

BOBBY LEE

You serious about Bobby Ray, Miss Chi Chi?

CHI CHI

Oh sure. Forget it. Me, I got a million  
boyfriends.

She looks away. We know she doesn't.

(CONTINUED)

138

CONTINUED:

138

VIDA

So maybe the next time Chi Chi and Bobby Ray are going to meet, we'll work out a chance encounter with Bobby Lee here.

CHI CHI

Sounds good to me.

VIDA

When were you going to meet him next?

CHI CHI

In a hour.

VIDA

An hour?!

NOXEEMA

You strumpet.

CHI CHI

No, it was innocent. We just going to meet in the square and go for a walk.

VIDA

Only an hour?

NOXEEMA

Oh no, Vida's got that look in her face.

BOBBY LEE

What look is that?

NOXEEMA

That Rome-was-too-built-in-a-day-I-know-because-I-did-it look.

139

EXT. VIRGIL'S - NIGHT

139

The place is ablaze with lights, movement, music and chatter.

140

INT. VIRGIL'S - HOTEL ROOM - NIGHT

140

The place is now a hub of activity. In the girl's room, Noxeema is unwinding bolts of bright fabric and aluminum foil. Vida presides over it all, clipboard in one hand, a strand of Christmas lights in the other. Carol Ann has tea and cookies.

VIDA

Fabric and aluminum foil?

(CONTINUED)

140

CONTINUED:

140

NOXEEMA

Check.

CAROL ANN

There's more in the attic. Tea, Chi Chi?

Vida and Carol Ann move up the stairs to the kitchen.

141

INT. VIRGIL'S - KITCHEN - NIGHT

141

In the kitchen, Sandra Lee is untangling a long strand of Christmas lights, while Donna Lee is sewing away.

VIDA

Lighting?

SANDRA LEE

Check.

CAROL ANN

I have cookies, dear!

VIDA

Cecil Beaton inspired gown?

DONNA LEE

Check.

CAROL ANN

And you're hiding the seams the way mommy taught you. Good girl!

A kiss for Donna Lee and Carol Ann is soon following Vida toward the living room.

VIDA

Music?

CAROL ANN

I got Barry White?

VIDA

Barry White? No. We're hoping to inspire a romance, not a dry hump.

CAROL ANN

Johnny Mathis?

VIDA

"Chances Are?"

CAROL ANN

"Chances Are." Check.

(CONTINUED)

141 CONTINUED:

141

Carol Ann goes to fetch her tape.

142 INT. VIRGIL'S - LIVING ROOM - NIGHT

142

Chi Chi and Bobby Lee are at the vanity. Across the room, the television is on.

CHI CHI

Now, honey, he -- what he likes is the eyes, right. And you got the most beautiful eyes, so we gonna, what they say, "accentuate the positive."

Vida storms in.

VIDA

New hairdo. Done and expertly so. Complete beauty make-over?

Noxeema walks in with a bolt of fabric, and inspects the makeup.

CHI CHI

Is gonna be great. Very great.

NOXEEMA

Vida, I swear, I have lived in apartments that were not as big as these pores.

VIDA

Stay positive. Bobby Lee, ignore your Auntie Noxxie and keep your eyes on the videotape.

BOBBY LEE

I know, I know. That is Miss Anne Baxter in The Ten Commandments and those are the moves.

143 INT. VIRGIL'S - HALLWAY - NIGHT

143

The music to the The Ten Commandments echoes down the hall. Carol Ann stands before a framed picture of Carol Ann, Virgil and the three daughters. Vida, heading down the stairs, spots her and stops. Carol Ann doesn't look at Vida, but speaks.

CAROL ANN

This is the first time I've felt so much life. I haven't felt so much life for so long.

VIDA

Life. Where I live, my world is suddenly very full of people... leaving, dying. I can't even look through my imitation

(MORE)

(CONTINUED)

143 CONTINUED:

143

VIDA (CONT'D)

alligator address book without having a good cry about someone I miss so horribly. But -- I don't know. Maybe, it's good to think of them. And cry. And laugh. Sometimes -- and you're really going to think me a candidate for the rubber room here -- sometimes when I laugh at something silly or if something particularly shimmering catches my eye, I think of one of them. The names in my address book. And how they would have appreciated it. And how they taught me to appreciate it. And I feel -- they're still with me. A little bit. I don't know. And that I savor life a little more.

CAROL ANN

Yes.

VIDA

So.

CAROL ANN

So.

VIDA

So. Tell me. What kind of life would you like?

CAROL ANN

Oh. Just one with the girls. And helping them find themselves. And cooking. For fun. I truly love cooking.

Carol Ann is smiling as she cries. Vida is listening with great compassion as the music from the The Ten Commandments overwhelms the dialogue.

144

EXT. SNYDERSVILLE TOWN SQUARE - NIGHT

144

As the The Ten Commandments music fades, we see four women's silhouettes in the town square. It is only as they speak in hushed tones, that we realize it is Vida, Noxeema, Chi Chi and Bobby Lee.

BOBBY LEE

I can't.

VIDA

You can and you will.

BOBBY LEE

But I am not Miss Anne Baxter in the The Ten Commandments.

(CONTINUED)



VIDA

No one is asking you to be. Just take her feminine strength and mystery and moves and use them to bring out the real strong and mysterious you.

BOBBY LEE

But --

NOXEEMA

If you want them to know there's steak, you gotta let them hear some sizzle!

Vida and Noxeema run off. Just the silhouettes of Bobby Lee and Chi Chi.

BOBBY LEE

He won't like me.

CHI CHI

No. trust me. He gonna love you. You look great. You -- you are great. Show your eyes a lot. And... just be honest with him. He deserves that.

Chi Chi quickly kisses Bobby Lee and runs off.

It's midnight. Across the square, Bobby Ray checks his watch and makes his way down Main Street. He is still all dressed up and has another bouquet of wildflowers. He sees in front of the statue of the doughboy, the vague silhouette of a Bobby Lee.

BOBBY RAY

Chi Chi?

BOBBY LEE

Bobby Ray?

BOBBY RAY

Yes'm.

BOBBY LEE

Come here.

He takes a step forward. The center of town, all covered in shiny aluminum foil, bright fabric and Christmas bulbs, lights up. The wild patterns all point in the direction of the beautiful woman who is Bobby Lee -- made over from gawky teen to Audrey Hepburn glamorous. Softly we hear "Chances Are."

BOBBY RAY

He -- Hello.

144

CONTINUED:

144

Oh. Hello. BOBBY LEE

Bobby Lee? BOBBY RAY

Roberta. BOBBY LEE

Roberta, you sure is pretty. That sure is a pretty dress. BOBBY RAY

This old thing? BOBBY LEE

Her moves are pure Anne Baxter.

Would you -- would you -- gosh, you sure is pretty. BOBBY RAY

Oh, Bobby Ray, Bobby Ray. BOBBY LEE

Clara, Loretta, Merna, Kathina Lynn and her husband come from out of their homes to watch the beautiful show.

Roberta, would you -- do you wanna dance? BOBBY RAY

They slow dance to the music.

145

EXT. BEATRICE'S HOUSE - NIGHT

145

Beatrice steps onto her porch. From across the square, she sees Jimmy Joe walking towards her.

Good gracious. BEATRICE

Jimmy Joe is at the foot of her porch.

Miss Beatrice, I've waited twenty-three years to ask you this. But tonight is kind of peculiar, so -- may I have this dance. JIMMY JOE

Oh my conscience! BEATRICE

Beatrice and Jimmy Joe start dancing.

145A On her porch, Clara is watching, wiping away a tear. She goes back into her house. 145A

145B Beatrice and Jimmy Joe dance past Bobby Ray and Bobby Lee. 145B

BOBBY LEE

Well, if you got your quarterback in play there --

Bobby Ray is beaming with delight.

BOBBY RAY

Yeah, yeah, yeah.

BOBBY LEE

-- then the halfback is a natural for a Statue of Liberty play into a touchdown.

BOBBY RAY

Yeah.

145C They dance past Clara who now has a gardenia behind her ear. She is walking towards Noxeema. Noxeema and Clara look at one another. This is meaningful to both of them. From behind her back, Clara presents another gardenia. Noxeema bends down so that the old woman can shakingly place it behind her best friend's ear. 145C

Other couples have joined the dance and they pass in front of this scene.

146 EXT. VIRGIL'S - HOTEL - NIGHT 146

Kathina Lynn and her husband also join the dancers. Other townspeople come out and watch and dance. Carol Ann steps onto the porch and watches them and smiles. Clara and Noxeema, in matching gardenias, walk up to her. Noxeema walks into the house, Clara and Carol Ann stand, arms around one another's waist. We watch some more dancers. Above them all, from the second floor of the hotel, on the iron staircase, record player at their sides, Vida, Noxeema and Chi Chi watch their handiwork. And smile.

VIDA

You know, pumpkins, sometimes it just takes a fairy.

Now several more couples dance in the town square.

147 EXT. ROAD OUTSIDE OF SNYDERSVILLE - SHACK - MORNING 147

In the early light, Sheriff Dollard is showing a picture of a white Cadillac convertible to the old man by the shack on the outskirts of Snydersville.

(CONTINUED)

147

CONTINUED:

147.

OLD MAN

Yup. That's the one. Caddylack convertible. Drove by, I said, "I'll be cow-kicked." I did.

DOLLARD

Which way'd they go?

OLD MAN

Now... not quite sure.

From out of the shack, comes Virgil.

VIRGIL

You wanna find the Caddylack? I'll take you.

DOLLARD

You know this... person.

VIRGIL

Yeah, she's stayin' at my motel. Next town over.

DOLLARD

HE is staying at your motel.

Virgil is stunned. He sits down for a quick moment.

VIRGIL

Thank god for that. For a minute there, I thought I got whooped by a woman.

DOLLARD

How far away is this here motel?

VIRGIL

Now listen, we gotta act quickly.

DOLLARD

God only knows what these perverts are up to next.

VIRGIL

'Xactly. What I'll do is I'll sneak back into town and play all beggin' for forgiveness with my wife and then I can detain them. And you --

DOLLARD

And me, I'm going to get out and get me some vigilantes. Law-abidin' Americans who will fight to get this scourge out of our country.

(CONTINUED)

147

CONTINUED:

147

He steps closer to Virgil. We are tight on the two faces.

DOLLARD (CONT'D)

We get 'em now!!

148

EXT. VIRGIL'S - SERVICE STATION - DAY

148

A sunny morning. Carol Ann and Vida are fixing the Cadillac. The hood is up, the manual is open.

VIDA

Now the wrench is the --

CAROL ANN

The one you're holding. If this works, I think we can get your car able to leave this evening. 'Course you're gonna want to stay for the Strawberry Social.

A pause. They look at one another.

CAROL ANN (CONT'D)

Well, Vida, I would not be tellin' a lie if I was to say that I will surely miss you. And the other girls. But you mostly. It's important for a woman to have lady friends and you have been a wonderful lady friend.

VIDA

Carol Ann... I am touched, truly, by your tribute. But if we are going to be friends, there is something you should know. About me.

CAROL ANN

Adam's apple.

VIDA

What?

CAROL ANN

Adam's apple. Women don't have Adam's apples, only men have Adam's apples. I noticed that the first night you came to our town that you had yourself a Adam's apple.

VIDA

Then you know that --

CAROL ANN

I know that I am very lucky to have a lady friend who just happens to have a Adam's apple.

(CONTINUED)

148

CONTINUED:

148

A pause. The ladies fuss under the hood and smile conspiratorially at one another.

VIDA

Do... ALL the women know?

CAROL ANN

Pretty much.

VIDA

And the men?

CAROL ANN

They're so busy tryin' to figure out how to make y'all they haven't had time to see whether or not you're really women.

This is the funniest thing they have ever heard. They laugh uproariously holding hands for support.

CAROL ANN (CONT'D)

I ain't never gonna be right!

As their laughter begins to subside, the engine suddenly starts. This makes them laugh even harder.

149

EXT. ROAD OUTSIDE OF SNYDERSVILLE - DAY

149

To the sound of an eerie pounding, we see Sheriff Dollard is with a bunch of potential vigilantes. He is trying to convince them to rally 'round him. They want no part. He offers them some cash. They laugh and take it.

150

EXT. SNYDERSVILLE TOWN SQUARE - DAY

150

The eerie pounding becomes disco music. To Donna Summer's "Spring Affair," the town is ready for its Strawberry Social. This year is defiantly different from past years. The fabric, aluminum foil and Christmas lights are still up from last night and someone has added a wildly written "Strawberry Social" sign. Another sign proudly proclaims, "Red and Wild!"

151

INT. VIRGIL'S - HOTEL ROOM - DAY

151

Vida, in her red and wild dress, sits in front of the vanity with her eyes closed. Noxeema and Chi Chi apply her makeup.

VIDA

When we get back from Hollywood and our inevitable triumph --

(CONTINUED)

151

CONTINUED:

151

NOXEEMA

Triumphant triumph.

VIDA

I will take a moment to relax in my sun-drenched palatial apartment in the exclusive East Village section of Manhattan. And then --

CHI CHI

Si?

VIDA

And then I will take a small, yet significant excursion to Bala-Cynwyd, Pennsylvania.

NOXEEMA

Go Vida.

VIDA

And I will say, "My name is Vida Bohemme. Your approval is not needed."

NOXEEMA

Approval neither desired nor required.

VIDA

But I am your child. And I demand to be acknowledged. I WILL be tolerated. I do not want your money or your precious name. But I will take your acceptance.

CHI CHI

Hables la verdad.

VIDA

And I will stand strong... firm... unwavering.

CHI CHI

Wear your Chanel.

VIDA

Of course the Chanel. Important moments demand important designers.

Her eyelashes are now in place.

VIDA (CONT'D)

I will confront the truth and wear Chanel.

NOXEEMA

And I'm gonna always match my accesories and tell my dreams to anyone who will listen!

(CONTINUED)

151 CONTINUED:

151

VIDA

Yes.

CHI CHI

And I will find myself a true love and...  
and... blend my eye makeup into my  
foundation more.

VIDA

Yes. Yes. And we shall walk the earth  
with grace and dispense hope and a whiff  
of Shalimar.

Vida's makeup is finished.

NOXEEMA

Open your eyes.

Vida opens her eye and in each hand holds the hand of a  
best friend.

VIDA

My eyes are open. Sisters.

152 EXT. ROAD OUTSIDE OF SNYDERSVILLE - A FORK - DAY

152

Still with music, Dollard points to the left road and takes  
it. A bunch of rednecks in pickups are swinging lead  
pipes. Paid vigilantes all.

153 INT. VIRGIL'S - HOTEL ROOM - DAY

153

Music underneath, Vida, Noxeema and Chi Chi are putting the  
final touches on their all-red outfits. Chi Chi is looking  
into the mirror.

CHI CHI

How do I look?

NOXEEMA

Like the Miami Sound Machine exploded on  
you.

154 EXT. ROAD OUTSIDE OF SNYDERSVILLE - DAY

154

On the road outside of town, following Sheriff Dollard, the  
paid vigilantes drive by a sign: "SNYDERSVILLE -- 1 MILE."

DOLLARD

We got 'em now.

Some men take the "safety's" off their guns.



155 INT. VIRGIL'S - KITCHEN - DAY

155

Virgil walks into the kitchen. A moment as he and Carol Ann just look at one another. Then Donna Lee and Sandra Lee run and hug him. He walks over to Carol Ann.

VIRGIL

I -- I'm sorry. I been so, so wrong. I been treatin' wrong and -- and it wasn't until I was gone that I realized you -- you is so, so beautiful. Can you find it in your heart to forgive me? For our sake? For the family's sake?

Soon he and Carol Ann are holding one another, Carol Ann is crying for joy.

156 EXT. SNYDERSVILLE TOWN SQUARE - DAY

156

The Strawberry Social is ready to happen. Suddenly, Dollard and the vigilantes arrive. The music dies. The squad car, lights and sirens going, circles the town rotary. It is followed by the pickup trucks, bikes and jeep.

157 INT. VIRGIL'S - HOTEL ROOM - DAY

157

Vida, still peering out the window, spies the caravan.

VIDA

What fresh hell is this?

158 INT. VIRGIL'S - KITCHEN - DAY

158

Carol Ann is peering out the window.

CAROL ANN

What is going on here? Cops, who sent for --

VIRGIL

I did.

CAROL ANN

But you --

VIRGIL

Don't flatter yourself, you ugly old sack. I'm just gettin' some revenge on them perverts humiliating me in front of my family.

Carol Ann hauls off and slugs Virgil. He quickly topples.

(CONTINUED)

158

CONTINUED:

158

CAROL ANN

I... am... voluptuous.

Virgil is terrified.

159

INT. VIRGIL'S - HOTEL ROOM - DAY

159

The three ladies career girls are now peering from behind the curtain. They see Dollard in his squad car.

VIDA

It's possibly dead Sheriff Dullard.

CHI CHI

I guess he's not dead.

NOXEEMA

We're in Middle America, judging the living from the dead is pretty much guess work.

160

EXT. SNYDERSVILLE TOWN SQUARE - DAY

160

The cars now form a barricade. Guns are at the ready. Dollard stands in the middle. This is a big movie stake-out. Dollard takes the megaphone.

DOLLARD

Alright, you are surrounded. There is no escape. Now, we know you've got drag queens in there. If they come out with their hands up, no one will get hurt!!

Silence from the town.

DOLLARD (CONT'D)

(frustrated, he speaks into his megaphone)

Now see here. I can tell by the looks of this town, that we got a lot of decent, ordinary, regular Americans livin' here. All we want is the drag queens and then a lot of decent, ordinary, regular Americans won't have to get hurt. 'Cause we know the drag queens is here. And we is leavin' town with 'em. Now. We know for a fact --

161

INT. VIRGIL'S - HOTEL ROOM - DAY

161

Vida, Noxeema and Chi Chi. Terrified, they can hear Dollard.

(CONTINUED)

- 161 CONTINUED: 161
- DOLLARD (CONT'D) (O.S.)  
-- you got 'em hiding in here. And I  
don't think that's --
- 162 INT. VIRGIL'S - DINING ROOM - DAY 162
- Bobby Ray and Bobby Lee are holding one another, listening.
- DOLLARD (CONT'D) (O.S.)  
-- What you decent, law-abidin' folks  
want. These weirdoes comin' -- These boys  
in dresses -- in here and --
- Bobby Ray turns to Bobby Lee and mouths the words, "boys in dresses" incredulously.
- 163 INT. KATHINA LYNN'S - KITCHEN - DAY 163
- Kathina Lynn and Little Earnest sit on the kitchen floor holding hands.
- DOLLARD (CONT'D) (O.S.)  
-- contaminating you with their ways and --
- 164 INT. VIRGIL'S - KITCHEN - DAY 164
- Carol Ann holds Sandra Lee and Donna Lee.
- DOLLARD (CONT'D) (O.S.)  
-- goin' after our children --
- 165 INT. CLOTHING STORE - DAY 165
- Billy Budd hides behind the counter and listens.
- DOLLARD (CONT'D) (O.S.)  
-- and ruinin' your businesses --
- 166 INT. BEATRICE'S - LIVING ROOM - DAY 166
- Beatrice and Jimmy Joe hold hands and listen.
- DOLLARD (CONT'D) (O.S.)  
-- and changing the way everything's  
always been!!
- JIMMY JOE  
Everything ain't always been so good!
- 167 INT. CLARA'S HOUSE - LIVING ROOM - DAY 167
- Clara and Loretta hear this.

(CONTINUED)

167 CONTINUED: 167

DOLLARD (CONT'D) (O.S.)  
You don't want people like this in your  
life.

168 EXT. SNYDERSVILLE TOWN SQUARE - DAY 168

Sheriff Dollard on the megaphone.

DOLLARD (CONT'D)  
Now if the drag queens will just come  
forward, we will take them and nobody else  
in this town need get involved.

He shows the plastic shoe.

DOLLARD (CONT'D)  
Whoever belongs to this come forward.

169 INT. VIRGIL'S - HOTEL ROOM - DAY 169

Vida makes her way to the door.

170 EXT. SNYDERSVILLE TOWN SQUARE - DAY 170

Dollard removes the safety off his pistol. The lone figure  
of a lady in a red dress, a large picture hat and veil,  
makes its way to the barricade. The guns are all poised  
for fire. Once in front of Sheriff Dollard, the figure  
removes the veil. It is Carol Ann.

CAROL ANN  
I understand you're looking for a drag  
queen.

171 EXT. VIRGIL'S - DAY 171

Vida is at the door and sees this. She is moved. She is  
quickly joined in the doorway by Virgil, who looks defeated.

172 EXT. SNYDERSVILLE TOWN SQUARE - DAY 172

CAROL ANN  
I believe that shoe is mine.

Dollard pushes Carol Ann out of the way.

DOLLARD  
You ain't the one.

Virgil races to the scene.

VIRGIL  
That's not the one!!

172

CONTINUED:

172

CAROL ANN

I never want to see you again, Virgil. I am a drag queen!

Virgil grabs Carol Ann. Dollard grabs Virgil and throws him into the crowd of vigilantes who rough him up. Dollard is now a mixture of insanity and desperation.

DOLLARD

Now listen. There are some drag queens in this town. And I'm not leaving 'til they get out here right now.

173

EXT. VIRGIL'S - DAY

173

A moment of silence, then, just as Vida is about to step forward --

174ABC

EXT. VARIOUS - DAY

174ABC

The town comes out of their houses in their costumes. Each asking to be arrested because they are indeed drag queens. All with the same sentences, "I'm a drag queen," "give me my shoe," "try the shoe on me, I'm a queen!"

175A

EXT. SNYDERSVILLE TOWN SQUARE - DAY

175A

Finally, Dollard looks incredulously at Clara.

DOLLARD

You're a drag queen?

CLARA

Nothing this pretty could be real.

Now the crowd is scary. They're all walking toward Dollard. The vigilantes begin to hand their money back to Dollard, part out of fear of the crowd, part out of their realization of Dollard's madness. Dollard is now surrounded by red and wild Snyder'svillians offering to be arrested and trying to kiss him. A quick karate chop from Loretta and Dollard's gun is gone. He quickly makes a beeline to his car, dropping the clear plastic shoe along the way, and he is gone. The music swells. All applaud, including the vigilantes.

175B

The people dance. The first are Beatrice and Jimmy Joe. Then, Bobby Ray and Bobby Lee. Kathina Lynn and Little Earnest. Loretta and a vigilante. Merna and Billy Budd. Tommy and his boys perform a "Starsearch" line dance as lovely young ladies applaud. Clara and four of the vigilantes form a conga line.

175B

175C

After we see all this excitement from far above, we watch as the destroyed Virgil runs away, an old dog yapping at his heels. Carol Ann sadly but nobley watches him leave forever. No one else notices. The Strawberry Social has begun, just as Noxeema, Vida and Chi Chi join in. Chi Chi picks up the clear plastic shoe that the sheriff has dropped. She tries it on. It fits.

175C

176

EXT. OUSTIDE OF SNYDERSVILLE - SHACK - DAY

176

On the outskirts of town, Dollard gets out of his car and watches the far off town. He turns to the old man outside the shack.

DOLLARD

Deviants. Look at 'em.. Perverts. Forcing their ways on others. I tell you one thing, when the founding fathers, when they was writin' the Declaration of Independence and the Constitution and what have you? -- When they say "liberty and justice for all," they don't mean them.

OLD MAN

I'll tell you one thing about the founding fathers of America.

DOLLARD

What's that?

OLD MAN

They had fabulous wigs.

Dollard eyes the old man suspiciously. The man sighs and strikes a rather fey pose. Dollard runs off.

177

EXT. SNYDERSVILLE TOWN SQUARE - DAY

177

Vida, Chi Chi and Noxeema teach the hand dance to the town. Red balloons are released and the pies come. Everyone makes a proper pig of him or her self. We watch time elapse to --

178

EXT. SNYDERSVILLE TOWN SQUARE -. LATE AFTERNOON

178

The Strawberry Social is over. All the decorations are still up. Some streamers and balloons blow in the breeze. Vida, Chi Chi and Noxeema stand alone in the square in their traveling suits. The white Cadillac, purring like a kitten, is packed full with luggage. People of the town come out of their homes to say goodbye. Beatrice presents a dress to Noxeema.

BEATRICE

This was my Aunt Martha's. I thought you could use it. She was real big across the shoulders.

(CONTINUED)

178

CONTINUED:

178

NOXEEMA

Aren't you sweet?

Chi Chi hugs Bobby Ray and whispers in his ear.

CHI CHI

You take care of her, you here? You be good to her.

Vida lightly brushes back Bobby Lee's bangs.

VIDA

Believe in yourself. And imagine good things. And moisturize. I cannot stress this enough.

Noxeema and Clara hold hands.

NOXEEMA

Now you know I ain't lettin' go of this hand until you give me that letter. So... C'mon... C'mon. Thing, give me that letter.

Clara shows the letter.

NOXEEMA

Eh --

Clara hands the letter to Noxeema.

NOXEEMA

Eh --

Noxeema is holding the letter. Clara won't let go.

NOXEEMA

Eh --

A little tug of war has erupted.

CLARA

Okay, okay. Here. When you get to Hollywood, you give this letter to Mr. Robert Mitchum.

NOXEEMA

You got it.

They smile, as the letter changes hands. Jimmy Joe hands a filled picnic basket to Chi Chi. Tommy bows and kisses Noxeema's hand. Kathina Lynn and little Earnest put a jar of ice tea in the car. Billy Budd feels the fabric of Vida's pink traveling suit.

(CONTINUED)

178

CONTINUED:

178

BILLY BUDD

You know, pink really is the navy blue of India.

That's what his mouth said. His eyes have said, "Thank you forever for changing my life." They quickly hug.

VIDA

I know. I know.

Merna and Kathina Lynn place a bouquet of flowers on the dashboard. Noxeema and Chi Chi walk back to the car. Some of the townspeople have headed back to their homes. It's just Vida and Carol Ann.

CAROL ANN

Oh, Vida --

VIDA

Come with us.

CAROL ANN

I used to dream of getting out of here, but -- but now I can't. This is my home. And it's -- it's really kind of beautiful now.

Carol Ann hugs Vida and whispers in her ear.

CAROL ANN (CONT'D)

I love you, Miss Vida Bohemme.

Vida is very moved. She whispers back into Carol Ann's ear.

VIDA

I've waited my whole life to hear those words said to that name. I'm -- I am very happy that you're the one to say them.

The embrace ends.

VIDA

I -- I'm not good at goodbyes. Drag queens never are. Ruins the eye makeup. So let's not. But... but I want you to have this.

She hands Carol Ann the 8 x 10 glossy of Julie Newmar.

CAROL ANN

Oh, Julie Newmar. I always thought she was statuesque.

(CONTINUED)



178

CONTINUED:

178

VIDA

Exa -- My feelings exactly. This has always, I don't know, given me courage. Somehow. I don't know what it means, but I believe in it.

A moment. They both just stand there not wanting to say anything.

VIDA

Well... see ya.

She quickly walks towards the car.

CAROL ANN

VIDA!!

Vida turns around. She is far away, so Carol Ann has to shout.

CAROL ANN (CONT'D)

I don't think of you as a man. I don't think of you as a woman. I think of you as a angel.

Vida thinks about this for a moment.

VIDA

I think that's healthy.

Carol Ann heads back to the hotel. Vida goes back to the car, then turns around to get one last look at the town. She sees the aluminum foil and fabric and Christmas lights. She sees the café alive with laughter and music and Jimmy Joe and Beatrice's love. She watches as Bobby Lee and Bobby Ray hold hands and walk down the street. She watches as Carol Ann takes down the sign "Virgil's" and puts up a new sign. "Carol Ann and Daughters." The town is quite different.

VIDA

Sometimes life works out, just works out so well, you want to thank someone, but you don't know who to thank.

CHI CHI

I thank Mary, the Mother of God.

NOXEEMA

I thank the Nubian Goddess of life, whose name escapes me at this particular juncture.

(CONTINUED)

178 CONTINUED:

178

VIDA

And I guess I thank Wong Foo. Oh yes, the cynics may say that Wong Foo is probably some Chinese cook. But I know better. I know Wong Foo to be God, however you perceive her to be. Julie Newmar knew this. She won a Tony award for her performance in Marriage-Go-Round. Julie Newmar knew things.

NOXEEMA

Hi-ho, the open road?

VIDA

Hi-ho, the open road.

Noxeema turns to Chi Chi.

NOXEEMA

California, here we come?

Chi Chi turns to look at her two friends. She smiles

CHI CHI

California, here we come.

179 INT./EXT. CADILLAC - SNYDERSVILLE TOWN SQUARE - DUSK

179

Vida gets into the drivers seat. Chi Chi and Noxeema slide into the their seats.

CHI CHI

What if God isn't a woman?

The car begins to move.

VIDA

Unthinkable.

NOXEEMA

Perish the thought!

CHI CHI

What if God is a drag queen?

NOXEEMA

Oh my word, child!

VIDA

Smashing! Oh Chi Chi, the way you think! You are no longer a princess.

NOXEEMA

Step four, right there.

(CONTINUED)

179

CONTINUED:

179

Utterly -- VIDA

-- utterly -- VIDA & NOXEEMA

-- fabulous! VIDA, NOXEEMA & CHI CHI

NOXEEMA  
Step four. Larger than life is just the  
right size! It's official now, you are a  
queen.

They laugh and applaud. Noxeema sings a quick 8-bar "It's  
Not Unusual." There is a mini-hand dance which dissolves  
into laughter.

180

INT./EXT. CADILLAC - THE OPEN ROAD - DUSK

180

We watch the white Cadillac with it's three very special  
passengers flying down the highway.

NOXEEMA  
God is a drag queen!!

VIDA  
Well, it would explain a lot.

NOXEEMA  
Like?

VIDA  
Like tropical fish!

NOXEEMA  
True.

CHI CHI  
And rainbows in oil slicks.

NOXEEMA  
And birds? I mean all those feathers!!

VIDA  
And flight? I mean only a drag queen  
could have come up with that!!

Our three heroines squeal with delight and laughter.

The big white Cadillac drives by a billboard:

"Keep America Beautiful."

181ABC INT./EXT. CADILLAC - VARIOUS - DAY

181ABC

"My Country 'Tis of Thee," fairly rattles the speakers as we now see a big cursive "Hollywood." As we pull back further, we see that it is the "Frederick's of Hollywood" sign. The white Cadillac drives by this and some other L.A. landmarks: Max Factor, Graumann's Chinese Theater and others.

182 INT. DRAG QUEEN OF AMERICA CONTEST - NIGHT

182

Then we are at the Drag Queen of America Contest. A black tie affair with a mixed crowd, celebrity-packed audience. Many contestants, each more beautiful than the last. Finally the winner... CHI CHI!

In slow motion, she walks forward, Auntie Noxxie and Auntie Vida beaming with pride. Chi Chi falls to one knee. The music now has singing -- haughty boy sopranos -- "God Save the Queen."

The jeweled crown, so bejeweled it burns the film, is placed on her head. Chi Chi looks up at the celebrity who has coronated her. The celebrity places a loving hand on dear Chi Chi's chin. Vida and Noxeema shout for joy. It's Julie Newmar.

God save the Queen.

God save all the queens.