

"L E N N Y"

Screenplay

by

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FINAL DRAFT 1/5/74

1 UNKNOWN INT: VERY CLOSE ON WOMAN'S (HONEY'S) MOUTH -- DAY 1

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

HONEY

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

CUT TO:

2 INT: NIGHTCLUB -- NIGHT 2

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

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

P.A.

Ladies and gentlemen -- Lenny Bruce.

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

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

LENNY

You know that Eleanor Roosevelt gave Lou Gehrig the clap?

CUT TO:

TITLE: "LENNY"

CUT TO:

3 INT: NIGHTCLUB -- NIGHT

Lenny, bearded.

LENNY

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

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

What is it?
(boy with clap)

I got the clap.
(Manny)

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

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

So whaddya want from me?
(boy with clap)

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

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

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

Yeah, it's all the same horse-shit. Keeps you awake so you know you got it.

Handwritten:
 How is
 away

(MORE)

LENNY (Contd)

(boy with clap)

Okay. Reason I want these is
...I got a good job and I don't
wanna get laid off.

(Manny)

Oh yeah...where ya workin'?

(boy with clap)

The meat-packing plant. You
want a couple of steaks?

(Manny)

No!! Just burn the doorknobs
on the way out.

(himself)

See...we have to start talking
about it...what we have to do
is...get some of our past
national heroes that have had
it to admit it...Okay, Eleanor
Roosevelt Gave Lou Gehrig the
Clap!!!! Yeah, gave it to
Chiang Kai-shek, too. And he
gave it to J. Edgar Hoover,
which is how it really spread.
...Oh, yeah...maybe one day
Jerry Lewis would go on tele-
vision and...he'd have a Clap-
a-thon!...or you'd walk down
the street and see these old
ladies with the bridge tables
and chairs...you know...shakin'
those tin cans...yelling, "Help
the clap...please, help the
clap."...yeah...that's a wild
fantasy but forget it. It'll
never happen...why? Because
talking about it...makes you
the worst person in the com-
munity.

CUT TO:

CREDITS

4

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

4

Honey is stroking the back of her own head.

HONEY

...lemme see...it was back in
1951...Baltimore...I was head-
lining...

(MORE)

4 CONTD

CONTD 4

HONEY (Contd)

(laughs)

...well, I was working at this club...

CUT TO:

5 INT: STRIP CLUB (BALTIMORE 1951) -- NIGHT 5

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

COMIC

...so the white hunter says,
"Yeah, well you bangie -- I'm
gettin' the hell outta here."

(gets nothing)

Well, I see you're all waiting
for that lovely lady, so with-
out further ado...here she is
...our own..."Hot" Honey Harlowe.

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

INTERCUT VARIOUS CLOSE SHOTS OF GUYS looking at her.

CUT TO:

6 INT: LATE NIGHT CAFETERIA (BALTIMORE - 1951) 6
-- NIGHT
CLOSE SHOT OF LENNY

-- looking at her.

ANOTHER ANGLE -- HONEY

-- looking at him.

ANOTHER ANGLE -- LENNY AT TABLE

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

LENNY

Hey, Artie...look at that hair.

*How
does
all
the
the*

ANOTHER ANGLE - HONEY'S TABLE

HONEY
What kind of comic?

COMIC
(shrugs)
... lousy ...

ANOTHER ANGLE - LENNY'S TABLE

ARTIE
I think I know here from some-
where.

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

LENNY
(disappointed)
Really?

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

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

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

ANOTHER ANGLE - HONEY'S TABLE

HONEY
He's cute.

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

CUT TO:

INT: CLUB CHARLES (BALTIMORE 1951) -- NIGHT

Lenny is on the floor doing his act. There's a three-piece band behind him. He wears the traditional

comic's outfit of the time. The club is a crummy little toilet with a clientele to match. Honey is at a table in the back of the club with a good-looking guy.

LENNY

(after an ad lib
lead-in)

...but I had problems as a kid
...it wasn't until I was eight
years old that I figured out
my name wasn't "Shut up!"

(waits, no laugh)

Okay, folks...Bob White!

(he does the bird call)

And now, Bob White backwards!

(he does it)

How about that, folks?

(no response)

A nice way to treat a Veteran.
Y'know, I was at Anzio and
Salerno, if that means anything
to you people.

(reveals an American
Flag tattooed on his
left forearm)

GOOD-LOOKING GUY

This is what you dragged me
over here for?

HONEY

He's cute. Invite him.

LENNY

All right...let's get back to
the sure-fire stuff...let's go
to the Showbusiness Hall of
Fame, now, where the M.C. is
my good friend, the old
Schnozola himself...

(turns his back and
turns front again,
wearing a Durante-
type hat and a fake
nose)

Hullo dere...and t'ank you
very much, Mister Bruce...
like to get things moving here
with my favorite band leader
...Vaughan Monroe...

(MORE)

7 CONTD (2)

(2) CONTD

7

7

 LENNY (Contd)
 (turns his back again
 ...turns front....
 Vaughn Monroe)
 "Racing with the moon...high
 above the midnight blue..."

CUT TO:

8 INT: HOTEL ROOM (BALTIMORE) -- NIGHT

8

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

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

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

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

CUT TO:

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

9

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

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

CUT TO:

10 EXT: STREET (BALTIMORE - 1951) -- DAY

10

It is the morning after the party. Lenny and Honey are ambling down the street on their way to the hotel

10 CONTD

CONTD 10

where they are staying. They both still wear stage makeup. Lenny's is Max Factor #2.

LENNY

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

HONEY

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

LENNY

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

HONEY

...no...

LENNY

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

HONEY

What was your name?

LENNY

Leonard Alfred Schneider.

HONEY

Why'd you change it?

They enter the lobby of the hotel.

LENNY

Too Jewish.

CUT TO:

11 INT: LOBBY OF CHEAP HOTEL -- NIGHT

11

They make their way slowly to the desk.

HONEY

I like the name Bruce. It
sorta sounds like the captain
of the football team...the
president of the Student
Council...

LENNY

Exactly...and then the first
guy I met after I changed it
whose name was Bruce tried to
kiss me.

HONEY

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

LENNY

(to clerk)
621 please.

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

LENNY

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

HONEY

Sure.

They sit.

LENNY

So what about you?

HONEY

What about me?

LENNY

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

HONEY

Not exactly.

LENNY

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

HONEY

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

LENNY

Harriet.

HONEY

You hate it, right?

LENNY

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

HONEY

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

Lenny reaches out and touches her hair impulsively.

HONEY

You make me very...nervous...

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

CUT TO:

12 INSERT -- KEY GOING INTO HOTEL ROOM DOOR 12

CUT TO:

13 INT: HONEY'S HOTEL ROOM 13

They are kissing tenderly.



CUT TO:

14 INT: NIGHTCLUB -- NIGHT

Lenny, bearded.

FLASHBACK
WITHIN
WHO'S BOY?
FLASHBACK
PL 14
BOY?

LENNY

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

(MORE)

Director
Author
P.O.V.
not
her way

COULD NOT

9
11
A
R

LENNY (Contd)
(pantomimes being on
telephone)

...Hello, Ma...it's me...listen,
fuck you, Ma. Sure I mean it.
Hey, where's Pop? Put him on.
Hey, Pop...fuck you, Pop.
(heavily sentimental)

...and listen, you guys...if I
don't make it home for Christ-
mas...and you see the Scheckners,
tell 'em I said to go fuck them-
selves...'cause I really like
them a lot.

CUT TO:

15 INT: HONEY'S HOTEL ROOM - DAY

15

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

LENNY

I just can't believe you're
here.

(laughs)

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

HONEY

(smiles)

You worked it out okay.

LENNY

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

Honey laughs at that and at much of the following.

LENNY

...and it's really hung me up, too. Like -- they wanted me to believe that there was a band... of dedicated perverts...who spent their whole lives in trick positions....just waiting for them.

(demonstrates)

"Okay...guys...oil up your zip-pers...it's five o'clock...Lenny Bruce's mother and aunt are due any minute now...you take the elevator...you take the bus...I got the subway... "

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

LENNY

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

(does Aunt Mema)

Feh! Feh!

Both laugh.

LENNY

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

HONEY

You're so damned funny, man.

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

HONEY

Come here.

He leaps on top of her and they kiss and he comes up for air and says:

15 CONTD (2)

(2) CONTD

LENNY

Psheww...is that a winner face?!
It's like a cross between a
kindergarten teacher and a 500-
dollar-a-night hooker.

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

LENNY

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

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

HONEY

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

CUT TO:

16 INT: UNSPECIFIED LOCATION -- DAY

16

Honey.

HONEY

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

INTERVIEWER

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

HONEY

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

CUT TO:

17 INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

CONFUSING
WHO'S P.O.V. 14
17

*We are
lead to
believe this
is Florida +
her memory*

LENNY

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

CUT TO:

18 EXT: MIAMI BOULEVARD (1951) -- DAY

18

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

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

CUT TO:

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

19

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

HONEY

29C, please.

LENNY'S VOICE
(a hint of mint)
...Beauty Parlor.

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

LENNY
You knew it was me?

HONEY
Oh, yeah.

LENNY'S VOICE
I'll be right up.

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

CUT TO:

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

HONEY'S VOICE
It's open.

He walks in and freezes.

CUT TO:

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

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

ANOTHER ANGLE -- LENNY
stricken by the image.

LENNY
Oh, God...

ANOTHER ANGLE -- HONEY AGAIN

LENNY
(closing the door
behind him)
...is that an album cover?

21 CONTD

CONTD 21

His friend Artie is heard suddenly...

ARTIE (V.O.)

Lenny...you name it...she's done it. I mean the whole bit.

CUT TO:

22 ARTIE'S OFFICE (1951) -- DAY 22

and

23 MIAMI HOTEL ROOM (Same room with flowers) -- DAY 23

Following cuts back and forth between both locations.

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

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

ARTIE

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

LENNY

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

ARTIE

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

LENNY

No.

ARTIE

I mean, I just hate to see you make a schmuck out of yourself.

COPY FILED

LENNY

Yeah. My mother didn't have anything to do with this, did she?

ARTIE

Sally? No.

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

ARTIE

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

LENNY

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

Scene shifts to Artie's Office:

24 INT: ARTIE'S OFFICE -- DAY

24

ARTIE

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

SALLY

Why? What did he say?

ARTIE

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

SALLY

You think you got through to him?

ARTIE

Yeah...I think I did.

CUT TO:

25. INT: MIAMI HOTEL ROOM -- DAY

25

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

LENNY
Honey?

HONEY
Yeah?

LENNY
Let's get married.

CUT TO:

26 INT: SMALL CITY HALL -- THE MARRIAGE ROOM 26
(MIAMI 1951) -- DAY

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

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

JUDGE

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

LENNY
I do.

CUT TO:

27 INT: UNSPECIFIED LOCATION -- DAY 27
Honey and Interviewer.

HONEY
...That was June 15th, 1951...
(with a laugh)
...yeah...I was a June Bride...
and ah...I had on high heels
and a little suit...Judge was
Judge Liddy...

CUT TO:

28 INT: SMALL CITY HALL -- THE MARRIAGE ROOM --
DAY

JUDGE

I do...by virtue of the author-
ity invested in me, by the laws
of the State of Florida, now
pronounced you husband and wife.
And may God bless your union.

CUT TO:

29 INT: SMALL APARTMENT IN BROOKLYN (1951) -- DAY 29

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

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

MEMA

(heavy Yiddish accent)

They've been sitting down there
like that for fifteen minutes.
Why doesn't she let him come up?

*P.O.V.
Not
Honey!*

SALLY

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

MEMA

But what can they be talking
about?

SALLY

About us, Dummy.

CUT TO:

30 EXT: BROOKLYN STREET -- DAY

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

HONEY

Just give me another minute.

LENNY

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

HONEY

... I'm nervous...

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

LENNY

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

HONEY

(sigh)

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

CUT TO:

31 INT: SMALL APARTMENT IN BROOKLYN -- DAY

31

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

SALLY

...oh, I gotta tell ya about the first time this schmuck...
(indicates Lenny)
...ever worked a club.

LENNY

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

SALLY

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

LENNY

...the Victory Club...

SALLY

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

LENNY

...the owner was a guy...

SALLY

Hey, I'm doin' the bit, alright?

LENNY

...right...

SALLY

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

LENNY

With no underwear...

SALLY

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

LENNY

(laughing)

That's a new one...

SALLY

Yeah, I just made it up.

(then to Honey)

I'm the only person who can make Lenny laugh. Very hard to make him laugh...anyway, I'm sitting at the bar...

MEMA

(to Honey)

How long did you know Leonard before you two got married?

SALLY

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

LENNY

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

SALLY

...with the sticker still on it...

31 CONTD (2)

(2) CONTD

31

LENNY

...made in the Philippines...

SALLY

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

LENNY

I'm in the toilet.

(pantomimes throwing up)

...all over the brown suede shoes...

EVERY TRY SEEMING TO GET OFF B 200

HONEY

Oh...poor baby!

MEMA

Lenny!!!

(taps with
something)

SALLY

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

LENNY

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

SALLY

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

She does a band playing a show-biz intro.

LENNY

(to Honey)

You dig what she did to me? I'd never been on stage before, and now I gotta go out there...and be funny...

SALLY

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

LENNY

(to Honey)

You never heard such a laugh. Mostly her.

(meaning Sally)

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

MEMA

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

LENNY

What was that, dear?

MEMA

How long you two know each other...

LENNY

About half an hour.

HONEY

Lenny!

LENNY

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

He flashes Mema -- who hits him again:

MEMA

Feh!! Lenny!! Feh!!

31 CONTD (4)

(4) CONTD 31

SALLY

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

LENNY

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

CUT TO:

32 INT: NIGHTCLUB -- NIGHT

32

Lenny, bearded.

P.O.U.

LENNY

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

CUT TO:

33 INT: STRIP CLUB -- NIGHT

33

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

LENNY (V.O.)

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

CUT TO:

34 INT: NIGHTCLUB -- NIGHT

34

Lenny, bearded.

P.O.U.

LENNY

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

35 EXT: DARK STREET -- NIGHT

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

LENNY

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

HONEY

But you said...

LENNY

I changed my mind.

HONEY

But why?

LENNY

I don't know...

(describes the scene)

...you're walkin' around up there with your jugs and your pupick sticking out...guys watching you with their newspapers...hats on their laps...

HONEY

You're jealous!

LENNY

Yeah.

HONEY

(smiles)

Oh, I like that.

LENNY

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

HONEY

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

LENNY

No, you sing and I'll...

HONEY

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

LENNY

I'll teach you...

CUT TO:

36 INT: UNKNOWN LOCATION -- DAY

HONEY

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

(laughs)

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

CUT TO:

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

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

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

SHERMAN

Really, not a bad act.

(then to Honey)

And that's a very pretty little lady you got there.

(as he undresses her with his eyes)

HONEY

Thank you.

SHERMAN

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

Lenny and Honey exchange fast glances.

SHERMAN

Talking to Henny Youngman just the other night on the Barry Gray Show about that...

(MORE)

SHERMAN (Contd)

(turns to Honey)

By the way...you happen to catch
the show?

LENNY

She never misses it, Sherman.

(to Honey)

Right?

HONEY

Right.

SHERMAN

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

Lenny nods "yes."

SHERMAN

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

LENNY

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

HONEY

And I cracked up...

LENNY

Then I cracked up. So, I know
it looked the worst, but it was
just...

37 CONTD (2)

(2) CONTD 37

Honey has to look the other way so Sherman won't see her laughing.

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

SHERMAN

(reprimand)

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

LENNY

(contrite)

You're right, Sherman.

Jack Goldstein is upon them.

JACK GOLDSTEIN

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

SHERMAN

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

JACK GOLDSTEIN

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

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

JACK GOLDSTEIN

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

LENNY

(still in his grip)

You know this is why Jewish boys
all end up going to the ortho-
dontist.

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

37 CONTD (3)

(3) CONTD 37

SHERMAN

Now that's funny.

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

HONEY

God has spoken!

GOLDSTEIN

(walking)

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

SHERMAN

How old is she?

JACK GOLDSTEIN

She's a lovely little thing...

SHERMAN

How old is she?

JACK GOLDSTEIN

...ehh...seventeen...

SHERMAN

Now you're talkin'.

CUT TO:

38 INT: THE "BIG ROOM" AT THE RESORT -- NIGHT 38

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

LENNY

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

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

SHERMAN

Thank you very much, Lenny... ladies and gentlemen...Lenny, I love everything you're doing
(MORE)

SHERMAN (Contd)

up there...and you're gonna love it, too, when you see it next Wednesday night on my new Comedy Hour on CBS ... that's nine P.M. Eastern Standard Time...Seven P.M. Rocky Mountain Time...and Four A.M. in Tokyo...

(laugh from the room)

...so...talk a little slower, will ya, Lenny...because I can't write that fast.

LENNY

Sherman Hart, ladies and gentlemen!

(leads the applause)

Sherman gets a good laugh and a great hand, waves to the world and sits down. Jack Goldstein stands in the back of the place crowing. A Waiter stands next to him.

LENNY

(with great Showbiz sincerity)

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

Sherman beams and throws Lenny the three-ring sign.

LENNY

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

(grabs his zipper)

ANOTHER ANGLE - GOLDSTEIN AND WAITER

JACK GOLDSTEIN

...did...he...say... ?

WAITER

(secretly delighted)

He said!

CUT TO:

39 EXT: THE RESORT HOTEL -- NIGHT

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

JACK GOLDSTEIN

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

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

LENNY

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

Goes around to shut the trunk and Goldstein follows:

GOLDSTEIN

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

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

LENNY

No. Please. Not that!

GOLDSTEIN

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

Lenny pulls away. Goldstein shouts to be heard:

GOLDSTEIN

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

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

LENNY

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

39 CONTD

CONTD 39

He pulls away for good.

CUT TO:

40 INT: NIGHT CLUB -- NIGHT

40

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

POV

LENNY

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

CUT TO:

41 EXT: TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

41

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

LENNY (V.O.)

If I had to make a choice... I would rather my kid watches a stag movie...

CUT TO:

42 EXT: TWO-LANE HIGHWAY IN CATSKILLS - NIGHT

42

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

LENNY (V.O.)

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

CUT TO:

43 INT: NIGHTCLUB -- NIGHT

43

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

POV

LENNY

But tell me about a stag movie where anybody gets punched or killed. Maybe if you're lucky you might see someone get tied

(MORE)

43

CONTD

33

CONTD

43

VOY.
LENNY (Contd)
up with a Wembly tie and tapped
lightly with a Hickock belt, but
for the most part...

CUT TO:

44

EXT: TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

44

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

LENNY (V.O.)

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

CUT TO:

45

EXT: TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

45

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

LENNY (V.O.)

...that pillow that the guy
might smother the girl with,
like in one of those horror
flicks...

CUT TO:

46

INT: NIGHTCLUB -- NIGHT

46

Lenny, bearded. The cars still roaring.

LENNY

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

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

CUT TO:

47

EXT: TWO-LANE HIGHWAY IN CATSKILLS -- NIGHT

47

The two cars try to avoid each other but there is a
terrible smashup!

48 EXT: SIDE OF ROAD - CATSKILLS HIGHWAY -- NIGHT 48

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

HUNTER'S VOICE

...sonofabitch...sonofabitch...

LENNY

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

HUNTER'S VOICE

...my neck...sonofabitch...my neck...

LENNY

Honey, please. Please don't die.

He turns around and screams:

LENNY

Help!!! Somebody...help!

CUT TO:

49 INT: UNSPECIFIED LOCATION -- DAY 49

HONEY

...I had cuts all over my arms
...my legs...

(touches her nose)

...a big gash...right here...
my bladder was punctured...I
was in shock for...three weeks...

(eats some potato chips)

...it was very dramatic...

CUT TO:

50 INT: INTENSIVE CARE WAITING ROOM OF SMALL HOSPITAL -- DAY 50

FACES OF PEOPLE WAITING FOR PEOPLE TO DIE

A sign says "Only immediate family may use this waiting room." A Mother is crying and whispering to her Son who sits nearby.

50 CONTD

CONTD 50

They get up and CAMERA goes with them, resting on:

80/4
A Nurse's Aid, a well-off, good-looking local housewife who does volunteer work at the hospital, is serving coffee to Lenny, who is sitting at one end of the room. He has a terrible black eye and his left arm is in a sling. He takes the coffee from the Nurse's Aid.

LENNY

Thank you very much.

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

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

NURSE'S AID

...yes...I will...

She hangs up and turns to Lenny.

NURSE'S AID

Mr. Bruce...

CUT TO:

51 INT: HOSPITAL CORRIDOR - ANGLE TOWARDS WAITING ROOM -- DAY 51

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

NURSE'S AID

You can go in, Mr. Bruce.

LENNY

Thank you.

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

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

51 CONTD

CONTD 51

He finds Honey's room. Goes inside.

CUT TO:

52 INT: INTENSIVE CARE HOSPITAL ROOM -- DAY 52

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

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

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

LENNY

(with a little smile)

Some people have all the fun.

Nurse gives him a dirty look.

CUT TO:

53 INT: HOSPITAL HALLWAY - ELEVATORS -- DAY 53

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

NURSE'S AID

Mister Bruce.

LENNY

Yes.

She carries his raincoat.

NURSE'S AID

You left this in the waiting room.

LENNY

Oh, thank you very much.

NURSE'S AID

You're welcome.

She smiles and goes. Lenny turns back to the elevator. A beat. The elevator arrives. He doesn't get in. He turns and looks back towards the I.C. waiting room where the Nurse's Aid can be seen sitting by her desk.

53 CONTD

37
CONTD 53

LENNY (V.O.)
Let's face it...Guys are different.

CUT TO:

54 INT: NIGHTCLUB -- NIGHT

54

Lenny, bearded:

P.O.V.

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

(wife)

How could you do a thing like that?

(guy)

I got horny.

(wife)

You got what?

(guy)

I got hot.

CUT TO:

55 INT: INTENSIVE CARE WAITING ROOM -- DAY

55

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

LENNY (V.O.)

(wife)

How could you get hot with your foot cut off? People were bleeding to death and dying...

(guy)

I dunno. I just got hot.

(wife)

He's an animal. He got hot with his foot cut off.

(guy)

I'm an animal, I guess. I dunno.

(wife)

What did you get hot at?

(guy)

Nurse's uniform, I think.

(Lenny)

Yeah...see, it has nothing to do with liking, loving...guys detach. You can put a guy on a desert island he'll do it to...mud... a barrel...a chicken. So, if you came home and found your husband sitting on the bed with a chicken ...would that be the end of the marriage?

CUT TO:

56 INT: NIGHTCLUB -- NIGHT

56

Lenny, bearded:

LENNY

(wife)

A chicken!!! A chicken in our bed.

(guy)

Leave me alone, will ya?

(wife)

Don't touch me! You want your dinner...get your chicken to get it for you!!!

(Lenny)

See...in New York it's illegal ..."Seeming sexual intercourse with a chicken." That's the literal, but how could you even fantasize that...doing it to a chicken...they're too short. How could you kiss a chicken...with that dopey face?

(MORE)

56 CONTD

39
CONTD 56

LENNY (Contd)

(wife)

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

CUT TO:

57 INT: HOSPITAL ELEVATOR -- DAY

57

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

LENNY (V.O.)

(guy)

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

CUT TO:

58 EXT: HOSPITAL ENTRANCE -- DAY

58

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

NURSE'S AID

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

LENNY & HONEY

Goodbye. And thank you. Very
much.

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

HONEY

You made it with her, didn't
you?

CUT TO:

59 INT: NIGHTCLUB -- NIGHT

59

Lenny, bearded:

LENNY

Deny it! Flat out -- deny it!
If you really love her -- deny

(MORE)

59 CONTD

CONTD 59

LENNY (Contd)

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

CUT TO:

60 INT: UNSPECIFIED LOCATION -- DAY

60

HONEY

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

CUT TO:

61 EXT: HOSPITAL PARKING LOT -- DAY

61

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

HONEY

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

LENNY

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

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

HONEY

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

LENNY

I love it...I really love it!
(MORE)

LENNY (Contd)

(Fat boy, Used-car
salesman...slaps hood)

This here is the same car Ike
and Dick drive in. You take it
from Fat Boy. Almost new.
Used only one time in a suicide
pact, so there's just a lil' lip-
stick around the exhaust pipe.

HONEY

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

LENNY

Thass right, Young Lady.

HONEY

I'll take it.

LENNY

Good.

HONEY

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

LENNY

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

HONEY

(giggles)

You promise?

LENNY

Yes, Ma'am!

HONEY

Then where, Fat Boy?

LENNY

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

HONEY

California!

61 CONTD (2) (2) CONTD 61
They pull out. Music is heard.

CUT TO:

62 VARIOUS INTERIORS AND EXTERIORS -- DAY AND NIGHT 62
MONTAGE -- Lenny and Honey and the Caddy work their way to California.

63 CADILLAC TRAVELING SOMEWHERE IN THE EAST 63

64 INT: CHEAP HOTEL ROOM 64

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

65 INT: SMALL MIDWEST NIGHTCLUB 65

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

66 INT: UNSPECIFIED LOCATION -- DAY 66

HONEY

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

(demonstrates with finger)

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

INTERVIEWER

What was it, cocaine?

HONEY

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

INTERVIEWER

How did it make you feel?

HONEY

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

74. EXT: LOCATION ABOVE L.A. -- NIGHT

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

HONEY

Like...wow!

LENNY

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

Honey suddenly bursts into tears.

LENNY

What's the matter?

HONEY

... I'm so fucking happy.

CUT TO:

75 INSERT: PHOTO OF WHITE BUNGALOW -- DAY

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

HONEY (V.O.)

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

CUT TO:

76 INT: UNSPECIFIED LOCATION -- DAY

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

HONEY

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

INTERVIEWER

"And then"...what?

HONEY

Well...

CUT TO:

77 EXT: LITTLE WHITE HOUSE W/PICKET FENCE
(HOLLYWOOD - 1953) -- DAY

77

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

HONEY (V.O.)

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

CUT TO:

78 INT: HOUSE W/PICKET FENCE -- DAY

78

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

HONEY (V.O.)

...and then we got in with this ...crowd...and they were all fixing, you know...

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

HONEY (V.O.)

...and you do things with dope ...that it wouldn't ordinarily come into your mind to do...

CUT TO:

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

79

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

LENNY

Why not?

HONEY

I just don't want to, that's all.

79 CONTD

CONTD 79

LENNY

It'll be nice.

HONEY

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

CUT TO:

80 INT: STRIPPERS' DRESSING ROOM -- NIGHT

80

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

LENNY

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

HONEY

I don't think we can handle
it.

LENNY

Well, that's very un-hip.

HONEY

Maybe I'm not hip.

LENNY

Do you love me?

HONEY

...Yeah...

LENNY

Well, don't you know I love
you?

HONEY

...Yeah...

LENNY

So, we can handle anything.

CUT TO:

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

81

CAMERA IS TIGHT ON Lenny who is watching something.
CAMERA MOVES AROUND TO the bed where Honey is embracing

81 CONTD

CONTD 81

a beautiful chick. They are nude. Honey throws him a look after the embrace, a look that asks, "Is this what you want?"

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

SLOW DISSOLVE THRU:

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

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

HONEY

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

LENNY

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

HONEY

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

Lenny releases her. Honey sits on the bed.

HONEY

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

LENNY

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

HONEY

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

CUT TO:

83 INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY

(rather charmingly)

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

CUT TO:

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

Lenny and Honey are still "playing the scene."

LENNY

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

HONEY

I know it.

LENNY

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

HONEY

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

LENNY

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

HONEY

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

LENNY

Why don't you tell yourself
to stop?

HONEY

(a plea)

Tell me!

LENNY

(very flip and
"liberal")

Well, you obviously dig it,
so...

He walks out of the bedroom. She breaks down completely.

HONEY

(yells after him)

Oh, you sonofabitch! Why do
you always have to be so fuck-
ing hip?

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

LENNY

I love you.

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

HONEY (V.O.)

...I wanted a baby...I always
wanted a baby. I thought that
would help us, you know...bring
us together...

CUT TO:

85 INT: UNSPECIFIED LOCATION -- DAY

85

HONEY

...so we both cleaned up for a
while...and Kitty was born on
_____, 1956.

We were like a real family for
a while...then...I went back to
work...I had to travel...and Lenny
started M.C.ing in strip joints

(MORE)

HONEY (Contd)

...real dives...so...we didn't see each other very much and... I don't know...some times things just don't work out and you never really seem to know why. Oh, you wanna see a picture of Kitty when she was a baby?

She looks for a picture of Kitty.

CUT TO:

86 EXT: HOLLYWOOD STREET (1956) -- NIGHT

86

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

CUT TO:

87 INT: CHINESE RESTAURANT -- NIGHT

87

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

LENNY

No, dummy...in your mouth.

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

LENNY

Hey, man -- what time is it?

WAITER

Sic-thirty.

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

CUT TO:

88 EXT: HOLLYWOOD STREET -- NIGHT

88

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

CUT TO:

89 INT: CHINESE RESTAURANT -- NIGHT

89

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

HONEY

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

Lenny nods a cold "yes."

HONEY

Finally got one.

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

HONEY

...right...

CUT TO:

90 INT: NIGHTCLUB -- NIGHT

90

Lenny, bearded:

LENNY

...And now a tribute to America's
favorite bandleader:

(Welk)

"Wunnaful, wunnaful, wunnaful...
Awright, send in da new boy.
Hello, Sonny, how are you? --
and ah -- we got a nize band
here...just like one big happy
family...everybody ball everybody
else's ol' lady...and ah...da
agent send you over and told me
you be perfect boy for my band...
you're deaf. Awright...we gonna
go right on da road...so...wotsa
matter wit you, Sonny...How come
you don't talk to me?

(Junkie)

Well...you know...like ah...a
lotta cats put you down, Mr. Wack
...but ah...no matter what they
say...ah...you're the best banjo
player, and ah...whatever your
axe is, man...I know you swing...

(MORE)

LENNY (Contd)

and like, I knew Bird very well,
man...I got Bird's axe...I knew
all them people...I knew Miles,
man...I knew Basie 'fore he could
count...ha ha ha...ain't I wild...
okay...so like...what d'you say,
sweetie...like ah...we make the
scene, Baby...huh...you dig?

(Welk)

What da hell are you talkin'
about?

(Junkie)

Hey...ah...you pretty wild,
Polack...ha ha ha...

(Welk)

Hey, what d'you keep scratching
your face for?

(Junkie)

I'm allergic, man...I mean...
I'm a nervous cat...and ah...
I don't wanna bug ya, man...
but ah...you think I could get
a little bread up front?

(Welk)

You hungry? You wanna sandwich?

(Junkie)

No, ah...

(laughs)

I want some money...ah, see...
wait 'til you get to know me,
man...I'm really a good-natured
slob...and ah...I need some
money to...ah...to take my aunt
to the hospital...ah...look at
her, man...she's out in the car
throwing up...out there, man...
so, ah...let's do the thing, man
...what d'ya say, Baby...let's
make it...

(Welk)

Awright...I'm going to sign you
...'cause I'm a good judge of
character...you're an honest boy
...I can tell by your eyes...
they're so small...and I like
the way you dress...dat's Ivy
League...with the belt on the
arm...

(Junkie)

Yeah, well ah...I hate to cop
out on myself, man...but ah...

(MORE)

90 CONTD (2)

(2) CONTD

90

LENNY (Contd)

I better tell ya in front...I
got a monkey on my back...

(Welk)

Oh, dat's awright...we like
animals on da band...Rocky's
got a duck...they'll play
together.

CUT TO:

91 INT: CHINESE RESTAURANT (As in Scene 87) -- 91
NIGHT

TIGHT ON HONEY...scratching her face.

HONEY

...called three places...right?

CUT TO:

92 INT: CHINESE RESTAURANT (1957) -- NIGHT 92

084
TIGHT ON LENNY...looking in same direction. PULL BACK
TO reveal Lenny, dressed differently than last time
he was seen in the restaurant, in the same booth alone
...deep in thought, staring at where she was.

WAITER'S VOICE

Your order, Mister Bruce.

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

WAITER

Where's Missus? She's the
prettiest girl I ever see.
Is Missus sick?

(Lenny gives a non-
committal nod)

You take her these fortune
cookies and tell her I say
hello to her. She's wonderful
wife.

Lenny takes his change.

LENNY

We're divorced.

92 CONTD

CONTD 92

WAITER
(without hesitation)
You better off!

CUT TO:

93 INT: UNSPECIFIED LOCATION -- DAY

93

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

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

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

CUT TO:

94 INT: SMALL APARTMENT IN BROOKLYN -- DAY

94

Sally and Mema are sitting in the kitchen playing
cards.

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

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

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

MEMA
You're finally beginning to
sound like a Jewish Mother.

CUT TO:

95 INT: NIGHTCLUB -- NIGHT

Lenny, bearded:

LENNY

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

CUT TO:

96 EXT: HOLLYWOOD STREET -- NIGHT

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

LENNY (V.O.)

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

CUT TO:

97 INT: NIGHTCLUB -- NIGHT

Lenny, bearded.

LENNY

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

(guy)

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

(chick)

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

97 CONTD

CONTD 97

LENNY (Contd)

(guy)

Wants to watch?! Get outta here, pervert!!! I'm not an exhibitionist.

(himself)

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

(does the dog)

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

CUT TO:

98 EXT: BUILDING IN HOLLYWOOD - BUILDING HAS BICYCLE REPAIR SHOP ON GROUND FLOOR, APARTMENT ABOVE -- NIGHT 98

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

LENNY (V.O.)

...because nobody goes into a marriage with the idea of blowing it...

CUT TO:

99 INT: LENNY'S "PAD" -- NIGHT 99

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

LENNY (V.O.)

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

CUT TO:

100 INT: KITTY'S BEDROOM -- NIGHT 100

Kitty is sitting up in her crib being fed fried rice by Lenny from the cardboard containers. On the wall over her crib is a chart that allows him to keep exact track of her feeding and sleeping habits, doctor's appointments, etc.

100 CONTD

CONTD 100

LENNY (V.O.)

Custody means, "I love, I raise,
I clean, I get up in the morning,
I make the breakfast..." ...Oh
yeah...

Scene goes into audible dialogue.

LENNY

(Oriental accent)

Is good, light? You bettah awf
with me, light?

Kitty makes no response. Phone rings.

LENNY

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

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

LENNY

...Have an orgy...

CUT TO:

101 INT: CHEAP HOTEL ROOM - HAWAII -- DAY

101

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

OPERATOR'S VOICE

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

CUT TO:

102 INT: LENNY'S BATHROOM -- NIGHT

102

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

LENNY

Yeah. This is him.

102 CONTD

CONTD 102

OPERATOR'S VOICE
Will you accept the charges?

LENNY
Yeah, yeah.

CUT TO:

103 INT: HOTEL ROOM & BATHROOM -- NIGHT

103

Phone call CUTS back and forth between these two places.

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

HONEY
Lenny?

LENNY
Yeah?

HONEY
Whaddya want? What's shakin'?

LENNY
I think you called me.

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

LENNY
Nothing. It's my night off.

HONEY
Oh... Where you working?

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

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

LENNY
Yeah -- I know. You told me.

HONEY

I did? Well...he says it's almost definite...

(pause)

...said he'd call this weekend.

(pause)

...Lenny?

LENNY

Yeah...that's good news.

HONEY

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

LENNY

But what?

HONEY

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

LENNY

How much is it gonna be this time?

HONEY

...Coupla hundred?

LENNY

I'll do what I can.

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

HONEY

I'll pay you back this time.
He said he'd call this weekend.

(pause)

I miss you, Daddy.

(another pause)

How's Kitty?

LENNY

Fine.

HONEY

You change her a lot? You gotta change her a lot or she gets those rashes.

LENNY
I gotta hang up now.

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

LENNY
Yeah, I'm still here.

HONEY
...do you still love me?

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

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

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

HONEY
...Okay...

LENNY
Take care of yourself...

CUT TO:

104 INT: KITTY'S BEDROOM -- NIGHT

104

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

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

CUT TO:

105 INT: NIGHTCLUB -- NIGHT

105

Lenny, bearded:

LENNY
A "what-should-be-culture"
instead of a what is culture
...dig what I mean: I'd like
(MORE)

105 CONTD

CONTD 105

LENNY (Contd)
to show you people some really
"dirty" pictures that relate
to your daughter and my
daughter.

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

LENNY

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

CUT TO:

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

106

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

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

CUT TO:

107 INT: HONEY'S HOTEL ROOM IN HAWAII - DAY

Honey lies on her back, staring at the ceiling.

CUT TO:

108 INT: NIGHTCLUB (CLOSED, NO PATRONS) -
CLOSE ON SALLY

SALLY
P.O.V.

SALLY

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

CUT TO:

109 INT: STRIP CLUB (DUFFY'S) - NIGHT

A Stripper is working.

SALLY (V.O.)

Lenny used to do shtick between
strippers.

INTERVIEWER (V.O.)

What kind of stick?

SALLY (V.O.)

Shtick, darling ... shtick!

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

SALLY (V.O.)

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

- Nothing
New
Went Home
cut material
to be told

Lenny has picked up a random chair.

LENNY

Know what I just thought
of...here's a wild thought:
You know how many asses have been
on this chair? Oh, man...there
have been a lot of asses on this
chair. Now -- you and I have no
way of knowing how many....but
lions and tigers know...that's

(MORE)

LENNY (Contd)

why...when Frank Buck goes...

(does Frank Buck
waving a chair at
the big cats)

...like that...they go...

(does a cat who can
smell exactly how
many asses have been
on the chair...paws at
it in disgust)

Vvvagghunn! Vvragghunn!

The band cracks up.

LENNY

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

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

CUT TO:

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

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

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

LENNY

(to Artie)

I thought it over, and the
answer is no. I dig working
this toilet...'cause I can
say anything -- anything that

(MORE)

LENNY (Contd)
comes into my head because
nobody's listening anyway.

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

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

LENNY
You're putting me on.

SALLY
What would they pay him
\$750 for?

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

LENNY
How d'you know?

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

SALLY
Lenny, an "in thing"?

ARTIE
Lenny...let me call them.

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

ARTIE
That's what they said.

SALLY
You're right...You're right,
Lenny. You're better off
staying here in this toilet,
where you can crack up three
musicians for 90 bucks a week.

110 CONTD (2)

(2) CONTD 110

LENNY
 (to Artie)
 Call them.

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

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

Darts onstage...

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

CUT TO:

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

A Judge blows his nose -- pronounces sentence.

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

ANOTHER ANGLE - HONEY

Her face is drained.

CUT TO:

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

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

Lenny is pausing, his cheek against the mike,
 smiling, then says:

112 CONTD

CONTD 112

LENNY

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

I LIKE
IKE +
WIXON
MATERIA

CUT TO:

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

113

Lenny is trying on jackets. Artie stands behind him.

ARTIE

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

POV

LENNY

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

CUT TO:

114 INT: SAME CELLAR NIGHTCLUB (1959) - NIGHT

114

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

LENNY

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

(Senator, in a sing/song)

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

CUT TO:

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

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

A GIRL

Really. Wonderful.

ARTIE

Terrific, Lenny. Terrific. You were really funny.

A GIRL

He's brilliant.

ARTIE

Brilliant. He's a comic genius.

SALLY

It runs in the family.

It goes on like that ad lib for a bit. Suddenly

115 CONTD

CONTD 115

"the most beautiful girl in the world" bursts into the room and runs over to Lenny.

THE GIRL

Can I applaud you again?

(does)

Oh, I just have to hug you.

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

THE GIRL

Ohh...you have such a cute ass.

SALLY

It runs in the family.

CUT TO:

116 INT: FLOOR OF CELLAR CLUB (1960) - NIGHT

116

Lenny in different clothes. (Nehru jacket?)

LENNY

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

(J.F.K.)

Ah...I'd like to...ah... introduce you to all the Niggahs in my cabinet...

(himself)

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

(MORE)

116 CONTD

CONTD 116

LENNY (Contd)
black kid cry because someone
called him a nigger in school...

Audience applause.

CUT TO:

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

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

CLUB OWNER (V.O.)
I can give you a thousand a week.

Lenny shakes his head, "no" to Artie.

ARTIE
Nope. We want...thirteen --

Lenny holds up five fingers.

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

CLUB OWNER (V.O.)
What percentage?

Lenny signals "20."

ARTIE
Twenty percent.

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

Lenny signals "30" to Artie.

ARTIE
Did I say twenty. I really
meant to say thirty percent.

117 CONTD

CONTD 117

CLUB OWNER (V.O.)
 Thirty percent! I can't live
 with that! That's so far out
 of line!

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

Lenny pantomimes "crazy" with his finger.

ARTIE
 ...crazy...

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

Lenny screeches a wild bird call into the mouthpiece
 loudly.

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

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

CUT TO:

118 INT: CELLAR CLUB (1960) - NIGHT

118

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

LENNY
 I am of Semitic background...
 I assume I'm Jewish...a lot of
 Jews who think they're Jewish
 are not...they're switched
 babies. Now, a Jew, dictionary-
 style, is one who is descended
 from the ancient tribes of Judea,
 or one who is regarded to have
 descended from that tribe. But
 you and I know what a Jew is...
 ONE WHO KILLED OUR LORD! I
 don't know if we got much press
 on that here on the West Coast
 ...this all happened about
 two thousand years ago, and
 (MORE)

LENNY (Contd).
 although there should be a
 statute of limitations on the
 crime...we're still paying the
 dues. Why do you keep busting
 our balls for this crime?

(tribunal voice)

Why, Jew? Because you skirt
 the issue. You blame it on
 Roman soldiers.

(himself)

All right. I'm gonna clear
 the air once and for all, and
 confess. We did it. I did it,
 my family. We found a note in
 the the basement. It said:
 "We killed him...signed...
 Morty." A lot of people say to
 me, "Why did you kill Christ?"
 We killed him because he didn't
 want to become a doctor.
 Actually...it's just as well that
 we nailed him when we did,
 'cause if we had done it,
 within the last fifty years...
 we would have to contend with
 generations of parochial school
 kids running around with
 little electric chairs hanging
 from their necks.

CUT TO:

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

119

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

JOURNALIST

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

LENNY

No, man, that's not it at all,
 I'm trying to make a buck and...
 ah...well, I really dig being
 "up there"...and...it's just...

(MORE)

LENNY (Contd)

I wanna recite a poem in front
of everybody...ha ha...you just
stand up...and everybody
listens to you...your mother
and father...just...they finally
listen to you...and they don't
chase you out of the room...

Knock on the door.

LENNY

Yeah...come in.

Artie enters. Lenny introduces the journalist.

LENNY

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

JOURNALIST

John Graham...Time magazine.

Artie is somewhat surprised.

ARTIE

...oh...

CUT TO:

120 INT: CELLAR NIGHTCLUB - NIGHT

120

Lenny holds up a copy of Time. Reads aloud:

LENNY

"Sick comic Lenny Bruce whose
jokes about President Eisenhower
..." Blah blah blah...

(puts Time down on
piano. Slight anger)

You know...what's "sick"? I'll
tell you what's sick. Zsa Zsa
Gabor will get sixty-thousand
dollars a week in Las Vegas, Nevada
...and schoolteachers' salaries
in that state...top salary...six
thousand dollars a year. Now

(MORE)

LENNY (Contd)
 that's the kind of..."sick"...I
 wish Time would have written
 about...or the fact that
 married guys have to jack off
 more than anybody else...Isn't
 that weird? All over the
 country guys are lying
 on bathroom floors...chipping
 away with Miss December...
 Why?...Because their old ladies
 don't want to "touch it"
 anymore and they're too scared
 to "cheat." Did you know that
 you can't stop masturbating
 gradually? No...you've got to
 do it "cold jerkey." Ha ha...
 I wonder what Time is gonna
 say about that?

CUT TO:

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

121

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

CUT TO:

122 INT: CELLAR CLUB (1961) - NIGHT

122

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

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

LENNY
 ...no...you're beautiful, you
 people, but you don't have to
 (MORE)

122 CONTD

CONTD 122

LENNY (Contd)
 applaud...it's enough that
 you're listening...really
 weird...I used to get fired for
 doing these kind of bits...
 now I'm getting a following,
 right?

Another hand.

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

CUT TO:

123 EXT: LENNY'S HOUSE ATOP HOLLYWOOD BOULEVARD 123
 (1961) - DAY

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

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

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

Who's MACHOVY Previous Honey or Sally?
 CUT TO:

124 INT: UNSPECIFIED LOCATION - DAY

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

HONEY
 ...yeah...

INTERVIEWER
 Did he ever visit you?

CUT TO:

*Honey 124
 Po U*

125 EXT/INT: A WOMAN'S PRISON - DAY

125

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

HONEY (V.O.)

...oh yeah...whenever he could.
And we wrote to each other a lot.

INTERVIEWER (V.O.)

What kind of letters.

HONEY (V.O.)

Wait. I kept some of them..

Sound of photos and papers being handled.

HONEY (V.O.)

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

CUT TO:

126 EXT: PRISON GROUNDS - DAY

126

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

HONEY

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

LENNY

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

HONEY

You hate it, right?

LENNY

What?

HONEY

My hair. I look like a
"collaborator."

LENNY

No. You look fine.

(after a pause)

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

Lenny takes out pictures, she reaches for them.

LENNY

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

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

HONEY

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

LENNY.

Okay.

HONEY

Who's the chick?

LENNY

Oh, a friend of Artie's.

(pause)

You believe that?

HONEY

No. But thanks for trying.

They both laugh a little.

HONEY

(with pride)

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

(MORE)

126 CONTD (2)

(2) CONTD 126

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

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

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

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

P.O.V.
 CUT TO:

127 INT: JAZZ WORKSHOP - NIGHT

127

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

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

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

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

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

(MORE)

127 CONTD

CONTD 127

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

QUICK CUT TO:

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

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

As the cuffs hit his wrists, Lenny says:

LENNY

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

2ND COP

Shut up.

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

CUT TO:

129 EXT: SQUAD CAR - MOVING - NIGHT 129

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

2ND COP

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

LENNY

What word was that? I said a
 lot of words.

2ND COP

You know what word I'm talkin' about...that word! It's against the law!

LENNY

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

2ND COP

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

LENNY

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

CUT TO:

130 INT: POLICE STATION - NIGHT

130

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

As the flash goes off:

CUT TO:

131 INT: UNSPECIFIED LOCATION - NIGHT

131

Honey leans over and turns on a lamp.

HONEY

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

CUT TO:

132 INT: NIGHTCLUB (CLOSED, NO PATRONS)

132

SALLY

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

Sally

CUT TO:

133 INT: ARTIE'S OFFICE - NIGHT

133

ARTIE

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

CUT TO:

134 INT: NIGHTCLUB - NIGHT

134

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

ARTIE (V.O.)

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

LENNY

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

CUT TO:

135 INT: SAN FRANCISCO COURTROOM - DAY

135

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

LENNY (V.O.)

The Judge was really distinguished
looking...he looked like a movie
judge...like Andy Hardy's father...

Judge says something to Lenny's Attorney.

LENNY (V.O.)

...so I thought...well, that's
cool, he'll be fair and kindly...

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

LENNY'S ATTORNEY

If it please the Court...no children
were present.

LENNY
 (to the court)
 Your Honor...even if they
were present...

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

JUDGE
 Young man...you'd better let
 your attorney try this case.
 As far as I'm concerned I'm
 ready to find you guilty right
 now.

(to Attorney)
 However, I will grant a
 continuance as you've requested.
 Now, it is my understanding
 that he's got a show Sunday.

(directly to Lenny)
 I want to caution you right
 now, young man, that if I get
 a report that you repeated
 any of this language, any of
 these words, you will take
 the consequences. Is that
 clear?

LENNY
 If I repeat what words
 specifically, your Honor?

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

CUT TO:

136 INT: JAZZ WORKSHOP, S.F. - NIGHT

136

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

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

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

LENNY

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

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

LENNY

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

The Guy smiles.

LENNY

Did you dig it?

THE GUY

Of course.

136 CONTD (2)

(2) CONTD 136

LENNY

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

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

LENNY

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

Every Guy's hand goes down.

LENNY

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

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

LENNY

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

137 INT: COURTROOM - DAY

137

JUDGE

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

CUT TO:

138 INT: NIGHTCLUB - NIGHT

138

Lenny, bearded -- still holding transcript.

LENNY

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

CUT TO:

139 INT: S.F. COURTROOM - DAY

139

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

DISTRICT ATTORNEY

Objection to that as irrelevant, your Honor.

JUDGE

...sustained...

DEFENSE ATTORNEY

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

DISTRICT ATTORNEY

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

JUDGE

Overruled.

1ST COP

No sir.

DEFENSE ATTORNEY

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

1ST COP

Not that I can remember.

DEFENSE ATTORNEY

You are quite familiar with the term "cocksucker," are you not?

1ST COP

I've heard it used -- yes.

DEFENSE ATTORNEY

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

DISTRICT ATTORNEY

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

THE JUDGE

(interrupting)

The objection is overruled. You may answer, officer.

1ST COP

Could I hear the question again, please.

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

CLERK

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

1ST COP

I have heard it used -- yes.

DEFENSE ATTORNEY

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

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

LENNY

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

CUT TO:

140 INT: COURTROOM - DAY

140

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

DEFENSE ATTORNEY

(to the Jury)

... Mister Bruce's satire is related to the kind of social satire to be found in the works of Aristophanes, Jonathan Swift...

DISTRICT ATTORNEY

Your Honor...Aristophanes is not testifying here.

DEFENSE ATTORNEY

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

JUDGE

(having his little
joke)

Well, I don't think you really could.

LENNY

Not bad, your Honor.

CUT TO:

141 INT: COURTROOM - DAY

141

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

DEFENSE ATTORNEY

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

REVEREND MOONEY

(he speaks quietly
and his sentences
trail off)

Well...to me he is a sort of comic Shaman...

DISTRICT ATTORNEY

Would you speak a little louder, please, Reverend?

REVEREND MOONEY

...he is a sort of comic Shaman
...a man who stands in front of
his tribe and exorcises the
taboos of the tribe by mocking
them...

DISTRICT ATTORNEY

Louder, please, Reverend.

REVEREND MOONEY

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

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

CUT TO:

142 INT: COURTROOM - DAY

142

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

DISTRICT ATTORNEY

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

1ST COP

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

LENNY

...Perverse...?

Judge raps for order.

CUT TO:

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

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

admitted in evidence.

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

LENNY

(going to a drumset)

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

Someone laughs in the courtroom. The Judge raps.

JUDGE

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

Judge nods and the tape is started again.

LENNY

Yeah...if you just wouldn't say...don't come in me...that's what does it. That's what makes me come so quick. Don't come in
(MORE)

143 CONTD (2)

(2) CONTD 143

LENNY (Contd)

me don't come in me don't come
in me mimme mimme...

(sung)

I can't come...don't ask me.

(spoken)

'Cause you don't love me,
that's why. What the hell's
loving you got to do with it.
I can't come because I drank
too damn much. Now, if anyone
in this room...finds those two
words, to come...objectionable
...if they make you uncomfortable
...if you think I'm rank for saying
them...

144 INT: COURTROOM - DAY

144

LENNY (ON TAPE)

...then you probably can't come.

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

JUDGE

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

LENNY

Your honor...do you believe in
God?

JUDGE

Sit down, Mr. Bruce.

CUT TO:

145 INT: NIGHTCLUB - NIGHT

145

Lenny, bearded -- with transcript.

LENNY

(angry)

...If you believe there is a
God...a God who made your body

(MORE)

145 CONTD

CONTD 145

LENNY (Contd)

...then why do you keep telling
 little children to "cover up,
 cover up" -- that the body is
 dirty...the titties are vulgar?
 ...Because if the body is dirty
 then the fault lies with the
 manufacturer...so you've got to
 shlep God into court along with
 me.

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

CUSTOMER

At least he had the humility
 to put himself last.

CUT TO:

146 INT: COURTROOM - DAY

146

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

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

THE JUDGE

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

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

LENNY

(under his breath)
 Ughn-oh.

HIS ATTORNEY

Shh.

Lenny looks back towards the Judge.

146 CONTD

CONTD 146

ANOTHER ANGLE - JUDGE

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

JUDGE

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

CUT TO:

147 INT: NIGHTCLUB - NIGHT

147

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

LENNY

(reading first)

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

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

CUT TO:

148 INT: COURTROOM - DAY

148

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

CLERK

We find the defendant "not guilty."

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

CUT TO:

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

149

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

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

HONEY (V.O.)

No, I got in some trouble so I had to serve my full time.

INTERVIEWER

What kind of trouble.

HONEY (V.O.)

Well...I just did something crazy...

INTERVIEWER

(after waiting for her to continue)

...Anyway...you finally got out...

HONEY (V.O.)

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

149 CONTD

CONTD 149

HONEY (V.O.Contd)
they drop you on the sidewalk...
and there you is.

CUT TO:

150 EXT: L.A. STREET - AN OUTDOOR PHONE BOOTH - DAY 150

Honey is on the phone and listening to a recorded announcement:

OPERATOR'S VOICE

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

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

CUT TO:

151 EXT: L.A. FREEWAY & INT: MOVING CAR - DAY 151

Lenny and Honey are driving along in his sportscar. He is talking excitedly, telling her about the trial:

LENNY

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

HONEY

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

LENNY

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

HONEY

How come?

LENNY

Dig... 'cause she was a lush.
And she hadda get outta there to
get a drink.

HONEY

Oh, far out!

LENNY

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

HONEY

Well, anyway -- you beat it.

LENNY

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

HONEY

No...

LENNY

Free speech...

HONEY

I'm for that.

(as she snuggles
into him)

I love you.

(then)

Where we goin', Daddy?

LENNY

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

HONEY

(hurt)

We're not gonna be together?

LENNY

...well... we'll be close...
it's like a... ten minute
drive... from my house.

(Honey turns away)

Look, I've given this a lot of
thought, you know, and I really
think it's for the best...

151 CONTD (2)

(2) CONTD 151

HONEY

You know, Lenny, I've really cleaned up.

(little nervous laugh)

I've even quit smoking cigarettes...And I could stay clean, too, I know it. I've missed you so much... And Kitty...

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

HONEY

Boy, the smog has really gotten worse...

CUT TO:

152 INT: HOLLYWOOD APARTMENT - DAY

152

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

LENNY

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

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

LENNY

...sofa bed...

(as he indicates it)

...kitchenette...

(opens closet -- filled with Honey's clothes)

...gotcha some new clothes. Hope they all fit...

(takes one out and holds it up to himself)

...just like new...I only wore it once.

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

LENNY

C'mon...it's not that bad.

HONEY

Why don't you do "Bob White"?

Lenny reacts...stopped.

HONEY

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

LENNY

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

HONEY

And I can see her anytime I want?

LENNY

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

HONEY

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

LENNY

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

HONEY

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

LENNY

...right...

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

answers nervously. His name is Marty.

MARTY (V.O.)

...yeah...?

HONEY

Marty?

MARTY (V.O.)

...maybe...

HONEY

It's Honey.

MARTY (V.O.)

...Honey...?

HONEY

Honey Bruce.

MARTY (V.O.)

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

HONEY

Everything.

MARTY (V.O.)

Yeah... You're out, huh?

HONEY

Yeah.

MARTY (V.O.)

Where are you?

HONEY

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

MARTY (V.O.)

Outta sight.

HONEY

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

MARTY (V.O.)

Is Lenny there now?

HONEY

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

(MORE)

152 CONTD (3)

(3) CONTD 152

She fakes a look around.

HONEY (Contd)

Nope! I'm alone.

MARTY (V.O.)

Well, maybe I'll fall by later?

HONEY

Beautiful. 1401-1/2 Havenhurst.

MARTY (V.O.)

See you in a while.

She starts to hang up -- stops.

HONEY

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

MARTY (V.O.)

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

HONEY

Soon as you can, okay?

MARTY (V.O.)

Okay...okay...

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

CUT TO:

153 INT: UNSPECIFIED LOCATION - NIGHT

153

HONEY

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

DIRECT CUT TO:

154 INT: ARTIE'S OFFICE - NIGHT

154

ARTIE

...the audiences were changing...

154 CONTD

CONTD 154

He turns to an off-camera secretary.

ARTIE

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

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

INTERVIEWER

You were talking about the audiences.

ARTIE

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

INTERVIEWER

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

ARTIE

Oh, absolutely. But Lenny changed a little, too. He began to come on like a rabbi.

(laughs)

I used to kid him about it. I'd call him the "Mesugeneh Messiah."

CUT TO:

155 INT: L.A. NIGHTCLUB - NIGHT

155

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

LENNY

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

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

leans towards her:

LENNY

...No, that's cool dear...you
wanna say something...say it
into the mike...

(holds the mike out
to her)

THE GIRL

(nervously)

I said...you're the truth.
You really are "the truth,"
Lenny.

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

LENNY

She's a nut -- but she's right.
(waits for the laugh,
then)

It's always fascinated me that
we live in a society that is very
strict about its concepts of
what is "clean" and what is
"dirty." You would assume,
therefore, that the entertainment
capitol of such a society
would be the most austere. Well,
the main attraction in Las Vegas,
Nevada, isn't a money exhibit,
folks, it's "Tits and Ass."

(Rotary type)

I beg your pardon. Just
"Tits and Ass"?

(Lenny)

No...an Apache Team and
Tits and Ass.

(Rotary type)

You mean to tell me that
Life magazine would devote
three full pages to just...

(with distaste)

...tits and ass...

(Lenny)

Yep..right between the
articles by Billy Graham and
Norman Vincent Peale...Life is
no different than Nugget,
Swank, Dude and all those

(MORE)

LENNY (Contd)

other stroke books...National Geographic with those African chicks...oh, yeah...they're stroke books...actually it would take a lot of the tension out of crap like the Bay of Pigs or the Cuban Missile Crisis if we could just picture J.F.K. in the White House bathroom... whacking it to Miss July once in a while.

(Rotarian)

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

(himself)

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

(Rotarian)

Hmn...that's a little better.

(himself)

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

(Rotarian)

Now that's really clean.

(himself)

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

(Rotarian)

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

(himself)

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

(laugh)

155 CONTD (3)

(3) CONTD 155

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

LENNY

(covers microphone
and leans over to
cop)

What is it, officer?

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

LENNY

Okay...that's cool.

LENNY

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

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

LENNY

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

CUT TO:

156 INT: LENNY'S LIBRARY - NIGHT
CLOSE ON LENNY

156

dictating into a tape recorder.

LENNY

...and my strong feeling is,
Al, that even though I am
only a layman...and not an

(MORE)

156 CONTD

CONTD 156

LENNY (Contd)
attorney as you so often have
made that clear ... that the
following concept must be
included in my Hollywood
defense.

CUT TO:

157/158 INT: ARTIE'S OFFICE - NIGHT

157/158

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

CUT TO:

(CONTINUED)

159 MONTAGE: VARIOUS SHOTS OF LENNY IN AND AROUND HIS HOUSE - DAY AND NIGHT 159

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

ARTIE (V.O.)

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

SALLY (V.O.)

(overlapping)

...even Kitty...instead of reading her stories about Jack and the Beanstalk...he would read her about Oliver Wendell Holmes and the case of Weber versus Fields...

ARTIE (V.O.)

(overlapping)

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

INTERVIEWER (V.O.)

Was he working?

ARTIE (V.O.)

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

INTERVIEWER (V.O.)

...you mean lose his liquor license...

ARTIE (V.O.)

That's right...

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

LENNY

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

(MORE)

LENNY (Contd)

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

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

LENNY

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

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

HONEY

Lenny, I need some money.

LENNY

(shakes his head)

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

HONEY

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

LENNY

For what?

HONEY

Does it make any difference?

A horn honks below.

CUT TO:

160 EXT: DRIVEWAY OF HOUSE - NIGHT

160

A handsome but shifty-looking Dude (Marty) is parked in the driveway in a open convertible with the engine

160 CONTD

CONTD 160

running. He taps the horn again. Lenny is seen coming to an open window in the house, looks down.

CUT TO:

161 INT: LENNY'S LIBRARY - NIGHT

161

Lenny turns from the window.

LENNY

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

HONEY

(pause)
Well...you don't really care what
I do, do you?
(Lenny tries to answer
and he can't)

Okay.

(she goes to the window
and calls down)

Hey, Marty.

CUT TO:

162 EXT: DRIVEWAY - NIGHT

162

MARTY

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

HONEY

Wanna take a swim?

MARTY

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

HONEY

(to Lenny)
You don't mind if we use the pool,
do you?

(back to Marty)

Yeah, here... "Mr. Hip" doesn't
care.

CUT TO:

163 INT: LENNY'S LIBRARY - NIGHT

163

Honey turns back from the window and begins to take her blouse off, stops:

HONEY

Oh...I forgot...I don't have my suit here, but that's no problem, right?

LENNY

...right...

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

LENNY

(applauding softly)

You sure know how to strip, lady.

Honey gets furious and walks out.

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

LENNY

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

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

LENNY

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

Hears another splash...more giggling.

LENNY

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

INTERCUT Marty and Honey in pool having a water fight and laughing. Marty's clothes are thrown over a sun chair.

163 CONTD (2)

(2) CONTD 163

LENNY

...the case of...Gitlow v.
People of New York, 268, U.S.
652 (1925)...

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

LENNY

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

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

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

LENNY'S VOICE

...stringent protection of free
speech...would not protect a
man in falsely shouting...

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

LENNY

Marty!!!

CUT TO:

164 EXT: POOL - NIGHT

164

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

MARTY

Oh Christ!

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

LENNY

Marty! You get your hands off my old lady and get the fuck out of here or I'm gonna come down there and tie your cock in a knot...and kick what's left of your ass back to Palermo.

164 CONTD

CONTD 164

Marty is up and out of the water, grabs his clothes and heads for his car without bothering to dress. He keeps thinking there is something he should say but he never quite comes up with it and soon is gone.

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

CUT TO:

165 INT: LENNY'S LIBRARY - NIGHT

165

Lenny stares down:

His POV - HONEY

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

HONEY V(.O.)

Wow, I was happy...

CUT TO:

166 INT: UNSPECIFIED LOCATION - NIGHT

166

HONEY (V.O.)

...I think he was too...and... well...

Honey starts to cry.

INTERVIEWER

...what's the matter?...

HONEY

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

INTERVIEWER

...Lillian Roth...

HONEY

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

*TRANSITION
NEEDS VISUAL WEIGHT*

*Visual
Cue for
Transition*

CUT TO:

167 INT: ARTIE'S OFFICE - NIGHT

167

ARTIE

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

CUT TO:

168 INT: UNSPECIFIED LOCATION - NIGHT

168

INTERVIEWER

Was he getting heavily into dugs?

HONEY

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

CUT TO:

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

169

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

LENNY

(slurred)

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

SALLY

You can't do a show like this.

LENNY

Isn't that wild...

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

HONEY

(dumbly)

...I was a June bride...

169 CONTD

CONTD 169

Lenny just stares vacantly. Honey has been making dots on her arm with a pencil -- playing "follow the dots".

SALLY

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

LENNY

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

HONEY

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

Sally, helping him up, says to Honey:

SALLY

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

HONEY

Okay. I'll kill myself.

SALLY

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

Sally starts to help Lenny to his feet.

LENNY

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

SALLY

You think it's funny? You
bastards --
(slaps his face)
(MORE)

169 CONTD (2)

(2) CONTD 169

SALLY (Contd)

When will you both grow up?
You've got a kid to think about.

Sally walks out into the hall, disgusted.

HONEY

(after her)

Well...you're still a "mother."

LENNY

(to Honey)

Hey, let's not get outa line now.

HONEY

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

LENNY

(mumbling to himself)

C'mon, Lenny...you gotta get up
there, now... No...I don't wanna...

CUT TO:

170 INT: NIGHT CLUB - NIGHT

170

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

ARTIE

Forget it -- she won't budge.

SALLY

(to Club Owner)

You can't let him go on.

CLUB OWNER

What do you want from me, Sally?
(indicates his
crowded club)

Look at this...at five bucks
a head you know what that would
cost me?

CUT TO:

171 Lenny - BACKSTAGE

171

Peering out through drape.

LENNY

Ughn oh...there's "they"!

171 CONTD

CONTD 171

INTERCUT - HIS P.O.V.

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

LENNY

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

CUT TO:

172 INT: DRESSING ROOM

172

HONEY

(into mirror)

Anyway...I'm not hooked on anything. I can quit any time I want to.

CUT TO:

173 LENNY

173

Buttoning his raincoat...the wrong buttons.

LENNY

Ahnn...someone want to help me with this shit...

CUT TO:

174 INT: DRESSING ROOM

174

HONEY

(into mirror)

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

(pointing to herself
in the mirror)

You know what I mean?

CUT TO:

175 LENNY

175

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

LENNY

Aghnn...King Kong is ready now.

INTERCUT - BAND

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

P.A.

Ladies and gentlemen...
Lenny Bruce...

LENNY'S VOICE

...Superjew!

CUT TO:

176 INT: NIGHTCLUB (CHICAGO 1962) - NIGHT

176

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

LENNY

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

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

LENNY

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

CUT TO:

177 INT: DRESSING ROOM BACKSTAGE - NIGHT

177

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

HONEY

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

SALLY

...where does he keep it...

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

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

...come on...tell me ...where does Lenny hide it...

SALLY

(shaking Honey)

You want the police to find it first? Do you?

HONEY

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

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

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

CUT TO:

178 INT: NIGHTCLUB - NIGHT

178

Lenny is still trying to find it:

LENNY

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

(A Judge who has lost his place and is faking)

...Yes...I'll take that under advisement...

(himself)

...let's see...I was doing...

ANOTHER ANGLE - A TABLE

A couple talks in whispers.

THE MAN

...you think he's funny...?

THE WOMAN

...I think he's nuts...

ANOTHER ANGLE - LENNY

LENNY

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

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

LENNY

Now you've got it all.

Notices the cops writing as fast as they can.

LENNY

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

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

LENNY

Wanna see a beautiful pink-nippled lady...my wife...let's see... where is she...?

(can't find the photo)

...oh...I gave her away...

Couple that didn't like Lenny gets up to go.

LENNY

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

Someone gets rowdy in a corner table.

LENNY

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

(sudden rush of anger)

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

(brightens suddenly)

...oh...I know what I wanted to show you.

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

LENNY

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

(very faggy)

Stan...as the guys down at the baths call him...

(MORE)

LENNY (Contd)

(reading)

"Officer Stanley Dolan said the hardest part was learning to walk in high heels"...See...

(indicating the Police)

you're naive, you guys...I usually go out of my way to defend you guys but you are naive. You figure the guy'll grab one of you and you'll say, "Okay now...I'm not a beautiful girl...I'm a police officer." But you don't know who you're dealing with.

(rapist)

I don't care if you are a cop... you got a cute ass anyway.

(himself)

Ha. Ha. They'll just...shtup!
No -- see that's not very nice...
ah...to...ah...entrap...to...
incite...no...I'm sorry I'm not
funny...I'm no comedian...
I'm Lenny Bruce...

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

SALLY

(to Sally as he passes)

See, ma? You were so worried?
Listen to that ovation!

He slams the toilet door behind him.

CUT TO:

179 INT: BACKSTAGE TOILET - NIGHT

179

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

LENNY

Hey, what's wrong with you people anyway? This is America, Jim -- and you can't come in my shithouse without a warrant.

179 CONTD

CONTD 179

He passes out and slumps to the floor.

CUT TO:

180 INT: UNSPECIFIED LOCATION - NIGHT

180

HONEY

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

CUT TO:

181 INT: NIGHTCLUB (NO PATRONS, CLOSED)

181

SALLY

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

CUT TO:

182 INT: HOSPITAL ROOM - NIGHT

182

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

SALLY (V.O.)

collapsed. He had an incision that went all the way from his chest right through to his back.

ARTIE (V.O.)

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

CUT TO:

183 INT: ARTIE'S OFFICE - NIGHT

183

ARTIE

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

CUT TO:

184 INT: NIGHT CLUB - NIGHT

184

Lenny, bearded, still waving transcripts at the audience.

LENNY

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

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

LENNY

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

CUSTOMER

"Tits and Ass"! Do "Tits and Ass"!

LENNY

No...I don't wanna do "Tits and Ass"...You wanna know where it's really at with tits...I'll tell ya...see that chick over there ...she has beautiful tits... you really do, dear...

(does 'I-The-Beholder'
with the mike)

Bless you, bless you, bless you ...But no way could we take a picture of those tits and put it in a newspaper...no...that's obscene...that's offensive... but I'll tell you what's offensive to me...the pictures of tits you do see in the newspapers are all pictures of tits that have been strafed...shot up...napalmed ...maimed...yeah...that's really weird.

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

1ST COP

Can we have the lights on in here?

LENNY

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

2ND COP

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

LENNY

She has got beautiful tits...

1ST COP

(grabbing him)

Okay, Lenny, the show is over.

LENNY

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

1ST COP

...come on...

184 CONTD (2)

(2) CONTD 184

Cop takes mike from Lenny's hand.

LENNY

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

1ST COP

...let's go...

LENNY

Under what statute are you
arresting me?

COP

Aw, come on now, Lenny.

LENNY

No! I wanna know. What statute?

COP

Aw...1140. Let's go.

LENNY

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

COP

...well, whatever it is...

LENNY

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

Hangs up the mike and walks off.

CUT TO:

185 INT: NEW YORK CITY COURTROOM (1964) - DAY

185

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

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

Lenny, sitting between two new Attorneys, an urbane,
distinguished white obscenity Attorney and his young,
black Assistant, is being extremely vocal and his
Attorneys are constantly having to "shhh" him.

COP

...the subject stated that Eleanor Roosevelt gave the clap to Lou Gehrig...

LENNY

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

BLACK ATTORNEY

Shhut up.

COP

Some of this is not in sequence, your Honor.

JUDGE

Just what you recall, Officer.

D.A.

Go ahead.

COP

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

LENNY

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

JUDGE

(to Attorneys)

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

COP

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

JUDGE

That's quite all right. Just give us your revived recollections.

COP

...uh, yes sir.

(checking his notes)

Then he said that President Johnson stood around in his underwear at night waiting for his wife...no... begging his wife to "touch it".
...let's see...stag movies...

D.A.

What did he say about stag movies?

COP

Well...he said they were good.

LENNY

Ahh...

COP

...actually what he said was that they were better for kids to watch than "King of Kings"...and...

D.A.

What else?

COP

At one point he complimented a young lady on her breasts...

D.A.

Is that the word he used?

COP

(shakes his head)

...tits...and then he made a gesture at her.

D.A.

What sort of gesture?

COP

(slightly embarrassed)

Well, it was a gesture with the microphone.

D.A.

Would you demonstrate for the Court, please.

COP

It was...ah...

(does "jerk off" with mike)

...like this.

Lenny can't contain himself. He stands up.

LENNY

Aw, c'mon, man! I never meant that to mean jackoff.

185 CONTD (3)

(3) CONTD 185

Judge raps. Attorneys try to shut Lenny up but he drifts towards the bench.

LENNY

It's pathetic. He's doing my act for you and he's bombing...

(to Cop)

Really, man...you've been on twenty minutes, you haven't got one laugh ...right?

JUDGE

Mister Bruce...

Judge is still banging for order:

LENNY

(to D.A.'s)

Couldn't one of you guys give him a little direction. He's terrible!

(turns to Judge)

Your Honor...how can you make a fair judgment based on this? Yeah...what he's doing is obscene ...but my bits...I do believe they have some "redeeming social value". If anyone is gonna do my act...it should be me. I can do me a lot better than he does me. I've been at it longer!!

The District Attorney shakes his head. He's never had an easier case. The Judge is not pleased.

JUDGE

(deadly)

This court is recessed. We'll reconvene at eleven o'clock. I want defense counsel in my chambers right now!

CUT TO:

186 INT: PUBLIC WASHROOM IN COURTHOUSE - DAY

186

A row of sinks, etc. Lenny is washing his hands and his Attorneys stand next to him, trying to reason with him.

LENNY

If I could just talk to him eye to eye...I know he's not a bad guy... I know I could make him understand me...

ATTORNEY

Lenny...he's a tough son of a bitch.. And he doesn't want to hear one more word from you. The next time you open your mouth...he'll cite you for contempt.

LENNY

But you guys are not representing me the way I want to be represented. Did you talk to him about me doing the act for him...instead of the cop?

BLACK ATTORNEY

Forget that, Lenny, we've been over that a hundred times...

ATTORNEY

...And we feel...that would be...

LENNY

...completely detrimental to my case...but, I feel...that unless I do the act for him myself... I'm gonna lose.

The Attorneys exchange a hasty look, then confer with each other, excluding Lenny.

ATTORNEY

Let's face it, Charles, he's gonna lose here, no matter what he does.

BLACK ATTORNEY

Oh, yeah...there's no doubt about it...especially after what we just heard in his chambers.

ATTORNEY

Okay...then what we'll have to do is...have to eat the Guilty verdict here, and we'll get relief in the higher court...

LENNY

Hey -- you guys are wild! You "eat" verdicts, and I do the time...

BLACK ATTORNEY

No, Lenny...you don't understand
...It'll be very much like Chicago
...and you'll get relief in the
State Supreme Court.

LENNY

But that took almost two years
and every nickel I had in the
bank. You guys don't understand.
I'm like a nigger in Alabama...
lookin' to use a toilet...and
by the time I get some "relief"...
it's gonna be too late...
I don't wanna go to jail!

(he is yanking on
a broken cloth towel
dispenser)

...and I'll tell you both some-
thing else...you either put me
on the stand and let me do my
act for the court...or I'm gonna
put a lien on the files, sue
your asses...and go in there
and represent myself...ya dig?

ATTORNEY

(a pause)

...okay, Lenny...fine. Because
frankly...you are nothing but a
big pain in the ass...and anytime
you want the files, you just pay
us the \$14,000 you owe us, and
you can have them.

As they start to leave:

BLACK ATTORNEY

Y'know, Lenny...you have no idea
what it feels like to be a nigger
in Alabama.

LENNY

And neither d'you, Jim.

CUT TO:

The Judge raps. Looks over at defense table.

JUDGE

Mister Bruce...it has come to my attention that you have dismissed your counsel...

Lenny jumps to his feet and steps up towards the bench.

LENNY

Yes, your Honor. I am substituting for counsel.

JUDGE

Mister Bruce, you should not appear in this court without suitable counsel. I urge you to retain new counsel. Now if...

LENNY

If it please the court...I wish to defend myself. You see, your Honor...

JUDGE

If you are making a request that I grant a continuance to allow you to retain new counsel then I will so grant that request.

LENNY

Please, your Honor. I just want a chance to talk to the Court. Just...to talk...to another human being...without all the legal doubletalk and ...bullshit.

JUDGE

(starts rapping)

Mr. Bruce...would you please sit down...

LENNY

I mean, attorneys keep telling me, "Ahn, don't worry...it's just a lower court...they're all assholes...we lose here... we'll win in the higher court."

As Judge continues rapping for order:

LENNY

But -- I don't believe I should lose here because I don't believe I'm doing anything wrong...

JUDGE

...Mr. Bruce...

LENNY

I believe I have the right to say the things I'm saying...

JUDGE

Mister Bruce -- I am running out of patience.

LENNY

Your Honor...If you'd just let me do my act for the court... I'll take my chances...if after you hear me do it...if you don't think it's funny...if it just strikes you as "dirty" or "obscene"...

JUDGE

I cannot allow this to continue...

LENNY

Your Honor...I know you're a good person -- and I genuinely want your respect -- and I know that this legal system is the best in the world, but you can't hear me...you see...when I talk about "Tits and Ass"...I'm not up there just to shock the audience by repeating the words tits and ass and ass and tits... the point I'm trying to make, your Honor, is that we live in a hypocritical society where...

JUDGE

Mister Bruce, you leave me no alternative but to find you in contempt of this court...

LENNY

Then sentence me. I have no money left. Might I be sentenced now?

(MORE)

LENNY (Contd)

Please. I can't afford to stay in this city. I can't work here. The police took away my cabaret card. Please. Sentence me.

JUDGE

No, I will not sentence you today ...this case has not been properly tried. I order you when you appear in front of me again to appear with suitable counsel and I am further ordering a psychiatric evaluation by the psychiatric clinic. December 16th. Bail continued.

LENNY

Your Honor...you're trying to stop the information...

JUDGE

May I have an officer of the court up here.

An Officer of the Court moves towards Lenny who keeps pulling towards the Judge's bench and tries to argue over the Judge's banging and the ad lib words of restraint from the Court Officer:

LENNY

See...that's where it's at. And you can't stop the information, your Honor, because...the information keeps the country strong. You need the deviate. Don't shut him up... you need that madman...to stand up and tell you if you're blowing it ...and the harder you come down on the deviate...the more you need him...

As they pull him out of Court, a young girl is heard singing "Yesterday".

CUT TO BLACK:

CAMERA moves out towards the pool, passing little or no furniture -- an odd lamp in the wrong place, etc. Song continues.

CUT TO:

189 EXT: POOL AREA - LENNY'S HOUSE (1966) - DAY 189

The young girl is Kitty. Sally and Lenny sit nearby, listening without objectivity. Lenny is incredibly overweight and looks exhausted.

KITTY

(singing)

" ... Oh, I believe in Yesterday...
I believe in Yesterday."

Song ends. Underscoring continues.

Very long pause as she waits nervously for Lenny's reaction. Finally she can wait no longer.

KITTY

Didn't you like it, Daddy?

LENNY

Oh, I loved it, man.

SALLY

Isn't she something? I'm gonna
teach her some bits.

DISSOLVE THRU:

190 EXT: DRIVEWAY - DAY 190

Underscoring from previous scene continues. Sally is behind the wheel of a not-too-late model car. Kitty is in the car. Lenny is leaning in, kissing Kitty goodbye.

LENNY

See ya Saturday.

SALLY

Get some sleep, Lenny. And do
something about your weight,
too.

LENNY

You're right...I'm gonna go on
a diet. Goodbye.

The car is pulling away. Kitty leans out a window, with a sly smile:

KITTY

'Bye, man.

Lenny smiles. The car goes.

DISSOLVE THRU:

191 INT: LENNY'S LIBRARY - NIGHT

191

Underscoring continues; CAMERA IS PANNING around this library which is inundated with a mess of law-books, tapes, tape recorders, transcripts, etc.

HONEY'S VOICE

...the analyst explained that I felt...insecure...and...inadequate ...he says it probably had to do with the fact that...well, you had become so famous...and I felt terribly left behind...that I hadn't grown at all, you know... and I was functioning...like a child...you know...and that's why I was doing all those terrible things...they were...what he called...

(searches for analyst's phrase)

..."attention-getting devices"... you know.

By now we see Lenny on the phone.

LENNY

...hmm...

192 INT: OFFICE OF STAFF PSYCHIATRIST IN STATE INSTITUTION - NIGHT

192

Honey is on the phone. Scene now cuts back and forth.

HONEY

And now...now, that I really understand these things...I know they won't happen again... and I know I can stay straight when I get out of here...and Lenny...it'll be wonderful for us...it'll be just like it was in the beginning.

CUT TO:

193 INT: KITCHEN - NIGHT

193

A tape recorder is heard in B.G. Lenny is heard doing "The Pornographer's Manifesto" which he recorded for a few stoned friends some days earlier.

During this he grapples with a jar of peanut butter ...trying various ways of opening it...a dishtowel...

193 CONTD

CONTD 193

running water on it...hitting the lid with a knife...
none of which works. Finally he holds it up and says:

LENNY

Buy Skippy, folks -- it sucks.

Smashes the jar into the wall of the kitchen. He is
breathing heavily with the effort and the anger of
his lost battle with the jar. Decided to give up.

He walks out of the kitchen and CAMERA FOLLOWS as
he makes his way through the barren living room,
heading towards the still-babbling tape recorders.
His hand slides down into his bathrobe pocket.

LENNY

Into the shithouse for good this
time...forget it...forget it...

CUT TO:

194 EXT: DRIVEWAY OF LENNY'S HOUSE - NIGHT 194

Police cars with sirens blaring pull into driveway.

CUT TO:

195 INT: UNSPECIFIED LOCATION - DAY 195

HONEY

He was nutty, you know...he did
a lot of crazy things and...we were
always doing "bits" to crack each
other up.

CUT TO:

196 EXT: DRIVEWAY OF LENNY'S HOUSE - NIGHT 196

Cops get out of cars and head for house.

CUT TO:

197 INT: STRIP CLUB - NIGHT 197

INTERVIEWER

I understand they found a letter
from the bank telling him he had
lost the house. Is that true?

SALLY

Yes.

CUT TO:

198 INT: LENNY'S HOUSE - NIGHT 198
Cops going upstairs.

CUT TO:

199 INT: ARTIE'S OFFICE - NIGHT 199

ARTIE

Maybe he did bring it on himself.
But I guess all of us -- I mean
all of us...were all too willing
to comply.

CUT TO:

200 INT: LENNY'S BATHROOM - NIGHT 200

Shot of Lenny dead on floor. Bathrobe belt still
wrapped around his arm.

CUT TO:

201 INT: STRIP CLUB - NIGHT 201

INTERVIEWER

You suppose that letter had any-
thing to do with his death?

SALLY

I don't know what you mean.

INTERVIEWER

Well, he was quoted by several
people as having said that he
was going to die young.

SALLY

(angry)

Look, I know where you're trying
to take this...and it's just not
true!

CUT TO:

202 EXT: DRIVEWAY OF LENNY'S HOUSE AND 202

203 INT: LENNY'S HOUSE - NIGHT 203

Shots of press, television trucks arriving and more
shots of Lenny on floor: Closeup of needle, etc.

SALLY (V.O.)

...Lenny loved life. He would
never do a thing like that.

(MORE)

203 CONTD

CONTD 203

SALLY (V.O.) (Contd)

He was convinced he would be completely exonerated...and he was...

ARTIE (V.O.)

I loved him. I really loved him. And I'm very happy that his records are starting to sell again.

CUT TO:

204 INT: LENNY'S LIBRARY - NIGHT

204

ANGLE INTO BATHROOM

More pushing and shoving. Flashbulbs. Cops and Photographers obscure SHOT every so often.

PHOTOGRAPHER

...can we get a better shot than that?

ANOTHER PHOTOGRAPHER

Yes...could we sit him up on the john for a minute?

COP

Okay, but make it fast.

ANOTHER PHOTOGRAPHER

What about that needle? Can we do anything with that?

COP

Look, I'm going in the other room ...so I didn't see anything, right?

They start to move him. Flash bulbs keep popping.

CUT TO:

205 INT: SALLY IN NIGHTCLUB - NIGHT

205

She is still angry over the previous questions:

SALLY

...and anyway...why would he be trying to lose weight?

CUT TO:

206 INT: ARTIE IN OFFICE - NIGHT

206

He lights a cigarette:

ARTIE

You know I'm negotiating for a film based on his life.

(checks watch)

Listen, I'm afraid that's all the time I have. I have to get out to the Valley to catch a comic.

CUT TO:

207 INT: FURNISHED APARTMENT - DAY

207

Honey is close to tears.

INTERVIEWER'S VOICE

...I was wondering...doesn't it strike you as...terribly ironic...that the things Lenny Bruce was arrested for saying...would be...considered fairly harmless today...?

HONEY

Well...like I don't know about that. Aghn...Lenny knew a lot about people, you know...

(she is crying --

unable to go on)

...I mean...he was just...so damn funny, man...

CUT TO:

208 INT: LENNY'S LIBRARY - NIGHT

208

ANGLE INTO BATHROOM

Lenny is still being set up on the toilet seat. A few more flashbulbs go off and then FRAME FREEZES as a News Photo. Lenny is heard VOICE OVER:

LENNY (V.O.)

Into the shithouse for good this time...forget it...forget it...forget it...

The above line is repeated several times. As it is, A CRAWL is SUPERIMPOSED on the FROZEN FRAME. The CRAWL:

208 CONTD

CONTD 208

September 29, 1961: ARRESTED FOR POSSESSION OF
Philadelphia. NARCOTICS,

October 4, 1961: ARRESTED FOR OBSCENITY,
San Francisco. Jazz Workshop,

September, 1962: BANNED IN AUSTRALIA.

October 6, 1962: ARRESTED FOR POSSESSION OF
Los Angeles. NARCOTICS,

October 24, 1962: ARRESTED FOR OBSCENITY,
Hollywood. Troubador Theatre,

December, 1962: ARRESTED FOR OBSCENITY,
Chicago. Gate of Horn,

January, 1963: ARRESTED FOR POSSESSION OF
Los Angeles. NARCOTICS,

April, 1963: BARRED FROM ENTERING ENGLAND,
London.

April, 1964: ARRESTED FOR OBSCENITY,
New York City. Cafe Au Go-Go,

October, 1965: DECLARED A LEGALLY BANKRUPT
San Francisco. PAUPER,

August 3, 1966: DEAD AT AGE FORTY.
Los Angeles.

FADE OUT.

THE END