

FADE IN

ESTABLISHING SHOT of HOLLAND. We see some windmills and a few cows.

SUPERIMPOSED: HOLLAND - EUROPE

INT. CITY HALL - CONFERENCE ROOM - DAY

A meeting is under way in the conference room at city hall. Present are the COUNCILMAN for Housing, a SECRETARY, an OFFICER from the Ministry of Culture, responsible for cultural exchange programs, and two Americans, who work for a similar governmental department in the United States. The Americans, a man and a woman in their thirties, are friendly-looking, granola-eating social worker types, the equivalent of our own SJAKIE. Let's call them JACK and JACKY.

CLOSE SHOT of a photo that JACK places on the conference table. The photo shows us an average radiant American family. Father, mother, two daughters and two sons. They smile for the picture.

JACK

This is the Johnson family. A very decent family. They're voted 'family of the year in Stamford'. That's a small town very near to New York. The father is a prominent lawyer, the mother sells real estate, and the oldest son is a stockbroker on Wall Street. The younger children are still attending school. I just know you're going to love them.

JACKY

We were very fortunate to find such a well educated, cultured and attractive family. They meet all requirements and they would love to come to Holland.

JACK

(smiles)

The girls are already clonking around in wooden shoes.

The COUNCILMAN coughs slightly uncomfortably.

COUNCILMAN

So let me get this straight. We're talking about an exchange program, between our two countries.

OFFICER

That's right. An average American family will be invited to live in Holland for a year, and we will send an average Dutch family to the United States where they will stay in a typical American home. If the program is succesfull, more families will follow.

JACK

By immersing themselves in each other's culture and exploring each other's lifestyle, they will be enriching themselves intellectually.

JACKY

While fostering a better understanding between our two nations.

JACK

And if this program is succesful, maybe one day we will live in a world of peace...

JACKY

... and love...

JACK

... and understanding!

JACK and JACKY beam at the COUNCILMAN as if they are the messengers of God's word.

COUNCILMAN

(skeptical)

That'll be the day...

OFFICER

Well, the Johnson family seems to be an excellent choice.

(looks at the COUNCILMAN))

I don't think it was that difficult for you, William, in this blossoming city of yours, to find a family to match theirs?

COUNCILMAN
(disappointed)
So it is only for one year?

JACK
For the moment, yes. But as we discussed (JACK looks at the OFFICER), if things go well, maybe they can stay longer.

The COUNCILMAN appears to be drifting off pleasantly in a daydream.

COUNCILMAN
Maybe forever...

JACKY
America is a big, beautiful country.

JACK
(joking)
It's easy to get lost.

COUNCILMAN
Get lost, hm.

The COUNCILMAN sits up, and looks at the others decidedly.

COUNCILMAN
Well, I think we have the perfect family for you!

CUT TO:

EXT. FLODDER HOUSE - DAY

ANGLE ON:

A large, expensive house in a section of the city called Zonnedaal [=Sunny Dale]. An expensive car gleams in the driveway. There's a cute little fountain in the well-kept front yard.

MOTHER FLODDER's head appears from under the picture. In her mouth, is the stub of a cigar.

MOTHER FLODDER

Come on, mover your ass, you buncha
jerkoffs! The taxis'll be
here any minute!

The CAMERA PANS with MOTHER FLODDER, who walks to the left. Next to the large, expensive house, we see the remains of what used to be the FLODDER's house.

As we know from the last film, their wonderful house was blown to bits by the jealous husband of JOHNNY FLODDER's then-girlfriend. The FLODDERS have apparently not moved. They have made the ruins inhabitable by primitive means. They have partially "rebuilt" the house with planks of wood and canvas.

Among the ruins, we see members of the family busily packing suitcases and boxes. It looks like the FLODDER family is about to go on a long trip! At the moment, the family is made up out of MOTHER FLODDER, JOHNNY, SON CASEY, DAUGHTER CASEY, HANK, TOOT, and WHISKEY, the dog.

MOTHER FLODDER, in her fifties, is the leader of the family.

JOHNNY is a muscular good looking guy, about 30 years old.

SON CASEY is the fragile, clumsy brother of JOHNNY. He is about 25 years old. He tries to be like JOHNNY, but misses the brains.

DAUGHTER CASEY is a very good looking young girl with blond hair and a very sexy figure. She is a bit naive, but tries her best.

HANK and TOOT are the two youngest family members. They are about 12 years old.

JOHNNY carries a couple of large suitcases and sets them on the sidewalk. SON CASEY follows with two slightly smaller suitcases, out of breath.

JOHNNY

Take it easy Casey, save your strength.
You're gonna need it with all those
chicks!

SON CASEY

What chicks?

JOHNNY

In America. It's gonna be one hell of a party. (winks) Chick surplus, you know!

SON CASEY looks at him, excited.

INT. NEUTEBOOM HOUSE

We see the neighbors, Mr. and Mrs. NEUTEBOOM, spying at the FLODDERS from behind their window.

MRS NEUTEBOOM

They're leaving. It's about time!

MR NEUTEBOOM

Maybe we'll miss them.

MRS NEUTEBOOM looks at him, annoyed.

MR NEUTEBOOM

I mean, they didn't really do any harm to anyone...

MRS NEUTEBOOM

No harm? They're riff-raff! Terrorizing the neighborhood for the past year! hooting and hollering, running around naked! And that mother of theirs, eats dog food! She's an animal! We should thank God that we're still alive!

MR NEUTEBOOM

(softening the matter)

They had a different view of life...

MRS NEUTEBOOM

It was a scandal for the council to dump these people in our neighborhood!

EXT. FLODDER HOUSE

DAUGHTER CASEY and HANK drag a huge trunk out to the sidewalk. In the background we see a wrecked wheelchair.

DAUGHTER CASEY
Christ, it's heavy.

DAUGHTER CASEY and HANK pass JOHNNY.
JOHNNY looks at the trunk and demonstratively pinches his nose shut.

JOHNNY
Is Grandpa coming too? Just
kidding!

TOOT struggles out of the house with a large suitcase. WHISKEY, the nasty bouvier, walks next to her. The suitcase falls open and we see that it is completely filled with bottles of home-made whiskey. A few bottles break.

TOOT looks at the broken bottles, dumbfounded.

MOTHER FLODDER walks up to TOOT angrily.

MOTHER FLODDER
Can't you watch what you're
doing! Asshole!

She swings in the direction of TOOT's head, but TOOT is able to avoid the slap with a practiced duck.

WHISKEY barks angrily at MOTHER FLODDER.

MOTHER FLODDER
You're next, shit mutt!

MOTHER FLODDER kicks at WHISKEY, but he too has learned his lesson, and catches MOTHER FLODDER's leg in his mouth.

MOTHER FLODDER screams with pain. She tries to pull her leg loose, but WHISKEY has got his teeth firmly in her flesh.

MOTHER FLODDER falls half onto the ground. She grabs one of the bottles of whiskey that has fallen on the ground and breaks it over WHISKEY's head.

WHISKEY lets go of the leg with a whelp, and stumbles off a feet away, only to fall to the ground unconscious.

INT. CITY HALL - CONFERENCE ROOM

The meeting in the conference room is still going on.

JACK

What did you say their name was?

COUNCILMAN

Flodder. (articulates slowly)
F-L-O-D-D-E-R.

JACK

Flodder... Strange name.

COUNCILMAN

It's a typical Dutch name.

JACKY

(giggly)
Sounds like fodder...

COUNCILMAN

Oh? And what does that mean?

JACK

It's what we feed the cattle.

JACKY

(joking)
Maybe we should keep them away
from the cows.

The Americans laugh. The COUNCILMAN laughs along.

The OFFICER tries to hide his shock with a smile. He leans over to the COUNCILMAN.

OFFICER

Flodder? Aren't they that

uncivilized family? You must be joking,
William!

COUNCILMAN
I am extremely serious.

At that moment, the door to the conference room opens and SJAKIE, the social worker, comes in.

COUNCILMAN
Ah, Sjakie. Finally.

SJAKIE
Sorry that I'm a little late.
I had a flat tire.

COUNCILMAN
(to the Americans)
This is our associate from the
Social Department. He will be
handling this case. He knows
the family very well.

SJAKIE shakes JACK and JACKY's hand.

SJAKIE
How do you do, glad to meet you.
Sorry I'm a bit late... had
a flat tire...

SJAKIE takes a seat at the conference table. JACK gives him a friendly nod.

JACK
So you know this
family?

SJAKIE
Family? What family?

SJAKIE looks at the COUNCILMAN, unknowing.

COUNCILMAN
Sjaak, I have a surprise

for you.

SJAKIE looks at the COUNCILMAN, astounded.

EXT. FLODDER HOUSE

MOTHER FLODDER steps across the still-unconscious dog WHISKEY. She looks around.

MOTHER FLODDER
Everybody ready?

JOHNNY
I'm definitely
ready for a year in the U. of S. A!
(to DAUGHTER CASEY) What do you
say, Casey?

JOHNNY takes a swig from a can of beer.

DAUGHTER CASEY
(a little worried)
I don't know, Johnny. We had some good times here
too, haven't we?

JOHNNY
Sure we did. But you can't stand still.
You gotta broaden your horizons
a little bit.

A van stops in front of the house. A television station logo is painted on the side.

HANK walks up to the van.

MOTHER FLODDER
Who the hell are they?

HANK walks up to MOTHER FLODDER. He is followed by a REPORTER, a CAMERAMAN, and a SOUNDMAN.

HANK

Ma, somebody from the T.V.

MOTHER FLODDER

What T.V.?

The REPORTER walks over to MOTHER FLODDER.

REPORTER

Mrs. Flodder?

MOTHER FLODDER

The pleasure's all yours.

REPORTER

Peters, from the Breakfast Show.

We'd like to do a little interview with you.

MOTHER FLODDER

What kind of little interview?

HANK

How much you payin'?

REPORTER

We don't usually...

HANK

Two hundred bucks!

REPORTER

Two hundred guilders?

MOTHER FLODDER

No, two hundred bucks! Or
no little interview.

The REPORTER realizes that he has little choice.

INT. CITY HALL - CONFERENCE ROOM

CLOSE SHOT of the "Flodder" file that the COUNCILMAN puts on the conference table with a slap.

The COUNCILMAN opens the file and, after a quick look, takes out a photo.

COUNCILMAN
Let's see, all of them are in this one.

The COUNCILMAN gives the photo to JACK.

COUNCILMAN
This is the whole family.

In the photo, we see the entire family, in their usual shabby attire. MOTHER FLODDER, JOHNNY, SON CASEY, DAUGHTER CASEY, HANK, TOOT and WHISKEY the dog. They are clearly not enjoying the pose for the photographer.

SJAKIE looks nervously from the COUNCILMAN to JACK.

SJAKIE
(apologetic)
It's an old photo...

COUNCILMAN
They look very nice, don't they?

The permanent smile on JACK and JACKY's face slowly makes way for a look of shock.

JACK tries to say something positive out of politeness.

JACK
Well... uh, they sure are uh...

JACKY
...different.

SJAKIE points to the various members of the family in the photo.

SJAKIE
This is their mother...

COUNCILMAN
A very sweet woman...

SJAKIE

... and this is the oldest son,
Johnny.

JACK looks at JOHNNY's tough exterior.

JACK
He looks sort of wild.

SJAKIE
Well, there were some problems
in the past...

The COUNCILMAN interrupts SJAKIE.

COUNCILMAN
But nothing serious! You know
how boys are. I would gladly have him
as my own son. (points at
DAUGHTER CASEY in the photo,
who looks as tempting as ever)
And look at this daughter, isn't
she a beauty!

This JACK cannot deny.

JACK
She sure is.

JACKY takes another, good look at the photo.

JACKY
But their clothing... it looks
so ...ragged and dirty...

SJAKIE
(nods)
That's because...

The COUNCILMAN once again interrupts SJAKIE.

COUNCILMAN
... it was for a costume party.
They were dressed as a very poor

and dirty family. They were the success of the evening, weren't they, Sjaak?

SJAKIE simply smiles along.

SJAKIE

Eh... yes they were...

COUNCILMAN

I assure you this is the ideal family for you. We hate to let them go, (to SJAKIE) don't we?

SJAKIE

Eh... yes. We'll miss them. They're a unique family...

The OFFICER from the Ministry has been listening to this with increasing horror. He leans over the COUNCILMAN.

OFFICER

What in God's name are you doing, William? We can't unload this bunch of criminals on these Americans!

SJAKIE jumps in decidedly.

SJAKIE

(angry)

I must object in the very strongest terms! This sounds like discrimination to me.

COUNCILMAN

(soothing)

Now now, Sjakie.

SJAKIE

It may be true that the Flodder family comes from a socially

disadvantaged class, but that doesn't
make them inferior to any other
family!

The OFFICER has no defence.

JACK and JACKY have understood nothing of this exchange. They look at the others inquisitively.

JACK
Is there a problem?

COUNCILMAN
(brushing it off)
No, no, not at all. We just couldn't agree
if they should go by boat or by airplane.

JACK and JACKY nod understandingly. JACKY looks again at the FLODDER family snapshot.

JACKY
(points to the photo)
We noticed the family has no father...

COUNCILMAN
(with an apologetic grin)
Well, nobody's perfect...

EXT. FLODDER HOUSE

The camera team is set up around MOTHER FLODDER.

The REPORTER holds a microphone. SON CASEY is next to the CAMERAMAN.

In the background we see HANK and TOOT lugging their baggage. TOOT steps over WHISKY. HANK steps right on the unconscious dog.

REPORTER
Was it a difficult choice?

MOTHER FLODDER
I did have to think about it at

first. But then they promised to rebuild our house while we were gone. That decided it for me.

REPORTER

For almost half a year now, you and your family have been the center of a political battle. Two councilmen were forced to resign and the city council is split into hostile camps over the issue. Should it have gone this far?

MOTHER FLODDER

We ain't had nothin' to do with it. We're proper people.

We now look through the camera and see what the CAMERAMAN sees. MOTHER FLODDER gives her crotch a good scratch.

REPORTER

You're about to leave for America...

SON CASEY's head suddenly appears on camera and looks into the camera curiously.

The CAMERAMAN looks up, annoyed. The REPORTER turns around to SON CASEY.

REPORTER

Hey, you want to get away from there, fella?

MOTHER FLODDER

Move it, Casey. Let these people do their work!

SON CASEY moves back to the side and the camera team continues with its work.

REPORTER

And how long will you be in America?

MOTHER FLODDER

They told us a year. But first we have to see if we like it. I hear there's a lotta poverty over there.

REPORTER

But you must be happy to be able to leave this dump behind?

MOTHER FLODDER

(astonished)

What dump?

INT. CITY HALL - CONFERENCE ROOM

The meeting comes to an end.

COUNCILMAN

Well, then, I'm glad that we are in agreement. I'm sure that you'll be as happy as I am with our choice. On behalf of everyone connected with the program, I thank you for coming to Holland.

JACK and JACKY do not appear completely convinced of the choice of the Flodders, but can say little against it.

Everyone stands up. The COUNCILMAN walks over to JACK and JACKY and shakes their hand.

COUNCILMAN

Have a nice trip home.

JACK

Thanks for everything.

COUNCILMAN

It was a pleasure.

SJAKIE and the OFFICER also shake the hands of the American guests.

SJAKIE
It was nice meeting you.

JACK and JACKY leave.

The OFFICER picks up his briefcase and walks past the COUNCILMAN to the door.

OFFICER
(as he walks past)
I wouldn't want to be in your shoes,
William, if anything goes wrong!

EXT. FLODDER HOUSE

The members of the TV-crew get into their car and drive off.

JOHNNY and SON CASEY watch them go.
SON CASEY takes the REPORTER'S microphone from under his shirt, and looks at it contentedly.

JOHNNY turns around and sees MOTHER FLODDER by the ruins of the house. She looks sadly at the remains of their home. The departure is apparently difficult for her. Next to her, is the still-unconscious WHISKEY.

TOOT throws a bucket of water over WHISKY. But the dog remains unconscious.

JOHNNY walks over to MOTHER FLODDER and puts a comforting arm on her shoulder.

JOHNNY
It's okay, Ma. It's only for
a year.

MOTHER FLODDER squeezes away a tear.

MOTHER FLODDER
It'll always be our home sweet home.

INT. CITY HALL

SJAKIE has packed up his briefcase. We can still read uncertainty on his face. The COUNCILMAN is next to him. He lights a cigar.

SJAKIE

Are you really convinced that it's wise to send the Flodders to America? I don't think America is right for them.

COUNCILMAN

Weeds can grow everywhere.

SJAKIE

What if something happens? We are responsible for them. The entire exchange program could be in danger!

COUNCILMAN

Nothing's going to happen. And you are going to make sure of that, because you are going with them!

SJAKIE looks up, surprised. He gulps.

SJAKIE

Who? Me?

COUNCILMAN

Yes, you. You're such good friends with them, aren't you? You can keep them company for the whole year.

SJAKIE does not look too happy. The COUNCILMAN grins viciously.

EXT. FLODDER HOUSE

Two shiny taxis drive into the street and stop in front of the house. SJAKIE gets out of the first taxi. The TAXI DRIVER, dressed neatly in a suit, looks at the family with shock.

SJAKIE walks cheerfully up to MOTHER FLODDER.

SJAKIE

And, Mrs. Flodder, are we ready
for the big jump?

MOTHER FLODDER

What jump?

SJAKIE

Over the ocean, I mean.

MOTHER FLODDER

(suspicious)

We're still flying, ain't we?

SJAKIE

What do you mean, of course we're
flying. (sees the misunderstanding)
Ha ha, good old Mrs. Flodder, jumping...,
it was an expression...

SJAKIE laughs awkwardly. MOTHER FLODDER doesn't get the joke and decides
to ignore SJAKIE. She turns around to TOOT and HANK, who stand next to her.

MOTHER FLODDER

Come on, you dipshits! Go stink in your
own time! (points to the luggage)
Get that stuff in the taxi!

JOHNNY approaches them.

JOHNNY

If it ain't my old buddy, Sjakie.

SJAKIE

Hello Johnny. How's it going?

JOHNNY

Beautiful, Sjakie, beautiful.
You sure got us a nice little vacation.

JOHNNY picks up a few suitcases and takes them to the first taxi. SJAKIE walks
with him.

SJAKIE
(in a confidential tone)
Say, uh, Johnny... You'll all try
to do your very best, won't you, so that
things will go smoothly
in America?

JOHNNY has put the suitcases behind the taxi and opens the trunk.

JOHNNY
'Course, Sjakie! What'd you
think? You ain't gonna have no
trouble from us. And America
ain't either!

JOHNNY grins at SJAKIE. SJAKIE doesn't look too convinced.

The TAXI DRIVER from the first taxi has walked over to his colleague, who is sitting in the other taxi.

TAXI DRIVER 1
Did you know that we had to pick
up this?

TAXI DRIVER 2 shakes his head, unhappy.

TAXI DRIVER 2
Over my dead body!

TAXI DRIVER 2 puts his taxi in reverse and tears out.

JOHNNY
What is he doing?

JOHNNY and SJAKIE look at the remaining TAXI DRIVER inquisitively. He shrugs his shoulders as nonchalantly as possible.

TAXI DRIVER 1
(nervous)
Uh... we thought it would be
better to, uh... have them send
a van.

SJAKIE

Why? There was plenty of room with
the two taxis, wasn't there?

JOHNNY

One taxi'll be fine. Saves
a few guilders!

TAXI DRIVER 1

I'm afraid that's against regulations.
I would have liked to drive
you, but so many passengers, and all that
luggage... (makes a helpless gesture)

SJAKIE

But we're in a hurry. We're late as it is.

The TAXI DRIVER, who just thought that he had found a valid reason to refuse the FLODDERS, now feels slightly less sure, especially when he sees JOHNNY's compelling look.

INT. CITY HALL - CONFERENCE ROOM

The conference room is empty, except for the COUNCILMAN and his SECRETARY.

The COUNCILMAN leans back satisfied in his chair.

COUNCILMAN

Millie dearest, could you pour
me a little drink from that
bottle in my desk drawer?

MILLIE

You mean that bottle you keep for festive
occasions?

COUNCILMAN

You got it.

TITLES BEGIN

LOUD MUSIC sets in.

EXT. SUNNY DALE - STREET - DAY

The taxi with our friends in it drives through Sunny Dale. The entire family has found room in the car. Three suitcases have been tied to the roof with a heavy rope that runs through the two open rear windows. The trunk is open, and a few suitcases plus the trunk stick out of it.

The taxi drives past expensive houses with luxury cars parked in front of them. A number of neighbors watch the taxi with surprise on their faces.

INT. TAXI

MOTHER FLODDER sits in the middle of the back seat. Next to her, are SON CASEY, TOOT and HANK. In the front, next to the DRIVER, are JOHNNY, with DAUGHTER CASEY on his lap, and SJAKIE.

JOHNNY waves outside, to no one in particular.

JOHNNY
See ya in a year!

EXT. SUNNY DALE - STREET

The taxi with our friends in it leaves Sunny Dale. Next to the road, we see a sign with the name of the neighborhood on it.

EXT. CITY

The taxi drives through busy streets in the center of the city, to the belt-way, and finally to the highway that leads to the airport.

INT. TAXI

SJAKIE turns to MOTHER FLODDER. He waves a bunch of passports and tickets.

SJAKIE
I barely had time to arrange all the
passports and visas.

MOTHER FLODDER
You did good, Sjakie!

MOTHER FLODDER has lit a cigar. The DRIVER coughs.

DRIVER
Excuse me, ma'am...

MOTHER FLODDER
Something the matter?

The DRIVER points to a tacky jig-sawed wooden sign on the dashboard with "NO SMOKING" painted on it.

MOTHER FLODDER leans over the front seat.

MOTHER FLODDER
Gee, I always wanted one of those.

She pulls the sign off of the dashboard and sticks it under her dress.

MOTHER FLODDER
(blowing out a cloud of smoke)
Thank you very much.

EXT. HIGHWAY

The CAMERA PANS ALONG with the taxi, that swerves down the highway. In the distance, we see the airport. A large airplane is moving across the viaduct that is built over the highway.

EXT. AIRPORT - DEPARTURE TERMINAL - DAY

The taxi stops in front of the departure terminal. The FLODDERS get out. JOHNNY gestures to the driver of a honking car that is having trouble passing to calm down. He walks onto the sidewalk and looks at the rush and bustle inside the departure terminal.

JOHNNY
(to DAUGHTER CASEY)

I'm already starting to feel like a world traveller.

While TOOT, HANK and SON CASEY get the luggage out of the taxi, SJAKIE pays the DRIVER.

MOTHER FLODDER
Hurry up, guys! Let's not keep the pilot waiting! The man's got better things to do!

A PORTER walks up to JOHNNY.

PORTER
Need a porter, sir?

JOHNNY
Fuck off! We can do it ourselves!

CUT TO:

INT. DEPARTURE TERMINAL

SJAKIE walks awkwardly in the direction of the check-in counter with two trolleys piled with luggage. The family walks with him, but doesn't lift a finger to help him, not even when a few suitcases start to fall off.

INT. DEPARTURE TERMINAL - CHECK-IN COUNTER

SJAKIE puts the luggage onto the luggage belt with difficulty. MOTHER FLODDER leans on the counter.

COUNTER WOMAN
Is that all the luggage?

MOTHER FLODDER
As far as I know.

The woman behind the counter looks at the weight of the suitcases.

COUNTER WOMAN
You're overweight.

MOTHER FLODDER takes the cigar from her mouth.

MOTHER FLODDER
(offended)
Hey, let's not get nasty, okay!

INT. DEPARTURE TERMINAL - CUSTOMS

JOHNNY is in front of the customs counter.

JOHNNY
(surprised)
Parking tickets?

The customs officer nods.

JOHNNY
2,600 guilders?

The customs officer nods again.

JOHNNY
(over his shoulder)
Sjakie!

SJAKIE comes over to them, already pulling his wallet out of his pocket.
MOTHER FLODDER looks at SJAKIE, shaking her head.

MOTHER FLODDER
They're always picking on my boy.

INT. DEPARTURE WING

Our friends are on the moving sidewalk. They have stocked up on candy and liquor at the duty free store, and have already begun to consume a good deal of it, leaving a track of wrappers behind them, to the left and right of the moving sidewalk.

INT. DEPARTURE WING - SECURITY CHECK

MOTHER FLODDER and SJAKIE have walked through the gate with no trouble. JOHNNY walks through the gate. The buzzer goes off. A SECURITY MAN frisks JOHNNY and finds a club. JOHNNY shrugs his shoulders.

JOHNNY
Ain't that allowed?

SON CASEY walks through the gate. The buzzer goes off again. The SECURITY MAN frisks SON CASEY and finds a deadly looking set of brass knuckles. Another SECURITY MAN walks up to them.

SJAKIE
I can explain...

SJAKIE takes the second SECURITY MAN aside just as TOOT walks through the gate, causing the buzzer to go off yet again. The SECURITY MAN frisks TOOT and, to his surprise, finds a switch blade. HANK, too, receives the same treatment. This time, a pair of nunchakus are found. The SECURITY MAN puts them aside, next to the club, the brass knuckles and the switch blade.

Last, the ever-sexy DAUGHTER CASEY walks through the gate. The buzzer doesn't go off.

The SECURITY MAN can barely conceal his disappointment of not having to frisk her.

SECURITY MAN
No weapons?

DAUGHTER CASEY
(shakes her head innocently as
she pushes out her tits)
None at all. But you can have a
look if you want.

The SECURITY MAN gulps.

EXT. AIRPORT - DAY

The 747 picks up speed on the runway and takes off.

DISSOLVE TO:

EXT. AIR

We see the airplane flying above the clouds.

INT. AIRPLANE

The FLODDER family and SJAKIE sit in Tourist Class. MOTHER FLODDER has lit a cigar. SJAKIE sits next to her. He shows her pictures of the house in America where they will be staying for the next year. It is a simple middle class house on a quiet street.

SJAKIE

This is the house.

MOTHER FLODDER

Is it a nice neighborhood? I don't want to be staying just anywhere!

SJAKIE

Don't you worry. It's a first-rate neighborhood.

MOTHER FLODDER

Good. I want nothing but first-rate for my kids.

HANK and TOOT sit next to each other, behind MOTHER FLODDER. They have both taken out their inflatable vests and are sitting on them. They both pull on the cords simultaneously and the vests inflate with a hiss. HANK and TOOT rise up, giggling.

MOTHER FLODDER turns around, irritated.

MOTHER FLODDER

Hey, shit-for brains! Stop fucking around!

A STEWARDESS comes up to MOTHER FLODDER.

STEWARDESS

I'm sorry, ma'am, but cigars are not permitted.

MOTHER FLODDER

Why don't you mind your own business?

STEWARDESS

The other passengers are bothered by the smoke.

MOTHER FLODDER

All you gotta do is open a window, sweetheart!

MOTHER FLODDER makes no move to put out her cigar and the STEWARDESS has little choice but to drop the matter.

MOTHER FLODDER

(calling after her)

Why don't you bring us something to drink! I'm dying of thirst!

JOHNNY, DAUGHTER CASEY and SON CASEY sit in a row of seats in the middle of the plane. JOHNNY reads a magazine about sports cars.

SON CASEY listens to a walkman.

SON CASEY

(singing along very slowly and very low)

Like a virgin.... touched for the very first time...

JOHNNY gives SON CASEY a strange look. He grabs the cover to the music-cassette that is on the seat next to SON CASEY.

ANGLE ON:

The cassette cover. We read: "THE BEST OF MADONNA".

JOHNNY gives another look at SON CASEY, who is still singing very slowly and low, as if he is repeating a tape that is being played at the wrong speed.

SON CASEY
Like a vi-uh-uh-uh-uh-rgin...

JOHNNY leans over to SON CASEY.

JOHNNY
Better put some new batteries in there!

SON CASEY can't hear him. He takes off the head phones.

SON CASEY
Huh?

JOHNNY
The batteries are dead! The tapes going
at the wrong speed!

SON CASEY looks at the walkman.

SON CASEY
You think so? It sounded real sexy!

JOHNNY
(to DAUGHTER CASEY, sighing)
What a dick, huh? And we gotta spend
a year on vacation with him.

A STEWARDESS comes by and passes out hot towels.

SON CASEY, who is not prepared for this, takes one and immediately burns his hands.

SON CASEY
Ow!

He throws the towel right in the face of the bewildered STEWARDESS.

SON CASEY
Get outta here with your stupid
towels.

JOHNNY
(firmly to SON CASEY)

Hey, hey, that's not how you talk to a lady.

SON CASEY

You almost burnt my hand off!

JOHNNY

(to the STEWARDESS)

Please excuse my brother. He has had a tragic childhood.

The STEWARDESS attempts an understanding smile.

EXT. AIRPLANE

The plane flies high above the clouds.

INT. AIRPLANE

It is dinner time. We see the FLODDER family wrestling with the inconveniently packaged airplane meals. The opening of the plastic covered silverware is especially difficult.

MOTHER FLODDER puts the small bottle of red wine right to her lips and drinks it empty in one gulp. A loud burp follows. She pokes SJAKIE continuously with her elbow while cutting her meat.

MOTHER FLODDER

It's a bit on the cozy side, huh, Sjakie! You'd think they could make these airplanes a bit roomier?

SON CASEY takes a few more bottles of wine from the food trolley without asking. He gives one to DAUGHTER CASEY.

JOHNNY wanders down the aisle with his tray, eating.

JOHNNY

(to passengers at random)

Enjoy your dinner. Bon appetito. Essen sie geschmeckfull. (A Japanese gentleman forces JOHNNIE to think deep) Harakiri...

JOHNNY walks past the galley and goes through the curtain. He is now in Royal Class, in the front of the plane. Apart from three businessmen and an Arab sheik, the roomy seats are unoccupied. The businessmen have a bottle of champagne on ice.

The occupants watch JOHNNY's entrance with some aversion.

JOHNNY
(approving)
All right... This looks more like
it! Fuckin A...

ANGLE ON:

SJAKIE is sleeping in his seat. In a WIDER SHOT we see that all the other FLODDERS have vacated their seats.

ANGLE ON:

A worried PURSER follows a STEWARDESS down the steps from the top dock to Royal Class. They enter Royal Class.

In a WIDER SHOT, we see the FLODDER family set up very comfortably in the luxurious seats of Royal Class. MOTHER FLODDER has even taken her shoes off. Sitting back, they finish the remains of their dinner.

The PURSER is momentarily dumbstruck.

PURSER
What's the meaning of this? Do
you have tickets for Royal Class?

JOHNNY
(mouth full)
My mother gets a little
claustrophobic. And there were
still empty seats up here. That's
the meaning.

MOTHER FLODDER
We just wanna go to America first rate!

PURSER
I'm sorry, but I have
to ask you to return to your
seats!

JOHNNY gets up, walks over to the PURSER, stops in front of him, and stands there menacingly.

JOHNNY
Listen, if we're gonna have trouble
here, then I'll just have to roll
down a window and hang you out to
dry for a while, get it?!

The PURSER chooses the lesser of two evils.

PURSER
No, no trouble here. No trouble at all.

SON CASEY
So get the hell outta here!

The PURSER and the STEWARDESS quickly disappear behind the curtain.

JOHNNY watches them go, satisfied.

INT. AIRPLANE - COCKPIT

In the cockpit, we see the CAPTAIN and his CO-PILOT. They too have just received their dinner, and are now eating it heartily. The 747 is on automatic pilot.

The door behind them opens and SON and DAUGHTER CASEY appear. They exchange a glance, as if they have opened the wrong door.

DAUGHTER CASEY
(to SON CASEY)
This isn't the bathroom. It's the
cockpit.

The crew members turn around routinely, used to passengers in the cockpit, but are immediately struck by the appearance of DAUGHTER CASEY.

DAUGHTER CASEY gives the men a friendly nod.

SON CASEY
(surprised)
Holy shit! They're eating dinner!

DAUGHTER CASEY
Don't you have to steer?

The CAPTAIN is extremely charmed and responds with a fatherly smile.

CAPTAIN
No, sweetie. We're on
automatic pilot.

DAUGHTER CASEY leans over and looks outside through the windows. The plane is flying right above some cloud cover that stretches across the horizon like a blanket of cotton.

DAUGHTER CASEY
(in awe)
Gosh, look at those clouds...

The CAPTAIN's nose is almost in DAUGHTER CASEY's cleavage.

INT. AIRPLANE - ROYAL CLASS

There is a nervous energy among the first class passengers, something the members of the FLODDER family completely miss.

MOTHER FLODDER has just lit a new cigar and leans back comfortably in her seat. A few passengers begin to cough.

MOTHER FLODDER
(looks around)
Where's Casey and Casey?

HANK
They went to the bathroom together!

HANK gives TOOT a meaningful look.

MOTHER FLODDER

Do they have to do that crap
even on the plane?

JOHNNY

(grins)

Well, you know, with all this high
pressure... (gets up) I'll go get 'em.

MOTHER FLODDER

And get me something to drink. This flying
is drying me out.

INT. AIRPLANE - COCKPIT

The CAPTAIN animatedly explains the functions of various meters.

CAPTAIN

And this is the altimeter. It tells
us how high we are.

DAUGHTER CASEY

(in awe)

It must be hard to keep track of
all this. Amazing.

The CAPTAIN hands his tray to the CO-PILOT, who now sits stupidly with two
trays on his lap.

The CAPTAIN leans forward and switches the controls to manual. He then
carefully manipulates the control stick.

CAPTAIN

And now it's on manual again. That
means "by hand".

DAUGHTER CASEY

(leans over bountifully)

That's wild. Can I do it by hand?

SON CASEY chuckles.

The CAPTAIN refuses the offer amicably.

CAPTAIN
No, I'm sorry. Flight procedure...

INT. AIRPLANE - AISLE NEAR COCKPIT

JOHNNY stands outside the cockpit's closed door. On the door is a sign, which reads: "CREW ONLY". He briefly listens at the door and then knocks on it.

JOHNNY
Casey?!

JOHNNY opens the door without waiting for an answer.

INT. AIRPLANE - COCKPIT

The door that JOHNNY has opened, opens against SON CASEY, who then falls into DAUGHTER CASEY. DAUGHTER CASEY loses her balance and falls onto the control stick.

EXT. AIRPLANE

We see the 747 suddenly making a dive.

INT. AIRPLANE - CABIN

Passengers and crew bump into each other, luggage falls from the lockers.

ANGLE ON:

SJAKIE wakes up with a start.

The brake on a trolley filled with drinks comes loose, and the trolley shoots forward down the aisle toward the front of the plane.

INT. AIRPLANE - ROYAL CLASS

The trolley clangs through the curtain that separates Royal Class from the rest of the plane and crashes to a stop against some seats near MOTHER FLODDER.

Evidently, MOTHER FLODDER is used to a little turbulence, because she is one of the few who has remained unmoved in her seat. She casually takes a bottle of whiskey from the trolley.

INT. AIRPLANE - COCKPIT

The CAPTAIN pulls on the control stick in order to get the plane flying straight again.

EXT. AIRPLANE

The airplane pulls up out of its dive.

INT. AIRPLANE - ROYAL CLASS

The plane is now pulled back, bringing the tail down lower than the nose. The trolley now leaves in the direction from which it came.

MOTHER FLODDER

(calm)

Quick service.

EXT. AIRPLANE

The nose of the airplane is slowly brought down and the airplane once again flies straight.

INT. AIRPLANE - CABIN

The inside of the cabin is now a big mess, and the panic among the passengers is considerable. Luggage is everywhere. Some oxygen masks have come down

and various passengers are busy trying to get on their life vests. One of them pulls on the cord, inflating the vest.

An older man seems to be having heart trouble.

Stewardesses help the passengers up. Most of them are now covered with food and drink.

EXT. KENNEDY AIRPORT - AIR TRAFFIC TOWER

ANGLE ON:

The air traffic tower.

FLIGHT CONTROLLER

(off screen, by radio)

KL 504. You are cleared for final approach. How was your flight?

CAPTAIN

(off screen, by radio)

As usual. Thank you.

EXT. KENNEDY AIRPORT - APRON - DAY

We see the Jumbo standing on the apron. A buggy towing several loaded baggage cars approaches.

The CAMERA PANS along with one of the baggage cars and ZOOMS IN on a large suitcase which we recognize as belonging to the FLODDERS. There's some movement in the overpacked soft leather suitcase, as well as some muted growling.

INT. KENNEDY AIRPORT - BAGGAGE CLAIM - DAY

The FLODDERS have just loaded their baggage from the conveyor belt onto two baggage trolleys. They walk past the other passengers toward Customs and Immigration.

SON CASEY and HANK each push a trolley with luggage. HANK is wearing a turban, apparently stolen from the Arab Sheik.

SJAKIE

And, Mrs. Flodder, how does it feel? Your first steps in the new world?

MOTHER FLODDER

New world? What's so new about it? It looks pretty rundown to me.

SJAKIE

(making an excuse)

Well, an airport isn't really representative, is it? But just wait until you see Manhattan. We have all day tomorrow there before we go on.

TOOT pulls the turban off of HANK's head. HANK tries to stop her. The turban rips.

MOTHER FLODDER

You kids quit fucking around! We're in America now!

JOHNNY combs his hair. There is an expression of fatigue on SON CASEY's face.

SON CASEY

(to JOHNNY)

I've got a real bad case of jetlag!

JOHNNY

That's the story of your life!

SON CASEY isn't watching where he's going and bumps into another trolley with his trolley. Luggage falls onto the ground.

SON CASEY

Watch where you're goin', dickhead!

The MAN pushing the other trolley is with a group of people who, just like the FLODDERS, give the impression that they are also not completely at home here.

MAN
(apologizing)
Mnje otsjin zál.

SON CASEY
Don't give me that garbage!

DAUGHTER CASEY
They sound strange!

JOHNNY
(to SON CASEY)
Yeah, watch it Casey! Maybe they're from Brooklyn!

SON CASEY has put back the luggage that fell and they continue on their way.

EXT. ARRIVALS TERMINAL

The FLODDERS come out in front of the arrivals terminal.

SJAKIE
If you all just stay right here, I'll arrange ground transportation.

MOTHER FLODDER
Get us something first rate!

JOHNNY
Yeah, make sure you come back with nothing less than a limo!

SJAKIE laughs a little.

SJAKIE
I'll see what I can do, Johnny.

SJAKIE walks in the direction of the car rental counters.

SON CASEY
(calls after SJAKIE)
Get me one too, I'm dying of thirst!

JOHNNY slaps SON CASEY on his head.

JOHNNY
A limousine, dickhead, it's a car!

EXT. AIRPORT

A luxurious limousine drives across one of the highways near the airport.

INT. LIMOUSINE

A CHAUFFEUR, dressed in a uniform, talks into his car phone.

CHAUFFEUR
Hello Central, Jack here. What's
the scoop on this Russian delegation?

CENTRAL
Let me see, that was that party
of six, wasn't it?

CHAUFFEUR
Right, for that Medical
Convention.

CENTRAL
They're on International Arrivals, Pick Up
Area C.

CHAUFFEUR
Okay, thanks.

EXT. ARRIVALS TERMINAL

The FLODDERS wait for SJAKIE's return.

TOOT and HANK are trying to open the coin deposit box of one of the newspaper machines in a row on the sidewalk.

JOHNNY looks around with a satisfied grin on his face.

JOHNNY

What a country.

I'm already starting to feel at home.

JOHNNY sees a bag hanging from SON CASEY's trolley with the Aeroflot logo on it. SON CASEY must have accidentally put the bag on his trolley after the accident with the other trolley. JOHNNY takes the bag and looks at its contents, surprised.

JOHNNY

(surprised)

Look at this. Russian vodka.

Amid the surprised looks of SON CASEY and the rest of the family, he takes out a bottle of Russian vodka.

MOTHER FLODDER

Where'd you get that?

JOHNNY

Casey scored it.

SON CASEY just shrugs his shoulders.

JOHNNY produces a large jar of caviar.

MOTHER FLODDER

What's that?

JOHNNY

Looks like caviar to me.

MOTHER FLODDER

Lemme see.

MOTHER FLODDER takes the jar of caviar from JOHNNY, unscrews the lid and smells the contents.

MOTHER FLODDER
Smells like rotten fish.

JOHNNY
Doesn't mean a thing. For all
I know it could taste awful.

MOTHER FLODDER cautiously tastes some caviar with her fingers. It doesn't seem too bad.

JOHNNY then takes out a newspaper, the Pravda, from the bag. He gives it to SON CASEY.

JOHNNY
Here, go brush up on your
Russian.

INT. LIMOUSINE

The luxurious limousine drives up in front of terminal 17. The CHAUFFEUR looks around and sees JOHNNY, who has just taken a big sip of Vodka, and SON CASEY, who is reading the Pravda. MOTHER FLODDER is laying into the caviar. The plastic Aeroflot bag, in which TOOT is looking, and which HANK grabs from her, convinces the CHAUFFEUR completely. HANK takes a camera out of the bag.

CHAUFFEUR
There they are.

EXT. ARRIVALS TERMINAL 17

SON CASEY
Get a load of this, Johnny,
Miss Russia!

SON CASEY shows JOHNNY a large photo in Pravda of Miss Russia during the contest.

JOHNNY
Check this out; are we in the
right country?

The LIMOUSINE stops in front of the FLODDERS and the CHAUFFEUR gets out. The FLODDERS look at the chic vehicle with surprise.

MOTHER FLODDER
(with her mouth full)
Well, Sjakie doesn't waste time.

CHAUFFEUR
Hello, (no response, everyone is staring at the limo) Perestroika, Glasnost?
I - will - take - you - to - your - hotel.

MOTHER FLODDER takes a last big mouthful of caviar and hands the empty jar to the CHAUFFEUR as she walks to the limo. The CHAUFFEUR is left stupidly with the jar in his hands.

DAUGHTER CASEY
Wow, what a nice car!

SON CASEY
A real limo, huh Johnny?

JOHNNY
(nods)
What else? You see, you only have to tell Sjakie once...
He knows what side his bread is buttered.

CHAUFFEUR
(points to the suitcases)
Is that all your luggage?

JOHNNY
Yes. That's all.

The CHAUFFEUR walks to the back of the car and opens the trunk. JOHNNY and SON CASEY help him put the luggage in the car.

MOTHER FLODDER gets in the car.

INT. LIMOUSINE

MOTHER FLODDER seats herself comfortably on the backseat.

MOTHER FLODDER

Okay, let's get this show on the road.

EXT. ARRIVALS TERMINAL

The CHAUFFEUR loads one of the last suitcases into the trunk. SON CASEY and JOHNNY are lugging the big suitcase, which apparently contains WHISKY, to the car.

CHAUFFEUR

Is that the last one?

JOHNNY

Yup.

The CHAUFFEUR and JOHNNY have some difficulty cramming the suitcase into the trunk.

SON CASEY gives the luggage trolley a kick, so that it bumps into a blind man waiting to cross the street at a traffic light a little further up. The blind man falls forward, forcing an oncoming car to brake very quickly, causing another car to crash into that car from behind.

The CHAUFFEUR slams the trunk shut forcibly. JOHNNY, SON CASEY and the CHAUFFEUR get into the car. When they drive off, we can just hear the muffled barking coming from the trunk.

From the opposite direction a small van approaches. The van pulls up in the space just vacated by the limo.

An excited SJAKIE gets out of the van. He seems happy that he was able to arrange transportation so quickly. His excitement, however, slowly changes into bafflement when he cannot find the FLODDER family anywhere.

SJAKIE

Why can't they ever do what I ask them?

The group of six men and women that we already saw in the arrivals terminal and who we now understand must be the Russian delegation for the convention, comes outside and looks around. Among them is a woman with a posture similar to that of MOTHER FLODDER's. One of the men turns politely to SJAKIE.

MAN

(with a heavy Russian accent)

Excuse me Sir, are you from the
Roosevelt Foundation?

SJAKIE

No, no, I'm not.

The man turns back to his fellow travellers and they begin speaking to each other in Russian.

SJAKIE looks around.

SJAKIE

(with a tone of: it couldn't
be that)

No bar around here...

EXT. HIGHWAY

We see the limousine with the FLODDERS driving on a highway in the vicinity of Kennedy Airport on its way to Manhattan.

INT. LIMOUSINE

MOTHER FLODDER has lit a cigar. TOOT and HANK split up the money they stole from the newspaper machine. MOTHER FLODDER takes some of the change and studies it.

MOTHER FLODDER

Sheesh, ain't that funny? Cute.

JOHNNY has taken a bottle of soda-water from the mini-fridge and spurts himself a full glass.

SON CASEY

Shouldn't we change money?

JOHNNY

(nods)

I'll find out how the dollar is doing.

SON CASEY

(doesn't understand)

Yeah, that's what I wanna know.

JOHNNY leans back comfortably.

JOHNNY

Well, I have to say that up to this point, our little excursion has transpired extremely satisfactorily.

CHAUFFEUR

Russia cold this time of year?

JOHNNY

Yeah, cold, very cold, probably freezing.

MOTHER FLODDER

What's that about Russia?

JOHNNY

(shrugs his shoulders)

Maybe he got family there.

DAUGHTER CASEY

I wonder where Sjakie is.

JOHNNY

You don't have to worry about Sjakie.
I'm sure he's on his way in his own limo.

INT. ARRIVALS TERMINAL

SJAKIE is by the information desk in the arrivals terminal.

GROUND HOSTESS

What was that name again?

SJAKIE

Flodder. (spells) F-L-O-D-D-E-R.

GROUND STEWARDESS

Okay, Sir, I'll have them paged.

SJAKIE

Thank you.

GROUND STEWARDESS

(with a big smile)

Have a nice day, Sir.

SJAKIE walks away from the desk towards the exit.

We hear the P.A. system in the terminal.

P.A.

This is an announcement for the
Flodder family from Holland.

Will the Flodder family please
go to the information desk in
the arrivals terminal. I
repeat...

Through the glass windows in the arrivals terminal, SJAKIE sees his rented van being towed away by the police. He runs outside, upset.

EXT. ARRIVALS TERMINAL

The van has already been fastened and the driver and his co-worker have just gotten into the tow truck. A MOTORCYCLE COP finishes making out the ticket.

SJAKIE runs up to the MOTORCYCLE COP.

SJAKIE

Sir, that's my car!

MOTORCYCLE COP

And this is a tow away zone...

At this moment SJAKIE notices the sign:"DON'T EVEN THINK OF PARKING HERE!".

SJAKIE
(pleading)
But I just arrived, I'm from Holland.

MOTORCYCLE COP
That's very nice, Sir. Welcome
to America.

SJAKIE
(desperate)
But I... I just lost my family...

The MOTORCYCLE COP gives him a sympathetic look.

MOTORCYCLE COP
My condolences, Sir. (then
casually to his colleagues) Okay,
take it away.

The tow truck with the van starts up and drives off. SJAKIE looks on, defeated.

MOTORCYCLE COP
Have a nice day, Sir.

The MOTORCYCLE COP gets onto his motorcycle and rides off.

LOUD MUSIC

EXT. MANHATTAN - BRIDGE

The limousine with the FLODDERS drives over one of the bridges over the Hudson, the Manhattan Bridge, to Manhattan.

CUT TO:

EXT. MANHATTAN - STREET

The limousine drives through one of the busier New York streets. The FLODDERS cannot believe their eyes. SON CASEY, TOOT and HANK lean out of the windows and look up at the tops of the sky scrapers.

HANK takes pictures with the Russian camera he found in the bag.

MOTHER FLODDER

I want you kids to be careful! There's a whole lotta crime here!

TOOT

Hey, McDonald's!

MOTHER FLODDER

(surprised)

They got theme here, too?

DAUGHTER CASEY leans over the front seat next to the CHAUFFEUR and looks through the windshield.

The CHAUFFEUR eyes her body.

CHAUFFEUR

First time here?

DAUGHTER CASEY nods, smiling.

CHAUFFEUR

How would you like it if I showed you around tonight. Show you the thrills of the nightlife, the hot spots...

DAUGHTER CASEY

Hot spots? No no, thank you.

SON CASEY is especially attracted to all the feminine beauty on the streets.

SON CASEY

There's some babes walkin' around here, Johnny...

JOHNNY

What'd I tell ya, surplus of

women... (to MOTHER FLODDER)
So, Ma, what do you think?

MOTHER FLODDER
(not really excited)
It looks better on T.V. As long as the
hotel's all right.

EXT. PLAZA HOTEL

We see the front of the Plaza (or some other luxury hotel) with the name in gold letters.

The CAMERA PANS with the DOORMAN, who rushes up to the limousine to open the door.

The FLODDER family gets out of the car. A few guests leaving the hotel eye the new guests suspiciously.

MOTHER FLODDER is on the sidewalk, where she takes a critical look at the front of the hotel.

MOTHER FLODDER
The rooms better be good.

JOHNNY
Come on, Ma, it's only for
one night.

A few bellboys have rushed out of the hotel and now bring the luggage inside.

The FLODDERS enter the hotel.

INT. PLAZA HOTEL - LOBBY

The FLODDERS enter the lobby of the magnificent hotel. TOOT and HANK are very impressed with so much splendor.

JOHNNY
Nice joint...

HANK
This is some hotel.

TOOT
(points to some gold candlesticks)
Think that's real gold?

Suddenly we hear a lot of noise, screaming and growling.

JOHNNY and MOTHER FLODDER look around, vexed.

One of the large suitcases has fallen off the BELLBOY'S trolley and opened. The dog WHISKY, who must have been inside the whole journey, has set his teeth firmly in the BELLBOY'S leg.

JOHNNY
Down, Whisky, down!

MOTHER FLODDER
(mollifying)
Ah well, the poor creature must be starving.

The DESK CLERK looks in the direction of the door, shock on his face.

DESK CLERK
What the hell is that?

The MANAGER, next to him, follows his gaze.

MANAGER
I'm afraid 'that' are our Russian
guests.

The MANAGER works up a smile with some difficulty, and walks up to the FLODDERS.

He shakes MOTHER FLODDER and JOHNNY's hand. Even SON CASEY's, when he offers it invitingly.

MANAGER
Good afternoon.
My name is Hamilton, I'm the manager
of the hotel.

MOTHER FLODDER throws down her cigar stub and grinds it into the deep-pile carpet. The MANAGER looks on in slight bewilderment.

MANAGER

We are very happy to have you here, I trust you had a good flight.

JOHNNY

It was okay.

TOOT and HANK are busy eating the bonbons that are set out on plates on coffee tables. The guests at the tables watch on, astounded.

The MANAGER is not completely able to hide his disapproval.

MANAGER

We will do everything to make your stay with us a pleasant one. Normally we don't allow dogs in the hotel, but for you we will make an exception.

The MANAGER signals a BELLBOY and gives him the room keys.

MANAGER

I'm sure you'd like to freshen up a bit, take a (with emphasis) shower, or a (stronger emphasis) bath. Leroy here will show you to the three connecting suites I've arranged for you. If there is anything you may require, please don't hesitate to ask.

JOHNNY

Thank you. Nice work.

JOHNNY gives the MANAGER an encouraging slap on the shoulder and follows the BELLBOY to the elevators. SON CASEY follows JOHNNY's example and also gives the MANAGER an encouraging slap on the shoulder.

SON CASEY

Very nice work, Sir.

The FLODDERS follow the BELLBOY. The BELLBOY, limping and with a torn trouser-leg as a result of WHISKY'S appetite, is pushing the trolley along, into the elevator.

The MANAGER walks back to the desk, watching the FLODDERS with astonishment.

MANAGER

I know they've got problems over there, but this is ridiculous.

DESK CLERK

From which part of Russia are they?

MANAGER

The smelly part, I would say.

EXT. GOVERNMENT BUILDING

We see the front of a building in New York where the Department for Cultural Exchange Programs is housed.

INT. GOVERNMENT BUILDING - OFFICE

A telephone on a desk rings. JACK answers it.

JACK

Hello, yeah, put him through.
Hello?

INT. KENNEDY AIRPORT - ARRIVALS TERMINAL

SJAKIE is on one of the pay phones at the arrivals terminal. He has a worried look in his eyes.

SJAKIE

Hello Jack, is that you? This is Sjaak.

INT. GOVERNMENT BUILDING - OFFICE

JACK

Hello Sjak. Jack here. How is everything? Sorry we couldn't be at the airport. How was your flight?

INT. KENNEDY AIRPORT - ARRIVALS TERMINAL

SJAKIE

It was okay but...

INT. GOVERNMENT BUILDING - OFFICE

JACKY comes up next to JACK and strokes his head tenderly.

JACK

Great, and how is our family?

INT. KENNEDY AIRPORT - ARRIVALS TERMINAL

SJAKIE

I'm afraid there is a problem.

INT. GOVERNMENT BUILDING - OFFICE

JACK

Good. A problem? Well, I'm sure it's nothing we can't solve.

JACKY, too, looks startled.

INT. KENNEDY AIRPORT - ARRIVALS TERMINAL

SJAKIE

They are missing...

INT. GOVERNMENT BUILDING - OFFICE

The news quiets JACK for a moment.

JACK

What do you mean missing?

JACKY

Missing?

INT. KENNEDY AIRPORT - ARRIVALS TERMINAL

SJAKIE

I went to get a van and when
I came back, they were gone.

INT. GOVERNMENT BUILDING - OFFICE

JACK

How is that possible? Are you
still on the airport?

INT. KENNEDY AIRPORT - ARRIVALS TERMINAL

SJAKIE

Yes. Shall I go to the police?

INT. GOVERNMENT BUILDING - OFFICE

JACK

No, no. We don't the police.
I'm sure there is a logical
explanation for this.

JACKY nods in agreement.

INT. KENNEDY AIRPORT - ARRIVALS TERMINAL

SJAKIE

Well, I hope so. They've got my suitcase with everything in it.

INT. GOVERNMENT BUILDING - OFFICE

JACK

Why don't you come over to my office and we'll get to the bottom of this.

INT. KENNEDY AIRPORT - ARRIVALS TERMINAL

SJAKIE

Okay.

SJAKIE hangs up the phone.

INT. GOVERNMENT BUILDING - OFFICE

JACK hangs up the phone. He looks at JACKY.

JACK

I knew that family meant trouble!

INT. PLAZA HOTEL - SUITES

The FLODDERS have moved in to the three adjacent suites in the hotel.

MOTHER FLODDER opens the refrigerator in her room. She looks at one of the small bottles of liquor with disapproval.

MOTHER FLODDER

Why do they make such stupid little bottles?

MOTHER FLODDER grabs a handful of bottles and throws them on the bed. The T.V. is on. A typical American game show is under way.

MOTHER FLODDER lies down on the bed in front of the T.V. and swallows the contents of one of the bottles in one sip, without looking to see what it is.

MOTHER FLODDER

Now this is nice.

We hear a knock at the door.

MOTHER FLODDER

Come in!

A WAITER rolls a dinner trolley into the room. The trolley is extravagantly laden with food and drink, some articles we see are salmon, caviar, and champagne.

WAITER

Did you order room service, madam?

MOTHER FLODDER doesn't answer right away because she is laughing too hard at something she sees on the television.

MOTHER FLODDER

Room service? Kids! Who gets the cart with the grub?!

From the adjacent room, we hear the voices of DAUGHTER CASEY and SON CASEY.

DAUGHTER CASEY

In here!

SON CASEY

Send him through!

MOTHER FLODDER gestures for the WAITER to go into the other suite. She bursts out laughing again.

The WAITER rolls the trolley into the adjacent room. An apple explodes against the wall next to his head.

TOOT and HANK are throwing candy, fruit and other snacks at each other. They get the fruit from a fruit basket on one of the beds. On the basket is a card, which reads: "With Compliments of the Management".

WHISKY is on one of the beds, digging into the mattress in search of a bone. His grabbling paws whirl up clouds of kapok.

Here too, the T.V. is on loudly, but tuned to a different channel than MOTHER FLODDER's T.V. is.

In the bathroom, we see SON CASEY and DAUGHTER CASEY sitting together in the bath. After some persistence, the WAITER rolls the trolley into the bathroom. He stands slightly away from the bathtub, embarrassed.

SON CASEY

A little bit closer, James,
how do you expect us to reach
it?! Closer!

The WAITER pushes the trolley next to the tub.

DAUGHTER CASEY

All right, salmon!

DAUGHTER CASEY leans out of the tub and takes the plate of salmon and toast from the trolley. The sight of so much loveliness is too much for the WAITER who disappears nervously from the bathroom, blushing.

In the third suite, JOHNNY, dressed in a bathrobe, stands by the open balcony windows and looks out over MANHATTAN. He holds a telephone.

JOHNNY

Hi Carl. You eatin' dinner?
... What time is it? ... No,
it's the middle of the day
here.

A MAID has entered the room with a pile of clean towels. JOHNNY motions for her to put them on the bed. As she leaves the room, he pats her on the ass.

JOHNNY

We're about to go out on the town...
no, I can definitely recommend it!

This America's all right!

In the bathroom, SON CASEY opens a bottle of champagne. The cork flies into the mirror above the sink and breaks it into a million pieces. SON CASEY fills two glasses that DAUGHTER CASEY holds up.

JOHNNY enters the bathroom.

SON CASEY

You too, Johnny?

JOHNNY

Does a bear shit in the woods?

JOHNNY takes a glass from the sink, shakes out the shards of glass and holds it out for SON CASEY to fill.

SON CASEY

Did you find out how the dollar is doing?

JOHNNY

The dollar is doing us a lot of good, you just wait and see. America is the land of unlimited opportunity.

SON CASEY grins. JOHNNY raises his glass.

JOHNNY

Cheers!

EXT. MANHATTAN - BRIDGE

SJAKIE's taxi is stuck in traffic on the bridge.

INT. TAXI

SJAKIE looks at his watch, worried. He leans over to the TAXI DRIVER.

SJAKIE

I'm sorry, Sir, but I'm in a terrible

hurry...

TAXI DRIVER

So is everyone else in New York.
(Tell me something I don't know.)

SJAKIE realizes that he can do nothing but accept the situation. He sits back as relaxed as he can, but is unable to hide his anxiety.

INT. PLAZA HOTEL - LOBBY

A distinguished older MAN and WOMAN enter the lobby of the Plaza through the revolving doors. They walk up to the desk.

MAN

Good afternoon. We're from the
Roosevelt Foundation and we're
here for the Russian delegation
that is staying here.

DESK CLERK

I'm afraid they have gone out,
Sir.

MAN

Gone out? We were supposed to
meet them here.

WOMAN

(to the DESK CLERK)
Did they say when they were
coming back?

DESK CLERK

No, I'm afraid they didn't.

MAN

(to the WOMAN)
I was looking forward to
meeting them finally.

WOMAN

(to the MAN)
And I was hoping for a sneak
preview of Dr. Zikorsky's speech.

MAN
Well, we'll just have to wait
'till tonight.

The MAN takes out an envelope and gives it to the DESK CLERK.

MAN
Please give these invitations to the
delegation and inform them that a
car will pick them up at 6.30 to take
them to the party?

DESK CLERK
I will, Sir. And I hope you both
enjoy the party this evening.

MAN
Thank you.

DESK CLERK
You're welcome sir.

The MAN and the WOMAN walk in the direction of the exit.

MAN
I hope they don't tire themselves out.

WOMAN
Let them enjoy themselves. People
like them give so much and get
back so little.

LOUD MUSIC

MONTAGE SEQUENCE:

The FLODDER family takes a walk through New York and takes in the comings
and goings of the city and its inhabitants.

We see the usual sights of hurried scenes and colorful people.

EXT. 42ND STREET - DAY

The family walks down 42nd street. SON CASEY gapes at all the porno theaters and massage parlors.

MOTHER FLODDER
It's really just like home.

JOHNNY
A little bit cozier.

A street walker says something to SON CASEY.

JOHNNY
(to SON CASEY)
Don't talk to her, Casey, it'll
only cost you money!

SON CASEY
How much is ten dollars, Johnny?

JOHNNY
Not much for the clap.

CUT TO:

EXT. TIMES SQUARE - DAY

Times Square. SON CASEY takes a picture of the rest of the family with the Russian camera.

CUT TO:

EXT. CHIC SHOPPING STREET - DAY

The family is walking down a chic shopping street. Passers-by from the higher social classes watch the motley crew with horror.

CUT TO:

INT. DEPARTMENT STORE - DAY

The FLODDERS, who have just entered a large department store. A woman demonstrating perfume sprays some in MOTHER FLODDER's face, unasked. MOTHER FLODDER does not appreciate this. She angrily pushes the woman out of her way.

MOTHER FLODDER

Fuck off with that shit! Bitch!

JOHNNY

(to the WOMAN, apologetic)

My mother likes to smell natural.

CUT TO:

EXT. CENTRAL PARK - DAY

The family is walking through Central park amid joggers and children on skate boards and roller skates. They watch a couple of break dancers showing off their talents.

CUT TO:

EXT. ANOTHER STREET - DAY

JOHNNY looking at a map of New York. SON CASEY looks over his shoulder.

SON CASEY

All those streets have numbers!

JOHNNY

That way you can tell'em
apart. (reads) Wall Street,
that sounds good.

SON CASEY

Wallstreet? What's that?

JOHNNY

That's where the money is. Let's go.

CUT TO:

EXT. WALLSTREET - DAY

CLOSE SHOT of a street sign: "WALL STREET".

We see our family walking down the street, amid the mass of predominantly hurried pedestrians.

JOHNNY, SON CASEY and HANK are at the lead. MOTHER FLODDER, DAUGHTER CASEY and TOOT follow them.

JOHNNY

(to HANK)

This is definitely the place for you, Casey! When you get a few bucks, you can buy some shares here.

HANK

Shares, what's that?

JOHNNY

You can get rich with 'em, if you got enough. You gotta buy 'em when they're high and sell 'em when they're low.

SON CASEY

Right, simple as that. America is the land of uninhibited possibilities.

SON CASEY admires a wealthy looking man in a suit who walks out of the stock exchange, talking into his portable phone, and gets into a luxury limousine.

A BLIND BEGGAR leaning against the wall of the stock exchange holds out his hat and mumbles. MOTHER FLODDER casually throws her cigar butt into the hat.

BLIND BEGGAR

(grateful)

God bless you.

MOTHER FLODDER joins the rest of the family at the curb.

JOHNNY

Ma, we gotta see one more thing.

MOTHER FLODDER
And what might that be, kid?

JOHNNY
The Statue of Liberty.

DAUGHTER CASEY
Statue of Liberty, what's that?

JOHNNY
The symbol of America! You
must know that! The chick with
the book and the torch.

MOTHER FLODDER
I like statues. Let's go and
see if they make 'em nice over
here.

In the meantime, we see the BLIND BEGGAR in the background struggling to put out the burning cash in his hat, set on fire by MOTHER FLODDER's cigar butt.

CUT TO:

EXT. STATUE OF LIBERTY - DAY

MOTHER FLODDER is in front of the Statue of Liberty and takes on an identical pose. Instead of the torch, she holds an ice cream cone. SON CASEY takes her picture. When the shutter clicks, the IMAGE FREEZES.

INT. PLAZA HOTEL - LOBBY

The FLODDER family returns to the hotel tired but satisfied. They are adorned with souvenirs. MOTHER FLODDER carries a miniature Statue of Liberty, TOOT wears a T-shirt depicting the big apple with a bite taken out of it. SON CASEY wears a strange hat (e.g. saying: 'TO KNOW ME IS TO LOVE ME')

JOHNNY, SON CASEY and HANK sing a Dutch song.

JOHNNY, SON CASEY, HANK
... En we gaan nog niet naar
huis, nog lang niet, nog lang

niet...

The DESK CLERK sighs when he sees the group come in.

The BELLBOY gives WHISKY a wide berth.

JOHNNY and SON CASEY walk up to the desk. The DESK CLERK composes himself and tries to put on a smile.

JOHNNY
(to the DESK CLERK,
helpfully)
We were singing: We're not
going home, not yet, not yet!

DESK CLERK
(with a wry smile)
I know, I know... How was your
day?

SON CASEY leans over the desk to give a detailed report of the day.

SON CASEY
Well uh... we visited the Liberty Statue
and uh... we took photos with the camera and...

DESK CLERK
(disinterested)
Very nice. Here's our keys.

The DESK CLERK gives the keys to JOHNNY.

DESK CLERK
And here are your invitations
to the party tonight.

The DESK CLERK gets the envelope and gives that to JOHNNY as well.

JOHNNY
Party? What party?

DESK CLERK
(nods)

A limousine will pick you up
at 6:30.

SON CASEY

A Limo?

DESK CLERK

(nods)

6:30.

JOHNNY

Thank you.

DESK CLERK

You're welcome sir.

SON CASEY

Thank you. Have a nice day.

JOHNNY and SON CASEY walk back to the family, who is waiting by the elevators. JOHNNY opens the envelope and studies the contents.

MOTHER FLODDER

What is that, Johnny?

JOHNNY

Now I get it. Sjakie had to
plan this party. He wanted
to surprise us!

DAUGHTER CASEY

A party?

JOHNNY

(looks at the invitation)

Looks pretty fancy.

MOTHER FLODDER

When? Tonight?

JOHNNY

(nods, looks at his watch)

We're being picked up in an

hour.

MOTHER FLODDER

Good old Sjakie, always full of surprises.

They enter the elevator and the doors close.

EXT. GOVERNMENT BUILDING - DUSK

The sun has begun to set when SJAKIE's taxi stops in front of JACK and JACKY's office building.

SJAKIE rushes into the building, but is stopped by the DOORMAN.

DOORMAN

We're closed, Sir.

SJAKIE

I have an appointment.

DOORMAN

I'm sorry, Sir, it's after five.
Everyone has gone home.

SJAKIE

(in a panic)

But I got stuck in traffic!

DOORMAN

(firm)

I can't help you sir. You'll have to
come back tomorrow morning.
Have a nice evening, Sir.

SJAKIE realizes that there's no point in pressing the matter. The entire building looks empty and deserted. Cleaners are cleaning the lobby, inside. SJAKIE walks outside, defeated.

EXT. HOTEL - EVENING

The FLODDER family comes out of the hotel in festive and -- for their standards - proper clothes. They get into a waiting limousine, the door held open by a uniformed chauffeur.

INT. LIMOUSINE

SON CASEY

I wonder what kind of party it is.

JOHNNY

We'll have a look.
If it's not happening, I'm out of there. Just like that.

MOTHER FLODDER

As long as they got something to drink. I think they only refill those refrigerators in the hotel once a day.

DAUGHTER CASEY

Pizza, that's what I feel like.

TOOT

And french fries.

JOHNNY

I'm sure Sjakie took care of that. He knows what we like.

The CHAUFFEUR has gotten into the limousine and pulls out from the hotel.

EXT. SMALL HOTEL - EVENING

A taxi stops in front of a small hotel in a slightly rundown section of Manhattan.

SJAKIE gets out. On his face, we can see traces of fatigue and anxiety. He enters the hotel.

INT. SMALL HOTEL - DESK - EVENING

Judging from the way the DESK CLERK scratches his chin, SJAKIE can see that another major problem is about to arise.

DESK CLERK

I'm sorry, Sir, we're
booked solid.

SJAKIE

(nervous)

But I made reservations for
seven people. I'm from Holland.

DESK CLERK

The reservations were to be confirmed
by six o'clock.

SJAKIE

But I... What am I going to do? Where am I
going to sleep?

DESK CLERK

I'm sorry, sir, there just aren't any rooms
available. But maybe I can give
you a suggestion.

SJAKIE looks up, hopeful.

EXT. APARTMENT BUILDING - EVENING

The limousine stops in front of a luxurious apartment building on Fifth Avenue. A doorman hurries out to open the door for MOTHER FLODDER, who gets out first. The rest of the family follows her example.

At the entrance to the building, we see a number of men in suits, talking into their portable phones. Parked a ways down the street from the building, is a police car. The building is apparently under strict security.

JOHNNY

Well, well, well, high society.

The FLODDERS must show their invitation before being allowed into the sky scraper.

INT. APARTMENTBUILDING - APARTMENT

In one of the luxurious apartments on the twentieth floor of the sky scraper, we see about thirty guests in evening dress chatting with each other in a civilized manner. We hear soft, calm music. A few Secret Service men walk around, inconspicuously. It is the apartment of the CHAIRMAN of the Roosevelt Foundation.

ANGLE ON:

GEOFFREY, a good looking man, about 35 years old. He holds a glass of whiskey and, judging by his manner, it is not his first. There is a permanent smile on his face, which makes you wonder if he might not have been born with it. He takes a few drags from a cigarette, saunters over to the distinguished, 50-year-old gentleman, who, as we shall see, is the CHAIRMAN of the Roosevelt Foundation, and familiarly shakes his hand.

GEOFFREY

Ah, Stanley, it's good to see you again. I'm glad I was able to accept your invitation..

CHAIRMAN

(grins)

I'm happy that you could come, it's always a pleasure. How's your father?

GEOFFREY

The old man is doing great, Has a lot on his mind though, you know how it is.

CHAIRMAN

I can imagine.

GEOFFREY

Well, keep plugging away, Stanley.

GEOFFREY gives the CHAIRMAN a friendly slap on the shoulder and walks on to another group of acquaintances. He embraces an attractive LADY.

The CHAIRMAN watches him go, the grin disappearing from his face.

CHAIRMAN
(to his ASSISTANT, next
to him)
Did we invite the little prick?

ASSISTANT
I don't think we did, Mr.
Chairman. He always invites
himself.

The FLODDERS enter the apartment and look around, impressed.

JOHNNY
Classy place...

MOTHER FLODDER
(affirmingly)
No smelly socks around here.

Some of the guests look the newcomers up and down.

The CHAIRMAN sees them come in.

CHAIRMAN
(to his ASSISTANT)
Ah, our guests have arrived.
Thank God you speak Russian.

The CHAIRMAN, followed by his ASSISTANT, walks up to the FLODDERS. He shakes the hands of MOTHER FLODDER and JOHNNY.

CHAIRMAN
Good evening, we are very
honored to have you here.
(to his ASSISTANT, who stands
next to him, expectantly)
Well? Tell them, what are you
waiting for?

ASSISTANT

Dobri vetsjer dactor Zikorsky.
Mi otsjin pàlsjeni waschim
vizitum.

MOTHER FLODDER

(in Dutch)

Waar heb die vent het over, Johnny?

JOHNNY

(in Dutch)

Geen idee, ik versta d'r geen moer van.

MOTHER FLODDER

(in Dutch)

Ik dacht dat jij engels sprak?

JOHNNY

(shrugs his shoulders)

(in Dutch)

Met engels heb dit niks te maken.

The CHAIRMAN looks at his ASSISTANT, waiting for the translation, a smile on his face.

ASSISTANT

(to the CHAIRMAN, embarrassed)

Sir, this is a dialect completely
unknown to me. From which part
of Russia are they?

CHAIRMAN

(irritated)

How would I know? Maybe the Baltic
Republics. Now do you speak
Russian or don't you?

ASSISTANT

I do, but...

CHAIRMAN

Bullshit...

The CHAIRMAN turns back to the FLODDERS.

CHAIRMAN

As I was saying, we are very honored to have you here as our guests, and we hope you enjoy your stay with us.

JOHNNY

(turning to go)

We intend to, Chief. Nice meeting you.

MOTHER FLODDER gives the CHAIRMAN a friendly nod.

The FLODDER family goes to survey the party, leaving a shocked CHAIRMAN and his ASSISTANT behind.

CHAIRMAN

(to his ASSISTANT)

Now see what you've done! You've pissed them off!

ANGLE ON:

GEOFFREY, who has watched the FLODDER's entrance from a distance. Especially the sight of DAUGHTER CASEY starts to effect him like an explosion.

The LADY whom GEOFFREY was talking to sadly watches his attention focus solidly on DAUGHTER CASEY.

EDWARDS, GEOFFREY'S secretary, follows GEOFFREY'S gaze.

EDWARDS

What's the matter?

GEOFFREY

Who are they?

EDWARDS

Who?

GEOFFREY

Those people that just came in.

EDWARDS looks at the FLODDERS.

EDWARDS

(with a trace of disdain)

They must be the Russians.

The LADY throws a disapproving glance at the FLODDERS.

GEOFFREY

What Russians?

EDWARDS

The Russians who are the guests of honor for this evening.

GEOFFREY

I thought I was the guest of honor.

EDWARDS

Not tonight you aren't.

GEOFFREY

She's beautiful isn't she, Edwards. She's really got personality.

EDWARDS

You can call it that, yes.

(explains)

They're world renowned doctors, invited by the Roosevelt Foundation. The foundation your father was one of the founders of, remember?

GEOFFREY

It rings a bell. Well, I would gladly donate my organs to a doctor like that.

EDWARDS
Any particular organ in mind?

ANGLE ON:

The FLODDERS.

The MAN and the WOMAN from the Roosevelt Foundation have walked over to the FLODDERS. They introduce themselves.

MAN
Hello, we're from the Roosevelt
Foundation.

MOTHER FLODDER
(suspicious)
This isn't some kind of collection,
is it?

MAN
(slowly, as if speaking to
a child)
We're your contacts from the
organization.

MOTHER FLODDER
Don't give them any money, Johnny.

JOHNNY
(to MOTHER FLODDER)
They must be friends of Sjakie.
(to the MAN) By the way, where
is Sjaak?

MAN
(not understanding)
Sjak?

WOMAN
(aside to the MAN)
They probably mean Jack Scud
from the Pro Life Lobby.

MAN

Oh, Jack, yes. He should be arriving any minute.

JOHNNY

Oh good, very good.

INT. SEEDY HOTEL - DESK - NIGHT

SJAKIE is on the phone in the lobby of a seedy little hotel where most of the rooms are rented per hour. During the following telephone conversation, various whores pass by with their tricks.

SJAKIE

Hello?...Hello?... this is Sjaak!...Sjaak!

INT. COUNCILMAN'S HOME - BEDROOM - NIGHT

We see the COUNCILMAN for Housing next to his wife in a double bed. Sleepy, he has answered the phone that is on the night table. The alarm clock reads 3:15 am.

COUNCILMAN

Sjaak?... Do you know what time it is?!

INT. SEEDY HOTEL - DESK - NIGHT

SJAKIE

We have some, uh... problems here.

INT. COUNCILMAN'S HOME - BEDROOM - NIGHT

COUNCILMAN

Problems, what are you talking about?... What? Disappeared?

The COUNCILMAN's face lights up. Contrary to SJAKIE, the disappearance of the FLODDERS is music to his ears.

COUNCILMAN

I always said that those Flodders
couldn't be trusted! So there you
go.

INT. SEEDY HOTEL - DESK - NIGHT

A whore and her rather intoxicated trick are now standing next to the desk where SJAKIE is on the phone.

SJAKIE

But maybe something terrible
has happened! Maybe they've
been kidnapped!

INT. COUNCILMAN'S HOME - BEDROOM - NIGHT

COUNCILMAN

That would terrible for the
kidnappers.

INT. SEEDY HOTEL - DESK - NIGHT

The COUNCILMAN's remark is lost in the loud commotion made by the drunken trick who stumbles up the stairs with the whore.

SJAKIE

What? I can hardly hear you!

INT. COUNCILMAN'S HOME - BEDROOM - NIGHT

COUNCILMAN

I said: That would be terrible!

The COUNCILMAN's WIFE has woken up, and turns toward her husband to follow the conversation.

INT. SEEDY HOTEL - DESK - NIGHT

SJAKIE

I don't want to cause any panic,
but on the other hand, we should
be prepared for the worst.

INT. COUNCILMAN'S HOME - BEDROOM - NIGHT

COUNCILMAN

I understand, Sjakie. It's
good you called. I'll
start working on it right
away. I'll inform
the embassy and Foreign
Affairs, and if necessary, I'll
fly to New York myself. Don't
you worry.

INT. SEEDY HOTEL - DESK - NIGHT

SJAKIE

Thank you for your understanding.
I'll do everything I can here to
ensure a good conclusion to this
affair and will not tarnish the
trust that has been placed in me.

INT. COUNCILMAN'S HOME - BEDROOM - NIGHT

COUNCILMAN

That's my boy. Good luck, Sjaak!

The COUNCILMAN hangs up the phone.

INT. SEEDY HOTEL - DESK - NIGHT

SJAKIE hangs up. The MAN behind the desk, a sleazy guy in an undershirt, calls him.

MAN

Sir, you have to pay for the room in advance.

SJAKIE

I know.

SJAKIE walks to the desk, pulling out his wallet.

INT. COUNCILMAN'S HOME - BEDROOM - NIGHT

The COUNCILMAN's WIFE looks at her husband with concern.

WIFE

Embassy, Foreign Affairs?
What's going on?

The COUNCILMAN turns away from her and rolls over onto his side.

COUNCILMAN

Nothing's going on, nothing at all. Sjakie just lost some luggage...

The COUNCILMAN drifts off to sleep with a blissful look on his face.

INT. APARTMENTBUILDING - APARTMENT - NIGHT

ANGLE ON:

SON CASEY, DAUGHTER CASEY, HANK and TOOT, who have walked over to a long table covered with Japanese delicacies.

DAUGHTER CASEY

Are you supposed to eat that? It's so weird looking.

SON CASEY

I don't give a shit. I'm starving.

TOOT

Don't they have any french fries
or anything?

HANK tastes a spoonful of the bowl.

DAUGHTER CASEY carefully tries one of the snacks. She pulls a disgusted face and takes it out of her mouth again. SON CASEY curiously looks at it, takes it out of her hand and eats it. He likes it. He proceeds to stuff his mouth with snacks while DAUGHTER CASEY carefully tries another one.

GEOFFREY pops up next to her.

GEOFFREY

You like Japanese food?

DAUGHTER CASEY

Japanese?

GEOFFREY points to the food.

GEOFFREY

The food, you like it?

DAUGHTER CASEY

Don't know.

GEOFFREY

May I introduce myself, I'm
Geoffrey. What's your name?

DAUGHTER CASEY

My name is Casey.

GEOFFREY

Casey?

DAUGHTER CASEY

Yes.

GEOFFREY
Casey, yes. a beautiful
Russian name.

GEOFFREY takes two glasses of wine from a passing WAITER. He hands one to DAUGHTER CASEY.

GEOFFREY
And you are as beautiful as your
name.

DAUGHTER CASEY looks at him suspiciously.

ANGLE ON:

The MAN and the WOMAN from the Roosevelt Foundation, still talking to MOTHER FLODDER.

WOMAN
(enthusiastic)
... and tomorrow, we have a
rather full schedule. (she
checks some notes) We have
a breakfast meeting at the
Blackwell Institute, and then
a press conference at the Hyatt.
You and Dr. Zikorsky have lunch
with Dr. Patriot from the American
Medical Association and in
the afternoon...

In the meantime, MOTHER FLODDER has emptied two glasses of wine. She has paid little attention to the WOMAN's speech, simply because she doesn't understand a word the WOMAN is saying. She decides to have a look around.

MOTHER FLODDER
Have a nice day.

MOTHER FLODDER walks away, leaving an astonished MAN and WOMAN behind.

ANGLE ON:

GEOFFREY and DAUGHTER CASEY.

GEOFFREY

You like New York?

DAUGHTER CASEY shrugs her shoulders.

GEOFFREY

It's a very exciting city. I
would be delighted if you would
permit me to show you around.
We can start with a view from
the balcony.

GEOFFREY puts his arm around DAUGHTER CASEY's shoulders and DAUGHTER CASEY lets herself, albeit with some reluctance, be led to the balcony through the open doors.

ANGLE ON:

A couple of GUESTS who, with growing surprise, are watching SON CASEY, TOOT and HANK work away at the food.

GUEST 1

They look awfully young to be
surgeons.

GUEST 2

But they're much older
than they look. It must be
something in the air in Russia.
Why they've got people a 120
years old and they look 60!

ANGLE ON:

MOTHER FLODDER spreading a thick layer of butter on some French bread and loading it with slices of salmon. A MAN and a WOMAN come up to her.

WOMAN

We read your articles, Dr. Brezhnev.

MOTHER FLODDER

Brezhnev?

The MAN and the WOMAN interpret this as an introduction and introduce themselves.

MAN

I'm Dr. Black from New York University.

WOMAN

Linda White. I work for Dr. Brown.

MOTHER FLODDER takes a big bite of her French bread.

MOTHER FLODDER

Good food!

WOMAN

Yes, everything here is so much better.

MAN

We understand that your hospital in Leningrad has a serious shortage of the basic surgical instruments.

MOTHER FLODDER

Leningrad?

WOMAN

And yet you managed to successfully perform a hearttransplant during a power black out.

MAN

What instruments did you use?

MOTHER FLODDER

Instruments?

WOMAN

Yes, to make the incisions.
(makes cutting motions)

You know, to cut with.

MOTHER FLODDER takes a look at the piece of French bread in her hand and understands the question. She takes a knife and fork from the table and holds them up.

MOTHER FLODDER

We use this.

The MAN and the WOMAN look at the knife and fork in MOTHER FLODDER's hand with shock and amazement. MOTHER FLODDER takes a good look at the knife.

MOTHER FLODDER

Hm, not a bad knife.

MOTHER FLODDER slips the knife under her dress.

ANGLE ON:

Two attractive LADIES who have their eye on JOHNNY.

LADY 1

That must be Dr. Zikorsky.

LADY 2

The famous plastic surgeon?

LADY 1

(nods)

Dr. DePalma tells me he can work miracles.

LADY 2

Let's check him out.

The two LADIES come up next to JOHNNY.

JOHNNY

Hello ladies.

LADY 2

My friend tells me you're very famous in your country.

JOHNNY

I am?

LADY 1

Don't be so modest, you're the best.

LADY 2

Especially with women.

JOHNNY

(flattered)

Yeah, I guess you're right. I never had any complaints.

LADY 2

Maybe I can drop by sometime.

JOHNNY

Eh, yeah, sure.

LADY 2

I've got a problem with my breasts.

JOHNNY takes a close look at her breasts.

JOHNNY

Oh, what's wrong with them?

LADY 2

They're too small.

JOHNNY

Well, I don't mind.

The LADIES laugh.

ANGLE ON:

GEOFFREY and DAUGHTER CASEY on the balcony. DAUGHTER CASEY is obviously pleased with the view of Manhattan at night.

GEOFFREY

On a clear day, you can
see the Statue of Liberty.

DAUGHTER CASEY shivers from the cool breeze that blows around the corner of the building.

GEOFFREY

Are you cold? Here, take my coat.

GEOFFREY takes off his jacket and drapes it over DAUGHTER CASEY's shoulders. He drapes his arm there as well.

DAUGHTER CASEY

Thank you.

GEOFFREY

The strange thing is, you don't
look like a Russian to me. Were
you born in Russia?

DAUGHTER CASEY

(shakes her head)

Holland. I'm from Holland.

GEOFFREY

Holland, let me see. That's
next to Lithuania?

DAUGHTER CASEY

No, no. Next to Belgium.

GEOFFREY

You're a very special person,
Casey, you know that? Did you
ever meet someone that from the
very first moment you met them, you just
knew that you wanted to spend
the rest of your life with them?
That's the way I feel tonight.

DAUGHTER CASEY
Who did you meet?

GEOFFREY
Can I kiss you?

DAUGHTER CASEY
Kiss me? No!

GEOFFREY
Please Casey, just a little kiss.

ANGLE ON:

JOHNNY, who is still with the two attractive LADIES.

LADY 2
So when do you think you will have time for me?

JOHNNY sees DAUGHTER CASEY and GEOFFREY on the balcony. He doesn't trust it for a second.

JOHNNY
Excuse me, ladies.

JOHNNY goes out onto the balcony.

JOHNNY
What's this guy want from you,
Casey?

DAUGHTER CASEY and GEOFFREY turn around.

GEOFFREY
Hello.

JOHNNY
Did he touch you?

DAUGHTER CASEY
He wanted to kiss me!

JOHNNY
(to GEOFFREY)
Hey, lover boy, I'm warning you.
Stay away from my sister!

JOHNNY approaches GEOFFREY, his finger raised threateningly. At the same moment, two Secret Service men appear from nowhere and grab JOHNNY by the shoulders. Startled, JOHNNY tries to pull himself loose, but the men push him against the wall.

GEOFFREY
Let him be, it's okay.

SECRET SERVICE MAN
Are you sure?

GEOFFREY nods and the two men walk back into the house. JOHNNY straightens out his clothes.

JOHNNY
What kind of shit is this?

DAUGHTER CASEY
(to GEOFFREY)
He's my brother.

GEOFFREY
Your brother? Well, it's nice to meet you. I'm Geoffrey. Sorry about the rough stuff.
Can't blame you for looking after your sister, but you don't have to worry about me. I know how to treat a lady like a lady and I can see your sister is every bit a lady.

Still slightly stunned, JOHNNY shakes GEOFFREY's hand.

JOHNNY
(to DAUGHTER CASEY)
If he goes to far, you just call me!

JOHNNY goes back into the house. MOTHER FLODDER comes up to him.

MOTHER FLODDER

I've had enough of this, Johnny.
Borin' buncha assholes.

JOHNNY

I can't understand why Sjakie
ain't here. Think something
happened?

MOTHER FLODDER shrugs her shoulders.

MOTHER FLODDER

Trust Sjakie to find trouble.

The CHAIRMAN steps forward and takes the floor.

CHAIRMAN

Ladies and gentlemen. May I
have your attention please.
On behalf of the Roosevelt
Foundation I want to welcome you here tonight to
honor our distinguished Russian guests.
And it is with great pleasure and
privilege that I now introduce to you,
Dr. Vladimir Zikorsky.

The guests applaud. So does JOHNNY.

JOHNNY

There sure are a lot of
doctors here tonight.

JOHNNY looks around to see who this Zikorsky might be, but sees no one stepping forward.

The CHAIRMAN makes an encouraging gesture towards JOHNNY. It takes a minute before JOHNNY understands that he is expected to say a few words to those present.

JOHNNY

(to MOTHER FLODDER)
This Zikorsky guy must be late.
I might as well get it over with.

JOHNNY steps forward. The applause dies down. DAUGHTER CASEY and GEOFFREY have come back into the house.

JOHNNY
Ladies and gentlemen. We are
very happy to be here and eh...
the rest of the family thinks
so too, and eh... we hope that
we have a very nice house. Thank
you. Enjoy yourselves.

The shortness of the speech surprises everyone. Hesitant applause begins. The CHAIRMAN turns to his ASSISTANT.

CHAIRMAN
A house? Do they want to immigrate?

ASSISTANT
(with disgust)
I hope not!

ANGLE ON:

SON CASEY, clapping from the back of the room near one of the tables with food. He has just stuffed a cracker in his mouth. A WOMAN, about forty, comes up close to him. SON CASEY almost jumps.

WOMAN
Mr. Koslov?

SON CASEY
(mouth full)
Huh?

WOMAN
(confidentially)
My gynecologist insisted that I try
to see you while you're in
the country.

SON CASEY

What do you want?

WOMAN

I'd like to ask your opinion,
in private... it's a delicate
subject, as you can imagine.

The WOMAN leads a surprised SON CASEY over to a quiet corner of the room.

ANGLE ON:

JOHNNY, who has walked up to the CHAIRMAN.

JOHNNY

We have to go now. My mother
is getting tired.

CHAIRMAN

(surprised)

Your mother?

JOHNNY

And the kids. So we thank you
for everything. It was a great
surprise.

JOHNNY gives a friendly nod to the CHAIRMAN and his ASSISTANT and leaves
the two behind, surprised.

CHAIRMAN

His mother, the kids? Did he bring his
whole family?

The ASSISTANT shrugs his shoulders. A young woman comes up to the
ASSISTANT and whispers something in his ear. The ASSISTANT looks up,
surprised, and follows her to the next room.

ANGLE ON:

SON CASEY, who is in the quiet corner of the room with the WOMAN.

WOMAN

For years now, I have this
problem.

SON CASEY

Problem?

WOMAN

Yes, you know...

SON CASEY

Know?

Slightly embarrassed, the WOMAN points to her crotch.

WOMAN

Down there...

A nervous horniness comes over SON CASEY, who completely misinterprets the
entire affair.

SON CASEY

Uh, there?

SON CASEY looks downwards, excited, and gulps.

ANGLE ON:

JOHNNY walking to MOTHER FLODDER.

JOHNNY

Let's get out of here.

MOTHER FLODDER

(nods)

This doesn't look like it's gonna be
a nice party. (to DAUGHTER CASEY)
Casey, say goodbye to your lover boy,
we're going.

GEOFFREY

(to DAUGHTER CASEY)
You're leaving?

DAUGHTER CASEY
Yes.

GEOFFREY
I'd like to get to know you
better. How long are you staying
in the Plaza?

JOHNNY comes between them.

JOHNNY
He ain't giving you a hard
time, is he, Casey?

GEOFFREY takes out a business card.

GEOFFREY
(to DAUGHTER CASEY)
You will let me see you again, won't you?
Here, take my card.
You can call me anytime, day or night.

Before GEOFFREY can give the card to DAUGHTER CASEY, JOHNNY grabs it and puts it in his pocket.

JOHNNY
(to GEOFFREY)
Thank you.

JOHNNY puts his arm around DAUGHTER CASEY and pulls her away from GEOFFREY.

JOHNNY
Watch out for these Americans,
they try to get into your pants
on the first hello.

DAUGHTER CASEY
I can take care of myself, you
know!

We then hear a female moan from a quiet corner of the room. Startled guests turn in the direction of the sound.

We cannot see what is going on, but a few moments later, SON CASEY hurries through the guests toward the family. He has a mischievous look on his face.

MOTHER FLODDER eyes him suspiciously.

SON CASEY
(still out of breath)
We goin', Johnny? I've seen enough.

A commotion starts among the guests in the corner.

JOHNNY
(quickly judging the situation)
Sounds like a good idea, in your
case.

INT. ADJACENT ROOM

We see the ASSISTANT on the telephone. There is a look of surprise on his face.

ASSISTANT
What?... Are you sure?... That's
terrible...

When he is finished, he slams down the phone and rushes back to the room where the party is being given.

INT. APARTMENT

The ASSISTANT walks up to the CHAIRMAN and whispers something in his ear.

CHAIRMAN
Our guests? They just left.

The ASSISTANT whispers again in his ear.

CHAIRMAN

What? Imposters? You mean they aren't doctors?

ASSISTANT

They aren't even Russians!

CHAIRMAN

Then who were they? And where the fuck is the real Russian delegation?!

The ASSISTANT shrugs his shoulders. The CHAIRMAN looks around nervously.

CHAIRMAN

Don't look so stupid! We have a major crisis here and you stand around like a moron! You can't even speak proper Russian! You're fired!

EXT. PLAZA HOTEL - NIGHT

The limousine stops in front of the hotel and the FLODDERS get out.

MOTHER FLODDER

I'll be glad to get into my bed.

JOHNNY

You can say that again.

They enter the hotel.

INT. PLAZA HOTEL - LOBBY

JOHNNY walks up to the desk.

JOHNNY

Keys please.

DESK CLERK

(uncomfortable)

I'm sorry, Sir, but we have a

small problem.

JOHNNY

A problem?

DESK CLERK

I eh... can't give you the
keys...

JOHNNY

What do you mean?

The MANAGER comes out of his office and goes up to JOHNNY.

MANAGER

You're no longer guests of this hotel!

JOHNNY

What the hell is this?

MOTHER FLODDER comes up next to him.

MOTHER FLODDER

What's the problem, Johnny?

JOHNNY

They won't give us the keys!

MOTHER FLODDER

How the hell they expect us
to get into our rooms?

MANAGER

I don't know who you are and
what tricks you were tryin' to
pull, but consider yourself lucky
we haven't called in the police.
Now, I've ordered your luggage brought
down and I'm asking you all to
leave this hotel without further adieu.

Two BELLBOYS enter the lobby with a trolley carrying all the FLODDER'S luggage.
One of them is the BELLBOY who was attacked by WHISKY. He grins viciously.

WHISKY is lying on top of the suitcases, a rope tied tightly around his legs and mouth.

JOHNNY

There must be a misunderstanding,
sir.

MANAGER

I assure you there is no
misunderstanding and I
strongly advise you
and the rest of your tribe to
leave this hotel immediately.

Three imposing BELLBOYS have appeared behind the MANAGER.

JOHNNY

He wants to throw us out.

MOTHER FLODDER

Has he gone off his rocker?

SON CASEY

You want me to slide him one
upside his head?

MOTHER FLODDER

Easy, Casey. No violence. We're
decent citizens.

MOTHER FLODDER goes and stands in front of the manager.

MOTHER FLODDER

Listen, Chief, allow me to thank
you for your hospitality, on behalf
of me and the rest of the family.
(she smiles maliciously)

MOTHER FLODDER plants her knee firmly in the MANAGER's crotch. The
MANAGER screams and cringes with pain.

MOTHER FLODDER

Have a nice life!

The BELLBOYS help the MANAGER up.

MOTHER FLODDER

Come on, kids, I had about enough
of this hoity-toity joint.

The FLODDERS take their luggage and walk outside. In passing, JOHNNY points a
finger of warning at the MANAGER.

JOHNNY

If it wasn't for the fact that
my family was here, I woulda
ripped this place apart!

SON CASEY also turns around. He also points a warning finger at the MANAGER.

SON CASEY

And don't you forget it!

SON CASEY almost smashes into one of the marble pillars.

EXT. PLAZA HOTEL - NIGHT

The FLODDER family comes outside with all their luggage.

SON CASEY and JOHNNY untie WHISKY.

DAUGHTER CASEY

What do we do now? I'm tired.

TOOT

I'm freezing my ass off.

MOTHER FLODDER

Good thing we're out of there.
Before you know it you're in
a fight.

EXT. MANHATTAN - MORNING

The sky scrapers in an awakening Manhattan stand out impressively against the orange rising sun.

EXT. CENTRAL PARK - MORNING

The CAMERA PANS with an early jogger running through the park.

ANGLE ON:

The FLODDER family, asleep in a sheltered area of the park near a footbridge, where they have made themselves comfortable. They have made room to sleep amid their luggage.

An alarm clock goes off. JOHNNY tries to turn it off. When this doesn't work, he throws the clock with a big arch into a nearby pond, where a couple of ducks flap away.

JOHNNY
Shut your face!

JOHNNY, who has been sleeping on a bench under some coats, gets up and stretches himself. He kicks SON CASEY, who's asleep underneath the bench.

JOHNNY
Wake up, douche bag!

From under the bench SON CASEY'S face appears.

WHISKY scratches behind his ear, still sleepy.

SON CASEY
Huh, what? What time is it?

JOHNNY
Seven a.m., New York time.

DAUGHTER CASEY, lying next to SON CASEY, also wakes up. A little further down TOOT and HANK wake up.

JOHNNY
Where's Ma?

SON CASEY shrugs his shoulders. JOHNNY looks around and spots MOTHER FLODDER at the pond. He walks up to her.

MOTHER FLODDER is frantically brushing her teeth.

JOHNNY

Sleep well, Ma?

MOTHER FLODDER

Lovely, son. I'm a sucker for fresh air.

JOHNNY bends down to the pond and splashes some water on his face and armpits.

WHISKY drinks some water from the pond.

MOTHER FLODDER scoops some water from the pond with an old mug, gargles, and spits it back into the pond.

JOHNNY

What are we gonna do now? Kinda make you feel like a social outcast, not having a roof over your head, don't it?

MOTHER FLODDER

Time reveals all things, son. It's an ill wind that blows nobody any good.

SON CASEY and DAUGHTER CASEY approach, TOOT and HANK in their wake.

SON CASEY

I wish it blew me some food.

DAUGHTER CASEY

Do we have any money?

JOHNNY

(shakes his head)

Sjakie's got all our dollars.

SON CASEY

Hey, check this out.

A HOTDOG VENDOR approaches further down the path.

JOHNNY
Room service...

CUT TO:

A bit later. The HOT DOG VENDOR parks his stand at an intersection of a number of foot paths. He puts a sign next to the stand on which his goods are advertized. Because it is still so early, there are few passersby to be seen.

The HOT DOG VENDOR's attention is lured by DAUGHTER CASEY, who appears on the scene. He follows her with his eyes, ogling her every move as she passes, until, to his shock, she appears to go faint further down the path, and slowly collapses to the ground.

The HOT DOG VENDOR doesn't think for a second and runs right over to her. He leans over DAUGHTER CASEY and tries to get her up, concerned. DAUGHTER CASEY slowly comes to. She moans. The HOTDOG VENDOR takes her in his arms and helps her to a bench.

In the background, we see SON CASEY, HANK and TOOT riding away with the stand. The HOTDOG VENDOR notices nothing as all his attention is taken by DAUGHTER CASEY, who looks at him gratefully.

HOT DOG VENDOR
Are you all right, Miss?

DAUGHTER CASEY
Yes... thank you...

Once DAUGHTER CASEY sees that the stand is no longer in sight, her faintness suddenly disappears. She sits straight up.

HOTDOG VENDOR
Can I... eh do something for
you?

DAUGHTER CASEY
No, no, thank you.

It is clear that the HOTDOG VENDOR would like very much to continue this acquaintance, but a tap on his shoulder stops him. JOHNNY has come up behind the HOTDOG VENDOR.

JOHNNY
(loud)
Excuse me!

The HOTDOG VENDOR turns around, startled.

JOHNNY
(mock anger)
What are you doing with my wife?!

HOTDOG VENDOR
You're wife? Uh, she was ill,
I wanted to help her.

JOHNNY
Take your hands off her, you
dirty rat!

The HOTDOG VENDOR jumps back. JOHNNY pulls DAUGHTER CASEY along with him.

JOHNNY
Come on, honey, let's go.

The HOTDOG VENDOR looks at JOHNNY and DAUGHTER CASEY, dumbfounded. His expression changes to one of complete shock when he turns around to see that his stand is gone.

CUT TO:

The part of the park where the FLODDERS spent the night. We see the family gathered around the stolen hotdog stand. They feast on hotdogs with sauerkraut.

JOHNNY throws some sausages at WHISKY, who catches them skillfully.

MOTHER FLODDER
(mouth full)

Who woulda figured? The first
day in New York and we get
hotdogs with sauerkraut for breakfast!

DAUGHTER CASEY
Are there anymore?

JOHNNY
For you, always.

JOHNNY takes out three hotdogs from the stand.

JOHNNY
These are the last. Sauerkraut?

DAUGHTER CASEY nods and JOHNNY slops some sauerkraut on DAUGHTER
CASEY's cardboard container.

SON CASEY puts a small suitcase on a bench and opens it.

JOHNNY
What's that?

SON CASEY
Sjakie's suitcase.

MOTHER FLODDER
I'm beginnin' to wonder if he's ever
gonna show up.

JOHNNY
Makes you wonder if he didn't
lose us.

MOTHER FLODDER
He ain't a bad guy, but you gotta always
keep an eye on him, don't you?

Among all the pairs of woolen socks, SON CASEY finds a well-thumbed nudist
magazine.

SON CASEY
Hey, Johnny, get a loada this!

JOHNNY leafs through the magazine, grinning. We see pictures of nudists on the beach playing volleyball.

JOHNNY
I bet he didn't sleep to good last night!

INT. GOVERNMENT BUILDING - OFFICE-DAY

CLOSE SHOT of SJAKIE's tired, unshaven face. It is clear that he did not sleep a wink last night.

JACKY gives him a cup of coffee. SJAKIE is on a chair, in front of the desk.

SJAKIE
Thank you.

JACKY
How do you feel?

SJAKIE
I'm okay.

JACKY
Good...

JACKY goes and stands next to JACK, who sits behind the desk in a comfortable chair. Once again, JACK and JACKY have cheerful smiles on their faces. It takes more than most men have to dishearten these two.

JACK
When you didn't show up yesterday
we thought maybe you found them.

SJAKIE
No, no. It was the traffic...

JACKY
Yeah, New York traffic is impossible!

SJAKIE
I'm worried.

JACKY
(soothing)
That's good.

SJAKIE
Maybe we should call the police.
Maybe they had an accident.

JACK
All six of them?

SJAKIE
I don't know. (helpless) I
don't know what to do anymore.

JACK leans over to SJAKIE.

JACK
Look, Sjak, we're your friends.

JACKY
We can help you.

SJAKIE
I really appreciate it.

JACKY
Good...

JACK
We just have to think this over very
carefully.

JACKY
Sometimes things aren't as bad
as they seem.

JACK
Sometimes the answer is right
in front of your face.

JACKY

Or around the next corner.

SJAKIE

I know, but...

JACKY

Good...

The telephone on JACK's desk rings. JACK answers it.

JACK

Yeah? ... Yes he sure is....

JACK hands the receiver to SJAKIE, who takes it, surprised.

SJAKIE

For me?

JACK nods. He smiles happily at JACKY.

SJAKIE

Hello?

EXT. CENTRAL PARK - PHONE BOOTH

We see JOHNNY on the phone in a phone booth close to Central Park. Next to the booth, is SON CASEY, with SJAKIE's suitcase under his arm.

JOHNNY

Hey, Sjakie! Where are you? We
been gettin' seriously worried here!
You ain't goin' a little bonkers on us,
are you?

INT. GOVERNMENT BUILDING - OFFICE - DAY

SJAKIE

(surprised)

Johnny! Where are you? What's
happened?! Is everyone all right?

EXT. CENTRAL PARK - PHONE BOOTH

JOHNNY

Fabulous! We been doing a little sight seeing in the city. Now we're taking a little walk in the park.

INT. GOVERNMENT BUILDING - OFFICE - DAY

An enormous load has been taken off SJAKIE's shoulders.

SJAKIE

I was worried sick. How'd you get this number?

EXT. CENTRAL PARK - PHONE BOOTH

JOHNNY

It was in your address book. It was such a long number, I knew it had to be American. (takes another look in SJAKIE's address book) But those 900 sex numbers are pretty long too, ha ha.

INT. GOVERNMENT BUILDING - OFFICE - DAY

SJAKIE

I'll come right over to you!
Where are you?

EXT. CENTRAL PARK - PHONE BOOTH

JOHNNY

Some big park.

INT. GOVERNMENT BUILDING - OFFICE - DAY

SJAKIE
Central Park?

EXT. CENTRAL PARK - PHONE BOOTH

JOHNNY
Yeah, Central Park, that must
be it. In a phone booth.

INT. GOVERNMENT BUILDING - OFFICE - DAY

SJAKIE
Stay where you are! I'll be
right there. Don't move!
I'm coming!

EXT. CENTRAL PARK - PHONE BOOTH

JOHNNY
Roger, Sjakie. See ya.

JOHNNY hangs up and leaves the phone booth.

SON CASEY
And?

JOHNNY
He's coming. He said we
should wait for him.

SON CASEY
What a dickhead, leaving us without
saying anything.

JOHNNY
What are you gonna do? Some
people have never learned no
manners.

JOHNNY spits out a big gob of phlegm on the shirt of a passerby.

INT. GOVERNMENT BUILDING - OFFICE - DAY

SJAKIE has got up and hurriedly puts on his coat.

JACK
Are they alright?

SJAKIE
Yes!

JACKY
See! We told you everything would
work out.

SJAKIE
I'm going directly to them!

JACKY
Good...

SJAKIE
Thanks for everything! I'm so
glad everything is okay now!

JACK and JACKY give SJAKIE a big smile as he storms out of the office. Once SJAKIE is gone, they look at each other with a sigh.

EXT. GOVERNMENT BUILDING - DAY

SJAKIE rushes out of the government building. The building is located in one of New York's less attractive neighborhoods. There are few pedestrians on the street and little traffic. SJAKIE strains his neck, looking for a taxi. He walks into a side street.

EXT. STREET

It takes some time before a taxi approaches in his direction. SJAKIE flags fanatically.

SJAKIE

Taxi!

The taxi stops at the curb, but just as SJAKIE is about to get in, he is pushed aside roughly by a big man who gets into the taxi instead.

SJAKIE lands hard on the sidewalk, losing his glasses. He looks just in time to see his glasses disappear into a subway grate. The taxi drives off. SJAKIE curses. He sticks his hand through the narrow split of the grate, looking for his glasses. Steam comes up out of the grate.

After some time, SJAKIE finds his glasses. But when he tries to pull his arm back out, it appears to be stuck in the grate up to the elbow. No matter what SJAKIE does, he is unable to get it out any further.

SJAKIE calls out to a passerby, a well-dressed man in a suit.

SJAKIE

Please, Sir, can you help me
please?

The man mumbles something, sticks his hand in his pocket, throws some change at SJAKIE and hurries on.

SJAKIE looks at the money, flabbergasted.

EXT. CENTRAL PARK

JOHNNY, SON CASEY and DAUGHTER CASEY walk through the park. They pass a children's zoo where we see children and parents petting various animals. Our attention is drawn primarily to a couple of large, pretty peacocks.

JOHNNY is in the middle of a story about how rich you can get in America.

JOHNNY

... and that guy started
selling hotdogs, but he got
clever, and started taking a
piece off the end of every dog,
and then he would make new hotdogs

with the ends of all the other
hot dogs! And pretty soon he became a
millionaire!

SON CASEY

That's so fuckin' smart!

They pass a stationary baby carriage and JOHNNY takes the baby bottle from it.
He unscrews the nipple and takes a big sip. We hear the baby in the carriage
starting to cry in the background.

DAUGHTER CASEY

I want to get rich, too!

JOHNNY

Well, then you're gonna have to develop
some other talent beside layin' on your back!

SON CASEY

Yeah, what talent you got?!

DAUGHTER CASEY

I can sing!

SON CASEY

(derisively)

Sing?

JOHNNY

With a deep throaty voice, I bet!

SON CASEY

I never heard you sing once.

DAUGHTER CASEY

Oh, are you so smart? You
can't do nothing at all!

SON CASEY

Oh yeah? You just watch!

JOHNNY

(calming them down)

Guys, if we want, we all can get fuckin'
rich here! This country's
ideal for entrepreneurs like us!

JOHNNY takes a last sip from the baby bottle and throws it away.

EXT. STREET - DUSK

SJAKIE is still stuck with his arm in the grate. Next to him now, quite a pile of coins has gathered. He is obviously doing well as a panhandler.

Another pedestrian passes. Knowing better, SJAKIE tries one more time to make his predicament clear.

SJAKIE
Sir, please help me! I'm stuck fast!

The man leaves SJAKIE to his fate without even slowing down. SJAKIE is close to tears.

Two Puerto Rican GUYS approach. On seeing SJAKIE in this awkward position, they slow down. A short discussion in Spanish follows. There is some hope in SJAKIE's eyes.

SJAKIE
Please help me. Get me out of here!

The two GUYS check the street, then move up to SJAKIE and relieve him graciously of the change next to him, his wallet and his watch.

SJAKIE
(astonished)
No... what are you doing? Stop it! Give it back!
Please...

After one of the GUYS has gone so far as to take SJAKIE's shoes from him, they continue calmly on their way, leaving SJAKIE behind, a pathetic mess.

EXT. CENTRAL PARK - EVENING

The park is practically empty.

The FLODDER family sits in remote part of the park, around a small fire, above which the remains of some bird or other smolders. They eat the last bits of their meal.

JOHNNY picks the last bits of meat from a leg.

JOHNNY

I really don't understand what's taking Sjakie so long. New York can't be that big.

SON CASEY

The dickhead probably got lost again.

MOTHER FLODDER

We never should have taken him. It's like draggin' around a ball and chain.

DAUGHTER CASEY

I don't want to sleep in the park again!

TOOT

I wouldn't mind seeing that house right now.

MOTHER FLODDER finishes the last sips of a bottle of her home-made whiskey. She walks over to a garbage can and throws the bottle away, amid a pile of peacock feathers. She burps loudly.

MOTHER FLODDER

Is there absolutely nothing left to drink. I'm dyin' of thirst.

JOHNNY

We're dry as a bone.

MOTHER FLODDER

What's that?

MOTHER FLODDER points to a bottle in SJAKIE's open suitcase.

SON CASEY

Sjakie's after shave.

MOTHER FLODDER

Lemme see that.

SON CASEY hands the bottle to MOTHER FLODDER. MOTHER FLODDER unscrews the top, sniffs at it then takes a big sip.

MOTHER FLODDER

Hm, got a nice bite to it!

She takes another big sip.

Suddenly, we hear screaming from not too far away, as if someone is being beaten up.

MOTHER FLODDER

What's going on?

The rest of the family looks up.

JOHNNY

Sounds like a rumble!

DAUGHTER CASEY

(concerned)

Maybe they got Sjakie!

The family rushes in the direction of the fight.

ANGLE ON:

Three young black GUYS beating up a man. The fifty year old man, who we will get to know as LARRY ROSENBAUM, lies crumpled up on the ground and the guys kick him where they can. One of them has a baseball bat with him.

JOHNNY is first at the scene.

JOHNNY

Hey, what's goin' on? Not a very

fair fight, wouldn't you say?

The three GUYS look up, startled.

The rest of the family appears behind JOHNNY.

GUY 1

What do we have here, the
Partridge Family?

The victim lies motionless on the ground.

JOHNNY

Leave that man alone!

GUY 1

Who the fuck are you?

JOHNNY

(cool as ice)

I'm Johnny. And this is my
family. We're from Holland!

The GUYS have to laugh at this rashness.

GUY 1

Well Johnny, you just might
never see Holland again.

GUY 2

Where's Holland?

GUY 1 takes out a switch blade and approaches JOHNNY.

GUY 3

Cut him, Leroy!

The GUY with the knife stabs at JOHNNY, but JOHNNY avoids the knife with a practiced dodge and hits the GUY so that he falls on the ground. This is the sign for the other GUYS to move in.

GUY 2

Let's get them!

They storm the FLODDER family. A fight begins between the three GUYS and the FLODDERS. It is predominantly the men in the FLODDER family who do the honors, but the women keep their end up as well. Especially MOTHER FLODDER appears to know a few nasty street fighting tricks that take her opponents completely by surprise.

WHISKY sits and watches the fight from some distance.

JOHNNY knocks the baseball bat out of the hands of one of the GUYS. The bat sails through the air and is caught in the mouth by WHISKY.

After only a short time, it is clear that the veteran American gang members are no match for the FLODDERS. Battered, they limp away from the scene of doom.

SON CASEY

(calling after them)

What's the matter you sons of bitches,
had enough?

JOHNNY beats the dust from his clothes.

JOHNNY

Still too bad that customs
confiscated all our tools.

MOTHER FLODDER

(satisfied)

A little exercise after dinner
is always good for the digestion.

DAUGHTER CASEY leans over the man, who is still on the ground.

JOHNNY

How is he?

DAUGHTER CASEY

They really got him good.

MOTHER FLODDER

He don't look too healthy.

CUT TO:

ROSENBAUM, who has come to in the meantime, sitting up against a tree where the FLODDERS have set up camp, and DAUGHTER CASEY, who is looking to his wounds.

ROSENBAUM
(grateful)
You people saved my life.
How can I ever repay you?

JOHNNY
Well, we're a little low on funds right now...

ROSENBAUM
(shaking his head)
I never take my wallet into the park.
It's much too dangerous.

JOHNNY
Very smart...

ROSENBAUM becomes aware of his surroundings. He looks around, surprised.

ROSENBAUM
You aren't Americans, are you?

JOHNNY
No, we're from Holland.

ROSENBAUM
Why are you living in the park?

JOHNNY
They trew us out of the Plaza!

ROSENBAUM thinks they're joking.

ROSENBAUM
The Plaza? Ha ha, at least you
haven't lost your sense of humor!

MOTHER FLODDER
(irritated)

What's so funny?

ROSENBAUM stands up.

ROSENBAUM

Let me introduce myself.
My name is Larry Rosenbaum. And
although I can never repay you
good people for what you've done,
at least let me invite all of you over
to my place!

MOTHER FLODDER

Should we do it? You get the
weirdest people here.

JOHNNY

We could grow old waiting here for Sjakie.

ROSENBAUM

Come on, the drinks are on me!

MOTHER FLODDER

(pricks up her ears)

Drinks? Okay kids, let's pack it in!

EXT. STREET - NIGHT

SJAKIE is still lying on the sidewalk, his arm caught in the grate. He shudders with cold and has lost all faith in humankind.

A stray dog saunters down the sidewalk. With a certain amount of anxiety, SJAKIE watches the dog approach him, and his biggest fears are confirmed when the dog lifts up his leg and pees on him.

Defeated, SJAKIE endures his fate until the dog has emptied its entire bladder, the contents of which have apparently been saved up for this occasion for a number of days. The dog then disappears into the night.

SJAKIE softly moans with misery as the next passerby approaches. A poorly dressed BUM, a black man in his thirties, shuffles on. He gives the impression

that he is under the influence of alcohol. He stops when he sees SJAKIE, surprised.

BUM

Hey, Brother, what you doin' down there? What's the problem?

SJAKIE is too exhausted to answer. He is unable to produce anything more than some stammering. The BUM bends down to investigate the situation from a closer perspective.

BUM

Hey, Man, you're stuck. You can't move. Did you know that? You're fuckin' stuck!

SJAKIE just nods a little. He is happy that someone finally appreciates the significance of the situation.

BUM

If nobody helps you, you're gonna be out here all night. Or all week. Or the whole year! Or maybe you'll die here Man, you've got a major problem!

SJAKIE

(with difficulty)

Please, Sir, get me out.

The BUM has to think for a minute if this is not a request that he had already come up with himself. He then sees the logic.

BUM

You know what I'll do, Brother? I'm gonna get you out, that's what I'm gonna do! Come on, hold on! This may hurt a little.

The BUM grabs on tightly to SJAKIE and after a few hard tugs is able to get SJAKIE out of his predicament. SJAKIE screams when his arm shoots loose from the grate. His hand is clamped tightly onto his glasses.

SJAKIE

Thank you, thank you very much.

BUM

Jesus, man, you sure was stuck!

Are you all right? You look bad.

SJAKIE sways on his feet. The BUM grabs him by the arm to keep him from falling.

SJAKIE

(confused)

I'm okay, I have to go... they're waiting...

SJAKIE puts on his glasses. One of the lenses is cracked.

BUM

Brother, you come with me. You can't stay here. You look bad.

My friends call me Bill, I'll get you something to eat. Come on.

Without too much resistance, SJAKIE, in stocking feet, lets the BUM guide him away.

BUM

Man, you sure was stuck!

EXT. MOULIN ROUGE - NIGHT

In the somewhat rundown back streets of New York, we see ROSENBAUM, followed by the FLODDER family with all their luggage, making a stop at a seedy nightclub. The club is located in a five floor building. The name is lit up outside in neon letters: "The Moulin Rouge". Also on the front of the building is a slightly dilapidated mock-up of a Dutch Windmill with rickety vanes, covered with flickering red neon.

SON CASEY

Fuck me dead, a windmill!

MOTHER FLODDER

You go on vacation for a change of scenery...

DAUGHTER CASEY

Next thing we'll have to put
on clogs.

ROSENBAUM knocks at the door. A panel behind a peep hole slides open and a pair of eyes checks out the newcomers. The door then opens.

INT. MOULIN ROUGE - LOBBY - NIGHT

The FLODDERS follow ROSENBAUM into the bar, slightly suspicious.

The DOORMAN looks at ROSENBAUM's beaten face with shock.

DOORMAN

Mr. Rosenbaum, what happened?!

ROSENBAUM

(dismisses it)

I was attacked in the park, but
my Dutch friends here came to my
rescue. See that their things
are taken care of.

SON CASEY

(aside to JOHNNY)

Are we havin' a drink here?
I thought the guy didn't have any
money?

JOHNNY

Maybe he's got a tab.

The DOORMAN is slightly surprised by the FLODDERS' appearance, but ROSENBAUM's authority is evidently sufficient for him to swiftly take the luggage and put it away.

ROSENBAUM

(to the FLODDERS)

Follow me.

INT. MOULIN ROUGE - BAR - NIGHT

We see about ten customers sitting at tables in the dimly lit room. There is a seediness about the bar. We hear loud music. On a small, colorfully lit stage, we see a middle aged stripper beginning her act. Only a few observers pay any attention to her.

A WAITER walks up to ROSENBAUM, greets him politely and leads him to a table. ROSENBAUM motions the FLODDERS to sit down.

ROSENBAUM

Sit down, my friends, what will it be?

JOHNNY

Well, I think we all have beer, and a whiskey for my mother.

ROSENBAUM

Nothing stronger?

JOHNNY

Maybe later.

ROSENBAUM

(to the WAITER)

Well, you heard the man, and bring me the usual.

WAITER

Yes, Mr. Rosenbaum.

While the FLODDER family sits down at the table, the WAITER disappears with the order.

MOTHER FLODDER takes a look around the seedy place.

MOTHER FLODDER

Now this is my kinda joint.

JOHNNY

(to ROSENBAUM)

Nice place. Do you come here often?

ROSENBAUM

Pretty often. I own the fuckin' joint!

JOHNNY is surprised.

JOHNNY

(to the rest of the family)

He's the boss.

MOTHER FLODDER

There you go. A man who's done good for himself!

SON CASEY and HANK are completely drawn in by the stripper, who takes off her clothes, bored.

ROSENBAUM

(nods at the stripper)

That's my wife!

JOHNNY looks at the stripper with interest just as she undoes her bra, exposing two large breasts.

JOHNNY

(with admiration)

Nice...

ROSENBAUM

So you've all come to live in America.

JOHNNY

For a year. Today we were to go to our new house... Well, maybe tomorrow.

ROSENBAUM

If that friend of yours ever shows

up.

In the meantime, the WAITER has put the drinks on the table. ROSENBAUM raises his glass.

ROSENBAUM

Let me propose a toast to the happiness you will find in our wonderful country! To America!

THE FLODDERS

Op Amerika!

INT. SALVATION ARMY MESS HALL - NIGHT

Neon lights the bare mess hall of the Salvation Army, where SJAKIE and the BUM sit at a table with a cup of soup and a piece of bread. At the other tables, are more bums, bagladies, and other homeless.

SJAKIE eats his soup with trembling fingers.

BUM

You see, brother. I told you you was hungry!

SJAKIE

Thank you, I really appreciate it.

BUM

Well, we hobos have to help each other, don't we? Nobody else does.

SJAKIE

I eh... am not like you. I'm not a eh... beggar.

BUM

'Course you're not, brother, and neither am I we're both victims of an economical system that got no

place for us. We're no beggars!
We're honest street people!

SJAKIE

You misunderstand, I have a job...

Now the BUM starts to get really heated.

BUM

It's those supposed to be civil
servants over at welfare that
treat us like week old garbage!

SJAKIE

(timid)

They do?

BUM

I hate their guts! They make me
want to strangle 'em, to pull their
hearts out, 'cept they ain't got no
hearts! Couldn't have and treat us
like they do! (suspicious)
What's your job?

SJAKIE gulps. He notices a poster of the New York fire brigade on the wall.

SJAKIE

I'm a fireman.

BUM

That's good! Lots of fires in
New York

At that moment, a difference of opinion at another table turns into a fight involving the majority of those present.

Silverware and plates fly back and forth and heavy punches are dealt out. Cursing, the BUM pulls SJAKIE with him under the table to avoid the flying plates.

BUM

Fucking bastards! You can't even
eat in peace!

A few tables are thrown in their direction, shutting them in under the table. We here police sirens outside. The sounds of the fight die down.

SJAKIE and the BUM crawl out from under their table and look at the mess hall which has been turned upside down. Everyone else has left. Four mean looking policemen, however, have come in, and have surrounded them.

POLICEMAN

Okay you guys. Which one of you started this?

SJAKIE looks helplessly at the BUM, who shrugs his shoulders.

INT. POLICE STATION - CELL - NIGHT

SJAKIE and the BUM are pushed into a cell by a POLICEMAN. The cell is shut. The POLICEMAN goes. SJAKIE looks around the cell, bewildered.

SJAKIE

(to BUM)

Why are they doing this? We didn't do anything. Why don't you tell them?

BUM

Don't worry, Brother. They're just doing their job. They'll keep us here a couple of days and then they'll let us go. No big deal.

The BUM makes himself comfortable on one of the beds in the cell.

SJAKIE

(upset)

A couple of days?!

BUM

Two, maybe three. At least it's warm in here.

SJAKIE shouts to where the POLICEMAN went.

SJAKIE

Hey mister! Mister policeman! I
want to talk to you! Let me out!
I don't belong here! I'm from
Holland!

In response, we hear the voices of other prisoners from the other cells.

VOICES

Shut the fuck up! Keep your mouth
shut! People are tryin' to sleep
in here! Go stick your dick in a dike!
Fuck Holland! (etc.)

SJAKIE nervously listens to the reactions. He realizes that he can do nothing but accept the situation.

INT. MOULIN ROUGE - BAR - NIGHT

The FLODDERS are still happily at their table behind their drinks.

ROSENBAUM leans over to JOHNNY, grinning. JOHNNY is next to him. ROSENBAUM nods at his wife, DOROTHY, who is talking to customer a short distance away.

ROSENBAUM

She's got a nice ass, don't you
think?

JOHNNY

Uh, yes. (politely) Nice tits
too.

ROSENBAUM's face suddenly tenses. He takes JOHNNY by his shirt and pulls him towards him.

ROSENBAUM

Hey, watch your filthy mouth!
You don't talk like that about
my wife! You understand?!

This sudden burst of rage has taken JOHNNY by surprise.

JOHNNY

Okay, man, sure. Sorry...

ROSENBAUM suddenly bursts out laughing, as if he has just made a joke.

ROSENBAUM

Hey, relax, kid. I'm only
jokin'. You're my friend, right?
(points to the entire family)
You're all my friends. (calls
his wife) Honey, come here!

ROSENBAUM motions to his wife. DOROTHY comes over to them. Her working clothes have been replaced by an enticing dress.

ROSENBAUM

(introduces her)

This is my wife, Dorothy.

DOROTHY

(to ROSENBAUM)

I heard you were beaten up again,
what happened?

ROSENBAUM

(dismissing it)

They tried to rob me, but (points
to the FLODDERS) my Dutch
friends saved me.

DOROTHY gives the FLODDERS a friendly nod.

DOROTHY

I always tell him not to walk
through the park, but he doesn't
listen.

MOTHER FLODDER

(in agreement)

Men are always so stubborn!

ROSENBAUM

(to DOROTHY)
Sit down honey.

DOROTHY sits down at the table.

DOROTHY
(with a suspiciously long
look at JOHNNY)
Any friend of my husband is a
friend of mine.

ROSENBAUM
They're from Holland.

DOROTHY
You're here for business or
pleasure?

JOHNNY
We are everywhere for pleasure.

DOROTHY
I can imagine...

SON CASEY
(to JOHNNY)
What a babe!

DOROTHY takes a good look at DAUGHTER CASEY.

DOROTHY
You sure are a good looking girl.
Did you ever think of a career
in show biz, honey?

DAUGHTER CASEY
Show biz?

JOHNNY
Of course she wants to be in
show biz! She has great a talent!

DOROTHY

(with her gaze on DAUGHTER
CASEY's two most prominent
attributes.)

Two of them, I would say.

ROSENBAUM

You like this place, Johnny?

JOHNNY

Yeah. Great atmosphere!

ROSENBAUM

(to everyone)

I like you people very much. So
I'm gonna make you a proposition!
I'm gonna make you an offer you
can't refuse...

CUT TO:

MONTAGE SEQUENCE:

LOUD MUSIC sets in.

The FLODDERS have apparently accepted ROSENBAUM's proposition. In a number of rapidly cut scenes, we see how our friends, in a few days time, enter a new phase of their exciting adventure.

EXT. MOULIN ROUGE - DAY

SON CASEY puts a sign on the door which reads: "THREE DAYS CLOSED DUE TO REORGANIZATION".

JOHNNY is fixing the windmill on the front of the building. ROSENBAUM is on the sidewalk, a cigar in his mouth, giving instructions.

CUT TO:

INT. MOULIN ROUGE - APARTMENT - DAY

The FLODDERS are busy making an apartment out of the space above the club. Judging from the piled up crates, boxes and other things, we can see that the

space has been used for storage. They make themselves at home among the piles of supplies.

MOTHER FLODDER hangs up curtains with a flower pattern. HANK and TOOT drag a bed into the room. JOHNNY looks at the toilet. He pulls on the cord; it breaks right away.

DAUGHTER CASEY hangs up the familiar painting of the Gypsy girl.

MOTHER FLODDER finds a dead rat. She picks it up by the tail and throws out the open window.

CUT TO:

EXT. MOULIN ROUGE - COURTYARD - DAY

The dead rat lands in the back of a small delivery truck that has just arrived with kegs of beer. The man standing on the back of the truck hands the kegs to JOHNNY, who rolls them into the basement through a hatch. SON CASEY catches them with some difficulty.

HANK and TOOT haul cases of beer inside.

CUT TO:

INT. MOULIN ROUGE - BAR - DAY

SON CASEY walks with a big ghetto blaster on his shoulder and sings along with the music in a sort of break dance way.

JOHNNY, HANK and TOOT are painting the walls and the stage.

SON CASEY accidentally steps on the lid of a paint can. The lid sticks to the sole of his shoe and he tries to shake it loose. The big ghetto blaster on his shoulder impedes his movements. He clumsily walks into a step ladder, losing his balance and falling on the floor. A can of paint that was on the ladder plops onto his head.

JOHNNY watches SON CASEY's antics, shaking his head. SON CASEY smiles sheepishly at JOHNNY.

EXT. MOULIN ROUGE - DAY

ROSENBAUM parks a big, old convertible in front of the club. He walks up to JOHNNY and SON CASEY.

ROSENBAUM
You like it?

JOHNNY
(nods)
I had a car like that in Holland.

ROSENBAUM hands JOHNNY the keys.

ROSENBAUM
You can use it. Company car.

JOHNNY
I like company in my car. Thank
you, Mr. Rosenbaum.

ROSENBAUM
Call me Larry.

JOHNNY
Larry. (to SON CASEY) Not a
bad set of wheels.

JOHNNY bangs the car approvingly.

INT. MOULIN ROUGE - DRESSING ROOM - DAY

DOROTHY shows DAUGHTER CASEY some sexy show biz costumes. DAUGHTER CASEY holds a costume out in front of her and looks at herself approvingly in the mirror.

DOROTHY
That will look lovely on you!

CUT TO:

EXT. MOULIN ROUGE - ROOF - DAY

We see TOOT and DAUGHTER CASEY hanging up the wash on the roof of the building. JOHNNY stands next to the no longer used water tower. He lights a cigarette and looks out over the city, satisfied. In the distance, we can just see the Statue of Liberty. SON CASEY, who has just brought a basket of laundry up to the roof, comes up next to JOHNNY. He looks at the old water tower.

SON CASEY
(pointing to the tank)
What is that, Johnny?

JOHNNY
A water tower. But they don't
use it any more. Maybe we
could fill it up with whiskey
for Ma!

SON CASEY laughs.

CUT TO:

INT. MOULIN ROUGE - BAR - DAY

MOTHER FLODDER is behind the bar, and pours a whiskey for herself and ROSENBAUM, who is in front of the bar. They raise their glasses.

ROSENBAUM
Well, Ms. Flodder, to your health!

MOTHER FLODDER
Proost!

ROSENBAUM
I must say, you and your family did a
wonderful job. The place looks like new!

They both drink the whiskey down in one sip.
MOTHER FLODDER looks very pleased with life.

MOTHER FLODDER

Sheesh, I'm beginning to feel
right at home here!

EXT. POLICE STATION - DAY

A small police station in the outskirts of the city.

SJAKIE and the BUM come outside. They squint into the sunlight. With his three-day-old beard growth, SJAKIE almost looks like a real bum.

BUM

What did I tell you, Brother?
Four days and we're back on the streets.

SJAKIE

You said three.

BUM

What is it with you? You got three
meals a day, a clean bed at night,
and they even threw in a new
pair of shoes, and still you're
complaining! I just hope you
didn't ruin my future accommodations!
You really pissed them off!

SJAKIE

Everybody can make one phone call.

BUM

Yeah, but you couldn't remember
the number!

SJAKIE

Everybody has a right to a
lawyer!

BUM

I bet you used to watch a lot of
television, didn't you, brother?

SJAKIE starts to cross the street.

BUM
Hey, where you goin'?

SJAKIE
I know some people.

BUM
I warned you about those
Government people!

SJAKIE
They're my friends.

BUM
Best come with you 'fore
you get yourself stuck again,
brother.

The BUM follows SJAKIE.

The CAMERA PANS up and ZOOMS in on a skyscraper in the distance.

CUT TO:

INT. SKYSCRAPER - PSYCHIATRIST'S OFFICE - DAY

We see GEOFFREY lying on a leather couch. Next to him, on a chair, is the PSYCHIATRIST, with a pad on his lap.

PSYCHIATRIST
Tell me more about the girl.

GEOFFREY
She is one of the most beautiful
women I have ever seen. I just can't
get her out of my mind.

PSYCHIATRIST
Did you talk to her?

GEOFFREY
Yes I did. It was difficult,

she was from Holland.

PSYCHIATRIST

Holland, where's that?

GEOFFREY

Somewhere in Europe, I think.
She didn't speak English very
well, but real love doesn't need
words, and it was real love that
night, I assure you.

GEOFFREY is again completely in love at the thought of DAUGHTER CASEY.

PSYCHIATRIST

Have you told your father?

GEOFFREY's face tenses up.

GEOFFREY

Heaven forbid! You know
how he feels about these things.

PSYCHIATRIST

But you're a grown up man now,
Geoffrey. You have to make
decisions for yourself. No one is
responsible for your life but
you.

GEOFFREY

I gave her my card. But I
haven't heard from her.

PSYCHIATRIST

Then you've got to take action!
Go after her! Follow your heart!
Go with your instinct!

GEOFFREY sits up, confident.

GEOFFREY

You're right! I'm going to follow

my instinct!

PSYCHIATRIST

That's the spirit!

EXT. SKYSCRAPER - DAY

We see two cars outside the SKYSCRAPER. A luxurious limousine and an expensive Mercedes. Near the cars, are a chauffeur and two men, whom we might recognize as the two Secret Service men from the chairman of the Roosevelt Foundation's party.

GEOFFREY comes out of the building energetically. The men immediately move into action. The chauffeur holds the door to the limousine open and the Secret Service men jump into the Mercedes.

GEOFFREY gets into the limousine.

INT. LIMOUSINE - DAY

In the limousine, is EDWARDS, GEOFFREY's secretary, whom we also saw at the chairman of the Roosevelt Foundation's party. He has just finished a phone conversation on the car phone.

EDWARDS

Ah, there you are. We can still make the 11 o'clock flight.

The CHAUFFEUR gets into the car.

GEOFFREY

(to the CHAUFFEUR)

To the Plaza.

EDWARDS

(surprised)

The Plaza, what are you talking about? They're waiting for you in Washington.

GEOFFREY

The hell with Washington!
I'm going to follow my instincts!
(to the CHAUFFEUR) Go!

EDWARDS looks at GEOFFREY as if he has gone crazy.

The limousine drives away from the office building, followed by the Mercedes.

EXT. GAS STATION - DAY

CLOSE SHOT of a gas pump's display. The counter and the price go higher and higher.

ANGLE ON:

The convertible, parked at a gas station in the city. SON CASEY holds the pump and fills up the tank. JOHNNY has apparently just paid at the cash register and is now walking back to the car, putting the change in his wallet. In the back of the car, is HANK.

SON CASEY looks at the pump's meter with shock.

SON CASEY

Shit, you get a lotta gas here
for 25 dollars! The meter just
keeps on going!

HANK

We got more than 40 liters!

JOHNNY

Yeah, gas here costs nothin' compared to
Holland!

SON CASEY

We could make a fortune!

JOHNNY

(joking)

When we're back in Holland,
we'll still come here for gas!

ANGLE ON:

SJAKIE and the BUM who by chance are walking on the other side of the street.

SJAKIE looks in the direction of the gas station, and to his great surprise, sees the car with our friends. SON CASEY is just putting the pump back.

SJAKIE's face brightens up. He starts to run across the street, happily. The BUM watches him, surprised.

BUM

Hey, Man, where're you goin'?

A passing car is unable to avoid the suddenly reckless SJAKIE. SJAKIE is hit by the car, falls onto the hood, flies through the air in a wide bow and lands on the hard asphalt with a thud, unconscious.

ANGLE ON:

JOHNNY, SON CASEY and HANK at the gas station. SON CASEY, who has just seen the accident, gets back in the car next to JOHNNY.

JOHNNY

What was that?

SON CASEY

Some bum walked right into a car. Too drunk to see.

JOHNNY

Yeah, you gotta watch out for those customers. They can ruin your car.

JOHNNY steps on the gas and they leave the gas station.

ANGLE ON:

The BUM, who has walked over to SJAKIE's unconscious body on the street.

BUM

(to SJAKIE)

Brother, what'd you go and do that for? Life ain't that bad, is it?

INT. PLAZA HOTEL - LOBBY - DAY

A nervous DESK CLERK and MANAGER talk to an excited GEOFFREY, who is at the desk with EDWARDS.

GEOFFREY

What do you mean, gone?

MANAGER

(stammering)

We uh... had to terminate their stay here...

GEOFFREY

You threw them out?!

MANAGER

Well... uh... if we had known they were friends of yours, that of course would have changed everything...

GEOFFREY

Where did they go?

MANAGER

I don't have that information, I'm eh... very sorry...

GEOFFREY turns around, angry, and starts to stomp his feet like a small child.

GEOFFREY

Jesus! These morons! How am I going to find her now?! She's the love of my life!

EDWARDS tries to calm GEOFFREY down.

EDWARDS

You only met her once, Geoffrey.

GEOFFREY

What do you know about love?

EDWARDS

Well, I uh...

GEOFFREY

And don't you dare bring
my father into this!

EDWARDS

I wasn't...

GEOFFREY turns back to the MANAGER angrily.

GEOFFREY

My father is not going to like
this! I can tell you that! If
something happens to them, I
hold you personally responsible!
(to EDWARDS) Let's go!

GEOFFREY storms out of the hotel, followed by EDWARDS. The DESK CLERK and the MANAGER watch them, worried.

EXT. MOULIN ROUGE - NIGHT

We see JOHNNY standing at the front door of the club in a doorman's uniform. Soft music comes from inside the club.

A car stops at the curb. JOHNNY and SON CASEY, also in a doorman's uniform, walk to the car and open the doors. Two women and two men get out.

JOHNNY

Good evening. How are you tonight?

The guests give JOHNNY a friendly nod. They give him the keys and enter the night club. JOHNNY throws the keys to SON CASEY.

JOHNNY

Now you're gonna be a bit
careful with these cars, right?

They're gonna need 'em to drive home!

SON CASEY

'Course. No problem!

SON CASEY starts the car and drives off jerkily. JOHNNY watches him, not entirely collected.

INT. MOULIN ROUGE - BAR - NIGHT

MOTHER FLODDER is behind the bar and pours two whiskeys. There are about ten customers in the club. Most of the customers appear to belong to the higher echelons of the seedy side of life.

CUSTOMER

I ordered only one.

MOTHER FLODDER gives the man a friendly nod. She gives one glass to the CUSTOMER and drinks the other one herself.

ROSENBAUM appears.

ROSENBAUM

How is it going Ms. Flodder?

MOTHER FLODDER

Good, very good.

ROSENBAUM

Let's hope we have a boffo opening night! Huh?

MOTHER FLODDER

Let's keep our fingers crossed.

ROSENBAUM greets some guests who have just entered.

ROSENBAUM

Hello, Max, glad you could come.

GUEST

Wouldn't miss it for the world.

ROSENBAUM
You didn't bring Tony?

GUEST
(shakes his head)
Couldn't get his bail together.

INT. HOSPITAL - EMERGENCY - NIGHT

ANGLE ON:

Two swinging doors, above which the word "EMERGENCY" can be read. The doors swing open and a nurse pushes a stretcher with SJAKIE on it into the hall. SJAKIE is unconscious. There is a bandage on his head.

The BUM sits on a bench in the hall. He gets up when he sees SJAKIE on the stretcher, and walks over to him.

The NURSE sets the stretcher next to the wall. It is extremely busy. We see hospital staff walking back and forth, and stretchers being rolled through the hall.

BUM
Is he... is he dead?

NURSE
No, he was lucky, only a slight
concussion. A few days rest
and he'll be okay.

The BUM leans over SJAKIE.

BUM
Hey, brother, I knew you
would'nt die.

NURSE
Better let him rest, Sir.

BUM
You'll know what I do?

I'll better let him rest. Yes sir,
that's what I'm gonna do. Let him rest.(to SJAKIE)
See you in a couple of days,
brother.

The NURSE accompanies the BUM to the exit.

BUM
You sure he's okay?

NURSE
Don't worry. In a couple of
days he'll be back to normal.
(aside) Whatever that might be...

The BUM leaves the emergency at the same time that a stretcher with a new victim is hastily brought in. In the hurried maneuvering, one of the orderlies accidentally bumps into SJAKIE's stretcher without noticing it. SJAKIE's stretcher starts to roll, bumps into another stretcher with another patient on it, pushes that stretcher to the side, and in doing so, comes to stand in its place next to the elevator.

ANGLE ON:

An ORDERLY looking through some papers at the desk.

ORDERLY
(to a nurse behind the desk)
That patient for Dr. DePalma,
where is he?

NURSE
He's waiting for you at the elevator.

The ORDERLY closes the file and walks over to the elevator, where SJAKIE's stretcher now waits.

ORDERLY
Okay, fella, you're comin' with
me.

The ORDERLY pushes SJAKIE's stretcher into the elevator and the doors close.

INT. MOULIN ROUGE - KITCHEN - NIGHT

MOTHER FLODDER walks into the small kitchen behind the bar. She dries her hands on a dish-towel. HANK is behind the stove on which a pan of oil is boiling.

MOTHER FLODDER
Are those balls done?

HANK
Almost.

MOTHER FLODDER
Good. We'll show these Americans
what good food is.

EXT. MOULIN ROUGE - COURTYARD - NIGHT

The courtyard is full of costumers' parked cars. SON CASEY comes out of the back door of the club. He carries a 5 gallon can and a hose. He walks to one of the cars, takes a look around, and then unscrews the gas cap. He puts one end of the hose into the tank and starts to suck on the other. After first taking a big sip of gas himself, he puts the end of the hose into the can, sputtering, and fills it.

INT. HOSPITAL - OPERATING ROOM - NIGHT

The stretcher with SJAKIE on it is rolled into the operating room. Nursing staff is preparing all sorts of machinery.

A SURGEON'S ASSISTANT takes over the stretcher from the ORDERLY. Another ASSISTANT comes over to him.

ASSISTANT
Another one? Why can't we do him
tomorrow?

SURGEON'S ASSISTANT
You can't believe the schedule
Dr. DePalma keeps. It's a wonder
he himself doesn't end up on a

stretcher.

The SURGEON (Dr. DePalma) comes into the operating room. He casts a glance at SJAKIE.

SURGEON

(tired)

What do we have here?

SURGEON'S ASSISTANT

Mr. Chris Jones, from Texas.

The SURGEON looks at some papers that his ASSISTANT hands him.

SURGEON

Ah, one of those. (sees the bandage on SJAKIE's head) What happened to his head?

SURGEON'S ASSISTANT

I don't know.

SURGEON

They're a bunch of wild guys, those Texans. Probably had his last night out with the boys. (puts papers to the side) Well, prepare Mr. Jones.

INT. MOULIN ROUGE - BAR - NIGHT

The bar is good and busy.

ROSENBAUM sits at the bar, and tries one of MOTHER FLODDER's "bitterballen" [a small, round, deep fried ball, containing a meat or chicken ragout, served as an appetizer or with drinks]. TOOT is just walking away with a tray of beer.

ROSENBAUM

Hm, nice. What do you call these?

MOTHER FLODDER

A bitterbal. Typical Dutch.

ROSENBAUM
Tastes good, these bitter balls.

MOTHER FLODDER nods contentedly.

TOOT brings her tray of beer to a table. She puts down the tray for four men who eye her lustfully. One of them pulls TOOT onto his lap.

MAN 1
Well you're a nice lookin' thing.

MAN 2
Larry sure knows how to pick
them.

MAN 1
Why don't you and I go upstairs
and have some fun together?

TOOT whips out a switch blade in a flash and presses the blade into the MAN's throat dangerously.

TOOT
Why don't you go fuck yourself!

The MAN lets go of TOOT, afraid. TOOT walks away, in the direction of the bar, leaving the men behind, blown away.

MAN 1 rubs his throat.

ROSENBAUM walks over to the table and grins.

ROSENBAUM
(to MAN 1)
You can't fuck with this family,
Burt! Here, have a bitter ball!

ROSENBAUM stuffs a bitterbal into the MAN's mouth.

We hear striptease music from the speakers. The lights dim and a spotlight lights the stage.

Everyone in the club looks at the stage with expectation. From behind the curtain, DAUGHTER CASEY appears, dressed in a sexy dress. She assumes a seductive pose.

One of the guests leans over to ROSENBAUM.

GUEST

Ah, so this is the surprise you
promised us!

INT. HOSPITAL - OPERATING ROOM - NIGHT

CLOSE SHOT of the operating lights that shine into the camera like a bright spotlight.

ANGLE ON:

SJAKIE lying on the operating table. Operating machinery is rolled over to the table and a hose is placed in SJAKIE's nose.

INT. MOULIN ROUGE - BAR - NIGHT

DAUGHTER CASEY moves seductively on the stage to striptease music.

HANK works the spotlight on DAUGHTER CASEY.

DAUGHTER CASEY starts to unbutton her dress.

INT. HOSPITAL - OPERATING ROOM - NIGHT

SJAKIE is being anesthetized, a mask on his face.

A nurse starts to remove SJAKIE's clothes. Another nurse puts a needle in his arm. Yet another nurse rolls a cart with a slew of dangerous looking tools on it over to the operating table.

The SURGEON comes back into the operating room, pulling on his gloves, followed by his assistants.

SURGEON
Come on. We haven't got all
night.

INT. MOULIN ROUGE - BAR - NIGHT

DAUGHTER CASEY's dress falls to the floor amid loud applause and cheering. She now wears only her underwear. She starts to undo her garter belt.

We see JOHNNY at the entrance. He looks at DAUGHTER CASEY with pride. SON CASEY comes up next to him with two beers. He gives one of the beers to JOHNNY.

JOHNNY
Proost.

JOHNNY takes a sip. He appears to smell something funny. He sniffs around, also in his beer.

JOHNNY
Don't I smell gasoline.

He looks at SON CASEY inquisitively. SON CASEY shrugs his shoulders innocently and quickly takes another big sip of beer to rinse away the gasoline odor that he is apparently spreading. JOHNNY looks at him suspiciously.

On the stage, DAUGHTER CASEY throws one of her stockings into the audience.

INT. HOSPITAL - OPERATING ROOM - NIGHT

The group of surgeons and nurses that surround SJAKIE on the operating table obscures any view to the activities there.

The SURGEON calls out for the various tools that he needs. All sorts of dangerous looking knives, scissors and pliers are handed to him by a NURSE.

INT. MOULIN ROUGE - BAR - NIGHT

DAUGHTER CASEY throws her second stocking into the audience and now wears only skimpy panties and a bra. She turns her back to the audience and starts to undo her bra.

ROSENBAUM has come up next to his wife.

ROSENBAUM
You sure taught her well.

DOROTHY
She was a quick learner.

ROSENBAUM
(happy)
A real Dutch treat.

INT. HOSPITAL - OPERATING ROOM - NIGHT

The SURGEON has apparently completed SJAKIE's operation.

SURGEON
Okay, that's it. Looks fine
to me. (to his ASSISTANT)
What do you think?

SURGEON'S ASSISTANT
I think you did a great job,
Dr. DePalma.

SURGEON
That's what I thought.

The SURGEON walks away from the operating table. He addresses the ASSISTANT.

SURGEON
What's next?

ASSISTANT
(checks some papers) Last
one for the night. A Ms. Burns.

SURGEON
Oh yeah, the breast job.

INT. MOULIN ROUGE - BAR - NIGHT

DAUGHTER CASEY throws her bra into the audience and appears in all her glory in front of the hysterical crowd wearing only her panties.

MOTHER FLODDER is behind the bar, beaming, enjoying her daughter's success. She looks into the camera, moved.

MOTHER FLODDER
She'll always be my little girl.

EXT. MOULIN ROUGE - NIGHT

SON CASEY gets out of a car that he has just driven around. A couple leaves the club, leaving JOHNNY, who is at the door, a big tip. They thank ROSENBAUM, who walks them out, for the nice evening.

MAN
Dynamite show, Larry! Your new staff
is a great asset!

The guests get into their car. The man sits behind the wheel. He looks at his fuel gauge, surprised.

MAN
(to his wife)
Did you drive today, honey? We're
almost out of gas.

WOMAN
I didn't go anywhere.

MAN
I just filled it up yesterday. Strange.

They drive off.

ROSENBAUM

(to JOHNNY)

Well Johnny, I think we can call this evening a great success! The Moulin Rouge is on her way back to the top again.

JOHNNY

I told you so! We from Holland know everything about windmills!

EXT. MANHATTAN - MORNING

The skyscrapers in an awakening Manhattan stand out impressively against the orange rising sun.

EXT. SUPERMARKET PARKING LOT - MORNING

JOHNNY comes out of the supermarket with a bag of groceries and walks across the parking lot to his car. He eats a donut.

DAUGHTER CASEY sits in the car, looking through a mail order catalogue. JOHNNY puts the groceries on the back seat and gets in behind the wheel.

DAUGHTER CASEY

They sure have nice things here, Johnny!

JOHNNY

(glances at the catalogue)

In a little while, we'll be able to buy all that stuff. That nightclub is a money factory!

DAUGHTER CASEY

But I don't wanna have to keep taking off my clothes all the time!

JOHNNY

'Course you don't, but we gotta start somewhere. And they've never

seen a babe like you over here! And,
you gotta admit, we are here
'cause of this cultural exchange
thing, right?

JOHNNY steps on the gas and they drive off.

EXT. PLAYGROUND - DAY

SON CASEY leans against a fence, watching a few black girls play basketball at the playground. He leers at them as they run around.

His thoughts wonder and in his daydream he sees the girls playing naked in slow motion. A joyous grin appears on his face.

He dreams he's suddenly surrounded by the GIRLS. In SLOW MOTION he graciously zigzags through the naked GIRLS with the ball. He smoothly approaches the basket and with a terrific jump which seems to last forever, he dunks the ball with great ease into the basket.

The GIRLS embrace him jubilantly and reward SON CASEY with kisses. SON CASEY submits to it routinely.

A ball being thrown against the back of his head rudely awakens him from his daydream. He turns around, startled.

Three black GUYS have come up behind him. The baseball bat one of them is holding rings a bell with SON CASEY. The girls come up next to the guys.

GUY 1

What are you lookin' at?

GUY 2

I know that guy, Leroy!

GUY 2

(a light goes on)

Yeah, don't we know you from
someplace?

SON CASEY gradually remembers the fight in Central Park. He starts to move backwards, slowly.

SON CASEY
Eh... nee, no. Eh... cool it
man.

The GUYS approach SON CASEY menacingly.

GUY 1
Of course, the park! Does your
family know you're all alone out
here?

One of the GUYS pulls out a big knife. SON CASEY realizes the seriousness of the situation and starts to run. The GUYS run after him.

At that moment, by chance, JOHNNY and DAUGHTER CASEY drive around the corner. They are both eating a donut. Surprised, they see SON CASEY running up to them.

JOHNNY
What's wrong with him?

DAUGHTER CASEY
Those are those guys from the
park!

SON CASEY jumps into the back of the car, next to the groceries.

SON CASEY
Move it, Johnny!

JOHNNY sees the knife and the baseball bat carried by the pursuers, and understands the seriousness of the situation. He throws away his donut, steps on the gas, and the car tears off, burning rubber. SON CASEY throws a bottle of beer at one of the GUYS. The bottle bursts open against the head of the GUY.

Meanwhile, one of the other GUYS has jumped into another car, and starts driving in the same direction. His friends jump into the car and they start their chase.

JOHNNY'S CAR

SON CASEY sees that the GUYS are chasing them.

SON CASEY
They're following us, Johnny!

JOHNNY floors it.

To make a long story short: a spectacular car chase through Manhattan results. SON CASEY throws bottles of beer, the contents of which he first drinks, at the pursuers' car, where they burst apart. When he has gone through all the beer, he starts throwing other groceries.

JOHNNY
Hey, don't throw away all our food!

On their route, the hotdog vendor we recognize from Central Park, crosses their path. JOHNNY's car grazes the hotdog stand, and the stand lands in the middle of an empty lot where a group of bums hungrily attack its contents.

EXT. WALL STREET - STOCK EXCHANGE - DAY

The car chase ends on Wall Street, where the GUYS' car succeeds in moving up next to JOHNNY's. But JOHNNY is able to push their car from the street. The GUY behind the wheel loses control of the car and it shoots up the steps of the stock exchange. The car crashes through the glass window of the building and lands in the middle of the stock exchange floor, among fleeing stock brokers.

JOHNNY watches, satisfied, and drives into a side street.

JOHNNY
Typical Wallstreet Crash!

Just as JOHNNY is about to continue on his way, he is cut off by two police cars.

JOHNNY
(wronged)
What'd I do now?

INT. POLICE STATION - CELL

A POLICEMAN pushes JOHNNY, SON CASEY and DAUGHTER CASEY into a cell.

JOHNNY

(to the pushy POLICEMAN)
Hey, take it easy, dickhead!
And can I have my cigarettes back?

POLICEMAN
Cool it, punk! You don't need
anymore trouble!

The POLICEMAN locks the cell and walks away.

JOHNNY
What a bunch of jerkoffs!

SON CASEY
Dickheads!

INT. POLICE STATION - DESK - DAY

The POLICEMAN who has just locked our friends up comes behind the desk, next to the DESK SERGEANT.

DESK SERGEANT
Did you search them?

POLICEMAN
Yeah, thoroughly! (grins)
Especially the lady!

The POLICEMAN drops a transparent plastic bag containing our friends' personal belongings onto the desk. The DESK SERGEANT checks the contents. He takes GEOFFREY's business card out of the bag. His face tenses up.

DESK SERGEANT
Where did you find this?

POLICEMAN
(looks at the card)
That? The guy in the red jacket
had it on him. Why?

DESK SERGEANT
I sure hope you didn't use excessive
force.

The POLICEMAN looks inquisitively at the DESK SERGEANT.

INT. POLICE STATION - CELL - DAY

The POLICEMAN opens the cell door to a surprised JOHNNY, SON CASEY and DAUGHTER CASEY. The DESK SERGEANT has come into the cell block with the POLICEMAN. They behave with strained courtesy and politeness.

JOHNNY

Look at this.

DAUGHTER CASEY

What are they doing?

POLICEMAN

Hi guys. I hope we didn't cause you much trouble.

DESK SERGEANT

It was all a misunderstanding.

JOHNNY doesn't quite know how to respond.

JOHNNY

Eh... yeah. A big misunderstanding.

POLICEMAN

Your car is in the parking lot.

DESK SERGEANT

We washed it, it was awfully dirty.

SON CASEY

(aside to JOHNNY)

These guys are totally wacko!

JOHNNY

Take it easy, Casey, don't say nothin'. This is just the way

the American legal system works.
(to the DESK SERGEANT) Thank you
very much. We accept your apology.

JOHNNY, SON CASEY and DAUGHTER CASEY follow the men out of the cell block.

EXT. POLICE STATION - DAY

JOHNNY, SON CASEY and DAUGHTER CASEY come out of the police station.
JOHNNY puts on his sun glasses and looks to find his car.

At the curb is a familiar limousine. Behind it, the Mercedes, with our two Secret Service men leaning against it.

The door to the limousine opens and GEOFFREY gets out. He walks enthusiastically toward our friends, in particular, DAUGHTER CASEY.

JOHNNY sees him.

JOHNNY
(surprised)
Hey, that's lover boy, from the
party!

GEOFFREY
(to DAUGHTER CASEY, concerned)
Ah, my beautiful Dutch flower,
did they treat you well?

DAUGHTER CASEY
(to JOHNNY)
What do you want from me?

JOHNNY
Yeah! Do you work around here?

GEOFFREY
Work, work, that's such an ugly
expression.

SON CASEY looks admiringly at the limousine. GEOFFREY's secretary, EDWARDS, has also gotten out of the car and watches on from a distance. Judging from his expression, we can assume that the affair does not have his approval.

SON CASEY

He does have a mean car!

JOHNNY

Company car.

GEOFFREY

(to DAUGHTER CASEY)

I was looking for you, but no one knew where you were. I missed you so much.

SON CASEY

(to DAUGHTER CASEY)

As far as I can see, he's seriously got the hots for you!

JOHNNY

Okay, Mister. That is enough. We want to go home. We have work to do.

GEOFFREY

(wronged)

Come on, guys. Is that all the thanks I get for getting you out?

JOHNNY

Getting us out? What do you mean?

GEOFFREY decides to take JOHNNY aside for a moment. He puts his arm around JOHNNY's shoulders and they move away from SON CASEY and DAUGHTER CASEY.

GEOFFREY

Look. You're her brother, I understand. You look after your sister. That's normal, that's

what family is all about. But,
thanks to me you're out of jail.
The least you can do to show some
appreciation is let me go out with
your sister.

JOHNNY

But I know nothing about you.
My sister doesn't go out with
just anybody.

GEOFFREY

Of course not. I can tell she's
a decent girl.

JOHNNY

And she has to work tonight.
She's an artist.

GEOFFREY

Look, I'll pay you. Expenses.

GEOFFREY takes a thousand dollar bill from his wallet.

GEOFFREY

A thousand will cover it?

JOHNNY

Gee, I don't know. We have a
lot of expenses.

GEOFFREY

Two thousand, three?

JOHNNY

Make it five.

GEOFFREY

Deal.

JOHNNY takes the five thousand dollar bills and puts them in his jacket. He
walks over to DAUGHTER CASEY.

JOHNNY

Casey, take tonight off.

DAUGHTER CASEY

What do you mean?

JOHNNY

Go out and have fun tonight.

DAUGHTER CASEY

With him?

JOHNNY

He helped us, you help him a little. Give the guy a good time for a change.

DAUGHTER CASEY

But I don't want to go out with him at all.

JOHNNY

(determined)

Don't give me a hard time, Casey. I just talked to him and he's actually a very nice guy. Your kinda guy, believe me. So try to be a little nice to him. (to GEOFFREY) Don't make it too late.

GEOFFREY nods. He extends his arm to DAUGHTER CASEY, who realizes that she doesn't have much choice, and leads her to his limousine.

SON CASEY

I thought you said that guy was an asshole.

JOHNNY

Never judge by first impressions, Casey. (JOHNNY pats the inside pocket of his jacket, where he put the money) This man has convinced me of his good

intentions.

JOHNNY and SON CASEY walk off camera. In the background, we see GEOFFREY and DAUGHTER CASEY getting into the limousine. The limousine drives off, followed by the Mercedes.

INT. HOSPITAL - WARD - DAY

SJAKIE lies in a bed in a small, half filled hospital ward. He stares out, dully. The anesthesia has not yet worn off and the concussion, too, is still taking its effects.

The SURGEON and his ASSISTANT walk into the ward at a quick pace and come over to SJAKIE.

SURGEON

How you feeling today, Chris?
You look great. Maybe we should
call you Christine from now on?

The SURGEON winks playfully at SJAKIE, who doesn't yet realize what the man is talking about.

SJAKIE

(with a high, cracking voice)
What do you mean. What happened?

SURGEON

(with a fatherly tone)
It'll take a little getting used to,
but in a week or so, you'll feel
right at home.

The SURGEON gives SJAKIE another friendly wink and leaves.

SURGEON

(to his ASSISTANT)
He's on regular hormone injections
now?

The ASSISTANT checks his papers.

ASSISTANT
(nods)
20 cc's a day.

The SURGEON and the ASSISTANT leave the ward.

A terrifying thought gradually begins to get through to SJAKIE. With difficulty, he lifts up the sheets and looks under them. It takes a moment before the horrible truth becomes clear to him. His eyes grow large with shock and disbelief when he realizes what has happened to him.

At that moment, we hear two familiar voices. SJAKIE drops the sheet and looks up to see JACK and JACKY, who approach him with cheery faces.

They carry flowers and a large basket of fruit, which they put down on the night table.

JACK
Sjak! How are you? We didn't know!

JACKY
You should have told us. We understand these things.

JACK
You made the right choice. Dr. DePalma is the best. (playful)
He never leaves any scars.

SJAKIE wants to say something, but doesn't get the opportunity.

JACKY
Now we understand why you were so confused, all the time. You were thinking of the new you.

JACK
(righteous)
Man, woman, what's the difference? We're all human beings.

JACKY

We're so very proud of you!

SJAKIE has become more and more upset and it looks as if he is on the verge of taking out all his rage on his American colleagues, on JACKY in particular.

SJAKIE sits up, trembling. JACK and JACKY watch him, astounded, but also a little bit frightened.

INT. HOSPITAL - HALL OUTSIDE WARD

We hear a great deal of noise and screaming from the ward, as if a woman is being strangled. Nursing staff rushes to the scene.

INT. MOULIN ROUGE - NIGHT

It is about three in the morning, the club is closed and the last few customers have left.

JOHNNY, TOOT and HANK are putting the chairs up on the tables.

MOTHER FLODDER is wiping off the bar. A drunk sleeps with his head on the bar. MOTHER FLODDER lifts his head up, wipes under it, and then drops his head back on the bar with a thud.

ROSENBAUM and his wife, DOROTHY, are also about to go home. ROSENBAUM is at the door and DOROTHY sits at the bar, looking in her bag for cigarettes.

ROSENBAUM

Come on, honey, let's go home.
Give the family some privacy.

DOROTHY

I'll be there in a minute.

ROSENBAUM

I'm gonna get the car.

ROSENBAUM goes out the door.

DOROTHY puts a cigarette in her mouth and JOHNNY gives her a light.

DOROTHY

(to JOHNNY)

Maybe we should talk another time, just the two of us. And you can tell me more about Holland.

JOHNNY

Yeah, why not?

DOROTHY gives JOHNNY a sensual look, kisses him on the cheek, and then follows her husband out, wiggling her hips.

MOTHER FLODDER sees JOHNNY ogling her.

MOTHER FLODDER

Don't do anything stupid, kid. She's your boss's wife.

JOHNNY

You ever seen me do anything stupid?

JOHNNY returns to cleaning up.

MOTHER FLODDER

That Rosenbaum seems like a nice enough guy, but I don't think you ought to make him mad.

JOHNNY

You don't have to worrie about me.

JOHNNY sees SON CASEY come in through the back door and go into the hall. He carries two five gallon cans up the stairs. JOHNNY, suspicious, is just about to go after him when DAUGHTER CASEY comes in. She looks slightly tired and dishevelled.

JOHNNY

Hey, Casey, how'd it go?

DAUGHTER CASEY

Jesus, that guy can go on. He

talked my ears off.

JOHNNY

Oh yeah, what'd he talk about?

DAUGHTER CASEY

Made no sense to me. He kept talkin' about some friend of his who was gonna come and was that okay with me.

JOHNNY

Friend, what friend?

DAUGHTER CASEY

Some Italian name. Fellatio or something.

JOHNNY grins at DAUGHTER CASEY's misunderstanding.

DAUGHTER CASEY

One guy like him is enough for one night.

JOHNNY

(amused)

Yeah, bringing a friend like that along on a first date, that's no good.

DAUGHTER CASEY

So we went to bed. Least that way he shut up for a while.

JOHNNY

(surprised)

Very good, Casey, you should never go too far on a first date.

EXT. WHITE HOUSE - DAY

We see the front of the White House, familiar to us from pictures. We see this image for the entire SCENE, and hear the following voices OFF SCREEN.

EDWARDS

Good morning, Mr. President.

PRESIDENT

Morning, Pete. What's this all about?

EDWARDS

It's your son, sir.

PRESIDENT

Geoffrey?

EDWARDS

Yes, sir.

PRESIDENT

Nothing serious is it? You told me he was off of drugs.

EDWARDS

Don't worry, Mr. President, no drugs, no booze.

PRESIDENT

Well, don't keep me guessing.

EDWARDS

It's a woman.

PRESIDENT

What's so bad about that? Every American man should have one. Keep the artillery going, you know what I mean.

EDWARDS

It's worse than that, Mr. President.

PRESIDENT

(upset)

What... you don't mean... you're

telling me she's ... a democrat?!

EDWARDS

No, she's Dutch!

PRESIDENT

(as if he didn't hear him)

What's that?

EDWARDS

Dutch, she's from Holland.

PRESIDENT

Holland?

EDWARDS

Yes, Holland. A tiny country in Europe, bordered by Germany and Belgium. Main export products cheese, tulips and wooden shoes.

PRESIDENT

I know where Holland is! I visited Copenhagen, it's a nice country. But what about this girl? She's white I hope?

EDWARDS

Yes, Mr. President. But the thing is she's eh...different.

PRESIDENT

I know, Pete. Boys can pee in any direction they want, and girls can't. Come to the point.

EDWARDS

She's from the lower class of society; any lower and you're underground.

PRESIDENT

How did Geoffrey become involved
with a girl like that?

EDWARDS

She's here with her family.
They're on some kind of cultural
exchange program. I checked with the Dutch
embassy. They're a bunch of
trouble makers and thieves.

PRESIDENT

(disturbed)

And my son Geoffrey is mixed up in that?

EDWARDS

He's already talking about
marrying the girl. I wouldn't be
surprised if she and her family
are after his money!
Mr. President, if the press
gets wind of this, it would be
disastrous! And with the election
coming up... I've tried to talk
him out of it, but he won't
listen.

PRESIDENT

Yeah, he's a pig-headed son of
a bitch. Where is the girl
now?

EDWARDS

She works in a nightclub in
Manhattan.

PRESIDENT

Maybe we should pay her a visit
Try and talk some sense into her
head. If we're lucky we can
stop this thing before it gets out
of hand!

INT. MOULIN ROUGE - APARTMENT - DAY

On the floor that has been converted into the FLODDERS' apartment, JOHNNY, dressed in an undershirt, is busy keeping in shape with some dumb-bells.

In another room, we see TOOT and HANK trying to break dance to loud rap music coming out of a ghetto blaster.

Through the open door to the stairwell, JOHNNY sees SON CASEY carrying two more big cans up the stairs.

JOHNNY now wants to know what it is that SON CASEY has been doing all this time. He puts down his dumb-bells, wipes the sweat off his face with a towel and goes into the hall and up the stairs.

EXT. MOULIN ROUGE - ROOF - DAY

JOHNNY comes out onto the roof. DAUGHTER CASEY, dressed in bikini, is lying in the sun on a deck chair tanning herself. MOTHER FLODDER is hanging up the wash on a clothesline strung between two chimneys.

To his amazement, JOHNNY sees that SON CASEY has climbed up a ladder to the empty water tower, and is pouring the 5 gallon cans of gasoline into the tank through a hole.

From another angle, we see that the water tower is almost half filled with gasoline.

JOHNNY walks up to SON CASEY, amazed. SON CASEY sees him coming, and grins at him triumphantly.

JOHNNY

What the hell are you doing?

SON CASEY

Didn't think of it, did you?

JOHNNY

Think of what?

SON CASEY

Gas!

JOHNNY looks around. DAUGHTER CASEY and MOTHER FLODDER pay no attention to them.

JOHNNY

Yeah, I might not be as smart as you, but could you explain to me why you are filling this whole tower with gasoline?

SON CASEY

You're really thick.

SON CASEY comes down off the ladder.

SON CASEY

You know what gas costs here?

JOHNNY

Eighty cents a liter or something.

SON CASEY

And in Holland more than two guilders!

JOHNNY

Right, I was the one who explained to you how cheap it was here.

SON CASEY

So that's pure profit! You can get about ten thousand liters in this tower! If I sell that in Holland, I'll be fuckin' rich!

SON CASEY looks at JOHNNY with a you-hadn't-thought-of-that-had-you expression.

JOHNNY

(controlled)

Casey. That tower is here. Not in Holland. How are you planning to

take it with you? As hand luggage
on the airplane? Sending it parcel
post? Maybe we could fax it?

While SON CASEY does see that JOHNNY is right, he does not want to admit he is wrong.

SON CASEY

(angry)

You always gotta fuck everything
up! You just don't like it, do
you? That you didn't figure
it out yourself!

SON CASEY turns his back to JOHNNY, sulking, and walks angrily over to the edge of the roof. MOTHER FLODDER walks past with an empty laundry basket.

MOTHER FLODDER

Why do't you leave him alone, Johnny?
So he wants to make a little living too?

JOHNNY walks over to SON CASEY. He puts his arm around SON CASEY's shoulder, who looks out over the city, defeated.

JOHNNY

Sorry, Casey. It was a very
good idea, that, but not
quite good enough! There are
lots of other ways to get rich
here! The opportunities are
all open to you, guy. This
is America!

JOHNNY and SON CASEY look out over Manhattan. In the distance, we see the Statue of Liberty.

INT. MOULIN ROUGE - BAR - EVENING

The nightclub is good and busy. MOTHER FLODDER walks around energetically, joking with the customers in bad English. She gives one of the guests a huge helping of "bitterballen".

Loud disco-like music sets in. DAUGHTER CASEY comes out onto the small stage and goes up behind a microphone. She starts to sing.

Those present look up at DAUGHTER CASEY, slightly surprised, at first, but then with growing delight.

DAUGHTER CASEY begins her performance slightly shyly, but gradually becomes more and more self-assured, and we must admit, her voice isn't half bad.

JOHNNY and SON CASEY are at the entrance, watching DAUGHTER CASEY.

JOHNNY

Wow, that don't sound bad!

SON CASEY

I had no idea she could sing!

ROSENBAUM comes up next to JOHNNY. There is a look of satisfaction on his face.

ROSENBAUM

Your sister has a great voice,
Johnny. I must say, I'm very
happy the way things are going.
Maybe we can talk about
some kind of permanent arrangement?

JOHNNY

(grins)

Yeah, maybe we can talk about that.

EXT. MOULIN ROUGE - EVENING

Some distance from the Moulin Rouge, an expensive Mercedes with shaded windows pulls up to the side.

INT. MERCEDES - EVENING

EDWARDS is behind the wheel. Next to him, is an older man who fixes a fake beard to his face.

EDWARDS

I don't like this, Mr. President.
Going into this part of the
city without secret service protection.

PRESIDENT

Don't worry, Pete. No one knows
I'm here and no one will
recognize me in this disguise.

EDWARDS

You're sure you don't want me
to come with you?

PRESIDENT

I'm the president of the United States
of America. Don't you think I
can handle a little family
problem?

EDWARDS

Yes, but...

PRESIDENT

I'll just have a little talk
with the girl and save my son
from making a big mistake.
That's the least a father can
do. So you just wait here, I'll
be back in ten minutes.

The PRESIDENT gets out of the car, leaving a worried EDWARDS behind.

EXT. MOULIN ROUGE - EVENING

The PRESIDENT walks to the front door of the club and rings the bell. A panel behind a peep hole slides open and JOHNNY checks out the new customer. A moment later, he opens the door and lets the PRESIDENT in.

JOHNNY

Good evening, Sir.

PRESIDENT
(informal)
Howdy Doody!

INT. MOULIN ROUGE - BAR - EVENING

DAUGHTER CASEY is still singing on stage.

The PRESIDENT comes in, slightly awkwardly, and looks around, uncomfortable. He sees DAUGHTER CASEY on stage.

Standing next to the PRESIDENT is the GUEST whom MOTHER FLODDER had given a large plate of snacks. The man is stuffing them down one after the other with great relish.

PRESIDENT
(to the GUEST)
Is that the Dutch girl?

GUEST
(with his mouth full)
Yep, that's her. She's a good looking lady, isn't she?

PRESIDENT
Yes, she is.

The GUEST offers a snack to the PRESIDENT.

GUEST
Want some?

PRESIDENT
(rejects the offer)
Thanks, I've had my dinner.

ANGLE ON:

JOHNNY, standing at the door, next to SON CASEY.

JOHNNY
Keep an eye on the door, I

gotta piss.

JOHNNY walks towards the restrooms. He passes a customer who is apparently not pleased with DAUGHTER CASEY's new career direction.

CUSTOMER

Take off your clothes!

JOHNNY grabs him by the throat.

JOHNNY

Show some respect for my sister!

CUSTOMER

(gasping)

Okay, buddy, okay!

JOHNNY lets go of him and walks on to the bathroom.

DAUGHTER CASEY finishes her number. Loud applause is heard, but there are also apparently others who want more from her.

CUSTOMER

Take it off!

ANOTHER CUSTOMER

Show us your tits!

DAUGHTER CASEY leaves the stage, slightly disappointed, and walks toward the dressing room.

The PRESIDENT walks in the same direction DAUGHTER CASEY went.

INT. MOULIN ROUGE - REST ROOM - EVENING

JOHNNY is releasing himself over one of the urinals. The GUEST who's eaten the whole tray of "bitterballen" enters the Gents rather off color.

JOHNNY

You okay?

In response the GUEST emits a short but violent spurt of vomit against the mirror. He wipes his mouth, gives JOHNNY a friendly nod and leaves.

JOHNNY buttons up his zip and watches the vomit slowly ooze down the mirror and over the washbasin. We can still distinguish some part of the bitterballs among the vomit.

JOHNNY

I'll pass it on to the chef.

JOHNNY walks out of the bathroom, zipping up his pants. He sees DOROTHY, standing in the doorway of the storage room. She motions for him to come over. JOHNNY walks over to her inquisitively. DOROTHY pulls him roughly into the storage room and shuts the door. At that moment, the PRESIDENT comes into the hall. He looks around. He sees a door with a sign on it reading: "Dressing Room". He carefully opens the door and looks inside.

INT. MOULIN ROUGE - DRESSING ROOM - EVENING

DAUGHTER CASEY sits disappointed on a chair in the unpainted dressing room. She blows her nose into a tissue.

The PRESIDENT sticks his head around the door.

PRESIDENT

Hello?

DAUGHTER CASEY looks up, wondering who it is.

The PRESIDENT enters the dressing room and closes the door.

PRESIDENT

I heard you sing. You've got
a beautiful voice.

DAUGHTER CASEY

Thank you. I have to change my clothes
now.

DAUGHTER CASEY starts to take off her dress. The PRESIDENT understands now what she meant.

PRESIDENT
Oh, I'm sorry, I won't look.

The PRESIDENT turns around discretely. He clears his throat.

PRESIDENT
I'm here on a matter of the utmost
importance...

INT. MOULIN ROUGE - BAR - EVENING

ROSENBAUM walks over to MOTHER FLODDER, who is behind the bar.
ROSENBAUM looks around.

ROSENBAUM
Did you see my wife, Ms. Flodder?

MOTHER FLODDER
No.

She is just pouring a French cognac, but the bottle is practically empty.
ROSENBAUM sees this.

ROSENBAUM
Let me get you another bottle.

ROSENBAUM walks in the direction of the storage room. MOTHER FLODDER
watches him, not all too calmly.

INT. MOULIN ROUGE - STORAGE ROOM - EVENING

In semi-darkness, we see JOHNNY and DOROTHY at it passionately between piles
of toilet paper, crates of wine and boxes of French cognac. DOROTHY is naked
from the waist up, and JOHNNY kisses her breasts. DOROTHY, in turn, tries to
pull JOHNNY's pants off.

The door opens and the light goes on. ROSENBAUM is in the doorway, his feet
nailed to the floor. The shock is mutual. It takes a minute before ROSENBAUM
can speak.

ROSENBAUM

You bastard! You fuckin' bastard!

DOROTHY

Hi, honey... We were just uh...
checking the supplies...

ROSENBAUM's eyes spit fire. He turns around and storms out of the room.

DOROTHY and JOHNNY get up and start to straighten out their clothes.

DOROTHY

Oh, fuck...

EXT. MOULIN ROUGE - COURTYARD - EVENING

ROSENBAUM has opened the trunk of his car and has taken out a big riot gun.

INT. MOULIN ROUGE - BAR - EVENING

JOHNNY and DOROTHY hurry into the bar. JOHNNY is still tucking his shirt into his pants. DOROTHY's hair is still quite tousled. MOTHER FLODDER looks at them suspiciously.

MOTHER FLODDER

(to JOHNNY)

What have you been up to?

JOHNNY

Nothing special, Ma. (sits on
a bar stool) Want to get me a
drink?

MOTHER FLODDER

Cyanide?

At that moment ROSENBAUM storms into the bar with the riot gun.

ROSENBAUM

Where is that bastard?!

Customers jump back, afraid.

JOHNNY jumps over a few tables. ROSENBAUM sees him and starts to chase him. DOROTHY tries to calm him down, in vain.

DOROTHY
He didn't do nothing, honey!

MOTHER FLODDER, who has just lit a new cigar, watches the event, unruffled.

MOTHER FLODDER
Here we go again.

SON CASEY tries to hit ROSENBAUM with a bar stool. ROSENBAUM ducks just in time, and a customer is hit to the floor with the stool. The CUSTOMER then begins to fight with SON CASEY. WHISKY sets his teeth in the CUSTOMER's leg.

ROSENBAUM tries in vain to aim his weapon at a ducking JOHNNY. HANK jumps onto ROSENBAUM's back. ROSENBAUM is able to shake him off and HANK lands on a table on top of bottles and glasses.

It doesn't take long before a majority of the customers are fighting with each other. Glasses, bottles, chairs and tables fly through the room.

A WAITER is on the phone to the police.

WAITER
Hello, I want to report a
disturbance!

A bottle breaks next to the WAITER.

INT. MOULIN ROUGE - DRESSING ROOM - EVENING

DAUGHTER CASEY is still changing. She is wearing only her panties and holds up the dress that she is about to put on.

The PRESIDENT is still standing discreetly, with his back to her. He tries to concentrate on his mission, but that isn't too easy, as he is able to see DAUGHTER CASEY in the mirror out of the corner of his eye. He gulps.

PRESIDENT
I'm here in regards to my eh...

son, Geoffrey. I believe you
are seeing him...?

INT. MOULIN ROUGE - BAR - EVENING

ROSENBAUM is finally able to get the fleeing JOHNNY in his sights. He shoots. The bullet grazes JOHNNY and causes the big mirror and a number of bottles behind the bar to explode. MOTHER FLODDER, who is right there, doesn't bother to duck.

INT. MOULIN ROUGE - DRESSING ROOM - EVENING

The PRESIDENT and DAUGHTER CASEY look up, afraid.

EXT. MOULIN ROUGE - STREET - EVENING

EDWARDS jumps out of the Mercedes, frightened. He nervously looks in the direction that the shot was fired.

EDWARDS

Oh, shit!

INT. MOULIN ROUGE - DRESSING ROOM - EVENING

The PRESIDENT slowly backs up.

PRESIDENT

An assassination attempt! They
know I'm here!

DAUGHTER CASEY fearfully crosses her arms over her breasts.

At that moment, JOHNNY storms into the dressing room.

JOHNNY

Watch out, he's gone crazy!

JOHNNY leaves the dressing room again through another door.

ROSENBAUM enters the dressing room with a riot gun.

The PRESIDENT is scared to death. He jumps behind DAUGHTER CASEY, grabs onto her tightly and uses her as a human shield.

ROSENBAUM stays where he is, looks around the dressing room.

ROSENBAUM

Where is that bastard!! I'll kill
him!!

PRESIDENT

Don't! I was elected in a
democratic way!

ROSENBAUM, however, pays absolutely no attention to the PRESIDENT, who hides cowardly behind DAUGHTER CASEY. He sees the open door and continues his pursuit.

The PRESIDENT turns, DAUGHTER CASEY in front of him.

EXT. MOULIN ROUGE - STREET - EVENING

Three police cars tear up with screaming sirens and whirling lights. They screech to a stop in front of the club. POLICEMEN jump out of the cars with their guns ready and run inside.

EDWARDS runs up, distressed, but is held back by a POLICEMAN.

More shots from inside the club.

INT. MOULIN ROUGE - KITCHEN - EVENING

JOHNNY has taken cover in the kitchen. He throws all sorts of kitchen equipment at ROSENBAUM, who fires at him from a fairly close distance. The bullets hit to the left and right of JOHNNY.

MOTHER FLODDER appears in the doorway behind ROSENBAUM. She grabs his neck.

MOTHER FLODDER

All right, that's enough outta you!

MOTHER FLODDER pushes ROSENBAUM's head into a sink full of dish water. ROSENBAUM fights back hard, but MOTHER FLODDER has little trouble keeping his head under water.

JOHNNY slowly comes out from behind a pile of pots, looking cautiously to see if the coast is clear.

INT. MOULIN ROUGE - BAR - EVENING

The POLICEMEN have entered the bar, which has been turned pretty much upside down, and split up the customers who are still fighting.

INT. MOULIN ROUGE - DRESSING ROOM - EVENING

The PRESIDENT quickly closes the door. He turns to DAUGHTER CASEY.

PRESIDENT

The reason I'm here is...

At that moment, the door is kicked in. The door hits the PRESIDENT hard, sending him into DAUGHTER CASEY. DAUGHTER CASEY falls backwards onto the ground and the PRESIDENT falls on top of her, putting them in an extremely compromising position.

The POLICEMAN who kicked in the door comes into the dressing room with two other cops.

POLICEMAN

Well, what have we got here?
Havin' some fun with your
daughter, daddy?

The PRESIDENT turns around. Because of all the excitement, his beard is now somewhat crooked. The POLICEMAN sees this and pulls it off. The expression on the faces of the THREE POLICEMEN gives a new meaning to the word shock.

NOTE: Nowhere in the film do we see the PRESIDENT's face clearly.

INT. MOULIN ROUGE - KITCHEN - NIGHT

In the kitchen, MOTHER FLODDER is still holding ROSENBAUM's head under water when POLICEMEN enter. They aim their guns at MOTHER FLODDER.

POLICEMAN

Let go of that man! Now! Move!

MOTHER FLODDER lets go of ROSENBAUM, who slides to the floor, unconscious. The POLICEMEN point their guns menacingly.

POLICEMAN

Raise your hands over your head!

MOTHER FLODDER obediently puts her hands up.

MOTHER FLODDER

Could you put those things away now,
you could cause an accident
with them!

POLICEMAN

Shut your mouth!

MOTHER FLODDER

Whatever you say...

MOTHER FLODDER, who has had her cigar in her mouth this whole time, spits out the burning stub. But she shouldn't have, because what follows will damage Dutch-American relations for some time to come.

The burning stub lands in a big pan of oil. A huge flame shoots up which enters the exhaust system.

EXT. MOULIN ROUGE - ROOF - EVENING

The exhaust system comes out on the roof, as it happens, right under the old water tower which, as we know, is no longer filled with water, but gasoline. A huge flame comes out of the exhaust duct.

The flame ignites the gas in the water tower and the tower shoots into the air like a rocket.

EXT. MANHATTAN - EVENING

The tower shoots like a rocket through the night sky above Manhattan, and lands, after a short flight, on the head of the Statue of Liberty. For a brief moment, it looks as if the statue is smoking a cigar, but then the head explodes with a thunderous boom. When the smoke has cleared a bit, we see that the head is completely gone.

DISSOLVE TO:

The same, decapitated Statue of Liberty in morning light.

EXT. FEDERAL COURT BUILDING - DAY

A number of reporters and television crews have gathered on the steps outside some official building, a Federal Court building or something. Police try to keep everything under control.

The CAMERA TRACKS past various television reporters during their reports.

REPORTER 1

Spokesmen for the State Department and the Department of Justice have so far refused any official comment on the brutal attack on the Statue of Liberty.

REPORTER 2

They also refuse to comment on the involvement of a Dutch family, which is presently being questioned inside this building....

REPORTER 3

... However, some sources suggest a link between this family and the White House...

INT. FEDERAL COURT BUILDING - HALL

SJAKIE, the Dutch AMBASSADOR and a SENIOR OFFICIAL from the American government walk down a stately hall in the Federal Court Building. They all have serious expressions on their faces. SJAKIE walks a bit strangely.

They stop in front of a door where a POLICEMAN stands guard. The POLICEMAN greets them politely and opens the door for them.

INT. FEDERAL COURT BUILDING - STATELY ROOM

We see the entire FLODDER family sitting in the room. They look up with surprise at the group that has entered.

JOHNNY

Hey, Sjakie, where you been all this time, man?

SJAKIE, who only has a bandaid on his head now, looks better than he did a few days ago, tries to make a lively impression. His voice, however, cracks often and conspicuously.

SON CASEY

You sure left us hangin'!

SJAKIE

(shy)

I'll explain everything to you during the evaluation once we're back in Holland.

JOHNNY

What Holland? What about our year here?

MOTHER FLODDER

I wouldn't mind getting a look at that house, finally.

SJAKIE

I'm afraid that eh... the plans have been changed slightly.

MOTHER FLODDER
Changed? What do you mean?

SJAKIE
(points to the AMBASSADOR)
This is the Dutch Ambassador, Mr. Ruitenbeek.

AMBASSADOR
We have been able to reach an agreement with the American government. They will not press charges and you will be released immediately. You will, however, be expected to leave the country by tomorrow.

MOTHER FLODDER
They're kickin' us out!

JOHNNY
They can't just do that to us!

SJAKIE
Let's be realistic, Johnny.
They're dropping all the charges. You could have stayed locked up for months!

JOHNNY
Oh yeah? In the same cell
as the old fart with the
beard they found on top of
Casey?!

This remark hits the AMBASSADOR and the SENIOR OFFICIAL the wrong way.

The AMBASSADOR whispers something to the SENIOR OFFICIAL.

SJAKIE takes MOTHER FLODDER aside for a confidential talk,

SJAKIE
Listen, Mrs. Flodder. Er... I'm

sure everything that's happened
will remain between us.

MOTHER FLODDER

(understanding)

Yeah, it's all very sensitive
politically, I can see. But
they're cheating us out of our
year in America.

JOHNNY joins in the conversation.

JOHNNY

Sjakie, we're easy. Our memory is
like a sieve. We can't wait to fly
back Royal Class, all in smart new
threads, 'cause with all the
hullabaloo, we didn't have time for
any serious shopping.

SJAKIE

Er... new clothes?

JOHNNY

Couple of fur coats for Ma and
Casey, some snake-skin jackets
for me.

MOTHER FLODDER

And cigars.

JOHNNY

Right. A few boxes of cigars, and
some pocket money, of course,
and Rolex's all round, so we'll be
at the airport in time. And...

The AMBASSADOR, who has been following the conversation from a distance,
understands the situation. He interrupts JOHNNY.

AMBASSADOR

I think we'll be able to work
something out.

INT. WHITE HOUSE - PRESS ROOM - DAY

In the WHITE HOUSE pressroom we see the press officer standing in front of the American flag. He's facing a battery of microphones.

SPOKESMAN

Due to reasons of national security,
I cannot confirm that the
president wasn't there or that
he was there; or that it was even
the president who was or
was not there. I hope that
answers your question, Bobby.

EXT. KENNEDY AIRPORT - DEPARTURE TERMINAL - DAY

A luxurious limousine, preceded by four motorcycle policemen, stops outside the departure terminal. The chauffeur opens the door and SJAKIE and the FLODDERS get out. The FLODDERS are all wearing expensive clothes. Flashy jackets and shoes. Sparkling and shiny jewelry. It all makes a rather tacky impression, but fits perfectly with the FLODDERS.

WHISKY has a diamond bracelet around his neck.

The Dutch AMBASSADOR and the American SENIOR OFFICIAL have gotten out of another limousine. They are here apparently to ensure the FLODDERS' departure.

MOTHER FLODDER smokes an expensive cigar, satisfied.

JOHNNY looks at his new Rolex.

JOHNNY

We still got time for a glass
of champaign in the VIP lounge!

SON CASEY

Yeah, I wouldn't mind that.

MOTHER FLODDER

Want to come too, Sjakie? Before we lose you again? (to the AMBASSADOR and the SENIOR OFFICIAL)
Gentlemen, it's been a real pleasure.

SON CASEY
Have a nice day!

SJAKIE
Thank you for eh... everything...

SJAKIE follows the FLODDERS into the departure terminal. The AMBASSADOR and the SENIOR OFFICIAL watch the FLODDERS go.

SENIOR OFFICIAL
(to AMBASSADOR)
I really hope this is the last we'll ever see of them! I don't think America can handle another visit!

EXT. MANHATTAN - DAY

A big 747 rises above Manhattan. The CAMERA PANS with the plane and the decapitated Statue of Liberty enters the FRAME.

The last image of the film: The Manhattan skyline with the decapitated Statue of Liberty. The plane slowly flies away from us, into the horizon.

OFF SCREEN, we hear JOHNNY and MOTHER FLODDER.

JOHNNY
(off)
So Ma, what'd you think?

MOTHER FLODDER
(off)
Well, these exchange schemes... I still have my doubts. It's over before you know it, isn't it? There's never enough time.

JOHNNY

(off)

Don't you worry, Ma. We'll
come back one day!

A beat.

JOHNNY

(off)(very surprised)

What are you reading, Sjakie?
The Playgirl?

FADE OUT

LOUD MUSIC

ROLL CREDITS

THE END

FLODDER DOES MANHATTAN

ENGLISH VERSION

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