

THERE'S... JOHNNY!

Episode # 101 - "Andy Goes to Hollywood"

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and
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THERE'S... JOHNNY!

EPISODE 101

“Andy Goes to Hollywood”

CAST LIST

ANDY	IAN NELSON
JOY.....	JANE LEVY
FREDDIE.....	TONY DANZA
ROZ.....	T'KEYAH CRYSTAL KEYMAH
MIKE.....	NATE SMITH
JIM	DAVID HOFFMAN
ALAN.....	DANIEL STRAUSS
MITCH.....	ANDREW SCHULZ
ANGELO.....	ROGER BART

GUEST CAST

RICKY.....	CHRIS J. MURRAY
MOM.....	ALISON MARTIN
DAD.....	BRETT RICE
SECURITY GUARD.....	REGGIE A. GREEN

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SET LIST

EXTERIOR

COUNTRY (STOCK SHOT)
COUNTRY - TRAVELING (STOCK SHOT)
VALENTINE, NEBRASKA
KLAVIN HOUSE
HIGH SCHOOL - TRACK
LA (STOCK SHOT)
NBC STUDIOS
NBC STUDIOS - GATE
NBC STUDIOS - PARKING LOT

INTERIOR

KLAVIN HOUSE
KLAVIN HOUSE - ANDY'S BEDROOM
TIGHT ON - APPLICATION FOR MILITARY SERVICE
GREYHOUND BUS (DRIVING & STOPPED)
CAB (DRIVING)
TONIGHT SHOW SET - STAGE
TONIGHT SHOW SET - WINGS
TONIGHT SHOW - ROZ'S AREA
TONIGHT SHOW - WRITERS' ROOM
TONIGHT SHOW - OFFICE HALLWAY
TONIGHT SHOW - JOY'S OFFICE
TONIGHT SHOW - STAGE CORRIDOR
TONIGHT SHOW - MAKE-UP ROOM
JOY'S MERCEDES (PARKED)

THERE'S... JOHNNY!

EPISODE 101

“Andy Goes to Hollywood”

LIST OF REVISED PAGES

REVISION	DATE	REVISED PAGES
WHITE	1-11-17	FULL WHITE
BLUE	1-18-17	1,4,6,7,7A,13,16,18,26,27
PINK	1-19-17	15,15A
YELLOW	2-2-17	5, 5A

Dad cracks up at something Johnny says.

ANDY (V.O.)
My Dad loves Johnny Carson. Loves him.

ANGLE - Andy looking admiringly up to his Dad.

ANDY (V.O.)
He's a great guy, my Dad.

PUSH IN ON DAD

ANDY (V.O.)
"A smile on my face and a song in my heart." That's his motto. Well... Not a motto, but... he always says that.

PUSH IN ON ANDY

ANDY (V.O.)
And I've always... I don't know... wanted to do something special for him. You know... to make him proud.

5 INT. KLAVIN HOUSE - ANDY'S BEDROOM - DAY 5

Andy reads a PIECE OF MAIL.

ANDY (V.O.)
Like getting into college.

INSERT - the LETTER from NORTH NEBRASKA COLLEGE - "Sorry to inform you... not accepted..."

ANDY (V.O.)
But that didn't exactly work out.

ON HIS DRESSER - a FRAMED PHOTO of a handsome SOLDIER, 22.

ANDY (V.O.)
Then I thought I'd enlist in the army, like my brother, Buddy.

6 INT. TIGHT ON - APPLICATION FOR MILITARY SERVICE - DAY 6

A uniformed ARM DROPS into frame and stamps - "REJECTED/4F."

ANDY (V.O.)
That didn't work out either.

7 INT. KLAVIN HOUSE - NIGHT 7

(Same setup as Sc. 4.) Andy watching Dad enjoy Johnny on TV.

ANDY (V.O.)
*I just thought: what could I do for him.
What would make him happy? And that's
when I got the idea.*

ON ANDY - he gets an idea.

8 INT. KLAVIN HOUSE - ANDY'S BEDROOM - DAY 8

Andy finds paper and pen and starts writing.

ANDY (V.O.)
*I wrote a letter to Mr. Carson asking if
he could possibly send an autographed
picture made out to my dad. And then -
and I have no idea where this came from -
but I wrote, --*

INSERT - THE LETTER - Andy's young handwriting.

ANDY (V.O.)
*"And if possible, I'd love to work for
you doing any kind of professional TV
stuff for the show."*

9 EXT. KLAVIN HOUSE - LATER - DAY 9

(Day/Night/Day Transition)

Andy runs out to put the envelope in the MAILBOX.

10 EXT. KLAVIN HOUSE - NEXT MORNING 10

Andy runs out, OPENS mailbox to find a MANILA ENVELOPE.

ANDY (V.O.)
*And in just a few weeks I got a package.
From Burbank!*

11 INT. KLAVIN HOUSE - LATER - DAY 11

Andy hands 8x10 of Johnny to Dad, who lovingly shows it to Mom.

ANDY (V.O.)
*He actually sent a picture - made out to
my dad - signed and everything!*

Andy NOTICES SOMETHING still in the envelope.

ANDY (V.O.)
*And then - this is the crazy part: There
was a separate letter - addressed to me!*

In disbelief, he pulls out the LETTER and reads it.

ANDY (V.O.)

*Inviting me to come out to Burbank! To
come be "part of The Tonight Show
family!" Can you believe it?!*

12 EXT. COUNTRY - TRAVELING - DAY (STOCK SHOT) 12

ANDY (O.S.)

So that's how it happened.

REVERSE ANGLE - REVEAL we are actually:

13 INT. GREYHOUND BUS - DRIVING - CONTINUOUS - DAY 13

Andy has told this story to a WOMAN next to him - SLEEPING.
No problem. Andy turns to the MAN across the aisle.

ANDY

Everybody wants to know how it happened.
I mean, who in their right mind...

14 EXT. COUNTRY - DAY (STOCK SHOT) 14

BUS TRAVELING WEST across America.

15 INT. GREYHOUND BUS (STOPPED) - NIGHT 15

SCREECH! SFX: bus coming to a stop.

BUS DRIVER (O.S.)

Last stop - Los Angeles, California.

Andy WAKES up, stands to gather his things.

16 INT. CAB - DRIVING - SHORT WHILE LATER - NIGHT 16

CLOSE SHOTS of Andy, his HEAD OUT THE WINDOW, enraptured with --

17 EXT. LA - CONTINUOUS - NIGHT (STOCK SHOTS) 17

Various stock shots of LA.

18 EXT. NBC STUDIOS - LATER - NIGHT 18

As his cab PULLS AWAY, Andy - suitcase in one hand, manila
envelope in the other - takes a moment to marvel at --

HIS P.O.V. - SIGN. "NBC STUDIOS."

A STRONG AUTUMN WIND blowing through the valley makes the moment
all the more magical. He starts WALKING TOWARDS --

ANDY *
Am I what? *

SECURITY GUARD *
(realizing, to himself) *
Aw geez, he's not. *
(approaches Andy, explains *
slowly) *

The show starts at 11:30 - *on television.*

ANDY
Yes.

SECURITY GUARD
They don't *make* it at 11:30. They make it
at *five-thirty.*

Andy's never heard anything crazier in his life. *

SECURITY GUARD (CONT'D) *
So nobody's here now. You see what I'm *
saying? Everybody is home. Sleeping.
Because it's 11:30. At night.

ANDY
Oh. So...

SECURITY GUARD
I would suggest you turn around, go home,
and tomorrow *afternoon*, you come back and *
wait on line for a ticket like everybody *
else.

ANDY
(disappointed, but...)
Okay.

A GUST of WIND - RUSTLING LEAVES of nearby GREENERY and PAPERS
inside BOOTH... BLOWS the LETTER OUT OF HIS HAND onto the LOT.

ANDY (CONT'D)
Oops... Is it okay if I... *[go get that?]*

SECURITY GUARD
Yeah, yeah... Go ahead.

Andy SCAMPERS after his envelope.

SHOT - Andy reaching for the envelope - ANOTHER GUST blows it further away.

SHOT - Andy finally GRABBING the elusive envelope.

He looks up to see he is at the STUDIO DOOR, where a SIGN reads: "TONIGHT SHOW." Maybe this envelope really *is* magical - it brought him right here.

He looks around - the Security Guard is preoccupied on phone, no one else is around... what the hell - he GOES INSIDE.

20 INT. TONIGHT SHOW SET - STAGE - CONTINUOUS - NIGHT 20

It's virtually pitch black. He spots a huge POWER LEVER marked "MASTER" and gives it a YANK.

KERCHUNG! Holy shit: The actual "Tonight Show" set. He IS in Oz! There's Johnny's DESK covered by a tarp, the COUCH...

There's the BANDSTAND, the BLEACHERS, the CAMERAS...

Andy slow-walks over to where Johnny stands - the "STAR" marker on the floor: the epicenter of the universe.

Excited, Andy SPRINTS up the stairs of the bleachers, to the bandstand, and back... A few leaps, slides...

And then finally over to the Holy of Holies: the DESK.

Andy approaches the tarp and gingerly PEELS IT BACK. He takes a breath, and SITS... in Johnny's chair.

He NOTICES something on the floor - A RUBBER CHICKEN. He checks it out, sets it aside, and pretends to interview his "Guests."

DISSOLVE TO:

21 EXT. NBC STUDIOS - NEXT MORNING 21

Birds are chirping, CARS and PEOPLE pulling in to work...

22 INT. TONIGHT SHOW SET - STAGE - SAME - MORNING 22

CLOSE on a BLISSFULLY ASLEEP Andy.

WIDER SHOT - He's on the couch, wrapped in the protective tarp, CRADLING the RUBBER CHICKEN. He slowly opens his eyes and --

ANDY

Ahhhhh!

His P.O.V. - the very-close FACE of ROZ. Behind her: two SECURITY GUARDS and a few curious CREW MEMBERS.

ROZ

Good morning, Buttercup. Are we lost?

ANDY

No, I'm... I uh, work here.

ROZ

Really.

ANDY

I mean, I'm *supposed* to work here. I'm Andy Klavin...? From Valentine, Nebraska...? I have this letter...

She gives the letter a cursory glance and then studies Andy.

ROZ

Okay, first of all put down the chicken. Nobody touches the rubber chicken. *I* don't touch the rubber chicken.

(to the security guards)

You guys can go. I don't think he's dangerous.

(to Andy)

Are you dangerous?

ANDY

No.

ROZ

Alright, Nebraska. Come with me. And don't touch anything.

23

INT. TONIGHT SHOW - ROZ'S AREA - SHORT WHILE LATER - DAY

23

Andy sits like a kid in detention, finishing a bagel and a glass of milk.

ROZ

Did you eat enough?

ANDY

Yes, thank you very much.

ROZ
Sure. So... Listen. I --

She notices TWO OFFICE WORKERS POINT/WHISPER about Andy.

ROZ (CONT'D)

Hey!

They SCATTER.

ROZ (CONT'D)

(to Andy, gently)

C'mere. Let me show you something.

(re: a HUGE SACK of MAIL.)

You know what that is? Requests for autographed pictures - from *yesterday*. There's one about that size every day.

She drops a THICK FILE onto the desk.

ROZ (CONT'D)

These are the *letters* we send out with every picture.

ANDY

(reading)

"... If you're ever in Burbank, please come say hello. Welcome to The Tonight Show family."

(he looks up, stunned)

This... This is the same letter *I* got.

Roz nods as Andy takes in the enormity of his mistake.

ROZ

It's... It's a very sweet story you told us - about your father and...

ANGLE - THE OTHER OFFICE WORKERS

Eavesdropping, dabbing their eyes like it's the end of "Bambi."

ROZ (CONT'D)

You seem like a very nice young man, but... Yeah, our hiring process is a bit more... sophisticated.

(Andy is speechless)

Maybe we can give you a little tour or something later, but beyond that...

They're interrupted as beautiful JOY GREENFIELD bursts in.

JOY

Okay, so George Carlin missed his flight this morning and no one knows where the fuck he is. Kinda puts a big fat hole in our show for tonight.

(MORE)

JOY (CONT'D)
(noticing Andy)
Who's this.
(to Andy, hopeful)
You a runner?

ANDY
Huh? A little. In high school, but --

ROZ
No, he's not anything. This is --

JOY
Oh, wait, wait, wait - is this
"Nebraska"?

ANDY
Yeah. Andy Klavin. But, how did you --

JOY
Oh my God. We were all just talking - the
picture for the father? And the letter
that you thought was --
(she looks to Roz)
Can I have him? For the day? Seriously.
That new runner? Totally useless. Didn't
show up again, and I am seriously
shorthanded.
(a kid before Christmas)
"I'll feed him and walk him, I promise!"
And I bet I can get the show to pay for
your bus back to Nebraska. What do you
say?

Andy looks to Roz, who gestures - "Be my guest."

JOY (CONT'D)
Cool. Andy? Come!

24

INT. TONIGHT SHOW - WRITERS' ROOM - SAME - DAY

24

TIGHT ON A SIGN - "DON'T FEED THE WRITERS!" WIDEN to REVEAL:
Our WRITERS: MIKE, JIM, ALAN and MITCH - eating.

MIKE
What else we got - anything?

JIM
(re: his RACING FORM)
"Majestic Wind" in the 3rd race at
Hollywood Park - that could be something.

MIKE
I'm sorry. To clarify: anything
pertaining to what we do here.

Alan, obsessively crossing out jokes on his pad, jumps in:

ALAN

Okay. I think this one works.

(ala Johnny, reading)

"The staff got me a gift. Lovely set of glassware. The reason it took so long - they had to make twelve visits to the Mobil station."

MIKE/JIM

Funny./Johnny'll love it.

MITCH

Alright, Captain - I got one. Election. George McGovern getting a little worried.

(ala Johnny)

"McGovern met With Cardinal Cooke yesterday. Cardinal Cooke said to McGovern - 'I don't know how to tell you this, George, but even HE is voting for Nixon.'"

Nobody laughs.

MITCH (CONT'D)

(explaining)

"Even HE's voting for Nixon."

(pointing skyward)

"HE." "God." Even *God's* not voting for McGovern.

MIKE

No, no - I get it but, it's not clear.

JIM/ALAN

Yeah, the "he" throws me./Me too.

JIM

Is "he" the Cardinal? McGovern? It's confusing.

MITCH

Fuck all of you, that's a good joke.

25

INT. TONIGHT SHOW - OFFICE HALLWAY - SAME - DAY

25

Joy leads Andy through the busy halls.

JOY

You know, everyone thinks this is such a glamorous job, which I suppose, it is, but --

ANGELO PASSES, holding a man's SUIT on a HANGER.

ANGELO

Good morning, Sweet Joy.

JOY

Morning, Angelo.

(to Andy, as Angelo passes)

Angelo's our wardrobe genius - sweetheart of a guy. Just the best.

(back on point)

Anyway... People think this is a glamorous job, but you have no idea how hard everybody --

FRED DE CORDOVA, cigarette in hand, passes.

FREDDIE

Good morning, doll-face.

JOY

Freddie.

FREDDIE

Oh - bumped into your father last night at the Polo Lounge. With Gregory Peck.

(clarifying)

Your father was. I was, alas, with my wife and a remarkably uninteresting couple my wife knows from... You know, I'm not entirely sure *who* these people were.

(noticing Andy, gossipy)

And who is this - a new courtship?

JOY

No, no - this is... he's just helping out for the day.

FREDDIE

Wonderful. In any event - your father looked splendid and I told him you were doing a bang-up-job here, so... let's not make a liar out of me now.

(a patronizing wink)

Carry on.

And he's gone.

JOY

Fred de Cordova. Executive producer.

ANDY

Wow, he smells really good.

JOY

Marlboros, cologne and a steady flow of gin.

(still stung, defensive)

You know, people think that just because my father knows everyone, it makes my job easier. But believe me - it makes things a thousand times harder!

As they ROUND A CORNER:

JOY (CONT'D)

I'll tell you something else. In theory, you can do this job *and* have a personal life, but, really you can't. Because --

Freddie RE-APPEARS.

FREDDIE

Any word on George Carlin?

JOY

Not yet. But... I have faith.

Freddie gives a THUMBS-UP and DISAPPEARS AGAIN.

JOY (CONT'D)

(to Andy, confidential)

I don't really have faith, but... what was I saying?

(before Andy can think)

Oh, right. Personal life. Yeah. You know the show moved out here from New York only a couple of months ago and there's so much bullshit between the "New Yorkies" and the "new" crew - which is really tiring, I have to say. I mean, it's fine, but my hand to God - if I'm still working here when I'm thirty --

As they pass the WRITERS' ROOM:

MITCH

Hey, "Joy of Sex."

JOY

Still funny. Never gets old.

(to Andy)

Writers.

MITCH

Hey, who's the pet monkey?

JOY

This happens to be a guest of mine, Mr. --

ANDY

Andy. Andy Klavin.

MITCH

(ala Jerry Lewis)
Andy Klaaaaaaaaaavin!

JIM

"Well, that's one good strong comedy name
you got there, Mister."

MITCH

It's Klavaavin. "Oh Mr. Klaaaaaaaaaavin..."

As Joy leads Andy AWAY:

ANDY

Why... Why did they say "Joy of Sex?"

JOY

From that book - "The Joy of Sex?" It's a
book. My name is Joy...? "Joy of Sex...?"
(Andy's not familiar)
Yeah. They're animals. Well, Mike, Jim
and Alan are nice. Mitch is an asshole.

ANDY

Which one was Mitch?

JOY

The asshole.

26 INT. TONIGHT SHOW - JOY'S OFFICE - SHORT WHILE LATER - DAY 26

Joy, still moving a mile-a-minute, searches her desk.

JOY

Okay, you know where the parking lot is,
yeah? Well I'm in spot *four-oh-eight*.
(tossing him her keys)
It's a bluish/green Mercedes - *do not*
comment.

ANDY

I wasn't.

JOY

Anyway. In the trunk - or maybe the back
seat - is an overnight bag. Which
normally wouldn't even be there but...

(MORE)

JOY (CONT'D)

I had to sleep at my parents' last night because my father has become *such* a --
(catches herself)
Just please get the bag and bring it back here. Think you can do that?

ANDY

Absolutely.

JOY

(as he starts away)
And I know *exactly* how much money is in my wallet, so don't get any ideas!
(he starts to assure her)
I'm kidding.
(beat)
But seriously - you better not go through the bag and touch all my underwear and stuff.
(beat)
I'm kidding.
(then)
Actually, that one I'm really *not* kidding. I mean, I trust you - you have an honest face, but... How old are you?

ANDY

I'm nineteen. How old are *you*?

JOY

You don't ask women that!

ANDY

Really?

JOY

No.

Her PHONE RINGS.

JOY (CONT'D)

Okay. Go. Get bag, come back.

As he heads out, she watches him, amused, then calls after him:

JOY (CONT'D)

I'm twenty-four.

ANDY

Really? Because I would've guessed much --

JOY

Just go!

He does. She picks up phone.

JOY (CONT'D)
(into phone)
This is Joy.

27 INT. TONIGHT SHOW - WRITERS' ROOM - DAY

27

ALAN
(still worried)
Is "Texaco station" funnier than "Mobil
station?"

MITCH/JIM
Oh, for God's sake!/Leave it!

As the group ponders, ANDY walks by their open door.

MIKE
Hold on.

Mike STANDS - and we first notice he uses "Canadian crutches."

MIKE (CONT'D)
Hey, Andy Klavin.
(Andy pokes his head in)
Quick: funniest-sounding gas company.

ANDY
"Shell."

The writers consider it - he may be right.

MITCH
(ala Jerry Lewis)
Klaaaaaaavin with the winner! Very niiice
for Mr. Klaaaaaaavin!

Andy, tickled to be of help, proceeds along his way.

A28 INT. TONIGHT SHOW - JOY'S OFFICE - SAME - DAY

A28

Joy is on the phone, angry - a personal call.

JOY
I don't want to talk about this anymore!
Ricky... I'm done talking about it.

ANGELO approaches, in need of Joy's attention.

JOY (CONT'D)
(into phone)
Well, that's how breaking up works! No,
you *can't* come up now!...
(MORE)

JOY (CONT'D)

I don't care if you're in the building -
I'm working!... I'm hanging up now.

She SLAMS down the phone and gathers herself.

ANGELO

You okay?

She's nods "yes," but he knows better.

ANGELO (CONT'D)

("Been there")

Men!

28 EXT. NBC STUDIOS - PARKING LOT - DAY 28

Andy FINDS Joy's MERCEDES, opens the DOOR, climbs in.

29 INT. JOY'S MERCEDES - CONTINUOUS - DAY 29

CLOSES the DOOR, takes it in: feels it, smells it, smells her...

ON THE FLOOR - a few PHOTOS. Joy in BIKINI, Joy SKIING... and
one - RIPPED IN HALF: Joy and a handsome guy (RICKY).

Andy LEANS OVER THE BENCH SEAT to look in the BACKSEAT. More clutter: a bong, discarded clothes, a BRA - "Hmm...", some worn out paper backs ("The Female Eunuch", "Sexual Politics"...)
Finally - THE BAG.

30 EXT. NBC STUDIOS - PARKING LOT - CONTINUOUS - DAY 30

Andy grabs the bag, exits the car (backing out) and is SUDDENLY GRABBED and THROWN ONTO THE HOOD!

RICKY (from the picture) has Andy PINNED, fists cocked.

RICKY
What the fuck you think *you're doing?*!

ANDY
Huh? I was... I was just...

RICKY
Just stealing my girlfriend's shit!

Fortunately, Angelo RUNS OUT.

ANGELO
Hey, hey - he's okay, he's okay, he works here! Joy asked him to get that for her!

Reluctantly, Ricky releases Andy.

ANGELO (CONT'D)
You're not supposed to be here, Ricky.
From what I understand, you and Joy have... *parted ways.*

Ricky just snarls. Angelo turns to Andy:

ANGELO (CONT'D)
("Where are my manners?")
I'm Angelo by the way.

ANDY
Andy.

ANGELO
Joy asked me to keep an eye on you.

RICKY
Andy, huh? I never heard of you.

ANDY
I'm... I'm new.

RICKY
She try and get into your pants yet?

ANDY

What?! No!

RICKY

(“a word to the wise”)
She will. And you’ll think you’re special. But... You’re not. It’s just what she does. She uses people. She’s a “user.”

ANDY

(innocently)
Well, she’s been very nice to me.

Not what he wanted to hear. BAAAM! - he SOCKS ANDY IN THE FACE.
Andy FLIES back onto the hood of the car.

ANGELO

(standing between them)
Okay, that’s enough!

RICKY

(to Andy)
Don’t say I didn’t warn you.

Ricky HEADS OFF. Angelo turns to Andy.

ANGELO

(small consolation)
The boyfriend *before* him I liked even less.

31 INT. TONIGHT SHOW - JOY’S OFFICE - SHORT WHILE LATER - DAY 31

Andy, his NOSE BLOODIED, is escorted in by Angelo. JOY runs in.

JOY

Oh my God - I’m so sorry. Are you okay?

ANDY

Yeah, yeah... I’m fine.
(then)
I hope you don’t mind my saying but: he doesn’t seem like a very nice guy.

JOY

I know, I know. I don’t always pick the best --
(not gonna get into it)
I know.

ROZ ENTERS with a BLANKET.

ROZ

Here. It might be best to just lie down
for a little while.

ANDY

Really, I'm fine.
(off her look)
Okay. Maybe for a few minutes.

He lies down, Roz TUCKS HIM IN like a four-year old. The same
GAGGLE of OFFICE WORKERS from earlier are GATHERED AT THE DOOR.

ROZ

Okay, break it up. Nothing to see here!

As they SCATTER, she shuts the light and CLOSES THE DOOR.

FADE TO BLACK.

32 INT. TONIGHT SHOW - JOY'S OFFICE - FEW HOURS LATER - EVENING 32

QUIET... And then LOUD PIERCING SIGNAL TONES.

ANDY JOLTS AWAKE - no idea what that is, or where he is.

TV MONITOR in office displays COLOR BARS, and signal tones are
replaced by the CACOPHONY of a show about to tape.

ALTERNATING FEEDS FROM STAGE CAMERAS - still adjusting, finding
marks, CREW walks past lens, etc. We HEAR Freddie finish his
WARM-UP.

FREDDIE (O.S.)

You sound like a great audience - why
don't you give yourselves a hand!

The PACKED AUDIENCE CLAPS, HOOTS AND HOLLERS O.S.

It dawns on Andy what exactly is happening. He darts out.

33 INT. TONIGHT SHOW SET - WINGS - SAME - EVENING 33

- CAMERA OPERATORS make last minute adjustments.

- STAGEHANDS move the monster-sized cables out of the way.

- CUE-CARD GUY adjusts Johnny's CUE CARDS, as the WRITERS peek
to see what jokes were selected.

JIM

(to Mitch, surprised)
Hmm. Your Cardinal Cooke/McGovern joke
made it in.

MITCH
(defensive)
It's a good joke!

Jim looks at him - "It's your funeral."

Joy STRIDES over to FREDDIE.

JOY
("We're okay.")
George Carlin is here.

FREDDIE
(relieved, lights a
cigarette)
Don't you just love show business?

34 INT. TONIGHT SHOW - STAGE CORRIDOR - SAME - EVENING 34

Andy runs down, trying to find the right door.

PRE-LAP - opening bars of "The Tonight Show" theme song.

35 INT. TONIGHT SHOW SET - WINGS - CONTINUOUS - EVENING 35

It's SHOWTIME! Andy ENTERS just in time and heads to where Freddie, Roz, the writers and a few OTHERS gather in the WINGS.

ED MCMAHON (O.S.)(CLIP)
*From Hollywood. "The Tonight Show
Starring Johnny Carson."*

Andy excitedly watches Ed on the communal MONITOR.

ED MCMAHON (O.S.)(CLIP)(CONT'D)
This is Ed McMahon.

Andy looks over a few feet - THERE'S ED, [our obscured body-double] doing this live. RIGHT THERE! HOLY SHIT!

ED MCMAHON (O.S.)(CLIP)(CONT'D)
*Along with Doc Severenson and the NBC
orchestra inviting you to join Johnny and
his guests: Florence Henderson... George
Carlin. And Doctor Melvin Anchell.*

Joy notices Andy - MOUTHS, "You okay?" He's more than okay. She quickly MOTIONS for him to follow her as they RACE AWAY.

ED MCMAHON (O.S.)(CLIP)(CONT'D)
And now... Heeeeeeeeeere's Johnny!

The CROWD ERUPTS.

BEHIND THE CURTAINS - Andy and Joy are just in time to catch the last glimpse of --

- JOHNNY [*body double*] STEPPING THROUGH and ONTO STAGE. Andy has just seen, literally, behind the curtain of Oz.

ANDY and JOY RUSH BACK to the group in the wings.

On their MONITOR: *There's Johnny, full screen.* Andy looks left - and there's Johnny, in person [*partially obscured.*] He struggles to process the phenomenon.

ANDY

He's... He's *right there!*

ON JOY - enjoying Andy's excitement.

[*Note: All dialogue verbatim from broadcast 10-11-72.*]

JOHNNY CARSON (CLIP)

(re: the hyped-up crowd)

This group looks like a bunch of rejects from Magic Mountain tonight.

Appreciative LAUGH from the crowd. A few more softballs as he sets his pace, and then:

JOHNNY CARSON (CLIP)(CONT'D)

I got a belated gift today. The staff gave me a beautiful set of glassware. It's very nice. The reason it took so long - they had to make twelve visits to the Shell station.

HUGE LAUGH. And APPLAUSE.

ON ANDY - jaw hanging. HOLY DOUBLE SHIT.

The WRITERS - Mike looks over to Andy - "That was you, kid." Andy can barely breathe.

ON MONITOR - Johnny TURNS and looks STRAIGHT AT OUR GROUP.

ALAN

Hey! We got a wink!

MITCH

That wasn't a "wink," it was a "look."

ALAN

A "look" is as good as a "wink."

MITCH

Bullshit.

(demonstrating)

A "look" is here, a "wink" is HERE. That was not a fucking wink.

BACK ON JOHNNY

JOHNNY CARSON (CLIP)

The election is, what - November 7th? Did you read in the paper that McGovern met with Cardinal Cooke, in New York, and Cardinal Cooke said, "George, I don't know how to tell you this, but even HE is voting for Nixon."

Nary a chuckle.

ON THE WRITERS - Jim elbows Mitch - "I told you."

MITCH

Because he didn't say it right!

Freddie steps in to quiet them.

FREDDIE

Boys, boys.

JOHNNY CARSON (CLIP)

(a perfect "saver")

Yes, sir... Hey - Cardinal Cooke did that. You gonna "boo" a religious leader?

Big laugh.

ON THE WRITERS

MIKE

My God he's good.

36 INT. TONIGHT SHOW SET - WINGS - SHORT WHILE LATER - EVENING 36

JOHNNY CARSON (CLIP)

We'll be right back after a word from one of our sponsors.

ON MONITOR - we go to a COMMERCIAL SPOT.

PAN OVER TO SET [Note: This is new footage we will film.]

Johnny goes over to his desk. UNDER BAND'S MUSIC: Johnny SUMMONS FREDDIE and ROZ over, asks about "the new kid."

ON WRITERS

ALAN

Oh shit, why's he looking at us? We fired?

JIM

Maybe he's "winking" at you.

ALAN

No that's a "look." And not a good one.

BACK AT THE DESK - shot from BEHIND JOHNNY, CLOSE on ROZ.

ROZ

(catching Johnny up)
... And he somehow thought that meant he had a job here.

Johnny shakes his head, amused and touched.

ROZ (CONT'D)

Sweet kid. From Nebraska, actually. Valentine?

"JOHNNY CARSON"

(intrigued)

Hmm.

[NOTE: we steal the above line from archival footage.]

ROZ

The boys told me he wrote the "Shell station" joke. Well, the "Shell" part.

Johnny nods thoughtfully, impressed.

ANDY - in the wings, oblivious.

DISSOLVE TO:

37

INT. TONIGHT SHOW SET - WINGS - LATER - EVENING

37

JOHNNY CARSON (CLIP)

(mid-introduction)

... *Would you welcome, a most inventive gentleman - George Carlin.*

George takes his seat - tells story of his recent arrest - doing "Seven Words You Can't Say On TV" routine at a state fair.

Andy's loving it all. Then he NOTICES JOY, at the WALL-PHONE, visibly upset. She puts the call on hold, and STORMS OUT.

BACK ON George - *getting some more laughs.*

ANDY - concerned about Joy, gets up and EXITS the STAGE DOOR.

38 INT. TONIGHT SHOW - MAKE-UP ROOM - MOMENTS LATER - EVENING 38

Joy has taken her call in here - the closest, empty room.

JOY
(into phone, upset)
How could you do that? Do you not realize
how fucked-up that is?! God!

39 INT. TONIGHT SHOW - STAGE CORRIDOR - SAME - EVENING 39

Andy opens doors, peeks in windows... looking for Joy.

40 INT. TONIGHT SHOW SET - WINGS - SAME - EVENING 40

Johnny interviews DR. MELVIN ANCHELL.

JOHNNY CARSON (CLIP)
*As a psychiatrist... would you consider
yourself, really, much more conservative
than other practitioners?*

DR. MELVIN ANCHELL (CLIP)
*Well, John, I understand why you'd say
that. Because there is a great amount of
permissiveness, free love and perversion
in today's society.*

41 INT. TONIGHT SHOW - MAKE-UP ROOM - SAME - EVENING 41

JOY
(into phone)
No, I don't want *anything* from you! Let
me speak to her. Just - put Mom on the
phone.

42 INT. TONIGHT SHOW - STAGE CORRIDOR - SAME - EVENING 42

Andy has found the makeup room - PEERS through the door-window.

ANDY'S P.O.V. - Joy on the phone, pleading, upset. From HALL
SPEAKERS, we HEAR the show.

DR. MELVIN ANCHELL (O.S.)(CLIP)
*We have gone overboard in an effort to
protect the pervert! But it's time that
our interests be turning away from the
perverts, and protect the people upon
whom he inflicts his perversion.*

43 INT. TONIGHT SHOW SET - WINGS - SAME - EVENING (CLIP) 43

DR. MELVIN ANCHELL (CLIP)
...Oral/genital relationships. Sodomy.

JOHNNY CARSON (CLIP)
Now, that is perversion - oral/genital relations?

DR. MELVIN ANCHELL (CLIP)
To the normal individual, this is disgusting!

SNICKERS from the audience.

44 INT. TONIGHT SHOW - STAGE CORRIDOR - SAME - EVENING 44

Andy's P.O.V. - Joy still on phone, now more tender than angry.

JOHNNY CARSON (O.S.)(CLIP)
Well, I didn't know we were going to get into the area of fellatio and cunnilingus, tonight, but, since we're in that area...

Joy finally HANGS UP. Lost in thought, she looks into the make-up MIRROR, and starts to CRY. Really hard. Andy steps into...

45 INT. TONIGHT SHOW - MAKE-UP ROOM - CONTINUOUS - EVENING 45

ANDY
Are you alright?

JOY
(through the tears)
No. I'm not.
(has to unload)
My mother is getting sicker. And my father...
(anger rising)
Who the hell *cheats on a woman with cancer!*
(a long beat)
This has not been... a very good day.

Andy is at a loss. As if to guide him, Joy CROSSES to him. He tentatively offers her a HUG, and she just SOBS in his arms. She looks, for the first time, not like a woman armed for battle with the world, but a wounded child.

46 INT. TONIGHT SHOW SET - WINGS - EVENING (CLIP) 46

GEORGE CARLIN (CLIP)

(to Dr. Anchell)

Let me ask you: are you saying that the only thing that isn't perversion is the good old-fashioned "man-on-top get-it-over-with-quick?"

Audience ERUPTS into APPLAUSE.

DR. MELVIN ANCHELL (CLIP)

In answer to George's question, there is more to sex than just the physical orgasm. There is also a love relationship, an evaluation of the person you're involved with.

47 INT. TONIGHT SHOW - MAKE-UP - SAME - EVENING 47

Andy and Joy still locked in platonic embrace. Then Joy BREAKS, looks at him, takes his face in her hands, and KISSES HIM passionately. He's surprised, but not fighting.

Then, with total authority, she MANEUVERS ANDY TO THE FLOOR, STRADDLES HIM, and kisses him even more deeply.

She sits up, pulls her BLOUSE OVER HER HEAD. Gulp.

Without breaking eye-contact she STARTS TO UNBUCKLE HIS PANTS.

All this UNDER:

GEORGE CARLIN (O.S.)(CLIP)

Question: If... a woman is unable to obtain - because of repressive attitudes in this society - pleasure from sex... And the husband finds that "another method" frees her, allows her happiness, and lets him love her more, and her enjoy it, and love him more, how can that be wrong?

48 INT. TONIGHT SHOW SET - WINGS - SAME - EVENING (CLIP) 48

JOHNNY CARSON (CLIP)

Well, we have to break here anyway. We'll be right back.

49 INT. TONIGHT SHOW - MAKE-UP ROOM - SAME - EVENING 49

Joy, looking down at Andy sees - past his bruised face, past his hormone-induced excitement - an innocence that stops her cold.

JOY
I'm sorry. I shouldn't have done that.

ANDY
It's okay.

JOY
It's not, really. Just, please forget
this ever happened.
(a beat)
And if you ever tell anyone about this, I
swear...

ANDY
I won't. I promise.

She believes him.

ANGLE ON DOOR - MITCH, unnoticed in the hallway, has been
watching for... who knows how long.

50 INT. TONIGHT SHOW SET - WINGS - LATER - EVENING 50

ON MONITORS - (CLIP) *Johnny WRAPS UP, thanks his guests...*

IN THE WINGS - Andy and Joy re-join the others. Roz approaches.

ROZ
Alright, so... Nebraska. It's your lucky
day. Word is: we're going to find a job
for you here.
(Andy's eyes go wide)
Don't get too excited - I don't know what
the job *is* yet. It won't be anything
exciting, and the pay will be nothing to
speak of but... You don't have to get
back on that bus tonight after all.

ANDY
I don't... I don't know what to say!

ROZ
Say "Thank you."

ANDY
Thank you, thank you, *thank you!*

Freddie, who's in on it too, gives Andy a big CLAP on the back.

FREDDIE
Welcome to Hollywood, kiddo.

ANDY
Thank you, thank you, thank you so much.

ROZ

Okay. Do you have a place to stay?
(Andy nods "No.")
Do you have any idea how to *find one*?
(he nods "No." Roz marvels)
What *do* you have?

ANDY

(thinks, then - going for
the joke:)
"A smile on my face and a song in my
heart."

ROZ

(a beat, then)
Yeah, well... You're gonna need more.
Come with me.

Andy follows her, and in passing, gives a big "thumbs up" to
Joy, who smiles as best she can.

ON MITCH - taking it all in.

MITCH

(to himself)
I don't like this fucking kid.

ON ANDY - Blissfully unaware of the nemesis he's just created,
takes a look back at the magic of it all: the set, Johnny, the
band, everyone he's met today... This is gonna be great.

As Doc's band plays us out, we --

FADE OUT.

END OF SHOW