

Ricky the Rat  
by  
Richard Welty

Richard Welty  
4250 Park Place  
Crown Point, IN 46307  
219-663-8492  
richardwelty@att.net

FADE IN:

INT. - THEATRE STAGE - NIGHT

The CROWD of RATS and MICE are applauding wildly.

The curtain rises. A line of RATS dressed in Shakespearian costumes step forward and start taking bows from both ends.

RICHARD and LILY, holding hands at center stage, bow together.

LILY  
You were a magnificent Romeo,  
Richard.

RICHARD  
But, of course. And you were a  
very competent Juliet, my dear  
Lily.

LILY  
Competent. Competent.

The curtain closes. The crowd continues applauding.

LILY (CONT'D)  
Why you egotistical, over acting  
ham.

RICHARD  
No need to be upset. You really  
did much better than I thought you  
would.

Lily raises her arm and Richard gently grasps both of her hands. Richard smiles seductively.

INT. - RESTAURANT - NIGHT

It is very crowded and a party atmosphere. Richard and Lily are sitting at a large table with THREE OTHER RODENT COUPLES, including the Director, VICTOR LEMMING and his wife OLIVIA.

RODENTS are constantly stopping by to congratulate Richard.

OLIVIA  
We're going to miss you, Richard.

VICTOR

Are you sure you don't want to  
stick around and work on your  
Master's of Theatre?

RICHARD

It's time to go out into the real  
world.

LILY

And where is that?

RICHARD

Hollywood of course.

Everyone at the table laughs uproariously.

VICTOR

You always were a great kidder.

OLIVIA

Really, Richard. It is a rat eat  
rat world out there.

RICHARD

If anyone can make it, I'm the one.

Richard raises his glass.

RICHARD (CONT'D)

A toast to my mentor, Victor  
Lemming and Good O Ratus College.

Everyone clinks their glasses together and cheer.

INT. - DORM ROOM - DAY

Richard is packing his last suitcase. Lily is watching.

LILY

Take me with you.

RICHARD

I can't. You heard Olivia.

LILY

You don't think I'm good enough, do  
you?

RICHARD

You were an English major.

LILY  
I heard they speak English in  
Hollywood.

RICHARD  
I'm going to be real busy.

LILY  
So this is how it ends?

RICHARD  
It's for the best.

Lily starts crying. Richard attempts to comfort her.

LILY  
I don't need your pity.

Richard closes his suitcase. They look at each other.  
Richard picks up his suitcase and walks out.

INT. - DINING ROOM - NIGHT

Richard is having dinner with his parents, ROBERT, SUSAN, his  
sister, MARY and little brother JACOB.

ROBERT  
You're really going to do this?

RICHARD  
You always told me to do what I  
love.

ROBERT  
I just hoped you would love  
research.

RICHARD  
The lab is lucky to have you and  
Mary. It doesn't need me.

SUSAN  
Can you at least stay for a few  
more days?

RICHARD  
Fame and fortune calls.

MARY  
Really? I don't hear anything.

RICHARD  
Perhaps, because it's only calling  
me.

SUSAN  
Be nice to your sister.

JACOB  
Can I come visit?

RICHARD  
Of course.

ROBERT  
We'll talk about that later, young  
man.

MONTAGE - RICHARD IN HOLLYWOOD

- Hollywood Sign
- Richard driving down a palm tree lined street.
- Driving past the Capitol Records building.
- Driving down Rodeo Drive.
- Richard renting skates and skating at Venice Beach.
- Richard walking and looking at the stars on the Hollywood Walk of Fame.
- Putting his hands and feet in the footprint and hand prints of the stars at Grauman's Chinese Theatre.
- Richard cavorting on the stage at the Hollywood Bowl.

INT - BEDROOM - NIGHT

Richard smiles broadly and sits on the edge of the bed still dressed. He lies back on the bed and falls asleep and starts dreaming.

RICHARD'S DREAMS

EXT. - CASTLE - DAY

Richard sword fighting. He quickly kills SEVERAL OPPONENTS and moves on to fight a ROTTWEILER, dressed in black.

They fight up and down stairs and make athletic leaps.

Richard makes a small mistake and the Rottweiler wounds him, and knocks Richard to the ground.

The Rottweiler attacks Richard, who barely fends him off.

Richard gets back up, deflects several blows and goes on the offensive. He wounds the Rottweiler.

The Rottweiler recklessly charges Richard, who deftly blocks the thrusts and runs him through, ending the sword fight.

INT. - SOUND STAGE - DAY

Richard and a FEMALE POODLE perform an elaborate musical dance number with a DANCE TROOP mimicking their moves.

EXT. - CITY STREET - DAY

An ATTRACTIVE FEMALE RAT, a double of Lily, gets on a City Bus.

Richard runs after the bus in traffic, but loses ground.

He stops a bicycle messenger, gives the messenger a handful of cash and takes the bicycle.

He weaves in and out of traffic gradually gaining ground on the bus.

He pulls even with the bus' front door and pounds on it. The BUS DRIVER, A FEMALE CAT looks at him and keeps driving.

Just ahead, the driver's door of a parked car opens.

Richard grabs the bus' side mirror, pulls himself up and drops the bicycle just in time to avoid being smashed.

The BUS PASSENGERS yell at the Bus Driver, who ignores them.

The Lily double finally sees Richard, and looks away.

The bus stops at a red light.

The Bus Driver opens the door to yell at Richard.

He rushes past her to the Lily double and mouths "I'm Sorry."

Lily looks sternly at him.

Richard turns away, and walks toward the exit. He turns just before he's about to step off, and looks back at Lily.

A tear runs down her cheek.

He rushes back and they embrace and kiss. The passengers applaud.

INT. - AUDITORIUM - NIGHT

Two giant gold statues, similar to the OSCARS, but they are a POODLE standing on its back legs, are on either side of the stage.

There are TWO PRESENTERS. One opens up an envelope and reads the nominees.

The five nominees are spotlighted, A COLLIE, A PERSIAN CAT, A KANGAROO, A BULLDOG and Richard.

The Two Presenters mouth, "And the Winner is Richard."

The crowd applauds.

Richard feints surprise, then runs through the crowd high-fiving audience members on his way to the stage.

He grabs his Oscar, and holds it high over his head.

Dream sequence ends.

INT. - BEDROOM - DAY

Richard practices emotions in front of a mirror.

He goes through them all; joy, sorrow, different types of laughter, anger, disapproval, satisfaction, exhaustion, astonishment, confusion, mischievous, inebriated, shocked, weary, and seductive.

Richard finishes with puckering up and kissing the mirror tenderly at first and then sexily.

He steps back and gives himself a thumbs up in the mirror.

INT. - PHOTOGRAPHER'S STUDIO - DAY

Richard sets in a makeup chair while the MAKE-UP ARTIST applies make-up.

PHOTOGRAPHER photographs Richard while he tries various facial expressions.

Richard reviews the proofs.

INT. - CASTING OFFICE - DAY

GERMAN SHEPHERDS, COLLIES and Richard are sitting in the waiting room. Richard is visibly excited.

MAX  
Are you lost?

RICHARD  
Is this the audition for the Jack Strong movie?

MAX  
Yes, is it.

RICHARD  
Then I'm not lost. Thank you for your concern.

MAX  
The extras casting is across the lot.

RICHARD  
I'm here for the Jack Strong role.

MAX  
You are?

RICHARD  
Yes. They are looking for a new face.

MAX  
Variety did say they were looking for an unknown.

RICHARD  
Nobody is more unknown than me. I just got to Hollywood two days ago.

MAX  
Then I guess you are going to be Jack Strong.

RICHARD  
I sure hope so. Wish me luck.

MAX  
Break a leg.

RICHARD  
Thanks. You too.



EXT. - STREET - DAY

Richard walks down the street, whistling. He passes a GANG OF RATS; NAILS, PATCH, CHARLIE and KEYS.

NAILS  
Hey, kid. You new around here?

RICHARD  
Yes, I am.

NAILS  
Welcome to my neighborhood.

RICHARD  
Hello, I'm Richard.

NAILS  
I'm Nails. This is my Pack: Patch, Charlie and Keys.

The Pack give Richard the once over.

RICHARD  
Glad to meet you all.

NAILS  
Us, too. If you ever need anything.

RICHARD  
Thanks. That's very nice. I'll see you around.

NAILS  
You can count on it.

Richard continues walking.

PATCH  
What are you talking to the lightweight for?

NAILS  
Just being friendly.

INT. - ACTING SCHOOL RECEPTION AREA - DAY

LANCE, a porcupine is sitting behind the desk.

Richard enters pulling his suitcase.

RICHARD  
Hi! I'm Richard.

Lance gets up and walks toward Richard.

LANCE  
Welcome, Rick. I'm Lance.

RICHARD  
I prefer to be called Richard.

LANCE  
Sure thing, Ricky.

Richard frowns.

LANCE (CONT'D)  
I was just funning you, Richard.

Lance reaches out his hand toward Richard. Richard sits his suitcase up and extends his hand.

LANCE (CONT'D)  
Give me a hug.

Lance reaches out with both hands. Richard steps back, but Lance grabs him in a bear hug, pinning Richard's arms to his sides.

Richard's face is on Lance's shoulder, uncomfortably close to Lance's quills.

RICHARD  
Lance.

LANCE  
Yeah, buddy.

RICHARD  
Can you let me go?

LANCE  
In a sec. Even a porcupine needs a hug once in awhile.

RICHARD  
I'll bet you do.

Lance releases Richard.

The phone rings.

Lance turns around to grab the phone off his desk.

Richard jumps back to avoid getting stuck by Lance's quills, and falls over his suitcase.

Lance reacts to the noise, and turns back around toward Richard, who's on the floor.

LANCE  
You O.K.?

RICHARD  
I'm great!

Lance puts the phone to his ear and listens.

INT. - THEATRE - DAY

TEN ACTING STUDENTS: Richard, TOM and BUBBLES, cats; JIMMY and SNOWFLAKE, Rabbits; OXLEY and EDITH, pigs; RENARD, a fox; RUFUS, a terrier; and MAXINE, a poodle sit in the front rows.

They all chat as they get to know each other.

They get fidgety.

Renard looks at his watch.

RENARD  
It's about time they got this show on the road.

MAXINE  
Hold your horses. Stan Lovely is the greatest actor of his generation. He will be worth the wait.

There is a commotion backstage as things are being knocked over. The stage curtain moves as someone tries to find the opening.

A grizzled old bear, with lots of gray fur finally punches through the opening and stumbles onto center stage.

STAN  
What is all the racket?

Stan shields his eyes and looks into the audience.

The students quiet down.

STAN (CONT'D)  
What are all you people doing in my home?

TOM

We're here to learn how to act.

STAN

You should all act like gentlemen and ladies and not sneak into my home. Please leave.

EDITH

But, you invited us here.

Edith holds up a copy of the school's brochure.

OXLEY

(whispers to the other students)

How old is that guy? He's obviously senile.

STAN

Bring that here.

Edith walks to the stage and hands the brochure to Stan. He reads the front of the brochure.

STAN (CONT'D)

Why do you want to act?

RENARD

Fame and fortune.

TOM

To get girls.

STAN

You two should leave. And everyone else that is only seeking fame, fortune and girls, or boys.

RENARD

What?

TOM

Why?

STAN

Acting is a tough life. Actors face innumerable disappointments. Very few people make a living as an actor.

The students murmur, and look puzzled.

STAN (CONT'D)  
Why are you two still here?

TOM  
Because your brochure promised you  
would teach us to act.

STAN  
That I cannot do. I can only teach  
you how not to act.

RICHARD  
How not to act?

STAN  
Everyone acts. Some act arrogant.  
Some act stupid.

BUBBLES  
But you're considered a great  
actor.

STAN  
That is just a label. I do not  
act.

SNOWFLAKE  
Are we going to get our money back?

STAN  
If that is what you want.

JIMMIE  
What is it you do?

STAN  
To be, or not to be? That is the  
question.

SNOWFLAKE  
To be what?

STAN  
Not what. Who. To be who you are  
portraying.

MAXINE  
Yeah! Teach us that.

STAN  
Miss?

MAXINE  
Maxine.

STAN  
The first lesson is to be a bee.

MAXINE  
What?

STAN  
Do not act like a bee. Be a bee.

Everyone but Maxine and Richard grumble, and start to leave.

OXLEY  
Well, he's got bees in his bonnet.

BUBBLES  
You can't be a bee.

The curtain rises.

The stage is filled with flowers and two bee hives large enough for the actors.

There is also a bee hive with bees buzzing around it.

Maxine buzzes and dances around resembling a bumblebee in flight.

Richard moves his hands to simulate a bee's wings rapid motion.

The other acting students stop, turn around, and watch.

Stan smiles to himself and leaves.

INT. - GYM - DAY

SAM, a Pekingese Personal Trainer, is yapping at the acting students. They are doing jumping jacks, most of them showing poor form.

SAM  
77, 78, 79. Come on ladies, you can do better than this.

The acting students are obviously tired, but they try to improve their form.

SAM (CONT'D)  
86, 87, 88. Your body is your instrument. It must be in tip-top shape.

Snowflake collapses.

Nobody moves to help her.

SAM (CONT'D)  
98, 99, 100. Fall out. Ten laps.

Everyone groans.

Richard is a little wobbly, but he helps Snowflake up.

Sam leads the acting students to jog out through the gym door.

SAM (CONT'D)  
Move it, ladies.

EXT. - TRACK - DAY

Most of the acting students are sitting or laying in the grass, breathing hard.

TOM  
When did I join the freaking  
Marines?

RICHARD  
All this is to help you sharpen  
your instrument.

TOM  
They're wearing my instrument down.  
I was too pooped to even go out  
last night.

RICHARD  
Be patient. Make it through this  
class and it'll be a non-stop  
party.

Tom lays down and groans.

Sam is running with and barking at the stragglers, Oxley and Edith.

SAM  
Move it. Move it. Move it.  
You're almost done.

Oxley and Edith finish and fall down in the grass.

Stan is watching from a second story balcony.

INT. - CLASSROOM - DAY

Stan is talks to a group tired students.

STAN

Today's lesson is "Pay attention!"

Everyone tries to sit up a little straighter.

Rufus and Tom stagger in.

STAN (CONT'D)

Always, always, always, be on time.

RUFUS

Sorry, sir.

TOM

It won't happen again, sir.

Rufus and Tom take seats away from the other students.

STAN

Acting is much more than just  
memorizing your lines and  
regurgitating them on cue.

Oxley covers his mouth as he is about to throw up. He raises his hand.

Stan waves Oxley out of the classroom and he runs out.

STAN (CONT'D)

Memory is important. The true art  
of memory is the art of attention.

A JUGGLER pops into the room, strolls between Stan and the students, circles the room and leaves.

STAN (CONT'D)

Attention is the key to everything.  
To do something well, you must pay  
attention to what you are doing.

A BALLERINA ballerina dances into and around the room and leaves.

STAN (CONT'D)

Above all, you must resist  
distractions.

Stan shines a laser pointer on a side wall, moving it around.



Tom and Bubbles get up and chase the laser.

The others try to resist, but they end up watching Tom and Bubbles chase the laser.

Renard raises his hand, and Stan ignores it.

STAN (CONT'D)  
The greatest gift you can give  
someone is the purity of your  
attention.

Renard lowers his hand.

Stan turns off the laser.

Tom and Bubbles look sheepish and slink back to their desks.

STAN (CONT'D)  
A lot of what acting is, is paying  
attention.

INT. - STAGE - DAY

Richard, Tom, and Jimmie sit unseen behind a work bench. They are bent over with their faces pressed against the floor.

Rufus dances as Mother Nature across the stage. He pulls seeds out of a bag, kisses them and blows the seeds onto Richard, Tom, and Jimmie.

Tom flicks the seeds off his head.

STAN  
(off stage)  
Harrumph!

Rufus continues flitting around, oblivious to Stan.

STAN (CONT'D)  
(louder)  
Harrumph!

Rufus looks at Stan and smiles. Rufus kisses and blows more seeds on Tom.

Rufus dances by, bends down and kisses Richard and Jimmie on the back of their heads.

Tom flinches when Rufus tries to kiss him.

Rufus rolls up the bag of seed, winds up and throws it hard at Tom's head.

Tom jumps up, chases Rufus and tackles him.

Richard and Jimmie wipe seeds off their necks and hair. They continue to hold their positions.

Stan blows his whistle.

Sam races out and tries to pull Tom off of Rufus.

Lance waddles out and sits on Tom, putting several quills in him.

Tom lets go of Rufus, turns and carefully grabs Lance by the throat avoiding more quills.

Sam tries to pull Tom away from Lance.

Stan stomps over, grabs Tom by the back of the neck and lifts him, Lance, and Sam off of the floor.

Tom lets go of Lance, who falls onto Stan's foot sticking quills in it.

Lance rolls out of the way.

Stan jumps around on his good foot. He shakes Tom and Sam. Sam is flung away.

Richard and Jimmie get up and move to avoid being stomped.

Sam tries several times to pull the quills out of Stan's foot, but can't get close enough.

Finally he times a dive just right, narrowly avoids getting stomped, and yanks the quills out.

Stan yells bloody, murder.

Stan limps off stage, holding Tom, who is trying to get away.

STAN (CONT'D)  
Continue from the rain.

Richard and Jimmie get back on stage in their original positions.

Renard and Maxine dance around Richard and Jimmie and use sprinkler cans to simulate rain.

Edith, dressed in yellow, is on a ladder at the back of the stage. She pulls out a flashlight to imitate sunlight and shines it on Richard and Jimmie.

Richard and Jimmie lift their heads up, like sprouts popping out of the soil.

Renard dances by and sprinkles more simulated rain drops on them.

Richard and Jimmie raise up, unbending from the waist. They roll back on the feet and slowly stand up, spreading their arms out like leaves.

Oxley walks out on stage puffs his cheeks out and makes blowing motions. Richard and Jimmie weave back and forward, like they are blowing in the wind.

Snowflake and Bubbles buzz and zig zag across the stage. They finally notice the flowers, buzz over and circle them.

Oxley makes exaggerated blowing motions.

Snowflake and Bubbles wobble and move away from the flowers like they are caught up in a strong wind.

Oxley stops blowing.

Snowflake and Bubbles zig zag back to Jimmie. They do a little dance where they slightly bump into Jimmie.

They then fly over to Richard and do the same dance to Richard.

INT. - CAFETERIA TABLES - DAY

The students are sitting at the table.

EDITH

My first part and already I'm a star.

SNOWFLAKE

No, you're not. You had the littlest part.

PRISCILLA

I played the sun. And the sun is a star.

BUBBLES

Whatever.

SNOWFLAKE

How come the men got all the good parts?

BUBBLES

Yeah. Rufus got to play Mother Nature. That should have been me.

RICHARD

Stan wants us to stretch. Rufus obviously needs the most work.

RUFUS

I've been working on my stretching. I can almost touch my toes.

Rufus stands up, then bends over and comes within six inches of touching his toes.

JIMMIE

Great, Doofus.

SNOWFLAKE

Don't say that word, or you're the Doofus.

RUFUS

Hey! I'm the Doofus, Rufus Doofus. Ain't that great! I have a nickname.

RENARD

It' really not that great.

RUFUS

Oh.

BUBBLES

I'm going to miss Tom.

RICHARD

Are you going to miss me?

BUBBLES

You're still here.

RICHARD

I've seen enough. It's time to do some real acting.

JIMMIE

I wouldn't blow Stan off. He's got connections.

RICHARD

Stan will get over it. I'll give him a little credit, once I'm a star.

INT. - RESTAURANT - NIGHT

Well dressed DOGS, CATS and OTHER ANIMALS are enjoying leisurely dining.

INT. - RESTAURANT KITCHEN AREA - NIGHT

Tom comes through the door carrying a bus tub full of dirty dishes. He sets them on stainless steel counter, pulls out some fish bones and licks them clean, relishing the taste.

Tom scrapes the food scraps into a garbage can and puts the plates, glasses silverware into their place on the counter.

TOM

Here you go, Romeo.

Richard, in disguise, is picking up the dishes, spraying them off and putting them in a rack to go through the commercial dish washing machine.

RICHARD

Don't sully that name by using it in this, this pig sty.

TOM

Whatever you say, Rich...

RICHARD

Stop!

TOM

I gotta call you something.

RICHARD

Stan. Call me, Stan.

TOM

You hate the guy more than I do. And I was the one he kicked out.

RICHARD

No, I don't hate Stan. I just could not see his method, through the madness.

TOM

So, what are we going to do now?

The Restaurant Manager, a PIG comes through the door.

PIG

He's going to wash dishes, or I'll see how high he bounces when I toss him out of here.

Tom heads back into the restaurant with his now empty bus tub.

Richard quickens his pace of spraying off the dirty dishes and putting them in the rack.

EXT. - RESTAURANT PARKING LOT - NIGHT

Tom and Richard (still in disguise) walk out the employee exit. They walk over and get in Tom's rust bucket of a car. Richard slouches down in his seat.

INT. - TOM'S CAR - NIGHT

TOM

What do you need that for? Are you on the lam?

RICHARD

No! I just don't want anyone to see how far I've sunk.

TOM

Cut yourself a break. You're just paying your dues. Success will be even sweeter once it comes.

RICHARD

I've been here a month and I can't even get arrested.

TOM

If that's all you want, I can help. Trust me, it's not that much fun.

RICHARD

You know what I mean.

TOM

In spades. I've been here almost four years.

RICHARD  
Four freaking years.

TOM  
You need to relax. What do say we  
hit some clubs?

RICHARD  
I'm not in the mood.

TOM  
Obviously. A little fun and  
carousing will make you a new rat.

RICHARD  
I'm not the carousing type.

TOM  
Whoa! What if you got a part where  
you had to play a carouser?

RICHARD  
Don't do that.

TOM  
Come on! Do you do all right with  
the ladies?

RICHARD  
I've had... more than my share.

TOM  
I thought so. I'm casting you as  
the handsome young second lead in  
my new hotter than hot romance.

RICHARD  
Second lead?

TOM  
You got to show me your stuff,  
before you can get the starring  
role.

RICHARD  
You're on.

TOM  
Good. We're here.

RICHARD  
The Kit Kat Klub?

INT. - KIT KAT KLUB - NIGHT

There are only CATS inside.

Tom and Richard walk in and head toward the bar.

One by one, the cats turn to look at Richard, then nudge their neighbors until every cat in the Klub is looking at him. Even the cats on the dance floor stop dancing to stare.

RICHARD

This isn't a good idea.

TOM

Don't chicken out. If you can pull this off.

RICHARD

I'll settle for getting out of here alive.

TOM

Show a little chutzpah. Get us a couple of drinks. I'll find a table.

Tom turns toward some empty tables.

Richard stops for a second, stands a little taller, then swaggers up to the BARTENDER.

RICHARD

Get me two drinks for me and my friend.

The bartender glances at the MANAGER, who nods his approval.

He picks up two glasses and fills them from the tap.

Richard tosses some money on the bar, picks up the drinks and turns around to look for Tom, who raises his paw for Richard to see.

Richard starts weaving his way through the crowd, being careful to not get in any cat's way.

As he gets closer, Richard sees that Tom is sitting at a table with TWO ATTRACTIVE FEMALE CATS, FLUFFY and MITTENS.

A BIG CAT walks right in Richard's way. Richard nimbly steps aside, but trips on another CAT'S foot that is put in his way.



Richard staggers and falls forward. He is able to get his other foot down and niftly does several quick, almost dance like steps to avoid hitting anyone and also keep from spilling the drinks.

He ends up at Tom's table, leaning slightly forward.

TOM

Girls, this is my bud, Richard.

GIRLS

Hi.

TOM

Richard, this is Fluffy and Mittens.

RICHARD

Hello.

MITTENS

Aren't you a rat?

TOM

Richard is an actor.

FLUFFY

Are you in costume?

RICHARD

No. I am a rat, but I am a great actor.

MITTENS

What have you been in?

TOM

Richard's new in town. But, he's about to be discovered any day now.

RICHARD

I starred in all the plays at college for four years.

TOM

And we both just finished Acting School with the great Stan Lovely.

MITTENS

Wow! A college man. I don't meet many of those.

Tom winks at Richard and moves a little closer to Fluffy.

FLUFFY

Have you been in any movies, Tom?

TOM

Yeah, I was just in Grauman's Chinese Theatre. I saw a neat double feature.

FLUFFY

How can you be an actor, if you haven't acted in a movie?

RICHARD

Tom's only be here four years. He'll be discovered any decade now.

The Big Cat, WHISKERS and two buddies, BLACKIE and WHITEY walk up to Tom's table.

WHISKERS

Are these two bothering you?

MITTENS

No. This one's a college man.

WHISKERS

Is that right, rat?

RICHARD

Yes.

WHISKERS

This is a working cat's bar. We don't want no college punks.

TOM

We were just about to leave. Ladies, I know a great little...

WHISKERS

Ladies?

TWO BOUNCERS hurry toward Tom's table.

MITTENS

They are treating us like ladies.

WHISKERS

Ladies don't hang around with rats.

RICHARD

If you'll excuse us, ladies. Tom and I have to go.

Richard and Tom stand up. Blackie and Whitey stand in their way.

MITTENS

Then we're going with you.

Mittens stands up.

TOM

That may not be such a good idea.

Fluffy stands up.

FLUFFY

It's O.K. The air is getting a little stale around here.

Fluffy takes Tom's hand and Mittens takes Richard's hand. The girls push past Blackie and Whitey, pulling Tom and Richard behind them.

Blackie grabs Tom and pulls him away from Fluffy, and Whitey grabs Richard and pulls him away from Mittens.

Whiskers swings at Richard, who ducks easily. Tom punches Blackie.

Fluffy and Mittens jump on Blackie's and Whitey's backs.

The Bouncers wade in and grab Tom and Richard.

Whiskers takes another swing at Richard and hits a bouncer.

The bouncer holds Richard in one hand and grabs Whiskers hand and bends it backward, driving Whiskers to the floor.

INT. - JAIL CELL - DAY

Tom is pacing in the jail cell.

Richard is laying on a bunk, bandaged, unconscious and moaning.

There are a couple of other RATS, SLIM and LEROY sharing the jail cell.

Richard open his eyes slightly, but his vision is blurry.

RICHARD

Ow! Where am I?

TOM

You don't know?

RICHARD

Last thing I remember is that big cat taking a swing at me.

TOM

You know how you said you couldn't get arrested?

RICHARD

Yeah.

TOM

You can't say that, no more.

RICHARD

That is not what I wanted.

LEROY

You fought a cat?

RICHARD

Who's that?

LEROY

(Admiringly)

Leroy, Leroy Brown. I used to think I was bad.

Richard sits up and is able to focus. Leroy has bandages covering a couple of missing fingers.

RICHARD

What happened to you?

SLIM

Me. Leroy and I had a little altercation when he messed with my lady, Doris.

LEROY

I didn't know.

SLIM

Now you do. You want us to take care of this cat for you?

TOM

It's not me.

SLIM

We know that, Kitten.

RICHARD

No, no. That's not necessary.

SLIM  
You sure? Leroy and I are meaner  
than junk yard dogs.

LEROY  
If any more cats bother you, let  
Slim and I know.

RICHARD  
I will.

A GUARD, a Bulldog walks up to the cell.

GUARD  
Leroy.

LEROY  
Yeah.

GUARD  
Your lady, Doris paid your bail.

Slim jumps at the door.

SLIM  
(Angry)  
What?

GUARD  
On, yeah. She paid your bail too,  
Slim.

SLIM  
I'll get you, you hack.

GUARD  
Sounds like you're itching to come  
right back here.

LEROY  
Don't let him goad you, Slim.

INT. - RICHARD'S APARTMENT - DAY

Richard is laying on the couch and his sister Mary is putting  
fresh bandages on his scrapes.

MARY  
You made the 11 o'clock news back  
home.

RICHARD  
What did Pop say?

MARY  
He wants you to come home.

RICHARD  
I'm not coming home.

MARY  
I won't bail you out next time.

RICHARD  
There won't be a next time.

There is a knock on Richard's front door. Mary starts to get up to answer.

TOM  
(O.S.)  
Hey, Richard.

RICHARD  
Don't answer.

The knocking gets louder.

TOM  
(O.S.)  
Hey, buddy, open up. It's Tom.

MITTENS  
(O.S.)  
And Mittens.

FOX  
(O.S.)  
And Fluffy.

MARY  
Who is Mittens and Fluffy?

RICHARD  
Shush. They'll leave in a minute.

MARY  
Don't shush me. Coming.

Mary walks to the front door and looks out the peep hole. She turns to look at Richard.

He frantically motions to Mary to not open the door.

TOM  
Come on. Open up, we heard you.  
(to Fluffy)  
(MORE)

TOM (CONT'D)

He may be hurt. Go get the  
landlord.

Mary looks out the peep hole again.

Fluffy leaves. Mittens holds flowers. Tom is smiling and  
carrying a box of candy.

Mary keeps the security latch on and opens the door slightly.

MARY

Who are you?

TOM

We're Richard's friends.

Mary looks at Richard questionably.

He nods yes.

Mary opens the door.

Tom and Mittens rush past her to Richard. Mittens sets the  
vase of flowers on the end table, then bends over and hugs  
Richard.

Mary shuts and locks the door.

MITTENS

Hello, Sweetie.

Tom hands the box of candy to Richard.

TOM

Sorry, I couldn't bail you out.

Mittens glares at Mary.

MITTENS

(Jealously)

Who are you?

MARY

Who are you?

MITTENS

I'm Mittens, Richard's girlfriend.

MARY

(Astonished)

Really? You're dating a cat?

RICHARD

I can explain.

MITTENS

Who are you? His mother?

RICHARD

No. This is my sister, Mary.

MITTENS

(Relieved)

Oh! His sister. Glad to meet you,  
Mary.

Mittens hugs Mary. Mary is caught by surprise.

MARY

(to Richard)

We have a lot to talk about.

MITTENS

Great, you can tell me all about  
when Richard was a kitten.

MARY

Pup. Richard was a pup.

MITTENS

O.K. Tell me about when Richard  
was a pup.

Mittens releases Mary.

MARY

I need to talk to Richard.

The front door is unlocked by the LANDLORD, RALPH, a rat. He  
rushes in, followed by Fluffy.

LANDLORD

Out! Out! Out! All of you get  
out! Now!

FLUFFY

Sorry, Richard. I was just trying  
to help.

RICHARD

What's the problem, Ralph?

RALPH

Cats! Cats are the problem!  
They're scaring all my tenants.



TOM  
 Hey, man. We're just Richard's  
 friends. We don't want to scare no  
 one.

RALPH  
 What you want doesn't matter.  
 You're making all my renters  
 jittery. Get out! Now!

TOM  
 But.

RALPH  
 I'm giving you one minute. Then  
 I'm calling the cops.

TOM  
 Sorry, Richard. We got to go.

RICHARD  
 Thanks, for stopping by.

Mittens bends over and hugs and kisses Richard.

MITTENS  
 Bye, Sweetie.

FLUFFY  
 Get well, Richard.

Tom, Fluffy and Mittens walk out as Ralph glares at them.

RALPH  
 No more cats. You do that again,  
 and you're out of here too.

Ralph leaves.

MARY  
 (Sarcastically)  
 Sweetie?

RICHARD  
 What are you doing here?

MARY  
 Saving my deluded little brother.

RICHARD  
 I'm not deluded. I was acting.  
 The scene just got a little out of  
 hand.

MARY

A little out of hand. You were kissing a cat.

RICHARD

Not really. She kissed me. I can't help it, I'm so lovable.

MARY

Lovable? You?

RICHARD

You saw me in Romeo and Juliet.

MARY

You died in that one.

RICHARD

Yeah, but that was only a play.

MARY

Now you're playing around with real live cats with claws and fangs. It looks like some cats didn't want you messing with their females.

RICHARD

I learned a valuable lesson.

MARY

And just what lesson did you learn?

RICHARD

I have to let Mittens down easy.

MARY

Like you let Lily down?

RICHARD

Sure. What's wrong with Lily?

MARY

Nothing! Lily's doing really well now.

RICHARD

Good! I knew Lily understood.

INT. - RESTAURANT KITCHEN AREA - NIGHT

Richard saunters in the back door.

RICHARD

Hi, Boss.

PIG

Not any more. Three no shows, no calls, you're fired.

RICHARD

But, I need this job.

PIG

And I need a dishwasher I can rely on.

Tom enters from the dining area, carrying a tub of dirty dishes.

RICHARD

Tom, help me. I've been canned.

TOM

Hey, Boss. Give him a break. It wasn't his fault.

PIG

What do you want me to break?

TOM

Nothing. Give him another chance. He couldn't call. He was in jail.

PIG

Boo hoo. Now, get out of here. I'm itching to see how far I can boot you.

TOM

Run.

Richard runs out the exit door.

PIG

Get back to work, or you'll be next.

INT. - UNEMPLOYMENT OFFICE - DAY

Richard is sitting in a chair next to the desk of SPOT,

SPOT

You worked a whole week.

RICHARD

Yes.

SPOT

And that was the only job you ever had?

RICHARD

So far.

SPOT

Now you want to collect unemployment?

RICHARD

Yes.

SPOT

Not happening.

RICHARD

Why not? I'm unemployed.

SPOT

Wouldn't you rather get a job?

RICHARD

Of course. I have been auditioning but haven't gotten a part yet.

SPOT

Oh, you're an actor.

RICHARD

Yes, I am.

SPOT

I have just the role for you.

RICHARD

An acting job?

Spot writes down a name and address.

SPOT

Yes. It will get you a lot of exposure.

RICHARD

Great!

Spot hands Richard the paper with the address.

EXT. - FAIRGROUNDS - DAY

Richard dressed as a policeman is standing next to a dunk tank. MAX, an otter, is giving him instructions.

MAX

Act a little cocky. Taunt the customers. They love to dunk a wise guy.

RICHARD

Wouldn't you be a natural for this job?

MAX

Nah. It's no fun to dunk someone who loves the water.

RICHARD

Yeah, that makes sense.

MAX

Now get up there and give us a good show.

Richard climbs up and sits on the platform.

MAX (CONT'D)

Folks step right up and dunk a cop. Three balls for only a dollar.

A FAMILY of DACHSHUNDS, FATHER, MOTHER, BOY and GIRL stroll by the dunk tank.

RICHARD

Move it along pal, or I'll give you a ticket for moving too slow.

BOY DACHSHUND

Hey, Pop. Don't let him talk to you like that.

FATHER DACHSHUND

You're right son. I'll get you copper.

The Father hands Max a dollar for three balls.

The Father misses with all three balls.

RICHARD

I'll give you another ticket for throwing recklessly.

The Father buys three more balls and misses with them.

RICHARD (CONT'D)  
Move along and let some one who can  
throw try.

GIRL DACHSHUND  
Can I try, Pop?

FATHER DACHSHUND  
We're not going to waste any more  
money on this.

MAX  
Let the little girl try. Here's a  
free ball.

Max hands her one ball.

She winds up, throws with all her might and a soft toss hits  
the target and nothing happens.

RICHARD  
I can arrest little girls, too.

The arm moves back slowly and Richard falls into the tank.

The Girl Dachshund high fives her father, and brother.

BOY DACHSHUND  
Way to go, Sis.

Richard pops out of the water sputtering.

EXT. - DUNK TANK - SERIES OF SHOTS. - DAY CHANGING TO NIGHT

Animals excitingly line up at the dunk tank.

Animals eagerly give Max a dollar and he gives them three  
balls.

Richard taunting the Animals.

Various Animals throwing balls.

Balls hitting the target.

Richard getting dunked.

The crowd cheers as Richard hits the water.

Whitey and Blackie walk by, stop at the back of the crowd and  
watch.

Richard standing up after being dunked and acting angry.

The crowd boos Richard.

INT. - DRESSING ROOM - NIGHT

Richard putting his clothes on. Max enters counting a fistful of money.

MAX

Great job, kid. You're the best target I've had in a long time.

RICHARD

It was fun.

MAX

I thought rats didn't like water.

RICHARD

If you need money, you can learn to like water.

Max hands Richard his cut.

EXT. - RICHARD'S APARTMENT - NIGHT

Richard is unlocking his door. Nails and Patch step out of the shadows and follow him into his apartment.

RICHARD

What do you want?

NAILS

Is it true?

RICHARD

Is what true?

PATCH

He doesn't know. It can't be true.

NAILS

Did you walk into the Kit Kat Klub and steal a cat's girl?

RICHARD

Well, yeah, sort of.

NAILS

That takes grit. I like grit.

RICHARD  
That's me to the core, grit, grit,  
grit.

NAILS  
I could use a guy like you.

RICHARD  
I just got a job.

NAILS  
We can also help you next time you  
get into a cat fight.

RICHARD  
A couple of guys, Slim and Leroy  
already offered.

NAILS  
(impressed)  
Are you working for them?

RICHARD  
No.

NAILS  
My offers open. Just let me know.

RICHARD  
I like to get my own work.

INT. - RICHARD'S APARTMENT - DAY

Richard is whistling while reviewing and circling ads in Variety. He folds the paper so the ads are showing and walks out his door.

EXT. - SERIES OF SHOTS - VARIOUS CASTING OFFICES - DAY

Richard walking into casting offices and then walking out while writing an X over an ad. He starts out with a large smile that gradually fades.

INT. - CASTING OFFICE (2)- DAY

Richard is sitting across a desk from a YORKSHIRE DOG.

YORKSHIRE DOG  
Sorry, Kid. We're casting for  
leads today, not character actors.



RICHARD

But I am a lead. I played all the leads at college.

YORKSHIRE DOG

Well, Kiddo. This is the big time, not some college amateur hour.

Richard pulls out a folder.

RICHARD

Take a look at all the rave reviews I received.

YORKSHIRE DOG

I need a name. A big name. I never heard of you, Winslow.

RICHARD

Richard. I'm Richard.

YORKSHIRE DOG

Exactly. I just met you and I already forgot your name.

RICHARD

You're going to remember my name. You and everybody else in this cotton picking town.

YORKSHIRE DOG

If that happens, come back. Maybe I'll have something for you.

RICHARD

Don't you want to be the one that discovered Richard Rat?

Yorkshire Dog picks up his phone.

YORKSHIRE DOG

Nah. Now scram Kid, before I call security.

INT. - DRESSING ROOM - NIGHT

Richard is slowly getting dressed in his Policeman costume. Max hurries in.

MAX

Get a move on, Kid. You're getting great word of mouth. There's a ton of customers waiting for you.

RICHARD

Richard. Call me Richard. I am not a kid.

MAX

That's it, Kid. Give them attitude. They eat that up.

EXT. - DUNK TANK - NIGHT

Whiskers, Whitey and Blackie are standing in front of a long line of cats.

Richard climbs up on the platform. He turns and sees Whiskers.

Whiskers winds up and throws directly at Richard's head.

Richard ducks to the side.

Whiskers throws his next two balls at Richard who ducks them also.

Whitey buys three more balls and hands them to Whiskers.

The fourth ball hits Richard in the face. He manages to not fall in. The fifth and sixth balls miss.

Whiskers is seething.

Whitey buys three more balls. He hands one each to Whiskers, and Blackie. They all throw together, hitting Richard.

Richard tries to hold on, wobbles and falls in with a big splash.

The crowd of cats cheers.

Max is smiling broadly, as he is selling balls as quick as he can grab the money and hand over the balls.

Richard gets up and shakes his fist at the crowd.

Max motions to Richard to get back up on the platform.

EXT. - FAIRGROUNDS - NIGHT

Richard sneaks out of the dressing room and looks around cautiously.

The crowds have thinned out.

He walks briskly, sticking close to the sides of buildings, constantly looking all around.

Richard turns a corner and runs into Nails.

NAILS  
Why are you so nervous?

RICHARD  
Me nervous? I'm fine.

Nails whistles.

NAILS  
You are now. We got your back.

Patch, Charlie and Keys come out of the shadows from three different directions and walk toward Nails and Richard.

PATCH  
He doesn't look so tough now.

NAILS  
He was alone. He can't take on a gang of cats by himself.

PATCH  
You like to fight cats?

RICHARD  
Not unless I have to.

NAILS  
See, he plays it smart.

PATCH  
Maybe.

Tom drives up and parks close. Fluffy and Mittens are also in the car. Mittens leans out the window.

Richard is facing away from the street.

MITTENS  
Yoo-hoo! Hello, Sweetie.

NAILS  
Your lady's calling.

Richard turns around.

Mittens jumps out of the car, runs up and hugs Richard. Tom and Fluffy get out of the car.

RICHARD  
Hello, Mittens.

Tom yells.

TOM  
Hey, Richard.

RICHARD  
(to Nails)  
I got to take care of something.

NAILS  
You going to need us?

RICHARD  
Nah, I'm good.

Mittens takes and holds Richard's hand as they walk over to Tom's car.

TOM  
Let's party.

RICHARD  
What's the occasion?

TOM  
Who needs an occasion?

FLUFFY  
Tom got a part.

Richard hugs Tom.

RICHARD  
Congratulations!

TOM  
It's no big deal. I only got one line.

RICHARD  
Yeah, it is. Tell me all about it.

TOM  
That's why we're here. Come on.

Tom, Fluffy move toward the car. Mittens moves too, but Richard doesn't, causing Mittens to stop.

MITTENS  
Is something wrong?

TOM  
Don't worry, Richard. We're not  
going to the Kit Kat Klub.

FLUFFY  
Aw. I love that place.

Mitten looks at Fluffy and jerks her head and rolls her eyes  
toward Richard.

FLUFFY (CONT'D)  
Oh, right.

RICHARD  
I'm kind of tired. I've had a very  
rough day.

MITTENS  
Oh, Sweetie. You won't have to do  
a thing. I'll take real good care  
of you.

Richard steps towards the car.

TOM  
It's party time.

INT. - OFFICE SCENE - DAY

All the actors and stand-ins on the set are Cats.

The ASSISTANT DIRECTOR is watching as STAND INS are toeing  
their marks while the DIRECTOR OF PHOTOGRAPHY is checking the  
lighting. He motions to TWO TECHNICIANS.

The move the lights slightly.

Richard and Tom are standing off to the side, eyes wide,  
taking in everything and making sure to stay out of  
everyone's way.

A PROP MAN walks by carrying some guns and they step back out  
of his way.

RICHARD  
This is so cool. Thanks for  
letting me come.

TOM  
I needed a witness to my first  
movie role.

RICHARD  
But it'll be on film.

TOM  
I can only hope.

RICHARD  
Of course it will.

TOM  
I got to get in costume. Stay out  
of the way.

Tom hustles away.

Richard moves back to be less conspicuous.

THREE ACTORS walk onto the set and the Stand Ins walk off.

The DIRECTOR walks up to the Assistant Director. After a brief discussion the Assistant Director walks toward Richard.

ASSISTANT DIRECTOR  
Get to wardrobe. Your scene is  
next.

RICHARD  
But-

ASSISTANT DIRECTOR  
Get moving.

Richard hurries off the way Tom went. He looks back toward the Assistant Director who has already walked away.

INT - WAREHOUSE SCENE - DAY

SEVERAL CATS are dressed as hoodlums, including Tom.

The Assistant Director is talking to the actors, who are listening intently.

Richard also dressed as a hoodlum walks onto the set. Tom waves at Richard.

The Director walks in and stands toward the back.

ASSISTANT DIRECTOR  
(to Richard)  
It's about time.

Richard gets close to Tom.

RICHARD  
What's going on?

TOM  
You're kind of infamous. The  
Director asked for you.

RICHARD  
Really? Wow!

Richard nods toward the Assistant Director.

RICHARD (CONT'D)  
He told me my scene was next.

TOM  
Great!

RICHARD  
Now tell me what my scene is.

TOM  
Piece of cake. We just react when  
the boss calls out an informant.

RICHARD  
O.K. Yeah. I can do that.

ASSISTANT DIRECTOR  
Places everyone.

Richard looks around and takes his place next to Tom.

The Assistant Director steps back.

A PRODUCTION ASSISTANT clicks the clapboard.

ARNOLD, The Boss Hoodlum, a big burly cat strides out a door.

ARNOLD  
We got ourselves a stool pigeon.

He walks between the hoods staring at each one and then moving to the next. The hoods don't look him in the eyes.

HOOD ONE  
It's not me, Boss.

Arnold stops at Tom.

TOM  
Me neither, Boss.

Arnold gets up in Richard's face and stares directly into Richard's eyes. He bows his head to avoid the intensity.

ARNOLD  
You dirty rat.

Tears run from Richard's eyes.

ASSISTANT DIRECTOR  
Cut! There's no crying in the hood.

Richard wipes the tears away.

RICHARD  
Sorry.

The Director walks up to the Assistant Director

DIRECTOR  
Wait a minute.

The Director and the Assistant Director talk quietly.

TOM  
Boy, you're sensitive.

RICHARD  
Not really. Those were tears of joy. I'm so pumped up to be in a movie.

The Assistant Director walks up to Richard.

ASSISTANT DIRECTOR  
Can you do the tears again?

RICHARD  
No problemo.

ASSISTANT DIRECTOR  
From the top. Everyone back on your marks.

The Production Assistant clicks the clapboard again.

ARNOLD, The Boss Hoodlum, a big burly cat strides out a door.

ARNOLD  
We got ourselves a stool pigeon.

He walks between the hoods staring at each one and then moving to the next. The hoods don't look him in the eyes.



HOOD ONE  
It's not me, Boss.

Arnold stops at Tom.

TOM  
Me neither, Boss.

Arnold gets up in Richard's face and stares directly into Richard's eyes. He bows his head to avoid the intensity.

ARNOLD  
You dirty rat.

Tears run from Richard's eyes.

ARNOLD (CONT'D)  
Take him away.

TWO BIG CATS walk over, grab Richard by each arm and haul him away.

ASSISTANT DIRECTOR  
Cut. That was superb. The tears  
are even better than the line.

The Director smiles from his corner.

ASSISTANT DIRECTOR (CONT'D)  
We'll need more tears for the close-  
up.

Tom runs over and hugs Richard. They start laughing.

PRODUCTION ASSISTANT TWO runs up to the Assistant Director.

PRODUCTION ASSISTANT TWO  
Sorry, I couldn't find that rat.  
I've looked everywhere.

Production Assistant Two Stares at Richard.

PRODUCTION ASSISTANT TWO (CONT'D)  
Where did you come from?

INT. - MOVIE THEATRE - NIGHT

Almost a year later, "You Dirty Rat" is being premiered in Richard's home town.

Tom, Fluffy and Mittens came back with Richard. His parents, Robert and Susan, sister Mary and little brother Jacob are also there.

The final scenes unfold.

INT - WAREHOUSE SCENE - DAY

ARNOLD  
Take him away.

Two Big Cats walk over, grab Richard by each arm and haul him away.

The End.

The credits start to roll

INT. - MOVIE THEATRE - NIGHT

The crowd stands and applauds.

Jacob tugs on Richard's arm. Richard leans over so he can hear.

JACOB  
How did you escape?

RICHARD  
I didn't escape. I was the bad  
guy.

JACOB  
Oh. I want you to be the good guy.

RICHARD  
Me too, Jacob. Me too.

INT. - BANQUET ROOM - NIGHT

A cocktail reception of A COUPLE HUNDRED, MOSTLY RATS AND MICE, but a few DOGS and CATS.

Richard is signing a few autographs.

Tom, Fluffy and Mittens are chatting with Richard's parents.

Richard spots Lily with Victor and Olivia Lemming. He signs one last autograph.

RICHARD  
Excuse me. I see some old friends.

Richard makes his way toward his friends.

RICHARD (CONT'D)  
Hello Victor, Olivia, Lily. I'm so glad you could make it.

VICTOR  
We couldn't miss Ratus College's star pupil's movie debut.

OLIVIA  
I am impressed. A starring role in your very first movie.

RICHARD  
It did take me a few months.

LILY  
And still so modest.

RICHARD  
If you got it...

OLIVIA  
You got to flaunt it.

LILY  
Will you be home long?

RICHARD  
No. I'm starting the publicity tour tomorrow. We leave in the morning.

INTERCUT.

Tom, Mittens, and Fluffy are talking with Richard's parents.

Mittens sees Richard talking to Lilly.

She leaves Tom and Fluffy talking to Richard's parents.

BACK TO SCENE.

OLIVIA  
Maybe after the tour?

RICHARD  
Nope. Back to the grind.

VICTOR  
Another movie?

RICHARD  
Yep.

Mittens walks up to Richard and kisses him.

MITTENS  
Hello, Sweetie.

RICHARD  
Hi, Mittens.

LILLY  
Well, I got to go.

Lilly turns and walks away and Richard follows her with his eyes.

MITTENS  
Richard.

RICHARD  
What? Sorry, babe. Did you say something?

INTERCUT.

Tom talking to Richard's parents.

TOM  
I got Richard his big break.

SUSAN  
Really?

TOM  
Yep. Richard couldn't even get arrested before he met me.

ROBERT  
I consider not being arrested a good thing.

TOM  
Yeah, for squares that's probably true.

ROBERT  
I raised Richard to be square.

TOM  
Square doesn't work in Hollywood.

ROBERT  
A good reason for Richard to come home.

FLUFFY

But, Richard's going to be a big star.

SUSAN

Honey, we have to let Richard follow his dream.

ROBERT

Even if he becomes a falling star.

SUSAN

We raised Richard right. He'll come to his senses.

ROBERT

He's dating a cat.

FLUFFY

Ain't that great! Mittens and Richard are so in love.

Susan pulls Robert away from Tom and Fluffy.

SUSAN

It was great meeting you. We have to go now.

TOM

Like wise.

FLUFFY

Ditto.

INTERCUT.

Lilly stomps toward the exit. She passes Mary.

MARY

Lilly.

Lilly turns toward Mary.

LILLY

Hi, Mary.

MARY

Did you talk to Richard?

LILLY

Unfortunately.

MARY

He needs you.

LILLY

Richard doesn't need anyone, as big as his ego is. Besides he has that cat.

MARY

He still has your picture.

LILLY

And that's all he'll ever have of me.

MARY

You don't mean that.

LILLY

I most definitely do. I don't know what I ever saw in Richard.

INTERCUT.

Richard talking with his parents.

RICHARD

Did you like it?

ROBERT

Why are you dating a cat?

RICHARD

Mittens? She's my good luck charm.

ROBERT

Getting arrested was lucky?

RICHARD

Lemonade.

SUSAN

Mittens seems a little young.

RICHARD

Believe me, she's old enough.

SUSAN

Really, Richard.

ROBERT

You could end up drinking a lot of lemonade.

SUSAN

You didn't use to like lemonade.

RICHARD  
I've changed.

ROBERT  
A little too much, and a little too fast.

RICHARD  
Don't worry, Pop. I can handle it.

SUSAN  
I'll always worry about my baby.

Richard hugs his Mom.

RICHARD  
Thanks, Mom. But, I'm all grown up. You can still worry about Jacob.

INT. - WAREHOUSE - DAY

Richard, dressed in a wide pin-striped suit has FOUR CAT GANGSTERS behind him holding guns.

Facing them is a DOBERMAN and SIX DOG GANGSTERS.

DOBERMAN  
This town ain't big enough for the both of us.

RICHARD  
Then I guess you're gonna have to leave.

DOBERMAN  
If anyone's leaving, it's gonna be you.

RICHARD  
I can't do that. I like it here.

DOBERMAN  
We got you out numbered.

SIX MORE CAT GANGSTERS step out of the shadows and from behind crates.

RICHARD  
I suggest you count again.

DOBERMAN  
I think I will. Come on in boys.

A DOZEN DOG GANGSTERS enter with their paws up with A CAT GANGSTER behind them holding a gun in their back.

RICHARD  
You under estimated the Rat for the  
last time.

DOBERMAN  
This ain't over, Ricky.

INT. - MOVIE THEATRE - DAY

Nails, Patch, Charlie and Keys are watching "Ricky the Rat."  
The theatre is full of rats.

On the screen the movie continues.

RICHARD  
It is for you.

A very fat female rat steps out of the shadows.

FAT LADY RAT  
(Sings)  
Camptown Ladies sing this song.  
Doodah, doodah.  
Camptown race track's five mile  
long.  
Oh, doo-dah day.

INTERCUT.

Everyone stares at the singer, and look puzzled.

BACK TO SCENE.

FAT LADY RAT  
Going to run all night,  
going to run all day.  
I'll bet my money on the bobtail  
nag.  
Somebody bet on the bay.

DOBERMAN  
What the hell is that?

RICHARD  
You know. It's over when the fat  
lady sings.

Richard pulls out a gun and shoots the Doberman twice in the heart.



The Doberman falls down dead.

RICHARD (CONT'D)  
Doodah, doodah.

The dogs start to aim at Richard, but stop because the cats have them covered.

RICHARD (CONT'D)  
I'm in charge now. I'll like to have you boys join my operation. But, if you don't like that, you can join your old boss.

INT. - PIZZA RESTAURANT - DAY

Nails, Patch, Charlie and Keys are sitting at a table

NAILS  
Now that is a real Rat's Rat. We could use a rat like Ricky.

PATCH  
Boss, we don't need that little nobody.

CHARLIE  
Haven't we done everything you asked?

NAILS  
Yeah, you have. Everything's great. But it could be greater with Ricky on our team.

KEYS  
He'd want to take over, boss.

CHARLIE  
I'd miss you, Nails.

NAILS  
Miss me? I'm not going anywhere.

CHARLIE  
Yeah, when Ricky decides to take over and fills you full of lead, like that Doberman.

NAILS  
I can handle Ricky.

KEYS

Really, Boss? He steals cats' girl friends and isn't scare of Dobermans.

PATCH

I could whoop Ricky with one hand tied behind my back.

CHARLIE

Maybe, but then he'd blast you when he had a chance.

NAILS

Ricky is tougher than he looks, but I'm tougher than Ricky.

EXT. - DOOR - DAY

Sign on door reads, "SPEEDY SLOTH, THEATRICAL AGENT."

INT. - AGENT'S OFFICE - DAY

Richard is sitting in a chair across from his agent.

RICHARD

I want some roles other than Ricky the Rat.

SPEEDY

In time. Right now we need to build your box office.

RICHARD

I need to stretch. There's no challenge to Ricky.

SPEEDY

The challenge is to give the movie going public what they want.

RICHARD

But everyone calls me Ricky.

SPEEDY

At least they're calling you.

RICHARD

Ricky's just a character.

SPEEDY

But, it's a great character.

RICHARD

I want to be known by my own name,  
Richard.

SPEEDY

It'll happen. The way to build a  
career is slow and steady.

RICHARD

But, this is too slow.

SPEEDY

You'll thank me later.

RICHARD

I don't want to be typecast in  
gangster roles forever.

SPEEDY

It could be worse. You could still  
be washing dishes. Do you want to  
go back to that?

EXT. - PARKING LOT OF MITTENS' APARTMENT COMPLEX - NIGHT

Richard opens the car door for Mittens.

Whiskers, Blackie and Whitey step out of the shadows.

WHISKERS

Look at what we have here. Mr. Big  
Shot Rat the Actor. You think  
you're pretty tough, don't you?

MITTENS

Leave him alone Whiskers.

WHISKERS

You going to let your girlfriend  
defend you?

RICHARD

Get in the car, Mittens.  
I'll handle this.

WHISKERS

Whoa, is your acting roles going to  
your head?

MITTENS

You don't have to do this, Richard.

RICHARD  
Sooner or later, I do have to do  
this.

Mittens reluctantly gets in the car and Richard closes the door.

WHISKERS  
Get him boys.

Blackie and Whitey rush Richard and each grab one of his arms.

RICHARD  
You must really be afraid of me.  
Letting your punks do your dirty  
work.

WHISKERS  
Let him go boys.

RICHARD  
Yeah, boys. Let me go.

Blackie and Whitey release Richard roughly. He stumbles.

WHISKERS  
Stay away from Mittens.

RICHARD  
No can do.

WHISKERS  
I'm glad you're defiant. It will  
make this more fun.

Whiskers starts to punch Richard in the face.

Richard ducks, throws a punch which Whiskers easily blocks.

RICHARD  
Not my face.

WHISKERS  
Ah, pretty boy doesn't want to get  
mused. A couple of scars will make  
you look like a real gangster.

BLACKIE  
He's right. You don't want to  
leave any marks as evidence.

RICHARD

But, I don't care if I leave a couple.

Richard throws a fury of punches.

Whiskers blocks them, but is forced to back up. Whiskers seems amused.

WHISKERS

It's time to end our little party.

They trade punches which each is able to block. Whiskers is surprised at how well Richard is fighting.

WHISKERS (CONT'D)

The stunt men have taught you a little. But not early enough.

Whiskers renews his attack with vigor, blocks Richard's punches and hits Richard several times in the stomach. Richard crumples to the ground.

WHISKERS (CONT'D)

This is only a taste. I ever see you around here again you'll get the full treatment.

Whitey opens the car door and pulls Mittens out of the car.

WHISKERS (CONT'D)

(to Mittens)

Stay away from the Rat.

MITTENS

No. I love him.

Whiskers slaps Mittens.

WHISKERS

You will if you know what's good for you.

EXT. - RICHARD'S MANSION - NIGHT

Lots of cars are parked in front.

The mansion is all lite up and music can be heard in the parking area.

Nails, Patch, Charlie and Keys drive up and park.

PATCH  
You sure this is the right place?

CHARLIE  
Yeah, I double checked and then I  
triple checked.

WHEELS  
Sounds like a party.

NAILS  
Let's invite ourselves in.

They get out of their car and mosey toward the mansion.

A band is playing at one end of a large patio area next to a large swimming pool. There are approximately ONE HUNDRED GUESTS, including many of the actors from the Ricky the Rat films.

NAILS (CONT'D)  
See. Ricky is doing all right.

CHARLIE  
He probably doesn't need us.

NAILS  
But I say, we need Ricky.

PATCH  
I like how we are.

NAILS  
I'd like to get in on a little of  
this action. Spread out and enjoy  
yourselves.

Richard is talking to BLITZ, the Doberman from "Ricky the Rat Returns."

RICHARD  
Blitz is such a cool name.

BLITZ  
My stage name. I picked it out  
myself. My parents named me  
Maurice.

RICHARD  
Really?

BLITZ  
Yeah. They must of thought I would  
become a fashion designer.

RICHARD  
So you were mistreated as a pup?

BLITZ  
Kind of. But it worked out. Being Maurice toughened me up. Lots of dogs were sorry they picked on little Maurice.

Blitz throws a flurry of air punches.

RICHARD  
I bet they were.

BLITZ  
Excuse me. I see a cute little Shih Tzu I need to talk to.

Blitz wanders off.

Mittens walks up to Richard.

MITTENS  
How are you doing, honey?

Mittens attempts to touch Richard and he winches.

RICHARD  
I'll be O.K., in a couple of days.

Nails is close by and overhears.

NAILS  
What's wrong with my old buddy?

RICHARD  
Nothing. How did you get here?

NAILS  
Nice to see you, too. This is a decent place you have.

RICHARD  
Yeah, it's home.

NAILS  
So, who roughed you up?

RICHARD  
Nobody, I fell. I'm fine.

NAILS  
Don't lie to your old buddy. Are any ribs broken?

MITTENS

Whiskers just tried to break us up.

RICHARD

Honey, don't.

NAILS

Still mixing it up with cats. Me and the pack are ready if you ever need us.

RICHARD

Thanks, but I'll handle it.

NAILS

Great! I'd like to see that.

RICHARD

It's a private matter.

NAILS

O.K. I get it. Drop by the old neighborhood sometime. I'll buy you a drink.

RICHARD

I'll let you know.

NAILS

Sure. I look forward to it. It's great to see a rat doing so well.

EXT. - STREET - NIGHT

Richard, Mittens, Tom and Fluffy exit a restaurant.

MITTENS

That was a great meal.

TOM

It sure was. I'm stuffed.

RICHARD

Me, too. I need to work a little of that off.

FLUFFY

Yeah. Let's go dancing.

Mittens starts swaying.

MITTENS

Count me in.



TOM  
Let's go to Haywire. That place is  
always jumping.

Fluffy and Mittens start dancing.

FLUFFY  
I'm getting in the groove.

RICHARD  
Is it safe?

TOM  
It's got a diversified clientele.  
There are some cats. But they're  
cool.

Whiskers, Blackie and Whitey come around the corner and meet  
face to face with Richard, Tom, Mittens and Fluffy.

WHISKERS  
Cool cats. This I have to see.

RICHARD  
Stop following me.

WHISKERS  
You are coming my direction. I'm  
not following you.

RICHARD  
Good. Then we'll be on our way.

WHISKERS  
Hold it. Mittens. What did I tell  
you?

MITTENS  
Nothing important.

WHISKERS  
Such a poor memory, for such a  
pretty face. Might not be so  
pretty in a minute.

RICHARD  
Pick on somebody your own size.

WHISKERS  
There is nobody here my size.

Tom steps in front of Mittens and next to Richard.

TOM

Then pick on me.

WHISKERS

Gladly. I could use an appetizer.

Whiskers punches Tom, knocking him backwards. Whiskers fights both Richard and Tom.

Whitey and Blackie grab Mittens and Fluffy, who scratch and kick them, but are quickly subdued.

NAILS

(o.s.)

Enough.

Whiskers looks around and sees Nails.

WHISKERS

Another puny rat. I'll deal with you after I'm done with these two.

NAILS

Now, boys.

Patch and Keys come up behind Blackie and Whitey and hit them over the head, knocking them out. Mittens and Fluffy get away.

WHISKERS

I'm going to take care of all of you.

NAILS

You sure about that.

Wheels and a DOZEN RATS step out of doorways.

Whiskers lunges at Richard.

WHISKERS

I'll at least get you.

Whiskers grabs Richard.

All the rats charge Whiskers, pull him off Richard and start pounding him. Whiskers knocks several rats down, but is overwhelmed.

NAILS

Had enough?

Whiskers continues to struggle.

RICHARD  
Stop. You've done enough.

NAILS  
You heard the man. Back away.

Whiskers is exhausted, and gasping for breath. The rats let him loose and he falls to the ground.

NAILS (CONT'D)  
O.K., cat. Now we'll see how good your memory is. Ricky and his friends are off limits.

RICHARD  
You didn't have to do this.

NAILS  
I know. Cat, you're lucky. Ricky would've just plugged you.

INT. - DIRECTOR'S OFFICE - DAY

Richard is sitting on a couch talking to the Director, a cat, about the next film.

RICHARD  
Can we get some rats in this picture?

DIRECTOR  
No. It makes you look tougher bossing cats around.

RICHARD  
These are some tough rats.

DIRECTOR  
Maybe they are, maybe they aren't. But, your gang's established.

RICHARD  
How about adding just a couple of rats. They could be extras.

DIRECTOR  
I didn't know you like rats. Isn't your girl a cat?

RICHARD  
These rats helped me out of a jam. I owe them.

DIRECTOR  
Can these rats act?

RICHARD  
They can act tough.

DIRECTOR  
I'll think about it.

INT. - WAREHOUSE SET - DAY

Nails and his pack, are part of a rat gang opposing Ricky the Rat's cat gang.

The Assistant Director, a cat is talking to Nails, Patch, Charlie and Keys.

ASSISTANT DIRECTOR  
Do you all know your parts? Make this look real.

NAILS  
No sweat. We've been in some fights. We know how to handle ourselves.

ASSISTANT DIRECTOR  
Good. This is the master shot. Hit your marks and don't look at the cameras.

The Assistant Director walks over to the cats and gives them some directions.

NAILS  
O.K. boys. You all know what to do.

PATCH  
Sure, Boss.

Charlie and Keys nod in agreement.

The Assistant Director walks over behind a camera.

ASSISTANT DIRECTOR  
Lights!

The movie lights are turned on.

ASSISTANT DIRECTOR (CONT'D)  
Camera!

The CAMERAMAN starts cranking the camera.

ASSISTANT DIRECTOR (CONT'D)

Action!

A PRODUCTION ASSISTANT claps the clapboard.

BEN, a big burly rat steps out of the rat gang toward Ricky.

BEN

We want our fair cut of the action.

RICHARD

You'll get what I say and not a plugged nickel more.

BEN

Then you leave us no choice.

RICHARD

Exactly! Anybody else with Ben?

There is mumbling among the rats. Nails walks up directly behind Ben.

NAILS

Me.

Patch steps up next to Nails.

PATCH

Me.

Now all the rest of the rats walk up behind Ben.

Off to the side the Assistant Director is nodding his approval.

RICHARD

There can only be one boss, and that's me.

BEN

Not any more. You Dirty Rat.

RICHARD

O.K. Boys. Take care of them.

The cats open fire on the rats.

Several squibs burst over Ben's chest and he falls down. The other rats all start jumping around, contorting and twisting their bodies, dodging the bullets.

The cats swing their guns around trying to aim directly at the rats. Squibs go off on several of the rats, but they don't fall down.

ASSISTANT DIRECTOR

Cut! Cut!

The rats charge the cats and start punching them. The cats stop shooting their guns and swing them like clubs.

The cameraman keeps filming.

Ben turns over so he can watch the fight, but he stays on the floor.

More rats run in from off stage. The Assistant Director tries to stop some of them and is knocked to the floor.

Richard retreats back behind the cameraman and watches in disbelief.

PATCH

See. Ricky ain't so tough.

NAILS

Don't worry about Ricky.

Several of the initial gang of rats are knocked down and really bleeding. Rats grab at the guns. The cats put up a good fight.

The cats are out numbered by the rats, three or four to one. One by one the cats are beaten, but they each take a rat or two down with them.

Two rats run at the cameraman, but Nails pulls them off.

The cameraman keeps filming.

The last cat is knocked out.

Nails walks over to the Assistant Director and picks him up.

NAILS (CONT'D)

Was that real enough for you?

ASSISTANT DIRECTOR

Your fired. All of you. Get off the set.

NAILS

You don't like real anymore?

Richard walks over to Nails.

RICHARD  
What are you doing?

NAILS  
Making it real.

RICHARD  
I did you a favor and this is how  
you repay me?

NAILS  
It's the exact same thing I did for  
you before.

RICHARD  
That was real life. This is just a  
movie.

NAILS  
Didn't you say make this look real.

ASSISTANT DIRECTOR  
Yes. Look real. Not be real.

NAILS  
Ricky, you need to be with us  
rats. It ain't natural to hang  
around with cats.

An ARMY OF POLICEMEN, mostly DOGS charge onto the set. They outnumber the rats. The rats scuffle with the Policemen, but are quickly subdued. They start handcuffing the rats.

NAILS (CONT'D)  
I just did what the Director told  
me to do.

A Policeman handcuffs Nails.

POLICEMAN  
You can tell it to the judge.

CAMERAMAN  
That was a great scene.

ASSISTANT DIRECTOR  
Totally unusable.

RICHARD  
I'm sorry.

ASSISTANT DIRECTOR  
Damn right, you're sorry. This  
entire fiasco is coming out of your  
pay.

INT. - RICHARD'S LIVING ROOM - NIGHT

Richard is talking with Nails, Patch, Charlie and Keys.

NAILS  
How you going to make this right?

RICHARD  
I bailed you out, didn't I?

PATCH  
You owe us double.

RICHARD  
There's nothing more I can do.  
You're banned from the studio.

NAILS  
Let us in on your deals.

RICHARD  
What deals?

NAILS  
Look at this place. You got  
something going on.

RICHARD  
My something is movies. I got  
movies going on.

NAILS  
Cut us in.

RICHARD  
I did and you blew it.

NAILS  
We didn't blow it. We took care of  
your cat gang.

RICHARD  
I don't have a cat gang.

NAILS  
Not anymore you don't. You need us  
now.



RICHARD  
I do not need you, any of you.

CHARLIE  
Watch it boss.

PATCH  
I got him covered.

RICHARD  
You got a gun pointed at me?

PATCH  
Hey.

RICHARD  
Out! Now! All of you.

NAILS  
You sure you want to kick us out?

RICHARD  
I said it didn't I?

NAILS  
You may be tough. But, so am I.

INT. - RESTAURANT - NIGHT

Richard and Mittens are having dinner.

RICHARD  
Mittens, it's been fun.

MITTENS  
It sure has. I never dreamed I'd  
be a movie star's girl.

RICHARD  
What I mean to say is, it's over.

MITTENS  
You can't mean that. I'd do  
anything for you.

RICHARD  
I know you would. It's not you.

MITTENS  
Don't give me that old line. Who  
is she?

RICHARD  
It's not a she. It's...

MITTENS  
Oh, no.

RICHARD  
No, it's not that.

MITTENS  
Thank, goodness. There is a lot of  
that in Hollywood.

RICHARD  
See that rat over in the corner.

Mittens discreetly looks where Richard indicated.

MITTENS  
But, you said...

RICHARD  
That's Keys. Him or one of his  
gang is always following me.

MITTENS  
That's good. They protected you  
from Whiskers.

RICHARD  
Now they say I owe them. Big time!

MITTENS  
You do owe them, don't cha?

RICHARD  
They want me to join their gang.

MITTENS  
Oh! And you already have your own  
gang.

RICHARD  
No. I do not have a gang. I only  
play a gangster in the movies.

MITTENS  
But, you make it look so real.

RICHARD  
Thank you. It's because I'm a  
great actor.

MITTENS

You're welcome, Sweetie.

RICHARD

Now do you understand why it's over?

MITTENS

No.

RICHARD

It's because I can't protect you.

MITTENS

Oh! But you do care about me.  
I'll never leave you.

RICHARD

It's not natural. You don't see any other cat dating a rat.

MITTENS

Ooohh! We're pioneers. Somebody has to be the first.

RICHARD

We'll never be able to have kittens.

MITTENS

That's O.K. As long as I have you.

RICHARD

Nothing you can say or do will change the fact our love is doomed.

MITTENS

Give me a minute.

Mittens stands up and walks straight toward Keys. Richard watches in disbelief.

MITTENS (CONT'D)

Leave Richard alone. He's mine, and your gang can't have him.

KEYS

You need to go back to you own kind.

MITTENS

Richard is my kind.

Mittens starts hitting Keys. He raises his arm to block her blows. Keys stands up and grabs Mittens arm. Richard runs toward them.

TWO CATS sitting nearby stand up and grab Keys.

CAT ONE  
Is he bothering you?

MITTENS  
He most definitely is.

KEYS  
I was just sitting here minding my own business.

CAT ONE  
All right, Buddy. I think you should skedaddle.

A SAINT BERNARD, THE RESTAURANT MANAGER hustles over.

SAINT BERNARD  
We don't want your kind in here.

Keys snarls.

SAINT BERNARD (CONT'D)  
We can do this the easy way, or I can call the cops.

Keys looks toward Richard and then reluctantly walks toward the exit. The Saint Bernard follows him.

Mittens returns to Richard.

MITTENS  
See. I can protect myself.

INT. - STUDIO HALLWAY- DAY

Richard exits make-up and walks toward the set. He sees a FEMALE RAT from behind and approaches her. She speaks with a French accent.

RICHARD  
Hello. I'm Richard

She turns around.

JULIETTE  
*Oui, Monsieur.* May I help you? I'm Juliette.

RICHARD

I love that name. You remind me of someone.

JULIETTE

All rats look alike.

RICHARD

No. Not really. Are you new?

JULIETTE

New? No, I am not new. I am full grown.

RICHARD

Of course you are. I meant are you new here?

JULIETTE

*Oui.* I am a Production Assistant.

RICHARD

Oh. A gofer.

JULIETTE

No. Not a gopher. I already told you, I am a rat.

RICHARD

No. You go for things. Go get things.

JULIETTE

For now. I want to be a Director.

RICHARD

Good luck! It's nice to have another rat on the set.

JULIETTE

*Merci.* Thank you.

RICHARD

See you around.

INT. - STUDIO - DAY

Richard walks over to the Assistant Director.

RICHARD

I'm surprised you hired another rat.

ASSISTANT DIRECTOR

She's French. I don't think she'll cause any trouble.

RICHARD

Probably not. She wants to be a director, so she may be after your job.

ASSISTANT DIRECTOR

I'm not worried. She's kind of cute.

RICHARD

Are you getting attracted to rats?

ASSISTANT DIRECTOR

No. Not at all. I thought maybe you might like her.

RICHARD

I have a girlfriend.

INT. - POLICE STATION INTERROGATION ROOM SET - DAY

TWO COPS, a GERMAN SHEPHERD and a GOLDEN RETRIEVER are interrogating Richard.

GERMAN SHEPHERD

We know you're involved.

RICHARD

I was out of town.

GERMAN SHEPHERD

You pulled the strings. Your modus operandi is all over this.

RICHARD

It was brilliant, I do admit that.

GOLDEN RETRIEVER

You may as well confess.

RICHARD

I do confess... that I'm jealous. There is someone out there, almost, but not quite as talented as me.

GERMAN SHEPHERD

It's only a matter of time until we pin this one on you.

RICHARD  
I got nothing but time. Right now  
I have an appointment. Do you have  
any evidence?

GOLDEN RETRIEVER  
No.

Richard stands up.

RICHARD  
I'll be seeing you in the funny  
papers.

DIRECTOR  
Cut. Brilliant. Print it.

RICHARD  
Of course.

Juliette brings an envelope to Richard.

JULIETTE  
A *Monsieur* Wheels said you need to  
read this urgently.

Richard tears open the envelope, pulls out a note and quickly  
reads it and stuffs it in his pocket.

RICHARD  
I got to go.

DIRECTOR  
What's wrong?

RICHARD  
I can't say.

DIRECTOR  
Can't it wait? We have three  
scenes left today.

RICHARD  
No.

Richard runs off the set.

DIRECTOR  
What did that note say?

JULIETTE  
I do not know.

DIRECTOR  
Never, ever do anything to stop  
filming.

JULIETTE  
But, I did nothing.

DIRECTOR  
Exactly. Go find out what the  
problem is.

JULIETTE  
But.

DIRECTOR  
Stop making excuses. Go!

Juliette hesitates. The Director glares at her. She runs  
off after Richard.

JULIETTE  
Have you seen Richard?

IRISH SETTER points down hallway to left. Juliette turns  
down that hallway.

Juliette reaches another hallway intersection.

JULIETTE (CONT'D)  
Richard?

RABBIT points straight ahead.

EXT. - STUDIO PARKING LOT - DAY

Richard is driving toward the exit.

Juliette comes out of a doorway and sees Richard half a block  
away.

She jumps in front of Richard's car.

He slams on the brakes and skids to a stop within inches of  
Juliette.

RICHARD  
Get out of the way.

JULIETTE  
*S'il vous plait.*  
(if you please)



RICHARD  
What? Speak English.

JULIETTE  
Eh! Please come back.

RICHARD  
I can't. Move.

JULIETTE  
Then I must go with you.

RICHARD  
You can't. It' dangerous.

JULIETTE  
I'll get fired.

INT. - ABANDONED BUILDING - DAY

Charlie and Nails are talking.

NAILS  
Did you give the note to Richard?

CHARLIE  
We couldn't get near him. Wheels  
gave it to a female rat.

NAILS  
Do you remember any female rats at  
that studio?

CHARLIE  
Nah!

NAILS  
Me neither.

INT. - RICHARD'S CAR - DAY

Richard's car is parked in a warehouse neighborhood. Richard  
speaks to Juliette.

RICHARD  
Stay in the car, out of sight.

JULIETTE  
*Oui.*

Richard gets out of the car and walks toward an abandoned  
building. Juliette lays low in the seat.

INT. - ABANDONED BUILDING - DAY

CHARLIE  
Do you think Ricky will come?

NAILS  
Of course. That lady cat is  
Ricky's weak spot.

CHARLIE  
What if he brings his gang?

NAILS  
We took care of his gang.  
Remember?

CHARLIE  
Yeah, but he could have gotten a  
new gang.

NAILS  
Wheels will let us know if Ricky's  
bringing anyone.

Someone knocks on the door.

Charlie walks to the door.

CHARLIE  
Who's there?

RICHARD  
(o.s.)  
FBI.

Charlie freezes.

NAILS  
It's Ricky.

Charlie opens the door. Richard pushes the door, knocking  
Charlie into the wall, and storms in.

RICHARD  
Where is she?

NAILS  
Somewhere nice and safe. Patch is  
taking good care of her.

RICHARD  
I want to see her. Now!

NAILS

In good time. Do you know why we brought you here?

RICHARD

Ransom. How much do you want?

NAILS

I don't want your money. I want your talent.

RICHARD

You want me to act for you?

NAILS

No. I want you to plan a large foolproof caper for me and my pack. Like the one in "Ricky the Rat Rides Again."

There is another knock on the door.

WHEELS

(O.S.)

It's Wheels.

Charlie opens the door. Wheels comes in pushing Juliette.

WHEELS (CONT'D)

Look what I found.

JULIETTE

Let go of me.

Wheels releases Juliette.

NAILS

What do we have here? Another girlfriend?

RICHARD

No, she's just an assistant. Let her go.

NAILS

We can't do that. She knows where we are.

JULIETTE

Eh, I am new here. I do not know nothing.

WHEELS

She's a Frenchie, and cute, too.  
Can I keep her?

JULIETTE

*Absolument pas!* I will, eh, kill  
you.  
(absolutely not)

NAILS

She may be a bit much for you to  
handle, Wheels.

WHEELS

Shoot!

RICHARD

Let her go. I can give you money.

NAILS

I told you what I want.

RICHARD

I don't plan the capers. The  
writers do.

NAILS

Quit stalling. I've seen you plan  
capers. And this better be your  
best work.

INT. - GARAGE - DAY

Richard is giving final instructions to Nails, Patch, Wheels  
and Maxine wearing an alluring outfit.

All the rat pack are dressed in Brinks uniforms. Everyone  
has a walkie talkie.

A BRINKS Security Truck is in the background.

RICHARD

Do this exactly as we rehearsed it.  
No changes.

NAILS

You got it, Ricky.

PATCH

Can we trust the Broad?

MAXINE

Can we trust a Patch? Sounds like a leak just waiting to happen.

PATCH

I ought to bust you in the chops.

MAXINE

Just try it.

RICHARD

Nails, If you can't control your rats, I'm calling the whole thing off.

NAILS

Cool it, Patch. After this job, we're on Easy Street.

RICHARD

Apologize to Maxine.

NAILS

Do it, Patch.

PATCH

If Nails trusts you. I do, too.

RICHARD

You're wasting valuable time.

PATCH

I'm sorry, Maxine.

RICHARD

That's better. This whole job depends on pinpoint timing. Everyone set your watches to 8:04 a.m.

Everyone puts their hand on their watch stem.

RICHARD (CONT'D)

On my count. Five, four three, two, one.

EXT. - CITY STREETS - DAY

SERIES OF SHOTS

Brinks Truck driven by a BEAGLE parks in front of a bank.

A GOLDEN RETRIEVER gets out of the passenger door and walks into the bank carrying a satchel.

Golden Retriever with satchel walks toward the Brinks Truck. He does a 360 degree visual check, then approaches the back of the Brinks Truck.

The door is opened from the inside by a ROTTWEILER.

The Golden Retriever hands the satchel to the Rottweiler.

At several banks, either Richard, sitting in a Chevy or Maxine, sitting in a Studebaker watches the Brinks Crew.

Brinks Truck drives down the street past Richard sitting in his car. The truck parks in front of a bank. Maxine is following and continues driving.

EXT. - ALLEY - DAY

The rats Brinks Truck is parked in the alley. Nails, Wheels and Patch are standing at the front bumper.

PATCH

Do you trust Ricky?

NAILS

We have his ladies. Ricky won't risk losing them.

PATCH

What are you going to do with your share?

WHEELS

I'm going to build me the biggest, baddest rat rod you ever seen.

PATCH

But, you'll be able to buy any car you want.

WHEELS

Exactly!

PATCH

It'll be the life of luxury of me. Food anytime I want it, and lots of it.

NAILS

I'm going to be King Rat of Hollywood, leader of the most powerful gang ever.

Everyone's walkie talkie comes on.

RICHARD

(O.S.)

Places everyone. It's three minutes to show time.

Nails checks his watch.

NAILS

Affirmative.  
This is it boys. Make me proud.

Wheels gets behind the wheel, Patch and Nails get in the passenger's side of the truck.

EXT. - SIDE STREET - DAY

Richard drives up and parks behind a Ford. He gets out of his Chevy and into the Ford.

EXT. - CITY SIDE STREET - DAY

Maxine is standing next to the Studebaker. It is parked under a bridge. The hood is open and steam is pouring out of the engine compartment.

The real Brinks Truck turns a corner and is heading toward the Studebaker. The street is deserted except for the Studebaker and the Brinks Truck.

The Rats' Brinks Truck is parked in the alley behind a building one block away.

INT. - BRINK'S TRUCK - DAY

GOLDEN RETRIEVER

Another boring day, almost complete.

BEAGLE

We could almost sleep walk through this job.

GOLDEN RETRIEVER  
 But, you better not, while you're  
 driving.

INT. - CITY SIDE STREET - DAY

Maxine steps into the street, daintily waving a handkerchief.

INT. - BRINK'S TRUCK - DAY

BEAGLE  
 A lady in distress.

He starts to slow down.

GOLDEN RETRIEVER  
 Don't stop.

BEAGLE  
 It will only take a sec.

GOLDEN RETRIEVER  
 This place is deserted.

BEAGLE  
 That's why we have to help her.

GOLDEN RETRIEVER  
 I don't like the looks of this.

EXT. - ROAD ON BRIDGE - DAY

Richard is parked at far entrance to the bridge and looks  
 through binoculars.

INTERCUT

View of Maxine through binoculars.

INT. - BRINK'S TRUCK - DAY

The beagle talks into a speaker to the Rottweiler.

BEAGLE  
 Rex. Making a quick stop. Nothing  
 to worry about.



EXT. - CITY SIDE STREET - DAY

The Golden Retriever gets out of the Brinks Truck and walks up to Maxine.

MAXINE

Thanks Officer, for stopping to  
help poor little ol me.

Maxine holds up a gold watch level with her eyes and waves it in an arc. The Golden Retriever and the Beagle both focus on the watch.

GOLDEN RETRIEVER

No problem, Mame.

MAXINE

You eyes are getting drowsy. One,  
two, three. You are very relaxed.

INT. - BACK OF BRINK'S TRUCK - DAY

In the back of the Brinks truck, a canister of sleeping gas inside one the bags they picked up quietly starts leaking.

EXT. - CITY SIDE STREET - DAY

MAXINE

You are now asleep.

The Beagle's head lays back on the seat. Maxine lightly taps the Golden Retriever's fore head, then quickly gets behind him and lowers him gently to the ground.

EXT. - ALLEY - DAY

RICHARD

(O.S.)

Go.

Wheels pulls out of the alley and heads toward the

INT. - BACK OF BRINK'S TRUCK - DAY

The Rottweiler falls asleep.

EXT. - CITY SIDE STREET - DAY

Wheels pulls up the Rat's Brink Truck and parks directly in front of the official Brink's truck.

Nails walks to the Studebaker, pulls the steam canister out of the engine compartment and clamps a lid on it. He closes the hood.

Patch applies acid around the back door lock, which quickly burns through the surrounding metal. He grabs the lock with a wrench like tool and pulls it out.

Patch puts on a gas mask, opens the door and enters.

Maxine stays outside the back of the truck, but speaks to the Rottweiler.

MAXINE

You are relaxed. In two minutes  
you will wake up and remember  
nothing.

Wheels checks the mileage on the real Brink's truck, then goes back to his truck and adjusts the speedometer so the mileage is exactly the same.

Patch counts the bank satchels.

PATCH

(into Walkie Talkie)  
Exact match.

Nails and Wheels pull the Beagle out of his truck and put him just to the right of the steering wheel of their truck.

Patch puts a spring loaded device through the hole which opens on the inside and holds the door shut, then slaps on a magnetic disk that looks like a lock.

Nails and Wheels pick up the Golden Retriever, and Maxine picks up his feet. They put him in the passenger's seat.

MAXINE

In one minute you will wake up and  
remember nothing.

Nails, Patch and Wheels take the Rottweiler and put him in the back of their truck and lock the door.

Maxine gets into the Studebaker and drives off.

Patch and Nails get into the real Brink's truck and drive off turning into the first side street.

Wheels opens the driver's side door of the rat truck.

INT. RAT'S BRINK TRUCK - DAY

He climb in, sits on left side edge of the seat, puts it into gear, presses on the gas. He aims the truck down the center of the road.

Wheels pulls the Beagle behind the wheel, steps onto the running, board, closes the door, grabs a rope hanging from a street light and swings away from the truck.

INTERCUT - SIDE OF STREET - DAY

Wheels lands gently on the side of the street and ducks behind a barrier.

INT. RAT'S BRINK TRUCK - DAY

The Beagle and the Golden Retriever wake up together.

GOLDEN RETRIEVER  
Another boring day, almost complete.

BEAGLE  
We could almost sleep wake through this job.

GOLDEN RETRIEVER  
But, you better not, while you're driving.

INT. - GARAGE - NIGHT

Nails, Patch and Wheels are using torches to cut the Brink's truck into scrap.

The money satchels are setting along the far wall. The money is setting on a table in six equal piles.

Richard and Maxine enter through a side door.

RICHARD  
Why isn't the door locked?

They all stop work on the truck and walk toward Richard.

WHEELS  
We were expecting you.

RICHARD

What if I was the cops? Keep it locked at all times.

WHEELS

Sure thing, Ricky.

NAILS

This was a great job! I can't wait 'til the next one.

RICHARD

There is no next job! I told you I would do one job with you and that's all.

NAILS

But, this was so much fun. You can't give this up, now.

RICHARD

I'm going legit. Now, where are the girls?

NAILS

We'll get 'em to you. First, let's celebrate.

Richard walks toward the money and lights a match.

RICHARD

How about a wienie roast?

NAILS

You wouldn't.

RICHARD

I would. Money is not all that important to me. Get me the girls.

NAILS

You win. Wheels, take Ricky to his girls.

WHEELS

O.K., Boss.

Ricky puts out the match.

PATCH

You going to let us keep your share?

RICHARD

Nope.

PATCH

But, you said...

RICHARD

Maxine gets my share.

MAXINE

Thanks, Ricky.

NAILS

No, she doesn't get a double share.

Richard lights another match.

RICHARD

I'll give you all the ashes. Stop stalling. Bring the girls to me. Now!

PATCH

They're not here.

RICHARD

Well, they better be here. And soon!

Wheels walks out a side door.

RICHARD (CONT'D)

Don't screw this up.

NAILS

What do you mean? The job went perfect.

RICHARD

Lay low. Don't spend a lot of money too fast.

PATCH

But, that's why we did this.

RICHARD

A bunch of low life's like you, suddenly flowing in dough, is a ticket straight to the slammer.

NAILS

We'll play it cool.

RICHARD

You'd better, or jail is the least  
of your worries.

PATCH

We're not scared of you.

RICHARD

Then you're not very smart. You've  
seen what I've accomplished.

NAILS

Patch, no need to squabble. Ricky  
did all right by us.

Charlie and Wheels bring Mittens and Juliette, who are both  
blindfolded into the room. Charlie and Wheels remove their  
blindfolds.

Mittens runs to Richard and hugs him. Juliette steps away  
from her captors.

MITTENS

Thanks, Richard.

RICHARD

Are you all right?

MITTENS

Now, I am.

RICHARD

Great.

How are you doing, Juliette?

JULIETTE

I'm fine. You were magnificent,  
Richard.

WHEELS

You're not a Frenchie?

RICHARD

Lilly?

JULIETTE

Surprise! Now, can you admit I can  
act?

RICHARD

What?

JULIETTE  
Let's get out of here.

Richard walks to Juliette, and looks at her closely.

RICHARD  
Wow! It is you.

Richard hugs Juliette/Lilly.

JULIETTE  
I'll take that as a yes.

Mittens is dumbfounded.

Richard is still hugging Lilly.

MITTENS  
Are you Richard's girlfriend?

RICHARD  
No. Lilly is just an old friend.

LILLY  
Yep. Just friends.

MITTENS  
I can see that. Goodbye, Richard.

RICHARD  
No, Mittens. You got this all wrong.

LILLY  
Richard's all yours. I don't want him.

RICHARD  
What?

MITTENS  
I can see it better than both of you.

Richard runs back to Mittens.

RICHARD  
I'm over Lilly. You're my girlfriend.

MITTENS  
You were right before, when you said we can never have kittens. It's over, Richard.

RICHARD  
I'll make it up to you.

MITTENS  
No, you can't.

NAILS  
Enough of the soap opera.

RICHARD  
Right. I'm taking the girls and  
leaving.

Charlie and Wheels approach Mittens and Lilly with  
blindfolds.

PATCH  
Not so fast. Put the blindfolds  
back on.

RICHARD  
No. You got nothing to worry about  
from us.

Richard Leads Mittens and Lilly out, brushing past Charlie  
and Wheels.

WHEELS  
(to Lilly)  
What do you say now? I've got a  
lot of money.

LILLY  
*Absolument pas!* I will still kill  
you.

EXT. - STREET - DAY

Wheels is racing his new Rat Rod on a city street. Nails,  
Patch and Charlie are his passengers.

He passes a Police car, that turns on its lights and siren  
and goes after the Rat Rod.

NAILS  
Now you've done it. Cool it.

Wheels slows down and pulls over. The police car pulls up  
behind him. A BORDER COLLIE gets out and walks up to Wheels.

WHEELS  
Hello, Officer.



BORDER COLLIE  
License and registration.

Wheels hands him his driver's license.

Nails opens the glove box and closes it quickly.

The Border Collie reviews Wheels driver's license, comparing the picture to Wheels.

BORDER COLLIE (CONT'D)  
Registration?

NAILS  
Sorry, officer. We seem to have lost it.

BORDER COLLIE  
Open the glove box again, slowly, and leave it open.

NAILS  
Can we bring the registration to you later?

BORDER COLLIE  
First, you all have to go to jail.

NAILS  
O.K. boys, let's get out and go with the nice officer.

BORDER COLLIE  
And the car goes to impound.

EXT. - RICHARD'S MANSION - DAY

Two dark sedans drive up to Richard's Mansion.

TWO DETECTIVES, TWO GREYHOUNDS and TWO BLOODHOUNDS get out of each car and walk up to the front door. They ring the door bell.

Richard opens the door.

GREYHOUND  
Ricky the Rat?

RICHARD  
No. That's only a character I play. I'm Richard.

GREYHOUND

Well, Richard, you're under arrest  
for master minding the Brink's  
heist. Cuff him.

The other Greyhound puts the handcuffs on Richard.

GREYHOUND (CONT'D)

Here's a search warrant. Boys, see  
what you can find.

The Bloodhounds enter Richard's mansion.

The Greyhounds lead Richard to their car.

INT. - PRISON YARD - DAY

VARIOUS PRISONERS are standing around in small groups.  
Wheels is keeping to himself.

TWO GUARDS, PIT BULLS bring Nails into the prison yard.

PIT BULL

Stay out of trouble.

NAILS

Yeah, sure.

Nails looks over the groups and sees Wheels standing by  
himself. Nails walks toward Wheels.

Wheels is facing away.

NAILS (CONT'D)

Well, well, what do we have here?

Wheels turns toward Nails.

WHEELS

How'd you get here?

NAILS

It cost me a lot, but it was worth  
it.

WHEELS

Boss. I didn't put that money in  
my car.

NAILS

Who else would have done it?

WHEELS

Ricky.

NAILS

He's in prison, too. Ricky's too smart to pull a dumb trick like that.

Nails looks around. He sees no guards close by. He goes for Wheels, wrapping his hands around Wheel's throat, knocking him to the ground.

Other groups of prisoners see the fight, and crowd around Nails and Wheels.

The two Pit Bulls see the commotion and move toward the crowd.

SEVERAL OTHER GUARDS run toward the fight. They push through the crowd.

The Pit Bulls pull Nails off of Wheels.

PIT BULL

Someone wants to go to solitary.

NAILS

It's worth it.

The two Pit Bulls haul Nails away.

Two other guards help Wheels get up.

INT. - LIVING ROOM - DAY

Close-up of radio.

RADIO ANNOUNCER

News Flash! Richard Rat, the actor that portrayed Ricky the Rat, cinematic gangster, turned real life gangster, died of an apparent heart attack, last night in prison.

A rat's hand reaches out and turns the radio off.

Scene opens up to reveal Lilly, dressed in black.

LILLY

Do you think I'll be convincing as the grieving girlfriend?

Scene opens up to reveal Richard.

RICHARD  
Indubitably, my dear Lilly.

LILLY  
So, I can act?

RICHARD  
But, of course. Merely being in my  
presence had to rub off on you,  
eventually.

Lilly throws a pillow at Richard.

EXT. - SIDE STREET - DAY - FLASHBACK

Additional scenes from day of the Brink's heist.

Barriers with "Movie Set" block off each street for several blocks.

A POLICEMAN at each side street is directing traffic to make u-turns, to go back down the street away from the movie set.

Two cars are staged as the aftermath of a collision on each set.

A CHIHUAHUA and a PERSIAN, actors are squabbling.

A CAMERA MAN is filming the scene. An ASSISTANT DIRECTOR is standing to the side of the camera man.

EXTRAS forming a crowd are on every set.

In the background, the Brinks truck drives pass the far end of each street.

At the last street, the Brinks truck stops in front of a smoking Studebaker.

INT. - STUDIO HALLWAY - NIGHT

The BEAGLE and GOLDEN RETRIEVER are walking and talking.

BEAGLE  
Those rats are pretty stupid if  
they thought I could be hypnotized  
that easily.

GOLDEN RETRIEVER  
Yeah, no dog would fall for  
something that obvious.

They pass a CAT.

CAT  
Hey, guys. Where are your pants?

INT. - FORD - NIGHT

Richard is driving and Maxine is in the passenger seat.

RICHARD  
What are you doing with those  
uniform pants?

MAXINE  
Just a little souvenir from today's  
job.

FLASHBACK ENDS

INT. - LIVING ROOM - DAY

Richard and Lilly are talking.

RICHARD  
Do you think I can play a corpse?

LILLY  
Probably not for the whole funeral.

RICHARD  
Yes, that would be a real  
challenge, even for me.

LILLY  
It could be livelier than some of  
your performances.

RICHARD  
*Et tu, Brutus?*

LILLY  
What are you going to do now that  
your movie career is dead?

RICHARD  
You do know all rats look alike.

LILLY  
Not to other rats.

RICHARD

I'll lay low for a year or two.  
Alter my appearance a bit, adopt an  
accent, and presto chango, I'm  
back.

LILLY

It won't be that easy.

RICHARD

It will be for the world's greatest  
actor.

Lilly attacks Richard. They end up on the floor laughing.

FADE OUT:

THE END