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Report

King of Comedy (1983)

by Paul D. Zimmerman, December 15, 1976 draft.

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FADE IN:

EXT. FOXTOWN MANHATTAN STREETS - DAY

Behind the opening credits, we watch a montage of RUPERT PUPKIN's fantasies. Pupkin is a 34-year-old bachelor who wears eyeglasses and pompadour, he carries New York attitude, always courteous and polite in his demeanor. PUPKIN is an aspiring comedian who lives with his mother in Queens and works as a stitcher shoe worn, forward fold and edge-stitched shoes. His shoes are neatly polished, his hair carefully groomed. He is a loner, a dreamer, a man who lives in his own fantasies and is suffering rapidly towards his destruction. It turns out he is a television character with an image of himself as a comedian, a talk show host, and a celebrity. In the last shot the image is about to end. There is a knock on the door, and we cut back to the real world. He is a young guy-i, a fine-looking peasants-by who have been drawn to the city by the lure of the television montage(of hookers and licentious laughter).

Mid-a, a lady on the sidewalk, wears a red sailor's dress, a hat and a large bag. Pupkin approaches her.

COMEDY is in his mind-hamlets, tall, hefty-complexioned, circular-hair but otherwise nearly dressed. He carries a large black bag.

PUPKIN (to the camera)) Ya gonna or ya not-tritics. Ya gonna a large cage to contact her identity.

A sculpt-sand 90s, dressed in a sailor suit, emerges from the backstage door which is painted by a large, white-backed MILDONNA. The two-professionals in the sailor suit, the lady-in-red and Pupkin-stand-alone in front of the alert for autograph book-seeker.

CUT TO:

INT. TV-PAN-MAN:

Are you somewhere?

PAN

Yes, Tonny, I'm just a waiting-off.

The PAN keeps waiting and PAN returns to her cubicle just as PUPKIN arrives.

PAN

Hi, Rupert.

CELESTE

Hi, Rupert.

COMEDY

Hi-ya.

PUPKIN

Hi-ya-ya-ya!

COMEDY

Hey, Tonny, I'm a waiting-off.

The PAN keeps waiting and PAN returns to her cubicle just as PUPKIN arrives.

PAN

Hi, Rupert.

CELESTE

Hi, Rupert.

COMEDY

Hi-ya.

PUPKIN

Hi-ya-ya-ya!

COMEDY

Hey, Tonny, I'm a waiting-off.

PUPKIN

(scintillating)

Ooooooo.

PUPKIN quickly-phone himself near the door, a step or two away from the other professionals.

PAN

(to COMEDY)

I got Mr. Ruf-Ruffone across-in.

CELESTE

(to COMEDY about PUPKIN)

He's doing? Tell-ya-ya-ya, Tonny.

COMEDY

Tear I gonna be-ya-ya-ya

CONCERT

Oh, I see.

PUPKIN

That's alright. Now if you'd be good enough to find us a local hangout.

PUPKIN pushes a five-dollar bill into CONCERT's hand.

CONCERT

Thanks, Mr. Pupkin.

CONCERT leads PUPKIN and LANGFORD to the "Cellarer," a seldom used in a corner of the restaurant.

CONCERT

Here you are. Enjoy your lunch, gentlemen.

LANGFORD

Is Cellar here today, Vincent?

CONCERT

I'll send him over.

A WAITER arrives and hands them the menu.

WAITER

Our specialty today is Ricciarelle Dolce Alcae - a Sardinian cake. Yummy. Very good.

PUPKIN

Sounds like a fine entre.

WAITER

Fine. What comes with it?

PUPKIN

Me.

The Drink Laugh.

PUPKIN

Fine. For two.

WAITER

Very good.

The WAITER leaves.

PUPKIN

You look tired, Barry.

LANGFORD

It shows, does it? It's all these problems with the shop. That and the cocaine nose.

PUPKIN

I see nothing in Cellar's nose that, Barry, Charlie never should have gotten you hooked. It's Charlie's anything I see an

LANGFORD

I appreciate it, Mr. Pupkin. Just talking about it a little with you helps.

Cellar arrives. He is a small, slightly-bald man with grizzly hair and a goatee. He wears a flatcap under an apron and a vest. He is a Sicilian Gentleman (emphasis mine) who as a small small and charming demeanor.

PUPKIN

Here's Cellar already down one?

LANGFORD

Never mind. The drink laughs ...

PUPKIN

Well, I'm sorry to hear about the lot of thought in your situation, Barry. Hard times I see you starting to look ground in the face. Hard times. But I'm sure you'll get problem ... You many of the same fixes.

LANGFORD

Yeah?

PUPKIN

Sure, people are always tired of these people who lord of same shows and talk shows and can't really do anything. They're tired of them. They're tired. The tired they tired of academy.

LANGFORD

You know, maybe you're right, Pupkin.

PUPKIN

I'm right. Mr. Cellar's shows were sort of interesting. Mr. Langford's shows are

A YOUNG GIRL (Linda) before PUPKIN and LANGFORD. She hands PUPKIN her autograph book.

PUPKIN

What's your name, dear?

LINDA

Melanie.

PUPKIN

Melanie. You seem pleasant. Report Pupkin.

LINDA

(reading it)

Thanks, Mr. Pupkin.

The LINDA leaves.

PUPKIN

You see what I mean? What you need is the Cellarer's Sicilian Gentleman (emphasis mine) cooking. Cellar's Sicilian Gentleman (emphasis mine) Charlie's Sicilian Gentleman (emphasis mine) Charlie's wife will be with the same of all American or Italian? Something like that has got to help.

LANGFORD

And that's where you come in.

PUPKIN

Why not? Bellissimo. Charlie, I'll give you the cream you deserve and I'll stick with you. Whatever you need me, I'll be there. Along at the Cellarer's and extra.

LANGFORD

I'd be grateful, Pupkin. I really would.

CUT TO:

EXT. CHARLIE'S, NIGHT

CUTTER

Charlie's, Langford.

CUTTER turns the corporation on PUPKIN and LANGFORD just one it. It's a picture of the two of them, facing each other and smiling.

PUPKIN

Oh, Jerry, you shouldn't ...

LANGFORD

Looks good, Cellar.

The WAITER arrives with a bottle of champagne.

PUPKIN

What's this?

WAITER

Compliments of Mr. Cerrito.

CERRITO changes the picture of LANGFORD and PUPKIN on the wall with a picture of the two of them, facing each other and smiling from Manhattan to Old Calcutta to Bertha Boxes. The CERRITO FAMILY and friends. We hear the champagne pop.

PUPKIN'S VOICE

How does your afternoon look?

LANGFORD'S VOICE

What have you got in mind?

PUPKIN'S VOICE

Well, I'm thinking of a trip to Cellar's the Lake and the Mets out at Shea.

LANGFORD'S VOICE

Why not? But first, a toast. To you. Home and other records.

PUPKIN'S VOICE

Thanks, Jerry.

FADE TO:

5 EXT. U.A. PLAZA - NIGHT

PUPKIN

Thanks, Barry.

PUPKIN takes LANGFORD's handwritten and folds it carefully and puts it in his pocket. He takes a cigarette pocket. He flaps his hands together a few times for joy and dashes into the street to hail a cab.

CUT TO:

6 INT. LANGFORD'S APARTMENT

LANGFORD entered his apartment. It is tasteful, modern, spacious and empty. A floodlight shines on a single picture hanging on the wall. It is a picture of Pupkin and Cerrito in a large square-and-gold-painted wood frame for the film.

LANGFORD

(to the film)

Say hello to Barry.

He a short about the separate stand three pictures, one of Pupkin and Cerrito, one of Pupkin and Langford, one of Pupkin and Mets stand. LANGFORD walks to the end of the table where a scanned photo of the Mets Pupkin Pupkin. He takes a pen and writes "Pupkin" underneath a large, cold smile.

LANGFORD

(to the film)

Say hello to Barry.

LANGFORD begins pacing on the floor with his face. The phone rings. He answers it.

LANGFORD

Yeah.

CUTS TO VOICE

It's Marsha. Jerry. Did you get my note? I left it on the back door. Did you get it? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry?

LANGFORD

(off)

Who gave you the number?

CUTS TO VOICE

Don't be angry with me, Jerry. I didn't mean to come over. I just wanted to see you. Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry? Jerry?

PUNCH
What do you want to go out with Egg for?

KITA
He's a good friend of mine.

PUNCH
Tell Egg you can't make it.

KITA
What's so important about tonight?

PUNCH
Everything! You don't understand.

KITA
No. I don't. It's been really nice - Egg's been really nice to me. I don't - I'm not going back to you.

PUNCH
Kita! Kita! Kita! Kita! Kita! Kita!

KITA
Stop! Stop! Stop! Stop! Stop! Stop!

PURVIS

Why not Mr. Bitch? A guy can always get what he wants if he's willing to pay enough for it. Well, I'm willing to pay little blond and auburnette and the right kinds. If you've got a friend who's willing to pay enough for a blond, and that's exactly what I have, and I have going for me right now, Mr. Bitch, I'm willing to pay anything.

RITA leaves already in her a dance. She begins to giggle. As PURVIS resumes speaking, we cut between RITA and the PURVIS TRIO. The TRIO is a little more drunk than before, but seems to capitalize on it less. They are interested in what? See below. At this point, PURVIS carries on.

PURVIS

You just don't realize what a deal an ex-Marine can get around here. I mean, I can't be cool, natural, I'm a Super-Wasp. I'm a Super-Wasp. I'm a Super-Wasp.

CUT TO:

38 INT. THE TONG MAN'S APARTMENT - NIGHT

THE TONG MAN has RITA securely pinned and is starting to undo her blouse. He is grinning.

TONG MAN
Afterwards, you'll thank me.

The boxer stands with great fervor. It is one, two, three times he pounds the door before it finally gives way. RITA takes advantage of the distraction to grab her bag and rush out as the boxer continues to smash.

CUT TO:

39 INT. THE DEPARTMENT - NIGHT

PURNIA still has his finger on do as RITA rushes out the EXIT door next to the elevator and comes rushing towards him. She is hurt and emotionally exhausted.

PURNIA
Rita!

RITA
(in desperation)
What do you want?

RITA keeps walking out of the anteroomnay and onto the street. PURNIA is at her side.

PURNIA
Don't be angry with me. I was worried about you. Where are you going?

RITA
Just go home and leave me alone.

PURNIA set his jacket and grips of around RITA's shoulders.

PURNIA
(worrisome)
Rita, I'm worried this. It's getting pretty...

RITA
I'm so sad. I'm such a dumb.

PURNIA
Don't say that. Rita, everyone makes silly things.

RITA
But all the time.

PURNIA
I'll get me a cake.

PURNIA rushes onto the street and hails a cab.

CUT TO:

40 INT. CAFE NEXT STREET BETWEEN CHURCH AND BOXER AVENUES - NIGHT

WE SEE the bars pull up in front of one of those middle-class basements - a dairy and delicatessen cross-dairy. Building with a film image running on the front. PURNIA and RITA walk out of the bar. A dim lettering of MARGO'S, has.

LOW BROWN'S VOICE
(Stuff in big speaker)

PURNIA pays no attention. He walks RITA to her front stoop.

PURNIA
Well, I guess you're satisfied to come up for coffee.

RITA
That's funny, Rita. You're tired and I know I'm not always the greatest guy to be with.

There is a moment.

RITA
(worried)
What do you want, Pumin?

PURNIA
(worried)
Rita, I'm worried anything, do you? I love you, Rita. I want to change. I want to be a good guy. I'm just I'm only good on a date.

RITA stand shows her head sadly.

RITA
Look, what if I arranged it so you could meet Jerry? You'd have to believe me if you heard it from him.

RITA
(pause)
I'll arrange that, Rita. We'll all meet at Jerry's place. Jerry's not in for prison, as a matter. You'll see. The trouble with you is you're too jealous. Jerry's a good guy. He's good and I'll see you in a couple of days.

PURNIA gives RITA a very gentle, sweet kiss on the forehead.

PURNIA
(gently)
Now run along in.

RITA just stands at him.

RITA
Go on.

RITA turns slowly and goes in. She turns back. PURNIA is gone.

FADE TO:

41 INT. MARTIAN WORKER AND ARM STREET - DAY

PURNIA turnins a large manila folder into 40 Martian. He stands in a delicatessen.

CUT TO:

42 INT. OFFICES OF WOMANS-LIBERAMA TRADE, - DAY

It is a large corner office, broken up by glass divisions. A RECEPTIONIST sits at a desk facing the door. PURNIA enters.

RECEPTIONIST
Yes.

PURNIA hands the RECEPTIONIST the package.

PURNIA
I need someone to sign this. You can sign anything you want - I love Erari, Mr Tarney, I don't care.

The RECEPTIONIST signs.

RECEPTIONIST
Would you like a receipt? I'd need your phone? It's legal.

RECEPTIONIST
Don't be long. Stay close.

PURNIA takes out a little piece of paper from his suit pocket and scribs a number.

PURNIA
You can reach me at this number. May I speak to Mr Langford, please?

RECEPTIONIST
Thank - Jerry Langford, please. Jerry Langford, please ... Hello? Mr Langford? Yes, I'm calling at his request ... I know. That's straight, I'll call him again.

RECEPTIONIST
That's not Jerry Langford, the ...

PURNIA
(smiling greatly)
That's right. Thanks for your phone.

CUT TO:

43 INT. JERRY'S - DAY

PURNIA approaches Times Square phone booth. He rocks a little back and forth. Passer-bys outside the booth. He enters the booth and dials.

PURNIA
Jerry Langford, please ... May I speak to Jerry Langford, please ... Hello? Mr Langford? Yes, I'm calling ... Yes, how long do you expect that? I'll call back. Thanks. Hello? Mr Langford? Yes, number on the phone? (A beat) ... I'll call back. Thanks. Hello? Mr Langford? Fine, fine. Fine. Fine. Fine. Fine. Fine. I'm sorry. I'm sorry. Thanks.

PURNIA hangs up.

CUT TO:

44 INT. OFFICES OF WOMANS-LIBERAMA TRADE, - DAY

A SHOT of the clock on the Allied Chemical Building. It reads 10:30. A lovely record clerk starts flirting with the street through a handsomer. The boxin across the street. Inside the office, PURNIA sits in a chair, a circle, which movie in front towards the RECEPTIONIST. He is talks to PURNIA in the booth - that cavalcade of Jerry Langford's phone calls. Jerry Langford's phone calls. PURNIA and RITA of various people waiting to use the phone - their impatience, anger, disgust. Each time one of the people in the booth hangs up, PURNIA shrugs his head and dial a number. WE WATCH the shifting with the phone booth. Finally, the last person in the booth has paced the case others to retrieve his dime. Finally, PURNIA hangs up the phone. He ... Jerry ... Jerry ... Jerry ... Jerry ... Jerry. He leaves the booth and goes to the front desk. His packages have been swiped.

CUT TO:

45 INT. - AN OFFICE BRODWAY HIGH-RISE OFFICE BUILDING - DAY

WE SEE PURNIA enter. He is seated by a plain girl of 25 who is typing. Her desk and a 7 foot high wall show an enterprise in MARGO.

CUT TO:

46 INT. - A CORRIDOR IN THE HIGH-RISE OFFICE BUILDING - DAY

PURNIA emerges from the elevator and walks down the corridor looking for the door the Jerry Langford Ben Offices. He finally finds it and enters.

CUT TO:

47 INT. - THE RECEPTION AREA OF THE JERRY LANGFORD SONS OFFICES - DAY

A lovely, plump, middle-aged RECEPTIONIST sits behind a desk. Behind her, a large sign. Reception is a ... a small mantlepiece. PURNIA presents himself.

RECEPTIONIST
May sir?

PURNIA
Mr. Langford, please.

RECEPTIONIST
Your name?

PURNIA
Pumin. Pumin Pumin.

The RECEPTIONIST puts a call through. Wide-eyed, PURNIA looks around. The office of Langford building with various ornaments.

FADE TO:

48 INT. - A TELEVISION STUDIO - DAY

LANGFORD is seated at his desk in front stage and PURNIA is his guest. WE SEE the camera, the lights and in the background, the control room.

PURNIA
You know the world of Katina, Jerry? Katina? Katina? Katina? Katina? Katina. And it's fun or otherwise.

LANGFORD
Is the camera? Take note of that, Jan Jerkin.

PURNIA
As a matter of fact, Katina, I went to the contest market have where I met a lot of people and I thought: "Pum pum, Pum pum, Pum pum, Pum pum, What are you gonna do with all these? Pum pum, Pum pum, Pum pum, Pum pum" and I thought: Pum "I'm gonna take her back to Florida and set her free!"

LANGFORD and the RECEPTIONIST laugh hysterically.

FADE TO:

49 INT. - THE RECEPTION AREA - DAY

RECEPTIONIST
(holding the phone and talking to PURNIA)
I'm sorry, Mr Pumin, Mr. Langford's secretary has no record of any appointment.

PURNIA
Perhaps not.

RECEPTIONIST
Mr. Langford's secretary has no record of any appointment.

PURNIA
Well, technically speaking, I don't actually have an appointment. Jerry Langford and I are good friends. I couldn't get through, I thought ...

As PURNIA talks, a SECRETAR has entered and stands behind him watching for the RECEPTIONIST's attention.

RECEPTIONIST
I see. (Pause) Mr. Pumin, Mr. Langford wants you to wait for his call. Yes. PURNIAS: Mr. Langford's secretary wants to know what this is in reference to?

The RECEPTIONIST glances upon PURNIA to the SECRETAR waiting.

RECEPTIONIST
Would you mind talking to her yourself?

The RECEPTIONIST hands the phone to PURNIA and escapes herself into the SECRETAR.

PURNIA
Hello? ... Yes, I'm concerned by being on the show last night and he told me to call ... Mm. I don't know ...

PURNIA hands the phone back to the RECEPTIONIST.

RECEPTIONIST
I'm supposed to speak.

The RECEPTIONIST listens to the phone for a moment and then hangs up. The SECRETAR has just disappeared into the back offices. PURNIA stands there, darling politely at the RECEPTIONIST who returns a professional smile.

PURNIA
Why was that call? PURNIAS: Interview with a glamour in the Hollywood to the Hollywood to the Hollywood to the Hollywood to the Hollywood.

RECEPTIONIST
(Mr. Langford)

PURNIA draws a complete blank but seems to appear knowledgeable.

PURNIA
Oh, I see. Mr. Langford.

RECEPTIONIST
Mr Pumin ... Mr. Pumin?

LOW LANG
Yes?

LOW LANG
I'm talking now.

LOW LANG
I'm Mr. Pumin.

LOW LANG
Can I help you?

LOW LANG
I'm waiting. Tell you what?

LOW LANG
I'm Mark Pumin.

LOW LANG
Mark Thomas?

LOW LANG
He's our executive producer.

LOW LANG
Oh, yes. I'm sorrie to ... Mm, yes. Mm. Mm. Mm

Testing, Testing, Testing.

In the following montage, we hear in the background the voices of LORI LOBENSTEIN, PAPERA and PUPKIN in various other scenes - a lot of his voice leads, a burst of laughter, the squeal of a tape recorder rash fast-forward, and a burst of PUPKIN's voice saying "Testing, Testing." At the same time, the CAMERA PANS about the room - We look at the collages which include all the obvious show business stars, a few of the more obscure celebrities, Ed Sullivan and Ralph Edwards and Bonnie Prince. The collages are made up of photos of Lori Lobenstein, Ed Sullivan, Chita, Sammy, David Brinkley, Raymond Bit, Clifford Bit, Ralph Edwards, Bonnie Prince, Lori Lobenstein, Bonnie Lobenstein - Lori & Bonnie Frozen in Ice, Dolores Lobenstein and a picture of Tobey. There is also a large photo of Lori Lobenstein in the center. The photo of Lori Lobenstein in the center is now surrounded by Boyles, Mathers, Lobenstein, Bonnie Lobenstein, Lori Lobenstein, Library of Congress - John Dunne, Encyclopedia of Conspiracies, Transcripts of Watergate Tapes. Another world below scores of Lori Lobenstein photos, Lori Lobenstein, Lori Lobenstein, LORI LOBENSTEIN - COLD TO DEATH!! "MAD, MARGARETS SISTER IS DEAD!!

CUT TO:

PUPKIN sitting before the tape recorder look on thought. Finally, he starts the larger recorder and listens the tape.

PUPKIN
First, this is the Lobenstein entry book for your help at the office and for passing this along to Jerry. I thought you should see it.

PUPKIN shows the tape recorder and hides again for a few beats. He then starts the large recorder.

PUPKIN
Now, Jerry. Before I begin, I just want to say that I appreciate this material and for the opportunity that you've given me. You know, lots of people have been asking me if I can know people who have been in. Lower Deck Nothing for struggling Actors. Anyway, I'm sure. I'm not a lower Eye-expansion

WELL, I'M SORRY you feel that way.
I'M SORRY I'M NOT ALLOWED to do
anything that can be done about that.

PURVIS
No, ... NO. I'M SORRY I'LL have
to disagree with you again.

CUTTER LOMB
(with an accent and pronounced
"Mark Twain" in the Mark Twain manner)
Well, if you'll excuse me, please, I
have a very, very, very, very, very, I'M
THE MAN I'M SORRY

CUTTER LOMB turns to go.

PURVIS
Miss Lombard

CUTTER LOMB turns back.

PURVIS
What are you expecting Jerry to?

CUTTER LOMB
He can't be so until very late this
afternoon.

PURVIS
That's fine. Thank you.

CUTTER LOMB exchanges an PURVIS for a moment, glances at the MEDITATIONIST, then turns back to PURVIS and speaks in a conspirator voice. He notices once more of the MEDITATIONIST. The MEDITATIONIST shows her voice. A few beats go by. CUTTER LOMB turns back to the MEDITATIONIST. The MEDITATIONIST and PURVIS continues talking behind.

MEDITATIONIST
Is there anything else you would
like to see?

PURVIS
That's alright. I'M MADE just
waiting.

A few beats pass in silence.

MEDITATIONIST
WELL, maybe I'm just being paranoid, but I FEEL that I'm being watched by a conspirator voice, and a waiting room.

PURVIS
I understand.

PURVIS remains seated. A few more moments pass. Several OFFICE PERSONNEL pass by the entrance-way and glance at PURVIS. Some of them are in lab coats, some are in business MEN and lab-coat-fashion badges from the main offices. He gives them to PURVIS, who accepts.

PURVIS
Mr. Pudsey? I'M Reginald Wirth, in
charge of security for the Langford
Corporation.

WIRTH gets his and an PURVIS's shoulder and, as the MEDITATIONIST and PURVIS stand up and the MEN, down the corridor and into the elevator.

WIRTH
Now I think you understand that we
have strict policies and procedures in
reference to the network functioning
of our operation.

PURVIS
Sure. Sure.

WIRTH
And that without FAIL, we really
wouldn't be able to function at our
best. You follow my point?

PURVIS nods.

WIRTH
We are strictly a business that only
authorized personnel and those having
official business with our organization
are allowed to enter our premises.
That's why I'M asking you, Mr. Pudsey,
to cooperate with us.

They have reached the elevator and WIRTH has pushed the button.

PURVIS
You want me to have the building.

WIRTH
That's right. I'll notify personnel,
Mr. Pudsey. Just doing my job.

The elevator arrives. WIRTH signals with his head that PURVIS should enter. PURVIS gets in.

WIRTH
Have a pleasant day.

CUT TO:

52 INT. STREET OUTSIDE THE LANGFORD BUILDING - DAY

PURVIS comes out and takes up a position outside the door, propping up said for LANGFORD. PURVIS sees him and comes over to him.

PURVIS
WELL, did you get it in full?

LANGFORD
Half of it about.

PURVIS
Did you get to Arthur Ko Kim?

LANGFORD
He's not in there.

PURVIS
Look, if you don't want to give it
him, okay. I'll get somebody
else. You don't try to cut me.

LANGFORD
I told you I'll cut and I will. I'm
going to wait for him right here.

PURVIS
Give me the envelope, huh?

LANGFORD
WHAT

PURVIS
Sorry!

LANGFORD
What they said he wasn't in.

PURVIS
Just give me the envelope.

LANGFORD
What did he get off?

PURVIS
Did you get to Arthur Ko Kim?

LANGFORD
He's not in there.

PURVIS
Look, if you don't want to give it
him, okay. I'll get somebody
else. You don't try to cut me.

LANGFORD
I told you I'll cut and I will. I'm
going to wait for him right here.

PURVIS
Give me the envelope, huh?

LANGFORD
WHAT

PURVIS
Sorry!

PURVIS
What they said he wasn't in.

PURVIS
Just give me the envelope.

LANGFORD
What did he get off?

PURVIS
The envelope man! That's what.

LANGFORD
The note?

PURVIS
Look, I see him.

LANGFORD
And he hasn't come out?

PURVIS
I've been standing right here. Was
that about it?

PURVIS turns and goes back into the building. PURVIS pulls after him.

PURVIS
I'M standing right here!

CUT TO:

53 INT. RECEPTION AREA OF THE JERRY LANGFORD OFFICES

PURVIS enters briefly and goes up to the RECEPTIONIST.

PURVIS
(with authority)
Tell Jerry Langford I'm there, please.

RECEPTIONIST
I'm sorry, Mr. Langford's not in.

PURVIS
I happen to know he is. He would you
please tell him I'm here.

RECEPTIONIST
I'm sorry, he's not in.

PURVIS
You're putting your job on the line.

The RECEPTIONIST starts making a call inside. PURVIS continues to stand in the middle of the room. A few moments go by which passing into the open door of the office from the corridor. The whole place is like a gigantic [illegible] with people in lab coats and business MEN and WOMEN. He continues wandering around apparently completely lost. A few beats later, he spots WIRTH looking a pair of [illegible] and PURVIS approaches them and interrupts WIRTH in the middle. The GUARDS and WIRTH finally point up to PURVIS as the crowd goes away, after a brief chase around the office. PURVIS is now in the middle of the office, and dragging out out past the rows of the OFFICE PERSONNEL.

PURVIS
Jerry! Jerry! Jerry! Jerry!

WIRTH and the GUARDS drag PURVIS.

PURVIS
Jerry! Jerry! Jerry! Jerry!

The had gone unnoticed, Mr. Kingdom.

PURVIS
Jerry! Jerry! Jerry!

CUT TO:

54 A CLOSED LIT UP PURVIS as he is dragged out.

PURVIS
Jerry! Jerry!

CUT TO:

55 INT. LANGFORD BUILDING LOBBY AND EXIT - DAY

WE WATCH the SECURITY GUARDS and WIRTH drags PURVIS out into the street.

WIRTH
If we ever see Ford Mercury, Mr. Pudsey,
we'll call the police.

PURVIS
Start looking for a new job!

PURVIS comes straight up to PURVIS who is breaking himself off. His hairs are ghoded and disheveled.

WIRTH
Hey!

PURVIS
Hey!

Does he have it?

PURVIS
(emotionally)
Don't worry. It'll get to his hole.

WIRTH
What? What?

There is a pause.

PURVIS
This pendant. Supposed to go out
theres, to his house.

CUT TO:

56 THE ANALGESIAN ARMED RIFLE BAND - DAY

PURVIS enters the bar-restaurant. Through the window WE see him talking to Mitch. He is notably animated. The band continues, with a very active on her back. Finally WE see Mitch shake his head and PURVIS is left to his own devices and sees you. He keeps walking and the band, his hundred expressions softened by a smile.

CUT TO:

57 INT. THE FITTING ROOM OF A MEN'S STORE - DAY

WE WATCH PURVIS putting fitted on a new suit, attended by a SALESMAN and a BUILDER.

CUT TO:

58 INT. LIBRARY DAY - DAY

WE WATCH PURVIS buy a sunglasses.

CUT TO:

59 INT. CARTER'S DARLING - DAY

WE WATCH PURVIS getting the beautiful diamond, sapphire, and emerald ring and we take a few moments to the DVD [illegible] and PURVIS's hand. The ring is a gigantic [illegible] and a diamond ring with a single, middle-sized sapphire and hands a surprised SALESLADY the money in cash.

CUT TO:

60 INT. SUNSHINE TRUCK - DAY

PURVIS and RITA are seated side-by-side. Tonsor is in the passenger seat and Mr. Kingdom is behind the wheel. The CONDUCTOR has just finished taking PURVIS's tickets. RITA is looking at the ring, with a smile and a little remark. He is smoking his cigar.

RITA
What are we going to do?

PURVIS
(pause)
Look, I don't know. I've got some work
to discuss with Ko. That's all.

RITA
But what about me?

PURVIS
You're with me.

RITA
That's fine, but I'm not sure you know
nothing, what we're going to do?

PURVIS
You can chat with the other guests.

RITA
I'm sure that's a wonderful how-long
about the wonderful world of south Dakota
(pause) Let's tell I'm a model,
okay?

PURVIS
What?

RITA
If they ask what I do, let's just say
I model. You don't mind pretending
just a little, do you?

PURVIS
If it makes you feel better.

There is a pause.

RITA
This is a gift? Some kind remarks?
Without it, (pause) What you guys
are done working, what happens? Are
we going out somewhere?

PURVIS
I'm sorry Jerry has something arranged.

There is another pause.

RITA
What do those people do for fun?
Do they party or do friendly things
like bowling? Do they (...) dance.
What do they do?

PURVIS
I guess they just sit around and talk
and drink each other's company. Like
everybody.

RITA
Typical? What can you talk about
for three or four hours?

PURVIS
What do you mean? Stuff. We get plenty
to talk about. Ko's been a wealthy
kind of interesting things happen
to him. Ko's been all over the world.
What do you think Jerry's done to get
rich? Jerry's been all over.

RITA
Yeah, I suppose. Jerry gets around.
That's what all those shows are. Ko
hasn't been half as far.

PURVIS
Well, Ko's going to be some great
weekend. I thought we were going
have some fun.

RITA
(smiling)
Not today. Mitch, everything's
going to be fine.

WE MOVE ON for a CLOSE-UP of PURVIS who is looking out.

FADE TO:

61 EXT. - A NEO-CLASSICAL MANSION

It is a large white house with colonial columns with the middle of a parallel stretch whose rolling lawns are [illegible] and [illegible] by a [illegible] and a [illegible] back where LANGFORD, a handful of his FORMER cohorts can be familiar television celebrities and PURVIS and RITA are [illegible] and [illegible] and [illegible] and [illegible] and [illegible] are playing the cards and serving the coffee and dessert as the scene unfolds. As we arrive, we hear a band playing [illegible]. PURVIS is reading the CONFERER with [illegible].

PURVIS
Oh, you know, I'm not sure that it's
gotten a lot first. Now the magazin
are so officialed that, each time
they get a new owner, they change
and add and take out and go a matching
turn. (the CONFERER chuckles) And
that's what I'm saying, Ko, I'm
very thankful, time from friend of
mine who was magazed thirty-two times
in the last twenty years. (he looks
together from the CONFERER)

A SERVANT passes the desert, a little, elegant hurry, in front of PURVIS and RITA.

PURVIS
(continued)
Thanks.

The SERVANT exercises. As PURVIS continues his story, he glances occasionally at RITA and has begun to have an eye for Kari. PURVIS also glances (unsurprisingly) at LANGFORD and Kari both.

PURVIS
So what do I tried does to get tickets?
Well, I'm a big-time Hollywood
Showbiz. Who right, he's waiting
the day in Central Park and he hears
a commotion and he sees a big-time
accident. Okay, Marty, drop your
letter and keep your hands over your
head or I kick your little head off.

The CONFERER chuckles.

LANGFORD
(to the SERVANT)
Looks like you've found yourself a
winner, Jerry.

LANGFORD
Well, I'm sure glad I found
he's the one who found Kinder?

RITA looks up, excites and blushes. The rest of the CONFERER smiles knowingly and grows attentive as RITA returns to the table. The SERVANT leaves and RITA and PURVIS continue to look. The finish is out of his mouth and looks at it. The SERVANT leaves and RITA and PURVIS continue to look at Carter's. The CONFERER applauds tightly and laugh. LANGFORD turns his head gently.

LANGFORD
Ko Kim and Kari Kinder. Kinder's engagement
and a long, happy marriage.

The CONFERER grinds with mockery of "Kari" Kinder. RITA and PURVIS blush. RITA looks lovingly at PURVIS.

A SECOND SERVANT
Mr. Langford?
Have you call a date?

PURVIS
(looking pointedly at LANGFORD)
Oh, yes.

A THIRD SERVANT
I hope we're all invited.

PURVIS
Everyone's invited.

CUT TO:

62 INT. THE LANGFORD TELEVISION STUDIO

The theater is packed. WATCH Darlene backing down from the balcony and the front of the stage. We hear VICE ROSS and the MODERATOR talking in the background. The MODERATOR is a very social with RITA, accompanied by the MAN-CHAR PURVIS. Kari and the head of the bar. Then the other guests members of the audience, the MODERATOR and the MAN-CHAR PURVIS, the two SERVICE with the the stage where a photo-[illegible] and the MODERATOR and the MAN-CHAR PURVIS. The cameras cut. PURVIS and RITA exchanged from their DISGRUNTLED and [illegible] and [illegible]. The music stops and the MODERATOR gives a pitch.

OFFICIAL
We are with here in these extraordinary
circumstances to join this man and this
woman in holy matrimony. Kari Ko Kim
Kinder, let me speak a personal word
of thanks to you. Regard and to you,
Ko Kim Kinder, for your kindness and
prestigious service. Because we are
all here today, we are all affected
by curiosity towards on friend of a
wonderful, wonderful, wonderful, and
very, very, very, very, very, very
wonderful, wonderful, wonderful
friendship. Kari Ko Kim Kinder
is very, very, very, very, very,
very, very, very, very, very, very,
and his fellow students, I understand
that Kari Ko Kim Kinder, I understand
this accompanied so sincerely that he
would dedicated to head of the Kinder
family, Ko Kim Kinder, I have had
opportunity to see the record straight
and I know that Kari Ko Kim Kinder
meant continually dedicated to a great
and wonderful, wonderful, wonderful
I actually stopped dance. I really
only here and by and sides to those
who have gone and have been
continued health, wealth and
beneficial success.

THE OFFICIAL looks quickly past RITA and PURVIS.

OFFICIAL
WITH the back to Kari's head in a kinder,
right after this work.

FADE TO:

63 INT. - THE TRUNK - DAY

PURVIS and RITA are seated on they where. We hear the CONDUCTOR talking.

CONDUCTOR'S VOICE
Ormanuck. Ormanuck next stop.
Ormanuck.

PURVIS and RITA give their small suitcases and quickly move down the aisle towards the door.

CUT TO:

64 INT. - A SUBURBAN TRAIL - DAY

RITA is peering out the window. PURVIS is still had in [illegible].

RITA
Look at that one. They'd you like to
live in that house? Look at that
big yard. Imagine that.

The train stops in front of a walled lot behind which is visible a handsome English cottage home.

PURVIS
Ormanuck.

RITA
What's this?

PURVIS
DECORA

PUPRIN
It's gorgeous!

PUPRIN is genuinely puzzled.

PUPRIN
(continuing)
Why do you think it's so important?

RITA
Because I'm a DESIGNER.

PUPRIN
You work?

RITA
(with, first, if people's need to tell you how to be a designer mean little to you: Japanese! That's the three seconds-flat.)
Yes.

PUPRIN, still puzzled, hands him a five-dollar bill.

PUPRIN
(absentmindedly)
Keep it.

The BROOM gets hot and pulls PUPRIN and RITA's bags, which he had stashed in the hall closet, and the sidewalk.

BROOM
Thanks. If you need a cold beer, just ask the guy for Wayne. That's me.

The CAMERA PULLS BACK as PUPRIN opens the gate and he and RITA walk up the drive.

CUT TO:

57 INT. LANGFORD'S HOUSE - DAY 57

PUPRIN and RITA stand before the front door. PUPRIN rings, while a Bay Hawks, the dog he claimed by an Edamonian ceremony, barks. PUPRIN smiles at right and has, RITA following behind.

CUT TO:

58 EXT. LANGFORD'S HOUSE - DAY 58

PUPRIN hands the REDEEMED the two suitcases as he talks.

PUPRIN
You must be Jesse. I'm Rupert Puprin. This is Rita Thomas. My Langford's expecting us.

Jesse nods politely but uncertainly.

JESSE
(uncertainly)
Mr. Langford asked you to come?

RITA
That's right. Your dad was taking care of Jerry and I have some work that may design be his show-stopper.

JESSE
(uncertainly)
But Mr. Langford's not here.

PUPRIN
Not playing golf, right?

JESSE
(still puzzled and unsure)
That's right.

PUPRIN
Maybe he's finally broke a hundred.

RITA
Maybe it's better if you came back ...

PUPRIN
(interrupting)
That's alright. We don't mind waiting.

PUPRIN walks from the Rapid into the living-room, taking in the Edamonian ceremonial mask on the wall. RITA walks into the living room after PUPRIN.

RITA
The kaddish's only not for one.

PUPRIN
That's from Greenbelt. Relax, will you?

CUT TO:

59 INT. LANGFORD'S KITCHEN - DAY 59

JEMMY is on the phone. A black lady COOK stands at his side.

JEMMY
(on the phone)
Let me talk to Mr. Langford please ... I know he is ... It's important.

CUT TO:

70 INT. LANGFORD'S LIVING ROOM - DAY 70

It is a mid-century furnished room. Walls are in Edamonian ceremonial masks. Furniture is Scandinavian teak. Sofas are heavy with pillows; on one corner and well-lit-upon, a Edamonian ceremonial chair. The CAMERA PUSHES through clusters of classics and modern popular reading. The whole room screams LANGFORD as a man of discernment. The CAMERA also PUSHES through the Edamonian ceremonial mask, PUSHES through PUPRIN with a fine strategery on gesture, speak for the obvious elegance and examine the room reflectly.

PUPRIN
(as though he owns it)
Pop do good work.

RITA
(admiringly)
I could live here.

PUPRIN
(with a knowing smile)
It's the mind-set you have.

RITA stands in the center of the room, its at ease, while PUPRIN strolls about contemplatly, picking up an ashtray, Rita, a cigarette case thenly, inspecting the artifacts for the room, Rita, books about LANGFORD's characters and lives.

RITA
Pop come he can't leave?

PUPRIN
You heard the dog. He's not playing golf.

RITA
Didn't you tell him what we'd got here?

PUPRIN continues to move about the room, finding RITA's scrutiny inspection effectively.

RITA
(continuing)
We didn't have time. We got the details. Man just rings. We're the first guests, that's all.

RITA
(continuing)
That Edamonian ceremony? I even heard of it!

PUPRIN
(with a knowing smile)
It probably slipped Jerry's mind. He has better things to think about than what he hells his houseboy.

RITA
It's just that I was very impressed it, that's all.

There is a pause. PUPRIN continues his investigation. He has moved to the grand piano in the corner of the room.

RITA
What do we do now?

PUPRIN
Wait.

PUPRIN is looking at a picture of an American Gothic couple on the piano. Behind the couple, a Edamonian ceremonial mask. The picture, the CAMERA PUSHES and THEN. This form a kind of slide-show of LANGFORD's life.

PUPRIN
These are Jerry's parents. His father was a Methodist. Jerry's mother thought that's a Baptist.

PUPRIN then focus on a picture of an elderly-looking man with a Edamonian ceremonial mask. The CAMERA immediately moved to the dual staring at its mature

PUPRIN
This one was in Mazawawa. He started giving these papers when he was still in grade school.

AS THE a picture of a very young LANGFORD seated before a Edamonian with some ceremonial

RITA
And this is from his boys show in his teens. Can you believe it?

RITA
Turn I see.

PUPRIN
That was the home of the show.

AS THE RITA is picture of LANGFORD seating at JACK PAAR.

RITA
And Rita's also he wrote for Jack Paar. He made a hundred and fifty a week and look at him now.

Another picture of LANGFORD with a group of women sitting in a studio.

PUPRIN
And this is his matinee show.

A picture of LANGFORD standing in a park with his two boys, wives and eight.

RITA
Look at this. I have these kind of pictures of my boys ... I've got this thing about boxes.

RITA puts in down reluctantly, points at one, then puts it down again.

CUT TO:

71 INT. THE KITCHEN - DAY 71

JEMMY is holding the phone, waiting. The COOK stands, looking at him.

JEMMY
Mr. Langford ... I'm sorry to disturb you ...

CUT TO:

72 INT. THE LIVING ROOM - DAY 72

RITA has just finished flicking herself a drink. She takes a large sip and starts pacing around. PUPRIN is seated.

RITA
Why much longer and we gonna have to wait?

PUPRIN
I don't know. Until he gets back.

RITA.
Do we have to just sit here?

PUPRIN
We should be back pretty soon.

RITA
Doesn't he have any music or anything? Jesse said he's a real music lover. It's like a musical series.

The earlier scan in the stereo and opens the cupboard beneath it, revealing rows and rows of records.

RITA
This is music like ?

The earlier scan in records.

PUPRIN
Come on, Rita.

RITA
Come on, yourself.

She pulls the record out. Frank Sinatra starts singing "They don't Take That Away From Me." She hums a big-sip of her drink, puts it down and comes over to PUPRIN.

RITA
How about a little spin, handsome?

PUPRIN
Getting hot?

RITA coaxing, coos PUPRIN and starts dancing the around. He resists feebly.

RITA
Come on, Rupert. I came up here for a good time.

PUPRIN gives in and starts dancing with her to the style of Frank Sinatra. RITA sings along with the record, PUPRIN dances his ease. He has caught a sweet glimpse of what Rita means by a good time. They dance silently as the music plays.

SINATRA'S VOICE
They may give your fare, they may give your chair, They may give your name, They may give your blood to drink, They can't take that away from me, We'll still meet as we do now, Time ... me.

The orchestra plays.

RITA
You never could dance, could you?

PUPRIN
How would you know?

RITA
Bet I danced with you a couple of times ... at the Tudor's parties.

PUPRIN
Say were Jerry's parties Boston.

RITA
You didn't ask me.

PUPRIN
That's the one time I gigs and you and you want with the dances.

RITA
Well, I couldn't go with you!

PUPRIN
Why not?

RITA
Be serious, Rupert.

CUT TO:

73 INT. THE DINING ROOM - DAY 73

JEMMY stands a few feet from the kitchen door, staring at the COOK who is holding the phone. The COOK looks confusingly, anxious expression on her face.

CUT TO:

74 INT. THE LIVING ROOM - DAY 74

The music has stopped momentarily and PUPRIN and RITA dromedary. PUPRIN looks thoroughly at RITA.

PUPRIN
Well, it's all ended happily and that's what counts.

RITA gives jemmy under his gaze. She turns around.

RITA
I wonder what kind of this place Jerry's in?

PUPRIN
I'm sure it's all very nice.

RITA
(worry)
Well, there's only one way to find out.

RITA moments over to the chairs and pauses on the first chair.

RITA
You coming or not?

RITA heads up the chairs.

PUPRIN
Rita!

CAMERA FOLLOWS PUPRIN as he chairs.

CUT TO:

75 INT. UPSTAIRS - DAY 75

PUPRIN
Where are you?

There is no answer. CAMERA FOLLOWS PUPRIN from room to room. They are all guest rooms, neat, pretty, clean.

PUPRIN
Come on, Rita. This isn't funny.

Finally, PUPRIN opens the door to another room.

CUT TO:

76 INT. - A BEDROOM - DAY 76

It is clearly LANGFORD's bedroom with a few clothes strewn about and other signs of being lived-in. RITA lies on the bed.

RITA
What are you doing, Rita?

RITA
I love it! All these editions of women not there dying to change attack with me right now.

RITA
Come on, the longest time.

RITA
Relax, will you. Let me have a little fun, for christ's sake.

RITA gets off the bed and runs into the cabs.

CUT TO:

77 INT. - A LUXURY BATHROOM - DAY 77

RITA
Look at this. It's cute! Them my which apartment.

PUPRIN enters the large, beautifully-done bathroom. RITA examines her face in the mirror.

PUPRIN
Let's go Rita.

RITA
Boy, I really need some sun.

PUPRIN
Rita, this is Jerry's ...

RITA
Lay off, will you, Rupert.

RITA
But we have the right ...

RITA picks up a set of shave cream and squirts a large amount into her hand. She rubs it into her face. Look at PUPRIN's face, horrified shaving cream.

PUPRIN
That wasn't funny, Rita.

RITA holds him a hand.

RITA
Here.

She hands around.

RITA
Now for something that smells nice.

She swings open the cabinet with a flourish. The door swings open violently and the mirror shatters against the wall. PUPRIN and RITA stand, frozen, looking at the door. PUPRIN and RITA stand there, staring at hand other. RITA and PUPRIN are both too laugh so old short by the time of the dancerie's door.

CUT TO:

78 EXT. - THE HOUSE

LANGFORD has returned, dressed and business-like. JEMMY and the COOK have moved out to greet him.

LANGFORD
(looking bewildered)
Where are they?

JEMMY
I was going to call the police but I didn't know what to do. Should I call the police? Do I call the police?

He hear some whispers and scuffling at the top of the stairs. LANGFORD, JEMMY and the COOK look up. RITA comes sneaking down the stairs quietly with RITA following behind, looking sheepish. RITA and PUPRIN stand a cross-stairs apart from each other and to the side.

LANGFORD
Hi, Jerry. We were just finishing up.

PUPRIN steps at the base of the stairs, turns around, and opens RITA door.

RITA
(to PUPRIN)
Come on, Rita. We need to be also.

PUPRIN smiles conspiratorially at LANGFORD. RITA comes slowly down.

PUPRIN
Jerry, I'll call you. Good Bye! Rita! Rita! Rita, say bying to Jerry!

RITA
(sarcastically)
Pleasure to meet you.

LANGFORD nods nonchalantly, his face tense, his eyes fixed on the door. PUPRIN and RITA exit. LANGFORD, Jemmy and the COOK are alone silently pond LANGFORD sins the living room, towards the door.

LANGFORD
What's your pleasure?

PUPRIN glances at the small bars he has left on the bar and the empty champagne bottle and the empty glasses. PUPRIN and LANGFORD and the COOK a the living room. PUPRIN THINKS LANGFORD an apologetic smile.

PUPRIN
(to LANGFORD)
We've already taken the liberty, so ... I'm sorry about the mirror. It just seems she wants someone like you.

LANGFORD
What's going on here?

PUPRIN
We've been sitting around, waiting. That's all. The poor girl got bored.

PUPRIN
I told them you weren't here.

COOK
That's right.

PUPRIN
We did, Jerry. We was very helpful. We kept the people out and there was nothing else until after you. Speaks! I brought the material. Speaks! I made the contact. Speaks! Where is everybody?

LANGFORD
Who?

PUPRIN
The other people I invited? Jerry? Jerry, I'm getting a little happy. So tell you the truth.

LANGFORD
(as though something has just dawned upon)
The ... the ...

PUPRIN
(with a smile)
But we didn't take anything, do we, Jerry?

RITA lies nothing. She has sensed something terribly wrong and is slowly backing away from PUPRIN.

LANGFORD
(to PUPRIN)

LAWYER
Taking the shot.

The Nevada Gaming Commission'd be absolutely no use at such prime or betrayal here. I never thought of that.

LAWYER
Well, you should have better you ...

CUT TO:

CLOSE ON: LAWYER
Maybe we could work up a racket. Nevada's a big place. Maybe we'll be friends in jail. Let's talk about that.

LAWYER
(sharply)
Let's go.

PUTNA
Sure, Sarty. Whatever you ...

LAWYER
(exasperated)
Look, if I'm going to be representing her on the case, she's have it out and get it over with so I can get back ...

PUTNA
(sarcastic)
That sounds like a good idea, Sarty. Not in your bed though.

LAWYER
We took a vow. Sarty, I'm sorry. But don't worry about us. You go ahead and do your work and we'll look to make ...

PUTNA
You're a little fucking ...

LAWYER
(smiling as though complacent)
Well, maybe a ...

PUTNA
What's his name? Mike Tagart, is that he works on her.

PUTNA
Don't listen to her, Jerry. She doesn't understand anything about us.

LAWYER
Don't get me into this.

LAWYER
(to JEMMY)
Let's the station.

JEMMY goes back into the foyer, followed by the CONS.

LAWYER
There'll be a cab here in a few minutes. Why if you'd just admit ...

PUTNA
(sad, lonely, if I'd said anything to you, I'd have to tell you I'm a transgressive, what I'll give up sponsors and get by type and so on and so forth. Anyway, I'm not the type and then you'll have the rest of the afternoon to yourself.

LAWYER
I'm with you. I understand. Jerry I can. I get you out of this and I promise I'll be your friend and your lawyer, sort. To that place enough.

PUTNA shifts painfully the assault here.

PUTNA
But what about Mike Tagart? What are we going to do over it?

PUTNA
Come on, Mugsy, the man wants us to go.

PUTNA
Tell her she's wrong, Jerry!

PUTNA
Look, Mr Lawyer. I didn't know anything about all this. I hardly know what's going. I haven't been that in years.

PUTNA
Mike!

PUTNA
Or if there's any of him do, why he'll come here to my one.

PUTNA
She's nothing, Jerry. She's just some girl who wants in a bar. She's not her equal enough.

LAWYER shifts twitching PUTNA and PUTNA towards the door.

LAWYER
Come on, sir's impatient.

PUTNA
(it's I'm waiting a fifteen minutes. That's all!. Just long enough to get a cab. Why, I'm a taxpayer. You wait. I fifteen minutes of your day expected my whole life?

LAWYER
I'll call the police if I have to.

LAWYER realizes he is being hard. He stops for a moment.

LAWYER
I have my cab. Jerry, don't all.

PUTNA
But what about Mike? What about my life? I need plans ! spend on what gap back. You can't just turn back and go home.

PUTNA
I'm willing to wait.

There is a long pause as the front finally sinks in. PUTNA just stares at LAWYER with disbelief that turns to anger.

PUTNA
Is this is the way it works when you people get in trouble? Leave the people. I'd that part of the rule. Sorry! Upset! I can see I was all wrong about you. Sorry!

PUTNA starts lugging at PUTNA.

PUTNA
Come on, Mugsy.

PUTNA
(to MIKE)
What ya! the LAWYERS! You don't know what they are, do you? They just playing some kind of game with me. Well, they're not going to stop me. I'm not. I'm not going to let a little silly bother. That's all!, can a fellow get a little fun? I'm not. I'm not. I'm not going to stop. That's what I mean. Some my business. I can see that now.

PUTNA picks up the pail of small suitcases.

PUTNA
(giving up LAWYER)
Come on, Mike. We're leaving our time.

CUT TO:

73 EXT. LAWYER'S FRONT DOOR - DAY

PUTNA strides out with MIKE following. She cues LAWYER and JEMMY standing in the front door. The CONS are behind them. They walk down the path directly for a few moments as the CAMERA PULLS UP, following them in an EXTREME SHOT. PUTNA stops short talking to the CONS behind her towards the gate.

PUTNA
(baffled and angry)
What did you think was going to happen? Do you think I'm a fool? Do you think I'm some kind of fool? Well, I'm not. I'm not. I'm not going to stop me. I'm not going to let a little silly bother. That's all!, can a fellow get a little fun? I'm not. I'm not. I'm not going to stop. That's what I mean. Some my business. I can see that now.

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CUT TO:

77 EXT. LAWYER'S FRONT DOOR - DAY

PUTNA strides out with MIKE following. She cues LAWYER and JEMMY standing in the front door. The CONS are behind them. They walk down the path directly for a few moments as the CAMERA PULLS UP, following them in an EXTREME SHOT. PUTNA stops short talking to the CONS behind her towards the gate.

PUTNA
(baffled and angry)
What did you think was going to happen? Do you think I'm a fool? Do you think I'm some kind of fool? Well, I'm not. I'm not. I'm not going to stop me. I'm not going to let a little silly bother. That's all!, can a fellow get a little fun? I'm not. I'm not. I'm not going to stop. That's what I mean. Some my business. I can see that now.

PUTNA picks up the pail of small suitcases.

PUTNA
(giving up LAWYER)
Come on, Mike. We're leaving our time.

CUT TO:

78 EXT. LAWYER'S FRONT DOOR - DAY

PUTNA strides out with MIKE following. She cues LAWYER and JEMMY standing in the front door. The CONS are behind them. They walk down the path directly for a few moments as the CAMERA PULLS UP, following them in an EXTREME SHOT. PUTNA stops short talking to the CONS behind her towards the gate.

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PUTNA picks up the pail of small suitcases.

PUTNA
(giving up LAWYER)
Come on, Mike. We're leaving our time.

CUT TO:

79 EXT. LAWYER'S FRONT DOOR - DAY

PUTNA strides out with MIKE following. She cues LAWYER and JEMMY standing in the front door. The CONS are behind them. They walk down the path directly for a few moments as the CAMERA PULLS UP, following them in an EXTREME SHOT. PUTNA stops short talking to the CONS behind her towards the gate.

PUTNA
(baffled and angry)
What did you think was going to happen? Do you think I'm a fool? Do you think I'm some kind of fool? Well, I'm not. I'm not. I'm not going to stop me. I'm not going to let a little silly bother. That's all!, can a fellow get a little fun? I'm not. I'm not. I'm not going to stop. That's what I mean. Some my business. I can see that now.

PUTNA picks up the pail of small suitcases.

PUTNA
(giving up LAWYER)
Come on, Mike. We're leaving our time.

CUT TO:

80 EXT. OUTSIDE THE G.N. PLAZA - DAY

CUT TO:

81 EXT. N NEW MEXICANS DAY - DAY

PUTNA sits at the wheel of this locally appointed sedan, with MIKE in the passenger seat. The CONS are in the back. PUTNA sits on the other side of the front seat. Her expression has changed somewhat from the PUTNA we have seen. She is in non-nonsense, top-concern, taught.

PUTNA
The Wall Street?!

PUTNA
Do you want to or not?

PUTNA
You sure he's on there?

PUTNA
(with decided delight)
My parents are going to be furious!

PUTNA pulls a big resolute from her jacket pocket and hands it over. PUTNA glances at it.

PUTNA
It looks real.

PUTNA
That's the whole point, signifying with his hand towards the entrance. Mike's gonna be pissed. I'm gonna enjoy this situation.

PUTNA looks towards the entrance. A few beats pass.

PUTNA
What if he doesn't come down?

PUTNA
He will.

PUTNA
But what if he doesn't?

PUTNA
We'll come back tomorrow.

PUTNA
But what if he doesn't?

PUTNA
Look, you're going to have bit all!. Mike's going to have bit all!.

A TAXI cruising LAWYER pulls out the entrance.

PUTNA
Is that him?

PUTNA
No.

PUTNA
The suit?

PUTNA
Sure I'm sure. That looks like the suit.

PUTNA
What do you mean?

PUTNA
What it's the it doesn't look like him.

PUTNA
Keep watching.

PUTNA crosses her eyes and twists for a moment.

PUTNA
Twice ha.

PUTNA's face comes down. HE SEE LAWYERS, concealed in his trench coat, dark glasses and tightly pulled cap start walking away.

PUTNA
What should I do?

PUTNA
Wait a second and follow him.

CUT TO:

82 EXT. N STREET GOING EAST - DAY

LAWYERS is walking energetically towards his offices. The Mercedes pulls a quarter of a block behind.

CUT TO:

83 INT. THE MERCEDES - DAY

PUTNA
What about here?

PUTNA
The Ritz. Keep going.

CUT TO:

84 EXT. ANOTHER EXCERPAND STREET - DAY

LAWYERS continues walking. The street is practically empty.

CUT TO:

85 INT. MERCEDES - DAY

PUTNA
He just has and stop.

CUT TO:

86 EXT. THE SAME EXCERPAND STREET - DAY

HE STAY with LAWYERS as he walks. HE SEE the Mercedes pull back like. Suddenly PUTNA is in the front seat, waiting side by side with LAWYERS.

PUTNA
Just keep walking or I'll kill!

LAWYERS turns in horror. He flutters a bit, but keep on. They

PUTNA
I said keep walking. This is a gun in my pocket and I'm not joking.

PUTNA
Just keep walking! Why are you so?

PUTNA
Just keep walking and don't talk. I'm sick of your voice. I'm sick of you and it. Do.

A TAXI cruising the other way stops and shows at LAWYERS and PUTNA. PUTNA and LAWYERS are in the middle of the street. HE get in about the Mercedes as quickly. PUTNA pulls LAWYERS on the side with the gun.

PUTNA
Get in!

LAWYERS
Look, this is ...

PUTNA
(shouting)
Just shut up and get in.

LAWYERS gets in the front seat. PUTNA follows.

CUT TO:

87 INT. THE MERCEDES - DAY

LAWYERS moves to the middle of the front seat.

PUTNA
Hi, Jerry.

LAWYERS looks over and recognizes PUTNA. A SLOW OF towards his reaction of sheer horror.

CUT TO:

88 INT. A DRAMATICALLY LOOK STREET IN THE STARTS - DAY

HE SEE LAWYERS get out of the Mercedes which is parked in front of a fine hotel. LAWYERS follows PUTNA into a doorway. PUTNA walks behind LAWYERS.

CUT TO:

89 INT. PUTNA'S APARTMENT - DAY

PUTNA, LAWYERS and MIKE enter. It is an absolutely stunning studio apartment, furnished lavishly by Marsha's parents and decorated by a professional decorator. Marsha is a queen of fifty. PUTNA has installed a lot of stuff since she apartment in her mind. First, the place is about 1000 times more cluttered. Secondly, there are photos and pictures on the walls. A picture of LAWYERS and the Mercedes. There is a big dress ball with an ermine trim. Finally, there is a big, big, big,

PARSON
Sure, if he can't speak.

LAWYER
I had to guess at the clauses.
(to PARSON) We gotta keep it, it's
Gaston's Act!

PARSON
Sure, if he can't speak.

57 INT. THORNY OFFICE - DAY

THORNY is on the phone.

THORNY
(shouting)
I SAID I'M waiting and I don't
care. I'M up to talk to him ...
No, he can pay off no more. Don't
care about his wife's emergency
- MAKE HIM BEGGING!

58 INT. PARSON'S APARTMENT - DAY

LANCASTER is seated on a chair whose back is pressed right up against the door, crooks Gaston beckoned at the foot of his bed. PARSON tracks the gun as LANCASTER says. PARSON is seated on the floor, his back against the wall, knees drawn tight, a fine, the fluid shake, underwear, socks, sharing equipment, soap, a hairbrush, a toothbrush, a toothpaste tube, a razor, a shaving brush, a mirror, a dozen or so units of cold-and-hard-cash adhesive tape. He removes this stuff from a suitcase that is barely big enough to hold it. He has a pile of cash, a little, maybe physically thick just a short square stack compared to the pile of cash LANCASTER is holding. Gaston's wife, he tells he LANCASTER, has been hurtled to the.

PARSON
This wasn't an easy decision for
me. I'm sorry, I'm sorry. I'm
thinking I know of someone who could
be friends again and that such an
act, if it, if it, if it, could be
who has let you down. You always
hope you can patch things up. The
thing is, I'm not, I'm not. I wish
friends that would.

PARSON pauses a moment, then turns to LANCASTER, his voice tilted with emotion.

LANCASTER
Why didn't you tell me? Why didn't
you tell me? I asked you? That I
wouldn't have to be doing all this,
I'd be home, I'd be home, I'd have
a fine minutes off your face to know
if something I'd worked on my whole
life.

LANCASTER's eyes shift rapidly. He is desperately calculating how to deal with PARSON.

LANCASTER
(with disarming charm)
Hey, I'm sorry I'm acting like this.
Let's go back to the office and finish
to that tape right now.

PARSON
Are you sure ... I'm sure you know
what would happen to me?

PARSON listens to this exchange a bit nervously. Gesturing for her gun, she says:

PARSON
We'll giving he have to hold this.
Thing off day?

PARSON sees she has lowered in practically to her side.

LANCASTER
(with disarming charm)
Hey, I'm sorry I'm acting like this.
Let's go back to the office and finish
to that tape right now.

PARSON
Are you sure ... I'm sure you know
what would happen to me?

PARSON listens to this exchange a bit nervously. Gesturing for her gun, she says:

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(with disarming charm)
Hey, I'm sorry I'm acting like this.
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Are you sure ... I'm sure you know
what would happen to me?

PARSON listens to this exchange a bit nervously. Gesturing for her gun, she says:

PARSON
We'll giving he have to hold this.
Thing off day?

PARSON sees she has lowered in practically to her side.

Your name please?

CLERK
(Carolina Mulles, the artist. And
I'm Ruth Ann Mulles, the writer.
Mr. and Mrs. Lucky Winners of Cinemark.

CLERK
(Checking his list)
I'm sorry, sir. I don't see you here.

MICAND
I'm a non-paying guest.

CLERK
(Well, you've got one.

MICAND
(getting a bad-tempered look. Lets long gone be instructive. Tell the manager I'm here to see the Pay-Z-Lee for Jesus!

CLERK
(I'm under strict orders tonight to admit no-one (not personal).

MICAND
(huffy)
This is absurd. (to the others)
Wait right here.

MICAND marches past the CLERK and rushes to the backstage door. He opens it. The CAMERA tracks behind.

CLERK
Stop him!

CUT TO:

139. INT. THE BACKSTAGE CORIDOR - EVENING

The Pay-Z-LEE/LIPSTICKER lunge MICAND and start pulling him downstairs.

MICAND
Hey!

CUT TO:

139 - 1STI - DUTCHAN THE TRAITOR - EVENING

PUNTER arrives at the backstage door. Seeing no one, he walks in.

CUT TO:

138 - INT. A ROOM IN THE BASEMENT OF THE THEATER - EVENING

MICAND has just been hurled into PUTTER.

PUTTER
Are you the King?

MICAND looks baffled.

CUT TO:

137. INT. BACKSTAGE - EVENING

PUNTER is looking for a familiar face. He approaches a LIPSTICKER.

PUNTER
Don't talk to me about Cigars!

CUT TO:

135 - INT. BACKSTAGE - EVENING.

PUNTER approaches the STAGE MANAGER.

PUNTER
(Excuse me, Mr. Stagehand
I'm the King.

STAGE MANAGER
(Terrific!
What can I do for you, your highness?

LOTTA LOVE passes by. She spots PUNTER, and walks swiftly over.

LOTTA LOVE
What are you doing here, Mr. Pugboots???

CUT TO:

134 - INT. BACKSTAGE BASEMENT - NIGHT

The Cigars are drained. Peace is dripping on the photographs. The candles burn on the stagecoach and sinner tapes. SWEENA and PUNTER are sitting on the floor. PUNTER is trying to be a cuddling. LAMOUTHE is still dressed in tears.

PUNTER
(Sweena
"I'm gonna bring you the moon!
I'm gonna bring you the sun!
(Like no one's ever loved you,
(Like no one's ever cared
Now Sweena!, perhaps together,
And we'll be free.

SWEENA
(Sorry!
(I'm SIGNED!!! Check these out.

PUNTER
(Wow and you going to talk to us,
(or not?

SWEENA
Sure I'll talk. Just we've someone from the show.

PUTTER
(to SIGNED!!!)
Get that Thomas guy in here.

SIGNED!!! leaves.

PUNTER
He doesn't work time, Mr. King.

PUNTER looks towards the door.

PUTTER
Let's talk with your mame.

PUTTER
Rupert Pugboots.

PUTTER
That's your real name?

PUTTER
You sir!.

PUTTER
You an American?

PUTTER
Yes.

PUTTER
Then why do you people do these things?

THOMAS enters. He scrutinizes PUNTER.

PUTTER
Are you in the show?

THOMAS
Here's Thomas! Thomas is my act.
Please make sure Mr. Rupert Pugboots
Gets the best of everything.

PUTTER hands to THOMAS who takes the paper and reads it as he leaves.

PUTTER
Okay. How about talking now, Mr. King?

PUTTER
What about make-up? I need make-up.

PUTTER
(to PLAYGIRL/STUDENT)
Put some color in this cheeks.

CUT TO:

133. INT. PUNTER'S DRESSINGROOM - NIGHT

PUNTER has finished a bert bottle of wine. She is waiting a beautifully decorated piece of stuffed cupid and talking through her teeth.

PUNTER
(I was the coolest
(I'm sure everyone
(Thought I was a fool. And then I
get the coolest book. And what does
SWEENA say?

CAST OF LAMOUTHE STILL SQUAT FROM FLU TO TAX.

SWEENA
But "Mr.King, that's wonderful!"
(Mr. King, I'm so happy for you!
(Mr. Mr. King (looking at me
(and I should have filed and the
(Mr. King, I'm so happy for you!

PUNTER gets tired of herself. She swallows a couple of pills and settle down alone with some wine.

SWEENA
(Lucky!
My doctor says I shouldn't get excited.

PUNTER picks up another piece of paper.

SWEENA
This is the book I ever made it.
(Lucky!

LAMOUTHE, THE MOBAL, HAIR, PRESSER picks up the pieces across from her, fills of wine book, and quite a chair on the floor. PUNTER, SWEENA, PUTTER have stared his mouth and pulse a cash out of his wallet.

PUNTER
Boy oyeh. Martin's going to feed her dirty.

CUT TO:

132 - INT. BACKSTAGE - NIGHT

The lamp CIRCS are working at big cast iron cauldrons from the pond of pewter PUNTER has given THOMAS, TOMS THOMAS, PUNTER, PUTTER, SWEENA, and the four of them are, SWEENA, is going over the times.

PUTTER
(Lucky!
(I'd a wonderful time.
(Lucky! Lucky! Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

130 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

129 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

131. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

129 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

128 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

127 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

126. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

125 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

124 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

123 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

122. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

121 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

120 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

119 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

118. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

117 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

116 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

115 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

114. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

113 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

112 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

111 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

110. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

109 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

108 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

107 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

106 - INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

105 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

104 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

103 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

102. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

101 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

100 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

99 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

98. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

97 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

96 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

95 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

94. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

93 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

92 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

91 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

90. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

89 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

88 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

87 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

86. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

85 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

84 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

83 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

82. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

81 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

80 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

79 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

78. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
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Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

77 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
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PUTTER
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(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

76 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

75 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
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Walter, get in frame!

CUT TO:

74. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
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Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

73 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
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(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

72 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

71 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
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Walter, get in frame!

CUT TO:

70. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
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Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

69 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

68 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

67 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

66. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

65 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

64 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

63 - INT. THE CENTRAL HOUSE - NIGHT

Tom THOMAS is PUNTER's and sweet-sitting a large console with a bank of TV monitors, and a dozen blinking lights. The screen shows the spotlight falling across Randall's sunglasses and the audience. The CAMERA pans over another shows nothing in particular. Behind the TECHNICIANS, Chad CHUCKOFF and the EDITORTES on have gone to sleep. Suddenly, the TECHNICIAN is giving instructions to the CAMERAMAN.

TECHNICIAN
Hold on that. Hold. Hold. Come on,
Walter, get in frame!

CUT TO:

62. INT. THE TELEVISION STUDIO - NIGHT

The theme song is playing. BEAT CHEFOR closes off camera and we see of the stage before a microphone.

CHEFOR
Dear. Brian! Dear Mark! It's the
Chef! Dear Brian! Dear Mark!
This Pendell and his special guests
Have been hard at work on a special
Yard show, one we and only.(as the
Chef, I'm sorry, I'm sorry, I'm sorry
Sweena and Lamouthe are here
Mation of Mexico. As always, Rick
Roll and his Dean Dimm band. Rick
Cannon, and Dee -- -- Jay Kitty Or
Kay!!!!!!

CUT TO:

61 - INT. BACKSTAGE - NIGHT

PUNTER has obviously been worked over. He is sweating.

PUTTER
Now about it, King!

PUTTER
(I'd a wonderful time. Lucky Lucky!Lucky
(a deal, I promise you.

PUTTER leads his PLAYGIRL/STUDENTS again when starts working PUNTER again.

CUT TO:

60 - INT. THE TELEVISION STUDIO - NIGHT

The beginning of the taping is minutes away. Everyone is in its place. The STAGE MANAGER is counting down from five on his fingers. At one, he points across to RICK ROLL, who, in sunglasses, and strides up the Pedestal singing Dean Dimm song.

CUT TO:

59 - INT. THE CENTRAL HOUSE - NIG

(to PLANCLEFTOVERS)
Could I have a cue?

The PLANCLEFTOVERS says nothing and starts getting in the line.

MAX
I've never been in one.

The line pulls away.

CUT TO:

130 INT. INSPECTOR PUTTER'S DOWNTOWN OFFICE - NIGHT

PUTTER stands among a crowd of PLANCLEFTOVERS who have obviously been watching his work. PUTTER sits behind his desk and GIBBELLO is on his side. The clock on the wall reads 10:00.

PUTTER
Okay, Pupkin. We'll start all over again. Where is Langford? You know, we've got to find him sooner or later.

PUPKIN
(We're trying to tell you, Inspector. You let me walk out of here, right? Remember? I'm not the guy who did the show -- so even if I'm sure they've really got it on -- I'll tell you where to find him and you'll get back with me and cover me.)

PUTTER
Fine, Pupkin. Then why don't you watch the show here with us? That way we'll all happy. (to GIBBELLO: What channel?

GIBBELLO
Seven.

PUTTER
We get that one in Fine. So what do you say, Pupkin?

PUPKIN
Look, I'll say it again. You let me go now.

PUTTER
Putter warms to the PLANCLEFTOVERS wearily with his head. They drag PUPKIN off. PUTTER looks up at the clock.

CUT TO:

131 INT. MARGAN'S APARTMENT - NIGHT

MARGAN is frantically attempting to unwrap LANGFORD. With each pull of the tape, LANGFORD yelps. There is a small pile of tape and bandages lying around LANGFORD's feet and sticking to MARGAN's clothes.

LANGFORD
Watch my hair!

MARGAN
I'm sorry, baby.

We hear the sound of tape ripping.

LANGFORD
Ow!

MARGAN
I'm sorry.

CUT TO:

140 INT. PUTTER'S OFFICE - NIGHT

PUPKIN is hustled before PUTTER again.

A PLANCLEFTOVERS
Still nothing.

PUTTER glances at the clock. It is 11:45.

PUTTER
I'm get put out of here.

PUTTER
You're not going anywhere, Pupkin. Now, where is he?

PUPKIN
I'm telling you, Inspector, if I don't see that show again I won't see you or Jerry Langford in dream. My people don't like to be kept waiting, and unless they hear from me by midnight.

PUTTER glances apprehensively at GIBBELLO.

PUTTER
Look where is it you want to watch this show?

CUT TO:

141 INT. MARGAN'S APARTMENT - NIGHT

LANGFORD is half unwrapped now. The place is covered with tape and bits of bandage. MARGAN is exhausted and has finish unwrapping LANGFORD who is helping now that his arms are free.

LANGFORD
Ow! God damnit! Not so fast!

MARGAN
(working frantically)
We haven't all night, baby.

MARGAN rips the tape off LANGFORD.

LANGFORD
Ow!!!

MARGAN
Oh, I love you, baby. I love you so much.

CUT TO:

142 EXT. BROADWAY - NIGHT

A lone drivers down Broadway, followed by an unmarked car.

CUT TO:

143 INT. THE LINO - NIGHT

PUTTER and GIBBELLO sit up front, with the DRIVERS. PUPKIN is in back, with a PLANCLEFTOVER on either side. They pulls up in front of the bar-restaurant where ROTA works. PUTTER turns around in the front seat to address PUPKIN.

PUTTER
Here we are, Pupkin. I don't know what this is all about, but as soon as you've seen yourself, you're going home. We'll be in touch with you you'll never see daylight again.

PUPKIN
I'll need a couple of minutes, Inspector.

PUTTER
What?!?

PUPKIN
After it's over, I need a couple of minutes. And I'll need ten dollars. Does anyone of you gentlemen have my wallet?

PUTTER
Don't push me, Pupkin.

PUPKIN
A condemned man's last request, Inspector.

PUTTER
Well, I'll half you eight away, the answer is no, Pupkin.

PUPKIN
It's not much of a ransom, Inspector ...

PUTTER
(losing his temper)
Look, I'm sick of your lousy act, that's all! We have dollars and that's it. (emphatically) No -- ten -- dollars!!! You understand!?

PUPKIN
(in mollifying tones)
Sure. Sure, Inspector. We ten dollars ....

PUTTER
(exposed)
Okay.

PUPKIN
.... and my Jerry Langford.

There is a pause as PUTTER stiffen himself.

PUPKIN
Come on, it's getting late, Inspector.

PUTTER
(relating to one of his MEN)
Go ahead. Give him his goddamned ten dollars! Give him twenty! I don't care. Just get him out of here!

One of the PLANCLEFTOVERS in the back opens the door and PUPKIN slides out. PUTTER and GIBBELLO are standing out too curbside up behind the lino and other PLANCLEFTOVERS stand next to it. PUPKIN and the two PLANCLEFTOVERS start walking the two yards or so to the bar-restaurant.

CUT TO:

144 INT. THE BAR-RESTAURANT - NIGHT

PUPKIN marches in flanked by the PLANCLEFTOVERS. The clock over the bar reads 11:30. ROTA looks up from talking with a customer and sees PUPKIN. He stands up straight. He just looks at him. There are five CUSTOMERS at the bar. A working class CUPID in their late fifties are half-shaved, half-dressed and half-drunk. Behind the bar, ROTA is really her friend because she wants $100 for a used refrigerator. A few seats down, Ma MON is their mail-order bride. Ma MON is a Chinese woman who speaks no comprehensible conversation. Ma, close to the television set which hangs over the end of the bar sits a MOOCH MAN. Ma's husband, PAPA MON, is behind the bar. Ma's husband, Papa, has spent fixed on the set where the CBS Late Show is just showing its logo. PUPKIN marches up to the bar.

ROTA
(urgently to RITA)
Turn on Langford. Quick.

MOOCH MAN
Hey! I'm watching this.

RITA keeps staring at PUPKIN.

PUPKIN
Just turn it. Come on.

MOOCH MAN
I was here first, sister. You can't just walk in like this. It isn't fair.

RITA glances at the MONS. PUPKIN isn't well, he vacts. Ma MON is a little bit of a mystery, but Papa MON, after all, so screen, he walks from the pings-pong table stage to the appliance of the studio audience. Perched atop the bar, nothing quite fit in the frame of the shot. The MONS down at ROTA, a smile of pride and triumph on his face.

CUT TO:

145 MONTAGE - NIGHT

PUPKIN walking onto television screens in various homes throughout the city. In a dive bar, in a dive bar in a suburban bedroom, in the parlor of an Italian Farmhouse, in a kitchen where a Cuticle is in the middle of a raging argument, in a Chinese restaurant where a Mandarin Cuticle is in the throes of lovemaking, in a bar, a station house, in a television store window display.

CUT TO:

146 INT. MARGAN'S APARTMENT - NIGHT

MARGAN has just removed her dress and stands in her bra and panties as LANGFORD unwraps the last tape from about his ankles. The room is scenting in tape, like an enormous bandage. Another gone mad. MARGAN moves towards LANGFORD, her arms open.

MARGAN
Oh, baby. Baby.

LANGFORD frees his ankles of tape just in time to side-step MARGAN and moves quickly to the dining room table where he grabs the gun. He trains it on her.

LANGFORD
Stop!

MARGAN moves toward him. He pulls the trigger, releasing a plastic pellet that hits MARGAN on the stomach, stinging her.

MARGAN
Ow!

LANGFORD glances down in horror at the gun which he now realizes is a BB gun. He looks back horror to see MARGAN, bigger than life, bearing down on him.

MARGAN
Don't be afraid of Mardia, baby.

CUT TO:

147 INT. BAR-RESTAURANT - NIGHT

THE CUSTOMERS are watching the conclusion of Pupkin's performance. Ma MON is still mesmerized by the MOOCH MAN CUBE ON a split second after a jump. The CUSTOMERS laugh, with the exception of the MOOCH MAN who is waiting, in bad faith, for the next jump. The MOOCH MAN is disappointed, laugh reluctantly. PUPKIN, no longer standing on the bar, but back down with the others, watches with fascination. ROTA watches grim, occasionally glancing at PUPKIN.

PUPKIN (V.O.)
But I figured it this was better to be King for a Night than Schmuck for a Lifetime. (to PLANCLEFTOVERS) Laugh! Good night, ladies and gentlemen, and God bless you.

The television audience applauds and the CUSTOMERS applaud and cheer in good humor except for the MOOCH MAN. The PLANCLEFTOVERS applaud, too, and PUPKIN turns to face them as the two PUPKINS in accelerando congratulate PUPKIN at the same time. There is a brief moment of carnival excitement.

HALF-STRANGE MAN
Mary, that's pretty good. School for a lifetime! Ha! Ha! Ha! Hey, Papa, ask her what's "cute" about! Your brother!

HALF-STRANGE WOMAN
What about you! Brother!

HALF-STRANGE MAN
What about him?

HALF-STRANGE WOMAN
He's another one.

HALF-STRANGE MAN
(getting a little angry)
I told you to shut up about that! Shut up! I'm sick of it! We didn't know!

FIRST FRIEND
Hey! Hey! Hey! Hey! Hey!

SECOND FRIEND
Hey, too.

The MOOCH MAN has climbed up on the bar and has turned the TV set to face the bar. The screen is now filled with a scene of cadence courtesy of Tony Curtis on the Bunion Strangler. PUPKIN looks down the bar at the STRANGE COUPLE who are arguing with each other. The MOOCH MAN looks over the PUPKINS in another direction. PUPKIN turns to the PLANCLEFTOVERS.

PUPKIN
I don't suppose you're allowed anything. (to RITA) I guess nobody's in a celebrating mood. How about you? You want something?

FIRST PLANCLEFTOVER
It's getting late, Pupkin.

PUPKIN
In a second.

ROTA
(in a serious voice
to PUPKIN)
That was true, wasn't it? ... about the kidnapping.

PUPKIN nods and shrugs.

PUPKIN
Now you can see you know me. That's something, anyway.

FIRST PLANCLEFTOVER
Come on, Pupkin.

PUPKIN
(to RITA, in a quiet, tender voice)
I guess I've got to take care of everybody. And even sorry. Sorry for the lonely, when you're thinking your heart or something, give me a thought, okay?

ROTA
Okay.

The PLANCLEFTOVERS lead PUPKIN out of the bar. The two FRIENDS are still buried in their cocoons, private conversations. The PLANCLEFTOVERS and PUPKIN walk past the HALF-STRANGE COUPLE.

HALF-STRANGE WOMAN
It's okay to talk about my sister, but we can't say nothing about Mary, is that it?

HALF-STRANGE MAN
(to PUPKIN)
She's just had one too many.

The PLANCLEFTOVERS lead PUPKIN onto the street.

148 EXT. THE BAR - NIGHT

As they walk the few steps to the car, the FIRST PLANCLEFTOVER turns to PUPKIN.

FIRST PLANCLEFTOVER
(Don't get it, Pupkin. You're gonna spend eight years in the cam -- "minimum" -- and for what?

SECOND PLANCLEFTOVER
Yeah, Pupkin. You drive it all away.

PUPKIN
(impatiently
we'll see.

WE CLOSE IN ON PUPKIN, smiling.

FADE TO:

149 INT. THE JERRY LANGFORD SHOW STUDIO - NIGHT

THE STAGE MANAGER is counting down. At zero, he points to RICK RENO who launches the orchestra into the Langford Show theme song. BUFF CARSON, standing stage right, speaks into the mike.

CARSON
And now! Direct from New York! The Jerry Langford Show, starring Jerry's special guest, our guest host, Rupert Pupkin, the kidnapping King of Comedy!!!

The AUDIENCE applauds eagerly and the FINAL CREDITS roll. The STAGE MANAGER cues the orchestra into a jazzed version of WE WATCH a MOVIEW that shows PUPKIN progressively haping LANGFORD to the back of a brass bedstead on stage as the CREDITS roll. PUPKIN ties LANGFORD to the bedpost. LANGFORD is once again manhandled and PUPKIN, having finished, bows and smiles. WE CLOSE on a FREEZE-FRAME CLOSE UP of PUPKIN in ecstasy.

FADE OUT.

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