FATHER KNOWS BEST

CARNIVAL
(#3676)

Screenplay by
Paul West
FINAL DRAFT
May 1, 1956
CARNIVAL
(#3676)

INTERIORS:
ANDERSON FRONT HALLWAY
ANDERSON DINING ROOM
BUD'S BEDROOM
ANDERSON LIVING ROOM
UPSTAIRS BATHROOM

EXTERIORS:
CARNIVAL
THE "DUNK 'EM" GAME
NEIGHBORHOOD BUSINESS STREET

CAST OF CHARACTERS

JIM
MARGARET
BETTY
BUD
KATHY

BARKER
FRED
BURT
THROWING MAN
MAN

* * *
CARNIVAL

FADE IN:

EXT. CARNIVAL - DAY

1 CLOSE SHOT COTTON CANDY MACHINE
As it spins its cloud of sugar-fluff and the fluff is gathered on a paper cone. The hand holding the cone twists and gathers the cotton candy. CAMERA PULLS BACK as the operation is completed TO REVEAL the MACHINE-OPERATOR, a woman in white cap and apron. We see the cotton-candy and taffy-apple booth. With the woman in the booth is a MAN in cap and apron selling taffy-apples. A MAN and WOMAN and three small CHILDREN stand in front of the booth.
The man hands out a couple of taffy-apples and the woman hands out the cotton candy. The man pays, and the group moves on. Over the above we hear merry-go-round music and the Barker's voice from O.S.:

BARKER'S VOICE
She moves, she talks, she's alive ... Mermina, the Mermaid!
See the scintillating siren of the deep, half-fish, half-girl...

CAMERA PULLS BACK AND PANS TO the MERMAID EXHIBIT adjoining the cotton-candy stand. Here we see the BARKER standing before a weathered canvas banner on which, is portrayed "Mermina" a curvaceous mermaid. Two or three people stand listening vaguely to his spiel.

BARKER
... Mermina, exotic, exciting!
See her do the hoochy-kootchie and the Oceana Roll. She's the Caribbean cutie ... This water baby is so hot she burned out the bearings in the Bering Seal

2 MEDIUM SHOT BUD AND FRED
They are standing together near a huge archway banner adorned with flags which proclaim all this to be: "THE BIG TIME CARNIVAL". As the boys let their eyes rove over the carnival scene we hear in the background the chatter of the barkers and the merry-go-round music. When the banner has been established we move in to a TWO SHOT of Bud and Fred.
CONTINUED:

FRED
You got any money?

BUD
Six bucks.

The boys start to walk slowly and CAMERA FOLLOWS. Fred reacts to the "six bucks".

FRED
You got six bucks!? 

BUD
It's not mine. It's my Dad's. I gotta pay for his pants at the tailor shop.

FRED
What kind of pants can he get for six bucks?

BUD
He's not buyin' 'em. He ripped 'em. Havin' 'em rewoven.
MEDIUM SHOT THE "ROLL AND WIN" GAME

This is the old carnival game in which a player tries to roll balls into holes arranged in a pattern on a gently sloping board. There are several of these boards visible behind the counter. Around the walls are the prizes. Some the usual gaudy stuff but also an impressive number of "good" prizes ... toasters, silver tea sets, coffee-makers, type-writers, etc., ... Leaning on the counter beside a cash register is BURT, a burly old carny man. He is not necessarily old in years, maybe forty, but he's a battle-scarred veteran of the carnival. Square, round-faced, hard-faced, hard-jawed, gimlet-eyed. He chews the end of a toothpick as his eyes scan the meager crowd for an "easy-one". He raises his head as he catches sight of something o.s. Like the wolf catching the scent of a rabbit.

POV SHOT FRED AND BUD

As they stroll slowly by.

MEDIUM SHOT BURT

BURT

(the friendly bait)

Hey, fellas.

FRED AND BUD

As they react to Burt's call.

BUD

You talkin' to us?

POV SHOT BURT

As he beckons the boys over.

BURT

Yeah. Come're a minute.

Bud and Fred walk into the shot and approach the counter a little hesitantly.

FRED

Whaddaya want?

Burt leans out and glances up and down the midway presumably to see if the coast is clear. Then he turns to the boys.

BURT

(confidentially)

I don't want the Boss to catch me doin' this. But

23
CONTINUED:

BURT (Cont'd)

business ain't so good --
nobody around ..."

He looks again to see if the coast is clear then he produces
a jewelers case which he opens with a flourish under the
boys' eyes.

BURT

How do you like that?

INSERT: CLOSE SHOT OF WATCH

In the case. It is a very
expensive looking man's wrist
watch.

BURT'S VOICE (O.S.)

Some watch, huh?

GROUP SHOT BUD FRED AND BURT

The boys look at the watch wide-eyed.

BUD

Gee, that's a beaut.

BURT

A seventy-five dollar watch.
(glances at
the two)

How much dough you guys got?

The boys squirm a little at this direct question.

FRED

I haven't got any.

BUD

I've got six bucks ...
(hurries to
explain)

.. but it's not mine. I gotta
pick up my Dad's pants from the
tailor shop.

Burt now directs his attention to Bud. Flashes the watch.

BURT

Howdy'a like to have this
watch for a buck?
CONTINUED:

FRED

A buck?!?

BUD
(grins)
You're kiddin'.

BURT
(to Bud)
What's your name?

BUD
I'm Bud Anderson ...
(indicates Fred)
... and this is Fred.

BURT
(to Bud)
Okay, Bud. I wasn't kidding.
I'm gonna give you this seventy-
five dollar watch for one buck.
How about that? That's a fair
deal, ain't it, Bud? Ain't
that a fair deal?

BUD
(grins)
Yeah, but --

BURT
You couldn't ask for a better
deal than that, could ya? Huh?

BUD
No. It's okay, but I haven't
got the buck to spend. I
gotta get my Dad's pants.

FRED
Get the pants later! A watch
like that for a buck! You're
crazy if you don't take it!

BUD
I know, but --

Burt picks up a handful of balls from the counter, rolls
three of them up the board and they drop into the holes easily.

BURT
Looka that. Nothin' to it.
CONTINUED: (2)

BURT
I'm givin' you the watch, see... givin' it to ya for a buck. All you gotta do is roll one ball into a hole ... just one, that's all.

BUD
(warily)
Oh, I gotta do that, huh?

BURT
(offended)
Whaddaya mean?? I'm givin' you a seventy-five dollar watch for a buck. You want it for nothin'??

He rolls some more balls into the holes.

BURT
You can roll 'em in with your eyes shut. Five balls for a buck, and all you gotta do is get one in. Now what's easier'n that? What's easier? Huh?

Bud's mouth is watering -- he pulls the money out of his pocket, looks at it and hesitates. Burt eyes the money, then:

BURT
Look -- you're leary of the deal, huh?

He takes down an Indian blanket from a shelf, lays it on the counter.

BURT
You're a tough customer, Buddy boy, and I wouldn't do this for nobody else, but I like you, and to prove it I'm gonna throw in this genuine wool blanket, hand-woven by the Winnepeckatchy Indians - a fifty dollar value. There you are, a seventy-five dollar watch and a fifty dollar blanket. Roll one ball in out of five and you take home the whole works for a buck. Now, is that a fair deal, Buddy? Is that a fair deal, huh?
CONTINUED: (3)

Bud and Fred look at each other. This is fantastic.

FRED
That's a hundred and twenty-five bucks! You gotta get at least one ball in outa five. You couldn't miss if you tried!

BURT
He's right, he's right. I should have my head examined! I'm a sucker to give away stuff like this! But there it is!

He indicates the merchandise and shoves the five balls toward Bud.

BURT
Take it or leave it. Five balls for a buck. One ball in a hole and you take home the wrist watch and the Indian blanket.

Bud weakens. Peels a dollar out of the roll and lays it on the counter.

BUD
(shakily)
Okay.

Burt picks up the bill with a sweep of his hand and picks up a hand microphone with the other. We hear Burt's voice on the p.a.

BURT
(on the p.a.)
We have a player here! Roll and Win! ... Prizes, prizes, prizes ... watch him roll!

CAMERA MOVES IN CLOSE ON Bud as with trembling hand he picks up one of the balls and prepares to roll it toward the holes.

FADE OUT.

OPENING COMMERCIAL
INT. ANDERSON DINING ROOM - NIGHT

10 MEDIUM SHOT MARGARET
She is gathering up the dinner things from the table as Jim and Kathy enter.

MARGARET
What could have happened to Bud? It's not like him to be this late for dinner.

JIM
Must've run into some of his friends along the way.

MARGARET
One of these days I'm going to tie an alarm clock around his neck!

INT. FRONT HALLWAY - NIGHT

11 CLOSE SHOT FRONT DOOR
As it opens stealthily and Bud peeks in.

JIM'S VOICE
He couldn't have taken all this time just to go to the tailor shop and back.

KATHY'S VOICE
I'll bet anything he went to the carnival.

Bud sneaks in and closes the door quietly. He has the look of a hunted criminal, as he listens to the conversation from the dining room.

MARGARET'S VOICE
He promised he wouldn't stop on the way. When I gave him the money to pay for the trousers I said, 'Now, dinner will be ready in a half hour, so don't fool around.'

KATHY'S VOICE
Maybe he took the money and --
CONTINUED:

JIM'S VOICE

No, Bud's old enough to be trusted. He wouldn't spend money that wasn't his.

We see Bud's reaction to this... he's suffering tortures. He moves into the living room stealthily, almost on tiptoe. Jim appears in the archway of the dining room, sees Bud. He is about to speak, then stops intrigued by Bud's odd actions. Bud's back is to Jim as he fearfully surveys the living room.

JIM

Looking for someone, Bud?

Bud wheels... startled.

BUD

Oh -- hi, dad.

Bud stands rooted as Jim comes into the room.

JIM

What took you so long?

(joking)

We were about to put the F.B.I. on your trail.

Bud gulps - terrified. Jim doesn't notice Bud's uneasiness. He sits down, picks up the paper, fans it out.

JIM

What did the tailor do about the trousers? They get that rip sewed up?

BUD

I -- I guess so. I don't know.

Jim glances up, a little puzzled. Margaret comes in from the dining room.

MARGARET

Bud, where've you been?

Dinner's over. What happened?

BUD

I - I ate at Fred's house.

Now Bud is the focal point of attention. This is it.
CONTINUED: (2)

MARGARET
Where are the trousers?

BUD
I didn't get 'em.

JIM
Why not?

BUD
(draws a big breath)
Well -- We took a short cut through the carnival, and --

MARGARET
Bud, you didn't!

BUD
Well, we weren't gonna stop -- We were just walkin' through, and there was this place there with prizes and stuff and a guy called us over, and -- somehow he found out I had six bucks...

JIM
How'd he find out?

BUD
I told him.

MARGARET
Bud Anderson!

BUD
I didn't mean to break my promise, mom, but this fella says, 'Do you want a seventy-five dollar watch for a buck?' Well, I said sure... golly, a watch like that! And then he says, 'All you hafta do is roll one ball into one of those holes... one ball out of five, and you get the watch for a buck.' Well, I said no -- and then he threw in an Indian blanket -- fifty dollar value. It looked so simple... I just couldn't miss.

(pause)
But I did.
Jim and Margaret say nothing. They simply look at Bud dumbfounded.

BUD
(continuing)
I must've been out of my head 'cause I didn't quit after I lost the buck. The fella was real sorry I missed so he brought out a pair of field glasses -- two hundred dollar value, and a portable radio -- sixty-five dollar value and he puts 'em along with the watch and the blanket. He told me I'd get the whole thing for rolling just one ball into a hole...one ball out of six...for two bucks. It looked so simple...at least one ball had to go in.
(pause)
One almost did.
(long pause)
I lost the six dollars.

Jim and Margaret exchange glances as Bud watches anxiously for their reaction. They turn back to Bud, still with no comment.

BUD
Aren't you gonna say something?

MARGARET
What is there to say?

JIM
There's no point in us telling you how foolish you were. You already know that.

BUD
But I didn't wanta lose that money. How did the guy make me do it when I didn't want to? Was I stupid?

JIM
No, you were just a healthy, normal, slightly-younger-than-average sucker. As the shadier carnival men say, 'There's one born every minute.'
BUD
Well, anybody woulda done the same thing. You couldn't help it. What a salesman this guy is. No kidding, dad, he's even a better salesman than you are.

JIM
Oh?

MARGARET
Bud, there's another problem. What do you think we should do about the six dollars?

BUD
I'll pay it back. I'll work -- mow lawns or sump'm. Honest I will. Is that okay, Dad?

JIM
Under the circumstances, Bud, I guess that's a fair arrangement... as long as you understand you made a big mistake -- you gambled and you spent money that wasn't yours. Promise never to do it again.

BUD
(solemmly)
I promise. Boy, this taught me a lesson!

JIM
I hope so. If it did it may be the best six dollars you ever spent.

BUD
(thoughtfully)
I just can't figure how he did it. That guy is so slick -- so smooth --

JIM
I know, I know.

BUD
You ever work in a carnival?
JIM
(chuckles)
No, but I know a little about this one down here. They wanted me to handle their insurance coverage while they were in town.

MARGARET
Did you do it?

JIM
(shakes his head;
slight smile)
This is not one of the better carnivals. I was afraid I'd come out the way Bud did.

Bud has lapsed back into deep thought.

BUD
This fella's kinda like a magician... He sorta puts you in a trance when you listen to him. I'd sure like to know how he does it.

MARGARET
If you aren't careful, you're going to be in a trance again just thinking about him.

BUD
He's real amazing.

Bud moves toward the front hallway - still in thought.

MARGARET
You leaving?

BUD
Goin' over to Fred's house for a while. No school tomorrow.

MARGARET
Be home early.

BUD
I will.

He goes out the front door. Margaret turns to Jim.
MARGARET
All things considered, I think you let him off pretty easy.

JIM
(making certain Bud isn't around)
Well, honey, I remembered the time a carnival came to our town when I was about Bud's age. My dad had given me five dollars to buy myself a pair of shoes...

He grins sheepishly. Margaret gives him a look as we:

DISSOLVE TO:

SCENES 12 and 13 OMITTED.
EXT. CARNIVAL - NIGHT

14 MEDIUM SHOT THE "ROLL AND WIN" GAME
A man stands at the counter playing the game. Burt stands at one side, the hand mike in his hand talking it up on the p.a. On the counter we see the stack of merchandise, the Indian blanket, an electric coffee-maker, a portable radio. In b.g. we hear the life sounds of the carnival. As Burt talks on the p.a. the CAMERA PULLS BACK to INCLUDE Bud and Fred who are standing close by but out of Burt's range of vision.

BURT
(over p.a.)
We have a player here...a player going for the big prize...Watch him roll...It's the big game where everybody wins!

15 TWO SHOT BUD AND FRED
as they watch the man prepare to roll. They are old hands and watch this sucker being taken with amusement.

BUD
Now watch him -- he thinks he's gonna win that stuff.

FRED
The poor sap.

BUD
He hasn't got a chance.

16 TWO SHOT BURT AND THE PLAYER
as the player rolls balls up the board and two of them go into the holes easily. Burt grabs up the mike.

BURT
(over p.a.)
We have a winner here! We have a winner!

Burt sets the mike aside and loads the loot in the man's arms.

17 TWO SHOT BUD AND FRED
as they watch in open-mouthed amazement. The man walks through the shot carrying the loot and boys turn and stare as he passes. Fred turns to Bud.
CONTINUED:

FRED

Ya see -- it's on the level!
I told ya!

Bud scratches his head, frowns.

ANOTHER ANGLE INCLUDING BURT AND THE GAME

Burt looks up and now presumably sees the boys for the first time.

BURT

Well, my friends are back...
Buddy and his pal!
(beckons them
closer)
Come on over, fellas...glad to
see ya.

Bud and Fred move up to the counter. Bud looks perplexed.

FRED

Boy, the guy who was just here
really won a pile of stuff!

BURT

It's been like that ever since
you left this afternoon. They're
murderin' me. Everybody's winnin'.
If this keeps up I'm gonna be broke.
How about another crack at a wrist-
watch?

FRED

(to Bud)
You got any money?

BURD

(shakes his
head)
No, But I couldn't play anyway.
I promised my folks.

Burt takes an expensive-looking movie camera down from a
shelf...shows it to Bud.

BURT

Like home movies? Get a load of
this camera. Isn't that a beauty?
Huh?
BUD
I can't play -- honest.

BURT
(as he puts
camera back)
If you're not gonna play,
why'd you come back?

BUD
We just came to see you.

The simple honesty of this statement causes Burt to turn around and look at the boys curiously. He grins.

BURT
Just a friendly visit, huh?

BUD
Yeah.

BURT
Well, Buddy boy, I'll tell you something -- it's been a long time since a former customer of mine ever come back for that reason. And I do appreciate it.

(he thrusts out
his hand)
My name's Burt.

He shakes hands with Bud and Fred -- leans his elbows on the counter.

BURT
(continuing)
You're a couple bright boys -- sharp.

(taps his
head)
I spotted you right off this afternoon. Now what's on your mind?

BUD
Did that fella who was just here really win all those things?

Burt takes a toothpick from his pocket, slips it into his mouth and looks at Bud with head cocked, one eyebrow raised and one eyelid slightly lowered. This is a characteristic mannerism of Burt's.
18 CONTINUED: (2)

BURT
We're friends, huh?

BUD
Sure.

BURT (confidentially)
Well, don't you tell nobody, but he was a shill.

The boys look blank.

BURT (continuing)
Ya don't know what a shill is?

They shake their heads.

BURT (continuing)
He works for me. He's been winnin' that same stuff for years. That radio's near wore out from slidin' across the counter.

The boys laugh.

FRED
That's pretty good.

BUD
Isn't it illegal?

BURT
What's illegal about it? Hunters use decoys to fool the ducks. I use a shill. Only difference, I'm huntin' pigeons.

He grins and winks at the boys.

BUD
You sure make people believe they're gonna win.

BURT
Buddy boy, that is no problem. The world is full of suckers -- millions of 'em -- all lookin' to get sump'm for nothin'. I'll bet you didn't know that, did you?
The boys shake their heads "no."

BURT
Well, it's true. I been runnin' all the concessions in this show for more years than you fellas been on earth. I got a big house in New York, a ranch in Texas and an orange grove in California. And you know who bought 'em for me? The suckers. That's who bought 'em, Buddy boy. There's one born every minute.

Burt looks up, takes the hand mike and works the p.a.

BURT (continuing - over p.a.)
Here's the rolillin' game! Everybody wins! It's a phenomenal, fantastic game of skill! Colossal prizes! Everybody wins at the rolillin' game!

Burt looks out to see if the spiel has attracted any potential customers, then turns back to the boys.

BURT (continuing)
Pretty slow for Friday night.

BUD
Burt, how come you say everybody wins when they don't?

BURT (grins)
Buddy boy, you can't tell 'em they're gonna lose! Ya see, the sucker is always a wise-guy. He thinks he's smarter than anybody. He thinks he's smarter than me. That's why he lays his money down and tries to get a hundred bucks worth of junk for a buck. He's tryin' to gyp me, see? So I gotta gyp him -- self defense. I'll tell ya sump'm, Buddy. You heard those sayin's about 'Don't give up the ship,' and 'Don't fire 'til you see the whites of their eyes'? Well, the one you want to remember is this one: Don't ever give a sucker an even break.
At this point another carny character approaches.

**MAN**

Hey, Burt.

**BURT**

What!?

**MAN**

We need some guys in the tubs. Get 'em down there or we gotta close up.

Burt's eyes dart to Bud and Fred, back to the man.

**BURT**

Okay.

The man disappears. Burt makes a pretense of lapsing into worried thought. Then slowly turns to Bud and Fred as if with an idea.

**BURT**

(continuing)

I suppose you fellas have other plans, but there's no hurt in asking -- Would you like a job?

Fred lights up.

**FRED**

A job? Sure -- you bet! (turns to Bud) Wouldn't we?

**BUD**

I don't know. We oughta ask our folks.

**FRED**

They won't care.

Burt opens a lift-hinge panel in the counter and comes out.

**BURT**

You got a deal.

**BUD**

(dubious)

What are the 'tubs'?
GROUP SHOT BUD BURT AND FRED  
as Burt moves in between the two boys, puts his arms around 
their shoulders and the three walk down the midway. CAMERA 
TRAVELS AHEAD of them. 

BURT  
(to Bud)  
Buddy, the Tubs is the greatest  
job on the lot. The biggest play,  
biggest dough...Oh, you guys are  
gonna be dynamite. I couldn'ta  
found a better spot for a couple  
of pals of mine if I'd picked it  
out myself!  

He grins at the two boys. They grin back happily, as we: 

FADE OUT.  

MIDDLE COMMERCIAL
FADE IN:

INT. ANDERSON FRONT HALLWAY - NIGHT

20 MEDIUM SHOT BETTY AND MARGARET
Betty is coming down the stairs. Margaret is seated at
the telephone, unseen by Betty.

    BETTY
    (calls)
    Fatherrr! It's after ten thirty!
    Where's Bud?

Now Margaret attracts her attention by frantic arm
signals ... motions for quiet.

    MARGARET
    (into phone)
    Louise, this is Margaret. Is
    Bud over there?

CAMERA PULLS BACK as Jim walks into the shot from the
living room. He carries the paper. Now Betty and Jim
stand listening to Margaret's phone conversation.

    MARGARET
    (into phone)
    Well, he left home a little after
    six and said he was going over
    to see Fred.
    (pause)
    Oh, they did?
    (laughs)
    That's probably where they are.
    Thanks very much. Good bye.

She hangs up.

    MARGARET
    (explains)
    Louise said the boys left there
    about seven. She thinks they
    went down to the carnival.

    BETTY
    He shouldn't be hanging around
    there this time of night!

    JIM
    (wry smile)
    I'll bet he's down there watching
    the 'genius' that swindled him
    this afternoon.
CONTINUED:

MARGARET
What's so appealing about a beaten up carnival?

Jim goes to the hall closet, hangs up his jacket, puts on his coat and hat.

JIM
It's the old 'lure of the circus.'
Honey, I think we'd better go
and find Bud ... it's pretty late for him to be out.

Margaret goes to the closet, reaches for her coat.

MARGARET
If you’re going to the carnival,
I'll go with you.

Betty dashes back up the stairs.

BETTY
Wait for me. I'll be down in a minute.

JIM
Look, there's no reason for all of us to ...

Kathy dashes partway down the stairs in her pajamas, peers over the bannister.

KATHY
Where we going?

BETTY
(as she passes her)
To the carnival!

KATHY
Yeah, man! Wait for me!

She tears back up the stairs. Jim is stunned by the rapid-fire developments. Margaret turns to him.

MARGARET
You didn't really think you were going alone, did you?

JIM
Talk about the 'lure of the circus.'
EXT. CARNIVAL - NIGHT

21 MEDIUM SHOT HULA SHOW
This is the standard rickety platform and canvas backdrop. On the canvas over a scene of grass-skirted native girls dancing under palm trees is lettered "Bombalulu - Queen of the South Seas." While a Barker shouts a girl in a grass skirt executes a hippy hula on the platform.

BARKER
-- See the Fire Dance and the Wicky Wacky Wiggle! It's all on the inside, ladies and gentlemen, the most beautiful the most exotic dancing girls from the South Sea Islands, and starring that dazzling, daring queen of the hula girls, Bombalulu! The show is about to begin --

During the above the CAMERA PANS to REVEAL Jim, Margaret, Betty and Kathy standing with a few others listening to the spiel.

22 GROUP SHOT THE FOUR
As they watch and listen, Jim is probably carrying Kathy.

MARGARET
(to Jim; tongue in cheek)
Now I see why you wanted to come down here.

JIM
Aren't you the clever one.

BETTY
We could walk around here all night, and never find Bud.

KATHY
I know how we can find him. Let's go on the Ferris Wheel, then we can look down and see everything.

JIM
(wryly)
Oh, sure!

Now over the sounds of the carnival we can hear Bud's voice -- from a distance.
CONTINUED:

BUD
Hey, panty-waist, go home to your momma! -- What'samatter, can't ya see?

Margaret turns to Jim.

MARGARET
Isn't that Bud's voice?

BUD
Hey, you couldn't hit the floor with your hat!

JIM
It sure is.

Betty reacts to something she sees o.s.

BETTY
Oh, no! Oh, no!

The four look in the direction Betty indicates.

SCENES 23 & 24 OMITTED

EXT. THE "DUNK 'EM GAME" - NIGHT

25 MEDIUM SHOT THE DUNK 'EM GAME
This is a concession in which the players throw baseballs at two metal targets. Each target is fastened to the end of a metal arm, and each arm projects from a wire cage. Inside each cage is a figure in a clown suit seated on wooden slat about six feet above a tub of water. The object of the game is to hit one of the targets. A direct hit trips a release which causes the wooden slat to break in the middle.
CONTINUED:

dumping the clown into the tub of water. The game is
doing a brisk business. The CAMERA MOVES IN on the two
cages and we see that the clown-suited figures are Fred and
Bud. Bud is howling lustily at the customers. Fred is
less enthusiastic and teeters precariously and nervously
on the seat. Baseballs whizz past the cages and thump
against the backing.

BUD
Hey, your grandmother can
throw better than you!
What'samatter, you weak or
sump'mi??

Fred turns to Bud and yells through the cage.

FRED
Cut it out, Bud, you're makin'
the guy sore!

BUD
That's the idea. The madder he
gets the more balls he throws.
The bigger our take.

REVERSE ANGLE  THE PLAYERS
Gathered in front of the counter watching a man who has his
clothing off and his sleeves rolled up and is throwing mightily.
We see the four Andersons join the crowd and move in
alongside the man who is throwing. They are wide-eyed at
the sight of Bud and Fred.

BUD
Look at Sweetie-Pie! Ain't he
cute! He can't hit nothin',
but he sure is cute!

The crowd laughs, the throwing man is boiling.

MEDIUM CLOSE SHOT  BUD AND FRED IN THE CAGES

FRED
Leave the guy alone, will ya!
He'll clobber us!

BUD
Aw, he couldn't hit the broad side
of a barn if he was locked inside.
I'm not worried.
CONTINUED:

FRED
I know. But he's throwin' at me!

At this moment a ball smacks the target on Fred's cage and down he goes with a mighty splash.

BUD
(to the player)
Lucky shot! Who threw that one for you, Lulu Belle? We see Fred scramble up, push the flaps of the seat back up into position.

MEDIUM SHOT THROWING MAN WATCHERS AND THE ANDERSONS The throwing man is taking bows. The watchers are slapping him on the back. The Andersons are just now recovering from the shock. They talk together in tense voices.

KATHY
How'd Bud get in there?!

BETTY
This is the most horrible thing I've ever seen! Get him out of there, father, get him out!

MARGARET
Do something! Get the manager!

Of the four, Jim is the only one whose shocked surprise has given way to a not-too-well-concealed amusement.

BETTY
It's not funny, father! It's degrading and humiliating!

BUD
(recognition yell)
Heyyy! Hi! Hi!

POV SHOT BUD AND FRED IN THE CAGES
As Bud waves wildly to the family.

BUD
Hiiii!
GROUP SHOT THE FAMILY
As they acknowledge Bud's signals with small gestures, CAMERA PULLS BACK to include the throwing man who stands next to the family. He flexes his muscles and gathers a great heap of baseballs in front of him on the counter. Another man stands close by, obviously his friend.

(THROWING MAN)
All right, wise-guy, now it's gonna be your turn!
(to his friend)
Watch me dunk this joker.

MEDIUM CLOSE SHOT BUD IN CAGE
As he reacts to the challenge of the throwing man.

BUD
Well, old spaghetti arm's gonna try it again!

A ball whizzes in and bangs the wire cage.

BUD
(points to the target)
Hey, you're throwin' the wrong way. The target is over there!
Hey, sweetie-pie ... over there!

GROUP SHOT THE FOUR ANDERSONS AND THE THROWING MAN
As the throwing man juts out his jaw and winds up for a tremendous throw.

CLOSE SHOT MARGARET AND THE THROWING MAN
As the man winds up. Margaret tenses as she sees the ball about to be thrown at Bud, glances sideways at the man, just as he throws she bumps him with her shoulder. To us her motive is obvious.

MEDIUM CLOSE SHOT BUD IN THE CAGE
As the ball whistles by and slams into the backing.

BUD
(sings raucously)
Oh, he's a little prairie flower,
as wild as wild can be!

Big raucous laugh.
GROUP SHOT ANDersonS AND THROWING MAN
As the throwing man turns and gives Margaret a suspicious look, then winds up for another throw.

BUD
Here he goes again! Hey,
Dew-Drop, don't strain your arm!

MARGARET BETTY AND THROWING MAN
As the man winds up, Betty and Margaret exchange glances, and as he throws Betty jostles him.

BUD
Heyy, keep 'em in the country, Dew-Drop! That one went out of the park!

The throwing man turns and glares at Betty.

BETTY
(innocently)
Sorry.

The CAMERA PULLS BACK to include Jim and Kathy. There is a rapid exchange of looks between Margaret, Betty and Jim. Jim has to look away and tighten his lips to hold back laughter. The throwing man is winding up again. This time he makes certain he is clear of Betty and Margaret. His friend stands guard for him.

MEDIUM CLOSE SHOT BUD IN THE CAGE

BUD
Here goes Lulu Belle! Look at the windup ... That boy needs an alarm clock! Yoo hoo -- prairie flower, does your mother know you're out!?

REVERSE ANGLE ANDERSONS, THROWING MAN AND WATCHERS
as the throwing man, with a good clear space around him winds up, sights on the target. Margaret, Betty and Kathy wince and squint their eyes. The man throws.

BUD
(jeering sing song)
Oh, the cat's in the fiddle and the bird's in the tree ... pop's in the woodshed, you can't hit --
CONTINUED:

The word "me" never gets out. The ball is thrown, there is a clang of a bell as the ball hits the target followed by a terrific splash. Possibly the splash showers some water on the crowd. (NOTE: we should have heard the bell clang when Fred was dunked earlier) There is great laughter among the watchers, the CAMERA MOVES IN CLOSE on the four Andersons and we study their faces, the pain, the humiliation of Betty, Margaret and Kathy. Jim, as he struggles to keep a straight face.

MARGARET
Jim, he'll catch cold in there!

DISSOLVE TO:
INT. ANDERSON LIVING ROOM - NIGHT

39 MEDIUM SHOT MARGARET BETTY JIM AND KATHY
Betty is slumped in a chair staring darkly into space. Margaret is seated on the couch. Jim stands with his hands in his pockets. Kathy, in her pajamas again, leans against the couch and observes the thoughtful group.

BETTY
Performing in a cage...like a baboon! What if our friends saw him? What if my friends at school saw him? 'Oh, Betty, I saw your brother Friday night... he was in a cage at the carnival'.

MARGARET
I'm not concerned about that. A carnival just isn't the place for a boy his age to be working.

KATHY
I thought he did pretty good.

JIM
(to Kathy)
Kitten, run upstairs and tell Bud to hurry it up. We're waiting.

Kathy sprints to the stairway and scrambles up.

KATHY
(shouting as she goes up the stairs)
Buddddd!

INT. UPSTAIRS BATHROOM - NIGHT

40 CLOSE SHOT BUD
He is stripped to the waist, washing the makeup from his face at the basin. CAMERA PULLS BACK as Kathy comes in.

KATHY
Daddy says hurry up, they're waiting.

BUD
Whadda they want?
40 CONTINUED:

KATHY
They wanta talk to you.
(ominously)
You know what that means.

Bud shrugs...who cares?

BUD
Hah!

His manner has changed. We will see him affecting a cynical worldly wisdom from here on. He will listen and observe with cocked head and lifted eyebrow.
(Note: This mannerism should be an imitation of Burt.)
This is accompanied by a slight squinting of one eye.

KATHY
You better hurry.

BUD
Don't crowd me, little one.

Kathy watches him intently for a moment, then:

KATHY
Was it fun workin' at the carnival?

BUD
Yeah. It's okay. Lot of smart guys...you learn a lot of stuff.

KATHY
What kind of stuff?

BUD
About life. I got a whole new philosophy.

KATHY
You did? Where is it?

Bud gives her a scornful look. Points to his head.

BUD
It's in your head...ideas.
That's when you get smart.
(imitates Burt)
I like you, kid, and I'm gonna
tell you sump'in' -- never give
a sucker an even break --
remember that.

He gives her a wink.

KATHY
What does that mean?

BUD
I'll show ya. Look, kid, I'll
give you a dollar if you'll go
get my bathrobe. Okay?

KATHY
(eyes widen)
A dollar? You bet!

She tears out of the bathroom. Bud rinses his face, dries
it, and Kathy comes racing back with the robe, hands it to
Bud.

BUD
Thanks.

KATHY
(looks up
questioningly)
Where’s my dollar?

BUD
For bringin’ in my bathrobe?
Are you crazy? See, you were
a sucker. You believed me.

KATHY
But you said --

BUD
Go ‘way, ya bother me.

Kathy gives him a slow burn look, turns and marches out of
the bathroom. Bud laughs.

JIM’S VOICE

Bud!
CONTINUED: (3)

BUD

Okay, I'm comin'.

He puts on the robe and goes out.

INT. ANDERSON LIVING ROOM - NIGHT

MEDIUM SHOT JIM, MARGARET AND BETTY

They are in much the same positions as we left them. Kathy comes down the stairs in b.g. Jim turns, sees her.

JIM

Is he coming?

KATHY

(bitterly)

Yeah. Him and his filoposy.

As Kathy reaches the bottom of the stairs and heads into the living room, Bud comes prancing airily down the stairs in his robe.

BUD

Mom, you and Betty were great!
That bit you put on shovin' the yoke while he was throwin' was dynamite!

He swaggers jauntily into the room. All eyes are on him.

BETTY

(acidly)

We weren't performing, Jungle Boy, we were trying to keep you from being drowned! And don't ask me why!

BUD

I'm gonna talk to Burt about it. Might be a sensational gag to hypo the game.

(glances at Betty and Margaret)

Might get you a steady job -- jostlin' the rubes like you did tonight.

Jim and Margaret are hard-put to hold back a smile at the thought.
Continued:

**BETTY**

Father, you called him downstairs
to talk to him, remember?

**BUD**

Okay, what's the pitch?

Bud tilts the head, cants the eyebrow and squints his eye
as he waits for their answer. Jim looks at him curiously,
then, imitating Bud, he points to his own eye.

**JIM**

Something in your eye?

**BUD**

No. Just listenin'.

**JIM**

Well, to get right to the point...
How'd you happen to wind up in
that Dunk 'em game at the carnival?

**BUD**

Just a lucky break! Fred and I
were talkin' to Burt...

**MARGARET**

Who's Burt?

**BUD**

He's the big man down there - runs
all the concessions. You know -
the fella at the Roll and Win Game
where I lost the six bucks. Well,
we were talkin' to him, and gee,
he turns out to be a wonderful guy!
Took a liking to me and I liked him
right away. No kidding, there is
the smartest man I ever met in my
life!

Jim makes a face.

**BETTY**

Smarter than your own father,
I suppose.

**BUD**

(covers a little)
Well -- no -- in a different
way. Burt's been around, ya
see. He knows life...he knows
life like a book. And people --
he knows people inside out.
JIM
You don't often see 'em that way, but it's good to know.

BUD
(misses it entirely)
That's what I say. Why bein' with Burt is just like goin' to college. Already I've got a whole new slant on things. You know what Burt says? The world is full of suckers. There's one born every minute -- just like you said, Dad. They got money in their pockets and they're just lookin' for somebody to take it away from 'em.

BETTY
You know what I think? There was a hole in that cage, and one of those balls hit you on the head.

Bud ignores her. Goes right on.

BUD
Anyway, Burt gave us the job in the Tubs -- that's what we call the game in carny talk. And he says I got a job with the show as long as I want it. He really likes me! We hit it off like that! Like I've known him all my life. A real friend!
CONTINUED: (3)

MARGARET

Bud, how can you like someone who makes a business of cheating people?

BUD

It's not cheating, Mom. It's just self-defense. Like Burt says, the suckers are there, if you don't skin 'em somebody else will. And sump'in' else he said -- and this shows you how smart he is, he says: Never give a sucker an even break. That's gonna be my motto from now on.

Bud starts for the stairway.

BUD

Well, gotta hit the sack. Work tomorrow.

Jim reacts - not in anger. The word "tomorrow" sparks the question.

JIM

Work where?

Bud stops.

BUD

At the carnival. Burt said I should be there at nine o'clock in the morning -- kinda get things organized before they open.

MARGARET

Now, wait, Bud -- I don't think we want you to work at the carnival.

BETTY

Well, at last!

BUD

But I've got to, Mom! I promised Burt! He's counting on me -- I can't let him down!
MARGARET
You should've asked us before
you made any promises.

BUD
Mom! Do you know how much he's
paying me!? Do you know how
much I earned tonight?? Just
tonight?? Twenty-five dollars!

MARGARET
Oh, no!

BETTY
Twenty-five dollars for sitting
in that cage???

BUD
Twenty-five bucks! And that was
for only three hours! Think how
much I'll make if I work all day
tomorrow!

The family is shaken by this astounding figure.

BUD
I've gotta go to work tomorrow,
Mom -- Burt's expecting me, and
besides Saturday's payday!

Jim rubs his chin thoughtfully.

JIM
Maybe it's a good idea...experi-
ence around a carnival might be
worthwhile.

BETTY
Father, you're kidding!

Margaret looks up at him astonished. Bud beams.

BUD
Dad's right. I can earn more
working there than going to
school!

(rapidly before the
wind changes)
Well, it's all set...

He tears for the stairs.
CONTINUED: (5)

BUD
(continuing)
...I go to work in the morning...
I'll pay you back your six dollars,
Dad...What's six from twenty-five?
Eighteen? Nineteen? I'll have
nineteen bucks left...plus what I
make tomorrow! Yahoo! --

He dashes out of sight up the stairs. Margaret, Betty and
Kathy stare at Jim. Has he flipped completely??

MARGARET
Why did you do that?

JIM
(thinks a
moment - then)
For the reason I said. Some
experience with this kind of
a carnival may be just what
Bud needs.

DISSOLVE TO:
INT. BUD'S BEDROOM - EARLY MORNING

CLOSE SHOT  BUD'S FEET
As he sits on his bed lacing his shoes frantically. In b.g. we see his bedside clock indicating seven a.m. CAMERA PULLS BACK as Bud ties the last knot, jumps up from the bed. He grabs a shirt from a chair, scrambles into it, stuffs it into his trousers and races out the door.

INT. ANDERSON FRONT HALLWAY - EARLY MORNING

MEDIUM SHOT : BUD
As he comes galloping down the stairs.

BUD
(calls en route)
Mom! Dad! I'm leavin'!

Margaret appears from the dining room.

MARGARET
(wearing nightgown and robe)
Why so early? What about breakfast??

Bud rushes to the front door, whips it open.

BUD
I'll eat on the lot -- get a hot dog or sump'm!

MARGARET
A hot dog!!??

It's too late, he rushes out the door and collides squarely with Jim, wearing robe and pajamas, who is coming in with the paper.

BUD
Sorry, dad! See you later!

And he's gone. Jim and Margaret stand at the open door watching in the direction Bud has gone. Jim shakes his head -- a little sadly.

JIM
Payday at the carnival.

DISSOLVE TO:
EXT. NEIGHBORHOOD BUSINESS STREET - DAY (SILENT)

This is tacked to a telephone pole. CAMERA PULLS BACK to include the sidewalk and we see Bud running toward the camera. A little distance from us he slows down to a fast walk. His face is flushed from the running, his hair askew, shirt tail probably out. His eyes are bright with anticipation. As he comes close to the camera he looks eagerly
CONTINUED: 

...toward what is presumably the carnival grounds. He stops short, and the expression on his face changes to one of shock and pain.

EXT. CARNIVAL GROUNDS - DAY - SILENT

POV SHOT THE CARNIVAL GROUNDS

The area which only last night was the scene of ferris wheels, tents, banners, blazing with noise and activity, is now a bare vacant lot. CAMERA PANS SLOWLY across the dismal scene, coming to rest on all that remains of the entrance archway; one support leaning crazily and from it hanging the remnants of the banner which once topped the entrance. Bud walks into the shot, looks slowly around at the bare lot littered with old papers, the refuse of the carnival. A clean-up man is raking up the papers.

MEDIUM CLOSE SHOT BUD SOUND

As he realizes what has happened. He looks over the hopeless scene, desperately searching for some indication that what he is seeing is not true. The clean-up man comes into the shot.

BUD

(to man)
Where'd the carnival go?

MAN

(shrugs)
Who knows? Pulled out of here at three o'clock this morning.

The man moves out of the shot. The CAMERA MOVES IN CLOSE on Bud's face and we see there the agony of his disappointment.

BURT'S VOICE

(consciousness echo - silky, confidential)
I'll tell ya something, Buddy --- don't ever give a sucker an even break.

FADE OUT.

FADE IN:

INT. ANDERSON LIVING ROOM - DAY

TWO SHOT JIM AND MARGARET

Standing at the front window...Jim is peering out.
CONTINUED:

JIM
(quietly)
Well, here comes Bud.

MARGARET
(looks out the
window)
But he just left. I wonder
what’s wrong.

JIM
The carnival was gone. No
Burt...no money...all he found
was an empty, dirty vacant lot.
They left early this morning.

MARGARET
(begins to see
the light)
You knew last night they were
leaving.

Jim nods.

JIM
When they applied for the in-
surance they said they were
pulling out sometime after mid-
night Friday night.

The front door opens and Bud comes in. He’s a beaten boy.
He stands in the middle of the hallway and stares numbly
at Jim and Margaret. Margaret beckons to him gently.

MARGARET
Come here, Bud.

Bud shuffles to them. Margaret and Jim put their arms
around him. Bud looks up at Jim.

BUD
You knew Burt was lyin’ to me,
didn’t you.

Jim nods.

JIM
I hated to do it, son.

BUD
(bitterly)
I asked for it. I was the sucker.
And like Burt said you never give
’em an even break.
CONTINUED: (2)

Jim remembers something, reaches in his pocket and pulls out a parcel crudely wrapped in brown paper...he hands it to Bud.

JIM
This was in the mailbox with your name on it.

Bud slowly unwraps the paper.

BUD
Who's it from?

As he unwraps the package a scrap of paper falls out. Margaret picks it up from the floor...looks at it.

MARGARET
This explains it.

BUD
What does it say?

MARGARET
(reads)
'Buddy boy, I wouldn't do this for nobody but you. There's a sucker born every minute, and this proves I'm one of 'em.'

Bud now reveals the contents of the parcel...a jeweler's case. He opens it and the CAMERA MOVES IN FAST TO A CLOSE SHOT of the "Seventy-five Dollar" Watch.

GROUP SHOT JIM, BUD AND MARGARET
as Bud stares at the watch unbelievingly...looks up at Margaret and Jim. He's overwhelmed.

BUD
It's the watch I was tryin' to win! The Seventy-Five Dollar Watch!

Margaret turns the scrap of paper over.

MARGARET
(reads)
'P.S. This ain't a seventy-five dollar watch. It cost me two bucks. So everytime you look at it remember, Buddy boy to stay away from guys like me. Good luck, Burt.'
CONTINUED:

As the three react to this, Bud, embarrassed, looks at his father waiting for the inevitable "I told you so".

JIM
(to Margaret)
Ma, how about breakfast. We're hungry.

He puts his arm around Bud and they start toward the dining room as Margaret follows approvingly, we:

FADE OUT.

THE END
All right, wise-guy, now it's gonna be your turn!

Watch me dunk this joker.