

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 1
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 Sea!

2 MEDIUM SHOT BUD AND FRED 2
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.

50

2 CONTINUED:

2

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.

3 MEDIUM SHOT THE "ROLL AND WIN" GAME 3
 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, typewriters, 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.

4 POV SHOT FRED AND BUD 4
 As they stroll slowly by.

5 MEDIUM SHOT BURT 5

BURT
 (the friendly
 bait)
 Hey, fellas.

6 FRED AND BUD 6
 As they react to Burt's call.

BUD
 You talkin' to us?

7 POV SHOT BURT 7
 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

7 CONTINUED:

7

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?

8 GROUP SHOT BUD FRED AND BURT
The boys look at the watch wide-eyed.

8

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
Howdya like to have this
watch for a buck?

56

8 CONTINUED:

8

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.

98

8 CONTINUED: (2)

8

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?

159

8 CONTINUED: (3)

8

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

86

INT. ANDERSON DINING ROOM - NIGHT

10 MEDIUM SHOT MARGARET 10
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 11
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 --

11 CONTINUED:

11

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.

11 CONTINUED: (2)

11

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.

11 CONTINUED: (3)

11

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.'

11 CONTINUED: (4)

11

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

(solemnly)

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?

145

11 CONTINUED: (5)

11

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.

11 CONTINUED: (6)

11

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 14
 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 15
 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 16
 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 17
 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.

17 CONTINUED:

17

FRED

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

Bud scratches his head, frowns.

18

ANOTHER ANGLE INCLUDING BURT AND THE GAME

18

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?

BUD

(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?

18 CONTINUED:

18

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)

18

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?

187

18 CONTINUED: (3)

18

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 a 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 rolllllin' game! Everybody wins! It's a phenomenal, fantastic game of skill! Colossal prizes! Everybody wins at the rolllllin' 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 'till 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.

18 CONTINUED: (4)

18

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'?

64

FADE IN:

INT. ANDERSON FRONT HALLWAY - NIGHT

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

BETTY

(calls)

Fatherrr! Its 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.

20 CONTINUED:

20

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

Its 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.'

DISSOLVE TO:

EXT. CARNIVAL - NIGHT

21 MEDIUM SHOT HULA SHOW 21
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 22
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.

22 CONTINUED:

22

BUD

Hey, panty-waist, go home to
your momma! -- Whatsamatter,
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

25

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.

25 CONTINUED:

25

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! Whatsamatter, you weak or sump'm!??

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.

26 REVERSE ANGLE THE PLAYERS

26

Gathered in front of the counter watching a man who has his coat 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.

27 MEDIUM CLOSE SHOT BUD AND FRED IN THE CAGES

27

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.

27 CONTINUED:

27

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.

28 MEDIUM SHOT THROWING MAN WATCHERS AND THE ANDERSONS 28
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

Its not funny, father! Its
degrading and humiliating!

BUD

(recognition yell)
Heyyy! Hi! Hi!

29 POV SHOT BUD AND FRED IN THE CAGES 29
As Bud waves wildly to the family.

BUD

Hiiii!

38

CONTINUED:

38

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 39
 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 40
 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:

40

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.

40 CONTINUED: (2)

40

BUD (Cont'd)

(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!

40 CONTINUED: (3)

40

BUD

Okay, I'm comin'.

He puts on the robe and goes out.

INT. ANDERSON LIVING ROOM - NIGHT

41 MEDIUM SHOT JIM MARGARET AND BETTY 41
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 yokel 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.

41 CONTINUED:

41

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.

157

41 CONTINUED: (2)

41

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!

41 CONTINUED: (3)

41

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...experience 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.

41 CONTINUED: (5)

41

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:

EXT. NEIGHBORHOOD BUSINESS STREET - DAY (SILENT)

44

CLOSE SHOT CARNIVAL POSTER

44

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

0

44 CONTINUED:

44

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

EXT. CARNIVAL GROUNDS - DAY - SILENT

45 POV SHOT THE CARNIVAL GROUNDS 45
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.

46 MEDIUM CLOSE SHOT BUD SOUND 46
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

47 TWO SHOT JIM AND MARGARET 47
Standing at the front window..Jim is peering out.

47 CONTINUED:

47

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.

47 CONTINUED: (2)

47

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.

48 GROUP SHOT JIM BUD AND MARGARET

48

as Bud stares at the watch unbelievably...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.'

88

48

CONTINUED:

48

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

b/

all right, wise-guy,
now it's gonna be your
turn!

Watch me dunk this
joker.