

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  
Caribeean 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.

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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?

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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.

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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?

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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

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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?

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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?

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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

19 GROUP SHOT BUD BURT AND FRED 19  
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

41  
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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!

30 GROUP SHOT THE FAMILY 30  
 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

(shouts to Bud)

All right, wise-guy, now its  
 gonna be your turn!

(to his friend)

Watch me dunk this joker.

31 MEDIUM CLOSE SHOT BUD IN CAGE 31  
 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!

32 GROUP SHOT THE FOUR ANDERSONS AND THE THROWING MAN 32  
 As the throwing man juts out his jaw and winds up for a  
 tremendous throw.

33 CLOSE SHOT MARGARET AND THE THROWING MAN 33  
 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.

34 MEDIUM CLOSE SHOT BUD IN THE CAGE 34  
 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.

35 GROUP SHOT ANDERSONS AND THROWING MAN 35  
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!

36 MARGARET BETTY AND THROWING MAN 36  
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.

37 MEDIUM CLOSE SHOT BUD IN THE CAGE 37

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!?

38 REVERSE ANGLE ANDERSONS THROWING MAN AND WATCHERS 38  
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 --

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...exper-  
ience 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:

INT. BUD'S BEDROOM - EARLY MORNING

42 CLOSE SHOT BUD'S FEET 42  
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

43 MEDIUM SHOT BUD 43  
As he comes galloping down the stairs.

BUD  
(calls enroute)  
Mom! Dad! I'm leavin'!

Margaret appears from the dining room.

MARGARET  
(wearing night-  
gown 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:

31

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.