

continuity

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Synopsis by
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F R E A K S

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Direction by Tod Browning
Supervision by Mr. Thalberg
Production #592

Scenes 1-10 -- M. Duval's country estate, in France. Day

Jean, the gamekeeper, protests to his master that he did see a convention of awful monstrosities disporting themselves, and that there should be a law to smother such, -- such things -- smother them at birth, or else look them up. Duval soothes that, if there are such on the grounds, they'll have them removed.

But now there are strange sounds, where should be silence, and Jean parts the foliage, that M. Duval may see. He does see! A human skeleton sprawled lazily in the grass! Little Martha, with four-inch legs and no arms, dances about him! Little Angeleno, a distorted dwarf, capers with her! Schlitze, a pin-headed girl, chants the old jingle idiotically as she plucks the petals of a daisy! The bearded lady sews on tiny garments! Rosie and Marie, Siamese twins, dance with Cuckoo, the bird-girl!

Mother Tetrallini, a vigorous, normal, motherly French woman, wades in the brook with the turtle girl, who has flippers instead of arms and legs! Into the scene comes Jean's angry shout, commanding them all to get out! Do not they know that trespassing is the same as stealing? The freaks gather close to Mother Tetrallini, as she answers.

But, M'sieu, they steal only the sunshine?

That is no matter: they must get out!

Duval restrains his servant, and explains, more kindly, that the grounds are private. The woman is sorry they have annoyed. These are the children of her circus. Oui, M'sieu, most of them are really only children. It is so hot in the tent, and there is rudeness in so many eyes, so she brings them to play in the sunshine whenever she can.

The gentleman is sorry. Will Madame please forget what was said, and come as often as she likes. He will remember, at the next circus, that the freaks are really only children. He calls his servant away, and the freaks chorus a "goodbye" with Madame. But Madame scolds her children that they were afraid. Has she not told them that God cares for all his children? But where are Hans and Frieda? Little Angeleno must find them and bring them back at once.

Two faultlessly formed and faultlessly dressed midgets are Hans and Frieda. She sits above him, on a branch which a boy would clear at a bound, and it is very plain they are deep in love. Angeleno breaks the spell, and the Human Skeleton lifts the little lady to the ground. Hans would lag, but Frieda scolds gently, that till they are married the circus comes first. He tells her that it will be soon, now, and then they will live in a vineyard and be very happy together.

Scenes 11-57 -- The Circus. Night.

These wagons, ringed about the performers' entrance, are homes and dressing rooms, as well as transportation for the show people. We learn that there is jealousy between the normal performers, and with some a feeling of contemptuous revulsion toward the freaks. Cleo, a voluptuous "Queen of the Air," finishes her

turn. Hans and Frieda watch from the entrance, where they await their turn. We are sure Hans' interest in Cleo is more personal than is Frieda's. Cleo pauses to watch Hercules rescue a bound maiden from the back of a wild bull, and when she sees Hans feasting his eyes on her legs she drops her robe as though unconsciously. The tiny gentleman restores it, and holds it for her. She must stoop, and she pats his hands in reward. But Frieda, seeing, understanding, throws her hand away when she would offer the little woman some service. She knows, disproportionate as they are, that Hans is filled with thoughts of sex, and she invites him to her wagon for wine, some time. Cleo tries her form on Phroso, the American clown, but fails to give him a vibration.

Venus, who works with a trained seal, leaves her wagon and enters Hercules', and starts supper before he enters. When he comes there is a quarrel, in which we understand she has been his mistress. But she walks out on him when he would farm out her favors to other men, for his own profit! She is wildly angry, as she passes Phroso, and vents on him her hatred of all men. Still in makeup, he shows no reaction for the instant. But he digs the makeup off in a jiffy and storms to Venus' tent, and tells her a few things. She sobs, and he softens and tries to encourage her, and in another moment they are anything but hating each other.

We see the Siamese twins, Rosie and Mamie. We see that the man, Roscoe, is the "maiden" rescued from the bull, and learn that he is engaged to Mamie. Phroso banter with the twins, who are connected that Rosie, even with her eyes shut, knows when Phroso pinches Mamie's arm or cheek. Roscoe sees, and rages. Somehow we wonder if Rosie will react to all of Mamie's experiences!

Hercules sings, as he passes Cleo's wagon, and looks in

when the woman applauds. He is easily coaxed inside. She bids him to supper and manages, as she moves about her stove, to drop her already scanty covering still more seductively. It works. She is in his arms, and her protest, as she clings tight, is but more maddening invitation! He is a strong man: she is a voluptuous and willing woman!

Scenes 58-71 -- The Circus. Night.

Mme. Bartet's rolling estaminet is parked near the circus, and Tetrallini drinks -- and too much -- with the proprietress. Many of the freaks are about. Hans and Frieda sit together, but he plainly pays no attention to what she says. She notices it, and chides him for it. He is sharp at first, and then contrite as he realizes his sharpness has hurt her. There is general gossip regarding Cleo and Hercules. The affair has been growing. In the moment, Hercules comes and pays cash for two bottles of expensive wine. Tetrallini's eyes widen, for she knows whence comes the money. The strong man hurries away to his carnival of love! Tetrallini commands her charges to their beds, and they obey her.

Scenes 72-84 -- The Circus. Night.

This is during the performance, and as Cleo makes her exit she pauses to thank Hans for the beautiful flowers -- and for the loan of another thousand francs, "till her money comes from Paris". Hans agrees, eagerly, and is hugged and kissed for reward.

Cleo passes Phroso, and stops as if for some advance. Venus sees, and understands, and confesses to Phroso that it makes her jealous. Venus is disgusted when her plain opening leads to nothing personal. She even mocks him when Phroso speaks to Schlitze,

the pin-head idiot girl, who watches him adoringly.

Cleo and Hercules, in her tent, laugh over the basket of expensive fruit Hans has had sent to her from Paris, and speak of the "Little Ape". She'll suggest champagne, next, for she doesn't care for fruit. There is a knock, and the answer that it is Hans. Cleo calls her thanks to her "darling" for the fruit, and pleads that she is at her bath and cannot admit a gentleman. Can he come again, later? Hercules sprawls on her bed, convulsed with laughter. Cleo throws her arms around the man, perhaps only to stop his laughter, lest Hans hear and the game be lost. But Cleo's body covers the body of the man! He is ^a strong man, and she is a voluptuous woman!

Scenes 85-94 -- The Circus. Morning.

Venus comes from Phroso's wagon, with his freshly darned socks. She tells him that she has been staying in lately, and when he suggests she has been catching up on sleep she continues, significantly, that a girl needs more than sleep! He doesn't take it up, and she snaps that it doesn't do a girl any good to be good. He doesn't even know she's alive! It reminds Phroso that he dreamed he saw her in a bathing suit, on a rock, like a statue, and that her figure looked great. Does she know she has a good figure? She thrills, but he abandons the thought and hands her a stuffed maul to hit him with, as part of a new stunt. She does, and with all her strength, and his head pops down into his jacket, out of sight. She is unmoved when he reappears, and he snaps at her that she'll see their audience roar at it. A freak approaches with the news that the bearded lady's baby has been born, and they all hurry to pay homage to the newest member of their family.

Looks funny, though, to see a proud new mother smiling through a beard!

Scenes 95-107 -- The Circus. Day.

Cleo is practicing in the main tent, and the men are baiting Hans by ribald remarks concerning her which burn his little soul and yet only amuses the woman. She comes down and sits with Hans, then complains of a lame shoulder and has him to rub it for her. She directs his hands to as intimate places as she dares, and the men roar with laughter. Hans cries that they are filthy rats, and during the scene Cleo escapes, to hide her own laughter. Hans follows her out.

Venus chats with Frieda, as the little lady bustles about her washing. At first Frieda pretends not to have seen Hans' infatuation for Cleo, but it is too much, and she confesses her worry. But the coming of Phroso distracts Venus' attention from the midget.

In the meanwhile, Roscoe and Mamie have been married, and there is strange domestic complication. The twins are making the bed while Roscoe finishes his dressing! Mamie remonstrates with Rosie for mocking Roscoe's stuttering. In answer to something we have not heard Roscoe asserts that they'll do as he says, for he's boss of his home. He doesn't want the tramps who go with Rosie to be hanging about Mamie! And Rosie's gotta cut out getting drunk every night: he doesn't want Mamie in bed half the days with Rosie's hang-overs! Rosie demands that she and Mamie get out, and when Roscoe would forbid she insists she's got to go! The man gives up. Rosie's always pulling that one!

As they walk away Rosie promises her sister she won't do it any more.

Scenes 108-126 -- The Circus. Night. After the show.

Cleo sprawls on her bed in negligee, while the immaculately dressed Hans pours her a glass of rare wine he has brought for her -- the most beautiful woman in the world!

Venus leaves her wagon, and Phroso, before he sees that she is dressed to go to town, reminds her that he was right about the gag he said would go over big. The scene shocks us, for Phroso is in his bath tub, and seems not at all embarrassed when Venus looks down on him! She protests that all he thinks about is his clowning, and he admits that he thinks always of his big act which he will take back to America and which will win his fortune. We are relieved when we see that his tub has only sides, and he is really working on a prop for a gag.

But Phroso insists that he is human, and that's why he works so hard to reach a position where he can give a wife and kids all he would have them to have. It hits Venus hard, for she thinks it means another woman on his mind. He notices she is dressed to go out, and she snaps she is tired sitting around like a sap. She's going to town and look for a couple of sailors! Phroso tells her to get four and have a regular time, adding that sailors don't care! Her rage chokes her words as she slams back into her wagon.

Roscoe has seen, and approaches with sympathy. Women are all alike. There's Cleo, now, in the door of her wagon, saying good night to little Hans. Roscoe says Cleo must be on a diet, and Phroso laughs. Venus hears, and thinks the laugh is at her.

She shouts that she admits she is a sap, but she thanks Phroso for opening her eyes!

Roscoe marvels that Phroso stands for letting that tramp bawl him out, whereupon Phroso leads him away from Venus' wagon and knocks him cold!

Frieda follows Hans hesitantly into his wagon. It is hard for her to say it -- it is about her. Hans is sorry that Frieda is hurt, but Hans cannot help it. Yes, Frieda, he is happy. She begs that Cleo cannot make him happy, and that she even laughs at Hans, with the others; but this Hans refuses to believe. Frieda forgives Hans for the hurt he has given her, for she wants more than all else for him to be happy. No, Hans, she will not worry about you any more. But we know she lies, and we bless her for it.

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Scenes 127-133 -- Celo's Wagon. Night.

Cleo and Hercules gloat over the necklace Hans has given her. They wonder where he gets his money. They got five hundred for the bracelet, and this should fetch a thousand! She thinks she'll want a fur coat next. She laughs when Hercules says Hans seems to have ideas about her, and says he'd squach Hans like a bug! There is a knock, which must be Hans, and Hercules is sent behind the curtain till he is disposed of.

But it is Frieda who enters. She has come about Hans -- because he is in love with Cleo -- because they are all laughing at him. She knows Cleo is just making game, but Hans doesn't know it, and when he finds out he will be always unhappy. Cleo taunts that maybe she'll even marry Hans, and Frieda reminds that, does she so, they will then laugh at Cleo. But Frieda mentions other results than novel publicity for the normal wife of a dwarf

and Cleo shudders and orders her to go. She'd marry Hans even if he had mule's blood!

So? Then it's for Hans' money Cleo lures him? He has told her of the fortune he inherited? And he told Frieda he would tell no other while they were in the circus. Cleo catches the play and feigns wonder that Hans told Frieda of it. She taunts that Frieda must come and see them some time! And poor Frieda is driven into retreat.

Hercules comes from hiding, and they wonder at Hans' wealth. The woman muses that she could marry the midget -- and then he might die! Midgets are not strong, anyway. Yes -- it could be done -- slowly!

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Scenes 153-171 -- The Circus. Night.

All the freaks and most of the normals are at the great feast in the big tent, but there are a few absentees. Phroso, in his wagon, finishes making a poster for himself, and calls for Venus to come see it. An acrobat says Venus went out an hour ago, and left the message for Phroso that she had gone to look for four sailors!

Cleo, the bride, sits at the right of the tiny bridegroom, with Hercules on her other side. Freaks line the table, and little Frieda is at the far end. There is a whim to give a show for the newlyweds, and Roscoe would do a dance with his wife. But the other half of his better half holds to her chair and cries there is no better half: they're both the same, and the crowd yells with ribald laughter. Cleo, half drunk, yells for more wine and more music, then turns to ask if Hans is happy. He pats her hand and assures her of his content, and they argue which is

the luckiest. Cleo kisses him. Cleo is so happy she could kiss the whole world! Yes, even Hercules -- the homely brute! And she does it! Hans begins to look a bit embarrassed.

Roscoe declares that they'll all kiss the bride, but Hercules forbids. He'll kiss her for all of them -- once for each. They go at it, with Cleo responding ardently, and Hans' state grows worse. He sees Frieda's pity, and it is yet worse for him.

Cleo sinks into her chair, after the debauch of kisses, and wishes the night might last forever. She reaches for her wine, but Hans stays her hand. Yes, Cleo is his wife, but when she drinks so much she forgets it! She roars in vicious glee that he is jealous. But he must not worry: there's more of her than he can ever use! Frieda, tears streaming, leaves the scene, and Hans sits frozen in his shame.

Roscoe diverts for a moment by shouting that they'll initiate the bride, and Angeleno adds that they'll make her really one of them. The freaks demand a loving cup, and Angeleno quickly contrives it of a fruit bowl which he fills with wine. It passes from freak to freak, and mouth to mouth -- and some, like the pin-heads, drool into the drink. Cleo watches in horror, and Hercules laughs. At last the cup comes to Cleo, and automatically she takes it from Angeleno's hands. The freaks shout for her to drink, for they accept her as one of them!

But now the woman yells at them that they are dirty, slimy freaks! She throws the wine at them! She yells for them to get out! The freaks stand, as though frozen. Tetrallini is not here to defend or lead them, for she has gone with the broken-hearted Frieda. Hercules roars for them to obey Cleo. Hans sits in

torture at the awful thing which he cannot change. Cleo snarls a demand if he is not going to protect his wife, then turns to yell at the freaks, then back to berate poor Hans. Will he do nothing? Has she married a man or a baby? Ashamed, is he? What should she do? Play horsey with him? Hercules seizes the idea and sets Hans on the woman's back, and Cleo staggers about in a drunken burlesque. Hans can only cling, and grit his teeth.

Scenes 172-173 -- And old French Tavern. Night.

Venus sits alone, and it is already long past closing time. The proprietor ventures that he must close up, and refuses the one more drink Venus begs. She rises ⁱⁿ drunken dignity and anger. She hopes all his daughters will have broken hearts, and all his sons be clowns!

Scenes 174-189 -- The Circus, just before dawn.

Phroso sits on the steps of his wagon, watching for the return of Venus.

There is argument in Cleo's wagon, where she and Hercules labor to convince the midget that they were only have a little fun, and that there is really nothing between them. Hans is bitter with himself -- not with them. He blames none but himself. He should have known he was a fool, and they were only laughing at him. Always it is that he is laughed at. He falters -- falls -- he is unconscious!

Hercules whines that Cleo has given Hans too much poison, but she insists she knows what she is doing. They neither see little Angeleno as he peers in, but Angeleno sees it all! Cleo starts for Hans' wagon with him, and Hercules reaches for more drink.

Venus, returning, sees Cleo carrying Hans into his wagon, but is not herself seen by the other woman. Phroso sees the woman for whom he has waited and worried, and starts toward her, but pauses as Venus stops to look curiously into Cleo's wagon. Hercules sees her and tells her she should have been at the feast. Now she must come in, and he will tell her about it. She does enter Cleo's wagon, with Hercules, and Phroso sees and regains his own wagon dejectedly.

Hercules offers Venus rare wine, and gloats that the "little worm" has whole buckets of it. Venus does not take the drink. She hadn't thought there was a thing in the world as low as Hercules, but now she knows that Cleo is even lower. She is gone before the man can move.

Scenes 190-195 -- The Circus. Morning.

The doctor tells Tetrallini that it is poison -- a very bad case of ptomaine poison. Yes, Cleo did right to give mustard water. It probably saved Hans' life. Cleo beams righteously, and holds Hans' hand to her cheek.

Angeleno, and other freaks watch. Angeleno knows what he knows, and what he does not tell he keeps to himself:

Hercules sits nervously on his wagon steps. Freaks pass, and look, and say nothing! Venus passes, and smiles!

"He's well liked in the show -- isn't he? Too bad if anything happens!"

Scenes 196-208 -- The Circus. Another day.

A week has passed. Cleo is ready for her act, but pauses to care for Hans first. He berates himself for the things he

said that night a week ago, but she begs that it is forgotten, and all that matters is for him to get well again. He pats her hand as she turns to prepare his medicine. His eyes are closed and her back is toward him, and so he does not see the drops she adds from a phial in her bodice! But Angeleno sees, through the curtains! Hans takes the dose! But his eyes are cunning when the woman turns to rinse the spoon! He draws a handkerchief from its hiding and spits the medicine into it! His voice is carressing as he tells her he will never forget all she does for him! She insists she wants to do it, and hurries out for her call -- and Angeleno comes from hiding.

Hans pops upright -- alert! Clearly this is not their first meeting, for they understand what we do not. But we know that something is planned for tonight, and that the freaks will be ready!

Hercules is limbering for his act, when Venus passes him. She gestures the forcing of heavy bars apart. She'll bet Hercules could twist window bars like that -- prison window bars! It will be fine for him to be so strong, in case anything should happen to the midget! His eyes follow her with hate.

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Scenes 209-249 -- The Circus on the move. Night.

Before the start there is a strange convention of the freaks under one of the wagons. We cannot understand, but their babble is tense! Angeleno seems their leader, and they agree with his plans!

Now the caravan is on the move, through the night and rain and mud. One wagon is filled with the freaks, and they babble, "Dirty, slimy freaks!" Can they be mocking Cleo? Why?

Frieda speaks nervously to the second man on the driver's seat of her wagon, and bids him bring Phroso to her. Phroso gets the message, and starts forward, beside the train of wagons.

Hans lies very still, so that he seems still to be very sick. Angeleno, and the Human Skeleton, and Schlitze are here. Cleo insists Hans must have his medicine and go to sleep, and the others must go. She turns for the medicine, and when she faces about again, Peter, the skeleton, is stroking a pistol! Schlitze toys with a knife which she has drawn from Hans' bed! Angeleno shrills on his ocarina, which might serve to quench other noises! Hans sits up alert, fully dressed! Cleo masters her first fear! Hans remarks, drily, that poison must be swallowed if it is to kill. Cleo advances, determined to bluff her way out -- and Angeleno goes on playing!

Frieda reports to Phroso the strange convention beneath her wagon, which the others would not allow her to join. And also, Phroso, she heard Hercules tell Cleo that Venus knows too much! He cannot quite believe, but threat of danger to Venus is not to be ignored.

Hercules broods in his wagon, comes to some decision, and dons a raincoat.

Phroso trudges forward, through the rain and slithery mud, past some of the wagons.

Hercules drops from his wagon and climbs to the seat of Venus' wagon, when it passes. He offers the driver a drink, against the toughness of the night, and chokes him to death when the fellow relaxes and stretches his throat to drink! Now Hercules leaves the front of the wagon, and comes to Venus' door!

Venus sees the knob of her door move! Silently she gets a

pistol! A panel splinters, and Hercules' foot crashes through. His hand comes, fumbling for the latch!

But Phroso sees! He hurles himself at Hercules, and they both roll to the side of the road, against a steep embankment! Flashing and crashing from the elements! Horses rear and plunge! A wagon overturns into the ditch -- Hans' wagon! Hercules sprawls over Phroso, choking him, till a heavy wagon crushes over the strong man's leg! He loosens his grip while he howls, and Phroso struggles to crawl away!

Cleo struggles from the overturned wagon, and staggers away! Hans and Angeleno, and Peter, and Schlitze clamber after her, and give chase!

Phroso comes to Venus' wagon and hurries off to find her in the direction her driver points! Frantic drivers struggle with frantic horses!

Cleo runs from the road, with the posse of freaks wallowing after, through the mud!

Venus has Frieda safe in her arms, and calls Phroso! Hercules hears the woman's voice and crawls to her! He clutches her skirts to drag her into his murderous grasp! She fights to tear away from her dress!

Hans comes out of Frieda's wagon, and continues his search.

Lightning topples a great tree, and Cleo is caught under it! Freaks see, and swarm over and through the branches! Horrid, ungodly screams come from the imprisoned woman!

A blazing wagon has been quenched, when Tetrallini comes to the men and begs them to come quick, with their lanterns. Freaks scurry away from the fallen tree! Cleo's screams have stilled! Phroso pulls Hans from a ditch, where he has fallen. We do not

see Cleo, when the drivers discover her, but we see horror at what they see! They cry for a doctor, and that she must be hurried to a hospital.

Hercules drags himself into a wagon, but before he can close the door the freaks see him and are upon him!

Scenes 250-253 -- Tetrallini's Music Hall, in London.

Phroso and Venus are visiting their old friend, and show a photo of Hans and Frieda, with their baby. Yes, they were at the wedding, three years ago. Phroso and Venus are clearly prosperous, and Madame Tetrallini answers that she is paying expenses. It gives her "children" work, which is better than idleness for the winter. And Cleo is with her. No, not in the music hall, but in the pits, as a freak. She leads the way to a pit, whence come sounds as of a duck quacking. Cleo's beautiful legs are gone, and an eye is gone, and her nose is broken crazily, and her face is an expanse of scars. She can only gibber, like an imbecile duck! Venus calls her name, but the duck-girl does not remember. Mother Tetrallini says it is best that Cleo cannot remember.

That sweetie of Cleo's -- Hercules? Tetrallini has him, too. His act is on right now, in the music hall. A tenor voice is heard singing the "Rosary."

And from the duck-girl's pit comes a harsh "Quack -- Quack!"

THE END.

1
FADE IN
MEDIUM LONG SHOT - FRENCH COUNTRY ESTATE

A leafy lane -- springtime flowers --
butterflies -- birds -- tranquility --
a perfect setting for a rustic idyll.

The quiet is broken by an excited masculine
voice off scene:

Jean, the gamekeeper, heard as he comes into
scene. He is accompanied by Mons. Duval,
a French gentleman and landowner, with a
very grave but kindly aristocratic manner.

Jean the Gamekeeper
But Monsieur Duval, at first I could not believe
my own eyes -- a lot of horrible twisted things
-- crawling -- whining -- laughing --

Duval
(smilingly looking at Jean)
Jean, what were you drinking last night?

Jean the Gamekeeper
(growing more and more tense)
Nothing, Monsieur, I assure you.

Duval
(partly convinced that Jean has seen
something)
But what are these crawling, twisted, whining --

Jean the Gamekeeper
(bursting in on Duval's speech)
Oh Monsieur, it was all like a nightmare. They're
neither men nor women -- just things!

Duval
(now as tense as Jean)
Mon Dieu, Jean, I --

Jean the Gamekeeper
(increasingly agitated)
Oh Monsieur, there should be a law in France to
smother such things at birth, or lock them up --

Duval
(with a comforting tone)
Now, now Jean, if there's anything like you say
on my grounds, we'll have them removed.

At this moment a strange babel of voices
is heard off scene - an unearthly gibbering -
unintelligible, shrill. And about can be
heard thin, weird music -- as though Pan
were piping somewhere there in the green

Continued:

1

Continued (2)

2.

shadows. The two men stop in their tracks. The gamekeeper puts a hand on his master's arm and pulls him forward. The CAMERA MOVES with them to a heavy cluster of foliage -- which the gamekeeper separates so that Duval can look through.

2

MED. LONG SHOT

A spot of rare rustic beauty. A sparkling brook winds its way through mossy banks which are gay with wild flowers. Oaks and willows and graceful sycamores cast their reflections in the water. Fleecy clouds drift across the blue patch of sky above. In this perfect setting a group of strange, misshapen creatures disport themselves -- grotesque living things that utter shrill cries and cackling laughter.

3

CLOSE SHOT OF DUVAL AND GAMEKEEPER

Duval's face is rigid with horror as he watches the monstrosities cavorting before him.

4

MEDIUM SHOT - HUMAN SKELETON, ANGELENO, and LITTLE MARTHA.

In the foreground the Human Skeleton is lying on his back in the lush grass, and is smiling up at the sky. Little Martha, a girl with four inch legs and no arms, dances about him. Little Angelono, a distorted dwarf, dancing with her, straws the Human Skeleton with wild flowers. Little Martha is singing in a high, cracked voice as she dances. John George is playing on the ocarina.

Little Martha

(singing)

"Call me early, mother dear, etc."

CUT TO:

5

MEDIUM CLOSE SHOT OF SCHLITZE

Schlitzze is a pinhead girl. She is seated on the grass with her back to a tree, pulling the petals from a daisy and chanting in an imbecile voice.

Schlitzze

(in time with the music)

He loves me -- he loves me not.

The CAMERA MOVES over to the Bearded Lady, who is seated on a mossy rock, diligently sewing on tiny garments while her foot keeps time with the music. The CAMERA PANS again to Rosie and Mamie; the Siamese twins, two pretty girls joined at the base of the spine. They are laughing and dancing while Cuckoo, the Bird Girl, skips around them.

CUT TO

6.

MED. CLOSE SHOT OF MOTHER TETRALLINI AND THE TURTLE GIRL.

Mother Tetrallini is a vigorous, middle-aged French woman. Her skirt is fastened up about her waist as she stands knee-deep in the brook. With her face wreathed in smiles, she is playfully bobbing the turtle girl, born with fleshy flippers instead of arms and legs, up and down in the water. The Turtle Girl laughs with delight.

Mother Tetrallini

(laughing)

Petite rascallion! You'd like to have your dress off so you could dig in the mud.

The carefree sound of the freaks' laughter and songs off scene is interrupted suddenly by the bellow of the gamekeeper's voice.

Jean the Gamekeeper's Voice

Get out -- all of you -- depechez -- (hurry)

Mother Tetrallini looks up with quick concern, and hastily scrambles from the water with the Turtle Girl in her arms.

7.

MEDIUM LONG SHOT - BANK OF STREAM

All the freaks rush in to Mother Tetrallini to hide in terror behind her skirts, peeping around her fearfully as Duval and the gamekeeper enter the scene.

Jean the Gamekeeper

Away - all of you! Don't yo know trespassing is the same as stealing?

Mother Tetrallini smiles at him patiently while her charges cower about her.

8.

MEDIUM CLOSE SHOT - SAME GROUP

Mother Tetrallini

But, M'siou, they are only stealing the sunshine.

Jean the Gamekeeper

(threatening)

Got out, all of you --

Duval

(restraining him)

Easy, Jean.

(to her - more kindly)

Madame, these grounds are private.

Mother Tetrallini

(rapidly)

I am sorry, Monsieur. I am Madame Tetrallini. These children are in my circus.

Jean the Gamekeeper

Children! They're monsters.

Duval silences him with a gesture as he turns to Mother Tetrallini.

Duval

Your circus?

(pity is overcoming his revulsion)

Oh -- I see --

Mother Tetrallini

Always in hot, stuffy tents -- strange eyes always staring at them -- never allowed to forget what they are. So you see, M'sieu, when I get a chance, I like to take them into the sunshine -- and let them play like children --

(she smiles down affectionately at the freaks clustered about her)

That is what most of them are -- children.

-continued-

CONTINUED (2)

Duval

(thoughtfully - turning to Jean)

Children -- When I go to the circus again, Madame,
I'll remember ---

Mother Tetrallini

I know, M'sieu -- you will remember seeing them
playing -- playing like children.

Duval

(his voice full of pity)

Yes -- in the sunshine-- I'll never forget.

Mother Tetrallini

Among all the thousands who come to stare -- to
laugh -- to shudder -- you will be one who under-
stands.

Duval

Please forget what was said, Madame -- you are
welcome to remain -- au revoir. Come, Jean.

(he bows and turns away, followed
reluctantly by the gamekeeper)

Mother Tetrallini

(calling after him)

A thousand thanks, M'sieu.

One or two of the little creatures about
her imitate her bow and call after him:

Freaks

(parrot-like)

A thousand thanks, M'sieu.

The freaks by now have lost their fear.
Mother Tetrallini drops down on her knee
to shake a finger at them.

Mother Tetrallini

Shame -- shame -- how many times have I told you
not to be frightened? Have I not told you God
looks after all his children?

(she looks around and misses someone)

Hans -- Frieda -- where are they?

(there is no answer -- she
addresses Little Angeleno)

Go, Angeleno -- find them! Soon we must go back
to the show.

Little Angeleno scuttles out of the scene
as we CUT TO TRUCKING SHOT

MEDIUM SHOT - DUVAL AND GAMEKEEPER

They are retracing their steps down the lane.

Jean the Gamekeeper

-- The evil looking, horrible things -- It's lucky my wife didn't see them. She'd have turned the dogs on 'em.

Duval

(quietly)

Jean, when you see creatures like that you should thank God that you're not one of them.

This thought strikes home to the gamekeeper. They continue their walk in silence.

CUT TO:

MEDIUM SHOT - WOODS - A LARGE TREE IN FOREGROUND.

Here we find Hans and Frieda, two perfectly formed midgets. They are faultlessly dressed, Hans in white flannels with a smart sport coat, carries a stick. Frieda wears a dainty little French afternoon frock, with parasol, etc.

Frieda is seated upon the rustic limb of a low growing tree..The limb is about three feet from the ground. As Hans stands on the ground looking up at her, she is perched several inches above his head. They are very much in love.

Frieda

Ach! Hier ist es wie im Himmel. Wenn ich nur ewig mit Dir hierbleiben koennte.
(Ach! It is like heaven here. If I could stay here forever with you.)

Hans

(with humor)

Ich werde Dir's kaufen. (I'll buy it for you.)
(he waves his cane to the hills beyond)
Das hier -- und die Berge dahinter!
(This -- and all the mountains beyond!)

Frieda

(laughing happily)

Du bist so lieb, Hans. (You are a darling, Hans.)

She smiles down at him, blows a kiss to him. LITTLE ANGELENO's voice off scene.

-continued-

(continued 2)

Angeleno's voice
Hans -- Frieda --

As they look off, Little Angeleno enters scene...

Little Angeleno
(smiling)
Come - come - it's time we go...

Hans and Frieda
So bald schon? - Schade!
(So soon? What a shame!)

Hans waves his walking stick in a comprehensive sweep that includes the countryside.

Hans
(with strong German accent)
Angeleno! When Frieda by me gets married, I buy her place much bigger like this - maybe.

Little Angeleno
(looking up at the miniature lady)
What a beautiful bride she'll make!

Frieda
(delighted and laughing)
Ach! Much you flatter by me.
(cooly as she shakes her finger at him)
You are the lady's killer.

Hans
(dryly)
Yah! His wife should hear him.

Little Angeleno
(laughing)
Always she hears too much...

Human Skeleton's voice
(off scene)
Yeh-ho! - Yeh-ho! --

They look around startled. CAMERA MOVES BACK TO LONGER SHOT as the Human Skeleton enters scene. His step is jaunty like a marionette. He beckons them with a skinny arm.

Human Skeleton
Come - it's time we should go!

-continued-

Hans

Ach! There is time much yet.

Frieda.

(slowly - romantically)

So beautiful it is by here.

The Human Skeleton goes to Frieda and lifts her down from the limb of the tree.

Frieda

Ploetze!

(she smiles)

Be careful by my dress! Bitte! (Please!)

(to Hans)

Komm, Hans, bis wir verheiratet sind, kommt der Circus zuerst.

(Come Hans, till we are married the Circus comes first.)

With a possessive smile she takes the hand of the reluctant Hans. Little Angelino scurries along with them, the CAMERA TRUCKING ahead.

The two midgets and Little Angelino, followed by the towering, tottering Human Skeleton, move fantastically through the woods. Hans flourishes his cane as he walks hand-in-hand with Frieda. They talk earnestly. Even if we don't understand their German, it is obvious they are making love.

Hans

Bald, meine Frieda, gibt's fuer unk koenen Circus mehr - keine Leute mehr. Wir werden in den Weinbergen leben. Da wirst Du gluoecklich sein.

(Soon, my Frieda, - no more Circus - no more people - we live at the vineyard - you will be happy there.)

She coyly laughs - happily, as hand-in-hand they move on through the woods.

FADE OUT

FADE IN
LONG SHOT - EXTERIOR OF THE CIRCUS AT NIGHT

The circus wagons, gaudily painted with names and pictures of the acts which they carry, are grouped in a loose semi-circle about the performers' entrance to the tent. They fulfill the three functions of the dressing room, living quarters and transport for the players.

Acetylene flares illumine the area within the wagon circle. The circus tent is in the background. The show is going on. The raucous blare of the band can be heard, mingled with the laughter, cat-calls, and applause of the spectators. Performers are entering and leaving the tent as their acts begin or are finished. In the f.g. two ham acrobats, stripped to the waist before a big bucket of water, washing up after their act.

The wagon behind the acrobats bears the legend "ROLLO BROTHERS" and a gaudy picture of two tumblers in action. The elder and more talkative of the two has just doused his head in the water bucket and is toweling himself vigorously, when Mother Tetrallini passes, helping a couple of her freaks along.

First Rollo
(ingratiatingly)
Good evenin', Madame Tetrallini.

Second Rollo
(in honeyed tones)
How are you, Madame Tetrallini? -- Big crowd to-night.

Madame Tetrallini doesn't answer them - she merely nods. She is interested in her freaks. The Rollos watch her till she is out of earshot.

First Rollo
(sneering)
There she goes! Takin' 'em out to exercise!
(he spits in disgust on the ground)
Nurse to a lot of mangey freaks!

-continued-

11

Continued (2)

At this moment, Josephine-Joseph enters and stops with the boys. They look her over.

Second Rollo

(imitating side-show barker)

Ah-ah, Ladies and Gentlemen, just as they are represented on the banners -- you will see them on the inside - living -- breathing -- monstrosities. Josephine-Joseph -- half-woman -- half-man!

First Rollo

Have a cigar, Joseph!

Josephine-Joseph gives him a dirty look.

Second Rollo

You dropped your lip-stick, Josephine.

First Rollo

Don't get her sore, or he'll bust you in the nose.

Madame Tetrallini comes into the scene furious at them for daring to kid one of her freaks.

Madame Tetrallini

(enraged)

Augh, you cochons -- you beasts -- you will learn not to ever be fresh with my artists, or I'll throw you out. They are better than you -- all of them -- you two dogs! Augh!

(and she exits with her man-woman).

Second Rollo

Aw, her and her mangey freaks! If it weren't for us she'd have no show.

First Rollo

(with the conceit of a "ham acrobat")

Artists mean nothing to her! One dame falls and breaks her neck and does she worry? No. She just up and gets herself another act.

Second Rollo

(contemptuously)

Cleopatra!

First Rollo

Yeah! When I knew Cleo in Paris, she was handing knives to a juggler -- now she's "Cleopatra, Queen of the Air".

CUT TO:

12

INTERIOR TENT - MEDIUM SHOT - CLEOPATRA

A beautiful, voluptuous young woman in pink tights which emphasize every enticing curve of her body -- high up against the top of the tent, is just finishing a trick on the traps.

13

EXTERIOR PERFORMERS' ENTRANCE - CLOSE SHOT
HANS AND FRIEDA

He is dressed for his act in a tuxedo, and looks a perfect little gentleman. She is dressed in the very dainty costume of a bareback rider. Her perfect little figure makes her look like a little doll. They are both watching Cleo from the performers' entrance. His little eyes miss not one line nor one movement of her sensuous body. He seems hypnotized. Little Frieda is also admiring the artist in the air, without one suspicion that Hans is admiring with any other emotion than she.

Frieda

(admiringly)

Ach, sie ist aber prachtvoll, nicht wahr, Hans?
(Ach, she is magnificent, isn't she, Hans?)

Hans

I haf never seen a big woman so beautiful.

Frieda

(as she sees Cleo about to go into a daring stunt, and grabbing Hans' little hand wonderingly)

Ach, Hans, schau doch an!
(Ach, Hans, look at that!)

They are watching her in wonderment.

14.

CLOSEUP - CLEO

She bows and smiles to the loud applause of the crowds below. She powders her hands with resin. Gets ready for the finish of the act. She starts to swing the traps.

DISSOLVE TO

15.

LONG SHOT

She is swinging so high that her toes almost touch the top of the tent. Suddenly, she lets go and drops. A gasp from the audience, then a sigh as the lace ladder holds her a few feet above the ground. She slides from the traps, bowing to rapturous applause.

DISSOLVE TO:

16

MEDIUM SHOT - RING - EQUESTRIAN DIRECTOR

Equestrian Director
Defying Eternity! Far outrivalling the greatest gladiators of ancient Rome! HERCULES THE MIGHTY!

Hercules, clad only in a leopard skin and sandals, strides into the ring. He is almost a giant in stature, a good-natured noisy giant. The Equestrian Director bows and exits, as Hercules acknowledges the applause, with the upraised arm of the Roman salute. He turns towards performers' entrance - sets himself for act - gives signal.

17

MED. SHOT - ARENA AT PERFORMERS' ENTRANCE

Behind the curtain, comes the bellowing of a mad bull. The entrance parts, and a great bull, with a scantily clad woman strapped to its back, charges from the performers' entrance towards the ring.

18

MED SHOT - RING

The bull with its human burden charges down on the waiting Hercules. He side-steps; when the bull turns to charge again, he seizes it by the horns. The crowd cheers.

19

MED. SHOT AT PERFORMERS' ENTRANCE

Cleo enters, stops looks back towards ring.

20

MED. SHOT - HERCULES AND BULL

Hercules has the bull by the horns. He is trying to twist its neck fighting to bring it to its knees.

21

CLOSE SHOT - CLEO

She observes the battle of man and bull. Then, she smiles faintly, a look of lazy, hungry admiration in her eyes. She turns and exits through canvass curtains.

22

MED. SHOT - REVERSE SIDE PERFORMERS' ENTRANCE

Hans, with back to Camera, has been watching Cleo. She comes through curtains. She is so interested in Hercules, that she does not see Hans and Frieda at her side as she turns to look back through curtains towards ring.

23

INT. MED. SHOT - CIRCUS RING

Hercules has the bull by the horns. He forces the bull to its knees. The roar of the crowd is deafening. The circus band breaks loose.

24.

MED. SHOT - REVERSE SIDE PERFORMERS' ENTRANCE.

Cleo is with her back to camera. Hans is looking at the lovely lines of her figure as if she were a goddess. Frieda notices him watch Cleo. At this moment a big attendant enters with a beautiful pony for Frieda's bareback act.

Attendant

(in German)

Ich hab' den Guertel enger gemacht.
(I tightened the belly-band.)

Frieda

(in German, as she tests the tightness of the band)

Das ist viel besser - er ist immer hinunter gerutscht - er war zu lose. Dankerschoen.
(That's much better - it was always slipping - it was too loose. Thank you.)

Now Cleo backs into the scene. Her robe is open a little, allowing a portion of her leg to be seen. She turns, sees Hans looking at her legs. With a twinkle of amusement in her eyes, she drops her robe, allowing him to have a good look. She turns and looks back into the tent. Hans picks up the robe as she turns back.

Cleo

Thank you.

Hans holds the robe to put it around her shoulders. Laughingly, Cleo squats down beside him as he places the cape around her shoulders. Cleo, as though gratefully, takes his little hands and presses them to her and holds the position for a second.

Cleo

You're so kind, Monsieur.

She gets up - sees Frieda on her pony - goes to her - offers to fix something on Frieda's attire as she sits so cute on her little horse.

Frieda

(throwing Cleo's hand away)

Don't! Don't! --

The whistle blows. Frieda touches her little whip to the pony and rides off.

-continued-

24

Continued (2)

Cleo, left alone with Hans, gets a thrill out of finding the little Midget is jealous of her. Kneels down by Hans again.

Cleo

You must come into my wagon sometime and we'll have a little wine together. N'est ce pas? (Ton't we?)
(and she pinches his little cheek)

Hans

(feeling the sex appeal of the big beauty)
Oh, Danke, Fraulein Cleo -- Danke.
(Oh, thank you, Miss Cleo - thank you.)
(and she smiles at him and exits, hurriedly)

Hans stands gazing after her. A smile of satisfaction creeps over his face. Whistle blows off scene for Hans' cue. He arranges his coat, puts on his hat and a stage smile, and exits.

25

MEDIUM TRUCKING SHOT - CLEO

Cleo walking along, looking back toward the tent. Laughing to herself, she turns to go toward her wagon, then stops. She sees something on the ground, moving along.

26

TRUCKING SHOT - CLOSEUP DACHSHUND

A dachshund, cleverly made out of lengths of rubber hose is being pulled along the ground by a large rope. CAMERA PANS FORWARD until it discloses Phroso, the Clown, walking along pulling the dog after him. CAMERA LEADS him to his wagon which is like the others, bearing his name and a picture of him in action.

-continued-

26

Continued (2)

"PHROSO, THE AMERICAN CLOWN" in large letters is painted on his wagon. He is wearing the costume of a tramp-clown. The collar of his shirt is about ten sizes too large. His makeup is that of a dead-pan tramp. He stops at his wagon. He leans over and picks up his dog as Cleo enters the scene. He turns and looks at her with the dead-pan face. She steps closer to him, peers down into the wide collar, looks back at him, smiles and turns away. As she exits from scene, she drops her cape to one side to give him a flash of her figure. He stares after her, his expression lost behind his make-up.

27

EXTERIOR VENUS' WAGON

Venus, a young woman with a pretty figure effectively shown off by a form-fitting red jacket, a saucy cap, and boots cut away just below the edge of the skirt to show the legs, is feeding Freddie, the trained seal. She throws him a few fish, which he takes, and then claps his hands against the box. The sign on her wagon and the picture label her as "THE AMERICAN VENUS, DAUGHTER OF THE SEA, AND FREDDIE". She takes off the jacket and tosses it into her wagon.

CUT TO:

28

MED. SHOT - EXTERIOR HERCULES WAGON -

Hercules enters, followed by the individual who rode the bull - dressed in the Roman toga and gold wig, carrying an armload of props. As the wig is removed, we recognize Roscoe. He throws down the props and commences to take off the toga.

-continued-

Hercules

Are you trying to be funny? -- A Roman lady! --
Getting off the bull and scratching yourself!

Roscoe

C-c-can't a Roman l-l-l-lady itch?

Hercules

(aggressively)

Why don't you take a bath?

Roscoe

(stammers on every speech, which will
not be indicated from this point on)

I did -- it's the bull that needs one.

At this moment, just as Hercules has pulled off his leopard skin, and is quickly dousing himself in the bucket, Josephine Joseph passes the wagon and looks at them. Whether Hercules' manly form has attracted her female side or not, we can only surmise. However, Hercules, with his overbearing nature, looks out and sees her gazing at him.

Hercules

(sarcastically kidding - to Roscoe)

Every time I see IT, I don't know whether to kill him or kiss her.

Roscoe

You t-t-think you're funny!

At this moment Venus enters the scene, passes the male side of Josephine Joseph, and that side naturally does not overlook Venus' charms. She bows to him and enters Hercules wagon, but pays no attention to Roscoe and Hercules. Hercules looks after her quizzically. He and Roscoe look at each other. At the same time Josephine Joseph moves away.

CUT TO:

INT. HERCULES' WAGON

Venus is moving mechanically about the wagon, picking up cooking utensils, etc. preparatory to getting supper. Hercules enters and pauses for a moment in the door to watch her. She continues in her work without so much as a glance in his direction.

CLOSE SHOT HERCULES

He is watching her speculatively.

Hercules
Well, did you think it over?

31.

MEDIUM CLOSE SHOT - VENUS

She gives Hercules a single frosty look and goes on with her work. Hercules comes in close to her.

Hercules
Ach, you'd think I asked you to commit murder.

She slams a piece of butter in the pan without reply.

Hercules
What harm can it do you?
(persuasively)
It can't hurt you. It ain't as if I'd be angry about it.
(after a pause)
Only tonight he was saying again he'd like to meet you.
(still she makes no reply)
'Come now. Don't be stubborn. I'll close my eyes!

Venus
(turning on him)
I've just been waiting for that.'

32.

MEDIUM LONG SHOT

She slams down her pan and pushes past him to cabinet from which she takes a nightgown and a kimono. Hercules sees he has made a mistake and changes his tactics.

Hercules
Ach - forget it -- forget it.
(He sidles up to her and throws a big arm about her)

33.

MEDIUM CLOSE SHOT - HERCULES AND VENUS

He holds her against him, smiling down at her.

continued--

Hercules

You don't have to do it -- maybe I was only foolin'.

Venus

(fighting back tears and anger)

Fooling -- fooling -- huh? "Come, you are lonesome. I want to take care of you, little girl." And I fell for that!

Hercules

Ach, forget it. Come -- I'll take you out tonight and give you a great time.

(as a second thought he adds)

How much money you have?

Venus

(flinging his arm aside furiously)

You've had the last cent you're going to get out of me.

34

MEDIUM LONG SHOT

She crosses over to the bunk and picks up her bedroom slippers from beneath it.

Hercules

(with a nasty snicker on his face)

So you're quittin', is dot it?

Venus

(as she takes a potted geranium from the window sill)

Maybe I'm only fooling.

Hercules

Oh, so? Well, you aren't quittin' me 'cause I'm kicking you out.

Venus gives him a dirty look as she picks up a cheap little scent spray on the window sill over the bunk, and starts for the door. Hercules takes a quick step toward her.

Hercules

Oh no, you don't.

35

MEDIUM CLOSE SHOT - VENUS AND HERCULES

Hercules snatches the scent spray from her laden arms.

-continued-

35

Continued (2)

Hercules
I gave you this.

Venus is unable to find words to express her contempt and fury. She exits towards the door.

Hercules
And don't come around crying tonight trying to get back in -- because I'm through wasting my time and money on anything like you.

36

MEDIUM CLOSE SHOT - VENUS AT DOOR

She turns for one last word.

Venus
Your time -- but my money.

She goes out, slamming the door behind her.

37.

CLOSE SHOT-HERCULES

Hercules
(calling after her)
Huh -- you ungrateful little tramp!

He ad libs angry words in German. Then, absentmindedly begins to spray himself with the scent spray, not omitting the arm pits.

38

MEDIUM SHOT - EXTERIOR OF PHROSO'S WAGON

Venus' wagon is in the immediate background, and Phroso is standing before a bench and a wash bucket placed between the wagons when Venus enters, laden with her personal effects, marching furiously toward her own wagon.

-continued-

38

Continued (2)

Phroso, still dressed as a clown except that he has just taken off his coat, follows her with his eyes as she passes. She gets almost to her steps when she stops and turns to glare at him. She comes back to him angrily. His face is expressionless behind its makeup. Venus' pent-up feelings have gotten the better of her -- and woman-like, she vents them on the inoffensive Phroso,

Venus

Well, what are you staring at? Didn't you ever see a woman move before? I guess you've been listening to everything he said. Well, go on -- laugh. Women are funny, ain't they? They're all tramps -- except when you can get money from them.

She turns on her heel and exits angrily into her own wagon. Mechanically Phroso pulls a string down his nose to remove the putty and puts on some cold cream to remove his makeup, continuing to look off at Venus' wagon. Suddenly it hits him.

Phroso

Well, I'll --

He grabs a towel and strides belligerently to her wagon.

CUT TO:

39

INTERIOR OF VENUS' WAGON

Venus has thrown her belongings on the bunk. Her back is to the door as Phroso enters with battle in his eye.

Phroso

Say, who do you think you are -- shooting your head off? Now I'm gonna tell you something.

Venus turns. She is close to tears.

Venus

Oh -- I didn't mean you -- I had to take it out on somebody.

She sits down on her bunk.

-continued-

Phroso

Yeah, you dames are all alike -- you sharp shoot and you cheat -- and how you squeal when you get what's coming to you.

At this Venus breaks down and, sobbing, buries her face in her arm on the bunk.

Phroso

(uneasily)

Easy, kid, easy. Cut it!

Venus

(between sobs)

Aw -- it's my own fault. What makes me so cock-eyed sore at myself is that I fell for the salve of that big hunk of beef.

Phroso

So you got wise to yourself, did you? -- Funny thing about you women -- most of you don't get wise soon enough. You wait till you're so old nobody wants you.

Venus

Nobody does most of the time.

Phroso

You ought to be tickled to death you're all washed up with him. -- You're not hard to look at. -- Give yourself a tumble. -- You'll make the grade.

Venus

(as she dries her tears with her handkerchief)

Yeah, I got a great future -- behind me.

Phroso

Now you're going to sit there feeling sorry for yourself.

Venus

(with quick indignation)

No I ain't. Don't you ever accuse me of that.

Phroso

All right -- all right.

He pats her impersonally on the shoulder and turns as if to leave the wagon, but a thought strikes him and he turns back.

Continued:

Phroso

But one thing -- don't go out filling your hide
with a lot of booze celebrating -- 'cause fun got
that way never did no-one no good.

(Venus looks up at him)

Get me?

Venus

(with a ghost of a smile)

I got you.

Phroso touches his forehead in salute,
smiles, and exits to the door.

40.

MEDIUM CLOSE SHOT AT DOOR

As Phroso reaches the door, Venus' voice
comes across the scene.

Venus' Voice

Say --

Phroso looks back.

41

MEDIUM CLOSE SHOT OF VENUS

Venus

(smiling at him)

You know, you're a pretty good kid.

42

MEDIUM CLOSE SHOT OF PHROSO

Phroso

You're darned right I am.

(or)

You should have seen me before my operation.

He exits smiling.

smiling to herself. She could like this guy, Phroso.

44.

MEDIUM SHOT - EXTERIOR OF PHROSO'S WAGON

Phroso is at his wash basin again when Rosie and Mamie, the Siamese twins, enter from around the wagon. They are pretty girls, joined at the spine by a prank of nature. They stop when they see Phroso.

Rosie

Hello, Phroso.

Phroso looks up through soapsuds.

Phroso

Hello.

(he douses the suds from his face and looks up again)

So you're going to get married tomorrow, hey, Mamie?

The twins laugh, and Mamie nods.

Mamie

Yes, I'm so thrilled!

Phroso, towelling himself, looks them over. He becomes very serious as he studies them.

CUT AWAY TO:

45.

MEDIUM CLOSE SHOT - EXTERIOR OF WAGON

Roscoe, still in his pink tights, is removing his false breasts when he sees the twins talking to Phroso off scene. He pauses to watch them.

MED. CLOSE SHOT OF PHROSO AND TWINS

Phroso still studying the girls and with a twinkle in his eye he says to Rosie:

Phroso
Close your eyes, Rosie, I want to try a trick.

The two girls don't get what he is driving at.

Phroso
Go ahead -- close 'em.

Rosie closes her eyes. Phroso pinches Mamie on the arm. Phroso, speaking to Rosie:

Phroso
(to Rosie)
What did I do?

Rosie
Pinched Mamie's arm.

Phroso pinches Mamie on the cheek and says:

Phroso
What did I do?

Rosie
Pinched her cheek.

Phroso gets a kick out of this and Rosie opens her eyes. The two girls are sort of puzzled, Phroso becomes serious and says to Rosie:

Phroso
I was just thinking - if you could get away after the wedding, we might step out.

The twins laugh and exit from the scene. Phroso stands grinning after them.

MED. SHOT - EXTERIOR OF A WAGON

Roscoe is standing indignantly twirling his false breasts in one hand when the twins enter from the direction of Phroso's wagon. He tries to speak to them, but his indignation is so great that

Continued -

The words won't come, only horrible, horrible noises. Rosie eyes him coldly.

Rosie
You'll have to hurry -- we haven't much time.

Roscoe
(stammering at Mamie)
S-s-s-sO, you were flirting with that cheap clown, were you?

Mamie
No, I wasn't.

Rosie
Aw, he was doing a trick with me.

Roscoe
You shut up -- I'm marrying your sister, not you.
(to Mamie)
I saw him getting familiar with you.

Rosie
Oh, come on, Mamie.

She pulls Mamie away.

Roscoe
She's going to stay here.

Rosie
No, she isn't. Come on, Mamie -- I have to go.

They exit. He glares after them for a second, then he yells:

Roscoe
Oh, you're always using that for an excuse.

EXTERIOR OF CLEO'S WAGON

There is a light burning in her window as Hercules, dressed now in shirt and trousers with his coat over his arm, comes walking along the wagons, singing in a deep bass voice.

Hercules
(singing)
"Many brave hearts are asleep in the deep, etc."

As he passes Cleo's wagon, we hear hand clapping from within it, and Hercules, about to stride out of the scene, stops and looks back. Cleo appears in the window.

49.

CLOSE SHOT AT CLEO'S WINDOW

Cleo leans on the sill, looking off at Hercules with a faint smile. She is like a sleepy tigress. She has apparently very little on. Her shoulders and arms are bare and beautiful. Her voice, when she speaks, is rich and full and lazy.

Cleo
Where are you going?

50.

MEDIUM TRUCKING SHOT OF HERCULES

Hercules walks back to Cleo's wagon and the CAMERA FOLLOWING him includes them both. He is puffed up over what looks like a new and easy conquest.

Cleo
You don't look around the show much, do you?

Hercules
Oh yes -- I haf seen you.

Cleo
So that's how it is. You got to be coaxed?
(he nods)
Well, come on in.

As he turns toward her door,

CUT TO:

Cleo has on some very flimsy undergarment. She reaches for an old kimono that hangs by the bunk and has it half on when we hear the door latch off scene. There is a demi-john of wine and some glasses on a table in the scene. As Cleo looks toward door,

CUT TO:

52.

CLOSE SHOT AT DOOR.

Hercules stands there looking appreciatively at Cleo off scene. Cleo's voice comes across scene.

Cleo's Voice
Help yourself to a drink.

53.

MEDIUM SHOT OF HERCULES

Hercules
Ach, that's fine!

He rubs his hands and moves into the wagon. The CAMERA MOVES with him to include Cleo and the demijohn in the scene. As he picks up the jug, Cleo, about to turn to the stove, pauses to say:

Cleo
Pour me one.

She goes over to the stove, while Hercules pours the wine.

Cleo
(looking back)
Feel like eating something?

Hercules
Always!

He offers her a glass of wine and lifts his own to her.

-continued-

Hercules
 (in German, he drinks her health)
 Prosit!
 (Your health)

She drinks with him, then puts down her glass and picks up an egg from a bowl filled with eggs. She looks at Hercules.

Cleo
 How many,

Hercules
 (looks her up and down)
 Oh, I'm not very hungry -- about six.

Cleo gives him a look and a faint smile, and turns to break the eggs into the sizzling skillet. She drops an egg shell and stoops to pick it up. As she does so, her kimono slips further from her shoulder. Hercules edges up to her and the CAMERA MOVES UP on them as he looks at her a moment and then pulls her into his arms. She throws her arms around his neck. They go into a long kiss.

CLOSEUP - EGGS IN SKILLET

The eggs are frying merrily. There is a sigh, then Cleo's voice:

Cleo's Voice
 Oh, but you're strong!
 (Her voice is full of enjoyment)
 -- You're squeezing me to death!

Hercules' Voice
 And you like it.

Cleo's Voice
 I am human, but --
 (the sentence is never finished. The inference is that he is kissing her again. After a moment's pause, her voice comes across the scene again very slowly, very amorously)
 Say -- you -- take my -- breath away --

The eggs in the skillet begin smoking and burning.

CUT TO:

SHOT OF HERCULES AND CLEO:

At that moment Hercules sees Josephine -
Joseph loitering around the wagon and dashes
out.

CUT TO:

OUTSIDE THE WAGON

Hercules rushes up to Josephine-Joseph, who
at that moment is just about to powder her
nose. Cleo is looking out of the window.

Hercules
Fixing your nose, eh?
(Josephine nods)
Well, here's something for your eye.

He makes a whack at Joseph.

CUT TO:

INTERIOR THE WAGON

Cleo turns from window as Hercules enters.

Cleo
(wondering whom he socked)
Who was it?

Hercules
Aw - that half-man - half-woman...Josephine-Joseph!

Cleo breaks out into hysterical laughter
as Hercules takes her madly in his arms.

FADE OUT

FADE IN

AT NIGHT AFTER THE PERFORMANCE. A PICTURESQUE SORT OF NOOK NOT FAR FROM THE WAGONS

Tree and shrubs and mossy banks make it a lovely spot. A quaint old French character, Mme. Bartet is installed there with her food and liquor wagon to which the circus people come for an after-the-show bite and "kaffee-klatsch".

There is general merry chatter with mingled laughter from all as the scene FADES IN. Acetylene torches cast flickering shadows on the freaks all sitting around on circus stools enjoying a bite as do most players after their show. There is a sort of domestic familiarity among the various paired-off couples sitting around. Hans sits at a table with little Frieda -- a good-looking member of the working crew with Frances O'Connor, etc.

Peter Robinson, the Human Skeleton, is at an improvised table playing cards with a member of the crew, Johnny Eck is seated on the table, and Tetrallini herself is at Mme. Bartet's wagon. Mme. Bartet is pouring coffee.

CUT TO:

CLOSER SHOT OF BARTET'S WAGON

Tetrallini

(a bit aglow from cognac)

Mme. Bartet, please - one more cognac. -- At night I need it, after taking care all day of my dear children.

(her head indicates her freaks)

Mme. Bartet

(who also likes her cognac)

I have one with you.

(the two elderly French women drink)

To your lovely children!

At this moment the 'gooble-gobble' and laughter of the pin-head girls heard as Madame Bartet picks up the two cups of coffee and starts out of scene.

CUT TO:

THE TWO PIN-HEAD GIRLS

They are chasing each other around as happily as though they were normal girls, enjoying themselves with big sandwiches in their hands. As they come toward Mme. Bartet, they bump in to her, upsetting one of her cups of coffee.

Mme. Bartet

(angrily, at the two half-wits)

Prenez garde! Prenez garde! Auch!

(Watch out! Watch out! Auch!)

(and she turns back to her canteen wagon to re-fill one of the cups with coffee)

CUT TO:

LITTLE HANS AND FRIEDA AT THEIR TABLE

Hans' mind seems to be far away on something, as Frieda, who has been talking to him, notices that he has not been listening to a word she has been saying.
(We would like to establish the fact here, if possible, that Hans' mind is on Cleo.)

Frieda

(putting her little hand on Hans' arm)

But Hans, mein liebchen, (But Hans, my darling,) you have not been listening to a word I have been saying!

(she touches his arm a little more strongly)

Hans:

Hans

(pulled out of his reverie)

Oh - yes, Frieda.

Frieda

You have not been even listening to me.

Hans

Oh, yes I have, Frieda -- I have.

Frieda

Then what was I saying?

Hans

(in a dilemma)

You were saying -- you were saying -- What were you saying?

-continued-

Frieda
I was saying, tonight you must not smoke such a big cigar. Your voice was very bad at tonight's show.

Hans
(irritably)
Please, Frieda, don't tell me what to do. When I want a cigar, I smoke a cigar, and I want no orders from women.

Little Frieda's face falls. Hans has never yelled at her before. What has happened?

Frieda
(with a terribly hurt tone)
Ach, Hans!.. This is the first time since we have been engaged you have spoke so with me. Why is it?

Hans
(pitying Frieda)
Oh, Friedchen, I am sorry. I --
(Oh, little Frieda, I am sorry; I --)
(at this moment Mme. Bartet comes with the coffee on a tray. Hans is glad for the interruption)
Ach, here is our coffee .
(to Mme. Bartet)
Five lumps from sugar in each!

Mme. Bartet starts putting the sugar in the coffee as we

CUT TO

SHOT OF JOSEPHINE JOSEPH -

Going to join someone at a table. Her one eye is blackened, and all in all she looks quite a pathetic figure.

CUT TO

THE WAGON -

Mme. Bartet is returning to it, and Tetrallini is still there, helping herself to another cognac. Tetrallini speaks to Mme. Bartet as she sees Josephine Joseph who has seated herself at a table - her blackened eye is toward the two women.

continued...

Tetrallini

(to Bartet)

Voyez! (Look!)

You think I have no trouble with my children!
Look at her eye!

Bartet

Mon Dieu! (My God!)
Who do this?

Tetrallini

(in a whisper to Bartet)

Hercules! He saw her looking into Cleo's wagon.

Bartet

(eager for a bit of gossip)
Cleo's? --

And here the two women start whispering
as they "dish up the new dirt" in the show.

CUT TO

TABLE AT WHICH PETER ROBINSON, THE SKELETON
MAN, IS PLAYING WITH THE MEMBER OF THE
STAGE CREW.

The Skeleton Man has trumped a card and vic-
iously takes the trick in. Johnny Eck is
delighted with Peter's triumph, as Olga Rennick
comes to the table and puts her hand tenderly
on Peter's shoulder.

Olga

Peter -- come. You know I need all the rest I
can get now.

Peter

Yes, my dear. -- In a few minutes. You go to bed.

Olga

Well, when you come in, don't throw your shoes down.

Peter

(his mind on the game)
All right, dear -- I'll hang them up.

Olga yawns and goes off to her wagon.

CUT TO

SHOT OF JOHNNY ECK AT A TABLE

With a man who is lighting a cigarette.

Man

Oh - how about you?

Johnny

(having started to roll one)
Thanks! I roll my own! (rolls cigarette with his
mouth)

MME. BARTET AND TETRALLINI AT THE WAGON.

Hercules comes up to the wagon. The two women look at him, aware of the new bit of gossip in his life.

Hercules
Two bottles of wine, Bartet!

Mme. Bartet
(as if she thought he had no money)
They are twenty-five francs apiece, Monsieur.

Hercules
(with an air of prosperity now
that his new affair has started)
And what of it?
(He plants a bill down on the wagon
counter, takes his two bottles and
saunters off.)

The eyes of Tetrallini open wide as she seems to show she realizes where he got the money.

CUT TO:

SHOT OF HERCULES

making for the wagons in the distance, and FOLLOWING him as he hurries for his rendezvous of love.

CUT TO:

INT. OF ONE WAGON

In which little Angeleno and little Martha are sitting in most domestic and connubial bliss. The little woman is darning his socks with her feet. He is smoking a pipe and reading an evening paper. (A French paper.)

Martha
I hope, mon ange cheri, our next year of married life will be as happy as this.
(I hope, my darling angel, our next year of married life will be as happy as this.

-continued-

Angeleno
 (as he pours her a drink)
 Ditto!

Martha
 (picking the glass up with her feet
 and raising it for a toast)
 To the most perfect husband in the world!

Angeleno
 (pouring himself a drink)
 To the most perfect wife,
 (he drinks and as he smacks his
 lips, he watches her darn)
 Oh Martha, no one in the world can mend socks
 as you do.

CUT TO:

FRANCES O'CONNOR AND HER SWEETIE

Frances O'Connor is a beautiful little arm-
 less wonder. She and her sweetie have been
 munching at a little table on the green.

Frances
 I hear the Martinetti Circus has engaged Marie,
 the Armless Miracle.

Sweetie
 Oh, the one who makes dresses with her feet?

Frances
 (jealously)
 Yes. Why she can't even thread her own needle.

Sweetie
 Did you ever see her writing? You can't read it.

Frances
 And her face -- oh, la, la! I'll sell the men
 one hundred photos a night more than she does.

Sweetie
 I'm jealous of every photo you sell them, darling.

He kisses her. At that moment a bell is
 heard tinkling.

CUT TO:

CLOSEUP - TETRALLINI

A bit befuddled at the wagon, shaking a little old bell.

Tetrallini
(ringing bell)
Two o'clock, children! -- All to bed!

CUT TO:

70

FULL SHOT OF ALL

They rise obediently and pairing off with chatter and 'gobble-gobble', they walk, creep, and otherwise go on their way to their beds -- all in couples.

CUT TO:

71

SHOT OF TETRALLINI

from behind Bartet's back, showing Tetrallini's face, and the disappearing freaks in the distance wending their ways to their respective wagons.

Tetrallini
(feeling aglow over her drinks)
Bartet -- you and I -- What you say? We have one more cognac - eh?

Bartet
(also befuddled)
Certainement, Mathilde. (Certainly, Mathilde.)
(has poured out two more)
To your lovely children.
(they drink)

Tetrallini
(offering her empty glass)
Oh, Bartet. I must drink to them again.

FADE OUT

FADE IN
EXTERIOR CIRCUS WAGONS AT NIGHT.

The same arrangement as in the opening shots of the circus, with the main tent in the background, the wagons grouped in a semi-circle about the performers' entrance. As before, the show is on. Performers are entering and leaving the tent as the show progresses -- the usual bustle and activity of show time

DISSOLVE TO:

MEDIUM CLOSE SHOT
EXTERIOR - PERFORMERS' ENTRANCE OF TENT

Little Hans is standing as before, waiting to make his entrance, when Cleo enters from the arena, pausing to look back at Hercules. Again she sees Little Hans beside her. As she looks down at him, he lifts his top hat to her in a gallant gesture. She greets him effusively and kneels beside him.

Cleo

Those flowers you sent to me -- they were beautiful!

She rolls her eyes and puts on a grand act for him. Little Hans beams from ear to ear, and replies with a stiff little bow:

Hans

But not so much beautiful as you.

Cleo

Merci! And please, Hans, may I ask the loan of another thousand francs until my money from Paris arrives?

Hans

Mit pleasure, Fraulein.

Cleo hugs him against her and kisses his cheek. The whistle blows sharply, and once more Hans pulls himself together and exits into the tent. Smiling to herself, Cleo turns and exits toward the wagons.

74

MEDIUM CLOSE SHOT -
EXTERIOR VENUS' WAGON

As before, Venus is putting Freddie, the seal into his box, but this time, before she has latched the door on Freddie, she sees something o.s. in the direction of Phroso's wagon that wipes the smile from her face.

75

MEDIUM SHOT - EXTERIOR PHROSO'S WAGON

Phroso, as before, is in front of his wagon in his clown costume, fooling with his rubber dog, when Cleo enters and pauses for just a moment to peer down into Phroso's huge clown collar. Phroso looks at her without a change of expression. Cleo smiles and exits slyly toward her wagon.

CUT TO:

76

MEDIUM SHOT - VENUS' WAGON

Venus follows Cleo off scene with her eyes resentfully. Then the CAMERA FOLLOWS HER over to Phroso who is still looking after Cleo when Venus approaches him.

Venus

What's she after?

Phroso

(looking at her slowly)

You asking me -- huh? -- You dames is all alike.
-- The show's only a side line with you.

(This gives Venus a jolt -- she takes it. Phroso starts fiddling with his props)

Venus

If you'd open your eyes, you'd see --

Phroso

Don't you worry -- my eyes are always open.

Venus

Then you must be awful dumb.

(she is almost on the verge of tears)

Can't you see, Phroso, I'm jealous? -- I'm jealous of everything you do.

-continued-

Phroso

(not getting her)

Hell, you don't have to be -- our acts don't conflict.

Venus.

Oh, what's the --

(her glance is caught by something o.s.

She straightens up and calls:)

Hey, Freddie!

CUT TO:

77

MEDIUM SHOT - FREDDIE, THE SEAL, AND
THE TURTLE GIRL

Freddie has gotten out of his box and is following the turtle girl, who is crawling along on her little flippers toward her wagon.

Venus's voice

Hey, Freddie -- you come here!

Freddie pauses and looks around, then waddles off back to Venus.

78

MEDIUM SHOT - VENUS AND PHROSO

As Freddie waddles into the scene, Venus scolds him.

Venus

How many times have I told you to stay away from that turtle girl? Come on.

(she exits toward her wagon, and Freddie follows her out)

Phroso shakes his head, and begins to remove his makeup.

79

MEDIUM SHOT - EXTERIOR VENUS' WAGON

Venus enters with Freddie waddling beside her. She holds open the door for him. He barks at her and slaps his flippers together.

-continued-

Venus:

I know, I know, but you're going to bed.

Freddie gets into the box and this time she clamps the lid down tightly. As she turns she shows she sees something occurring in front of Phroso's wagon.

CUT TO:

MEDIUM SHOT AT PHROSO'S WAGON

Phroso is wiping his face with a towel, and on turning finds Schlitze, the pin-head girl, standing there. She is smitten with him, and as she stands before him she smooths her dress, making goo-goo eyes at him, giggling and drooling.

Phroso

My, Schlitze, what a beautiful pink dress! Babe, you certainly look pretty!

Schlitze gawps and giggles. She is a very bashful soul. At this moment two other pin-heads enter the scene.

Phroso

Hello, Daffodil -- Well, Buttercup. Where you two think you're going?

Schlitze, in a jealous fury, turns on them, raising her arms and uttering strange, angry cries. She chases after them out of the scene. Phroso looks off after them, then turns, sees Venus, and grins.

Phroso

Schlitze is jealous of me.

MEDIUM CLOSE SHOT OF VENUS

She is disgusted and infuriated by this scene. She goes quickly toward Phroso. The CAMERA TRUCKS with her to Phroso. Venus confronts him angrily.

Venus

(mocking him)

My, my, what a beautiful pink dress. Oh, how pretty you look.

-continued-

Phroso plays up, giving an imitation of Schlitz's imbecile giggle and bashful manner. This so angers Venus that she hauls off and slaps his face soundly. Phroso grits his teeth and glares at her. As she turns on her heel to walk away, he gives her a hard kick on the backside and yells at her:

Phroso

Don't forget next Tuesday!

CUT TO:

82

MEDIUM SHOT - INTERIOR CLEO'S WAGON

There is a big, elegant basket of fruit beside the demijohn of wine on the table. Hercules is striding a chair beside the table, eating a banana. Cleo, in her kimono, is seated before a mirror, combing her hair. THE CAMERA MOVES UP to Hercules, eliminating Cleo from the scene, as he picks a card from the fruit basket and reads it.

Hercules

The little ape sent to Paris for this.

Cleo's voice

Oh, oui, Parea! -- We're doing very well.

83

CLOSE SHOT - CLEO

She gets up, looks at herself once more in the mirror, and then goes over to Hercules, the CAMERA MOVING WITH HER.

Cleo

But I don't like fruit.

Hercules

No -- but it's good for you.
(he takes another banana.)

Cleo

Next time I'll tell him I like champagne.

There is a knock on the door. They look quickly around.

-continued-

Continued (2)

Cleo
 (putting a hand on Hercules' mouth)
 Who is it?

Hans' voice
 It is Hans.

When he hears the name, Hercules ducks down
 out of sight against the bunk.

Cleo
 (repeating to gain time)
 Who?

Hans' voice
 Hans.

Cleo
 Oh my darling, your basket of fruit was lovely. --
 But I'm -- I'm taking a bath now. -- Can you come
 back later?
 (She looks back at Hercules)

MEDIUM CLOSE SHOT - HERCULES

He is lying on the bunk, his hand clapped
 to his mouth, convulsed with laughter.
 Cleo enters the scene.

Cleo
 Sh -- you'll spoil everything if he hears you.

Hercules
 (choking with laughter)
 The little ape!

She puts her arms around him -- to
 stop his laughter. As she lets her
 body fall on his --

FADE OUT

FADE IN:
EXTERIOR PHROSO'S WAGON.

It is morning and in the b.g. the performers are hanging out their washing, going about their various chores and household duties around the wagons. Phroso is walking back and forth in front of his wagon in a trick clown costume, which makes it appear he is walking on his hands, while, in reality, he is walking upright, with false legs held up by his hands and a false head between his legs.

Venus comes out of his wagon with a bundle of mending - socks, etc. She wears an apron and looks very domestic. She sits down on the wagon steps, with the mending in her lap.

Phroso stops walking.

Phroso
M-m-m! Now, who'd have thought you'd turn out to be a housekeeper.

Venus
(beaming)
-- Gives me something to do nights after the show.

Phroso
That's great!

He resumes his walking up and down. The CAMERA MOVES IN CLOSER to Venus. She is disappointed at his casual acceptance of her helpfulness.

Venus
I've been staying in lately, you know.

As she finishes this, Phroso walks back into the scene and stops. He begins to twist himself out of his costume.

Phroso
Yeah! Catching up on sleep -- huh?

Venus
Sleep isn't all a girl needs.

Phroso
No? Help me off with this - will you?

Continued

(Continued 2.)

Venus
(pulling at the upper part of his
costume)
Sometimes I think -- what's the use?

One last tug and Phroso emerges from his
costume. He studies her for a moment.

Phroso
What do you mean - "What's the use?" -

Venus
Of trying to be good. What does it get you?

Phroso
It'll get you a lot - when the right guy comes
along.

Across the scene comes the voice of
Johnny Eck.

Johnny Eck's Voice
Say, Phroso --

Phroso and Venus look around, their eyes
go to the ground.

Johnny Eck, the half-boy, crawls into the
scene.

Phroso and Venus are not startled. They
treat Johnny like a normal being through-
out.

Johnny
(as he enters)
-- Did you try that gag I told you about, Phroso?

Phroso
Yeah. It's great. Venus -- I'll show it to
you!

He struggles into his jacket for his new
gag.

MEDIUM CLOSE SHOT. VENUS AND PHROSO

Venus is still interested in the conversation which Johnny interrupted.

Venus
(to Phroso, as he buttons his jacket)
The right guy, huh!
(disgusted)
You don't even know I'm alive.

Phroso
That reminds me! I had a swell dream about you last night.

Venus
(eagerly)
You did?

Phroso
Yeah -- you was standing in a bathing suit on a rock -- like a statue -- the wind blowing through your hair -- waves washing around you -- and laying there at your feet was Freddie -- dead. Oh, a beautiful picture! And your figure -- how it stood out! It looked great!
(he has a secondary thought)
Say -- you have got a good figure!

Venus
(taking it big. She gets up to show her figure to better advantage)
Do you really think so?

Phroso
Sure.
(He has already forgotten about her figure. He picks up a large stuffed sledge hammer and hands it to her.)
Here, hit me.
(Venus stares at him, chilled by his quick forgetfulness.)
Go ahead, hit me!

Continued -

86.

Continued (2)

Venus grits her teeth, raises the sledgehammer and whams him one on the head. His head disappears into a wide collar in the jacket. He jumps around, flapping his arms a headless, grotesque figure.

87.

CLOSE SHOT. VENUS.

She stands on the steps watching him with a frozen face.

88.

CLOSE SHOT - JOHNNY ECK.

He laughs uproariously.

89.

CLOSE SHOT. PHROSO

His head emerges from the jacket. His face wears an expectant grin which fades away when he sees Venus' expression. He steps toward her.

90

MEDIUM CLOSE SHOT . VENUS AND PHROSO

Phroso

So -- it isn't funny, huh? It's sad, is it? Well, it'll knock 'em out of their seats tonight. That's how sad it is,

As he speaks he begins to pull of the jacket, Koo Koo's voice comes across the scene.

Koo Koo's Voice

Phroso! Phroso!

Koo Koo, the Bird Girl, runs into the scene, hopping and skipping. She pulls Phroso down so she can whisper in his ear.

91

CLOSE SHOT. PHROSO AND KOO KOO

As Phroso listens, a broad smile grows on his face.

Phroso

No! -- When?

(Again she whispers)

Gee, that's great.

(excitedly)

Come on!

(They start out of scene.)

92

MEDIUM LONG SHOT

Phroso turns to call to Venus.

Phroso

Come on, Venus -- The Bearded Lady's baby is born!

But Venus stands motionless on the steps looking after them as Phroso, Randian and Koo Koo exit from the scene.

93

MEDIUM CLOSE SHOT. VENUS

She shakes her head, sighs, picks up his jacket, brushes it a little, and then goes into the wagon to hang it up, smiling a little and shaking her head.

CUT TO:

94

INTERIOR. THE BEARDED LADY'S WAGON.

The Bearded Lady is lying, propped with pillows in her bunk, surrounded by the various Freaks of the Show, who have come to offer her their congratulations. The baby is hidden from sight beneath the covers, but the proud mother's beautiful beard lies out on the white coverlet for all to see. Phroso and Koo Koo enter excitedly. Phroso stoops over the bed to peer at the now-born babe.

Phroso

(in awe-struck admiration)

Ain't he cute.

(he beams at all the Freaks, who beam back at him.)

Schlitze makes googoo eyes at him and smooths her dress self-consciously. While the proud mother smiles happily at them through her beard,

FADE OUT

95

FADE IN.
INTERIOR OF CIRCUS TENT. MEDIUM CLOSE SHOT.

Hans, the two Rollo Brothers and Eddie, the Scar-faced Lion Tamer, are playing cards on a tub used in the Horse Act. They are seated at the edge of the Ring, stripped down to their undershirts. It is mid-summer weather. Hans, a little apart from them but within ear-shot, sits on the arena rail looking up off-scene toward the center of the tent.

96

MEDIUM LONG SHOT

as seen by card-players. Cleo, in a very scanty outfit which she used for rehearsals, is seated up on her trapeze taking one of the ropes. She sits there easily, relaxed and graceful.

CUT TO:

97

MEDIUM SHOT. CARD PLAYERS AND HANS.

Angle this shot to show Cleo in the background.

The conversation of the card-players is directed at Hans and intended to annoy him.

Hercules

Nein -- no tights. Without tights -- You know that soft flimsy -- what you call that stuff -- where the figure shows through?

He winks at the others and nods towards Hans, who is watching Cleo with a rapt expression on his small face.

First Rollo Brother

(playing up to Hercules)

Why not like Lady Godiva?

continued-

54.
CONTINUED (2)

97
Hans hears this remark and looks around with an angry face.

Hercules
(pretending not to notice Hans)
Yah! -- That's it -- I'll hire her to ride the back of my bull.

At this Hans jumps up in a rage and turns on them.

Hans
Dummkopfe! What have you on your shoulders for heads -- swill pails?

Hercules and the card-players burst into roars of laughter. Cleo, who has swung down from the trapeze in the background, comes up as they are laughing.

Cleo
I'll bet a lady shouldn't hear that one.

Hans
Nor even a pig.

Second Rollo Brother
What did you listen for?

Hans turns his back on them as they roar with laughter again. Cleo gives them a wink and goes to sit down beside Hans on the rail a little way off.

98
MEDIUM CLOSE SHOT. CLEO AND HANS.

Cleo begins to work one arm around as though it bothered her.

Cleo
I must have strained my shoulder last night --
Oo-- ouch!
(she stretches it, tries to rub her shoulder blade, then turns to Hans)
Give it a rub, will you?

continued-

98

CONTINUED (2)

55

As Hans starts to rub her bare shoulder, Cleo looks towards Hercules and the card-players and winks.

99

MEDIUM SHOT. HERCULES AND CARD-PLAYERS.

They nudge each other and grin.

100

MEDIUM CLOSE SHOT. CLEO AND HANS.

Cleo
(wriggling her shoulders)
Oh -- further down -- further -- further -- around.
(She closes her eyes and gives a
long drawn sigh.)
O--o--oh!

101

MEDIUM CLOSE SHOT. CARD-PLAYERS.

ready to burst out with howls of laughter, but holding themselves in. The Camera swings over to include Cleo and Hans. Hans is still rubbing her shoulder.

Cleo
(with eyes still closed)
O-o--o--oh! -- It's so soothing to be rubbed.

102

CLOSE SHOT. HERCULES AND THE CARD-PLAYERS.

Two of the card-players, the Rollo Brothers, whip out a card each and hold them towards Cleo.

continued-

102

CONTINUED (2)

First Rollo Brother
Our cards, lady.

103

MEDIUM SHOT. GROUP.

Cleo opens her eyes, looks surprised.

Cleo

What for?

Second Rollo Brother

A couple of rubbers from Berlin.

Hans jumps up in a towering rage and turns
on them once more.

Hans

Ihr seid nicht wert zu einer Frau zu sprechen --
Ihr gehoert auf die Strasse, Ihr niedrigen,
dreckigen Schweine -- Schweine -- Schweine, seid
Ihr.

(You're not fit to talk to a woman -- you belong
in the gutter, you low-down, filthy rats -- rats
- rats - that's what you are)

Cleo, unable to control her laughter, exits
from the scene during Hans' speech. As Hans
walks out, the card-players roar with
laughter.

CUT TO

103 XY1

MED. SHOT VENUS WAGON IN F.G.
LITTLE FRIEDA'S WAGON IN B.G.

Venus is seated on the steps of her wagon,
Looks off and sees Little Frieda with her
sleeves rolled up, hanging up her tiny little
bloomers and little shirts on a diminutive
wash line, almost like little girls play with.
Beside her there is a child's wash basket
over which she bends to take out her little
articles of wash.

continued

103 XY1

CONTINUED (2)

Venus
(calls over to her)
Good morning Frieda. Sleep well?

Frieda
(without turning around)
Oh, ja, ja. Fine, Danke!
(Oh, yes, yes. Fine, thank you!)

Venus
What's the matter? You're not singing as usual -

Frieda
Oh, this morning I have such a big wash to do.
(and she hangs up at this
moment a tiny little brassiere
with a little baby clothespin)

Venus
How's Hans?
(Frieda doesn't answer)
I said, how's Hans?

Frieda
(as she swallows a little
lump in her throat)
Oh, Hans is fine, danke -- he's fine.

Venus
Frieda -- there's something wrong - what is it?

Frieda
(verging on tears)
Oh, nothing -- only -- well, that Cleopatra --
My Hans -- Oh, I can not tell it.

Venus
Don't tell me she's after Hans, too?

Frieda
Ja, she's always smiling by him.

Venus
Yeh? Well, if she smiles by someone I know,
she'll have to buy herself a new set of teeth!

continued

Frieda

Ach, why is it we women always has got to worry?
(she takes out a tiny little pair
of stockings and hangs them up)

Venus

It's always been that way, and I guess it always
will be.

Frieda

And by me she has no shame! Always where I can
hear it she says to him, "Many thanks, my darling,
for the flowers -- Thanks, my darling, for this --
Thanks, my darling, for that --" Always something
he has give her.

Venus

Aw, Frieda, don't worry. He doesn't love her --
that big horse!

Frieda

Ja, ja, but she keeps after him - that's why I
worry.

(and as she says this - not intending
to be humorous, her little heart
seems to overflow and she picks up
her little basket and goes into her
wagon)

Venus looks after her sympathetically. After
all, Frieda is a woman just as she is, and
both have had their heart troubles. At
this moment, Phroso comes from around the
wagon, having done his practicing on the
new 'gag' and stops walking. He looks at
Venus admiringly as she is doing her mending.

INTERIOR OF THE SIAMESE TWINS' WAGON

Roscoe is just finishing his dressing,
putting on a necktie, while the Twins
are engaged in making up the bed. Their
dress is still unhooked in the back. Mamie
is speaking.

Mamie

Please, Rosie, please.

Rosie

Oh, well, if he's going to say anything, let him
say it. Don't let him p-p-pup for a hour----

continued-

104

CONTINUED (2)

Roscoe
(blustering and stammering)
Well, you're going to do as I say. I'm boss of
my home.

Rosie
Half of it, you mean.

Roscoe
I don't want the tramps who go with you hanging
around my wife.

The Twins finish making up the bed and
the sister-in-law turns on him.

Rosie
Please be quiet, and hook up our dress.

They turn and back to him.

105

CLOSE SHOT TWINS AND ROSCOE:

Roscoe goes on talking.

Roscoe
-- and something else, you're going to cut
out getting drunk every night.

Rosie
Is that so?

continued-

105

58

CONTINUED (2)

Roscoe
(as he starts hooking up their dress)
My wife's not going to stay in bed half the day
with your hang-over!

He finishes hooking up the dress. The
girls turn around.

106

MEDIUM CLOSE SHOT.

Rosie
Come on, Mamie. Let's get out of here.

Roscoe
(hollering)
No she don't!

Rosie
Come on -- I got to go.

They exit from the wagon.

Roscoe
Aw, you're always using that excuse.

He gives his necktie, which he has never
quite finished tying, an extra hard jerk
and nearly chokes himself in his rage.

107

EXTERIOR. TRUCKING SHOT. TWINS.

Their backs are to us as they move along.

Rosie
I won't do it any more. I guess you're right,
Mamie. It must be terrible to go through life
stuttering.

FADE OUT:

FADE IN
CLOSEUP OF WINE GLASS.

Hans' two small hands are twirling a swizzle-stick in a glass of champagne.

Cleo's Voice
Careful -- careful. Don't waste any of it.

The tiny hands remove the stick.

Cleo's Voice
Look how it sparkles!

Hans' Voice
Like your eyes.
(the camera begins to draw back at
this point.)
Dancing -- gay -- mit bubbles - (With bubbles)

As the camera draws back, it discloses Cleo in a loose kimona, sprawled on her bunk, her legs crossed, a cigarette in her lips.

Hans, dressed in his best clothes, is seated on a stool beside a small table next to Cleo's bunk. The wine bottle from which they are drinking reposes in a bucket of ice on the floor between them. A basket containing the remainder of a dozen bottles is on the table. It is night. Flickering lamps light the wagon.

Cleo picks up the glass and moves it in minute circles under her nose -- finally speaking.

Cleo
It's delicious.

Hans
It comes by the finest vineyards in France.

Cleo
And you sent for it especially for me?

She is beginning to wonder how much she can get out of this little ape.

Continued -

108
CONTINUED (2)

60

Hans

(He picks up his glass and raises it to her)

For the most beautiful womansin all the world.

He drinks, while Cleo hides a smile at the ridiculous little figure before her.

CUT TO:

109
EXTERIOR. MEDIUM SHOT. PHROSO'S WAGON.
NIGHT.

Venus' wagon may be seen in the immediate background. Beyond that are other wagons. The windows and doors make bright squares and rectangles in the darkness. It is a very hot night and the circus folk are relaxing and cooling off, playing cards in the background on up-turned tubs, or sitting in their undershirts, fanning themselves.

In the close foreground is a bath-tub. Phroso is in it, apparently taking a bath. A towel hangs over the side, and glistening drops cover his face, and such of his bare torso as is visible. He seems to be washing his feet and legs, his hands are out of sight.

In the background Venus' door opens and she comes out of her wagon, dressed to go to town.

110
CLOSE SHOT OF PHROSO.

He looks up and off-scene, when he hears Venus' door click.

Phroso

Well, that gag wasn't so sad. They fell right out of their seats.

121

61

CLOSE SHOT OF VENUS

Venus

No, it was funny.

(She steps down.)

You're funny, Phroso. You're funny in a lot of ways.

The camera moves with her to Phroso. She stands beside him, looking down into the tub. Phroso goes on washing his feet or what-have-you. He pauses to wipe his face and arms with the towel.

Phroso

You've got to be -- clowning is an art.

Venus

With you -- it's a religion.

Phroso

There you go -- wise-cracking. Well, I'm looking into the future. I got plans --

Venus

I know ---you're working on a big European novelty. -- You're going to take it back to America and panic them with it.

Phroso

Yeah. I'm stubborn that way.

At this point the camera moves back and discloses that the bath-tub is resting on two boxes. It has no bottom to it and Phroso is standing inside it naked to the waist, but wearing his pants. He is trying to attach some loose wheels to it. He ducks and comes out from underneath to fasten on one wheel.

Venus

Don't you ever think of anything else but clowning? There's other things in the world to live for. Don't you ever think about that?

Continued -

111

Phroso

Of course, I do -- I'm human -- That's why I'm working the way I am -- so I could put myself in the spot so when I get married the wife and kids can have plenty of gravy.
(he goes on with his work.)

112

CLOSEUP VENUS.

This hits her pretty hard. She thinks he's got another woman in mind.

Venus

Oh -- that's how it is.

She turns her face away.

113

CLOSEUP PHROSO.

Phroso

Sure -- Don't you see, someday I can --
(he looks up and notices her hat for the first time, his expression changes.)

114

MEDIUM CLOSE SHOT. VENUS AND PHROSO.

Phroso

Why the hat -- the head cold?

She gives him a look, but no answer.
He notices the rest of her clothes.

Phroso

Why -- you're all dolled up.

Venus

Yeah!

Continued -

CONTINUED (2)

Venus

(sarcastically)

I'm tired of sitting around like a sap. I'm going to look for a couple of sailors -- see the town -- and have some fun.

Phroso looks at her burning up, but without saying a word. He picks up another wheel and slams it into place. Venus waits, hoping for some reaction.

Phroso

All right. Have a lot of fun. Get four sailors. Sailors don't care.

Venus turns on him with fists clenched, but unable to find words to express her rage, she turns and runs into her wagon, slamming the door furiously behind her. Phroso glares after her, then slams his wrench to the ground.

Phroso

Aw, fishcakes!

Roscoe enters, in his undershirt like the rest.

Roscoe

What's the matter?

Phroso

Women are the bunk! You slave your brains out figuring how to take care of them and they're never satisfied.

Roscoe

Den't I know it. Look at my sister-in-law. She sits up most of the night reading.

Phroso

Well that's tough..

(He turns away to hide an impulse to laugh in Roscoe's face.)

Roscoe

I'll say --

(He sees something off-scene in the direction of Cleo's wagon and nudges Phroso, points with his thumb. They look off.)

115 MEDIUM LONG SHOT. CLEO'S WAGON. 64

Cleo stands in the lighted doorway, bidding goodnight to little Hans. She offers him her hand, and he bows and kisses it and struts away like a little Beau Brummel.

116 CLOSE SHOT. ROSCOE AND PHROSO.

Roscoe
Cleo's gone on a diet.

Phroso laughs like hell.

117 INTERIOR OF VENUS' WAGON.

Venus is walking furiously up and down in her wagon when she hears Phroso laugh outside. She thinks he is laughing at her and runs to the window and pulls it open.

118 MEDIUM SHOT OF PHROSO FROM VENUS' WAGON.

Roscoe is hidden by an angle of the wagon from Venus' sight. Phroso grins up at her.

Venus' voice
So, it's funny, is it?

CUT TO

119 EXTERIOR. CLOSEUP VENUS' WINDOW.

Venus looking out of the window furiously. She finishes her speech.

Venus
Go ahead and laugh. I'm a sap, I admit it.
But thanks for opening my eyes.

120

65

MEDIUM SHOT. PHROSO AND ROSCOE

Phroso, realizing that Venus thinks he has laughed at her, puts his wrench down as though to go to clear things up with her, but Roscoe speaks up.

Roscoe
What are you letting that tramp bawl you out for?

Phroso
Tramp!

A dangerous look comes into his face.

Roscoe
Sure -- Didn't Hercules have to kick her out?

Phroso
Sh --

He leads Roscoe around the wagon out of the scene.

121

MEDIUM SHOT. AT REAR OF WAGON.

Phroso and Roscoe enter. Phroso turns to Roscoe and asks him pointedly.

Phroso
So you know all about her?

Roscoe
Didn't she make a play for me, knowing I was married?

Phroso /
You too, huh?

Roscoe
Sure, the dirty tramp--

As he says this Phroso hawls off and lets him have one on the button. Roscoe staggers and sinks to the ground, as Phroso strides out of the scene.

122

EXTERIOR OF HANS' WAGON: MEDIUM CLOSE SHOT

Little Frieda, dressed in a simple frock, hesitates at the foot of the wagon steps looking up at the door, a lonely little figure trying to find courage enough to mount the steps and knock. A look of determination comes over her face. She slowly mounts the steps and knocks at the door.

123

INTERIOR OF HANS' WAGON

All the furnishings of this wagon are made in miniature to fit Hans' own small scale. Hans is obviously ill at ease as he indicates a chair to Frieda. In silence she seats herself. He nervously lights a cigarette.

(NOTE: In these surroundings we become less conscious of them as midgets, because everything about them is in proportion to their size.)

124

MEDIUM CLOSE SHOT OF HANS AND FRIEDA

Frieda makes a nervous pleat in her skirt before she finds courage to speak up.

Frieda

(with a half apologetic smile)

Jetzt dass ich hier bin -- I don't know how to say it how I make you understand.

(Now that I'm here -- I don't know how to say it -- how to make you understand.)

Hans does not answer her or help her in any way. There is a moment of silence and embarrassment.

Frieda

If you knew how I feel, Hans, to come to you about her --

Her eyes drop. Hans watches her - contrition comes to him.

Hans

Ach, Frieda, es tut mir so weh und -- I don't want to hurt you -- but ich kann es nicht helfen.
(Oh, Frieda, I'm so sorry -- I don't want to hurt you -- but I can't help it.)

Continued -

Frieda
If you could be happy, Hans -- I would not care.

Hans
But I am happy, Frieda. -- Never before in mein
Leben was I so happy.
(But I am happy, Frieda. -- Never before in my life
was I so happy.)

Hans does not realize how his words hurt Frieda,
and she squeezes back the tears.

Frieda
No, Hans -- you think it only. For you she cannot
bring happiness.

Hans
(Almost angrily)
You think because she is so beautiful and I am
just --

Frieda
(interrupting)
Hans, to me you're a man -- but to her you're only
something to laugh at. -- The whole circus -- they
make fun by you and her.

Hans
(angrily)
Let 'em laugh -- the schweine!
(Let 'em laugh -- the pigs!)
I love her.
(Frieda's head sinks)
They can't hurt me.

Frieda
But they hurt me, Hans.

Hans goes over to her.

CLOSE SHOT. HANS AND FRIEDA

Hans
Frieda, I haf been the coward. I should have come to
you when I find I feel for her this love -- but
bitte - forgif me (please forgive me) now that you
understand.

Frieda
(close to a breakdown)
Yes, Hans -- I forgive you.
(She gets to her feet, tears welling
uncontrollably in her eyes.)
It is only dat you should be happy I want.

126

MEDIUM SHOT

68

As Frieda gets to her feet and stands for a moment with her back toward him, Hans speaks to her.

Hans
You won't worry now?

Frieda
(shaking her head without looking
around at him)
No, I won't worry.

Her voice chokes up and she runs out of the wagon. Hans stands there quietly looking after her.

FADE OUT

FADE IN
 INTERIOR OF CLEO'S WAGON. CLOSEUP OF
 JEWELS

Cleo's hand holding an expensive necklace,
 The camera pans with her hand as it moves
 to put the necklace into Hercules' hand.
 As the camera pulls back, Hercules is heard
 speaking.

Hercules' Voice
 It's platinum. Say, where do you think that little
 polliwog's getting the money?

The camera moving back discloses Hercules
 seated beside Cleo on her bunk. She lies
 in her favorite kimono. It is night. Oil
 lamps flicker on the wall, and shadows fill
 the wagon.

Cleo
 (laughing)
 Ho-ho -- Listen at him! -- Getting so particulaire.
 (Getting so particular) What do you care where it
 came from.
 (she indicates the necklace)
 What's it worth?

Hercules
 (speculatively)
 We got five hundred for the bracelet, but this
 looks like thousands.

Cleo
 (smiling shrewdly)
 I think next I'll take a fur coat.

He gives her a quick look. There is a
 pause before he speaks.

Hercules
 (slowly)
 Say, that little ape's got ideas about you.

Cleo
 (leaning close to him)
 Jealous?

Hercules
 (grinning)
 Me?
 (illustrating with his fingers)
 I'd squash him like a bug.

Continued -

CONTINUED (2)

127

70

Cleo, laughing, pulls him down into an embrace which is interrupted by a small knock at the door. Cleo pushes Hercules away, and quickly arranges her kimona more tightly about her.

Cleo

(whispering)

Sh -- That's his knock.

(She motions with her thumb toward

the curtain which divides the wagon.)

I'll get rid of him.

128

MEDIUM LONG SHOT.

Cleo in right or left foreground on the bunk, as Hercules ducks out of sight behind the curtains in background. Cleo lies back and picks up a magazine as the knock is heard again.

Cleo

(over her shoulder toward the camera)

Come in!

129

REVERSE ANGLE AT WAGON DOOR:

The door opens, and little Frieda enters hesitantly, looking off-scene at Cleo as she closes the door behind her!

130

CLOSE SHOT OF CLEO.

As she looks lazily around and sees Frieda instead of Hans, her smile of careless welcome changes to a look of hard resentment.

131

MEDIUM CLOSE SHOT OF FRIEDA.

As she looks at Cleo off scene... Cleo's voice is heard.

Cleo's Voice

Well, what do you want?

The CAMERA MOVES UP with Frieda to Cleo. Frieda is determined to be friendly if possible, to handle the situation as a lady should.

Frieda

It's about -- Hans.

Cleo stares hard at the midget girl a moment then she relaxes and lights herself a cigarette. There is a bottle of wine and a couple of glasses on the table within her reach.

Cleo

Well -- I'm listening.

Frieda

It's behind his back. Everybody is laughing -- because he is in love mit you.

Cleo

(with a spiteful smile)

Well --

Frieda

I know you just make fun -- but Hans -- he does not know this -- and if he find out, never again will he be happy.

Cleo

What makes you think I'm just making fun?

Frieda

Well you are big -- so beautiful, und --

Cleo

And Hans is so little -- so cute, eh?
Well maybe I'm going to marry him.

-continued-

131

Continued (2)

She watches Frieda with a sidelong glance.

Frieda

If you marry -- it will be at you they will laugh and stare.

Cleo

(yawns, stretches and shows her beautiful limbs)

C'est bon. (That's good.)
Nothing like being different. "Cleopatra, Queen of the Air, married to a dwarf".

She leans back on a cushion and picks up a glass of the wine that Hans has given her.

Frieda

(little hands clenched against her)

A dwarf! --

(with a tone almost of menace)

With dwarf's blood --

(Cleo straightens up at this, looks at her with a little shudder)

It make you think, nicht wahr?

(It make you think, doesn't it?)

Cleo

Diab! Get out of here! Vite!

(Devil! Get out of here! Quick!)

(she tosses the contents of the wine glass down her throat)

I'd marry him if he had mule's blood in him.

Frieda

(losing her self-control, with a burst of anger)

Then it's not for Hans you care -- it's the money --

-continued-

131

Continued (3)

Cleo gives her a hard, wise look.

Cleo
Money! -- You little mind-reader.

Frieda
Ach, he's told you of the fortune he's inherited?

(Cleo sits up, growing tense
at this news)
Always he swear to me to tell no one until
after we leave the circus.

Cleo
A fortune!
(Then she catches herself,
assumes a careless attitude)
And fancy, you knowing about it too.
Oh, well, I can't be angry at him for
that.

She lies back with false indifference.

132

CLOSEUP OF FRIEDA

Frieda
(overcome, tears in her eyes)
No -- No -- It's very bad -- It cannot be --

133

MEDIUM CLOSE SHOT

Cleo
(interrupting, sarcastically)
You must come and see us some time.

Without another word, Frieda turns and runs out of the scene. As we hear the door shut, Cleo straightens up in excitement. The CAMERA SWINGS OVER to include Hercules as he comes out slowly from behind the curtains.

-continued-

Hercules

A fortune! -- I bet the little ape's worth millions!

Cleo

A fortune!

(She jumps up and begins to pace the length of the wagon as she speaks. The camera following her, while Hercules stands still.)

Can you beat it! A fortune! And I have him comme ca! (like this)

(she gestures to indicate under her thumb)

She stops suddenly. Her excited words choked off by a sudden thought.

Hercules

The shrewd little ant. He knew enough to keep his mouth shut.

(Then he sees the look on her face.)

What's the matter?

Cleo

(slowly looking beyond him)

I could marry him --

(Hercules stares at her)

Oui - oui, -- he'd marry me.

(Yes - Yes)

(After the first moment of surprise, Hercules doubles up with laughter, collapses on the bunk. Cleo doesn't notice him, but stands where she is, talking to herself and looking off somewhere beyond the wagon walls.)

Midgets -- they are not strong--

(Hercules stops laughing)

If he dies, it would be mine --

(Hercules looks at her, for the first time comprehends her meaning.)

He might get sick.

Hercules

(Hoarsely)

How?

Cleo

(talking into space)

It could be done -- done slowly.

As she stands there staring off into the shadows, while Hercules watches her from the bunk, we

FADE OUT.

FADE IN:
LONG SHOT WAGON AT NITE:

A group of men - Eddie, the Tiger-Tamer, and the two acrobats, the Rollo boys, and another - are playing cards around a table under the gas flare. They are stripped to their undershirts. It is a hot summer night.

In the b.g. from the big tent comes a babble of voices - the shrill laughter of Cleopatra, the bellows of Hercules.

The CAMERA MOVES UP CLOSER to the players, as the smaller Rollo Brother speaks up with a shrug of his head back towards the tent.

First Rollo
Listen to the big hunk of beef.

Second Rollo
Yeah. And he says to me, 'Ain't you going to the wedding feast?

(He spits in disgust off toward
the tent)

Me break bread with a lot of mangey freaks!

As he looks toward the tent, we

CUT TO:

INT. TENT. CLOSEUP. FOOT OF ALONZO,
THE ARMLESS:

The foot holds a glass filled with wine. The foot is half clad in a stocking from which the toe has been removed to permit full play of Alonzo's educated ground grippers. The CAMERA DRAWS BACK revealing Alonzo himself in the act of proposing a toast. He is standing on one foot beside a long table which has been set up in the circus ring for the wedding feast.

The bride, none other than Cleopatra, is seated on the right of the bridegroom, Hans, who occupies the place at the head of the table. On the bride's right, sits Hercules. Frieda is seated at the far end of the table next to Mother Tetrallini. The rest of the company includes Little Angeleno, Rose, the Ostrich-Girl, the Siamese Twins and Roscoe Duke, the Human Skeleton, Goldie, the Snake-Charmer, Professor Denaud, the Sword-Swallower,

Continued -

135

CONTINUED (2)

76

Edith, the Turtle-Girl, the Freak Woman, Vulkan, the Fire-Eater and other monstrosities beyond description.

All are hilariously drunk. They maintain an ear-shattering hub-hub. Alonzo can not be heard above the din. His words are drowned in the bedlam of voices. Nobody pays any attention to him.

A loud rapping is heard and the CAMERA PANS OVER to the Sword-Swallower. He is pounding vigorously on the table.

Sword-Swallower

Silence - - Silence! Can't you stop swilling your bellies full for a moment and show respect to the bride and groom?

136

LONG SHOT - BANQUET TABLE:

The babble of voices ceases. The Sword-Swallower makes a gesture towards Alonzo.

137

CLOSE SHOT ALONZO--

still holding his glass.

Alonzo

Thanks, Professor. To the bride and groom! May all their troubles -- be little ones!

He finishes by holding his glass aloft with his foot and drinking with a flourish --- the crowd yells with laughter.

138

LONG SHOT. BANQUET TABLE:

Hercules, Cleopatra and Hans in b.g., Roscoe and the Siamese Twins in the foreground. Roscoe jumps up.

Roscoe

(stuttering as usual)

Let's give a show for the bride and groom.

He seizes Mamie, the closest Twin to him, by the hand.

continued

138.

CONTINUED (2)

Roscoe

Me and the better-half will do a dance.

Rosie, the other Twin, gives him a dirty look and clings to the chair.

Rosie

Better-half! There's no better-half. We're both the same.

Roscoe

Well, how do I know? I only married Mamie.

The crowd yells with laughter.

139.

MED. SHOT INT. TENT. HANS, HERCULES AND CLEO:

Hercules leans back with a roar of laughter that drowns out the rest of the crowd. Cleo, half-drunk, waves her glass aloft.

Cleo

Let's have music -- more wine and music!

Hercules fills her glass. Cleo turns toward Hans.

Cleo

Are you happy - mon amour -- my sweet?
(my lover)

Hans leans towards her, beaming with happiness. Pats her hand. A blare of music comes across the scene. Cleo turns, picks up her glass, waves it towards the other end of the table.

140.

MED. SHOT. INT. TENT:

Stools have been drawn back from the table. The Twins are playing saxophones. Angeleno, seated on the end of table, playing Ocarena. CAMERA PANS OVER AND PICKS UP KOO-KOO, the Bird-Girl as she climbs on table and starts wiggling into a dance. CAMERA SWINGS BACK TO LONG SHOT OF TABLE. All the freaks start singing and pounding on the table - keeping time with the music.

141

MED. SHOT INT, PHROSO'S WAGON:

The floor and bunk are littered with scraps of paper. A large paste bucket is on the bunk. Phroso is busy cutting a figure from a large litheograph, throwing the scraps to one side. He takes paste-brush from bucket, smears figure with paste, then, sticks it on large poster he has tacked on side wall of wagon.

DISSOLVE TO:

142

MED. SHOT. INT. WAGON:

Large poster is tacked on wall. Phroso is standing in front of it. He has just finished printing large letters, which read, "PHROSO'S BIG EUROPEAN NOVELTY."

He steps back out of the picture. We see the poster he has made with cut-out figures from litheograph - of Venus and his own act. In the center is Venus standing on a pedestal, with whip in hand. She is dressed as she does in the act. To the right, is Freddie, the Seal. He has just left a springing-board and is diving toward the left-hand corner of poster. Down in the left-hand corner, is Phroso. He is seated in his bath-tub.

143

MED. SHOT. INT. WAGON

Phroso stands looking at poster. He is pleased with his work. He turns to window, calls out,

PHROSO
Hey, Venus - Venus!

144

MED. SHOT. VENUS' WAGON

In the f.g., sits four card-players. Among them, the Rollo Brothers.

First Rollo Brother
(looking up)
She went out about an hour ago.

continued-

144
CONTINUED (2)

79

Second Rollo Brother
She told us to tell you, if we saw you - she
was going out looking for four sailors.

145
CLOSE SHOT - WINDOW - EXT. PHROSO'S WAGON:

Phroso is framed in window. He is so
elated over his plans for the future, with
Venus and Freddie, that it takes a few
seconds for what they have just said to
sink in.

Phroso
Four sailors -
(the smile leaves his face)
Oh -- oh, yes - thanks.

Phroso turns slowly away from window.

146
INT. TENT. LONG SHOT. TABLE

Koo-Koo is still on the table, shaking
her can. By now, the freaks have really warmed
up to the music. The table becomes a riot
with each one trying to do something to out-do
the others. The Sword-Swallower stands up,
pounds the table.

CAMERA MOVES to CLOSE SHOT.
He stops pounding on the table.

Sword-Swallower
Quiet -- quiet - Can't you give someone else a
chance?

(The music stops. There is a lull
in the noise)
A waltz, please.

As the music starts, he picks up a couple
of large swords from the table and proceeds
to swallow them.

147.

INT. TENT. MED. SHOT

Angeleno seated on end of table. Twins in b.g. playing. Next to Angeleno, is Vulcano, the Fire-Eater. Angeleno looks over towards Sword-Swallower. Then, leaning toward Fire-Eater.

Angeleno

Show him up, Vulcano - burn him up!

Vulcano starts to eat fire.

148.

INT. TENT. MED. CLOSE SHOT CLEOPATRA,
HERCULES AND HANS.

Hans is feeling good. He has a glass of wine, half empty, in front of him. CAMERA MOVES DOWN TO INCLUDE Hercules and Cleopatra. Hercules nudges her and glances at Hans. She reaches down under the table and brings up a bottle of wine.

CAMERA PULLS BACK as she reaches over and fills Hans' glass with wine from the bottle. As she does so, Hans smiles and pats her hand. Cleo puts the bottle back on the floor and lifts her own glass to Hans.

Cleo

Our wedding night - what a thrill!

They drink. Cleo leans toward the midget.

Hans

Never did I think I should be so lucky.

Cleo

I'm the lucky one, mon petit Hans.
(my little)

He pats her hand. She hugs him to her and kisses his cheek. She leans back expansively in her chair.

Hans

My Cleo is happy?

Cleo

Happy? O-o-oh -- I'm so happy, I could kiss the world.

(turning to Hercules)

I could even kiss you, you big, homely brute!

-continued-

148

CONTINUED (2)

She kisses Hercules passionately, locking her arms around his neck. Hercules crushes her against him. Hans looks at them embarrassed.

149

MED. CLOSE SHOT. ROSCOE & SIAMESE TWINS.

Roscoe, looking off at Cleo and Hercules, jumps to his feet, carried away.

Roscoe
Let's all kiss the bride!

150

LONG SHOT. BANQUET TABLE

The freaks all shout their approval and start to climb on the table as if they would trample it to get to Cleo. Their monstrous faces are burning with excitement.

151

MED. SHOT. HERCULES, CLEO AND HANS

Hercules jumps up, pulling Cleo up beside him with one arm about her, while he quiets the clamor of the freaks with the other.

Hercules
(shouting drunkenly hilarious)
No, you won't! I'll do the kissing for you -- a kiss for each and everyone of you!

He starts to kiss Cleo who responds ardently.

152

CLOSEUP HANS

He looks away from his wife and Hercules, down the table to little Frieda. He is ashamed, humiliated.

153.

CLOSE SHOT. FRIEDA AND MAD.ME TETRALLINI

Frieda looks at Hans with pity in her eyes -- pity and tears. Mother Tetrallini shows grave concern.

154.

CLOSEUP HANS

He realizes that Frieda shares his humiliation. He suffers dumbly for it. He looks off at Cleo and Hercules again.

155.

MED. SHOT HERCULES, CLEO AND HANS

They are still kissing. Cleo, exhausted, pushes him away and sinks in her chair.

Cleo

What a night! What a world! If this could last forever!

She reaches for her glass, but before she can pick it up, Hans' little hand rests on hers.

Hans

No more.

Cleo

No more what?

Hans

Wine.

Cleo

(laughing and shaking off his hand)
Oh, my little husband is giving orders already -- on his wedding night! Am I not your wife?

Hans

Aber when you drink so much, you forget it.
(But)

Cleo looks at him, then leans back with drunken laughter.

-continued-

155

CONTINUED (2)

Cleo

You little green-eyed monster -- Oh la-la! My husband's jealous, he loves me.

(to Hans)

Don't worry, my little precious -- there's more than you can ever use.

Hercules bellows with laughter. CAMERA MOVES CLOSER to Hans. He controls himself, looks down table towards Frieda.

156.

CLOSE SHOT FRIEDA AND MOTHER TETRALLINI

Frieda, tears running down her face, can stand Hans' humiliation no longer. She leaves the table and Mother Tetrallini, disturbed and sympathetic, goes with her.

157.

MED. SHOT HANS, CLEO AND HERCULES

Hans is overcome by shame when he sees Frieda go. He sits motionless, head bowed, little hands rigidly gripping the chair.

Hercules nudges Cleo once more and once more Cleo picks up the bottle from the floor and fills Hans' glass. She puts the bottle back and picks her own glass up again.

Cleo

(to Hans)

Come, my lover. Drink to the happiness of your loving wife!

A loud rapping on the table interrupts them. They look down the table.

Roscoe's Voice

Attention! Attention!

158

MED. CLOSE SHOT ROSCOE & SIAMESE TWINS & ANGELENO

Rose, the Ostrich Girl sits next to Roscoe, and with an imbecile grin on her face she is pulling at a daisy and making unintelligible sounds which might mean "He loves me, he loves me not", while she rolls her idiot eyes toward Hercules offscene.

Roscoe is standing and rapping on the table for attention

Roscoe
We'll initiate the bride!

Angeleno climbs on to the table, seizes a large fruit bowl and dumps its contents on to the table.

Angeleno
We'll make her one of us.

He empties champagne bottles into the bowl. CAMERA DRAWS SLOWLY BACK and all the freaks sing with glee:

Freaks
A loving cup! A loving cup!

158xy1

CLOSE SHOT. HANS, CLEO & HERCULES

They look down the table at Angeleno.

159

CLOSE SHOT - ANGELENO

85

Walking on the table among the salads, Angeleno carries the loving-cup to the freaks, the CAMERA FOLLOWING HIM as each one drinks in turn, drooling into the cup. As each freak drinks, he, she, or it babbles,

Voices

Gouble-gobble - - - gouble-gobble

It becomes a kind of chant:

"We accept her".

160

CLOSE SHOT - HANS, CLEO AND HERCULES

Cleo and Hercules stare at Angeleno, Hans watches them. Cleo rises very slowly to her feet, her body tense. She stands glaring off at Angeleno. Hercules looks at her angry face and bursts into roars of drunken laughter.

Hercules

A loving cup! They're going to make you one of them -- my peacock!

(As he bellows with laughter, imitating the freaks)

Gouble-gobble - - - gouble-gobble.

161

CLOSE SHOT - ANGELENO

He offers the cup to two more freaks.

162

MED. SHOT - CLEO - HERCULES - HANS & NEIGHBORS

Cleo, standing rigidly watching. Hercules laughing as Little Angeleno wabbles into scene in front of her clutching the large bowl from which the wine slops over. He presents the bowl to her, and as though hypnotized, she takes it.

Continued -

166

LONG SHOT - BANQUET TABLE

The freaks stand as though frozen. They don't move. Hercules grabs up a huge turkey or a ham bone and slams it at them.

Hercules

Get out! You heard her! Get out!

They all scurry away from the table, squealing with terror.

167

MED. SHOT - CLEO - HANS AND HERCULES

Cleo turns to Hans. Beads of perspiration are pouring from his little forehead. He is sick and despairing, his hands gripping the chair as he tries to control himself.

Cleo

You spineless little runt - to sit there and let them insult your wife!

Hans says nothing - sits rigidly staring at her. Then, looks towards the freaks.

168

MED. LONG SHOT - FREAKS

They are huddled together in a frightened bunch in another part of the tent watching Cleo.

169

MED. SHOT - CLEO - HANS AND HERCULES

By now, Cleo has worked herself into a rage. She yells at the freaks,

Cleo

You scum -- Make me one of you, will you?

Cleo turns to Hans who sits staring off scene.

Cleo

Well - aren't you going to do anything? What are you? - A man or a baby?

Continued:

Hans
(in a toneless voice)
Bitte (please) - you make me so ashamed.

Cleo
(with a gesture of despair, she throws
her arms up)
Ashamed? You? Sacre nom de Dieu! (God damn it!)

Cleo flops down into her chair. Turns to
Hans, wild-eyed.

Cleo
What must I do? - Play games with you? -- Must
Mama take you Horsey-back-ride?

Hans sits and looks at her. His world is
crashing down around him but he makes no
move - just sits and stares - as Hercules
roars with laughter.

Hercules
Horsey-back-ride - that's it --

Hercules gets up and staggers to Hans.

Hercules
Come - come - my little fly-speck!

Hercules picks Hans up with one hand by the
nape of the neck - holds him aloft.

Hercules
Mamma's going to take you Horsey-back-ride!

Hercules places him straddling across Cleo's
shoulder. She staggers up, holding Hans on
her shoulder. She enters into the spirit of
the joke. Begins to jump around like a bucking
bronco. Hercules exits scene.

MED. SHOT - FREAKS

They stare at the spectacle of Hans' humilia-
tion, off scene. Hercules grabs a saxophone
from one of the Siamese twins.

171

TRUCKING SHOT - HANS ON CLEO'S SHOULDERS

He makes no outcry, but sits there with teeth gritted, little hands clenched, enduring his terrible shame in silence, while Hercules, blowing discordant notes on the saxophone - reels behind them with drunken laughter - as they parade around the table.

FADE OUT

172.

FADE IN
INT. MED. LONG SHOT
AN OLD FRENCH TAVERN - NIGHT

In the background there is the suggestion of a bar - an old French woman is polishing glasses - her stout husband is looking at his big watch and at Venus who is seated at a table in the f.g. -- the last customer.

It is very late at night. The proprietor has already put out most of the lights, and now he comes over to Venus, watch in hand and points up to an old wall clock.

Proprietor
It's late. We've got to close up.

Venus
(in a fuddled way)
I get your idea. I got it an hour ago.
(she shoves her empty glass at him)
One more! Come on --

Proprietor
(shaking his head stubbornly)-
No.

Venus rises with drunken dignity and exits toward the door while the stout proprietor looks after her.

173.

LONGER SHOT THROUGH DOOR

Proprietor and his wife in b.g. as Venus pauses in the doorway to look back at them.

Venus
I hope all your daughters will have broken hearts -- and I hope all your sons'll be clowns!

She pulls herself together and exits.

174.

EXT. PHROSO'S WAGON - MED. SHOT

In the small hours before the dawn, Phroso is seated on the steps of his wagon smoking a cigarette and watching for Venus.

175.

EXT. CLEO'S WAGON - MED SHOT.

Lights burn in the windows.

DISSOLVE THROUGH TO:

176.

INT. CLEO'S WAGON

Heavy shadows - flickering lamps. Cleo sits on the bench. Hercules stands in the b.g. Hans stands on the floor facing Cleo.

Hercules and Cleo are both crouched slightly forward watching Hans - as two great cats might watch a mouse. They wear the same clothes as at the wedding feast.

Hans sways a little on his feet. He has a handkerchief in his hand with which he mops his brow.

CAMERA MOVES UP TO A MED. CLOSE SHOT OF THE TRIO.

Hercules

Ach, forget it, Hans. She's sorry - I'm sorry. Didn't I told you she was drunk? Didn't I told you we was only havin' a little fun?

Hans

Please....I understand - everything.

Hercules

No, you don't. I tell you there's nothing between me and Cleo.

Cleo

Oh - be quiet!

She controls herself. Her attitude changes. Her manner becomes pathetic, she asks
Hercules:

Haven't you done enough damage for one night?
Don't you realize what I'm being accused of?

Hercules

Well, I ain't goin' to be blamed for something I haf not done.

177.

CLOSEUP HANS

92.

Beads of perspiration stand out on his forehead which he mops continuously. He seems very unsteady, almost ill, and speaks with an effort.

Hans

I no blame you, Cleo. I no blame Hercules -- only me myself.

178.

MED. SHOT THE THREE

Hercules

(booming)

Now you're talking! Talking like a man!

He registers relief, assurance, obviously thinks they have put it over on the midget. He turns to pour himself a drink from a bottle on the table behind him. Hans continues. He doesn't seem to have heard Hercules.

Hans

Always I should have known - you would only laugh at me -- too far you carry the joke.

Cleo realizes that the act is not going over so well. She turns on even more sentiment.

Cleo

My sweet! I'd rather fall from the traps and break my neck than hurt your feelings. You understand now it was only a joke?

179.

CLOSEUP HANS

He looks at Cleo and slowly shakes his head. As he speaks his words come with increasing difficulty.

Hans

Our wedding - a joke - I know now how funny it is.

Cleo

I didn't mean that.

Hans

Never again in the mirror will I look without laughing. Hans, the midget! Hans, the fool! Through the divorce courts they laugh - everywhere they laugh - always - laughing - laughing --

180 MED SHOT. HANS, CLEO AND HERCULES

93

This last statement is cut short when the poison overcomes him and he crashes to the floor. Cleo stares down at the little twitching body. Hercules shows panic and fear. Looks up at Cleo.

Hercules
(hoarsely)
You give him too much.

181 CLOSE SHOT. AT OPEN WINDOW

From beyond the curtains the face of little Angeleno peers in at the scene in the wagon. He misses nothing.

Cleo's Voice
No, I haven't. I know what I'm doing.

182 MED SHOT. INT. CLEO'S WAGON

Cleo picks up the midget and cradles him in her arms while Hercules stares at her. She looks down at the senseless dwarf and a horrible smile touches her lips. Without a word, she turns and starts for the door, exiting out of scene.

Hercules reaches shakily for his bottle and pours a big drink.

183 EXT. MED. LONG SHOT. WAGONS

The first cold gray of dawn is in the sky as Cleo carries the limp midget from her wagon to his. As she reaches his steps and fumbles with the door latch, Venus, a little bedraggled from her night out, comes uncertainly into the scene around one of the wagons. She sees Cleo and the Midget and stops to watch them. But Cleo goes into the wagon without seeing her.

184.

EXT. PHROSO'S WAGON
MED. SHOT

94.

Phroso rises eagerly from his steps as he sees Venus off scene. He takes a step or two toward her, then stops, watching her,

185.

MED. SHOT. VENUS

She looks toward Cleo's wagon, sees the door open and the light within. Advances curiously and looks inside. She does not see Phroso.

186.

INT. CLEO'S WAGON
MED. SHOT

As seen by Venus through the door from the foot of the steps.

Hercules is finishing his drink and is filling his glass for another when he hears Venus and turns to look at her.

187.

INT. CLEO'S WAGON.
MED. SHOT AT DOOR. FROM HERCULES ANGLE.

Venus is looking in on Hercules. She glances back toward Hans' wagon where Cleo has disappeared and then looks again at Hercules.

Hercules' Voice

The wedding bells - they was too much for the bridegroom.

Venus

(Her attitude is very skeptical)

So I noticed.

She comes up the steps into the wagon. CAMERA MOVES BACK AND THEN AROUND, bringing Hercules into scene with her. He turns to pour her a drink. Hercules starts acting and laughing in a forced way.

Hercules

You should have been there. It was wonderful!
Let me pour you a drink and tell you about it.

188
MED. SHOT. EXT. PHROSO'S WAGON

95

Phroso has watched Venus go into the wagon with Hercules, sees all his plans go wrong. His eagerness is destroyed. He turns. Goes into his wagon.

189
INT. CLEO'S WAGON. MED. SHOT

Venus stands watching Hercules pour the wine. He offers her the drink.

Hercules

The little worm's got baskets of it -- the finest wine you ever tasted.

She doesn't touch it, just looks at it and at him.

Venus

I didn't think there was a thing in the world as low as you are -- But there is -

(she jerks her head in direction of Hans' wagon.)

She's lower! Marrying a freak to get his money -- so the both of you can wallow in it!

Before Hercules can reply, she wheels and exits. As he takes a step towards her,

A FAST FADE OUT

190

FADE IN
EXT. HANS' WAGON
MED. SHOT. MORNING

96

A crowd of performers have gathered around Hans' doorsteps. They are discussing Hans' illness. They are dressed carelessly in shirt sleeves, or less.

191

CLOSE SHOT. ROLLO BROTHERS IN MIDST OF CROWD

The first hollo Brother, the older one, who is as usual, sneering, speaks.

First Rollo

You'd think the world was coming to an end --
(he spits on the ground in disgust)
-- just because a mangey freak's got a hang-over.

192

INT. HANS' WAGON

Hans is in bed, looking ill. Cleo kneels beside him and holds one little hand in hers.

The doctor, a bearded French type of rural physician, is measuring out some medicine from bottles in his medicine case, on the other side of the bed. Mother Tetrallini hovers anxiously behind him.

193

CLOSEUP. A WINDOW

Little Angeleno is peering in through the slightly perted curtains.

194

MED. SHOT. GROUP AT BED

Mother Tetrallini turns to the doctor.

Madame Tetrallini
Doctor, what is it -- what caused it?

Continued -

194
CONTINUED (2)

Doctor
(still measuring out his medicine)
Poison. 97

Cleo's face tightens as she watches him. Mother Tetrallini's eyes go to her. The doctor, continuing with the bottles:

Doctor
-- a very bad case of ptomaine poisoning.

This is like a straw thrown to a drowning person and Cleo grabs it.

Cleo
Did I do wrong then, doctor - giving him mustard water?

The doctor looks at her over his glasses.

Doctor
Wrong? Madame, you probably saved his life.

Cleo beams, looks triumphantly at Mother Tetrallini as she lifts little Hans' hand to her cheek.

195
EXT. HERCULES' WAGON. MED. SHOT.

Hercules is seated on his steps, nervously smoking a cigarette and watching Hans' wagon off-scene. A couple of freaks - Little Martha and the Turtle Girl - go by - stop a moment to look at him - go on. He is looking nervously after them. Then Venus comes by. She stops to look at him and follows his glance to Hans' wagon.

Venus
(with a significant smile at Hercules)
He's well liked in the show - isn't he? Too bad if anything happens.

With a sarcastic smile, she exits. He rises slowly and stares after her, puzzled, scowling, wondering how much she knows.

FADE OUT

FADE IN.
LONG SHOT. WAGON GROUP. AFTERNOON.

The afternoon show is going on. There is the activity of the performers making their exits and entrances, while the band is playing inside the big tent.

DISSOLVE TO:

197.

INTERIOR. HANS' WAGON.

Hans is in bed as before, but now Cleo in tights, ready for her act, is his only companion. She is fussing with some part of her costume. She stops to arrange his pillows. Hans looks up at her weakly, and speaks in a small voice.

Hans
It's been a week tonight.

Cleo
(as though deeply affected)
Oh, don't! Don't!

His little hand beckons her to kneel beside his bed.

Hans
Never can I forgive myself for -- the things I said.

Cleo
(holding his little hand - with false emotion)
I've forgotten it. Nothing matters except for you to get well.

Hans pats her hand feebly.

Hans
So good you are by me, Cleo.

A whistle blows shrilly from the big tent. We can hear the band change its tune. Cleo listens.

Cleo
I must fix your medicine or I'll be late.

She gets up and goes to the front of the wagon.

198 CLOSE SHOT. CLEO. 99

She takes down the medicine bottle the French doctor gave her, shakes it, and picks up the spoon which lay beside it. She glances over her shoulder in the direction of Hans before she puts down the bottle and from her bodice takes a small dark vial and pulls the cork with her teeth. As she goes toward the spoon with it,

CUT TO:

199 CLOSE SHOT. DRAPED WINDOW.

As before, we see Angelone's watchful eye peering at Cleo through the curtain.

200 CLOSE SHOT. CLEO

She puts the vial back in her bosom, picks up tonic bottle and fills the spoon, and turns to go to Hans.

201 MEDIUM SHOT.

Cleo comes down to Hans' bed and holds the spoon while he takes the medicine. He lies back on his pillow and she turns to rinse the spoon in the little kitchen.

202 CLOSE SHOT. HANS.

Hans' eyes follow Cleo with a look of cunning. He pulls a handkerchief from beneath the bed covers, and, holding it to his mouth, spits out the medicine -- hides the handkerchief again under the bed covers and lies back on his pillow.

203

MEDIUM SHOT.

100

Cleo returns to the bedside. Hans looks up at her pathetically.

Hans
I'll never forget what you're doing for me,
Cleo.

Cleo
(nervous)
But it's what I want to do, dear --

The whistle in the tent blows once more and once more the music changes.

Cleo
Oh, I got to hurry.

She exits quickly. A slow mirthless smile on Hans' face as door clicks off-scene.

204

EXTERIOR. HANS' WAGON.

As Cleo comes out and exits quickly from the scene, little Angeleno comes cautiously around the wagon and scarries up the steps and inside.

205

INTERIOR. HANS' WAGON.

Angeleno enters and quickly latches the door behind him. He moves over to the bed.

206

MEDIUM CLOSE SHOT. AT BED.

As Angeleno comes in, Hans straightens up. It is obvious that he has been feigning illness.

Hans
Tonight.

Angeleno
(nodding)
They will be ready.

-continued-

Hans smiles and lays back on his pillows.

Hans

(quoting slowly)

"I must fix your medicine for you."

Little Angelono looks at Hans and smiles cruelly.

Hans

(chuckling)

"Dirty slimy frocks!"

207

EXT. HERCULES' WAGON.

Hercules, in costume like the others, is fastening on his leopard skin when Randian crawls in, looks silently at Hercules and crawls on out of scene. The big fellow stares after him gloomily. Then Venus comes by with her seal. She stops with her back to camera and looks at him -- looks him up and down.

208

CLOSE SHOT. VENUS AND HERCULES.

She looks him up and down -- there is satisfaction and approval of his superb physique. She pantomimes as though she were gripping two window bars and pulling them apart.

Venus

Prison bars --

(He looks at her angrily.)

I'll bet you can just do that to them --

(pantomime)

Hercules

(angrily)

What do you mean?

Venus

In case anything happens to the midget. Just that ---

(she repeats the gesture)

-- stop right out of them.

She exits smiling. He stands looking after her, an expression on his face that bodes her no good.

FADE OUT.

209

FADE IN - EXT. MED. SHOT
NITE - CIRCUS WAGON

102

In the immediate foreground, a huge wagon wheel, so close that the CAMERA IS SHOOTING THROUGH AND UNDER THE WAGON - where we can see little Angeleno, Schlitze, the Pin head and, Duke, the Human Skeleton.

Behind them and about them, there is the movement and the noise of the circus folding up preparatory to journeying on to the next town.

As they talk, they are huddled close together and they are talking in low, babbling voices which cannot be understood. As they talk, they other freaks join them one by one. Little Angeleno seems to be the leader and they accord his remarks their quick approval.

DISSOLVE TO:

210

EXT. MOUNTAIN ROAD. CIRCUS CARAVAN.
NITE - LONG SHOT

The low roll of thunder is heard as we pick up the caravan of about ten or twenty circus wagons moving slowly up a steep road. The horses strain but the caravan moves no faster than a man's easy walk. The drivers crack their whips and shout at their horses.

DISSOLVE INTO

211

INT. FREAKS' WAGON

The freaks are all crowded into one wagon. Huddled close together, they babble in low, unintelligible voices, while a horrible freak woman, is looking out of the window at the back.

212

CLOSEUP FREAK WOMAN

103

She looks back at the other freaks with a hideous smile on her face.

Freak Woman

We accept her - she's one of us. -

She opens her huge mouth in raucous laughter.

213

MED. SHOT FREAKS & WOMAN

They echo the woman's laughter and jabber shrilly amongst themselves.

Freak Woman

-- 'dirty slimy Freaks'!

214

INT. FRIEDA'S WAGON

Frieda is nervous, near to tears -- sitting on her bunk as the wagon jounces along. She gets up and goes to knock on the window at the front. It is opened and the man who takes care of her pony looks through.

Frieda

Tell Phroso I want him. I must see him.

Attendant nods - closes window.

215

EXT. MED. SHOT: DRIVER'S SEAT
FRIEDA'S WAGON:

The man Frieda has been talking to says something to the driver in German and drops to the ground.

THE CAMERA FOLLOWS HIM as he walks quickly to the wagon just ahead - Phroso's wagon, and knocks loudly on the door. The door opens and Phroso appears.

The Man

(in broken English)

Frieda wants to see you.

continued

215

CONTINUED (2)

Phroso

What's she want?

The man shrugs his shoulders and drops back out of scene.

THE CAMERA STAYS ON Phroso. He looks after the man, then, comes out of his wagon, closes the door behind him and waits for Frieda's wagon to come by. He swings himself up on the steps and enters Frieda's wagon which passes out of scene.

The thunder is growing louder and more constant -- the lightening more brilliant. The rattle of the harness chains and the hollow rumbling of the heavy wheels is heard as the wagons pass.

As Hans' wagon enters,

DISSOLVE THROUGH TO:

216

INT. HANS' WAGON

Hans lies in his bed, still feigning sickness. On the opposite side of the wagon, on a stool, Cleo is sitting. She is nervous and irritable, but is controlling herself.

The sound of weird music fills the cart. Little Angeleno, sitting on the floor leaning against Hans' bunk, is playing his ocarina (sweet potato) while the Human Skeleton sits with his back against the door, and Schlitze is crouched in a corner at the foot of Hans' bunk and is playing with his fingers and singing out of key to Little Angeleno's music.

Cleo

Mon petit! You must go to sleep.

(indicating freaks)

Your friends better go now.

Hans

(weakly)

I like them here.

continued-

216

CONTINUED (2)

Clee

No - Hansie! They can come back tomorrow --
I want to give you your medicine and get you off
to sleep.

(she turns to others)

Go on! Depechez! All of you.
(Go on! Hurry! All of you.)

Without waiting for their reply, she
gets up and goes into the front part
of the wagon to get the medicine.

217

CLOSE SHOT CLEO

She picks up the medicine bottle,
glances back over her shoulder. She
sees something that causes her to
turn completely around..

218

MED. SHOT. AS SEEN BY CLEO

The Human Skeleton has taken out a
revolver which he is polishing slowly -
Schlitze has pulled a big knife from
beneath the covers of Hans' bunk and
is sharpening it on a large stone, while
Angeleno gets up and occupies the stool
on which Cleo has been sitting, and
goes on with his playing, a grotesque
grin on his face.

Hans throws aside his covers and sits
on the edge of the bunk disclosing that
he is fully dressed except that he wears a
pajama top instead of a shirt.

219

CLOSEUP CLEO

Fear flickers for a moment across her
face, but she is a courageous woman.
She controls herself.

220

CLOSEUP HANS

He looks at her smiling mirthlessly.

Hans

Poison must be swallowed to kill.

221

REVERSE SHOT

The Human Skeleton is sitting with his back to us. Cleo, in the b.g., comes forward through the arch and the partition and stands glaring at them, determined to bluff it out. Angeleno goes on playing.

222

INT FRIEDA'S WAGON. MED. SHOT

Frieda is sitting on her bunk once more - Phroso on a stool beside her listening intently.

Frieda

Nein - (No -)
There they were all under the wagon. They wouldn't let me join them. Angeleno say 'Go away, go away'.

Phroso

(with a skeptical gesture)
Aw, you're imaginin' things.

Frieda

No. Then I hear Hercules tell Cleo Venus knows too much.

Phroso looks at her, reluctant to believe her, but impressed by this threat of danger to Venus.

223

EXT. MED. SHOT THREE OR FOUR WAGONS AS THEY PASS BY.

It is raining now - a drenching downpour. The crash of thunder is deafening and almost continuous. Blinding flashes of lightning split the heavens. The horses slip, and strain and seem to move inch by inch, or foot by foot, up the difficult mountain road.

DISSOLVE TO:

224

INT. HERCULES' WAGON

107

He is sitting, thinking heavily, on a chest against the wagon wall. He gets up and goes to look out the back window for a moment. He seems to come to a resolve - his face grins. As he puts on a short raincoat,

CUT TO:

225

EXT. MED. SHOT WAGONS.

This is further back along the train.

Phroso enters, moving up along the wagons, walking at a faster pace than they can go. He exits, head bent momentarily, against the storm.

Hercules blows out the light and we can detect only his bulky outline as he goes to the door.

227

EXT. HERCULES' WAGON AT DOOR

CAMERA IS MOVING WITH THE WAGON, SHOOTING FROM THE SIDE.

As a brilliant flash of lightning illumines the night. Hercules steps out and to the ground. He crouches quickly back against the steep bank of the mountain. The horses of the wagon behind him come into the scene, passing between Hercules and the CAMERA. As the wagon passes, we see that it is Venus' wagon; and as the tail end goes by, the lightning shows Hercules still against the bank. He steps out into the road as the next two horses come into scene, CAMERA MOVES WITH HIM, as he climbs up to the driver's seat.

228

CLOSEUP. HERCULES & DRIVER

The driver nods briefly.

Driver

A tough night.

Hercules pulls out a flask of liquor -- offers it to the driver.

Hercules

Take a drink of that.

Driver takes the flask, and as he throws his head back to drink, a lightning flash shows Hercules choking him.

229

MED. SHOT MOVING CAMERA

Phroso, trudging along beside the wagon.

230 MED. SHOT. HERCULES 109

He leaves the murdered driver on the seat, and climbing down, comes forward to Venus' wagon, THE CAMERA FOLLOWING HIS MOVEMENTS. He tries Venus' doorknob and finding the door locked, pulls violently at it.

231 INT. VENUS' WAGON

Venus is seated on her bunk, where she has been mending or reading. She is staring at the moving knob. She gets up slowly and walks from the camera, to the front of the wagon where she opens a drawer and takes out a gun. She stands with the gun leveled toward the door, waiting.

232 MED. CLOSEUP-THE DOOR, as seen by Venus.

One of the lower panels splinters, and Hercules' foot is thrust through it.

233 EXT. VENUS' WAGON. MED. SHOT-
CAMERA MOVES WITH WAGON.

Hercules is at the door. He thrusts in his hand to rip open the door. CAMERA PANS BACK TO THE NEXT WAGON. Phroso comes in, walking beside the wagon, faster and faster, the CAMERA MOVING AHEAD OF HIM. As he gets even with the horses' heads he sees Hercules off scene. He draws back, and stays even with the horses, watching.

234 MOVING SHOT - HERCULES.

As he is about to break into the door, Phroso rushes into the scene, hurls himself bodily against Hercules, knocking him off the steps against the steep embankment behind. The CAMERA STOPS and the horses pass between the struggling men and the Camera.

There is a terrific flash and crash of lightning and thunder. The horses rear madly, swinging around into the camera.

235

MOVING SHOT. RUNAWAY WAGON

110.

The horses dash uncontrollably from the road and the wagon overturns into a ditch, dragging down the horses, who paw and struggle futilely to rise.

236

CLOSEUP. HERCULES AND PHROSO

Hercules has pinned Phroso to the ground and is strangling him.

The CAMERA PANS DOWN HERCULES' BODY, showing his leg outstretched with toe dug into the mud of the road for a brace.

A wagon careens by and the heavy wheel passes over his leg.

237

MED. CLOSEUP. HERCULES AND PHROSO

With a scream of agony, Hercules loosens his grip on Phroso's throat and Phroso fights to free himself as Hercules drags his shattered leg out of the way of the trampling hoofs and heavy wheels which pass between the camera and the men.

238

HANS' WAGON

It is lying partly on its side in the ditch. The horses are down and struggling futilely to rise. Cleo staggers out of the wagon and staggers away out of the scene.

After her, come Angeleno, the Human Skeleton, Schlitzie, and Hans. Angeleno points off in the direction which Cleo has taken. They go after her through the mud and the mire and the drenching rain.

239

EXT. MED SHOT VENUS' WAGON

111

It has collided with another and overturned. Fire has broken out. The drivers are trying to free the horses when Phroso rushes in, seizes the arm of one of them.

Where's Venus?

Driver
(pointing off)

She went that way.

As Phroso starts to exit,

CUT TO:

240

MED SHOT. A WAGON TURNED ON ITS SIDE

Cleo runs in, looking back in horror. She starts around wagon when she screams and runs back the way she came, as from around the wagon come the muleface woman and the other monstrosities. They scurry after Cleo, their shrill voices audible between the deafening claps of thunder.

241

MED SHOT. A WAGON.

Venus runs into the scene with little Frieda in her arms. She stops and looks around her wildly.

Venus
(calling)

Phroso! Phroso!

The CAMERA PANS DOWN to Hercules crawling on the ground toward Venus. There is a murderous look in his face as he reaches out to grab her skirt. CAMERA SWINGS TO HER as she screams and struggles to free herself, tearing at her dress to get away.

242

EXT. MED SHOT FRIEDA'S WAGON

112

Hans comes out of it. He has been looking for Frieda but she is not there. He goes on with his search.

243

EXT. MED. SHOT CLEO

She runs along the road, looking back in horror over her shoulder. A bolt of lightning strikes a tree. She sees it falling - but too late. She disappears under the heavy branches of the tree as it strikes the ground. The freaks run in and swarm over the tree after her. We cannot see what they are doing, but we can hear her ungodly screams.

244

MED SHOT AT VENUS' WAGON

The men have succeeded in putting out the fire and now they free the horses who dash out of the scene. Mother Tetrallini comes in wringing her hands.

Mother Tetrallini
Get the lanterns, - quick! The lanterns!

245 MED. SHOT AT FALLEN TREE. 113

The freaks and monstrosities come scurrying back over the tree. Cleo's screams have been silenced, Deformed creatures scuttle off through the mud. We cannot see Cleo!

246 MED. SHOT TWO DRIVERS

With lanterns they are walking along the road amongst the wreckage, calling out in French, looking for injured people.

247 MED. SHOT HANS.

He is climbing out of the road side ditch as two frightened horses bear down on him. He falls back again. Phroso runs in, pulls him out, and sets him on his feet once more.

248 MED. SHOT AT FALLEN TREE

The lightning reveals a part of Cleo's leg as the drivers come into the tree and look down. (We do not see her.) The drivers recoil in horror at what they see. One of them turns and calls wildly for help.

Driver

(calling for help in German)

Hilfe! Hilfe! Wir muessen sie in's Hospital bringen. Einen Doktor! Hilfe! Hilfe!!
(Help! Help! We must take her to the hospital, a doctor! Help! Help!)

249 MED. SHOT AT WAGON

Hercules drags himself to the door and pulls himself inside, but as he tries to close the door, the monstrosities rush into the scene. They throw things at the door, which gives way and they pour into the wagon,

FADE OUT

250

FADE IN
MED. LONG SHOT - A FOGGY LONDON STREET

112

CAMERA PANS TO SECOND FLOOR
where an electric sign says:

"TETRALLINI'S FREAKS
AND MUSIC HALL."

DISSOLVE TO:

251

INT. LONG SHOT . MUSEUM

Along the walls there are freaks on
platforms, and in the center, two or
three pits into which people are gazing.
Through an arch near the entrance we can
see theatre seats and people in them and
we can hear music being played.

DISSOLVE TO:

252

A LARGE PHOTOGRAPH

It is held in a woman's hand and it is
of Hans and Frieda, the midgets. Frieda
holds a tiny baby in her arms, while
Hans stands beside her with a cane,
faultlessly groomed and smiling. The
photograph is signed: 'To Phroso and
Venus, with love, from Hans and Frieda.

Mother Tetrallini's Voice
Well, well -- So, they're married, and have
a baby.

253

MED. SHOT MADAME TETRALLINI, PHROSO AND VENUS

They are near the arch which leads into
the theatre. Phroso and Venus are dressed
up to the last minute. They are clearly
very prosperous.

Venus
Yes, we were at their wedding three years ago in
Australia.

Mother Tetrallini
Three years! -- It seems only yesterday that
they were working for me.

continued-

Phroso

(looking around)

Say -- you've got a nice joint. Swell lay-out.
How are you doing?

Mother Tetrallini

(with a shrug)

Paying expenses -- It lets them work. Better
than putting up for the winter.

Venus

(who has been looking off at the
freaks around the wall in the background)

I see you've got the old bunch with you.

Mother Tetrallini

Yes -- and Cleo is with me too.

Phroso

Cleo? -- Oh, yes, in a music hall.

Mother Tetrallini

No, in the first pit over there.
(she points off)

Venus

Cleo in a pit?

Mother Tetrallini

Yes, she's working as a freak now.

The camera moves with Venus and Phroso to
the pit where two or three people are
looking in. A curious sound comes from
the pit, like the quack of a duck.

254

MED. SHOT PIT AS SEEN BY PHROSO AND VENUS

as they look down; Cleo, horribly
mutilated, is dressed as a duck woman.
Her legs are gone, one eye is gone, her
nose is broken, scars are on her face.
At intervals she utters the imbecilic
cry which we have heard:

Cleo

Quack, quack.

255

CLOSEUP VENUS AND PHROSO.

116

In horror, Venus looks at Phroso, then pity comes to her and she leans forward toward Cleo

Cleo! Venus

256

CLOSE SHOT CLEO

At the sound of her name, she looks up. For a moment, there seems to be a glimmer of intelligence, of recognition in her eye, but this passes at once.

Quack, quack. Cleo

257

MED. CLOSEUP. VENUS AND PHROSO.

Venus, overcome, gets out her handkerchief and dabs at her eyes as the CAMERA FOLLOWS THEM back to the old lady.

Venus looks back at the pit, then says to Mother Tetrallini

Venus
Oh, - it's too horrible -- too wicked. That beautiful creature! -

Mother Tetrallini
(philosophically)
Yes - I guess it's best she can't remember.

Phroso
(thoughtfully glancing back towards Cleo)
Yeh - tough break -
(turning back to Madame Tetrallini as new thought strikes him)
And that sweetie of hers - Hercules - what became of him?

Mother Tetrallini
Hercules. He, too, has changed a lot. He's working in the Musichall now.
(she looks off toward the theatre)
Yes, his act's on next.
Venus and Phroso look off.

258
LONG SHOT STAGE THROUGH ARCH 117

Shooting over two or three rows of heads, we see a small stage before which an orchestra of three or four pieces is gathered. A bum xylophone and Peper-tearing act is just finishing. The crowd applauds -- they take their bow and exit.

Hercules walks on the stage and the CAMERA MOVES UP TO A MEDIUM SHOT OF HERCULES, who is a little fat now, and dressed in a tuxedo. The orchestra starts "The Rosary" and all else grows quiet.

Hercules begins to sing in a beautiful tenor voice.

Hercules

(singing)

'The hours I spent with thee, dear heart', etc. etc.

From the pit off scene, comes the harsh sound of Cleo's voice:

Cleo's voice

Quack, quack!

FADE OUT.

THE END