

SEQUEL  
ROCKY HORROR

"SHOCK TREATMENT"

Screenplay

by

Richard O'Brien and Jim Sharman

Book and Lyrics

by

Richard O'Brien

Music

by

Richard Hartley and Richard O'Brien

SHOOTING SCRIPT  
October, 1980

"SHOCK TREATMENT"

FADE IN

THE ENTIRE FILM IS LOCATED IN A TELEVISION STUDIO.

SHOT OF MOON 1

Clouds passing.

VOICE OVER

Once upon a time. In a town  
not far from yours...

CLOSEUP - FARLEY'S FACE 2

wreathed in cigar smoke.

VOICE OVER

...there lived a real fast guy...

OVERTURE 3

DIGITAL TITLES PROCEED ACROSS BOTTOM OF FRAME. CAMERA PULLS BACK ON interior control room. FARLEY sitting in executive chair in front of a wall of monitors. IMAGES OF TITLES reading "D.T.V.," "MARRIAGE MAZE," "DENTONVALE," "HAPPY HOMES," "DENTON DOSSIER," "FAITH FACTORY" INTERSPERSED ON MONITORS WITH SHOT OF studio activity. Farley is sitting at a table flanked by VANCE PARKER standing at attention. To his right are seated MAC and NATION. To his left RALPH and MACY. Directly opposite him, back to CAMERA, is BERT SCHNICK.

VOICE OVER

His life was fast. His friends  
were fast. Even his food was  
fast...

Parker moves to stairwell exit.

VOICE OVER

But he was still not satisfied...

PULL BACK TO REVEAL control room facade. A billboard with "DENTON. HOME OF HAPPINESS" in neon illuminates a heart-shaped logo which closes on interior scene. The control room and facade are suspended over a studio-audience seating block. Parker appears on staircase and proceeds down aisle to consult with FLOOR MANAGER and crew. Floor Manager moves across to dressing rooms adjacent to seating. He knocks on doors then proceeds down spiral staircase.

Cont.

## VOICE OVER

He wanted to share his fast  
philosophy with someone else...

Floor Manager crosses behind the studio setup for opening  
song with giant Hollywood-epic letters spelling "D-E-N-T-O-N."

## VOICE OVER

...a beautiful girl.

Floor Manager proceeds to Parker now positioned by studio door.

## VOICE OVER

Trouble was...she was in the  
arms of someone else...

## ANGLE ON STUDIO DOORS

4

They slide back to reveal awaiting AUDIENCE under a nightscape  
of moon and clouds. DIGITAL TITLES CONTINUE ACROSS BOTTOM  
OF FRAME as Audience proceed towards seating block passing  
CAMERA in twos and threes, staring INTO LENS like passersby  
viewing themselves in shop-window video displays. As overture  
continues we PICK UP ON various elements of studio preparation  
-- wardrobe racks being wheeled, cameras setting up shots,  
artists readying themselves, lighting adjustments etc. As  
overture concludes Audience have settled and CAMERA HAS  
LIGHTED ON title card reading "D.T.V. - COMMUNITY  
ANNOUNCEMENT."

## DENTON U.S.A.

5

HIGH ANGLE OF "D-E-N-T-O-N" letters against cyc. CRANE DOWN  
TO CLOSEUP of NEELY PRITT in f.g.

## NEELY

YOU'LL FIND HAPPY HEARTS  
AND SMILING FACES  
AND TOLERANCE FOR  
THE ETHNIC RACES  
IN DENTON

SHOT OF "D-E" letters. CUT. MOM appears in "D" at sewing  
machine. DAD appears clipping hedge in "E."

## DAD

YOU'LL FIND A RAMBLING ROSE  
AND A PICKET FENCE

## MOM

TENDERNESS AND INNOCENCE  
IN DENTON

Cont.

SHOT OF "N" and "T" with Officer Parker in "N."

PARKER

YOU'LL FIND CONFERENCE ROOMS  
AND A CHILDREN'S PLAYGROUND  
DENTON IS A REAL OKAY TOWN  
CIVIC PRIDE AND CIVIC DUTY  
AND DENTON GIRLS ARE

Letter "T" produces TWO CHEERLEADERS. Parker whistles.

PARKER

FULL OF BEAUTY.

CHEERLEADERS

YOU MAY CALL US THE GOODY GOODY  
TWO SHOES  
BUT WE'RE HERE TO CHEER YOU WITH  
THE GOOD NEWS  
THAT D-E-N-T-O-N  
GETS T-E-N  
THAT'S TEN OUT OF TEN

SHOT OF letters "O" and "N" containing Ralph and Macy. Ralph is phoning from "O" while Macy relaxes on "N."

RALPH AND MACY

IF YOU'RE LOOKING FOR A LIFE OF LEISURE  
YOU'RE GONNA GET A WHOLE LOT OF PLEASURE  
AGAIN AND AGAIN AND AGAIN AND AGAIN  
AND AGAIN

ANGLE ON AUDIENCE

6

They are staring at monitors suspended above and SINGING in unison.

AUDIENCE

DENTON DENTON...YOU'VE GOT NO PRETENTION  
YOU'RE WHERE THE HEART IS...YOU'RE OKAY  
DENTON DENTON...I'D JUST LIKE TO MENTION  
YOU'RE THE HOME OF YOUTH  
YOU'RE AMERICA'S TRUTH

CAMERA CRANES TO billboard facade.

AUDIENCE

YOU'RE DENTON DENTON U.S.A.

ANGLE ON AUDIENCE

7

interspersed with:

## QUICK SHOTS ON PERCUSSIVE BEAT

- A. DAD  
clipping and smiling.
- B. MOM  
sewing and smiling.
- C. CHEERLEADERS  
smiling.
- D. RALPH  
phoning and smiling.
- E. MACY  
relaxing and smiling.

## AUDIENCE

DENTON DENTON...YOU'VE GOT NO PRETENTION  
 YOU'RE WHERE THE HEART IS...YOU'RE OKAY  
 DENTON DENTON...I'D JUST LIKE TO MENTION  
 YOU'RE THE HOME OF YOUTH  
 YOU'RE AMERICA'S TRUTH  
 YOU'RE DENTON DENTON U.S.A.

On repeat chorus Audience rises from their seats in patriotic fervour. SHOTS OF individual groups accelerate in CUTTING TO conclude on repetition of CRANE ON "Denton" billboard.

## AUDIENCE

DENTON! DENTON! YOU'VE GOT NO PRETENTION  
 YOU'RE WHERE THE HEART IS! YOU'RE OKAY!  
 DENTON! DENTON! I'D JUST LIKE TO MENTION  
 YOU'RE THE ACCEPTABLE FACE OF THE HUMAN RACE  
 YOU'RE DENTON! DENTON!...  
 DENTON! U!S!A!

## ANGLE ON "DENTON DOSSIER" SET

The words "DENTON DOSSIER" appear. CRANE DOWN set TO REVEAL the compere BETTY HAPSCHATT. During the following dialogue PULL BACK TO REVEAL Betty seated behind "Denton Dossier" desk with her guest -- JUDGE OLIVER WRIGHT. Both have prominent nameplates on the desk.

## BETTY

Well how about that? Wasn't that terrific? A community anthem brought to you by our new sponsor Farley Flavors whose new program 'Faith Factory' premieres on this channel tomorrow night. I, for one, can't wait! Now let's turn to our regular in-depth discussion with Judge Oliver Wright, Denton's leading social scientist.

BETTY (Cont.)  
 (addresses him)  
 Did you enjoy our anthem  
 Judge Wright?

OLIVER  
 In a way...

BETTY  
 I detect a note of reticence.  
 Are you, perhaps, one of those  
 amongst us who feel this  
 emotive form of presentation  
 is overly manipulative?

OLIVER  
 Well, Betty, there are many  
 ways that the spider may catch  
 the fly...

ANGLE ON AUDIENCE

10

Neely Pritt is documenting their response. She breaks off to talk to two old friends -- BRAD and JANET MAJORS. Rest of the Audience stare blankly at monitors.

OLIVER  
 (voice over)  
 Monetary inducements.

NEELY  
 Hi Brad! Hi Janet! Come for  
 the Marriage Maze?

OLIVER  
 (voice over)  
 Seduction.

Brad and Janet nod.

NEELY  
 I'm exhausted working on this  
 documentary about Farley's new  
 show.

Janet looks puzzled. Neely explains:

NEELY  
 Farley Flavors! Our new  
 sponsor.

(makes "hot"  
 gesture)

Wheeew!

OLIVER  
(voice over)  
Prejudice.

NEELY  
(confiding)  
I tell you, Janet, that guy's  
as close as we'll come to a  
successful man in this town.

Brad looks uncomfortable.

OLIVER  
(voice over)  
Lies!

Janet smiles enigmatically.

COMMERCIAL FOR FARLEY FLAVORS FABULOUS FAST FOOD 11

Red, white and blue logo for Farley Flavors surrounding  
blackboard, KIDS and Teacher (played by Macy).

TEACHER  
Let's hear the five 'F's' for  
today. F for...

KIDS  
Farley!

TEACHER  
F for...

KIDS  
Flavors!

TEACHER  
F for...

KIDS  
Fabulous!

TEACHER  
F for...

KIDS  
Fast!

TEACHER  
F for...

KIDS  
Foods!

Cheers, hysteria etc. Kids run to blackboard as CAMERA TILTS DOWN ON logo.

## VOICE OVER

First and foremost Farley Flavors  
Fabulous Fast Foods feed and  
fortify families for a fabulous  
future!

Logo spins (OPTICAL).

ANGLE ON "MARRIAGE MAZE" SET

12

Oliver and Betty crossing studio from "Denton Dossier" set. In the b.g. preparations are underway for the "Marriage Maze." Activity and Floor Manager banter. ("Hurry it up. Bert's entrance will be on camera two, etc.")

BETTY

Thank you so much, Judge Wright,  
for another wonderful interview.

OLIVER

Judge Wright? Now, Betty?  
First name terms, surely!

BETTY

(charmed)

Oh, Oliver, you're so tolerant.  
Time for a coffee before you  
rush off?

OLIVER

Delighted, Betty -- That is if  
you don't mind being seen with  
an older man.

BETTY

Why, Oliver, since Ralph and I  
separated maturity is something  
I look for in a man.

Neely appears.

NEELY

(enthused)

Hi, Betty!

BETTY

(less enthused)

Hello, Neely.

Cont.

NEELY

You keep up that high standard of interview and I'll have to include you in Farley's documentary. You were so... probing!

Neely passes on -- Betty grits her teeth --

OLIVER

A free thinker.

BETTY

Everything's free there.

FLOOR MANAGER

Stand by -- Quiet please --  
Cue intro -- Cue Bert -- three seconds --

We hear a drum roll.

VOICE OVER

And here, to bring you your just desserts and a recipe for a perfect marriage, is that gorgeous gourmet, tossing the uproarious salad of life, counselor Bert Schnick!

Applause. Fanfare. Bert appears with sunglasses and a cane. He's blind. The "Marriage Maze" has three entrances, "Happy Home," "Home Base," "Rest Home." In front is a contestant podium with central placement for Bert and, either side, seats marked "Him" and "Her."

BERT

Sank you -- Velcome -- Sank you! Before ve shstart I vant to say vun or two vurds about tomorrow night's big new show 'Faith Factory' -- unt -- oh yah -- we hef ze host unt hiss lofley co-host right here in ze audience -- giff a bick hend -- to Ralph Hepshett unt ze vivacious Mazy Struthers -- Let's get a camera over zere --

We SEE Ralph and Macy in the Audience. They half-stand and wave self-consciously. (Here we discontinue phonetics in Bert's accent.)

Cont.

BERT

Loved the commercial, Macy!

MACY

Thanks, Bert!

BERT

You got a good show for us tomorrow, Ralph?

RALPH

You bet, Bert.

BERT

Good! I'm gonna be there.

Betty shoots a jealous look at her ex-husband Ralph.

BETTY

Macy Struthers -- God I must have been blind -- Still, the weaker the man, the dumber the blonde.

OLIVER

Isn't that Brad and Janet Majors sitting down front? What an ideal couple.

We SEE Brad and Janet sitting together.

OLIVER

(voice over)

More than anyone else in Denton they represent the old values.

CUT BACK TO Oliver and Betty.

OLIVER

(not without irony)

Eisenhower would have been proud of them.

CUT TO Bert who seems to be receiving instructions from a small earplug.

BERT

So would the first couple who seem to have made a hash of their marriage and cooked their goose step this way please.

Cont.

He points to a surprised Brad and Janet.

JANET

That's us.

BRAD

I don't want to get up there.

JANET

We've got to, Brad, everyone's watching.

BERT

What's cooking down there?  
Come up here and let's feel you!

Indulgent laughter at "blind" joke.  
CUT TO Oliver and Betty who register astonishment.  
CUT TO Brad and Janet taking their "Him" and "Her" places.

BERT

That's it -- Look at the camera --

INT. CONTROL ROOM

13

Farley's chair swivelled to face monitors. A WALL of Brad and Janet IMAGES.

BERT

(voice over)  
Introduce yourselves.

JANET

(voice over)  
I'm Janet Majors and this is my husband Brad.

Farley SWIVELS INTO CLOSEUP.

"MARRIAGE MAZE"

14

BERT

We've been hearing some bad things about you, Brad.

JANET

He needs help.

CUT TO a concerned Oliver and Betty.

BERT

(voice over)  
Face it, Janet! Brad's an emotional cripple.

Audience roar with laughter.

JANET

I know, I know, it's just...

BERT

Looks like 'Rest Home' for this marriage.

SHOT OF "REST HOME" lights flickering. Applause.

BERT

Do you watch 'Dentonvale,' Janet?

JANET

I've caught it once or twice.

BERT

Of course! D.T.V.'s most popular Hospital series featuring those perennial favorites, Cosmo and Nation McKinley.

Neuro-specialists par excellence

...if you'll pardon my French.

I recommend you send Brad to them for treatment!

Oliver and Betty can't believe it.

JANET

I know he's boring but... Neuro-specialists! That sounds pretty drastic.

BERT

It's no use pussyfooting around, Janet -- we have to cut quick and deep.

OLIVER

(as if he has heard the name before)

McKinley?...McKinley?

BETTY

Bert brought them over from Europe. They had a very popular series together. It's still rerun in a lot of countries. You must have seen them in 'Dentonvale?'

OLIVER

Never watch it.

Cont.

BERT  
There's no use delaying another  
moment.

Floor Manager holds a card, reading "DENTONVALE," up to cue  
Audience.

BERT  
I'm afraid there's only one  
solution. Tell them, Folks.  
One, two, three...

AUDIENCE  
(shout)  
DENTONVALE!!!

BERT  
(to camera)  
Don't go away. We'll be right  
back to see if Brad and Janet  
want to play or pass...

Shocked look from Betty. Oliver glances suspiciously towards  
control room.

BILLBOARD 15

SHADOW of Farley on heart.

INT. "MARRIAGE MAZE" SET 16

Commercial break. Technicians make adjustments. Bert pats  
Janet's shoulder.

BERT  
Congratulations! I think you're  
making a wise decision.

Bert moves o.s.

JANET  
But...

He's gone.

BRAD  
I'm not going, Janet.

JANET  
(trapped)  
What are you trying to do? Make  
Bert look a fool? He's made all  
the arrangements.

Cont.

BRAD

But I don't need treatment.

Brad knocks over Bert's water jug.

BERT

(o.s.)

You need glasses, Brad!

Laughter.

JANET

(furious)

I'm sick of being humiliated  
by you! Bert's right! You're  
going!

Floor Manager wheels in monitor running commercial.

"BITCHIN' IN THE KITCHEN"

17

The commercial FEATURES product SHOTS.

- A. HAND  
presses button on blender. It blends.
- B. HAND  
takes toast from pop-up toaster.
- C. HAND  
opens refrigerator groaning with food.
- D. HAND  
takes knife from drawer and sharpens blade.
- E. FOOT  
pedals trash can.
- F. PERCOLATOR  
bubbles.
- G. DIGITAL CLOCK RADIO  
computes.
- H. HAND  
opens shower curtain on steam.
- I. HAND  
squeezes toothpaste.
- J. HAND  
runs silk scarf down leg.

## ANGLE ON CONTESTANTS' AREA

Brad and Janet stare at monitor with glazed expressions.  
This INTERCUTS WITH monitor SHOTS.

BRAD

DEAR BLENDER? OH WON'T YOU HELP  
A FIRST OFFENDER  
OH TOASTER? DON'T YOU PUT THE  
BURN ON ME...  
RE-FRIGE-ERATOR WHY ARE WE  
ALWAYS SOONER OR LATER  
BITCHIN' IN THE KITCHEN OR CRYING  
IN THE BEDROOM ALL NIGHT.  
DEAR KNIFE DRAWER, WON'T YOU  
HELP ME TO FACE LIFE MORE...  
OH TRASH CAN, DON'T YOU PUT THE  
DIRT ON ME  
OH PERC-O-LATOR WHY ARE WE ALWAYS  
SOONER OR LATER...  
BITCHIN' IN THE KITCHEN OR CRYING  
IN THE BEDROOM ALL NIGHT.

D.T.V. CAMERA WIPES FRAME as we PAN TO Janet.

JANET

EVERYTHING USED TO BE OKAY  
BUT I'VE BEEN HAD  
AND BRAD I'M GLAD TO SAY  
IS ON HIS WAY.  
MICRO-DIGITAL AWAKER  
WHY ARE WE ALWAYS SOONER OR  
LATER  
BITCHIN' IN THE KITCHEN OR  
CRYING IN THE BEDROOM ALL NIGHT.

SHOWER CURTAIN  
WON'T YOU HELP ME TO BE CERTAIN  
OH TOOTHPASTE  
DON'T YOU PUT THE SQUEEZE ON ME  
DE-PIL-A-TATOR  
WHY ARE WE ALWAYS SOONER OR  
LATER  
BITCHIN' IN THE KITCHEN OR  
CRYING IN THE BEDROOM ALL NIGHT.

## ANGLE ON "MARRIAGE MAZE" ENTRANCE

Bert stands by "REST HOME." A Male Nurse (RICKY) appears  
with wheelchair.

BERT

Hey, Folks! It's Ricky from  
the Rest Home.

Cont.

Applause.

BERT  
What do you say, Ricky?

Ricky wheels to Brad and Janet.

RICKY  
(brightly)  
I've come for Mr. Majors,  
Ma'am.

Janet helps Brad to chair.

RICKY  
Nothing serious I hope?

JANET  
No. Just a routine checkup.

BERT  
(to Audience)  
Just a routine checkup,  
Folks!

Laughter from Audience.

Janet turns to CAMERA.

JANET  
TELL ME, SPECTATOR  
WHY ARE WE ALWAYS SOONER  
OR LATER  
BITCHIN' IN THE KITCHEN OR  
CRYING IN THE BEDROOM ALL NIGHT.

Wheelchair DISAPPEARS down "REST HOME" Avenue. Audience applaud. CAMERA CRANES UP TO SHADOW OF Farley behind billboard heart. Bert is o.s. with headset.

BERT  
The subject is committed. As  
are we all.

TITLE - "DENTONVALE"

20

VOICE OVER  
This week's special guests  
are Brad and Janet Majors in  
tonight's episode.  
'The Arrival.'

INT. "DENTONVALE" OFFICE

White Room. Mac and Nation behind twin desk. Filing cabinets encircle them. Double doors opposite them fly open and Janet, Ricky and Brad enter. Cosmo (Mac) McKinley rises to greet them.

MAC

Ah. Mr. and Mrs. Majors. How wonderful to see you. I am Dr. Cosmo McKinley and this is my sister, and colleague, Nation McKinley.

NATION

We understand you've been going through a rather trying time.

JANET

Well yes, but...

Brad leaps out of wheelchair.

BRAD

Listen! There's nothing wrong with me...It's just that Janet and I haven't...

Ricky hypos him -- as he drops, he kicks the wheelchair under him.

MAC

(to Janet)

Does he do that often?

Stunned, she doesn't know Ricky hit him with the hypo.

JANET

No! He's never done that before.

MAC

Good! Well there's still hope. Lots of hope.

Ricky straightens Brad in wheelchair.

NATION

(softly)

If anyone can help Brad. We can.

Mac nods to Ricky who leaves.

JANET

Well, he needs help.

Cont.

NURSE ANSALONG runs in -- colliding with the departing Ricky.

MAC

Ah. Nurse Ansalong -- you're here.

Ricky continues on his way.

ANSALONG

(adjusting uniform)

Well it was pretty short notice but I...

NATION

ATTEND to Mr. Majors, Nurse.

Ansalong adjusts wheelchair and herself.

MAC

There are just one or two formalities that have to be dealt with, Mrs. Majors. There are contracts to be signed...

But Ansalong has started to wheel Brad away -- Janet wants to follow. Nation grabs the contract and glances at it.

JANET

Could I do that later?

NATION

Of course.

Janet follows Brad -- Mac grabs the contract back and chases after them.

INT. CORRIDORS

22

Ansalong wheels Brad. Janet keeps up. Mac appears behind them.

ANSALONG

(sotto voce)

Sign the contract tomorrow...

Mac catches up.

MAC

(with papers)

Just one or two details. Does he have any living relatives? Blood relatives?

Cont.

JANET

No...couldn't I do this later?

Nation catches up with them.

NATION

Of course.

Nation restrains Mac. Ansalong continues with Brad in wheelchair and Janet trying to keep up.

JANET

(to Ansalong)

Why did you tell me not to sign now?

The wheelchair is pushed through double doors at the end of the corridor. Janet follows. CAMERA TILTS UP TO neon above door reading "TERMINAL WARD."

ANSALONG

(distant voice)

Well this way, you get the first day free.

"MARRIAGE MAZE"

23

Janet's parents in "Him" and "Her" places. Bert in full swing.

MOM

About Brad's family?

BERT

As Janet's parents this should be really easy. Your last clue... Mental Instability. You have thirty seconds.

Digital timer SUPERIMPOSED.

DAD

(puzzling)

Mental instability?

MOM

He was adopted you know.

DAD

I'd forgotten.

Cont.

MOM

Well I hadn't. I was worried  
about inherited craziness when  
they married. I said to Janet  
'What do we know of his parents?'

BERT

Which leads us to...?

Audience tense. Seconds click. Dad shakes head.

MOM

Infantile regression?

Bells ring. Wild applause.

BERT

You got it!

MOM

I got it! I got it!!!

BERT

Congratulations! It's 'Happy Homes'  
for Harry and Emily Weiss of  
Denton.

Janet's Mom dissolves into tears as they are led down  
"Happy Homes" avenue.

INT. CONTROL ROOM

24

Farley watching IMAGES of Brad's ward on monitors.

INT. TERMINAL WARD - "IN MY OWN WAY"

25

Brad's wheelchair is parked in a circular cage. Janet circles  
around it.

JANET

IF ONLY YOU KNEW  
HOW TO WIN SOME PRIZES  
IF ONLY YOU KNEW -- HOW TO PLAY  
IF YOU COULD SLEEP NIGHTS  
AND STOP YOUR CRYING  
YOU MIGHT FIND OUT I STILL LOVE YOU  
IN MY OWN WAY

INT. CORRIDORS

26

Janet leaves ward. Proceeds around corridors until she reaches  
"HOME BASE."

Cont.

JANET  
 IF THAT'S NOT ENOUGH THEN I'M  
 SO SORRY I MET YOU  
 IT WAS ALMOST LIKE LEADING YOU ON  
 BUT THERE'S MORE TO IT ALL  
 THAN JUST WRINGING YOUR HEART OUT  
 OVER SOMETHING THAT KEEPS ON GOING WRONG  
 SO DON'T TELL ME YOU LOVE ME  
 HOW AM I SUPPOSED TO KNOW WHAT THAT MEANS

Janet has arrived at "DEAD END."

JANET  
 NO DON'T SELL EMOTION  
 YOU CAN'T BUY DEVOTION  
 WHEN YOU'RE FALLING APART AT THE SEAMS

Janet turns around and continues her journey, returning along "Home Base" and turning down "Happy Homes".

JANET  
 I HOPE THAT YOU'LL SMILE  
 WHEN YOU REACH YOUR CONCLUSION  
 I HOPE THAT YOU'LL KNOW JUST WHAT TO SAY  
 BUT IF IT SHOULD MEAN THAT THE PARTY IS OVER  
 YOU SHOULD KNOW THAT I STILL LOVE YOU  
 YOU SHOULD KNOW THAT I STILL LOVE YOU  
 IN MY OWN WAY

Janet has arrived at a door ending the corridor. Mom appears through door holding (behind her back) a dress.

MOM  
 Oh my poor baby.

JANET  
 Oh. Mom. It's Brad.

MOM  
 I know.

They hug, Mom only using one arm.

MOM  
 I know baby. He's going to get  
 all the help he needs but in  
 the meantime -- Look!!! For you.

She pulls out the dress and savagely bites off a piece of cotton after which she thrusts the dress towards Janet. Holding it by the shoulders, she lets it drop and we SEE it's a replica of the one she herself is wearing -- a red Chinese "Cheong Sam."

Cont.

MOM

They call it a new look at an  
old favourite I copied it from the  
'Window on the World' show. The  
Far East meets the Mid-West!

JANET

It's...

MOM

Just what the Doctor ordered. I  
know. Come on in, my favourite  
show's just started.

JANET

(confused)

What show?

Mom drags Janet inside.

MOM

'Dentonvale.'

Door shuts.

INT. "DENTONVALE" OFFICE

27

Cosmo (Mac) is filing. Nation behind desk is viewing a  
television set placed on a hospital trolley. Bert is in the  
guest chair. Nation is viewing Janet's Mom on "Marriage Maze."

MOM

(voice over)

Infantile regression.

BERT

(voice over)

You got it!

MOM

I got it! I got it!!!

Nation switches off television.

NATION

Our speciality.

MAC

I can't wait to begin on him.  
Really, Bert, I don't know what  
we'd do without you!

Cont.

BERT

Well I confess the decision to have Brad committed was not strictly my own.

Nation looks secretive.

MAC

Of course, Mrs. Majors -- Janet -- But I'm puzzled. If she was so keen on getting him in here, why wouldn't she sign the contract?

BERT

No it wasn't Janet -- exactly -- It was, in fact, your new sponsor.

MAC

SPONSOR!!!

BERT

Dentonvale has been sold.

MAC

SOLD??!!

NATION

Dear old Bert's settled everything.

BERT

Jah -- you endorse his product -- He endorses your research.

MAC

HE!!!?? How dare this person take advantage of my weakness.

NATION

(with a secret smile)

I don't think he intends to go that far.

TITLE - "HAPPY HOMES"	28
TV IMAGE - BOILING JUG	29
ANGLE ON "HAPPY HOMES" SET	30

Dream kitchen. Dad practices golf with a "Putter." Janet looks depressed in her, now inappropriate, dress. Mom boils a jug. SCENE BEGINS WITH TV IMAGE OF boiling jug. We PULL BACK as Mom echoes action. She makes coffee. Throughout a VOICE OVER from TV (Mac and Nation's voices) plays AGAINST the SCENE. Mom appraises Janet in the dress.

MOM

Hmmm...

DAD

Leave her alone. She's not  
a kid.

MOM

(to Dad)

Well I wanted her to have it.

JANET

It's very nice.

MOM

The material is imported --  
Taiwanese!

DAD

Damn it Emily, she's not  
interested.

TV

(voice over)

'YOU'RE NOT INTERESTED'

MOM

What are you trying to do? Start  
an argument? Don't you want your  
daughter to look pretty?

DAD

Who's she got to look pretty  
for?

Janet looks stricken.

MOM

(defending)

She's got a husband.

DAD

(attacking)

She's got a weirdo! I've never  
been able to afford the time for  
a 'nervous breakdown!'

Murmur of approval from Audience.

TV

(voice over)

'THEY SAY IT'S A NERVOUS BREAKDOWN'

Cont.

JANET

Poor Brad.

MOM

Thank God he was born an orphan.  
It would have killed his parents.

TV

(voice over)

'THANK GOODNESS'

MOM

And thank goodness he hasn't  
ended up like the Slepstrini boy.

DAD

What are you talking about?  
Danny Slepstrini is a chip off  
the old block. I played 18 holes  
of golf with his father just  
last week. And Hank says Danny's  
moved to New York.

(pause)

To better himself.

MOM

He moved all right! When they found  
him with fifteen other naked men  
at the back of Wilson's Bakery.

Dad's mouth starts opening and closing.

JANET

(quietly)

Mexicans.

Dad makes for the door.

DAD

I'm going to catch up on a few  
jobs that need doing outside.

He leaves. Blushing scarlet.

MOM

(to Janet)

You shouldn't have said that.

JANET

Why?

MOM

Your father doesn't like Mexicans.

THANK GOD I'M A MAN

31

Dream garage and lawn. Garage door tilts up. Dad revs mower and proceeds to mow down a strip of lawn lined by columns trimmed in ivy.

DAD

A MAN SHOULD CALL THE TOSS...WEAR THE PANTS AND  
BE THE BOSS

A MAN SHOULD BE THE DRAKE FOR HIS OWN DAMNED SAKE...  
AND MEN SHOULD BE THE MISTERS AND MASTERS OF THEIR  
SISTERS

AND MEN SHOULD BE THE REASON FOR A HEART TO BREAK

ANGLE ON AUDIENCE

32

A trio of REDNECKS leap and whoop.

ANGLE ON LAWN

33

Dad continues mowing.

DAD

A MAN SHOULD CUT THE LAWN...CHANGE A TYRE...  
MEND THE WORN

A MAN SHOULD NEVER WAIT TO OIL A RUSTING GATE  
MEN SHOULD HOLD THE KEY POSITIONS IN OUR COUNTRY'S  
GREAT TRADITIONS

A MAN SHOULD PUT THE FOOD UPON THE FAMILY PLATE.

ANGLE ON AUDIENCE

34

A TRIO OF SOLDIERS.

SOLDIERS

SO BE MORAL  
DON'T QUARREL  
FAIR AND SQUARE IS BEST

A TRIO OF PARTRIOTIC WIVES.

WIVES

LET ME ALERT YOU  
THAT VIRTUE  
WON'T HURT YOU  
OR DESERT YOU

REDNECKS

IF YOU WEAR HAIR ON YOUR CHEST.

AUDIENCE

SO ALWAYS REMEMBER TO FOLLOW THE RULES

SOLDIERS

BOX CLEVER

REDNECKS

AND JOCKS NEVER

ANGLE ON DREAM LAWN

DAD

Hock another jock's tools...

Dad gives mower another rev and starts mowing around columns at an increasing pace.

DAD

A MAN SHOULD WAX A CAR...FIX A FUSE AND TEND A BAR  
A MAN SHOULD LIKE HIS BROW TO BE WET WITH SWEAT...  
MEN SHOULD KNOW THE RIGHT OCCASIONS TO INDULGE IN  
TAX EVASIONS  
A MAN SHOULD KNOW THE SETTINGS THAT HIS SPARKING  
PLUGS GET...

(arrives back in  
garage -- exhausted)

FAGGOTS ARE MAGGOTS  
(mops brow)

THANK GOD I'M A MAN

Door tilts closed.

ANGLE ON WARDROBE AREA

Vance gets coffee from catering trolley run by Kirk Idle.  
Crosses studio to maze entrance just as Janet is rushing from  
"Happy Home" to "Rest Home."

PARKER

Hey! What are you trying to  
do? Get yourself committed?

JANET

I'm sorry, Officer.

PARKER

(looks both ways)  
Vance! Vance Parker.

JANET

Janet. Janet Majors. It's just  
that Brad...my husband...is not...  
very well and...

(tears)

I don't want to miss the next  
episode of Dentonvale.

PARKER

Dentonvale...say, that's for...  
(goes to tap head,  
turns in into a  
scratch)

I'm sorry to hear that, Janet.

Cont.

PARKER (Cont.)  
 (secretly pleased  
 but can't show it)  
 Look I'm going to let you through,  
 but keep it to yourself,  
 otherwise...

JANET  
 Thanks Officer Park...Vance.

PARKER  
 Don't worry, Janet. Brad'll  
 probably get just what he needs.

Janet proceeds. Vance returns to his coffee but is intercepted by Ralph Hapschatt. Vance passes envelope to Ralph in a furtive manner.

INT. "DENTON DOSSIER" OFFICE

37

Adjacent to their set Oliver and Betty work in an office overlooking the studio floor. They are in deep discussion as they drink their coffee.

BETTY  
 Conspiracy? That sounds a little  
 farfetched..

OLIVER  
 It's happened before. Remember  
 Lieutenant Orpheus? He  
 disappeared into that Underworld  
 series and never came back.

BETTY  
 Sounds like my husband. He never  
 came back either. At least not  
 after Flavors gave him a commercial  
 break.

OLIVER  
 Ah yes. Farley Flavors. You know,  
 I find it...

Ralph is seen approaching through glass door.

OLIVER  
 ...remarkable that his 'Faith Factory'  
 is being financed by an entire  
 nation's indigestion.

Ralph knocks. Enters.

Cont.

RALPH

Oh. Ah, I'm not calling at an inconvenient moment am I?

BETTY

(icy)

Not at all. You have your life.

(look to Oliver)

And I have mine.

RALPH

Yeah, well. Here, Betty.

(hands envelope)

I just came to give you this.

Betty grabs envelope as Macy appears by Ralph's side.

RALPH

I better get going. Tomorrow's the big one, and, well, Farley expects!

OLIVER

(wry smile)

Of course.

Betty opens door.

RALPH

(backing out)

I'll leave you young things to it.

BETTY

(whisper)

Shove it, Ralph!

RALPH

(hisses back)

You too, Betty!

Door slams. Betty tears open envelope.

BETTY

Alimony is just another word for rape!

She stops on discovering the contents. Their notice of dismissal.

Cont.

BETTY  
Conspiracy is right. The  
Denton Dossier is...

OLIVER  
...closed?

Betty nods.

INT. CONTROL ROOM

38

Farley views monitors showing Brad's cage with Ansalong feeding him through the bars.

INT. "DENTONVALE" - DINING ROOM

39

Mac and Nation dining with their guest Bert Schnick. Bert bangs table.

BERT  
What a meal! I insist on the  
recipe.

Ansalong arrives to clear the table.

NATION  
Coming from a gourmet that's  
praise indeed. But. No  
secrets!

Ricky enters with TV Trolley.

MAC  
(sulking)  
With Fast Food Farley at the  
helm it'll be TV dinners  
from now on.

BERT  
Farley is already a TV winner  
as we shall see. Dentonville  
will run forever now that his  
interest has embraced mental  
hygiene.

NATION  
(to enthuse Mac)  
Our field.

Cont.

MAC

What does he know about it?

BERT

Who do you think gave you the next episode?

Scotty presents script marked "The Brad and Janet Show."

BERT

So that Janet would be free to front line his 'Faith Factory.'

Nation peruses script.

MAC

We're the experts.

BERT

Who trusts experts?

NATION

How did you come by this scenario?

BERT

I am in Farley's employ -- and...

(pause)

...we're discussing a network deal.

NATION

Why Janet?

BERT

Everyone loves the girl next door, particularly Farley.

NATION

So it seems.

TITLE - "DENTONVALE"

40

VOICE OVER

Tonight's episode. 'Janet's Dilemma'

INT. "DENTONVALE" - DINING ROOM

Janet arrives.

MAC AND NATION

Janet!!

JANET

I've come to see Brad.

NATION

That's out of the question, he's sleeping like a baby.

We hear a distant scream. Mac and Nation commence a quick interrogation to unnerve Janet.

MAC

It's you we're concerned about, Janet.

NATION

Yes how are you, Janet? Are you happy?

JANET

I'm...happy.

MAC

There are countless people in this world who believe they're happy.

NATION

But they only think they're happy.

JANET

(impatient)

That doesn't make sense.

Ricky has switched on television.

BERT

(indicating television)

This might, Janet.

TV

Video flickers to life with a glamorous "Movie Star" image of FARLEY FLAVORS. Suave in tuxedo, a carnation glistens in his lapel. He looks uncannily like a sophisticated fast-talking version of Brad.

Cont.

FARLEY

(voice over)

A BIG DENTON WELCOME TO MY NEW DELEGATION  
THIS IS FARLEY -- I'M HERE WITH THE SCORE  
WE'RE GONNA' PACKAGE AND SELL SOME MENTAL  
HEALTH TO THE NATION  
WITH MY DREAM OF THE GIRL NEXT DOOR

INT. "DENTONVALE" - DINING ROOM

43

Janet looks interested.

TV

44

"Movie Star" image animates into song.

FARLEY

(sings)

OH WHY AREN'T THEY DOING TOMORROW'S NEW DANCE STEP  
THE WAY THEY USED TO YESTERDAY?  
AN' WHO DRAWS THE PERFECT CIRCLE ANYMORE?  
IF YOU'RE WAITING FOR GREATNESS TO SHAKE HANDS WITH  
YOU  
YOU'D BETTER DAYDREAM YOUR LIFE AWAY  
I'VE ONLY WANTED ONE THING AND THAT'S FOR SURE.

INT. "DENTONVALE" - DINING ROOM

45

Ansalong, Ricky, Mac and Nation leap in front of the screen.

QUARTET

YOU'RE NOT JUST LOOKING AT A BIG BUCK KING  
JUST ANOTHER WELL-KNOWN FACE  
YOU'RE NOT LOOKING AT THE KING OF ANYTHING

FARLEY

I'M GONNA SHOOT FOR THE MOON  
AND PLAY HIGH NOON  
I'M GONNA TAKE ON THE ENTIRE HUMAN RACE

QUARTET

YOU'RE NOT LOOKING AT A KING.

FARLEY

YOU'RE LOOKING AT AN ACE.

TV

46

FARLEY

OOHH I GOT SIGHT AN' I'VE SEEN THE LIGHT  
AN' I'M GONNA SEE THE COMING DAY  
WHEN THE SUN IN THE SKY IS A SPOTLIGHT JUST FOR ME  
I'M GONNA TAKE MY TIME AN' ROCK SOME RHYME  
THAT'S GONNA TAKE YOUR BREATH AWAY  
I'LL BE THE FRONT PAGE RAGE OF THE AGE JUST WAIT AN'  
SEE

INT. "DENTONVALE" - DINING ROOM

47

During this we SEE Janet's enthusiastic reactions. The Quartet repeat their back-up to Farley. Bert nods approvingly.

FARLEY AND QUARTET

YOU'RE NOT JUST LOOKING AT A BIG BUCK KING  
JUST ANOTHER WELL-KNOWN FACE  
YOU'RE NOT LOOKING AT THE KING OF ANYTHING.

FARLEY

I'M GONNA SHOOT FOR THE MOON  
AND PLAY HIGH NOON  
I'M GONNA TAKE ON THE ENTIRE HUMAN RACE  
YOU'RE NOT LOOKING AT A KING  
YOU'RE LOOKING AT AN ACE.

TV

48

Last line repeats as Farley seems to step OUT OF SCREEN and take Janet in his arms ending in a clinch that vanishes with the last chord.

INT. "DENTONVALE" - DINING ROOM

49

NATION

(to Janet)

I love home movies, don't you?

Janet is transfixed by the image of Farley.

TV

50

Final VOICE OVER OVER Farley's FROZEN IMAGE.

FARLEY

(voice over)

TIME IS TIGHT JANET  
DO IT RIGHT JANET  
UNTIL TOMORROW NIGHT, JANET.

INT. "DENTONVALE" - DINING ROOM

51

Ricky switches off TV

JANET

I won't be a party to this. I  
want to see Brad.

NATION

The question is, does Brad want  
to see you? Quite frankly, he  
hates you.

Cont.

JANET  
(horrified)  
What do you mean?

MAC  
(softer approach)  
Brad has deep feelings of  
hostility towards you.

JANET  
Me?

MAC  
It's classical. Almost a textbook  
case...

Janet cries.

MAC  
That's an extremely negative  
response.

NATION  
Yes, Janet. Leave the crying  
to Brad.

JANET  
(through tears)  
Is it because I'm becoming  
too popular?

BERT  
On the contrary. He wants to see  
your ratings soar. He needs a  
woman of exceptional desirability.

NATION  
So you see, Janet, you can help us  
to help him.

Janet's look reveals the persuasion is working.

INT. "DENTONVALE" - BRAD'S CELL

52

Brad sits bewildered in his cage.

INT. "DENTON DOSSIER" - OFFICE

53

Oliver assists Betty pack up.

BETTY  
I bet that Macy Struthers had a  
hand in this. We'll probably be  
replaced by an hour of fashion tips!

OLIVER

Now Betty, don't overreact.

BETTY

Overreact! You're the one with theories about conspirac...

(looks thoughtful,  
then pleased)

Oliver?

OLIVER

Yes, Betty.

BETTY

Are you spoken for this evening?

Oliver looks non-plussed.

INT. "DENTONVALE" - DINING ROOM

54

They have their campaign schedules with "F.F." Logos. They each have "personal attainments" sheets as well. They try to steal looks at each other's sheets while jealously guarding their own. We GLIMPSE Mac's sheet and SEE "The Look."

BERT

Right! An early start with Janet's debut on 'Good Morning Denton.' By the time we unveil Farley's 'Faith Factory' we will have earned our beauty sleep.

JANET

Can I just 'peep in' on Brad before I go home?

BERT

Home?

NATION

This is the nerve center of operations, Janet. You must stay here tonight.

(rings buzzer)

That way we can all be here when Mr. Sun paints us a new day with his golden brush.

MAC

And you can 'peep in' on Brad in the morning.

Cont.



## SONG - LULLABY

NATION

I FEEL THE HEAT FROM YOUR SKIN  
AND THE STUBBLE ON YOUR CHIN  
YOU'RE NO GOOD

MAC

YOU'RE NO GOOD

They kiss.

NATION

YOU'VE GOT DIRT ON YOUR HANDS  
AND EVERYBODY UNDERSTANDS  
YOU'RE NO GOOD

MAC

YOU'RE NO GOOD

Mac gets into bed. Nation remains smoking.

NATION

WHAT A JOKE...

MAC

WHAT A JOKE...

NATION

YOU FEEL LIKE CHOKING  
YOU PLAY FOR BROKE...

MAC

YOU PLAY FOR BROKE...

NATION

HE LEAVES YOU SMOKING...

MAC

OH ROMANCE IS NOT A CHILDREN'S GAME...

NATION

YOU KEEP GOING BACK  
IT'S DRIVING YOU INSANE

We TRACK ALONG PAST Bert's room TO Janet's room. Janet is listless on bed, trying to sleep.

JANET

DRIFT INTO THE TREACLE DEEP  
SLIP INTO ITS SILENT DEPTHS -- GO TO SLEEP  
WITH YOUR EVERYTHING AKIMBO  
FLOAT INTO THE SANDMAN'S LIMBO

Cont.

CONTINUES TRACKING TO Ricky and Ansalong.

ANSALONG

NIGHT NIGHT

RICKY

NIGHT NIGHT

ANSALONG

IT'S TIME FOR BYE-BYES  
IT'S BEEN A GREAT DAY THANKS A HEAP  
NOW IT'S TIME FOR EVERYONE TO GO TO SLEEP

CAMERA TRACKS BACK as each light is switched off.

ALL

SO NIGHT NIGHT

(bass: night night)

IT'S TIME FOR BYE-BYES

IT'S BEEN A GREAT DAY

THANKS A HEAP

NOW IT'S TIME

FOR EVERYONE

TO GO TO SLEEP

CAMERA ENDS ON barred windows of Brad's room. Brad cries quietly in his darkened cell.

AUDIENCE

57

Audience have nodded off as well.

GANTRY OVERLOOKING STUDIO "B"

58

Oliver has drifted asleep. Betty ends her all-night recital.

BETTY

'...HE WENT LIKE ONE THAT HATH BEEN STUNNED  
AND IS OF SENSE FORLORN. A SADDER AND A WISER  
MAN HE ROSE THE 'MORROW MORN.'

Vance Parker crawls up ladder towards them. He finds a dead bird on Gantry and shines torch accusingly on couple.

PARKER

Does this belong to you?

Betty screams. Oliver wakes. Parker is left holding the bird.

INT. "DENTONVALE" - DORMITORY

59

Alarm rings by Bert's bed. Ward light flickers on. He gets up and taps his way to showers. He passes shower recess containing Janet.

JANET  
 (from shower)  
 When do I get to see Brad?

BERT  
 After breakfast. You're sounding  
 tense, Janet.  
 (sneaks a look)  
 Maybe I could give you a little  
 massage?

Bert makes obviously "unblind" progress to Janet's shower  
 curtain. A watching shadow appears in doorway.

BERT  
 In my time they used to call me  
 the Merlin of Berlin.

NATION  
 (quietly from door)  
 They probably meant Irving and  
 wanted you to swing.

Bert swings -- around -- his eyesight fraud revealed.

NATION  
 (to Janet)  
 Mac's waiting in wardrobe, Janet.  
 (to Bert)  
 Nice to see you up and about,  
 Bert. Care to join me in an  
 on-set snack?

Nation smiles cruelly.

WARDROBE

60

Mac is fondling clothes.

Janet enters.

JANET  
 I want to see Brad.

MAC  
 I understand your concern, but  
 I feel it's time you started  
 thinking of yourself.  
 (indicates mirror)  
 Look at yourself.

Janet doesn't look.

Cont.

MAC

You're beautiful!

Janet looks.

MAC

More beautiful than any film star.  
And I should know. In the old  
series they came and went in every  
episode.

Janet cannot resist asking.

JANET

Is it true they're all midgets  
with big heads?

MAC

Absolutely true. Compared to  
all of them, you are perfection,  
flawless beauty.

She blooms.

MAC

You are the most desirable creature  
that ever walked.

JANET

If only Brad could have found  
it within his heart to say  
these things to me.

MAC

He will. But it's up to you to  
reawaken his feelings. You've  
got to be fabulous, look, think  
and appear fabulous. And Farley's  
given you that chance. You can  
use the Breakfast Show to knock  
Denton dead.

JANET

Do you really think so?

MAC

You've got a really tight team  
around you. And everybody needs  
you!

JANET

But what'll I do? What'll I  
say? What'll I wear?

## "LITTLE BLACK DRESS"

MAC

EVER SINCE I WAS A LITTLE BOY  
 DRESSING UP HAS ALWAYS BEEN MY GREATEST JOY  
 BUT WHEN IT'S TIME TO BE DISCREET  
 THERE'S ONE THING YOU JUST CAN'T BEAT  
 THAT'S A STRAPLESS, BACKLESS CLASSICAL LITTLE BLACK

MONTAGE OF SEWING, SCISSORS AND FABRIC.

MAC

FIRST YOU GO RIP RIP RIP  
 THEN YOU GO SNIP SNIP SNIP  
 THEN YOU WHIP IN A ZIP ZIP ZIP  
 AN' SPLIT IT UP TO THE HIP HIP HIP  
 AN' AS YOU STRIP STRIP STRIP  
 YOU QUIVER AND SHIVER FOR THAT SOFT CARESS  
 AS YOU SLIP SLIP SLIP...INTO THAT LITTLE BLACK DRESS

INT. DRESSING ROOM

62

The room is prepared for Janet's arrival. Flowers around.  
 Bert and Nation circle a table laid out for breakfast.

BERT

EVER SINCE I WAS THE EINER KLEINER HERREN  
 IT WAS THE CORDON BLEU FOR WHICH I AM MOST CARE-EN...  
 AND THE ONE TASTE TREAT SO SWEET  
 THAT REALLY CAN'T BE BEAT...  
 IS WHAT WE HAVE JA? HOW YOU ARE?...CAVIAR!  
 THAT LITTLE BLACK MESS.

Mac appears up the stairs (from wardrobe below), champagne is  
 readied, Fanfare sounds as Janet storms up the stairs in her  
 new "Look." Corks pop. Bert is amazed at the change.

BERT

But...how?

JANET

WELL FIRST YOU GO RIP RIP RIP  
 THEN YOU GO SNIP SNIP SNIP  
 THEN YOU WHIP IN A ZIP ZIP ZIP  
 AN' YOU SPLIT IT UP TO THE HIP HIP HIP  
 AN' AS YOU STRIP STRIP STRIP  
 YOU QUIVER AND SHIVER FOR THAT SOFT CARESS  
 AS YOU SLIP SLIP SLIP...INTO THAT LITTLE BLACK DRESS

MAC

THAT MINIMAL

NATION

CRIMINAL

Cont.

BERT

SIN-I-FUL

JANET

LITTLE BLACK DRESS

They drink champagne and dance around.

ALL

LET'S FACE IT MAC THAT BASIC BLACK IS COMING BACK  
LET'S FACE IT MAC THAT BASIC BLACK IS COMING BACK  
LET'S FACE IT MAC THAT BASIC BLACK IS COMING BACK

JANET

THAT MINIMAL

MAC

CRIMINAL

NATION

SIN-I-FUL

JANET

LITTLE BLACK DRESS

INT. STUDIO

63

Crew stand by on set for "Good Morning Denton." CYC and "Variety" rostra. Dancers and Musicians at the ready.

FLOOR MANAGER

Right stand by everybody. She'll be here any minute now.

Dressing room door flies open and Janet followed by Mac, Nation and Bert dance down spiral staircase to chorus reprise of "Little Black Dress." Crew applauds the entrance.

NEELY

Janet, I can't tell you how excited I am. For you.

Janet moves across the studio surrounded by make-up and wardrobe persons. In the b.g. Macy is settling into Betty Hapschatt's desk and the "Denton Dossier" sign is being replaced with "Good Morning Denton." Neely tries to keep up.

NEELY

We've got the band and dancers standing by. Betty Hapschatt is... indisposed. So Macy will have to do the links.

JANET

I don't need linking.

ANGLE ON GANTRY

64

Oliver and Betty, looking the worse for wear, stumble around to view the action. Betty spies Macy in her place and freezes.

BETTY

I knew it!

ANGLE ON "GOOD MORNING DENTON" SET

65

Janet is positioned by Floor Manager. The Trio Group around. We SEE them REFLECTED in a mirror held by make-up.

BERT

Out of self comes selflessness.

MAC

Show yourself. The real you.  
The secret you.

NATION

You'll like what you see.

We CUT TO Macy's intro.

MACY

The fabulous. The golden. The  
very wonderful...

Two DANCERS at Mike. They chime forth.

DANCERS

Janet -- Janet -- Janet -- Janet -- Janet.

ANGLE ON AUDIENCE

66

The audience wakes up and applauds.

"G.M.D." SET

67

Janet and two dancers silhouetted by Greek columns like a kitsch "Three Graces."

JANET

(with Monitor)

THERE'S JUST THE TWO OF ME  
ALONE AT LAST TOGETHER  
WE'VE GOT THE LUCK SO FAR  
WE ARE MY LUCKY STAR

Disco beat thumps in -- Dancers start up.

JANET

DEEP IN THE HEART OF ME  
I LOVE EVERY PART OF ME  
ALL I CAN SEE IN ME  
IS THE DANGER AND THE ECSTASY  
ONE THING THERE COULDN'T BE  
IS ANY MORE ME IN ME

DANCERS  
THIS IS THE ME OF ME  
ME ME ME

Dancers clump around. Janet walks out of light into studio proper. Mayhem proceeds.

ANGLE ON AUDIENCE 68

SHOTS OF surprised audience.

"G.M.D." SET 69

Janet continues.

JANET  
ME  
ME  
ME  
ME ME ME  
ME ME ME

ANGLE ON GANTRY 70

Betty and Oliver. Giddy with disbelief.

"G.M.D." SET 71

JANET  
I AM MY DESTINY  
I'LL ALWAYS BELIEVE IN ME  
I'D NEVER LIE TO ME  
I'D BE WILLING TO DIE FOR ME  
I'LL PRAY EVERY DAY TO ME  
HERE'S WHAT I'D SAY TO ME

DANCERS  
THIS IS THE ME OF ME  
ME ME ME

Janet knocks down column which brings down the set. Janet mixes it with the Musicians. Grabs Guitar and plays a riff.

JANET  
ME  
ME  
ME  
ME ME ME  
ME ME ME  
LOOK AT ME!

Big finish. Dancers collapse.

ANGLE ON AUDIENCE

45

Wild applause.

72

ANGLE ON GANTRY

73

Betty rushes down the stairs. Oliver follows.

ANGLE ON "G.M.D." SET

74

Crew surround Janet.

CREW

Well done. Congratulations. That  
was hot. Whan an act. Etc.

MACY

And you can see and hear Janet  
tonight on 'Faith Factory'  
brought to you by...

INT. CONTROL ROOM

75

Monitors screen excitement from studio floor.

MACY

(voice over)  
...Farley Flavors.

Farley's LAUGHTER.

ANGLE ON "G.M.D." SET

76

Betty pushes her way through fans. Determined to break  
the spell.

BETTY

How's Brad?

Trio freeze expecting the worst.

JANET

If he caught my act he'll  
be lookin!

Betty is appalled. Janet reassures.

JANET

It seems I'm his medicine,  
so we're off to give him  
another spoonful.

Cont.

Trio led by Janet head into maze down "Rest Home" Avenue. Oliver joins puzzled Betty and they both join Queue for Kirk's breakfast coffee. Mom and Dad are already being served. Kirk enthuses to them.

KIRK

Hey. What about that!  
Janet was a knockout.

MOM

Thank you.

KIRK

Yeah she looked terrific.  
Sexy.

Dad looks angry at this. Kirk swallows.

KIRK

Sexy and yet at the same time ...  
(searches for  
a word)  
'Fresh' -- untouched -- you  
know. How's Brad?

MOM AND DAD

He's fine.

KIRK

Lucky Dog having a pretty girl  
like that for a wife.

Mom and Dad move away nervously and quickly.

DAD

Oh yeah! He sure is. Thanks,  
Kirk, for sugaring our coffee.

KIRK

My pleasure.

Mom and Dad head towards "Rest Home."

KIRK

(to himself)  
That way I might get to sugar  
your daughter's.

Betty and Oliver are next in line.

BETTY

Coffee, Kirk. I'm dying for  
it.

Cont.

KIRK  
R.I.P. Betty. You're off the  
list.

Betty is shocked. Oliver escorts her towards their office.

BETTY  
What's happening here? Janet's  
on the Breakfast Show, Brad's  
committed to a nowhere series  
and we've been...

They've arrived to find Ralph and Macy working at their desks.

OLIVER  
...written out.

TITLE - "DENTONVALE" 77

VOICE OVER  
Tonight's Episode. 'The Visit.'

INT. "DENTONVALE" - BRAD'S CELL 78

Mom and Dad are visiting Brad. Janet sweeps in. Brad is  
bound and gagged and straining at his bonds.

JANET  
I've just come to tell you  
how fabulous I am.

MOM  
(shouts)  
Janet! Where's that lovely  
dress I made you?

JANET  
(dismissive)  
Oh Mac ran up this little  
crowd-pleaser.

MOM  
(outraged)  
You're practically naked!

JANET  
I can't wear anything under it.  
That would spoil the line.

BRAD  
HGMMMPHH!!

Cont.

MOM

My God, Janet! How can you  
say such things? Look at Brad,  
look what they've done to him?

Mac, Nation and Bert follow in.

MAC

Ahhh!

DAD

There's going to have to be  
an enquiry.

MAC

Ahhh!

DAD

There are regulations.

MAC

Well...It's...

JANET

...For his own good.

MAC

(relieved)

Of course. He was in great  
danger of harming himself.

NATION

We only want what's best for  
him, as parents you must  
understand.

DAD

No. No I don't. He doesn't  
have to be trussed up like a  
turkey. There are drugs that  
can keep him quiet.

NATION

We used them. All of them.

MOM

And none of them worked?

NATION

No.

DAD

Then double the strength.

Cont.

NATION

We did.

MAC

We know our job.

NATION

And we also know how you feel,  
we're not strangers to confusion.

MOM

We're not confused.

DAD

Well I am God damn it!  
(turns to Janet)  
You trust Brad...with this...  
this... (points to Mac)  
...crowd-pleaser!

"SHOCK TREATMENT"

79

Ricky and Ansalong arrive and open cage. Brad is wheeled  
around room as Mac sings to parents.

MAC

I'M NOT A LOCUM WITH A MOTIVE TO SUPURE MYSELF  
I'VE BEEN A CYNIC FOR TOO MANY YEARS  
PLAYING DOCTOR AND NURSEY CAN BE GOOD FOR YOUR HEALTH  
I'VE SEEN CLINICS WITH THOSE GIMMICKS IN TANGIERS

Nation meanwhile has decided to demonstrate their expertise  
on Bert.

NATION

BUT IF YOU OPEN YOUR HEART TO A SMOOTH OPERATOR  
HE'LL TAKE YOU FOR ALL THAT YOU'VE GOT  
THEN HE'LL HAND YOU A CURSE THAT'LL BE WITH YOU  
LATER  
IT'LL SHAKE YOU THE WAY HE TAKES OFF LIKE A SHOT.

MAC

YOU NEED A BIT OF...

Nation rips off Bert's sunglasses.

RICKY, ANSALONG, NATION

OOOH SHOCK TREATMENT

MAC

GETS YOU JUMPING LIKE A REAL LIVE WIRE.  
NEED A BIT OF...

Cont.

Nation breaks Bert's cane -- faith healer style.

ANSALONG, RICKY, NATION  
OOOHHH SHOCK TREATMENT

MAC  
SO LOOK OUT MISTER  
DON'T BLOW YOUR LAST RESISTOR  
FOR A VISTA THAT'LL MYSTIFY YA

Mac pushes Brad's chair through double doors. Everyone follows.

MAC  
(to Brad)  
YOU'RE BLINDED BY ROMANCE AND BLINDED BY SCIENCE  
YOUR CONDITION IS CRITICALLY GRAVE  
BUT DON'T EXPECT MERCY FROM SUCH AN ALLIANCE  
SUSPICION OF TRADITION SO NEW WAVE  
YOU NEED A BIT OF...

Nation opens door. TV set in "Ward" Room with image of blender now overflowing with bloody substance. Image bleaches out as room overexposes.

ALL  
OOOHHH SHOCK TREATMENT

Door shuts.

ALL  
GETS YOU JUMPING LIKE A REAL LIVE WIRE

Chorus repeats with action repeating on four doors. Other images are -- toaster popping up burnt, charred hands, blood-soaked scarf down smooth leg, refrigerator opening on carcass.

MAC  
SO LOOK OUT MISTER  
DON'T YOU BLOW YOUR LAST RESISTOR  
FOR A SISTER THAT'LL CERTIFY YA.

Drum-riff takes over and all dance samba-style around corridors led by Bert, Ansalong and Ricky. Janet, Mac and Nation head out of corridors, Mom and Dad to "Happy Homes" while Ricky and Ansalong end up wheeling Brad back to his cell.

OUT 80

GANTRY - HIGH ANGLE ON MAZE DANCING

Betty and Oliver staring below.

BETTY

Look. Look at that. Bert Schnick  
can see. Why...he's...dancing.

OLIVER

(unimpressed)

Yes. Macabre isn't it. The  
blind leading the blind.

INT. "FAITH FACTORY" SET

Photo blow-up of Farley being positioned. Bert, Janet, Mac,  
Nation samba into rehearsal for "Faith Factory." A few  
kids (Oscar and Brenda Drill, Glish Davison and Drummer)  
hover. Ralph and Macy greet Janet.

RALPH

Hi Janet! Welcome to the  
'Faith Factory' team. We're  
all pretty excited about tonight.

JANET

(indicating Farley's  
huge picture)

Do I get one of those?

RALPH

(embarrassed)

Uh...yeah...sure...It's being  
done now.

He gives Macy Struthers a "get on with it" look.

MACY

(grinning a fixed,  
some might say  
plastic smile)

Hi! Macy Struthers -- co-host  
on the F.F. show.

RALPH

Ah, Macy. Why don't you help  
Janet freshen up before rehearsal.

MACY

Surely.

Flashbulbs pop. Three boys get Janet's autograph. Brenda  
pushes through to Ralph.

Cont.

BRENDA  
(to Ralph)  
You promised an introduction.

Macy hovers -- disapproving.

RALPH  
(embarrassed)  
Later, Brenda. Ah, Bert, could  
you spare a moment?

BERT  
(giving Mac and  
Nation a superior  
look)  
Of course.

Mac and Nation exchange looks. Janet, Macy, Glish, Brenda,  
Oscar and Drummer move towards dressing room.

GLISH DAVISON  
(to Brenda)  
Who are those creeps with Janet?

BRENDA  
They're no creeps!  
(superior tone)  
Ralph says they're neuro-diagnosticians.

OSCAR  
Oh yeah. When did Ralph say that?

BRENDA  
(taunting)  
Never mind.

Neely's CAMERA FOLLOWS. Neely thrusts a microphone at Janet  
as she heads up spiral staircase.

NEELY  
Janet! A quick word. Could you  
tell our viewers what exactly  
you will represent tonight.

JANET  
(entering room)  
Sanity for today!

Door slams. Neely fumes but smiles TO CAMERA. She passes  
Ralph and Bert hovering in a corner. Ralph holds a  
clipboard with schedule.

Cont.

How's Brad?  
RALPH

A wreck.  
BERT

Check.  
RALPH  
(sotto voce)  
The quacks are willing tools?

Fools!  
BERT

I wouldn't mind doing Janet one  
or two favour.  
RALPH

Time to check with Flavors.  
BERT

INT. DRESSING ROOM

83

Janet and Company are relaxing. Nation mixes cocktails.  
Chanting in b.g. Cassette plays a bland C&W background  
(carte blanche.)

Anything else you'd like?  
MACY  
(a bit thin-lipped)

Yes. A new carpet. I hate the  
colour.  
JANET

Macy leaves.

It's only one night, Janet.  
Let's not forget who we're  
doing this for?  
NATION

Who?  
JANET

Brad!  
MAC

Cont.

JANET

(megalomania has  
taken over)

I'm sick of hearing about that  
lame dog. I've got a lot going  
for me. I'm going places. I'm  
going to be someone. I'm gonna  
win my way into the lives and  
hearts of people even if I have  
to kill to do it. I'll make the  
pathetic little crumbs love me.  
I don't even know why I'm wasting  
my time here with you. I should  
be with my people...

Janet storms out of room onto balcony. Cheers from outside.  
Mac exchanges a look with Nation who is lacing a cocktail.

INT. STUDIO

84

Janet waves to cheering kids from balcony.

GLISH

(shouts)

You're great!

JANET

(humbly)

Thank you.

BRENDA

Hi! My name's Brenda Drill...  
and I think you're beautiful...  
this is my brother Oscar and our  
friend Glish Davison...you're  
beautiful...you really are.

OSCAR

Are you a rock singer? I bet  
she's a rock singer...

GLISH

Yeah. I saw the Breakfast Show.  
You're terrific.

BRENDA

Your clothes are real neat...

Nation appears behind Janet, hands her the drink containing  
sedative.

NATION

This is Janet. She's a phenomenon.

Cont.

Janet gulps drink.

JANET  
SO IF YOU'RE LOOKING FOR A STANDARD  
TO WHICH YOU CAN ASPIRE -- THEN BABIES  
LOOK AT ME!

Mac and Nation assist swooning Janet inside.

NATION  
I think you need a little rest.  
You've got a big night ahead  
of you.

Doors close. Kids chant "We Want Janet."

INT. "FAITH FACTORY" SET

85

Kids chanting "We Want Janet" throughout. Macy and Ralph are being interviewed by Neely Pritt amidst a bevy of crew activity. Betty and Oliver lurk on the sidelines -- eavesdropping.

MACY  
So all in all it's going to  
be an exciting new series for  
us...

RALPH  
...and an attractive financial  
prospect for Denton.

CUT TO Betty yawning. Oliver listening intently.

NEELY  
(voice over)  
and fashion-wise?

BETTY  
(suddenly alert)  
What did I tell you.

Macy answers.

MACY  
Well I can just say that  
'Faith Factory' will be introducing  
a new look that will show off  
one or two old faces in an  
entirely new light.

NEELY  
Really! Sounds promising.

Cont.

Betty is bristling.

BETTY

Did you hear that Oliver.

OLIVER

Yes Betty. But the false promise of a new dawn is usually followed by a most bloody sunset.

Betty is despondent.

BETTY

Oh Oliver. What are we going to do?

RALPH

(voice over)

No! I don't know what Janet's next move will be...but you can be sure of one thing...it all starts here!

OLIVER

Care to indulge?

BETTY

Indulge?

OLIVER

In a little masquerade?

TITLE - "DENTONVALE"

85-A

VOICE OVER

Tonight's Episode --  
'Parental Predicament.'

INT. "DENTONVALE" - BRAD'S CELL

86

Brad is still restrained and feverish. Mom and Dad are present. They look very worried.

MOM

Oh Harry. What are we going to do?

DAD

Well...maybe I could wear my black leather brogues?

MOM

Too flashy...they'll clash with the new outfits.

Brad moans -- Mom feeds him a pill.

MOM

It's all right Brad dear...have another sedative...we'll miss you on the show tonight.

They set off.

DAD

(to Mom)

Maybe those Italian loafers  
I bought in Hawaii might still  
fit?

Doors close. Brad looks tormented in his sleep. In the distance kids are heard chanting "We Want Janet."

SUPERIMPOSITION.

87

Janet appears through closed doors.

JANET

I've just come to tell you how  
fabulous I am.

INT. "DENTONVALE" - BRAD'S CELL

88

Brad tosses and turns.

INT. DRESSING ROOM

89

Janet tosses and turns.

KIDS

(voice over)

WE WANT JANET!

INT. "DENTONVALE" - BRAD'S CELL

90

Janet in wheelchair in her "Look."

SUPERIMPOSITION

91

Brad appears through closed door in straitjacket.

BRAD

I've just come to tell you  
how fabulous I am.

INT. "DENTONVALE" - BRAD'S CELL AND CORRIDORS

92

Image DISSOLVES. Doors Open. CAMERA MOVES DOWN Corridor.  
Music riff begins. Doors open as in "Shock Treatment."  
First door houses bed containing Mac and Nation. Second door  
has Bert Schnick.

BERT

Face up to it Janet...He's an  
emotional cripple.

CANNED LAUGHTER ECHOES. Door closes.

Third door has TV set with image of Farley's face.

FARLEY

TIME'S TIGHT, JANET  
DO IT RIGHT, JANET  
UNTIL TONIGHT, JANET

IMAGE BLEACHES WHITE.

Janet appears in white corridors.

JANET

(sings)

I'M IN A CUL-DE-SAC  
 AN' I'VE GOT TO GO BACK  
 SO C'MON FEET  
 WE GOTTA HIT THE STREET  
 WE GOT IT MADE...  
 I'M LOOKING FOR TRADE

Door opens on Brad's cell.

BRAD

I'M LOOKING FOR LOVE.

Closes. Janet leans against it.

JANET

I'M LOOKING FOR TRADE

INT. "DENTONVALE" - CORRIDORS

93

Janet circling corridor.

JANET

I NEED SOME  
 YOUNG BLOOD  
 I NEED SOME  
 YOUNG BLOOD  
 I NEED IT NOW  
 I NEED SOME  
 YOUNG BLOOD  
 I NEED SOME  
 YOUNG BLOOD

AND I'M GONNA GET IT SOMEHOW!

Janet opens door.

INT. "DENTONVALE" - DINING ROOM

94

Dining table replaced by pool table. Oscar, Glish and Drummer playing pool.

JANET

I'M IN A DEAD-END STREET  
 LIKE A DOG IN THE HEAT  
 I'M LIKE A KID WITH NO TOYS  
 I GOTTA GET THOSE BOYS  
 OHH I CAN'T BE DELAYED  
 I'M LOOKING FOR TRADE

Brad appears on pool table. Boys vanish.

BRAD

I'M LOOKING FOR LOVE

JANET

I'M LOOKING FOR TRADE

INT. "DENTONVALE" - OFFICE

Filing cabinets replaced by "Space Invaders" Machines. Oscar, Glish and Drummer Whizz and Fire Electronic machines.

JANET

WE'RE ALL LIVING LIKE THERE'S NO TOMORROW  
AN' THE WAY THINGS ARE GOING THAT'S PROBABLY TRUE

Explosion from Machine.

JANET

BUT WITHOUT YOU AND ME SIS  
(looks at her  
reflection)  
THE WORLD'D FALL TO PIECES  
(clutches her heart)  
VENA CAVA WHO'S THE RAVER?

TRIO

OUR RAVING SAVIOUR THAT'S YOU!!

INT. "DENTONVALE" - CORRIDORS WITH DOORS

Janet opens doors each containing video image of Farley smiling.

JANET

I'M ON THE PRIMROSE PATH  
LOOKING FOR A LAUGH (DOOR)  
REMEMBER IT'S NO FUN  
TO BE CHOSEN ONE (DOOR)  
THERE ARE GAMES TO BE PLAYED

Janet opens shower door. Three heads turn.

OSCAR, GLISH AND DRUMMER

LOOKING FOR TRADE

SHOT OF Janet down corridor.

SHOT OF corridor to Brad's cell. Door opens.

BRAD

I'M LOOKING FOR LOVE

DOOR CLOSES.

CLOSEUP OF Janet.

JANET

I'M LOOKING FOR TRADE

INT. "DENTONVALE" - ANGLE ON WALL WITH WINDOWS 97

Janet walks past windows. Faces of Trio appear through opened and closed venetian blinds.

JANET  
I NEED SOME

TRIO  
YOUNG BLOOD

JANET  
I NEED SOME

TRIO  
YOUNG BLOOD

JANET  
I NEED IT NOW  
I NEED SOME

TRIO  
YOUNG BLOOD

JANET  
I NEED SOME

TRIO  
YOUNG BLOOD

Janet stops by Brad's window.

JANET  
AND I'M GONNA GET IT SOMEHOW

She looks in. The cage contains the video of Farley's smiling face. She turns away.

JANET  
I'M LOOKING FOR TRADE

INT. DRESSING ROOM - CLOSEUP JANET'S SLEEPING FACE 98

CHANTING HEARD from outside.

OSCAR, GLISH AND DRUMMER  
Janet! Janet! We want Janet!  
Janet! Janet! Wake up, Janet!

Eyes flutter open. Nation enters.

NATION  
You've got guests.  
(calls)  
You can come in now.

Cont.

Eyes focus. Drugged effort to talk. Oscar, Brenda, Glish and Drummer visit.

BRENDA

Hi, Janet. They wouldn't let us visit you before. They said you were sleeping.

JANET

Who are you?

OSCAR

The Band. We've been rehearsing for the new show. My sister Brenda persuaded Ralph to let us play.

JANET

You got any friends?

OSCAR

Sure. Glish here...and Brenda.

JANET

(self-pitying)

You won't have soon. You grow away from the ones you love.

Oscar and Glish exchange a look.

JANET

Whateryer called, yer band?

GLISH

(proudly)

Oscar Drill and the Bits.

Janet passes out.

WARDROBE

99

Dummy dressed as Farley FILLS SCREEN. From behind it a woman's hand emerges. It is the wardrobe mistress. She collects dummy and exits -- as she does two figures emerge from behind the racks -- Oliver and Betty.

BETTY

I don't mind telling you, Oliver...  
I'm not looking forward to this.

They grab lab coats from a medical rack labelled "F.F."

Cont.

OLIVER

Betty it's imperative we get  
Janet out of Flavor's fast fingers  
and Brad out of that hell-hole  
before they both disappear forever.  
If only I could place that name  
-- McKinley?

BETTY

(from under a  
pile of clothes)  
He was a President.

OLIVER

President? Past Presidents!  
Betty, this is beginning to add  
up.

BETTY

Really.  
(appears in Nurse's  
outfit holding accessory)  
What'll I pin this on?

OLIVER

Faith, Betty. But make sure it's  
your own.

They exit stealthily.

INT. CONTROL ROOM

100

Monitors all read "D.T.V."

Farley being fitted by Wardrobe. Impatient, he checks his  
watch. Parker in attendance.

WARDROBE

In a hurry, Mr. Flavors?

PARKER

There's a little lady he doesn't  
want to keep waiting. And a date...

WARDROBE

Who with, Mr. Flavors?

FLAVORS

The past.

WARDROBE

101

Chaos in the racks as Mac and Nation dispense the  
"Faith Factory" medical look outfits to Ralph, Macy, Ricky,  
Ansalong, Mom and Dad.

MOM

LIKE A VIRGIN WITH AN URGIN' IN A SURGERY  
I'LL BE SWINGING -- I'LL BE BRINGING OUT THE NURSE  
IN ME

DAD

THE ART WILL START WHEN I PLAY MY PART  
AS THE HEALER WHO WILL STEAL YOUR HEART

BOTH

OH LOOK WHAT I DID TO MY ID

Mac and Nation hand out stethoscopes, etc.

MAC AND NATION

WITH NEUROSIS IN PROFUSION  
AND PSYCHOSIS IN YOUR SOUL  
ELIMINATE CONFUSION  
AND HIDE INSIDE A BRAND NEW ROLE

MACY

LIKE A GOOD TIME GIRL I'M GONNA TRY SOME NEW TRICKS

RALPH

THIS COULD BE THE START OF A WHOLE NEW CAREER HERE

MACY

LIKE A DEEP PLUM LIPSTICK AND SOME THERAPEUTICS

RALPH

THIS COULD TAKE US TO A TOWN THAT'S NOWHERE NEAR  
HERE

They dance to mirrors as Ricky struggles with pants and  
Ansalong snips her hemline.

ANSALONG

GOT THE HOT FLUSH SYMPTOMS AND I'M FEELING FREAKY

RICKY

YOUNG MALE INTERN TALL AND HANDSOME

ANSALONG

GOT MY HEM SO HIGH THEY'LL SAY I'M BEING CHEEKY

RICKY

WITH LEGS LIKE MINE I'M REALLY MADE FOR DANCING

They dance.

Cont.

ENSEMBLE  
 IN THE BEST-DRESSED CONTEST  
 THERE'S BOUND TO BE SOME JEALOUSY  
 BUT THE BEST-DRESSED GUEST WITH WHOM WE'RE ALL  
 IMPRESSED  
 IS ME! ME! ME! ME!  
 YOU MAY SAY THAT WE'RE PHONY MEDICS  
 AND ALL OUR UNIFORMS CAME FROM FREDERICKS  
 BUT LOOK WHAT I DID TO MY ID  
 KID  
 LOOK WHAT I DID TO MY ID

INT. DRESSING ROOM

102

Brenda has organised coffee to sober Janet up. Glish and Oscar sit mesmerised, like most people they are mistaking histrionics for greatness. Mac and Nation check in on Janet.

JANET

(mumbling)

Brad! Oh Brad.

NATION

(impatient)

He's a lame dog remember? But even he wouldn't want to see you like this.

The door opens -- Ralph is there with Neely's News Team.

NEELY

Listen Ralph, I need a final statement from her -- and if I don't get it now, Right now! There's going to be trouble.

RALPH

Later, Neely.

Slams door. Neely's voice complaining in distance.

RALPH

How is she?

Nation shrugs.

RALPH

Yeah! Well I just got word Farley's expecting her any minute. You Guys!! (Oscar and Glish) Get yer asses in front of those cameras, warm up that crowd and earn yourselves a reputation. Okay? Move!!!

Cont.

Ralph rushes out. Oscar and Glish shuffle a bit -- Oscar puts a couple of grubby pills on the table.

OSCAR

For you Janet -- they'll make you feel real good.

GLISH

(awkwardly)

Yeah, right.

They exit. Nation skillfully pops her own pills into Janet's coffee.

NATION

Amateurs!

INT. STUDIO

103

People are circulating. An excited Audience with "Take-Away-Therapy" products, "Faith Factory" T-shirts, etc. Above, on the gantry, Betty and Oliver disguised as Medicos are making plans. Betty moves to stairway behind their old office while Oliver heads around behind the set. Meanwhile Neely is entertaining the Audience with some last minute reportage.

NEELY

An' so if you're a follower of exotic trends in fashion you'll find plenty to keep you going here tonight...and naturally feeling the excitement and not wishing to stick out like a sore thumb I had to get an outfit of my own together...and this is it...

She tries at first to be the reporter in a funny costume but then we see a look in her eyes that says...Look at Me.

INT. "DENTON DOSSIER" OFFICE

104

THROUGH glass we SEE door at back of office open and "Nurse" Betty stealthily heads towards computer information section. FINGERS TYPE out "McKinley" and READ-OUT REVEALS the following:

READ-OUT

COSMO AND NATION MCKINLEY -- OPERATING UNDER ALIAS  
COSMO AND NATION HARDING, COSMO AND NATION  
JOHNSON, COSMO AND NATION COOLIDGE, COSMO  
AND NATION FILLMORE. ORIGIN UNKNOWN, FIRST  
SIGHTED ENGLAND THEN GERMANY, SOUTH AFRICA,  
BRAZIL, SWITZERLAND, CURRENT ADDRESS DENTON U.S.A.

BETTY  
Good Heavens! Character actors.

INT. STUDIO - ANGLE ON AUDIENCE 105

Oscar Drill's Band are tuning up. We VEER OVER TO Brenda who's organising the crowd into a cheer squad.

BRENDA  
J. A. N. E. T. What's that spell?

CROWD  
JANET!

BRENDA  
What's that spell?

CROWD  
JANET!

BRENDA  
I can't hear you etc.

ANGLE ON GANTRY 106

Oliver heads past Officer Parker towards Brad's cell in "Dentonvale."

INT. "DENTON DOSSIER" OFFICE 107

FINGERS TYPE "Farley Flavors." Information reads out "Farley Flavors -- see Brad Majors -- Microfilm D.D.4711."

INT. "FAITH FACTORY" SET 108

Oscar, Brenda and Bits have arrived. Crowd murmurs. Mrs. Drill (Brenda and Oscar's Mom) starts to elbow those around her.

MRS. DRILL  
That's my boy Oscar. Come on Oscar. Come on, Baby.

Ralph steps up to Mike.

RALPH  
LADIES AND GENTLEMEN -- DENTON'S OWN --  
with --  
(reads)  
'A Suburban Garage Sound.'  
Let's hear it for Oscar Drill and the Bits.

The crowd cheers.

INT. "DENTONVALE" - BRAD'S CELL 109

Brad in chair in cage.

Oliver's face appears at window. Brad looks startled.

INT. "DENTON DOSSIER" OFFICE 110

Microfilm on video screen. Headlining reading "Twins Tragedy." Betty gasps. Winds film on.

BETTY

This is one time charity didn't  
begin at home.

Betty heads back to door as we CUT TO Video Screen SHOWING photos of Brad and Farley as children -- twin brothers. Music starts in studio.

INT. "FAITH FACTORY" SET 111

The Band thumps it out. Mrs. Drill behaves like a Woodstock hippie.

OSCAR

I KNOW HOW IT FEELS TO BE COOLIN' MY HEELS  
I'VE BEEN DOWN ON THEM LONG ENOUGH  
BUT IF I TAKE TO THEM NOW  
THEN MAYBE SOMEHOW  
YOU'LL SEE THROUGH THE BLUFF  
OF MY PLAYING IT TOUGH

INT. "DENTONVALE" - BRAD'S CELL 112

Oliver is in room. He tries keys on cell door.

INT. "FAITH FACTORY" 113

OSCAR, BRENDA, GLISH

I'VE BEEN A LIFETIME ON DEPOSIT  
AND THAT'S A LONG TIME IN THE CLOSET  
AND IF YOU SAY TO ME 'HOW WAS IT?'  
IT WAS HARD TAKING THAT HEART BREAKING  
GOD FORSAKEN ROUTE  
BUT I'M B-B-B-BREAKING OUT.

INT. "DENTONVALE" - BRAD'S CELL 114

Oliver isn't having much success. Betty appears at window brandishing "Hairpin."

INT. "FAITH FACTORY" 115

OSCAR

YOU MAY SAY THAT YOU'D CHOOSE  
TO BE IN MY SHOES  
BUT LOOK WHAT IT DID FOR ME

INT. DRESSING ROOM

116

Nation helps Janet into dress. She stares, frozen, into mirrors.

OSCAR

(voice over)

I GOT BURIED ALIVE  
I DON'T THRIVE ON THAT JIVE  
LOOK AND YOU'LL SEE  
THAT MY SPIKES DON'T FIT ME

INT. "FAITH FACTORY"

117

OSCAR, BRENDA, GLISH

WE'VE BEEN A LIFETIME ON DEPOSIT  
THAT'S A LONG TIME IN THE CLOSET  
AND IF YOU SAY TO US HOW WAS IT?  
IT WAS HARD TAKING THAT HEART BREAKING  
GOD FORSAKEN ROUTE  
BUT WE'RE B-B-B-BREAKING OUT

INT. "DENTONVALE" - BRAD'S CELL

118

Betty has picked the lock.

They rush into Brad. Oliver grasps the wheelchair.

BRAD

Where are we going?

BETTY

To a family reunion.

INT. "FAITH FACTORY"

119

Audience is responding to Oscar and Company.

OSCAR

BREAKING OUT

AUDIENCE

BREAKING OUT

OSCAR

BREAKING OUT

AUDIENCE

BREAKING OUT

OSCAR

BREAKING OUT

AUDIENCE

BREAKING OUT

INT. "DENTONVALE" - BRAD'S CELL

120

Oliver. Betty. Brad. Explanations are concluding.

BETTY

...and he's resented you all these years.

BRAD

And Janet?

OLIVER

She represents everything he was denied.

INT. "FAITH FACTORY"

121

SONG:

OSCAR, BRENDA, GLISH

Breaking OUT!

Applause. Flashbulbs.

INT. CONTROL ROOM

122

Conference. Flashbulbs. Cigar smoke from Farley. Bert, Mac, Nation, Ralph, Macy in attendance. Neely films the action. Product displays in evidence.

FARLEY

...She represents everything that our customers want. Innocence, decency and the illusion of a happy ending!

Applause. Flashbulbs etc.

FARLEY

And behind her image Take-Away Therapy will thrive in the capable hands of two great ethical intellects operating on the frontiers of medical science...

(indicating Mac  
and Nation)

...under the firm guidance of a great survivor in the treacherous sea of diplomacy -- Bert Schnick!

Applause -- meeting breaks up -- Neely elbows her way to Farley. Crew follows, CAMERAS TURNING. Macy leaves to collect Janet. Others follow.

Cont.

NEELY  
Mr. Flavors -- may I have a moment  
of your time?

CAMERAS TURN.

FARLEY  
(magnanimous)  
Sure thing.

NEELY  
We've heard rumors that you're  
going to unveil more than just  
a new series tonight. Is this  
true?

FARLEY  
Absolutely correct.

NEELY  
Could you tell us a little about  
it?

FARLEY  
Let's just say that I'm putting  
sanity back on the national  
menu.

NEELY  
And how does 'local girl'  
Janet Majors fit into the scheme  
of things?

Macy arrives escorting Janet.

FARLEY  
(glimpsing Janet)  
Very nicely.

JANET  
(amazed at  
resemblance)  
Brad?

INT. "DENTONVALE" - CORRIDORS

123

Betty holds door to Brad's cell as Oliver pushes chair into  
corridor.

INT. "FAITH FACTORY"

124

Colonnade with central dais backed by two photo blow-ups of  
Farley and Janet. Mom, Dad, Ricky, Ansalong, Macy sit on  
lower level. Ralph at microphone. Mac and Nation flanking  
podium.

RALPH

And here she is! Denton's  
own! America's Pride! The  
World's Example! Janet...  
The Sensation of the Planet...

Cheers.

RALPH

We bring you...MISS MENTAL HEALTH.

A rather confused Janet dressed as a cross between  
Miss America and a bride appears at the entrance to the  
colonnade. During the following she progresses along to the  
dais and sits in a special, waiting throne. Nation has  
the microphone.

NATION

Isn't she lovely?

MOM

(shouts)

Mommy and Daddy love you,  
Baby.

NATION

She walks in beauty...

MOM

(shouts)

We love you, Baby.

NATION

We all love Janet...Who  
do we love?

ALL

(shout)

JANET!!

NATION

(over P.A.)

The dress Janet is wearing has  
been given by Creme de la Creme Modes of  
Downtown Denton, and we've been asked  
that you take note of the individual  
styling and exquisite tailoring...  
This is just one of the many gifts  
that have been so freely and generously  
given to Janet, the first of  
(we hope) many Miss Mental Healths...

Cont.

Neely Pritt preens at this remark.

ALL

Hooray.

VOICE OFF (IRWIN)

Let me through. I'm the President.

NEELY

(excitedly)

The President's here!

Audience excitement as a strange little man ascends the dais.

PRESIDENT

I'm Irwin Lappsy...President of Lappsy Auto...and I have here in my hand some keys...keys that I want to give to this little Lady that's being honored tonight ...And I wanna tell you...that if this same little Lady takes these keys...She'll find that they fit something! And what that something is...is a...BRAND NEW...ULTRA DE LUXE ...EIGHT CYLINDER CONVERTIBLE!! COMPLETE WITH RADIO...TAPEDECK ...WASHABLE SEAT COVERS and many more extras...an' it's hers for absolutely free.

The curtains part with a fanfare and we see the auto. LAPPSY goes to hand Janet the keys and Mac grabs them.

ALL

Wow...Yeah...Hooray.

MOM

You're beautiful, Baby.

RALPH

Well Janet's absolutely speechless Ladies and Gentlemen. But that's all right. Because we don't need her to talk...But here's someone we do want to hear from...a firm favorite of yours and mine. You've revelled in his recipes. You've marvelled at his marriage guidance. Yes the all-knowing and now all-seeing Bert Schnick!!

Cont.

Bert races around colonnade to take his place at the microphone.

BERT  
Sank you! Velcome! Sank you!

RALPH  
What's cookin', Bert?

BERT  
I tell you what's cooking. She made the blind see and it was a gift! Who was it from? Let's hear an 'F' for...

ALL  
Farley!

INT. "DENTONVALE" - CORRIDORS 125

Oliver and Betty are wheeling Brad around corridors but seem quite lost. All pointing different directions.

BERT  
(voice over)  
And another one for...

ALL  
Flavors!

INT. "FAITH FACTORY" 126

Farley progresses around Colonnade to tremendous ovation. Music plays. He takes microphone.

FARLEY  
My Friends! And you are my friends. My friends. Tonight, we are taking the first step of defiance and starting something that will grow so big that the whole world will reverberate to its sound. And wherever our slogan 'SANITY AND VANITY' is uttered it will be linked in contravertably with this night...this station ...and...this...beautiful face.

Farley moves to Janet. Groom to Bride.

INT. CORRIDORS

127

Trio roars around corner.

INT. "FAITH FACTORY"

128

Farley's hand takes Janet's. He is about to kiss her as the trio crashes through the photo blowup of Janet and Brad lands between them.

BRAD

SEDUCER!

Chord.

FARLEY

(amazed)

Who are you, Sir!

Chord.

BRAD

(defiant)

Your twin brother! And your  
accuser!

General consternation. Janet looks from one to another. They are indeed identical.

JANET

BRAD!

MAC

(to Parker)

Arrest that man! He's committed  
to our care.

Parker strides forward.

JANET

(to Mac)

I never signed the contract.

(to Parker)

He's not going anywhere.

Chord.

OLIVER

(to Farley)

To revenge your twin -- you  
tried to abuse her.

FARLEY

Ridiculous accusations! You  
force me to refuse her.

Cont.

BRAD

Then why did you choose her?

CLOSEUP OF Farley glaring at Brad.

FARLEY

(voice over)

Because...of you Sir!

FARLEY

(voice over,  
singing)YOU'RE A LOSER...AN ABOMINATION  
IN THE EYES OF ANY SENSITIVE MAN

CLOSEUP OF Brad glaring back at Farley.

BRAD

(voice over)

AN' YOU'RE A BLIND ALLEY CRUISER  
ALWAYS HEADING DOWN A LOSING  
STRAIGHT  
DREAMIN' THAT YOU'RE SCREAMIN' AT  
FATE

INT. CORRIDORS - BRAD'S P.O.V.

129

pursuing Farley down corridor.

BRAD

(voice over)

YOU'RE A DEAD-END, DEAD-BEAT,  
NO-WHERE MISTER  
WITH A KISS LIKE A MISSISSIPPI  
ALLIGATOR'S SISTERFarley turns. They now spit their thoughts at each other in  
song:

FARLEY

I'VE TOOK AS MUCH OF YOU AS ANY  
MAN CAN  
YOU'VE LOST YOUR HEART

CLOSEUP - BRAD.

BRAD

YOU'VE LOST YOUR CAUSE

CLOSEUP - FARLEY.

Cont.

FARLEY  
 YOU LOST YOUR BABY WHEN YOU LOST  
 YOUR BALLS  
 YOU'VE LOST YOUR MIND YOU'VE LOST  
 YOUR GRIP  
 SO SAY BYE-BYE

Farley walks away. Brad pursues.

BRAD  
 WE LOST OUR MOM WE LOST OUR DAD  
 AN' IF I'M LOSING YOU WELL THAT'S  
 JUST TOO BAD

Farley turns.

FARLEY  
 WELL THE BEST THING YOU COULD  
 EVER DO...IS DIE

Farley moves on.

BRAD  
 YOU'RE A FAILURE...  
 A MALFORMATION IN THE GUISE OF  
 MANY AN ALSO RAN

Farley turns.

FARLEY  
 AN' YOU'RE A WEEPER AND A WAILER  
 ALWAYS TREADING THE TOES OF  
 THE GREAT  
 GENERALLY SPREADING YOUR WEIGHT  
 YOU'RE A SPITEFUL, HATEFUL  
 ASININE CREATURE  
 A PUPIL WITH NO SCRUPLES WHO  
 KNEW BETTER THAN THE TEACHER

CLOSEUP - BRAD.

BRAD  
 I'VE TOOK AS MUCH OF YOU AS ANY  
 MAN CAN

CLOSEUP - FARLEY.

FARLEY  
 YOU'VE LOST YOUR HEART

CLOSEUP - BRAD.

BRAD  
 YOU'VE LOST YOUR CAUSE

CLOSEUP - FARLEY.

FARLEY  
 YOU LOST YOUR BABY WHEN YOU LOST  
 YOUR BALLS  
 YOU LOST YOUR MIND WHEN YOU LOST  
 YOUR GRIP  
 SO SAY BYE-BYE

Farley moves off.

BRAD  
 WE LOST OUR HOME AND OUR FAMILY  
 YOU'VE LOST COMPASSION NOW  
 YOU'RE LOSING ME

Farley turns.

FARLEY  
 THE BEST THING YOU COULD EVER  
 DO IS DIE

CLOSEUP - BRAD.

BRAD  
 THE BEST THING YOU COULD EVER  
 DO IS DIE.

INT. "FAITH FACTORY"

130

CUT BETWEEN CLOSEUPS OF Brad on floor in straitjacket and Farley standing in tuxedo.

BRAD AND FARLEY  
 (voice over)  
 THE BEST THING YOU COULD EVER  
 DO IS DIE.

FARLEY  
 Take no notice of him. He's  
 mad.

BRAD  
 (spluttering)  
 I'm as sane as you are. Saner!

Mac grabs microphone.

MAC  
 And he was only with us for  
 a day.

Cont.

Crowd jeers and laughs.

BERT  
(half to himself)  
They should be sent to the  
Danube before Dawn.

RALPH  
(sharply)  
What?

BERT  
(caught out)  
Nothing. Just...memories!

Ralph confides to Farley:

RALPH  
We'll edit the tapes. This  
will never see airplay.  
(steps to  
microphone)  
I hope Mr. Flavors will accept  
apologies on behalf of Denton  
for this unfortunate incident.  
Everyone wants to be related  
to the great.

FARLEY  
No offense! On the contrary,  
this is a perfect example of  
what we're here to combat.  
(whispers to Janet)  
The choice is yours...

Janet looks from one to another. She chooses Brad. Farley indicates the quartet of Brad, Janet, Oliver and Betty. He starts CHANTING.

FARLEY  
Out! Out! Out!

Audience picks up CHANT until "OUT! OUT! OUT!" becomes a DEAFENING ROAR and the quartet retreats in fear of their lives. Audience roar turns to CHEERS as Parker escorts the Quartet off the set to the "Denton Dossier" office where he shuts them in.

FARLEY  
(triumphant)  
And the way we got rid of that  
dirty little dish is the way  
we're going to put the rest of  
our house in order.

FARLEY (Cont.)  
 (tapping his brain)  
 Including the UPSTAIRS!

CHEERS, white doves are released. Neely nudges Bert but Ralph gets the idea and pushes Macy towards Farley.

FARLEY  
 (to Macy)  
 Would you care to join me up here, Miss, and help us inaugurate the Farley Flavors FAITH FACTORY, transmitting from coast to coast and from continent to continent...step up please, Miss...?

MACY  
 Macy...Macy Struthers.

Betty gives the finger from the glass door.

BETTY  
 (with venom)  
 Who loves you, Baby!

BRENDA'S MOTHER  
 (shouts out)  
 My Brenda's better than both of them!

Brenda looks appalled. "Bits" are worried by the turn of events. Janet's Mom looks suicidal...Dad consoles.

MOM  
 What a nerve! What a mouth!

DAD  
 Shut up Emily and listen to a success story.

NEELY  
 (in tears)  
 I can't stand it. Everything good always happens to other people.

NATION  
 (sotto voce to Mac)  
 This could be worse than the old series.

Cont.

MAC

(sotto voce to  
Nation)

In the old series we didn't  
have a convertible.

He rattles the keys.

FARLEY

And remember. Sanity today  
is the springboard to a  
hygienic tomorrow.

Audience applauds.

FARLEY

Now will you join us down the  
D.T.V. trail to DENTONVALE?

AUDIENCE

Yes!

Oscar, Brenda and the Bits decline but everyone else storms  
into colonnade path which is seen to form the entrance to  
the corridors. Straitjackets are handed out on entry. Neely  
winds up her documentary.

NEELY

And Fast Food Giant  
Farley Flavors has given  
Miss Mental Health what can  
only be described as an  
official kiss of approval and  
the crowd are loving it as  
they follow her down the  
Dentonvale trail.

In office Brad indicates everyone disappearing to Parker. He  
reacts and rushes off after Neely who is trailing with her  
long-suffering Crew. Betty produces the hairpin and gets to  
work on the lock, Janet and Oliver undo the straitjacket on  
Brad.

"ANYHOW! ANYHOW!"

131

BRAD

SOME PEOPLE DO IT FOR COMPASSION

JANET

SOME PEOPLE DO IT FOR THE FASHION

BRAD

SOME PEOPLE DO IT TO BE FUNNY

Cont.

JANET  
SOME PEOPLE DO IT FOR THE MONEY

OLIVER  
SOME PEOPLE DO IT FOR ENSLAVEMENT

Lock turns. Door opens.

BETTY  
SOME PEOPLE DO IT ON THE PAVEMENT

Lock turns. Door opens.

BETTY  
BUT

Music starts. They stand. They dance across colonnade to now-deserted seating block.

QUARTET  
WE'RE GONNA DO IT ANYHOW! ANYHOW!  
WE'RE GONNA DO IT ANYHOW! ANYHOW!  
WE'RE GONNA DO IT -- NO MATTER  
HOW THE WIND IS BLOWING  
WE'RE GONNA DO IT ANYHOW! ANYHOW!  
WE'RE GONNA DO IT ANYHOW! ANYHOW!  
WE'RE GONNA DO IT -- WE JUST  
GOTTA KEEP GOING

Sitting amongst debris left by Audience.

BRAD AND JANET  
SOME PEOPLE DO IT FOR EACH OTHER

OLIVER AND BETTY  
SOME PEOPLE DO IT FOR THEIR LOVERS

BRAD AND JANET  
SOME PEOPLE DO IT FOR IMPROVEMENT

OLIVER AND BETTY  
SOME PEOPLE DO IT FOR MOVEMENT

BRAD AND JANET  
SOME PEOPLE DO IT FOR ENJOYMENT

OLIVER AND BETTY  
SOME PEOPLE DO IT FOR EMPLOYMENT

They are joined by Oscar, Brenda, Glish, Drummer who have been hiding in Lappsy's auto. They repeat chorus, dancing along colonnade towards studio door:

Cont.

## OCTET

WE'RE GONNA DO IT ANYHOW! ANYHOW!  
 WE'RE GONNA DO IT ANYHOW! ANYHOW!  
 WE'RE GONNA DO IT -- NO MATTER  
 HOW THE WIND IS BLOWING  
 WE'RE GONNA DO IT ANYHOW! ANYHOW!  
 WE'RE GONNA DO IT ANYHOW! ANYHOW!  
 WE'RE GONNA DO IT -- WE JUST  
 GOTTA KEEP GOING

INT. "DENTONVALE" SET

132

EXTREME TOP ANGLE ZOOMING SLOWLY BACK FROM Farley, Mac, Nation, Bert, Ralph, Macy, Ricky, Ansalong, Mom, Dad and Mrs. Drill celebrating with champagne in Dentonvale office. As SHOT WIDENS we SEE Audience all in straitjackets, running around the corridors in and out of rooms. The SHOT WIDENS as does the chaos UNTIL IT TAKES IN the entire studio.

## DENTON CHORUS

DENTON! DENTON! YOU'VE GOT NO  
 PRETENTION  
 YOU'RE WHERE THE HEART IS! YOU'RE  
 OKAY!  
 DENTON! DENTON! I'D JUST LIKE  
 TO MENTION  
 YOU'RE THE ACCEPTABLE FACE OF THE  
 HUMAN RACE  
 YOU'RE DENTON! DENTON!...  
 DENTON U.S.A.

INT. STUDIO

133

The octet are pushing back the studio door revealing the moon and a wet, windy nightscape.

## OCTET

WE'RE GONNA DO IT ANYHOW! ANYHOW!  
 WE'RE GONNA DO IT -- NO MATTER  
 HOW THE WIND IS BLOWING  
 WE'RE GONNA DO IT ANYHOW! ANYHOW!  
 WE'RE GONNA DO IT -- WE JUST  
 GOTTA KEEP GOING

They head into the night.

## OCTET

WE JUST GOTTA KEEP GOING

An electric storm flashes lightning.

Cont.

OCTET  
WE JUST GOTTA KEEP GOING

Studio doors slide closed.

END TITLES.

FADE OUT

THE END