

JERRY LEWIS PICTURES CORPORATION

(a PROFIT making organization)

presents . . .



JERRY LEWIS
AS
"THE NUTTY PROFESSOR"

PRODUCER: ERNEST D. GLUCKSMAN

DIRECTOR: JERRY LEWIS

ORIGINAL STORY: JERRY LEWIS

SCREENPLAY: JERRY LEWIS and BILL RICHMOND

SHOOTING DATE: OCTOBER 1, 1962

September 26, 1962

TO ALL CONCERNED:

RE: THE NUTTY PROFESSOR - P. 10386

NOTE: The name STELLA PAYNE has been changed to
STELLA PURDY.

The name MILLIE HEWETT has been changed to
MILLIE LEMMON.

The name PROFESSOR JULIUS SUMNER KELP has
been changed to PROFESSOR JULIUS FERRIS KELP.

FOREWORD, following the seal:

"The motion picture photoplay you are about to witness has nothing to do with the school system, the educational pattern, or those that are connected with the faculty or faculties of any colleges in the United States. And if, after reading this script, we could have found out just what it does have to do with, it might have been a little easier!!

AA. STOCK:

MISSILES....ROCKETS...WAR GAMES...INT: CONGRESS....
INT: THE U.N.....THE PRESIDENT OF THE U.S. MAKING A
SPEECH....

MORE MISSILES....MOCK WARFARE....

V.O.

These are the implements of war...
these are the men who maintain
the peace -

STOCK:

TANKS....MARCHING MEN....THE U.S. NAVY...THE ARMY...
THE MARINES....THE AIR CORPS....SUBMARINES....
DESTROYERS....B-52 BOMBERS...AND FINALLY...

STOCK OF THE SAC AIR FORCE....B-54 PLANE FLYING HIGH
ABOVE THE EARTH....

V.O.

Yet with all of these machines and
brains behind them, and although
they are a necessity for our national
security....there is one weapon that
isn't titled as such...and at the
same time it is THE weapon to guard
us and the peoples of the world
against not only aggressive nations
but against our own nation itself
falling apart...and that weapon is
EDUCATION...the one thing that gives
man a greater understanding of things
he wants to know about...and the
people he has to live with in a
constructive existence....EDUCATION:
the one force that hasn't any apparent
strength...is a more powerful instrument
for a better world than anything anyone
has yet discovered.

A. EXT. GENERAL SCIENCE BLDG.

Coeds and college boys walking to class.

1. INT. SCIENCE CLASSROOM

V.O.

And these are the battlefields
on which the BIG war against
ignorance is fought...and usually
won.

Shooting through the test tubes and the chemistry table
of a class in progress, we see the class members in the
b.g., as we HOLD on the Professor in the lefthand frame,
cutting just under the shoulders. We see his hands
busily working with one test tube in one hand about to
lift another with the other hand.

The class is mesmerized by his actions, and as he pours
the liquid from one tube to the other, we see a splash
of color spelling out our main title:

JERRY LEWIS as -

"THE NUTTY PROFESSOR"

As the smoke subsides, he continues with another
colored vial and we continue this exciting maze of
colors and smoke throughout our main title. As we
finish with the director's card, the music diminishes
and we HEAR:

PROFESSOR KELP V.O.

Actually, students, you are witnessing
one of the final stages of my own per-
sonal little research project into the
highly controversial hydro-carbon
group. You will see that as long as
the actual chemical formula remains
constant, the quantities mixed will in
no way alter the release of their in-
herent latent energies. Now for the
final proof.

During the above, we see various shots of the class,
the various chemicals, the journal, etc. At the
conclusion of his speech we see a close shot of his
hands measuring one drop of a liquid from an eye
dropper into a small test tube of another liquid,
and we see and hear the explosion of all explosions.

STRAIGHT CUT TO:

2. INT. DR. WARFIELD'S OFFICE - (DAM)

Dr. Warfield, the head of the school, is seated

"THE NUTTY PROFESSOR"

3.

2. (Cont'd)

at the head of a large table with various other teachers, typical midwestern straight laced school types, surrounding him. As the EXPLOSION ECHOES over the room, and the tables, chairs and walls stop shaking, the people readjust their composes. Dr. Warfield storms for the door and swings it open, slamming it against his hat rack and knocking that down for added irritation.

WARFIELD

(Shouting)

Lemmon!...Miss Lemmon!!

A spectacled, female secretary (KATHLEEN FREEMAN) runs through the doorway and into Dr. Warfield, knocking him to the floor where he sits like a baby replaces the hat rack in position.

WARFIELD

(Bellowing)

Miss Lemmon, get Professor Kelp in here immediately.

LEMMON

But...but, I think Professor Kelp has a class right now, sir.

WARFIELD

(Sarcastically)

He had a class - can't you hear or were you using two ear pieces for stereo transistor listening again? Now if you don't get him over here immediately, he may blow his entire General Science class into orbit, -- without a count down - Now...GET HIM!!!

Miss Lemmon runs to the door, opens it quickly which again knocks over the hat rack onto Warfield's foot, briefly tries to help and then EXITS.

3. OMITTED

3A. COURTYARD - SOCIAL SCIENCE BLDG. - (DAY)

Miss Lemmon is dashing out of the third tier.

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(Continued)

3A. (Cont'd)

office, down the stairs, and out across the campus. She passes in front of West Hall, Cafeteria Bldg.

As she gets half-way across the street on her way to the Science Bldg., we PAN TO REVEAL a fire engine just coming to a stop. Four firemen unload hoses and then run to the Science Bldg. along with Miss Lemmon.

3B. INT. SCIENCE BLDG. HALLWAY

Miss Lemmon runs down the hall, practically skipping rope with the firemen and their hose. We HEAR the voices of students behind the, now sealed, door breathing and coughing in the smoke. On the door reads:

"GENERAL SCIENCE - PROFESSOR JULIUS F. KELP"

One fireman lifts the ax after exclaiming that the door is jammed. Miss Lemmon protests. The fireman decides to break it down. The door goes straight back into the classroom. (We know the door opens out, but for the upcoming joke the door must be broken into going flat back into the classroom.)

After the door falls, the students EXIT, full of sooty, black-faced girls and boys coughing, rubbing their eyes, making a quick exit. Miss Lemmon stays in the hall observing the firemen finally subduing the flame. As they EXIT they assure her everything is all right. She crosses into the classroom try- to see through the smoke.

MISS LEMMON

Professor Kelp! Are you
all right? And if you are,
where are you, all right?

There is a beat of silence and we HEAR: THE KNOCK ON THE DOOR. Miss Lemmon looks down, realizing she is standing on the door. She bends down, grabs the knob and opens the door (which is somewhat like a cellar door.) Pressed between the door and the floor is introduction to PROFESSOR F. KELP, our hero. (No pressed duck in this picture - just pressed Jew!)

Miss Lemmon lifts the Professor up, who comes up as one stiff body, still with his hand in the knob-grabbing position.

3B. (Cont'd)

(PROD. NOTE: PROP DEPT. WE MUST PREPARE A WELL IN THE FLOOR OF THE CLASSROOM JUST TO FIT THE BODY, OTHERWISE KNOWN AS A THEATRICAL COFFIN - no flowers, please.)

4. & 5. OMITTED.

6. CLOSE SHOT - PROFESSOR KELP

The Professor, a very square, milk-toast type (Jerry Lewis) with flat straight hair (a la Charlie of the Kreml ads) is wearing spectacles (obviously the same pair he wore in grammar school), a set of upper buck teeth, and is wearing a suit that is without a doubt a pure Sy Devore reject. The belt in the back tells us that he doesn't know any better, and the spats put the finishing touches on this pure, obvious eccentric.

He too shows the effects of the explosion. The glasses are bent, the clothes are torn and he is holding the remains of his journal. He leafs through it to the final page, rips it out, and throws it to the floor.

PROFESSOR KELP
Wrong!!! Probably too much
agitation.

7. WIDER ANGLE - PROFESSOR KELP AND LEMMON

LEMMON
Professor Kelp, Dr. Warfield
would like to see you...in his
office right away without fail,
having dismissed the class for
the day.

The Professor looks around, not realizing the class has left and talks through the smoke to no one. Miss Lemmon just watches...puzzled!!

PROFESSOR KELP
That will be all for today,
ladies and gentlemen. Remember
that tomorrow's lesson will be
"Using Chemicals Safely." Class
dismissed.

(Confidentially to Miss
Lemmon)

That's the quietest I've ever
heard the class upon dismissing
them.

7. (Cont'd)

As THEY EXIT WE:

DISSOLVE:

8. INT. DR. WARFIELD'S OFFICE - (OKAY)

Dr. Warfield is seated behind his desk tapping a pencil nervously, the other members of the faculty having left. IN walks Professor Kelp, still cleaning himself of the soot and dust on his clothes (bringing a great deal of it to the "light" rug in the Dr.'s office.)

WARFIELD

(Indicating chair)

Sit down, Professor Kelp.

The chair the doctor indicates is directly adjacent to his huge desk, and when the Professor sits in it, he is completely hidden. He sets up, walks to the telephone stand, takes a phone book and then sits on it, which gives him a little more height. The doctor watches this with great irritation, but with restraint.

Finally, the Professor gets settled and waits anxiously for the doctor to begin whatever he wanted to see him about. There is quite a silence in the room while the doctor just stares at the Professor trying to figure him out.

Now the Professor starts getting somewhat fidgety during this calm before what he now realizes will be quite a storm. We play the above silent treatment routing for all the values we can get from the two participants.

WARFIELD

(Breaking the
silence; softly)

Kelp.

(PROD. NOTE: PROP DEPT. We must discuss rigging the chair the Professor sits in. Also, on the Professor's desk we will use a small aquarium.)

8. (Cont'd)

PROFESSOR KELP

(Sighing deeply, relieved
that it's going to begin;
weakly)

Yes, sir?

WARFIELD

(Patronizingly)

Kelp, how long have you been on
the faculty of this University?

PROFESSOR KELP

(Thinking)

Well, sir, I received my master's
in 1958 then spent two years
teaching at U.S.C., and then there
was...yes, that's right....no, on
the other hand....I was four years
at...well, no, it could have been....
as a matter of fact when I think
about it.

(Turning his body

away a half turn

so as not to see

Warfield fuming)

...no, that would be ridiculous to
consider that period of time, par-
ticularly since the year of the...

As the Professor rants on half mumbling, half think-
ing, Warfield rises from his chair and leans closer
and closer to the Professor until he is right next
to the unaware Professor's ear.

WARFIELD

(Screaming)

How long?

Professor Kelp turns to Warfield so that they are
nose to nose, completely ignoring the scream. Look-
ing at the watch he takes from his vest pocket, he
reads:

KELP

I've been here exactly two
years and twenty two minutes.

WARFIELD

(Sitting back in his
chair; ready to give it
to him)

Kelp, as I recall upon your

8. (Cont'd)

WARFIELD (Cont'd)
arrival here, I told you, along with the other new members of the faculty, that I will not stand for any member of my staff utilizing the facilities of this University for his or her own personal experiments. Did I not make that perfectly clear, Professor Kelp?

PROFESSOR KELP
(Starts to answer)

WARFIELD
Good!
(Not giving him a chance)

I knew my memory served me well. And wasn't it approximately six weeks later that you conducted a rather interesting little experiment before your class? Let me see...it seems to me that it was something about an additive to gasoline for the purpose of increasing the efficiency of the combustion engine...right?

PROFESSOR KELP
(Meekly)
It was something about that, yes.

WARFIELD
So you happen to remember what that additive was?

PROFESSOR KELP
It was 2 parts carbon plus 5 parts hydrogen with 1 part nitrogen and 3 parts oxygen.

WARFIELD
Which, of course, is...

PROFESSOR KELP
Nitro-glycerin.

WARFIELD
And the results were...

8. (Cont'd)

PROFESSOR KELP

Negative.

WARFIELD

(Menacingly)

And...

PROFESSOR KELP

(Very weak)

Noisy?

WARFIELD

Noisy!! It was the worst explosion in the history of this University or any University. That was almost two years ago, Kelp, and they are still talking about it all over the campus.

PROFESSOR KELP

(Forgetting)

Now that you mention it, I was talking to young Phips about it, just the other day. Remember Arnold Phips...he was one of my students that day --

WARFIELD

(Also forgetting)

Really...what did he have to say?

PROFESSOR KELP

He said that he expects the bandages to come off in another two or three weeks.

WARFIELD

(Suddenly remembering;
pounding the desk)

Exactly! That's exactly what I mean. You're a menace! Don't you realize that people send their children to this University for an education? And what happens? Before you know it, the students live in mortal fear that you're going to blow them to bits.

(Humoring him)

They will naturally tell their parents and quite understandably we

8.- (Cont'd)

WARFIELD (Cont'd)

will have no one to educate! And I know what I'm talking about - it's human nature. Parents just don't like teachers blowing up their kids!

(Tenderly)

Try to understand, Professor, that I understand that all scientists and creators have their eccentricities.... Einstein hated haircuts, De Vinci loved to paint....

(The doctor is not sure what Newton did)

And Newton...he...well, I'll have to lock up whatever he did...

KELP

(Meekly)

Was it something to do with figs?

WARFIELD

So I am therefore aware of you too having many of these same eccentricities, but being eccentric went out with high button shoes. So just try leaving them in your locker each morning! And of course feel free to take them home with you at night! And in closing, Professor, even if nothing injurious happens to any of the students, these explosions are making millionaires out of the campus cleaners.

The doctor takes a deep breath, paces the floor a moment and walks over to the chair Professor Kelp is sitting in, putting his hand on his shoulder. The move of his arm around Kelp's neck stirs the jumpy Professor terribly.

WARFIELD (Cont'd)

Now simmer down and relax, Professor. I'm sure we won't have to have another talk like this again. Am I right in assuming this?

8. (Cont'd)

PROFESSOR KELP

(Jumpy as hell)

Oh, yes, yes, indeed. You are right, sir. We won't ever again talk...I mean.

Getting up and starting for the door anxious to get the hell out of there.

PROFESSOR KELP

...we will never talk about anything ever...NO, that is YES...we will again...but not about ever... talking...

He slides out the door like an eel going through two test tubes not more than a half inch apart as we:

DISSOLVE:

9. INT. CLASSROOM - (DAY)

The class is just entering the room with the normal good mornings and the hustle and bustle of the everyday greetings, going to their respective seats, etc. Professor Kelp hasn't come in yet. The morning bell rings and all the students go to their places ready for the day's activities, and still no Professor Kelp. There is a silence now, more of concern and uncertainty as to what has happened to the always punctual Professor. After a good pause of silence, the door of the classroom swings open and in walks the Professor. He takes his book from his desk, and turns to the page and starts to read.

PROFESSOR KELP

Ever since man has been curious....

He is interrupted by a loud voice in the back of the class. He looks up.

WORFSHEFSKI

(Not one of the
brainier men)

(Pronounced: War-chef-skee)

Professor Kelp!!

PROFESSOR KELP

Yes, Worfsheski, what is it?

9. (Cont'd)

WORFSHEFSKI

I have to go!!!

Some of the students in the class chuckle at this reading, one which is equally misinterpreted by the Professor.

PROFESSOR KELP

Mr. Worfshefski, you know as well as anyone in this class when it is necessary to go, we need not ask permission, we just go. This isn't kindergarten.

WORFSHEFSKI

What I meant, Professor Kelp, was that I have to go...

(In fast)

...to football practice.

PROFESSOR KELP

(Looking at the clock on the wall)

At this hour? What about your studies?

WORFSHEFSKI

Well, Mr. Coughlin, the coach, asked me to try to get out of my first class this A.M. because...

PROFESSOR KELP

Get out of your first class?

(Letting out all his hostility on the big ox)

Had you learned anything in your first class, the one in elementary school, maybe you wouldn't be in such need for learning now. Your request is hereby denied. Sit down. And I don't want to hear another word about your stupid practice.

The big ox just stands there with somewhat of a red fire coming from his dragon-like face. Professor Kelp, going back to reading his book, feels him standing there, looks up and repeats.

9. (Cont'd)

PROFESSOR KELP
MR. Worfshesfski, I thought I
told you to sit down.

Worfshesfski starts walking towards the Professor, half
like a "Blackboard Jungle" student, and half like
"George" of "Of Mice and Men." He talks as he walks
and sounds like the "Of Mice and Men" character.

WORFSHEFSKI
You shouldn't oughta have yelled
at me like that, Professor Kelp.
And that wasn't nice when you
said my practice was stupid.

He reaches the Professor, who has been slowly
creeping around his desk for protection.

PROFESSOR KELP
(Pampering him)
Now, now, Worfshesfski, maybe
I was a little rash.

WORFSHEFSKI
(Tapping the Professor
on the tip of the
nose)
Naughty, naughty, naughty
teacher!:

With this, he lifts the Professor off the floor,
straight up so that the Professor's legs are just
six inches off the floor.

9A. CLOSE SHOT

Of Worfshesfski walking with the Professor's legs
dangling.

9B. WIDER SHOT

Worfshesfski carries the Professor to the utility
closet which contains pads, books and all of the
classroom supplies on four or five shelves. The
dead center shelf is completely barren. Worfshesfski
bends the Professor in half and lays him on the
empty shelf, leaving the door open so that we can
see the bent Professor.

9B. (Cont'd)

The big moose EXITS the classroom. The class is silent. No one moves from their seats, looking straight ahead.

PROFESSOR KELP

Well, don't just do something...
SIT THERE!...I mean, class is dis-
missed. Go on...everybody is
excused.

The class leaves in a hurry, still leaving the Professor in his humiliating state.

9C. CLOSE SHOT - PROFESSOR KELP

The Professor is trying desperately to squirm out of his predicament. We HEAR V.O.:

STELLA

Can I be of any assistance,
Professor Kelp?

10. PROFESSOR KELP'S P.O.V.

This is a woman, yet only a student. She is a full woman, blonde and beautiful, but warm and bright and the very thing any man would want to teach... (In this case, maybe learned from)... She is built like a JO DAVIDSON SCULPTURED BRONZE, A PICCASSO PAINTING, AND SMILES LIKE LENA HORNE. In other words, she's a sleeper.

PROFESSOR KELP

Well, that's terribly kind of you, Miss Purdy. Yes, as a matter of fact, without some assistance I might be here for the entire semester.

(He laughs)

She reacts at his poor joke and proceeds to help him down. We see evidence of his humiliation and as he hits the floor, he fixes his jacket, shirt and collar, and doesn't know how to say thank you, as she just stands there smiling warmly at him.

PROFESSOR KELP

(Finally)
Er...thank you, Miss Purdy, very much. That was quite embarrass-
ing, I must say.

10. (Cont'd)

STELLA

(As though she likes him)

Why don't you call me, Stella, Professor?

PROFESSOR

Oh, and I thought it was Stella Purdy...

(Catching himself)

...oh, you mean Stella, of course. How stupid of me. Thank you, Stupid...uh...Stella.

STELLA

Honestly, Professor, you shouldn't let a big ox like that upset you. He's the typical bully that loves picking on a small man.

She meant well ---- He reacts, somewhat hurt, but brave.

PROFESSOR

Yes, I know, Stella. Well, thank you again. You'd better run along. I don't want you late for your next class.

STELLA

Are you sure you're all right, Professor?

KELP

Yes, I'm all right, thank you... I'm just fine...

She turns and starts out the door, picking up her books. As she does, she drops the magazine she had tucked in one of the text books. It falls on the floor and as he calls after her he bends down to pick it up, it has fallen to the page we INSERT:

The Vic Tanny ad reading:

"WHY BE BULLIED BY THE BIGGER GUYS?? WHY NOT STOP THAT SAND GETTING KICKED IN YOUR FACE AT THE BEACH?? BE A MUSCLE MAN YOURSELF. BUILD YOURSELF UP AND GET EVEN WITH THOSE BULLIES!!"

10. (Cont'd)

He picks it up and ponders a moment, thinks and strolls over to his desk still reading the ad and gets very interested as he sits down.

STELLA'S VOICE OVER
He's the typical bully that
loves picking on a small man.

The reverberating voice keeps repeating:

"Picking on a Small Man"

" " " " "
" " " " "
" " " " "

as he gets up, sticks the magazine in his coat pocket and grabs his hat, his umbrella (it's a sunny 93 degree day out) and EXITS as we:

DISSOLVE:

11. EXT. - NEW YORK STREET - (DAY)

Professor Kelp wends his way along the street looking at addresses and checking the magazine article in coat pocket....until he gets bumped into by a huge man coming out of the doorway of what appears to be nothing more than the frontage of a travel agency or the like...hitting the ground with a bomb like thud, the man extends his hand to assist Professor Kelp up.

MAN

Oh, I am terribly sorry, are you alright?

KELP

(Sarcastically)

If a man passing the open door of a caged lion in the zoo before feeding time would be all right, then you could say I'm all right.

MAN

(Still hand clasped with him)

No hard feelings?

KELP

The only hard feeling is in my hand....(grimacing pain) please let it GO!!

11. (Cont'd)

And he does and exits the shot. We pull back with the man's exit to reveal a large neon, blinking sign (daytime)..reading..VIC TANNY. Professor Kelp walks through the doorway with a sign overhead reading.. "THROUGH THESE PORTALS PASS THE WEAKEST, ABOUT TO BECOME THE STRONGEST, PEOPLE IN THE WORLD"

STRAIGHT CUT TO:

12. Professor Kelp standing in shorts and a sweat shirt (oversize)..trying vainly to get the scale he stands on to give him some indication of how much he weighs.As he gets the balance bar in position and we see he is satisfied with what he reads we

12A. CUT: INSERT: Scale reading....148 lbs.
The Professor gets off the scale and proceeds to the gym just alongside of the weighing area.... He walks through the swinging doors of the gym.....and we see:

12B. HIS P.O.V.

THIS IS A GYM!! AND IF IT WASN'T, IT CERTAINLY COULD PASS FOR THE HOME OFFICE OF THE BIGGEST ERECTOR SET MANUFACTURER IN THE WORLD.....IT HAS PARALLEL BARS, SWINGS, SERRATED SAWS, DUMB BELLS, HORSES (WOOD), TRAPS (HIGH WIRES)...AND ANYTHING WE CAN GET AWAY WITH (FROM THE VIC TANNY STANDPOINT).

12C. Professor Kelp finds his way to the judo mats where we see an instructor.

INSTRUCTOR

And good day to you sir...are you NEW?

KELP

(Thinking a moment)

Well, I'm not BRAND NEW...I've been around for sometime ---

INSTRUCTOR

(Laughing at what seems to be a joke on the Professor's part)

No, I mean a new STUDENT....

(With this the instructor laughs hysterically and smacks the Professor on the back...)

120. (Cont'd)

We are about waist high on the two men...and as the slap hits Kelp in the back...he goes completely out of frame...we hold on the instructor looking down at the floor....we pull back in a low angle to reveal Professor Kelp imbedded in the judo mat...so that when the instructor lifts him to his feet we see the outline of his body, head to toe, cut out in the mat.

As Kelp gets to his feet, still panting from the shot on the back...he removes his glasses and proceeds to wipe them...

INSTRUCTOR

Oh, I'm terribly sorry, are you hurt?

KELP

Actually, if you could say that a man with an ulcer, and a nail in his shoe who was removing a splinter from his finger and was suddenly struck by lightning was not hurt, then you might say that I am not hurt.

INSTRUCTOR

13. Good. By the way, we don't wear glasses at Vic Tanny's.

KELP

Oh, eh, sorry about that.

Kelp removes his glasses and tries to put them in one of his pockets. (There are no pockets in a sweat suit, as any fool can plainly see.) In so doing he gets turned around to the point where he is now facing the pulley machine. When he finally realizes that he has no pockets, he squints at the machine thinking it's the instructor and offers his glasses. (UPSIDE DOWN BINOCULARS - THE LONG GYM - HE IS BLIND.)

KELP

Would you mind putting these in my locker for me?

INSTRUCTOR

(In back of Kelp)

Not at all.

(Tapping him on the shoulder)

Ah, not at all.

13. (Cont'd)

KELP

(Turning around)

OH! Say, did anybody ever tell you two that you look like brothers.

INSTRUCTOR

That's our pulley machine.

KELP

Nice to mee.....oh...pulley machine yes, well....

INSTRUCTOR

You might start off by working out with that a little. Easy though; only fifteen or twenty pulls to begin with.

KELP

Fifteen or twenty. Yes, I'll take it easy.

INSTRUCTOR

Good. Well, happy muscles.

The instructor turns and exits and

14. MED. SHOT - KELP

Professor Kelp lifts the pulleys from their laying down position and begins pulling away...we start our move from dead on into the lense (Half moon) to the split in the set piece...delivering just a piece of the set adjacent to the gym-pulley area... we see a plumber working on pipes with a large wrench, during this move we see Professor Kelp really starting to enjoy his exercise and he begins getting a little spirited...pulling harder and harder...the plumber drops one of the large NUTS on the floor that he just unscrewed and then as the last nut hits the floor we see the Professor in the last position of the pulley pull with the large elastics extended to their very last degree and Z-I-P....OUT OF THE SHOT THE PROFESSOR GOES....AS WE

DISSOLVE:

14A. INT. CLASS ROOM

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(Continued)

14A. (Cont'd)

Class is seated. We hear the Professor's voice over addressing the class as we do a complete CAMERA turn from class to him revealing the Professor with bandages on his head so that he looks like "Sabu" with a hangover.

PROFESSOR KELP

(Speaking with a
pain in his voice)

Therefore, hydrogen could very well be far more explosive and damaging were we able to control various aspects --

DISSOLVE:

15. INT. BOWLING ALLEY - (VIC TANNEY) (OR LOCATION)
(OR A.M.F.TIE) - (TO BE DISCUSSED)

SHOOTING DOWN THE LONG WAY SHOWING ALL OF THE BOWLERS EITHER LINING UP THE SHOT OR COMPLETING THEIR SHOTS... THERE IS MUCH ACTIVITY...AS WE SEE COMING DOWN THE HALLWAY OF THE ALLEYS...PROFESSOR KELP WEARING A SWEAT SUIT...ON HIS WAY, SCORE SHEET IN HAND, TO ALLEY 16...HE WALKS TO THE EMPTY TABLE AT SAID ALLEY.. PUTS ON HIS BOWLING SHOES...SETS THE SCORESHEET IN PLACE...AND SETS OUT TO CHOOSE A BALL FOR HIMSELF.... HE IS COMPLETELY SURROUNDED BY BOWLERS AND BALLS.... THERE ARE BALLS ON THE RACK TO HIS LEFT, TO HIS RIGHT AND BEHIND HIM AS WELL....NEXT TO ONE OF THE RACKS IS A SMALL CHILD...WITH A CREW CUT DOWN TO THE SCALP.... STANDING OBSERVING THE BOWLERS....(STILL IN NEED OF HIS GLASSES) HE PLACES HIS FIVE FINGERS ON THE CHILD'S HEAD AND LITERALLY LIFTS THE CHILD IN THE AIR....AS THE CHILD SCREAMS FOR HELP....

HE PUTS THE CHILD BACK AND CONTINUES LOOKING FOR A BALL...HE FINDS ONE THAT FEELS JUST RIGHT AND TURNS SUPPOSEDLY TOWARD THE ALLEY HE'S PLAYING ON...BUT ONLY HALF TURNS SO THAT HE IS FACING THE WALK AREA FROM TABLE TO FOUL LINE....HE FACES A GROUP OF WOMEN AND MEN ALL DRESSED ALIKE (LEAGUE TYPE TEAM)...THEY ARE ALL IN WHITE WITH RED STRIPE ACROSS THE CHEST AND AT THE BOTTOM OF THE SLACKS THEY ARE WEARING (WHICH SIMULATE BOWLING PINS) (THERE ARE 10 OF THEM).... THE PROFESSOR THINKING HE IS ON HIS ALLEY...WINDS UP AND ROLLS THE BALL RIGHT FOR THE PEOPLE...AND HE HITS!!! (AND THEY ALL COME TUMBLING DOWN)

HE REACTS HAPPILY, TURNS TOWARD THE TABLE HIS SHEET IS ON AND TAKES A PENCIL AND MARKS AN "X" FOR STRIKE

15. (Cont'd)

ON THE SHIRT OF THE MAN BENDING DOWN NEXT TO THE
TABLE TYING HIS SHOE.....

The man feels the cross mark made on his shirt, puts
his hand over his shoulder, takes a peek at the black
cross on his shirt. He smiles with a phony chuckle.
As Kelp starts away the man calls him. Kelp turns
back.

KELP

Was there something you wanted,
sir?

The man just nods as he takes the bowling ball,
points to the ball. Kelp squints and looks and
watches the ball's flight from the man's hand to
Kelp's toe, as we

DISSOLVE:

16.
thru
18.

OMITTED.

19. INT. HALLWAY - (DAY)

We see Dr. Warfield and a half dozen of his foreign
exchange students coming down the hall outside of
Kelp's classroom.

19A. CLOSE SHOT - DR. WARFIELD

WARFIELD

(Sotto voce)

And this is our Science Class
headed by

(He opens the door

and does a wild take)

Professor KELLLLLLLPP!!!!

CAMERA pulls back to:

Reveal the class listening to Kelp lecture while in
traction - with his leg high in the air.*

KELP

...and of course certain Nitrogen
particles are bound to become
unstablized and eventually find
their way out of the compound and
into the more receptive.....

AS WE DISSOLVE:

(*SEE JL RE: LEG RIG!)

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20. INT. GYM

A small giant-like man working with bar bells, pressing and repressing what looks to be 200 pounds weight, is in the deep foreground seating as though it were August 29th in a boiler factory. We see the Professor ease in from camera right in the deep background observing this feat of strength. As he watches, he slowly moves downstage, still off to one side thoroughly agog at one man's brawn. Finally, he is 50-50 with the muscle man giving us a two shot.

PROFESSOR KELP

Good day. Actually -- .

MUSCLE MAN

(Just giving him an annoyed look)

PROFESSOR KELP

(Not too sure what to converse about)

That must take a great deal of patience.

MUSCLE MAN

(Sarcastically)

And a little muscle.

KELP

Would you let me give it a try?

MUSCLE MAN

(Looking him over and smirking)

I don't think you'd have the patience for it.

KELP

Maybe not, but I have that little muscle you mentioned.

(Laughing up his own joke)

MUSCLE MAN

(With a this-I-got-to-see attitude)

Okay, go ahead. Here.

(He hands Kelp the barbells straight out as if it were a broom stick with two cotton balls at the end)

20. (Cont'd)

We are holding the Professor at a waist shot as he grabs the bar bells and his arms and the bar bells go out of the shot straight down, not disturbing the Professor's posture what-so-ever. He doesn't wince. He keeps the very same attitude as when he asked for them --. We hear a thud.

The Muscle Man looks on in complete amazement as we pull back to a longer shot revealing the Professor's arms now the length of his body - 6' long - completely stretched down to the floor - still holding the bar bells. (We do this with an oversized sweat shirt.)

The Professor thanks the Muscle Man just pushing the bar bells along the floor back to him and bids him goodbye, stepping on his own fingers - looking like any six foot chimpanzee. Kelp looks back over his shoulder.

KELP

I'll have to order shirts with a fourteen and a half neck and a sixty-five sleeve.

DISSOLVE:

21. OMITTED

21A. INT. PROFESSOR KELP'S BEDROOM - (NIGHT) - CLOSE SHOT

The Professor is fast asleep. We are holding the end table in the close shot. We see the Professor uses, rather than a clock, an hour glass - the largest hour glass we can find. We SLOWLY PULL BACK along the Professor's body in the tight shot, stopping at a CLOSE UP of his bare feet coming out from under the covers. We then PULL BACK a little more to reveal his hands alongside of his feet hanging out from under the covers as we:

DISSOLVE:

22. CLOSE SHOT - ON DOOR

which reads, "UNIVERSITY MEDICAL CENTER - DOCTOR M. SHEPARD LEEVEE, P.K.M.I.F.O.S." As nurse enters we go through with her to the TWO SHOT of Professor Kelp in consultation with the doctor.

22A. INT. DR. OFFICE - (DAY)

The doctor is engrossed in Professor Kelp's story...

KELP

So after six months of the GYM, I weighed exactly four pounds less than the day I started...

DR.

(Getting up from his desk...pacing in front of Kelp still seated)

Very interesting, Professor Kelp... but I must admit, I am somewhat surprised at a man with your education and background, to be intimidated by a bully to this extent...plus the fact...you must know, only SOME MEN react to body building exercise...whereas others just don't!

Kelp drops his head dejectedly.....just sighing...

DR. (Cont'd)

(Noticing the disappointment)

Come, come, Professor...it really can't be THAT important to you...

KELP

No, doctor, not really important for the reason I started it...it's just that I'm compelled to finish something I've begun...

DR.

Well, I can't say I don't admire a man who likes to see something through...but if your six months have failed...what do you propose to do now?

KELP

I don't know...but my last chance might just be what I know most about... chemistry....If the largest and most successful drug and chemical companies can create vitamins and body building materials, then maybe chemistry IS the answer....

(Getting up)

May I prove my point, doctor?

(Walking to the bookcase)

22A. (Cont'd)

The doctor starts for the door.

DR.

I'm sorry, I can't take any more time,
Professor, I'm due at the hospital...

KELP

Oh, go right ahead, doctor, if
you don't mind I'll just browse
around your library till my next
class...

DR.

Not at all, Kelp...I hope you find
what you're looking for...

The doctor exits leaving Professor Kelp in the office
alone...he thinks a moment and then begins looking
around...

He takes down one book from the doctor's shelf...
having to look closer for the title...(EYES)

22B. INSERT:

"REAL ESTATE IN BEVERLY HILLS" By Dr. Very Rich

22C. Annoyed, the Professor places the book back and takes
another.

22D. INSERT:

"WHAT I'M REALLY LIKE, By Jack Paar"

22E. He throws the book to the floor and walks to the
other end of the room to the other books...and takes
one and it reads....

22F. INSERT:

"MAN, MUSCLE, WHAT THEY ARE, AND HOW TO GET TO
THEM" By Dr. Franz Wetst Mueller, D.D.S.

22G. - and with a devilish look in his eye and a (knock at
the door attitude) he grabs the book, dashes over to
the doctor's desk and thumbs thru the pages - coming
to one page that seems to interest him - (Prof. follow-
ing with his finger and V.O.)

22H. INSERT - CHAPTER V

"MAN'S GROWTH - PHYSICALLY AND MENTALLY"

KELP (V.O.)

The man's mind, from childhood right through old age, never stops growing - not in size or by measure, but by constant learning and knowledge - on the other hand, man's body does stop at a precise point - that of completion in the structure of the anatomy -- yet we have learned, through chemistry - man can grow further, with the aid of additional elements, other than the common food supplements -- such as: carbohydrates and intermixed with --

As Professor Kelp's finger hits these last words we dissolve:

22I. EXT. LIBRARY - (LOCATION)

Professor Kelp is seen in a three cut montage exiting the library with six books. The second cut is with fifteen books. The third cut will show him with as many books as we can stow on his body.

23. TO INSERT "THE LOG" a hand is writing in the log - still with V.O.

"Seven weeks and thirteen experiments have gone by with little or no strides made - but today I'm certain my formula will work - so certain that I plan trying it on myself tonight - "

23A. OMITTED

24. WIDER SHOT - THE LAB - (DAY)

Kelp puts his log away in the desk drawer, and gets up and exits his lab into the hallway.....as he opens the door.....it swings out and slams, lightly, into a body on the other side....

V.O.

Oh, dear!!!

(Continued)

24. (Cont'd)

Kelp winces....and slams the door shut...as he sees it's Stella, picking up her books....he bends down to help her.

KELP

I'm awfully, Miss Purdy...that certainly was stupid of me...I wasn't thinking, I guess...

STELLA

(Trying to make him
feel better)
That's perfectly alright, professor..
no harm done.....

(Continued)

"THE NUTTY PROFESSOR"

27.

24. (Cont'd)

He smiles at her.....and starts to leave.

STELLA

(Calling after him)

Oh, Professor.....

He stops and turns back....

KELP

Yes, Miss Purdy....

STELLA

Did anyone remember to invite you tonight?

KELP

Invite me?.....no, I don't think so...where?

STELLA

Well, the whole class was going to have a mid term celebration tonight at the "purple pit" and we would love having you join us....

KELP

Actually, I have always felt that a close relationship between teacher and student is the very foundation for better learning... The purple pit, however, has long been off limits to the teachers of this university...didn't you know that, Miss Purdy?

STELLA

(Remembering)

Oh, yes, I forgot, Professor, I'm sorry....but I guess, the reason it slipped my mind is because the "purple pit" hasn't ever been what it's supposed to be, by reputation, anyway.....I too, have heard it's a wild, terrible place....

(Halo and all)

When really....it's just a quaint little spot where the students can go to talk and relax and just generally get acquainted-----

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(Continued)

24. (Cont'd)

STELLA (Cont'd)
and when you really get down
to it....it's quite dull....

STRAIGHT CUT TO:

25.-26. OMITTED.

27. INT. PURPLE PIT - CLOSE SHOT - STELLA - (NIGHT)

Stella is doing the "BLUE TWIST"-(PROD. NOTE: THE DIRECTOR WILL STAGE THIS NEW APPROACH TO THE TWIST) to the accompaniment of a juke box. As we pull back to reveal more of this campus coffee house, we see that it is very alive with the after-school activities of the student body and bodies. There is dancing and talking and romancing. Drinking is confined to coffee and beer for the older students with the occasional sight of an old fashioned flask for some of the older, older students. (Braznewski is thirty seven). We see various separate cuts of different activities in the Purple Pit.

A coed sitting between two boys is kissing one until he turns to order something from a waitress..then she kisses the other.

The studious group all wearing horn rim glasses each take their glasses off to talk.

Another group are practicing the latest college fad; seeing how many people can sit in a booth.

Another group are singing college songs against the blaring music of the juke box.

Finally we see Stella go back to a booth-full of some of the boys from the tea party.

WORJENSKI

Hey, Stella, couldn't you talk
old Kelp into making the scene
with us?

BRAZNEWSKI

Can you imagine the Professor here
in the Pit. He'd probably break out
in a rash!

STELLA

Don't be too sure. Prof. Kelp is
just the kind of man who might

27. (Cont'd)

STELLA (Cont'd)

fool you. Sometimes there's a little gleam in his eye. I wouldn't be too surprised if he wasn't very happy to get rid of us so that he could get out on his own a little. I'll bet right now he's on his way to some secret rendezvous with a mysterious dark-haired female.

28. STRAIGHT CUT TO

Kelp creeping along the exterior of the campus (SHOOTING D. FOR N)...and in the building and along the long corridors...(we do not reveal geographically where he is just yet).

28A. INT. HALLWAY

The professor is tip-toeing quietly along the corridor. (The squeaky shoes bit). We have no idea where he is going....he comes to a door, (we are shooting profile...so's not to reveal geographics) knocks on the door and we hear a voice...

V.O.

(High pitched lady voice)
Come in, Julius....

He takes a key from his pocket, his face all lit up and flushed (as though he had a date with a great chick)...puts the key in the door and slowly opens it....he steps into a pitch dark room...and in the dark we hear..

V.O.

(Same as before)
Come on in, Julius...

With this he flicks the light switch and he is face to face with a cage sitting high on a tall stand... (IT IS A MINA BIRD)....the professor smiles at the bird.

KELP

(Ticking his friend)
How are you tonight, Jennifer?

BIRD

How are you, tonight, Julius?

28A. (Cont'd)

KELP

I'M FINE...

BIRD

I'M JULIUS...

KELP

Now be very, very quiet...I have
work to do...tonight is the big
night.

He walks over to the coat rack, takes off his coat
and puts on his white smock.... over this we hear the
BIRD in the background...

BIRD

Be quiet, Jennifer. He's got work
to do...tonight is the big...Julius...
big Julie...big strong Julie...big
strong J.F.K...That's Julius Ferris
Kelp...ha ha ha ha.

as we DISSOLVE:

29. CLOSE SHOT - LAB

Bubbling vials and test tubes all activating...the
music scores this and the sound effects indicate
there is much business going on...tubes on the
bunson burner....the tubes, the action of the Prof.
writing in his exp. log, his pouring the liquids.....
everything going a mile a minute....he places the
last solution in a small vial that fits into an
agitator that houses 5 other vials besides this one...
he pours some liquid from one large tube into the
small vial and places it on the agitator and hits the
small button which swings the tubes out and around
like a caterpillar at Pacific Ocean Park.....it
is going at break neck speed, along with the music,
the sound effects, and the prof. eyes...and making
his notes the scene builds to a dramatic climax
as the agitator stops slowly and the vials come
down to almost a normal sitting position....and as
the vials come to a perfect halt....everything stops
....there isn't a sound to be heard....for a full
beat...then we hear the one vial...."Psst"....s.s.s.s.
s.s.s.s. and it too dies down...and then just clear
silence.....

(Continued)

29.

(Cont'd)

Kelp is now just staring at the vial...then snaps himself out of it..and takes the one vial and places it in a small holder on his work table...then proceeds to make sure the door is fastened securely.... the window shades are drawn properly....he checks his watch....takes it off his wrist..lays it down alongside his experimental log and is ready..... then remembers the lights..he turns them out... leaving-----only the table light (ext.arm)

KELP

(Looking over at the bird
Well, I'm ready, Jennifer.....

BIRD

He's ready...Jennifer....he's Jennifer,
I'm ready...ha-ha.....but you better
think about it a minute, Julius...better
think about it.....better think about it
....better think..better...better...

He jumps up from the table and places the bird cage cover over the bird...as we hear her muffled voice...

BIRD

(Muffled)
Better think...better think...
You can't snuff me out...better
think.

He walks back to the table and picks up the vial and just thinks a moment...holding the vial outward away from his mouth....

And we freeze frame....and pull back making the Professor with the vial in his hand the backing...as we reveal the Professor still sitting at the table looking back at the still frame of the Professor with the vial in his hand...

KELP

(Talking to himself)
I wonder what WILL happen....if
it works, that is...what will it
make me? Will I be so strong...or
will I be so big?...or for that
matter...how do I know I'll be any-
thing but what I am? And then on
the other hand...maybe I'll be some-
one I don't want to be...

29. (Cont'd)

KELP (Cont'd)

(He smiles)

For that matter...I could be some-
one I'd like to be....

(He dreams and thinks)

as he just glares into space...the backing now shimmers
and dissolves through to the GIANT Professor as we
push in losing the foreground live Professor....he is
now a GIANT in the classroom with the very same students
...but they are miniature....

30. MINIATURE SET - (SHADES OF YELLOW)

Which is about 6 feet high, so that everything he does
he does it with his head touching the ceiling. The
Professor having nothing but trouble with this GIANT
like size of his in the classroom what with trying to
show the students the proper use of the test tubes and
the like...everything hitting the ceiling and him
having difficulty getting out of his own way...as we
PULL BACK making the final shot our background for the
next thought wave he has....

KELP

(Still thinking about
what he just saw)

No, that wouldn't do at all... let's
see now...maybe I would even be....

31. We push in again during the frozen frame shimmer coming
back with the Professor, this time, seated at a huge
desk up high looking down on a mob of men (18MM) he is
dressed typically "Untouchable" style with the black
suit...pearl grey tie...spats, etc., etc., etc.

32. (SHADES OF
BLUE)

PROFESSOR (HOOD)

Now, look, you guys...I've had
enough excuses...and I'm telling
you for the last time...that old
lady on north Fourth Avenue is a
perfect HIT...she's loaded. Now,
get over there and pick up every-
thing what ain't nailed down...on
second thought...take a hammer!

The guys just sit...no one moves...they seem dumb struck.

PROFESSOR

Well, what are you waitin' for...
get goin'...

32. (Cont'd)

HOOD #2

(Played by Worshefski)

But boss...that old lady is YOUR
MOTHER!!!

The Professor looks for a moment in angry disbelief at this hood who would dare to disobey him, and then gives him two Karate shots on the neck and one in the stomach. He then picks him up and throws him up on a shelf into the same position that Kelp once found himself.

PROFESSOR

I know she's my mother...where do you think I got all the information on her? Now get going....

He motions for them to go and we hold (freeze frame) in that position as we PULL BACK to reveal the Professor seated back to CAMERA...and turning into CAMERA, disgusted and dejected at the possibility of such a thing happening....

KELP

That will never do...but, why couldn't some good come out of this? I guess I'll never know until I try...

(He toasts the vial)

Well, Skoal!!

BIRD (O.S.)

It would be Skoal if you put ice in it.

He drinks the liquid and grimaces at the Bitter Taste, places the vial back in the holder and he sits and waits, looking at his watch and the mysterious music is accented by the sound of the Professor's heartbeat - he does a series of Strong Tests with Telephone Book - (can't tear). Brass cup (can't bend). Lead Weight (1 finger - N.G.). He dejectedly gets up and walks over to the bird-cage, lifts the cover off the cage.

KELP

(In a deep voice)

Sorry, Jennifer...Another night wasted...

(He grabs his throat)

MUSIC STING - and the reaction begins.

(Continued)

2nd Change

"THE NUTTY PROFESSOR"

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33A.

33. (Cont'd)

(PROD. NOTE: From this point on in the script, Kelp will be known as "Buddy" during all of the second character scenes.)

He does a spin (color changes: deep blue prevails) a turn, and a whip around until he hits the floor and just lies there a moment. Then he slowly moves along

(Continued)

"THE NUTTY PROFESSOR"

34.

33. (Cont'd)

(sharp white lighting) the floor as though he were a commando in the army, crawling to grab hold of the basin so that he can look into the mirror and see just what's taking place. He slowly moves closer and closer to the basin and finally gets there.

(MUSIC ACCOMPANIES EVERY ONE OF HIS MOVES A LA "DUEL IN THE SUN")

He gets to the top of the sink with one hand and then the other. He pulls himself up. (We are on his back throughout this routine.) We see him get halfway to the mirror and he slides back down to the floor again.

(NOTE: MUSIC PLAYS THE COLORS - BASS FIDDLES, CYMBALS WITH TYMPANY GLISSES - TO MEET THE HEARTBEATS AND THE CLOCK TICKS.)

STRAIGHT CUT:

34.
35.

OMITTED.

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"THE NUTTY PROFESSOR"

34A.

INSERT PAGE:

FOR SCENE 33 on Page 34

WHEN THE "BIG CHANGE" STARTS TO TAKE PLACE WE WILL USE THE FOLLOWING DEVICES FOR THE MOST ADVANTAGEOUS PRESENTATION OF THE SEQUENCE: (ATTENTION: PRODUCTION DEPT. INFORMATION AND DEPT. HEADS)

- 1....IN AND OUT OF FOCUS
- 2....CAMERA CRADLE FOR TIPPING L. AND TIPPING R. AS WELL AS DIAGONAL POSITIONS
- 3....OVERHEAD SHOTS...SHOOTING STRAIGHT DOWN
- 3-A...MOVING FROM STAGE LEVEL TO HIGH SHOT AND COCKING INTO STRAIGHT DOWN SHOTS. (BIG BOOM W/EXT. ARM)
- 4....EXPOSURES (OVER AND UNDER) (MR. WALLY KELLEY AND THE DIRECTOR TO DISCUSS AND FINALIZE THE BEST APPROACH) (AND THE BEST APPROACH WILL PROBABLY BE MR. KELLEY'S, ONLY BECAUSE HE'S A SORE LOSER, PLUS THE FACT...HE KNOWS BETTER!!)
- 5....SLOW MOTION FOR FACIAL CONTORTIONS AND EFFECTS. (VARIABLE SHUTTER) (CAMERA DEPT. PLEASE TAKE NOTICE)
- 6....CUTS FROM WAIST SHOT TO 2 EYES (INDIVIDUAL CUTS)... WAIST-T.T.-CHIN-MOUTH AND HEAD TOP-2 EYES-
- 7....SPLASHES OF COLOR-"RED"- "YELLOW"- "BLUE." (NOTE: WE WOULD LIKE TO GET AS MUCH INFORMATION AS POSSIBLE AS TO THE POSSIBILITY OF SHOOTING ONE (1) OF THE PRIMARY COLORS AT A TIME...ATTENTION: BILL DAVIDSON)
- 8....DIFFUSIONS (HARD AND SOFT)
- 9....STILL SHOTS INTERCUT WITH ANIMATION SCENE CUTS. (ATTENTION: ARTIE SCHMIDT-S.H.)
- 10...CRAB DOLLY FOR 180° TO 360° SHOTS:
- 11...REVERSE POLARITY....NEGATIVE TO POSITIVE (MR. KELLEY)
- 12...DISTORTION SHOTS (OF THE HEAD AND BODY) (SOMEWHAT LIKE THE MIRRORS USED AT AMUSEMENT PARKS (NO S.P.D.) WE WILL ATTEMPT TO USE ACTUAL MIRRORS (HI. MR. KELLEY)
- 13...S.P.D. FOR DOUBLE AND TRIPLE IMAGES. (PAUL L.)
- 14...NOTE TO DIRECTOR: NEW DRENCH ECLAIR HAND CAMERA ON DOLLY FOR 360° MOTION.

36. EXT. N.Y. STREET - CLOSE SHOT

The clothier, with tape measure around his neck... looking into the lens (BIG HEAD)... Here we make the lens and the camera...BUDDY...

CLOTHIER

Thank you very much, sir... We know you'll be very happy, and you look just STUNNING...

We start to move...and the salesman follows the camera lens talking a little louder as we leave.

SALESMAN

And we will have the other suits and things for you no later than next week... Goodnight...

The CAMERA TURNS and starts down the street...passing men and women CAMERA LEFT and CAMERA RIGHT. They all look right into the lens with a look of puzzlement. They look up and down this someone that probably looks quite different than anything they've ever seen before. We cross the street. We are coming closer to the entrance of the "PURPLE PIT". We go inside the doors and stop at the entrance of the interior of the "Purple Pit", which becomes his P.O.V.

(THE LONG STREET PAN) - We started on the clothier, the girl looks into camera, we go past the man, past the girl in the deep b.g. on to the couple. Pan to the cop, pan to the girl, spot the man stopping in the deep b.g. to the couple getting into the cab in the b.g. on to the cab. There is a lady crossing behind the cab and on to the cab driver. Push through the group, come upon man lighting cigarette to BLACK.)

36A. P.O.V. - WIDE ANGLE

The joint is really jumpin'. The small combo is in the dead center of the room playing wildly..and all the kids are dancing, hugging..and generally moving about in a gay frame of mind..until the piano player looks up and sees the doorway entrance, and he slowly stops playing..as do the other members of the combo. As the music stops..the kids dancing, naturally, stop and look to the band...and look to where they (the band) is looking.

36B. THE BARTENDER

wiping a glass..stops and looks.

36C. A WAITER

cleaning a table..with a rag..moving briskly...and he, too, slows down and his mouth drops open.

37. MED. SHOT - GIRL & TWO BOYS IN BOOTH

Right in the middle of a passionate kiss the girl suddenly stops to look in the direction of the doorway, leaving her partner puckered by himself.

38. MED. SHOT - STUDIOUS GROUP IN BOOTH

They all remove their glasses at once and look towards the door.

39. MED. SHOT - GROUP IN PACKED BOOTH

This sardine-like group all freeze at once and try to get their heads pointed in the direction of the door.

39A. MED. SHOT - CIGARETTE GIRL (TERRY HIGGINS)

She is holding a cigarette tray.

(PROD. NOTE: ATTN: PROP DEPT. SEE THE DIRECTOR REGARDING THREE-SIDED TRAY FOR THE CIGARETTES TO SLIDE OFF WHEN SHE STOPS AND LOOKS IN ASTONISHMENT.)

40. OMITTED.

41. CLOSE SHOT - STELLA IN BOOTH

Finally we see Stella spot the intruder in the doorway.

ZOOM TO:

42. MED. SHOT - DOORWAY

Kelp, the new Kelp (BUDDY) that is, walks in the door of the Purple Pit looking much like an Ivy League Jesse James, walking into a railroad car full of jewelry salesmen. He pauses briefly and does a complete pan of the place until his eye finally comes to rest on a studious-looking, horn-rimmed lad who is standing about six feet away from him.

(Continued)

42. (Cont'd)

BUDDY

Hey, den mother, c'mere...
Yeah, you. Come on!

He finally whistles and calls him like a dog until
the boy realizes what he wants and walks over.

BOY

(English type)
Did you wish to speak to me?

(Continued)

42. (Cont'd)

BUDDY

(Imitating)

'Did you wish to speak to me?'

(Sardonically)

No - I called you over to take your picture for a passport so that you can take a nice trip to your villa in French-Sudan.

(Blasting off)

Of course I want to speak to you! What's the action in this creep joint?

42A. CLOSEUP - STELLA

42B. MED. SHOT

BOY

The action? Oh yes, well, there's a great little band and a juke box, and there's dancing and some very stimulating discussion groups and then there's....

BUDDY

Never mind, cube, beat it!

Buddy, having left the horn rimmed square, completely shattered, walks confidently towards the bar....on his way, he passes Stella and the boys from the class, as they gape at this odd ball "Harris and Frank" reject.

42C. ANOTHER ANGLE - THE BAR

As Buddy gets to the bar, a few seats are made available as some of the students get up to dance.. Buddy sits down at the bar....looking for the bartender....

42D. MED. SHOT - THE BARTENDER AND THE BOY

The bartender is placing a large drink in front of the boy (GARY LEWIS)....it looks like some sort of a Disney special with lemon peel throughout the glass...

GARY

(Looking at the glass, and then at the bartender - indignantly)

L2D. (Cont'd)

GARY (Cont'd)

Hey, I didn't order this, unless
it's a new way to make what I
did order....

BARTENDER

(Annoyed)

Let's see your I.D. card or your
drivers license....

The student takes his drivers license from his
pocket, and hands it to the bartender....the
bartender takes it and looks at it....and looks
back at the boy....

BARTENDER

(To himself)

Hmm, Gary Lewis....age 17, there
is a resemblance....you wouldn't
be....

(Shakes his head)

...no, it couldn't be....besides,
no booze to anyone under 21...

GARY

But I....

BARTENDER

But nothing....I don't make the
rules, but I mean to keep them!
Now drink your SHIRLEY TEMPLE,
and be a good boy, or I'll report
you to your Scout Master!

The student disgustedly leans over and sips his
drink thru the straw...

BUDDY

(To the bartender)

Hey, welfare worker....if your
through with your missionary
work...and that teenage Phil Harris,
I'd like you to fix me a drink,
unless this is just an observation
car....

(Continued)

42D. (Cont'd)

The Bartender (BUDDY LESTER) doesn't look like he's the type of fella that will take any guff...from anybody.

BARTENDER
(Straight; bland
reading)
What'll it be?

BUDDY
(Playing it very
sarcastically)
Tsk, tsk, tsk...now is that any
way to talk to a customer? You
should be a little happier about
the whole thing.
(He pulls him by
the lapel)
Come a little closer.

The Bartender doesn't believe what he's seeing.

BUDDY
Now watch me and listen how much
nicer it can be...not only for the
customer, but you'll feel better...
(Buddy sings the line)
WHAT'LL IT BE? Now try it...

The bartender just stares at him...fuming a little.

BUDDY
(Ordering him)
Come on...come on.. we don't have
all night!

The Bartender figures he better go along with this
nut.

BARTENDER
(Singing)
WHAT'LL IT BE?

BUDDY
(Pinching his cheek)
GOOD! If you're a real nice boy
you could get your Beaver Patrol
Merit Badge. Now make me an
Alaskan Polar Bear Heater.

The Bartender begrudgingly walks away to pick up
some bottles at the other side of the bar.

42E. ANOTHER ANGLE

Seated on the far side of the bar is one of the students (JOHN MACCHIA). He is fuming. He gets up and starts walking toward Buddy on his mission of mercy to protect the all too beaten bartender. He gets to Buddy.

JOHN

Why don't you pick on somebody
your own disposition?

Buddy turns, looks him up and down and feigns nervousness.

BUDDY

Oh, please, Mister Barroom
Brawler...don't hurt me or
anything like that.

With this, Buddy drives a right into his mid-section, a left hook and then a right upper cut and as a couple of the students carry Johnny out the bartender is just getting back with the bottles.

BARTENDER

(Realizing he better
not fool with this
Jewish John L. Sullivan)
I'm ready, sir.

BUDDY

Two shots of vodka, two shots of
gin, one shot of rum and a dash of
vinegar. Got that?

BARTENDER

(Trying to be cute)
You gonna drink it here, or take
it home to rub on your chest???

BUDDY

(Tucking him under
the chin)
Now that was terrific...really
adorable.

(Continued)

42E. (Cont'd)

BUDDY (Cont'd)

(Mimicking him)

Are you gonna drink it here or take it home to rub on your chest.... excellent...did you hear that folks? A real George Bernard Shaw...you said that nice...and you said it without anyone helping you...good boy...and you said it with your very own BIG MOUTH.....Now if you don't want this cocktail shaker to become a part of your guns...you will just listen and do as you're told...clear? Repeat after me...."It is quite clear."

BARTENDER

(Intimidated)

"It is quite clear!!"

BUDDY

Good.....Now to continue...three ounces of tequilla, a half shot of vermouth, one shot of scotch, two shots of sour mash whiskey, two olives and an ice cube. Now shake that up real well and put it into a tall glass.

The bartender is stunned, but proceeds to make the drink. When it is thoroughly mixed, he puts the glass on the bar, starts to pour and then pauses.

BARTENDER

Look, mister. I've seen a lot of drinks in my day, but I've never seen one of these...would you mind if I just took a sip?

BUDDY

Live it up!

The bartender takes a small sip, makes a silent, non-committal reaction and then pours the drink. The contents just fill the glass, and as the last drop pours out of the mixer, Buddy picks up the glass and drinks it.

43.

CLOSE SHOT - BUDDY

He downs the liquid in one continuous motion.

44. MED. SHOT - BUDDY AND BARTENDER

As Buddy sets the empty glass down, we see that the bartender is in the same position of pouring that he was in before. It's as though he turned to stone, right on the spot. Buddy reacts to this strange pose. He tries to get the bartender to speak. He waves his hand in front of his unblinking eyes. He yells in the man's ear and generally plays the whole situation for values. Finally, he gives the bartender the very slightest shove with one finger, and he falls, still like a statue, out of the shot to the floor. As he hits we HEAR the sound of glass breaking.

45. CLOSE SHOT - BUDDY

Buddy leans over the bar and looks down at the floor and shakes his head as if to say, "You should be more careful."

(SPD: MED. SHOT - FLOOR BEHIND BAR)

On the floor we see a pile of broken plaster that is more or less the shape and color of the bartender as though he actually turned to stone and then fell and broke into pieces.

BUDDY

Now that's what I call "stoned,"
right baby?

With this line he turns to the remaining girl sitting next to him and gives her a shot on the back, whereupon she gets up and walks out in disgust. Now he carefully surveys the entire room until his eyes come to rest on Stella, who is sitting in the booth with Worfsheski, Braznewski and Worjenski. He doesn't need a second look to decide that this is for him, and he confidently strolls over to the booth.

Stella is sitting on the outside and she spots him heading her way immediately. She finds it difficult to take her eyes off him. His brash, superior attitude is obvious even in his walk, and these are definitely not the traits that a girl like Stella would most admire in a man.

Still she waits almost anxiously for his approach. Buddy is well aware of all this, and so when he arrives at the booth, he takes her hand and helps her to her feet before he says a word.

45. (Cont'd)

BUDDY

I know of no better place to get to know the most beautiful young lady in the room than on the dance floor. I hope you won't refuse.

STELLA

Well, I... ah...

BRAZENIEWSKI

She's with us, sonny. On your way.

45A. OMITTED.

45B. CLOSE - BUDDY

Standing Stella to one side....

BUDDY

Wait here, one minute, honey....

He leans over the table and indicates..he wants the bulls to come a little closer....and he whispers....

BUDDY

Now look, fellas....we don't want any trouble, do we....of course we don't....because if you guys start a rumble of any kind, I might be forced to report any of your poor conduct to my very dear friend, Dr. Warfield....and I'm sure the nice Dr. would be terribly distressed... and that could end your football season right now....and then you have to just study, and learn, like all the rest of the students....

(Pinching Worchefski
on the cheek)

and we wouldn't want that would we?

The bulls just look at one another, dumb enough to buy all this...

BUDDY (Cont'd)

Now sit like nice boys, and if you behave, I might let you twirl my key chain...

(Continued)

45B. (Cont'd)

Buddy takes Stella by the arm and leads her down to the dance floor the three goons just watch.....until one of them comes out of this apparent shock...

NORM

(Starting to get up)

Both Med and Skip hold him in a standing position....I'm gonna make me filet loud mouth for supper....

MED

He knows Dr. Warfield...and the Dr. is a very good friend...

Norm just looks pleadingly...

SKIP

And we don't really want to have to study and learn like the rest of the students, do we?

NORM

Study and learn? He slides back into the seat....

(Thinking it over)

He seems like a nice guy!

CUT TO:

46. THE DANCE FLOOR

Buddy takes her around and they start dancing...

STELLA

(Just staring at him)

BUDDY

(Catches her staring)

I know, baby...you're saying to yourself...where has he been all my life....right?

STELLA

(A little irritated)

No, not exactly....I was saying to myself, of course...

BUDDY

(In fast)

Of course....

(Continued)

46.

(Cont'd)

STELLA (Cont'd)

...that I thought you handled those
three giants awfully well...you
really talked them down.

BUDDY

Oh, it was nothing...ordinarily
I'd have belted them around...but
I didn't want to muss myself all up
and then have you dance with a
sloppy partner....

STELLA

(Sarcastically)

Then, actually, you restrained
yourself just for little ole me....

BUDDY

(Sarcastically)

I knew you'd appreciate it....

(Continued)

46. (Cont'd)

STELLA

(Coming on a little
stronger)

Is that really the case, or is this
line 27a for shy college girls?

BUDDY

(Really acting - putting
his hand on his heart)

Now that hurts...one of the rare
moments in my entire life when I
speak from the depths of my soul,
and you doubt my veracity...

STELLA

It's not that I doubt....

The music stops and the combo makes their exit....
after they put their instruments down...

STELLA

Oh, the music stopped...and just
when I was getting used to you...

She starts to go to the table. Buddy grabs her arm.

BUDDY

Hold on there gorgeous, we can
make all the music we need....

(Sitting her on the
stool)

Sit here and watch...

She starts to protest.

BUDDY

SH!

Be a nice girl and watch...
you'll be thrilled....

The band is starting to disperse....

BUDDY

Hold it.....you and you

(Indicating....
the drummer...and
the bass player)

Sit.....and join in the fun....

(To Eddie Cano)

....and you, tubby...cool it.....
sit down and rest your thumbs....
I'll drive! Oh, yeah...and you,
honey...go have your lip pressed!

(Continued)

46. (Cont'd)

Eddie exits and takes Corky with him...

47. He walks her to the piano...sits her up on the piano... and then takes the seat at the piano...and begins to play...Stella is a little embarrassed at first, but as he plays and plays well...she relaxes and gets caught up in the nimble fingers of this mystery man... and she really goes ga-ga when he sings right to her (BONGO AND COMBO FILL) (HAVING RETURNED TO THE STAND DURING THE PIANO PORTION)

MUSICAL NUMBER: "OLD BLACK MAGIC"

(Continued)

47. (Cont'd)

At the conclusion of the number everyone applauds wildly and gathers around the piano as though they have just found their new leader.

BUDDY

Back! Back! Go back to your seats kiddies and maybe if you're nice little boys and girls, I'll ration out some more of my rare talent tomorrow night.

(To Stella)

Well, at least they have good taste.

STELLA

(Sarcastically)

I'm glad. It would be a shame to waste that genius of yours on the riff-raff.

BUDDY

I always say if you're good and ya know you're good, why beat around the bush trying to be modest?

STELLA

And I always say, to love yourself is the beginning of a life-long romance. After watching you, I know that you and you will be very happy together!

She starts to get up to go, and he grabs her and bodily sits her back down on the piano bench.

BUDDY

Now, now, my pretty one, I don't recall dismissing you...

STELLA

(The first big boil!)

What? Why you inconsiderate, rude, discourteous, ----

She turns her head with a big sigh of frustration. Buddy turns her head right back to him and looks right into her eyes.

BUDDY (IN FAST)

You're crazy about me, aren't you?

She just smiles, only because there seems to be no recourse. He continues:

47. (Cont'd)

BUDDY

And I can't really understand it. This morning I had an appointment, and I missed it. I was, as a matter of fact, almost two hours late, because when I looked in the mirror as I began shaving, I enjoyed what I saw so much I couldn't bear to leave it!

He kisses his own hand. He offers her his hand.

BUDDY

Would you like some, baby?

At this point Stella has had it with him! She pushes his hand away.

STELLA

Baby....? If I were your baby, I'd be swinging from a tree!

(The above speech is strictly an indication of attitude)

BUDDY

Oh, Stella, how can you be so cruel?

Stella reacts to his calling her by name....

STELLA

How did you know my name?

Buddy is trapped...

BUDDY

Oh, we were introduced...
(Pause)
weren't we?

STELLA

We, most certainly, were not! And if we were, I'd have remembered your name!
(Annoyed)
Now just tell me how you knew my name?

Buddy is evidently stuck for an answer...

BUDDY

Well, I'm sure you've heard of e.s.p. and being a firm believer in this...

(Continued)

47. (Cont'd)

A couple walks by, the man steps between them and speaks.

MAN

Hey, Buddy, you really sang up
a storm!

And the couple moves on towards the juke box...

BUDDY

Oh, yeah...thanks a lot...

(To Stella)

Well, you heard him...everybody
knows BUDDY!!

(And he sighs in
relief)

Stella looking at him in doubt...

STELLA

Buddy, huh?...is that it? Or do
you find it difficult remembering
two of them?

BUDDY

(Sarcastically)

FUNNY! Yup, I knew you'd be a
barrel of laughs...

(Starting to think
again)

Of course there's two of them.

Through Stella's last speech we hear the juke box
begin playing....

O.S.

LOVE, LOVE, LOVE
I WANT MORE OF THAT,
LOVE, LOVE, LOVE..
I HOPE AND PRAY, THAT YOU CAN SAY
LOVE, LOVE, LOVE...
AND YOU'LL GET IT BACK WITH MORE
LOVE, LOVE, LOVE...
YOU'LL NEVER BE A BORE
WITH THAT
LOVE, LOVE, LOVE...
YOU'VE GOT MY HEART ACHIN'
YOU'VE GOT IT BREAKIN'
WITH
LOVE, LOVE, LOVE...
LOVE, LOVE, LOVE...
L..O..V..E.

48. OMITTED

49. BUDDY & STELLA

BUDDY

(Hoping this will work)
LOVE...that's the full name,
BUDDY LOVE.

STELLA

Buddy Love???

BUDDY

(In fast)
Of the Los Angeles LOVES...let's
see now, there was Bessie, and
Montague...and ah...look baby,
we can't sit here and talk --
everybody's watching...let's make
a move --

He starts to go, taking her by the arm...

STELLA

(Pulling away)
Let's make a move - where?

BUDDY

(Ignoring her)
You have a car, right?

STELLA

Yes, of course, I have...

BUDDY

Good, let's split.....

STELLA

(Pulling away again)
Where are you taking me?

BUDDY

Is it a new car?

STELLA

(Sarcastically)
Well, not really -- I've driven
it almost a whole week!

BUDDY

Nutty! Let's go!

He takes her arm, as she still gazes at him in dis-
belief, and he walks her through the crowd...towards

(Continued)

49. (Cont'd)

the door...and through the dancing kids on the dance floor....as they go up the stairs Miss Lemmon is walking down with a young man...

MISS LEMMON

(Spotting Stella
and her friend)

Hi! Stella...where are you...

Stella never hears her or pays any attention to her as Buddy and Stella go up the stairs and out the door... Millie just looks after them....

As we CUT TO:

50. EXT. PURPLE PIT - NEW YORK STREET - (NIGHT)

We see Buddy and Stella coming out of the Purple Pit. She, still dragging behind him, as some other kids entering. They all yell 'hello' to Stella and are somewhat surprised at her transfixed look on her face toward the sharpie she's with. It's quite evident Stella isn't the type gal, at least up to now, that's ever affected by a GENT.

They walk a little way and without saying a word, she stops and points to the car, a convertible with the top down. They cross to the convertible.

BUDDY

(Looking it over)

It's not TOO bad. Do you have
the keys?

STELLA

(Taking them from
her pocket)

Yes...here.

BUDDY

(Taking the keys)

You did that very well, baby,
very well indeed.

He walks around to the driver's side, gets in, starting the motor, and looks over at Stella still standing on the sidewalk.

(Continued)

50. (Cont'd)

BUDDY

Well, I can't get the car any
closer than this...get in!

STRAIGHT CUT TO:

51. OMITTED

52. INT. CAR

Shooting OVER HER ON HIM. He puts the emergency brake
on, turns the key off and flips on the radio for mood
music.

BUDDY

Well, here we are --

He takes his handkerchief from his pocket and hands
it to her.

BUDDY

Now if you'll take this, wipe
off the lipstick, slide over
here to me, we can get started.

STELLA

(Now she's really
had it)

We have started and finished,
Buster, and just for an encore
get an earful of the following.
I'll admit you're a very sharp
looking guy and all that, and
you certainly have a gift of gab -
And the only reason I've gone
this far with you, I think is
because when you meet someone who
is like nothing you've ever met
before, well, your curiosity takes
over. Well, mister, this is one
kitten that won't be killed by
that lil ole devil. So if you
will be good enough to turn this
car around and get me back to
where you picked me up...I mean...
where we met, I would appreciate
it very much.

He just looks at her, still holding the handkerchief
out for her to take. After a slight beat, as though
nothing has been said:

52. (Cont'd)

BUDDY

I said, wipe the lipstick off!!

Stella looks at him a beat, looks straight ahead a beat, then gracefully opens the door of the car, and steps out of the car. She walks to the front fender, sitting down on the fender crossing her arms looking straight ahead trying desperately to figure out this one-celled animal. (Amoeba) Buddy stands up in the convertible, holding on to the top of the windshield leaning over like a neighbor asking for a cup of sugar.

BUDDY

Was it something I said???

Stella throws a line over her shoulder

STELLA

You're impossible!

BUDDY

If I don't believe in idle chatter or a potful of small talk then I am impossible. Or would you rather that I conducted myself like the nine out of ten goons you're accustomed to!

He steps out of the car, walks down to her so that they are face to face, and for the first time we HEAR his tone of voice become genuine and sincere as he continues:

BUDDY

Now you know as well as I do, that nothing delights us more than when we are appreciated, enjoyed, or just plain liked by someone, right?

Stella thinks about it and detects the new tone of his voice and nods yes.

BUDDY

Well, then, you're not going to tell me that you're here because I DON'T appeal to you.

She weakens slightly.

52. (Cont'd)

BUDDY

And I'm sure you can see that
I dig you too.

She gets a little coy.

BUDDY

Well, then, isn't it better to
say so, than have me use a lot of
phony dialogue you've probably
heard a dozen times before?

It sounds logical to her. She's softening more and
more as he talks. He slides a little closer to her.

BUDDY

So that when I say to you, I think
you're a beautiful, vibrant, and
exciting woman - you will know it's
the truth and that I would have to
be a complete idiot not to want to
hold you and kiss you and just adore
you, making our time together a warm
and wonderful moment that should
grow and develop into ecstasy...

He's now right next to her with his arm around her,
forcing her head around putting her almost mouth to
mouth with him.

STELLA

(Softly, tenderly,
and beaten)

No one has ever said anything like
that to me before. Nor can I
remember ever hearing such an
honest and modern approach to two
people being together.

He's got her wrapped up and ready to make his move.

BUDDY

(Just as softly)

That's what I've been trying to
get you to understand.. ACTUALLY....

He stops dead in his tracks, for the word 'actually'
is in the voice of the Professor, indicating the
change is due. He backs all the way away from her,
and runs like hell away from the car.

(Continued)

52. (Cont'd)

not saying another word. She is still TRANSFIXED, watching him go. She turns back looking straight ahead in a daze, with her mouth half open, and shocked, as we:

STRAIGHT CUT:

(PROD. NOTE: EXACT SAME LIGHTING ON STELLA AS WE LEFT HER IN SC. 52)

53. INT. CLASSROOM - CLOSE SHOT - STELLA - (DAY)

She is looking straight ahead in the exact same attitude we left her with the night before. We PULL BACK disclosing the Professor seated half on and half off the front of the desk, with his arms folded just glaring at Stella, while the rest of the class are all busy writing.

KELP

Miss Purdy.

She doesn't hear him; she's still day dreaming.

KELP

(Louder)

MISS PURDY!

STELLA

(Coming out of it)

Oh, yes, Professor Kelp?

KELP

Miss Purdy, I don't recall excluding you from our weekly test everyone else is doing right now.

STELLA

I'm terribly sorry, Professor, I was just getting ready to start.

On her last word the bell rings and the entire class gets up and begins the exit, each one leaving their respective papers on the Professor's desk as they exit the classroom. As the last student places his paper on the desk, she gets up with her paper in hand. She waits a moment for the last student to leave the room.

10-1-62

(Continued)

53. (Cont'd)

STELLA

I'm really sorry, Professor.
If it's agreeable with you, I'll
stay after my last class today
and do the test.

KELP

(Very matter-of-
factly)

This is highly irregular, Miss
Purdy.

She just stares.

KELP

Are you all right, Miss Purdy?

STELLA

(Day dreaming)

I'll know better tonight. I
mean...yes, sir, I'm all right.

With this line:

54. CLOSE SHOT - THE PROFESSOR

His eyebrows move a little indicating he liked the
answer.

55. KELP AND STELLA

KELP

(Re-adjusting his
attitude)

Very well, Miss Purdy, I'll
see you tonight...that is...
after your last class, that is...
(Catching himself)

STELLA

Thank you very much, Professor.

She starts to exit and as she gets to the door, the
new class is just making their entrance, en masse,
creating an obstacle for her, making her wait at the
door until they all file in. She just stands there
with her hand on her hip (her back to the Professor).
The Professor watches her.

10-1-62

56. KELP'S P.O.V. - (OVERALL COLOR CHANGES)

Stella is in a blouse and full skirt with low heels and as the Professor watches we:

DISSOLVE:

57. KELP'S P.O.V. - STELLA - THE 1ST CHANGE - (TONE OF COLOR)

Stella in high heels, tight skirt, sweater, pony tail.

DISSOLVE:

58. KELP'S P.O.V. - STELLA - The 2nd Change - (TONE OF COLOR)

Stella is in ankle length gown (form fitted), fur stole, upswept hair-do.

DISSOLVE:

59. KELP'S P.O.V. - STELLA - The 3rd Change - (TONE OF COLOR)

Stella is in the very short tennis outfit (all white, one piece), tennis sneakers, hairband.

DISSOLVE:

60. KELP'S P.O.V. - STELLA - The 4th Change - (TONE OF COLOR)

Stella is in a very short, black slit skirt, long black stockings, high black pumps, sleeveless blouse (jersey) with her hair under a beret.

DISSOLVE:

61. KELP'S P.O.V. - STELLA - The 5th Change - (TONE OF COLOR)

Stella is in a bathing suit (or bikini), high heel beach slippers and a picture hat.

DISSOLVE:

62. INT. CLASSROOM

Stella is back in her original outfit. As we come back the last student is just getting into the doorway making it possible for her to exit the classroom. As

62. (Cont'd)

she steps through the door, she turns and smiles at the Professor, and exits, closing the door. The door has closed, but the Professor is still gaping at the closed door, until the silence is broken by a young girl student tapping him on the shoulder and handing him a book.

STUDENT

Professor, here is the book
you requested.

Kelp, coming out of it, coughs, and adjusts his tie. He opens the book to a specific page. He reads:

KELP

Now then, the long legs of the
beetle and the wonderful body
of the ant....

(He catches
himself)

...that is...what I meant to say
was...the beautiful hair of the
blonde fish...no ACTUALLY...there
isn't any possible...ah...

(Coughs again)

as we:

DISSOLVE:

63. INT. PROFESSOR KELP'S LAB

The Professor is writing in his experimental log.

KELP (V.O.)

I am completely aware of what
chemistry and drugs can do to
assist and aid the body and mind.
And over the years chemistry has
made tremendous strides, yet
there is just so much a test tube
and a formula can do. I don't
really believe that what has
happened to me comes strictly
from chemistry. There must be
an explanation for this phenomenon.

He sits up and talks to Jennifer, the bird.

KELP

Jennifer?

63. (Cont'd)

KELP (Cont'd)

(Without waiting
for an answer).

I knew I was on the right track,
but I never figured on anything
like this.

He thinks again and starts to pace back and forth,
nodding to the bird as though she were another person.
He whirls around with another idea.

KELP

It must be heredity that I
happened to hit on. That's it,
heredity!

He walks to his work table and sits down.

KELP

Now let's see...

He presses his hands to his head and tries remembering
and we go back to many years ago.

SLIGHT SHIMMER DISSOLVE:

64. CLOSE SHOT - INT. FARM HOUSE (1930 VINTAGE) - (DAY)

Standing over the hot stove is the most domineering
woman since CHARLES LAUGHTON, yelling:

MOTHER

Elmer!!! If you're not in here
in just ten seconds your dinner
will go to your family, the hogs!

Coming around the corner of the living room hell bent
for leather is FATHER, Elmer Kelp, (HOWARD MORRIS) a
less than mild mannered frightened imitation of a
grown-up, running right up to the mother, leaning
under her chin, coyly sobbing.

FATHER

I was just finishing the ironing
of your underthings, Edwina, darling,
love, angel, and all the rest of the
nice things I wish I could thank to
call you, so you won't hit me or
yell....honey...

64. (Cont'd)

MOTHER

Don't you honey me, you artificial son-of-a-lizard. Sit down and for the third time today, make a darn slob of yourself trying to find your mouth.

As he goes to the table to sit down we PULL BACK to reveal the playpen in the deep b.g. with a baby in it.

65. CLOSER SHOT - BABY

We see the baby, about two years old, with buck teeth and pince nez glasses. (That's right, it's Julius Ferris Kelp, our hero.) The baby watches what's going on with fear in his heart.

(NOTE: WE USE JERRY IN AN OVERSIZE PLAYPEN FOR THE CUT-INS, AND BACK TO NORMAL PLAYPEN AND BABY DOUBLE FOR LONGER SHOTS.)

66. ANOTHER ANGLE - THE DINNER TABLE

The father reaches over to get salt or something directly in front of the Beast of Belsen. As he gets back, ready to take a mouthful of food, she shrieks:

MOTHER

I-D-I-O-T!! Can't you eat with your mouth closed???

FATHER

(Meekly)

Not until I get something in it, dearest.

MOTHER

(Threateningly)

WHAT WAS THAT??

FATHER

Nothing, dear. You're right, you're always right.

(Still with no food in his mouth)

He feigns eating and really relishes what isn't in his mouth.

CUT TO:

67. CLOSE UP - BABY

Watching the aforementioned. The baby is evidently affected by the mistreatment of Papa, and in a gurgle-like voice (baby style)...

BABY

My poor da-da!

We carry the SOUND of the baby's voice repeating constantly, "MY POOR DA-DA" over the dissolve back to the Professor seated at the work table, putting the last repeat right in his mouth..as he mouths:

DISSOLVE:

68. KELP - INT. LAB

KELP

My poor da-da!

He snaps out of it and decides to go back to work.

KELP

Well, Jennifer, if this is what it is to be... then I'll be it...

BIRD

Good, Julius... you be or not be... that's still a good question...
ha ha ha ha ha Julius ha ha.

He straightens up the work table, puts his experimental log away, locks the desk, puts the keys in his vest, and is about to go when he thinks better of it. He walks back to the desk, opens it again. As he does:

BIRD

Forget something, Julius, honey??
Don't you honey me... ha ha ha...

Professor Kelp is getting his desk open while relating to the bird what he thinks. He takes his log book out and begins copying the formula from it onto a separate piece of paper.

KELP

If this formula were to fall into the wrong hands, it could have devastating consequences.

68. (Cont'd)

KELP (Cont'd)

It's too complicated to memorize
and it's too important to destroy.
Since the only people I think I
can trust are my mother

(He coughs)

and father

(He smiles)

I'll send them this copy with
instructions that in the event
anything happens to me, both the
copy and my original in the log
book are to be sent to Washington.

ALTERNATE: A.M.A. AND PRESIDENT KENNEDY

BIRD

George or Martha?

KELP

(Annoyed)

Aw, cut it out, you BIG MOUTHED
BIRD.

That's the first time we see evidence of the other
personality. As he finishes copying the formula, he
puts the copy into an envelope, addresses it, puts
the stamps on it, and he's off, and out of the door.

69. CORRIDOR

We take him down the corridor to the outside of the
school.

70. EXT. SCHOOL - (NIGHT)

He finds a mailbox and deposits the letter as we

DISSOLVE TO:

71.
thru
90.

OMITTED

91. INT. CLASSROOM - (LATE DAY)

Professor Kelp walks into the classroom. He goes to
his desk, picks up a book, turns away from the class-
room, toward the blackboard. He is in profile to the
camera, as he hears:

STELLA (V.O.)

I'm ready, Professor.

(Continued)

91. (Cont'd)

He jumps three feet high, from fright, and whips around...and looks to see where the voice is coming from...

92. HIS P.O.V. - STELLA

She is seated on the edge of his desk...(legs akimbo) smiling at him...

STELLA

Did you forget my test,
Professor?

KELP

Oh, no, er...of course not,
Miss Purdy...just, ah, be seated
at your table and we can start...

93.

She walks over to her table in the front of the room and sits down...waiting...he is at his desk hurrying through papers and files...as she is putting on some powder on her nose (still with her legs akimbo) and he looking over the tops of his glasses trying vainly to concentrate on what he's looking for, and then he finds it...he walks down to her table and hands her the test...

94.

KELP

Here it is, Miss Purdy...

He hands the paper to her, Stella taking the paper from him, or at least trying to. He holds onto the paper as though it was stuck to his hand by glue or something...he seems to be transfixed...looking at her...

STELLA

(Quizzically)

Professor?...don't you want me to
take the test?

KELP

(Coming out of it)

Oh, I'm terribly sorry, Miss Purdy,
here you are...

(Handing the paper
to her)

Of course I want you to take the
test...

94. (Cont'd)

He starts back to HIS desk, sits down and just stares at her. She is completely unaware of his looking... she just sits there and studies her test...and writes as she studies it...he gets an idea...

KELP

OH, ah, Miss Purdy...?

STELLA

Yes, Professor Kelp??

KELP

I hope you won't mind if I don't stay, but I have several important matters to contend with...but you just finish your test as quickly as you can, and leave same on my desk...I will check it as soon as I get back...

STELLA

(Not thinking anything of it)

Certainly, Professor Kelp, and thank you very much for your understanding...

KELP

I understand better than you think, dear....I mean Miss Purdy...

With this he exits into his lab...and WE GO WITH HIM as he closes the door.

DISSOLVE TO:

95. CLOSE SHOT - STELLA

She is busy working on her test, her mind completely occupied with what she is doing.

96. OMITTED.

97. INT. CLASSROOM - NEW ANGLE

Stella is now busy erasing a mistake or two, as we HEAR O.S. the voice of her "night people" lover:

BUDDY'S VOICE (O.S.)

Peek-a-boo, Pretty Purdy.

97A. CLOSE SHOT - STELLA

She looks up in the direction from which the voice

(Continued)

97A. (Cont'd)

is coming and with a look of astonishment, screams in a whisper:

STELLA

BUDDY!!

97B. CLOSE SHOT - BUDDY

BUDDY

Shhh! How ya' doin', chicky baby?

As he walks toward her, we PULL BACK, developing the same 50-50 SHOT we had previously when Professor Kelp was in the process of giving her test instructions.

STELLA

(In a whisper)

What are you doing here?

BUDDY

Just thought I'd case your little land of learnin'.

STELLA

(Remembering)

By the way, what in the devil got into you last night anyway? You scared me half to death... I thought you saw a ghost or something...

BUDDY

That's why I'm here baby...I can't explain right now...but if you'll meet me at the "pit" to-night...I can talk better there... what do you say?

STELLA

(A little reluctant)

Well, I don't know...you're pretty weird, you know...and I don't want to...

BUDDY

Ten o'clock all right?

STELLA

(In fast)

That's perfect!!

BUDDY

(Tucking her under the chin)

It must have been pretty rough on you, having to go a whole day without seeing me...

(Continued)

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97. (Cont'd)

BUDDY (Cont'd)
(He leans over and plants
one on her lips)
See ya, like later, baby...Sorry
I interrupted your study period...
but don't worry about it, beautiful..
Science will do very well without you..
but MAN needs you the most -- THIS MAN.
(Pointing to himself)

He crosses to the door and peeks outside to see that
all is clear and then exits...the door slams quietly...

98. CLOSE SHOT - STELLA

She is again, transfixed, from the kiss as well as
the dialogue as we hear the door of the Professor's
lab slam shut...she looks and wonders and then goes
back to finish what she started...she looks up a
moment, thinks and looks like she's unsure..as we:

DISSOLVE:

99. EXT. THE PURPLE PIT

The music is loud and swingin' as the kids are all
filing into their little den of iniquity... Stella
pulls up in her car and finds a parking place just
outside the "Pit". She gets out of the car...walks
over to the entrance of the "Pit". She is dressed
to kill...and it is evident she's out to nail her
man...She looks at her watch...and we hear:

MAN STUDENT
It's 20 minutes to 10, honey...
are you early or late?

The bunch of kids all begin chuckling as they enter
the "Pit". (4 couples)

100. EXTREME CLOSE SHOT - STELLA - (JUST HER FACE)

We hear V.O. she's thinking.

STELLA
"I'm early...I'm 20 minutes early...
what am I doing? I never acted this

(Continued)

100. (Cont'd)

STELLA (Cont'd)

way ever before... He's nothing more than a rowdy, egomaniac, with very little taste and manners...It's not like me to dig someone that answers to that description... There must be something there...

(Tapping her head)

Or is there something wrong here?"

ANOTHER ANGLE

A gang of kids are arriving....They grab Stella...

GIRL

Come on in with us, Stella, Buddy won't be long I'm sure... Wait inside with us...

She looks down the street again, and walks in with them...

STELLA

Okay, why not?

101. INT. PURPLE PIT

Seated in a booth in the rear of the joint is Stella and the two couples she came in with...the two couples are billing and cooing as Stella drinks and keeps looking at her watch....

BOY

(Looking away from his girl over to Stella)

I just told you the time, Stella...it's still 11:15...

STELLA

(Still disappointed)

Yeah, I know....

Just then we hear V.O.

BUDDY

Okay kids....your desperate attempt at having a good time, proving to be a failure up to now...is over... BUDDY is here, so the fun will begin...

101. (Cont'd)

All the kids just look and mumble at the appearance of Mr. KINDLY, once again...

101AA. STELLA - CLOSE

She looks happy that he showed, and yet somewhat disturbed...because she detects he's somewhat tipsy..

101A. ANOTHER ANGLE

Buddy making his way into the room, already with half a bag on, but just merry - not stoned yet.

101B. OMITTED.

102. CLOSE SHOT - BUDDY

making his way to the table Stella is at -

103. BOOTH - STELLA AND COUPLE

STELLA

You're pretty late, Mr. Love.

BUDDY

Sorry, baby, but you were way too early. Now lay one on me...

(Pointing to his lips)

That'll make you feel better.

She just stares at him.

BUDDY

Go ahead, the best things in life are free, and you'll have to admit I'm one of the better things...true?

STELLA

(Half smiling;
weakening)

Oh, you're impossible, Buddy...

(She leans over and
plants a beauty on
him)

BUDDY

Now, wasn't that worth waiting for?
You'll have to admit, I'm still far

103. (Cont'd)

BUDDY (Cont'd)

better than the run of the mill
creeps you'll find around here...
For example, can you just see your-
self with "Tubby" over there?

104. CLOSE SHOT - YOUNG GUY WITH MOON FACE

We see a guy seated in a booth alone, eating, or
better yet, stuffing his face (he's easily 290 lbs.).

104A. BUDDY

BUDDY

Or Tiny Tim over there?

105. CLOSE SHOT - COUPLE DANCING

on the floor. She's 6 feet tall and he's a quick
4 ft. 8.

105A. BUDDY

BUDDY

And can you get a picture of
yourself with Tom Sawyer?

106. CLOSE SHOT - A REAL RUBE

with clothes to match, sitting at the bar drooling
at every dame that walks by.

106A. BUDDY

BUDDY

And how about 'that little ole '
wine maker'?

107. CLOSE SHOT - A BOOTH WITH A GUY AND A GAL

sitting together. She has her head in her hand,
bored stiff, as the guy plays with wine glasses
making sounds!!

107A. BUDDY

BUDDY

Or with Ronald Romance over there?

107B. CLOSE SHOT - COUPLE IN BOOTH

A man (BILL RICHMOND) is sitting with a real swinging chick. He is reading a book. He is drinking a glass of milk and has a little box of cookies which he dunks in the milk while reading.

108. STELLA AND BUDDY

She's quite easy now and enjoying his little travelog..

BUDDY

(Tapping on the edge
of her nose)

So you see...we can't be greedy,
can we. Isn't it enough that
I'm your very own date...you want
me to be on time too?

STELLA

Okay, you win. Now tell me about
what happened last night. Why
did you run from the car and
leave me sitting there panting?

He gets trapped and becomes quite uneasy.

BUDDY

Now hold on a minute, baby. You
wouldn't want me to do any talking
on an empty stomach, would you...

(Spotting the waitress)

Hey, Vampira! Are you just a little
excited being able to serve the
leader?

WAITRESS

I was hoping I could serve his
royal lowness.

BUDDY

You're cute! I've decided I won't
continue the flight with the fuel
I got. Give me a boiler maker -
and heavy on the boil!

(Continued)

108. (Cont'd)

The waitress leaves after taking his order and Buddy lights two cigarettes and gives one to Stella, after looking at the one that's lit the best. He keeps the good one, giving her the loser. She just glares at him a moment...and then she breaks the silence...

STELLA

Okay, lost weekend, you ordered your drink, now while you're waiting for it, maybe you'll be good enough to tell me about last night?

BUDDY

(Getting more and more uneasy)
Well, you see, honey...

JULIE

Come on, Buddy...we've been waiting all night for some groovy G cleff jazz...

JOHNNY

Yeah, come on Stella...get with it... tell Van Cliburn to Clib* for us...

Buddy sees his way out.

BUDDY

Okay, okay...don't pull...the arms have sockets...and they tear easily.

They walk him up to the piano and gather around him, leaving Stella at the table. Skip sees Stella staying at the table and decides to sit with her.

109.
thru OMITTED
118.

119. CLOSE - BUDDY

BUDDY

(Just tipsy enough)
Okay, kids, what's your pleasure?
Name it and I'll play it...

* Pronounced CLYB

1st Change

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69A.

119. (Cont'd)

The kids all applaud and yell wildly at their new
found life of the party...after each number he does...

GIRL

Hey, Buddy, how about...

"LOVE IS THE COTTON PICKIN REASON

THAT THIS IS THE SEASON...

FOR FOOLING AROUND WITH YOU"

Do you know it??

(Continued)

119. (Cont'd)

BUDDY

Know it? I haven't learned the
title yet....

All the kids laugh and make merry...as Buddy talks,
sings, dances, and DRINKS more and more....

120. STELLA

STELLA

(To her girl friend)

Just ten minutes more, and that's
it!!!

GIRL

That was twenty minutes ago,
Stella.... You really must be
hung on that cat....

STELLA

(Smiling)

Sickening isn't he? But he's
got something...and I mean to find
out what it is...

121. CLOSER SHOT - BUDDY

BUDDY

This ish a shwell tune, kids..
I might record it one day for
Poverty Records...in an album,
entitled..."Songs I Wished Hadn't
Been Written".

He plays a lush intro on the piano, and he begins
singing, and he hits a couple of clams, and he feels
his voice turning to Kelp's voice... He's pretty well
juiced by now, but not so crocked that he doesn't
realize what trouble he's in...

BUDDY

Well, kids, that's all for tonight...
I got a date with an egg, and I
don't want to break it...

He gets up and turns to go...spotting Stella still
fuming at the table... He just throws a kiss to her..

BUDDY

Here, that's all I can spare, sweetie..
Later... Huh?... Much later...

(Continued)

121. (Cont'd)

He turns and runs up the stairs and out of the pit...
The kids just react to one another...not knowing what
to make of it.

122. STELLA - CLOSE (WITH JULIE)

STELLA

(Stunned, and angry)

I feel like the girl that married
the absent minded guy, who goes to
dinner at his mother's house, on
their wedding night.

She takes the table napkin (paper), and proceeds to
tear it, chew it, and just plain..turn red from
frustration! As we

DISSOLVE:

123. INT. CLASSROOM - (DAY)

The class is seated at their desks, with Stella in the
front row...and there is a lot of chatter and the
everyday hoopla...but Stella just sits and stares again
as some of the girls try to get through to her...but
she still sits and stares...

The bell rings..and everyone hurries to their seats,
and it gets QUIET..but no teacher..no Kelp... Then the
chatter starts up again...the door opens and the
chatter dies down...but it's only a late student (male)
dashing to his seat...looking around noticing...no
teacher...and sighs a deep sigh of relief. The chatter
begins again...and then the door of the class swings
open in slow motion...and as though he was wrapped
around the door jam, Professor Kelp slides into the
classroom (with the speed of a snail), walks slowly
to his desk (this could take 7 or 800 feet) to get him
there..(relax, Davidson...45 feet should do it!)

124. PROFESSOR KELP - CLOSE SHOT

wearing his everyday glasses... We see he has the
blood shot eyes of all time...(we will paint the
lenses of the glasses "blood red"..using the lenses
in the glasses as eyes)...(DISCUSSION WITH MR.
WESTMORE..)

125. The Professor is evidently the proud bearer of one
of the all-time gigantic nongovers in the history

(Continued)

125. (Cont'd)

of libation....(WHATEVER TECHNICAL ASSISTANCE IS NEEDED IN THE HANGOVER SEQUENCE, PLEASE CHECK WITH JACK KELLER...THE ONLY MAN WHO HAS THE DISTINCTION OF MAKING ARIZONA A DRY STATE IN LESS THAN 7 HOURS.)

He takes the blood-shot glasses off and uses his very "light" tinted sun glasses....due to the sunlight.....the class isn't aware of what ails the Professor, but they do know he isn't his normal "DULL" self.....

Kelp, picking up the ruler on his desk, to get the class's attention...he hits it on his desk, and the sound just about knocks his head off.

KELP

Oh, heavens....

(Holding his forehead;
he tries to continue)

Now class...as you may or may not recall...this is the week, I mentioned earlier in the semester, where we will attempt to explain "ROCK" although the word rock, IS INDICATIVE OF ONE THING....it actually is many things in one...the many things, of course, are the elements and minerals but what are they? Where are they from?...and how do we best learn to define their reasons for being?

Looking around the class for an assist in the upcoming experiment...we PAN the class to see the possible members that would best suit our tired and "hungover" Professor...

(SERIES OF INDIVIDUAL CUTS OF MEMBERS OF THE CLASS:
DOING THE INDICATED BITS FOR THE SOUND EFFECTS!!!!)

The sound effects which will be married to the actual sounds used in the Classroom are as follows:

A. THE DRIPPING WATER

We will use the sound of 10 lb. lead weights being dropped onto a steel vacuum for the Bunson Burner. We will use the Maginot line patent tank destroyer which is the flame thrower.

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(Continued)

125. (Cont'd)

- B. THE BLACK BOARD - SCRATCHING OF THE CHALK
Will be a steel rake pulled along a concrete sidewalk.
- C. THE CLASS BELL RING
The Liberty Bell cracking.
- D. POURING THE TEST TUBE OF LIQUID IN THE DEEP BOWL
Niagara Falls.
- E. THE GUM-CHEWING GIRL
A lion chewing meat.
- F. THE NAIL TAPPING OF THE BOY STUDENT
The German Army en masse marching on parade.
- G. GIRL BLOWS HER NOSE DAINTELY
We use a blizzard.

KELP

(Spotting one boy
who looks most
anxious to help)

You, Donald...would you please
join me at the mineral table?

And he does.....now we play a pantomime scene between
the Professor and Donald getting the rock and hammer
ready for the pounding that will shake the eyeballs
out of the Professor's head.

KELP

Now class...Donald will start
breaking up the rock...in order
to break it down...
(He thinks about that)

DONALD

(Holding the hammer
in his hand)
Shall I begin, sir?

KELP

(Not even thinking
about the noise
about to commence)
If you will, please, Donald...

125. (Cont'd)

He raises his hand and brings the hammer down, sounding like a bulldozer hitting the side of a cement wall... With this the Professor just looks straight ahead and his head ripples (S.P.D.)... creating about four heads to the right and four heads to the left...and then shimmering back into the one head still gapping straight ahead...(the above is nothing more than the cartoon effect.)

Donald gets ready to hit it again...

KELP

That will be all, Donald...

DONALD

(Thinking he hasn't done well)

Oh, I can hit it harder this time, Professor.

KELP

I'M sure you can...but never mind...Donald... Thank you... Now if you will return to your seat...we will READ about the minerals and the elements, rather than experiment with them... Class please take out your geology reference books, and turn to page 13....

The class all moves as one taking their books and we hear them turning the pages...and the sound of this builds from page turning (en masse) to... large tin sheets (metal sheets - used in simulating lightning)...and as the sound gets louder and louder...we are pushing in closer and closer on the Professor till we are on a tight head...As he suffers we:

DISSOLVE:

126.

thru

130.

OMITTED.

130A. WIDE SHOT - INT. THE TABLE IN THE PIT

Seated at the table is Stella, Millie Lemmon, Dave, Selette, Julie, Johnny, and an empty chair....again, Stella seems impatient, waiting for Buddy to show.... the kids are eating like they had a disease....Stella just smokes and looks around.....the table is loaded with all the oriental dishes, chow mein, chop suey, and the like.....we see chop sticks in evidence.... and a few of the south sea drink concoctions... (MAI-TAI).....

Buddy finally arrives and sits down in the empty chair next to Stella....greet's the gang...

BUDDY

Hi, kids....Yr. Wonderful is here.....aren't ya thrilled?

STELLA

(Sarcastically)

MR. TARDY would be more appropriate don't you think?

BUDDY

Ah, come on, baby....get off my back.....my tail's draggin' as it is.....

DAVE

(Reacting to Buddy's last line)

You must have been at the same party Professor Kelp was at last night... did he hang one on....wow!

The kids all laugh.....Buddy reacts uncomfortably.

131. STELLA - CLOSE

Hearing this....she thinks a moment.....sees Buddy's head in his hands and snaps out of it.....

STELLA

Buddy, why don't you eat something, you might feel better.

BUDDY

(Feigning a headache)

No, I'll be alright...these headaches come and go.....

(Continued)

131. (Cont'd)

STELLA

You know if you have an empty stomach....that's the first reaction.....a headache...

BUDDY

(Not wanting to get trapped again)

Maybe you're right.....I'll just nibble on some of this....

He takes an empty plate...fills it with rice....and looks for a fork....

STELLA

(Picking up the chop sticks)

Here try these.....

BUDDY

(Taking them)

Thanks baby, but these aren't for eating.....they're for playing... watch.....

Buddy takes the chop sticks...digs his fingers into Stella's drink, extracts the cherry (large size) and places it on the tip of one of the chop sticks, and looks for another cherry....which he spots in the glass Natalie is holding...he takes that one as well and puts it on the end of the other chop stick.... He pushes everything away from in front of him... now the table directly in front of him is clean...he leans over to the large dessert dish...containing cookies...almond cakes and the like...He picks out 16 of the lady finger variety....and places them in front of him...creating two rows - 8 and 8...making a makeshift keyboard for himself...

He leans over to the waitress standing near the booth, whispers into her ear, and hands her some change...

She strolls over to the juke box...which is just completing a number...She drops in a couple of coins and presses a button....

As the music of "NOSECONE" hits, so does Buddy...He plays the chop stick-cherry instrument on the makeshift keyboard, making his every move look like he's playing the vibraphone solos that are featured on the recording...as the kids move around the table and watch...along with Stella, Natalie and Skip....Everyone is intrigued with the ability and versatility of their newfound, MR. WONDERFUL...

(Continued)

131. (Cont'd)

The number finishes and the whole joint screams their delight at what they just witnessed.....

The crowd gathers around the hammy Buddy..as he laps it all up.....shaking hands.....taking bows, walking among the gang....that are backslapping him..and all the girls swooning over him.;.As he gets to a group some 20 feet away from the table..they invite him to join them at their table...He sits down and takes a drink, sitting on the table and proceeds to lean all over some chick at the table....while in the background we see STELLA steaming...

131A. CLOSE - STELLA

STELLA

(To the other girls)

Will you look at that \$2.00 gigolo sitting there.....I should get up and just go home..and let him stay with his cheering throng.....

(Continued)

131A. (Cont'd)

She just sits there twiddling her thumbs, while she burns.

NATALIE

Why don't you?....why stay here and be humiliated?

SKIP

Yeah...why don't you?...why stay here and be...

(Can't think of the word)

what she said???

STELLA

(Looking at them...as puzzled as they are)

I don't know.....I really don't know!!

She just looks at him and ponders this last thought... as we

DISSOLVE TO:

131B. INT. LEMMON'S OFFICE - (DAY)

Miss Lemmon is sitting at her desk as Stella comes running in the door and heads right for Warfield's door as though she were late.

STELLA

Hi, Millie. Can I go right in.

LEMMON

Sure, but what's the rush?

STELLA

What's the rush? I'm only forty minutes late. As it is, our fair Dr. will probably bite my head off.

LEMMON

Relax, Stella. He's only half way into his "When I first came to this University forty-seven years ago" lecture.

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(Continued)

131B. (Cont'd)

STELLA

You're kidding. He's not going all through that just for a Senior Prom committee meeting!

LEMMON

Wanna bet? Listen --

Lemmon pushes down the inter-com switch to Warfield's office.

WARFIELD (V.O.)

....I was determined that someday I would be president of this university. And now, forty-seven years later.....

LEMMON

(Releasing the button)

Had enough?

STELLA

I don't believe it. Why, he hasn't ever gotten to the part about having the first Stutz Bearcat.

LEMMON

And that comes way before the raccoon coat routine. You've got plenty of time before he gets down to business. Sit down and relax.

Stella flops in a chair near Lemmon with a big sigh of relief that she can relax for a minute. She looks tired from the mad scramble of trying to get to this meeting on time, but Miss Lemmon also detects a dejected look on the face of this normally happy, vivacious girl.

LEMMON

(Tenderly)

Hey, Stella, come on -- it can't be that bad!?

STELLA

I'd love to tell him off and give him his walking papers!

LEMMON

Who? Dr. Warfield?

131B. (Cont'd)

STELLA

No - Buddy -- but something is stopping me...I feel as though I were hypnotized, or maybe it's just strange fruit...I don't know... but I do know he has some sort of magical hold on my better judgment... plus a stronger hold on my emotions... *Oh, I'm not even sure if any of this makes sense...*

LEMMON

(The understanding friend)

Look, Stella, I've known you now for what? Three years?...Well, I think it's high time we took a good and honest look at you...and I mean WE, both of us...the answer to this specific problem isn't quite as important as the answer to..."what do you want to be?"

STELLA

(Puzzled)

I don't follow you....:

LEMMON

Hold it a'second.

She flips the inter-com. Warfield's still talking. She releases the inter-com and continues.

LEMMON (Cont'd)

Well, pay attention, and we'll see if your memory serves you...do you recall when we first got to talking about things in general...and you were very unhappy with the way your love life was going?

(Stella nods her head yes)

And I told you to take a good look at yourself in the mirror...and you did...and what you saw was a square that wouldn't quit...do you recall?

(Stella nods yes again)

And I told you, you were a young girl and you should act the part... but, even more than that...you should look the part...and you agreed....but not until, I told

LEMMON (Cont'd)

you, and I'll quote exactly....
"If you walk around with pig tails,
and sneakers, with a sloppy teenage
sweater, and no make-up to boot...
you'll be the most casual wallflower
on campus."

STELLA

Well, what's that got to do with...

LEMMON

(Stopping her, getting
up walking around to
in front of Stella)

I'm getting to, what it's got to do
with...now listen...society has
things constructed in such a way,
that if you look a certain way...
you will magnetically draw that same
type looking person to you....
consequently...the minute you dressed
sharply, applied make-up, and began
looking and acting like a woman...
you drew men to you...now they
couldn't be the type man you would
like to have, based on the inner
Stella, which I know is a warm, tender,
sensitive, good woman with nothing
more on your mind than, getting a nice
husband, raising a family and living
happily ever after, like any other
normal fairytale...

STELLA

Perhaps you didn't hear me...what's
all this to do with my frustrations
about Buddy Love...

LEMMON

(Sharply)

Simply this...you see a guy who's
everything you despise, rude,
discourteous, unkind...and in the
immortal words of that famous
King...etc...etc...etc...
don't you see, honey...there must
be a man here very similar to your-
self...maybe he too was ousted by
society in one way or another...
and he too has a tough ugly exterior

(Continued)

131B. (Cont'd)

LEMMON

...and you are doing nothing more than detecting the beautiful inner man...and it's frustrating you, because you want in and he isn't ready to invite you.

(Tenderly)

You know, Stella...this Buddy Love could very well have his own MALE Millie Lemmon advising him...

STELLA

Maybe.

LEMMON

Why not? Wallflowers come in all sizes, colors and shapes --

STELLA

(Happy at the thought)

Do you really think so, Millie?

LEMMON

Of course I think so...and remember I'm an authority...I'm 0 for 9...

She laughs it up. Stella laughs with her...and embraces Millie...Millie remembers the inter-com and Dr. Warfield talking...and runs around the desk...to listen again...O.S. INTERCOM:

WARFIELD

(O.S.)

In conclusion, let me remind you...

Stella dashes in the door...and takes her seat... her bursting in naturally has stopped the doctor talking, waiting for her to be seated...

132. INT. WARFIELD'S OFFICE - (DAY)

Seated around Warfield's desk we see the student members of the entertainment committee, and the faculty members of the same committee including Kelp. Dr. Warfield is standing.

STELLA

I'm terribly sorry I'm late, DR.
WARFIELD...

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(Continued)

132. (Cont'd)

DR. WARFIELD

(Digging her a little)

Anytime Miss Purdy..anytime at all....

He throws a little wink at her and continues....

WARFIELD

In conclusion, let me remind you that the entire success or failure of the Senior Prom rests squarely on the shoulders of you, the members of the entertainment committee. Now may I see your list of the proposed entertainers?

Stella rises and hands the list to Dr. Warfield. He scans the list and more or less reads it aloud to himself.

WARFIELD

....Good, good....The Lightlighters... wonderful...love folk singers....

(Singing)

"The blue nose beetle likes to needle all the people..." Who's this?...Wickern and Wett...Is that the comedy team? Good... perfect. My, I thought they had split up. Who's this...Buddy Love?

Kelp, unaware that Buddy's name had been put on the list, almost falls out of his chair.

STELLA

He's a local boy, and he's just terrific.

GIRL STUDENT

(Dreamily)

He's our new leader.

SECOND GIRL

(Dreamily)

He's like too much.

(Continued)

132. (Cont'd)

INTELLECTUAL GIRL

He's one of the true swingers of our time.

Now all of the students begin talking at once about how wonderful the great Buddy Love is.

133. MED. SHOT - KELP

Kelp, who is sitting in the midst of several other faculty members, is reacting to all of this adoration. He realizes that it is really him that they are talking about, and he almost looks as though he were about to stand up and make an announcement to that effect when he comes face to face with the stern look of Miss Lemmon who is sitting next to him taking notes. This immediately brings him back to his senses and he sits back in his chair and relaxes.

134. MED. SHOT - WARFIELD

He bangs on his desk to bring the meeting back to order.

WARFIELD

You students seem to know Mr. Love quite well. How about our faculty members. Are any of you familiar with this Buddy Love?

The faculty members all shake their heads to this question except Kelp.

KELP

(Not thinking)

Oh, he's the greatest.

(Catching himself)

Oh, er...I've heard some of the students talking about him.

WARFIELD

(Sarcastically)

I've just heard that myself, Prof. Kelp. Does anyone here know Mr. Love?

There is no answer from any of the faculty members.

134. (Cont'd)

WARFIELD

In that case, I will have to insist on meeting him myself. Will one of you have Mr. Love come to my office this afternoon at three o'clock.

STELLA

Mr. Warfield, er ah, we don't know exactly how to get hold of Mr. Love just now, especially on such short notice.

WARFIELD

What do you mean you can't get him. Is he some kind of a roving bum or something? I've never heard of such a thing, Miss Purdy.

STELLA

I may run into him tonight.

WARFIELD

That's not good enough. I'm leaving town tomorrow morning, and I want this all taken care of before I leave.

Stella and the other students are on the verge of panic.

KELP

Dr. Warfield, why don't you let me see if I can't locate this Mr. Love?

WARFIELD

I don't care who locates him. Just get him here this afternoon by three or forget the whole thing. Meeting dismissed.

As everyone begins to file out of the room, we see that Stella is just standing staring at Kelp. This announcement of his was obviously quite a shock to her. She is completely puzzled as she watches him leave the room.

135. EXT. WARFIELD'S OFFICE - (DAY)

Kelp comes out of the office and heads for the Science Bldg.

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136. EXT. CAMPUS - (DAY)

We see Kelp making his way across campus to the Science Bldg.

DISSOLVE:

137. EXT. CAMPUS - (DAY)

We see "BUDDY" making his way across the campus to the Dr. Warfield office.

138. INT. WARFIELD'S OFFICE

Miss Lemmon enters Warfield's office.

LEMMON

(Enchanted)

Dr. Warfield, sir, there's a Mr. Love here to see you, and he's a gasser....I mean, shall I send him in?

WARFIELD

If you can do it without fainting.

LEMMON

Mr. Love....will you come in please.

Buddy enters and gives Lemmon a pinch on the cheek.

BUDDY

Thanks, baby. Say, what's a wild chick like you doin' working for a square head like him.

WARFIELD

Mr. Love...

BUDDY

Buddy to you, Doc. What's yours? Wait, don't tell me. Clinton?... no...Willard?....maybe Horace.

WARFIELD

You may call me Doctor Warfield, young man.

BUDDY

Crazy, Doc. Hey, what kind of a Doc are you? A saw bones or maybe one of those head shrinkers. I

138. (Cont'd)

BUDDY (Cont'd)

went to one of those guys once and he told me I had a dual personality, ya know, like two different people, then he gave me a bill for eighty-two dollars. So I laid 41 on him and I told him to collect the other 41 from the other guy.

Buddy laughs loudly at his own joke and then slaps Warfield on the back with a shot that knocks him out of his shoes.

INSERT: DR. WARFIELD: FEET - SHOES:

WARFIELD

(Regaining his com-
posure)

Mr. Love, I sent for you in regard to the...

BUDDY

(Butting in and
ignoring him)

Hey, Doc, where's the bar? Where do you hide the juice, Malcolm?

WARFIELD

Senior Prom. However, after seeing...

BUDDY

Wait a minute, hold it a second right there. Would you be terribly offended if I took the name of your tailor?

WARFIELD

Well, actually, this is a ready-made suit.

BUDDY

You're kidding. Come on, don't give me that. I know what it is. You're one of those guys with the perfect physique that can make any suit look good. Believe me, I envy you. Have you ever thought of going into show business?

(Continued)

138. (Cont'd)

WARFIELD

(Completely charmed)

Well, actually, I was in a couple of plays in school and I....

BUDDY

I knew it. Hey, I'll bet the dames hangin' around the stage door used to look like a herd of locusts.... right?

WARFIELD

I suppose you might say that I...

BUDDY

I know, Shakespeare....you must have been a great Shakespearean actor.

WARFIELD

I did do Hamlet once.

BUDDY

(Elated)

Hamlet. Hamlet...I don't believe it. Oh, please do just a little of "To be or not to be" for me.

WARFIELD

(Acting)

To be, or not...

BUDDY

Wait a minute. Let me fix the light.

Buddy moves a floor lamp into position in front of Warfield and adjusts the shade to make a spot light.

BUDDY

That's better. Now try it.

WARFIELD

To be, or....

BUDDY

It's not right. Wait.

Buddy gets a topcoat from the clothes rack, turns it inside out and throws it over Warfield's shoulders like a cape.

138. (Cont'd)

BUDDY

Don't forget, Hamlet was a Prince.
He must look like a Prince. The
cape helps, but you need a crown.

Again he goes to the clothes rack, gets a straw hat
of Warfield's, and pokes out the crown. He now takes
the remaining brim and puts it on Warfield's head.

BUDDY

Perfect. Now, action!

WARFIELD

To be, or not to be, that...

BUDDY

I'm sorry. I must stop you.
It just isn't right. It needs
more staging. I know. Get up
on the desk where I can light
it better.

Warfield is reluctant, but Buddy takes him by the arm
and helps him up on his desk. He then readjusts the
light on Warfield.

BUDDY

If I'm not mistaken, wasn't Hamlet
carrying a sword. Yes, I'm sure
he was. Wait.

Buddy once again goes to the clothes rack and gets
an umbrellaa and gives it to Warfield and makes him
hold it up in the air.

BUDDY

Now, give it all you've got.

WARFIELD

'To be, or not to be: that
is the questions:
Whether 'tis nobler in
the mind to suffer
The slings and arrows of
outrageous fortune
Or to take arms against a
sea of troubles,
And by opposing end them?'

As Warfield finishes, Buddy applauds wildly and then
rushes to him to congratulate him on his great per-
formance.

138. (Cont'd)

BUDDY

(Almost tearfully)

Never, never in my whole life have I been so completely moved. I really think that you missed your true calling. Have you ever thought of dumping this entire thing and returning to the stage.

WARFIELD

Well, I ah...

BUDDY

Magnificent. Truly magnificent. I'm getting emotionally carried away. I must take my leave. I hope I'm not being too presumptuous in saying that I hope to see you at the prom.

WARFIELD

Certainly not, young man. You have my heartiest approval to get up there behind those foot lights and carry on in the great tradition of the theatre.

BUDDY

Right, Doc. Later.

Buddy goes out of the door with a sigh of relief and also a look of disbelief at the gullibility of this man.

139. INT. LEMMON'S OFFICE - (DAY)

As Buddy comes through the door, Lemmon is sitting at her desk holding the phone to her ear as though she were waiting for someone to come to the phone on the other end of the line.

BUDDY

Ah, there you are again. I was afraid that some tall dark and handsome man would steal you away before I got back.

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(Continued)

139. (Cont'd)

As he says this line, he pinches her on the cheek. Miss Lemmon blushes profusely.

LEMMON

(Into phone, but
looking at Buddy)

Will you please leave a message for Professor Kelp? Tell him that Dr. Warfield will expect to see him with the rest of the faculty at the Senior Prom in the capacity of chaperon. This is a must! Got that? Thank you.

Buddy, hearing this and realizing that he must now appear at the Prom both as Prof. Kelp and Buddy Love, is so astounded that he keeps pinching Lemmon's cheek harder and harder until she yells and brings him out of his trance.

BUDDY

I'm sorry, I don't know what came over me.

He goes out of the door muttering to himself.

BUDDY

Kelp at the Prom...Buddy at the Prom...Kelp and Buddy...Buddy and Kelp...

140. CLOSE SHOT - LEMMON

Miss Lemmon watches him leave, and just shakes her head in amazement at Buddy's strange behavior. Suddenly her inter-com buzzes.

WARFIELD V.O.

Miss Lemmon, would you come in, please?

LEMMON

Yes sir, sir.

She gets up in a quick flash and hurries to Dr. Warfield's office. She enters.

141. (Cont'd)

very same outfit as he had on when Buddy left, including the straw hat and cape. It is evident he doesn't realize he is still wearing this jazz.

Miss Lemmon walks to the desk and sits in the chair just right of the doctor and gapes at him in his wild-looking outfit. She quietly giggles, trying vainly not to let the laugh be heard by the doctor as he looks away from her beginning his dictation.

DR. WARFIELD

Miss Lemmon, this memo is to the faculty and student committee of the university prom affair. To whom it may concern. After much consideration and careful appraisal of your request to have MR. BUDDY LOVE perform at the annual prom, I am most happy to say I am in complete accord with your thinking, and am certain Mr. Love will enhance our affair beautifully.

142. CLOSE SHOT - MISS LEMMON

" She is writing in her pad, but having a convulsion holding back the laughter which creates the normal laughing tears so that she has trouble seeing what she is writing.

142A. INSERT: THE PAD

She has been using an ink pen, and as the tears drop onto the pad, all the writing on the page is dripping and running.

143. ANOTHER ANGLE

Holding the two of them, as we:

DISSOLVE:

144. INT. KELP'S PRIVATE LAB - (THE PROFESSOR-BUDDY MONTAGE)

He is busy working with his test tubes and writing in his "log."

144. (Cont'd)

KELP (V.O.)

My formula needs more strength
to insure more time.

145. INT. PURPLE PIT

He is at the piano with all the kids around him. He is singing a ballad type tune as he detects his voice hit a few "Professor sounds" showing the potion isn't holding too well anymore.

SONG: "LET'S GET LOST" - (8 BARS ONLY)

146. INT. LECTURE CLASSROOM

The Professor is standing in front of the class, and the class is completely concentrating on what the Professor is talking about.

KELP

Now then, as this reference book indicates, and as you have already learned through experience, one chemical having many individual parts can always be broken down to such a degree, that we never need to be in the dark about the whys and wherefores of their capacity.

A little of BUDDY sneaks in now.

KELP

And to me...

(Voice change)

...carbon dioxide has always been a real GAS! That is, what I meant to say was....it's nutty....ah, rather....we have to cool it..ya dig? No....I didn't mean...yes! It actually SWINGS MAN...folks....

(He coughs)

Stella at the head of the class listens, winces a little, and we see her meditate a little about what she THINKS she heard correctly.

As we:

STRAIGHT CUT TO:

147. INT. PURPLE PIT

The joint is practically empty, with just Stella and Buddy at the piano. She is just gazing at him as he plays: (A BEAUTIFUL LUSH NUMBER, PREVIN STYLE). They are both quite cozy and all is well with them, until his hands begin to make poor playing sounds.

(Continued)

147. (Cont'd)

He coughs a little and winces, hoping she didn't hear too much of it.

BUDDY
(Looking at
his watch)
Gee, honey, it's getting
pretty late for you. Come
on, let's split.

They get up and start to go. Stella thinks about this little happening too.

148. INT. KELP'S PRIVATE LAB

He is sitting at his rollaway desk, reading a wire he took from his coat pocket, re-reading it, that is.

148A. INSERT: WIRE

'Mr. Buddy Love
c/o The Purple Pit
City

Dear Mr. Love:

WE OF THE UNIVERSITY FACULTY AS WELL AS THE ENTIRE STUDENT BODY ARE DELIGHTED THAT YOU HAVE CONSENTED TO APPEAR FOR US AT OUR SENIOR PROM. WE ARE LOOKING FORWARD TO WHAT WE KNOW WILL BE A MOST ENTERTAINING EVENING. KINDEST REGARDS,
DR. HAMIUS R. WARFIELD.'

148B. He puts the wire alongside of another note he has which is a memo from his home.

148C. INSERT: MEMO

'WHILE YOU WERE OUT MEMO

TO: PROFESSOR KELP
FROM: DR. WARFIELD

DR. WARFIELD TELEPHONED TODAY TO MAKE YOU AWARE OF THE FACT THAT YOU ARE TO BE A CHAPERON AT THE UNIVERSITY SENIOR PROM, AND THAT IS A MUST. ALL FACULTY MEMBERS WILL DO THE SAME.'

148D. He has the wire in one hand, and the memo in the other hand, looking at both of them. He turns to the bird.

KELP

Oh, Jennifer - what am I to do?

BIRD

Have you ever thought of taking poison? Ha-ha-ha---Julius digs poison...Ha-ha-ha---have you thought ever poison, taking??... Ha-ha-ha...poison taking?

Kelp just puts his head in his hands in agony and puzzlement, as we:

DISSOLVE:

149. INT. BALLROOM - (NIGHT)

The big night of the senior prom. The ballroom, which is nothing more than the converted gym, is literally alive with the student body of the University all dressed to the teeth in their Sunday best. The band is set up on one side of the gym on risers so that the students can dance and gather around it from three sides. The backing of the band is to the fourth side (the wall). As we come into the scene the band is playing a medium jump tune so that the air or gaiety is at its peak.

Along one side of the gym stands the chaperons (the faculty).

150. MED. SHOT - THE CHAPERONS

They are all standing in a long line. We do a LONG SLOW PAN down the line, revealing the faculty one by one, that look like the stone age faces trying to come alive. As we get down to the end of the line, we see DR. WARFIELD on one side of KELP and no one on the other side of him. (He's the last in line.) On the right of Dr. Warfield is MISS LEMMON. The music seems to be slowly getting to the Professor who moves slightly to the beat of the band.

As the band swings more and more, Kelp dances a little more and more, until he is so mesmerized by the music, that he actually breaks out a little in his

150. (Cont'd)

square way and without thinking about anyone watching him or not, he really gets carried away and does the silliest dance yet. (We play this for full values.) Dr. Warfield is watching and not really believing his eyes. Miss Lemmon is equally stunned by this exhibition.

151. CLOSE SHOT - DR. WARFIELD

Watching Kelp.

152. CLOSE SHOT - MISS LEMMON

Watching Kelp.

153. CLOSE TWO SHOT - DR. WARFIELD AND MISS LEMMON

Watching Kelp.

154. MED. SHOT - DR. WARFIELD, MISS LEMMON, KELP

DR. WARFIELD

(Shouting)

KELP!!

KELP

(Just reacting normally)

Yes, sir.

DR. WARFIELD

(Irritated)

KELP! Do you mind???

(Indicating the dance)

KELP

Oh, I'd love to...do you lead??

Dr. Warfield just glares at him, and the Professor catches himself.

KELP

Oh, I'm terribly sorry, sir.
I didn't understand.

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(Continued)

154. (Cont'd)

KELP (Cont'd)

(Embarrassed)

Ah...er....they really play swell
toe tapping tunes, don't you
think, sir?

The doctor turns to Miss Lemmon.

DR. WARFIELD

(Completely ignoring
him)

Would you like a refreshment of
some kind, Miss Lemmon??

LEMMON

Oh, thank you, sir. I think I
would...yes...but let me go.
You don't have to bother, al-
though it is very kind of you,
really it is.

DR. WARFIELD

(Ever so pompous)

Oh, no bother at all, my dear.
It will be my pleasure.

He turns and faces Kelp, about to speak. Kelp,
thinking he's going to ask him to have something too,
breaks in.

DR. WARFIELD

KELP?

KELP

Thank you, sir. Just bring me
a small lemonade..with very little
ice.

He turns to watch the band some more, as DR.
WARFIELD'S FACE TURNS A BRIGHT RED from exasperation.

DR. WARFIELD

Kelp! Get us two lemonades, PLEASE!

KELP

Yes, sir...I certainly will..
righto. I'm on my way, zip and
I'm gone.

And he flies out of the shot. (NO RIGGING, FELLAS.
HE JUST JUMPS OUT OF THE SHOT...RELAX!!)

155. MED. SHOT - THE REFRESHMENT TABLE

The table is laid out with cake, cups, plates, silver, and all the necessary utensils...and at the far end of the table is a large punch bowl, full to the brim with bright RED punch....just as Kelp is about to pour some punch in one of the glasses...Stella walks up to him.

156. CLOSE SHOT - STELLA

STELLA
Hi, professor...

157. CLOSE SHOT - KELP

KELP
(Elated)
STELL!!! I MEAN....Miss Purdy,
are you having a good time??

STELLA
Yes, I am...but I think I would
have a much better time...if
someone would dance with me.

158. CLOSE SHOT - KELP

Kelp is delighted with her flirting-like attitude... and becomes so shy. He begins fumbling around and kicking his feet at the floor...and winds up leaning on the table, with one hand, and scratches his head with the other. Stella sees he's having a rough time of it...so she helps him.

159. CLOSE SHOT - STELLA

STELLA
What's the matter, Professor,
has the cat got your tongue?

160. CLOSE SHOT - KELP

KELP
No, the punch bowl's got my arm!!!

WE PULL BACK ON THIS LINE TO REVEAL: when Kelp leaned on the table he put his hand into the punch bowl, which was deep enough for his arm to go in up

160. (Cont'd)

to the elbow... Pulling it out, embarrassed, his white jacket sleeve, as well as the white shirt sleeve, is pure RED up to the elbow.

STELLA
(Helping him wipe
his hand)
Here, let me help you...

She giggles a little and he giggles too..... They think it's quite funny and we see they enjoy one another.

KELP
I think I'm accident prone...

STELLA
(Smiling at him)
Don't worry about it...Let's dance.

161. MED. SHOT - THE DANCE FLOOR

As they begin to dance, all of the clumsiness seems to have left the Professor as he holds this beautiful girl in his arms.

162. CLOSE - KELP

We will shoot this as though he is dancing with the CAMERA...excluding Stella...so that he is looking straight into the lens (supposedly being Stella)...

KELP
I suppose you're looking forward to seeing your BUDDY LOVE tonight.

163. CLOSE - STELLA

SAME CAMERA ANGLE...single of her, excluding Kelp...

STELLA
(Somewhat surprised)
How did you know about that?

164. CLOSE - KELP

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(Continued)

164. (Cont'd)

KELP

I only surmised it from your reactions at the committee meeting the other day.

165. CLOSE - STELLA

SAME CAMERA ANGLE...single of her, excluding him...

STELLA

I guess I am looking forward to seeing him, but I can't for the life of me figure out why.

166. TWO SHOT

holding them both in a waist shot.

KELP

I suppose he's quite good looking...

STELLA

As a matter of fact, he is...but, I know this will sound strange to you... but, that doesn't mean a thing to me.

KELP

Well then, maybe he has a nice personality...

STELLA

On the contrary...he's rude, conceited, disrespectful, overbearing, self-centered.....

KELP

It's NOT his nice personality!!

STELLA

Hardly.

KELP

I understand he's quite talented.

STELLA

Oh, there's no question about that... except..talent comes in many forms. I believe intelligence is a greater talent than anything else...and if Buddy has any real intelligence, then he has a fantastic talent for keeping it hidden.

166. (Cont'd)

KELP

Then I must say, whatever it is that you see in this BUDDY fellow, must be very well hidden.

STELLA

I think you're getting warm.

KELP

Perhaps he prefers it that way. It's possible that he wants his little inner man locked up where no one can knock him over and step on him.

STELLA

But he should know...I don't want to step on him...and maybe someday I'll prove it...if he ever unlocks that beautiful little man and turns him loose, where I can grab him and hold him.

KELP

I'd appreciate it!!!

STELLA

WHAT?

KELP

I mean, that sounds nice.

STELLA

You know what's so strange? You sound like Millie Lemmon, the famous wallflower authority.

KELP

It's not so strange....there isn't any one person that has a corner on the wallflower market...wallflowers come in all sizes, shapes and colors, you know.

Stella looks puzzled..she tries to remember where she heard that before...was it Millie...was it... before she can think any further...the band hits a loud fanfare.....

167. THE BAND-STAND

The band finishes the fanfare...and the bandleader comes down to the mike.

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(Continued)

167. (Cont'd)

BANDLEADER

Showtime, ladies and gentlemen....
if you'll gather around the band-
stand we'll get under way.....

168. LONG SHOT - THE BALLROOM

Everyone hurries to get a front row position for
the show....

169. STELLA AND KELP - TWO SHOT

The crowd is running past them and Stella grabs Kelp's
hand and starts pulling him toward the bandstand.
KELP is in a fit of panic, from the SHOW ANNOUNCEMENT
but at the same time, KELP is overwhelmed by the feel-
ing of Stella taking his hand....Stella feels it too...
they both look down at their clasped hands.....

170. THEIR HANDS

171. WIDER ANGLE

And they look into each other's eyes....it's like an
eternity before Kelp comes to his senses and realizes
he must get out of there....get to his lab....become
BUDDY and get back in time to perform....he takes
one more look at Stella...

KELP

I just remembered something I
must do...excuse me...I'll see
you later.....

172. STELLA

As Kelp leaves, Stella realizes that once again she
has reached an emotional height, only to have the
motivator of said height run out on her again...
how strange in both instances she has been stranded
by two exact opposite type men.

STELLA

(Thinks aloud)

Why do men keep running away from
me??

STRAIGHT CUT TO:

173. INT. KELP'S PRIVATE LAB

the door bursts open and the professor runs and the professor heads straight for his desk, takes the keys from his pocket and tries to get to his formula as quickly as possible.....he gets the drawer open and finds it missing.....he scrambles through the papers on his desk and looks frantically for his little "LOG" book.....to no avail.....he looks over towards the cage (Jennifer)...and he shrieks.

KELP

Jennifer! What have you done?

173A. THE BIRD: JENNIFER - CLOSE SHOT

The cage door is ajar and in the cage is the log book strewn all over the cage floor with still some evidence of the log in her mouth....it is torn to bits... and she is still eating away.....

173B. CLOSE-KELP

in shock.....he runs to the cage to see her dirty work.....he scrambles through the pages which are falling apart.....and he runs back to his desk trying to put the pieces together.....the desk is a mess, and he's making it worse....he is completely dejected...by this twist of fate.

JENNIFER (V.O.)

Pass the salt and pepper, and give me a check, please, I'm double parked...ha-ha-ha-double parked bird!

KELP

(Still trying to put the pieces together)

Oh, what am I going to do..... you've eaten all of my formula!

JENNIFER

I didn't realize you were hungry.... but don't worry, Boobie, mommy will make you more! Formula... formula...ha-na-ha- Kelp is a baby....

KELP

You dumb bird.....I need that formula right now.....what will I do.....oh, woe, what am I to do?

(Continued)

173B. (Cont'd)

the professor gives up, he's finished...he drops his head into his hands.....painfully mumbling to himself....

JENNIFER (O.S.)

FAKE IT! FAKE IT!

KELP

Oh, shut up...you stupid bird!

JENNIFER

Okay...but if I shut up...then I can't suggest you call your mother and father and get them to read you the formula from the copy you sent them.....can't suggest...won't suggest.....I won't be suggestive...ha-ha-ha!

Kelp looks up and realizes what he has to do....he searches under the papers for the phone and begins to dial.....operator...places the call and ad libs.... "what a nice bird" etc....

BIRD

Don't try and make up..... you Indian giver....ha-ha-ha...

173C. CLOSE - ON PHONE

KELP

(On phone)

Hello, dad? This is Julius. Dad now listen care-....Julius...Yes, Julius. Dad, I've....Julius.... your son, Julius. Listen, dad I want you to....your son....your son, Julius.

(Pause)

J-U-L-I-U-S

(Pause)

S-O-N. Hello, dad. I'm fine. Listen carefully, dad. Remember that letter I sent you that you were nct to open unless something happened to me? Well, open it. Please, dad...nothing happened. Just open it and read the formula to me. Yes, I'll hold on.

JENNIFER

Burrpp. Excuse me.

(Continued)

1st change

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207A.

173C. (Cont'd)

KELP

Excuse you? I should punch you
right in the beak. Not you, dad.
Go ahead; read it to me.

He writes the formula on a piece of paper.

KELP

Thanks dad. I can't talk any
more right now. Say hello to (cough)
ma for me, and I'll see you soon.
Bye, dad.

(Continued)

1730. (Cont'd)

He hangs up the phone, takes his wet coat and hangs it on the clothes rack, washes his hands...and goes to the towel hanger on the wall right next to the sink on the opposite side of the basin...(the towel rack is the pull and let go type...using cloth towel on a roller...with the soiled portion going back into the case and the new coming straight ahead). He pulls down on the towel rack and it pulls back, trapping his hands up and into the mouth of the rack... He is caught and fights like a maniac to get loose...and he finally does... His hands still wet..he goes to his work table and proceeds making his chemical potion. He fills the beaker with various chemicals and the beaker drops towards the floor and he makes a lunge for it..and catches it...upside down...and sighs... not knowing the beaker is with its open end toward the floor.

KELP

Wow, that was close, Jennifer...
I'm all thumbs.

He looks down and sees the formula pouring out onto the floor.

KELP

Oh, my heavens...

He holds the beaker up to the light...

KELP

(Thinking aloud)
I hope there's enough here...

BIRD

I hope there's enough anywhere...
everywhere...here and there..to
and fro...ha-ha-ha-

KELP

Oh, be quiet, Jennifer...
(To himself)
There isn't time to make more...
this will have to do.

BIRD

Make some more...
Make mine Manhattan...
Make someone happy...
Make me a miracle...
Make me a malted...ha-ha-ha.

1730. (Cont'd)

While the bird is having a talkathon..Kelp swallows the liquid..goes for his closet. He takes out his Buddy clothes (dark suit) and as he hangs the suit on a hook..the change just starts as we:

CUT TO:

174. THE BALLROOM - (THE BANDSTAND)

The band is in the middle of their speciality number and the crowd is gathered around the band watching and listening. Stella is in the deep foreground standing with Miss Lemmon.

175. CLOSE - STELLA AND LEMMON

Stella is trying vainly to enjoy the festivities as she looks around impatiently for Buddy.

STELLA

(Whispering to
Lemmon)

Where can he be? I hope nothing's happened to prevent him from getting here!

LEMMON

He better get here, or there'll be a riot!!

176. THE BAND

They complete their number with wild bravos and applause from the whole student body. The band-leader steps forward and takes the microphone.. back to the piano (which is set dead center of the platform), turns and makes his introduction. He is holding a card in his hand.

LES BROWN

Ladies and gentlemen, introducing the next performer is actually the easiest chore I have ever had, simply because the card I am holding is the announcement the performer I am about to introduce, wants read exactly as written.

(Continued)

1st Change

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109A.

176. (Cont'd)

Les looks off to the band disgustedly, and then reads from the card.

LES BROWN

'Ladies and gentlemen, presenting the world's greatest everything. The best dressed, the swinginest performer, and one of the nicest guys in the world. Here he is... the 1963 Senior Prom's answer to Don Juan....BUDDY LOVE.

177. CLOSE ON STELLA AND LEMMON

They grab one another in a big hug, delighted and excited to see their "life of the party" arrive... finally...

178. CLOSE - BUDDY AT THE PIANO

With the mike between his legs and playing with one hand - his other hand starts the "finger snao" and all the kids join in. The band is vamping and Buddy goes into a swingin' first number: (I'VE GOT A WORLD THAT SWINGS)

178A. MEDIUM CLOSE - BUDDY

BUDDY

UP AT DAWNIN'

SLEEPY AND YAWNIN'

STILL THE TASTE OF WINE

THEN I REMEMBER YOU'RE MINE

AND I'VE GOT A WORLD THAT'S FINE

178B. CLOSE UP - BUDDY

BUDDY

WHAT'S BEFORE ME

ROUTINES THAT BORE ME

PUNCH THE CLOCK AT EIGHT

BUT WHAT A LUCKY GUY I AM

I'VE GOT A WORLD THAT'S GREAT

1st Change

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110A.

178C. WIDE ANGLE - BUDDY & AUDIENCE

BUDDY
ATOM BOMBS, CAPE CANAVERAL AND

FALSE ALARMS,

HALF THE UNIVERSE IS UP IN ARMS

SO I FLIP A LITTLE TOO

UNTIL I'M HOLDING YOU

178D. MED. SHOT - BUDDY

BUDDY
WHAT'S THE HASSLE

I'LL BUY THE CASTLE

WE CAN LIVE LIKE KINGS

IF WE'RE TOGETHER FOREVER

I'VE GOT A WORLD THAT

YOU'VE GOT A WORLD THAT

WE'VE GOT A WORLD THAT SWINGS

178E. CLOSE UP - BUDDY

BUDDY
YOU'VE GOT ME ACTING LIKE A

SQUARE OUT ON A PICNIC

(Continued)

1st Change

"THE NUTTY PROFESSOR"

12-3-62

110B.

178E. (Cont'd)

BUDDY (Cont'd)

WEARING A SMILE EACH TIME WE TOUCH

BUT TO SPLIT THE SQUARE SCENE I DECLINE

I'VE GOT A WORLD THAT'S FINE

178F. CLOSE UP - BUDDY

BUDDY

I'M HIP, YOU'RE HIP THAT EVERY CHICK

EVEN HER COUSIN

KNOWS THAT YOUR STYLE IS MUCH, TOO MUCH

STILL YOU LIKE TO PLAY IT COOL AND STRAIGHT

I'VE GOT A WORLD THAT'S GREAT

178G. WIDE ANGLE - BUDDY AND AUDIENCE

BUDDY

WALKING AND TANNING IN THE SUN

STAYING AWAKE AND LISTENING TO THE SOUNDS

TALKING AND PLANNING, SPINNING FUN

RIDES TO PLACES OUT OF BOUNDS

178H. CLOSE SHOT - BUDDY

(Continued)

1st Change

"THE NUTTY PROFESSOR"

12-3-62

1100.

178H. (Cont'd)

BUDDY
I'D LIKE TO TAKE YOU THROUGH

THIS WILD WONDERFUL VENTURE

FLY LIKE A KITE THROUGH SPACE,

NO STRINGS

178-I. MEDIUM SHOT - BUDDY

BUDDY
I'M NOT GONNA LOSE

THAT BELL THAT RINGS

I'VE GOT A WORLD THAT

YOU'VE GOT A WORLD THAT

WE'VE GOT A WORLD THAT SWINGS

During the aforementioned number, we get CUTS of the audience eating it up.

179. THE AUDIENCE

Beating time with Buddy and having a ball.

180. THE FACULTY

All smiles, and quite happy.

181. DR. WARFIELD

The proud headmaster... "look at what I got for the Prom!"

1st Change

"THE NUTTY PROFESSOR"

12-3-62

110D.

182.

STELLA

Just about swooning...

183.

MISS LEMMON

She's swooned already!

184.

THE BAND

All pretty well won over by Buddy.

185.

OMITTED.

186.

THE AUDIENCE

As Buddy finishes his number, they are screaming their approval and yelling for more.

187. BUDDY

walks down stage with the mike...and announces...

BUDDY

Thank you, ladies and gentlemen...
now I'd like doing a tune that has
been a favorite of the gang at the
"Purple Pit"...you should pardon
the expression, Dr. Warfield....

The whole audience laughs happily as they look over
to the DR. to see his reaction.

188. DR. WARFIELD

half smiling...half uncertain.

189. CLOSE - BUDDY

BUDDY (Cont'd)

That great standard...and my
favorite as well..."Black Magic"...

190. THE AUDIENCE

They all applaud and agree this should be a gasser!!

191. BUDDY

strolls back to the piano with the mike, sits down
and starts the "Black Magic" vamp....looks at Stella
and winks...

192. STELLA

She gets a little coy...and nudges Millie.

193. BUDDY - AT THE PIANO

He really is set to tear the joint apart...and he begins.

BUDDY

(Singing and playing)

That old black magic..has me in
its spell.....

That old black magic that you weave
so well....

Those icy fingers up and down my
spine.... the same old...

193. (Cont'd)

BUDDY
(His voice completely
back to Kelp)
.....witchcraft when your eyes meet mine...

He looks off stage trying desperately to get out and away but realizes too much has been heard and it would be futile to try.....he resolves himself to his fate and flags the band out.....looks around and tries to talk, while his entire body begins to take on a sad, Kelp like look.....

194. THE AUDIENCE

Getting restless....not knowing exactly what is going on, but still restless....

195. STELLA

Very concerned, but very aware of what is happening....

196. DR. WARFIELD

Uneasy as well....

197. LES BROWN

Turning to the band puzzled...

198. THE BIRD

Perched high in the ballroom on one of the streamer bars,

BIRD
Well, this is it, Julius....although
I hate to be an "I told you so"...

The bird turns it's back on Buddy....cringing a little...

199.- OMITTED.
200.

201. BUDDY

Standing stage center at the mike....exchanging looks with Stella, the band, and the audience in general.... then finally addresses the audience...

BUDDY

(FULL KELP'S VOICE)

Ladies and gentlemen, I never dreamed I would find myself at a loss for words.... but nonetheless I am.....and if you will just bear with me a moment, I will try to explain....it all started sometime ago.....actually I had no intention of being deceitful or underhanded..... but science holds many mysteries..... mysteries that any scientist would be curious about.....oddly enough, I stumbled on one of those mysteries... that I now KNOW should have been left alone....

202. STELLA

Just staring with her mouth half open....somewhat in shock.....as she listens and looks....

203. OMITTED.

204. MISS LEMMON

Equally unglued, and glaring....

205. THE AUDIENCE

Almost frozen frame!

206. BUDDY (2)

This time with the professor's teeth in,...

BUDDY

But it's a very hard thing to do...particularly when you feel, you've been able to do what so many others have failed to do..... I suspect there are mostly selfish elements involved here..... therefore.....

207. STELLA

Looking sadly and understandingly at him....

208. THE AUDIENCE

Still in a trance....

209 BUDDY - CLOSER SHOT (3)

Now he has his hair back....(as the professor).....
still in the Buddy clothes....

BUDDY

I have no real defense for my
actions....other than swearing
to you....I had no control over
what I said or did, as Buddy Love!

210. STELLA - HIS P.O.V.

Stella blurred (out of focus).

211. BUDDY (1)

Going into his inside pocket....gets his glasses....
and puts them on.....

212. STELLA - HIS P.O.V.

Clearer now that he has the glasses on....

212A. BUDDY

BUDDY (Cont'd)

I can only say, if I have hurt anyone...
anyone at all,....or did the things that
weren't of a kind nature.....I hope you
will forgive me..... Learning a lesson
never comes too late in life....and I
think the lesson I learned came just in
time.....I won't, ever again, want to be
something I'm not....I didn't like being
someone else....and at the same time, I
am glad I had the chance...only because I
found out something I never knew.....

(Continued)

1st Change

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115.

212A. (Cont'd)

BUDDY (Cont'd)

YOU MIGHT AS WELL LIKE YOURSELF....JUST
THINK ABOUT ALL THE TIME YOU HAVE TO
SPEND WITH YOU! If you don't like what
you are.....how can you expect others to?

213. STELLA

She is obviously affected...and now knows what was
underneath that loud, crude exterior...and she
smiles...

214. LEMMON AND STELLA

Millie leans over to Stella and whispers.

MISS LEMMON

See? Everybody has another side
to them... I told you...

Stella smiles more...she's happy.

215. BUDDY

BUDDY

And to you, DR. WARFIELD...I hope
after you hear all the facts....
you won't be too angry with me...
I love it here at the University..
and I love all the gang very much.
I wouldn't want to have to leave.

216. OMITTED.

216A. STELLA

Stella exits the SHOT on her way backstage.

217. BUDDY - FULLER SHOT

holding much of the audience still enchanted.

(Continued)

217. BUDDY - FULLER SHOT

holding much of the audience still enchanted,
disappears behind curtain.

218. THE BANDLEADER

snaps his fingers to wake the band out of their
evident fog. and they play a slow ballad type number.
We see Stella making her way through the crowd to the
backstage entrance of the ballroom. The audience,
still stunned, move like slow motion as they begin
dancing again.

219. SERIES OF CUTS: WARFIELD, MISS LEMMON AND THE
STUDENTS

all turning to each other and turning away..no one
seeming to be able to speak or make contact with one
another. It is a complete silent, puzzled, mixed up
action that takes place.

220. BACK STAGE

Buddy sitting on a chair dead center of the wing
area, just glaring ahead, as Stella walks up to him.

221. HIS P.O.V.

Stella's legs.....directly in front of him, as we
PAN UP to reveal the smiling face of Stella....
(looking like the understanding mother who isn't
about to scold her little boy for pouring her best
perfume down the kitchen drain.

222. STELLA AND BUDDY - TWO SHOT

She helps him out of the chair...he gets up like a
beaten puppy.....and looks right into her eyes...

(Continued)

222. (Cont'd)

STELLA

I'm glad to hear you learned a lesson...and I hope you realize... being one person is more than enough for any human to handle adequately.

BUDDY

Oh, I've learned that better than you'll ever know.

STELLA

And I suppose you're aware of the fact that the choice of who you are going to be has to come from you, and you alone...

BUDDY

I know that, Stella....and if you weren't involved...the choice would be a simple one.....

STELLA

Well, what have I to do with your decision?

BUDDY

What have you to do with it? Simply this...as Professor Kelp...you remain nothing more than just one of my students....but as Buddy Love...you become a more vital part of my life...

STELLA

(Taking his hand
in hers)

Would you mind if I remained one of your students, as well as being a vital part of your life?

BUDDY

(Elated)

You mean? That is....well, as a professor....I could...

STELLA

(Putting her hand on
his lips)

I mean...I wouldn't want to spend my life with as much noise and uncertainty as would prevail with BUDDY.... I'm sure being the wife of a professor

222. (Cont'd)

STELLA (Cont'd)
will be more normal and far happier....
and it will be so nice wearing less make-
up....more pigtails and comfortable jeans...

BUDDY
(So happy he can
hardly stand it)
Oh, Stella...
(Putting his arms
around her)
goodbye, Buddy Love...

STELLA
Goodbye to Buddy....yes....but
there'll be plenty of LOVE.....

They embrace.....

As we,

DISSOLVE:

223. INT. CLASSROOM - CLOSE - STELLA AND KELP

(Stella without makeup, wearing jeans). They are
embracing just as we left them, backstage...

KELP
And then DR. WARFIELD said...he
was happy that everything worked out
as it did....and no harm done....but
that the "Purple Pit" is now off-limits
to the student body as well as the
faculty.....

STELLA
I'm so glad, Julius.....

KELP
JULIUS?
(Slyly)
It couldn't hurt...just changing
that a little, would it??

STELLA
(Cocking one eye
at him...as if to
say naughty, naughty)

223. (Cont'd)

KELP

All right...Julius it is....

224. WIDER ANGLE

The bell rings and the door swings open as the class enters the chemistry lab...Stella breaks away from the professor and goes to her desk.

225. CLOSE - KELP

picking up a test tube from his chemical table.

KELP

Today, class...we will discuss heat and the chemical...this is without a doubt the most fantastic use of any of the...

226. CLASSROOM DOORWAY

The door flies open and a student rushes in...and runs over to Professor Kelp...and whispers in his ear...

KELP

(Turning to the student)

They're here now?

STUDENT

Yes, sir... they're on the way.... right now...

The student exits the classroom....

227. KELP

He gets all flustered....dashes back to his desk.... puts the book down...takes off his lab coat, puts on his suit coat...and during the above action he addresses the class.....

KELP

Class.....I am happy to announce, we will have a short day today.....I haven't seen my parents in almost 11 years...and

227. (Cont'd)

KELP (Cont'd)

they are here visiting me today....
I am most anxious for all of you to
meet them..... and I know they are
anxious to meet you...especially...
ONE of you...

(He looks at Stella)

The class laughs and reacts approvingly....

228. STELLA

fixing her hair..and blushing a little of embarrass-
ment, as we HEAR the classroom door swing open....

229. WIDER ANGLE

holding the Professor, Stella, and the class...all
watching the doorway.... as we HEAR O.S.

FATHER

(IN A LOUD RAUCUS VOICE)

THANKS KID...FER SHOWIN' US WHERE
THE KID WORKS...

MOTHER

Not so loud, Elmer....

FATHER

LOUD? WHO THE DEVIL'S LOUD????

230. KELP

stunned with what he hears.....and praying he's
wrong in what he's thinking.....

231. DOORWAY

and in they come...the father in a loud suit, some-
thing like what BUDDY wore...and the mother, without
make-up and bent over from being domineered...as she
gets into the doorway...the father hits her on the
keester....and she jumps into the room...he is carry-
ing a small suitcase....sees the Professor and dashes
over to him....slaps him on the back....

10-1-62

(Continued)

231. (Cont'd)

FATHER

Well, well, if it isn't the square bookworm we laughingly refer to as our son....

(From his top pocket)

Here have a cigar.....straight from Havana....it cost us six million dollars in ransom.

(Turning to the mother; hitting her on the back)

How was that....baby??? Pretty good for an old man, huh, sweetie???

MOTHER

(Almost whispering)

It certainly was, Elmer...and I loved every minute of it.

232. CLOSE - MOM

She crosses the father and walks up to the Professor... kisses him gently on the forehead....

233. CLOSE TWO SHOT - MOTHER AND KELP

MOTHER

It's good seeing you again, Julius...

234. WIDER ANGLE - OVERALL

The father has the suitcase on the desk and it's open. He takes a bottle out of it, holding it up to the class and starts his pitch....

FATHER

Here it is kids....tired of being a square?

Tired of a dull existence???

Well then for one buck, the tenth part of a sawbuck....

(Looking back at Kelp)

Oh, yeah, kid, as soon as I unload a little of this jazz on these cats... maybe you'll let the old lady and me meet the chick you're stuck on....

235. CLOSE - KELP

Just about ready to faint....

236. STELLA

Looking at Kelp and laughing, happily....

237. DR. WARFIELD ENTERS - STANDS NEXT TO ELMER KELP -

puts his arm around him. (Re-dressed)

DR. WARFIELD

He's right kids - it's a gasser!

238. KELP - CLOSE

Looking over at Stella...shrugging his shoulders as if to say...."WHAT DO WE DO NOW??"

FATHER (V.O.)

You can be the life of the party...
try KELPS KOOL TONIC if you're not
satisfied...your money back guaran-
teed....step right up folks....
be somebody...BE ANYBODY!!

238A. CLOSE UP - STELLA

laughing.

239. KELP

Sinks into his chair...smiles at Stella...at his mother...at the class....and winces with pain and sinks lower and lower into the chair until he just about disappears, as the music builds and we....

FADE OUT.

and FADE IN:

as the cast of characters walk into the classroom and bow right into camera...and they exit CAMERA left, and CAMERA right....we play this just as we would on the New York stage....the curtain call....supering the names of the players over their respective bows... until we finally

FADE OUT.

THE END