

"SHOCK TREATMENT"

Screenplay

by

Richard O'Brien and Jim Sharman

Book and Lyrics

by

Richard O'Brien

Music

by

Richard Hartley and Richard O'Brien

Copyright 1980 (c) All Rights Reserved  
Michael White Ltd. 13 Duke Street  
St. James, London SW1Y 6DB. U.K.

SHOOTING SCRIPT  
October, 1980

THE ROCKY HORROR PICTURE SHOW featured an ordinary couple, Brad and Janet, innocent victims of a flat tyre and a wet night, caught in a bizarre Horror Movie nightmare.

SHOCK TREATMENT features Brad and Janet, innocent members of a live TV audience, drawn into a new and equally bizarre nightmare of Soap Operas, Game Shows and Media Manipulation. The madness accelerates until they don't know where Television ends and reality begins.

CAST

FARLEY FLAVORS	A Sponsor
BRAD MAJORS	A Hero
JANET MAJORS	A Heroine
COSMO McKINLEY	A Doctor
NATION McKINLEY	A Doctor
JUDGE OLIVER WRIGHT	A Local Expert
BETTY HAPSCHATT	A "Denton Dossier" Host
RALPH HAPSCHATT	A "Faith Factory" Host
BERT SCHNICK	A "Marriage Maze" Host
NEELY PRITT	A Documentary Person
MACY STRUTHERS	An Ambitious Person
VANCE PARKER	A Security Officer
HARRY WEISS	A Father
EMILY WEISS	A Mother

RICKY	A Nurse
ANSALONG	A Nurse
OSCAR DRILL	A Singer
BRENDA DRILL	A Teenager
GLISH DAVISON	A Musician
DRUMMER	A Musician
KIRK IDLE	A Caterer
IRWIN LAPPSY	A Car Salesman
MRS. DRILL	Another Mother

FLOOR MANAGER  
WARDROBE  
MAKE-UP  
THREE SOLDIERS  
THREE PATRIOTIC WIVES  
THREE REDNECKS  
SCHOOL KIDS IN COMMERCIAL  
MUSICIANS (5)  
NEELY'S CREW (1)  
D.T.V. CREW (3)  
AND  
THE AUDIENCE  
"SHOCK TREATMENT"

FADE IN

THE ENTIRE FILM IS LOCATED IN A TELEVISION STUDIO.

SHOT OF MOON 1

Clouds passing.

VOICE OVER

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

CLOSEUP - FARLEY'S FACE 2

wreathed in cigar smoke.

VOICE OVER

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

OVERTURE 3

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

VOICE OVER

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

fast...

Parker moves to stairwell exit.

VOICE OVER

But he was still not satisfied...

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

VOICE OVER

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

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

VOICE OVER

...a beautiful girl.

Floor Manager proceeds to Parker now positioned by studio door

VOICE OVER

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

ANGLE ON STUDIO DOORS

4

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

DENTON U.S.A.

5

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

NEELY

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

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

DAD  
YOU'LL FIND A RAMBLING ROSE  
AND A PICKET FENCE

MOM  
TENDERNESS AND INNOCENCE  
IN DENTON`

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

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

Letter "T" produces TWO CHEERLEADERS. Parker whistles.

PARKER  
FULL OF BEAUTY.

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

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

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

ANGLE ON AUDIENCE

6

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

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

CAMERA CRANES TO billboard facade.

AUDIENCE  
YOU'RE DENTON DENTON U.S.A.

ANGLE ON AUDIENCE

7

interspersed with:

QUICK SHOTS ON PERCUSSIVE BEAT

8

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

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

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

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

ANGLE ON "DENTON DOSSIER" SET

9

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

BETTY  
Well how about that? Wasn't that  
terrific? A community anthem  
brought to you by our new sponsor

Farley Flavors whose new program 'Faith Factory' premieres on this channel tomorrow night. I, for one, can't wait! Now let's turn to our regular in-depth discussion with Judge Oliver Wright, Denton's leading social scientist.

BETTY (Cont.)

(addresses him)

Did you enjoy our anthem Judge Wright?

OLIVER

In a way...

BETTY

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

OLIVER

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

ANGLE ON AUDIENCE

10

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

OLIVER

(voice over)

Monetary inducements.

NEELY

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

OLIVER

(voice over)

Seduction.

Brad and Janet nod.

NEELY

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

Janet looks puzzled. Neely explains:

NEELY

Farley Flavors! Our new

sponsor.  
                  (makes "hot"  
                  gesture)  
Wheeew!

                          OLIVER  
                          (voice over)  
Prejudice.

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

Brad looks uncomfortable.

                          OLIVER  
                          (voice over)  
Lies!

Janet smiles enigmatically.

COMMERCIAL FOR FARLEY FLAVORS FABULOUS FAST FOOD

11

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

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

                          KIDS  
Farley!

                          TEACHER  
F for...

                          KIDS  
Flavors!

                          TEACHER  
F for...

                          KIDS  
Fabulous!

                          TEACHER  
F for...

                          KIDS  
Fast!

                          TEACHER  
F for...

                          KIDS

Foods!

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

VOICE OVER

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

Logo spins (OPTICAL).

ANGLE ON "MARRIAGE MAZE" SET

12

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

BETTY

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

OLIVER

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

BETTY

(charmed)

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

OLIVER

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

BETTY

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

Neely appears.

NEELY

(enthused)

Hi, Betty!

BETTY

(less enthused)

Hello, Neely.

NEELY

You keep up that high standard  
of interview and I'll have to

include you in Farley's  
documentary. You were so...  
probing!

Neely passes on -- Betty grits her teeth --

OLIVER

A free thinker.

BETTY

Everything's free there.

FLOOR MANAGER

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

We heard a drum roll.

VOICE OVER

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

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

BERT

Sank you -- Velcome -- Sank  
you! Before ve shstart I want  
to say vun or two vurds about  
tomorrow night's big new show  
'Faith Factory' -- unt -- oh  
yah -- we hef ze host unt hiss  
lofley co-host right here in ze  
audience -- giff a bick hend

-- to Ralph Hepshett unt ze  
vivacious Mazy Struthers --  
Let's get a camera over zere --

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

BERT

Loved the commercial, Macy!

MACY

Thanks, Bert!

BERT

You got a good show for us  
tomorrow, Ralph?

RALPH

You bet, Bert.

BERT

Good! I'm gonna be there.

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

BETTY

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

OLIVER

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

We SEE Brad and Janet sitting together.

OLIVER

(voice over)

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

CUT BACK TO Oliver and Betty.

OLIVER

(not without irony)

Eisenhower would have been  
proud of them.

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

BERT

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

He points to a surprised Brad and Janet.

JANET

That's us.

BRAD

I don't want to get up there.

JANET

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

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

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

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

INT. CONTROL ROOM

13

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

BERT  
(voice over)  
Introduce yourselves.

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

Farley SWIVELS INTO CLOSEUP.

"MARRIAGE MAZE"

14

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

JANET  
He needs help.

CUT TO a concerned Oliver and Betty.

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

Audience roar with laughter.

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

BERT  
Looks like 'Rest Home' for this  
marriage.

SHOT OF "REST HOME" lights flickering. Applause.

BERT  
Do you watch 'Dentonvale,'  
Janet?

JANET

I've caught it once or twice.

BERT

Of course! D.T.V.'s most popular Hospital series featuring those perennial favorites, Cosmo and Nation McKinley. Neuro-specialists par excellence ...if you'll pardon my French. I recommend you send Brad to them for treatment!

Oliver and Betty can't believe it.

JANET

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

BERT

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

OLIVER

(as if he has heard the name before)  
McKinley?...McKinley?

BETTY

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

OLIVER

Never watch it.

BERT

There's no use delaying another moment.

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

BERT

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

AUDIENCE

(shout)  
DENTONVALE!!!

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

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

BILLBOARD 15

SHADOW of Farley on heart.

INT. "MARRIAGE MAZE" SET 16

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

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

Bert moves o.s.

JANET  
But...

He's gone.

BRAD  
I'm not going, Janet.

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

BRAD  
But I don't need treadment.

Brad knocks over Bert's water jug.

BERT  
(o.s.)  
You need glasses, Brad!

Laughter.

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

Floor Manager wheels in monitor running commercial.

"BITCHIN' IN THE KITCHEN"

17

The commercial FEATURES product SHOTS.

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

ANGLE ON CONTESTANTS' AREA

18

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

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

BITCHIN' IN THE KITCHEN OR CRYING  
IN THE BEDROOM AL NIGHT.

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

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

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

ANGLE ON "MARRIAGE MAZE" ENTRANCE

19

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

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

Applause.

BERT  
What do you say, Ricky?

Ricky wheels to Brad and Janet.

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

Janet helps Brad to chair.

RICKY  
Nothing serious I hope?

JANET  
No. Just a routine checkup.

BERT  
(to Audience)

Just a routine checkup,  
Folks!

Laughter from Audience.

Janet turns to CAMERA.

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

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

BERT  
The subject is committed. As  
are we all.

TITLE - "DENTONVALE"

20

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

INT. "DENTONVALE" OFFICE

21

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

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

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

JANET  
Well yes, but...

Brad leaps out of wheelchair.

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

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

MAC  
(to Janet)  
Does he do that often?

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

JANET  
No! He's never done that before.

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

Ricky straightens Brad in wheelchair.

NATION  
(softly)  
If anyone can help Brad. We can.

Mac nods to Ricky who leaves.

JANET  
Well, he needs help.

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

MAC  
Ah. Nurse Ansalong - you're here.

Ricky continues on his way.

ANSALONG  
(adjusting uniform)  
Well it was pretty short notice  
but I...

NATION  
ATTEND to Mr. Majors, Nurse.

Ansalong adjusts wheelchair and herself.

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

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

JANET  
Could I do that later?

NATION

Of course.

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

INT. CORRIDORS

22

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

ANSALONG

(sotto voce)

Sign the contract tomorrow...

Mac catches up.

MAC

(with papers)

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

JANET

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

Nation catches up with them.

NATION

Of course.

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

JANET

(to Ansalong)

Why did you tell me not to sign now?

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

ANSALONG

(distant voice)

Well this way, you get the first day free.

"MARRIAGE MAZE"

23

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

MOM

About Brad's family?

BERT

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

Digital timer SUPERIMPOSED.

DAD  
(puzzling)  
Mental instability?

MOM  
He was adopted you know.

DAD  
I'd forgotten.

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

BERT  
Which leads us to...?

Audience tense. Seconds click. Dad shakes head.

MOM  
Infantile regression?

Bells ring. Wild applause.

BERT  
You got it!

MOM  
I got it! I got it!!!

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

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

INT. CONTROL ROOM 24

Farley watching IMAGES of Brad's ward on monitors.

INT. TERMINAL WARD - "IN MY OWN WAY" 25

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

JANET

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

INT. CORRIDORS

26

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

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

Janet has arrived at "DEAD END."

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

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

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

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

MOM  
Oh my poor baby.

JANET  
Oh. Mom. It's Brad.

MOM  
I know.

They hug, Mom only using one arm.

MOM

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

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

MOM

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

JANET

It's...

MOM

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

JANET

(confused)

What show?

Mom drags Janet inside.

MOM

'Dentonvale.'

Door shuts.

INT. "DENTONVALE" OFFICE

27

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

MOM

(voice over)

Infantile regression.

BERT

(voice over)

You got it!

MOM

I got it! I got it!!!

Nation switches off television.

NATION

Our speciality.

MAC

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

BERT

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

Nation looks secretive.

MAC

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

BERT

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

MAC

SPONSOR!!!

BERT

Dentonvale has been sold.

MAC

SOLD???!!

NATION

Dear old Bert's settled everything.

BERT

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

MAC

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

NATION

(with a secret  
smile)

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

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

Dream kitchen. Dad practices golf with a "Putter." Janet look  
depressed in her, now inappropriate, dress. Mom boils a jug.  
SCENE BEGINS WITH TV IMAGE OF boiling jug. We PULL BACK as  
Mom echoes action. She makes coffee. Throughout a VOICE OVER

from TV (Mac and Nation's voices) plays AGAINST the SCENE.  
Mom appraises Janet in the dress.

JANET

Poor Brad.

MOM

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

TV

(voice over)

'THANK GOODNESS'

MOM

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

DAD

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

(pause)

To better himself.

MOM

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

Dad's mouth starts opening and closing.

JANET

(quietly)

Mexicans.

Dad makes for the door.

DAD

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

He leaves. Blushing scarlet.

MOM

(to Janet)

You shouldn't have said that.

JANET

Why?

MOM

Your father doesn't like Mexicans.

THANK GOD I'M A MAN

31

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

DAD

A MAN SHOULD CALL THE TOSS...WEAR THE PANTS AND  
BE THE BOSS  
A MAN SHOULD BE THE DRAKE FOR HIS OWN DAMNED SAKE...  
AND MEN SHOULD BE THE MISTERS AND MASTERS OF THEIR  
SISTERS  
AND MEN SHOULD BE THE REASON FOR A HEART TO BREAK

ANGLE ON AUDIENCE

32

A trio of REDNECKS leap and whoop.

ANGLE ON LAWN

33

Dad continues mowing.

DAD

A MAN SHOULD CUT THE LAWN...CHANGE A TYRE...  
MEND THE WORN  
A MAN SHOULD NEVER WAIT TO OIL A RUSTING GATE  
MEN SHOULD HOLD THE KEY POSITIONS IN OUR COUNTRY'S  
GREAT TRADITIONS  
A MAN SHOULD PUT THE FOOD UPON THE FAMILY PLATE.

ANGLE ON AUDIENCE

34

A TRIO OF SOLDIERS.

SOLDIERS

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

A TRIO OF PARTRIOTIC WIVES.

WIVES

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

REDNECKS

IF YOU WEAR HAIR ON YOUR CHEST.

AUDIENCE

SO ALWAYS REMEMBER TO FOLLOW THE RULES

SOLDIERS

BOX CLEVER

REDNECKS

AND JOCKS NEVER

ANGLE ON DREAM LAWN

35

DAD

Hock another jock's tools...

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

DAD

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

(arrives back in  
garage -- exhausted)

FAGGOTS ARE MAGGOTS

(mops brow)

THANK GOD I'M A MAN

Door tilts closed.

ANGLE ON WARDROBE AREA

36

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

PARKER

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

JANET

I'm sorry, Officer.

PARKER

(looks both ways)

Vance! Vance Parker.

JANET

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

(tears)

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

PARKER

Dentonvale...say, that's for...

(goes to tap head,  
turns in into a  
scratch)

I'm sorry to hear that, Janet.

(secretly pleased

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

JANET  
Thanks Officer Park...Vance.

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

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

INT. "DENTON DOSSIER" OFFICE

37

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

BETTY  
Conspiracy? That sounds a little  
farfetched.

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

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

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

Ralph is seen approaching through glass door.

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

Ralph knocks. Enters.

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

BETTY  
(icy)

Not at all. You have your life.  
(look to Oliver)  
And I have mine.

RALPH  
Yeah, well. Here, Betty.  
(hands envelope)  
I just came to give you this.

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

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

OLIVER  
(wry smile)  
Of course.

Betty opens door.

RALPH  
(backing out)  
I'll leave you young things to it.

BETTY  
(whisper)  
Shove it, Ralph!

RALPH  
(hisses back)  
You too, Betty!

Door slams. Betty tears open envelope.

BETTY  
Alimony is just another word  
for rape!

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

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

OLIVER  
...closed?

Betty nods.

INT. CONTROL ROOM

38

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

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

BERT

What a meal! I insist on the recipe.

Ansalong arrives to clear the table.

NATION

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

Ricky enters with TV Trolley.

MAC

(sulking)

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

BERT

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

NATION

(to enthuse Mac)

Our field.

MAC

What does he know about it?

BERT

Who do you think gave you the next episode?

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

BERT

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

Nation peruses script.

MAC

We're the experts.

BERT

Who trusts experts?

NATION

scenario? How did you come by this

BERT

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

(pause)

...we're discussing a network  
deal.

NATION

Why Janet?

BERT

Everyone loves the girl next  
door, particularly Farley.

NATION

So it seems.

TITLE - "DENTONVALE" 40

VOICE OVER

Tonight's episode. 'Janet's Dilemma'

INT. "DENTONVALE" - DINING ROOM 41

Janet arrives.

MAC AND NATION

Janet!!

JANET

I've come to see Brad.

NATION

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

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

MAC

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

NATION

Yes how are you, Janet? Are you  
happy?

JANET

I'm...happy.

MAC

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

NATION  
But they only think they're  
happy.

JANET  
(impatient)  
That doesn't make sense.

Ricky has switched on television.

BERT  
(indicating television)  
This might, Janet.

TV

42

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

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

INT. "DENTONVALE" - DINING ROOM

43

Janet looks interested.

TV

44

"Movie Star" image animates into song.

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

INT. "DENTONVALE" - DINING ROOM

45

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

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

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

QUARTET  
YOU'RE NOT LOOKING AT A KING.

FARLEY  
YOU'RE LOOKING AT AN ACE.

TV

46

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

INT. "DENTONVALE" - DINING ROOM

47

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

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

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

TV

48

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

INT. "DENTONVALE" - DINING ROOM

49

NATION  
(to Janet)  
I love home movies, don't you?

Janet is transfixed by the image of Farley.

TV

50

Final VOICE OVER OVER Farley's FROZEN IMAGE.

FARLEY  
(voice over)  
TIME IS TIGHT JANET  
DO IT RIGHT JANET  
UNTIL TOMORROW NIGHT, JANET.

INT. "DENTONVALE" - DINING ROOM

51

Ricky switches off TV

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

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

JANET  
(horrified)  
What do you mean?

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

JANET  
Me?

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

Janet cries.

MAC  
That's an extremely negative  
response.

NATION  
Yes, Janet. Leave the crying  
to Brad.

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

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

NATION

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

Janet's look reveals the persuasion is working.

INT. "DENTONVALE" - BRAD'S CELL

52

Brad sits bewildered in his cage.

INT. "DENTON DOSSIER" - OFFICE

53

Oliver assists Betty pack up.

BETTY

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

OLIVER

Now Betty, don't overreact.

BETTY

Overreact! You're the one with  
theories about conspirac...  
(looks thoughtful, then pleased)  
Oliver?

OLIVER

Yes, Betty.

BETTY

Are you spoken for this evening?

Oliver looks non-plussed.

INT. "DENTONVALE" - DINING ROOM

54

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

BERT

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

JANET

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

BERT

Home?

NATION

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

(rings buzzer)

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

MAC

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

Ansalong appears.

NATION

Are all the beds made up?

ANSALONG

Yep.

MAC

Then have Ricky lock up for the night.

GANTRY OVERLOOKING "DENTONVALE" SET

55

Oliver and Betty survey Dentonvale below.

OLIVER

Clever of you to find this spot, Betty.

BETTY

It pays to know your way around, Oliver.

They survey the set below.

OLIVER

(quoting "Kubla Khan")

A 'stately pleasure home' indeed.

BETTY

Oh I adore Coleridge Taylor. As a matter of fact...

Betty rummages in handbag and produces battered volume of poems. She starts to quote "The Rhyme of the Ancient Mariner."

BETTY

'IT IS AN ANCIENT MARINER  
AND HE STOPPETH ONE OF THREE  
BY THE LONG GREY BEARD AND GLITTEREING EYE  
NOW WHEREFORE STOPP'ST THOU ME'

Oliver looks a little uneasy.

INT. "DENTONVALE" - DORMITORY

56

CAMERA TRACKS BACK AND FORTH ALONG lighted windows in black wall. Each room has bed and venetian blinds. Characters move between the two. The opening and closing of blinds should sometimes give the impression of lines on a television image.

SONG - LULLABY

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

MAC  
YOU'RE NO GOOD

They kiss.

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

MAC  
YOU'RE NO GOOD

Mac gets into bed. Nation remains smoking.

NATION  
WHAT A JOKE...

MAC  
WHAT A JOKE...

NATION  
YOU FEL LIKE CHOKING  
YOU PLAY FOR BROKE...

MAC  
YOU PLAY FOR BROKE...

NATION  
HE LEAVES YOU SMOKING...

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

NATION  
YOU KEEP GOING BACK  
IT'S DRIVING YOU INSANE

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

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

CONTINUES TRACKING TO Ricky and Ansalong.

ANSALONG  
NIGHT NIGHT

RICKY  
NIGHT NIGHT

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

CAMERA TRACKS BACK as each light is switched off.

ALL  
SO NIGHT NIGHT  
(bass: night night)  
IT'S TIME FOR BYE-BYES  
IT'S BEEN A GREAT DAY  
THANKS A HEAP  
NOW IT'S TIME  
FOR EVERYONE  
TO GO TO SLEEP

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

AUDIENCE 57

Audience have nodded off as well.

GANTRY OVERLOOKING STUDIO "B" 58

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

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

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

PARKER  
Does this belong to you?

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

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

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

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

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

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

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

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

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

Nation smiles cruelly.

WARDROBE

60

Mac is fondling clothes.

Janet enters.

JANET  
I want to see Brad.

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

Janet doesn't look.

MAC

You're beautiful!

Janet looks.

MAC

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

Janet cannot resist asking.

JANET

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

MAC

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

She blooms.

MAC

You are the most desirable creature  
that ever walked.

JANET

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

MAC

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

JANET

Do you really think so?

MAC

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

JANET

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

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

MONTAGE OF SEWING, SCISSORS AND FABRIC.

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

INT. DRESSING ROOM

62

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

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

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

BERT  
But...how?

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

MAC  
THAT MINIMAL

NATION  
CRIMINAL

BERT  
SIN-I-FUL

JANET  
LITTLE BLACK DRESS

They drink champagne and dance around.

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

JANET  
THAT MINIMAL

MAC  
CRIMINAL

NATION  
SIN-I-FUL

JANET  
LITTLE BLACK DRESS

INT. STUDIO

63

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

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

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

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

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

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

JANET  
I don't need linking.

ANGLE ON GANTRY

64

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

freezes.

BETTY

I knew it!

ANGLE ON "GOOD MORNING DENTON" SET

65

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

BERT

Out of self comes selflessness.

MAC

Show yourself. The real you.  
The secret you.

NATION

You'll like what you see.

We CUT TO Macy's intro.

MACY

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

Two DANCERS at Mike. They chime forth.

DANCERS

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

ANGLE ON AUDIENCE

66

The audience wakes up and applauds.

"G.M.D." SET

67

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

JANET

(with Monitor)

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

Disco beat thumps in - Dancers start up.

JANET

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

DANCERS  
THIS IS THE ME OF ME  
ME ME ME

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

ANGLE ON AUDIENCE 68

SHOTS OF surprised audience.

"G.M.D." SET 69

Janet continues.

JANET  
ME  
ME  
ME  
ME ME ME  
ME ME ME

ANGLE ON GANTRY 70

Betty and Oliver. Giddy with disbelief.

"G.M.D." SET 71

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

DANCERS  
THIS IS THE ME OR ME  
ME ME ME

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

JANET  
ME  
ME  
ME  
ME ME ME  
ME ME ME  
LOOKA T ME!

Big finish. Dancers collapse.

ANGLE ON AUDIENCE 72

Wild applause.

ANGLE ON GANTRY

73

Betty rushes down the stairs. Oliver follows.

ANGLE ON "G.M.D." SET

Crew surround Janet.

CREW

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

MACY

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

INT. CONTROL ROOM

Monitors screen excitement from the studio floor.

MACY

(voice over)  
...Farley Flavors

Farley's LAUGHTER.

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

KIRK

Hey. What about that!  
Janet was a knockout.

MOM

Thank you.

KIRK

Yeah, she looked terrific.  
Sexy.

Dad looks angry at this. Kirk swallows.

KIRK

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

MOM AND DAD

He's fine.

KIRK

Lucky Dog, having a pretty girl

like that for a wife.

Mom and Dad move away nervously and quickly.

DAD

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

KIRK

My pleasure.

Mom and Dad head towards "Rest Home."

KIRK

(to himself)

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

Betty and Oliver are next in line.

BETTY

Coffee, Kirk. I'm dying for  
it.

KIRK

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

Betty is shocked. Oliver escorts her towards their office.

BETTY

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

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

OLIVER

. . .written out.

TITLE - "DENTONVALE"

77

VOICE OVER

Tonight's Episode. 'The Visit.'

INT - "DENTONVALE" - BRAD'S CELL

78

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

JANET

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

MOM

(shouts)

Janet! Where's that lovely

dress I made you?

JANET

(dismissive)

Oh, Mac ran up this little crowd-pleaser.

MOM

(outraged)

You're practically naked!

JANET

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

BRAD

HGMMMMPHH!!

MOM

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

Mac, Nation and Bert follow in.

MAC

Ahhh!

DAD

There's going to have to be an enquiry.

MAC

Ahhh!

DAD

There are regulations.

MAC

Well. . .It's. . .

JANET

. . .For his own good.

MAC

(relieved)

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

NATION

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

DAD

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

can keep him quiet.

NATION  
We used them. All of them.

MOM  
And none of them worked?

NATION  
No.

DAD  
Then double the strength.

NATION  
We did.

MAC  
We know our job.

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

MOM  
We're not confused.

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

"SHOCK TREATMENT"

79

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

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

Nation meanwhile has decided to demonstrate their expertise on Bert.

MAC  
YOU NEED A BIT OF. . .

Nation rips off Bert's sunglasses.

RICKY, ANSALONG, NATION  
OOOH SHOCK TREATMENT

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

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

ANSALONG, RICKY, NATION  
OOOH SHOCK TREATMENT

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

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

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

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

ALL  
OOOH SHOCK TREATMENT

Door shuts.

ALL  
GETS YOU JUMPING LIKE A REAL LIVE WIRE

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

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

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

GANTRY - HIGH ANGLE ON MAZE DANCING

81

Betty and Oliver staring below.

BETTY

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

OLIVER

(unimpressed)

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

INT. "FAITH FACTORY" SET

82

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

RALPH

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

JANET

(indicating Farley's  
huge picture)

Do I get one of those?

RALPH

(embarrassed)

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

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

MACY

(grinning a fixed,  
some might say  
plastic smile)

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

RALPH

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

MACY

Surely.

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

BRENDA

(to Ralph)

You promised an introduction.

Macy hovers -- disapproving.

RALPH

(embarrassed)

Later, Brenda. Ah, Bert, could

you spare a moment?

BERT

(giving Mac and  
Nation a superior  
look)

Of course.

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

GLISH DAVISON

(to Brenda)

Who are those creeps with Janet?

BRENDA

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

OSCAR

Oh yeah. When did Ralph say that?

BRENDA

(taunting)

Never mind.

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

NEELY

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

JANET

(entering room)

Sanity for today!

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

RALPH

How's Brad?

BERT

A wreck.

RALPH

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

BERT

Fools!

RALPH

I wouldn't mind doing Janet one  
or two favours.

BERT

Time to check with Flavors.

INT. DRESSING ROOM

83

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

MACY

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

JANET

Yes. A new carpet. I hate the  
colour.

Macy leaves.

NATION

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

JANET

Who?

MAC

Brad!

JANET

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

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

INT. STUDIO

84

Janet waves to cheering kids from balcony.

GLISH

(shouts)  
You're great!

JANET

(humbly)

Thank you.

BRENDA

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

OSCAR

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

GLISH

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

BRENDA

Your clothes are real neat...

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

NATION

This is Janet. She's a phenomenon.

Janet gulps drink.

JANET

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

Mac and Nation assist swooning Janet inside.

NATION

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

Doors close. Kids chant "We Want Janet."

INT. "FAITH FACTORY" SET

85

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

MACY

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

RALPH

...and an attractive financial

prospect for Denton.

CUT TO Betty yawning. Oliver listening intently.

NEELY  
(voice over)  
and fashion-wise?

BETTY  
(suddenly alert)  
What did I tell you.

Macy answers.

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

NEELY  
Really! Sounds promising.

Betty is bristling.

BETTY  
Did you /hear/ that, Oliver.

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

Betty is despondent.

BETTY  
Oh, Oliver. What are we going to do?

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

OLIVER  
Care to indulge?

BETTY  
Indulge?

OLIVER  
In a little masquerade?

VOICE OVER  
Tonight's Episode --  
'Parental Predicament.'

INT. "DENTONVALE" - BRAD'S CELL

86

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

MOM  
Oh, Harry. What are we going to do?

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

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

Brad moans -- Mom feeds him a pill.

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

They set off.

DAD  
(to Mom)  
Maybe those Italian loafers I bought in Hawaii might still fit?

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

SUPERIMPOSITION

87

Janet appears through closed doors.

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

INT "DENTONVALE" - BRAD'S CELL

88

Brad tosses and turns.

INT. DRESSING ROOM

89

Janet tosses and turns.

KIDS  
(voice over)

WE WANT JANET!

INT. "DENTONVALE" - BRAD'S CELL

90

Janet in wheelchair in her "Look."

SUPERIMPOSITION

91

Brad appears through closed door in straitjacket.

BRAD

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

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

92

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

BERT

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

CANNED LAUGHTER ECHOES. Door closes.

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

FARLEY

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

IMAGE BLEACHES WHITE.

Janet appears in white corridors.

JANET

(sings)

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

Door opens on Brad's cell.

BRAD

I'M LOOKING FOR LOVE.

Closes. Janet leans against it.

JANET

I'M LOOKING FOR TRADE

Janet circling corridor.

JANET

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

AND I'M GONNA GET IT SOMEHOW!

Janet opens door.

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

JANET

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

Brad appears on pool table. Boys vanish.

BRAD

I'M LOOKING FOR LOVE

JANET

I'M LOOKING FOR TRADE

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

JANET

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

Explosion from Machine.

JANET

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

TRIO  
OUR RAVING SAVIOUR THAT'S YOU!!

INT. "DENTONVALE" - CORRIDORS WITH DOORS

96

Janet opens doors, each containing video image of Farley smiling.

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

Janet opens shower door. Three heads turn.

OSCAR, GLISH AND DRUMMER  
LOOKING FOR TRADE

SHOT of Janet down corridor.

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

BRAD  
I'M LOOKING FOR LOVE

DOOR CLOSES.

CLOSEUP OF Janet.

JANET  
I'M LOOKING FOR TRADE

INT "DENTONVALE" - ANGLE ON WALL WITH WINDOWS

97

Janet walks past windows. Faces of Trio appear through open and closed Venetian blinds.

JANET  
I NEED SOME

TRIO  
YOUNG BLOOD

JANET  
I NEED SOME

TRIO  
YOUNG BLOOD

JANET  
I NEED IT NOW  
I NEED SOME

TRIO  
YOUNG BLOOD

JANET  
I NEED SOME

TRIO  
YOUNG BLOOD

Janet stops by Brad's window.

JANET  
AND I'M GONNA GET IT SOMEHOW

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

JANET  
I'M LOOKING FOR TRADE

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

CHANTING HEARD from outside.

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

Eyes flutter open. Nation enters.

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

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

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

JANET  
Who are you?

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

JANET  
You got any friends?

OSCAR  
Sure. Glish here...and Brenda.

JANET

(self-pitying)  
You won't have soon. You grow  
away from the ones you love.

Oscar and Glish exchange a look.

JANET  
Whateryer called, yer band?

GLISH  
(proudly)  
Oscar Drill and the Bits.

Janet passes out.

WARDROBE

99

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

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

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

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

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

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

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

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

They exit stealthily.

Monitors all read "D.T.V."

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

WARDROBE

In a hurry, Mr. Flavors?

PARKER

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

WARDROBE

Who with, Mr. Flavors?

FLAVORS

The past.

WARDROBE

101

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

MOM

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

DAD

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

BOTH

OH, LOOK WHAT I DID TO MY ID

Mac and Nation hand out stethoscopes, etc.

MAC AND NATION

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

MACY

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

RALPH

THIS COULD BE THE START OF A WHOLE NEW CAREER HERE

MACY

LIKE A DEEP PLUM LIPSTICK AND SOME THERAPEUTICS

RALPH

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

HERE

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

ANSALONG  
GOT THE HOT FLUSH SYMPTOMS AND I'M FEELING FREAKY

RICKY  
YOUNG MALE INTERN, TALL AND HANDSOME

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

RICKY  
WITH LEGS LIKE MINE I'M REALLY MADE FOR DANCING

They dance.

ENSEMBLE  
IN THE BEST-DRESSED CONTEST  
THERE'S BOUND TO BE SOME JEALOUSY  
BUT THE BEST-DRESSED GUEST WITH WHOM WE'RE ALL IMPRESSED

IS \*ME!\* \*ME!\* \*ME!\* \*ME!\*  
YOU MAY SAY THAT WE'RE PHONY MEDICS  
AND ALL OUR UNIFORMS CAME FROM FREDERICK'S  
BUT LOOK WHAT I DID TO MY ID  
KID  
LOOK WHAT I DID TO MY ID

INT. DRESSING ROOM

102

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

JANET  
(mumbling)  
Brad! Oh, Brad.

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

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

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

RALPH  
Later, Neely.

Slams door. Neely's voice complaining in distance.

RALPH

How is she?

Nation shrugs.

RALPH

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

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

OSCAR

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

GLISH

(awkwardly)  
Yeah, right.

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

NATION

Amateurs!

INT. STUDIO

103

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

NEELY

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

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

INT. "DENTON DOSSIER" OFFICE

104

THROUGH glass we SEE door at back of office open and "Nurse" Betty

stealthily heads towards computer information section. FINGERS TYPE out "McKinley" and READ-OUT REVEALS the following:

READ-OUT

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

BETTY

Good Heavens! Character actors.

INT. STUDIO - ANGLE ON AUDIENCE

105

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

BRENDA

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

CROWD

JANET!

BRENDA

I can't hear you etc.

ANGLE ON GANTRY

106

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

INT. "DENTON DOSSIER" OFFICE

107

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

INT. "FAITH FACTORY" SET

108

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

MRS. DRILL

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

Ralph steps up to Mike.

RALPH

LADIES AND GENTLEMEN -- DENTON'S OWN --  
with --

(reads)

'A Suburban Garage Sound.'  
Let's hear it for Oscar Drill and the Bits.

The crowd cheers.

INT. "DENTONVALE" - BRAD'S CELL 109

Brad in chair in cage.

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

INT. "DENTON DOSSIER" OFFICE 110

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

BETTY

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

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

INT. "FAITH FACTORY" SET 111

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

OSCAR

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

INT. "DENTONVALE" - BRAD'S CELL 112

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

INT. "FAITH FACTORY" SET 113

OSCAR, BRENDA, GLISH

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

INT. "DENTONVALE" - BRAD'S CELL 114

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

INT. "FAITH FACTORY" SET 115

OSCAR

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

INT. DRESSING ROOM

116

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

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

INT. "FAITH FACTORY" SET

117

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

INT. "DENTONVALE" - BRAD'S CELL

118

Betty has picked the lock.

They rush in to Brad. Oliver grasps the wheelchair.

BRAD  
Where are we going?

BETTY  
To a family reunion.

INT. "FAITH FACTORY" SET

119

Audience is responding to Oscar and Company.

OSCAR  
BREAKING OUT

AUDIENCE  
BREAKING OUT

OSCAR  
BREAKING OUT

AUDIENCE  
BREAKING OUT

OSCAR  
BREAKING OUT

AUDIENCE  
BREAKING OUT

INT. "DENTONVALE" - BRAD'S CELL

120

Oliver. Betty. Brad. Explanations are concluding.

BETTY

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

BRAD

And Janet?

OLIVER

She represents everything he was denied.

INT. "FAITH FACTORY" SET

121

OSCAR, BRENDA, GLISH

Breaking OUT!

Applause. Flashbulbs.

INT. CONTROL ROOM

122

FARLEY

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

Applause. Flashbulbs, etc.

FARLEY

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

(indicating Mac and Nation)

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

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

NEELY

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

CAMERAS TURN.

FARLEY  
(magnanimous)  
Sure thing.

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

FARLEY  
Absolutely correct.

NEELY  
Could you tell us a little about it?

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

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

Macy arrives, escorting Janet.

FARLEY  
(glimpsing Janet)  
Very nicely.

JANET  
(amazed at  
resemblance)  
Brad?

INT. "DENTONVALE" - CORRIDORS 123

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

INT. "FAITH FACTORY" 124

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

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

Cheers.

RALPH  
We bring you...MISS MENTAL HEALTH.

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

NATION

Isn't she lovely?

MOM

(shouts)

Mommy and Daddy love you,  
Baby.

NATION

She walks in beauty...

MOM

(shouts)

We love you, Baby.

NATION

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

ALL

(shout)

\*JANET\*!!

NATION

(over P.A.)

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

Neely Pritt preens at this remark.

ALL

Hooray.

VOICE OFF (IRWIN)

Let me through. I'm the President.

NEELY

(excitedly)

The President's here!

Audience excitement as a strange little man ascends the dais.

PRESIDENT

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

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

ALL

Wow...Yeah...Hooray.

MOM

You're beautiful, Baby.

RALPH

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

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

BERT

Sank you! Velcome! Sank you!

RALPH

What's cookin', Bert?

BERT

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

ALL

Farley!

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

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

ALL  
Flavors!

INT. "FAITH FACTORY"

126

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

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

Farley moves to Janet. Groom to Bride.

INT. CORRIDORS

127

Trio roars around corner.

INT. "FAITH FACTORY"

128

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

BRAD  
SEDUCER!

Chord.

FARLEY  
(amazed)  
Who are you, Sir!

Chord.

BRAD  
(defiant)  
Your twin brother! And your

accuser!

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

JANET

BRAD!

MAC

(to Parker)

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

JANET

(to Mac)

I never signed the contract.

(to Parker)

He's not going anywhere.

Chord.

OLIVER

(to Farley)

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

FARLEY

Ridiculous accusations! You force me to refuse her.

BRAD

Then why did you choose her?

CLOSEUP of Farley glaring at Brad.

FARLEY

(voice over)

Because...of \*you\*, Sir!

FARLEY

(voice over,

singing)

YOU'RE A LOSER...AN ABOMINATION  
IN THE EYES OF ANY SENSITIVE MAN

CLOSEUP of Brad glaring back at Farley.

BRAD

(voice over)

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

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

129

Pursuing Farley down corridor.

BRAD  
(voice over)  
YOU'RE A DEAD-END, DEAD-BEAT,  
NO-WHERE MISTER  
WITH A KISS LIKE A MISSISSIPPI  
ALLIGATOR'S SISTER

Farley turns. They now spit their thought at each other in song:

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

CLOSEUP - BRAD.

BRAD  
YOU'VE LOST YOUR CAUSE

CLOSEUP - FARLEY.

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

Farley walks away. Brad pursues.

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

Farley turns.

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

Farley moves on.

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

Farley turns.

FARLEY  
AN' YOU'RE A WEEPER AND A WAILER  
ALWAYS TREADING THE TOES OF  
THE GREAT

GENERALLY SPREADING YOUR WEIGHT  
YOU'RE A SPITEFUL, HATEFUL  
ASININE CREATURE  
A PUPIL WITH NO SCRUPLES WHO  
KNEW BETTER THAN THE TEACHER

CLOSEUP - BRAD.

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

CLOSEUP - FARLEY.

FARLEY  
YOU'VE LOST YOUR HEART

CLOSEUP - BRAD.

BRAD  
YOU'VE LOST YOUR CAUSE

CLOSEUP - FARLEY.

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

Farley moves off.

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

Farley turns.

FARLEY  
THE BEST THING YOU COULD EVER DO  
IS DIE

CLOSEUP - BRAD.

BRAD  
THE BEST THING YOU COULD EVER DO  
IS DIE.

INT. "FAITH FACTORY"

130

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

BRAD AND FARLEY  
(voice over)  
THE BEST THING YOU COULD EVER

DO IS DIE.

FARLEY

Take no notice of him. He's  
mad.

BRAD

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

Mac grabs microphone.

MAC

And he was only with us for  
a day.

Crowd jeers and laughs.

BERT

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

RALPH

(sharply)  
What?

BERT

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

Ralph confides to Farley:

RALPH

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

FARLEY

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

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

FARLEY

Out! Out! Out!

Audience picks up CHANT until "OUT! OUT! OUT!" becomes a DEAFENING  
ROAR

and the quartet retreats in fear of their lives. Audience roar turns to CHEERS as Parker escorts the Quartet off the set to the "Denton Dossier" office where he shuts them in.

FARLEY

(triumphant)

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

(tapping his brain)

Including the UPSTAIRS!

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

FARLEY

(to Macy)

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

MACY

Macy...Macy Struthers.

Betty gives the finger from the glass door.

BETTY

(with venom)

Who loves \*you\*, Baby!

BRENDA's MOTHER

(shouts out)

My Brenda's better than both of  
them!

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

MOM

What a nerve! What a mouth!

DAD

Shut up, Emily, and listen to  
a success story.

NEELY

(in tears)

I can't stand it. Everything  
good always happens to other  
people.

NATION

(sotto voce to Mac)

This could be worse than the  
old series.

MAC

(sotto voce to

Nation)

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

He rattles the keys.

FARLEY

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

Audience applauds.

FARLEY

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

AUDIENCE

Yes!

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

NEELY

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

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

"ANYHOW! ANYHOW!"

131

BRAD

SOME PEOPLE DO IT FOR COMPASSION

JANET

SOME PEOPLE DO IT FOR THE FASHION

BRAD

SOME PEOPLE DO IT TO BE FUNNY

JANET  
SOME PEOPLE DO IT FOR THE MONEY

OLIVER  
SOME PEOPLE DO IT FOR ENSLAVEMENT

BETTY  
SOME PEOPLE DO IT ON THE PAVEMENT

Lock turns. Door opens.

BETTY  
BUT

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

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

Sitting among debris left by Audience.

BRAD AND JANET  
SOME PEOPLE DO IT FOR FOR EACH OTHER

OLIVER AND BETTY  
SOME PEOPLE DO IT FOR FOR THEIR LOVERS

BRAD AND JANET  
SOME PEOPLE DO IT FOR FOR IMPROVEMENT

OLIVER AND BETTY  
SOME PEOPLE DO IT FOR MOVEMENT

BRAD AND JANET  
SOME PEOPLE DO IT FOR FOR ENJOYMENT

OLIVER AND BETTY  
SOME PEOPLE DO IT FOR FOR EMPLOYMENT

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

OCTET  
WE'RE GONNA DO IT ANYHOW! ANYHOW!  
WE'RE GONNA DO IT ANYHOW! ANYHOW!  
WE'RE GONNA DO IT -- NO MATTER  
HOW THE WIND IS BLOWING  
WE'RE GONNA DO IT ANYHOW! ANYHOW!

WE'RE GONNA DO IT ANYHOW! ANYHOW!  
WE'RE GONNA DO IT -- WE JUST  
GOTTA KEEP GOING

INT. "DENTONVALE" SET

132

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

DENTON CHORUS

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

INT. STUDIO

133

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

OCTET

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

They head into the night.

OCTET

WE JUST GOTTA KEEP GOING

An electric storm flashes lightning.

OCTET

WE JUST GOTTA KEEP GOING

Studio doors slide closed.

END TITLES.

FADE OUT

\*THE END\*