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Death to Smoochy

By Adam Resnick

man in a puffy foam-rubber rhinoceros costume dancing under the bright friendly lights of a television studio.

Another rhino and various foam-rubber animals dance behind him to the happy MUSIC. The rhino finishes his number and takes a bow. A bleacher full of kids bursts into wild applause.

INT. BACKSTAGE - MOMENTS LATER

After the taping. The rhino lumbers down the hallway toward wardrobe. He is suddenly grabbed by two large men and dragged out through the exit into...

INT. DARK PARKING GARAGE

... where several thugs in overcoats emerge from the shadows and start beating him with lead pipes. One of the men pulls out a GUN and SHOTS the rhino several times. The SHOTS REVERBERATE through the empty garage.

FINAL CREDIT:

CUT TO BLACK:

SUPERIMPOSE:

FADE UP ON:

INT. TELEVISION STUDIO - DAY

It's the taping of another children's show -- "Rainbow Randolph and the Krinkle Kids." RANDOLPH SMILEY, a clean-cut man with a happy face and yellow bow tie, dances through Rainbowland with the "Krinkle Kids" (little people in top hats). He sings one of his signature songs: "Friends Come In All Sizes." One of the main Krinkle Kids -- ANGELO PIKE -- dances behind him.

RANDOLPH:

(singing)

'Friends come in all sizes
That's a fact! It's True!
All colors of the rainbow
from Mauve to Blue...

(MORE)

(CONTINUED)

2.

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RANDOLPH (CONT'D)

Their names may not be different and their shoes may not match One might say 'grasp' while the other says 'snatch' Some like to toss while others like to caaaaatch... Beeee caaaaause... Friends come in all sizes Take it from me! Golly Gee! Size never matters when you want some friendly patter From a pal who is true and can lift you when you're blue You can count on him and he can count on yoooouuuu! It's true... that... (big finish) Friends come in all sizes!'

DISSOLVE TO:

MONTAGE - RAINBOW RANDOLPH MERCHANDISE

"Sugar Rainbows Cereal," plastic toys lined up on store shelves, kids playing with Randolph dolls, kids eating "Rainbow Potato Chips" and "Rainbow Candies." A "Rainbow Burster," a kind of gun that shoots plastic rainbows. Marquees announcing upcoming live appearances, etc. We get the picture. Rainbow Randolph is the king of the kid shows.

INT. DIMLY-LIT BAR - NIGHT

A suburban-looking HUSBAND and WIFE enter. They find Rainbow Randolph sitting alone, drinking a Scotch. Hair slicked back, sans bow tie, the friendly face no longer looks so friendly. He nods for them to sit down. After a nervous beat, the Husband puts a briefcase on the table and slides it to Randolph. Randolph takes a gulp of his Scotch. He unsnaps the briefcase and opens it. Five grand stares him in the face.

HUSBAND :

So... uh... you'll make sure my boy dances up front, right? Where he'll get the most camera time? Randolph slams the briefcase shut, startling the couple.

RANDOLPH :

You want your kid on the show?
(CONTINUED)
3.

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HUSBAND :

Of... of course.

WIFE :

Yes, very much.

RANDOLPH :

Then don't tell me how to run myfucking business.

HUSBAND :

No, no, we were just -

Randolph rises. He takes a final gulp of his Scotch and picks up the briefcase.

RANDOLPH :

I'll call you if a spot opens up.

He starts to walk off. Suddenly, the Husband and Wife jump up from the table holding guns.

HUSBAND :

Freeze, you cocksucker!

WIFE :

Drop the briefcase!

Federal agents storm into the bar and surround Randolph.

EXT. TIMES SQUARE - DAWN

Bundles of the morning editions are tossed onto the curb from passing trucks. The various headlines blare:

"RAINBOW RANDOLPH BUSTED ACCEPTING BRIBE"

"FCC PROBES KID SHOW BIZ"

"CORRUPTION IN KRINKLELAND"

INT. TELEVISION STUDIO - DAY

The Rainbow Randolph/Krinkle Kid set is being dismantled.

Backdrops are rolled up and the giant rainbow centerpiece is wheeled off.

Workers with push brooms sweep up tons of glittery "magic Rainbow dust."

INT. NETWORK BOARDROOM - KIDNET - DAY

We are TIGHT ON the sweating face of a MAN who looks like he's about to be executed.

CUT BACK TO:

4.

STOKES:

is standing at the end of a long conference table as the NETWORK BRASS

glares at him.

STOKES :

(addressing the brass)

Gentlemen, let me be the first to say, in all sobriety, that I'm asshocked and outraged as all of - The network CEO, a hog of a man, cuts him off.

CEO :

Save it for the papers, Stokes.

We've got nervous sponsors and an angry public -- a combination uglier than two monkeys fucking.

What are you doing about it?

STOKES :

Well, sir, I'm currently in the process of compiling a list of viable replacements and it's my hope...

CEO :

Clean replacements? With background checks? I assure you, Mr. Stokes, this network cannot survive another Rainbow Randolph.

The goddamn P.R. department looks like the Jim Jones camp.

Another EXECUTIVE chimes in.

EXECUTIVE #1

Remember, Stokes, this was your dog that crapped on our rug.

EXECUTIVE #2

We trusted you, Frank. And now we're in a tight spot. We have to

post our quarterly earnings next month, for Christ's sake.

CEO :

Whoever takes that slot has to be a straight arrow. Clean as a whistle.

EXECUTIVE #3

Right. Someone who'll take the heat off. One of those sweater

types. Any chance of luring Fred Rogers away from P.B.S.?

(CONTINUED)

5.

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EXECUTIVE #4

Yeah, if we back up the Brinkstruck.

EXECUTIVE #1

No way. The idea now is to stop the hemorrhaging.

EXECUTIVE #2

You better fix this, Stokes. Get us a white bread replacement, fast. Bland, milk toast. Not a speck of controversy.

A giant hand slams on the table. All heads snap. The CEO drags his fingers along the shiny mahogany. Deafening sound.

CEO :

(calm and measured)

Squeaky fucking clean.

INT. STOKES' OFFICE - DAY

Stokes sits behind his mahogany desk, sipping a glass of wine as he goes over potential Randolph replacements with NORA BISHOP, his pretty protege.

STOKES :

Bumble Bee Billy?

NORA :

(reading from a list)

Wife beater.

STOKES :

Square Dance Danny?

NORA :

Still appealing the mail fraud thing.

STOKES :

Skippy Black and the Tippy Trolls?

NORA :

Black was deported, and the trolls... well, who gives a shit. Nora kicks the table in frustration.

(CONTINUED)

6.

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NORA :

This is impossible. If I ever see that Rainbow Randolph again I'll strangle him. Choke the life out of him. Squeeze his scrawny neck until his eyes pop out of his skull and bounce off the walls...

STOKES :

Before indulging such cheery fantasies, let's just concentrate on saving my job. Shall we?

NORA :

Sorry, Frank.

Stokes flips through a thick stack of files. He suddenly stops at one.

STOKES :

What's going on with Sheldon Mope these days.

Nora laughs.

NORA :

Oh my God. Have we sunk to that level already? Smoochy the Rhino? What a sap.

STOKES :

Sap's just the pill we need right now. Mopes is a straight arrow. Always has been.

NORA :

The guy can't get arrested, Frank. He can't even break into the birthday party circuit. Last I heard he was working hospitals and nursing homes. He's a joke. Stokes stands up and walks around the room.

STOKES :

The truth of the matter is, a successful children's show has always depended on two simple elements: a fuzzy costume and a lot of hype. Strip away the foam rubber and the network money and they're all jokes. Marginal talents.. cabaret acts... off-Broadway runoff...

(CONTINUED)

7.

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NORA :

I probably have ten acts in mydevelopment file -- acts I've beencultivating!-- that are more deserving than Sheldon Mopes.

STOKES :

And each one a moral questionmark. Something I can't risk atthe moment.

NORA:

(frustrated)

We can do better than this guy, Frank. He brings nothing to the table.

STOKES :

Except ethics. With Mopes, there's never been a whiff of controversy. The man's an ethical, harmless, cornball. In short, a glass of milk on twolegs. Stokes stops pacing.

NORA :

Don't ask me to do it. You know I'll do anything for you, butplease... not this... Stokes gazes out the window at the city.

STOKES :

Go find Smoochy.

EXT. CONEY ISLAND - EARLY EVENING

The lighted Ferris wheel spins CENTER FRAME. We CRANE DOWN and eventually LAND ON a side street with theamusement park looming in the b.g. We're in FRONT of a small building. The half-lit neon sign reads: CONEY ISLAND METHADONE CENTER. We DRIFT THROUGH the double doors THROUGH the reception area where random junkiesloiter and fill out paperwork. We CONTINUE DOWN a narrow hallway as the faint sound of someone SINGING andplaying the GUITAR INCREASES. We finally burst THROUGHanother set of doors marked "Treatment Room." The singing now fills our ears as we PUSH IN ON the"performer" -- a big, puffy,

orange rhinoceros. Smoochy.

Or to be more specific, SHELDON MOPES.

(CONTINUED)

8.

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Smoochy sits on a stool with his guitar and sings to the patients as they stand in line before a sliding glass window, where a nurse hands each person a little cup of methadone which they immediately drink.

The Smoochy costume is a mass of misshapen orange foam rubber that exposes Sheldon's painted face in the front.

A multi-colored horn protrudes from his forehead.

SMOOCHY (SHELDON)

(singing to the tune of 'She'll be Comin'
round the Mountain')

'We'll get that monkey off your
back,

Yes we will, yes we will We'll get that monkey off your
back,

Yes we will...'

'We'll get that monkey off your back

And get your life right back on
track

If you'll just give up the smack Yes you will, yes you will!!!'

The song ends. A few baffled junkies applaud.

SMOOCHY :

Thanks, fellas. I'm rooting for you!

We PAN AWAY FROM Sheldon TO the exit. Standing there in her coat, looking mortified, is Nora.

INT. RECEPTION AREA - SHORT WHILE LATER

Nora sits in the reception area. Sheldon emerges in his street clothes. He carries Smoochy's body on a hanger over his shoulder and carries a large shopping bag which holds Smoochy's head.

NORA :

Mr. Mopes?

Sheldon stops.

SHELDON :

Yeah?

(CONTINUED)

9.

CONTINUED:

NORA :

I, uh, saw your performancetonight. Very...
(searching)
... spirited.

SHELDON :

Really? Thanks. I would've done
a longer set if that guy hadn'tpulled a knife on the securityguard. Once
the pepper spraystarts flyin', that's it for the
encores.

NORA :

Yes, that did put a damper on theevening, didn't it?

SHELDON :

Are you a new patient? On the
juice, as we say?

NORA :

Ah, no. But it's sweet of you to
assume so.
She hands him her card. He reads it.

SHELDON :

'Nora Bishop. V.P. of
Development. Kidnet.'
(to Nora)
Good gravy. You work for Kidnet?

NORA :

As stated.
Sheldon grabs her hand and shakes it.

SHELDON :

Well, it's a pleasure to meet you,
Nora. A real honor. Hey, youhungry?
EXT. CONEY ISLAND BOARDWALK - NATHAN'S HOT DOGS - SHORT

WHILE LATER:

Sheldon and Nora stand at the crowded counter at
Nathan's. Sheldon ravenously eats his sloppily-
garnished, oddly colored hot dog. Nora winces as

she watches him.

(CONTINUED)

10.

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SHELDON:

(with full mouth)

Soy dogs... never thought I'd live to see the day. Organic, rich in natural protein, and nobody gets killed. Although I do feel bad for the beans. Just kidding. Sure you don't want one?

NORA :

Believe it or not, no.

He takes another bite.

SHELDON:

So anyway, like I was saying, people always tell me, 'You gotta network, Sheldon... you gotta sell yourself... or you'll be playing the drug clinics and shopping centers the rest of your life.' And you know what I tell 'em?

NORA :

I haven't the foggiest.

SHELDON:

I tell 'em, it's not about the old handshake and back slap game.

It's not about adding fuel to the shlock machine. It's about doing good work. Having integrity.

Making people happy and delivering a positive message. Foundations are built with concrete, not plaster of Paris!

He pulls the stained, misshapen Smoochy head from the shopping bag.

SHELDON:

This is concrete! This is integrity!

NORA :

(calmly)

I can see that.

Sheldon realizes his voice was getting too loud.

SHELDON:

Sorry. As you can imagine, living by your convictions can be a little stressful at times.

(CONTINUED)

11.

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NORA :

We all have our cross to bear.

SHELDON :

See, I was raised by my grandfather, and Grandpop paved driveways for a living...

NORA :

Are we going into a story?

SHELDON :

Thing is, he didn't really pave them. Just covered them with black paint. Of course, once the first rain came along, people realized they'd been swindled. I vowed to myself back then that I'd never make a living through deception. Never. Whadda ya think of them apples? Nora looks glassy-eyed. She takes a deep breath.

NORA :

The reason I'm here today, Mr. Mopes, as fate would have it, Kidnet is currently looking for a performer with... convictions. And integrity. Someone like... She almost chokes on the word.

NORA :

... yourself.

Sheldon laughs.

SHELDON :

Yeah, right. Got any more jokes?

NORA :

I don't think I could top that one.

SHELDON :

Hold the phone. You're telling me that Kidnet is finally ready to do a show of Smoochy quality? Of Smoochy caliber?

(CONTINUED)

12.

CONTINUED:

NORA:

(dryly)

Yes... I believe we're ready to push ourselves to that level.

SHELDON :

I knew this day would come!

After all these years I finally meet someone in the business who gets what I do. Who gets what I'm all about. You get me, don't you, Nora?

NORA :

I'm afraid so.

SHELDON :

Well, Miss V.P. of Development... let's go make history!

CUT TO:

PREP MONTAGE:

KIDNET STUDIO WARDROBE ROOM. A team of designers and seamstresses cut, sew and shape endless sheets of orange foam rubber. Sheldon stands on a wooden box as he's measured from head to toe. On the wall is a blueprint labeled "Smoochy the Rhino -- REDESIGN."

A costume designer walks over with the new Smoochy head and places it on Sheldon.

As seamstresses fit him with the new Smoochy costume, various signs and billboards FLOAT THROUGH the FRAME, trumpeting copy like: "IT'S ALMOST SMOOCHY TIME!" "GET READY TO BE SMOOCHED, AMERICA!" "ONLY TWO MORE WEEKS TILL SMOOCHY!"

KIDNET STUDIO -C.

Sets, props, and camera equipment are rolled into the studio. Through a SERIES of DISSOLVES we see the Smoochyland Magic Jungle take shape.

KIDNET STUDIO -C - LATER

A choreographer maps out a number for Smoochy and the "Rhinettes." (The Rhinettes are the former Krinkle Kid little people with horns strapped to their foreheads.)

(CONTINUED)

13.

CONTINUED:

Nora and Stokes watch from the wings with a mixture of uncertainty and disgust.

DISSOLVE BACK TO:

WARDROBE ROOM:

A seamstress zips up the back of the finished, redesigned Smoochy costume. Sheldon stands proudly before the design team. Smoochy is now television ready: smoothed out, more colorful, less lumpy and exuding sunshiny happiness.

DISSOLVE TO:

STUDIO -C - BACKSTAGE

Smoochy is about to enter with the Rhinettes. ANGELO, a former Krinkle Kid, stands beside him.

SMOOCHY :

Angelo, you were always my favorite Krinkle Kid. The way you'd click your heels during the 'Jellybean Jam.' Real artistry. I'm honored to have you as a Rhinette.

ANGELO :

A job's a job.

STUDIO -C - PRACTICE TAPING

Suddenly lights up in all its multi-colored Smoochyland glory. The bleachers are full of children.

ANNOUNCER (O.S.)

Hey, kids! Who's your favoriterhino?
The kids in the bleachers all scream in unison.

KIDS :

Smoochy!

Smoochy bounds out on stage followed by the Rhinettes who form a dancing circle around him.

SMOOCHY :

Hiya, kids!

(CONTINUED)

14.

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KIDS :

Hi, Smoochy!

SMOOCHY :

It's gonna be a fantabulous day in Smoochyland!!

The kids cheer as Smoochy and the Rhinettes featuring AngeloPike, go into their "It's a Fantabulous Day in Smoochyland" number -- a catchy, bouncy song and dance routine that plays out in the sugar-coated jungle of Smoochyland.

SMOOCHY:

(singing)

'Ohhhh... it's a fantabulous day in Smoochy-land/Let's have a great big cheer for the Smoochy-land band/We'll dance with our jungle pals, won't that be grand/Oh, it's a fantabulous day in Smoochyland!'

Smoochy dances right UP TO the CAMERA, FILLING the FRAME with his friendly, puffy face.

END of prep MONTAGE.

EXT. DOCK BY RIVER - NIGHT (POURING RAIN)

A disheveled Randolph paces on a deserted dock. The Brooklyn Bridge looms in the b.g. A car pulls up in the b.g. Stokes gets out. Randolph moves under an awning.

RANDOLPH :

I was starting to think that maybe you weren't coming.

STOKES :

I agreed to meet you, didn't I? I had a dinner engagement.

Randolph takes a swig from a flask.

RANDOLPH :

Really? You know, I used to have dinner engagements. Sometimes four, five a night. Dinner... drinks... I was the toast of the fucking town.

STOKES :

Don't start, Randolph. Please.

(CONTINUED)

15.

CONTINUED:

RANDOLPH:

(voice rising)

Cars, boats, whores and horses, I had 'em all. When I walked into a restaurant, ten guys reached for my hat. When I stood up to take a piss, they cleared the rest room. I'd walk down the street and traffic stopped, mouths gaped. You know why? You know why, Frank?

(now shouting)

I was Rainbow fucking Randolph!
That's why!

STOKES :

Are you through?

RANDOLPH:

What? You're in a hurry? You don't have time for me? The guy who earned for you? The guy who put those fucking suits on your back and the pheasant au vin in your Brooklyn mouth?

STOKES:

I think it's fair to say we helped

each other.

Randolph suddenly breaks down.

RANDOLPH:

(pleading)

You gotta fix it, Frank. You

gotta get me my slot back.

He now clings to Stokes' lapels.

RANDOLPH:

How can I sit around while that
rhinoceros... that horned
carpetbagger gets a free ride on
my dime? You and I have history,
Frank! Please!

Stokes pries Randolph's hands from his overcoat.

STOKES:

There's nothing I can do for you.

Nothing. You're a pariah. I

can't even be seen with you.

(CONTINUED)

16.

CONTINUED:

RANDOLPH :

Don't do this to me, Frank. I'm in
deep, deep shit. They kicked me out of the corporate penthouse... I
got bookies breathing down my neck.

I'm homeless! Don't you hear what I'm saying? I'm not gonna make it!

The clock's ticking! Put yourself in my shoes, for Christ's sake!

STOKES :

The ugly truth is, your shoes have become my shoes. As long as the rhino's on
the air, everything's by the book. No skim, no
percentage. Nothing. The network

wanted squeaky clean and they got it. And believe me, Mopes is sparkling.

He looks Randolph squarely in the eye.

STOKES :

You're totally broke? You don't

have a dime left to your name?

RANDOLPH :

Yes! Exactly! That's what I'm
trying to tell you!

Randolph looks at him hopefully as Stokes straightens histie.

STOKE :

Don't contact me again, Randy.

Ever.

Stokes walks off. Randolph watches him disappear through the mist.

RANDOLPH :

You'll get yours, Frank! The rhino
too! Do you hear me?! The wheels
are turning!

Stokes is gone. Randolph takes a swig from his flask and wipes his chin with
his sleeve. He stares out at the
river.

RANDOLPH :

(quietly to
himself)

Sooner or later, even a guy who's squeaky clean falls into mud.

THUNDER CLAP.

17.

EXT. DOCK - HIGH OVERHEAD SHOT

of the docks as Randolph stands alone before the river.

FADE OUT.

FADE IN:

INT. NORA BISHOP'S OFFICE - CLOSE ON LITTLE MECHANICAL

SMOOCHY THE RHINO - DAY

as it erratically limps forward before DROPPING OUT OFFRAME.

WIDER:

The wind-up Smoochy lays upside-down on the carpet next to Nora's desk, legs
grinding lamely in the air. Various

Smoochy items are spread out on her desk top. A

restless-looking Sheldon and a few members of Nora's staff are in on the
meeting.

NORA :

Again, these are just prototypes.

I've been assured by FunZone that all the bugs will be worked out before
Christmas.

Sheldon raises his hand. Nora ignores him and looks at her watch.

NORA :

Okay, so let's recap before we break up...

(refers to notes)

Yes to the Smoochy ice pops. No to

the Smoochy string cheese. And

we're in a dick-measuring contest with Brown & Brown over the
shampoo split.

Sheldon suddenly stands up.

SHELDON :

Okay, time out, people! If I may interject, I think we're putting the cart
before the horse here...

Nora throws him an icy look.

(CONTINUED)

18.

CONTINUED:

SHELDON :

Smoochy's still earning the trust of the kids. We don't want to
compromise that by asking them to buy shampoo and cheese. How 'bout we
just concentrate on doing the best show possible. Huh? Without all
the bells and whistles and
rickata-rackita. What do you say,
guys?

Nora casually picks up a Smoochy Frisbee from her desk and sails it toward
the open door. It lands in the
hallway.

NORA :

(monotone)

Oh, damn.

SHELDON :

No problem, I'll get it.

He walks out to the hallway.

NORA :

(to staffer)

Shut the door please, John.

John shuts the door.

NORA :

Now lock it.

He locks it.

NORA :

Thank you.

EXT. KIDNET BUILDING - NIGHT

Nora emerges from the revolving door of the Kidnetbuilding which is located in the heart of Times Square and heads down Broadway. Sheldon emerges from the building.

SHELDON :

Hey, Nora, wait up.

She keeps walking. Sheldon catches up and walks alongside her, occasionally getting jostled by passersby.

(CONTINUED)

19.

CONTINUED:

SHELDON:

Good meeting today. I thought we tackled some hot issues.

Although, I'll be honest, there were a few times that I felt my voice wasn't being heard.

NORA:

I think that's a conservative estimate.

SHELDON:

I just want the show to have some weight, you know? Some substance. Silly songs, sure -- but with a message. Pop quiz: How many original compositions are in the Smoochy songbook?

NORA:

Do you sense my complete lack of interest?

SHELDON:

Try two thousand. Covering every topic from how yummy vegetables are to the importance of donating plasma. Don't you get it, Nora? I'm a valuable resource. Use me. Nora stops. She looks Sheldon in the eye for the firsttime.

NORA :

Can I make this real easy for you?

SHELDON :

Sure.

NORA:

The only reason you're on TV right now is because Rainbow Randolph is a degenerate scumbag. I didn't discover you, I delivered you. Like a bag of groceries. I have a bigger emotional investment in my nail polish. So don't peddle your sap to me, rhino. Your job is just to smile and nod your head. She walks off.

20.

INT. PATSY'S - NIGHT

Sheldon sits at the bar in the restaurant, nursing a drink and talking to the BARTENDER. He seems slightly drunk.

SHELDON :

... No, no, you misunderstand me.

It's not that I'm literally comparing Captain Kangaroo to Jesus Christ. I'm just saying that the Captain, like Christ, was someone you could believe in. Those guys didn't care about bells and whistles and rickita-rackata.

It was all about the work.

Especially Jesus. Forget about it.

The Bartender nods and starts to pour Sheldon another drink.

SHELDON:

(waving him off)

That's okay, my good man. Three's my limit.

BARTENDER :

I never saw anyone get loaded on orange juice before.

SHELDON :

Back in my college days I could put away a carton of the stuff.
A sharply-dressed man, BURKE BENNETT, sits down next to Sheldon.

BURKE :

(to Bartender)

Gimme a Five Crown.

The Bartender nods. He looks over at Sheldon.

BURKE :

Smoochy the Rhino. Wow. I'm a
big fan.

SHELDON:

(flattered)

Gee, thanks. I usually don't get recognized without my horn.
Burke extends his hand.

BURKE :

Burke Bennett. I represent kidshow talent.
21.

INT. PATSY'S - SHORT WHILE LATER

Sheldon and Burke now sit at a corner table.

BURKE:

Look, Shel, Frank Stokes ain't in
the business to make you rich.
He's in it to make Frank Stokes
rich. That's how these network
goons operate.

SHELDON:

That's so sad. Is it just me, or
is that sad?

BURKE:

You know, years ago, a client of
mine, Dicky Gimble, was having a
problem...

SHELDON :

Wow, you represented Dicky Gimble?

BURKE:

Yeah, before the asshole found religion. Anyway, Stokes was trying to screw my boy out of some merchandising points. Claimed he had a warehouse full of Dicky dolls that weren't moving. Now Frank and I are old friends, so I say to him, 'Okay, cock, show me the warehouse' -- see, I know the fucking warehouse is in the Bronx, and I know it's emptier than my wife's head.

(chuckles)

To make a long story short, I walk out with a check for a hundred grand and Stokes is sitting there with his thumb up his ass.

Burke laughs.

SHELDON:

That's very amusing, but I don't care about Smoochy dolls and Smoochy floor wax... I just want more creative input. This rhino came from my womb. I bore him, I nursed him, and dammit...

He pounds his fist on the table.

(CONTINUED)

22.

CONTINUED:

SHELDON :

I should be the one who raises him!

BURKE :

Shel, it's all about the dough.

After you get the money, you get the power. And after you get the power, you can have Smoochy walk on stage with a hard-on if you want.

SHELDON :

It's funny, that never crossed my mind.
Burke downs the rest of his drink and stands up.

BURKE :

Unfortunately, until then...
you're just another puppet in the
prop room.
He hands Sheldon his card.

BURKE :

Give me a call when you're ready,
kid. I'll cut the strings and open the magic door for you.

EXT. PATSY'S - CONTINUOUS ACTION

Randolph peers through the restaurant's front window. He
shivers from the cold as he watches Sheldon and Burke
shake hands. Burke heads for the exit. Randolph quickly ducks into the
shadows. A moment later, Burke exits the
club and walks down the street. Randolph pops out.

RANDOLPH :

I saw you! I saw you in there...
at my table... talking to him.

BURKE :

Yeah, so what do you want? A
parade?

RANDOLPH :

You're my agent! Or did you forget that?

(CONTINUED)

23.

CONTINUED:

BURKE :

Not anymore, pal. You're a
cigarette butt. Go lay in the
gutter.

Burke walks off.

EXT. ALLEY - NIGHT

In the litter-strewn alley, we PAN ACROSS several grocery bags, broken egg
shells, flour bags, butter wrappers,
mixing bowls and other baking ingredients. The PAN ENDS

ON Randolph, who stands over a barrel fire, holding a spatula. A cookie sheet rests on the barrel. Randolph removes the cookie sheet and gazes at it gleefully. We now see that the cookies are phallic-shaped.

RANDOLPH :

Ah! They're beautiful! A perfect batch of cock cookies for a very special rhino.

He sets the tray aside.

RANDOLPH :

Oh yes, you're going to learn about shame, my dear Smoochy. And I'm your professor.

He laughs.

INT. KIDNET STUDIO - STAGE B - DAY

It's thirty minutes before a Smoochy taping. Dozens of giddy children are led into the studio where they take seats on the bleachers.

BACKSTAGE:

Sheldon, in the Smoochy costume, sans head, lumbers up to Nora. He holds a rundown for that day's show.

SHELDON :

Excuse me, Nora. Why was the 'Please and Thank You Song' cut?

NORA :

Because it's sappy and it takes away from the 'Cookie Song.'

(CONTINUED)

24.

CONTINUED:

SHELDON :

Takes away? It enhances it! The cookie song is a meaningless piece of fluff without the 'Please and Thank You' coda! That's the moral anchor! That's where the lesson is! You can't sell the sizzle without the steak!

NORA :

It's cut. And I want the 'Cookie Song' lyrics changed back to the way they were originally scripted.

SHELDON :

I can't do that. I will not condone children consuming endless amounts of refined sugar. I have to look myself in the mirror every morning.

NORA :

This is network television, not a sprout farm. We're here to sell sugar and plastic. That's what keeps the lights on.

SHELDON :

You're treating me like a puppet. You know that? Well, guess what? I am not your puppet.

NORA :

Since when? Now get your spongy orange ass out there and dance for the cameras.

An angry Sheldon storms off in frustration, but then stops. He looks back at her.

SHELDON :

We have different eyes, Nora. When I go out there I see kids. You see wallets with pigtails. He moves on. Nora stares at him as he walks away. He obviously got to her. As Sheldon heads toward the studio, he doesn't notice the two beady eyes staring at him from under the stairwell. After a beat, Randolph emerges and slinks backstage. He's clutching a duffle bag.

25.

INT. PROP ROOM - CONTINUOUS ACTION

Randolph sneaks into the prop room and shuts the door. He scurries over to the prop shelf and locates Smoochy's multicolored "magic cookie bag." He opens it and tosses the cookies into the trash can. Reaching into his pockets, he pulls out his special homemade cookies. He chuckles as he dumps them into the magic cookie bag.

RANDOLPH :

Bon soir, la Smoochy. Welcome to fatty Arbuckle-land. He cackles to himself. He then notices a box in the

corner of the room. Scribbled in magic marker on the side are the words: "Rainbow Randolph crap." He walks over and pulls the box out. He slowly opens the flaps. Inside is his old costume. He pulls it out and clutches it lovingly. He smells it. The ECHOEY SOUND of his THEME SONG comes flooding back to him for a moment, along with the sound of CHILDREN LAUGHING.

RANDOLPH:

(softly to himself)

Don't worry, little ones. Rainbow Randolph will return...

(with rising anger)

After these messages!

He holds up Smoochy's magic cookie bag. He then stuffs his old costume into his duffle bag.

INT. STUDIO B - LATER

The "Smoochy Show" is in the middle of a taping. The Smoochyland Band is playing a fast, jazzy number ("Doin'the Jiggy Ziggy") as Smoochy, the Rhinettes, and several kids dance frenetically. The kids in the bleachers are in hysterics as Smoochy shakes his body spastically. The song finally ends. The kids in the bleachers jump to their feet, cheering and applauding.

SMOOCHY :

Boy, all that jiggyin' and ziggyin' sure makes a fella hungry! Now if only I had my super duper, super secret, superspecial...

The kids in the bleachers erupt in unison:

KIDS :

Magic Cookie Bag!

(CONTINUED)

26.

CONTINUED:

SMOOCHY :

Right-o-riffic!

(looks skyward)

Magic Cookie Bag, I command thee!

Come to your lord and master!

The lights dim as the Smoochyland Band plays the "2001 theme." Smoochy's Magic Cookie Bag is lowered from the ceiling by a filament wire. The kids go

crazy.

SMOOCHY:

(singing)

'Lookie, lookie, lookie, here
comes the cookies! Fresh and
organic, no need to panic! Right from the soil, no tropical oils!
Sweetened with juice, for an energy boost! Fiber galore,
you'll be askin' for more...'

ANGLE ON NORA:

She looks pissed, but then looks over at the kids in the bleachers. Their
faces are filled with laughter. For
the first time she feels the connection Smoochy has with them.

ANGLE ON RANDOLPH

He peers out from his hiding place backstage. His eyes widen with delight as
the Magic Cookie Bag continues its descent.

ANGLE ON SMOOCHY

The cookie bag finally reaches Smoochy. He holds the bag high above his head
in a religious ceremonial fashion as the Rhinettes and the kids crowd around
him.

SMOOCHY :

Oooh... just the smell of unprocessed flour makes my tummy do somersaults!

ANGLE ON RANDOLPH

RANDOLPH:

(under his breath)

Whatever that means, you fucking retard.

(CONTINUED)

27.

CONTINUED:

SMOOCHY:

His puffy orange hand reaches for the bag's clasp as the MUSIC reaches its
CRESCENDO.

RANDOLPH:

He's practically shaking as he suppresses an insane laugh.

RANDOLPH :

Give 'em a cookie... give 'em a cookie...

SMOOCHY:

He reaches into the bag, and with a grand flourish, pulls out a flaming red penis cookie. The cookie is somewhat misshapen and not perfectly formed. Smoochy gets a big grin.

SMOOCHY :

Wow! Look at this cookie, kids!

A rocket ship!

The kids "ooh" and "ahh."

ANGLE ON RANDOLPH

He looks confused.

SHELDON :

What a special day with such special cookies!

BACK ON SMOOCHY:

Smoochy pretends to "zoom" the penis cookie through the air.

SHELDON :

Rrrrrrrrr! Look at me, kids! I'm

flying to the moon! I'm flying to Mars! I'm flying to -

Randolph, whose face is now bright red, can't take it

anymore. He runs onto the stage. He grabs the rocket cookie from Smoochy.

(CONTINUED)

28.

CONTINUED:

RANDOLPH :

Are you fucking blind?! It's a

cock! Not a space ship! Cock!

Cock!

INT. STAIRWELL - MOMENTS LATER

Three burly Kidnet security guards drag Randolph down the stairwell. They beat the shit out of him and toss him through the exit door.

INT. FRANK STOKES' OFFICE - TIGHT ON NEW YORK POST FRONT

PAGE - DAY

The headline reads: "Rainbow Randolph Interrupts Smoochy Taping." The subhead reads: "Runs Onstage Shouting Penis Related Obscenities."

WIDE:

Burke sits on the couch next to Sheldon, reading the paper. He shakes his head in disgust. Nora sits in a chair near Stokes.

SHELDON :

Thank you all for coming. I just wanted to iron out a few wrinkles I feel we're having in the communication department. No finger-pointing. Lord knows when you start pointing fingers, someone gets poked in the eye. Sheldon laughs. Stokes and Nora sit stone-faced.

SHELDON :

Anyhoo, I'd like to turn the floor over to my new agent, Mr. Burke Bennett. So... heeeere's Burke! Sheldon applauds. Burke stands.

BURKE :

As you can imagine, my client has many concerns, not the least of which is studio security, but we can address that later. He pats Sheldon's head like a dog.

(CONTINUED)

29.

CONTINUED:

BURKE :

See this guy, Frank? Take a good long look, 'cause this prick saved your life. Without him you'd be sitting in Kaplan's right now, sucking club soda through a paper straw.

(to Nora)

And, you -- you'd be organizing puppet shows for the brats at P.S. 86. Excuse me, honey.

NORA :

There's no excuse for you.

SHELDON :

Man, I love club soda.

Sheldon laughs, trying to lighten the mood. Burke gives him an affectionate slap.

STOKES :

We've always managed to come to some sort of arrangement, Burke. Why the fireworks?

BURKE :

'Cause I'm holding all thegunpowder. I represent the manwho created, owns,
and controls
every square inch of Smoochy theRhino.
Burke pours himself a drink from Stokes' private bar.

BURKE :

God created Adam and what did he
get? A fucking dud. My guy? He
breathed life into a winner. And
anyone who does a better job thanGod is gonna have a price.

SHELDON :

Burke, of course, is in no waycomparing me to God.

BURKE :

Yes I am.
(CONTINUED)
30.

CONTINUED:

NORA :

You seem to forget that we wentout and found 'your guy.' Dug uphis corpse.
Handed him his own
show when he couldn't sell his
face to a photo booth.

SHELDON :

To be fair, Nora, I was booked to
open a car wash in Montauk.

BURKE :

Oh, so you were doing him a favor?
(chuckles)
Allow me to untangle this web ofshit! I don't care what his
resume was, I don't care where youfound him, I don't care if his
last job was juggling apples for ahut full of Pygmies on theoutskirts of
the Congo... the factis, he fits a bill and you needhim. Like a hungry baby
needs abig tit. And that, my friends, iswhy you're in a box with
noventilation. And that is why therhino is going to get whathe deserves.

STOKES :

What is that, exactly?

Burke walks over to Stokes' desk and leans across it.
He's an inch from Stokes' face.

BURKE :

Heaven, hell, and everything inbetween.

INT. SPINNER DUNN'S RESTAURANT - CLOSE ON CHAMPAGNE

CORK - EVENING

being popped as foamy champagne runs down the bottle.

WIDE:

Sheldon and Burke sit at a table in the nightclub. Burke
raises his glass.

(CONTINUED)

31.

CONTINUED:

BURKE :

To the star and new executive
producer of the Smoochy show! May your reign be a long and healthy one!
They clink glasses.

SHELDON :

I'm still in shock. Complete creative control, part ownership of the show,
discretion over
merchandising and a dressing room with a toilet! Am I dreaming or what?

BURKE :

And don't forget the corporate penthouse. It took me six years to get that
for Randolph.

SHELDON :

Boy, imagine... me, living in a penthouse. Who'd a thunk it.

BURKE :

It's called the high life, kid.

Get used to it. Pretty soon you'll be burnin' one hundred dollar bills just
to see Franklin break a sweat.

SHELDON :

Jeez, I hope not. I have a deep respect for money. Not to mention
Ben Franklin who had some
remarkable achievements in his
lifetime.

Burke pulls out a paper bag and hands it to Sheldon.

SHELDON :

What's this?

BURKE :

That's your graduation present.

Something you're gonna need now.

Sheldon reaches in the bag and pulls out a revolver. He recoils in horror and immediately drops it back in the bag.

(CONTINUED)

32.

CONTINUED:

BURKE :

Think of it as a tool of the trade.

SHELDON :

I've never owned a gun, I've never touched a gun, and I don't believe in guns. When I played cowboys and Indians as a kid, I was always the Chinese railroad worker.

BURKE :

Trust me, Shel. It's a handy accessory in this business. Even if you don't load it, have it for show. Sometimes that's all you need. Especially with a creeplike Randolph lurking around.

Burke and Sheldon look up and notice the hulking, grinning figure of SPINNER DUNN standing over them.

Spinner has the smile of a little boy despite his crooked nose and scarred face. He extends his hand.

SPINNER :

Hiya, Smoochy! I'm Spinner!
Spinner!

SHELDON :

Hi there.

SPINNER :

I'm so excited to meet you! I'm
Spinner!

Spinner's massive hand engulfs Sheldon's.

SHELDON:

(remembers)

Oh... right. I saw you fight onTV once. I think it was yourfarewell bout.

SWISH PAN TO:

FLASHBACK - INT. BOXING RING(S) - SOMETIME IN THE PAST

Through a SERIES OF CUTS we see Spinner getting pummeledin various fights.

(CONTINUED)

33.

CONTINUED:

RINGSIDE COMMENTATOR #1

Tonight marks Spinner Dunn's finalappearance in the ring. What a pleasure it's been to watch himproudly march into the record booksfor taking more blows to the headthan any fighter in history.

A bloodied, defeated Spinner happily holds up the arm ofhis opponent after a match. He then hugs the referee.

He jumps down from the ring and hugs the three judges.

RINGSIDE COMMENTATOR #2

Scrambled a bit? Sure. You don't retire with a record of 81-59 and wind up the Governor. But on the upside, he's got the dispositionof a collie.

Spinner wades into the stands and starts hugging the spectators.

SWISH PAN TO:

INT. SPINNER DUNN'S RESTAURANT (PRESENT)

Spinner is still pumping Sheldon's hand.

SPINNER :

You know what I love, Smoochy? I love when you do the Jiggy Ziggydance! You know, the one you do during 'Silly Time?'

SHELDON :

You bet. That's a big one.

SPINNER :

Wanna see me do it?

SHELDON :

Well, I don't know why if there'senough room here to...

Spinner starts Jiggging and Ziggying for Sheldon. He bangs into a table and knocks over someone's drink.

BURKE :

Okay, champ, don't get overheated.

Spinner stops, out of breath. He leans over and hugs Sheldon.

(CONTINUED)

34.

CONTINUED:

SPINNER :

I love you.

SHELDON :

I... uh... love you, too, Spinner.

A powerful-looking woman, TOMMY COTTER, calls to Spinner from the bar.

TOMMY :

Spinner, come over and meet the Senator!

Spinner dutifully hurries over to Tommy.

SHELDON :

He seems pretty popular. It must take real talent to run a place like this.

BURKE :

Spinner? The guy couldn't run a water faucet. He's just a mascot.

It's his cousins, a bunch of Irish mob boys, who really run the joint.

ANGLE ON SPINNER

He shakes the Senator's hand as Tommy and a few other tough Irish guys stand around. Spinner looks over towards Sheldon.

SPINNER:

(loudly)

Don't go anywhere, Smoochy! I'll be right back after I take a dump!

Spinner releases the Senator's hand and rushes off.

BURKE :

I think you made a new friend, kid.

35.

INT. ANGELO PIKE'S RUNDOWN APARTMENT

(LOWER EAST SIDE) - NIGHT

We met him backstage with Smoochy... innocent face...

Angelo stirs a pot of soup in the worn-down but tidy apartment. A "Rhinette" costume is draped over one of the chairs. There is a sudden LOUD POUNDING on the door.

Angelo puts the spoon down and reaches behind some spices on the shelf above. He pulls out a revolver. The POUNDING continues.

ANGELO :

Yeah, who is it?

RANDOLPH (O.S.)

(friendly)

Open up, buddy! It's me,

Randolph! It's been a long time!

Angelo puts the gun in his waistband and walks to the door. He slowly slides the chain off and opens the door a crack. Peering in at him are the bloodshot eyes of Rainbow Randolph.

ANGELO :

Randy?

Randolph suddenly kicks the door open and tackles Angelo.

Randolph sits on top of the little man.

RANDOLPH :

You fucking traitor! My body's barely cold and already you work for the rhino?

ANGELO :

I don't know what you're talking about.

RANDOLPH :

Don't lie to me! I heard all about

it! You strapped that horn on faster than a cheerleader gets the clap!

ANGELO :

I gotta eat, don't I?

RANDOLPH :

You're a Krinkle Kid! Not a

Smooch-bag! Say it!

ANGELO :

Rhinette!
(CONTINUED)
36.

CONTINUED:

RANDOLPH :

Say it:

Jesus Christ! Say what you are!
Angelo punches Randolph in the mouth and flips him over.
He now sits on Randolph, pointing the revolver to his face.

ANGELO :

I'm a Rhinette. Got that? The
Krinkle Kids are ten feet under.
With you.
Randolph starts crying like a child.

RANDOLPH:

(blubbering)
I missed you so much. Can I stayhere? I got no place to go.
Angelo sighs and puts the gun away.
INT. ANGELO'S APARTMENT - SHORT WHILE LATER
Angelo and Randolph sit at the small kitchen table.
Angelo watches as Randolph ravenously eats a bowl of
soup.

RANDOLPH :

... They kicked me out of thecorporate penthouse. Bigsurprise.
Sons-a-bitches. That's
how I got this beauty.
He points to a nasty bump near his eye.

RANDOLPH :

And of course, there's this...
He yanks his lip back to reveal a missing tooth.

RANDOLPH :

That happened after my littlevisit to the studio the other day.
Network security. Fucking savages.
He slurps another spoonful of soup and spits a bay leafon the floor.
(CONTINUED)

37.

CONTINUED:

RANDOLPH :

I got liens, back taxes, lawyer's bills, threats against my life...
I basically got the whole fucking world up my ass. It's okay, I got a loooong
memory, son.

(Amos and Andy dialect)

What dey sow, dey gonna reap.

He cackles insanely as he picks up a bottle of gin and takes a deep swig. He
passes out and falls off the chair. Angelo leans down and lifts his head off
the floor.

ANGELO :

Stop doing this to yourself!

Randolph doesn't respond. Angelo slaps his face.

ANGELO :

Wise up! You hear me? Don't piss your life away like this.

RANDOLPH:

(half-conscious)

It's the rhino, Angie. He's been
sent by the devil. Sent from hell
to destroy me. Smoochy... is the face of evil.

EXT. BROADWAY (TIMES SQUARE) - MORNING

We are ON the smiling goofy face of Sheldon, whose picture graces the front
page of Variety under the headline, "MOPES TO EXECUTIVE PRODUCE SMOOCHY
SHOW." The

subhead reads, "TENURE TO BEGIN TODAY." A dollar bill is
slapped down over the picture.

We WIDEN OUT to see Sheldon buying the magazine at the newsstand in front of
the Kidnet Building. He turns and
walks toward the Kidnet entrance. He stops and looks up at the building.
Smiling, he takes a deep breath and
enters.

INT. KIDNET HALLWAY - FEW MOMENTS LATER

Sheldon whistles as he walks down the hall, giving cheerful "hellos" and
"good mornings" along the way. He
enters Nora's office.

38.

INT. NORA'S OFFICE - CONTINUOUS ACTION

Nora is on the phone. She pretends not to notice him.
Sheldon bides his time by inspecting knickknacks,

examining photos on the wall, etc. Finally, he halfwhispers/
half-mouths to her:

SHELDON :

Whenever you get a chance... I just need a second.

NORA:

(into the phone)

Listen, can I call you back?

Yeah, some asshole's screaming in
my ear. Thanks.

She hangs up.

SHELDON :

I'm sorry, you didn't have to hang
up.

NORA :

If I didn't you'd still be here.

SHELDON :

But I am still here.

NORA :

I'm hoping to correct that.

SHELDON :

Nora, I want us to start off on
the right foot. I want you to know that I value your input and I don't want
you to feel intimidated just because the power structure has changed a bit. I
consider you
a partner.

NORA :

Great. That'll come in handy if we're ever at a square dance.

SHELDON :

Well, I was never much of the
do-se-do type, but what I would love to do is take you out to lunch one day.
You know, just two colleagues chewing the fat...
forming a mutual respect...
planting the seeds of cooperation...

(CONTINUED)

39.

CONTINUED:

NORA :

No.

SHELDON :

Fair enough. If you change yourmind -

NORA :

I won't.

Sheldon just nods and starts to exit.

SHELDON :

Okay then, I'll be in my office ifyou need me. If you want tobrainstorm about anything. Ideas and so forth.

He passes a plant by the door.

SHELDON :

Ficus?

She ignores him. He exits.

INT. HALLWAY - CONTINUOUS ACTION

Sheldon walks slowly down the hallway. He no longer hasa bounce in his step.

INT. SHELDON'S NEW OFFICE - MOMENT LATER

Sheldon enters his plush new office, awkwardly walks overto his new desk and sits behind it for the first time.

SHELDON :

Wow...

TOMMY (O.S.)

My cousin Spinner's take quite ashine to you.

Sheldon jumps. He's surprised to Tommy from SpinnerDunn's restaurant.

Tommy's crew, ROY, DANNY, JIMMY andSAMMY occupy the sofa.

TOMMY :

Ever since you came in the restaurant. He can't stop yakkin'.

(CONTINUED)

40.

CONTINUED:

SHELDON :

Well, he's a very nice man. Very sweet disposition for someone that size.

TOMMY :

So, I was wondering if maybe you could give him a little floor space.

SHELDON :

I'm sorry?

TOMMY :

You know, a little part on the show. You're the executive producer now. You call the shots, right?

SHELDON :

Uh, that's a very sweet offer, and I love Spinner, but TV is a complicated medium and... I mean, that would be like me getting into the ring with a prizefighter. (laughs)

Can you imagine such a thing?

Boom. K.O.! What's the alphabet, Mommy?

Sheldon laughs again. Tommy gets quiet.

TOMMY :

This makes me sad. Very, very, sad.

DANNY :

What's wrong, Tommy?

TOMMY :

Nothing. I'm just very sad right now.

SAMMY :

Who made you sad, Tommy?

TOMMY :

I don't want to mention names.

The guys look menacingly at Sheldon. They rise and walk around his desk until they're on either side of him.

(CONTINUED)

41.

CONTINUED:

SHELDON :

You know what? Maybe I can find Spinner a little something to do on the show. That's probably the best solution.

Tommy now smiles and walks over to Sheldon. She musses Sheldon's hair.

TOMMY :

You're a good boy, Mopes. Don't think we don't remember favors.

SWISH PAN TO:

INT. SHELDON'S OFFICE - SHORT WHILE LATER

Sheldon is in a meeting with a man, SONNY GORDON.

SHELDON :

Look, I appreciate the visit, but I'm just putting together a little petting zoo segment. Nothing fancy -- a few kittens... maybe a duck...

ANGLE ON SONNY:

SUPERIMPOSE:

SONNY GORDON, PRESIDENT, ANIMAL WRANGLERS'
LOCAL 358

SONNY :

If you're looking to bring in that many pieces I gotta put a crew together. Plus, we're lookin' at transpo, a few leash handlers, a cleanup boy and a dooper to keep the inventory quiet.

SHELDON :

Jeez, this all sounds awfully elaborate. I might have to forgo the union and just borrow a few animals from a pet shop.

SONNY :

I wouldn't recommend it. Miss Carol from Romper Room tried that once and she's still limping.

SWISH PAN TO -

42.

INT. SHELDON'S OFFICE - SHORT TIME LATER

A frazzled-looking Sheldon is meeting with BEN FRANKS.

BEN :

On behalf of FunZone Toys, I'd like to congratulate you on your recent promotion, and present you with a small gift.

SUPERIMPOSE:

Ben reaches into his breast pocket and drops a large wad of money on Sheldon's desk that lands with a thud.

SHELDON :

Uh... that's nice of you, Ben, but a card would have been fine.

BEN :

FunZone Toys would very much like the Smoochy contract, Mr. Mopes.

SHELDON :

Is this... I mean... are you offering me a bribe or something?

BEN :

FunZone Toys would very much like the Smoochy contract, Mr. Mopes. Sheldon picks up the money and tosses it back to Ben. Sheldon rises from his desk.

SHELDON :

Normally, sir, we take the trash out at the end of the day, but I think I'll make an exception in your case.

Sheldon escorts Ben out the door and slams it shut. The PHONE RINGS. Sheldon walks over and picks it up.

SHELDON :

Yes?

ASSISTANT (V.O.)

A Mr. Feedlepepper on line two.

SHELDON :

Who?

ASSISTANT (V.O.)

He says he's an old friend.

Sheldon punches line two.

(CONTINUED)

43.

CONTINUED:

SHELDON :

Hello?

INTERCUT:

INT. ANGELO'S APARTMENT - RANDOLPH

RANDOLPH (V.O.)

You better grow eyes on the back of your fucking head, you horned piece of shit! I won't sleep until the worms are crawlin' up your foam rubber ass! I'm going on safari, motherfucker... safari!

Sheldon hangs up stunned. Nora walks in holding the daily news.

NORA :

Congratulations on your little ice show.

SHELDON :

What are you talking about?

NORA :

It didn't take you long to sell out, did it?

She tosses the paper on his desk.

NORA :

What happened to your precious integrity? Or was that just part of your dog and pony act.

She exits. A confused Sheldon looks at the "Around Town" column.

INSERT - HEADLINE

"GARDEN TO HOST SMOOCHY ON ICE." The subhead reads:

"HUGE GATE EXPECTED -- VENDORS SALIVATE AT SMELL OF BIG BUCKS."

CUT TO:

44.

INT. SPINNER DUNN'S - EVENING

We are TIGHT ON the feet of an Irish dancer doing a sort of Riverdance. We WIDEN OUT and the rest of the dancers

come INTO FRAME. Spinner and the mob are clapping and whooping.

Sheldon and Burke sit at a table in the dark club having a conversation.

SHELDON :

Burke, I never agreed to do an iceshow.

BURKE :

Shel, do you know what kind of cash we'll take in between the gate and concessions? A venture like this gets you money and muscle. Times twenty.

SHELDON :

Ice shows represent everything I'm against. They're mindless spectacles whose main purpose is to sell overpriced sugar-water and cheap plastic toys that splinter in a kid's mouth on the ride home.

BURKE :

Look, I know you got this fetish for ethics, but now's not the time to fly that kite. No one's ever refused a shot at an ice show. Sheldon tears the contract in half.

SHELDON :

Until now. Smoochy doesn't sell out, Burke. You should be proud of that. Proud that you represent a client who paves driveways, not paints them over.

BURKE :

I'm thrilled, Shel. Knocked out. Burke just sits there, stunned. A waitress, SANDY, passes by the booth.

SHELDON :

I'll have a pineapple juice,
Sandy.
(CONTINUED)
45.

CONTINUED:

SANDY :

Pineapple? What happened to orange juice?

SHELDON :

I'm feeling feisty tonight.

INT. TELEVISION STUDIO - DAY

We are now on a drum solo. Ernie the Elephant of the Smoochyland Band works it. The animal band plays a sloppy version of "Pop Goes the Weasel." End on SpinnerDunn -- the newest and by far largest member of the band.

Spinner holds s cowbell and seems to be concentrating intently on the proper moment to hit it. Unfortunately, his rhythm is off, which throws the rest of the band off as well. We WIDEN OUT to see Smoochy and the Rhinettes attempting to dance to the off-kilter rhythm. The song finally ends. The Rhinettes glare at Spinner. Smoochy addresses the camera.

SMOOCHY :

Boy, wasn't that fun? In an awkward kind of way? Anyhoo, how 'bout a big round of applause for the newest member of the Smoochyland Band... former heavyweight contender, SpinnerDunn! Spinner stands up to take a bow and almost knocks the entire bandstand over. There is a smattering of confused applause from the kids in the bleachers. Spinner drops the cowbell and it clangs on the studio floor.

SPINNER :

Shit. Sorry.

INT. BACKSTAGE - AFTER SHOW

A beaming Spinner runs up to Sheldon, who's still in costume.

SPINNER :

Did I do good, Sheldon, huh? Did I do good?

(CONTINUED)

46.

CONTINUED:

SHELDON :

Yeah, that was great, Spinner. Just watch your elbow next time. Pinky's probably gonna lose that tooth.

SPINNER :

Okey doke. I'm gonna go get drunk now.

Spinner skips off humming "Pop Goes the Weasel" and banging his cowbell. Nora passes Sheldon backstage.

NORA :

Nice job. Casting the show with mental patients, I like that.

SHELDON:

(snapping)

He is not a mental patient. He's an ex-boxer and nightclub owner who happens to have the sweet innocent brain of a five-year-old!

NORA :

Excuse me for not making the distinction.

She leaves.

EXT. BROADWAY (TIMES SQUARE) - NIGHT

Sheldon exits the Kidnet building and walks to the curb to hail a cab. A friendly-looking man in a suit and bowtie approaches him. This is MERV GREEN.

MERV :

Hi there.

SHELDON :

Hi.

A limo pulls up in front of them. Merv opens the backdoor.

MERV :

Get in.

SHELDON :

Thanks anyway, but I'm going uptown.

(CONTINUED)

47.

CONTINUED:

Merv pulls his jacket back to reveal a revolver tucked in his waistband.

MERV :

Humor me, rhino.

INT. LIMOUSINE - CONTINUOUS ACTION

Sheldon slides into the back seat of the limo. A big hug in an overcoat, HENRY, is already sitting there.

Merv gets in behind him and shuts the door. Sheldon is now wedged between the two men as the limo heads down Broadway. Merv extends his hand.

MERV :

Merv Green, Sheldon. It's a

pleasure to meet you.

SHELDON :

If you're hoping for an autograph,
the gun's a bit much. The whole
'catch more flies with honey' thing -- it really holds water.
Sheldon laughs nervously.

MERV :

Sheldon, I represent the Parade of Hope Foundation. Maybe you've heard of us.

SHELDON :

You raise money to build children's hospitals, right?

MERV :

We've been known to add a brick or
two, sure.
Merv and the thug laugh.

MERV :

Sheldon, let me get right to the point -- there's talk on the street that
you're pulling out of the ice show. Is that true?

(CONTINUED)

48.

CONTINUED:

SHELDON:

(big sigh)

You know, I never agreed to an
ice show, nor would I ever agree
to do an ice show, and let me add
that none of this is your concern,
sir.

(shakes his head)

Sheesh.

MERV:

Listen carefully, son: Parade of
Hope has sponsored every Kidnet
ice show since 1964. We take a
piece off the top and everybody
walks away happy. So let's not
buck history.

SHELDON:

Well, I appreciate the offer, but for the gazillionth time, I'm not doing an ice show, so we have nothing to discuss. Now, if you'll just pull over, I'll get out and we'll say our toodley-dos.
(to driver)
Far corner, please.

MERV:

Allow me to be less murky. Starting tomorrow, Smoochy the Rhino raises his baton for Parade of Hope. Benefits, banquets, fund-raisers, I want it all.
(to driver)
Pull over, Terry.
The car pulls to the curb.

MERV:

And as far as the ice show goes... I recommend you start shopping for skates.
The door pops open and Sheldon is tossed out.
49.

INT. CORPORATE PENTHOUSE - NIGHT

A troubled-looking Sheldon stands on his balcony looking out at the city. He drinks orange juice straight from the carton.
Sheldon is on the phone with Burke.

SHELDON :

This is unacceptable, Burke! I'm calling the authorities.

BURKE (V.O.)

Don't do it, Shel. You rat on Parade of Hope and you'll be lucky if they find your toenails. These guys are the roughest of all the charities.

SHELDON :

I was threatened by an organization that's supposed to help children! What kind of world is this?

BURKE (V.O.)

The real one. My advice?

Consider the ice show and stay healthy.

Burke hangs up. After a beat, Sheldon's DOORBELL RINGS.

He walks over to the door and opens it. To his surprise, Nora is standing there.

NORA :

May I come in?

SHELDON :

Sure.

Nora enters. She seems a little wobbly. Sheldon notices she's holding a pint of whiskey.

SHELDON :

Uh... are you okay?

NORA :

I'm getting drunk and I'm not used to it.

SHELDON :

Oh. Well, not to make you feel worse, but with alcohol you're also consuming empty calories.

Nora looks at him for a moment.

(CONTINUED)

50.

CONTINUED:

NORA :

It's just that... I want to apologize, actually. And on those rare occasions when I feel the need to apologize for something, it helps if I'm, you know... shitfaced.

SHELDON :

Wow. I'm honored.

Nora trips slightly. Sheldon takes the whiskey from her.

SHELDON :

Why don't we get some air?

He leads her out on the balcony. They look out at the city.

NORA :

I... I may have been a little harsh when we spoke the other day.
A little out of line.

SHELDON :

Well, it wasn't as bad as the week
before when you called me a pasty-
faced, no-talent hack.

NORA :

Yes, that was probably insensitive as well.
(looks at him)

I heard you're not doing the ice show. I find that... incredibly admirable.
Why didn't you tell me?

SHELDON :

I guess I didn't want to spoil your fun. You look so content
when you're berating me.
Nora looks down.

NORA :

I'm afraid I have become a bit
hardened over the years.
Sincerity's an easy disguise in this business. It's hard to know
who's on the level.
(CONTINUED)
51.

CONTINUED:

SHELDON :

Believe me, I'm learning that more and more every day.
(wistfully)
'Sometimes light is really dark,
Sometimes crows can sing like
larks
Sometimes Winter feels like
Spring,
Don't think you know everything.'

NORA :

(in disbelief)
'Rickets the Hippo'?

SHELDON :

You remember Rickets?

NORA :

That was my favorite show when I was a kid. Rickets was the one face I knew I could trust.

SHELDON :

That's how I felt! Rickets had real depth. He was my inspiration for Smoochy.

NORA :

Really? He was my inspiration to work in children's television.

SHELDON :

I can't believe it. I never met anyone who even remembers Rickets. Do you remember the Klunky-Wunky dance?

NORA :

Remember it? I did it at my first communion. Sheldon starts doing the rather insane-looking Klunky-Wunky dance. Nora does it with him. They both stop and look at each other. Sheldon impulsively leans in and kisses her.

SHELDON :

I'm sorry. That was a mistake, right? I didn't mean for that to hap-
Nora grabs his head and pulls it toward her. They begin kissing passionately.

(CONTINUED)

52.

CONTINUED:

NORA:

(as they kiss)
You're not full of shit like all the others, are you?

SHELDON :

No, no.

NORA :

(as they kiss)

You're for real, right?

SHELDON :

Yes, yes.

NORA:

(through the kisses)

I mean, I couldn't tell... First I thought it was an act... and then I just thought you were a simp or something...

SHELDON :

Shhh... you don't have to explain...

They continue to kiss. Nora abruptly stops.

NORA :

I should go.

SHELDON :

Why?

Nora exits the balcony and collects her coat and purse.

SHELDON :

What's wrong? Is it the whiskey?

If you have to throw up, be my guest. Anywhere you like.

NORA :

It's just getting late.

Sheldon follows her to the door. She stops and looks at him for a moment. The PHONE starts to RING. Neither of them says anything for a beat.

NORA :

Better get that. Good night.

She exits. Sheldon shuts the door and sighs. He goes to the bar to pour himself another orange juice before picking up the phone.

(CONTINUED)

53.

CONTINUED:

SHELDON :

Hello?

ANGELO'S APARTMENT

We GO TO a HORIZONTAL SPLIT-SCREEN. Randolph is on the BOTTOM HALF. He lies on his bed in Angelo's apartment wearing a bathrobe with a towel wrapped around his head.

His head dangles off the bed as he talks on the phone.

The SHOT is reminiscent of Bye Bye Birdie.

RANDOLPH :

Hello, Mr. Mopes? My name is Benjamin Kunklepeck and I'm calling on behalf of 'Parents for Decency in Children's Television,' perhaps you've heard of us?

SHELDON :

No, but I like where you're coming from. It's an issue very close to my heart. Why just yesterday I was commenting -

RANDOLPH :

Sir, we're having a banquet tomorrow and we'd be honored to have you perform for us. We would also like to present you with a plaque for your ongoing commitment to children's television. The presenter will be a young orphan with mild asthma. Can you attend?

EXT. VERRAZANO NARROWS BRIDGE - NEXT MORNING

A black Lincoln Town Car travels across the bridge toward Staten Island.

SHELDON (V.O.)

Thanks for picking me up, Mr. Kunklepeck. It's very nice of you.

INT. TOWN CAR - CONTINUOUS ACTION

Sheldon is in the back seat. The Smoochy costume is next to him. Behind the wheel is Randolph. He's in disguise.

(CONTINUED)

54.

CONTINUED:

RANDOLPH :

Don't be silly. The chance to have Smoochy the Rhino perform at our little soiree? I'd carry you piggy-back through a bed of hot rusty glass if I had to.

SHELDON :

Well, it's always a pleasure to help out a worthy cause. And believe me, I've learned lately that it's not all sunshine and daffodils in the land of nonprofit.

RANDOLPH :

I just love your show, by the way. It's such a refreshing change of pace from that dreadful bezzler... what's his name again? Rainbow something or other?

SHELDON :

Randolph.

RANDOLPH :

Yes. Rainbow Randolph. What a scoundrel! He's probably gay too.

SHELDON :

Oh, I don't know. I feel sorry for him, actually. He obviously has problems or issues that he needs to sort out.

RANDOLPH:

(getting frustrated)

Yeah, yeah, yeah, but don't you take particular glee in that you basically stole his time slot?

Helped shovel dirt onto his miserable corpse, as it were?

SHELDON :

No, I would never take pleasure in someone's downfall. You know the old expression about walking a mile in another man's shoes?

Well, that really holds water.

Just try to imagine -

(CONTINUED)

55.

CONTINUED:

RANDOLPH:

(snapping)

Come on, he's a fucking asshole!

You hate him! Admit it!

SHELDON :

(uncomfortable)

Uh... can we listen to the radio?

EXT. WAREHOUSE - SHORT WHILE LATER

The Town Car is parked behind an old warehouse in the middle of nowhere. Sheldon is now in costume. Randolph rushes out of the door, very excited.

RANDOLPH :

Okay, they're ready for you!

SHELDON :

I gotta say, this is a first -- I never performed in a tractor parts warehouse before.

RANDOLPH :

Well, we like to do these things no-frills. It's all about the kids.

SHELDON :

Amen to that.

Randolph opens the door a crack and listens. We hear an O.S. VOICE from inside.

VOICE (O.S.)

It gives me great pleasure to introduce our very special guest... a supporter of the cause and a friend to the brotherhood.

Please welcome, the one, the only... Smoochy the Rhino!

We hear APPLAUSE. Randolph quickly opens the rusty door.

RANDOLPH :

Knock 'em dead, kid!

He shoves Sheldon inside.

INT. WAREHOUSE - CONTINUOUS ACTION

Sheldon runs in and immediately starts singing and dancing on the makeshift stage.

(CONTINUED)

56.

CONTINUED:

SMOOCHY :

'Well, how-do-you-do, my good friends! How do-you-do, my pals!

It's so nice to see good friends!

Sing along with me now! How do

you do, my good -- '

Sheldon abruptly stops singing as a look of shock comes over him. PUSH IN ON his troubled face.

OMITTED:

INT. WAREHOUSE - SHELDON'S POV

Several hundred men in Nazi uniforms in a warehouse draped in swastikas. They all start chanting:

NAZIS :

Heil Smoochy! Heil Smoochy! Heil Smoochy!

A huge swastika banner unfurls behind Smoochy, framing him like Patton in front of the American flag.

Flashbulbs go off. The "Heil Smoochys" continue. A

GERMAN MARCH starts to BLARE from the SPEAKERS. Looking stunned, Sheldon slowly leans into the mic. He clears

his throat. The MUSIC STOPS. Everyone quiets down. He searches for just the right words, and finally...

SHELDON :

It's my sincere hope that I'm dreaming right now, but in the event that I'm not... what's the deal with the swastikas?

Suddenly, a sea of policemen bursts into the warehouse.

LEAD COP :

This is an unlawful assembly, you kraut sons-a-bitches! You're all under arrest!

Pandemonium ensues as all the Nazis run for cover.

Sheldon stands in the middle of it all, unsure what to do.

EXT. WAREHOUSE - SHORT WHILE LATER

Sheldon is led from the warehouse in handcuffs and is barraged with questions from waiting REPORTERS.

Flashbulbs go off as they shout out questions.

(CONTINUED)

57.

CONTINUED:

REPORTER #1

Are you officially a member of the Aryan Brotherhood, Sheldon?

REPORTER #2

Is it true you consider Adolph Hitler your personal hero?

REPORTER #3

Do you think associating with neo-Nazis might adversely affect your career?

REPORTER #4

How does it feel to be a hate-filled racist scumbag?

SHELDON :

This is a mix-up! I'm innocent!
I don't hate anyone!

REPORTER #4

Does that mean you don't hate Nazis?

SHELDON :

Wait! I didn't say that! I -
Sheldon is shoved into the back seat of a squad car. It drives off, SIRENS BLARING.

MONTAGE:

EXT. TIMES SQUARE - NIGHT

The squad car drives through Times Square. The headlines on the zipper marquee GLIDE THROUGH the FRAME: "Smoochy the Rhino Arrested at Nazi Rally... Cops Raid Warehouse During Rhino's Performance... Aryan Brotherhood Declares Smoochy 'One of us.'... President Condemns 'Smoochy the Fascist'..."

INT. SQUAD CAR - CONTINUOUS ACTION

Sheldon stares out the window as the dark city passes by.
We SLOWLY MOVE IN ON his eyes as we...

DISSOLVE TO:

58.

FLASHBACK - STUDIO C - SOMETIME IN PAST

In SLOW MOTION, Smoochy dances in the studio while holding a delighted little girl in his arms.

POLICE PRECINCT:

Sheldon is fingerprinted and photographed.

AFRICAN JUNGLE:

STOCK FOOTAGE of a wild rhinoceros being shot by hunters.

STUDIO C:

Smoochy's Magic Jungle is dismantled.

SUBURBAN DRIVEWAY - PAST

A young Sheldon helps his grandfather spread black paint on a driveway.

TIMES SQUARE - DAY (PRESENT)

The Smoochy billboard is torn down.

BLACK LIMBO:

The Smoochy costume is in flames. It slowly burns toashes.

EXT. KIDNET BUILDING - LOBBY - DAY

The Kidnet CEO stands before a cluster of reporters andnetwork cameras. We can see the Times Square zippermarquee THROUGH the glass doors behind him.

Headlines read:

Biz"... "Smoochy Photos Removed From CityElementary Schools"... "Jewish Groups Plan 'Day ofOutrage'"... "Rhino in Bronx Zoo Pelted With Eggs"...

CEO :

Here at Kidnet, Smoochy the Rhinois now Smoochy the Ghost. We have excised that particular malignancyfrom our network and will seek out a suitable replacement.

(MORE)

(CONTINUED)

59.

CONTINUED:

CEO (CONT'D)

Until then, the Smoochy slot willbe safely occupied by Popeye cartoons. Thank you.

The reporters furiously scribble down his statement.

END OF MONTAGE.

EXT. CITY STREET - DAY

Randolph dances down the street like Gene Kelly. He whistles a happy tune and tips his hat to everyone whowalks by. As he dances along, he pets a dog...

RANDOLPH :

Hi there, poochy!

Coos at a baby in a stroller...

RANDOLPH :

Well, aren't you the cutest littleboo-boo in the world!

And grabs a rose from a flower vendor before handing itto an old lady...

RANDOLPH :

For you, my dear! May you live tobe a hundred!

He continues to dance onward, waving back at everyone.

Unfortunately, he doesn't realize he's heading straightfor a light pole and

slams into it with a sickening smack.

RANDOLPH :

Fuck!

EXT. KIDNET BUILDING - NIGHT

Nora exits the revolving door of the Kidnet building and heads down Broadway. Sheldon pops out from a storefront. He's wearing a knit cap and sunglasses to disguise himself.

SHELDON :

I have to talk to you.

Nora keeps walking.

(CONTINUED)

60.

CONTINUED:

NORA :

We have nothing to talk about.

SHELDON :

Don't tell me you believe what they're saying!

NORA :

I don't have to believe anyone.

The picture in the paper said it all. No one forced you to perform at that rally.

SHELDON :

Perform? I barely sang one song.

NORA :

Well maybe next time you'll do a longer set.

SHELDON :

Nora, I had no idea that was a Nazi function. None whatsoever!

NORA :

Funny, you'd think the fifty-foot swastika you were standing in front of might've given you a hint.

SHELDON :

The papers are blowing that out of proportion. It was nowhere near

that big.

Nora stops and looks Sheldon in the eye.

NORA :

Look, the fact of the matter is, I don't know you, okay? Not really.

So don't expect me to go out on an emotional limb here.

Sheldon looks crushed.

SHELDON :

But what about the balcony? What about the Klunky-Wunky dance?

NORA :

I was drunk. Don't read too much into it.

She looks at him for a moment and then walks off.

61.

EXT. TIMES SQUARE - DAYS LATER

A disheveled and unshaven Sheldon wanders the streets, looking dazed. He's stuffing a cupcake into his mouth and swigging from a bottle of root beer. He passes a construction site and notices some graffiti on a wall - a crudely-drawn goose-stepping Smoochy in a Nazi uniform and Hitler moustache. Sheldon keeps walking. He descends the subway stairs at 42nd Street.

EXT. CONEY ISLAND STATION - STREET LEVEL - LATER

Sheldon comes up from the subway. We see the Cyclone from Astroland in the b.g.

EXT. SIDE STREET (CONEY ISLAND) - FEW MINUTES LATER

Sheldon stands in front of the methadone clinic he used to perform at. It's boarded up. He just stares at it. An OLD VAGRANT walks up to him.

OLD VAGRANT :

If you're lookin' to get a cup of juice, the well's dried up, son. City shut her down. Bastards'll put a new pair of tits on the Statue of Liberty, but they won't help a poor hophead. The Vagrant shakes his head sadly.

OLD VAGRANT :

Just once I wish I had a little clout. You know? I'd set things straight in this town, believe me.

(sighs)
Hell of a world.
He walks off.

SHELDON :

(to himself)
Hell of a world.
62.

INT. STOKES' OFFICE

On a large screen TV the smiling Asian face of Takashi Yamashita, who's singing Cole Porter's "I Get a Kick Out of You" in Japanese.

CUT BACK to reveal Takashi wearing a white sequined tuxedo with tails as he plays a white grand piano. He looks like an Asian Liberace. He is circled by a group of Japanese children who sing along with him.

CHICK (V.O.)

'Takashi Sings Tin Pan Alley for Youngsters' is the hottest show on Japanese television. The sweat

shops are working overtime trying to keep up with the demand.

Record albums, toys, cereal, teeshirts, you name it...

INT. STOKES' OFFICE - DAY

Several tough-looking Asian men -- CHICK, SAMBO, and TOBI -- Takashi's management group -- sits in Stokes' office.

Takashi sits quietly in the corner. Stokes sits behind his desk, sipping his trademark glass of wine.

CHICK :

Look, Stokes, let's cut the bullshit. We want Takashi in that Smoochy slot and we're willing to do whatever it takes to get it.

STOKES :

Pardon me for saying this, but for a non-resident of this country, you speak impeccable English.

CHICK :

I'm originally from Teaneck.

STOKES :

Ah.

CHICK :

We own every hair on this bastard's head and we're willing to share a few strands... if you get my drift.

STOKES :

Well, it's not that simple. I have an executive board to answer to. I wish I could just snap my fingers and make a deal but -
(CONTINUED)
63.

CONTINUED:

CHICK :

You mean like this?
Chick snaps his fingers and Tobi, the third Asian guy, walks over and drops a duffel bag on Stokes' desk.

STOKES :

Oh my. And what is this on my desk?

CHICK :

Two hundred grand in a LouisVuitton duffel bag. Get our boy the slot and we'll round it off to a million. And you can keep the luggage.
Stokes stares down at the bundle of opportunity on his desk.

CHICK :

You're dealing with an honorable culture, Frank. We know how to play ball.
Stokes unzips the bag and gazes at the money. He looks up at Chick and smiles.

STOKES :

Gentlemen, I suddenly feel invigorated and full of hope.
Chick smiles.

INT. NORA'S LIVING ROOM - EVENING

On Nora's TV screen, we see the black and white image of Rickets the Hippo doing the "Klunky-Wunky Dance." Nora sits on the couch and stares hypnotically at the screen.
There is a KNOCK at the door. She gets up and ejects the "Best of Rickets" tape. She opens the door. To her surprise, Randolph is standing there.

RANDOLPH :

Hiya, cutie!
Before she can respond, he enters the apartment and takes off his jacket.

(CONTINUED)

64.

CONTINUED:

RANDOLPH:

So here's the good news: Yes,
I'll be happy to end my sabbatical and return to my old slot. I know
you and Frank are in a bind, so I'll start Monday. Call wardrobe,
call props, tell 'em the R man is back and he's ready to start whistlin' dem
happy tunes for da little chillens.
He flops down on the couch.

RANDOLPH :

Ahhh. Who do ya gotta blow to get a Scotch around here?
He laughs.

NORA :

You've got three seconds to pry your ass off my couch and get out.
Randolph jumps to his feet.

RANDOLPH :

Dammit, Nora! The rhino's gone!
You need that slot filled and
I'm ready to reclaim what's rightfully mine.

NORA :

Just in case you forgot, you're a criminal and a scumbag.

RANDOLPH :

Okay, so maybe I commandeered a stray shekel or two. Big deal!
Compared to what Smoochy did that's like jerking off in the supermarket.

NORA :

Where do you shop?
Randolph walks over and puts his hands on her shoulders.

RANDOLPH :

Come on. Have you lost all affection for me? After what we
once had?

(CONTINUED)

65.

CONTINUED:

NORA :

That was a long time ago. I was young and stupid.

RANDOLPH :

Why we broke up I'll never know.

NORA :

You turned into an asshole and I didn't love you.

RANDOLPH :

We could've worked through allthat.

He leans in to kiss her and she shoves him away soviolently he almost falls over the coffee table.

RANDOLPH :

Damn it, Nora! The public isclamoring for me! I'm a fuckingpatriot! Mopes is a Nazi! He's evil! He's probably even gay! You should've seen the way he waschecking me out in the car!

NORA :

(suddenly suspicious)
What does that mean?

RANDOLPH :

What does what mean?

NORA :

You said he was checking you outin the car. What car?

RANDOLPH :

No... it's just a vibe! A Nazi homosexual vibe! It emanates from the television! The whole Smoochycostume... with the erect horn... I mean, what's that all about? Nora starts to walk closer to him. He backs up.

NORA :

You're talking awfully fast, Randolph.

RANDOLPH :

I still love you! Let's go on a date!

(CONTINUED)

66.

CONTINUED:

NORA :

Were you at that rally? Tell me!

Did you have something to do with this?

She backs him against the wall and looks him in the eye.

NORA :

Did you set Sheldon up?

Randolph just looks at her.

RANDOLPH :

You know, now I remember why we broke up. Always with the accusations. Bitch, bitch, bitch...

Nora hauls off and punches him in the jaw.

INT. SPINNER DUNN'S - NIGHT

A morose-looking Spinner Dunn sits alone at the end of the bar in the nightclub. Tommy walks over.

TOMMY :

What's wrong, kid? The mayor of Patterson's here with his wife.

They wanna meet ya.

SPINNER :

I don't wanna meet no one. I miss

Smoochy! He never woulda done the

things they say he done. He ain't

no Nazi. Someone's making stuff

up. I just know it, Tommy.

Someone's making stuff up!

Spinner starts violently pounding his head on the bar,

causing GLASSES to RATTLE.

SPINNER :

I want Smoochy back! I want to be

on TV again! I want to play my cowbell!

Nora enters the restaurant. She looks around and

approaches Tommy.

NORA :

Hi, Tommy. Hi, Spinner. Has
Burke been in tonight?

(CONTINUED)

67.

CONTINUED:

TOMMY :

Haven't seen him.

NORA :

Damn it.

TOMMY :

Something I can help you with?

NORA :

I have to talk to him. It's about
Sheldon.

Spinner lifts his head from the bar.

SPINNER :

Sheldon? What about Sheldon?

INT. ANGELO'S APARTMENT - NIGHT

Randolph is napping on Angelo's couch with an ice pack on his sore jaw
thanks to Nora's fist. There is a sudden

LOUD POUNDING at the door. Randolph startles awake.

RANDOLPH :

I'm trying to sleep, asshole!

Read the fucking meter some othertime!

After a beat, the door is kicked open and Tommy and his crew are standing
there.

TOMMY :

You wanna tell me about the rhino?

RANDOLPH :

Hey, this is private property,
creep! And you're trespassing!

TOMMY :

Danny, go give Mr. Smiley a littleback rub.

Danny advances toward a shaking Randolph, fist clenchedand rolling up his sleeve.

RANDOLPH'S POV - DANNY

approaches. He cocks his arm and throws a punch.

Danny's fist FILLS the FRAME, TURNING IT BLACK as we hearthe PUNCH.

68.

EXT. TIMES SQUARE - SERIES OF DISSOLVES - BEFORE DAWN

Newspaper trucks pull up to various newsstands and tossout bundles of the morning editions. As each bundle

lands on the curb, we see headlines that span over thenext few days:

SMOOCHY SET UP - SMILEY BEHIND NAZI PLOT

PLANNED TO DESTROY RHINO'S REP

POLL:

PUBLIC OUTCRY:

EXT. POLICE PRECINCT - DAY

Randolph, bruised and battered, emerges from the policestation with his LAWYER. REPORTERS and photographersrush forward.

REPORTER #1

How does it feel to be voted the

most hated man in America,

Randolph?

RANDOLPH :

In a country like this, where youraverage citizen is a fuckin'Neanderthal, I wear it as a badge ofhonor.

REPORTER #2

What about Ms. Bishop's charge thatyou have an unhealthy obsessionwith Sheldon Mopes?

RANDOLPH :

Listen, I barely know that broad.

She's a wacko. An opportunist.

I'm the most accused man since

Jimmy Hoffa.

Someone throws an egg and it hits Randolph in the face.

RANDOLPH:

(on verge of tears)

That was unfair! Who threw that?

That was mean and uncalled for!

(CONTINUED)

69.

CONTINUED:

LAWYER :

My client is not answering anymore questions. Between his dwindling cash flow and mounting legal bills he's sinking into a deep psychotic depression. Please stop antagonizing him. Thank you.

He pushes a sullen Randolph through the cluster of people.

INT. BACKSTAGE - STUDIO C - DAY

A makeup woman dabs Sheldon's forehead as he's about to go on. Nora stands next to him. A LOW TYMPANY ROLL is heard from the stage.

SHELDON:

(to Nora)

I wouldn't be back here if it wasn't for you.

NORA :

I'm just sorry I didn't believe you... that I got swept up in the frenzy of anti-Smoochyism.

SHELDON :

Well, this town's a house of mirrors sometimes. It's hard to know what you're looking at.

He takes a couple of pre-show deep breaths. A STAGEHAND approaches.

STAGEHAND :

They're ready for you, Sheldon.

Sheldon exits backstage.

INT. STUDIO C - CONTINUOUS ACTION

The lights in the studio dim.

ANNOUNCER (V.O.)

Ladies and gentlemen... boys and girls...

(dramatic pause)

Who's your favorite rhino?

An explosion of enthusiasm from the kids in the bleachers.

(CONTINUED)

70.

CONTINUED:

KIDS IN BLEACHERS

Smoochy!!!

The lights come up as the Smoochyland Band plays a strong, dramatic version of "Battle Hymn of the Republic." After a moment, Smoochy slowly rises from a lift under the stage. A giant sign above the jungle lights up and emits a pyrotechnic shower of sparks. It

reads:

ANGLE ON SMOOCHYLAND BAND

A beaming Spinner Dunn enthusiastically bangs his cowbell to the music as tears stream down his cheeks.

BACK ON SMOOCHY:

He majestically stands center stage and nods to the kids who are giving him a standing ovation. The song crescendos with a rousing final chorus from the Smoochyland Band who sing, "His truth is marching on!" Thunderous applause from the bleachers. Smoochy walks over to a stool and takes a seat. It's very quiet in the studio now. Smoochy, looking uncharacteristically serious, picks up a microphone as the lights go down. He's in black limbo.

SMOOCHY :

Thank you. It's good to be back.

You know, kids, sometimes life in

the jungle can be unfair. A place where nice guys don't just finish last... they get their heads cut off.

Gasps from the bleachers.

SMOOCHY :

That pretty world you think you know is just props and scenery.

Lollipop trees with roots in venom!

ANGLE - NORA

watches nervously from offstage.

(CONTINUED)

71.

CONTINUED:

BACK ON SMOOCHY:

SMOOCHY :

So look around you, boys and girls. Every day. Be diligent!

Stand strong! As the old proverb

says:

start howling! Howl for me, boys and girls!
The kids in the bleachers howl along with Smoochy.

SMOOCHY :

Okay, I just wanted to get that off my chest. Who wants to do the Hokey-Pokey?!

The kids cheer as the Smoochyland Band launches into the Hokey-Pokey song and Smoochy starts dancing. The kids pour out of the bleachers onto the jungle set. Everyone is dancing and having a ball. Nora is clapping to the music offstage. Sheldon and Nora exchange affectionate glances.

OMITTED:

INT. ANGELO'S APARTMENT - NIGHT

Randolph sits in front of the TELEVISION in a daze. He's wearing a ratty bathrobe and absentmindedly tosses cheese curls onto the floor from a bag on his lap. ON the TV, an "Entertainment Tonight"-type show with two perky hosts is covering Smoochy's return to the airwaves. The hosts, Tara and Hunter show Smoochy's dynamic entrance and the standing ovation he got during the taping that day.

TARA (V.O.)

Well, Smoochy's back and boy did we miss him. Hundreds of well-wishers stood outside Kidnet Studios today hoping to catch a glimpse of their favorite rhino.

HUNTER (V.O.)

That's right, Tara. Smoochy's popularity is stronger than ever thanks to his recent exoneration as a Nazi sympathizer. In fact, several movie studios are offering big bucks for a chance to bring the Smoochy story to the silver screen...

(CONTINUED)

72.

CONTINUED:

The BROADCAST CONTINUES. Smoochy images flash across the screen. Randolph has been mumbling the whole time.

RANDOLPH:

(quietly to himself)
Bad... very bad... too much for brain... pressure building... ears ringing...

eyes burning...

contempt overflowing...

He jumps up and kicks the TV over. He picks up a lamp and starts beating the TV.

RANDOLPH :

I hate you! I fucking hate you!!!

You devil-horned mind fucker!

Die, die, die!!

Angelo, who was cooking in the kitchen, runs out. He's wearing an apron.

ANGELO :

What are you doing?! That's a Zenith!

(notices cheese curls)

Look at this place!

He grabs the lamp from Randolph.

ANGELO :

That's it! I want you out of here!

RANDOLPH :

(suddenly scared)

Where am I supposed to go?

ANGELO :

I don't care!

(pointing to door)

Out!!

INT. SPINNER DUNN'S - NIGHT

Spinner's massive arms envelope Sheldon in a bear hug, practically lifting him out of his seat. Burke, who's having dinner with Sheldon, holds onto the table before it gets knocked over.

SHELDON :

Easy, Spinner. Watch the ribs, buddy.

(CONTINUED)

73.

CONTINUED:

SPINNER :

I missed you so much!

SHELDON :

I missed you too, champ.

He drops Sheldon and pulls out his cowbell.

SPINNER :

I've been practicing and practicing and I got real good, Sheldon. Real good!

He starts banging on it with a butter knife. Sheldon cringes.

SPINNER :

Wanna see me march?

SHELDON :

Sure, why not.

Spinner starts marching through the restaurant, clanging the cowbell. People who are trying to eat their dinner look annoyed. Sheldon sits back down at his table.

BURKE :

So you were saying you had some good news?

SHELDON :

Yes. Some very good news. After giving it a lot of thought... I've decided to do the ice show. Burke gleefully slaps Sheldon on the shoulder.

BURKE :

Finally! I got me a bar mitzvah boy. Today you are a man!

SHELDON :

I realize now it's a sin to waste your power.

BURKE :

Like they say, rock bottom's a college education.

(CONTINUED)

74.

CONTINUED:

SHELDON :

But here's the really good news:
I'm doing it myself. No sponsors,
no vendors, no crooks. Not one
dirty hand will touch this. Not
one person will make a dollar off these kids. Smoochy on Ice will be a study
in purity.
Burke's grin suddenly fades.

SHELDON :

As far as food concessions go,
I'll supply the refreshments. For
free. Low sodium, whole wheat
pretzels and apple slices. Healthy stuff. Now are you ready for the best
part?

BURKE :

I'm holding my breath.

SHELDON :

All profits from ticket sales will be used to build a state-of-the-art
methadone clinic in Coney Island.
Burke looks pale.

SHELDON :

I'm not just talking a run-of-the-mill
clinic... I'm going to build a methadone palace. A place where men and women
can withdraw in
luxury.

BURKE :

Sheldon, you can't do an ice show and cut out the vendors. And more
importantly, you can't cut out the Parade of Hope. It's suicide.

SHELDON :

You always told me, when you've got muscles you make the rules.
Well, I'm feeling pretty strong right now.
Sheldon rises and tosses his napkin down.
(CONTINUED)

75.

CONTINUED:

SHELDON :

All this time I was letting the business use me. Well, I think it's time I start using the business.

I've got my clout back and I'm not gonna waste it this time. Take care of it, Burke.

Sheldon exits. Burke sits there, looking very concerned.

On his way out the door, Tommy stops Sheldon. Spinner's COWBELL CLANGING continues.

TOMMY :

Shel, you gotta help me out. He bangs that goddamn thing from morning till night. I got a headache that goes from my eyes to my ass.

SHELDON :

Whatever I can do, Tommy, just say it. You know I love Spinner. And I owe you.

TOMMY :

Give the boy something else to do on the show. Anything. Just as long as it don't clang, chime or honk.

INT. STOKES' OFFICE - TIGHT ON FACE OF FRANK STOKES -

DAY:

frightened. There's a gun to his temple.

WIDER:

Chick, the Asian representative of Takashi, holds a revolver on Stokes. His cohorts, Sambo and Tobi, stand by.

CHICK :

I don't like complications, Frank. You got one week to get Takashi that slot or you're gonna be shakin' hands with Buddha.

STOKES :

Don't you understand? My hands are tied. The rhino's been exonerated. The show's more popular than ever.

(CONTINUED)

76.

CONTINUED:

CHICK:

(to Sambo and Tobi)

Okay, boys, chop him up, bag him and dump him in the woods.

Sambo and Tobi start to advance on Stokes.

STOKES :

All right! I'll take care of it!

I just need time!

Chick leans into Stokes' face.

CHICK :

One week, Jeeves. Got that? Or

I get a blender and make an Orange Julius with your feet.

They exit.

EXT. STREET - DAY

A down-and-out Randolph shuffles along in ratty bedroomslippers. He passes a MAN who sits behind a small table on the sidewalk. The table has a huge photograph of a rhinoceros taped in front of it. Literature and pamphlets depicting the black rhino are spread out on the table.

MAN :

Save the rhino! Before it's too late! Make a donation! Save the rhino!

(to Randolph)

Hey, mister, ya wanna help save the rhino?

Randolph just looks at him for a moment. He looks at all the rhino-related imagery. He starts shaking and suddenly jumps over the table and attacks the Man.

RANDOLPH :

I'm the one who needs to be saved!

Me. I'm broke! I lost my lawyer!

My only friend kicked me out! I'm

a fucking peanut shell in the shape of a man! Save the

Rainbow! Save the Rainbow!

Save the Rainbow!

MAN :

Help! Someone call a cop!

Randolph grabs the collection can and runs off.

77.

EXT. CENTRAL PARK - DAY

It's a chilly, grey afternoon. Stokes and Burke walk along the lake framed

by the New York skyline.

STOKES :

Your client is suffocating me. To make matters worse, he's caused me to veer into a hazardous situation. A situation that otherwise could have a very happy ending.

BURKE :

Tell me more about the Asians.

STOKES :

They're ruthless. Unwavering. Unprincipled. And best of all, they know how the game is played. They respect our delicate ecosystem of mutual benefit. Stokes stops walking and grabs Burke's arm.

STOKES :

I'd bring you in on this, Burke. You'd be my partner on the Takashi deal. Split down the middle. We have an opportunity to get back on track here. Back to the way it was.

BURKE :

The good old days.

STOKES :

Pre-rhinoceros. The two men look at each other as thoughts pass silently between them.

BURKE :

This is very sticky ground we're about to walk on.

STOKES :

Well, you're used to a little glue on your shoes. Burke smiles.

BURKE :

Let me poke around. Sift through the possibilities.

OMITTED:

78.

EXT. ALLEY OFF ND STREET - THEATER STAGE DOOR -

EVENING:

A slender young man in a Peter Pan costume is being held by a big thug as another thug beats him up. A girl dressed as Tinkerbell (also being restrained) looks on in horror. Merv Green (Parade of Hope) steps INTO FRAME.

MERV :

This is what happens to guys who keep secrets, Johnny.

JOHNNY :

I'll give you the rest next week!
I promise!

MERV :

It's not me you're fucking over,
it's sick kids. You got something against sick kids, Johnny?
The thug punches him in the stomach again.

JOHNNY :

No! I love sick kids!
Merv nods to one of the thugs who releases Peter Pan. He slumps to the ground. Merv kneels down and lifts his head from the pavement.

MERV :

And you tell that fat producer of yours, if he ever gives me a lowhead count again, he'll lose the other thumb.
One of Merv's thugs leans in, whispers something to Merv, who looks up to see.
Burke standing in the mouth of the alley.

BURKE :

Merv Green. How's tricks, kid?

MERV :

Well, if it ain't smilin' Burke.
Whose bones are you pickin' today?

BURKE :

(chuckles)
You got a minute, pally?

OMITTED:

79.

EXT. ND STREET - MOMENTS LATER

Burke and Merv walk along 42nd Street. A poster advertises Peter Pan "Sponsored by Parade of Hope - Giving Children the Gift of Promise!" Merv's thugs trail behind.

MERV :

No one freezes me out of an ice show. No one. I don't care how many fucking clinics he's trying to save.

BURKE :

Look, I'm chokin' on the same bone as you.

MERV :

If you're trying to aggravate me, you're doing a hell of a job.

BURKE :

I'm not here to aggravate, just educate. I think Mopes might be talking to people he shouldn't be talking to.

MERV :

That's an ugly string of words.

BURKE :

He's got it in his head that he's gonna clean up the way we do business.

(beat)

Truthfully? I wouldn't be surprised if he's wearing a wire. Burke looks at his watch.

BURKE :

Jesus, I got a thing across town. He steps off the curb to hail a cab.

BURKE :

Let's keep talking, Merv. There's oughta be some kind of solution. Don't you think?

Burke hops into a cab. Merv watches the cab pull away.

80.

EXT. TIMES SQUARE - OUTSIDE KIDNET BUILDING - TIGHT
SHOT - LEGS OF SMALL CARD TABLE - MORNING
SNAP open. The table is set on the sidewalk. A man's
legs ENTER the FRAME and shakily climb on top of thetable.

WIDER:

Randolph stands on the table directly in front of theKidnet Building. He
raises the megaphone to his mouth.

RANDOLPH :

Attention, New Yorkers! You are
about to hear a shocking storyof injustice!

WIDER:

Randolph stands on the table directly in front of theKidnet Building.

RANDOLPH :

I urge you to listen! It has a
surprise ending you won't wantto miss!
A crowd starts to form on the sidewalk.

RANDOLPH :

It's the story of a venomous rhinoand his aggressive campaign toslander,
vilify, defame, denigrateand villainize my good name! But
one thing he can't do, is take mylife from me. No, friends, only Ihave the
power to do that!
He reaches down and picks up a can of gasoline.

RANDOLPH :

This is what Smoochy has done tome! He's brought me to this! I
can no longer live in a worldwhere the innocent suffer and
the wicked thrive!
Randolph raises the can over his head and pausesdramatically.

RANDOLPH :

Where is God??!!
(CONTINUED)
81.

CONTINUED:

He drenches himself with gasoline. The crowd growslarger. He holds up a
pack of matches.

RANDOLPH :

I'm sorry to do this, people.
Don't try to talk me out of it.
The crowd starts to applaud. Randolph looks baffled.

MAN IN CROWD :

Do it! Light it!

RANDOLPH :

Our guest of honor will be here any moment! This is for his eyes!
For his conscience. He'll have to
live with this image for the rest of his miserable life!
INT. LIMO - CONTINUOUS ACTION
Sheldon sits in the back of a limo on his way to work,
reading the paper. The headline reads: "SMOOCHY
ANNOUNCES ICE SHOW AT GARDEN." The subhead reads:
"ALL PROCEEDS TO BENEFIT BROOKLYN CLINIC."

SMOOCHY:

(to driver)
Take it from me, Lester. Use your
power. Don't squander it -- build
with it.

LESTER :

Sound advice, Mr. Mopes. If I
ever get any power I'll give that a whirl.
(notices crowd up ahead)
Hey, what's going on up there?
Sheldon glances up from his paper.

SMOOCHY:

(casually)
Looks like a street performer of
some sort.
He goes back to his paper.
EXT. TIMES SQUARE - CONTINUOUS ACTION
Randolph sees the Kidnet limo approaching.
(CONTINUED)
82.

CONTINUED:

RANDOLPH :

This is it, folks! It's showtime!

I'm sorry to do this, but he's left me no choice!

Randolph tries to light another match, but it's wet from the gasoline. The crowd laughs and starts taunting him.

RANDOLPH :

Shut up, you hillbilly assholes!

You're a bunch of trash! Go back to your huts across the river!

Randolph keeps trying to light the match. Finally, after several attempts, it lights. He holds it up. The crowd bursts into applause.

RANDOLPH :

Fuck you! Fuck all you people! I was the last of the Mohicans!

You'll never see another Rainbow Randolph in this lifetime! You had me and you blew it! All of you!

He turns and faces the approaching limousine.

RANDOLPH :

This is for you, Smoochy!

Remember this! As long as you live, remember this image! You did this to me!

He brings the match closer to his gasoline-soaked body.

The limo continues to approach. The crowd taunts him to do it. He tries to bring the match closer, but his hand is shaking.

Suddenly, a LITTLE GIRL pushes through the crowd. Everyone quiets down as she looks up at Randolph.

LITTLE GIRL :

Whatcha doin', Rainbow Randolph?

Randolph freezes as he looks down at the Little Girl. A slight look of hope comes over his face. She smiles sweetly at him, walks over, and blows out the match.

Randolph is overcome with emotion. Just then, Sheldon's LIMO WHOOSHES past him. The crowd cheers.

CROWD :

Smoochy!!!

(CONTINUED)

CONTINUED:

They all run away from Randolph and over to Sheldon's limo as it pulls in front of the Kidnet Building.

Randolph stares at them blankly. He looks down. The

Little Girl is gone. Sheldon gets out of the limo.

The crowd cheers him as he waves to them before going inside.

A look of utter frustration now comes over Randolph.

OVERHEAD SHOT:

Randolph drops to his knees on the table, looks skyward, and screams.

RANDOLPH :

What does it all mean??!!

The CAMERA RISES ABOVE him as he lets out an anguished howl that REVERBERATES through the skyscrapers.

INT. KIDNET STUDIOS - BACKSTAGE - TIGHT ON DISAPPOINTED
FACE OF SPINNER DUNN - DAY

SPINNER :

What do you mean I can't play the cowbell no more?

WIDER:

Sheldon gently tries to break the news to Spinner who's on the verge of tears.

SHELDON :

You're too talented for the
cowbell, Spinner. Cowbells are
for babies.

SPINNER :

(a little angry)

I ain't no baby!

SHELDON :

That's right. You're a fully
grown man. With whiskers... and
scars... the whole sha-bang.

That's why you deserve a bigger role on the show. A more
important role...

Spinner's face starts to perk up.

84.

INT. STUDIO C - SHORT WHILE LATER

It's the middle of a Smoochy taping. Smoochy and theGang are wrapping up a song entitled, "My Stepdad's NotMean (He's Just Adjusting.)" The kids in the bleachers are singing the chorus.

KIDS :

'Stepdads are people too/ Theyhave bad days, like we all do/
Be patient and help them through/
Stepdads are people too...'
Smoochy continues the song.

SMOOCHY:

(singing)

... 'So three cheers for the man
that I proudly call Stan... He'snot quite a dad or a brother...
Yes, he gets cross, but still he'sthe boss... And besides he takes
care of my mother!'

The song ends. The kids in the bleachers applaud.

Smoochy addresses them.

SMOOCHY :

Remember, kids. First
impressions, good or bad, are notalways what they seem. Just like
a new puppy, new dads need toadjust to their surroundings. So
give 'em time! But alwaysremember... if he becomes abusive
to you or Mommy... what are themagic numbers?

KIDS IN BLEACHERS

(shouting in unison)

Nine-One-One!

SMOOCHY :

Right-o-riffic!

The Smoochyland Band plays a little fanfare.

SMOOCHY :

And now, boys and girls, I have aspecial surprise. I'd like to
introduce the newest member of the
Magic Jungle... my cousin...

Moochy the Rhino!

(CONTINUED)

85.

CONTINUED:

The Smoochyland Band plays a happy little song as SpinnerDunn, in costume as Moochy, runs on stage. The Moochycostume is identical to Smoochy only it's a darkerorange instead of bright orange.

SMOOCHY :

Howdy, Moochy! Welcome to the
Jungle! You wanna say howdy tothe kids?
Spinner freezes. He stares at the camera.

SMOOCHY :

Moochy?

SPINNER :

My name is Moochy.

SMOOCHY :

That's right. We've established
that.

SPINNER:

(leaning into Sheldon)

Sheldon, this costume's makin' mynuts itch.

Sheldon looks horrified. The Smoochyland Band quicklylaunches into some
music. Smoochy, Moochy and a fewother jungle animals begin to dance.
Moochy's lumberingmovements are in stark contrast to the choreographedsteps
of the others. As a bonus, he occasionallyscratches his crotch.

INT. SHELDON'S DRESSING ROOM - AFTER THE SHOW

A happy Spinner (still in costume as Moochy) pokes hishead into Sheldon's
dressing room. Sheldon, still in
costume as well, looks drained after the difficult
taping.

SPINNER :

That was fun! Was it bad when I
done that thing, where I trippedand knocked over the Flamingo andthen he
knocked over the cameraman
and then those lights fell down onthat lady's head?

(CONTINUED)

86.

CONTINUED:

SHELDON :

It's fine, Spinner. We'll edit it out. But tomorrow in rehearsal we're gonna work on a new thing called 'the importance of hitting your mark.'

SPINNER :

Great! I get to hit something!
Spinner dances off. A beat later, Nora enters and shuts the door. There's an awkward beat of silence.

NORA :

Hi.

SHELDON :

Hi.

NORA :

I read about the ice show.

SHELDON :

Yeah, the papers seem to be really covering it.

NORA :

I think it's great. What you're doing for that clinic.

SHELDON :

Thanks.
She nods.

NORA :

I just need some clarification...

SHELDON :

Don't worry. Spinner just needs a little more rehearsal. I'll get him there.

NORA :

No I mean about us.
Sheldon looks uncomfortable.

NORA :

Ever since you've been back I just feel like there's something that's not connecting.

(CONTINUED)

87.

CONTINUED:

SHELDON :

I guess I'm still readjusting a little. Like a guy who's come back from the war. Not that I'd equate my misfortune with the brave men and women who protect us overseas.

NORA :

I just thought we were on our way to something... granted, my mistaken belief that you had tied Neo-Nazis might have put a damper on our relationship, but I'm sorry for -

Sheldon suddenly jumps up and grabs her. He kisses her passionately. Nora immediately starts ripping off his costume as they make out. They fall to the floor in a lustful embrace.

INT. STUDIO - BACK HALLWAY - SAME TIME

Spinner, humming to himself, lumbers down the hallway on his way to the wardrobe room. Halfway down the hall, he hears a voice call out to him.

VOICE (O.S.)

Hey -- rhino.

Spinner turns around. The door to the fire exit swings open. Two of Merv's thugs emerge and grab Spinner (who's still in full Moochy costume) and drag him into the stairwell.

INT. UNDERGROUND PARKING GARAGE - MOMENT LATER

Spinner is dragged into the garage and knocked to the pavement. Several more thugs emerge from the shadows, including Henry, Merv's main henchman. They start beating him with lead pipes. Henry pulls out a REVOLVER.

He SHOOTS the rhino several times. A sedan trunk is popped open and Moochy is thrown inside. The CAR

SCREECHES up to the street.

INT. CHINATOWN - NIGHT

We CRANE DOWN FROM a Chinese banner that stretches across two tenements. We LAND ON the seedy, deserted street below as the SEDAN BARRELS INTO FRAME and SQUEALS to a stop.

(CONTINUED)

88.

CONTINUED:

Two thugs emerge from the car. They pull Spinner/Moochy from the trunk and toss his body by some garbage cans, knocking a few over. They get back in the car and speed

away. Moochy's lifeless foam body rolls into the gutter and lays motionless. Blood seeps through his foamy torso.

LOW OVERHEAD SHOT

of Spinner/Moochy. We SLOWLY START TO RISE UP as we LOOK DOWN AT the rhino's body. The WIND WHISTLES through the empty street as we get HIGHER. The Chinese banner rustles THROUGH the FRAME. As we get HIGHER AND HIGHER, we hear the intermittent CLANG of a PRIZE FIGHT BELL.

MATCH DISSOLVE TO:

EXT. SAME STREET - HOURS LATER

In the same frame, detectives and uniformed cops are now at the scene gathering evidence. Where Spinner once lay, there is now a bright yellow chalk outline in the shape of a rhinoceros.

INT. PARADE OF HOPE OFFICES - NEXT DAY

FULL FRAME ON a TELEVISION screen. A local news anchor is reading the top story.

ANCHOR (V.O.)

Former heavyweight contender and restaurateur Lawrence 'Spinner' Dunn was found shot to death in a rhinoceros outfit early this morning in Chinatown. Dunn, a frequent performer on 'Smoochy's Magic Jungle,' was pronounced dead at the scene. Police are searching for -

A hand ENTERS FRAME and violently slaps the TV OFF.

WIDE:

An enraged Merv Green glares at his henchmen, Henry and MITCH.

MERV :

How could you hit the wrong rhino?!

(CONTINUED)

89.

CONTINUED:

HENRY :

Who knew Smoochy had a cousin Moochy? They look fucking identical.

MERV :

Smoochy is bright orange, Moochy is burnt rust! Read the papers! Do I gotta take you back to fucking kindergarten?

MITCH :

All you said was 'hit the rhino.'
You never specified the color.
I'm not taking the blame for this
one.

Merv's anger builds. He turns to a picture of Smoochy which is tacked to a bulletin board along with other kidshow personalities that the foundation extorts. Merv picks up a letter opener and violently thrusts it into the picture.

MERV :

I'm not through with you yet,
rhino! Your time will fucking come!

INT. ANGELO'S APARTMENT - SHORT WHILE LATER

Cops rummage through Angelo's apartment. In the b.g., a detective, ELLIS, interviews Angelo. Another detective, McCALL, is looking through some papers he found.

McCALL

Ellie, over here.

Ellis walks over. McCall shows him some scribbles he's found in a notebook of Randolph's. The crude drawings depict Smoochy with his head cut off... with a knife in his heart... being pissed on by Randolph, etc. "Die, Rhino, Die" is scrawled hundreds of times, filling page after page. The two detectives look at each other and nod.

INT. SPINNER DUNN'S RESTAURANT - DAY

Spinner sleeps forever in an open casket, clutching his cowbell. Dozens of Spinner's relatives are at the wake.

(CONTINUED)

90.

CONTINUED:

A bagpipe player plays "Amazing Grace." Sheldon stands at the casket, fighting back tears as he stares down at his old friend. Nora has her arm around him.

SHELDON :

It's my fault. He'd still be alive if it wasn't for me. He would have been so proud to be in the ice show.

NORA :

There was nothing you could have done. Don't torture yourself.

SHELDON :

I'm sorry, Spinner. I'm so sorry.

Tommy and the boys walk over. Tommy puts his arm around Sheldon as he gazes somberly at Spinner.

TOMMY :

He really loved you, Shel. And this I guarantee -- that fucking Randolph has seen his last rainbow. We're gonna find him, cut off his balls, and shove 'em up his ass.

SHELDON :

Maybe you better leave it to the police.

DANNY :

They won't do the ball thing. It's against procedure.

TOMMY :

Don't forget -- that hit was meant for you, Shel. So from now on, everywhere you go, we go.

SHELDON :

That's okay, Tommy. I'll be fine.

TOMMY :

Fine, nothin'. And as Christ is my witness, no one's touchin' a hair on your fuckin' head. Spinner would have wanted it that way.

Tommy's crew nods and agrees.

(CONTINUED)

91.

CONTINUED:

TOMMY:

(to the boys)

Alright, boys, let's get shitfaced.

For Spin.

They head for the bar. Nora and Sheldon look down at Spinner in silence.

SHELDON :

Didn't Ricketts the Hippo have a song about death?

NORA :

'The Last Nappy Time.' It gave me a lot of comfort when my mother died.
(sings quietly)

'When doggies stop barking
And fish cease to swim
And Grandpa lays silent, from his
head to his limbs
Sadness will find you
But soon you'll feel fine...'
Sheldon joins in.

SHELDON/NORA

'In life we all have
Our Last Nappy Time.'

Sheldon looks at her. They embrace as BAGPIPE MUSIC SWELLS.

OMITTED:

EXT. TIMES SQUARE - NIGHT

The news zipper in Times Square glides through the night air: "MANHUNT
UNDERWAY FOR RAINBOW RANDOLPH... SUSPECTED
IN BOXER'S MURDER... SEEN OUTSIDE BUILDING SHORTLY BEFORE
SHOOTING, DRENCHED IN GASOLINE AND ACTING PECULIAR..."

We CRANE DOWN FROM the zipper ONTO the sidewalk.

Randolph is talking on a pay phone. We hear Angelo on the other end.

RANDOLPH :

I didn't do it! I know you're still mad at me, but you gotta believe me.
(CONTINUED)

92.

CONTINUED:

ANGELO (V.O.)

The papers say you were the mastermind.

RANDOLPH :

Mastermind? I can barely figure out how to unzip my pants these days. Just
taking a piss is a logistical nightmare.

ANGELO (V.O.)

I believe you, Randy. But you can't come back to my place.
They'll find you. You gotta go underground.

EXT. LIBERTY FLOUR AND BISCUIT FACTORY - NIGHT

We are outside the long-abandoned Liberty Biscuit and Flour factory. The
Liberty sign with its Statue of Liberty logo is eroded and partially
missing.

INT. LIBERTY BISCUIT AND FLOUR FACTORY - CONTINUOUS

ACTION:

Inside the massive dormant factory, rats scurry around and pigeons occasionally fly from window sill to windowsill. A makeshift living area has been set up in the middle of it all -- a chair, lamp, small table, hotplate, etc. Randolph lays on the dilapidated conveyor belt, huddled under a blanket.

Angelo enters the factory through a rusty door, carrying provisions.

ANGELO :

It's heatin' up out there. Every cop in New York is looking for you. And Tommy Cotter's boys are combin' the streets. You're gonna have to stay put for a while.

Randolph sits up on the conveyor belt, blanket draped over his shoulders. He's a physical and emotional wreck.

RANDOLPH :

I was an altar boy once. Did you know that? I wanted to be a priest. Do you believe in angels, Angie?

(CONTINUED)

93.

CONTINUED:

ANGELO :

Angels?

RANDOLPH :

There was a little angel in pig tails. She was the only one who cared about me. She saved my life.

Angelo hops up on the conveyor belt to console Randolph.

Randolph rests his head on Angelo's shoulder.

ANGELO :

You didn't want to kill yourself, Randy. You know that.

RANDOLPH :

Perhaps it's time to heal. To accept the fact that Smoochy has won and gracefully march forward. True, I'm currently wanted for a murder I didn't commit. But I have faith. Faith that justice will prevail.

ANGELO :

Now you're talkin', kid. This is a big step... I'm proud of you. He strokes Randolph's head.

RANDOLPH :

Did you bring lunch?

ANGELO :

Yes.

RANDOLPH :

Chicken and stars?

ANGELO :

Just like you asked for.

RANDOLPH :

Can I have some, please?

ANGELO :

For a smile.
Randolph sniffs and manages a small pitiful smile.
Angelo musses his hair.

ANGELO :

Atta boy.
(CONTINUED)
94.

CONTINUED:

Angelo lifts one of the grocery bags onto the conveyor belt.

ANGELO :

Here, I got you some crossword puzzles and stuff to read. Angelo hops off the conveyor belt and turns on the hotplate. He starts to open a can of soup. Randolph reaches into the bag and pulls out a copy of the New York Post. The lead article's headline reads, "WAKE FOR SPINNER." A large photograph shows mourners leaving the restaurant after the wake. Clearly visible are Sheldon and Nora. They have their arms around each other.
Randolph's eyes widen. He starts to hyperventilate.
Angelo looks up.

ANGELO :

You okay? Randy?

Finally, Randolph expels a blood-curdling scream that ECHOES through the factory.

RANDOLPH :

Motherfucker!!!!!!!

Angelo drops the soup. Birds in the factory flutter from the rafters.

INT. MADISON SQUARE GARDEN - ICE RINK

Sheldon and the Rhinettes work on some choreography for that night's show.

Nora watches from the sidelines. As

Sheldon skates on the ice rink, Merv enters with Roy and

Danny.

too.

Sheldon skates over to them. Nora walks over,

TOMMY :

Big news, Shel.

What's that?

SHELDON :

TOMMY:

It wasn't Smiley who killed Spinner. It was Parade of Hope.

NORA :

Merv Green?

SHELDON :

Are you sure? The cops have tons of evidence on Randolph.

(CONTINUED)

95.

CONTINUED:

TOMMY :

We did our own investigation.

Cousin Ian from down at the

morgue... you met him at the wake...

FLASHBACK - INT. SPINNER DUNN'S - DAY

Tommy is at the bar listening intently to a man, IAN,

who is pointing to certain details on a photograph.

IAN :

See the neck? Snapped like twig. Animals... Parade of Hope's calling card.
When they do a guy,
they like to sign the tab.

TOMMY :

What's that guy's name over there?
Green?

LEON :

Yeah, Merv Green.

TOMMY :

This was one time they shoulda left the tab blank.
INT. ICE RINK (PRESENT)

NORA :

I knew Merv Green was a scumbag from the day he grabbed my ass at a 'Feed the Children' benefit.

SHELDON :

Well, God help those guys now.
They're gonna get a first-class ride through the criminal justice system, and I'm buying the tickets.

TOMMY :

It's all taken care of, Shel.

SHELDON :

What does that mean?
96.

FLASHBACK - INT. WAREHOUSE - NIGHT

A bloodied Merv Green is tied to a chair in the middle of the warehouse as he begs Tommy for his life. Merv's two henchmen lay dead nearby. Roy, Jimmy and Sammy - Tommy's guys -- stand behind her.

MERV :

It was a mistake! An honest
mistake! All I'm trying to do is help children.

TOMMY :

You like kids, huh?

MERV :

Yes! Of course!

TOMMY :

So you must know a few fairytales. Danny, tell him the one about the worthless prick who gets his head chopped off.

Danny, holding a hatchet, advances toward Merv. Tommy casually walks away.

We STAY WITH Tommy. Merv is NO

LONGER IN FRAME.

MERV (O.S.)

No... no... no!

He SCREAMS.

We hear the sound of the HATCHET HITTING its target.

Merv's pleading stops.

TOMMY :

Now you know why charities founder sometimes.

INT. ICE RINK (PRESENT)

SHELDON :

Do we really need to hear this?

I don't want to hear this.

JIMMY :

A clean cut.

SHELDON :

Okay, got it.

(CONTINUED)

97.

CONTINUED:

ROY :

And then we took his head and -

SHELDON :

Thank you! Specifics about his head are superfluous at this point.

INT. STOKES' OFFICE - EVENING

Nora is alone in Stokes' office, rearranging cards on the giant cork board that displays the network schedule.

She is startled to hear a deep voice behind her.

VOICE (O.S.)

Where is he?

She turns around. Chick, Tobi, and Sambo are standing there. Chick walks

over to the cork board. He scans a row of cards that all read "Smoochy."

NORA :

(attitude)

Can I help you with something?

CHICK :

Yeah, honey, you can help uswith something...

He rips a Smoochy index card from the board, walks overto her and waves it in her face.

CHICK :

You tell that boss of yours hebetter take care of the rhino problem. In my culture we honordeals or invite consequences.

NORA :

I don't know what you're talkingabout and your cologne's making me nauseous. Other than that, you're great company.

Chick looks at his boys and chuckles.

CHICK :

Spicy little thing, isn't she?

(CONTINUED)

98.

CONTINUED:

He suddenly pulls out a switchblade and holds it toNora's throat.

CHICK :

Takashi gets that time slot. You hear me, girly? Tell that boss of yours we'll kill everyone at thisfucking network if we have to. Starting with the pretty ones.

He removes the knife from her throat and hurls it toward the bulletin board. It lands -- sticking right in themiddle of a Smoochy card.

CHICK :

Auf Wiedersehen, honey.

They exit.

INT. SHELDON'S PENTHOUSE - NIGHT

Nora is pacing. Sheldon sits by the fire.

NORA :

It's Stokes. He's behind the whole thing! He cut some kind of deal for the Smoochy slot!

SHELDON :

What are you talking about?

NORA :

He wants you out so he can put Takashi in!

SHELDON :

Who's Takashi?

NORA :

Jesus, Sheldon! Don't you ever pick up a copy of International Performer? He's the hottest kid show host from Asia. Sheldon's head is swimming. Suddenly the front door to the penthouse bursts open. Randolph, dressed like he's about to do his old show, stumbles in waving a gun.

(CONTINUED)

99.

CONTINUED:

RANDOLPH :

Ah! How very cozy. Like two logs in a little bonfire. All we need is a few sticks and some wienies. He almost trips as he stumbles over to Sheldon. He waves the gun in his face.

RANDOLPH :

I had her before you! Pachyderm! I was in love with her! In love! And you snatched her away! Like a common thief! You're the bad guy! Not me! He's the bad guy, Nora. He's incapable of understanding the love we once had! Tender, yet passionate.

Old-fashioned, yet experimental.

(cackles)

Tell him about a few of our

experiments, Nora! Tell him!
Sheldon looks stunned. Nora hangs her head.

SHELDON:

(to Nora)

Is this true? Please tell me it's
just the confused ramblings of adiseased mind.
She looks at him, but doesn't say anything.

SHELDON :

Holy mother of Toledo. When
exactly were you planning to letme know about this?!

NORA:

(turns to Sheldon)

Listen, there was a time -- and
I'm not proud of this -- but therewas a time when I was a bit of
a... kiddie-host groupie.

RANDOLPH :

You're just another action figurefor her collection!

NORA :

That's not fair!

RANDOLPH :

Tell him about Jingle Jackson!

(CONTINUED)

100.

CONTINUED:

SHELDON :

You dated Jingle Jackson?

RANDOLPH :

The bells turned her on. Hey,
tell him about Jumbo Johnny!
There's a tale for ya! A whale
of a tale!

She looks down, somewhat ashamed. A look of utter shock
comes over Sheldon.

SHELDON :

Oh good Lord in Heaven.

NORA :

Look, what I did before I met you is none of your business.

RANDOLPH :

Shut up! Both of you! This is my show!

He waves the gun threateningly as he backs up to an armchair and sits down.

RANDOLPH :

Do you fully understand the power of a condemned man? Do you? I'm already wanted for one murder, why should I give a flaming horse's taw if I commit two more?

SHELDON :

I... uh... read once that the best way to diffuse a tense situation is with a little humor. To that end, would you like to hear a funny joke?

RANDOLPH:

(rolling his eyes)

Oh, please. Go blow yourself, Martha.

(waves gun again)

Fix me a beverage, woman. Make me one of those drinks that used to make us all warm and fuzzy before bouncy-bouncy time!

NORA :

Fix it yourself, asshole.

(CONTINUED)

101.

CONTINUED:

RANDOLPH :

(points to gun)

Remember, I have Mr. Boomy.

SHELDON :

I'm telling you, you'd love this joke. It revolves around Santa Claus and the Easter Bunny getting into a fender bender. Nora rolls her eyes and goes to the bar.

RANDOLPH:

(to Sheldon)

You know, when I lived here I used to have a big painting above the fireplace. A naked chick holding a pumpkin. It was very tasteful. No bush...

NORA :

Look, Randolph. We know it wasn't you who killed Spinner.

SHELDON :

We'll go to the police, first thing tomorrow... straighten everything out.

RANDOLPH :

Oh! Goody-goody gumdrops!

(to Nora)

Vodka straight up is fine, sugarbabe!

He grabs the bottle out of her hand. He rises from the chair. He takes a CD, "PARTY TIME WITH RAINBOW

RANDOLPH," from his pocket and puts it into an audio system on the fireplace wall.

RANDOLPH :

Did you put on a little weight, honey? That's okay, you're still a hot little brood mare. I bet you miss the sweet sting of my riding crop. Giddy up, pony! The THEME SONG from his show starts to PLAY. He flicks a switch and a spotlight goes on. He sings and dances.

(CONTINUED)

102.

CONTINUED:

RANDOLPH :

(to tune of

'Ol' MacDonald)

'Rainbow Randolph is the man.

Yes he, yes he, is.

He's the Prez of Rainbowland.

Yes he, yes he, is.

With some fun, fun here, and a laugh, laugh there.

Here a dance, there a song,

Everything is fun, fun.

Rainbow Randolph is the King, the
King of Rainbowland!'

Randolph takes another drink from the vodka bottle.

Sheldon suddenly lunges at Randolph and tries to grab the gun. Randolph shrieks. The two men wrestle on the floor, but Randolph is not much of a fighter. He screams as Sheldon rolls him toward the fireplace.

SHELDON :

Is this what you want? A Hansel
and Gretel ending?! You want to
be the big bad wolf?

RANDOLPH :

Stop! It's too hot! The heat!

It's driving me mad!

Randolph rolls Sheldon to the bottom. Nora reaches for a fireplace poker and whacks Randolph with it. Randolph cries out and drops the gun. Sheldon grabs it and points it at Randolph who lies on the floor, blubbering like a child. He's bleeding.

RANDOLPH :

Go ahead, kill me! Finish me off.

My life's over anyway. Everything I touch turns to shit. Put me out of my misery.

Sheldon slowly takes the gun away from Randolph's head.

SHELDON :

You're not nothing. You're

bitter, misguided and I'm guessing a raging alcoholic, but you're still Rainbow Randolph. Despite everything that's happened, you once made children happy.

Randolph sits up and looks at Sheldon through watery eyes.

(CONTINUED)

103.

CONTINUED:

RANDOLPH :

Would you be my friend?

SHELDON :

Sure.

RANDOLPH :

(to Nora)

You too?

NORA :

I guess.

RANDOLPH :

Sorry about the brood mare stuff.

Randolph throws his arms around Sheldon and cries into his shoulder. Sheldon pats his back. He glances down at Randolph's gun and sees that it's a toy. Nora pours vodka onto a small pillow she's taken from one of the chairs. She kneels next to Randolph and blots the gash on his head with the vodka soaked pillow.

Randolph lets out a blood curdling scream.

INT. SHELDON'S FOYER - TIGHT ON REVOLVER - SHORT WHILE

LATER:

being loaded.

WIDER:

Sheldon loads his gun as Randolph is curled up on the couch like a little puppy. Nora hands him a cup of tea.

RANDOLPH :

(a pitiful child)

Thank you.

She walks over to Sheldon.

NORA :

(re:

What are you doing?

Sheldon continues to load the gun.

(CONTINUED)

104.

CONTINUED:

SHELDON :

Just making the playing field

even. I'm tired of running this race with one leg.

NORA :

You're letting them drag you down to their level.

RANDOLPH:

(from couch)

She's right, Sheldon. Don't make the same mistakes I did. Keep your dignity intact. He accidentally spills some hot tea on himself.

RANDOLPH :

Son-of-a-bitch!

SHELDON :

I appreciate everyone's concern, but I can take care of myself. Nora and Randolph look at each other.

RANDOLPH :

(mouthing to Nora)

I tried.

Sheldon stuffs some extra bullets in his pocket.

SHELDON:

(to Randolph)

Okay, buddy, we have to get down to the Garden. You're welcome to stay here as long as you like.

Just don't leave until I get things squared away.

Randolph gets up and walks over to him.

RANDOLPH :

Be careful, Sheldon. Remember what I told you -- you've only scratched the surface of this scummy business. You have yet to strike oil.

Randolph looks at him for a moment before turning to Nora.

(CONTINUED)

105.

CONTINUED:

RANDOLPH :

You're lucky to have a guy like Smoochy.

NORA :

You just rest, Randolph.

RANDOLPH :

He's the real thing. Smoochy's the
real thing. And I've been a fraud.

A wicked man doing wicked acts.

Sheldon slaps the cylinder into place and tucks the gun in his waistband.

SHELDON :

Well, we all have our bad days.

He exits.

INT. HAWAII KAI - LATER THAT EVENING

A hula dancer performs on a tiny stage in the nightclub.

A small Hawaiian string band plays behind her. Burke
and a nervous-looking Stokes sit in a booth.

STOKES :

Things are getting out of hand.

We have to cover our tracks.

BURKE :

Relax, everything's gonna work
out.

STOKES :

Relax? They found Merv Green's head on the Grand Concourse!

Excuse my concern.

BURKE :

Look, we can cover all the tracks
we want, but in the end we still
got the same problem. We gotta finish what we started.

STOKES :

God help us...

Stokes shakily takes a sip of his drink.

(CONTINUED)

106.

CONTINUED:

BURKE :

It'll all be over tonight.

Buggy's gonna take care of everything.

STOKES :

Buggy? Buggy Ding-Dong? The guy who hosted 'Buggy's Bumpy Railroad'?

STOKES :

Yeah, until he discovered the joys of Turkish black mule heroin. For the right price he'll do anything.

It's amazing the guy's still alive.

Stokes buries his head in his hands.

STOKES :

I don't know, Burke... this whole thing...

A shadow falls across their table. Burke looks up.

BURKE :

Speak of the devil. Have a seat, Bug.

Buggy Ding-Dong's hand ENTERS the FRAME and snubs out his Camel. Stokes looks up.

STOKES :

(attempting to sound cheerful)

Buggy. You're looking good.

ANGLE ON BUGGY:

A man who looks like he would first kill you then eat you for dinner, slides into the booth next to Stokes.

BURKE :

It's time we put this thing to rest, Frank. And the way I see it... the rhino's up past his bedtime.

Burke hands a folded envelope to Buggy who puts it into his jacket pocket. He lights another Camel.

107.

EXT. MADISON SQUARE GARDEN - AERIAL SHOT - EVENING

"SMOOCH ON ICE -- SOLD OUT!" flashes on the electronic marquee.

EXT. MADISON SQUARE GARDEN - ENTRANCE - CONTINUOUS

ACTION:

Men, women and children flood in through the turnstiles.

INT. MADISON SQUARE GARDEN - CONTINUOUS ACTION

Ushers, costumed as Rhinettes, help people to their seats. People mull about the concession stands which are adorned with signs that read: "Complimentary AppleSlices!" "Have a Salt-Free Pretzel!" "Enjoy a Soy Dogon Smoochy!" "Fresh Squeezed O.J. -- Have a Glass!" "Sugar Free Brownies -- They're Not as Bad as theySound!" "Free! Everything is Free!" "Keep YourWallet in Your Pocket!" "Friendship is More Importantthan Money!"

INT. ANGELO'S APARTMENT - NIGHT

Angelo's place looks like a cyclone hit it. Angelo works free from the ropes that have bound his wrists.

He has been hit over the head and is groggy as he reaches for the phone.

INT. SHELDON'S PENTHOUSE - CONTINUOUS ACTION

A freshly showered Randolph is wearing Sheldon's robe and has a pink towel wrapped around his head as he lounges on the living room sofa. He's eating grapes and reading National Geographic. The PHONE RINGS. He picks it up.

RANDOLPH :

(sing-songy)

Hellooo!

We GO TO a SPLIT-SCREEN with Angelo.

ANGELO :

Randy, is that you?

(CONTINUED)

108.

CONTINUED:

RANDOLPH :

Yes, Angelo, my little Twinkie,
shouldn't you be getting ready for the big show?

ANGELO :

Listen, Buggy's been here.

RANDOLPH :

Buggy Double D's? The Dong Man?

ANGELO :

Yeah, he lifted my backstage pass and he's braggin' that he's doing some kind of job for Burke Bennett.

Randolph thinks. He suddenly looks very worried.

RANDOLPH :

Sheldon's in trouble. I gotta getdown to the Garden.

ANGELO :

The place is crawling with cops.

They'll jump on you like atrampoline.

RANDOLPH :

I don't care.

He rips the towel from his head.

RANDOLPH :

I have to warn the rhino.

INT. MADISON SQUARE GARDEN - BASEMENT

Buggy, in his ill-fitting Rhinette costume, emerges fromthe sub-basement carrying a thin suitcase. As far as anyone's concerned, he's just another usher. He heads for the stairwell.

INT. MADISON SQUARE GARDEN - CONTINUOUS ACTION

Every seat in the arena is occupied. The lights arelowered. A slow rolling TYMPANY is heard. After a moment, the Rhinettes skate out to enthusiastic applause.
109.

BACKSTAGE:

Sheldon, looking very intense, stands alone in the wings. He takes a couple of deep breaths. We TILT DOWN and see the bulge of the revolver under his Smoochy costume.

ICE RINK:

The Rhinettes have formed a line across the middle of the rink.

ANNOUNCER (V.O.)

And now... it gives us greatpleasure to introduce America'sfavorite rhino... ladies and gentlemen... boys and girls...

(dramatic pause)

Heeeeere's Smoochy!

Smoochy skates out to thunderous applause. The entire arena is on its feet. The Rhinettes part as Smoochyskates through them and stops in the middle of the rink.

The applause and cheering don't stop for several moments.

One of the Rhinettes hands Smoochy a microphone.

SMOOCHY :

On behalf of myself, the Rhinettes, and the soon to be restored Coney Island Methadone Center, I thank you all for coming.

NETWORK BOX:

Burke and Stokes roll their eyes.

BACK ON SHELDON:

SMOOCHY :

It was my original intention that tonight's performance would be a benign mix of Smoochy songs and ice dancing. But as an artist, I believe I must convey to you, my fans, what I'm feeling at any given moment in my life. To do otherwise would be dishonest. Art is communication. It's something we learn and hopefully grow from. With that in mind... I hope you enjoy the show.

(CONTINUED)

110.

CONTINUED:

More applause as Smoochy skates over to the Rhinettes. They form a circle around him and slap hands in solidarity.

SHELDON :

This is for Spinner.

The lights go down. A full orchestra begins to play the overture to WAGNER's Tristen et Isolde. The lights come up as a soprano -- a heavyset woman in a modified rhino costume -- skates out through the fog and begins singing the opera. Smoochy -- now wearing a peasant's frock -- skates an interpretive dance in the b.g. with a few Rhinettes who are also dressed as peasants. A beautiful fairy princess floats down (on filament wire) from the rafters and takes Smoochy's hand. She skates away with him as he waves good-bye to the Rhinettes.

HIGH ANGLE:

LOOKING DOWN AT the opera. The CAMERA PANS OVER TO the catwalk high above the rink.

CATWALK:

Buggy Ding-Dong, still in his Rhinette costume, settles into his assassin's roost. He begins to assemble the rifle and check the scope.

EXT. MADISON SQUARE GARDEN - FEW MINUTES LATER

Randolph emerges from a cab and runs through the crowd outside the Garden. A few people recognize him.

MAN :

It's Rainbow Randolph! Someone
stop him!

Randolph finds a side exit and slips into the arena.

INT. MADISON SQUARE GARDEN - FEW MINUTES LATER

The "Opera on Ice" continues. The soprano continues singing as Smoochy reenacts the incidents of his recent life. The fairy princess brings Smoochy to a room with a gleaming white desk. Smoochy takes a seat behind the desk. The fairy princess places a crown on his head, bids him good-bye, and floats away. Smoochy sits proudly in his new world.

(CONTINUED)

111.

CONTINUED:

Suddenly, Rhinettes dressed as devils glide in and skate in a circle around the desk. They throw money at Smoochy.

He jumps up and skates away, but the Rhinette devils pursue him with daggers. The music from the orchestra intensifies as the drama plays out.

NETWORK BOX:

Nora continues to watch the opera, totally entranced.

Stokes and Burke look a little on edge. Burke glances at this watch.

CATWALK:

Buggy finishes loading the rifle. He shines the barrel with his sleeve and looks through the scope as Smoochy and company continue to perform below.

POV THROUGH RIFLE SCOPE

Atmospheric fog created by the smoke machine is so thick that Buggy has difficulty FINDING Sheldon THROUGH the cross-hairs. Occasionally, Smoochy skates through a hole in the clouds only to disappear again. BUGGY CURSES in

frustration.

ARENA:

Randolph pushes his way past Garden security and runs toward the rink.

Several cops working the event spot him. A few spectators scream in horror.

ICE RINK:

The soprano's mournful aria reaches its crescendo as Smoochy is now pursued

by Rhinettes dressed as Nazis.

They hold signs with words like "SCANDAL" and "SHAME."

Smoochy skates to a section of the rink resembling Chinatown where he lands over a fallen "Moochy." He cradles Moochy's head in his arms as the Nazis glide past him and disappear into the fog.

NETWORK BOX:

Nora wipes a tear from her eye as she watches the tragedy play out. Burke and Stokes glance skyward. Nora notices this.

112.

RINK'S EDGE

Randolph reaches the rink as cops push their way toward him.

RANDOLPH :

Sheldon!!!

But Sheldon can't hear over the orchestra. The soprano hits a high note.

CATWALK:

Buggy aims the rifle.

POV THROUGH RIFLE SCOPE

Smoochy glides THROUGH the cross-hairs followed by a Rhinette.

TIGHT ON BUGGY'S FINGER

as he quickly squeezes off a SHOT.

RINK:

The MUFFLED sound of GUNSHOT is absorbed by the intense music. A wounded Rhinette falls to the ice, but no one notices. Smoochy, oblivious, continues to skate toward the "gates of heaven" with the angel Moochy. Giant white gates slowly swing open at the rink's far end as floating angels open their arms to welcome Moochy.

OUTER RINK:

Randolph runs around the rink's perimeter, trying to get Sheldon's attention. Cops and security push their way towards Randolph. He suddenly notices the felled Rhinette on the ice and looks skyward. He can make out a rifle barrel protruding from the catwalk.

NETWORK BOX:

Stokes and Burke notice a commotion in the audience.

They now see Randolph running through the crowd on his way to the stairwell.

(CONTINUED)

113.

CONTINUED:

STOKES:

(whispering to Burke)

What's he doing here?! He's going to screw everything up!

Nora notices the distressed look on their faces and follows their gaze to the rafters. She now sees the rifle barrel.

ANGLE - NORA

jumps to her feet. FAST PUSH IN TO Nora's mouth.

NORA :

(screaming)

Sheldon!!!

She starts to climb out of the box but Burke stops her.

BURKE :

Nora...

NORA :

You're in on this, aren't you!

You sold him out! You fuckingsnake!

Stokes tries to put his arm around her.

STOKES :

Nora, please. It's not what you think. I'm grooming you. You're going to run the division one day...

She pushes him. He goes down hard. She starts to climb out of the box. Burke tries to grab her, but she spins around and punches him. She runs for the rink.

Stokes stands in the box looking dumbstruck as pandemonium plays out around him. People are running in all directions, cops are everywhere.

STOKES :

(frightened; to Burke)

What now? What do we do now?!

BURKE :

Survival of the fittest!

Burke runs off through the panicked crowd. Stokes looks around and heads off in the opposite direction.

114.

OUTSIDE RINK:

Tommy and her boys notice the commotion in the audience. They see cops pursuing someone. They realize it's Randolph. Tommy, Jimmy and Sammy take off after him.

CATWALK:

Buggy, in position again, looks through the rifle scope.

POV THROUGH RIFLE SCOPE

As the soprano reaches for an impossibly high note, the fog dissipates slightly and Smoochy's foam rubber head COMES perfectly INTO VIEW.

BUGGY:

smiles.

RINK'S EDGE

Nora screams.

NORA :

Sheldon!!! Get down!!!

CLOSE ON BUGGY'S FINGER

He's about to squeeze the trigger.

CATWALK:

Randolph reaches the catwalk as the orchestra plays a dramatic series of smashing notes. He tackles Buggy just as he squeezes off the SHOT.

RINK:

The top of Smoochy's foam rubber head is blown off. In SLOW MOTION, Smoochy's tattered horn sails through the air and lands softly on the ice.

WIDE:

Everyone in the arena screams and heads for the exits.

It's pandemonium. Thanks to Randolph, Buggy's shot was too high and just missed Sheldon's skull.

(CONTINUED)

115.

CONTINUED:

A confused Sheldon bends over to pick up a chunk of the Smoochy head. Nora, who's entered at the opposite end of the rink, tries to reach him, but it's impossible. Panicked audience members run across the rink, heading for the exits. It's chaos.

People slip, Rhinettes get trampled.

CATWALK:

Randolph tries to get the rifle away from Buggy. They struggle on a narrow beam high above the rink. The cops have reached the outer edge of the catwalk now. Tommy and the boys get there a second later. They all stand back -- the catwalk is too unstable.

RANDOLPH :

Give me that gun, you fucking wacked-out freak!

Buggy manages to shove Randolph off him. He raises the RIFLE and SHOTS at the cops. Randolph grabs him. Both he and Buggy lose their footing and slip from the catwalk. Randolph is able to grab onto the edge and hold on. Buggy clutches Randolph's leg which threatens to bring them both down. They dangle 80 feet above the rink. Randolph desperately tries to hold onto the catwalk as Buggy clings to Randolph's ankle.

CLOSE ON RANDOLPH'S FINGERS

His knuckles turn white as his fingers start to slip from the beam.

ANGLE ON BUGGY:

Still clutching Randolph's ankle, he starts to lose his grip. He desperately grabs Randolph's foot, but Randolph's shoe slips off and Buggy begins his long plunge to the next life.

INT. RINK - HIGH OVERHEAD SHOT

Buggy screams the whole way down, still holding onto Randolph's shoe.

RINK:

Buggy crashes into the middle of the rink, cob-webbing the ice around him.
116.

CATWALK:

Tommy and his boys run off to find Sheldon. The COPS help Randolph off the catwalk. He's a nervous wreck.

COP #1

You okay?

RANDOLPH :

I don't know. I'm kind of fucked up in general, so it's hard to gauge.

They pat the dazed Randolph on the back. He passes out.

RINK:

People continue to run through the rink. Felled Rhinettes litter the ice like broken dolls. Smoke fills the air. Sheldon is helping a random woman to her feet as Nora finally reaches him. She embraces him.

NORA :

Burke's with Stokes. He's been in it all along.

Sheldon looks toward the network box. Beyond it, through the smoke, he sees Burke shoving his way through people who jam the exit trying to escape. Sheldon reaches into his costume and pulls out his gun.

NORA :

No, Sheldon, don't!

Sheldon runs off leaving Nora.

EXIT:

Burke is almost through the cluster of people. He glances over his shoulder and sees Sheldon heading toward him. He shoves even harder now and finally gets through.

EXT. MADISON SQUARE GARDEN - CONTINUOUS ACTION

Burke makes a run for it down 33rd Street. A moment later, Sheldon emerges from the building. He sees Burke in the distance and takes off after him. He's still in his skates and wearing the partially-blown-off Smoochyhead.
117.

FURTHER DOWN STREET

Burke looks behind and sees the nightmarish image of a disfigured Smoochy chasing after him. He quickly rounds the corner.

EXT. STREET

A few moments later Sheldon rounds the corner. He looks down the street and sees no sign of Burke. He notices an alley by an abandoned building.

EXT. ALLEY - CONTINUOUS ACTION

Sheldon walks slowly into the alley, gun drawn.

Suddenly, Burke jumps out from behind some boxes. He

whacks Sheldon's head with a garbage can lid. The gun goes flying. Burke goes for it, but Sheldon is quickly on his feet and pounces on him. The two men fight it

out. Burke manages to get on top of Sheldon and starts to strangle him.

BURKE :

You fucking point a gun at me? A

gun I gave you as a gift?! Where's
your fucking etiquette?

Just as Sheldon begins to lose consciousness, we hear a GUNSHOT. Burke looks
up. Nora stands there, pointing Sheldon's gun directly at him.

NORA :

Let him go.

Burke just looks at her.

NORA :

Now. Before I pump one in that Grecian Formula scalp of yours.

Burke smirks as he releases Sheldon. Sheldon jumps up and takes the gun from
Nora. He shakily points it at Burke.

BURKE :

You know something, kid? You've
turned out to be an incredible
pain in the ass.

Burke slowly stands up, brushing off his suit.

SHELDON :

You were behind the Spinner hit,
weren't you?

(CONTINUED)

118.

CONTINUED:

BURKE :

That was a tragic mistake.

(shakes head sadly)

If only one could turn back time...

(beat)

But what the hell, it's just one less mick in the world.

He laughs.

NORA :

You son-of-a-bitch.

Sheldon cocks the gun.

BURKE :

Oh my. What are you gonna do?

Kill me? That wouldn't be very Smoochy-like behavior.

SHELDON :

You're right. There's just onething...

Sheldon tears off the remains of his tattered costume and steps out of it.

SHELDON :

I'm not Smoochy.

Sheldon is shaking as he extends the gun to Burke's head.

SHELDON :

I finally realized we're living ina different jungle.

Burke suddenly looks fearful, as does Nora.

NORA :

No, Sheldon.

Sheldon closes his eyes as he tries to summon up thecourage to pull the trigger.

NORA :

Sheldon!

Suddenly, there's a voice from behind.

VOICE (O.S.)

Don't do it, Shel.

Sheldon turns around. It's Tommy and her boys.

(CONTINUED)

119.

CONTINUED:

SHELDON:

(sternly)

Stay out of it, Tommy. This is mybusiness.

Tommy walks closer to Sheldon.

TOMMY :

No more killin', Shel. Enough'senough. Don't destroy who you arefor this piece of shit. You mean

something to the kids. Don't take

Smoochy away from the kids.

Tommy extends her hand for the gun. Sheldon looks down at the gun. He can't believe he's even holding it. He hands it to Tommy.

SHELDON :

I don't know how I got pushed thisfar.

TOMMY :

You're only human, Shel. The important thing is... you neverwent over the cliff. You're a good boy. For some of us... it's too late.

Tommy pats Sheldon's shoulder affectionately.

TOMMY :

We'll take it from here, kid, yourun along with your girl. Get on with your life.

Sheldon looks over at Burke, who's petrified.

SHELDON :

Tommy, you're not going to -

TOMMY :

Don't worry. Sometimes even a rat deserves a little mercy.

Sheldon and Nora take a final look at Burke before walking out of the alley. Burke is wide-eyed with fearas Tommy's boys advance on him. Just as they round thecorner there is the sound of TWO GUNSHOTS. Sheldon looks at Nora.

NORA :

Bus backfire.

She pats him on the back.

120.

EXT. MADISON SQUARE GARDEN - CONTINUOUS ACTION

Stokes finally makes it out of the arena. He runs toward his waiting limo and hops in the back seat. He barks to his driver through the glass partition.

STOKES :

Get out of here!

The car doesn't move. Stokes pounds on the partition.

STOKES :

Move this thing!

No response. Stokes frantically pushes the button thatlowers the partition. It slides down.

STOKES :

Are you deaf?! I said -

The driver turns around. Stokes recoils in horror. It's Takashi. He smiles as the back doors open and the Japanese thugs -- Chick, Sambo and Tobi -- pile in with Stokes. They slam the doors shut.

CHICK :

I wish I could tell you it'll be quick and painless, Frank, but you know how these things go...

Stokes lets out a small whimper. Chick nods to Takashi who steps on the gas as he sings "Anything Goes" in Japanese.

EXT. TH AVENUE - CONTINUOUS ACTION

The car heads into the night, passing Sheldon and Nora, who have exited the alley. This will be Frank Stokes' final limo ride.

EXT. STREET - CONTINUOUS ACTION

Sheldon and Nora pause on the street. Sheldon looks around him.

SHELDON :

You know, a little grime here and there doesn't change the fact... it's still a beautiful city.

He looks at Nora.

(CONTINUED)

121.

CONTINUED:

NORA :

Let's go home, Smoochy. Show's over.

Sheldon gazes back at her.

SHELDON :

No it's not. It's just beginning.

They kiss passionately as MUSIC SWELLS and the CAMERACRANES HIGH ABOVE the rink.

FADE OUT.

FADE UP ON:

INT. MADISON SQUARE GARDEN - ONE YEAR LATER

SUPERIMPOSE:

The Garden is sold out. The lights go down. Through the

P.A. we hear...

ANNOUNCER (V.O.)

And now... it gives us great pleasure to introduce America's favorite rhino... ladies and gentlemen... boys and girls...

There's a dramatic pause; TYMPANY ROLL.

ANNOUNCER (V.O.)

Heeeeeere's Smoochy!

Smoochy skates out to thunderous applause.

ANNOUNCER (V.O.)

With his partner and comrade...

the one, the only... Rainbow Randolph!

Randolph skates out, somewhat shakily, to huge applause.

Sheldon puts his arm around him. The audience is now on their feet. Randolph especially basks in the adulation.

ANNOUNCER (V.O.)

All proceeds from tonight's performance, will benefit the Rainbow Randolph Center for Alcoholism and Delusional Behavior.

(CONTINUED)

122.

CONTINUED:

Sheldon pats Randolph on the back. MUSIC BEGINS as Rhinettes and Krinkle Kids skate out. The show starts and the audience goes wild. Nora smiles from the stands as Smoochy and the others glide across the ice. (SMOOCHY/RANDOLPH DUET TO COME.)

FADE OUT.

THE END: