

# The Monkees Script Project

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## Here Come the Monkees (the Pilot)

There is no episode of THE MONKEES that has caused me as many sleepless nights, or wasted workdays, than the show's pilot episode. No song, no record, no concert, no other episode was as crucial to the project's success, and yet, *Here Come the Monkees* is most notable for how great a failure it nearly was. The first test audience hated it! Rafelson and Schneider had a chance to re-edit the pilot, tear it apart and reassemble it from the pieces. They added five minutes of screen tests, which means that they had to subtract the same five minutes out of the existing story. But what was subtracted? And how was the rest of the episode changed to adjust for the lost material?

I purchased a copy of the pilot script on eBay. I compared the script to the finished episode, as well as the older version of the pilot that appears on Disc 6 of the Season One DVDs. I combed for clues as to what was edited out, what was utilized in other episodes, and what was added. It's not possible to fully understand the creative, destructive and restorative process, but that won't stop me from speculating!

I did not scan the script for this project. Rather, I transcribed it—preserving (roughly) the script format, as well as capricious spelling, grammar and punctuation. When the finished episode is faithful to the script, I will simply tell you so rather than type out lines that you can easily hear for yourself. But where the script is different from the episode, or where the script provides insight to the creative process, I show as much detail as possible.

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1 EXT. BEACH - DAY

A lone surfer rides in on the crest of a magnificent wave... wearing a black wet-suit and horned-rimmed glasses. He is PETER.

Peter carries the board onto the beach. A pick-up truck is parked close to the water.

Then he quickly unzips his wet-suit. He is fully dressed, wearing a seersucker jacket, shirt, tie and slacks.

CUT TO:

2 EXT. STREET - DAY

WOOL HAT is travelling down the street at an unbelievably fast pace. ZOOM IN - people react. Then camera PANS DOWN. Wool Hat is on a motor skate board.

CUT TO:

3 EXT. CURB IN FRONT OF RECORD STORE - DAY

This is outside Rudy's Record Rack (as described later). MICKEY pulls up on a Honda. He immediately takes a canvas bag out of the saddle bag on the Honda. He hops over to the parking meter. It reads VIOLATION. He places the bag over the top of the meter. It reads: OUT OF ORDER.

SWISH PAN from the meter to DAVY, who is across the street.

4 EXT. BUSY STREET - DAY

A busy street corner with no traffic light. Cars are hurrying by endlessly. Davy is trying desperately to cross the street. he makes several quick attempts, but no car will stop to let him cross. Davy sees a LITTLE OLD LADY standing next to the bus stop sign on the corner. He casually goes up to her, takes her arm and proceeds to cross the street. He holds his free arm up high and stops traffic as they cross. The Little Old Lady looks around confusedly. As Davy and the Little Old Lady get to the other side, traffic starts moving behind them. Davy bows gratefully to the bewildered old lady and walks away.

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It's no secret that I'm not a fan of the opening scene of the aired episode *Here Come the Monkees*. Here's what I had to say about it in my book, *MONKEE MAGIC*:

### **You Never Get a Second Chance to Make a First Impression**

The pilot's most jarring flaw is the scene that writers Paul Mazursky and Larry Tucker put at the very beginning of the story. You remember it, don't you? It's a dark, self-contained "man-on-the-street" sketch about hypocrisy, starring... Paul Mazursky and Larry Tucker. As an intense dose of cynical satire it would have worked perfectly on *Laugh-In* or *The Smothers Brothers* or even *Saturday Night Live*. Where it doesn't work well is as the opening scene of a lighthearted television series about a happy-go-lucky band of young musicians.

What were they thinking? Why did Rafelson and Schneider let them get away with it? This is the very first chance for *The Monkees* to make a good

impression on an audience, and the two writers stick in a “look at us, aren’t we clever?” vanity scene for themselves. It wastes a full minute of a story that runs (once you subtract commercials, credits and screen tests) only 18 minutes.

Worst of all, the scene introduces Mike, Micky and Peter to the viewers as hooligans, fighting three-against-one against a guy much smaller than any one of them.

So my first observation about the pilot script is, of course, that it doesn’t begin with that misbegotten Man on the Street scene. It starts—fancy that!—by showing each of the Monkees, one at a time, doing something clever.



Whether the description of Peter wearing glasses is meant to be a hint at some deep intelligence is not all that relevant; I’m pretty sure that the description was originally written of the cypher character S. J. who was portrayed by several different actors in the screen tests. (“I’d like to help S. J., but I can’t—he’s feeble-minded.”) Was S. J. and/or Peter supposed to be smart? One thing’s for sure—he was supposed to be a capable surfer. Interesting that we never do see any of the Monkees actually surf.

Mike is zipping along through town on a motorized skateboard. I’m not sure what that’s supposed to tell us about him, except perhaps that he’s mechanically inclined. Or lazy. A clip of that scene appears in the opening credits of the original pilot.



Micky, on the other hand, is shown to be outright dishonest, in a very small-scale way. He cleverly avoids paying for a parking space by putting a fake “Out of Order” sign on a parking meter. I’ll clue you in to what’s coming up—the Monkees of the pilot are no angels. They’re not the hooligans of the Man on the Street scene, but they’re not model citizens, either. Having heard that the pilot scored poorly in part because the test audience (which was made up of viewers of all ages) found the guys to be unlikeable, I think I can see why that happened. Micky’s petty larceny in this opening sequence is not an isolated incident.

Davy, the one “character” who was certainly already known when the script was written, is shown to be a bit helpless but resourceful. His scene with the bewildered Little Old Lady is actually the opening salvo in an elaborate running gag that, due to the last-minute editing, was gutted out of recognition.

One last thought. If you set the Man on the Street scene aside, the first scene of *Here Come the Monkees* (as it aired) featured Rudy telling Wool Hat to take the guys to a country club for an audition. If you don’t want to involve the whole setup of Rudy’s Record Rack, why not start with that scene? For that matter, why not jettison the Man on the Street scene altogether and include these four charming vignettes instead?

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5 EXT. RUDY’S RECORD RACK - DAY

The Monkees cluster outside the doorway to the store, their heads close together. they look around furtively, then, in unison, they lift their wrists to check the time. None of them wear watches. They nod in agreement and burst into the store wearing trenchcoats.

Three of the boys carry guitar cases.

CUT TO:

6 INT. RUDY’S RECORD RACK - DAY

It’s a medium-sized store. Racks display all the current hits. There are a half-dozen listening booths facing the street. On the wall behind the counter and cash register there are photographs of dozens of popular teenage groups, all with fond inscriptions to Rudy. There are some instruments for sale (guitars, drums, amplifiers). RUDY GUNTHER is at the counter. Rudy is forty-five, an ex-Marine Sergeant who still wears what’s left of his hair in a crew cut. His sixteen-year old daughter, JILL, is filing records.

The Monkees enter.

DAVY  
(British accent)  
All right, everybody. Stand  
exactly where you are.

CUT TO:

7 REACTION - A MIDDLE AGED WOMAN

She looks confused. Rudy turns from the counter. Jill stops, comes forward.

CUT BACK TO:

8 THE MONKEES

MICKEY

(ominously)

We have you covered. (points ring menacingly at people in store) I have a death ray in my ring!

WOOL HAT

(points foot at people) I have a poison dart in my shoe!

PETER

I have a Giant in my washer!

Mickey and Wool Hat give Peter a dirty look.

ALL

(with guitar cases as guns)

O.K ... This is it.

9 MIDDLE AGED WOMAN - JILL

The Woman screams.

SOUND: FRANTIC DRUM ROLL.

JILL

(mock scream) Ahhhhhhhh!!!!!!!!!!

PULL BACK: The Monkees are performing. They finish "The Monkees Theme".

ZOOM IN ON DRUM HEAD AND TITLE: "THE MONKEES."

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I observe that we have a new “first” appearance of Monkee Magic, as they instantly change from their street clothes into trench coats, with menacing guitar cases. Was this scene part of the likeability problem for the Monkees? Is that why it was removed from the final edit? It did appear in the pilot’s closing credits, and briefly in the episode *The Spy Who Came in from the Cool*.



The scene also introduces—and puts into context—the characters of Rudy and Jill Gunther. We do meet both of them briefly in the finished episode, but there’s nothing connecting them to the record store or to each other.

It’s not entirely clear how the theme song and opening credits were supposed to fit into this scene, but it’s pretty clear that they were meant to do so. As the opening credits come to a close, we quickly approach more familiar material....

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10 COUNTER - RECORD STORE

Rudy behind counter. Jill stands next to him.

RUDY  
Not bad, fellas, but we have  
business to talk about.

MICKEY  
(really interested)  
Business? Something to do with  
our career?

WOOL HAT  
Don’t act so surprised, fellas. I  
mean, what have The Beatles got  
that we don’t have?

MICKEY  
Bread!

PETER  
Lettuce!

DAVY  
... Coppers!

WOOL HAT  
They mean 13 million dollars!

THE PHONE RINGS.

JILL  
Call, Dad.

RUDY  
(as he crosses to the phone)  
Don't leave. It's about a job.

DAVY  
I'll watch the store for you,  
Rudy.

WOOL HAT  
I'll watch Davy for you, Rudy.

The door opens and a customer walks in. He is a conservatively dressed, business type gentleman in his fifties. Without hesitation, Davy sweeps grandly over to the man.

DAVY  
(very proper)  
Good evening. May I be of  
service, sir?

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And here's where I pause the transcript. Although this scene didn't make it into the final edit of the pilot, it *was* filmed—I have a still photo from it—and an earlier version of the scene is part of the screen tests video that is on the Criterion Collection DVD of *Head*—and which is available on YouTube here. Fast forward to 17:48 to see the scene pretty much exactly the way it is in the script, with Davy and Mike playing the same roles they had in the screen test.



And for God's sake, if you haven't watched the entire screen test video, do it!

Returning to the script, we have a scene that approximates what was actually seen in the aired pilot. The differences are sufficient, however, that I'll go ahead and type it out.

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RUDY COMES BACK.

RUDY  
(walking over to Wool Hat)  
Wool Hat, take the boys right over  
to the Riviera Country Club.  
You're to audition for a Mr.  
Russell.

PETER  
(as the boys cluster around Rudy)  
Mr. Jane Russell?

MICKEY  
No! Mr. Rosalind Russell.

RUDY  
His name is Charles Russell. We  
were in the Marines together. It's  
his daughter's sweet sixteen  
party.



THE MONKEES  
(sing, together) (barbershop harmony)  
"When we were sweet sixteen -"

RUDY  
(under their singing)  
If you get it - it may open up a  
lot of work. And it's a hundred  
and fifty bucks.

THE MONKEES  
(immediately segueing into a rock  
chorus)  
"When we - shebang - were -  
shebang - shebang - sweet!!!  
shebang!! Sixteen!!

11 EXT. THE RECORD RACK

FOLLOW THE MONKEES as they run towards their vehicles. As the Monkees stop at their vehicles, CAMERA KEEPS MOVING TO MAN WHO JUST BOUGHT ALBUM. He is crossing the street with the aid of the Little Old Lady. She is beginning to look a bit disheveled.

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For the first time, we're seeing material that actually made it into the finished episode. And, for the first time, we can see how a scene that was shot differed from the scene that was written. First of all, there's a minor joke about the name Russell (Jane Russell? Rosalind Russell?) that was either not filmed or edited out.

More significantly, there's a major change in the ending of the record store scene, one that can't be attributed to editing. In the script, the Monkees were meant to sing *When You Were Sweet Sixteen* in a barbershop style, then switch to a rock and roll rendition once they learned about the \$150 payment they could earn for the gig. In the script, that change represents a change in mood from sarcastic reluctance to enthusiastic acceptance; on the screen, the placement of the sappy barbershop rendition at the end of the scene marks a shift from sarcastic reluctance to... somewhat less sarcastic reluctance.

(And note that Davy's catchphrase "You must be joking," is not in the script at all!)

I think this is actually an improvement. It fits better with the mood of the subsequent scenes at the country club, and besides—can you imagine what "When we - shebang - were - shebang - shebang - sweet!!! shebang!! Sixteen!!" would sound like?

The record store scenes establish several minor points that were lost: Jill is Rudy's daughter, Rudy is the owner of the record store, Rudy is the band's manager (and not just some random adult figure), and the guys hang out at the store enough to help out when needed. Of course, none of these details ended up being necessary to the ongoing series, so it's no big loss.

Then we have the tag for this sequence. As the Monkees dash away from the record store, we glimpse the same Little Old Lady who had earlier crossed the street with Davy, now crossing the street again on the arm of the middle-aged customer. This is the same Little Old Lady, of course, who will later be escorted across that very same street on the arm of Dr. Lionel Turner—but of course, by the time that happens she will have wised up and started charging 15 cents for her services. So, I give three chocolate chips each to Mazursky and Tucker, for a well-crafted running gag that was utterly gutted by Rafelson's final edit.

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12 EXT. RIVIERA COUNTRY CLUB - NIGHT

SIGN READS: RIVIERA COUNTRY CLUB.

The Monkees are walking towards the club. A guard comes out.

GUARD  
Just a minute, please. Are you  
members?

MICKEY  
I'm Mickey.  
(indicates Wool Hat)  
He's Members.

GUARD  
Now look, this is a private  
club. You can't get in without a  
membership card.

WOOL HAT  
Do you have a card?

GUARD  
(defensively)  
I'm the guard.

WOOL HAT  
Do you have a Guard Card?

GUARD  
Don't get wise!

DAVY  
What if I were the Governor, would  
you ask for my card?

PETER  
Or the President?

GUARD  
Well, if the President were to  
come...

MICKEY  
Sure, President: No card! Right  
in!

GUARD  
(getting angry)  
Look, I don't make the  
rules. This is an exclusive club!

WOOL HAT  
We stand on our rights as  
patriotic citizens.

GUARD  
But...

WOOL HAT  
...Our forefathers died on the field  
of battle...

The other boys start humming "Glory, Glory, Hallelujah". One  
boy has a snare drum attached to his waist and starts  
playing. Another boy ties a handkerchief around his forehead,  
another mimes a flute.

WOOL HAT (cont'd)  
... so that we could get into The  
Riviera Country Club.  
(with phony pride)  
Everything we have that is  
important in our way of life, we  
owe to those great men... Freedom,  
Democracy, Cheeseburgers,

Superman, Mom, Apple-Pie, Motels,  
Color TV, Discoteques, Motels...

By now the boys are singing the lyrics of "Glory, Glory". They start marching past the bewildered Guard, who is by now quite moved. Davy, who is last, takes out a small American flag. The Guard salutes it as they march into the club, still singing.

CUT TO:

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Here, we have a deleted scene that, for all we know, might not have even been shot. The aired episode includes a much shorter scene of the Monkees arriving at the country club in a rickety old Woodie. (I'm always astonished at the sight of Davy nimbly exiting through the car's fairly small window.) Remember that, in the earlier scenes, we saw that the Monkees had a pickup truck (Peter at the beach), a Honda motorbike (Micky at the store) and... well, a motorized skateboard. Were the pickup and the Honda sacrificed during filming for the Woodie? We'll probably never know.

But here, we have the Monkees getting into a verbal confrontation with the country club's guard, a confrontation that should never have been necessary if they were indeed invited to audition for Mr. Russell. Perhaps that's why the scene was deleted, because it was not in continuity with the episode. Or perhaps it was sacrificed (along with the earlier trench coat/guitar case scene) because it emphasized the Monkees' rambunctious, sarcastic, confrontational sense of humor.

Hold that thought.

You're going to need it again, soon.

Finally, let me give a shout-out to the unintended Tom Swifty: "I'm the guard," he said defensively.

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13 INT. BALLROOM OF RIVIERA COUNTRY CLUB - NIGHT

On the rear of the bandstand we read: RIVIERA COUNTRY CLUB. On the bandstand, four musicians, wearing old-fashioned double-breasted tuxedos with big lapels, are playing "Good Night, Sweetheart". The group consists of CLARINET, ACCORDION, VIOLIN AND DRUMS. A few middle-aged couples are on the dance floor. This is an elegant, ornately furnished room. (NOTE: Throughout the following we HEAR "GOOD NIGHT, SWEETHEART", done very ricky-ticky.)

14 DANCE FLOOR

VANESSA RUSSELL is dancing with her father, CHUCK RUSSELL. Vanessa is sixteen, very cute, wears her blonde hair long and straight. Her father is about forty, dry sense of humor.

VANESSA  
It's terrible, Daddy. You just  
can't dance to this music. I mean,  
nothing happens. You know?

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And what follows is the audition scene that appeared on TV, almost to the letter. Whew! I'm not going to transcribe it.

Curiously, it was Peter who said, "Give me a G," and Wool Hat and Mickey who "fake handing him their G-strings." Apparently the instrument assignments had not yet been made when this draft of the script was written.

The fantasy sequences during the song are described as a swing hanging from a tree, an amusement park carousel, the bow of a ferry, a hotel fire escape, and an amusement park midway. The photo sequence with the cardboard wedding clothes is described very specifically and just about exactly how it appears on the screen.

Whose fantasy is it? The script does not say. My opinion is that we are watching Vanessa's fantasy as she listens to the Monkees perform; it is she who imagines herself using a lasso on Davy and posing for a wedding photo. Davy was never that much in love with her.

I still cannot, for the life of me, figure out why Davy says, "I never want to see you again!" The line makes Absolutely. No. Sense.

There's only one matter of note, and I'm pretty sure it's a just a couple of mistakes that crept in when the writers (or the typists) were retyping the script to insert the names Davy, Mick(e)y, Peter and Wool Hat in place of the pre-casting character names Wendell, S.J., etc. It comes as Davy and Vanessa are staring at each other:

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15 CLOSE UP - DAVY

He stares open-mouthed at Vanessa.

16 CLOSE UP - VANESSA - DAVY'S POV

She looks at Wendell and likes what she sees.

17 CLOSE UP - PETER

He's in love.

WOOL HAT

(v.o. close up of Davy)

Okay, fellas. Let's go! Davy! Peter!

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From this, one could infer a *ménage à quatre*: Davy and Peter both smitten with Vanessa, while Vanessa is falling hard for WENDELL! (I should point out that the words “He’s in love” are placed flush left, as a stage direction, and not centered as a line of dialogue.)

With the audition over, we pick up the plot on page 13, or should I say... *Revised* page 13. This is the first page to be notated this way; the cover date is November 9, 1965, but this page and the two that follow are dated November 10. (Filming began November 11.) The brief scene outside the Russells’ front door is pretty much what we saw on screen—with just one exception: the stage direction specifies, “Vanessa kisses Davy.” As it was aired, Vanessa leans in for a kiss but is interrupted by her father. It’s a subtle change, but a deliberate one.

Note that, in the commentary track on the DVD, Peter says that the show’s director Mike Elliot was heard reminding Davy to keep his mouth closed during the kisses. Is it possible that the kiss in this scene was deleted to keep things more chaste between Davy and the fifteen-year-old?

The next scene is pretty close to what aired, but I’ll type it out just for the entertainingly specific stage directions. There are several minor changes; see if you can spot them!

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29 INT. MONKEES PAD - NIGHT

CLOSE UP - WOOL HAT

He runs a trill on his harmonica - winks to one side.

WOOL HAT

Hey Davy, what’s the rush?

CUT TO:

29A CLOSE UP - DAVY

DAVY

Gotta date.

CUT TO:

CLOSE UP - PETER

He fakes painting his fingernails.

PETER  
(to Davy)  
Got your handkerchief?

CUT TO:

CLOSE UP - MICKEY

He is giving the phony chimp a haircut. A bowl is placed on the chimp's head.

MICKEY  
Carfare?

BACK TO WOOL HAT

He now has a dart in his hand. He speaks as he throws it.

WOOL HAT  
Might rain - better take your  
galoshes.

INSERT - PICTURE OF BEATLES, FEATURING PAUL McCARTNEY  
The dart strikes Paul in the face.

BACK TO DAVY

DAVY  
Hey, come on, you guys.

BACK TO MICKEY

He does a Maude Fricker "put-on". He now has his arms around the chimp.

MICKEY  
Your mother and I have been  
worried about you for sometime  
now. Carrying on... staying up  
late.

PETER  
(falsetto)  
They certainly have!

Invent another sight gag with dart.

MICKEY  
... You've been setting a poor  
example for your baby brother.

PETER  
(rocking the large brown finger)  
Nana... googoo... nana!!

Davy puts on his hat, preparatory to leaving. Exits frame. Camera ZOOMS past him to Wool Hat.

WOOL HAT  
Please, Son. Don't talk to  
strangers after midnight.

Wool Hat picks up his harmonica, runs another trill and winces at the o.s. doorslam.

ALTERNATE VERSION: After Wool Hat's last line of dialogue CUT TO Davy as he exits the pad.

30 EXT. STEPS OF HOUSE - NIGHT

Vanessa and Davy are kissing. He starts to go.

VANESSA  
I think we started a trend.

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And so on, and so on. Scenes 31 and 32 represent Vanessa's two conversations with her parents, one promising to pass her history final, and the second admitting that she flunked. These scenes are very close to the script, so I'll stop transcribing for now.

The differences between the "Where you goin?" scene in the script and what aired are few and minor. They do, however, make me wonder how much of the physical layout of the pad was determined beforehand. You may remember that the script had provided a detailed description of Rudy's store, and a somewhat less detailed description of the country club's ballroom; here, we have no description at all. Certain props (the chimp, and the "large brown finger") are assumed to be present, but the Beatles poster has to be described. I had always assumed that the business with the props in this scene was all improvised, but that clearly was not the case.



I will mention that there is a longer description of the pad set later in the script; I'm just not sure why it's described later and not here.

- Peter is first described as painting his own fingernails, not that of the “large brown finger.”
- Micky is described as taking on the character of Maude Frickert; this is an elderly female character created by legendary improv comedian Jonathan Winters.
- A couple of Micky's and Peter's lines are swapped around in the episode.
- The script specifies that the production should come up with another gag using the darts. This, apparently, did not happen—or the second gag wasn't worth keeping.



Perhaps oddest of all, the script very carefully specifies that Wool Hat's dart is supposed to strike Paul McCartney. In the face. Why Mazursky and Tucker felt they needed to include this bit of detail in the script is a mystery to me; for the record, Mike's dart scores a bull's eye on Ringo's face.

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33 INT. RECORD SHOP - DAY  
Russell and Rudy are talking.

RUSSELL  
... A make-up exam. Well, she  
better pass or her party is off.

RUDY  
She'll pass, Chuck. Relax.

RUSSELL  
Just keep that Davy away from her.

RUDY  
Davy? He's just a sweet kid. CUT TO:

34 EXT. ACROSS STREET FROM RECORD STORE - DAY  
Russell and Rudy are there, continuing their conversation.

RUDY  
As a matter of fact, Chuck... once  
you knew them... I think you'd like  
all the Monkees... uh, boys.

RUSSELL  
Like them?! Just to *know* them is

to oppose twenty centuries of civilization.

Rudy and Russell have strolled across the street from a local TV Interviewer conducting a Man-In-The-Street Interview. The Monkees are on the other side of the Interviewer. Rudy and Russell don't see them.

35 ANGLE INTERVIEW

The INTERVIEWER stops a FAT MAN with a beard. The Interviewer holds his microphone up to the Fat Man.

INTERVIEWER

Pardon me, sir. We're conducting a man in the street interview. May we have your name, please?

FAT MAN

Doctor Lionel Turner.

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And there you have it, in all its glorious context. That confounded scene that stuck out like a sore thumb as the episode's teaser, suddenly fits in the larger landscape.

Go! Load your DVD, cue up your videotape, pull it up on YouTube if you have to. *Watch* that scene. Watch it like you've never watched it before. Ignore the interviewer, the doctor, the Monkees. Instead, watch Rudy and Russell arrive on the scene, squeezing through the cluster of onlookers on the right side of the frame. Watch the dignified Russell nod in smug agreement with Turner's



bombast. Watch Rudy recognize his rambunctious clients as they begin their caper. Watch Russell turn away in dismay as Turner makes his getaway. Watch Rudy turn to the camera as "the boys" run away, and laugh. LAUGH!

Did you ever notice them in this scene before? I bet you didn't!

The scene has meaning. This scene actually propels the plot forward. This scene represents another step in

the deterioration of the fragile relationship between the Monkees and their next paycheck. It's all there, if we only know to look for it! Only one line of dialogue was cut:

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RUSSELL (to Rudy)  
Keep those kooks away from my  
daughter!

CUT TO:

37 THE FAT MAN STILL RUNNING  
reaches the street corner. Traffic is heavy. He spots our Little Old Lady. She is now quite haggard and a bit dizzy. The Fat Man grabs her by the arm and uses her to cross the street. When she gets him across:

LITTLE OLD LADY  
That will be fifteen cents,  
please.

He gives her a dollar bill and the Little Old Lady opens her coat to reveal change-maker. As she makes change..

38 OMIT

39 OMIT

40 EXT. BEACH - DAY  
Close on volleyball.

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Well, I do have a few observations. No surprise there!

The aired episode jumped straight from Vanessa telling her parents that she had flunked the test, to a mysterious blonde girl telling the Monkees the same news. That's probably why I had formed the vague impression that she was Vanessa's older sister; the news seemed to travel directly to the beach from Vanessa's home. By the time we got to this stage of the story, I had nearly forgotten that the character of the Monkees' manager even existed. Rudy who? But yes, if you haven't been following the story from the start—that mysterious blonde girl is Jill Gunther, Rudy's daughter. We had seen her in the earlier scenes in the record store. The news traveled roundabout, from Mr. Russell to Rudy to Jill and then to the boys.

One of my observations about the pilot is that it is more a story about Vanessa and her father than a story about the Monkees. The addition of these scenes, with Mr. Russell confronting the Monkees' manager and strongly denouncing "those kooks," just drive my opinion farther in that direction. Removing that scene served to soften the antagonistic relationship between Russell and the boys, but also diminished the emotional payoff of the episode's climax.

On the other hand, retaining the Man on the Street scene without the preceding conversation between Rudy and Russell makes little sense. Moving the Man on the Street scene to the show's beginning makes no sense at all! It's a painfully elaborate but ultimately weak joke, and without its context it occupies valuable time for no purpose. Rafelson should have left it on the cutting room floor, and retained some of the other footage instead—including the conversation between Russell and Rudy.

The script specifies that the Man on the Street scene takes place during the day. In the aired episode, the scene takes place at night—and the interviewer (played by Paul Mazursky, one of the writers!) goes off-script to explicitly mention that it's a rainy night. The cramped footage, with a dozen or so actors and extras crowded into the frame, is rather murky. My question is.... WHY? Why night, why rain, why add unnecessary exposition to the dialogue? Shooting at night can't be easy, or cheap, and the dark setting doesn't really add anything to the scene.

The Little Old Lady who charges Dr. Turner 15 cents is actually being seen for the third time in the episode. What had been a curious bit of comic business was actually part of an elaborate running gag, as she had previously been escorted across that same street by both Davy and the record store's middle-aged customer. Her decision to start charging for her services for her services as a street-crossing prop seems reasonable and rational rather than mercenary. We'll see her again. Oh yes, we'll see her again.

\*\*\*\*\*

41 FRONT OF MONKEE'S BEACH HOUSE - DAY

In the background is a flight of outdoor steps leading up to a beach house. In the foreground, the Monkees play volleyball. They all wear bathing suits (an odd assortment of suits). Jill, wearing a bikini, enters the shot. She seems worried. For a moment she stands watching quietly, then:

JILL  
(depressed)  
Great news, boys.

THE MONKEES  
(they continue to play volleyball  
throughout)  
Yea!

JILL  
Vanessa flunked her history final.

THE MONKEES  
Boo!

JILL  
But, she's getting a make-up  
final...

THE MONKEES  
Yea!

JILL  
If she fails that test, you're out  
of a job.

THE MONKEES  
Boo!

JILL  
And I think she'll fail, because  
the only thing she has on her  
mind... is Davy Jones.

At this point, Davy has jumped up for a shot at the net. FREEZE  
FRAME on Davy in the air... HOLD FOR A SECOND. Then Davy lands  
and starts up to pass.

MICKEY  
Hey man - we're in the middle of a  
game.

PETER  
... Davy?

WOOL HAT  
Let him go, huh.

PETER  
But...

WOOL HAT  
Can't you see he's up tight!                      CUT TO:

42     ANGLE BEACH  
Davy walks to the beach. Looks out at the waves.

MUSIC OVER: "I WANT TO BE FREE". Davy turns, sees other boys  
disperse.    CUT TO:

43     BEACH - DAVY'S POV - DAY  
PETER BUILDING SAND CASTLES WITH SOME CHILDREN.

44 DAVY RIDING DOWN BEACH BAREBACK.  
45 WOOL HAT PICKING UP SEASHELLS.  
46 ALL RUNNING AND JUMPING OFF A DUNE.  
47 BIRDS FLYING.  
48 WAVES CRASHING  
49 DAVY  
As he turns from beach.  
50 EXT. PAD - DAY  
Davy approaches house.

\*\*\*\*\*

The beach scene has two parts: an expository exchange of dialogue with the band's good friend Jill, and a contemplative music sequence. Both of them have been modified and drastically edited from what is described in the script. For the better!

According to the script, Jill is supposed to deliver the news about Vanessa's history test in a series of short statements, while the boys are playing volleyball. They are supposed to react to each stage of Jill's news with an alternating, unison "Yea!" or "Boo!" Mazursky and Tucker may have thought it was a funny conceit, but I don't agree. As the scene was aired, the Monkees stand quietly to listen to the mysterious girl in the blue bikini (Jill had not been seen in the episode prior to this scene) and Micky responds with an anxious, "She'll pass, won't she?" They are focused on Jill and her news, not on their game.

I do wonder whether the decision to change that scene was made for the purpose of making the Monkees seem less callous and more caring, or simply to remove the complication of shooting around a volleyball game. Imagine the challenge of keeping the actors in frame and in focus, and matching continuity between shots in the middle of a two-on-two volleyball game. The reaction shot described in the script ("At this point, Davy has jumped up for a shot at the net. FREEZE FRAME on Davy in the air... HOLD FOR A SECOND. Then Davy lands and starts up to pass.") seems terribly complicated to film, and far less emotionally satisfying than Davy's simple action of throwing the ball to the ground.

Then we have a musical interlude as Davy strolls along the beach. The script describes many different vignettes, as the other Monkees go about their leisure activities while Davy wallows in whatever emotions it is he's supposed to be wallowing in. (In the script's next scene, we'll see that it's not so clear what it is that he's conflicted about.) I have to wonder whether the original intention was for Micky to be on the horse, as Davy is supposed to be occupied being sad, while Peter and Wool Hat are shown going on with their simple pleasures. Remember that the earlier draft of the script must have had placeholder names in place of the Monkees' real names, as we

saw in an earlier scene where Vanessa was smitten with somebody named Wendell—so it's not inconceivable that intention for the horseback scene got mixed up in the editing.

The implication of the longer scene, with the Monkees engaged in other activities, is that a substantial amount of time passes between the volleyball game and the subsequent scenes in the pad. The sequence as it aired was very brief, and remained tightly focused on Davy's melancholy rather than the other Monkees' indifference.

Some of the additional footage shot for this sequence (and most of the mood) can be seen in the show's other contemplative walk on the beach set to *I Wanna Be Free*, in the episode *Success Story*.



\*\*\*\*\*

51 INT. THE MONKEE'S PAD - DAY

It is a large, one-room house. The room is a reflection of the characters of the four boys. There are pop art posters on one wall, a large photo of Jeanne Moreau on another wall; a collage of newspaper items from various papers, every item about an incident at a zoo involving monkeys; a large bulletin board that reads: BULLETIN BOARD with the chalk-marked inscription underneath reading: REST TODAY; over the door leading to the outside (the front door) is a large Spanish church bell which gongs loudly whenever someone enters. Facing the porch windows is a long row of plant boxes containing Wool Hat's herb garden (he takes meticulous care of it); in the pot is a Mexican piñata in the shape of a turkey... In the center of the room is a large Spanish dining table which serves as an all-purpose table for the boys... The room is not dirty, but it is in constant disarray. A stuffed suit with head and glasses and gloves sits in a chair reading.

Davy enters - walks moodily into room - and then looks out the window. (MUSIC OUT)

Wool Hat enters.

WOOL HAT  
(casually)  
The surf's starting to rise. Want  
to go?

DAVY  
(not looking up)  
Maybe later.

WOOL HAT  
Whatever you say. (pause) What's  
buggin you?

DAVY  
150 bucks! We could've used that  
job!

WOOL HAT  
A job is a job - there'll be  
others. Now what's really buggin  
you?

Davy gets up.

DAVY  
  
Well, she's a groovey kid, you  
know.

WOOL HAT  
Yeah, I know. So?

Davy  
Nothing! It's just that now she  
blows her tests and all.

Wool Hat  
Look. You didn't hang her  
up. She got hung up.

Davy  
What's the difference? Now, she's  
in trouble. She's a kid and she  
took me the wrong way.

\*\*\*\*\*

I'm going to pause here, because the rest of the scene tracks pretty much word-for-word with what was shown in the episode. I transcribed the scene up to this point to show where the dialogue was changed. The scene strongly resembles the scene that was filmed during the audition process with various combinations of actors who were vying for a roles—the same video I sent you to watch earlier for the record store scene.



One thing I will add is that the stage directions for Micky and Peter do not say anything about Micky grabbing Peter by the shirt collar. That was a memorable, albeit somewhat aggressive move. I wonder whose idea it was?

Believe it or not, the fantasy boardroom scene is also nearly word-for-word, and description-for-description, accurate to what was aired. So I'm not going to type it out. Skipping ahead...

\*\*\*\*\*

55 EXT. RUSSELL HOUSE - NIGHT

Monkees dressed as Indian fakers, one carrying rope; one nail-studded board or bed, and instruments (flutes). They approach Vanessa's house and one lies down on board as others squat and tootle at rope placed on lawn and rises out of frame. PAN UP AND ZOOM to Vanessa pulling rope up on end of very light string. She knots it to ledge and slides down rope.

They run off.

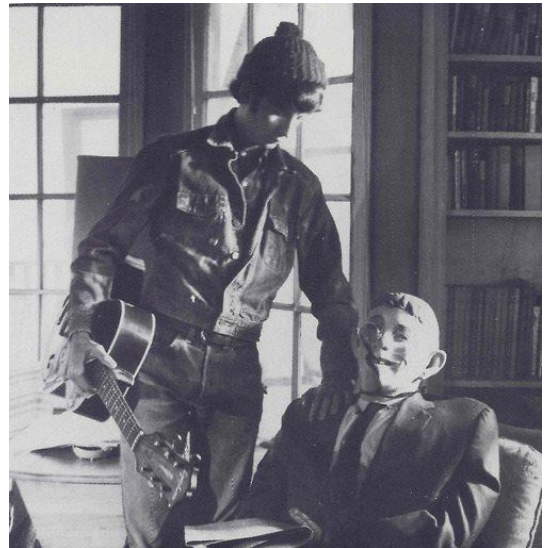
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Regarding the scenes in the Monkees' pad after Davy's contemplative walk...

First, we have an exhaustively detailed description of the detritus that passes for "décor" in the Monkees' pad. Seeing as how this script is dated just a few days before filming began, and that some of the earlier details (the chimp and the large brown finger) were present, I am guessing that Mazursky and Tucker are describing objects that are already on hand. Can't prove it, though; the only things from the description that we have actually seen are the large "Spanish" table, and the "stuffed suit with head and glasses and gloves." (That is, we have seen Pilot Prototype Mr. Schneider in a photograph, not in the episode as aired.)

Do the Monkees really have a bulletin board covered with news about monkeys in zoos? Is there a large mission church bell? Does Wool Hat meticulously care for his indoor herb garden? We'll never know.

Moving on to the conversation between Davy and Wool Hat, we see a scene that is little changed from what made it onto the screen. The edits, however, are telling. First, the conversation begins with Wool Hat suggesting that Davy might want to return to the beach for some surfing. That reinforces the passage of time that was suggested by



the longer version of the musical interlude in the script, in which Davy's friends were shown in various recreational pursuits. As the episode aired, this conversation seems to take place only moments after Davy stalked away from the volleyball game.

Second, the lines that implied that Davy was depressed by the loss of income for the band were edited out. Rafelson was shifting emphasis toward the Monkees as helpful, sympathetic good guys. The removed lines must have been filmed; the edit in the scene is visible if you watch for it.

Another line that was edited out comes after Wool Hat's reassurance, "You didn't hang her up. She got hung up." Davy replies, "What's the difference? Now she's in trouble. She's a kid and she took me the wrong way."

*She's a kid and she took me the wrong way.*

Wow.

How does this relate to Davy's earlier, "I never want to see you again"?

What is Vanessa to Davy? What is his emotional investment in this girl, just a few days short of her sixteenth birthday? Keep in mind that Davy's eye-stars light up for another girl at the end of the episode. Is the problem NOT that Davy falls in love too easily, but rather than he makes girls fall in love with him too casually? Is he not a gallant gentleman after all, but a careless Lothario?

Finally, we have the improbably exotic action sequence for freeing Vanessa from her bedroom exile. Indian fakirs, a bed of nails, flutes and a magic rope. It's no great surprise that production found an easier and cheaper way to spring Vanessa from prison. And despite the lack of magic and mystery, I think the rummage sale ruse was a stronger scene. Vanessa's escape is not an exciting plunge into further adventures; it's a calculated and cautious trudge.

\*\*\*\*\*

56 INT. RECORD SHOP - DAY  
Russell is talking to Rudy and Jill.

RUSSELL  
All I know is - she's gone.

Rudy  
(to Jill)  
What do you know about this?

Jill  
(reluctantly)

They're just trying to help her  
pass her test.

CUT TO:

57 INT. DISCOTEQUE

Small section of discoteque. Davy and Vanessa do the Frug. Other kids dance in b.g. Davy now manouvers Vanessa off to a corner and pulls aside a drape.

58 ANOTHER ANGLE

Peter, Mickey and Wool Hat are seated at table right next to where Vanessa and Davy are dancing. The boys wear tri-cornered Revolutionary War style hats and long capes.

PETER

What are your plans, General  
Washington?

WOOL HAT

Well, since it is  
(louder)

December 25, 1777, there is only  
one thing I can do... cross the  
Delaware into Trenton...

MICKEY

(very loud)  
... And surprise the British!

Davy yanks back the drape. Starts to dance again as if nothing happened.

VANESSA

(in romantic trance)  
... December 25, 1777 ... Washington  
crossed the Delaware.

CUT TO:

59 OMIT

60 EXT. BEACH - DAY

Vanessa and Davy towel off after a dip. They sit down on a beach blanket. In front of them are three large sand pails sitting bottoms up. Davy lifts the first pail. We see Wool Hat's head.

WOOL HAT

(sings to the music of "John Henry")  
When Patrick Henry was in Virginia...

Davy lifts the next pail. It's Peter.

PETER  
(sings)  
He made a speech we all recall...

Davy lifts the last pail. It's Mickey.

MICKEY  
He said to the people of Charlotte-town... CUT TO:

60A GROUP SHOT  
They have their guitars.

VANESSA & ALL THE BOYS  
(in folk harmony)  
United we stand, divided we fall! CUT TO:

61 OMIT

62 OMIT

63 OMIT

64 OMIT

64A EXT. PARK - DAY  
Establish picnic scene, Davy and Vanessa.

VANESSA  
Oh, Davy, it's so peaceful and quiet here. CUT  
TO:

64B CLOSE UP - WOOL HAT  
looking down barrel of dueling pistol at camera.

WOOL HAT  
Alexander Hamilton, you have  
accused me of treason. And, so I  
have challenged you to this duel.

\*\*\*\*\*

I'll stop there. The remainder of this scene is pretty much exactly what we saw. As is the scene that follows it, with Vanessa and her teacher.



I had never before perceived that the scene in which Russell tells Rudy that his daughter is missing, and Jill confesses that she is probably with the Monkees, takes place in the record store. The roles of Rudy, Jill and the record store were so drastically reduced in the aired pilot that the setting simply did not register with me. I see now that the abstract artwork on the walls of that setting are supposed to be framed gold records.

Note that the script described the earlier scene, in which the Monkees helped Vanessa escape from the house via a magical rope, was supposed to take place at night. This scene, in contrast, takes place during the day. In fact, as the episode was filmed, Russell says, "All I know is, early this morning she was gone." Have the Monkees already kept Vanessa out overnight? Interesting choice. It wouldn't have taken much for even the most open-minded parents in the test audience to react to the prospect of a boy keeping a 15-year-old girl out overnight. They didn't have to do it this way; it would have been just as easy to stage the escape in the morning hours.

As the episode aired, we only saw the Monkees stage two history lessons for Vanessa's benefit. In the script, we see three—one quite elaborate—and hints of scenes that have been omitted from an earlier draft of the script. Surely the Monkees would have had to keep Vanessa running from one clever scene to another all day long to cover all the material on her history test. One wonders how they dramatized the Boston Tea Party.

Note, also, that Davy would eventually reenact the crossing of the Delaware to surprise the British at Trenton, in an overloaded rowboat in *Monkees Marooned*.

\*\*\*\*\*

66 INT. BALLROOM - NIGHT

On the bandstand, Sven and the Swedes, play a dated arrangement of "Whispering". PULL BACK: directly in front of the bandstand, four or five adult couples dance slowly. PAN OVER: about ten feet behind the adults, thirty teenage boys and girls, dressed for the party, stand absolutely still. They stare, transfixed, at the bandstand, unable to quite believe what they hear.

67 ANOTHER ANGLE - CORNER OF BALLROOM

Vanessa stands with Mister and Mrs. Russell. Teacher has just explained Vanessa's achievement.

TEACHER

...and so in a way you ought to be grateful to the

Monkees. Apparently, they  
succeeded where I failed...

RUSSELL  
I'm sorry, but I cannot permit  
them to come in here.

VANESSA  
But, Daddy... they're my friends.                   CUT TO:

68   EXT. FRONT GATE OF RIVIERA COUNTRY CLUB - NIGHT  
The Monkees are at the gate talking to a Guard. The club is  
enclosed by a high wall.

DAVY  
Vanessa Russell **invited** us.

GUARD  
Look. Mister Russell gave me strict  
orders.

WOOL HAT  
(with authority)  
What's your name, guard?

GUARD  
What?

DAVY  
(to Guard)  
You better tell him. His father owns  
this country club.

MICKEY  
That's right. His name is Wool Hat  
Riviera.

GUARD  
Sure. Beat it!

MONKEES  
(leaving, muttering)  
Fascist. Totalitarian.  
Communist. Capitalist  
victim. You're evil.                                   CUT TO:

69 INT. BALLROOM

Vanessa is crying. the Swedes play on.

RUSSELL  
Please, Vanessa. No tears.

VANESSA  
(crying)  
I want to go home.

RUSSELL  
OK. OK. But please... stop crying.

Mrs. Russell starts to cry.

RUSSELL (cont'd)  
What are you crying about???

CUT TO:

70 EXT. WALL OF COUNTRY CLUB - NIGHT

We see four pairs of hands gripping the top of the wall. The heads of the Monkees appear.

WOOL HAT  
Hear no evil.

MICKEY  
See no evil.

PETER  
Speak no evil.

DAVY  
Righto. All clear, men. Shall we  
have at it? Up and over.

WOOL HAT, MICKEY, PETER  
Up and over?!?

And they start over the wall.

CUT TO:

71 FRONT GATE

Russell and Guard talking

GUARD  
(takes out flashlight and turns it  
on)





RUSSELL  
What's the trouble?

GUARD  
They're back, sir.

RUSSELL  
OK. I'll talk to them. (to  
Monkees) Boys!

MICKEY  
Come and get us, warden!

RUSSELL  
I want to talk to you.

75 BACK TO SCENE  
The Monkees are back in their normal outfits.

DAVY  
It's Russell and the Guard.

PETER  
What's he want?

MICKEY  
(well... let's see... a three-car  
garage... a yacht... a seat on the  
stock exchange...) Who care... let's  
split.

The Monkeys run towards club.

CUT TO:

75A CLOSE - RUSSELL - GUARD

RUSSELL  
Stop! I just want to talk to you.

\*\*\*\*\*

The beginning of Vanessa's party varies from the aired episode only in a few details. No major revelations, but some reinforcement of themes we have already visited. The Monkees are more confrontational with the guard, demanding that he give his name and lying about who they are. ("His father owns this country club.... His name is Wool Hat Riviera.") When the guard sends them away, they mutter several different and contradictory political slurs at him: "Fascist. Totalitarian. Communist. Capitalist victim." Of their mutterings, only Wool Hat's passionate, "You're evil!" makes it into the episode. Watching this scene carefully, I

cannot see any edits to mark where these lines were deleted, which makes me believe that the lines were cut before filming commenced.

Later, when the boys return to climb the wall, they do a superfluous “Hear no evil, see no evil, speak no evil” cadence. These specific words will never be spoken by the Monkees on screen, but they will mime the poses of the legendary monkeys in *I’ve Got a Little Song Here* and *33 and 1/3 Revolutions per Monkee*.

Another joke is removed from the last scene in this sequence, as Russell returns to talk to the Monkees and they run away in fear. In the script, Peter says, “What’s he want?” and Mickey replies, “(Well... let’s see... a three-car garage... a yacht... a seat on the stock exchange...) Who cares... let’s split.” This rather feeble joke would be used to far better effect in the episode *Monkees in a Ghost Town*. Here in the pilot, it’s reduced to just, “Let’s split!”

The overall impression I get is of streamlining. The scenes are shorter, more efficient, with most of the longer attempts at humor removed. The effect is to make the Monkees seem less flippant and more sympathetic.



Note that, when the boys jump over the wall, the sound of their feet hitting the ground mimics almost exactly the drum sound at the beginning of the show’s theme song. I don’t know whether that was intentional, but it’s a nice touch.

Here’s a still from *I Was A Fugitive from a Chain Gang*. How’d they do?

Meanwhile, back inside the party, the band is supposed to be playing the song *Whispering*. There may be more than one song by that title, but I found one on

YouTube and the song we hear Sven and the Swedish Rhythm Kings playing in the episode doesn’t sound like it. I believe they’re actually playing *Pennies from Heaven*, a recorded performance that will pop up again on the Monkees’ jukebox in the episode *Your Friendly Neighborhood Kidnappers*.

The description of the party scene in the script specifies four or five adult couples dancing, and thirty teens standing absolutely still, staring with disbelief. As it was filmed, there were three couples dancing, as eight teens turn away in disgust. Budget cuts? Or just adequate staging in a situation where forty extras would have been excessive?

One line is removed from the scene inside the party, probably because it contradicts the story’s continuity. According to the script, Russell responds to his daughter’s tearful, “I want to go home,” by saying, “OK. OK. But, please... stop crying.” This may have been a case of careless

rewriting, as he seems to be agreeing to allow Vanessa to go home, not agreeing to allow the Monkees to play for the party. Rather than muddy the story, the line was cut.

The chase sequence through the Riviera Country Club begins with this instruction:

(NOTE: The following chase will be covered whenever possible by two cameras.) It will be done at 8 frames, 12 frames and normal speed.

By shooting at 8 frames a second, or 12 frames a second, the resulting footage will seem sped up when shown at normal speed. How they intended to shoot at three different speeds with only two cameras, I don't know. Nonetheless, the note does imply that normal filming was done with only one camera.

\*\*\*\*\*

75B EXT. RIVIERA ENTRANCE - NIGHT

Monkees enter past camera, knock over DOORMAN, go through front door, followed by Russell group. Doorman joins chase.

CUT TO:

75C INT. RIVIERA FRONT HALL

Reverse as Monkees run by camera followed by Russell group.

CUT TO:

75D INT. BAR

(Tie down camera) Monkees run through, knock over waiter, continue on out.

CUT TO:

75E CLOSE UP

reaction of TIPSY MAN.

CUT TO:

75F INT. BAR - RUSSELL, GUARD, DOORMAN enter.

CUT TO:

75G CLOSER ANGLE

RUSSELL

Did you see any Monkees?

TIPSY MAN

See what?

RUSSELL  
Monkees! Monkees!

TIPSY MAN  
Really, Russell, old boy, you've  
been hitting the booze too  
hard.

CUT TO:

75H LONG SHOT - BAR  
Russell group rushes after Monkees

CUT TO:

75I ANGLE - CORRIDOR  
Monkees enter past camera. Stop, look around and rush into one  
or more doors. Russell group enters same frame and goes through  
and out. Door opens, Monkees come out normal speed dressed for  
tennis (Mickey), golf (Wool Hat), swimming (Davy), and polo  
(Peter). Form up and walk straight at camera. Wink, turn on  
their heels and walk away.

CUT TO:

75J ANOTHER PART OF CORRIDOR  
Russell group stop, mill about and reverse direction.

CUT TO:

75K CORRIDOR - PREVIOUS ANGLE  
as Russell group rushes past the Monkees, during the  
confrontation:

MONKEES  
Tennis anyone? Lovely time for a  
swim. See you on the links,  
Russell.

Monkees wave and continue. Russell group comes up to camera,  
stops, looks at camera and does take of all takes. They turn  
and rush after Monkees.

CUT TO:

75L ANOTHER ANGLE - MONKEES  
Speed up action. They run into another door, come out ½ second  
later from a different door in their own outfits... go out of  
frame, followed by Russell group.

(NOTE: Hopefully all this will be shot in the same corridor,  
just using different angles).

CUT TO:

75M CARD ROOM DOOR

Monkees enter scene, open door, look in, enter and close door. Russell group enters same scene, opens door, looks in.

CUT TO:

75N INT. CARD ROOM - RUSSELL'S POV

About five tables of very quiet, conservative, older people. PAN to Table No. 1, close in, single man looks up past camera and "shhhhhes" Russell.

CUT TO:

75O REVERSE ANGLE

Russell apologetically closes door.

CUT BACK TO:

75P CARD ROOM

PAN and close in on one table in corner, where we see a card game in progress - CLOSE TABLE. It is the Monkees, dressed as Palladin (Wool Hat), Bat Masterson (Davy), Wyatt Earp (Peter), Shenandoah (Mickey).

They are playing. We have many INTERCUTS - FACES, CARDS HITTING TABLE.

WOOL HAT (Palladin)  
Five dollar.

PETER (Earp)  
See and raise two.

DAVY (Masterson)  
See it, and two more.

MICKEY (Shenandoah)  
I'll call.

DAVY (Masterson)  
Tens over twos.

PETER (Earp)  
Three fours.

WOOL HAT (Palladin)  
Four aces.

MICKEY (Shenandoah)  
Four aces!?!

WOOL HAT (Palladin)  
You heard me.

MICKEY (Shenandoah)  
I only see three.

Palladin now turns over last card. It reads: "HAVE GUN WILL TRAVEL".

WOOL HAT (Palladin)  
Pass over your chips.

PETER (Earp)  
Easy, Palladin.

Wool Hat (Palladin) and Mickey (Shenandoah) stand and shoot.  
CUT TO:

75Q ANGLE - CARD TABLE NO. 1

Conservative man "shhhes" Monkees, just as he had Russell earlier.  
CUT BACK TO:

75R MONKEES  
They are leaving table.

PETER (Earp)  
See ya, Bart.

DAVY (Masterson)  
Right Wyatt. (nodding) Palladin.

WOOL HAT (Palladin)  
Good night Bat, Wyatt, uh... uh...

CAMERA HOLDS ON Mickey (Shenandoah), who is staggering around as if shot. Davy and Peter don't know him either. They shrug.

MICKEY (Shenandoah)  
Killed... and I don't even remember my name.

UNDER THIS: MONKEES HUM 'SHENANDOAH". Now they all cross to door.

CUT TO:

75S CORRIDOR

as Monkees exit dressed in their own clothes and look about.

CUT TO:

\*\*\*\*\*

I have no idea why this portion of the chase scene is all identified as Scene 75. Scene 75B through Scene 75S, that is. The next scene (76!) takes place in the exact same corridor, at the exact same time, and is still part of the exact same sequence, but it has its own number. I have no idea why.

Another thing I noticed is that the poker sequence seems to be somewhat padded by having each speaker identified by both the Monkee character name (Davy, Wool Hat) and the corresponding Western character name (Masterson, Palladin). I saved some room in my transcript by putting both names on the same line of text; in truth, the Western character names occupy separate lines and easily add an extra page to the script.

WOOL HAT  
(Palladin)  
Five Dollar.

PETER  
(Earp)  
See and raise two.

Enough about the technical stuff. What about the content? Obviously, the sequence in which the boys duck into a room and emerge dressed in various sports outfits (tennis togs, swimsuit, etc.) was left out of the finished episode. I have no idea whether it was even filmed or not, but I suspect not simply because if it had been filmed, some evidence—still photos or clips recycled for other episodes—would have survived. It's a pity, because that would have been a harmless and relatively cute bit of humor. It would have been a welcome replacement for the senseless ping pong sequence that comes later on.

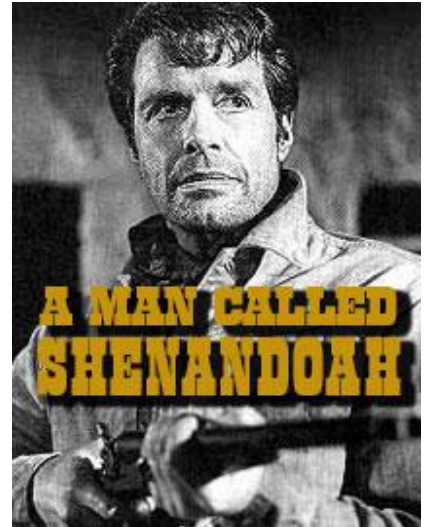
Without the sportswear sequence, the "scene" is much, much shorter. They go directly from knocking over the waiter in the bar to slipping into the card room. Where, we have a very different card game than the one described in the script. The scene in the script features two historical figures (Bat Masterson and Wyatt Earp) and two fictional TV characters (Paladin and Shenandoah).



Paladin was the protagonist of the radio and TV series *Have Gun, Will Travel*. The TV show aired from 1957 to 1963, so by the time this pilot was made, it was already a memory.

*A Man Called Shenandoah*, on the other hand, had only premiered in

September 1965—just a couple of months before the Monkees pilot was filmed—and was cancelled before THE MONKEES premiered the following September. Shenandoah (the TV character, not the river or the song) was a mysterious man with amnesia, wandering the old West searching for clues to his own identity. That's the point of the joke. It would have been a weak joke at best, based on a TV series that lasted only one year. (Special thanks to Cindy Wittich, for identifying the mysterious character Shenandoah for me.)



Fortunately, somebody had the good sense to change the scene for filming. Peter and Davy are still identified as Wyatt and Bat, but Mickey and Wool Hat are no longer identified with any particular characters. Paladin, for certain, would never stoop to cheat at cards. He was a both an honorable gentleman and a genius at both poker and chess.

The poker scene is shorter—no time wasted betting—and the dialogue is vastly improved. Compare these lines from the script:

DAVY  
Tens over twos.

PETER  
Three fours.

WOOL HAT  
Four aces.

MICKEY  
Four aces!?!?

To these lines from the episode:

PETER  
Three ladies.



DAVY  
No good. A straight-to the ten.

MICKEY  
'Fraid you lose, Bat. All red ones.

WOOL HAT  
Hold it! That's my pot. I got a chandelier.

In fact, comparing the filmed scene to the clumsy dialogue in the script, I have to give kudos to director Mike Elliott and all four Monkees for the exquisite execution of this one scene. It's a vivid, colorful, intriguing and funny slice of Shared Imagination in place of a clumsy joke that would have been woefully out-of-date before the pilot ever got put on the air.

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Picking up exactly where we left off, with the Monkees leaving their card game with the grownups in pursuit. I'm going to skip past the sequence in which the Monkees run back through the bar and knock the waiter down a second time; the Topsy Man asks them if they are the Monkees and they suddenly have monkey masks on their faces as they shake their heads "no." That scene is exactly the same on the screen and in the script.



Incidentally, these scenes were filmed in the Babcock and Story Bar of the Hotel del Coronado, which still has that same distinctive wooden millwork.

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81 INT. GAME ROOM - NIGHT  
Monkees enter. Game in b.g. Empty table f.g. Monkees rush in, grab paddle and start wild game.

CUT TO:

82 WOOL HAT  
smashes ball.

CUT TO:

83 DOOR - BLONDE  
as ball flies in her mouth.

CUT TO:

84 MED SHOT  
as two Monkees solicitously pat her on the back to try to  
disengage ball which finally dislodges and hops.

CUT TO:

84A CLOSE UP - WOOL HAT  
New smash.

CUT TO:

84B DOOR  
it opens. Guard sticks his head in and ball goes in his  
mouth.

GUARD  
(mumbling, excitedly,  
incoherently)  
Mmmmmmm.....mmmmmmmmmmmm.

CUT TO:

84C GUARD'S POV  
Undercrank as Monkees scurry about and run around the table  
toward camera as guard chases them.

CUT TO:

85 EXT. GAME ROOM - NIGHT  
Monkees come through door, look about.

CUT TO:

86 RUSSELL GROUP - (WITHOUT GUARD)  
as he spots boys. Calls to them and starts to camera.

CUT BACK TO:

87 DOORWAY  
establishing Monkees f.g., Russell b.g. as Monkees see Russell  
coming and run away from him toward camera and past it. Russell  
goes past.

CUT TO:

88 INT. BAR - NIGHT  
Waiter standing next to Topsy Man. Russell group storms

through. Waiter throws tray and joins chase. ZOOM IN to reveal four Monkees lined up behind bar, close together, polishing glasses, etc. We close in on them. Topsy Man turns to them.

MONKEES

What do you think of the teenage drinking problem?

TIPSY MAY

Ferney, nerney, gerney.

as he slowly revolves on bar stool.

MONKEES

I like it! It has a beat!

They do their hip version.

MONKEES

Ferney, nerney, boom... boom...  
etc.

CUT TO:

89 LONG SHOT

as they vault bar and leave screen right. Russell group storms in. CLOSE UP - Russell as he comes to a halt.

RUSSELL

They're not here.

TIPSY MAN

Who's not here.

RUSSELL

(screams)  
The Monkees.

TIPSY MAN

Russell, I warn you. First you see Monkeys, then elephants. It gets worse. Snakes. Give up the booze, Russell, give it up!

Topsy Man gets rigid and falls out of the frame.

Russell, completely frustrated, runs out with Guard (ball in mouth), Doorman, Waiter following.

CUT TO:

\*\*\*\*\*

The ping pong scene is quite faithful to what's in the script, with just a couple of minor exceptions. The woman in the blue tunic is identified in the script only as "BLONDE." The actress hired for the part was very much a brunette—not that it matters that much, but it's a curiosity that the writers felt it necessary to identify her by that one characteristic.



In the script, Blonde has no lines, but the woman who appeared in the scene says, incongruously, "You play beautifully." And an unidentified Monkee replies in a squeaky high voice, "I know it." I singled out that exchange in my book as a Clunker, because it made no sense. I had hoped that the script would help make the purpose of that dialogue clear, but instead the script deepens the mystery. There wasn't supposed to be any dialogue in that scene at all!

Moving on, we have the third scene in the country club's bar. On screen, we only see Russell dash through, with the guard and the doorman in pursuit, and the waiter throw his tray and join the chase. That's it. But the script surprises us by revealing all four Monkees hiding in plain sight behind the bar, then engaging the Topsy Man in some bamboozle dialogue. "Ferney, nerney, gerney..." I have no idea what that was supposed to represent, especially as the Topsy Man was able to speak in clear, complete sentences in every other instance. Another attempt, perhaps, to show off the Monkees' impromptu rock renditions of things they hear. Remember the earlier scene at Rudy's Record Rack?

"When we – shebang – were – shebang – shebang – sweet!!! shebang!! Sixteen!!!"

Fortunately, all of this—including the Topsy Man's speech about giving up the booze—was left out of the finished pilot.

Right there in the country club, at the exact same time that Vanessa is blubbing about her Sweet 16 party, and her daddy is chasing the Monkees from room to room, there's a wedding going on...

\*\*\*\*\*

91 INT. "WEDDING ROOM"

A lovely, flowery room with a wedding in progress. The minister is the Interviewer.

MINISTER

One final question, Dr.

Turner: Do you take this woman to  
be your lawfully wedded wife?

CUT TO:

92 ANOTHER ANGLE

We see only the Fat Man.

FAT MAN  
I do!

BRIDE  
(smiling)  
How nice.

Organ music swells to wedding march.

93 ANGLE DOOR

Russell and Guard enter noisily. Then stop respectfully. They circle suspiciously around the ceremony. Fat Man has his back to them as he kisses Bride on forehead. We now see bride. It is the Little Old Lady from Act One.

LITTLE OLD LADY  
(wistfully)  
To think: We met crossing a street.

FAT MAN  
(happy)  
I almost feel thin.

Now the Monkees appear from behind the Fat Man, throwing rice and yelling "good luck" as they rush out door. Russell is about to pursue, when:

The Interviewer stops him.

INTERVIEWER  
(taking microphone from pocket)  
Excuse me, sir... I wonder if you could answer...  
(looks at Monkees exiting)  
... that is... who are these... uh... CUT TO:

94 THE BALLROOM

Sven and the Group are playing another chorus of "whispering". The teenagers are still staring at them. The Monkeys burst into the Ballroom.

VANESSA  
(screams with joy)  
The Monkees!

JILL  
The Monkees are here!... The Monkees!

The following people come rushing into the Ballroom: Russell, the Guard, the Doorman, Topsy Man, Waiter, the Interviewer, the Fat Man, Blonde, and Little Old Lady.

VANESSA  
(to Davy)  
What's happening?

DAVY  
(running by her)  
You old man's chasing us!

The Adults are trying to get through to the Monkees. CUT TO:

95 ANOTHER ANGLE - NEAR DOOR

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I'm going to pause the transcript here, because the next bit is identical to what was seen on the screen. (Spoiler: Russell tells the Monkees they can stay!) I'll just jump forward to this last bit of business—and one line that got cut!

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95 CONTINUED

Davy embraces him, French military style. Kisses one cheek, then the other.

DAVY  
(accent)  
Merci, Mon Capiton.

Then with a sweeping, grand gesture, accented:

DAVY (cont'd)  
Now, in gratitude, we must play.

He exits from scene. Russell smiling puts his arm around Vanessa.

RUSSELL  
I don't know about that boy's  
music - but he's sure a messy  
kisser.

Vanessa gives her daddy a big kiss. Under all of this  
"Whispering" has been playing on and on.

\*\*\*\*\*

Thankfully, Russell's line, "I don't know about that boy's music - but he sure is a messy kisser," was left out of the finished episode. For one thing, it's quite clear that Davy's lips never came close to Russell's cheeks.

We never hear Jill say, "The Monkees are here! The Monkees!" But she is present in the scene, standing beside Vanessa when Davy says, "Your old man's chasing us." I mention this, simply because I never noticed her there before. I don't see her father Rudy at the party, though.

Just a few comments about the wedding scene. First of all, if it hadn't been for the earlier shocker about the Man on the Street Interview scene, I suspect that the wedding might have been the strangest surprise in the episode. Yes, we saw Dr. Turner dancing with the Little Old Lady in the final scene, but that just seemed to be a bit of chaotic whimsy—much like the presence of the Interviewer, wandering about and trying to get somebody to talk into his microphone. However, in the context of the full episode, the wedding serves as the final punchline on the running gag that started all the way back in scene 4, when Davy first grabbed the Little Old Lady's elbow in order to get across the busy street outside Rudy's Record Rack.

Note that the script specifies that we should not be able to see the bride at first—and yet, it says that she is smiling. Not sure how they were going to show that!



Was any of this filmed? I'm of two minds. On the one hand, when we see the Little Old Lady in the party room, she's not wearing anything that even remotely resembles a wedding dress. Also, the line she is supposed to say during the wedding scene ("To think: we met crossing a street.") appears in the party scene—even though it is not in the script for that scene. On the other hand, Turner's mysterious line, "Thin! Thin! Thin!" IS in the script for the party scene, and it doesn't make a whole lot of sense there without the earlier line, "I almost

feel thin," in the wedding scene. A couple of commenters have even told me that they thought Turner's line during the dance was, "Rin Tin Tin!"

Allow me to say just this about the Monkees pilot script in general: It just cheeses me off that the character of Dr. Lionel Turner is named throughout the script simply as "FAT MAN." Yes, I get that we also have "TIPSY MAN" and "BLONDE" and "LITTLE OLD LADY," but none of those characters have names. Dr. Lionel Turner has a name. Heck—he even has a personality. Strangely, the actor who played Dr. Turner is one of the episode's writers, Larry Tucker.

Now we come to the last sequence in the pilot, and it's shorter than you might think. I'll type it out in full, including the very last sentence of the script, a mild but telling joke that was never meant to be filmed.

One last, and probably overdue disclaimer: I am doing my very best to preserve the script exactly as it appears, except for some formatting issues that are beyond my control. I'm not a perfect typist, but I do know that it's "Monkees" and not "Monkeys"; "Micky" and not "Mickey"; and that periods go inside of punctuation marks. The script was typed out (and retyped, and re-retyped) by busy people who had great and glorious things on their minds. Using manual typewriters. Perhaps, not even with the benefit of a handy bottle of Liquid Paper.

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96 ANGLE - DAVY, MICKEY, PETER

DAVY

Now, how do we get Sven and the  
Rhythm Kings off the bandstand?

Suddenly over the loudspeaker:

WOOL HAT (V.O.)  
(Swedish accent)  
Ladies and Gentlemen, your  
attention... please...

97 ANGLE DANCE FLOOR

People on the dance floor react. MUSIC STOPS.

98 ANGLE BANDSTAND

Wool Hat has the mike in his hand. The Four Swedes stand behind him.

WOOL HAT  
(Swedish)  
Your attention, please. I regret to  
inform you that Norway has just  
declared war on Sweden. Will all  
Swedish Nationals please report to  
their Embassy.



The Four Swedes drop their instruments and run to exit, muttering wildly in Swedish as they go. The crowd on the dance floor has made an aisle for them. DOLLY THROUGH CROWD. Everyone is frozen, silent. When they get to exit, the other Monkees join Wool Hat on bandstand and start to play a rocking, rolling song: "LET'S DANCE ON".

\*\*\*\*\*

Here's an excellent side-by-side comparison on two different "versions" of the pilot's performance scenes. The one on the left was taken in 1965, in the room that stood in for the country club's party room. Note the balloons above the band. The photo on the right is the re-staging of the same scene in 1966, on the stage portion of the show's regular ballroom set. No balloons. The cover on the bass drum and Mike's guitar are both different.



The performances of *I Wanna Be Free* and *Let's Dance On* had to be refilmed before *Here Come the Monkees* could be aired, because the 1965 pilot had Boyce and Hart's voices on the soundtrack. Both songs were re-recorded in 1966, and the tempos changed.

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99 ANGLE DANCERS

Immediately all start dancing: kids, Fat Man, Old Lady, Vanessa, Russell, Topsy, Rudy, Jill.

100 SOMEWHERE - FAT MAN - OLD LADY

Dancing.

FAT MAN  
(to music)  
Thin! Thin! Thin!

101 ELSEWHERE - RUSSELL - MRS. RUSSELL

RUSSELL  
I'm in terrible pain.

102 ELSEWHERE - VANESSA - YOUNG BOY  
Dancing.

VANESSA  
Hey... you really swing. CUT TO:

103 CLOSE DAVY  
Shrugging to other Monkees, as if to say, "well, that's the way it goes".

104 LONG SHOT  
The Monkees are playing and singing. All parties on the floor are involved in a rollicking, swinging, boss, too much, fab, dyno, screaming, out-of-sight, dance.

105 CLOSE - TEENAGE GIRL  
She walks to bandstand right through madness.

106 SERIES OF INTERCUTS  
between Teenage Girls and Davy (as in earlier sequence with Vanessa.)

107 ANGLE - MONKEES  
They all beat up on Davy with their instruments, and chase him off the bandstand. MUSIC UNDER: "THE MONKEE THEME".

108 SUPER CREDITS OVER SHOTS OF MONKEES TAKEN FROM PICTURE.  
a) Roller Coaster  
b) Monkees playing on bandstand.  
c) Chase sequence, etc.  
d) End with: Zoo scene. End Theme.  
BEGIN - UNEMPLOYMENT FOR ALL CONCERNED. FADE OUT.

\*\*\*\*\*

A few notes about the last section of the pilot script.

The Swedish Rhythm Kings are described as dropping their instruments and running to the exit when told to report to their embassy. In the episode, they carried their instruments (leaving the drums behind) and marched away in a dignified fashion. Not only was this a better execution of the scene, it was probably at least 200% easier to film. Never mind the expense and bother of dropping a clarinet, accordion and violin on the floor.

The character who did the most talking in the *Let's Dance On* scene was the interviewer, who seemed desperate to get somebody to make a comment into his microphone. None of that was in the script. Not one bit. Which is rather ironic, given that the Interviewer was played by scriptwriter Paul Mazursky.

The freeze-frame title card joke “A typical teenager?” and “No, a friend of the Producer,” were not in the script.

In the aired episode, Mrs. Russell has four lines. Two, way back in Act I: “Don’t you think you’ve been spending too much time with that boy? When you should have been studying.” And the second: “Oh, dear.” Later, in the party scene, she has two brief exchanges with her husband:

RUSSELL  
What are *you* crying about?

MRS. RUSSELL  
It’s so sad!

And then, as the episode draws to a close:

RUSSELL  
I’m in terrible pain... but I like it!

MRS. RUSSELL  
Oh, Charles!

I point it out now, simply because **NOT ONE OF THOSE LINES IS IN THE SCRIPT**. According to the script, Mrs. Russell never speaks a word. She is present when her daughter comes home at 1:00 am, she is present when Vanessa announces that she failed her history test, she is present at the party. She cries (Russell asks her why!) and she dances with her husband while he is in terrible pain. But she never says a word. What we have here is a non-speaking role being expanded to a speaking role. More importantly, we have a cipher character being expanded to a participant. Thank God! Because it would have been patently absurd to show all these family interactions with a mother who doesn’t have a word to say.

The final scene’s most significant change—no, the most wonderful, delightful, inspired and heartwarming change between script and screen in the entire episode—is just four little words spoken by Mr. Russell. In the script, he says, “I’m in terrible pain.” The script doesn’t even say that he is dancing as he says it. There are no stage directions, no instructions about emotional

state or facial expressions. Russell could be having a heart attack, for all the script shows. But on the screen, he is dancing enthusiastically with Mrs. Russell, and he adds those four magic words: "But I like it."

*He likes it!*

I've said it before, and this one line makes me more certain than ever: this episode is all about Vanessa and her daddy. And it's Mr. Russell *alone* who experiences any personal growth because of the events of *Here Come the Monkees*.

Finally, Mazursky and Tucker sign off with an unexpected bit of cynical self-mockery. "BEGIN UNEMPLOYMENT FOR ALL CONCERNED." Ironic, as Mazursky and Tucker would not write for THE MONKEES again.

108      SUPER CREDITS OVER SHOTS OF MONKEES TAKEN FROM      108  
         PICTURE.  
         a) Roller Coaster  
         b) Monkees playing on bandstand.  
         c) Chase sequence, etc.  
         d) End with: Zoo scene. End Theme.  
         BEGIN - UNEMPLOYMENT FOR ALL CONCERNED.

FADE OUT.