

KING OF COMEDY (2)

INT: MARSHA'S APARTMENT - DAY

Late afternoon. MARSHA is setting the dining room table for two. She talks as she works.

MARSHA

I've got so much to tell you I just don't know what to begin with. Are you okay?

LANGFORD mumbles incoherently through his gag and tape.

MARSHA

Good. Tell me if you're not.
I guess you're wondering why I do stuff like this. I think it's because I'm a Leo, but my shrink says I'm pathologically rebellious and self-destructive. You don't think I'm self-destructive, do you?

LANGFORD, mummified, again mumbles and struggles a bit in his bonds.

MARSHA

I knew you wouldn't. That's 'cause you're the only person in the world who really understands me.

CUT TO:

INT: MARSHA'S APARTMENT - NIGHT

The lights are dimmed. Music is playing on the phonograph. Two candles burn on the elegantly-set dinner table. MARSHA stands in the middle of the room, in front of LANGFORD. She is singing. LANGFORD is still encased in tape.

MARSHA

(singing to the music)
"I'm gonna love you,
Like no one's ever loved you,
Come rain or come shine,

Happy together, unhappy together,
And won't it be fine."

INT: MARSHA'S APARTMENT - NIGHT

MARSHA has finished a half bottle of wine. She is eating a beautifully decorated piece of stuffed capon and talking through her tears.

MARSHA

(crying)

It was the second lead! I'd never gotten a part in my life and here I get the second lead. And what does Daddy say?

SHOT of LANGFORD still bound from tip to toe.

MARSHA

Not "Marsha, that's wonderful" or "we're proud of you" or anything. Oh no. He starts lecturing me on how I should have tried out for Emily! Now do you understand, Jerry!

MARSHA gets hold of herself. She swallows a couple of pills and swills them down with some wine.

MARSHA

(calmer)

My doctor says I shouldn't get excited.

MARSHA picks at another piece of capon.

MARSHA

This is the best I ever made it.
You want some?

LANGFORD, the mummy, nods. MARSHA picks up the plate across from her, fills it with food, and pulls a chair up next to LANGFORD. She undoes the tape around his mouth and picks a sock out of his mouth.

MARSHA

Now open. Marsha's going to feed her
Jerry.

INT: MARSHA'S APARTMENT - NIGHT

Dinner is over. MARSHA is sitting next to LANGFORD. As
LANGFORD speaks, it is obvious that he is turning on the
charm for strategic reasons.

LANGFORD

That was a wonderful dinner, Marsha.
I want you to know how much I enjoyed
it.

MARSHA

We can do it again.

LANGFORD

I'd like to show you my gratitude.
But it's a little difficult, like this.

LANGFORD indicates his bonds.

MARSHA.

(in a tone of intimacy)

Let's say I took all this off. What
would you do to me? Tell me.

INT: MARSHA'S APARTMENT -- NIGHT

MARSHA has just removed her dress and stands in her bra and
panties as LANGFORD unwraps the last tape from about his
ankles. The room is swimming in tape, like an enormous
boa constrictor gone mad. MARSHA moves towards LANGFORD,
her arms open.

MARSHA

Oh, baby. Baby.

LANGFORD frees his ankles of tape just in time to side-step
MARSHA and moves quickly to the dining room table where he
grabs the gun. He trains it on her.

LANGFORD

Stop!

MARSHA moves toward him. He pulls the trigger, releasing a plastic pellet that hits MARSHA in the stomach, stinging her.

MARSHA

Ow!

LANGFORD glances down in horror at the gun which he now realizes is a toy and looks up in horror to see MARSHA, bigger than life, bearing down on him.

MARSHA

Don't be afraid of Marsha, baby.