

HOLIDAY HELL: THE CURSE OF PERRY WILLIAMS
(EXCERPT)

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HOLIDAY HELL -THE CURSE OF PERRY WILLIAMS

ACT ONE

SCENE ONE

The stage is dark. The light from a spinning glitter ball fills the theatre.

Bert Kamphert-like, kooky sounding Christmas music is heard. An ANNOUNCER's voice is heard over the house PA.

ANNOUNCER

It's that time again, when the mistletoe is hung in the doorway and the tinsel is on the tree. So wrap those presents, toast some chestnuts and stay tuned for America's favorite holiday tradition...live from Burbank, California, it's the Perry Williams Christmas TV Spectacular for 1957. And here is your host; Santa's smoothest elf, the crooner with the warm, eggnog voice, the man who put relax in relaxation...Mr. Perry Williams.

Lights up.

PERRY WILLIAMS enters. He is wearing a black tuxedo and a Santa hat. He carries a drink and cigarette in one hand and an outdated microphone in the other. The stage is decorated with a small tree with presents underneath and cottony snow on the floor.

Perry sings Mr. Santa (sung to the tune Mr. Sandman by Bert Kamphert)

PERRY

Mr. Santa
Bring me a treat.
Gold plated cuff links
Or something to eat
Some mohair slippers to cover my
tootsies Or some pajamas with the
built-in footsies
Santa
Bring me a chick
Shaped like an hourglass
And built like a brick
And make her snuggle up to me
Oh Santa leave her under the tree!

Song ends.

PERRY (CONT'D)
(his voice is satiny
smooth)

Hello and Merry Christmas everybody and welcome to our annual, Happy Holiday shin-dig. I'm Mr. Perry of course, and all of our Holiday regulars are gonna stop by for a visit, too; Juggling Zeke, The Harmoni-Dogs, Louie DePhillipa and Popo, Lacy McToogle and her famous autoharp, Gerhart Kliendal and his orchestra and, of course, our announcer Long John Lillyhammer. But let's kick off the evening right, huh? You know it wouldn't be a Perry Williams Christmas without the lilting voices of our first guests. Please welcome back the Swenson Twins.

The Swenson Twins, HAROLD, HEINRICH and HELOISE, enter. The two boys have slicked, Vitalis hair and wear blazer jackets complete with a crest on the pocket. They also wear bow ties and freshly pressed slacks. Heloise wears a cute little dress, X-mas earrings and incredibly thick glasses. She carries a tambourine and is helped on by her brothers. There is obviously something not right with her.

PERRY (CONT'D)
Merry Christmas, kids.

HAROLD AND HEINRICH

Merry Christmas, Mr. Williams.

HELOISE
Ba-Maaaa!

PERRY
Why look at you, all decked out in your holiday finery. I can't believe how much you've grown.

HAROLD
We sure have

HEINRICH
We're triplets, now.

PERRY
My, how time flies.

HELOISE
Ba-ma-haaa!

PERRY
And little Heloise, don't you just look like a precious, tiny ornament that fell right off the tree.

Heloise begins picking her nose.

PERRY (CONT'D)
Ha, ha, ha, she's a few chromosomes short of a full bucket, folks, but we love her just the same. So what are you gonna sing for us tonight, kids?

Harold and Heinrich speak at the same time.

HAROLD
Santa Claus is Coming To Town.

HEINRICH
Frosty the Snowman.

They look at one another, bewildered, then speak over one another again.

HAROLD
Santa Claus is Coming To Town.

HEINRICH
Frosty the Snowman.

They start to get peeved with one another.

HAROLD
(pushing Heinrich.)
Santa Claus is Coming To Town.

HEINRICH
(pushing back.)
Frosty the Snowman.

HAROLD
(pushing harder.)
Santa...

HEINRICH
(pushing back harder.)
Frosty...

HAROLD
Shut up...

HEINRICH
You shut up..

They start to slap fight. Heloise starts bawling.

HELOISE
Da-na-hoooo-ya!

PERRY
(stepping in.)
Hey now, kids, let's not start
fighting on the holiest of
holidays, huh? Let's sing a song we
can all sing together, okay? How
about The Sleigh Ride Song?

HEINRICH
(glumly)
All right.

HAROLD
All right.

Introduction to The Sleigh Ride Song. Perry taps his foot and Heloise bangs her tambourine incredibly out of time. They start to sing over one another.

PERRY
Just here those sleigh bells
ringing Those bells are--

HAROLD
HAROLD (CONT'D)

You better not pout, you better not cry...

HEINRICH
Frosty the Snowman, was a jolly,
happy soul.

Harold and Heinrich start pushing and fighting.

HAROLD
You shut up!

HEINRICH
You shut up!

HAROLD
Wuss!

HEINRICH

Dill-hole!

They fight and kick and push and slap, and all the while Heloise bangs her tambourine and singing Kumbaya.

Perry pushes all the kids offstage. We hear their fighting and clamor slowly die away.

PERRY

(smooth, without missing a beat.)

Well, that was fun, wasn't it?
They'll be back for the second half
of the show. And now folks--

From offstage we hear the voice of GRANNY GOODBOTTOM.

GRANNY

Per-Reeee! Perry Williams!

PERRY

(smiling.)

Uh-oh, we all know who that is,
don't we everybody? The little old
lady with a face like a saint and a
mouth like a Merchant Marine. She's
famous for her top selling adult
album Bawdy Songs and Backroom
Ballads, she can be a little
naughty, but she's always nice in
the end.

Granny Goodbottom pokes her head on stage.

GRANNY

In your end, Williams!

PERRY

Give a big hand for Granny
Goodbottom, everybody.

Granny Goodbottom enters. She resembles Minnie Pearl from Hee-Haw. She wears a kooky, square dancing dress and a hat with a tag hanging from it. She carries a guitar. She is obviously a younger actress playing older.

GRANNY

How-Dee Dooooodie!

Happy Holidays, hot meat!

PERRY

Back at you, Granny.

GRANNY

Say, is that a smoky link in your pocket or are you just glad to see me?

Rim shot.

PERRY

(laughing.)

Oh Granny, you're the limit.

GRANNY

No limit here, big boy. Just like the Autobahn. Tell you what, you make like a hot German sports car and see if you can get into my no passing zone.

Rim shot. She spreads her legs and point down at her hips.

PERRY

(laughing.)

Oh Granny, you're making me blush.

GRANNY

Really?

(she pulls the waist of his pants out and peeks down.)

You gettin' red everywhere?

Rim shot. Perry laughs uncontrollably.

She exits, waving. Perry picks up a pack of cigarettes from a nearby end table.

PERRY

And we'll be right back to our show after these messages from our sponsor, Lucky Boy cigarettes. Known for their cool, rich charcoal flavor. If you're smoking the most flavorful, chock-full-of-goodness, smooth tasting cigarette in the world, than you're one Lucky Boy.

The VO Announcer is heard over the house PA.

ANNOUNCER

And we're out.

The lights change as we are in commercial.

Perry slams the pack of smokes to the floor in a snit. He calls out, angrily, and his voice has turned from smooth velvet to gratingly nasal and annoying.

PERRY

Damn and tarnation! Can't you
people do anything right?! Darla!
Where's Darla?!

DARLA HIGGINS enters. She is that no nonsense, business-like, horn-rimmed glasses assistant made famous by Eve Arden in the 50's and 60's. She could be played by the actress portraying Heloise Swenson. She carries a pencil and clipboard.

DARLA

I'm here, Perry.

PERRY

Bring him here. I want that
pathetic excuse of a pencil-necked
warbler in front of me right now!

Darla shouts offstage.

DARLA

Get Benny on the set!

BENNY VAN VALKENBURG enters. To call him a nerd would be kind. He has greasy hair, an ill-fitting suit, huge wing-tipped shoes and thick glasses. His face is riddled with pock marks and pimples. He can be played by one of the Swenson boys. His voice is the opposite of his appearance; it is smooth and silky.

BENNY

Yes, sir. That was a doozy of a
first set, wasn't it?

PERRY

You moron...

DARLA

Perry...

PERRY

You rube...

DARLA

Perry...

PERRY

You numbskull nitwit of a
Neanderthal!

BENNY

That's loads and loads of
alliteration.

PERRY

Idiot!

DARLA

Perry, calm down.

PERRY

Don't tell me to calm down! I'm the
star here! I'm the big cheese. I'm
the one that puts you in Chanel
Number 5 and Gucci high heels, got
it?

DARLA

Got it, Perry.

PERRY

Good.

(to Benny.)

All right, corn-pone. You listen up
and listen up good. What the hell
was that crap on the end of verse
two of my opening number?

BENNY

Uhh...a trill?

PERRY

A what?

BENNY

A trill. A delicate, little
flourish that accents the end notes
of a--

PERRY

I know what a trill is! Look. You
are paid to sit in that booth and
sing the smooth and sultry tunes
that Perry Williams, that's me, is
known for. And I'm not known for
doing any fancy-pants, light-in-the-
loafer trills!

DARLA

Perry, please calm down. We're back
on in two minutes.

PERRY

You sing the way I tell you to. You sing and I move my lips. That's the way it's been for the last twenty years, and that's how it's gonna be. I've had five other schmoes before you, doing what you do and I canned their asses when they stepped out of line, and I'll do the same for you. The public pays to hear velvety smooth Perry Williams. The Perry Williams they know and love. And that Perry Williams don't sing no fairy-assed trills! Are we clear?!

BENNY

Crystal, sir.

PERRY

Good. Now remember, I close with my theme song...

BENNY

The Scent of Christmas, yes sir.

PERRY

Now my trademark for that tune is holding the last note. And I'm not letting my public down this year. When we end on that note I'm gonna hold my hand up in the air, and you hold it as long as my hand is up there. I don't care if the song goes on through New Years, you hold the note. Got it?

BENNY

Yes sir, hand is up, hold the note.

DARLA

We're on in one minute, Perry.

PERRY

Get him back in the booth and out of my sight.

DARLA

Come on, Benny. Back to the salt mines.

Darla leads Benny off stage. Perry takes a swig from his cocktail, sprays his throat with a throat spray and primps himself. The lights change. He becomes warm and welcoming again. A orchestral flourish is heard.

PERRY

Ronnie Motolla and his juggling llamas, everybody, a Yuletide tradition we never get tired of. Well folks, it's time to say farewell to the friendliest little Holiday gathering this side of Bethlehem. We've had fun this evening, sharing the warmth, joy and all the pretty presents you might get this Christmas morning. We want to thank all of our sponsors; like the folks at Lucky Boy Cigarettes, Prince Pablum Colognes, The Wacky-Wooky Toy Company, By-Jiminey Leather Goods, Atomic Spot Televisions and Kitchen Gadgets Galore, because without their products to give and get...well, it just wouldn't be Christmas, now would it? And so we leave you this evening with that traditional Holiday song that made me famous. I hope it makes you all feel a little famous inside as well.

The opening chords of Perry's theme song "I can Smell Christmas Coming" begin.

BENNY

I can smell Christmas coming
and the whole gang is running
for a warm slice of Halibut pie!
Underneath the mistletoe
is a lovely Eskimo
crushing apples with her thighs!

A light comes up on the side of the stage where we see Benny in his "sound booth". He stands by a microphone wearing large headphones. Benny sings as Perry continues to lip-sync along.

BENNY (CONT'D)

Last year
at the harsh Idita-rod
she appeared
when my sled had hit a log
(MORE)

BENNY (CONT'D)

She held me up to smell that pie
And that is why...

Darla looks in at Benny in the booth lovingly.

BENNY (CONT'D)

I can smell Christmas coming
and the whole gang is running
for a warm slice of Halibut pie!
Underneath the misletoe
is a lovely Eskimo
crushing apples with her thighs!
And when those magic holidays
begin
recipes of the of Eskimo
Will be everywhere to fill the
house with fishy air
And that is why...

Darla remembers she has work to do and leaves. Benny senses her departure but never really knows she was there. Grannie Goodbottom and the twins come out to join Perry on this last refrain.

CAST

I can smell Christmas coming
and the whole gang is running
for a warm slice of Halibut pie!
Underneath the misletoe
is a lovely Eskimo
crushing apples with her thighs!
crushing apples with her thighs!

Perry "sings" the last line again solo very very very triumphantly like the end of "some enchanted evening". He holds his hand in the air and continues with his mouth open as Benny sings "the note." It goes on and on and on; Benny singing till his face is turning blue. He struggles and twitches and nearly collapses. He heaves and strains and flops, and all the while holds the note as Perry casually stands with his hand in the air. (Note: If the song is pre-recorded, and the actor playing Benny also lip syncs, we can stretch the note digitally much longer than any normal human could, thus enhancing the joke.)

The song finally ends. Perry brings down his hand, Benny collapses in a heap. The on stage gang applaud wildly for Perry. He bows, humbly.

End song.

BLACKOUT

SCENE 2:

The evening is at an end. Darla straightens up the set of the Christmas Show; arranging papers in a folder and putting glasses and an ashtray on a tray.

Benny enters. He sees Darla. It is clear he is somewhat enamored with her. He checks his breath, straightens his bow-tie and clears his throat.

BENNY
Hello, Miss Higgins.

DARLA
Oh. Hi-ya, Benny. And please,
enough with the Miss Higgins stuff.
It's just Darla, okay?

BENNY
Oh, golly, I don't know...

DARLA
Well, suit yourself.

She continues to straighten. Benny strains himself for something to say.

BENNY
It was some cracking good show
tonight, huh?

DARLA
I guess so, yeah.

BENNY
I sure love them juggling llamas.

DARLA
The classics never disappoint.

BENNY
Mr. Williams sure seemed miffed at
me, though. I hope I didn't ruin
his song or anything. It was just a
little trill. I thought it might
fit nice...Oh dang it, I'm so
stupid! Stupid! Stupid!

He begins to hit himself in the head. Darla crosses to him and holds him by the wrists.

DARLA

Benny, come on now. You stop that. Mr. Williams may not know it, but you're the best thing to ever happen to his whole career.

BENNY

Really?

DARLA

Benny, you've got the warmest, smoothest, sweetest voice that ever sang for Perry Williams. When you open up that lovely mouth and those notes come pouring out...well, it's like you put the true spirit of Christmas in the heart of everyone in earshot.

BENNY

Oh, I don't know. You know, when we had Christmas back home, in Oostburg Wisconsin, it was different. It was all about angels and wise men and the baby Jesus. Here, in the big city, it's all presents and glitter and money.

DARLA

That's life in the big city, kid.

BENNY

Do you think one of these years Mr. Williams might do a different kind of Christmas Special? One that's all about, you know...the baby Jesus?

DARLA

(laughing.)

Oh Benny, you are naive. Sweet, but naive.

She drops some papers from her folder. They both bend down to pick them up, touching hands as they do. They stop. Benny holds her hand and stares into her eyes.

BENNY

I may be just a greasy, nearsighted kid from Oostburg, Miss Higgins, but I do know a few things.

DARLA
 (Enthralled.)
 Benny, I...

They slowly lean in to kiss, when...

PERRY
 (Shouting from off stage.)
 Darla! You finished cleaning up, or
 what?!

They two break their trance, embarrassed.

DARLA
 All finished, Perry!

Benny, uncomfortable, runs off stage as Perry enters from the
 other side. Darla looks after Benny, longingly.

PERRY
 Come on, come on. Let's get this
 show on the road, huh? We got press
 people to meet at the Stork Club.

DARLA
 Yeah, yeah, I'm coming.

PERRY
 Sure, sure. Who was that?

DARLA
 Who? Oh, just Benny, that's all.

PERRY
 Right, right, the Geek from Battle
 Creek?

DARLA
 Okay, okay, Oostburg.

PERRY
 Yeah, yeah, whatever. I tell you,
 the next time that circus freak
 messes with one of my numbers I'm
 gonna give him a personal ass-
 ectomy up to the elbow.

DARLA
 Okay, okay, cut the kid a break,
 huh? He's doing his best.

PERRY
 Sure, sure, he's a trained monkey
 and you know it.

DARLA

Right, right...well let me tell you something about Benny Van Valkenburg, Perry. When I first heard him singing, it was at an open mike night at one of them Beatnik joints in Greenwich Village.

SFX: Flash Back Music

Light change

Perry exits and the actress playing Darla exits quickly or finds a way to put on a beret and get a liquor bottle. Darla's voice has become a recorded voice over.

DARLA V.O.

I was on vacation and strolling along the streets of the village searching for those wonders New York is known for.

We see her with a beret on, a cigarette dangling from her lips, hitchhiking with a bottle of booze and clearly a little drunk.

DARLA V.O.

You know, stepping out on the city and taking a bite of the big apple. Then out of a dingy basement club came one of the most beautiful renditions of On Wisconsin.

We hear the song Darla describes growing louder as she approaches.

DARLA V.O. (CONT'D)

Me, and those folks on the street, and those poor, hapless Beatniks, we all believed that the mighty Badgers might roll victory that night. We really, truly did. One of the Beatniks yelled,

BEATNIK

I'm off to see that game man!

The beatnik runs off.

DARLA

It's July! They aren't playing!

SFX and Lights change and Darla stashes the beret and bottle.

DARLA (CONT'D)

That beatnik didn't care or he was too high to hear me but it was all because of that nice, greasy kid from Oostburg. A greasy kid with a voice like an angel.

PERRY

Whoa Mackey, don't tell me you're gettin' sweet on the retard.

DARLA

He's the best thing to come along in your career and you know it.

(she picks up a newspaper.)

Why, look at the papers. You got three songs from the new Christmas album on the charts already. The first you've had in fifteen years. It's all because of him and you know it.

Perry grabs the newspaper from her and flings it away.

PERRY

Don't you think I know that?!

DARLA

I don't think you do.

PERRY

I thought you said you did.

DARLA

Did what?

PERRY

I've lost track of it now! But do you think I like it this way? Do you think I planned this?!

(reflectively, out to the audience.)

There I was, a snot-nosed ten year old kid with my first part in a Hollywood picture.

DARLA

Santa and the Showgirl.

Lights change and SFX of flashback.

PERRY V.O.

That's right Santa and the Showgirl.

Perry and Darla exit quickly.

To become his younger self, Perry puts his head into a puppet mounted on a piece of fabric so that his face is his own but his body is a puppet (I'm sure there is a term for this arrangement but I don't know it. The puppet is holding a huge lollipop and is wearing the whole "little rascals go to church" outfit under a tear away robe.

PERRY V.O.

I got to play the good hearted orphan about to sit on Santa's lap for the first time. And all of a sudden they got a song for me to sing...

A stage hand with a clip board comes by and is apparently telling him that he has a song to sing. Little Perry throws a silent fit.

DARLA V.O.

Oh right I remember...what was it now? Oh that was a while ago...oh yeah you sang, Gee Santa I hope your lap is warm.

Little Perry mouths the words in disbelief at the same time as the Darla V.O. says them.

The stage hand exits scared of the evil child.

PERRY

But I can't sing. I sound like somebody tap dancing on a cat with golf shoes. I'm scared I'm gonna lose the job. So, I get my childhood pal...

DARLA

Jimmy McGillicuddy.

Little Perry figures out how to save himself and mouths the words again at the same time as the Darla VO.

PERRY

...to sing for me. Jimmy had a face that looked like it was on fire and put out with battery acid, but he could sing like a finch.

(MORE)

PERRY (CONT'D)

He sang the song and I moved my
lips and a star was born.

Perry tears off his robe to reveal his Orphan outfit. And
sings

LITTLE PERRY

My parents are dead.
And I came in from the storm.
I don't need no fancy presents
Gee Mr Santa! I hope your lap is
warm!

SFX and light change for flash forward.

DARLA

The public loved you.

PERRY

But I couldn't let them know I
wasn't really singing. They'd
string me up and beat me like a
cheap Pinata. So, over the years, I
had others do the singing for me. I
kept Jimmy on till his voice
cracked and he sounded like a
gargling Greek. So I hired Oscar
Schleppendorf.

DARLA

He was hit by a cattle train near
Sparks, Nevada.

PERRY

Then Larry Axelrod.

DARLA

Got hooked sniffing car seat
adhesive and jumped off the George
Washington bridge.

PERRY

Morrie Dunleavy.

DARLA

Started hearing voices, went mad,
ran for Congress.

PERRY

And now the sideshow freak.

DARLA

Benny.

PERRY

I know he's good, sweetheart. I know he's the best of them all. And I know he's the reason I'm back on top again. And I'm gonna milk it, believe you me.

DARLA

What do you mean?

PERRY

That's why we're meeting the press tonight, toots. To announce The Perry Williams World-Wide Year Long Christmas Musical Tour.

DARLA

You don't mean...

PERRY

The full package; Chicago, L.A., London, Paris, Hong Kong, Singapore, Tokyo, Moscow, Calcutta, Adis Ababa and all points in between.

DARLA

You can't mean...

PERRY

A full year, and all of it ending with The Perry Williams TV Christmas Spectacular for 1958. Brilliant, huh?

DARLA

But...but what about Benny? I mean, one person singing Christmas carols for a whole year...it could kill him.

PERRY

That's a chance I'm willing to take, sugar lips.

DARLA

But you can't!

PERRY

Can't I?

(He pulls an envelope from his jacket pocket.)

I got him under contract, remember? You ought to. You wrote it up.

(MORE)

PERRY (CONT'D)
Signed, sealed and delivered.
Exclusively to me, open ended, for
as long as I want him. And I want
him, sweetheart, for a very, very,
very long time.

DARLA
You monster!

She goes to slap him. He grabs her wrist before she does.

PERRY
Jeepers maximus, you really do care
for the poor schlep, don't you?
Take it from me, baby, those small
town good-niks aren't your type.

He grabs her and roughly kisses her.

PERRY (CONT'D)
You like it Big City rough and you
know it.

She slaps him. Then grabs him and kisses him. He slaps her,
then kisses her again. She slaps him, he slaps her, they kiss
again. She punches him in the stomach, he gets her in a
headlock, they kiss again. She pulls back and knees him in
the groin. He doubles over in pain. She steps away,
straightening herself.

DARLA
Maybe you're right.

PERRY
(In a strangled voice.)
You know I am.

He composes himself and straightens his tie.

PERRY (CONT'D)
Come on, sweetheart. The press is
waiting.

He starts to exit.

DARLA
Hey, Perry.

He stops.

DARLA (CONT'D)
You ever think about doing a song
about...oh, I don't know, the baby
Jesus, maybe?

PERRY

(Chuckling.)

Sure, sweetheart. I'll sing it on the way to the poorhouse. Come on, baby. You know the rubes of middle America want three things from the Holidays; presents, gifts and more presents. Let's not bring 'em down with tunes about a naked kid in a barn, okay?

He heads off. She stares off into space.

DARLA

Sure, sure...I'm sorry, Benny.

BLACKOUT

SCENE THREE

MONTAGE: CHUGGING, TRAIN-LIKE MUSIC PLAYS

Lights up on Benny sitting by the side of the stage on a packing trunk eating from a can of beans with a stick.

Lights come on stage revealing Perry Williams. There is a sign reading "London" framed in holly.

The lights change on Benny as he steps to a microphone and sings.

PERRY

(Lip syncing.)

Sleigh bells ring
Are you listening?
In the lane, snow is glistening
A beautiful sight,
we're happy tonight
Walking in a Winter Wonderland...

Lights down on Perry, light change on Benny. The train music continues as he eats from the bean can.

Lights come on stage revealing Perry Williams. There is a sign reading "Berlin" framed in holly.

The lights change on Benny as he steps to a microphone and sings in German.

PERRY (CONT'D)

(Lip syncing.)

Schlecht der krank Gere du
orschtacht?

(MORE)

PERRY (CONT'D)
 zere du stadt, eizen fart nacht
 Du heiden eine heffen, zu gruden du
 schpitzen
 Schteppen un du
 Peterberlinkenduhassen...

Lights down on Perry, light change on Benny. The train music continues as he eats the last drops from the bean can.

Lights come on stage revealing Perry Williams. There is a sign reading "Peking" framed in holly.

The lights change on Benny as he steps to a microphone and sings in Mandarin Chinese.

PERRY (CONT'D)
 (Lip syncing.)
 Gong jen gong Peng ga shoo shong?
 Goo lang gong, Pai don hoo pong
 Shoo sweng do ba ma, Teng go long
 gaa
 Mai sha shoo long dong ko go la
 maa...

Lights down on Perry, light change on Benny. The train music continues as he licks the remnants from the bean can.

Lights come on stage revealing Perry Williams. There is a sign reading "Belgian Congo" framed in holly.

The lights change on Benny as he steps to a microphone and sings in a strange, tribal language of grunts and tongue clicks.

PERRY (CONT'D)
 (Lip syncing.)
 Durr gurr (click) Moo boo
 hooma (click, click)?
 Gaa (click), Naa (click)
 (Click, click, click) Doo-
 noo hoo na, Nnn (click)
 Maan-bo
 (Click, click) Pa-la-na-la
 (click, click) Boo gaa
 pop (click) doo-pop...

Lights down.

END MONTAGE