

"Sean Connery's Recording Session"

A Ralphland TV Sketch

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INT. RECORDING STUDIO -- DAY

A studio director is sitting in a recording control room, while "Sean Connery" sits in the recording room.

SEAN CONNERY

Now what is this all about again?
Why am I recording dialogue for this old film?

STUDIO DIRECTOR

Mr. Connery, with the new television censorship environment, we need to further edit some of your films. The studio decided to go straight to the horse's mouth, as it were and have you do the new dialogue instead of hiring someone else.

SEAN CONNERY

I never liked the guy they normally get to loop in my dialogue. He sounds like a pansy.

STUDIO DIRECTOR

Great. Now just start from the top. We have some suggested clean lines written on your script, along with the old ones for comparison. Feel free to improvise if you think something else might work better. The video monitor in front of you will have the scene on it in case you need to jog your memory.

SEAN CONNERY

Okay then...

STUDIO DIRECTOR

We're ready when you are.

SEAN CONNERY

Yes. Hey there, sweetheart. Your honey pot sure smells nice.

STUDIO DIRECTOR

Stop tape. Mr Connery, that phrase doesn't sound much better than what the original line was. What's wrong with saying that her hair smells nice like it says in the new script?

SEAN CONNERY

Why that doesn't make any sense! My nose is nowhere near her head in that scene!

STUDIO DIRECTOR

Okay, try it again, only this time with something else. Roll tape.

SEAN CONNERY

Hey there, sweetheart. Your bearded clam sure smells nice.

STUDIO DIRECTOR

Stop tape. Mr Connery, I-

SEAN CONNERY

Okay, okay. How about just saying skin?

STUDIO DIRECTOR

That will be acceptable. This time, once you record the line, just go on to the next one. Roll tape.

SEAN CONNERY

Hey there, sweetheart. Your skin sure smells nice. Okay, next line- Stop or I'll shoot, you black bastard!

STUDIO DIRECTOR

Stop tape. Mr Connery-

SEAN CONNERY

What? I said skin. I thought that was acceptable. I could use pudding pop if you'd like.

STUDIO DIRECTOR

No, that read was fine, but- couldn't you just say bastard? Why did you have to be specific?

SEAN CONNERY

I'm just going by the original script. The line used to be n-

STUDIO DIRECTOR

That's okay, I have the same script here. Why don't you just say bastard?

SEAN CONNERY

Okay then.

STUDIO DIRECTOR

Great. Now as before, go ahead to the next few lines and I'll stop you if there's an issue. Roll tape.

SEAN CONNERY

Okay then. Stop or I'll shoot, you bastard.

(MORE)

SEAN CONNERY (CONT'D)

Next line- Don't mess with me you b-bastard or I'll make you pay. Next line- I have no problems cutting off your scrotal sac, so-

STUDIO DIRECTOR

Stop tape.

SEAN CONNERY

I know, I know. I stuttered there on the second bastard, right?

STUDIO DIRECTOR

Yes you did, but I thought it added something to that scene. However, scrotal sac is unacceptable.

SEAN CONNERY

But this script says fingers and that makes no sense. The knife isn't near his hand.

STUDIO DIRECTOR

Most people won't notice these things Mr. Connery.

SEAN CONNERY

Yes, but I will.

STUDIO DIRECTOR

Okay then. Do you have any suggestions that would make more sense? And you can't use the word testicles or any variation thereof.

SEAN CONNERY

Damn. Okay then, how about eleventh finger?

STUDIO DIRECTOR

That doesn't- oh. Okay then, that is acceptable. Take it from the top then and continue.

SEAN CONNERY

I have no problems cutting off your eleventh finger, so tell me where the money is. Next line- I don't fudgin' care what you think, you dirty spunk barge. Next line-

STUDIO DIRECTOR

Stop tape. Mr Connery-

SEAN CONNERY

I know, I know. But I said fudgin', not fu-

STUDIO DIRECTOR

I know that, but honestly. Spunk Barge? You can say whore, you know.

SEAN CONNERY

Heh. I just like the sound of that phrase- dirty spunk barge!

STUDIO DIRECTOR

May we continue?

SEAN CONNERY

Certainly. I don't fudgin' care what you think, you dirty whore. Next line- Hey look at this pansy, he's a back door pumper!

STUDIO DIRECTOR

Mr. Connery, really!

SEAN CONNERY

Sorry buddy. I didn't mean to offend you.

STUDIO DIRECTOR

What the- you didn't offend me. That phrase just isn't allowed by the network.

SEAN CONNERY

Really? You looked like a log roller to me.

STUDIO DIRECTOR

Log roller?!? What the hell does that even mean?!?

SEAN CONNERY

You don't have to get so defensive. At least I didn't use the term fa-

STUDIO DIRECTOR

That will be enough, Mr. Connery. I think we have all that we need.

SEAN CONNERY

But there's still a few more pages. You're not going to bring in that fa-um, fancy who normally does my voice, are you?

STUDIO DIRECTOR

No, we can use existing tape of your voice to get the rest of what we need. Thank you for your time, Mr. Connery.

SEAN CONNERY

Great. Now I can get to the Bazooms Club in time for happy hour. You want to join me? Oh, that's right; you probably don't.

STUDIO DIRECTOR

It's not that I don't. I can't. We've got another person coming in here to record for another network broadcast. But thanks for asking.

SEAN CONNERY

You're welcome. Tell your life partner that I said hello.

STUDIO DIRECTOR

But I don't-

Sean Connery leaves before the studio director has a chance to finish.

STUDIO DIRECTOR (CONT'D)

(to himself)

That was excruciating. Hopefully the next one will go smoothly.

The studio director presses an intercom button.

STUDIO DIRECTOR (CONT'D)

Lance, who do we have next?

VOICE OF LANCE

It's George Carlin. He's dubbing the television version of the Seven Things You Can't Say on Television.....

FADE OUT: