

FUNNY

GIRL

Screenplay

by

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FINAL SHOOTING SCRIPT

RASTAR PRODUCTIONS

FUNNY GIRL

FADE IN ON RL-

1-LS Dolly

- 1 EXT. WINTER GARDEN THEATRE. It is just turning dark. A line of people at the box-office, buying tickets. As the lights of the marquee suddenly BLAZE ON, spelling out "FANNY BRICE - THE ZIEGFELD FOLLIES", and gay exciting MUSIC AND APPLAUSE STARTS UNDERSCENE, CAMERA PANS TO FANNY - elegant and bizarre in a leopard coat - just starting down the backstage alley.

A2-Full Dolly

2-Full Dolly 2A-Full

- 2 INT. WINGS OF THEATRE - MUSIC CONTINUING as Fanny ENTERS, stops to look out at the stage.

- 3 SIDE ANGLE SHOT - THE STAGE - set for a performance, but empty - lit only by a worklight hanging over a rehearsal piano at one side. CAMERA FOLLOWS FANNY as she starts slowly for the piano - STOPS with her at an easel-mirror just off-stage. She looks at her reflection. Then, her mouth twisting with self-derision:

FANNY

Hello, gorgeous!

5-LS

HA-

3-Full

4G-Full

4B-Full

THE UNDERSCORED MUSIC STOPS ABRUPTLY. Fanny moves to the piano in absolute silence, looks down at it - then, with one finger, she picks out the notes of "PEOPLE." Just a few bars. Turning away, her face bleak, she looks out at the empty house. A long appraising look, as if she had never really seen it before.

- 4 FULL SHOT - (SHOOTING FROM STAGE) - THE EMPTY THEATRE - Fanny coming through one of the doors at the side of the stage, going up a side aisle - sitting down in the middle of the fifth row - motionless, expressionless. After a long moment, from o.s.:

2 EMMA'S VOICE

Miss Fanny! Miss Fanny!

3 FANNY (looks up at

stage, calls)

Down here, Emma - ~~third row~~ third row.

- 5 SIDE ANGLE SHOT - TAKING IN FANNY AND EMMA. HER MAID who has just come out onto the stage. Now, spotting Fanny, going to the apron of the stage:

(CONTINUED)

4A

4D-Med EMMA

4H-Med FANNY

4J-Close FANNY

4F-Close Emma I came early to t ly up and the
Coorman said you were in. But what
cha doing out there?

5 FANNY

Sitting - thinking - looks back.

6 EMMA

Sometimes it's better just to
look ahead.

(pause)

This is the day, isn't it?

(Fanny nods)

Any word yet?

7 FANNY

The wire just said tonight.

8 EMMA

You nervous?

9 FANNY

Nervous, scared, happy, excited.

10 EMMA

Too bad you have a show to do --

11 FANNY

Thank God I have a show to do!

4DD-PU

12 EMMA

I'm gonna make a fresh pot of coffee.
You comin'?

12A FANNY

Not yet, Emma. I think I'll just
sit here a while. (It's the one place
in a theater I've never sat. Maybe
things will look different from here.)

4E-LS

12B EMMA

I'll be in the dressing room if you
want me.

(turns to go, embarrassed)

Oh, Mr. Ziegfeld wants to see you.
When you feel like, he says. He'll
be waiting in his office.

12C FANNY

Thanks.

She exits backstage. Fanny thinks and ment.

ADDED 1283 thru 1
It's the one place in
a theater I've never
sat. Maybe things will
look different from
here.

CONTINUED:

4R-Fanny 4K-CloseDolly

10-FullGpDolly 13 FANNY (low-voiced)

"Did you hear that, Mrs. Strakosh?
Ziegfeld is waiting for me! You see, you
were wrong, Mrs. Strakosh!"

OUT

OUT

10 MED. SHOT - A CARD TABLE - FOUR WOMEN, all dressed in the style of 1910. MRS. BRICE, MRS. MEEKER, MRS. O'MALLEY and MRS. STRAKOSH, playing cards - as MRS. STRAKOSH, raising her head, talks to someone OFF.

14 MRS. STRAKOSH

No, Fanny dolling, I'm not wrong!
Ziegfeld ain't waiting that fast!

ANGLE WIDENS TO REVEAL MRS. BRICE'S SALOON - DAY - empty except for a few men and a couple of boys, HECKY and JOEY - on skates - at the bar and free-lunch counter in b.g. In f.g., the card-players' table. At the next table, FANNY - AGED 19 - mending a stocking, grinning good-naturedly at Mrs. Strakosh.

10C-MedGp 10CA-MedGp
FANNY

So it isn't Ziegfeld - it's Keeney
and his Oriental Palace. But he has
a stage show and an audience and --

16 MRS. BRICE

Hurry up,
Come on

And you'll be late the first day --
~~scattered~~ Ladies - play ball!

10CB-Mrs. Brice

17 MRS. STRAKOSH (shuffling)

If I was you, Mrs. Brice, I wouldn't
tell her hurry up! I'd tell her better -
don't go! Stop wasting your life already!

18 MRS. BRICE

Mrs. Strakosh, my daughter is nineteen
years of age. And she's been earning
her living in show business since she
was fourteen. That's wasting her life
by you?

MRS. STRAKOSH

~~When she was a child, she made faces, that was of~~

MRS. BRICE

~~My condolences, darling, you are long cute~~

10C

As Fanny, pulling on her stocking, getting ready to go,
smiles good-naturedly, and the MUSIC OF "IF A GIRL
ISN'T PRETTY" STARTS SOFTLY UNDERSCENE

MRS. STRAKOSH
When she was a
child, she made faces,
that was of
MRS. BRICE
My condolences,
darling, you are
long cute

Dolly

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3A.

10 CONTINUED: A

10

19 MRS. STRAKOSH

(to Mrs. Brice)

She wouldn't be better off with
a husband? A nice man that's
crazy about her?

20 FANNY

Well, gee, Mrs. Strakosh - I'm
planning to have the whole
world crazy about me. That's
a lot to give up for just one
man ---

21 MRS. STRAKOSH

Fanny. Honey-bunch. For a girl
- for average - you're a pleasure.
But when peoply pay good money in
a theayter they want something
extra to look at! Especially
the male element! And if a girl
(she stops uncomfortably)

10D-Mrs. Brice

10DA-Fanny

22 MRS. BRICE

If a girl --- isn't what?

OMITTED 105

OMITTED 105

23 MRS. STRAKOSH

(SINGS)

IF A GIRL ISN'T PRETTY
LIKE A MISS ATLANTIC CITY
ALL SHE GETS IN LIFE IS PITY AND A PAT --

MRS. O'MALLEY

KINDLY NAME A STAR WHO HASN'T
WON A CONTEST OR A PAGEANT.
IF SHE HASN'T, SHE JUST NEVER GETS A BAT!

10F-Med

MRS. MEEKER

SHE MUST SHINE IN EV-RY DETAIL
LIKE A RING YOU'RE BUYING RETAIL

MRS. O'MALLEY

BE A STANDARD SIZE THAT FITS A STANDARD DRESS!

MRS. STRAKOSH

WHEN A GIRL'S INCIDENTALS ARE NO BIGGER
THAN TWO LENTILS
WELL, TO ME THAT DOESN'T SPELL SUCCESS!

10A-Med

10E-Med

Don't worry, Mrs. Strakosh -
they'll look at me. The whole
world will look at me! And be

(clowning)

10-Full
Dolly

10A-Med
Fanny Dolly

10B-Med3

10B-PURJOA

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24 MRS. STRAKOSH

4-5

When you were a child, you made funny faces - that was cute!

10 CONTINUED:

25 MRS. BRICE

10

My condolences. Fanny, you are no longer cute!
MUSIC CONTINUES UNDERSCENE as Fanny picks up a tin lunchbox on which "Makeup" is painted, lets her mother stop her long enough to put a hard-boiled egg in it, ~~then exits trailing a Goodbye note as Becky and Joe skate out after her.~~

MRS. BRICE

(SINGS)

FROM THREE FACES THAT CAN CAUSE YA
TO HAVE TEMPORARY NAUSEA,
DO I HAVE TO HEAR A LECTURE SUCH AS THAT?
IS A NOSE WITH DEVIATION
SUCH A CRIME AGAINST THE NATION?
SHOULD I THROW HER INTO JAIL
OR DROWN THE CAT?

~~leaves at Fanny~~ (Fanny kisses her mother)
~~through window~~

SO SHE LOOKS A BIT OFF-BALANCE!
SHE POSSESSES GOLDEN TALENTS,
OR IS THAT A PILL TOO BITTER TO DIGEST?

MRS. STRAKOSH

IF A GIRL ISN'T PRETTY
LIKE A MISS ATLANTIC CITY
THEN OBLIVION IS HER ADDRESS!

10S-L.S.

10SA-FullErking

Dolly van

Fanny exits door in the alley, crosses to sidewalk and walks down street.

11-Full12

11AA-Med2

6.

11

CUT TO: EXT. BACKSTAGE ALLEY. KEENEY'S - DAY - Rehearsal music coming from inside as Fanny, flanked by Hecky and Joey on skates, walks briskly to the stage door. As the DOORMAN moves in front of it to bar her way, and CAMERA MOVES IN:

11

12AB-Fanny 11AC-doorman

FANNY

But I'm one of the eight beautiful girls eight!

(defensively, as he looks her over)

Well, the makeup helps a lot!

As he shrugs and moves aside and she waves at the kids and goes in, CUT TO:

12-FullDolly

12

INT. KEENEY'S ORIENTAL PALACE - DAY

12

12A-FullPan 12B-FullPan 12C-FullDollyPan

An ornate restaurant-nightclub, with private rooms leading out of it. Right now, chairs are piled on tables, and scrubwomen are mopping the floor.

EDDIE RYAN, a small nervous man, in charge of the stage show, is pounding an upright piano near the platform on which the chorus is rehearsing. Seven girls - pretty in the style of the time - and FANNY, who's dancing with twice their vigor. Now KEENEY, a thickset man, ENTERS, heads for Eddie. He watches, scowls as he spots Fanny, yells:

12DA-Fanny
KEENEY

12D-FullCp

with the skinny legs. You - with the ~~hime~~ bloomers! You're fired!

(angrily, to Eddie, as everything stops)

That's your idea of a replacement?!
What's the matter, Eddie - did you owe somebody a favor?!

EDDIE
Seemed like a fair idea.

12E-MedFull12

FANNY (going to him)

What's ~~about~~ about

That's what I say. Wait a minute, Mr. Keeney - you're making a mistake! I've had a lot of experience - honest! I've been on the stage since I was ten! Amateur contests - Gottlieb's Southern Repertory - professional companies! Last season I played a daughter and her own father - a sixty-year-old Indian Chief! So why don't --

11EB-Med2

12FA-MedWon

KEENEY

Girlie - please - you've got to face facts! You don't look like the others! You've got skinny legs! You stick out! You are out! Eddie --!

EDDIE (to Fanny)

I'm sorry, kiddo.

12F-Med2
Dolly Pan 3

6A.

12F-Med2
Dolly 3

FANNY

Look, suppose all you ever had
for breakfast was onion rolls. All
of a sudden one morning in walks a
bagel. You'd say, "what's that?"
Until you tried it, well, that's
my problem.

KEENEY

What's your trouble?

FANNY

I'm a bagel on a plate full of onion
rolls. Nobody recognizes me. Listen.
(sings) 12G-Tight2Dolly
3 - X I'VE GOT THIRTY-SIX EXPRESSIONS

SWEET AS PIE TO TOUGH AS LEATHER

4 - X AND THAT'S SIX EXPRESSIONS MORE

THAN ALL ~~THE~~ BARRYMORIS PUT TOGETHER.

5 - X INSTEAD OF JUST KICKING ME

WHY DON'T THEY GIVE ME A LIFT?

WELL, IT MUST BE A PLOT

6 - X 'CAUSE THEY'RE SCARED THAT I'VE GOT
SUCH A GIFT.

WELL, I'M MIFFED.

7 - X 'CAUSE I'M THE GREATEST STAR

I AM BY FAR

8 - X BUT NO ONE KNOWS IT.

WAIT, THEY'RE GONNA HEAR A VOICE

A SIVER FLUTE -- AH HEE, AH EAH

9 - X THEY'LL CHEER EACH TOOT

ERY THAT KID IS TERRIFIC.

WHEN I EP OS IT!

10 - X NOW CAN'T YOU SEE TO LOOK AT ME

THAT I'M A NATURAL CAMILLE?

AS CAMILLE I JUST FEEL

12GA-Keeney
3

FANNY

(continuing)

I KNOW I'D BE DIVINE BECAUSE

I'M A NATURAL COUGHER

12H-MedFull13DollyPan

COUGH, COUGH, COUGH. X ~ -

SOME AIN'T GOT IT, NOT A LUMP.

I'M A GREAT BIG LUMP OF TALENT!

LAUGH! THEY'LL BEND IN HALF.

/3-X DID YOU EVER HEAR THE STORY ABOUT

THE TRAVELING SALESMAN?

A THOUSAND JOKES

STICK AROUND FOR DA JOKES

A THOUSAND FACES

14-X I REITERATE

WHEN YOU'RE GIFTED,

WHEN YOU'RE GIFTED

12J-MedFanny 12K-CloseFanny

THESE ARE FACTS

I GOT NO AXE TO GRIND.

15-X HEY, WHAT ARE YA, BLIND?

13.

13A

13C

7.

13. EXT. BACKSTAGE - she exits to doorman.

FANNY (continuing singing)

IN ALL OF THE WORLD SO FAR

I'M THE GREATEST STAR

FANNY (to doorman)

No autographs, please.

DOORMAN

I knew you'd be out pretty soon.

FANNY

Do you think beautiful girls are going
to stay in style forever. Any minute
they'll be out - finished - and then
it'll be my turn.

(singing)

17-X 13D-Fanny

18-X WHO IS THE PIP WITH PIZAZZ?

WHO IS ALL GINGER AND JAZZ?

WHO IS AS GLAMOROUS AS?

WHO S AN AMERICAN BEAUTY ROSE

WITH AN AMERICAN BEAUTY NOSE

AND TEN AMERICAN BEAUTY TOES?

EYES ON THE TARGET AND WEATHI

She reenters the backstage door.

13 CONTINUED-

13

JOEY
Hey - how come you're out so fast?

FANNY
I got canned.

HECKY (delicately)
Did you stink up the joint, Fan?

FANNY
Who - me?!

(then, patiently)
Look. Suppose all you ever had for breakfast was onion rolls. All of a sudden one morning, in walks a bagel. You'd say - "Ugggh, What's that?!" Until you tried it. Well, that's my trouble. I'm a bagel on a plate full of onion rolls! Nobody recognizes me! If they did, they'd say --

(SINGS)
WHO IS THE PIP WITH PIZ-AZZ?
WHO IS ALL GINGER AND JAZZ?
WHO IS AS GLAMOROUS AS?
WHO'S AN AMERICAN BEAUTY ROSE
WITH AN AMERICAN BEAUTY NOSE
AND TEN AMERICAN TOES?
EYES ON THE TARGET, AND WHAM -
ONE SHOT, ONE GUN SHOT AND BAM!
HEY, MR. KEENEY - HERE I AM!

As she sneaks back into Keeney's, MUSIC CONTINUING:

11GBA

11GB

11G

11GA

11GC

14 INT. KEENEY'S - STAGE - as Fanny ENTERS, to find that everyone's gone. Alone on the stage she SINGS:

(CONTINUED)

FANNY
Hey, Mr. Keeney here I am!

11GB
11GG
11GH

FANNY

24-x I'M THE GREATEST STAR,
I AM BY FAR,

10GJ. BUT NO ONE KNOWS IT!

25-x THAT'S WHY I WAS BORN

I'LL BLOW MY HORN

26-x I'LL SOMEONE BLOWS IT!

I'LL LIGHT UP LIKE A LIGHT

RIGHT UP LIKE A LIGHT

27-x I'LL FLICKER, THEN FLARE UP

ALL THE WORLD'S GONNA STARE UP

LOOKING DOWN

YOU'LL NEVER SEE ME -

TRY THE SKY!

'CAUSE THAT'LL BE ME.

I CAN MAKE 'EM CRY

I CAN MAKE 'EM SIGH,

SOMEDAY THEY'LL CLAMOR

FOR MY DRAM-ER.

HAVE YOU GUESSED YET

WHO'S THE BEST YET?

IF YOU AIN'T I'LL TELL YOU ONE MORE TIME!

YOU BET YOUR LAST DIME

IN ALL THE WORLD SO FAR

I'M THE GREATEST, GREATEST STAR!

10H-LS

10HH-Eddie

10HC-LSPan 10HE-E

Eddie ENTERS SHOT, applauding. She looks at him anxiously.

10EA-Fanny

10ED-Med

10FA-Fanny Full Fanny

You believe me?

10FF-Med

Eddie

girl. 10EE-EDDIE (nodding)
Yes. You're no chorus. You're a singer. And a comic.

102FANNY (dryly)

With skinny legs.

103EDDIE

Yah. ~~thin~~ legs. So why did you
try out for the chorus?

104FANNY (with a shrug)

That's what you were looking for. If
you were looking for a juggler, I'd
have tried out as a juggler. I've got
to get on a stage somehow - so I can
be seen!

(then, curiously)

How come ~~you~~ you hire me?

105 EDDIE

Because you wanted it so much.

(CONTINUED)

Fanny

10.

14

CONTINUED: (1)

14

44 FANNY (liking him)

You sure you're tough enough for show business?

14 HCA-PU

14 HCA Say, 45 EDDIE (grins; then)
Maybe not. Listen - can you rollerskate?

46 FANNY

Why - you've got a sudden urge to go skating?

47 EDDIE

No - I'm trying out a novelty number tomorrow. If you can skate, ~~come back~~ be here at noon.

50 FANNY (stares at him)

But what about Keeney?

51 EDDIE

He won't be here till night-time. By then the number'll be in the show.

52 FANNY

He'll kill you! He might even fire you!

53 EDDIE

Not if you're good. You sure you can rollerskate?

54 FANNY

Can I rollerskate?!

As Eddie grins, and turns away, and CAMERA MOVES IN ON FANNY, who suddenly looks dubious, CUT TO:

15

FULL SHOT - INT. KEENEY'S - NIGHT - the place filled with people, as Fanny and the girls come on for a ROLLER-SKATE NUMBER. Fanny's skating is totally unreliable - in a moment, she is lousing up the whole routine.

15

THE ROLLER SKATE RAG
IS NOT A CAT IN THE BAG
YOU'LL FIND IT EACH PLACE
YA FIND THE GRAND OLD FLAG

CLICK YOUR SKATES,
SPIN YOUR WHEELS,
YOU'RE GONNA BE SURPRISED
HOW YOUR TOR-SO FEELS
(MORE)

(CONTINUED)

140X
"ROLLER SKATE RAG"

10A.

A15AE
B15AE

A2B15AB

A15B
B15B

150-Full

A15AD
B15AD

A15AF
B15AF

15D-Eddie

A15
B15

2nd 1, 2, 3, 4

4 count into name.

2-8's into singing.

A15AC
B15AC

THE ROLLER SKATE RAG

A REALLY UP TO DATE RAG

IS HEARD EVERY PLACE

YOU FIND THE GRAND OLD FLAG

CLICK YOUR SKATES

SPIN YOUR WHEELS

YOU'RE GONNA BE SURPRISED

X.X. (Claps)

HOW YOUR TORSO FEELS.

A15A
B15A

Music Interlude

THE GIRLS IN PAREE

IN GAY. . . PAREE 'CROSS THE SEA

SAY IT'S BIGGER THAN "CAN-CAN"

EVER USED TO BE

TWIRL YOUR HIPS

SHAKE YOUR HOP

YOUR EVER LOVIN' ROLLER SKATIN' RAG

IS ON TOP.

B15AB B15AC

B15AD

10B.

140X
"ROLLER SKATE RAG" 1

Page 2

15CD

A15FA
B15FAA15F
B15F

1500

B counts into tap.

Back-up in tap.

A15G

B15G

Hitch's

B Before split (arms up)

2nd trombone gliss to 2nd split.

A15L

B15L

(One bar before)

CLICK YOUR SKATES

SPIN YOUR WHEELS

TWIRL YOUR HIPS

CLICK SPIN TWIRL SEAKE

15LA

1st orch. solo.

KEEP YOUR HEART A-PALPITATIN'

KEEP YOUR TORSO UNDULATIN'

THE FOREVER SYNCOPATIN'

NAUGHTY AND EXHILERATIN'

EVER LOVIN' ROLLER SKATIN' RAG IS ON TOP.

15LB

15DB

At the end as the girls skate off, Fanny calls. The singer who has been waiting in the wings starts out on stage. Fanny rises amidst a tremendous applause. Eddie pulls the singer back stage the shoves Fanny who has skated off back on stage, directing the spotlight back to her. The singer tries to get back on stage. Eddie grabs her, steps on her dress. She kicks him and turns to go back to her dressing room in a huff. Meanwhile the orchestra gives Fanny a chord and she starts to sing "I'd Rather Be Blue." Keeney, who has been watching and burning, now looks interested.

A15PA
B15PA

B15P.

A15PB
B15PB

A15PC
B15PC

15PE.

15A-Eddie.

15PF.

15C.

"I'D RATHER BE BLUE"

PB. 132

15A-Eddie.

I'D RATHER BE BLUE THINKING OF YOU
I'D RATHER BE BLUE OVER YOU
THAN BE HAPPY WITH SOMEBODY ELSE
I'M CRAZY ABOUT 'CHA
WITHOUT 'CHA
FOR YOU I'M STRONG
I CAN'T DO WITHOUT 'CHA
OUT 'CHA MA BOUT 'CHA
DON'T STAY TOO LONG
I NEED A LITTLE AH LITTLE OO LITTLE OH
AND I'M KNOCKIN' ON WOOD
A HONEY HURRY UP HURRY UP
HURRY UP IT'S SO HARD TO BE GOOD
I'D RATHER BE BLUE THINKIN' OF YOU
I'D RATHER BE BLUE OVER YOU
BEAN BE HAPPY WITH SOMEBODY ELSE
WILL I BE GOOD
WILL I BE BAD
DON'T BE A FOOL YOU FOOL
MY LITTLE FLAT I'M TURNING THAT
INTO A SUNDAY SCHOOL.
WHILE YOU'RE AWAY
I'M HER TO SAY
THERE'LL BE NO ICEMAN THERE
SINGING THE BLUES
I'M GONNA USE
NOTHING BUT FRIGIDAIRE.

A15PD
B15PD

A15P A15PA A15PB A15PD
B15P B15PA B15PB B15PD

B15C

11.

15PG

I'D RATHER BE BLUE THINKIN' OF YOU

15PJ

I'D RATHER BE BLUE OVER YOU

THAN BE HAPPY WITH SOMEBODY ELSE-ELSE

BLUE OVER YOU

I'D RATHER BE BLUE OVER YOU

THAN BE HAP-HAP-HAPPY WITH SOMEBODY ELSE.

16

QUICK CUT - BACK CORRIDOR - EDDIE - while she has been singing has been giving her encouragement, watching.

17

FANNY - FINISHING THE SONG to enormous applause, bowing and skating off.

18

INT. BACK CORRIDOR - as Fanny skates right into Eddie - applause continuing o.s. Hugging him:

FANNY

Eddie - Eddie, they liked it!

KEENEY (ENTERING SHOT)

Come on, Eddie - get the next act on!

As Eddie signals OFF, and the MUSIC for the next act starts:

FANNY (excitedly)

Hey, Mr. Keeney - they liked it!

(CONTINUED)

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12-13

18 CONTINUED:

18

59 KEENEY

(very cool)

What am I paying you for?
They shouldn't like it?

60 FANNY

(beaming)

I didn't know you were paying
me! And I don't know what
you're paying me!

(grins at him)

But I bet it isn't enough!

61 KEENEY

Listen, girlie, when I get
around to thinking about you,
I'll let you know!

And he goes to Eddie. Fanny shrugs - nothing can dampen
her spirits. As she skates for the dressing-room:

18A-MedFullGp 18A-MedGp 18C-MedFullGp-18D-MedGp
18A INT. CHORUS DRESSING-ROOM - FULL SHOT - as Fanny
skates in, closes the door, leans against it, out
of breath. The girls, changing clothes, look up.

62 1ST CHORUS GIRL (S. Monte)

If it isn't ~~look-what's-here~~ - Miss Roller
Skates!

63 FANNY

Listen, I'm awfully sorry --

64 GIRLS (cutting

in good-naturedly)

Yeah, yeah, yeah!

We heard the applause!

I'll bet you're sorry!

65 FANNY

(grins sheepishly)

Well, I'm sorry I loused up
the number, but - as long as I
did, I'm glad it was a hit!

66 2ND CHORUS GIRL (J. Jamerson)

Listen to stage-struck - a hit!
Where do you think you are - on
Broadway?

CONTINUED:

FullGrp

FullGrp

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14.

18A CONTINUED:
18F-MCchor.Girl

18A

18E-PULSD

Meas 3RD CHORUS GIRL (J. Sharon)

Who do you think's gonna see you
down here? (Florenz Ziegfield?)

69 FANNY

(good-naturedly)

Why not? You think the word
can't spread?

(as they laugh)

I'll spread it myself! I'll
write anonymous letters - he'll
read about me! I know a lady
who knows the lady who makes
his shirts - he'll hear about
me! And one night we'll be
sitting around, laughing and
scratching - there'll be a
knock on the door -

(A KNOCK ON THE
DOOR; she skates 19A-Close
to it) NICK

And there he'll be --
(pulls it open)

Ziegfield!

19B-Nick

19B-Nick

19... MED. SHOT - SHOOTING OVER FANNY - ONTO NICK ARNSTEIN

19

As Fanny sees him, a vision. As anyone sees him, hand-
some, poised and sleek - in white tie tails and a
ruffled shirt.

71 NICK

(amused)

I'm sorry to disappoint you,
but the name is Arnstein.

~~NICK~~

~~(Singsong)~~

~~Georgeous.~~

~~NICK~~

~~(Singsong)~~

FANNY

~~(Singsong)~~

~~(Singsong)~~

(as he smiles)

Uhhh - was there someone you
wanted to see?

CONTINUED:

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14A.

19 CONTINUED:

19

23 NICK

Yes - you.

24 FANNY

Huh?

20B-Tight2

20A-Tight2 (then, sliding)

c.s. on fanny ops! Gorgeous.

As she teeters, struggles for balance, Nick reaches out, takes her hands - draws her out of dressing-room.

NICK

I beg your pardon.

20 MED. SHOT - NICK AND FANNY - OUTSIDE DRESSING-ROOM 20

as he brings her to a stop, lets go her hands.
Self-consciously:

26 FANNY

~~What's it made out of?~~

(he looks blank)

The shirt! I never saw anything so gorgeous in my life.
What's it made out of?

27 NICK

Oh. French handkerchief linen.
It goes very limp, though --

28 FANNY

Yeah - I can see. All the
same, it's really beautiful.
I mean, all the tailcoats I've
seen - rented, y'know? They
all have stiff shirts.

29 NICK

~~They should have~~ This one's
just -

(shrugs)

- for fun.

(then, smiling)

You know, you've probably
heard this so often that it's
boring, but I came back to
tell you how much I enjoyed
what you did.

30 FANNY

(awkwardly)

It's not so boring. You'd be
surprised how boring it isn't.

CONTINUED:

Chgs 8/28/67

14B.

20 CONTINUED:

20

81 NICK

You were wonderful & very
funny, and ~~very interesting~~
you sing just - beautifully!

82 FANNY

(shyly)

Thank you. You're the first
person who ever said that.
Who wasn't a relative.

82 NICK

I won't be the last. You're
going to be a big star some
day, Miss - uh --

82B FANNY

Brice. Fanny Brice.

82C NICK

Fanny Brice. I'll look for it
in lights.

82D FANNY

(embarrassed)

Uh -- what did you say your
name was?

82E NICK

Nick Arnstein.

FANNY VOICE

(softly)

Nick Arnstein, Nicky Arnstein, what a beautiful,
beautiful name.

POSSIBLY "NICKIE ARNSTEIN, NICKIE ARNSTEIN" OVER TRACK:
Then, realizing he's looking at her quizzically, she
looks a little away - sees KEENEY just passing.

82F FANNY

Hey, Mr. Keene! You gotten
around to thinking about me
yet?

83 KEENEY

(stopping)

Oh - you.

(nods at Nick)

Evening, Mr. Arnstein.

(MOORE)

CONTINUED:

Chgs 8/28/67

14C.

20 CONTINUED: 2

20

84 KEENEY (CONTD)

(back to Fanny)

Well - I'll pay you twenty-five dollars a week. Take it or leave it!

85 NICK

Leave it - I'm offering thirty-five!

86 KEENEY

(as surprised as Fanny)

20J-Close

Nick What do you mean, you're offering?! Since when are you --

87 NICK

(cutting in)

In show business? I'm not. But one of your competitors authorized me to deal for him whenever I ran across a talent I considered really unique. So --

(to Fanny)

Thirty-five dollars a week.

88 KEENEY

Forty!

14D
~~143.~~

20

89 NICK

90 KEENEY

1256

REF ID: A66444

Sorry - I wasn't authorized to go over fifty. ~~over sixty~~. She's yours, Keeney - at sixty dollars a week. Congratulations!

94 KEENEY (looks at
my disgustedly)

• 20H-Med2

O. S. Nick 95 FANNY

96 MICK (sailing)

97 FANNY

(he needs)

98 NICK

99 FANNY

TOONICK (hiding a smile)

Задача 1

~~CONFIDENTIAL~~

Chgs 8/28/67

200-MedFull3

3200

2000-Tight3

21 LONG SHOT - (SHOOTING OVER FANNY AND NICK IN F.G.) -

21

ONTO TWO SHOWGIRLS - at the other end of the corri-
dor. They are tall, beautiful, languid - and dripping
with furs and jewelry. As they waggle their fingers
at Nick, who nods at them, Fanny turns to him.

ADL
Hey, Nick
come on.
We're wa
ing

20F-Fanny 20G-Gloss
20D-Tight2 FANNY Nick
o.s. on Fanny (low-voiced)
Are those yours?

NEW DIALOG
FOR SC3. 20H, L, M, H
20L 20H

103 NICK
(deadpan)

I'm just minding them for a friend.

104 FANNY
(dryly)

You have a friend who's willing to
take a chance, too!

105 NICK

(laughs; then, impulsively)

Look - we're going to Belmonico's
for supper. Won't you join us?

106 FANNY

I can see myself out with that shirt!

"suit" 1364-
66-37-8

107 NICK

(laughing again)

I wish you would. I'd have a much
better time - and a lot more laughs!

108 FANNY

Thanks, but I have to meet a gang of
people in my mother's saloon - honest
(grins at him)

Want a couple of jokes to take with you?

20H-FU201 - - - 109 NICK

I'll wait till next time - which I hope
will be soon.

He holds out his hand - she gives him hers to shake.
Instead, he kisses it. She reacts - then shakes his
hand anyway. Nick smiles, flexes his hand as he starts
OUT.

FANNY'S VOICE

Nicky Arnstein, Nicky Arnstein, he's
got polish on his nails.

Chgs 8/21/67

15A.

21 CONTINUED:

21

R21

21-Med2Dolly 110FANNY
(after a beat)

Hey!

CAMERA MOVES WITH HER as she skates to Nick. Then:

111FANNY
(confidentially)

Whoever washes that shirt, tell
them to run a little starch in
~~the~~ the last rinse. That way
it won't go limp.

(CONTINUED)

21-Med2Dolly
R21

20Med2Dolly3

Chgs 8/28/67

16-17

21 CONTINUED:

21

112 NICK

(nicely)

A little starch in the last rinse?

(he nods) 23-CloseFanny

Thank you. I won't forget.

and he EXITS with the showgirls.

23A-Full22

OMITTED

22

23 REVERSE ANGLE - ON FANNY. In b.g., EDDIE waiting outside the dressing-room door, chorus girls leaving. As Fanny gazes rapturously after NICK:

23

~~FANNY'S VOICE (DETRACT)~~

~~NICKY BARNSTEIN, NICKY BARNSTEIN,
(Whatever did we do wrong?)~~

A beat and she skates to Eddie, CAMERA MOVING IN.

FANNY

Did you see him? Boy, that's my

24-MedFull2 idea of class! ~~He's a real~~
~~asked her to go to the bathroom! Come talk~~
to me while I change.

~~EDDIE~~

~~So, how do you like it?~~

FANNY

~~(she looks at him)~~

~~Just when I was starting to like you, you go and~~

~~leave me like this!~~

~~(she says angrily)~~

~~Listen, Eddie, you can't go out there~~

~~and 24-Med2~~

24. INT. DRESSING ROOM as they enter. He starts to sit - his behind
EDDIE is sore.

~~Stop fishing for compliments!~~

and Keeney says I can give you a number
of your own - how do you like that?!

Fanny stares at him. As a last CHORUS-GIRL COMES OUT
of the dressing-room and stops to hook a stocking:

FANNY

A specialty? I'm going to have a
specialty?!

CHORUS-GIRL

~~Now, listen, you can't go out there~~
~~Keeney, just go and tell him I'm in a hurry~~
~~(Grunts)~~

Chgs 8/28/67

18

23 CONTINUED:

23

~~GUARDS-GIRL-(COVERS)~~
~~she'll take care of this during the~~
~~show. I'll do my best to~~

~~And she EXITS, tossing her head. Fanny and Eddie laugh.~~
~~Then turning into the dressing room.~~

FANNY

~~What a time we had tonight!~~

24 ~~INT. DRESSING ROOM - Fanny is sitting behind a~~
~~Fanny is sitting behind a dressing table. As Eddie~~
sits at a dressing-table:

24

FANNY

(happily)

Oh, Eddie - everything's really
starting, isn't it? And so much of
it's because of you! I don't know
how to thank you --

24B-Tight2

24C-Tight2

O.S. on Fanny

EDDIE

(dryly)

There must be a way. Like - what are
you doing after the show Saturday night?

25 CLOSE SHOT - FANNY - gazing at nothing, dreaming.
ON TRACK, SINGING:

25

FANNY'S VOICE

BEAUTIFUL FELLA

NICKY ARNSTEIN, NICKY ARNSTEIN, ~~WHAT A BEAUTIFUL,~~
~~WHAT A BEAUTIFUL,~~
(then, speaking) 25-Med
Saturday night? Well - if it's just
to sit around and shmoos - fine. But
if it's like a date - save your money!

25A-Med

25B-
Full

EDDIE'S VOICE

Who said I was going to spend any?!

FANNY

~~What a beautiful~~

EDDIE'S VOICE

~~For the first time~~

FANNY

~~Not a word to~~

(VOICE ON TRACK, SINGING)
DRESSED IN A FULL DRESS FORMAL -
AND NOT EVEN GOING TO A WEDDING!
(speaking)
(MORE)

CONTINUED.

Chgs 8/28/67

18-A

25 CONTINUED:

FANNY (CONTD)

25

Listen - you're lucky! Dames are a
dime a dozen - a good friend is hard
to find.

26 MED. SHOT - EDDIE - irritated.

26

EDDIE

~~Look - I am not searching for
friendship~~

~~FANNY'S VOICE~~

~~I can't help it - that's what you found
(a beat - then anxiously)
You mad?~~

EDDIE

Okay, friend, get dressed (rises, scowling)
Come on - I'll walk you home!
(starting out)
We'll sit around and ~~shmooze~~ smooch!

26-Tight2
Dolly

27-

~~Shmooze.~~

FANNY

27-

28 OMITTED

~~Shmooze.~~

EDDIE

28

29 CLOSE SHOT - FANNY - her face dreamy as she SINGS:

29

FANNY

NICKY ARNSTEIN, NICKY ARNSTEIN,
I'LL NEVER SEE HIM AGAIN!

NICK (CONTD)

(SINGS)

THIS HAVEN OF CRUMBLING PLASTER
I DON'T LOOK UPON AS DISASTER,
I BUT SAY ALAS, ALAS
IN TIME THIS TOO SHALL PASS!

IT'S A TEMPORARY ARRANGEMENT --
WHEN YOU'RE DOWN, THERE'S NOWHERE TO GO BUT UP.
I FIND THAT LADY LUCK CHANGES AFFECTION
FORTUNE'S A FICKLE DAME.
HAVEN'T RUN INTO THEM LATELY,
BUT BOTH OF THEM KNOW MY NAME.

IT'S A TEMPORARY ESTRANGEMENT --
FROM THE CRYSTAL DISH AND THE SILVER KNIFE
BUT THERE'S ANOTHER SIDE
TO THE COIN.
TOMORROW NIGHT -- TENDERLOIN!
'CAUSE A TEMPORARY ARRANGEMENT
IS THE ONLY PERMANENT THING IN LIFE.

During this, he and the Bellboy have used the contents of the 2nd suitcase. The bed has been draped with a Spanish shawl, the light bulb has a folding shade - a crystal cigarette box and ashtray have been set out - a blue marble egg is on the bureau, and Nick, having removed the wall calendar, is hanging a small painting in its place. Stepping back to admire it:

NICK

Besides, a room with a Matisse on
the wall can't be all bad!

As the Bellboy grins and shoves the suitcases under the bed, the phone RINGS. Nick goes to answer it.

NICK

Hello -- Oh, yes, Branca... At the odds
you quoted?... That'll be twenty thousand
then - very nice. Very nice indeed!...
Uh-h - no, you can send it around to the
Plaza - the paint must be dry by now...
Thank you, Branca - keep in touch!

And he hangs up. As the Bellboy, used to the routine,
starts pulling the suitcases from under the bed, NICK
SINGS:

NICK

IT'S A TEMPORARY ARRANGEMENT
WHEN YOU'RE DOWN THERE'S NOWHERE TO GO
BUT UP!

31 CUT TO: EXT. PLAZA HOTEL - NICK getting out of a cab, 31
striding briskly to the entrance, SINGING:

NICK
AH YES, IT'S GOOD TO BE BACK AT
THE PLAZA.
-- MODEST BUT WITH APPEAL.

32 CUT TO: INT. PLAZA SUITE - Spacious and elegant, as 32
a Bellboy ushers Nick in, and a brace of Bellboys follow
with his luggage and a tray on which there's a bottle of
champagne in a cooler. Nick looks around contentedly -
pours himself a glass of champagne and SINGS:

NICK
I MUST ADMIT THAT IT HAS A
SIMPLE AND HOMEY FEEL.
JUST A TEMPORARY ESTRANGEMENT
FROM THE CRYSTAL DISH AND THE
SILVER KNIFE.
BUT LIFE'S A THING OF JOY
THEN TRAVAIL
ONE HARD RULE MUST
PREVAIL --
A TEMPORARY ARRANGEMENT
IS THE ONLY PERMANENT THING
IS THE ONLY PERMANENT THING
IS THE ONLY PERMANENT THING
IN LIFE!

33 HIGH ANGLE SHOT - EXT. - DAY - HENRY STREET, on the 33
East Side, noisy, vivid, full of life - the cries of
the pushcart paddlers mingling with the shrill voices
of children playing - just as a very old WESTERN UNION
BOY bicycles slowly into it, followed by a bunch of
yelling kids. As heads start turning:

34 CLOSER SHOT - (MOVING) - WITH THE WESTERN UNION BOY - 34
the little boy nearest him calling excitedly to the
world:

LITTLE BOY
Telegram - telegram! For Number
24 - the Brices!

WOMAN (in window)
Oh, poor Mrs. Brice - poor Mrs. Brice!

35

A. SERIES OF CUTS OF PEOPLE, as the Messenger rides past, and kids call: "Telegram - for Number 24!",
INTERCUT WITH:

35

A. TWO WOMEN AT A PUSHCART - eating hot sweet potatoes. A.

FIRST WOMAN

That's life for you - somebody's head!

SECOND WOMAN

What do you always look on the dark side?

FIRST WOMAN

On the light side, who sends a telegram?!

B. WOMAN IN SECOND-FLOOR WINDOW - calling down to a boy B on a stoop, eating a slice of bread and butter.

WOMAN

Run, Steiny - go see what's by the Brices!

STEINY

I don't wanna!

WOMAN (to God)

For this a woman has a child?!

C. TWO PUSHCARTS, SIDE BY SIDE - one full of halvah, the other full of ten-cent imported ties. The halvah peddler looks at the tie peddler. C

HALVAH PEDDLER

The Brices - you hear? Must be her sister Blanche!

TIE PEDDLER (aggressively)

It couldn't be her son Lew?! You got an announcement from the Almighty?!

D. THREE LITTLE GIRLS - skipping rope down the street on their way to the Brice saloon. D

E. A LARGE WOMAN RUNNING, pushing a baby carriage in front of her. In it, a large baby, bouncing. E

F. FANNY AND EDDIE, just sauntering along. Idly: F

FANNY

You want some Indian nuts?

EDDIE

No. Do you?

Fanny considers, then shakes her head. As Eddie grins, Fanny suddenly stops, staring OFF:

36-L.S.

36 - LONG SHOT - MRS. BRICE'S SALOON - Crowds of people
around it, others coming out of it, along with the old
Western Union boy. As he gets back on his bike and
rides out, FANNY COMES flying INTO SHOT, EDDIE chasing
after her. As she pushes her way inside:

37-FullBolly 37A-Tint3

37 INT. BRICE SALCON - Fanny pushing through a small group of people on their way out - Eddie behind her. MRS. BRICE stands there, paralyzed, a telegram in her nerveless fingers. Going to her, frightened:

111 FANNY

Who is it, mama? Auntie Bianche or Lew?

115 MS. BRICE (shakily)

Ziegfeld!

He died?

And she hands Fanny the telegram. As Fanny and Eddie read it together, silently:

146 MRS. BRICE (reciting)

"Dear Miss Brice, please meet me at the New Amsterdam Theatre on Thursday morning at 11. Signed - Florence Ziegfeld."

(provided) 28-71 GhtCP

See ~~Frank~~ - by heart already. Like the Pledge

37E-MedCo

Allegiance!

Adlibs from everyone - congratulations - macelroy, etc

38 CLOSE SHOT - ON FANNY - raising her head from the wire - 38
illuminated. Then, in sudden panic:

117 FANTY

~~I have not a stomach~~ / My stomach aches.

~~END OF CONFIDENTIALITY~~

That's she, down walking around in
this fine British travel!

119 MRS. BRICE (with a shrug)

LEGIS.

mother call (then, curious)

How could a ~~man~~ ^{boy} Florence --

150 EDDIE

Mr's Florence.

Fanny turns disgustful when the close quarters of the
woman and finished dress on dressmaker is funny, going
home making it off her mind.

Chgs 8/21/67

24.

38 CONTINUED:

38

151 MRS. BRICE

(still on it)

~~So I wonder how a mother~~
call ~~name~~ a boy Florenz.

~~Billie says, looks at Fanny, who's stitching a needle.~~

152 FANNY

Eddie - you think it's a job? Or
just an audition --

153 EDDIE

A job.

~~Fanny considers, then goes to sit at sewing table.~~

39 ~~CLOSER SHOT AT TABLE FANNY - just sitting there -~~
~~staring into space - as Eddie sits on stool nearby~~

39

154 FANNY

You know what I think? Somebody
talked to him about me. I met a this guys backstage
guy with a ruffled shirt ~~at Keeney's~~
one night - just the kind of guy
you'd figure to know Ziegfield - and
I bet he said a word.

155 EDDIE

You've been at Keeney's for ~~right~~ six
months featured the last five -
but the telegram has to be because some guy she met
~~guy~~ in a ruffled shirt said a
magic word!

39-Full Dolly

156 FANNY

(absently)

Yeah. That's what must have
happened. My head aches.

~~Billie starts sewing Mrs. Brice comes in to shot.~~

157 MRS. BRICE

~~Billie looks at the camera~~
Nothing aches - you're built like a horse.
(CONTINUED)

157A FANNY

I have nothing to wear.

157B EDDIE

What's she been wacking around in all this
time - turkish towels?

39

CONTINUED:

39F-TightGp

As she sits down and starts sewing:

150 FANNY (suddenly)

You know what's got me scared? It's coming too easy! Where's all the suffering you're supposed to do before you click? The hard knocks and setbacks ³⁰³ you're supposed to learn from? This is too quick. I haven't suffered enough yet!

39A-

259 MRS. BRICE (dryly)

Who says

You haven't got the job yet, either. And if you get it, ~~you~~ says in a week you can't lose it?

160 EDDIE

So cheer up - maybe you'll suffer later! ³⁰³ I can guarantee it, if you're as bossy Fanny with Ziegfeld as you are with me!

303-

Fanny

161 FANNY

I'm not bossy with you! Or anyone! So ~~not~~ even if I were, Ziegfeld isn't just anyone! ~~He's the boss of the business!~~ ~~He's the boss of the business!~~ So believe me - whatever Florenz Ziegfeld tells me to do, that's what I'll do!

At that moment, MRS. STRAKOSH ENTERS from the saloon. ^{304B - Tight2}

162 MRS. STRAKOSH (singing out)

Yoo-hoo, Fanny, Greetings and salutations -- !

163 MRS. BRICE (disgustedly)

You can't say hello like a normal human being?!

164 MRS. STRAKOSH (excitedly, ignoring this)

Mrs. Brice dear, I was just on my way to my married daughter Sadie's, and a few people happened to mention that --

(CONTINUED)

39 CONTINUED: (1)

39

165 MRS. BRICE (cutting in)
-- my unmarried daughter Fanny got a telegram.

166 MRS. STRAKOSH
From Ziegfeld?! It's true?!
--

167 MRS. BRICE (calmly)
From Ziegfeld. It's true. You want to hear it, Mrs. Strakosh dear?
(takes telegram out of pocket, reads aloud)

Dear Fanny - please do me a big personal favor and come to the New York Winter Garden theatre on Thursday at 11 Ayem, in regards to your STARRING in the new Ziegfeld Follies! Love and kisses.
Signed -- Florenz Ziegfeld!

Mrs. Strakosh is trying to see the telegram. As Mrs. Brice folds it, so that she can see only the signature, then looks tranquilly at Eddie and Fanny who are staring at her in awe:

40 OMITTED 167A MRS. STRAKOSH
Oh, Rosie, Dear, from the time she was 5 years old I knew it would happen. Ziegfeld! Cy!

40

41 INT. WINTER GARDEN THEATRE - DAY - FULL SHOT - THE STAGE 41
where Fanny - in the dress that was on the dummy - is SINGING "I'D RATHER BE BLUE". In b.g., since this is one of the first rehearsals of the new Follies, members of the cast and crew sit quietly around - listening. FLORENZ ZIEGFELD sits in the first row of the theatre, with a few members of his staff. Fanny FINISHES THE SONG, to applause from the cast. She smiles her thanks - then looks anxiously down at Ziegfeld.

42 MED. SHOT - ZIEGFELD - applauding, rising. As he goes 42
to the edge of the stage, CAMERA MOVING WITH HIM TO A CLOSE SHOT WITH FANNY, who squats to be closer:

ZIEGFELD
Beautiful, Miss Brice! Even better than when I saw it at Keaney's!

FANNY (astounded)
You were at Keaney's?!

ZIEGFELD
Certainly. What's more, I bought the number from him for you --

(CONTINUED)

11-11-33

11B-Full
11C-MedFanny
11D-McFanny
11E-CloseFanny

27AA

11-MedDolly2 11A-13

11G-MedFullDol

41

INT. NEW AMSTERDAM THEATER - DAY - FULL SHOT - THE FULL
STAGE - where Fanny is singing "SECOND HAND ROSE."
In the b.g. since this is one of the first rehearsals
of the new Follies, members of the cast and crew sit
quietly around - listening. FLORENZ ZIEGFELD sits in
the first row of the theater, with a few members of
his staff.

FANNY (singing)

FATHER HAS A BUSINESS
STRICTLY SECOND HAND
EVERYTHING FROM THEOPHICKS
TO A BABY CRAND
STUFF IN OUR APARTMENT
CAME FROM FATHER'S STORE,
EVEN CLOTHES I'M WEARING
SOMEONE WORE BEFORE.
IT'S NO WONDER THAT I'VE BEEN ABUSED
I NEVER GET A THING THAT AIN'T BEEN USED.
I'M WEARING SECOND HAND HATS
SECOND HAND CLOTHES
THAT'S WHY THEY CALL ME
SECOND HAND ROSE
EVEN OUR PIANO IN THE PARLOR

11J-Med DADDY BOUGHT FROM TEN CENTS ON THE DOLLAR

Grp

SECOND HAND PEARLS
I'M WEARING SECOND HAND CURLS
I NEVER GET A SINGLE THING THAT'S NEW
EVEN JAKE THE PLUMBER, HE'S THE MAN I ADORE
HE HAD THE NERVE TO TELL ME
HE'S BEEN MARRIED BEFORE
EVERYONE KNOWS
THAT I'M JUST SECOND HAND ROSE
FROM SECOND AVENUE
FROM SECOND AVENUE - NU?

Fanny finishes the song, to applause from the cast.
She smiles her thanks - then looks anxiously down
at Ziegfeld.

A&B:2

112B-MedPan3

42

MED. SHOT - ZIEGFELD - applauding, rising. As he goes
into the aisle,

112C-MedPan

168 ZIEGFELD

112E-CloseZieg

Ziegfeld Bravo, Miss Brice, beautiful!
Perfectly charming. I'm delighted.
(calling to Stage Mgr.)
John, will you get the Bride music
for Miss Brice, please.

168A JOHN
Tessie.

43

CONTINUED

ZIEGFELD

Uh-Huh.

169 FANNY

You mean I'm hired? I'm a Ziegfeld Girl?

170 ZIEGFELD (amused)

That's exactly what you are. FANNY

(call off)

I'm a Ziegfeld Girl.

John, ~~with the pianist~~ send a pianist down to the lounge with her.

(back to Fanny)

John, ~~with the pianist~~ send a pianist down to the lounge with her. 42D-3
MedF
Mary ~~in the First Act~~ in the First Act, and you'll sing in the Finale - all right?

171 FANNY (starry-eyed)

Anything you say, Mr. Ziegfeld. ~~with the pianist~~

172 ZIEGFELD (touched)

Thank you - ~~with the pianist~~

(as John returns with Tony the pianist)

Just follow Tony and he will ~~work with you~~ teach you the number

As Fanny in a daze follows Tony into wings, with the Bride score in her hands:

FANNY

TONY (as he returns with the pianist)

L3-FullPan

173 ZIEGFELD

John, ~~with the pianist~~ I'd like to see the Second Act Opening right from the top. I'll watch it from the balcony - turn on the lights.

174 JOHN AND CHOREOGRAPHER (on stage)

All right kids, we'll do the second act opening.

Let's see if we can remember as far back as yesterday.

(groans and laughter)

Steps and arches in, please.

Angle widens to a full shot which includes Ziegfeld and staff walking up the aisle out of shot: the backstage crew wheeling forward arches, mockup set pieces etc. and Dance Director starts lining up the dancers and showgirls for the opening positions. The cast - in a weird assortment of rehearsal clothes, many of the showgirls in street clothes, with mockup elaborate headdress on their heads.

(Continue Scene 43 - Page 29)

42

L2C-Med2

D0117

During this, the Stage Manager leads her to the top of the stairs, where she sings "Sweet Fire Backstage". She stops

PIANIST

This way, miss.

43

CLOSER SHOT - FANNY - ~~reading the song-sheet as she goes~~ ~~to the top step and reacts~~, reacts
~~she goes down the stairs and turns~~ OUT OF SIGHT turns,
A moment and she RE-APPEARS ON THE TOP STEP - face right
into CAMERA this time, very perturbed. Clutching the
song-sheet:

433-
1430-

175 FANNY

Mr. Ziegfeld! Oh, Mr. Ziegfeld!

CAMERA STARTS PULLING BACK, PASSING the staircase on which dancers and Ziegfeld girls are now posed, TO STOP IN A HIGH ANGLE SHOT - THE STAGE - SHOOTING ACROSS the first thirty rows of empty orchestra seats. Ziegfeld is nowhere in sight. As a rehearsal pianist starts pounding out the introduction to "His Love Makes Me Beautiful":

176 FANNY

Mr. Ziegfeld! Yoo-hoo - Mr. Ziegfeld!

She's a tiny figure at this distance, almost inaudible. Nothing happens. But, at this moment, an ASSISTANT standing beside a snowgirl calls up to the back of the theatre:

43D-1S

43E-LS 22

13F-152000

177 ASSISTANT (bellicwing)

Mr. Ziegfeld - Minsey's headress is too high for this arch.

L3A-LS

ZIEGFELD'S VOICE BOOMS from high up at the back of the theatre.

178 ZIEGFELD'S VOICE

Then raise the arch!

As Fanny starts quickly down the staircase:

179 ASSISTANT

Wouldn't it be easier to lower the
headress?

120 ZIEGFELD'S VOICE

Easier - not better!

(MORE)

(CONTINUED)

412
B42

43-Fullpan

43a-13

44-13

30.

43. CONTINUED:

44A-MedFull12

43

181 ZIEGFELD'S VOICE (CONT'D)
(as a GIRL ENTERS HURRIEDLY)
Georgia - you're late!

44 CLOSER SHOT - GEORGIA - a fabulously beautiful showgirl, 44
who smiles unconcernedly up at Ziegfeld, OFF Getting
on the bottom step - just as Fanny reaches it.

44-NC

Fanny GEORGIA
Sorry, Flo!

183 FANNY
Where is he?

184 GEORGIA
Up above - like God!

CAMERA PULLS BACK BEFORE FANNY as, squinting up, she goes
to the apron. Raising her hand like a kid in school:

44B-Manager

185 FANNY
Mr. Ziegfeld! Oh, Mr. Ziegfeld!

186 ZIEGFELD'S VOICE
Yes, Miss Brice?

to 187 FANNY
I don't want to be in the Finale!

All sound stops. After a beat, thundering:

188 ZIEGFELD'S VOICE
What was that you said?

189 FANNY (holding up
song-sheet; reasonably)
I can't sing words like "I am the
beautiful reflection of my love's
affection!" it'd be embarrassing!
So why don't I just do my first-act
number and call it a night? Okay?

1149
His love makes me
beautiful, beautiful

ZIEGFELD
Why not?

191 ZIEGFELD'S VOICE
No, it's not okay! Miss Brice - may
I remind you that you're in my theatre?

FANNY
Why not?

193 FANNY (artlessly)
~~Everybody~~ Nobody ~~can~~ argues with the
landlord?

A little ripple of laughter from the kids, cut by:

(CONTINUED)

44

CONTINUED

31.

44

194 ZIEGFELD'S VOICE
Stay right there - I'm coming down!

115-Med2

STAGE MANAGER

Take five, everybody!

45

CLOSER SHOT - FANNY AND GEORGIA - as everybody scurries
offstage in b.g. Looking at Georgia uneasily: 45

196 FANNY

That's bad, huh? His coming down --

197 GEORGIA (dryly)

Only if you want to stay in the show.

Listen, whatever-your-name-is --

Whatchername? 1156

198 FANNY (absently)

Fanny Brice.

199 GEORGIA

I'm Georgia James. ~~Remember~~ -

Just tell him you were wrong.

200 FANNY

But I'm not. ~~Remember~~

201 GEORGIA

In that case - nice to have met you!

202 ZIEGFELD'S VOICE

Miss Brice --

15A-1S

As Fanny turns, and Georgia winks and saunters OFF,
Ziegfeld strides INTO SHOT. Looking at Fanny quizzically:

15A-Close

15B-Med2

15C-Med2

15E-Close
Ziegfeld

Now what ~~is~~ all this? Not ten minutes
ago, you said, "Anything you say, Mr.
Ziegfeld!" Remember?

204 FANNY (wretchedly)

I know - and I'm sorry. But if I come
~~presenting~~ out opening night telling the
audience how beautiful I am, I'll be
back at Keeney's ~~before~~ before
the curtain comes down.

205 ZIEGFELD (amused)

I assure you that won't happen. But
I need a strong voice in the Finale,
and --

(CONTINUED)

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45

CONTINUED:

206 FANNY (cutting in)
Look, Mr. Ziegfeld, if you'll just take me
out of it, I'll —

207 ZIEGFELD (getting irked)
Miss Brice, if I take you out of the Finale,
I will also take you out of the Follies! It's just that simple

208 FANNY (after a beat) (wryly)
Okay. You win. You don't win fair — but
you win.

ZIEGFELD
Thank you.

209 ZIEGFELD

~~45A-Close~~ 46-Med2 46A-Fanny 45F-MedPan
(turns, calls) Ziegfeld
John, forget the Second act Opening, I want to
see the Bride Number right from the top, with
Miss Brice. Give Miss Brice her entrance
spot and her cue. She can walk through it.

46

FULL SHOT - THE STAGE

As stagehands start switching set pieces in b.g. John starts
ushering Fanny up stage to staircase being rolled into position
showing her on her score the cue marks and calling:

210 JOHN

Yes, Mr. Ziegfeld. Right away, Mr. Ziegfeld.
Places please everybody. Girls, this is the
Bride Number.

As Ziegfeld again starts off the stage, Fanny whirls from John.

211 FANNY (turning)

Mr. Ziegfeld — Mr. Ziegfeld.

212 ZIEGFELD (frowning)

Yes?

213 FANNY

Listen, — can I hum it?

214 ZIEGFELD (as girls suppress laughter)

You will sing the words exactly as written! And this is the
substantive of this discussion. Is that clear?

47

MED CLOSE SHOT - FANNY

looking off at him. Then, low voiced:

215 FANNY

Yes, Mr. Ziegfeld. Whatever you say, Mr. Ziegfeld.

But as she turns and starts up again, looking at the song-sheet, she
is absolutely miserable. John and Choreographer still shouting to
stagehands and cast as all move into new positions

"HIS LOVE MAKES ME BEAUTIFUL"

33-34

MEN:

TONIGHT ALL OF AMERICA SWELLS WITH PRIDE
FOR A MOST RAVISHING BEAUTY WILL BE GLORIFIED
THE BRITE AND WONDROUS LITE OF THE AMERICAN BRIDE
THE MOST BEAUTIFUL BRIDE IN THE WORLD,
AND WE ARE THE VERY LUCKY GENTS
WHO'LL BE STANDING AT THE SIDES
OF THE SCINTILLATING BRIDES
FLORENZ ZIEGFELD NOW PRESENTS!

BARITONE
SOLO:

YOU ARE THE BEAUTIFUL REFLECTION
OF HIS LOVE'S AFFECTION
A WALKING ILLUSTRATION
OF HIS ADORATION
HIS LOVE MAKES YOU BEAUTIFUL
SO BEAUTIFUL, SO BEAUTIFUL

SOPRANO:

OOH
OOH
OOH, HMM
HMM
HMM

MEN:

YOU ASK YOUR LOOKING GLASS
WHAT IS IT MAKES YOU SO EXQUISITE
THE ANSWER TO YOUR QUERY
COMES BACK DEARIE
HIS LOVES MAKES YOU BEAUTIFUL

SO BEAUTIFUL

SO BEAUTIFUL

AND WOMAN LOVES IS WOMAN

GLORIFIED

YOU'LL MAKE
A

BEAUTIFUL

BEAUTIFUL

BEAUTIFUL

BEAUTIFUL BRIDE

GIRLS:

OOH

BEAUTIFUL BRIDE

GIRLS:
& MEN

AND WOMAN LOVED IS WOMAN

GLORIFIED

YOU'LL MAKE A BEAUTIFUL

BEAUTIFUL

BEAUTIFUL

BEAUTIFUL BRIDE

GIRLS:
(SPOKEN)

THE WINTER BRIDE IS TYPIFIED
BY CHRISTMAS, FROST AND FAIRIES,
AND THOUGH THE WEATHER'S CHANGEABLE,
HER VIRTUE NEVER VARIES

THE SPRINGTIME BRIDE IS STARRY-EYED,
AND POETS OFTEN SAY,
NO OTHER BRIDE WOULD DARE TO DREAM
THE DREAMS THAT APRIL MAY.

THE SUMMER BRIDE IS GLORIFIED
BY MERLIN'S MAGIC TOUCH
A LUCKY MAN RECEIVES THE LOVE
OF JUNE, JULY, AND SUCH,

THE AUTUMN BRIDE IS PRUDENT AND WISE,
AT SWEET SIXTEEN OR TWENTY,
AND AS A WIFE, IN FUTURE LIFE
SHE'LL HOLD THE HORN OF PLENTY.

AND NOW A SINGING BRIDE WHO
VOCALLY ENJOYASSES
THE HAPPINESS AND HARMONY
THAT MARRIAGE TRULY PROMISES.

PARTY:

I AM THE BEAUTIFUL REFLECTION

OF MY LOVE'S AFFECTION

A WALKING ILLUSTRATION

OF HIS ADORATION

MEM:

HIS LOVE MAKES YOU BEAUTIFUL

SO BEAUTIFUL

SO BEAUTIFUL

FANNY:

I ASK MY LOOKING GLASS

WHAT IS IT MAKES ME SO EXQUISITE?

GIRLS &:

MEN

THE ANSWER TO YOUR QUERY

COMES BACK DEARIE

HIS LOVE MAKES YOU BEAUTIFUL

SO BEAUTIFUL

SO BEAUTIFUL

GIRLS &:

MEN

YOU ARE SO BEAUTIFUL

FANNY:

I AM SO BEAUTIFUL

GIRLS &:

MEN

YOU ARE SO BEAUTIFUL -- OH

THE MOST BEAUTIFUL BRIDE IN THE WORLD.

49B
Ziegfeld

49BA
49BB
49BC
49BD

During the number Fanny has appeared, revealing ~~that~~ her pregnant. After a moment of shock, the audience roars. Mrs. Brice, Mrs. Strakosh, and Eddie react.

Ziegfeld, sitting ~~the~~ in the audience, also reacts then rises and dashes out.

At the end of the number Fanny, taking a curtain call, looks over toward the wings and see Ziegfeld standing there, scowling. She reacts and tries to smile at ~~him~~, then turns to the audience.

50 CONTINUED:

50

Thunderous applause. As the curtain falls and rises:

51-Full 51A-Full

51. SIDE ANGLE SHOT - STAGE - FROM WINGS - the curtain fall- 51
ing for the last time, a yell of exuberance going up
from the cast, which clusters in groups. As Georgia
pushes through to Fanny:

52A-Med

52B-Med

52-MedGp

Zoe

Ziegfeld

52. CLOSER SHOT - Fanny, showing the kids a cushion she's 52
pulled out from under her dress - then seeing Georgia,
hugging her. AS CAMERA STARTS PANNING THEM slowly off-
stage:

216 GEORGIA

My friend the show-stopper! You could
have told me about it --

217 FANNY

I didn't know -- not till a minute
before - in my dressing-room!

(shows cushion)

When I saw this! I knew I had to do
something, but --

CAMERA STOPS ABRUPTLY as she finds herself face to face
with Ziegfeld. Through suddenly dry lips:

218 FANNY

Mr. Ziegfeld --

52D-Tight2

But he smiles, grasps her arm, talks past her to the
cast, just crowding in from the stage. As she studies
his face, trying to decipher his reaction:

219 ZIEGFELD

Ladies and gentlemen - thank you!
It went beautifully, you were all
very good, and I'm proud of you!

52C-Full

Smiles, applause - but Ziegfeld is already striding off,
pulling Fanny along with him.

53-MedFullGp

53. DRESSING ROOM CORRIDOR - MED. SHOT - ON FANNY AND 53
ZIEGFELD as he hustles her down it, CAMERA PULLING BACK
BEFORE THEM, Fanny uncertain but scared, Ziegfeld -
perfectly poised - smiling pleasantly at backstage
first-nighters, just streaming into the corridor from
its other end. As Fanny and Ziegfeld pass:

(CONTINUED)

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55

CONTINUED:

36A.

55

225 FANNY (CONTD)

~~Phyllis - the - I - understand -~~ -- Oh,

you know what I mean? --

No - explain it to me.

She stops abruptly at a knock on the door.

227 ZIEGFELD

(calling)

Miss Brice can't see anyone!

228 MRS. BRICE'S VOICE

Not even her name?

Ziegfeld opens the door - MRS. BRICE rushes in,
followed by ~~MRS~~ EDDIE and MRS. STRANOSSE. Running
to hug her:

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A54
B54

A54A
B54A

37.

55 CONTINUED:

55

229 FANNY

Mama!

230 MRS. BRICE

Everybody's talking, darling - you were wonderful!

As she kisses Fanny:

231 EDDIE

Kiddo, we're all so proud of you we could bust!

~~MISS COOPER~~

~~Friend, you are so proud of her!~~

Fanny laughs shakily, hugs them; then, very aware of Ziegfeld, waiting uncomfortably, she turns to introduce Mrs. Brice.

54C-Med3

233 FANNY

Mr. Ziegfeld - this is my mother.

234 MRS. BRICE

Oh-ho, the boss!

(Ziegfeld bows)

Believe me, Mr. Ziegfeld - you have a hit! Especially my daughter Fanny!

235 FANNY (quickly)

And this is our neighbor, Mrs. Strakosh --

(Ziegfeld and Mrs. S. bow)

And my best friend, Eddie Ryan - he's a terrific dance director!

As the men smile and shake hands:

236 MRS. BRICE

54CA-Fanny

What I think, Mr. Ziegfeld, is - to be a success on Broadway you got to have some very peculiar ideas - like you got. I mean, all those girls parading around, with here a little, there a little - but on top of their heads, fancy hats! To me, if you want to go naked, excuse me, go naked in good health - leave off the hat!

W-367
that mama!

237 ZIEGFELD

I'll -- uhh -- give it some thought.

238 MRS. STRAKOSH

Mr. Ziegfeld, ~~Excuse me, Mr. Ziegfeld, you're a~~ genius! To put a beautiful wedding gown on a girl in the family way - who else would think of such a thing?

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55 CONTINUED:

37a.

55

239 ZIEGFELD (dryly)

Only one person I know.

(then, to Fanny)

Perhaps we'd better finish our talk
tomorrow morning - ~~much later~~

240 FANNY

No - please! I --

241 EDDIE (quickly)

We have to go - really. Mrs. Brice
is expecting half the neighborhood --

242 MRS. BRICE

Half? All! ~~Free beer and beer~~ Free beer. You come.

243 FANNY

I'll get home as soon as I can --

244 MRS. BRICE

Take your time, darling - I'll be busy
(MORE)

CONTINUED:

55 CONTINUED: (1)

245 MRS. BRICE (CONT'D)
 showing off. How many mothers on Henry
 Street ~~are there mothers who~~ Ziegfeld star?
 have daughters who are
 Fanny turns blindly away as they EXIT. Ziegfeld sighs.
~~and Ziegfeld~~

246 ZIEGFELD ~~50 B-Close~~
 You have a very charming mother. And I
 have a problem. I ought to fire you -
 but I love talent. It's hard to quarrel
 with five curtain calls.

247 FANNY
 Six.

248 ZIEGFELD
 Oh, was it six? Well, there you are -
 that's my problem. So I guess I'll
 have to give you another chance --

249 FANNY (tears
 finally coming)
 Oh, Mr. Ziegfeld -- !

Georgia suddenly pokes her head IN. Not seeing Ziegfeld:

250 GEORGIA (to Fanny)
 Did he fire you?

251 ZIEGFELD ~~55A-Close~~
 Not yet! ~~55A-Close~~
 (to Fanny, as Georgia pops OUT)
 But I'll ring down the curtain on you if
 you ever disobey an order of mine again!

252 FANNY
 I won't! Never! Ever! And I'll do the
 brides number straight tomorrow - without
 the pillow! If you insist - but you won't like it.

253 ZIEGFELD
 You'll do it exactly the way you did it
 tonight! And that's an order!

254 FANNY (incredulously)
 You mean you liked it?!

255 ZIEGFELD
 No! But the audience did! That's why
 I'm going to add a number for you. I'll
 choose a song for you in the morning --

256 FANNY
 Oh, Mr. Ziegfeld! The only thing is a song - it's a ver
 (the only thing is a song - it's a ver)

55 CONTINUED: (2)

55

56AD-235

258 FANNY (CONT'D)

~~The only thing~~ - one of the things
I feel really definite about is choosing
my own songs --

56-MedFull
3Dolly

259 ZIEGFELD

Choosing your own what --- ?!

260 FANNY

Songs. You know --
(warbling)

Tra-la-la-la?

56A-TIGF-23Dolly

56AB-TigF-2

56AA-Med3

56.

F2

As he stares at her, NICK APPEARS in the open doorway -
in the ruffled shirt and an evening cape.

261 NICK

Good evening. And congratulations,
both of you. ZIEGFELD

Hello, Nick.

56 ANOTHER ANGLE - as Ziegfeld and Fanny turn, Ziegfeld
smiling, Fanny's face lighting up.

56

262 FANNY

Hey, it's you again! My first ruffled
shirt!

263 ZIEGFELD

Good to see you, Nick - how are they
running?

264 NICK

Ahead, Flo - like you and this little
girl. The first time I saw her, I had
a hunch you belonged together!

265 ZIEGFELD

I've got the same hunch - and it's
aging me! Fast!

And he EXITS. Nick closes the door after him, smiles
at Fanny, who becomes self-conscious.

(CONTINUED)

56-Tight3
Dolly

56-Tight3
Dolly

56-Tight3

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40.

56 CONTINUED:

563-Tight2

56

FANNY

563-Tight2
os. of Fanny

..5600-

~~Fanny is not a girl who is in a
better office.~~

NICK

~~Ziegfeld's new petitions.~~

560-Fanny

266 FANNY

knew it. I was sure ---- It was you who told him about me!
~~So he came to see me~~

267 NICK

(regretfully)

I'm afraid not. I wish I had, I
~~would have been there.~~

268 FANNY

Aaaah - I don't believe you!

269 NICK

(amused)

Have it your own way. And you had
it your own way on that stage to-
night, didn't you -- 6 curtain calls.

Only 5.

270 FANNY

(suddenly -
remembering)

I stopped the show! I stopped the
Ziegfeld Follies!

270A NICK

I knew you would -- I wrote the
card with your flowers before the
curtain went up.

(gestures, as she
looks puzzled)

The yellow roses.

560A
560B

271 FANNY

(rushing to them)

I didn't have time to look at a chance to look!

56D-PT (smells roses,

56C touches them)

They're beautiful!

(reads the card)

"Dear Star - I told you so!"

56C-
Fanny

Fanny

O.S. on Fanny

Nick

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41.

57

ANOTHER ANGLE

57

as she turns to Nick, her eyes shining.

272 NICK

Don't forget I saw you work out -
if you were a horse, I'd have
bet on you.

273 FANNY

Do the horses you bet on always
win?

274 NICK

No - but they're always the best
on the track. Like you. So what
are we going to do about it? Where
would you like to go? Luchow's?
Delmonico's? A party? Two parties?

FANNY

Something has to be
done.

54DD-PUS6CC

certainly success is
nothing to be enjoyed
otherwise, why work so
hard to get it?

275 FANNY

(ruefully)

I can't. I have to meet a gang of
people in my mother's saloon -

276 NICK

Oh no! Not again! Can't you skip
it?

277 FANNY

It wouldn't be nice. It's sort of a
party. Sort of for me.

(awkwardly)

Want to come?

278 NICK

I'd love to.

279 FANNY

You mean it?

280 NICK

Of course!

281 FANNY ~~56C-Nick~~

(nervously)

Look, ~~I'm not a horse, but~~ might you better think it

~~is a neighborhood thing. I think~~
this is just

a neighborhood thing. ~~I think~~

~~you~~ you might waste the whole evening for you.

56F-Nick

O.S. on Fanny

CONTINUED:

Rev. 8/29/67

57 CONTINUED:

262 NICK

(deadpan, amused)

~~Are you leaving me?~~ I'll be with you, won't I?

~~(showing her head)~~

~~Then just say "I'll be with you"~~
~~That's all I need to know~~
~~Because I'll be with you~~

262 FANNY

~~I would like to see you in the~~ Yah.
~~showest dress in the world~~

262B NICK

(smiling)

57-Med Full

Well, ~~hurry up~~ go ahead and get dressed.
Hurry up.

And he EXITS, closing the door. CAMERA MOVES IN SLOWLY
ON FANNY - excited and apprehensive - as she SINGS:

CONTINUED:

57

CONTINUED:

FANNY

NICKY, ARNSTEIN, NICKY ARNSTEIN
WHEAT A BEAUTIFUL, BEAUTIFUL NAME!
WAIT TILL HE NEEDS IN PERSON
FOR ONE NIGHT ONLY
MRS. STRAKOSH AND THE HENRYST. GYPSIES -
I'LL NEVE'R SEE HIM AGAIN! -

58-

R58

58A-LS

58

CUT TO: FULL SHOT - MRS. BRICE'S SALOON - very late at night. A middle aged pianist at an upright, and a very old violinist are sup-lying the music. Keeney places a floral horseshoe on the piano. It says "Hazelton, Mrs. Brice. It's the middle of the party, but it's still a good group. Besides Eddie and Mrs. Brice, there's Mrs. Strakosh, her daughter Sadie, her husband, Bertram, Mrs. Meeker, Mrs. O'Malley, and many other people. Fanny and Nick are dancing.

59

MED SHOT AT BAR - MRS. STRAKOSH AND MRS. BRICE WITH MRS. MECKER - watching.

MRS. STRAKOSH

Candidly, Mrs. Brice - that's a very good looking fellow!

MRS. BRICE

Gorgeous. He reminds me of Fanny's papa - my ex. Also gorgeous.

(dryly)

And wherever he is, he should only stay there.

59-Med2

60

CLOSE SHOT WITH FANNY AND NICK as they dance.

FANNY

Hey, what do you do, anyway?
Between my opening nights, I mean.

NICK

Live.

FANNY

Everybody does that.

NICK

Hardly anyone does. But I do. And on the side, I gamble. Cards, horses, fighters, stocks - you name it, I'll put money on it.

FANNY

You just gamble?

NICK

Yes - like you did tonight.

61-FullCpDollyPan

61

A SERIES OF QUICK CLOSE SHOTS - FANNY AND NICK
dancing with increasing enthusiasm

61. CONTINUED:

291. FANNY
(WITH KEENEY)

Believe me, Mr. Keeney - Ziegfeld
isn't half as tough as you!

292. NICK
(WITH MRS. BRICE)

I know Fanny isn't just another
chorus girl - I knew the moment I
met her.

61A-FullDolly

FANNY
(WITH EDDIE)

But if you worked for Ziegfeld,
I'd at least see you once in a blue
moon!

MRS. STRAKOSH
You married?

NICK
(WITH MRS. STRAKOSH)

No, Mrs. Strakosh - I'm not married.
(looks deep into her eyes)

~~The time for me to be right~~

61AA-MedFullC

61B-MedFullC
Dolly
~~(WITH MRS. STRAKOSH)~~
~~She's a real beauty~~
~~better than I am~~

298. NICK
(WITH SADIE STRAKOSH)

So you're Mrs. Strakosh's married
daughter Sadie!

299. SADIE
To a dentist!

A61C
B61C

As Nick looks startled, the MUSIC STOPS. As ANGLE
WIDENS and everyone applauds and calls 'More!', MRS. BRICE
- standing near the bar - a glass of wine in one hand, holds

(CONTINUED)

61 CONTINUED:

Up the other for silence.

300MRS. BRICE

Friends and neighbors, how about a hand for the lovely music of Mrs. Dembitzer and talented sister, Hilda, for their marvelous melody- 61BA-MedGp 61
ies. And now I want you to drink a toast - grab nearest glass of beer and drink with me to my F.
Applause. Mrs. Brice seeks out Fanny who has been standing with Nick.

301MRS. BRICE

Fanny darling - a night like this you can't expect every day. But I wish you more of them anyway - and good health - and a wonderful life!

They all toast Fanny, and many of them seeks her out to offer congratulations.

63-MedGp

62 SHOT - Mrs. Meeker leads Nick toward Mrs. O'Malley and Mrs. Strakosh who have been watching near the back of the saloon. Sadie passes her mother.

302SADIE

Personally, a nice husband like I've got is better than a career. I would say to her - Fanny, I'd say....

303MRS. STRAKOSH

(noticing Nick)

Sadie! Bertram is waiting to take you home. Oh, Mr. Arnstein, could we interest you in a friendly little game of poker? A nice three cent limit?

304NICK

(knowing he's trapped)

I was hoping you'd ask me.

63

CONTINUED:

305 MRS. O'MALLEY
Deuces, tens and jokers wild?

306 NICK

All right
63A-Full Dolly

They lead him to the game table in the back. Mrs.
Strakosh offers him a deck of cards as they sit.
He riffles them, and they all react.

307 NICK

Cut.

He deals.

64-Med 3

64

MED. SEOT - EDDIE, FANNY, & MRS. BRICE at bar.

308 MRS. BRICE

I got a feeling he's been in a
poker game before, that Mr.
Arnstein - the way he looks to home.

309 FANNY

He's a gentleman - a gentleman fits
in anyplace.

310 MRS. BRICE.

A sponge fits in anyplace. To me
when a person's a stranger, they should
act a little strange.

311 EDDIE

(feeling no pain)

What's he do - I mean for aliving?

312 FANNY

He's in finance - high finance.

313 EDDIE

(mulling that over)

High finance.

65-FullGpDolly2

65

END SECT - CARD TABLE - NICK playing with girls. 65B-MCK
He picks up his cards, see he has a good hand,
as Fanny enters b.g. of shot. 65DD- 65B

65B-MCK Mrs. Strakosh

MRS. STRAKOSH

I bet two cents.

MRS. MEYER

I bet 2 cents and raise you one.

MRS. O'MALLEY

I call.

NICK

I'll call. How many cards.

MRS. STRAKOSH

One.

MRS. MEYER

Two.

MRS. O'MALLEY

Three, please.

NICK

And three for me.

MRS. STRAKOSH

I bet two cents.

MRS. MEYER

Call.

MRS. O'MALLEY

Call.

Nick looks at his cards. He has a full house.

65D-MCK Mrs. S.

NICK

(bluffing his way out)

You're too good for me, Mrs. Strakosh.

He throws his cards in.

MRS. STRAKOSH

I got two pair.

The others fold. She starts collecting the pot.

Nick starts to pay off the chips.

MRS. STRAKOSH

Twenty-seven.

MRS. MEYER

Thirteen.

MRS. O'MALLEY

65

CONTINUED:

FANNY

A fine bunch of crooks I introduced
you to.

MRS. STRAKOSH

We're more in practice, that's all. 65-Med2
Fanny, I'm so happy for your success,
only one thing could make me happier!

FANNY

What?

MRS. STRAKOSH

To dance at your wedding.
(pushes Fanny into chair)
Sit, children - talk a little!

The cronies rise and exit b.g.

FANNY

Should I murder her now -- or wait?

(rises determinedly)

Now!

NICK

No, you can't. I like her.
(takes her arm, starts
her out)

And anyway, I've been waiting for a
chance to be alone with you all evening.

(pointing to door)

Where does that lead to?

FANNY

The alley.

Nick takes Fanny by the hand and they exit the door.

66-MedFull3DollyPan

661-LS

EXT. ALLEY AND HENRY STREET - NIGHT - FULL SHOT

They exit door from saloon. Nick closes the door.

CONTINUED

65F-Full

66

Rev. 10/9/67

66 CONTINUED:

51.

66

immortal Schlon

325 FANNY
Alone at last! 66B-Full 66C-MedFull
Mrs. Nadler Mrs. Nadler

326 MRS. NADLER
(from 2nd floor window)
Congratulations, Fanny!

327 FANNY
(as she and Nick look up)
Thanks, Mrs. Nadler!

328 MRS. NADLER
I hadda get up on accounta the baby -
he's a regular midnight fisherman!

329 FANNY
He'll outgrow it!

67 CLOSER SHOT - FANNY AND NICK

67

330 NICK (dryly)
~~Alone with ~~immortal Schlon~~ at last!~~
~~immortal Schlon~~

331 FANNY You're nver alone.
That's Henry Street. Everybody worries
about everybody.

332 NICK
And you like it --

66D-Nick
333 FANNY (surprised)
Of course - it's home. Anyway, I
love having people care about me --

334 NICK
I don't see how anyone could help it --

335 FANNY
Why? Because I'm funny?

336 NICK
That's part of it --

337 FANNY
Be a sport - tell me the other part.

338 NICK
You're funny and honest and real -
and unlike anyone ~~immortal Schlon~~ I've ever met.

Delighted but embarrassed, Fanny smiles and turns

CONTINUED:

Rev. 10/9/67

67 CONTINUED:

51A.

67

away. As she heads for some steps:

339 FANNY

You know, I've imagined you practi-
cally everyplace in the world. Paris -
London - the Delaware Water Gap - every
place but Henry Street. And here you
are --

68 CLOSE SHOT - NICK

68

lighting a cigarette, looking OFF at her, frowning
slightly. Then: 67-NICK 67A-Close 67B-Close 67C-Tight2

Nick

NICK

Nick

Fanny

You've -- imagined me?

ANGLE WIDENS TO INCLUDE FANNY. Not realizing she's
telling him she's falling in love with him:

341 FANNY

Well, ~~you~~ I've thought about you a
lot, ~~since we last met~~
Maybe it was your ruffled shirt.
You're like a character in a book
to me. And I haven't read many books,
so that makes you sort of --
(suddenly self-conscious)
I talk a lot, don't I --

342 NICK (smiling)

Yes. ~~(smiling)~~ That's one of the things I like
about you.

Fanny smiles back sheepishly - then: *Rich - how you got*

343 FANNY

It's your turn - say something!

~~NICK~~

~~FANNY~~

with 346 NICK

Well - ~~you~~ all these people who
care about you, by the blockful and
theatrical - ~~but~~ doesn't it ever narrow
down to one special person?

CONTINUED:

66-MedFull13
DollyPan

67-MC
Nick

67A-Close
Nick

67B-Close
Fanny

67C-Tight2

Rev. 10/9/67

52.

68 CONTINUED:

347 FANNY (ingenuously)
You mean - like a ~~man~~ boyfriend?
(shakes her head)

I haven't had time.

(then, hastily)

Oh, I know a million guys. After all,
I am in the theatre. But I've just
been too busy. ~~What about you?~~

(casually)

What about you? Hundreds of girls?

348 NICK (deadpan)
Thousands!

349 FANNY
All gorgeous?

350 NICK ^{67D-Tight2} o.s. ~~o.s. Fanny~~
All gorgeous!

351 FANNY (serenely)
Tonight should be a nice change for you.
~~68-Full12DollyPan~~

NICK
It is.

352 FANNY
(smiles; then, kidding)
Thousands! Wow! ~~Thousands! You~~
~~consider that the same problem?~~
~~Thousands! You consider that the same problem?~~
~~Thousands! You consider that the same problem?~~

I like to
353 NICK
(nods - that's the point)
That way I don't get too involved.
~~Feel free.~~

354 FANNY
You can get lonesome - being that free.

355 NICK
You can get lonesome - being that busy.

356 FANNY
Who would think, to look at us, that
we got ~~the~~ the same problem?
(SINGS)

WE TRAVEL SINGLE-ON
MAYBE WE'RE LUCKY, BUT I DON'T KNOW.
(MORE)

FANNY (CONT'D)

WITH THEM
JUST LET ONE KID FALL DOWN
AND SEVEN MOTHERS FAINT.
I GUESS WE'RE BOTH HAPPY, BUT MAYBE -
WE AIN'T.

68A-MedNick

PEOPLE -- PEOPLE WHO NEED PEOPLE
ARE THE LUCKIEST PEOPLE IN THE WORLD.
WE'RE CHILDREN, NEEDING OTHER CHILDREN
AND YET LETTING OUR GROWN-UP PRIDE
HIDE ALL THE NEED INSIDE,
ACTING MORE LIKE CHILDREN
THEN CHILDREN.

LOVERS ARE VERY SPECIAL PEOPLE,
THEY'RE THE LUCKIEST PEOPLE
IN THE WORLD.
WITH ONE PERSON, ONE VERY SPECIAL PERSON
A FEELING DEEP IN YOUR SOUL
SAYS YOU WERE HALF
NOW YOU'RE WHOLE.
NO MORE HUNGER AND THIRST
BUT FIRST, BE A PERSON
WHO NEEDS PEOPLE.

PEOPLE WHO NEED PEOPLE
ARE THE LUCKIEST PEOPLE
IN THE WORLD!

69A-Med2

69B-MC

69C

69A-Med2

69B-MC

69C

69 ANOTHER ANGLE - ON FANNY AND NICK - MUSIC CONTINUING
as he looks at her - drawn to her - but realizes how
inexperienced and totally vulnerable she is. A little
too warmly, too sincerely:

69

69-MCNick

358 NICK

FANNY, you're an enchanting
girl. I wish I could get to know you
better.

359 FANNY

So give me six good reasons why not?

360 NICK

Just one. I have to catch a train for
Kentucky early in the morning --

361 FANNY (stiffens;

then, lightly)

What's in Kentucky?

CONTINUED:

Rev. 10/9/67

69 CONTINUED:

362 NICK

A half-interest in a little farm.
I breed horses.

363 FANNY

What's the matter - they can't do
it alone?

(he bursts out laughing)

Hey - are you ~~anybody~~ all packed?
(he shakes his head)

So what are you doing
around her?

70A-LS

70-Full ~~back~~, it's late - it's practically
2Dyran morning! Come on - I'll ~~strongly~~ walk you to
~~take~~ your car!

364 NICK

W I should go inside and say goodnight --

365 FANNY

I'll say it for you.

And she starts quickly OUT. As Nick looks after her,
sensing that she's a little upset, then follows:

70

EXT. STREET - MED. SHOT - MOVING WITH FANNY AND NICK
as she leads him to the car.

70

366 NICK

You know, if you weren't in a show,
I think I'd have asked you to come
with me.

(smiles regretfully)

~~Wanna come to the show with me?~~
~~It's too bad.~~

367 FANNY

Oh, I don't know. What with the Follies
and an indecent proposal, it's been
quite a night!

(mock anxiety)

It was indecent, wasn't it --

368 NICK (laughing)

Very!

369 FANNY

(stopping at car)

At least ~~Strakosh~~ I can tell Mrs. Strakosh
things are looking up!
(as Nick laughs)

And she gestures at the car. Nick hesitates. Then:

CONTINUED:

Rev. 10/9/67

70 CONTINUED:

55
55
70
11

702-Tight2

70BA-

70BD-

NICK

c.s. on Fanny (impulsively)

Fanny - may I call you when I get back?

371 FANNY

(a spark of hope)

When will that be?

(quickly)

Just so I'll be dressed and waiting --

372 NICK (slowly)

Mmm I don't know exactly. I may go right on to Europe - or the Coast --

373 FANNY

(murmurs dryly)

I hope the styles haven't changed by then --

374 NICK

(feeling more is needed)

You see, I never have definite plans. They make me feel too tied down.

But I'll call you --

70B

70C-Tight2

FANNY (quietly)

Or just turn up again sometime. Backstage. Or on some street.

70BC-Fanny

70BF-FU70BE

Close Nick

70BB-MOFanny

He cups her chin in his hand - kisses her. Then:

NICK (softly)

Goodnight.

And he EXITS FROM SHOT. Fanny stands there desolately for a moment, but as ANGLE WIDENS TO INCLUDE NICK, in the car, looking at her, she grins broadly - breaks into a quick time step. As he smiles, waves, and drives OFF, the fake grin fades. After a beat, she SINGS:

OD-Ext.
Shelly
Pat

70E

CONTINUED:

FANNY

WITH ONE PERSON, ONE VERY SPECIAL PERSON
A FEELING DEEP IN YOUR SOUL
SAYS YOU WERE HALF, NOW YOU'RE WHOLE
NO MORE HUNGER AND THIRST
BUT FIRST, BE A PERSON
WHO NEEDS PEOPLE
PEOPLE WHO NEED PEOPLE
ARE THE LUCKIEST PEOPLE IN THE WORLD!

72BA-PU70E

As Fanny starts back to the saloon, we DISSOLVE to:

WHO TAUGHT HER EVERYTHING SHE KNOWS

DIALOGUE:

201H 200C 201G 200B 201+201A
MRS. BRICE
"I'm sorry you worried about the blizzard here in Cleveland, Mama. Since I'm always either in the theatre or the hotel, I didn't even know it was snowing. ~~In fact, the only way I know it's Cleveland is that the Company Manager says it is.~~ But I'll know it's Washington, D.C. starting next week, because - and how about this! - It'll be 'Fanny Brice Starring in The Ziegfeld Follies On Four'."
(Mrs. Brice lowers letter, looks at Eddie)

MRS. BRICE

DIALOGUE:

"She's made it!
Eddie -

SINGING:

St 1A

St 1

My work is done,
My work is done,

MRS. BRICE

EDDIE:

Our work is done,
She doesn't need us.
She'll have cake,
We'll have crumbs.

DIALOGUE:

St 2

"I can see her at the stage door"

SONG:

Hello,
Fanny, hello.

MRS. BRICE

Hello, Fanny--it's me--Mama.
What does she mean--Mama who?

St 3

EDDIE

It's good to see her...from afar,

MRS. BRICE

I lost a daughter but I gained a star

DIALOGUE:

EDDIE

SONG:

MRS BRICE

But who taught her ev'rything she knows?

I taught her ev'rything she knows.

The mischievous smile,

The devil may care,

St 5

xYou don't pull

Such mannerisms

Out of the air.

The men who are older might prefer

St 6

xThe original manufacturer.

It hurts me to say it.

But why not be fair--

When you see her on the stage

St 7

xYou're seeing me there.

She still has trouble executing one of those,

I taught her everything

EDDIE

You taught her everything?

BOTH

I taught her everything she knows.

DIALOGUE:

EDDIE

"That you did, Rosie. And she told me

just how you encouraged her! "Be a

waitress," you told her. "Be a scrub-

women! Be anything," you told her

"Only don't be an actress!" "Listen"

St 8

SONG:

EDDIE

Who taught her everything she knows?

I taught her ev'rything she knows--

She sings like a bird--

Oh yes indeed!

St 9

xBut who used to stand there

and feed her the seed?

Who taught her how to pick her clothes?

Mrs Brice "I did"

St 10

But who taught her how to tap her toes?

But will she admit it?

Kid, you said it.

They all forget they know ya

When it comes to credit

St 11

xTell me, have you ever seen her take this pose?

St 11A

xI taught her ev'rything--

How to hoof,

And how to sing,

St 11B

xI taught her ev'rything she knows.

WT 200 TR 2

11/15

WT 200

200 G

200 H

200 L

200 K

St 10

Mrs Brice

"Get off my b-

MRS. BRICE

DIALOGUE: "I remember how you helped her! That first day at Keeney's when you let her get fired! "Why try out for the chorus," you told her. "You got skinny legs!"

EDDIE (grinning)

"Well - it made her try harder!"

MRS. BRICE

"That's how we helped her! We toughened her up!"

SONG:

BOTH

St 12

xIt hurts me to say it
But why not be fair
When you see her on the stage

St 13

xYou're seeing me there. Eddie "What do you mean, you"
(Ad-lib argument) Mrs. B "Hey --"

DIALOGUE:

BOTH

"All right"

SONG:

BOTH

St 13X - xWe taught her everything
(Eddie stops singing and watches Mrs. Brice sing) --

St 13A - xHow to hoof and how to sing;
We taught her how to whack,
A joke from here to Hackensack x- ha--ha---ha---

DIALOGUE:

"How 'bout a beer, Eddie?"

EDDIE

"Too early - I'll take a Moxie"
(Rosie goes to bar, and orders)

"A beer and a Moxie"

(Rosie goes back to Eddie and says -)

St 15

x "All right Eddie."

SONG:

MRS. BRICE

St 16

xWe

BOTH

Taught her ev'rything she knows.

70 CONTINUED: (1)

70...

FANNY

- 1 WITH ONE PERSON, ONE VERY SPECIAL PERSON
- 2 A FEELING DEEP IN YOUR SOUL
- 3 SAYS YOU WERE HALF, NOW YOU'RE WHOLE
- 4 NO MORE HUNGER AND THIRST
- 5 BUT FIRST, BE A PERSON
- 6 WHO NEEDS PEOPLE!
- 7 PEOPLE WHO NEED PEOPLE
- 8 ARE THE LUCKIEST PEOPLE IN THE WORLD!

70EA-FU70E

As Fanny starts back to the saloon, and a TRAIN WHISTLE
COMES FAINTLY OVERSCENE, DISSOLVE TO:

71 INT. R.R. STATION - DAY - A PULLMAN CAR - "THE ZIEGFELD 71
FOLLIES ON TOUR" on its side, pulling in.

71A OMITTED

71A

72 INT. TRAIN WASHROOM - DAY - FULL SHOT - FANNY, dressed, 72
at a wasstand, brushing her teeth, JENNY at another
one, putting on mascara, VERA, curlers in her hair,
pulling on stockings, GEORGIA, in a nightgown, sprawled
in a chair - just as the train lurches to a stop.

GEORGIA (mildly)

And that's probably the most exciting
thing that'll happen all day.

(she sighs)

I wish I had a date tonight.

FANNY

Just call me lucky - I have.

(they look at her - she grins)

To wash my hair, do my nails, and be in
bed at nine.

As they chuckle, A KNOCKING on the washroom door.

MAN'S VOICE

Hey - anybody in there?

Fanny goes to the door, toothpaste foaming on her lips.

FANNY (squeaking)

Just us chickens!

And she opens the door. JOHN, the Company Manager, grins at
her. But as she goes back to the basin and he sees the
others:

JOHN

Girls, for God's sake, we're in the station!
Get moving! Fix yourselves up! There'll be
people! Photographers! And you know what
Mr. Ziegfeld says! A Ziegfeld girl --

76

EXT. TRAIN

76

76A

The girls are getting off the train, chattering, putting on hats, coats, etc. Georgia in a plaid coat comes down the stairs, trips, loses her footing and grabs hold of a porter for balance. The conductor assists her to the platform.

GEORGIA

Conductor, what time is it and where are we?

CONDUCTOR

Seven a.m., Miss -- and we're in Baltimore.

GEORGIA

Baltimore? Ugghh.

Georgia rushes off to join the girls. John, the manager, comes down the stairs after her, looks down, reacts to something on the ground. It's Georgia's bra. He starts to call Georgia, thinks better of it, ~~crosses~~ crosses to Georgia and ducks it into her hand. Meanwhile a photographer and his assistant have come to the platform to get pictures of the girls.

PHOTOGRAPHER

You the follies girls?

GIRL

You mean you can't tell?

PHOTOGRAPHER

Look, I got to get some pictures.

JOHN

(entering)

Go ahead girls, line up.

The photographer sets up his camera and has lined up for the first picture when a tall buxom girl in the line holds up her hand.

INGA

Wait a minute.

She pulls back her coat and throws out her chest.

INGA

All right, take the picture.

76B

76C

76D-FullPan

76G

The photographer takes the pictures, takes out a piece of paper from his hat.

PHOTOGRAPHER

Now, where is that new star Fanny Brice.

GEORGIA

Enter the new star.

She points to Fanny who is coming down the steps off the train. The photographer moves closer to her, lining up his camera.

PHOTOGRAPHER

Held it.

76F

76

Fanny stops and starts posing for pictures. The girls move off down the platform toward the station.

GIRLS

So where is everybody?
Where are all our fans.

ONE GIRL

Look, our public.

76H

An old man is pushing a cart of produce toward them along the platform.

76G

GEORGIA

A buck I get a rise out of him.

GIRL

You're on.

76I, 76J

The girls continue waiting until they are quite close to the man. He is paying no attention to them. Suddenly Georgia opens her coat. She's wearing only the briefest of panties. The old man's mouth falls open, his knees buckle, and he dumps his cart of produce onto the platform. Georgia puts out her hand as the girls continue walking. The girl pays her. The girls have now reached the station area and start for the waiting room. Fanny, who has been trailing with the last group of girls, has also reached the end of the platform. She stops as she sees Nick and a short little man standing by the gate. The girls are passing him and saying hello. Fanny continues up to Nick.

76J

77

77A

76E

76F

76 CONTINUED: (1)

76

And she and the other girls start down the platform. As Fanny poses grandly for the photographer, then follows them:

78-FullDolly3

77 EXT. PLATFORM AT GATES - FULL SHOT - as the Ziegfeld girls come through the gates and head for the EXIT. 77

78 MED. SHOT - ON FANNY - as she comes through the gates, suddenly stops, looking OFF - her face lighting up. 78
In a whisper, really to herself:

~~FANNY~~~~Hey~~

78AA-POV

CAMERA PULLS BACK TO INCLUDE NICK, just as he sees her.

78B-Tight2

78D-Fanny

78
M

400 NICK (happily)

Fanny!

He hurries to her - grasps her arms. By now she's not sure how she feels, except confused.

401 NICK 78B-Tight2

Fanny, how wonderful to see you -
and how wonderful you look!

402 FANNY

Uhhh -- you look good too. First
time I've seen you in broad daylight --

403 NICK (laughing)

You haven't changed - and I'm glad!
Do you know how long it's been?

404 FANNY (with a shrug)

Just a year.

405 NICK (shaking his head)

~~Eleven months~~ And two weeks.

She frowns slightly - so he hasn't forgotten her. Then:

78A-PU73

FullDolly2

406 FANNY (casually)

What are you doing here?

407 NICK

Waiting for the train from New York -

408 FANNY (was he

waiting for her?)

My train?

78E-PU

78F-

Fanny

(CONTINUED)

78-511
Doll 72

Doll 72 Tight o.s. on Fanny
2

Fanny PU
78

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61.

78

CONTINUED:

78

409 NICK

That's right. Fanny - will you
have dinner with me tonight? And
tell me all about Mrs. Strakosh?
And about you?

She hesitates. Then, clowning to protect herself
if she gets the wrong answer:

410 FANNY

Well, when a fella gets up at seven
~~in the morning~~ just to meet a girl's
train, it's hard to say no, but --

411 NICK

(smiling)

I'm afraid I came to meet another
girl - named Nelly Elsie.

412 FANNY

(Immediately)

Good - because I have other plans.
So you can have dinner with her.

78G-PU

413 NICK

(deadpan)
But it's so dull, sitting with
someone who only eats Hay --

78C-PU 78B

She says "huh?", he smiles, turns - gestures.

There she is now. NICK

78E-POV

79

ANOTHER ANGLE - SHOOTING ACROSS NICK AND FANNY IN
F. G. - ONTO THE HORSE

79

as two handlers lead it to the Jockey, and they
all look over at Nick.

78A

78G

78

78F

78B

78C

78D

78E

(calling)

Thanks, Jack - I'll see you at the stables!

(then, to Fanny)

That's my other girl - Nelly Elsie.

415 FANNY

(to cover feeling
foolish)

Skinny legs - just like mine!

78K-PU

78J-NICK

CONTINUED

Rev. 8/29/67

79

CONTINUED:

LI6 NICK

(laughing)

If they keep her as far ahead of
the track as yours do, I'll be a
lucky man!

(seriously)

And if you'll have dinner with me,
I'll be even luckier. So will you,
Fanny? Please?

LI7 FANNY

You always ask me out, don't you -
whenever you run into me. I've
never known anyone so polite. But
I still have other plans. And I
really have to go. Thanks anyway

CONTINUED:

79

CONTINUED:

She turns and starts out, a mass of conflicting emotion. Nick frowns, then hurries to catch up with her. As he stops her, and she looks up at him impassively,

79A-Night2 79B-Night2
cnnickNICK o.s. on Fanny

Fanny, I can't give up this easily. I want to see you too much. And we have too much to catch up on! Where are you staying? The Majestic?
(she nods)

Good. There's a nice little private dining room right downstairs. I'm going to reserve it for us at 8 o'clock and I'm going to hope you'll change your mind. If you don't come, I'll understand, but I'll be waiting.

FANNY (pleasantly)

No law against waiting - people do it all the time.

As she turns and starts off:

80-81

OMITTED

82-Fanny

82

INT. CAB (PROCESS) - FANNY - CLOSE SHOT

FANNY (singing)

NICKY ARMSTEIN, NICKY ARMSTEIN,
IMAGINE REMEMBERING IT WAS
ONE YEAR AND TWO WEEKS,
AND NOW ALL OF A SUDDEN
OUT OF A CLEAR BLUE SKY
AN INVITATION TO DINNER
(spoken)

But you can still go to hell!

82A

82B-Alternate

82A.

INT. BALTIMORE HOTEL ROOM - NIGHT - Fanny is pacing
as Emma, her maid, watches and listens.

FANNY

"No law against waiting," I said.
"People do it all the time."

(laughs)

Emma, I was a regular Theda Bara. For once in my life, just once, I didn't say too much, I didn't say too little. I said just enough. Then I walked. Like these flowers in my hair? Why should I have dinner with him? I'm not even hungry. How about those earrings? Even if I was hungry, I don't need him to buy me my dinner.

821

CONTINUED:

LST VERSION

EMMA
Then why are you going?

FANNY
Euh?

EMMA
I said why.....

FANNY (Inter-
rumping)
Who said I was going?

ALTERNATE VERSION

EMMA
Then why are you going?

FANNY
To show him/

EMMA
To show him what?

FANNY
Just to show him.

83	83B	83B	37-1111	✓	37-1111-2	
83	RM-3A	CLOSE SHOT - NICK - SHOOTING OVER FAIRY'S BACK - his face lighting up as he opens the door of the private dining room for her, then steps back to admit her.	83			
		363B	37-1111	✓	37-1111-2	
84		INT. PRIVATE DINING ROOM - MED. SHOT - ON FAIRY, as she ENTERS - magnificently cloaked, she looks a little theatrically. Determined not to let him get the upper hand, she's clowning - making this ridiculous situation.	84			
		NICK				
		May I take your wrap?				
		(MORE)				

R83E

66.

84

CONTINUED:

84

R83ED

84AC-Nick

L21 NICK (CONTD)

84AB-Fanny (helps her off with it;
then, admiring her dress)
That color is wonderful with your eyes --

L22 FANNY

Just my right eye. I hate what it
does to the left.

R34

As he smiles and puts her cloak on a chair, she comes
deeper into the room, CAMERA PULLING BACK. It's a beaut-
iful room, velvety and intimate, with banks of candelabra.
In front of a fireplace, a table is set for two. On it,
a bowl of white roses and a marble egg. Against a wall,
a sideboard with a liquor tray. Determined not to be
impressed, Fanny looks at a chaise longue with comic
speculation, tests it for softness - then looks at Nick.

R84A

84D-Nick

84B-Med2

84C-Fanny

R84F

L23 FANNY Dolly

Tell me - are you planning to make
advances?

L24 NICK (amused)

I wasn't planning it, but it does
seem possible - you look beautiful

ADDED DIALOG

FANNY

Before dinner?
after dinner?

L25 FANNY

You don't have to make leading-lady
dialogue for me - I'm a comic.

L26 NICK

On stage.

L27 FANNY

That's where I live - on stage.

84E-Full2Dolly

L28 NICK (going to her)

Then you're missing too much.

L29 FANNY (moving away)

Nothing I mind missing.

(brightly, looking back)

Well! You said we had a lot to catch
up on, so let's start!

(reciting)

I'm here touring with the Follies. We
have a week here, then a week in Chicago,
then we start rehearsing the new show a
few weeks after that. ~~What about you?~~ What about you?

L30 NICK (playing along)

My girl Nellie's running in the Baltimore
Elsie (MORE)

(CONTINUED)

84 CONTINUED: (1)

84

431 NICK (CONT'D)

Handicap next Friday. After that --
 well, I may go to Europe. I'm not
 sure yet, because --

85

432 FANNY (lightly, moving)

Because you never have definite plans.

R65-Fanny

(a tinkling laugh; very fake)

I know. I -- Hey! Somebody laid an

egg on the table! (That is 180 - OMIT RET)

85 CLOSER SHOT - AT TABLE - as Nick goes to pick up the egg

85

433 NICK

R85A-Nick

It's a blue marble egg. I got it in Rome - ages ago. It's
 one of my favorite things - so I
 thought you might like it.

And he hands it to her. Fanny looks at it, puts it back
 on the table - notices the roses. Raising an eyebrow:

434 FANNY

R85AA-PUR85A

A blue marble egg - yellow roses -
 you went to a lot of trouble. ~~ADDED~~ ~~REMARK~~ - "even though
 you weren't sure I'd show up."

435 NICK (deadpan)

I thought I should. After all, you're
 a big star now --

436 FANNY

I didn't think you'd noticed.

437 NICK

Oh, I had. Let me get you a drink --

And he goes to the sideboard OUT OF SHOT. As Fanny sits
 down, scowling, feeling he's one up --

R85

85B-Fanny

NICK'S VOICE

85C-Nick

R85AA

I hope you like very dry sherry

NOTE - "I hoped you would like I hope you like very dry sherry" R85AA-Med

438 FANNY

R85AB

FULL 2

I wouldn't know dry from wet

Nick, RE-ENTERING SHOT, hands her a glass and sits down.
 She polishes off her cherry at a gulp, starts fanning
 herself in agony. Nick sips his wine - waits patiently
 till her internal fire dies down. Then:

85D-Fanny

85E-Med

85F-Med2

NICK

Fanny - what are you so angry about?

(CONTINUED)

R85
 85
 11

85

CONTINUED:

68.

85

85F-MedFull12

R85FD-Fanny

441 FANNY Dolly Fan

Who's angry?

(rises, goes to chaise)

I'm sorry if I'm - disappointing you
in some way but what did you expect?

R85FD- (sitting down)

PUR85 That you could come waltzing into my
EO life after ~~eleven months and a year~~ a year
and have me fall into your arms?

85F

442 NICK

You didn't

~~Why don't you~~ answer the question?

Why are you so angry?

443 FANNY

I'm NOT ANGRY! And why don't you
answer the question? You think I should
be flattered because this time your train
isn't leaving in the morning? This time
you have a few days to kill? Well, I'm
not a kid at Keeney's anymore! You're
not slumming any more!

444 NICK (going to her)

I never was - and you know it!

445 FANNY

Don't holler at me!

446 NICK

I'm not hollering - you are.

447 FANNY

That's different - I'm a natural hollerer!
Anyway - I answered your silly question.

448 NICK

But you didn't, my love. Because you
got angry the minute you saw me at the
station this morning -

(smiles, sits beside her)

Before I said a word. Though I felt
as if I'd won the Irish Sweepstakes --

449 FANNY

Just at the sight of great big wonderful
me, huh?

450 NICK (sharply)

Don't make fun of yourself, Fanny -
you don't have to! Yes, it was at the
(MORE)

(CONTINUED).

85 CONTINUED: (1)

85G-Tight

85H-Med2
o.s. on Fanny

85

NICK (CONT'D)

sight of you! Why don't we cut through all this and get to the point - which is, why didn't I call you when I got back from Kentucky!

452 FANNY (shrugs)

85EA-Med2
o.s. on Nick

You got busy, you forgot -- there could be a hundred reasons.

453 NICK

No - there's just one. I wanted to stay away from you!

(she stares, puzzled)

~~So that you wouldn't be thrown just when you'd gotten your big break. I learned too much about your mother's Street that night, is that it? We were heading for something you couldn't possibly have known how to handle --~~

454 FANNY (after a beat, half-embarrassed, half-amused)
You think I do now?

455 NICK (unsmiling)

If you don't, it's time you learned!

456 FANNY (suddenly nervous)

Uhh - maybe we should order now.

86 ANOTHER ANGLE - as Nick nods, rise, and - hiding a smile - walks to the door. Looking back, deadpan:

86

457 NICK

86A-Full You're sure you want to stay?

458 FANNY

Well, I - might as well have dinner.

459 NICK

Very sensible.

86-Paul

He rings. A moment and a WAITER ENTERS with a menu.

86B-Full

86C-MedFull

FANNY NICK Paul-Fanny

I think we're ready now, Paul.

460 PAUL

Caviar to begin with, Mr. Arnstein?

(CONTINUED)

462 NICK

No - pate Strasbourg, I think.

(consults menu)

Then a filet de boeuf, sauce bordelaise.
 Pommes de terre soufflee, endive, and
 fraises de bois. A very light Bordeaux
 with the filet de boeuf --

463 PAUL

Saint-Emilion - 1905?

(Nick nods)

Thank you, Mr. Arnstein.

And he takes the menu and EXITS. Nick looks over at Fanny.

360A-Nick

386C-Fanny

464 NICK

All right?

465 FANNY

I would've ordered roast beef and potatoes.

466 NICK

I did.

(she shrieks with laughter)

What's the matter?

467 FANNY

(laughing)

If I can't tell when you're ordering
 roast beef and potatoes, how will I
 know if you're making advances?

06D-NickFannyPan2

468 NICK

You'll know! I'll be much more direct, you---
 (SINGS)

YOU ARE WOMAN, I AM MAN,
 YOU ARE SMALLER, SO I CAN BE TALLER THAN
 YOU ARE SOFTER TO THE TOUCH
 IT'S A FEELING I LIKE FEELING VERY MUCH.
 YOU ARE SOMEONE I'VE ADMIRER
 STILL, OUR FRIENDSHIP LEAVES SOMETHING
 TO BE DESIRED.
 DOES IT TAKE MORE EXPLANATION THAN THIS?
 YOU ARE WOMAN, I AM MAN --
 LET'S KISS.

Paul knocks and ENTERS with the pate and wine. As Nick
 goes to consult, CAMERA MOVES IN ON FANNY, WHO SINGS:

FANNY

ISN'T THIS THE HEIGHT OF NONCHALANCE
 FURNISHING A BED IN RESTAURANTS?
 (MORE)

YOU ARE WOMAN, I AM MAN

86N-Fanny

PART 1

NICKY:

- 1- ~~CLIX~~
- 2- YOU ARE WOMAN
I AM MAN
- 4- YOU ARE SMALLER
SO I CAN BE TALLER THAN
- 5- YOU ARE SOFTER TO THE TOUCH
- 6- IT'S A FEELING
I LIKE FEELING VERY MUCH

LIVE

86T-Med2

- 8- YOU ARE SOMEONE I'VE ADMIRER
STILL OUR FRIENDSHIP
- 9- LEAVES SOMETHING TO BE DESIRED
DOES IT TAKE MORE EXPLANATION THAN THIS?
- 10- YOU ARE WOMAN, I AM MAN, LET'S KISS!

86E

PART 2

FANNY:

9x7

86F-Fanny

- 2- ISN'T THIS THE HEIGHT OF NONCHALANCE
FURNISHING A BED IN RESTAURANTS?
- 3- WELL, A BIT OF DINNER NEVER HURT
BUT GUESS WHO IS GONNA BE DESSERT?
- 4- DO GOOD GIRLS DO JUST WHAT MAMA SAYS
WHEN MAMA'S NOT AROUND?
IT'S A FEELING
- 5- OY VEY - WHAT A FEELING!
A BIT OF PATE?
I DRINK IT ALL DAY

VOICE
CVC

LOUIS

NICKY (SPOKEN)

FANNY (SPOKEN)

LIVE

(CONTINUED)

PART 2 (Continued)

FANNY:

6- SHOULD I DO THE THINGS HE'LL TELL ME TO?
(WOULD)?
IN THIS PICKLE WHAT WILL NELLIE DO?

Voice
over

7- IN MY SOUL I FEEL AN INNER LACK
JUST SUPPOSE HE WANTS HIS DINNER BACK!

FANNY &
NICKY :

8- MUSIC
DOES IT TAKE MORE EXPLANATION THAN THIS?

FANNY:

9- JUST SOME DRIED OUT TOAST IN A SLIVER

ON THE TOP A LITTLE CHOPPED LIVER

86J

11- FROM --- 86J CON

86S

11A- HOW MANY GIRLS BECOME A SINNER
WHILE WAITING FOR A ROAST BEEF DINNER
THO MOST GIRLS SLIP IN ORDINARY WAYS
12- I GOT STYLE, I DO IT BORDELAISE

86J
ON LIGHT OUT
LIVE

WELL, AT LEAST HE THINKS I'M SPECIAL
HE ORDERED A LA CARTE
IT'S A FEELING I LIKE FEELING VERY...

14- I FEEL THE FEELING DOWN TO MY TOES
NOW I FEEL LIKE THERE'S A FIRE HERE,
TRY THAT ONCE A LITTLE HIGHER, DEAR,

15- WHAT A BEAST TO RUIN SUCH A PEARL
WOULD A CONVENT TAKE A JEWISH GIRL?

FANNY: (SPOKEN)

NICKY ARNSTEIN, NICKY ARNSTEIN

NICKY ARNSTEIN, NICKY ARNSTEIN

NICKY:

18- DOES IT TAKE MORE EXPLANATION THAN THIS?

FANNY:

19- OOH THE THRILLS AND CHILLS/THRU ME

LIVE

FANNY: (SPOKEN)

20- IF I STOP HIM NOW
CAN HE RUE ME?

Voice
over

(CONTINUED)

YOU ARE WOMAN, I AM MAN

70C.

PART 2 (Continued)

NICKY:	86T.	86M.
FANNY:	LIVE	YOU ARE WOMAN
BOTH:	YOU ARE MAN	LET'S MISS

RECORDED MAY 29, 1967

85 CONTINUED: (1)

86

FANNY (CONT'D)

WELL, A BIT OF DINNER NEVER HURT,
 BUT GUESS WHO IS GONNA BE DESSERT?
 DO GOOD GIRLS DO JUST WHAT MAMA SAYS,
 WHEN MAMA'S NOT AROUND?
 IT'S A FEELING,
 OY-VEY, WHAT A FEELING --

NICK

(coming to her).
 A bit of pate?

FANNY

I drink it all day!

(Nick returns to Paul)

SHOULD I DO THE THINGS HE'LL TELL ME TO?
 IN THIS PICKLE WHAT WOULD NELLIE DO?
 IN MY SOUL I FEEL AN INNER LACK
 JUST SUPPOSE HE WANTS HIS DINNER BACK?

NICK & FANNY.

DOES IT TAKE MORE EXPLANATION THAN THIS?

FANNY

(examining pate)

JUST SOME DRIED-OUT TOAST IN A SLIVER
 ON THE TOP A LITTLE CHOPPED LIVER --

She hides the pate under the couch as Paul EXITS, and Nick
 comes to her. As Nick makes love to her and they SING:

FANNY

HOW MANY GIRLS BECOME A SINNER
 WHILE WAITING FOR A ROAST BEEF DINNER
 THOUGH MOST GIRLS SLIP IN ORDINARY WAYS
 I GOT STYLE I DO IT BORDELAISE
 WELL AT LEAST HE THINKS I'M SPECIAL
 -- HE ORDERED ALA CARTE

NICK

YOU ARE WOMAN, I
 AM MAN
 YOU ARE SMALLER SO
 I CAN BE TALLER THAN
 YOU ARE SOFTER TO
 THE TOUCH

NICK & FANNY

IT'S A FEELING I LIKE FEELING VERY MUCH...

FANNY

I FEEL THE FEELING DOWN TO MY TOES
 NOW I FEEL LIKE THERE'S A FIRE HERE
 TRY THAT ONCE A LITTLE HIGHER DEAR
 WHAT A BEAST TO RUIN SUCH A PEARL
 WOULD A CONVENT TAKE A JEWISH GIRL

NICK

YOU ARE SOMEONE I'VE
 ADMIRER
 STILL OUR FRIENDSHIP
 LEAVES SOMETHING TO
 BE DESIRED

NICK & FANNY

DOES IT TAKE MORE EXPLANATION THAN THIS?

(CONTINUED)

FANNY
OOO THE THRILLS AND CHILLS GOING THROUGH ME
IF I CAN STOP HIM NOW
CAN HE SUE ME?

NICK
YOU ARE WOMAN, I AM MAN.

NICK & FANNY
LET'S KISS.

They kiss - look at each other as MUSIC STOPS dead - then
embrace passionately as we CUT OUT OF FLASHBACK TO:

87 EXT. EMPTY THEATRE - FANNY - in the leopard coat - tears 87
welling into her eyes. As MUSIC OF CARDBLAYERS' THEME
STARTS UNDERSCENE:

CG-FullRoll-Go

88 INT. BRICE SALOON - DAY - MED. SHOT - an isolated table 82
where Masdames Brice, Strakosh, Meeker and O'Malley sit
concentrating on their cards.

MRS. BRICE (SINGS)
I THINK YOU'RE BLUFFING - BLUFFING.

MRS. STRAKOSH
YOU THINK SO?

MRS. BRICE
I THINK SO.
YOU WITH YOUR GLASS FACE
I THINK YOU GOT NOTHING
SARAH STRAKOSH - YOU HAVEN'T GOT A SECOND ACE!

MRS. STRAKOSH
THEN MY ADVICE TO YOU IS, HONEY
CLOSE UP YOUR MOUTH
AND PUT UP THE MONEY!

MRS. BRICE (anteing up)
I'm calling you. What have you got?
(Mrs. Strakosh shows her)

MRS. BRICE (mildly)
Take it. I thought you were bluffing.

MRS. MEEKER (as Mrs.
Strakosh takes in pot)
So when did you hear from Fanny?

MRS. BRICE
This morning - Long Distance.

MRS. O'MALLEY
And how did she sound?

MRS. STRAKOSH
Two shows in a row, three months on the road.

MRS. BRICE (coldly)
She didn't sound tired.

MRS. STRAKOSH
Excuse me - I made a mistake!

MRS. BRICE
She sounded silly. She kept laughing!

MRS. BRICE
Maybe something struck her comical --

MRS. BRICE
Her mother says "How are you" - that's
so comical she should laugh?
(they all frown)

Another thing. When she's on the road,
Fanny lives like a mouse. All day in
the hotel, all night in the theater
with never a drop of fresh air. But all
of a sudden in Baltimore MD, she's
running! Up streets, down streets,
race tracks, museums - graveyards, even!

MRS. O'HARA
You think it could a fella?

MRS. BRICE
I don't think - I know.

MRS. STRAKOSH
Who?

(all)
The ruffled shirt!

MRS. STRAKOSH
That lovely Mr. Armstein - I knew she'd
see him again. I put the idea in their
heads. I planted a little seed.

MRS. BRICE
You planted a little seed on Henry Street
and a year later a tree grows in Baltimore.

69
CLOSE SCENE - A LOBSTER - live and sailing, held in a
man's hands. AS CAMERA PULLS BACK TO A MED. SHOT -
DAY - IN THE UNDERWATER LOBSTER STAKE, the COUNTERMAN is
showing it to Fanny, rapturously digging into a cooked
lobster. Beside her, NICK - SIPPING coffee.

69A
COUNTERMAN
Lady, if you're game for this one, he's
on the house. Nobody in history ever had free!

FANNY
Start boiling the water

As the COUNTERMAN spins and exits, Nick looks at Fanny.

Rev. 8/29/67

74.

89 CONTINUED:

89D-Tight2

89

NICK O.S. on Nick

392A-Tight2

O.S. on Fanny

You don't know how proud I am to think that I'm the man who introduced you to your first lobster!

FANNY

(with a look)

Among other things.

NICK

Behave yourself!

They smile at each other - a secret intimate smile. Then:

FANNY

When I think what I missed before I knew you. I played Baltimore *before but I* ~~four times~~ and never once realized it's the most beautiful city in the world! Sort of makes me wish you'd come with us tomorrow - see what you can do for Chicago --

(then, urgently)

Why don't you, Nick?

NICK

(regretfully)

I was going to - I decided yesterday. But now I can't.

FANNY

(calls OFF)

Yesterday you could, now you can't -- what happened between yesterday and now?

NICK

(with a shrug)

You were there. ~~Really, just the~~ Elsie lost the Baltimore Handicap, and I lost Elsie ~~money~~. And my shirt.

FANNY

But I was watching you - you didn't blink an eye! Nick! You didn't lose your puffed shirt?!

CONTINUED:

89

CONTINUED:

89

NICK

(serenely)

No, darling - I never lose that. Or my gambling money. But just about everything else. So I have to catch a train for New York at midnight and the Berengaria for Europe tomorrow night.

FANNY

(calling off)

Stop bailing the water - I just lost my appetite!

(then, to Nick)

What's in Europe?

NICK

It's what's on the boat to Europe. A lot of bored men with nothing to do for eight days but play cards.

FANNY

You're going to Europe so you can play cards on the boat? But how do you know you'll win? You don't cheat, do you?!

NICK

(amused)

No - I just play better than most people. It's my business.

FANNY

Well, you could lose! And there you'll be in Europe - without a dime! I don't want you to go!

(he doesn't

answer)

But I don't have anything to say about it, do I --

NICK

(gently)

Darling, it's the way I live. I told you that on Henry Street, and the first night here, and --

FANNY

(cutting in)

~~And every night since.~~ I know.

(MORE)

CONTINUED:

Rev. 8/29/67

09A

09D

39D - Tight 2
O.S. on Fanny

75A.

89

CONTINUED:

89

FANNY (CONTD) 39J-Fanny
(she tries to
grin)

I know it by heart. And you're
not involved - so don't worry.

NICK
But I am involved. Finally. With
a girl who has her own work, is too
busy to get lonesome, doesn't --

FANNY
Okay, okay - I get it. We wave to
each other from boats and trains.

89H

(flatly, rising)
I'd better get to the theatre --

90

ANOTHER ANGLE

90

90

as Nick pays counterwoman and Fanny moves a little 90C,
away, depressed, CAMERA MOVING WITH HER. Nick
ENTERS SHOT to her.

CONTINUED:

90 CONTINUED:

Nick takes her arm, looks at her - troubled.

521 NICK

Fanny - please don't look sad.

522 FANNY (ruefully)

You walk back into my life, change everything and walk right out again - how should I look? Glad? Happy?!

523 NICK

But I'll be back in your life again, darling - very soon.

524 FANNY (dryly)

Yeah - like last time!

525 NICK

Not a bit like last time!

526 FANNY

90B-Tight2

o.s. on Nick

What's different?

90A-Tight2

o.s. on Fanny

I love you.

528 FANNY (startled)

You mean it? You're not just ~~being~~ ^{trying to be} polite?

(he kisses her - hard)

You mean it?

(they kiss again; then, shakily)

Well, what do you know?

529 NICK

I know I'd better hurry if I'm going to drop you, get packed and catch that train for New York --

's been a wonderful ~~me~~
ck in my life.

530 FANNY

Nick! Pick me up after the theatre - curtain's at 11 - and I'll go to the station with you!

(he smiles, shakes his head)

Why not?

(hesitates)

Affraid I'll cry?

(CONTINUED)

90 CONTINUED: (1)

90

581 NICK
No - I'm afraid I will. ~~It's been~~
~~the most wonderful week of my life --~~

She just looks at him, her heart in her eyes. As he puts his arm around her and they start out, DISSOLVE TO:

A2B91

91 INT. WAITING ROOM. BALTIMORE STATION - FULL SHOT - EARLY 91
MORNING. Near a gate marked "TRAINS", the Liegfield Company Manager and girl are standing waiting. Some are sitting around on baggage and on a circular bench in the middle of the room. Here also sits Georgia.

91AA-CloseFanny

91B-LS

91A-MedFull

92 MED. SHOT - FANNY - AT STAIRCASE - CAMERA ZOOMING BACK 92
with her as she comes down, looking very blue. A train announcer walks through.

TRAIN ANNOUNCER

Empire Limited departing for New York
at 8:30 AM now boarding at Track 14.
Empire Limited departing for New York
at 8:30 AM now boarding at Track 14.

91C-Full

Not reacting to this at all, Fanny starts slowly across the waiting room, stopping as Georgia, seeing her pass, calls to her.

91D-TightGEORGIA

Fanny, where've you been since six o'clock this morning?

FANNY (bleakly)

Walking - just walking.

GEORGIA

Honey, if you're going to die every time you say goodbye to a man --

BOY'S VOICE

Paging Miss Brice, paging Miss Fanny Brice!

GEORGIA

Over here!

91E-CloseDolly2

A DELIVERY BOY enters SHOT, carrying an armful of roses and a bottle of champagne in a cooler. As Georgia indicates Fanny, he gives the cooler to Georgia. Fanny reads the attached card, breathing hard, Georgia smiles, happy for her.

GEORGIA

There -- feel better?

(CONTINUED)

92

CONTINUED:

92

FANNY

Yeah - yeah - better!
 (gives boy a bill)
 Thank you.

DELIVERY BOY

Thank you - thank you!

GEORGIA (incredulously

as he exits)

Ten Dollars?! From Fanny Brice, the
 last of the great five-cent tipppers?

FANNY (absently,

thinking hard)

Yeah - yeah - should've made it
 twenty. 91F-Georgia

(looking around)

Where's Emma? Where's Emma?

GEORGIA

Fanny - what is it?

FANNY

I'm not going to die, that's all!
 And I'm not going to Chicago, either!

GEORGIA

Are you out of your mind? What'll
 Ziegfeld say?

FANNY

I don't know. Will you get him on the
 phone for me, please, Georgia. Emma!

She exits.

GEORGIA

You bet your sweet life I will!

She exits toward the phone booth.

91F-Full

93

ANOTHER ANGLE - John is standing near her bags as Fanny
 rushes in, calling for Emma. Emma enters right.

FANNY (selecting

two bags)

Em, be an angel - hold these flowers.
 I'll need this one and this one. I'm
 not going to Chicago.

JOHN

What?!

93 CONTINUED:

79.

93

FANNY (closing
John's mouth for him)
Ssshhhh!

JOHN
Where are you going?

FANNY (exiting)
To buy a ticket.

91G-LS 92-MedFullGp

94 MED. CLOSE SHOT - GEORGIA - AT TELEPHONE BOOTH - opening 94
the door, calling:

GEORGIA

Fanny!
(as Fanny enters scene)
I told him!

Fanny takes the phone and enters the booth, then starts talking as Emma, John, and several Ziegfeld Girls, who have seen the exchanges going on, enter the shot, crowding around the booth, trying to hear what's going on. Everyone is asking Georgia what Fanny's doing, many AD LIBS.

EMMA

Please talk to her, Miss Georgia -
please try!

GIRLS & JOHN (ad-libbing)

What is it?
What's going on?
Come on, Georgia - give!

Georgia tries to explain.

92B-Close Fanny

95 INT. PHONE BOOTH - CLOSE SHOT - FANNY - ON PHONE

95

INTERCUT ZIEGFELD AT HIS DESK IN HIS OFFICE
FANNY

92BA

But Flo, you don't need me in Chicago!
There'll still be four good names on the
marquee - and the tour's over in two weeks
anyway!... Flo, will you simmer down?
Please?!... Look - I love the theater! I
love to hear an audience applaud! But I
can't take the audience home with me! I
want a personal life, too, and I'm going
to have it - so why don't you just wish
me good luck?

92B3

92

92A-MedGp

92B3

She winces as he hangs up on her then shrugs and comes
out of the booth. Clowning to cover up that she's a
little hurt:

before your ulcer starts
acting up!

ZIEGFELD
What's for
coming for
you-you can
that ulcer-
that's the
unprofessional
but-but-

(CONTINUED)

95 CONTINUED:

80:

95

Grp

JOHN
What did he say?

FANNY
He hung up!
(as John reaches
for the phone)
Ladies from the Ensemble -- adieu!

GIRL (Inga)
Where are you going?

FANNY
To New York.

GIRL (Sharon)
(grabbing her arm as
Fanny starts to move off)
Why?

FANNY
Why? Because I'm going to Europe
with Nick Arnstein, that's why!

GIRL (Sharon)
Fanny - you have to be kidding!

FANNY
Do I? I told you - when I meet a
guy I want, I won't make jokes!

GEORGIA
Fanny - did Nick ask you to go with him?

FANNY
No. But when he sees me, he'll be glad!
(moving off)

I hope.

B93-MedGo

The girls look at each other and start after her, CAMERA
MOVING WITH THEM to the ticket booth.

FANNY (to ticketman)
One ticket on the Empire Limited
departing for New York at 8:30 AM now
boarding at Track 14.

She hands over a bill. As he gives her the ticket and
change:

GEORGIA
Fanny, what's the matter with you?
Haven't you any pride?

FANNY
I guess not. I love the guy, he loves
me and I want to be with him - it's

97 CONTINUED:

97

FANNY
 DON'T TELL ME NOT TO LIVE,
 JUST SIT AND BUTTER,
 LIFE'S CANDY AND THE SUN'S
 A BALL OF BUTTER.
 DON'T BRING AROUND A CLOUD
 TO RAIN ON MY PARADE.
 DON'T TELL ME NOT TO FLY --
 I'VE SIMPLY GOT TO.
 IF SOMEONE TAKES A SPILL,
 IT'S ME AND NOT YOU.
 WHO TOLD YOU YOU'RE ALLOWED
 TO RAIN ON MY PARADE!

98-FullDollyPan

98 INT. STATION CORRIDOR AND DOWN RAMP - FANNY, going
 to the New York train, SINGING:

98

FANNY
 I'LL MARCH MY BAND OUT,
 I'LL BEAT MY DRUM,
 AND IF I'M FARNED OUT, ^{A98A-ButLS}
 YOUR TURN AT BAT, SIR. ^{2031-LS}
 AT LEAST I DIDN'T FAKE IT.
 HAT, SIR, I GUESS I DIDN'T MAKE IT.

99-MedDolly

99 EXT. TRAIN PLATFORM AND GATES - DAY - FANNY
 boarding train, SINGING:

99

FANNY
 BUT WHETHER I'M THE ROSE
 OF SHEER PERFECTION, ^{LSZeech}
 OR FRECKLE ON THE NOSE ^{101-FullDollyPan}
 OF LIFE'S COMPLEXION,
 THE CINDER OR THE SHINY APPLE OF ITS EYE --

100-Full
 DollyPan

100 OMITTED

100

101 EXT. NEW YORK MOVING TRAIN - DAY - RUNNING SHOT of
 FANNY sitting by the window, SINGING:

101

FANNY
 -I GOTTA FLY ONCE,
 I GOTTA TRY ONCE,
 ONLY CAN DIE ONCE, RIGHT, SIR?
 OOH, LOVE IS JUICY,
 JUICY, AND YOU SEE
 I GOTTA HAVE MY BITE, SIR.

102-Full

83.

102 EXT. NEW YORK STATION EXIT AND TAXI - DAY - SHOOTING 102
THROUGH TAXI WINDOW, as FANNY COMES OUT, and gets into
taxi SINGING:

FANNY
GET READY FOR ME, LOVE,
'CAUSE I'M A "COMER",
I SIMPLY GOTTA MARCH,
MY HEART'S A DRUMMER. R103
DON'T BRING AROUND A CLOUD
TO RAIN ON MY PARADE.

103-10C

FANNY
I'M GONNA LIVE AND LIVE NOW,

103 EXT. STATION EXIT AND TAXI - DAY - DOLLY SHOT with taxi 103
with FANNY in CLOSE SHOT SINGING:

FANNY
GET WHAT I WANT -- I KNOW HOW, 103A
ONE ROLL FOR THE WHOLE SHEBANG,
ONE THROW, THAT BELL WILL GO CLANG,

104

104 EXT. TAXI AND STREET - DAY - SHOOTING STRAIGHT DOWN 104
through taxi roof on FANNY SINGING:

FANNY
EYE ON THE TARGET -- AND WHAM --
ONE SHOT, ONE GUNSHOT, AND BAM --

105-LS

105 INT. PASSENGER BOARDING PIER - DAY - Taxi pulls to stop 105
on empty covered pier, FANNY gets out. 105-A-FullDolly

FANNY
HEY, MR. ARNSTEIN, HERE I AM.

106-FullPan

106 EXT. DOCK AND LONGSHOREMEN - DAY - MUSICAL BRIDGE, 106
FANNY asking three longshoremen how to get out to the
ship that sailed. They point off, and FANNY runs.

107 EMPTY PASSENGER PIER - DAY - FANNY running down pier 107
between building and piling.

108-LSZoom

108 EXT. BALCONY OF BATTERY BLDG. - DAY - FANNY running 108
across balcony from one pier to another.

109 EXT. EAST RIVER PIER AND FIREBOAT - DAY - CONTINUE 1004 109
 MUSICAL BRIDGE as FANNY runs to tug. As CAMERA TILTS
 UP and we see the Brooklyn Bridge: ✓

110-Helicopter

110 EXT. HUDSON RIVER - DAY - TUG as it passes the Statue 110
 of Liberty. FANNY, at bow of boat, looking OFF, SINGS:

FANNY
 I'LL MARCH MY HAND OUT,
 I'LL BEAT MY DRUM
 AND IF I'M FANNED OUT,
 YOUR TURN AT BAT, SIR,
 AT LEAST I DIDN'T FAKE IT,
 HAT, SIR, I GUESS I DIDN'T MAKE IT!

111 CLOSER SHOT - FANNY - SINGING: 111

FANNY
 GET READY FOR ME, LOVE,
 'CAUSE I'M A COINER,
 I SIMPLY GOTTA MARCH
 MY HEART'S A DRUMMER.
 NOBODY, NO, NOBODY
 IS GONNA RAIN ON MY
 PARADE!

FADE OUT.

112-
 113 OMITTED

112-
 113

114 FADE IN ON:
 INT. SHIP'S DINING ROOM - NIGHT - SHOOTING DOWN from 114
 the dining-area of the magnificent two-level room,
 past a two-branched staircase, on the landing of which
 an ORCHESTRA IS PLAYING. To the LOWER LEVEL, where
 formally-dressed passengers are dancing - among them
 FANNY AND NICK, both radiantly happy. AS CAMERA MOVES
 IN CLOSER on them, a turn bringing them beside a very
 old COUPLE:

OLD MAN
 Evening, Nick
 (then, to Fanny)
 More shuffleboard in the morning?

FANNY
 Yes, but this time I'll keep score,
 you crook!

(Old Couple laugh
 and dance away)
 Nick, that old boy told me he owned
 a little store --

(MORE)

(CONTINUED)

111

FADE IN ON:

111A

111

INT. SHIP'S CABIN - DAY - NICK stands looking out a porthole, his face bleak. A STEWARD is putting his clothes away. Now, coming back to two other suitcases:

STEWARD -

Would you like all of these out, sir?

NICK

Oh, no, just these two, please.

Steward, why have we stop

STEWARD

Thank you sir.

It's the har pilot gettin

111B

As he starts to put the things away, there's a light knock at the door. The steward, after a questioning look at Nick, who's turned back to the porthole and is lost in thought, goes to the door - opens it. 111B FANNY stands there, the roses still in her arms. Nick looks and she rushes to him.

111B
111C
111D

111

NICK

Fanny!

111G

They kiss, his arms around her, crushing her, roses and all. In the b.g., the steward discreetly goes to take the last suitcases into the bedroom.

FANNY

If you hadn't looked exactly the way you did, it could have been very embarrassing!

NICK

(laughing)
You crazy girl! What are you doing here?

FANNY

Well, I figured if I waited for you to come back with a fortune, you might think I was after you for your money. Nick, I'll never tie you down. I promise. Week to week.

114A CONTINUED:
114K-Steward

Cough from the steward off. As they turn,

610 STEWARD
Will that be all, sir?

611 NICK
Yes, thank you.

114J-Steward 612 STEWARD

Thank you sir,
(then to Fanny)
I say, I caught your show, last time
I was in port - you were marvelous.

613 FANNY (even more English)
Oh, thank you!

614 STEWARD
Thank you!
(goes to door)
Just ring if you need me, Mr. Brice!

and he exits. As Fanny and Nick look at each other,
astounded, then burst out laughing.

115 DISSOLVE TO: INT. SHIPS'S LOBBY - NIGHT
FANNY AND NICK, entering, passing groups of people at
different tables, nodding to a small table, they both
look radiantly happy, nodding and greeting people. 115C-Cam

116 At table - they sit down as a waiter seats them and
takes their order.

116

116A-Tight2 on F.

116B-Tight2
o.s. Nick

WAITER
Courvoisier, Mr. Arnstein - right?

616 NICK
And a creme de menthe frappe.
(turning to Fanny)
All right?

616 FANNY
Oui - oui - mon cheri.

117 The waiter leaves. Fanny notices the ship's captain magnif-
icently bearded, smiling at them.

Chgs. 8/29/67

87.

115. CONTINUED:

115

FANNY
(to Waiter, in
perfect French)
Filet de boeuf, sauce bordelaise,
pommes de terre soufflé --

NICK
(hiding a smile)
And?

FANNY
(scowling)
That's all you taught me!

NICK
(laughs; then,
to waiter)
And a green salad. I'll have the
same.

The Waiter EXITS. Nick smiles OFF - Fanny looks.

116 MED. SHOT - (THEIR ANGLE) - SHIP'S CAPTAIN
magnificently bearded, waving at them.

116

117 MED. SHOT - AT TABLE

117

as Fanny turns to Nick.

617 FANNY
He's got a nice beard on him, that
Captain - sort of trustworthy.

618 NICK
He likes you - everybody does. You're
a great success - and that's offstage,
~~fanny-girl~~

619 FANNY
Aaah - I'm with you, that's all.

620 NICK
I love your being with me. I don't
know how I could have thought of
going without you --

FANNY
Me - neither.

CONTINUED:

Chgs. 8/29/67 Nick???

117

CONTINUED:

O.S. on Fanny

O.S. on Nick

FANNY

88.

NICK

Go on, say it.

117

621 FANNY

(hesitates; then,
recklessly)

Nick - you went to fancy schmancy good
schools. I went to ~~PS 64~~ you're practically no
~~strictly up town~~ strictly schools. You're Park
~~downtown~~ Avenue, I'm Lower East side.

622 NICK

(comfortably)

Don't be a snob.

623 FANNY

(grins; then)

What I'm trying to say is --

(with difficulty)

Look, you don't have to - I'm
all yours anyway - but on Henry
Street, where I come from, when
two people love each other, one
~~of them says why don't we get~~
~~married~~ Never mind.

←

624 NICK

(deadpan)

Really?

625 FANNY

(getting sore)

Yes! And sometimes it's even
the man!

626 NICK

(judiciously)

~~It's much the same where I come~~
from. Is that so?

627 FANNY

~~Then why don't you stop making~~
~~jokes and say: I forget it.~~

She takes a gulp of her champagne and chokes -- coughed
and amused; Nick looks at her. Then, suddenly, the waiter
enters with the drinks.

628 NICK

~~Fanny -- I have treated dear --~~ You know it's much
~~don't we get married?~~ the same where I come from.

FANNY

Then why don't you go ahead and say **CONTINUED**
it so I can turn you down or think it over.

NICK

Chgs: 8/29/67

89.

117 CONTINUED:

117

629 FANNY

(lighting up)

Nick! When? Tonight? Right here?!

(he laughs, shakes his head)

Then when? That captain - he looks like a rabbi.

630 NICK

When I've made a decent bankroll.

631 FANNY

(impatiently)

I don't care about that --!

632 NICK

But I do. And I intend to be the head of this family --

633 FANNY

You will be - you're smarter! Nick --

634 NICK

(firmly)

No, Fanny. It's going to be my way or not at all --

635 FANNY

~~Boy, are you tough!~~

(he nods calmly)

Well, look - could you win what you need in that poker game tonight?!

636 NICK

It's possible.

637 FANNY

Good! Because I want to be a Sadie!

118 ANOTHER ANGLE

as he looks at her, puzzled.

638 NICK

A what?

CONTINUED:

639 FANNY

You met Mrs. Strakosh's married daughter - well, that's a married lady!

(as he laughs)

Hey, can I come with you and watch?

(he shakes his head)

My whole future depends on it.

640 NICK

Can you watch with absolutely no expression - no matter what happens?

641 FANNY

Can I watch with no expression?!

119-Zoom

119A-MedFullCp

119D-Fanny

11

119

CLOSE SHOT - FANNY reacting with all expressions.

Zoom back to see Nick, dealer and 3 other men playing poker. Fanny watches, silently, but with animation.

119B-Med3

119C-Med2

119E-Nick

NICK

Check.

1st MAN

Check.

2nd MAN

I open for 500.

TYCOON

Let's make it a 1000.

3rd MAN

I pass.

DEALER

Call.

NICK

Call.

1st MAN

Beats no.

2nd MAN

Call.

DEALER

Cards.

He deals out additional cards.

HICK
One card, please.

2nd MAN
Three here.

TYCOON
Two.

DEALER
Dealer takes Three. To the
opener.

2nd MAN
Check.

TYCOON
I bet a thousand.

DEALER
I'm out.

HICK
Call one thousand and raise
you two thousand.

2nd MAN
I'm out.

119J-Tycoon

119K-PU
119L-
Tycoon

TYCOON
I think you're bluffing, Mr.
Kornstein. I'll see you.

NICK
(laying down cards)
I've got 3 kings.

1195
Tycoon

Gp

Chgs: 8/29/67

906

119

CONTINUED:

119

TYCOON

~~He matches Nick's thousand and lays down three of a kind.~~ Nick casually shows his full-house: 3 kings.

645 TYCOON

~~Take it -~~ I thought you were bluffing.

646 NICK

In this distinguished and ~~well~~ expert ~~dealer~~ company? I wouldn't dare!

As the men laugh, Nick rakes in a large pot, and Fanny exhales, looking faint:

647 TYCOON

You're quite an actress, Miss Brice - you looked absolutely ~~blank~~

FANNY

Oh, you saw the show.

CONTINUED:

TYCOON

(shaking his head)
No, I mean, just now. Your look was absolutely blank.

119K-MedFullGp
EX119J
Tycoon

91. Med
Gr

119 CONTINUED:

119

648 FANNY (loftily)

That wasn't acting. ~~By accident~~ Win - lose - what's
~~the difference?~~ the difference?

It's only ~~losses~~ money --

649 NICK (hiding a smile)

Darling, this is probably rather dull
for you -- Excuse me, gentlemen, I'll
be right back.

FANNY

~~Uh-huh just a bit later~~ ~~if you don't mind~~ --

Good evening.

Nick smiles, helps her to her feet. As the men rise --

NICK

~~Uh-huh just a bit later~~

119G-Med2

120 MED. CLOSE SHOT - CAMERA MOVING WITH FANNY AND NICK 120
to the door. Muttering out of the side of her mouth:

FANNY

Quit - quit - quit!

NICK (low-voiced)

Sorry - it's against my religion to
break a winning streak.

120-Med2 120A-Tight2

FANNY (gloomily)

Goodbye, Sadie!

Nick opens the door for her, smiling reassuringly. As
she EXITS like a dying swan, and he goes back:

121-MedFull12PanDolly

121 INT. FANNY'S CABIN - MED. SHOT - FANNY - in a chair, 121
dressed, holding an icebag on her head - her eyes
closed. A clock says 4:45. ~~She~~ The door opens,
~~and her eyes open. Nick enters, slams door behind him.~~ This
wakes her up with a start.

FANNY

~~Come back~~

~~ANGLE ON NICK~~ as Nick: ~~enters~~ - deadpan. Fanny stares,
trying to read his face.

~~NICK (staring)~~

121A-Med
Fanny

~~121A-Med~~

121E-MCNick

121B-MCFanny

121D-Med

NICK (smiling)

Well, it's a beautiful night! I had a 121F-Close
turn around the deck - did me a world of Nick
good! It's awfully late, though, Sadie.
You should have been in bed ages ago --

Rev. 10/6/67

121 CONTINUED:

92.

121

121.C-Fenny

658 FANNY (furious)
How could I go to bed? I've been
sitting here hour after hour after --
(stops abruptly)
Did you say -- Saddle?!

She stares as he starts taking money out of his pockets, strewing it all over the cabin. Then:

65 ~~ANNY~~ ~~W~~
MRS. ARNSTEIN, MRS. ARNSTEIN --
WHAT A BEAUTIFUL, BEAUTIFUL NAME!

She jumps up, tosses the icebag away, and goes into his arms, MUSIC OF "SADIE, SADIE" STARTING UNDERSCENE AS WE CUT TO:

122

127E-15

122E-InsertZoom

122 CLOSE SHOT - FANNY'S HAND - complete with gold wedding 122
ring, lying on a satin comforter, MUSIC CONTINUING,
SINGING OVER SHOT:

FANNY'S VOICE
I'M SADIE, SADIE, MARRIED LADY,
SEE WHAT'S ON MY HAND,
THERE'S NOTHING QUITE AS TOUCHING
AS A SIMPLE WEDDING BAND.

CAMERA PANS with her hand to her face, as she pushes back her hair.

122B-114.
122D-13

1224-

FAMILY

OH, HOW THAT MARRIAGE LICENSE WORKS
ON CHAMBERS/AIDS AND HOTEL CLERKS.
THE HONEYMOON WAS SUCH DELIGHT
THAT WE GOT MARRIED THAT SAME NIGHT.

CAMERA PULLS BACK TO A FULL SHOT - PARIS HOTEL ROOM -
DAY - luxurious, flower-filled. Fanny, in a lazy
negligee, is still in bed - a breakfast tray beside her.

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 08-19-2001 BY SP-6 BJS/KAC

PASTY
 I'M SADIE, SADIE, MARRIED LADY,
 STILL IN BED BY NOON
 RACKING MY BRAINS DECIDING
 BETWEEN ORANGE JUICE AND PRUNE.
 NICK SAYS NOTHING IS TOO GOOD FOR ME,
 AND WHO AM I NOT TO AGREE? 1934-1935
 I'M SADIE, SADIE, MARRIED LADY, THAT'S ME!

1227-0000

As she gets up, goes to desk, and starts writing a post-card, MIMI - in a robe and ascot - comes out of bathroom.

7.000

Spending out the news?

Rev. 10/9/67

93.

122 CONTINUED:

122

FANNY

Starting with the person most concerned.

As she shows him the postcard and they grin:

123-
126

123-
126

OMITTED

9/14 127 CUT TO: INT. BRICE SALOON - MRS. BRICE - stooping
123-3 to pick up the postcard, which has been slipped
127 under the door. As she reads it to herself:
125A Mrs. Brice A.C.
125 alter 3/2/68

127

FANNY'S VOICE

Four marvelous weeks in Paris, Rome,
and London --

(SINGING)

-- ARRIVING SOON

UNITED STATES,

SO OPEN UP DEM POILY GATES

FOR SADIE, SADIE, MARRIED LADY

DOT'S ME!

126-LSPan

A126-LSPan A126A-LSPan

128 DISSOLVE TO: EXT. LONG ISLAND ESTATE - DAY - as
a big limousine, luggage strapped on top, rolls up
the driveway to an enormous house, MUSIC OF "SADIE,
SADIE" CONTINUING.

126

129-7-1123-2

129 CUT TO: INT. FOYER. LONG ISLAND HOUSE - DAY - as
Fanny R and Nick ENTER, Fanny very sophisticated in
a traveling suit and furs, Nick the picture of an
English gentleman. MUSIC CONTINUES UNDER as Fanny
looks around, stunned, and ANGLE WIDENS TO INCLUDE A
HUGE LIVING ROOM, empty except for packing crates.

129

667 FANNY

Nick! You said a cottage on Long Island!

668 NICK (deadpan)

What's your complaint, Mrs. Arnstein?

This is Long Island. And there's a
cottage a right next to the stables --

She stares at him, shakes her head wonderingly.

129A-FANNY

Well, ~~all this commotion~~ - boy, when you
marry somebody, you do it right!

670 NICK (teasing)

You mean when somebody marries me I
do it right!

Rev. 10/9/67

94.

129 CONTINUED:

129

124B
129BA
124BB
129BC
129D
129E

671 FANNY
Aren't you ever going to forget
that?

672 NICK
(smiles, shakes his head)

Never!

He hugs her. ~~Still staring about the house.~~ They enter house.
INT. HOUSE - FOYER - they enter. 129C-POV

FANNY

129BE-Fanny

Uhh - honey - ~~what does a place like~~
~~this restaurant~~ If this is a hotel, I don't
~~think they're ready for us.~~
~~Waiter by the day - so it'll sound~~
~~better.~~

NICK

~~I don't know - I didn't want to~~
~~bring it in.~~

129D-Nick

129BD-FU129BC

674 FANNY

Nick! It must have cost a fortune!

675 NICK

Well, I made a fortune at Epsom Downs, Derby,
didn't I? And I expect to make another
with this Florida deal, so there's
nothing to worry about, is there?

He smiles at her so happily that she'd rather die
than bring him down.

676 FANNY

So who's worried?

(looks around again)

One thing I've got to admit - this is
a perfect house for a millionaire!

677 NICK

And for - SADIE, SADIE, MARRIED LADY --

678 FANNY

MEET A MORTGAGEE --

130-Med Full 12

130 CUT TO: INT. KITCHEN - DAY - NICK AND FANNY
looking at a brand-new refrigerator.

130

FANNY

OWNER OF AN ICEBOX
WITH A TEN-YEAR GUARANTEE!

NICK

WITH A TEN-YEAR GUARANTEE!

Rev. 10/9/67

131-FullPan2

95.

131 CUT TO: INT. LIVING ROOM - NIGHT - now half-furnished, as Fanny pops onto a sofa.

131

680 FANNY 132

OH, SIT ME IN THE SOFTEST SEAT
QUICK - A CUSHION FOR MY FEET!

As Nick pushes a piano INTO SHOT:

133

131A-131B

682 FANNY

DO FOR ME

132 CUT TO: EXT. HOUSE - DAY - FANNY - standing there, as more furniture arrives.

132

682 FANNY

BUY FOR ME

133 CUT TO: STAIRCASE - NIGHT - NICK carrying FANNY upstairs to the bedroom, kicking the door open.

133

683 FANNY

134-MCFanny

LIFT ME, CARRY ME,
FINALLY GOT A GUY TO MARRY ME!

134 INT. BATHROOM - DAY - FANNY in the tub, with a bath-tray.

134

684 FANNY

I DO MY NAILS
READ UP ON SALES

135

135 CUT TO: INT. FOYER - DAY - Fanny crossing to open the front door for Nick.

135

685 FANNY

ALL DAY THE RECORDS PLAY,
THEN HE COMES HOME, IT TELL HIM,
OY - WHAT A DAY I HAD TODAY!

135A

136

136 CUT TO: EXT. TERRACE - DAY - FANNY AND NICK entertaining EDDIE, MRS. ERICE, GEORGIA. FANNY clowns as she SINGS:

136

686 FANNY

I SWEAR I'LL DO MY WIFELY JOB
JUST SIT AT HOME - BECOME A SLOB!
TIN SADIIE, SADIIE, MARRIED LADY
THAT'S ME!

Rev. 10/9/67

136 CONTINUED:

96.

136

687 ZIEGFELD

136A-Tight 2 136
C10

Well, it's time you stopped being a
slob! Come on, Fanny! Tell me you're
going to be in my new show -- 136H-Eddie
(smiles, gestures at Eddie)
With my new dance director, Mr. Eddie
Ryan --

688 FANNY

Eddie!

689 EDDIE

~~Heard her bugaboo~~
Said show to start rehearsing in six
weeks -- 136G-Fanny

ZIEGFELD

So how about it? Can you be ready in
time?

691 FANNY

Sorry, Flo -- I'm afraid I'll have to
skip this one. And maybe the next.

692 ZIEGFELD (shocked)

Why?!

693 FANNY 136E-Nick:

Well, I'm going to be awfully busy
learning to play a housewife. It's a
new part for me, Flo -- it'll ~~take~~ take
a lot of practice --

(she smiles at Nick)

NICK

And besides that -- How?

How.

(she looks at her mother)

It seems much more important to make
grandchildren for Mrs. Brice.

As the others react, stunned for a moment:

136DMed3 MRS. BRICE (sentimentally)

Nick - you did it for me!

136F-Nick: 136G-Ziegfeld

695 ZIEGFELD

(as everyone laughs)

But how could he do it to me!

696 NICK

It was comparatively easy.

136K-Med3

As Ziegfeld, for all his bluster, goes to Fanny and
kisses her, followed by Eddie and Georgia. During
the adlib fuss - "I suppose I'll have to forgive
you --" "Does this make me an uncle?" etc.,

CONTINUED:

Rev. 10/9/67

97.

136

36 CONTINUED: (1)

Nick goes to Mrs. Brice. AS CAMERA MOVES IN CLOSER ON THEM, they look at each other - then Mrs. Brice shyly kisses his cheek. Touched:

697 NICK (low-voiced)
I'll do my best to make her happy --

698 MRS. BRICE
(with a shrug, but nicely)
Who can make anybody else happy? If it's right, you'll both be happy. If not - not. But be polite to each other.
136J-Butler (FANNY ENTERS SHOT TO THEM)
People get married, they shouldn't stop being polite.

699 NICK
~~I won't~~ - I promise.
(puts his arm around Fanny)
It's the easiest promise I've ever made.

700 FANNY
~~All right - I understand~~
(grins at Nick)
But it's the toughest promise I've ever made.
BUTLER? 136L-Butler
Luncheon is served, madame.

137. 138, 139 - OMITTED Madam? That's you?

137-9
OUT
139A

132 That's me. (all exit b.g. to house)
140 INT. NURSERY - DAY. It's filled with wildly extravagant toys. NICK AND FANNY are on either side of a bassinet, leaning down to look lovingly at a very new baby.

FANNY
A HUSBAND, A HOUSE,
AND A BEAUTIFUL REFLECTION
OF MY LOVE'S AFFECTION --

~~NICK - I'll be right back~~
SADIE, SADIE, MARRIED LADY --

140-13
THAT'S MEANTIME
(straightens up, looks at Nick quizzically)
You don't feel too - tied down?
Anchored?

140C
140D-
140DA
NICK
I love you. Does that answer the question?

Rev. 10/16/67

97A.

140 CONTINUED:

140

FANNY

It'll do nicely.

He kisses her. Then, searching his pockets:

NICK

I bought her something. Sort of
an add-a-pearl necklace --

FANNY (dryly)

An add-a-tooth necklace would be
more to the --

(stares as he holds up
pearls)

Nick! You're crazy! She won't be
able to wear that till she's twenty years old!

NICK

(hanging pearls on crib)

But she'll know she has it - it'll give
her confidence! Besides, if you play your cards right
it might even land it
you.

~~And for every time she looks at it, she'll think of you.~~
~~And for every time she looks at it, she'll think of you.~~
~~And for every time she looks at it, she'll think of you.~~

Fanny looks at the look, then at him - this is the
sort of thing she loves about him. Then, deadpan:

FANNY

~~Beats her heart, and for the first time~~ You bet you will,
~~and for the first time~~ son't you?

(giggling)

~~Beats her heart, and for the first time~~
~~and for the first time~~

They both laugh. Then Nick ~~disappears, and for the first time~~
~~to one side,~~ puts his arm around her - leads her to
a chaise.

1403-Full Pan

NICK

Come sit down - help me make a
decision.

FANNY

140F

140F

1

~~Beats her heart, and for the first time~~

(lovingly, as they sit)

You know something? You have beautiful
ears!

NICK (politely)

Thank you. You may consider them your
very own. And now that you have four
ears - will you kindly listen?

CONTINUED:

Rev. 10/16/67

140 CONTINUED: AL

140FB-Fanny

FANNY

Nick, if you mean shut up and listen,
why don't you just say --

~~(Fanny, I mean, I mean, I mean)~~

~~SHUT UP AND LISTEN!~~

~~(they both laugh)~~

NICK

SHUT UP AND LISTEN!

CONTINUED:

97A1

Rev. 10/9/67

140 CONTINUED: (1)

97B

140

NICK

Well, following the brilliant showing
I made in Florida, I think it's --

FANNY (cutting in)

What loused up the Florida deal was a
hurricane! How was that your fault?!

NICK

All right - it wasn't my fault. But
I did lose quite a bundle, it is time
I got started on something new, and
two things have come up. One is --

(Fanny rises, hurries
to the baby)

Fanny!

FANNY

Shh - she's asleep!
(adjusts blanket, then
goes back to chaise)

140J-Med
FANNY

140JA
FANNY

140
FANNY

Okay. Excuse me. One is:

NICK

A big investment outfit - the Eastbourne
Company. They're offering a mahogany
desk, a promising future, and something
called respectability.

140K-Med2

FANNY (grinning)

I'm impressed already. What's the
other one?

Nick's face softens. He rises, paces as he talks.
Fanny watches him, too full of love to be listening
seriously, wanting only to keep him happy.

NICK 140L-Tight2

140K-Tight2
o.s. on Nick

~~A horse of a different color.~~ The
richest strip of oil land that's turned
up in Oklahoma for years! Fanny, do
you realize how much money it means if
you strike oil?!

FANNY (clowning)

Sure! Look at all those Indians, riding
around in Pierce Arrows --

NICK

And they've already found oil nearby -
so the percentages are on my side!

FANNY

Percentages -- you can't beat them!

Rev. 10/9/67

O.S. On Fanny

O.S. On Nick

97C

140 CONTINUED: (2)

NICK

Still, buying the land, drilling -
it'd take all the money I have left,
if not more. And it is risky. With
the Eastbourne offer, there are no
risks.

FANNY

Oh, it's always better when there are
no risks.

NICK

On the other hand, I don't know anything
that's any good that isn't risky!

FANNY

Neither do I! You're absolutely right!

Nick hears this, stops pacing - stares at her.

NICK

But you just said it was better not
to risk anything --

FANNY

No - you said it!

NICK

No - you're the one who said it!

FANNY

Well, that's what I thought you meant.

EDITH NICK

Fanny, you don't have to agree with
everything I say!

(goes to her - sits)

I love you too - but when you asked if
I liked your new black dress, I said
no, didn't I?

FANNY

And you were absolutely right!

140H-MedFull

2Dolly

laughing)

There you go again!

FANNY

Yes, but not because I love you. I
mean, I do - but I'm agreeing because
you have wonderful ideas!

NICK (helplessly, 140HA-MedFull

2Dolly

CONTINUED:

140R-Fanny

NICK

The problem is I have two wonderful ideas, and I want you to help me choose between them. One is solid and safe. The other is not solid, not safe, but could make us a million.

140P-Nick

FANNY

Well, then it's 2 to nothing for the oil well.

NICK

Are you sure?

FANNY

Of course I'm sure. All you get from stockbrokers is old.

NICK

I don't know. I'm the head of a family now. Isn't it time I had my feet planted firmly on the ground?

FANNY

Nick, I fell in love with you floating ten feet over the ground. If you want a mahogany desk, you married the wrong girl!

(breezily)

You have no problem - go dig yourself an oil well!

NICK

(singing)

MRS. ARNHEIM - MRS. ARNHEIM! What A WONDERFUL, WONDERFUL DAME!

He twirls her around as we DISSOLVE TO:

NICK

You're a marvelous girl. It's ^{140NA} ~~being~~ making big decisions.

FANNY

Exhausting! In fact, I'm so worn out we ought to go back to bed!

145 CONTINUED: (1)

145

EDDIE (to Ziegfeld)
So you'd better start looking for
somebody else.

ZIEGFELD (sighs; then)
I keep hearing about a new girl in
Paris, at the Folies Bergere --

As CAMERA MOVES IN VERY CLOSE ON FANNY, who begins to
frown, not liking this at all --

DISSOLVE QUICKLY TO:

146-InsertDolly2

Chgs:

102.

146

FULL SHOT - DAY - ZIEGFELD STAGE - the first rehearsal of a new show, the company not yet called to order. At one side of the stage, the ZIEGFELD girls - (except Georgia) - on stools, sipping coffee; at a small table upstage, ZIEGFELD looking at sketches with a DESIGNER and his ASSISTANT. Other MEMBERS of the cast and crew, coming and going. On the apron of the stage, FANNY - in rehearsal clothes - going over a tap routine with EDDIE. AS CAMERA MOVES IN CLOSER ON THEM:

146

FANNY

146AA-Med2

146AB-Close

Look at me - I'm breathing like a mule!
The way that baby slowed me down, I ought to sue her!

(then, fondly) 146A-Tight2

But she's pretty, isn't she --

EDDIE

Little Frances? She's the cutest thing I ever saw! So alert, so --

FANNY (stopping)

But she's pretty, isn't she, Eddie --

EDDIE (stopping)

She's very pretty, Fan. Very pretty.

146B-Full2DollyFan (affectionately)

Ziegfeld made no mistake hiring you!

146A

OMIT

146B

MED. CLOSE SHOT - EDDIE AND FANNY - as they start dancing again. After a beat:

146B

EDDIE

Heard from Nick lately?

FANNY

Oh, he calls every night --

EDDIE

From Oklahoma?

FANNY (grinning)

Sure. With the phone bills we're getting, he'd better strike oil!

Chgs: 2/15/67

146B-FULL2
DollyPan

103.

146B CONTINUED:

146B

EDDIE (hesitantly)

You haven't put money into that deal,
Fan, have you? Your own money?

FANNY (frowning)

Our money. Why?

EDDIE

It's just that you've - worked so
hard for everything you have.

FANNY

What did I have besides work before I
got married? I used to think - when does
the fun begin? When do the clowns come on?

146D-Close

146C-Tight2

EDDIE (dryly)

O.S. FANNY
And then you met Nick.

Fanny stops dancing. So does Eddie.

FANNY

We've piled up a lot of time, Eddie -
so I'm going to let you get away with
that. Just this once.

EDDIE

Sorry. I have this old habit of
worrying about you.

FANNY

Break it!

146C

FULL SHOT - STAGE - Eddie stands miserably as
Fanny turns and starts off. At the same moment,
GEORGIA ENTERS HURRIEDLY from the wings. Seeing
Fanny:

146E-FullPan

GEORGIA (calling)

Hey, Fanny!

Fanny turns, her face lighting up.

FANNY

Georgia!

147

CLOSER SHOT - FANNY AND GEORGIA - as they run to
each other and hug, laughing.

147

FANNY

Like old times, huh?

Chgs: 9/13/67

146E-FullPan

1047

147 CONTINUED:

GEORGIA

Oh, Fan, I'm so happy you're back

147-Med3 147E-Tight2 147A-Ziegfeld

ZIEGFELD (ENTERING SHOT)

You're an hour late, Georgia - are you
sure you want to be in this show?

GEORGIA (coldly)

I couldn't care less, Flo. So if you'd
rather --

- FANNY (In dismay)

Hey, cut it out, you two! Talk nice
on my first day back!

148-Full

As Georgia and Ziegfeld just look at each other angrily,
a WARDROBE WOMAN pokes her head in from the wings.

WARDROBE WOMAN

Ziegfeld girls - downstairs for measure-
ments, please!

GEORGIA (starting away)

See you later, Fan --

Fanny frowns, worrying - then starts after her.

148 MED. CLOSE SHOT - FANNY AND GEORGIA - IN WINGS

148A-Georgia-FANNY (low-voiced, 148B-Fanny

stopping Georgia)

What is it with you and Flo? What's
the matter?

GEORGIA

It's second act time, that's all. ~~Fourth act~~
~~Fourth act time, that's all. Fourth act~~

FANNY

What's that supposed to mean?

(CONT.)

GEORGIA

This is my fourth Follies. So it's
probably my last.

FANNY

Sure - if you keep coming late to rehearsals.

GEORGIA

It isn't that. If all you have to sell is a
face and a body, it better be a fresh face
and a fresh body.

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151 CONTINUED:

151A-Emma

106.

151

Fanny turns reluctantly to look OFF. As the cry turns into a scream, and they both start running:

152

152 MED. SHOT - AT CARRIAGE - as Fanny lifts out the baby. Nick exchanges greetings with Emma.

152

FANNY

Don't cry, honey - please! What is it - are you wet?

She feels the baby, shakes her head - no - jiggles her. Nick shakes his head critically, takes the baby. Softly, cradling it:

NICK

Frances, that isn't very attractive, dear - so I wish you'd stop.

(the cries diminish)

Thank you, sweetheart - now I can see you. Why, you've stayed blond, you clever girl!

(smugly, as cries stop)

She prefers a man's touch - that's all.

FANNY (with a grin)

She's my daughter, all right!

~~as Nick laughs, Emma enters with coffee tray.~~

NICK

~~Emma - it's good to see you!~~

EMMA (smiling)

~~welcome home, my dear!~~ Miss Fanny, I hate to say it, but we're going to be late for rehearsal --

FANNY (nodding)

Just a few more minutes. ~~I just want to have a cup of coffee with my father.~~ Em, will you take the baby up to Hilda for me?

Emma smiles, EXI EXITS with the baby. Fanny and Nick sit down. She looks at him searchingly as she pours the coffee - trying to read his face. Finally, carefully:

153

FANNY

You know what? This time I think maybe you lost your ruffled shirt --

Nick looks at her with a flicker of surprise. Then:

CONTINUED:

152
Rev. 10/13/67

Al 152A
Bl 152A

107.

152 CONTINUED:

152

NICK

We struck sand, and rock, and water -
(he grins at her) 152B-Close
I think we even struck champagne. The
one thing we didn't strike was oil.

FANNY

So you'll think up something bigger and
better! While lying in a hammock at
your beautiful country house --

NICK

(looking ruefully at house)
It is beautiful, isn't it --

FANNY

(with a quick hunch)
Yes, but I'll tell you the truth, Nick -
it's been murder, dragging myself back
and forth to that theatre every day!

NICK

(happily, relieved)
Then we'll just have to look for an
apartment in town. On Fifth Avenue --

FANNY (clowning)

Even on Sixth, I wouldn't be insulted!

NICK (dryly)

You know, what bothers me even more than
losing the house is the fact that I seem
to have lost my poker face --

FANNY

(caught out, grinning)
Just to me, honey --

NICK

~~isn't it, isn't it, isn't it?~~
~~Even so --~~

Fanny, wanting to get away from problem talk, wanting to
get things gay again, jumps up. Reaching for his hand,
pulling him to his feet:

FANNY

Come on - I want to show you something!

152A ANOTHER ANGLE - MOVING WITH NICK AND FANNY - as she
pulls him across the lawn:

152A

148-Full 148A-Georgia 148B-Fanny
 9/15/67
 Chgs: ~~xxxxxxx~~
 148 CONTINUED: 105.
 148

FANNY (CONT.)
 Ahh, come on, Georgia - you're good for
 ten more shows!
 148C-PULL 148B
 Close Fanny
 GEORGIA (smiling)
 Marvelous wonderful, that dream world you live in!
 FANNY (scowling)
 I don't want anything to change, that's
 all!
 GEORGIA (gently)
 But everything does change, honey --
 (more lightly)
 Even including waistlines - so I'd better get
 your waist measured.
 149A-Med Full 12
 And she EXITS. As Fanny looks after her, depressed,
 then turns to go back onto the stage.

149-Full
 149 ANOTHER ANGLE - ON STAGE - as Fanny enters from
 the wings, stops as she sees Eddie - standing there
 looking at her, sheepish and miserable. They look
 at each other for a moment. Then:
 149B-PULL 149
 H

FANNY (to Eddie)
 149D-Eddie Want to try that routine ~~again~~ again?
 149E-Full
 He nods - goes to her. As she takes his hand, and
 they start dancing together, hand in hand. DISCLOSE TO:
 150

150 EXT. LONG ISLAND HOUSE AND GROUNDS - DAY - SHOOTING
 from driveway, where LENA is taking Fanny's makeup
 box to the waiting CHAUFFEUR and car in P.G. In P.G.
 FANNY sits at a table on the lawn, reading her mail,
 occasionally rocking the baby carriage. Now a TAXI
 drives in - stops. NICK gets out - pays the driver,
 who starts unloading suitcases. Fanny rises, staring;
 then, shrieking as she runs:

NICK!
 FANNY

~~She looks at him~~
~~She looks at him~~
~~She looks at him~~
 151-Med 3

But they both wait until a still more weather Nick

✓
 A150A
 A150B
 A150C
 A150D

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151 CONTINUED:

Fanny turns reluctantly to look OFF. As the cry turns into a scream, and they both start running:

152 MED. SHOT - AT CARRIAGE - as Fanny lifts out the baby. Nick exchanges greetings with Emma.

FANNY

Don't cry, honey - please! What is it - are you wet?

She feels the baby, shakes her head - no - jiggles 1520-baby her. Nick shakes his head critically, takes the baby. Softly, cradling it:

NICK

Frances, that isn't very attractive, dear - so I wish you'd stop.

(the cries diminish)

Thank you, sweetheart - now I can see you. Why, you've stayed blond, you clever girl!

(smugly, as cries stop)

She prefers a man's touch - that's all.

FANNY (with a grin)

She's my daughter, all right!

~~As Nick laughs, Emma enters with a coffee tray.~~

NICK

~~Emma - it's good to see you!~~

EMMA (smiling)

~~Welcome home, my daughter!~~ Miss Fanny, I hate to say it, but we're going to be late for rehearsal --

FANNY (nodding)

~~Just a few more minutes. I just want to have a cup of coffee with my father.~~ Em, will you take the baby up to Hilda for me?

Emma smiles, ~~EMMA~~ EXITS with the baby. Fanny and Nick sit down. She looks at him searchingly as she pours the coffee - trying to read his face. Finally, carefully:

~~1521~~
~~1522~~

FANNY

You know what? This time I think maybe you lost your ruffled shirt --

Nick looks at her with a flicker of surprise. Then:

CONTINUED:

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B152A

108.

152A

152A CONTINUED:

FANNY

Something I planted! Me -- who always
thought radishes and geraniums grew in
stores!

NICK

You mean they don't?

EXT. GARDEN

152D-Full 12
CAMERA STOPS WITH THEM at a border as Fanny, laughing,
gestures at some flowers.

FANNY

Voila! Or even -- take a look!

NICK (absently)

Magnificent.

153-Full 12 (seriously, turning to her)
Nick Fanny -- let me ask you something.

FANNY

Ask me!

NICK

Well -- would you mind if I stopped
trying to be a ~~millionaire~~ tycoon and start
back to being a simple gambler? Just
so I can feel like a winner again?

FANNY (comically)

Did I ask you to start being a ~~millionaire~~ tycoon?
Be what you want, Mr. Arnstein! It's
you I love -- not your profession!

He looks at her with love, pulls her into his arms, and
kisses her fervently. Then, keeping one arm around her,
he starts her back across the lawn. AS CAMERA MOVES
WITH THEM, Fanny looking up at him, glowingly happy:

NICK

I can have almost a whole week at home --
(pulls her closer)

-- just so you won't forget what I look
like! -- and still be on the Aquiltania
Saturday, when it sails --

Fanny stops walking -- stares at him with consternation.

153K-Tight 2

FANNY (low-voiced)
No. I ~~mean~~ do you have to go
away to gamble?!

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152A CONTINUED: (1)

153K-Tight2
o.s. on Nick

109.

152A

NICK

I want all that time you get on ship-board, Fanny - where people ~~having~~ have nothing to do but play cards. And I was always lucky on the boats --

FANNY (miserable)

Nick - Nick, I don't think I can stand your going away again - not this soon!

(like a child)

I didn't complain all these months you've been in Oklahoma, did I? I was good, wasn't I --?

NICK (touched)

Very good, darling. Wonderful!

FANNY

But I - hated it! I just hated it! Everything's - different, when you're not here! And besides, we're opening in a few weeks - I've never had a husband in the audience on opening night! You don't know how I've been hoping you'd get home in time! Please, Nick --

NICK (quietly)

All right, Fanny - I won't go.

(tries to smile, as she looks at him anxiously)

I'll just - hunt out some local pigeons.

FANNY (uncertainly)

You don't think I'm wrong to ask? Because if you do --

She makes a little gesture. If he does think so, he can go. Nick shakes his head. Pulling her back into his arms, so that she can't see his face, he pats her reassuringly.

153A-Full3Dolly

NICK

No. No, I don't think you're wrong.

(kisses her; then, looking off)

But I do think you'd better run. ~~Fanny's~~ getting that long-suffering look.

FANNY

No - I want to stay with you! It won't kill me to miss one rehearsal --

NICK (smiling)

But it might kill me. You'll start feeling guilty and drive me crazy --

SALEMAN WAITING WITH THEM.

153C-Tight2

o.s. on Fanny

153A-Tight2

o.s. on Nick

Rev. 10/13/67

109A

153

153 ANOTHER ANGLE - ON NICK AND FANNY - as she suddenly stops, turns to him eagerly.

FANNY

Nick - ride in with me! Then when I'm through, we can go to a hotel for the night!

(grins at him)

Room service, darling! Like in Baltimore.

NICK (nicely)

Would you mind if I didn't, Fanny? I'd like to unpack - have a chat with my daughter - do a little thinking --

153B-Tight2

FANNY (smiles)

153B-Tight2

os. on Fanny What's there to think about? Look, money - if you're worrying about money --

(grins at him)

Like gambling money, for your comeback - well, don't! I'll be getting it in handfuls from Flo Ziegfeld!

NICK (pleasantly)

Put it in the bank for your old age.

FANNY (frowning)

Hey, let's get something straight. If this is a marriage, then what's mine is yours, and what's yours is mine. Otherwise it isn't a marriage, and I'm just a kept woman. But if I'm going to be a kept woman, you're not rich enough - especially now that you've lost your ruffled shirt! So make up your mind - is it a marriage or not?

NICK (after a beat)

It's a marriage.

153E-Full He kisses her tenderly. She clings to him, then runs for the car, in which Emma is already seated. as ~~the car~~ Nick crosses to the door. He looks after her, then closes the door. 153G-LS Pan

LOCKED IN A PINK VELVET JAIL

Sc.153L

153L 753M

ST.1

What does a man need
Some shirts and some neckties
An address to pick up his mail

Then some woman claims him
And after she takes him
He's locked in a Pink Velvet Jail

There's coffee and quiet
And light conversation
The world seems so distant and pale

You need her, you need her
But love's made her freer
And you're
In a Pink Velvet Jail
You're locked in a Pink Velvet Jail.

155-LSDolly

154 INT. BRANCA'S PLACE - NIGHT - as NICK ENTERS, looks around appreciatively. It's like an English club, with a mahogany bar at which a few men are having drinks, and the owner - TOM BRANCA - a sharp, sleek-looking man, is conferring with a pit boss. Gambling tables and gamblers are also seen. Now, seeing Nick, Branca starts for him, his face lighting up.

BRANCA

Nick!

As Branca reaches him, they shake hands:

NICK

Tom, the place looks wonderful.
Just like as I thought it would.

BRANCA

As you said a church can look cute
but a gambling house must look honest.

NICK

And be honest!

BRANCA

Come on in here.

(to passing waiter)

Joe, a scotch and water for Mr. Arnstein.

155-Med2 (sitting down at table)

Well, when did you get back?

155A-Med2

Dolly

155B-Med2

on entrance

NICK

A couple of weeks ago. Tom, it's good
to see you.

BRANCA

Why did it take you so long to drop in
if it's so good to see me?

NICK

(apologetically)

We've been moving into a new apartment
in town. I've been helping with the
leg work. My wife has a show opening
tonight.

BRANCA

(after a pause)

Histon, I was sorry to hear about the
oil wells.

Nick looks at him with a flicker of surprise,
but at that moment the waiter enters with

CONTINUED:

NEW LINE 3393 -
As you told the dec-
orator"

Rev. 10/16/67

155 CONTINUED:

his drink. Obviously disturbed, Nick nods his thanks for the drink, waits for the Bartender to EXIT. Then, looking at Branca levelly:

NICK

Is it all over town, Tom?

BRANCA

(reluctantly)

Well, it made the papers. But that doesn't mean anything --

NICK

It's funny, though. I once dropped twenty thousand on Monday and picked up thirty on Tuesday - all in absolute privacy. News travels faster these days.

BRANCA

I guess that big spotlight on your wife lights you up too --

Nick's drink stops halfway to his mouth as he takes this in. Then, lightly, setting the glass down:

155B-MedFull12 155G-Med2

NICK

Any action in the back room?

BRANCA

Now?

(Nick nods; Branca shrugs)

Y ah closure - there's a gaze. But --

He grimaces - if he were Nick, he wouldn't. But Nick is already on his feet. Smiling, flexing his fingers:

NICK

Just by way of limbering up -- Besides I have an hour --

And he EXITS, heading for the gambling room. ASI hear they CAMERA HOLDS ON BRANCA looking after him, dis-turbed at his gambling in the mood he's in: ning too well.

NICK

It'll change

DISSOLVE QUICKLY TO:

156, 157, 158, 159, 160, 161, 162 - OMITTED

165 BACKS TO THE PHONE. SHE - MED. STATE - BECA ON PHONE. She frowns, says "oh," then hangs up and turns away.

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162A

162B

112

162A INT. FANNY'S DRESSING-ROOM - OPENING NIGHT.

162A

It is packed with flowers, telegrams, gifts - all the paraphernalia of an opening night. FROM OS, faintly, THE MUSIC OF THE SHOW IN PROGRESS. EMMA hovers anxiously in b.g., as EDDIE talks urgently to FANNY, who's in a dressing-gown, putting on makeup - obviously distraught.

He's not in his seat - I looked during the 1st number.

764 EDDIE

So the guy's late, his watch stopped, he ran into an old friend - you're getting yourself all upset for nothing!

765 FANNY

For nothing?! People get run over, don't they?! They have accidents, don't they?! He could be lying in a street somewhere --

(frantically)

Where's the eye-liner? Where's the eye-liner? Emma, did you call the hospitals?

766 EMMA

(bringing out a telegram)

Here, Miss Fanny -- He's at Mr. Branca's club - he said he'd be late but he'll be here later.

767 FANNY

~~Emma, where's the hospital? I told you he had a~~
~~falling accident - he got hit by a~~
~~card of cards.~~

~~go to the hospital!~~

EDDIE

~~When I look at the clock, I see that, Emma, you and get ready~~
~~for the first number, and the first number will go!~~
~~Emma!~~

As she chokes and turns away:

163

163 CUT TO: NICK - in white tie and tails, very tense, 163
playing cards. CAMERA PULLS BACK TO A FULL SHOT -
GAMBLING ROOM, BRANCA'S CLUB - NIGHT. NICK in the
middle of a game with six other MEN - BRANCA
watching from b.g. It's near the finish of a hand -
only Nick and two others are still in. There's a
big pot. A pause - then one of the men, PETE, shoves
in some chips.

163A

163BA

I'll bet ~~three hundred~~ three hundred.

All eyes go to Nick. At this moment, two WAITERS
ENTER with trays of drinks and sandwiches. Branca
gestured them to be quiet. Nick, studying Pete, is
having trouble coming to a decision. He picks up

163
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113.

163 CONTINUED:

163

some chips, hesitates, puts them in. With forced casualness:

All right, and three. Just to keep Pete interested.

The other player - ED - puts in ^{eight} chips.
163B-Nick

163D-B

770 ED
~~and three more.~~ I'll call and raise five hundred.
Pete throws his hand in - grins at Nick.

771 PETE
Better keep Ed interested.

Nick takes a puff of his cigarette, his hand unsteady. He studies Ed, then his cards. Suddenly, forcing a laugh, he throws his cards in.

772 NICK
Ed is interested. Not for me.

Ed, having bluffed, buries his cards and rakes in the pot, grinning at Nick, whose face goes break.

773 BRANCA
Have a bite, boys - keep your strength up! Food and drinks right over there.
As everyone but Nick rises, stretches, goes to the food and drink, Branca slips into the chair beside Nick. Low-voiced, as CAMERA MOVES IN:

163B-Nick 2 BRANCA
Nick - ~~with a opening night~~ it's after nine o'clock.

775 NICK (wincing)
Oh, God, ~~that's~~ it is.
(hesitates; then)
I'll just give it a little longer. I don't want to walk out on a winning streak --

776 BRANCA (uncomfortably)
It would take the old Nick Arnstein to turn this into a winning streak --
(Nick looks at him quickly)
You're not playing like yourself. You're pressing a little - so why not get out?

As one of Branca's AIDES ENTERS in b.g. from bar, spots Nick and starts to talk

Rev. 10/16/67

114.

163 CONTINUED: (1) I didn't realize it.

NICK

163

Why don't you get out?

BRANCA

778 NICK

~~I didn't realize it was pressing.~~

Thanks, Tom - I'll watch it.

779 AIDE

Telephone for you, Mr. Arnstein -
in the bar. Your wife's maid, at
the theatre --

780 NICK

(grimaces, looks at his
watch. Then, to Aide)
Tell her I've been - unavoidably
detained, but that I'll be there
in time for the second act --
(as Aide nods and EXITS)

And thank you!

163F-MedGp (calling to players)

Come on, gentlemen! I've got half
an hour! Don't let me leave a winner!As Branca sighs and rises, and the players start
coming back to the table:

164, 165, 166 OMITTED

163G-MedGp 163HA-Nick

164-

SEDSOF GP AND NICK PLAYING CARD

166

167. ONSTAGE NUMBER - THE SWAN - FANNY AND BALLET CO.

167

FANNY

YOU CAN SEE
WHEN YOU LOOK ON ME
WHAT A LOV-EL-Y CREATURE IS A SWAN!
I'M ALL OVER FLUFFY VIEE
WOULDN'T PECK AT YOU OR BITE
AND HAVE SHINY TWINKLE TOES
TO DANCE UPON!THAT'S WHY YOU'D ONLY FIND A SWAN
IN THE SWAN BALLET.
YOU WOULD NEVER FIND A DUCK,
YOU COULD LOOK ALL DAY.
COULD A TURKEY PIRQUETTE?
-- SO HE MAKES ANICE CROQUETTE,
BUT HE'D HOBBLE IN AND GOBBLE
RIGHT AWAY.
WHERE UPON,
WHERE UPON,
YOU COULD ONLY USE A SWAN,
WHEN YOU DO SWAN LAKE BALLET!IF I HEAR ONE BRAVO
I PUT ON FOR THEM A SHOW,

FANNY

BAAAG

What are you going to do, shoot the swans? [These lovelies?
My swans girls? What are you - dumb?!? You know in my
country, swan country, we got a big shortage on swans,
and you, dumbness, you're gonna shoot them.] Shoot a
pigeon, shoot a fish, shoot an indian, but don't shoot a
bezooteeful swan!

119E.

PASTNY:

Dialog:

SO YOU JUST GOTTA HAVE A SWAN,
OR YOU'RE OUT OF LUCK
'CAUSE A CHICKEN WOULDN'T DO,
SHE COULD ONLY CLUCK!
AND BESIDES YOU COULDN'T SAY
I SAW "CHICKEN LAKE BALLET"
THEY WOULD THINK YOU DON'T KNOW NUTTIN'!
YOU ARE MISSING HERE A BUTTON
'CAUSE A CHICKEN'S ONLY GOOD FOR CONSUME

ALL:

WHEREUPON, WHEREUPON, WHEREUPON, WHEREUPON

FAINY:

A CHICKEN OR A QUAIL WOULD BE A FARE!
WHEN YOU DO SWAN LAKE BALLET!

Dialog during dance: You know, we queens got a terrific problem. I mean, there's always so much tension between the Princess and the prince.

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119I

167 CONTINUED:

FANNY (CONT'D)
TILL I SWEAR I COULDN'T EVEN BUDGE A LEG.
IF I GET A HUGE OVATION,
OUT OF SHEER EXHILARATION,
IN THE MIDDLE OF THE STAGE
I LAY AN EGG!

BUT YOU JUST GOTTA HAVE A SWAN
OR YOU'RE OUT OF LUCK
'CAUSE A CHICKEN WOULDN'T DO.
SHE COULD ONLY CLUCK!
AND BESIDES YOU COULDN'T SAY
'I SAW 'CHICKEN LAKE BALLET!'
THEY WOULD THINK YOU DON'T KNOW NUTTIN!
-- YOU ARE MISSING HERE A BUTTON!
'CAUSE A CHICKEN'S ONLY GOOD FOR CONSOMME.
WHERE UPON,
WHERE UPON,
YOU COULD ONLY USE A SWAN,
WHEN YOU DO SWAN LAKE BALLET!

FROM THE END OF THE NUMBER, CUT TO:

168A-IS
2Dolly

168 Close
Fanny

R163A

120.

168

INT. FOYER. ARNSTEIN APARTMENT - very late, as Nick lets himself in - exhausted, obviously a loser. The foyer is filled with flowers - in baskets, in tubs. Nick looks towards the living room, apparently empty - it's decorated for a party, with balloons floating around the ceiling, and comic posters on the walls. He looks towards the still-lit dining room. There's a long buffet, groaning with food that obviously hasn't been touched. Puzzled, he starts for the living room.

168

169

INT. LIVING ROOM - MED. SHOT - ON NICK - as he ENTERS, stops abruptly as ANGLE WIDENS TO INCLUDE FANNY, in a big chair in a far corner of the room. She looks at Nick, but doesn't move. Starting to her, meaning what he says:

800NICK

168AB-NC

168AD-Close

Fanny

I'm sorry, darling - ~~what happened. I~~ - - -

FANNY

~~Forget it.~~

He stops, shrugs mentally - all right. Then, politely:

801NICK

How did it go?

FANNY

Fine.

168AA-MCNick

NICK

Good reviews?

(she nods)

~~May I see them?~~

168AC-FU

168B

She gestures - on the coffee table. He gets them, looks at them. Then, with genuine pleasure:

803 NICK

Wow! "All any show needs is Fanny Brice!" "New York audiences continue their love affair with Fanny - -"

(looks at her, smiles)

Fanny, I'm so happy for you!

FANNY

~~Thank you.~~

805 NICK

And how was the opening-night party?

806 FANNY

There wasn't a party. The guests

(MORE)

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169 CONTINUED:

1607 FANNY (CONT'D)

didn't think the hostess was in the mood for a party - not without the host!

1608B-Med Full 12 Dolly Pan

Nick sighs, goes to a chair near here. Quietly, fighting his depression, as CAMERA MOVES IN:

1609 NICK

Let's not ~~Don't~~ fight about this --

1609 FANNY

Why not? Isn't your spoiling my opening night worth fighting about?

(rises, blazing)

1608C-Nick

How do you think I felt out there on that stage, trying to be funny, trying to make people laugh - with my own husband not caring enough to be there?!

1610 NICK (rises tiredly)

I'm sure you didn't let your audience suffer because of me.

1611 FANNY

You're damn right I didn't! But how do you think I felt afterwards - in the dressing-room, with everybody asking where you were? What could I say to them? That a lousy poker game was more important to you than my opening night?!

1612 NICK (suddenly)

To hell with your opening night! Why shouldn't a poker game be just as important to me as an opening is to you? It's my work - and I haven't had a smash hit for a long time! Well, tonight I started winning. And I wouldn't have left that game for anything in the world! Because I thought maybe - finally - at last - my luck had changed!

(wryly)

Only it hadn't.

1613 FANNY

So it'll change tomorrow - the way it has a hundred other times! Everybody has a run of bad luck now and then - it doesn't mean anything!

1614 NICK (smiling wearily)

How would you know, darling? You never

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172-17112Dolly

LIVING ROOM

123.

172

CUT TO: INT. ARMSTEIN PEN - NIGHT - MRS. BRICE
playing solitaire. A moment and FANNY ENTERS,
wearing a housecoat - chuckling.

172

172A-Tight2 172B-Tight2

That was my crazy husband on the
phone!

(she sits down)

Some jerk has a deal for me - offered
Nick a thousand to put in a word. So
Nick took it - give it to a waiter he'd
never seen before in his life!

(laughing)

And he just put in the word.

Mrs. Brice looks at her, unsmiling. As Fanny, em-
barrassed, ~~hesitates and then moves a card~~ moves a card
SOUND OF A DOORBELL COMES FAINTLY O.S.; Mrs. Brice sud-
denly gathers her cards together.

824 MRS. BRICE

wanna play, get yourself
a deck.

Fanny - I never butted in your life,
did I?

825 FANNY

Sure! When I was a kid, you made me
wear long underwear to school --

826 MRS. BRICE (quietly)

When your children grow up, and you
want to get ~~understand~~ - serious - I
hope they make jokes too.

172P-
Tight2
o.s. on
Fanny

172R-
Head2
c.s. on
Fanny

827 FANNY (contritely)

I'm sorry, mama. I - I thought you
were going to start in on Nick.

828 MRS. BRICE

Where would I come to criticize Nick?
It's you I'm surprised at, Fanny --

As Fanny looks at her, puzzled, GEORGIA comes into 172J-Mrs. B
the doorway - very drunk. Happily, going to her:

829 FANNY

Georgia! I've called you a hundred
times!

172L-Tight3

GEORGIA

Very - loyal. Nick tol' me. Hi, Rosie --

830 MRS. BRICE

Hello, Georgia. I was sorry to hear you
quit the work --

831 GEORGIA (shrugs)

Clock struck twelve - ~~head~~ - turned into a pumpkin.

172P

172R

(then to Fanny)

172-112D-117
on Fanny

172R-Med2
c.s. on Fanny

172 CONTINUED:

She hugs her, BRICE with her. Fanny paces nervously. As Mrs. Brice returns and sits:

845 FANNY

What did she mean - about Nick?

172G-Mrs.3

172C-Tight2 172D-Fanny 172E-CH
172F-Tight2 Fanny

172F-Tight2
c.s. on Fanny

Maybe that when you look at him, you see only what you want to see.

847 FANNY

I see Nick as he is! And I love him as he is!

848 MRS. BRICE

Fanny, love him a little less - help him a little more.

849 FANNY

Nick isn't a child - he doesn't need help.

850 MRS. BRICE

Fanny, the man is drowning. He owes money all over. He doesn't know which way to turn.

851 FANNY

What? How do you know that?

852 MRS. BRICE

Everybody knows. Only you don't know. Are you so trapped up in the show you can't see anything else? Yes, I made you wear long underwear when you were a child. If it was cold and you wanted to wear lace pants and short socks, do you think that would have been helping you? And when you say to Nick, sure, anything you do is okay with me, that's helping him?

853 FANNY

But why wouldn't he tell me? He knows he can have anything I've got.

854 MRS. BRICE

That's not what he needs. You're his wife, you have to sit down with him, talk, think together what he should do. So he wouldn't make a million.

855 FANNY

He mustn't want me to know. ← 3372, 73, 73, 73
Not if he doesn't want me to. ← 3372, 73, 73, 73

172E-3U
172F-3U
Close Mrs.3

3337, 33, 33, 33

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125A.

172 CONTINUED:

172

FANNY

(half to herself)

He mustn't want me to know --

As Mrs. Brice looks at her, troubled, realizing she's off on an entirely different tack, DISSOLVE TO:

A173-LS 173A-MidFull 173-Full2

172A INT. FOYER. APARTMENT 2 - LATE AFTERNOON - A MAID opening the door for NICK, who ENTERS lugging a large stuffed giraffe.

172A

355 NICK

~~Thanks, Hilda. I'm going to see you.~~
Is Brance here yet?

856 MAID

(eyes on giraffe)

Not yet, Mr. Arnstein --

357 NICK

(grins, sets giraffe down)

This yelled through the window of F.A.O. Schwarz - take me home to Frances! So I did. Will you give it to her for me?

I expect him any minute.

858 MAID (smiling)

Yes, Mr. Arnstein.

And she picks up the giraffe and starts off with it.

859 NICK

Oh -- Hilda

(goes to her, taking out his wallet)

You and the cook have been very patient, but it's high time I paid your salaries. I owe you for two months, I believe --

360 MAID (embarrassed)

Miss Brice paid us, sir. What was owed, and three months in advanced. Excuse me - I meant, Mrs. Arnstein paid us.

861 NICK

(after a beat, quietly)

Miss Brice paid you.

(THE DOOR BELL RINGS)

I'll go in --

And, forcing a smile for her, he starts to the door. As the maid, with a compassionate look after him, EXITS with the giraffe:

Dolly Pan

Rev. 10/17/57

126.

173 OMITTED

173 OUT

174 MED. SHOT - AT FRONT DOOR - as Nick opens it for 174
Tom BRANCA. Smiling:

174-Full 3 Dolly 862 NICK 174A-LS

There you are!

Am I late? 863 BRANCA (entering)

864 NICK

No - I just beat you in. Let's go in here --

(starts to living-room)

I'll mix us a drink, and you can tell me what you have in mind --

175 INT. APT. LIVING-ROOM - as they enter. Branca, 175
who seems a little nervous, looks around ad-
miringly as Nick goes to a liquor sideboard.

865 BRANCA

Nice place, Nick --

866 NICK

It's comfortable - and very convenient. Water or soda, Tom?

867 BRANCA

Straight - I can't stay ~~any longer~~ very ~~much~~ long. It gets packed earlier and earlier, these days --

174A-12d3

868 NICK

(taking him a drink)

When you do that well, it's called good trouble.

869 BRANCA

Well, that's why I --

He stops abruptly as FANNY ENTERS from an inner room.

870 FANNY (surprised)

Nick - I didn't know you were home!

871 NICK

(going to kiss her)

Hello, darling --

872 FANNY

Hello, and Mr. Branca -- I haven't seen you for ages!

CONTINUED:

174
3Dolly

Rev. 10/17/67

127.

174 CONTINUED:

174

873 BRANCA

I've been waiting to see your show, Mrs. Arnstein - but I've been too busy. I - hhh - just dropped in to make Nick a little proposition --

874 FANNY (clowning)

Nick, if it's some new way of marking cards, don't listen!

(the two men laugh)

Aside from that, I'll leave you to it! (starting out)

Though I'm dying of curiosity!

875 NICK

Come back, silly - make yourself a drink and sit down! All right with you, Tom?

876 BRANCA

Of course - it's all in the family.

877 NICK

Then sit down and start propositioning.

As Fanny pours herself some sherry, Nick sits down on the couch - gestures to the chair opposite.

174G-MCBranca 174E-Close

175 MED. SHOT - BRANCA - as he sits ~~174B-Mod3~~ 174G-Nick

175

878 BRANCA (to Nick)

Well, as I told you - the club is doing awfully well. So well that a couple of money men have approached me about opening another one. On the East side - ~~in the East side~~ It's getting fashionable, you know. I'd like to, Nick - it would go. But I can't run two places single-handed, and the others ~~are interested~~ don't know the thing about it. ~~about it~~ So --

174D-Mod2

(smiles at Nick)

I told them about you. And the long and short of it is - we'd like you to come in with us. As a partner, but with an extra cut for running the place. How does it strike you?

879 NICK (AS ANGLE WIDENS)

Pleasantly. I'm flattered - naturally. And it's no secret that there's no place I'd rather be than a gambling club --

And he smiles at Fanny, just coming to sit on the other end of the sofa with her sherry.

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175 CONTINUED:

omitted 3453 thru
3457

3Dolly 174G/-
Med81.
Branca

174H- 174E-Med83
Close
Branca

174C-
Nick

174D- 174
Med2 PUL
Mc

128

175

ADDED - Enact

the theater on

Added-74, 78, 82

FANNY (thoughtfully)

Sounds like something you'd be awfully
good at, honey --

380 NICK

I've always had a little yen to run a
club. And a lot of ideas for it --

801 BRANCA (kidding)

~~ideas, you haven't got a chance.~~

~~ideas, you haven't got a chance.~~

Great, then it's a deal --

802 NICK (surprised)

Wait a minute, wait --

(as Branca sits again)

~~Wait a minute, wait --~~

~~Wait a minute, wait --~~
It'll depend on how much I'd
have to put up for the partnership --

1754 Med81
3Dolly

1752-

BRANCA

We don't need your money - we need you!

Nick looks at him, frowning - Branca doesn't quite
meet his eyes.

804 NICK

How much are you and the others
putting in?

805 BRANCA (uncomfortably)

Fifty thousand --

806 NICK (cutting in)

But for me it's free.

(affectionately)

Tom, you know I can't let you put
up my share!

807 BRANCA

(looking at him)

I'm not - I swear I'm not!

(uneasily)

Our thinking is that with your know-how
and -- well, class is the only way I
can put it -- I'll make it back in no
time! I'll attract the right people

808 NICK (slowly)

A full partnership - for nothing,
except my -- uh -- class. And a cut for
running the place. That's a very
generous offer.

1754-
PUL
Clock
Branca

175-Mod Full Polly	174G-175B MC Branca	174A-175A Close Branca	174B-Mod3 174C-Mod2	174D-Mod2 174E-Mod2
Rev. 10/17/67				129.
175	CONTINUED: (1)			175
	174F-Close Fanny	189 NICK (Cont'd) (after a beat, flatly) Too generous. Fanny -- (without looking at her) How much were you going to put in?		
176	CLOSE SHOT - FANNY -	expressionless. Finally:		176
	1890 FANNY Fifty thousand. (then, quickly) ~~Don't be so stupid. I told you~~ ~~that I was going to put in~~ ~~that much.~~			
177	ANOTHER ANGLE -	as Nick rises, smiling pleasantly, though his eyes are bleak.		177
	175A-PULL 175B	1891 NICK ~~Yes, I know. I'm sorry your time's been wasted.~~		
		1892 BRANCA (getting up) Nick, listen - it's a good idea!	175C-Fanny	
		NICK Yes it was, Tom. ~~I thought you~~ (oddly sad) Thank you for everything. (holds out his hand) ~~That's all right. I was just trying to help.~~	FANNY Don't be mad at Tom. I talked him into it.	
		Branca shakes hands with him. Then, with one miserable glance at Fanny, EXITS hastily. Neither Nick nor Fanny moves till the door closes. Then:		
		175D-175E Fanny 175F-Close FANNY (shaking Fanny)	177-Full	
		Nick - I was just trying to help.		
		1895 NICK (suddenly pounds on the back of a chair) I don't want that kind of help! I don't want anyone sneaking around be- hind my back, sinking money in me to make me look good! (with more control) I just - wish you hadn't done it, Fanny. I -- (steps, looks at watch) You'd better go - you'll be late for the theatre.		
		CONTINUED:		

175-Med 175A-PU 175B-
Full3Dolly 175

175D-
MCFanny

Rev. 10/17/67

177 CONTINUED:

129AA

177

FANNY

I can't go, Nick! Not like this!
(urgently, going to him)
Darling, listen - please! Once I
saw you were unhappy, I had to do
something! Maybe I did it wrong -
you know how dumb I can be! But --

-- NICK

Fanny, you don't have to tell me that
what you did, you did out of love. I
know that.

177D

177B-Full12 177C-MedFull12

177E

But his face is hard and unyielding. Helplessly -
he's left her nothing to say - Fanny turns and runs
to the bedroom. Nick stands there a moment, looking
like death - then goes to the phone. Picking it up:

NICK 177F

Murray Hill Reelman 4119...~~Regan~~ Peterson -
Peterson, this is Nick Arnstein.

(listens)

That's right.

(he chuckles)

Well, a man can change his mind.

(listens - nods)

Fine - I'll see you later.

and he hangs up. As MUSIC STARTS UNDERSCENE, he
goes to pick up his drink. Then:

WL77D

NICK

(SINGING)

1 - X ONE ROLL FOR THE WHOLE SHEBANG,
ONE THROW, THAT BELL WILL GO CLANG.
THIS TIME WE PLAY WITH MY DECK --
OUT OF MY WAY, IT'S MY NECK! 177E
2 - X THIS TIME THE SETUP FEELS RIGHT,
BABY, IT'S OPENING NIGHT!
HEY, MRS. ARNSTEIN -- HERE I GO!

DISSOLVE TO:

178
Rev. 10/17/67 178A 178B 130.

178 THE STAGE - SHOOTING FROM WINGS - FANNY and the company taking their bows. Fanny, dressed as Baby Snooks, in star position - bowing. As the curtain falls and she runs off PAST CAMERA; 178

179 FANNY'S DRESSING-ROOM - as she bursts IN, stops abruptly as she finds ZIEGFELD and EDDIE waiting for her, grim-faced. With sudden fear: 179J-Emma 179

179A-13 179B-13 179C-13
Fanny 900 FANNY Eddie

Who's that? Mick on the baby? Something wrong? It's Mick. EDDIE FANNY

903 EDDIE What's that? Mick. He's gotten mixed up in a phoney bond deal, Fanny - he's in big trouble.

179F-13 904 FANNY (stunned) Ziegfeld

What do I do - call the lawyer --

905 ZIEGFELD He has a lawyer - Branca got him Bill Fallon. He's the best criminal lawyer in New York City.

906 FANNY But Fallon's a criminal lawyer --

907 ZIEGFELD Embezzlement's a criminal charge. (she stares at him)

Fallon advised him to give himself up, and he did. A few hours ago --

908 FANNY You mean he's in jail? Nick? (turns away, distraught)

I have to see him --

909 EDDIE You can't, honey - they won't let you!

910 FANNY Look, I have to see him! There must be some way to fix it --

179G-13 179H-13 179I-13
911 ZIEGFELD (reluctantly) Fanny - he doesn't want to see you. (she stares, stunned)

It's - understandable, dear. The man's humiliated - ashamed --

912 FANNY Ashamed of what? Listen, if those bonds were phoney, you don't think he knew it, do you? This is Nick

179J-13 179K-13 179L-13
179M-13 179N-13 179O-13
179P-13 179Q-13 179R-13
179S-13 179T-13 179U-13
179V-13 179W-13 179X-13
179Y-13 179Z-13

179A-14 179B-14 179C-14
179D-14 179E-14 179F-14
179G-14 179H-14 179I-14
179J-14 179K-14 179L-14
179M-14 179N-14 179O-14
179P-14 179Q-14 179R-14
179S-14 179T-14 179U-14
179V-14 179W-14 179X-14
179Y-14 179Z-14

179A-15 179B-15 179C-15
179D-15 179E-15 179F-15
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179P-15 179Q-15 179R-15
179S-15 179T-15 179U-15
179V-15 179W-15 179X-15
179Y-15 179Z-15

179A-16 179B-16 179C-16
179D-16 179E-16 179F-16
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179A-19 179B-19 179C-19
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179Y-19 179Z-19

179A-20 179B-20 179C-20
179D-20 179E-20 179F-20
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179J-20 179K-20 179L-20
179M-20 179N-20 179O-20
179P-20 179Q-20 179R-20
179S-20 179T-20 179U-20
179V-20 179W-20 179X-20
179Y-20 179Z-20

179A-21 179B-21 179C-21
179D-21 179E-21 179F-21
179G-21 179H-21 179I-21
179J-21 179K-21 179L-21
179M-21 179N-21 179O-21
179P-21 179Q-21 179R-21
179S-21 179T-21 179U-21
179V-21 179W-21 179X-21
179Y-21 179Z-21

179

179B-Tight3

179C-Fanny

179D-

Tight 3

o.s. on

Ziegfeld

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181.

179 CONTINUED:

179

913 ZIEGFELD

That's the fine Fallon's going to take - that Nick was a victim, an innocent dupe. He's going to call you at home in a little while.

914 FANNY

Fallon? I'd better go, then --

She looks around distractedly, grabs her coat. Taking it, putting it over her shoulders:

~~915 EDDIE~~~~Want me to go with you, kiddo?~~

As she tries to smile at him, shaking her head:

915 ZIEGFELD

Fanny, the backstage ~~alley~~ door is jammed with reporters. You'd better come up to my office, and go out through the front of the theatre --

916 FANNY

Why should I? I haven't anything to hide!

EDDIE

~~Want me to go with you, kiddo?~~

And she hurries OUT, still in the Baby Snooks costume.

130

180C-Fanny

180

BACKSTAGE ALLEY - EARLY EVENING - MED. SHOT -

ON STAGE DOOR - as FANNY comes out, stands blinded as flashlight bulbs start popping. AS CAMERA PULLS SWIFTLY BACK TO A FULL SHOT - REVEALING PHOTOGRAPHERS AND REPORTERS, taking pictures, yelling questions:

NEWSMEN (adlib)

Hey, Fanny - smile!

Did you know about the bond deal, Miss Brice?

Are you going to stand by your husband?

Look this way, Miss Brice!

FANNY

You've got the name wrong, boys -

the name is Arnstein! Mrs. Nick Arnstein!

The noise dies down. Finally:

130A-Med3p

1st NEWSMAN

Will you answer a few questions, Mrs. Arnstein?

Having made her point, Fanny smiles - a broad Baby

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180 CONTINUED:

132.

150

921 FANNY

Sure, I but I don't talk very good
yet - izzat okay?

180E-

922 2ND NEWSMAN

(over laughter from others)
Did you know Nick was going to give
himself up?

923 FANNY

(no longer Baby Snooks)
No, but it doesn't surprise me.
That man'll do anything to keep from
coming home for dinner.

Did you hear

924 3RD NEWSMAN

~~----- you haven't heard, Fanny~~
he walked right up to the Police
Commissioner, who was marching at
the head of the St. Valentine's
Day Parade, and said: "I hear
you're looking for me!" Chief.

OMIT 3783

THRU 3783

925 FANNY (nods proudly)

That's Nick Arnstein! He does everything in style.

926 1ST NEWSMAN

A guy named Rosen says Nick masterminded
the whole swindle - what do you say?

927 FANNY (laughing)

Nick? He couldn't mastermind an electric
light bulb out of a socket!

MAN----
FANNY-- stock? The only stock I know is summer stock.

928 2ND NEWSMAN

What's his story?

929 FANNY

There's no story. My dope was an
innocent dupe, that's all. Or my
dupe was an innocent dope --

930 3RD NEWSMAN

Did ~~you~~ he try to sell you any of
the bonds?

931 FANNY

That much of a dope he ain't! 180E-Fanny

932 2ND NEWSMAN

Do you realize he might go to ~~prison~~ prison
for this?

933 FANNY (with a shrug)

So at least I'll know where he is nights!

Rev. 10/17/67 Do you still love him, Miss Brice. 133.
FANNY

180 CONTINUED: (1) The name is Arnstein. Mrs. Arnstein. 180

1ST NEWSMAN

181 Mrs. Arnstein, Do you still love him, Fanny?

181A

181B

181C

181D

181 CLOSE SHOT - FANNY - not bothering to answer, 181

just looking at him, then starting off. CAMERA
PULLS BACK BEFORE HER as she pushes her way through
the Reporters, then walks down the alley, her pace
steady, her head high, but tears streaming down her
cheeks, smudging the Baby Snooks makeup as we

181-MedDolly 182A-Full 181E-Full

182 CUT TO: INT. COURTROOM - DAY - a JUDGE on the 182
bench, the D.A. and an ASSISTANT at one table,
NICK and FALLON at another. Nick, immaculately
groomed, seems very withdrawn - with worries Fallon.
FANNY is in the first row of the crowded spectators'
section, in which we also spot EDDIE, ZIEGFELD, AND
BRANCA. A COURT CLERK is just finishing reading
the charges.

182B-Med2

CONTINUED:

JUDGE

Next case.

CLERK

The people versus Arnstein. The
grand jury has returned an indict-
ment charging the defendant with
embezzlement according to Statute
119, Section 1, of the Penal Code.

JUDGE

The defendant has heard the charge.
How does he plead?

Dolly

134.

182

182 CONTINUED:

CLERK

As to the charges, according to Statute 119 Section A, constitute: felony and carry a minimum sentence of two years and a maximum sentence of five years and a ten thousand dollar fine. Now does the defendant plead?

FALLON (rising)

Your Honor, I move for a postponement of this arraignment.

JUDGE

Why, Mr. Fallon?

102H-Judge 102P-Judge

FALLON (glancing nervously at Nick)

My client has been in custody only twenty-four hours. I have seen him only once, and have not been able to acquaint him fully with the charges. Therefore, I submit that he cannot enter a plea with full understanding of --

102D-Nick

NICK (rising)

Your Honor

FALLON

Nick - please!

NICK

102E-MedGp

Sorry, Bill.

102G-Tight2

(then, to the Court)

Your Honor - there's no need for a postponement. I understand the charges. I was instructed - I knew exactly what I was doing. So I want to plead Guilty.

102C

102F-Fanny

133 A SERIES OF QUICK CUTS - Fallon looking helplessly at 183 Fanny, who is shattered; Ziegfeld, Eddie and Branca - sick at heart; The Judge - looking at Nick interestedly. 103-Med

102H-FULL

JUDGE (rising)

102J

I'll see the District Attorney and Deputy District Attorney and Mr. Fallon in my chambers.

104-FULL

184 CUT TO: ANTEROOM - small, sparsely furnished. Fanny - alone at the window. She turns as the door opens and Nick ENTERS. From the corridor outside:

(CONTINUED)

Rev. 10/17/67

135.

184 CONTINUED:

A184A

B184A

FALLON

184

I'm sorry. You have only a few minutes.

~~(start Fanny)~~

~~(start Fanny)~~

She tries to smile, but her eyes are on Nick. As the door closes, she runs to him, whispering his name - throws her arms around him. He winces - but his arms stay at his sides. A moment and she lets go - looks at him fearfully.

184C-Tight2

1001 FANNY

What happened in there?

1002 NICK

The minimum sentence - two years.
With luck, I'll be out in eighteen months --

1003 FANNY (flatly)

With luck.

(bursting out)

Why, Nick? You had a chance. All you had to say was that Regan Peterson tricked you! NICK
I couldn't say that.

FANNY-Why not?

NICK

(smiles a little)

Because ~~But~~ he didn't. I pleaded guilty because I ~~am~~.

1005 FANNY

You're a very classy fella. Also a big schlemiel.

(grins shakily)

So - what's a little eighteen months between friends? I'll visit you, I'll bake cakes for you - with inside, room for a file! I'll --

1006 NICK (suddenly)

No, Fanny! I don't want you to wait for me! I want us to call it a day!

1007 FANNY (tenderly)

A noble speech, kiddo. So now you've made it - forget it. Because --

1008 NICK

I mean it, Fanny - I want you to divorce me!

CONTINUED:

Rev. 10/17/67

184 CONTINUED: (1)

136.

184

1009 FANNY (frightened)

~~What's wrong? What did I do? What are you talking a~~

1010 NICK

(a helpless gesture)

We're just no good for each other,
that's all! Everybody knows that,
but --

1011 FANNY (harshly)

Nobody has the right to say what's
good for me, but me - not even you!
(a different tone)

~~I'm sorry I didn't mean to sound
mad. But I don't understand it.
I don't --~~

(she stops abruptly, then)

~~I listen to what you say, but I don't
have to do what you say. You can't
control me. You can't control me.
I don't have to do what you say.~~

~~Say that.~~

NICK

(after a beat, then)

~~I don't want to.~~

1012 FANNY

~~Look, look, darling. Whatever's
wrong is my fault - because I'm the
one. You think I don't know that? Look, look, look!
But I've learned! And I promise you I'll never --~~

NICK (explosively)

~~Oh God, just you always be so big!
So that I always feel so small!~~

FANNY

~~(she is shocked, then --)
Why do you say that? Why do you say that?
Do you think I'm putting on
an act? I'm not, Fanny? I'm not! I'm not!
I'm not! I'm not! I'm not! I'm not!
I'm not! I'm not! I'm not! I'm not!
I'm not! I'm not! I'm not! I'm not!
I'm not! I'm not! I'm not! I'm not!~~

CONTINUED:

A184B-PUA184A
B184B-PUB184A

1013NICK

It's no use. I kept telling myself -
I'll catch up with her and it'll be all right.
But there's no way I can catch up with you.
And I don't want to run any more- not in
a race I can't win. Let me go, Fanny -
Let me be myself again!

1014FANNY

Nick, I can't just let you go off to
prison and say "That's that!" I can't!

1015NICK

Why - wouldn't the publicity be good!

She flinches as though he'd struck her - turns away. At
that moment the door opens - Fallon and a cop are in the
corridor. Nick nods at them then goes to Fanny. Low-
voiced, sick with shame:

1016NICK

I'm sorry! That's what I've turned into.

She looks at him. Then, fighting tears, fighting him:

1017FANNY-184E

184F

Listen, Nick, you don't have to do this -
if you don't love me anymore, just say it.

1018NICK

I can't say that.

1019FANNY

Nick, you think you mean this - maybe you
do and maybe you don't. But maybe it's
because of all that's happened. So why don't
we just leave it for now. If you still feel
the same way when you come home, I won't
fight you. Okay?

1020NICK

Okay.

1021FANNY

(trying to smile)

Okay.

--- Nick hesitates - wanting to leave on a lighter note.
He turns and crosses to the door.

137A.

124 CONTINUED: (3)

184

~~NICK:~~

~~Okay, funny girl.~~

~~FANNY (manages to~~

~~smile and nods)~~

~~Okay.~~

184A ANOTHER ANGLE - ON FANNY - as she turns quickly away, goes to look blindly out the fly-specked window. In b.g. Nick hesitates - wanting to leave on a better note.

1022 NICK

Listen, you take care of yourself --

(she manages to nod)

See people, do things, enjoy yourself

~~without being too easy on you~~

~~without me glooming around.~~

(she winces, but nods)

Ahh, I don't worry about you. Once you get out there on the stage, nothing bothers you --

1023 FANNY (through a

thickened throat)

Nothing.

1024 NICK

Strongest woman in the world - that's what you are. Did you know that?

1025 FANNY (swallowing

hard)

Sure. Everybody knows that.

1026 NICK

~~184D-Nick~~

Well - so long, funny girl.

~~FANNY (just barely~~

~~making it)~~

~~See you.~~

~~184G-Fanny 184J-Med Fanny~~

~~184K-Gloss Fanny~~

And Nick EXITS, going OUT OF SHOT with fanion and the cop. Fanny smiles wryly. Then, leaning her forehead against the window:

(CONTINUED)

1818-B-PUBLICA AICHA 1844-Fanny 1844-1844
B184B-PUBLICA B184A 1844-1844 1844-1844
Fanny

1853-1853
1853-1853

11-11020

YOU'RE A FUNNY GIRL

1-X FUNNY! DID YA HEAR THAT

FUNNY! YAS, THE GUY SAID

2-X HONEY, YOU'RE A FUNNY GIRL, THAT'S ME

I JUST KEEP THEM IN STITCHES,

3-X DOUBLED IN HALF

AND THO I MAY BE ALL WRONG

4-X FOR THE GUY I'M GOOD FOR A LAUGH,

I GUESS IT'S NOT FUNNY,

LIFE IS FAR FROM FUNNY

5-X WHEN THE LAUGH IS OVER

1853B-Fanny AND THE JOKE'S ON YOU

184D
184E

6-X A GIRL OUGHT TO HAVE A SENSE OF HUMOR

THAT'S ONE THING YOU REALLY NEED FOR SURE

1852A

7-X WHEN YOU'RE A FUNNY GIRL

1851 1853

THE FELLOW SAID, A FUNNY GIRL

8-X FUNNY, NOW IT AIN'T SO FUNNY, FUNNY GIRL

1358
1357

Fanny sits a moment in thought, then, collecting her bag and gloves, rises, crosses up to the stage, then crosses down the corridor to her dressing room. She enters, crosses to take off her coat then to the mirror.

1350

WAITING FOR A CALL

A GIRL BETTER HAVE A SENSE OF HUMOR

THAT'S ONE THING YOU REALLY NEED FOR SURE

WHEN YOU'RE A FUNNY GIRL, THE FELLOW SAID,

A FUNNY GIRL, FUNNY NOW IT AIN'T SO

FUNNY, FUNNY GIRL.

118/B-FUNNY
B18/B-PUNNY

118/B
B18/B

104G-Fanny

138A

184A CONTINUED:

184A

AI-Musi-

FANNY (SINGS)

1-X FUNNY, DID YOU HEAR THAT?
FUNNY! YES, THE GUY SAID
2-X "HONEY, YOU'RE A FUNNY GIRL!"
THAT'S ME, I JUST KEEP THEM IN STITCHES,
3-X DOUBLED IN HALF - AND THOUGH
I MIGHT BE ALL WRONG FOR THE GUY,
I'M GOOD FOR A LAUGH.

4-X FUNNY, LIFE DON'T LOOK SO SUNNY,
WHEN THE LAUGH IS OVER
AND THE JOKE'S ON YOU.

5-X A GIRL OUGHT TO HAVE A SENSE OF HUMOR,
THAT'S THE ONE THING YOU REALLY NEED FOR SURE 185A 185
7-X WHEN YOU'RE A FUNNY GIRL. THE FELLOW SAID,
'A FUNNY GIRL', FUNNY HOW IT
AIN'T SO FUNNY, FUNNY GIRL

Someplace during the song, we cut OUT OF FLASHBACK TO

185 INT. EMPTY THEATRE - FANNY - in the leopard coat,
SINGING the last few words softly to herself. As she
rises and starts up the aisle:

185

186-MCDolly-G-

186 CUT TO: INT. MRS. BRICE'S KITCHEN - early evening.
Mmes. Brice, Strakosh, Macker and O'Malley at the
table playing cards in rather strained silence - Mrs.
Brice very glum. Finally:

186

186B-Me

186A-172.3

186B-Tight2 186C-Tight2

MRS. STRAKOSH
You look tired, Mrs. Brice.
(Mrs. Brice shrugs)
You ought to make a nice trip somewhere.

Why?
MRS. BRICE

MRS. STRAKOSH
It would keep you young!

MRS. BRICE
I don't want to be young. I did
that already!

(CONTINUED)

186 MC
Dolly Gp

186A Mrs.
Brice

186B
Tight 2

186C
Tight 2

186D-186E

139.

186

186 CONTINUED:

MRS. STRAKOSH

Maybe you're right.

(then, carefully)

You talked to Fanny today?

(Mrs. Brice nods)

She's - happy?

(no answer)

It said in the paper that -- but
they get things wrong too, the paper.

MRS. BRICE

(slams down cards)

You want a report, I'll give you a
report! Yes - he's coming home today!
She hasn't seen him for eighteen
months, she's his wife, is she inhuman,
she shouldn't be happy? Anything else
you want to know, don't hint around,
Mrs. Strakosh - ask!

MRS. STRAKOSH (mildly,

after a moment)

Rose. Interested is not nosy. Fanny
is from the neighborhood.

MRS. BRICE (after

a struggle)

Sarah - I'm a stinker.

(they smile shyly)

I went over early this morning. She's
so nervous - so nervous! She was
cleaning what was already clean. If
you put an ash in an ashtray, it was
like you stuck a knife in her. And
then all of a sudden she grabbed up a
coat and ran out. For a walk, she said
Only all day she didn't come back!

(she sighs, knocks wood)

It should only be all right!

As they all sigh and knock wood, CUT TO:

187

187A

187 INT. DRESSING-ROOM - NIGHT - FANNY, in a robe, her face
oddly peaceful, at the dressing-table. EMMA ENTERS,
carrying a costume.

187B-187C

EMMA

It cleaned up fine.

(glances at Fanny)

You all right?

FANNY

187D-187E

You been sittin'
the theater all the
time?

RED DIALOG 187F
u seen sittin'
that theater
all this time?

1102 EMMA
Then will you see Mr. Ziegfeld?
he's outside.

1103 FANNY
(turns, calls)
Yah, come on in, Flo!

1104 EMMA
I'll get your propa's.

As Emma exits, Ziegfeld enters and goes to Fanny, sits
next to her at the dresser, looks at her searchingly.

ZIEGFELD
Any word from Nick?

1105 FANNY
No, not yet.
187B-Fanny.

1106 ZIEGFELD
I've been worried about you.

1107 FANNY
I'm sorry you've been worried. I don't
even know if Nick wants us to go on, but
if he does, I don't want to make the
same mistakes. And if that means giving
up the theater I hope you'll be a sport
about it.

1108 ZIEGFELD
(taking her hand)
Well, I won't be - but I won't worry
about it till it happens. I'll let you get
(rising, kissing her) dressed.
Be happy, dear.

187A
He exits. Fanny goes back to making herself up.

183 CLOSE SHOT - FANNY - at dressing table. After a moment:
187B-Nick: 137EB-Nick: 137EB-Nick:

1109 NICK'S VOICE
Hello, Fanny.

186

CONTINUED:

188-Fall

As Fanny turns, ANGLE WIDENS TO INCLUDE NICK, standing at the door. They look at each other for amoment. Then:

1110 FANNY

You must be that fella I met at Keeney's one night

1111 NICK

You must be that girl from Henry Street.

She rises and crosses to him.

188A-Med2

183B-Close

2DOLBY

1112 FANNY

I feel like a kid on a blind date. Are you as scared as I am?

They both smile and embrace awkwardly.

188C-Tight2

1113 FANNY on Nick

Did you see the bab, darling?

1114 NICK

No, I came traight here.

1115 FANNY

She's gorgeous. Getting to look just like you - who says I'm not lucky?

Involuntarily, she touches his cheek with her fingers. As he smiles and moves away a little:

188D-Nick

183FA

FANNY

1115A NICK Full

Fanny - I ---

I've had 13 months to think about us.

1116 FANNY

You want to hear something funny?

I've had the same 13 months and I never thought about us once.

For eighteen months I never thought about us.

(MORE)

141.

187D-Fanny

188E-

Tight2

O.S. on

Fanny

18

CL

1885-Mod2 1117 FANNY

Oh, I sincerely, I stewed, I cried -
but I never really thought, I mean
really. Not until today.

(crossing to him)
When I saw that you were right.

1118 WICK
Do you mean that?

1119 FANNY
(nods)

I'm glad we're not going on - it
would just spoil what that went
before.

(nicely)
You did a lot for me, Wick. And
that's what I'm going to remember.

1120 WICK
What did I ever do for you, darling?
What did I ever give you that you
couldn't have gotten for yourself?

1121 FANNY
A blue marble egg. No one would
have given me that but you. And you
made me feel sort of - beautiful,
you know, for a very long time.

1122 WICK
You are beautiful.

1123 FANNY
Thank you.

1124 STAGE MANAGER'S VOICE
Ten minutes please.

1125 WICK
There are a lot of people waiting
for you.

(crosses to door)
Goodbye, Fanny.

1888-Fanny

1126 FANNY
Goodbye, Wick.

---and he exits. She sits there a moment. Then softly,
in a high breath voice --

1127 FANNY
Nicky, Arnstein, Nicky Arnstein ---

AS MUSIC OF "MY MAN" COMES UP, CUT TO:

188L

188J

188L

188J

188P-

188F-Mod.
Full 2Doll

W:084

R189G

R189H

MY MAN
Page 1

1445

189D
189E189
189A189B
189FI - X T Y M P A N Y
A O H

O MY MAN

E I LOVE HIM SO,

D HE'LL NEVER KNOW

E ALL MY LIFE IS JUST DESPAIR

E BUT I DON'T CARE

E WHEN HE TAKES ME IN HIS ARMS

H THE WORLD IS BRIGHT

I ALL RIGHT

V WHAT'S THE DIFFERENCE

K IF I SAY

E I'LL GO AWAY

M WHEN I KNOW

N I'LL COME BACK ON

O MY KNEES SOME DAY

I - X FOR WHATEVER

Q MY MAN IS

K I AM HIS

I FOREVER MORE

189AB
189BB

Continued

189D
189E

189A
189A

189B
189F

189AB
189BB

RI89G

RI89H

MY MAN
Page 2

144C

189CA
189C

189AA

8-XIT COST ME A LOT

BUT THERE'S ONE THING THAT I'VE GOT

IT'S MY MAN

9-XCOLD AND WET

TIRED, YOU BET

BUT ALL THAT I

SOON FORGET

WITH MY MAN

10-HE'S NOT MUCH FOR LOOKS

AND NO HERO OUT OF BOOKS

IS MY MAN

//TWO OR THREE

GIRLS HAS HE,

THAT HE LIKES

AS WELL AS HE

//A-BUT I LOVE HIM.

RI89E

Continued

189CA
189C

189A
189A

189B
189B

189AB
189BE

1742

RI89G

RI89H

"MY MAN"
Page 3

17-XOH

MY MAN

I LOVE HIM SO,

HE'LL NEVER KNOW

13-X ALL MY LIFE IS JUST DESPAIR

BUT I DON'T CARE

14-X WHEN HE TAKES ME IN HIS ARMS

THE WORLD IS BRIGHT

ALL RIGHT

15-X WHAT'S THE DIFFERENCE

IF I SAY

I'LL GO AWAY

16-X WHEN I KNOW

I'LL COME BACK ON

MY KNEES SOME DAY

17-X FOR WEATEVER

MY MAN IS

I AM HIS

FOREVER MORE