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HOLLYWOOD LEGEND

by

Leo McCarey
Charles MacArthur
Adela Rogers St. John
Morrie Ryskind

NOVEMBER 16, 1943

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HOLLYWOOD LEGEND

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RKO RADIO PICTURES, INC.

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FADE IN

EXT. THEATRE

- 1 Its sign reads: "JOE BURNS' VARIETY THEATRE."
PAN TO marquee which reads:

FIVE ALL-STAR VAUDEVILLE ACTS

ALSO A MOVING PICTURE

DISSOLVE

INT. THEATRE - THE STAGE

- 2 SHOOTING TOWARD stage. No audience seen. A couple of acrobats are on. They are just going into their spectacular finale. We get the drums from the orchestra, the daring leap, the thrilling catch and they exit, to practically no applause.

INT. THEATRE - THE WINGS

- 3 As they enter, sorer than hell. Joe Burns, the manager, a stage hand or two and various people on the bill are there.

FIRST ACROBAT

(to Burns)

They're dead out there, Mr.
Burns. They're sitting on their
hands.

BURNS

(shaking
his head)

I know, boys. It's not your
fault.

(slaps acrobat
on the back)

Go on and take a bow for an
encore.

SECOND ACROBAT

How will they know it's an encore?
They don't even know we were on.

Off scene the encore music starts and they rush out.

(CONTINUED)

BURNS

(to Cuddles,
a broadly
made-up comic)
I told you, Cuddles. It's that
movie. That's what they're
waiting for.

CUDDLES

(his eyes
on the stage)
I'm beginning to think you're
right.

INT. THEATRE - THE STAGE

- 4 As the acrobats make their exit on the opposite side, a scattering hand or two is all the applause they get. As they go off, an usher changes the card on the easel so that it now reads: "J. Beverly Matthews, America's favorite dramatic star."

INT. THEATRE - THE WINGS

- 5 As J. Beverly Matthews prepares for his entrance. He is dressed as Hamlet, or rather as he would be dressed for it if he were going to play vaudeville.

BURNS

(a little
hesitantly)
They're a little tough tonight,
Mr. Matthews.

MATTHEWS

(public ham
number one)
I think I can handle them, thank
you.
(with a flourish,
he exits)

CUDDLES

(looking after him)
I wish I had his confidence.
I'm getting nervous.
(shakes a
trouser leg)

INT. THEATRE - THE STAGE

6

MATTHEWS

My first recitation will be
the famous soliloquy from Hamlet.

(CONTINUED)

He bows and waits for applause. We get a distinct razzberry. Startled, he looks up; the spotlight hits him. He starts quoting:

MATTHEWS (cont'd)

"To be or not to be, that is
the question..."
(starts to pace)

VOICE

The question is, when do we see
the movie?

Raucous laughter from the audience, off scene.

INT. THEATRE - THE WINGS

7

BURNS

(watching,
a trace
of pity
in his voice)

It's like trying to buck Henry
Ford with a horse. I told you,
Cuddles, we're suckers if we
don't go in.

CUDDLES

(also watching)

I'm getting sold, Joe. Tell you
what -- I'll go in for twenty-
five hundred.

BURNS

(a sly look
on his face)

We ought to put in five thousand
apiece to be sure.

CUDDLES

I don't know if the wife will
let me go for that much.

BURNS

(with a wave
of his hand)

You leave Bonny to me. She can
be our soubrette -- it's better
than burlesque, ain't it?

INT. THEATRE - THE STAGE

8

Matthews is continuing bravely. Pennies begin to sail
onto the stage.

A VOICE

We want the picture -- we want
the picture!

(CONTINUED)

He glares at them a moment, waits for the hubbub to quiet down.

MATTHEWS

(still the ham,
but somehow
an heroic one
at this moment)
Apparently you've come to bury
Shakespeare, not to praise him.

VOICE

Right you are!

More pennies land on the stage.

MATTHEWS

Then culture is dead in America!

ANOTHER VOICE

Hurrah!

MATTHEWS

(bitterly)
You don't want to hear the
immortal words of the greatest
poet of all time. No -- you
want to see bad actors flicker
across a screen.

VOICE

It's our money.

MATTHEWS

(it's a little
more than
he can take)
It's your money and -- you know
what...

A flock of pennies hit him in the face and the curtain comes down.

INT. THEATRE - BACKSTAGE

9 Opposite the wings where Burns and Cuddles are standing,
Matthews is indignantly wiping his face.

INT. THEATRE - THE WINGS

10 Burns, Cuddles and the acrobats.

FIRST ACROBAT

(triumphantly)
He can handle them.

(CONTINUED)

SECOND ACROBAT
Yeah. Anyway, they didn't throw pennies at us.

BURNS
Go on, Cuddles, it's your turn to be massacred.

CUDDLES
Look, Joe, I'm convinced -- I'm going in with you.

BURNS
But you got to go on, Cuddles. Might as well go down with the ship.

CUDDLES
All right -- Well, if I don't see you boys again...
(exits onto the stage)

INT. THEATRE - THE STAGE

11 Cuddles runs on and begins picking up the pennies. A little laugh at that.

INT. THEATRE - THE WINGS

12 SHOOTING OVER the shoulders of the acrobats who are watching. Burns is talking quietly to Beverly out of earshot.

INT. THEATRE - THE STAGE

13 Cuddles is gaining confidence, goes into a patter song with a bit of a dance.

INT. THEATRE - THE WINGS

14 Burns and Beverly.

BEVERLY
(incredulously)
You mean you want me to make a motion picture -- me?

BURNS
(earnestly)
Everybody'll be doing them soon...
There won't be any more vaudeville.

BEVERLY
Not me! Never!

Cuddles finishes his step to no applause. We see his confidence oozing. He tries desperately to pick up.

CUDDLES

(laughing a
little too hard)

Well, sir, that reminds me of
one I heard the other day. Why
is an old maid like a frozen
vegetable? Give up? Because
it's hard to mate her.

(laughs hard,
but nobody
else does)

Get it? Frozen vegetable. Hard
to-mate-o.

And then wham! -- and a tomato hits him square in the
face. The curtain comes down and the screen goes up
fast and we see the opening title of "The Great Train
Robbery." Cheers from the crowd. This is what they've
been waiting for.

INT. THEATRE - BACKSTAGE

16

As Cuddles enters, wiping his face. (This scene is shot
against the reverse of the screen on which the moving
picture is showing, so that the following scene is
punctuated by riding men, Indians, etc.)

BURNS

(watching
the picture)

Sorry, Cuddles.

CUDDLES

Well, if I wasn't convinced
before, I certainly am now. Say --
you know I think that'd make a
great comedy?

BURNS

What?

CUDDLES

Well, a fellow thinks he's going
great guns and they begin to
throw things at him -- tomatoes,
eggs. Did you hear 'em laugh?
Be great in the movies. Say --
what about pies?

BURNS

Pies?

CUDDLES

Yeah, all gooey and squashy.
Make a great comedy out of that.
Get a closeup of a fellow with
his face all covered with that
stuff...

(CONTINUED)

BURNS

Say, that sounds good.

CUDDLES

Did you tackle Beverly?

BURNS

Yeah. No use. Can't get five thousand out of him. He's all for art.

CUDDLES

Well, anyhow you've got him watching it.

BURNS

Huh?

They look off.

17 SHOOTING AT Beverly - over Burns' and Cuddles' shoulders - who is at the other end of the stage. Beverly is watching the picture with interest.

18 CLOSE SHOT - Beverly, who is watching sardonically. Occasionally he gets interested in spite of himself. When there appears a closeup of one of the early screen heroes posing into space, Beverly begins imitating it, but doing it better.

INT. THEATRE

19 SHOOTING AT picture on screen. The hero knocks a man down and a title appears:

"The man who would strike a woman,
is a cur!"

INT. THEATRE - BACKSTAGE

20 CLOSEUP - Beverly. He begins imitating that. He does it several times, hitting, posing and saying the title:

BEVERLY

The man who would strike a
woman is a cur!

He likes what he's doing; finally hits a pose he thinks is swell, sneaks a mirror out of his pocket to watch his facial expressions, and goes through it again: swings, postures and speaks.

BEVERLY (cont'd)

The man who would strike a
woman is a cur!

(CONTINUED)

CAMERA PULLS BACK to disclose Burns and Cuddles watching him. He suddenly becomes self-conscious.

CUDDLES

That's it! Beverly, that's wonderful!

BURNS

If we could only get that down for posterity, Beverly! Nobody could do it like that - nobody!

BEVERLY

(turns)

But have you got a good cameraman?

On the reactions of Burns and Cuddles,

DISSOLVE

EXT. VACANT LOT - DAY

21 CAMERA PANS to reveal a group of Indians, a cowboy or two, a building flat.

EXT. LOT - DAY

22 MED. SHOT - Burns, Cuddles, Beverly.

BURNS

Now look, fellows, it's your money as well as mine, so let's not waste any of it. This lot is costing us a hundred dollars a week; those extras are getting two dollars a day and there are sixty of them. Besides, there's the cameraman and the property man - and our own salaries. So let's get going and do it right. And here's luck, boys.

They shake hands.

CUDDLES

Good luck, Joe.

BEVERLY

Good luck.

BURNS

All right. Bonny!

He signals out of the picture. Bonny, dressed for her part, enters.

(CONTINUED)

(admiring
the gown)
Say, that's all right. If you
weren't my wife --

BONNY
If I weren't your wife -- Say,
that's the best offer I had in
a long time.

BURNS
Bonny, you get in the building.
Red will light it up.

BONNY
He don't have to do it. I carry
my own heating system.
(she goes)

BURNS
All right, Beverly. Now you
know the scene. Whiskers comes
after you, you knock him down,
by that time Bonny yells at the
window and you run into the
burning building and save her.

BEVERLY
Right.
(he goes)

23 EXT. BUILDING FLAT (FRONT VIEW) - DAY

EXT. BUILDING FLAT (REAR VIEW) - DAY

24 Bonny climbs up ladder to get to window.

25 MED. SHOT - Cameraman looking through lens. Burns and
Cuddles enter.

BURNS
Okay, Charlie?

CHARLIE
Okay!

BURNS
Camera!

CUDDLES
Action!

26 BEVERLY AND WHISKERS. Beverly walks, looks, poses. A
burly guy with a beard lunges into the scene and right
at him. Beverly ducks, lands a haymaker and Whiskers
goes down. Beverly dusts his hands and looks
contemptuously at his stricken opponent.

to window.

BONNY

Help! Help!

- 28 BEVERLY. He hears the cry. He turns, poses and starts for building.

EXT. LOT - DAY

- 29 CAMERAMAN. He picks up the camera and runs toward building to photograph close shot.

EXT. BUILDING FLAT (FRONT VIEW) - DAY

- 30 CLOSE SHOT - Beverly.

BEVERLY

Help! Help!

EXT. LOT - DAY

- 31 It starts to rain - but buckets. The fire goes out. Beverly's make-up is ruined. By the time he gets to the burning building flat, there is no fire.

- 32 CLOSE SHOT - Burns. He casts a feverish glance toward Heaven.

BURNS

(screaming)

They can't do this to me!

- 33 LONG SHOT - the rain. Everything is shot to hell.

EXT. BUILDING FLAT (REAR VIEW) - DAY

- 34 On Bonny, as she disgustedly climbs down ladder, soaked to the skin.

- 35 TWO SHOT - Burns and Cuddles. CAMERA ANGLE WIDENS to take in Beverly who enters looking sheepish.

CUDDLES

Now wait a minute, Joe. Let's take advantage of the rain. Suppose the rain puts out the fire and saves Bonny?

(CONTINUED)

Don't be silly!

BEVERLY

You can't make a hero out of rain. There's no sex in the weather.

CAMERA ANGLE WIDENS as Bonny enters.

BONNY

(to Cuddles)

You and your motion pictures! They never made me do this in burlesque!

CUDDLES

Look, Bonny, I have no control over the weather!

BURNS

Shut up, will you? We're all in the same boat!

BONNY

If this keeps up, we'll need a boat.

Red enters.

BURNS

Red, what's the weather forecast for tomorrow?

RED

Well, it says showers.

BURNS

Showers!

(he looks
up again
reproachfully)

And we're paying a hundred dollars a week!

BEVERLY

(he thinks he
has something)

Couldn't we go some place where they don't have rain?

BURNS

(sarcastically)

Yes, we could! We could go to Alaska. It never rains there. It just snows - the whole year round!

BEVERLY

Well, California -

BURNS

California! Say --

(CONTINUED)

CUDDLES

Yeah!

RED

(he likes
it too)

Well!

BURNS

(thinking
rapidly)

California - it's got real
Indians, real cowboys all
ready made. No actors - the
real thing! Sunshine -

BONNY

Look, I'm only a woman, but I
know where to go when it rains.
I go home. And if you bozos
want to go to California and
get scalped by Indians, okay,
but count me out!

She flounces out. A moment of hesitation as they watch
her off.

BURNS

Well, I'm sorry, boys -

CUDDLES

(ecstatically)

What are you sorry about, Joe?
That's the best reason for going
to California anybody ever had.

As they react -

FADE OUT

FADE IN

EXT. HOLLYWOOD - 1910 - DAY

36 LONG SHOT - A beautiful, sunshiny day, especially
prepared for the occasion by the Hollywood Chamber of
Commerce. CAMERA PANS to pick out some high spots - the
palm trees - the leaves of grass glistening with dew -
an orange grove - a narrow dirt road, along which walk
contentedly, Burns and Cuddles.

EXT. DIRT ROAD - DAY

37 WALKING SHOT - On Burns and Cuddles. CAMERA PRECEDES
THEM as they walk along in deep, happy silence. They
draw in breaths of air, beam happily at each other,
listen to the birds, look at the sun -- God's in his
Heaven, all's right with the world.

to Burns.

CUDDLES

Say, what's this thing we're
breathing?

BURNS

I think they call it oxygen.
(he takes a
breath too)
Good, ain't it?

CUDDLES

Swell. But is it habit-forming?

BURNS

I hope so.

CUDDLES

What's the name of this place
again? Heaven?

BURNS

Yeah, but they call it Hollywood
for short.

CUDDLES

Whatever they call it, they'll
have to blast to get me out.

BURNS

Say, what's this?
(he plucks
an orange
from a tree)

CUDDLES

(he picks one
too, to
survey it)

I don't know. Oh, I think they
call them oranges.

BURNS

Oh yeah. I've seen 'em before.
There was a Japanese juggler we
had on the bill last year used
to keep ten of 'em in the air
at the same time.

CUDDLES

I hear you can eat 'em.

BURNS

Raw?

CUDDLES

Yeah!

They grin at each other, and bite into the orange skins.

EXT. THE MALLON HOUSE

- 39 A big, old fashioned, slightly dilapidated affair.
Pop Mallon emerges from the house furtively, concealing something or other in his clothes.
- 40 CLOSE SHOT - Pop. He takes the sign out and rams the pointed end into the soft ground. The sign is concealed from us till he turns back to view it for a moment. It reads "FOR SALE". He then turns and furtively slinks out of scene.
- 41 BURNS AND CUDDLES. Watching the sign, standing beneath a tree.

BURNS

For sale, eh? Say, this could be it.

CUDDLES

Yeah.

As they watch, suddenly from the tree above them, comes a young, slim fanny in overalls. They both catch it at once.

CUDDLES

They got everything here, haven't they?

The fanny stays suspended a moment, then unfolds as a pair of legs appear and a sixteen-year-old girl swings to the ground.

NORA

Excuse me.

She runs over to the sign, picks it up and throws it away into a large bush.

EXT. MALLON HOUSE

- 42 Nora. As she finishes, Burns and Cuddles come into scene.

CUDDLES

What is it, a game?

NORA

(grinning)

Kinda. Pop puts that sign out every morning and I get rid of it just as fast as he puts it out. He knows I'll never let him sell.

(surveying the
place - he
likes it)
Why not?

NORA
Well, I'm afraid if he sold it
he'd drink it up in a week.
Pop's an awful lush. And since
Mom died, somebody's got to
take care of him.

BURNS
Suppose whoever bought the
house didn't pay him all
cash - spread it out over a
few years?

NORA
Then he'd borrow against it.
You don't know Pop. Well,
I'll be seeing you.

She goes. They look after her, shaking their heads.

EXT. MALLON BARN

42a An IDENTIFYING SHOT.

43 BURNS AND CUDDLES. As they walk on past the barn.

BURNS
Too bad. Would have been just
right for us.

CUDDLES
Yeah. And if the company
didn't go, we'd have had an
orange grove anyhow.

A whistle catches their attention. They look but
see nothing. The whistle is repeated. They look.

EXT. A CLUMP OF BUSHES

44 The bushes part and we see Pop. Burns and Cuddles enter.

POP
Has she gone?

BURNS
Yeah.

Then wait a minute. Are you
in the market for a place
like this?

BURNS

Yes, but --

POP

(crawling
out)

Then listen.

(he emerges
to stand
with them)

I don't want you to get any
false impressions by what my
daughter said.

(he takes a
look around
and says)

Better come this way.

They follow him around corner to house.

EXT. NEAR HOUSE

45 Around the corner of the barn.

POP

In the first place, I'm not
a drinking man.

He stumbles over a bottle in a bush. He furtively
kicks it away.

DISSOLVE

INT. MALLON LIVING ROOM

46 The windows are open.

CUDDLES

What do you say, Mr. Mallon?

MALLON

Well, that's a fair offer.
How about ten dollars to seal
the bargain?

BURNS

(laughs)

Sure.

EXT. MALLON HOUSE - AT WINDOWS

47 Nora listening. She looks a moment, then hoists
herself on ledge. Over her shoulder Pop can be seen
signing a receipt. Burns hands him the ten dollar bill.
They shake hands all around. Nora jumps into the room.

They look up as she enters.

NORA

Pop! You can't - you promised mother --

POP

But I didn't sell the whole place, did I?

He turns for corroboration to Burns and Cuddles.

NORA

I heard you --

POP

No, just the grove. We got the right to stay in the house and sleep here, haven't we, Mr. Burns?

BURNS

Why yes. We insisted on that.

NORA

I don't care. And you - after I told you about Pop --

CUDDLES

But he can't drink it all up. We pay him monthly, and the house is still yours.

NORA

It isn't even a good orange grove.

POP

Nora! Shut up!

NORA

Last year we lost money. Ask him to show you the figures.

POP

My own flesh and blood! Don't believe her, Mr. Burns!

BURNS

That's perfectly all right, because we're not buying it for oranges. You see, we're going to turn it into a motion picture studio.

POP

That ain't fair! If I'd 'a' known that, I'd 'a' charged you more money.

NORA
 (that's more
 like it)
 Studio? Oh, are you actors?

BURNS
 I'm not, but Mr. McElroy is.

NORA
 (to Cuddles)
 Oh. I thought actors were
 handsome.

CUDDLES
 Well -- there's an exception
 to every rule. You see, I was
 just a comic.

NORA
 Are you funny?

CUDDLES
 Well --

NORA
 Come on, make me laugh. I need
 something to snap me out of this.

CUDDLES
 Well, I haven't got the makeup.

BURNS
 (sotto voce)
 Go on, we need her on our side.
 (aloud)
 Give her a treat, Cuddles.

NORA
 Cuddles--McElroy? Are you
 Cuddles McElroy?

CUDDLES
 Uh-huh.

NORA
 (beaming)
 Why, I saw you when you played
 the Orpheum two years ago. You
 had us all in stitches.

CUDDLES
 (a little
 embarrassed)
 Well --

NORA
 I imitated you at the class
 play. I was pretty good, too.

CONTINUED

CUDDLES

Were you?

NORA

Yeah. Why I knew -- have you
got those glasses?

CUDDLES

Yeah.
(hands her
his prop
glasses)

NORA

Well, get this.

She puts the glasses on and goes into a number. She
does the act Cuddles started to do when he was tomatoed
off the stage.

49- INTERCUT with reactions of the men. Pop disgusted,
51 tries to stop her, but Burns quells him. Cuddles and
Burns are getting the thrill of their lives.

52 BACK TO SCENE. Nora comes to an end.

NORA

How was that?

CUDDLES

Say, that was great! Youngster,
you've got something.

NORA

You think if I keep working,
maybe some day I could be an
actress? Not big, but you know,
just some funny parts?

BURNS

You bet you could!

CUDDLES

Sure!

)
)
) Together
)
)

NORA

(jumps and puts
her arms
around Pop)

Oh, Pop, isn't this swell?

On reaction of the three men,

FADE OUT

INT. THE STUDIO

53 ESTABLISHING SHOT. Even at first glance we see that many of the orange trees have been cut down to give us more space.

EXT. THE BARN

54 Same old barn, but it has a sign "Dressing Rooms."

DISSOLVE

INT. THE BARN

55 To show the stalls have been changed into improvised dressing rooms. In one of them J. Beverly Matthews is getting into costume. CAMERA PANS to show new leading lady, who is a little plump, making up in another stall.

EXT. STUDIO

56 Red, together with an assistant is putting the last touches on the flat building.

EXT. MALLON HOUSE

57 Pop, at an open window of his living room. He watches the operations. Shakes his head and lifts a bottle to his lips.

58 THE CAMERAMAN squinting through lens. Spellbound Nora watches him. Then impishly she cuts in front of the camera.

59 Shooting through camera lens. The Cameraman sees Nora take her hair, make a mustache of it, and does a Desperate Desmond laugh.

60 BACK TO SCENE. Cameraman laughs at Nora good-naturedly, takes a small colored glass from pocket and looks through it. Nora, fascinated, watches. He removes glass.

NORA

Could I look through that,
Butch?

BUTCH

(good-naturedly)
You're an awful pest.

He hands it to her. Nora looks through it.

61 SHOT THROUGH FILTER at what Nora sees. The flat building assumes life and dimension. Her gaze shifts and she turns her attention to Burns and Cuddles.

62 BURNS AND CUDDLES

CUDDLES

I know the dame's a good actress, but don't you think she's too fat for the part?

BURNS

Now don't worry - the way I direct her you'll never notice it.

63 BACK TO NORA - still looking through the glass as Cuddles comes up to her.

CUDDLES

Nora, can't we do anything about that?
(he points)

NORA

About what?

She looks off to where Cuddles is pointing.

64 Groups of interested spectators: kids, mothers with young ones, people in buggies, a Ford or two.

65 BACK TO SCENE.

NORA

But they're all neighbors.

CUDDLES

Neighbors! Nora, we can't have them interfering with us. This is business.

NORA

So's this. Pop charged them a quarter apiece to watch.

Cuddles reacts to this.

66 MED. LONG SHOT of Beverly and leading lady walking toward Burns. CAMERA favors leading lady.

MED. CLOSE UP BURNS WATCHING
scene.

CUDDLES

Are you still sure it won't show
too much?

BUANS

Shut up, will you? I'll do what
I can.

CUDDLES

(Slapping his fanny)
Well, look out for this.

As Beverly and the leading lady come into scene he
gives them a very enthusiastic

CUDDLES (cont'd)

Good morning, folks!

BEVERLY & LEADING LADY

Good morning.

CAMERA ANGLE WIDENS as Red and the Cameraman enter
to form a group. On the outskirts of the huddle we
see Nora.

BURNS

Now, folks, we're very fortunate
in having Miss Aubrey as our
leading lady in our first production.
Because it is our first production,
we're naturally anxious -

Pop enters and taps Burns on the shoulder. Burns turns
to him.

BURNS (cont'd)

Just a minute, Mr. Mallon -

BACK TO GROUP.

BURNS (cont'd)

- we're naturally anxious to
have it a good one, because this
may be the beginning of a new
career for all of us -

Pop taps him again.

BURNS (cont'd)

What is it, Mr. Mallon:

POP

Could I see you just a minute?

BURNS

Well - just a minute, folks.

He walks away with Pop.

POP AND BURNS - just out of earshot of the others,
near a couple of fallen orange trees.

BURNS

What's the idea? Don't you
see I'm busy?

POP

Look, you've knocked down most
of my orange trees. Charlie
doesn't think it's fair.

BURNS

But we made a deal, Mr. Mallon.
I explained to you that we would
have to do that.

POP

But Charley says suppose the
pictures are no good?

BURNS

The minute we don't make a
payment the property reverts to
you.

POP

But all I got was a ten dollar
deposit on the house and I should
get something for the orange
trees, Charlie says.

BURNS

Charlie! Who the deuce is Charlie?

POP

(indignantly)
Charlie is my best friend.

BURNS

What is he, a lawyer?

POP

(disgusted)
I should say not! Charlie's a
bartender. I always talk over
my affairs with him. And he thinks
I should have got more than ten
dollars.

BURNS

Well, that's too bad, because
you signed a contract. And you
can tell that to Charlie!

POP

Well, he won't like it.

BURNS

(ready to kill)
Let him sue me. A deal is a deal.

(CONTINUED)

POP

Yeah, but I ought to get more money.

BURNS

I haven't got any more money. Look.
(pulls out a wallet)
I've got a fortune tied up in this
place. All I got left is a dollar.

POP

Well, a dollar is more money.

BURNS

For - Here!
(hands the dollar
to Pop, who
starts to walk away,
but pulls him back)
You wait a minute. I want a receipt
for that dollar.

69 BACK TO GROUP - actors, cameraman, Red, etc.

CUDDLES

Now then, Beverly, you're kinda
daydreamin' when the flames break
out and wake you up. Then you see
Miss Aubrey at the window and she
yells for help. When you stick your
puss out the window, Miss Aubrey, give
it everything you got. Now then, Beverly,
you see her - this is the dame you're
nuts about. So you rush into the burning
building - oh, and you better count
five - that'll give her a chance to
come down from the ladder and for you
to pick her up. Then you carry her
straight through the door right toward
the camera, you bring her all the way
to here -
(indicates the
place)

At this point, Burns comes back to the group.

70 CLOSE UP - Nora, staring wide-eyed as she listens.

CUDDLES' VOICE

You got her in your arms, but it's no
good because she's passed out. You
beg her to speak to you. Miss Aubrey
comes to and looks up at you. We got
a title here: "You have saved my life -
how can I ever repay you?" Then
Beverly, you look right into the camera
because you got a whale of an idea.
You got that sly look in your eye, and
you say, "Would you have dinner with me
tonight at my apartment - alone?"

(CONTINUED)

Nora whistles at this daring speech. At this moment Pop comes into the scene and takes her by the ear.

POP

Come on. This is no place for you.

71 GROUP - FAVORING Burns.

BURNS

Just a minute, Cuddles, I'll take over.

(to Miss Aubrey)

You look at him in wonder. Slowly you realize what he means. But, after all, the man has saved your life. You look at his broad shoulders. A delicious shudder passes through you. You close your eyes and say, "I'll be delighted."

72 NORA AND POP. Pop still has her by the ear, but she has her hand cupped over the other ear, listening intently. She breaks away from Pop.

73 GROUP.

BURNS

If that's all clear, let's try it once. Ready?

Red and Miss Aubrey walk away. Camera man squints at Beverly through lens.

CAMERAMAN

You need a little powder.

74 CLOSEUP - Beverly. He takes out a powder puff and dabs his nose.

VOICES

(from o.s.)

Sissy! Sissy!

Beverly stops, embarrassed.

75 THE SPECTATORS - They are laughing and fluttering their handkerchiefs at Beverly. Small boys are yelling:

BOYS

Sissy! Yoo-Hoo, Sissy!

(Speech by Burns)

76 Miss Aubrey climbing up the ladder leading toward the window.

77 MED. CLOSE SHOT - a small boy watching Aubrey. He gets idea. Pulls out slingshot.

EXT. BUILDING FLAT (REAR VIEW)

78 Miss Aubrey climbing up ladder.

79 MED. CLOSE SHOT - small boy taking careful aim.

80 REVERSE SHOT OVER small boy's shoulder. Just as he gets the bead on, Nora comes in and grabs slingshot away from him.

EXT. BUILDING FLAT (REAR VIEW)

81 Red. He lights the fire.

82 CLOSE SHOT - Burns.

BURNS
All right! Action! Camera!

83 CLOSE SHOT - Beverly. He poses. Over this we hear Burns' voice:

BURNS
That's it! You're thinking.
You have a premonition. You
smell smoke. Sniff the air!

Beverly sniffs.

BURNS (cont'd)
You turn! You see the flames.

Beverly follows direction.

EXT. BURNING BUILDING FLAT

84

BURNS' VOICE
You appear at the window!

And Miss Aubrey does so.

BURNS' VOICE (cont'd)
You yell for help!

85 CLOSEUP - Miss Aubrey.

AUBREY
Help!

BEVERLY

(yells)
I'm coming!

He starts for burning building.

EXT. BURNING BUILDING FLAT

87 Beverly rushes in through door, while Aubrey yells at window. Her head disappears from window.

BURNS' VOICE

One. Two. Three. Four...
Are you ready? Five!

88 CLOSEUP - Burns.

BURNS

Come on, hurry up. Five. Come on, what's the matter? Have you got her?

EXT. BURNING BUILDING FLAT

89 Beverly appears at entrance, carrying Miss Aubrey. He is staggering under his load.

90 CLOSE SHOT - Beverly and Miss Aubrey. He is having a terrible time carrying her, since she outweighs him ten pounds. The CAMERA REVEALS some of her excess weight.

91 BURNS AND CUDDLES.

CUDDLES

Maybe she ought to carry him.

Burns gives him a dirty look.

92 BEVERLY AND MISS AUBREY. He staggers under the weight.

BURNS' VOICE

You look at her passionately!

But Beverly's look only indicates "How long does this go on?"

BURNS VOICE (cont'd)

You hold her closer --

Beverly tries to, but drops his burden and falls with her.

93 SPECTATORS, roaring with laughter.

94 CUDDLES AND BURNS. Cuddles roars with laughter till
he catches Burns' eye.

BURNS

Remember you got five thousand
dollars in this, too. And if you
lose it, you may have to go
back to your wife!

Cuddles sobers up.

95 BEVERLY AND AUBREY. They pick themselves up.

AUBREY

A fine hero!

Burns and Cuddles come into scene.

BEVERLY

I'm sorry, madam, but I can't
carry the weight.

AUBREY

You weakling! On the stage my
leading man used to carry me
up two flights of stairs every
night.

BEVERLY

Who was your leading man -- Zybysko?

Aubrey lets him have one in the jaw -- he goes down.

CUDDLES

Now, now, now! This is just an
accident. Come on, Beverly, we'll
take it again.

BEVERLY

(still on
the ground)

Oh, no! I know when I'm licked.
You got to get a heavier man or a
lighter woman -- and that's final.

AUBREY

You -- you --

(She turns
on them)

You can keep your movies -- I'm
going back to the stage where
men are gentlemen!

BURNS

(running over to her)

Now, Miss Aubrey, you can't do
a thing like that. You're a
trouper!

(CONTINUED)

AUBREY

I'm a woman first! I'm going
back to the stage and nothing
can stop me!

She flounces out.

96 CLOSE SHOT - Burns. He is furious. Bitterly he tears
his hair, lifts his hands to the high heavens and shouts.

BURNS

Everything happens to me!

97 THE SPECTATORS - laughing.

98 THE GROUP.

CUDDLES

(bitterly,
as Beverly
picks himself up)
You've ruined us!

BEVERLY

Look! My father died of a hernia --

CUDDLES

Bah!

He walks away, hears the laughter of the spectators,
looks up at them angrily. Suddenly his look softens.

99 CLOSE SHOT - a good looking young woman, with her child
in her lap. She is laughing heartily.

100 MED. SHOT - the young woman. Sitting next to her is her
husband. Cuddles enters.

CUDDLES

Madam, have you ever acted? I
think you could do the part well,
and we'd pay you twenty-five
dollars a week.

YOUNG WOMAN

(embarrassed,
but liking it)
Well, I'd -- what do you think,
John?

JOHN

(husband)
I should say not. You think I'm
going to let my wife be held in
another man's arms! Get out of
here!

CUDDLES

But she may have a great career.

YOUNG WOMAN

And, John --

JOHN

She's my wife, and that's all the career she needs. Now git, before I let you have one.

CUDDLES

(backing away)

Well, I was only asking.

101 THE GROUP.

CAMERAMAN

Anyhow, she was too fat. You'll get somebody else.

BURNS

Yeah, sure. But where?

Nora edges in.

NORA

Mr. Burns, I know just the girl. She's beautiful and she's young, and she only weighs about 115 pounds --

BURNS

The weight's all right, but can she act?

NORA

Oh sure, she can act. Why, she played the heroine in the class play at Hollywood High School --

BURNS

Well, that's just dandy! Hollywood High School!

Cameraman puts on his smoked glass. Through it he watches Nora.

102 CLOSEUP - Nora - (through smoked glass) as cameraman sees her.

NORA

(indignantly)

What's the matter with Hollywood High School? We've got some of the prettiest girls there you ever saw. And Thelma Reynolds is the prettiest of them all! (cont'd)

NORA (cont'd)

She's only seventeen, but she looks nineteen, and she played Elaine in Lancelot and Elaine, and the Hollywood papers all said she showed promise of being a great actress, and I guess the papers know something, don't they?

103 MED. GROUP SHOT.

BURNS

Sure, sure, only -- we need somebody with experience.

Cameraman gives Burns the smoked lens. A little puzzled, Burns adjusts it.

104 CLOSE SHOT - Nora.

NORA

Well, everybody has to learn some time, and I'm sure if you just gave her a chance, with what you could teach her, she'd be wonderful.

The cameraman begins adjusting her hair. She is puzzled.

CAMERAMAN

Don't mind me.

105 MED. SHOT.

BURNS

You say she's very pretty, eh?

NORA

Beautiful! She's got big eyes and white teeth and the loveliest figure --

106 CLOSEUP - Nora, as the transformation goes on.

NORA

She's --

(illustrating)

-- she's nice and round, but not like that leading lady you had. It's all in the right place, if you know what I mean... Say, what's going on here?

his eye. He grins approvingly.

CUDDLES

Cuddles

Nothing, just keep talking.

NORA

What'll I say?

CUDDLES

Can you recite?

NORA

Sure. What?

CUDDLES

You know "Casey At the Bat?"

NORA

Sure.

BURNS

Well, recite it for us.

NORA

With gestures?

CUDDLES

Give it everything.

Nora begins reciting "Casey".

108 CLOSE SHOT - Nora. She is doing it pretty well, too..

109 THE GROUP. Over their talk, we get parts of Casey.

CAMERAMAN

(coming
into scene)

What do you think?

BURNS

(hesitantly)

She's awful young.

BEVERLY

(taking glass)

But I could lift her.

CUDDLES

I'd like to see her in a dress.

CAMERAMAN

Red's getting one.

They watch delightedly.

110 CLOSE SHOT - Nora, getting hot with "Casey". Reciting loudly and effectively.

112 MED. CLOSE - Nora, still reciting. Red comes into scene and puts dress over her. Never losing a word, she slips into dress, lets Red button her and finishes recitation. She's on to the situation now and playing it for all she's worth.

113 THE SPECTATORS. They applaud.

114 MED. CLOSE - Nora. She takes a bow.

115 THE GROUP.

CUDDLES

She's got something, there's no argument.

BURNS

But look. Nora, come here.

Nora comes into scene.

BURNS (cont'd)

The dress is too long.

NORA

I could fix that in half-an-hour. Look, I could take it in here and --

BURNS

It's not just a matter of taking it in. That dress needs curves -- you know --

(embarrassed)

You're too young, Nora.

NORA

(pleading)

Look, give me half-an-hour, will you?

CUDDLES

Go ahead, Nora. What have we got to lose?

NORA

(embraces cameraman and Red)

I'M AN ACTRESS!

DISSOLVE

116 CLOSEUP - Nora. She really looks good in the dress. Her hair makes her look a little older. And she has curves, too.

117 MED. SHOT as cameraman is surveying her through his lens. He grins broadly

CUDDLES

All right, eh?

BURNS

But where did she get 'em?

CUDDLES

Maybe she had 'em all the time.

119 THE SPECTATORS - interested.

120 THE GROUP. Burns calls them together. Nora and Beverly come into the scene.

BURNS

Now you know just what you have to do, Nora. And remember to listen to me.

NORA

Yes, sir.

BURNS

All right, then. Let's go. Places, everybody.

Nora goes. Pop runs into scene. Burns stops him.

POP

What's going on around here? Nora, what are you doing?

BURNS

Now take it easy, Mr. Mallon. Nora's going to be a great actress.

POP

She ain't going to be no such thing. Nora, take that dress off!

CUDDLES

Now, Mr. Mallon, I'm surprised at you. Don't you know we're paying her twenty-five dollars a week?

POP

It ain't enough!

BURNS

And we're paying you ten dollars a week to be her manager.

POP

Oh! Are you?

(CONTINUED)

Safe and as her manager,
we're expecting you to see
that nobody interferes with
her. And stop those people
from smoking, will you?

POP

You leave that to me.

(he goes)

EXT. BUILDING FLAT (REAR VIEW)

121 Nora standing there.

RED

Good luck, kid!

NORA

(as she
starts up)

Thanks, Red.

Red lights the fire.

EXT. BURNING BUILDING FLAT (FRONT VIEW)

122 Nora appears at the window.

NORA

Help!

Beverly rushes into scene and through the door, while
Nora yells. Her head disappears. Then Beverly rushes
out of the door carrying Nora. He carries her toward
the camera.

BURNS

Now, look at her tenderly.

123 CLOSE SHOT. Beverly looks at her. She is sweet and
cute.

BURNS' VOICE

Open your eyes, Nora. Look
at him.

Nora does.

NORA

How can I ever repay you?

BEVERLY

(looks at her)

Would you have dinner with me
tonight at my apartment - alone?

NORA

(looks up at him,
closes her eyes)

I should love to.

(CONTINUED)

That's good.

NORA
(her eyes closed)
Don't you think he ought to put
me down and kiss me?

BEVERLY
What?

BURNS' VOICE
Yeah! Say, that's good!

CAMERA PULLS BACK SLIGHTLY as Beverly puts her down.
Then he takes her and kisses her. As he does so, Nora
puts her foot up.

124 MED. SHOT.

BURNS
Cut.
(to Nora)
Swell, Nora! Who told you to
put your foot back that way?

NORA
Nobody. It just seemed like a
good idea.

Burns looks at Cuddles, who grins.

BURNS
Let's take that kiss once more.

125 MED. CLOSE SHOT. Nora and Beverly take their positions.

BURNS
All right - now! Just the same
way.

Miss Jackson strides into the scene.

MISS JACKSON
(to Nora, sternly)
Nora!

NORA
(scared)
Miss Jackson!

BURNS
(throwing down
his megaphone
in despair)
Cut!
(he strides over
to the trio)
Madame, what do you think you're
doing? Don't you see you're
interfering with business?

(CONTINUED)

MISS JACKSON

(sternly)

And you're interfering with the laws of this state which provides that a child shall finish her education.

BURNS

What?

NORA

Yeah -- she's my teacher. I've been playing hookey for the last few days.

BURNS

Madame -- this girl's going to be a great actress.

MISS JACKSON

I doubt it -- but she can be a great actress after three in the afternoon.

BURNS

Three in the afternoon! The light only lasts 'til four.

MISS JACKSON

You'll have to take that up with the Physics Department -- I teach English. Nora -- where is that drunken father of yours?

BURNS

(conciliatory)

Madame, may I have a word with you in private?

MISS JACKSON

Yes, but it won't do you any good.

She follows him out of scene.

126 TWO SHOT. Cuddles goes to Nora. She throws her arms around him.

NORA

(broken hearted)

They can't do this to me -- can they?

Cuddles comforts her.

DISSOLVE OUT

DISSOLVE IN

INT. BURNS' OFFICE

127 MED. CLOSE SHOT Burns and Miss Jackson.

BURNS

(pleading)

But why can't you teach her on the set? Don't you think that would be better than teaching forty kids?

MISS JACKSON

Why yes, but after all I have a position.

BURNS

Whatever you get I'll give you ten bucks more a week.

MISS JACKSON

You misunderstand. I have a position in the community.

BURNS

(interrupting)

-- and -- who knows -- there might even be a chance for you to act?

128 CLOSE SHOT Miss Jackson. She waves it off.

MISS JACKSON

For me to act --

(then her expression changes as she thinks about this)

Well --

On her expression,

DISSOLVE

INT. NORA'S BEDROOM

129 Nora, tense, is walking up and down as the door opens and Burns sticks his head in.

BURNS

It's okay, Nora, you're an actress.

He throws her a kiss and closes the door behind him.

130 MED. CLOSE. Nora is jubilant. Thrilled, she goes to the mirror and looks at herself. She takes her dress off and pulls two half lemons out of her dress as she says:

NORA
I'm an actress!

DISSOLVE

EXT. THE GROVE - LONG SHOT

131 More trees are down. Signs of activity.

132 MED. SHOT Red and crew busy erecting a flat. Red looks off, his attention arrested, and then grins.

133 CLOSE SHOT what Red sees: a short distance away. A dog (or possibly a duck, since this might be the place to introduce that future two-reel star, Harold Quack). Anyway, dog or duck, it is doing its stuff at the command of its trainer. CAMERA PULLS BACK and we see Cuddles and Burns watching with interest. The duck does a honey.

134 TWO SHOT - CUDDLES AND BURNS. Cuddles, delighted, nudges Burns. Burns nods, poker-faced, takes cigar out, lights it and blows smoke.

CUDDLES
(whisper)
All the kids would go for it.
We could do a series and clean
up.

BURNS
(corner of mouth)
Take it easy, now. We got to
get him as cheap as we can.

135 MED. GROUP SHOT. The trainer pats the duck encouragingly and looks up at the bosses.

136 CLOST SHOT Burns and Cuddles. Grimly they shake their heads, indicating disinterest.

137 MED. SHOT the group: Trainer, Burns and Cuddles.

TRAINER
(discouraged)
Well, he does one I know you'll
like. Harold --

(CONTINUED)

At this point, Pop Mallon comes into the scene and removes Burns' cigar from his mouth and throws it away.

POP

Remember, no smoking, Mr. Burns.

BURNS

(furious)

You -- you --

POP

You told me yourself nobody was to smoke around here.

BURNS

(his favorite pose
of tearing his hair)

Everything happens to me!

(to Pop, as he
controls himself
with difficulty)

Look, Mr. Mallon, I told you to let nobody smoke when we're shooting because the smoke gets right into the camera.

POP

Oh.

BURNS

(slowly and
venomously)

But otherwise I have no moral scruples against smoking. And that was a fifteen-cent cigar. Now get out of here!

POP

I'm sorry.

He goes. Cuddles is shrieking with laughter.

BURNS

(vindictively)

What's so funny?

Cuddles subsides.

138

MED. CLOSE Pop. He looks around furtively, then sticks his hand in a bush and comes out with the cigar.

POP

Fifteen center, eh?

He begins puffing and walks along contentedly.

specialty. It's a wow, whatever it is, and it should win an Oscar for the best supporting player. During it Burns again lights a cigar, as he and Cuddles watch with interest. When the trick is finished, again the trainer looks up to see how it's going.

140 CLOSE SHOT Burns and Cuddles. Again they shake their heads in unison. It's definitely not for them.

CUDDLES

(side of mouth)

Offer him twenty-five a week.

BURNS

First I'll offer him fifteen.

CUDDLES

All right, but don't lose him.

Again they shake their heads in unison.

NORA'S VOICE

Oh, Mr. Burns! Mr. McElroy!

They turn.

141 CLOSE SHOT Nora and Thelma. Nora has Thelma, who is scared, by the hand. Thelma has books in her other hand.

NORA

This is Thelma that I was telling you about. Isn't she beautiful?

Thelma is shy. CAMERA ANGLE WIDENS to include the four.

BURNS

(his mind on
business)

Why, yes. Glad to meet you.
But we're busy right now and --

NORA

Well, she has permission from her mother to be a movie star, haven't you, Thelma?

CUDDLES

Oh, that's fine.

NORA

Isn't it? See, I told you, Thelma. And she's eighteen so you're not going to have any teacher trouble.

BURNS

Well, er --

The trainer with his pet walks past them. (CONTINUED)

Well, I'm sorry we couldn't
get together.

CUDDLES

Now you wait a minute.

BURNS

Yeah, I want to talk to you.
It's not quite what we want,
but maybe we can work
something out. Look, Nora --

NORA

Show him your scrap book,
Thelma.

She takes it out of Thelma's other hand and opens it.

INSERT SCRAP BOOK

What a good-looking young kid's scrap
book would contain: some pictures of her -
Hollywood High School dance program - and
a picture and a review of what she did in
the class play, from the local paper.

NORA'S VOICE

And listen to this: the most
attractive of the young ladies
was Miss Thelma Reynolds in
the role of Elaine --

142 BACK TO SCENE.

BURNS

(impatiently)

Well, that's fine. I tell you
what, Nora, you have your
friend keep in touch with us
and when we need some extras
we'll use her.

CUDDLES

Yes. And we pay three dollars
a day. Glad to have met you,
Miss Reynolds.

They both turn toward the trainer.

NORA

(despairingly)

But - you don't want her for an
extra. If I can be a leading
lady -- why, she's forty times
as good-looking --

BURNS

Well, keep in touch with us.
Look, Nora, right now we're
very busy.

(to Trainer)

Now then - if you'll come into
our office.

Nora puts her arm around her.

NORA

Now, don't you worry, Thelma,
they're just dumb. You come
with me - I've got an idea.

DISSOLVE

INT. THE OFFICE

144 (Which is perhaps the old living room, slightly
changed.) Cuddles, Burns, the trainer and Harold.

BURNS

(at desk,
over paper)

Now then, it's agreed that we
pay you twenty-five dollars a
week for your services and
Harold's for forty weeks.
That's a thousand dollars.

CUDDLES

(a wink
toward Burns)

That's a lot of money, Chief.

BURNS

Well, if a man has something
I can use, I believe in paying
for it.

TRAINER

I think you'll get your money's
worth, Mr. Burns.

He takes paper and starts to sign. Nora comes in
closing the door behind her.

NORA

Mr. Burns, I don't think you
were very nice to my girl friend.

BURNS

Now, Nora --

NORA

Well, you weren't. She's
beautiful and you never even
looked at her.

CUDDLES

Bring her around some day and
we'll look at her again.

BURNS

Sure.

(watches Trainer)

TRAINER

(about to sign)
Wait a minute. It says here you
have the right to cancel the
contract on two days' notice.

BURNS

That's just a formality.
Doesn't mean a thing.

TRAINER

Well -
(but he signs)

NORA

Would you just look at her once
the way she played the Angel in
the Rose Bowl Parade?

BURNS

Sure, Nora. Any day next week.

NORA

Why do you have to wait till
next week?

BURNS

We're busy now.

NORA

This won't take a second. If
you can look at a duck, you can
look at an angel.

(she goes to
door and calls)

All right, Thelma

- 145 CLOSE SHOT. At door as Thelma enters. She comes in a
skin tight costume with a cardboard pair of angel's
wings on. The wings fall off, but she stands there
framed in the doorway - and worth looking at.
- 146 CLOSEUP - Burns. He looks and his eyes open wider.
- 147 CLOSEUP - Trainer. As admiration oozes out of his eyes.
- 148 CLOSEUP - Cuddles. He whistles.
- 149 CLOSEUP - Harold. He takes a look and turns a back
somersault.
Somersault
- 150 GROUP SHOT. Nora leaning across desk, watching
reactions of all.

NORA
Didn't I tell you?

DISSOLVE THRU

152 CLOSEUP - Nora. Her head on a pillow. She turns her head. CAMERA PULLS BACK to reveal Nora's bedroom. Thelma is in bed, too.

NORA
It's no use. I'm not sleepy.

THELMA
I'm not either. It's the excitement, I guess.

NORA
(sits up.
She wears an
old-fashioned
nightgown)
Yeah. Do you know, Thelma,
we'll probably be famous some
day?

THELMA
(for the moment
they are both
six years old)
I suppose so. Scares you a
little, doesn't it?

NORA
Uh-huh. I always knew you
would be, but I never thought
I would.

THELMA
Oh, I always knew you'd have a
career. Don't you remember what
the fortune teller told us in
the Gypsy Tea Room that afternoon?

NORA
Yeah, but she said I was going
to get my heart's desire, too -
and Johnny Wilson didn't take me
to the dance. He took you.

THELMA
Johnny Wilson - he's no heart's
desire! He's got buck teeth.

NORA
I know, but he's an awful good
dancer.

THELMA
Oh gee, Nora, you and I shouldn't
be bothered with high school boys
like Johnny Wilson. If we're
going to be famous we got to
think in a big way. Do you think
Sarah Bernhardt would have
bothered with Johnny Wilson?

NORA
(she thinks
that over
a second)
No, I suppose not. Anyhow, he
moved back to Kansas.

THELMA
Kansas! That's where he belongs.

She sits up, throws the covers back. She is wearing
pajamas. She gets up and goes to her bag and pulls out
a package of Sweet Caporals.

153 CLOSEUP - Nora, watching this wide-eyed.

154 BACK TO SCENE.

THELMA
(a little too
nonchalantly)
Have one?

NORA
(still gaping)
No, thanks. I never have.

THELMA
(lighting up,
conscious of
the effect
she produces)
It helps me relax. Besides,
all actresses smoke.

NORA
Does - does your mother know?

THELMA
Of course not! She comes from
Kansas, too.

She gets into bed, stretches out, doesn't throw the
covers over her. It is a foreshadowing of the vampire
roles that will make her famous. Nora watches her,
fascinated. Thelma blows a smoke ring, as Nora gasps.

(CONTINUED)

THELMA (cont'd)

(she, too, is
fascinated by
her woman-of-
the-world pose)

You know, I think I won't get
married till I'm thirty-five.

NORA

Thirty-five! Why, that's an
old maid.

THELMA

Not when you're an actress. The
big ones don't get married till
they're thirty-five.

NORA

Well, gee, I wouldn't want to
wait that long.

THELMA

Some of them get married younger,
but then they usually get divorced.

NORA

Jiminy Crickets, I wouldn't
want to get divorced!

THELMA

I don't know. It might be
interesting. I think Cleopatra
was divorced.

NORA

Was she?

THELMA

Yeah, I think she was. I don't
know, maybe I just won't get
married till my career is over.
Then I think I'd like to marry
a count or a baron and settle
down in Paris.

NORA

(a whistle)

Paris! I bet that'd be something.

THELMA
Yeah. I wish I'd been better
in my French class. Oh, well,
as long as your husband talks
it, what's the difference?

NORA
Yeah.
(she watches
Thelma a
second)
Thelma.

THELMA
Huh?

NORA
(hesitantly)
I think maybe I'll try one of
those cigarettes, too.

155 CLOSE TWO SHOT - Thelma hands Nora a cigarette. Lights
it for her. As the smoke comes out and Nora grimaces,

DISSOLVE

INT. SET

156 CLOSEUP - Nora. She is lying on a couch in a manner she
has copied from Thelma. She is dressed a la Theda Bara.
CAMERA PULLS BACK to disclose Beverly Matthews, walking
up and down gesticulating frenziedly toward her. CAMERA
PULLS BACK FURTHER and shows Burns directing with the
cameraman grinding away. Burns has director's puttees
and megaphone.

BURNS
That's it. Look at him
disdainfully, Nora. Then turn
your face away.

157 CLOSEUP - Nora, as she follows orders.

158 MED. GROUP SHOT.

BURNS
Now, Beverly, go over to the
couch and fall on your knees.
Beverly follows orders.

BURNS (cont'd)
Tell her you love her.

(CONTINUED)

I love you.

BEVERLY

BURNS

Tell her you'll leave your
family and fly to Paris with
her.

BEVERLY

I'll leave my wife, my family --
everything behind. Fly with me
to Paris where we can forget.

BURNS

She's your Tiger Woman.

159 CLOSEUP - Beverly and Nora.

BEVERLY

My Tiger Woman!

Nora breaks out laughing.

BEVERLY (cont'd)

What's the idea? You're not
supposed to laugh.

BURNS' VOICE

(over scene)

Cut! Cut! What's the matter,
Nora?

160 MED. SHOT - As Burns comes in.

BURNS

What's the idea?

But Nora has the giggles.

BURNS (cont'd)

What's funny?

NORA

(between giggles)

Me--a--Tiger Woman.
(she's off
again)

BEVERLY

(mollified)

I thought she was laughing at me.

NORA

As if - anybody - would leave
his wife and children for me!
(she's off
again)

161 CLOSEUP - Burns.

BURNS

Everything happens to me!

He tears his hair.

162 MED. SHOT.

BURNS

Look, Nora, this is a serious business! It's the movies. It costs money! Now, let's get set and do it right, will you?

NORA

(gasps, but
comes to)

I'm sorry. Let's take it again.

She powders. Slinks back to original pose.

163 CLOSE SHOT - Favoring Nora, and Beverly.

BURNS' VOICE

(off scene)

Ready. Now let's go and do it right. Camera! All right, Nora. Now, look at him disdainfully.

She is following directions carefully now.

BURNS' VOICE (cont'd)

All right, Beverly.

Beverly comes into scene and begins acting.

BURNS' VOICE (cont'd)

Drop on your knees. You love her.

BEVERLY

I love you! I'll leave my wife, my family - everything behind. Fly with me to Paris where we can forget.

Nora pats his head.

BEVERLY (cont'd)

My Tiger Woman!

And Nora breaks out giggling again.

BEVERLY (cont'd)

You're killing my scene!

NORA

But - it's - so--silly!

Cut! Cut! Everything happens
to me!

DISSOLVE

INT. THE OFFICE

165 Cuddles is eating a sandwich. Burns is walking up and down frenziedly.

BURNS

It's no good! We never should have hired a lousy amachure! I couldn't get going. Every time he made love to her, she broke out laughing! You can't make passionate pictures with a kid who's got a sense of humor! When you're passionate - you don't laugh.

CUDDLES

You think you got troubles! Wait till you try to make comedies with a dame with no sense of comedy. That Thelma is beautiful - but dumb.

BURNS

But she's got a swell figure - that's all you need for bathing girl comedies!

166 CLOSE SHOT - The two.

CUDDLES

It ain't enough! You need a sense of timing! You can't teach comedy - you're born with it or you ain't! Thelma's just plain dumb, that's all.

BURNS

Well, I could use a beautiful dumb -

They stare at each other - their faces turn to smiles.

CUDDLES

Are you thinking what I'm thinking?

BURNS

Well, what have we got to lose?

DISSOLVE

INT. ANOTHER SET

167- 1 - Burns directing Thelma.
174 2 - Where Cuddles is directing Nora. (The custard pie routine - where everything goes wrong.)

FADE OUT

A MOTION PICTURE SCREEN

175 Nora's face is on the screen. This will be the comedy we just saw her doing but we don't repeat the custard pie routine. (This film should be intercut with the subsequent scenes). CAMERA PULLS BACK to disclose the audience laughing at the picture.

INT. THEATRE

176 CLOSE SHOT - Burns and Cuddles, both grinning.

CUDDLES

I think we got something, Joe.

CAMERA PANS FORWARD OVER THEIR HEADS and directly behind them we see Red and the Camera Man watching and grinning. CAMERA PANS FORWARD AGAIN and we pick up Pop and a man sitting with him. The man is roaring. Pop is watching with a puzzled expression on his face. He turns to the man.

POP

You really think it's funny,
Charlie?

INT. THEATRE

177 NORA AND MISS JACKSON. Miss Jackson is laughing delightedly. Nora is watching spellbound. A fat man sitting next to Nora roars and nudges her delightedly. Nora, delighted, nudges the fat man back as he continues to laugh. Seated next to the fat man is a kid who breaks out into a great peal of laughter. Nora turns to watch the youngster.

(From here on, with the CAMERA centering on Nora, she doesn't watch the picture at all but watches the reactions of the crowd). She sees people to her right, to her left and behind her laughing heartily and, slowly, the tears stream down her face, tears which grow in volume as the laughter of the audience rises to a crescendo.

178 THE SCREEN. The picture fades out with the title:

"THE END"

A slide appears:

"ONE MINUTE TO CHANGE REELS BEFORE
THE NEXT PICTURE."

(CONTINUED)

Another slide:

"NEXT WEEK: THE SECOND INSTALLMENT
OF 'THE PERILS OF PAULINE!'"

Another slide:

"NO HOME IS COMPLETE WITHOUT SCIENCE'S
LATEST MIRACLE - THE EDISON PHONOGRAPH -
AT JAFFE BROTHERS"

Another slide:

"KINDLY DO NOT EXPECTORATE ON THE
FLOOR - IT BREEDS GERMS"

A little applause at this. Then another slide:

"LADIES WILL KINDLY REMOVE THEIR HATS"

Great applause at this.

INT. THE LOBBY

179 Burns and Cuddles are standing, waiting. Nora comes in and Cuddles throws his arms around her, kisses her.

180 CLOSE TWO SHOT.

CUDDLES

You were great baby - great!

NORA

(tears still
coming down
her face)

I only did what you told me.

CAMERA PULLS BACK. Watching them happily are Burns, Red, the Cameraman and Miss Jackson. Pop comes into the scene.

POP

What's going on around here?

NORA

(turns to Burns)

What did you think, Mr. Burns?

BURNS

(shaking his head)

I'm tearing up your contract,
Nora.

NORA

(startled)

No, Mr. Burns!

POP

You can't do that!

BURNS

Yes, that's just what I'm doing.
Instead of twenty-five a week,
tomorrow you get forty-five.

NORA

(she can't
believe it)

Forty-five -

POP

(shaking his
finger in
Burns' face)

- and you can't back out because
I've got witnesses!

(turns to
the others)

You all heard him, didn't you?

FADE OUT

FADE IN

181 A sign, reading:

"WELCOME TO HOLLYWOOD

THE HOME OF MOTION PICTURES"

DISSOLVE

A series of MONTAGES showing numerous different studios:

EXT. A BUILDING

182 Its sign reading:

"KAYANDBEE STUDIOS"

WIPE

183 ANOTHER STUDIO - Another sign:

"KASTER STUDIOS"

WIPE OUT

WIPE IN

184 ANOTHER STUDIO - And its sign:

"ESSANAY STUDIOS"

WIPE

EXT. A STREET - (MONTAGE)

185 CLOSE UP - of a full length photograph of Joe Burns with a prop smile on his face. He is dressed in the costume of the period and is sporting a cane. CAMERA PULLS BACK to reveal Burns standing in front of the Mallon house, which is now an office building. The house is painted now and has a sign over its entrance reading:

"BURNS PRODUCTIONS
JOSEPH P. BURNS, Pres."

AS THE CAMERA PULLS BACK, it shows that Burns' picture is on a page of a trade paper - "The Moving Picture World" and the headline at the top of the page reads:

"JOE BURNS PROMISES THIRTY PICTURES
THIS YEAR, INCLUDING 8 FIVE-REELERS"

DISSOLVE

A PICTURE OF THELMA - (MONTAGE)

186 On the cover of "Moviedom" with the heading,

"LEOPARD WOMAN BARES ALL."

DISSOLVE

A PICTURE OF NORA - (MONTAGE)

187 On the cover of "The Police Gazette." Its caption reads:

"BATHING BEAUTY OF SCREEN."

DISSOLVE

A PICTURE OF THELMA (MONTAGE)

188 On cover of "Screenplay" The caption reads:

"WHY I LIKE SHAKESPEARE by Thelma Reynolds."

DISSOLVE OUT

On the cover of a magazine doing a pratt fall.
Caption:

"HOW I LOST MY DIGNITY, By Nora Mallon."

DISSOLVE

190 A PICTURE OF SONYA GABROVNA (Montage)

On another magazine. Caption:

"MOSCOW ART THEATRE STAR SIGNS WITH
BURNS PRODUCTIONS."

DISSOLVE

INT. THE OFFICE (Mallon House)

191 (This is still the montage). The old living room transformed. It is now definitely an office. Some unmistakable signs of prosperity are apparent in the furnishings. These furnishings will be much more elaborate later, but this is the start. Burns is pacing up and down with the restless stride of Napoleon a couple of years before Waterloo.

CUDDLES

(at the desk,
pleading)

But Joe - we're expanding too fast. Five-reelers - foreign stars! We'll lose everything we made.

BURNS

(pityingly)

You're just a small-timer, Cuddles. Don't you realize this thing is international? English Cockney girls go to sleep every night dreaming of Beverly Matthews - Thelma is the toast of Paris - even Russia's laughing at Nora's comedies.

CUDDLES

They don't laugh in Russia.

BURNS

All right - but they're buying her pictures!

DISSOLVE

In "House and Garden" and the caption:

"THELMA REYNOLDS' DRAWING ROOM."

WIPE

INT. NORA'S DRESSING ROOM (Montage)

193 Nora is dressed as a bathing beauty. She surveys herself in the mirror. A knock at the door and Red enters with two half lemons, takes a look at Nora and says:

RED

I guess -

NORA

No - we don't need them any more,
Red.

FADE OUT

FADE IN

EXT. THE ORANGE GROVE

194 Only it is no longer an orange grove. There is scarcely an orange tree to be seen, but there is everything else. There are Arabs leading camels, cops, nuns, Red Cross nurses.

EXT. THE LOT

195 TRUCKING SHOT - with Burns as he walks through this - monarch of all he surveys, a cigar in his mouth. As he sees Red, he stops.

BURNS

Red, I just counted thirteen camels and I distinctly remember ordering only twelve.

RED

You can't blame that one on me - one of the camels had a baby yesterday.

BURNS

All right, but don't let them charge us for it.

INT. SET NO. 1

196 Sonya Dabrovna is emoting. Following her, just out of camera range, is a violinist who keeps playing Russian music.

(CONTINUED)

THE DIRECTOR
(probably a
Russian, too -
through his
megaphone)
All right. Now - you turn -

197 CLOSEUP - Sonya. Over this the director's voice and the music.

DIRECTOR
(o.s)
You hear something - you know
what it is, Sonya - it is the
march of the Cossacks - Gregory,
give her some marching music -
the Cossacks!

And the violin goes into "Tramp, Tramp, Tramp, The Boys
Are Marching." On Sonya's takeum,

CUT

INT. STAGE NO. 2

198 Thelma's set. The stage is set but nothing is happening.
The crew stands around, idle. Two electricians, seated
high on the beams, are playing rummy.

199 MED. CLOSE SHOT - Thelma, in a corner of the stage,
wearing an evening gown which is very daring for the
period, is pacing up and down.

200 The director and the cameraman. The director is sunk
in his chair, the cameraman stands beside him.

DIRECTOR
(sotto voce)
Not one shot all morning and
me on a fifteen day schedule.
Temperament!

CAMERAMAN
(cheerfully)
We'll finish on time. It ain't
like we had a new story to worry
about. This time she does it in
evening clothes instead of leopard
skins.

Over this we hear Burns' voice.

BURNS
Hey! What's going on around here?

They turn.

BURNS

Why aren't we shooting?

DIRECTOR

Thelma wants a violinist, too,
or she won't go on.

BURNS

What? Hey - Thelma!

He strides toward her.

202 MED. CLOSE SHOT - Burns and Thelma.

BURNS

What's this silly notion?

THELMA

It isn't silly. I want a violinist
on my set, too. Who does that
Russian think she is?

BURNS

But Thelma, you don't need music
to act.

THELMA

I know I don't, but how does it
look for the interviewers? I
want a violinist on my set
tomorrow morning, Joe.

BURNS

Look, Thelma, why do we have to
waste thirty-five dollars a week?
I'll tell you what I'll do, I'll
rent a Victrola and when the
interviewers come in you can play
records.

THELMA

No soap, Joe - a violinist or I
don't shoot. I'm not going to
play second fiddle to anybody.

BURNS

(desperately)

All right, you'll get a fiddler.
Now, for Pete's sake, go on and
get some shots done.

(he calls)

All right, everybody - action!

203 The place comes alive. The director stands up - the cameraman goes to his camera, the electricians stop playing cards.

204 CLOSE SHOT at door.

BURNS
Everything happens to me!

INT. STAGE NO. 3 - NORA'S SET

205 CLOSEUP - Nora studying some pages. She is very intent on them. CAMERA PULLS BACK to reveal Miss Jackson watching Nora with apprehension.

206 Two electricians on the beams above are leaning over, watching Nora seriously.

207 Cuddles walking gingerly.

208 CLOSE SHOT - Cuddles' feet. He is walking on his toes.

209 BACK TO SCENE as Cuddles steps back gingerly and almost bumps into Red and the cameraman who turn around and put their fingers to their lips for silence.

INT. STAGE NO. 3 - AT DOOR

210 As it opens and Burns comes in. He is about to slam the door behind him when Cuddles runs up, puts his finger to his lips and closes the door quietly.

BURNS
(falling into
the mood
of quiet)
What's the matter?

CUDDLES
Sh! Nora -

BURNS
Don't tell me she wants a violinist,
too.

CUDDLES
No - she's studying.

BURNS
Oh - her part?

(CONTINUED)

CUDDLES

No - for final examinations in
High School.

BURNS

(a look)

Aren't you shooting?

CUDDLES

Look, Joe - if she doesn't pass
this week you'll have to pay her
teacher for another year.

BURNS

Oh.

He looks and softly, with Cuddles, starts walking on
his toes, too.

INT. STAGE NO. 3

211 MED. SHOT (Centering on Nora)

NORA

(putting the
papers down)

All right, Miss Jackson, see
if I know them now.

MISS JACKSON

What's the square of X plus Y?

NORA

The square of X plus Y -

(she does a
little dance
to the rhythm
of the words)

X plus Y square equals X square
plus two X Y plus Y square -
and how'm I doin'?

MISS JACKSON

That's fine.

There is the sound of applause.

212 FULL SHOT - Everybody is applauding - gaffers, Burns,
Cuddles, the cameraman - everybody.

NORA

(with a wave
to the
electricians)

Just a minute, boys, you ain't
seen nothin' yet. All right,
Miss Jackson.

MISS JACKSON

Recite the first stanza of Gray's
Elegy.

NORA

Gray's Elegy comin' right up.

"The curfew tolls the knell of parting day -"
Sweet daddy, -

(she does
a step)

"The lowing herd winds slowly o'er the lee -"
I said the Robert E. Lee -

(she does
a break)

"The plowman homeward plods his weary way -"
I said his weary way -

(another
break)

"And leaves the world to darkness and to me."
(gets down
on her knees,
throws her
arms out)

Mammy!

Miss Jackson grins and everybody applauds.

MISS JACKSON

Very good, Nora.

BURNS

(even he
is excited)

Atta girl!

NORA

Listen, gang! I'm going into
this examination tomorrow and
I'm going to knock 'em for a
loop and if I pass we're going
to have the swellest party
you ever saw down at my house
Friday night - is it a date?

AD LIB VOICES

You betcha!

Yes!

NORA
 (looking up
 at the
 electricians)
 How about you, Mickey - and Jim?

ELECTRICIANS
 Count me in!
 Me, too!

NORA
 And don't forget to bring your
 wives!
 (to Miss Jackson)
 All right, Miss Jackson - how about
 some Latin?
 (takes a
 fighting pose)
 One Round Nora Mallon versus the
 Italian slugger - M. T. Cicero.

FADE OUT

FADE IN

INT. NORA'S APARTMENT

215 MED. CLOSE SHOT - Nora, Red and one of the electricians.
 They are doing a step together and singing. Red and
 the electrician stop: Nora steps forward.

NORA
 (singing)
 " - And now we got a lotta news -

RED
 (singing)
 - The square of the hypotenuse -

ELECTRICIAN
 (singing)
 - Although nobody really cares, is
 equal to the sum of the squares,

NORA, RED, ELECTRICIAN
 (their heads
 together like
 a Sweet Adeline
 group)
 - Of the other two sides."

There is applause and they bow. CAMERA PULLS BACK to
 reveal Nora's apartment. Everybody is there; Cuddles
 is seated at the piano, playing. Standing at the piano
 are Burns and Pop.

(CONTINUED)

Charlie has a bartender's uniform on and is serving drinks. Miss Jackson is seated, beaming. Sonya and her violinist too, Beverly and one or two of the cameramen and directors we have seen before.

INT. NORA'S APARTMENT

216 CLOSE SHOT at piano.

BURNS

What's a hypotenuse?

CUDDLES

You got me -- I never went to high school.

POP

It's something like a hippopotamus, only bigger.

INT. NORA'S APARTMENT

217 MED. SHOT J. Beverly Matthews. He calls for attention.

MATTHEWS

Ladies and gentlemen, in celebration of our little star having passed her final examinations, and bringing to the motion picture world a degree of culture it has never before attained, I have composed the following educational and instructive song.

(Applause. He goes to the piano, hands paper to Cuddles.)

MATTHEWS (cont'd)

Will you play this for me, Cuddles?

Cuddles plays while Matthews sings, "The Study Hour."
(A song by Newman Levy and Nate Salsbury, the chorus of which goes something like this:)

MATTHEWS (cont'd)

"George Washington was the Father of his country,
Which has since become a very prominent nation.

Abraham Lincoln was quite celebrated -
He wrote the Emancipation Proclamation.
Alexander Hamilton wrote The Federalist,
A paper which was down on crooks and graft -
This country has had twenty-seven presidents -
And the latest one is William Howard Taft."

(CONTINUED)

Applause as he finishes.

NORA

Say -- if you had written that before I could have memorized it and got an A in everything.

MATTHEWS

(a mock shudder)

Heaven forbid! Which would you rather wear -- a Phi Beta Kappa pin or a bathing suit?

NORA

Well, they're getting to be the same size.

MATTHEWS

And now -- I think we ought to hear from our illustrious pedagogue -- Miss Jackson! Better known to us as Stonewall.

Applause.

INT. NORA'S APARTMENT

218 CLOSE SHOT Miss Jackson, looking a little surprised and happy at this.

MATTHEWS' VOICE

It was Stonewall Jackson who brought our little girl safely through the perils of geometry and geography. Beneath that exterior beats a warm heart, although I doubted it when I first had the pleasure of meeting the lady. I never thought the day would come when I would admit publicly that I was in love with a school teacher. But here and now, I am proud to say that she has won the affection of all of us. How about a toast for Stonewall?

INT. NORA'S APARTMENT

219 FULL SHOT - All drink to Miss Jackson.

ALL

Hurray! Stoney!

220 CLOSE SHOT Miss Jackson. She gets up, embarrassed.

MISS JACKSON
Well -- I don't know what to
say -- except that I'm a little
bit prouder and happier than
anyone else here, and I think
that's saying a lot.

221 FULL SHOT. The group applauds.

222 BACK TO SCENE

MISS JACKSON
(continuing)
To be honest, I was a little
afraid to take this job but I
always felt that Nora needed
a mother -- and in a way I
suppose I always needed the
child. You know, every woman
is entitled to that -- even a
school teacher.

223 CLOSE SHOT - Red. He gulps.

224 CLOSE SHOT - Matthews. He looks down, sad.

225 CLOSE SHOT - Mac. His eyes are sympathetic.

226 BACK TO SCENE.

MISS JACKSON
(continuing)
And now my job is ended and I
am going back to being a school
teacher again because --
because -- my little girl has
grown up.

Her voice breaks and Nora runs in to her, throws her
arms about her and they both sob.

NORA
(through
her tears)
But you can't leave me now,
Stoney.

227 CLOSE SHOT Red and one of the electricians, sobbing.

228 CLOSE SHOT Charlie, the bartender, surreptitiously
wiping a tear away -- he pours a stiff drink of whiskey.

CUDDLES

Go on, Joe, don't be a heel.

BURNS

(tears running
down his face)

Why do you always think of
things that cost money?

CUDDLES

Go on, be a sport -- tell her.

BURNS

If I tell her she'll get ten
bucks a week less, I'm warning
you. You tell her, Cuddles.

CUDDLES

Attaboy, Joe.

BURNS

But I'm warning you, fifty bucks
a week's the limit.

He walks away.

CUDDLES

Attention everybody! What's all
this talk about leaving? Nobody's
going to leave. Mr. Burns has
just told me that Miss Jackson
is staying with us to act as
Miss Mallon's personal secretary
at an increase in salary of --
(he turns
quickly)

INT. NORA'S APARTMENT

230 CLOSE SHOT Burns, wiping his face.

BURNS

(mouthing
the words)

Ten bucks.

231 BACK TO CUDDLES.

CUDDLES

-- at an increase in salary
of fifteen dollars a week.

There are cheers.

68
crying at the same time. Pop goes over to Charlie,
picks up the glass of liquor.

POP
Give me that, Charlie.
(he rushes
over to
Miss Jackson)
This is for you.

MISS JACKSON
Well -- I think I --

POP
You'll never have a better
excuse.

NORA
(hesitantly)
Pop -- you don't think maybe I --

POP
(sternly)
No, I don't! I do the drinking
for this family, and it's enough
for both of us.

NORA
Well, I'm nervous, too.

POP
(turning)
Charlie, some gingerale for my
daughter.

INT. NORA'S APARTMENT

233 CLOSE SHOT - Charlie.

CHARLIE
(incredulously)
Gingerale? Straight?

POP'S VOICE
Uh huh.

CHARLIE
(shrugging
his shoulders)
All right.
(he pours
the gingerale)

234 MED. CLOSE Miss Jackson. She is drinking an uplifted
glass. Puts it down and has taken about half a glass.
With a sheepish grin, she falls down in her chair.
She is glassy-eyed. Nora comes in, looks at her,
amused. There is a knock at the door, near which Miss
Jackson and Nora are. Nora goes to it.

(CONTINUED)

NORA

(opening it)

Come in.

235 CLOSE SHOT at door. Framed in the doorway is A. Tennyson Oglethorpe in a bathrobe.

TENNYSON

(hesitantly)

Excuse me, but I live in the apartment across the hall --

NORA

Oh, are we making too much noise?

TENNYSON

Not at all -- it just sounded as though you were having a party and --

NORA

Yes, we are. Come on in and join us, neighbor.

TENNYSON

No, thanks -- I'm not quite dressed for it.

(he arranges the bathrobe to cover a garter which has no sock attached)

I was just wondering -- would anybody here know how to mix a daiquiri cocktail, by any chance?

NORA

Well, I wouldn't, but Charlie there, knows everything. Come on in.

He comes in and she closes the door behind him.

236 MED. CLOSE Tennyson, Nora and Miss Jackson. He takes a look at Jackson who is stiff. She is holding her glass, but is frozen at the moment. He looks at her.

TENNYSON

What did she die of?

NORA

I think it was straight scotch. Very sudden.

TENNYSON

(bending
over her)

What a beautiful bun -- but
beautiful.

A silly grin comes over Miss Jackson's face.

MISS JACKSON

You're not bad looking, yourself.

INT. NORA'S APARTMENT

238

MED. CLOSE SHOT Charlie.

CHARLIE

What was the name of that
cocktail?

Tennyson enters the scene.

TENNYSON

A daiquiri.

CHARLIE

(beaming)

A daiquiri cocktail. A-a-ah --
that brings up some great
memories. I hope I remember --
you know we don't get much call
for that around here.

TENNYSON

I never touch it, myself. I'm
just an old bourbon boy.

CHARLIE

Let's see now -- you take a
little baccardi --

(doing his stuff)

-- and a little --

TENNYSON

You better put a little more
of that baccardi in -- this is
for a very good friend of mine.

CHARLIE

(pours a
little more)

Just as you say...Then, a bit
of this --

(pouring again)

-- and a bit of that -- and
here we are!

He hands the glass to Tennyson, who takes it from him.

(CONTINUED)

TENNYSON

Thanks a lot - and how about some
straight Bourbon for me?

(Charlie pours a drink,

Tennyson takes the
glass and turns around)

Here's how, everybody -
(and knocks it off).

INT. NORA'S APARTMENT

239 MED. SHOT. Tennyson is starting to leave.

TENNYSON

Well, neighbor, that was mighty
nice of you.

NORA

Sure you won't stay? Party's just
starting.

TENNYSON

Well - I may be back later. Can
I bring my friend?

NORA

Sure thing.

TENNYSON

And I'll bring the glass back, too.

240 CLOSE SHOT. At Miss Jackson's chair, near the door.
Tennyson opens the door and as he does he turns to
Miss Jackson.

TENNYSON

So long, beautiful.

MISS JACKSON

(opening her eyes -
still in a daze)

What's the sum of the squares of
the other two sides?

TENNYSON

(laughing)

Ha! Ha! You got me there!

He leaves.

DISSOLVE OUT

DISSOLVE IN

INT. NORA'S APARTMENT - THE PIANO

241 Cuddles is playing "Sweet Adeline" accompanied by the violinist. The electricians, J. Beverly Matthews and Cuddles are singing.

242 TWO SHOT. Sonya and Burns, sitting together and drinking

SONYA

I think for my next picture I should do "The Cherry Orchard."

BURNS

"The Cherry Orchard?" What's it about - George Washington?

SONYA

No - it is by Chekov - it is about Russia.

BURNS

(vaguely)

Oh.

(animatedly)

Is it indoors or outdoors? I'd like to do an outdoor picture with you - we're spending too much money on sets.

SONYA

(disgusted)

Indoors - outdoors! I played it with the Moscow Art Theatre. It was a sensation! Even the Tzar came to see me.

BURNS

Did he like it?

SONYA

(passionately)

Did he like it! He liked it so much he came backstage to see me personally and the next thing I knew the Tzarina made me get out of Russia. Did he like it!

243 MED. SHOT. Nora enters from the kitchen, laughing.

NORA

Here's one Red and I worked out we may be able to use.

Cuddles and the group at the piano turn to watch her.

NORA

I'm having an argument with
somebody and they say I'm
lying. I get sore and say -
(she acts it out)
" - if I'm not telling the
truth may I be punished from
above!"

Red's hand comes into the scene from the kitchen and
crashes a break-away vase over her head.

245 CLOSE SHOT. Miss Jackson staring and blinking at this.

246 GROUP SHOT. The others are laughing and applauding.

247 TWO SHOT. Charlie and Pop. Pop is laughing heartily.

CHARLIE

But don't it hurt?

POP

No - it's a break-away vase. The
minute it touches her it breaks,
but it looks like he busted her
over the head with it.

248 SONYA AND BURNS. Burns is laughing. Sonya is smiling.

SONYA

(condescendingly)

It's very funny - but is it Art?

BURNS

(quick look at her)

If you don't think it's art you
try it. All art ain't in the
Moscow Art Theatre, you know.

SONYA

(haughtily)

Oh, we did comedy there, too - and
very good comedy.

BURNS

You ever do pratt falls?

SONYA

Pratt falls?

BURNS

(astounded
at her ignorance)

Pratt falls - you know, pratt falls.

SONYA

I don't understand.

BURNS
Nora, will you demonstrate a
pratt fall for Sonya?

NORA
(smiling)
Sure.
(she begins
to make
preparations)

BURNS
(to Sonya)
Now get this and you'll get some
real art. She's going to walk
along and slip on a banana peel.
Now watch - the trick is that
she doesn't know the banana peel
is there.

Nora is doing this as he explains.

BURNS (cont'd)
But now - get it -

As Nora does her fall.

BURNS (cont'd)
(laughing, he turns to Sonya)
You think you could do that?

SONYA
(hesitantly)
Well -

BURNS
(triumphantly)
I thought not.

SONYA
(this gets her mad)
We from the Moscow Art can do
anything.

BURNS
You got a bet.
(he rises)
Ladies and gentlemen - Miss Sonya
Gabrovna of the Moscow Art Theatre
will attempt for the first time on
any stage - an American pratt fall.

There is applause. Red crosses behind the bar. At
this moment the door opens and Tennyson comes in
with a girl.

TENNYSON
Hello, everybody - meet Miss
Daiquiri.

NORA
Oh, you're just in time. Miss
Gabrovna is going to do a
Russian pratt fall for us.

TENNYSON
Well, that's one thing I always
wanted to see.

He comes in with Miss Daiquiri. They sit down.

250 MED. SHOT. Sonya starts her walk, imitating Nora and
doing a pretty good job of it. Burns coaches her.

BURNS
Now, remember - you don't see
it - you don't know it's there -
that's the trick.

From behind the bar Red throws a banana peel in her path,
unknown to her. She steps on it and does a really
beautiful pratt fall. Frantic applause from everybody.

251 CLOSE SHOT - Miss Jackson. She finishes her drink, puts
her glass down, applauds roundly.

252 BACK TO SCENE. Sonya still on the floor, opens her
eyes and comes to, slowly.

BURNS
(going to her)
My hat's off to you, Sonya -
that's the best pratt fall I
ever saw.

SONYA
I told you the Moscow Art can do
anything.

Burns helps her up. Suddenly Miss Jackson gets up,
leaps into the air and yells:

MISS JACKSON
Whoopee!

and falls flat on her face. Pop and Charlie rush in to
her and carry her into the bedroom.

253 CLOSE SHOT - Tennyson, Nora and Miss Daiquiri.

TENNYSON
Certainly is a nice party.

NORA

I'm glad you could make it.
Enjoying yourself, Miss Daiquiri?

Miss Daiquiri takes a look at her, ignores the question and begins drinking from a glass. Nora looks inquiringly at Tennyson.

TENNYSON

She's a nice girl, but she
doesn't talk much.

NORA

Oh, anything the matter?

TENNYSON

No - just no vocabulary.

NORA

(puzzled,
but game)

Oh.

TENNYSON

She can say yes and no -
(he pauses,
reflectively)
Come to think of it, I never
heard her say "no."
(he lifts his
glass to
Miss Daiquiri)
Hi - baby.

Miss Daiquiri just looks at him - takes the uplifted glass from him and drinks it herself.

TENNYSON (cont'd)

(to Nora)

How do you think she'd be in
pictures?

NORA

(hesitantly)

Well - I don't know -

TENNYSON

No, I guess not. Too bad
'cause I kind of promised her.

NORA

You in pictures, too?

TENNYSON

No, I'm a writer - Saturday
Evening Post.

NORA

Oh.

TENNYSON

Well, I'm really not with them any more - you see, they sent me out to do a feature article on Hollywood, but I kind of drank up my expense account and I still haven't got the story so - well, I won't take that from any magazine - would you?

NORA

I suppose not.

TENNYSON

That's what I told them. Oh, by the way, I didn't get your name.

NORA

Nora Mallon.

TENNYSON

Mine is A. T. Oglethorpe. A.T. stands for Alfred Tennyson, but I hope you'll be discreet.

NORA

Alfred Tennyson! I just had the pleasure of passing an examination on him yesterday. You any relation?

TENNYSON

Well, not exactly - it seems I was born while my mother was taking an examination on Tennyson. Created quite a bit of talk at the time.

254 MED. CLOSE SHOT at the bedroom door. Pop and Charlie come out of the bedroom.

POP

Stonewall can't be much over forty.

CHARLIE

You didn't look at her neck.

INT. NORA'S APARTMENT

255 Beverly at the piano playing "There's No Place Like Home." He accompanies himself as he sings. There is a glass of liquor on the piano. Beverly is just a little bit pie-eyed. CAMERA PULLS BACK to center on Nora saying goodbye to her guests who are grouped at the door.

(CONTINUED)

Goodbye.

NORA

256 CLOSER SHOT - Nora at the door. In the doorway are the electrician (in the b.g.) and Burns and Cuddles (in the f.g.)

NORA

(to Burns
and Cuddles)

Goodbye, and thanks for what
you did for Stonewall.

CUDDLES

Oh, it was nothing.

BURNS

Nothing, eh? Fifteen dollars a
week is nothing now.

NORA

(laughs)

Goodbye.

As they leave, Tennyson and Miss Daiquiri come up to
her. Miss Daiquiri still has a glass in her hand.

TENNYSON

(takes
Nora's hand)

It was a lovely party and we must
keep in touch with each other.

NORA

I'm glad you enjoyed it.

TENNYSON

Remember, my room is 405, right
across the hall. If you're ever
in the neighborhood, drop in.

NORA

(laughing)

I certainly will. Goodbye, Miss
Daiquiri.

Daiquiri just gives her a look and goes, glass and all,
following Tennyson. Tennyson sticks his head back in
the door.

TENNYSON

I'll see you get the glass back.

He leaves. Pop and Charlie try to edge out.

NORA

Where you going, Pop?

POP

I'm going to bunk with Charlie.

(CONTINUED)

NORA

(sternly)

What's the matter with your
own bed?

POP

Nothing, except that teacher
of yours is laid out on it
right now.

NORA

(laughing)

That's right, I forgot. Good
night, Pop. So long, Charlie.

Pop and Charlie leave. Red is next.

RED

Gee, it was swell, Nora - I can't
tell you -

NORA

(determinedly)

You wait a minute.

Red shrinks back, lets Sonya pass.

SONYA

Goodbye, darling. It was a
wonderful bourgeois party.

NORA

(sweetly)

Bourg-eois to you.

Sonya leaves. Nora turns to Red.

NORA (cont'd)

Now listen to me, Red - I know
where they're going. The
Chief's taking them all to that
night club at Vernon, isn't he?

RED

(uncomfortable)

Why - I - I don't know -

NORA

- and they think I'm too young
to go, don't they? Well, I'm
not too young - I'm eighteen.
They won't let me drink and they
won't let me go to night clubs
and I'm not going to stand for
it! This is a free country and
I'm sick of being protected all
the time. You're taking me, Red.

RED

I can't, Nora. Burns'd fire me
if I did a thing like that.

(CONTINUED)

NORA

(gruffly)
All right, ~~don't~~. Good night,
Red.

RED

(still in
doorway)
In a couple of years, maybe,
Nora -

NORA

(a modern)
Sure, after I'm too old to enjoy
it. Good night, Red.

RED

Good night.

He goes. Nora closes the door behind him.

257 Beverly at piano. He finishes playing his song. Nora
comes in to him.

NORA

Beverly, what's the matter with me?

BEVERLY

(gesture of
taking off
his coat
for combat)
Who said there was anything the
matter with you? I'll show 'em -

NORA

Oh, you'll protect me too, huh?

BEVERLY

You bet I'll protect you.

NORA

Well, I don't want to be protected
any more. Nobody protects Sonya -
nobody protects Thelma - why do
they protect me?

BEVERLY

You're different, Nora.

NORA

(with rage)
I'm not different - I'm a woman!

BEVERLY

Now, Nora, you're not a woman.
You're a nice girl.

NORA

(almost
tearfully)

I'm sick of being a nice girl.
What does it get you? You stay
home and everybody else goes to
night clubs.

BEVERLY

I didn't go either.

NORA

(pointing the
finger of
accusation)

Yes, but you could have gone if
you wanted to, couldn't you?
They invited you, didn't they?

BEVERLY

Well, what of it - I didn't
want to go.

NORA

Don't change the subject.
Everybody thinks Sonya and
Thelma are prettier than I am,
that's why.

BEVERLY

No, they don't. They think
you're pretty, too.

NORA

No - they - don't. If anybody I
knew thought I was pretty they'd
ask for a kiss, wouldn't they?
And nobody asks me for a kiss
except people I don't know - and
naturally, I can't kiss anybody I
haven't been introduced to - can I?

BEVERLY

Naturally not.

NORA

Well, that's a fine spot I'm in!
If everybody I know won't ask
me for a kiss, and I won't kiss
anybody I don't know, then I'll
never be kissed, will I?

BEVERLY

(Nora has
a point)

It's going to be hard.

NORA

(sharply)

Don't you think something
ought to be done about it?

(CONTINUED)

BEVERLY

I suppose so.

NORA

Well, what are you going to do about it?

BEVERLY

(helplessly)

What can I do, Nora?

NORA

You could kiss me.

BEVERLY

(embarrassed)

But Nora, that would be silly -
I'm old enough to be your -
your brother.

NORA

I don't care how old you are -
I'm a desperate woman. Kiss me,
Beverly.

BEVERLY

Aw, Nora -

NORA

(a la Thelma)

Kiss me, my fool.

And she kisses him. It's a honey. It has a little effect on him. Nora draws back, self-satisfied, and folds her arms.

NORA (cont'd)

(complacently)

What do you say now?

BEVERLY

Thanks.

NORA

(in a rage)

Thanks! That's not the thing
to say!

BEVERLY

Well, what is?

NORA

Haven't you got a roof apartment?

BEVERLY

Yes -

NORA

- haven't you got some lovely
paintings you can show me?

(CONTINUED)

BEVERLY

Yes -

NORA

- haven't you got a wonderful
view of the ocean?

BEVERLY

Yes, but -

NORA

Then what are we waiting for?

She takes his arm and leads him out, she, the spider,
he, the fly.

DISSOLVE

INT. BEVERLY'S APARTMENT (THE PENTHOUSE OF THE HOTEL)

258

As Nora and Beverly enter. Beverly closes the door
behind him. It is a very nice apartment. Through the
window you do get that view.

NORA

(very pleased
with herself)

Did you see the way the
elevator boy looked at me?

BEVERLY

(weakly)

No. But I didn't like the way
he looked at me.

NORA

(looking around)

Oh, this is nice.

(she turns
back to him)

You know, this is the first
time I've ever been in a man's
apartment alone?

BEVERLY

(quickly)

Nora - don't you think you better -

NORA

Now, Beverly - where's that
wonderful view you were telling
me about?

ph

(CONTINUED)

BEVERLY

(hesitantly)

It's over there, right through
the window.

NORA

Aren't you going to show it to
me?

BEVERLY

Er -

NORA

Maybe you better slip into
something more comfortable
first. Isn't that what they
usually do?

BEVERLY

That's right.

NORA

Well, go ahead. Let's do it
right. Meanwhile, I'll look
at those paintings of yours.

She goes to the wall and begins looking at them.

259 CLOSE SHOT on Beverly as he starts for the bedroom,
takes a look back and you can see he doesn't like the
whole thing. He passes a small table with some scotch
and soda on it, looks at it, pours himself a quick one,
throws down about half of it and obviously feels a
little better. He enters the bedroom with a look
behind at Nora.

260 MED. CLOSE SHOT of Nora as she turns from a picture and
looks around.

261 CLOSE SHOT of the closed door of the bedroom.

262 CLOSE SHOT of Nora. Her eyes widen. She's getting
nervous.

263 MED. CLOSE SHOT. Determinedly she starts for the door,
puts her hand on the knob and then suddenly slaps it
with her other hand and resolutely walks back. She
walks toward Beverly's bedroom, listens a moment and
then nervously and hurriedly goes toward the window
and stands framed in it.

264 CLOSE SHOT. Nora at the window looking, one eye out of
the window and the other back toward Beverly.

265 MED. CLOSE SHOT. The door, as Beverly comes out 85
of his bedroom. He has a dressing gown on. He
walks grimly toward her. As he passes the table he
stops to finish the drink he has poured for himself.
Now he walks toward Nora.

266 CLOSE SHOT. Nora's face. It is worried. She no longer
has that look of "I'm a woman", what she's wearing now
is a "I'm-just-a-nice-little-girl-and-how-did-I-get-
into-this" look in her eye.

267 MED. CLOSE SHOT. REVERSE ANGLE as Beverly comes into
scene and puts his arm over her shoulder on the wall
above her. It's not an embrace but it's at least a
hint. You've probably done the same thing yourself.

268 TWO SHOT.

BEVERLY

(he breathes
it in her
ear)

Nora!

NORA

(scared but
still looking
out the window)

Yes?

BEVERLY

(fervently)

I love you, Nora.

NORA

(she bites
her lips to
keep the tears
from falling)

You're saying that to save my
pride. This is all my fault.

BEVERLY

(the ardent
wooer)

What difference does it make
whose fault it is? Love makes
everything right.

NORA

No - I've just been silly and
cheap.

(she turns
to face him)

No - there's only one thing to
do. You, sir William, must go
back to your wife and children.

They both start howling. Nora can hardly talk through her laughter.

NORA

Will you ever forget that scene?

BEVERLY

(also choking
with laughter)

Not if I live a thousand years.
But the picture made a lot of
money, didn't it?

NORA

(giggling)

Yeah, with me as the vampire.

(she comes to,
looks at him)

Aw, you're such a nice guy,
Beverly. You've laughed me
out of being a nit wit.

(she kisses
him gently
on the cheek)

BEVERLY

(puts his arm
around her)

That's more like it.

NORA

(looking up)

You know, for a minute I was
really scared?

BEVERLY

You were scared? How do you
think I felt? Boy!

He takes a handkerchief out and mops his brow.

NORA

(sighs)

I suppose I'm just like all the
other women in the world -
waiting for a Prince Charming
to ride up on a white horse.

BEVERLY

-- and I only hope he's worth
waiting for.

NORA

Yeah. Only I hope he doesn't
make me wait too long.

nm

There is a knock at the door. They turn.

269 LONG SHOT as Rickey enters with a bag in his hand.

RICKEY

Mr. J. Beverly Matthews?

BEVERLY

Yes?

Rickey comes into the room. He is wearing a suit that doesn't fit.

270 THREE SHOT.

RICKEY

(his eyes on
dressing gown)

Excuse me, I didn't mean to
barge in like this --

(gives Nora
the once over
as he says)

-- but did you lose a suitcase
on the Santa Fe about a week
ago?

BEVERLY

I certainly did.

RICKEY

(his eyes
still on Nora)

I won't be long lady. I always
feel guilty when I bust up a
twosome.

NORA

(taken aback)

Oh, that's quite all right -
I was just going.

RICKEY

(you don't
fool him)

Oh, yeah?

(turns to
Beverly)

Well, this is it and it's all
there - except this suit --

(pointing to
the one he
has on)

I had to have it shortened a
bit but a fellow can't go
around naked, can he - I mean,
publicly?

BEVERLY

(grinning, taking
the suitcase)

Hardly.

He takes the suitcase and walks out of scene.

RICKEY

Have you got a friend by any chance? About your type - must be fond of dancing - but about two years older.

NORA

(herself again)

You wouldn't think of waiting two years?

RICKEY

Me? I'm a man who can't wait. I may be back in a couple of years, but don't count on it.

272 THREE SHOT as Beverly comes back into scene. Rickey turns to him.

RICKEY

You don't mind about the suit? If I ever get my own suitcase back I'll return this, but I don't think it can do you much good any more.

BEVERLY

(smiling)

Well, I'll settle for the suitcase. But tell me, what happened?

RICKEY

Well, I'm on the train on my way to San Francisco with the rest of the band, when I see this blonde --

(a quick look at Nora)

-- I mean, a certain party invites me into the party's compartment to listen to some new records. Well, I'm crazy about music and the first thing I know it's morning and the section has been switched off to Los Angeles. I grab the first suitcase I see, and it turns out to be yours.

BEVERLY

How did you know it was mine?

RICKEY

I figured it out from the newspaper clippings. I don't save my clippings any more. The first time I got thrown out of college I saved everything, but after that it got to be a nuisance.

(CONTINUED)

NORA

Why were you kicked out of college?

RICKEY

It was all a mistake - could have happened to anybody. I thought Yale was co-ed or I wouldn't have gone there in the first place.

BEVERLY

(a little
amused)

I think he's a lady killer, Nora.

RICKEY

Well, you actors can't be everywhere...Somebody's got to take care of the girls you don't get around to. The way I figure it, it's doing something good. Sometimes I feel like a knight on a white horse.

Beverly flashes a quick look at Nora. The phrase has struck Nora and she is all eyes on Rickey now.

BEVERLY

That's an interesting viewpoint. And you're going to do some good deeds around here, are you?

RICKEY

No, I plan on getting to Frisco in time to catch the boat with the rest of the band. In that case I'll be on my way to do missionary work among the Chinese, carrying the gospel of jazz music to them. Ever been in Peking, Mr. Matthews?

BEVERLY

No, I can't say I have.

RICKEY

I'll drop you a postcard about the Chinese situation as I see it. Well, I don't have to butt in on you two any more. If you forget about the suit, Mr. Matthews --

BEVERLY

That's perfectly all right. Thanks for returning the suitcase.

RICKEY
Don't mention it.
(looks at Nora)
Say, haven't I seen you in
pictures, too?

NORA
Well, I do 'em.

RICKEY
I thought so. You're a lot
younger than I thought. Swell
shape, though.
(turns back
to Beverly)
Say, where could a fellow hear
some jazz music in this town?

BEVERLY
(laughing)
I don't know. I'm not much of a
dancer.

RICKEY
(looking
him over)
I should have figured that out
for myself.

NORA
Well, they've just opened a
place in Vernon. There's a
fellow there named Abe Lyman
playing the drums. They say
he's a sensation.

RICKEY
Abe Lyman? Never heard of him.
Where's this place?

NORA
Vernon.

RICKEY
How do you get there?

NORA
You go down to the --
(She stops.
Now she watches
Beverly as she
says this)
Well, as a matter of fact I was
going to drop over there myself
and see if he's as good as they
say.

RICKEY
Say, would you give me a lift?

NORA
Well, maybe - but - look, you
wait a minute, will you?

She walks out of scene leaving Rickey alone, signals to
Beverly who walks out with her. Rickey looks around,
whistling surveying the room.

273 TWO SHOT - Nora and Beverly.

NORA
Isn't he fascinating?

BEVERLY
Not to me. Where's his white horse?

NORA
Maybe he left it in the stable.
(pleadingly)
Oh, Beverly, do you think I could go with him - would it be all right? The whole gang will be there, anyhow.

BEVERLY
(shakes his head)
I don't know - I don't trust him.
(Nora's face falls)
But I do trust you.

She grins and kisses him.

274 CLOSE SHOT of Rickey, still whistling. He turns, catches the kiss and turns back.

275 THREE SHOT.

NORA
All right, come on -

RICKY
(surprised)
Aren't you coming too, Mr. Matthews?

BEVERLY
No, thanks. I've got to be up early. I'm shooting in the morning.

RICKY
Gee, that's too bad. Well - thanks for the suit again.

BEVERLY
So long. Goodbye, Nora.

She and Rickey start for the door. As they leave she looks up at Rickey.

NORA
Come on, Mister - say, I didn't get your name, did I?

(CONTINUED)

RICKEY

I'll think of it in a minute.
Are you a good dancer?

They go out the door.

276 CLOSE SHOT - the door. It closes, then opens again and Rickey sticks his head back in.

RICKEY

Oh, thanks for the girl, too.

He closes the door.

277 MED. CLOSE - Beverly. He stands looking after them, grins, shakes his head, lights a cigarette, goes over to table and pours himself a drink. The telephone rings. He answers it.

278 CLOSE - Beverly at telephone.

BEVERLY

Why, hello, Thelma. How are you?
I thought you weren't feeling
well... Oh, you missed a lovely
party... Yes. What?

(cooing)

Well, if you're feeling better,
why don't you come up here for a
while? There's a mighty pretty
view of the ocean here, you know.
All right, darling, I'll be
expecting you.

He hangs up, lights a cigarette and struts a bit.

DISSOLVE

INT. NIGHT CLUB - VERNON

279 MED. SHOT - the band playing. CAMERA PULLS BACK to reveal couples dancing. PANS OVER to tables around dance floor and COMES TO REST on a table where our group is sitting. Burns, Cuddles, Sonya, the violinist Jascha, Red, the cameraman (and maybe Pop and Charlie). Their faces are beaming as they watch the dancing.

280 CLOSE - table, favoring Red. He seems especially delighted, grinning all over, whistling to the music. He turns his head and suddenly his expression changes to a look of surprise. He nudges the person next to him to look where he is looking and whoever that is also indicates surprise. The nudge is passed all around the table until finally all the table who were looking very happy are looking very surprised.

281 MED. LONG SHOT - Nora and Rickey being led to a
table by a waiter. As Nora sits down she catches sight
of the crowd and bows to them with a smile.

282 CLOSE SHOT - our gang. They grin weakly back at her.

BURNS

Ooh - and we told her we were
going straight home.

RED

Wonder who the guy is?

CUDDLES

If Nora's with him, he's all right.

RED

But she's only a kid - eighteen!

SONYA

Eighteen - in Russia when you are
eighteen you could be a
grandmother, already.

CUDDLES

Um hm.

(he looks
her over)

Grandmother, what big - er -
grandchildren you have.

283 CLOSE - Rickey and Nora. The waiter is taking their
order.

RICKEY

Oh...I'll take a scotch and soda.
How about you?

NORA

I think I'll -
(she gulps
a little)
- have the same.

RICKEY

Wait a minute. Your first?

NORA

Well -

RICKEY

Uh huh.
(to waiter)
Gingerale for the lady.

NORA

Oh, you're protecting me too, eh?

(CONTINUED)

RICKEY

(with emphasis
to waiter)

And gingerale for the lady!

The waiter departs.

RICKY (cont'd)

(to Nora)

Look, I don't protect anybody from anything. But one of the few things my old man taught me was that wine isn't any good until it reaches a certain age.

NORA

What am I supposed to do - stick around until I'm Napoleon Brandy?

Rickey looks at her, smiling. He takes a cigarette case out.

RICKEY

No, but -

(he takes a
cigarette)

- in about two years -

(he puts the
case down)

NORA

(sarcastically)

Could I have one of those? They let me smoke on the set, you know.

RICKEY

(pushes case
toward her)

Oh, sorry.

Nora is about to open the case when she is attracted by an inscription on it.

NORA

That's funny.

INSERT

THE CIGARETTE CASE, which has the inscription:
"To Swivel Neck."

BACK TO SCENE. Nora takes a cigarette, closes the case and studies the inscription.

NORA (cont'd)

Swivel Neck.

RICKEY

It's a nickname.

NORA

What does it mean?

RICKEY

You know what a swivel chair is,
don't you?

NORA

You mean one that swings around?

RICKEY

That's it. But instead of a chair
- with me it's a neck, especially
when there's a pretty girl on the
premises.

(he illustrates)

Get it?

NORA

(laughs)

Oh.

RICKEY

It's been in the family for years.
Funny thing, though, it skips a
generation now and then. You take
my father - he belongs to the stiff-
neck boys. They get married very
early and they stay that way on
account of not being able to move
their necks. I take more after my
grandfather - there was a man! He
wasn't married 'till he was sixty
and even then it was a sort of
command performance.

284 MED. CLOSE - REVERSE ANGLE. Sonya and the violinist
Jascha dance into the scene.

SONYA

Hello, Nora.

NORA

Hello.

285 CLOSE - Rickey and Nora. His neck swivels toward Sonya.

RICKEY

(still
looking)

Who's that?

NORA

That's Sonya Gabrovna, the Russian
actress.

(CONTINUED)

RICKEY

(his eyes
still on
Sonya)
Russian, eh? Wonder what
they're like.

NORA

(grins)
Shall we dance?

RICKEY

Let's.

They get up.

- 286 Dance floor. As Rickey and Nora start to dance, the band starts to play, "Whispering."
- 287 The band. A girl singer comes on and begins to sing.
- 288 CLOSE SHOT - PANNING WITH Rickey and Nora as they dance, the music coming over the scene. Neither of them are talking; both are affected by the music. Nora's face shows she is beginning to like him a lot. She closes her eyes. He notices this and grins about it but doesn't take it too seriously. He joins in the words of the singer and croons the song to Nora. An attractive cigarette girl goes by in the b.g. and he breaks off suddenly as his eyes follow her legs out of the scene. Nora's eyes open at the sudden cessation of singing. She looks off in the direction in which Rickey is looking. Then turns back and she doesn't like it. Rickey is unconscious of this, his eyes still on the cigarette girl.

NORA

(a determined
expression
on her face)
Can't you swivel your face back
this way for a minute?

RICKEY

(he comes
back to her)
I'm sorry - it's in my blood.

NORA

I just meant for the duration
of the dance.

Rickey laughs and looks down at her.

NORA (cont'd)

I don't claim it's the greatest
face in the world.

RICKEY

It's a nice face, just the same.
Don't let anybody kid you about
that.

NORA

Well, of course I'm used to it.

RICKEY

No, it really is - very nice.
Only -

NORA

Only what?

RICKEY

I don't know. Somehow it doesn't
bring out the worst in a fellow.

289 CLOSE SHOT - table with our gang. Sonya and Jascha are
just seating themselves. Burns, Cuddles, Red and the
rest are joining in and singing "Whispering" together.
Red sees something and stops. They follow his eyes and
they all stop.

290 MED. LONG SHOT - Tennyson coming in with a girl. Only
instead of Miss Daiquiri, who was short and blonde, he
now has a tall brunette in tow. A waiter is escorting
them to a table.

291 Back to group.

BURNS

That's not the same girl.

CUDDLES

You can't tell. They tell me
after three Daiquiris anything
can happen.

292 MED. CLOSE - Tennyson and girl being seated next to
Nora's table.

293 CLOSE THREE SHOT. CAMERA PANS WITH Nora and Rickey
dancing. They dance into scene right near the singer
on the bandstand. The singer takes a startled look at
Rickey.

SINGER

(obviously
recognizes
him)

Well - for -

(CONTINUED)

She goes right on singing. Rickey, startled, recognizes her. Rickey and Nora dance out of scene and the Singer makes frantic gestures to him indicating she will see him after the song.

294 PAN SHOT - Rickey and Nora still dancing as Rickey, over Nora's shoulder, is signalling "okay." Nora has her eyes closed so she doesn't see this. Rickey begins crooning the song again, but this time very obviously not to Nora, but over her shoulder at the girl; but Nora, ignorant, is happy. The singer's song stops and the dancing ceases. Nora and Rickey applaud. The conclusion of the dance has brought them almost in front of their table.

NORA

Gee, that was swell!

But Rickey leads a puzzled Nora to her seat.

RICKEY

You sit this one out and we'll
have another later.

Nora sits down and looks after him as he goes out of scene.

295 CLOSE SHOT - Nora's table. CAMERA ANGLE WIDE enough to include Tennyson and Miss Horse's Neck and the waiter who is waiting on them.

NORA

(sees Tennyson)

Hello.

TENNYSON

Oh, hello. Miss Mallon - Miss -

At that moment the brunette gives her order to the waiter

MISS HORSE'S NECK

Horse's Neck..

TENNYSON

- yes - Miss Horse's Neck..

NORA

How do you do?

297 TRUCKING SHOT - with Rickey, as he makes a rather circuitous path toward the singer, making sure she doesn't see him. He maneuvers his way to the piano. The piano player looks up. Rickey whispers in his ear. (Over this we hear the singer still singing.) The piano player seems reluctant at first. Rickey winks to him, assuring him it will be all right. The piano player smiles and Rickey sits down and finishes the song.

298 THE BAND - to take in the singer and Rickey in the b.g.- the singer, still unconscious of what has been going on. As she comes to the end of her song Rickey goes into another number. Startled, the singer looks around, sees who it is and a laugh of recognition from her as Rickey waves to her.

SINGER

Ladies and gentlemen, with your permission, I will now sing a song I heard in New York last month and I know you will all be glad to know that I will be accompanied by the composer, Mr. Richard Fields.

INT. NIGHT CLUB (VERNON)

299 FULL SHOT - the crowd applauding.

300 CLOSE SHOT - Nora looking at Rickey, very pleased.

301 FULL SHOT - SHOOTING TOWARD the bandstand. The singer goes into her song. The band picks it up. People get on the floor and start to dance.

302 THREE SHOT - Nora, Tennyson and Miss Horse's Neck at their respective tables. Miss Horse's Neck is, except for her physical appearance, exactly like Miss Daiquiri. She is holding a glass and sipping it.

NORA

(to Tennyson)

Do you dance?

TENNYSON

Well, I've put in a hard night's work already, but let's try it.

(CONTINUED)

He gets up. CAMERA ANGLE WIDENS to include Burns as he comes into scene, and goes to Nora.

BURNS

Nora, how about a dance with your boss to show everything's all right?

NORA

Everything's all right, but I've got this one taken.

BURNS

Oh -

(takes a look
at Miss
Horse's Neck)

Do you dance?

She shrugs her shoulders, gets up, glass still in her hand, and they start dancing.

303 TRUCKING SHOT - Burns and Miss Horse's Neck as they dance. She is still carrying her glass. She finishes the drink somehow, near the edge of the dance floor. A waiter threads his way among the tables. She waves him over.

MISS HORSE'S NECK

Horse's Neck, please.

The waiter takes the glass from her.

304 TRUCKING SHOT - Rickey and the singer, dancing.

RICKEY

I thought after that three thousand you charged my old man for those notes I wrote you, you'd retire.

SINGER

You won't believe this, Rickey, but I wasn't after the three thousand.

RICKEY

Oh, no hard feelings - more power to you. Only the next time I write you a letter we're going to split fifty-fifty. I can't get a sou out of the old man, myself.

SINGER

(laughs)

That's a deal.

(she sobers)

It really wasn't the money, Rickey. I thought I could sort of blackmail you into marrying me.

(CONTINUED)

RICKEY

Me, married? Isn't that silly?

SINGER

Well, we did have a lot of fun together, didn't we?

RICKEY

We sure did.

SINGER

You can't tell. You might have liked it. I've seen some fellows settle down when they married.

RICKEY

Honest, kid, I couldn't even if I wanted to. You know me - I've got the will power of a grape nut.

305 TRUCKING SHOT - Nora and Tennyson, dancing.

NORA

Look, you leave it to me. Only whatever I say, you play straight. Would you take fifty dollars a week?

TENNYSON

Right now I'd take fifty dollars a year if I could get ten dollars down.

They dance near Burns and Miss Horse's Neck.

NORA

All right now - cut in.

TENNYSON

(tapping Burns
on the shoulder)

Change partners!

Nora glides into Burns' arms as Tennyson dances away with Miss Horse's Neck. CAMERA TRUCKS WITH Nora and Burns.

BURNS

Did you know this fellow before he wandered in tonight?

NORA

No - but naturally, I heard about him.

BURNS

What do you mean, "naturally?"

NORA

Oh, he's a famous writer.

BURNS

What's his name?

NORA

Tennyson - Alfred Tennyson.

BURNS

Never heard of him. What'd he ever write?

NORA

Oh, lots of things. Did you ever read Idylls of the King?

BURNS

No - any good?

NORA

Any good? Famous Players is trying to buy it for Cecil de Mille.

BURNS

(impressed)

Yeah?

(sharply)

What did they offer him?

NORA

They want him to make an offer. The poor guy - no business sense at all. He'll probably wind up asking seventy-five dollars a week to adapt it.

BURNS

(speculatively)

Oh.

(he looks
around at
Tennyson)

NORA

(pleased with
the reaction)

You know these writers - live in a dream world where money means nothing.

BURNS

You know, I think I'd like to talk to him.

The music stops and Burns leads Nora back to the table where Tennyson and Miss Horse's Neck are about to sit down.

306 MED. CLOSE - Nora nudges Tennyson and sits down with Miss Horse's Neck so that Tennyson will be left with Burns.

NORA

Oh, I don't think you two have met formally - Mr. Burns, this is Alfred Tennyson.

Tennyson gives her a quick look and turns back to Burns.

307 TWO SHOT - Burns and Tennyson.

TENNYSON

Glad to know you, Mr. Burns.

BURNS

I've been hearing some nice things about that book of yours - Idylls of the King.

TENNYSON

(an embarrassed laugh)

Oh, well - uhm - glad you liked it.

BURNS

Well, I didn't exactly like it - I just thought that maybe with a lot of fixing we could make a picture out of it.

TENNYSON

A picture, eh? But who could play the Russian woman?

BURNS

The Russian woman! - Er - well - we might get somebody.

TENNYSON

Well, I haven't thought of it as a picture, but I suppose that scene with the cowboys would be dramatic.

BURNS

Has it got cowboys, too?

TENNYSON

Don't you remember the scene where they're going to burn Buffalo Bill at the stake?

BURNS

Oh - of course, of course!

TENNYSON

I kind of like that one, myself.

BURNS

Of course we'd have to change it a lot. Naturally, I wouldn't be interested in paying anything for the original story, but what would you think of doing the writing on it yourself?

TENNYSON

I've never had any experience at writing these things.

BURNS

(heartily)

That's all right! When a man has stuff I don't mind paying him to learn at my expense.

TENNYSON

No - I don't think that's very fair - there's no reason you should pay me to learn. Why, I ought to pay you.

BURNS

My dear young man, money isn't everything. I tell you what you do: suppose you bring me a one page outline of the story tomorrow and I'll have a contract drawn up to pay you fifty dollars a week for a year.

TENNYSON

But -

BURNS

Say no more, Mr. Tennyson. I'll expect you at the studio at ten o'clock tomorrow.

CAMERA ANGLE WIDENS. Burns gets up.

BURNS (cont'd)

(to Nora)

I know this is a celebration, Nora, but don't you think it's about time you were heading for home?

NORA

I'll be going soon.

Burns leaves.

308 THREE SHOT - Tennyson, Nora and Miss Horse's Neck.

TENNYSON

(to Nora)

I don't know how I'm ever going to thank you.

The waiter comes into scene and puts check down on Tennyson's table.

TENNYSON (cont'd)

-- but if you'd lend me ten
bucks on account you'd make me
a very happy man.

309 CLOSE SHOT - Rickey and the singer at a table.

RICKEY

When do you get out of here?

SINGER

In about an hour.

RICKEY

I might walk you home for old
time's sake.

310 THREE SHOT - Nora, Tennyson and Horse's Neck. Nora is watching this with some interest and concern. Tennyson is paying the waiter.

TENNYSON

(to waiter)

Keep the change, if there is any.

311 CLOSE SHOT - Nora picks up Rickey's cigarette case and slips it into her purse speculatively.

312 THREE SHOT.

NORA

Would you mind dropping me off
on your way?

TENNYSON

Sure.

Miss Horse's Neck just sits there.

NORA

Aren't you taking her, too?

TENNYSON

No - I think I'll just leave her
here over night.

313 GROUP AT BURNS' TABLE - Burns, Cuddles, Sonya, Red, etc.

BURNS

(to Cuddles,
out of corner
of his mouth)

I think I just put over a fast one.

(CONTINUED)

CUDDLES

Yeah - what?

Nora and Tennyson pass by in the b.g.

NORA

Good night, everybody.

AD LIBS

Good night, Nora. Good night.
Etc.

Nora and Tennyson move on.

314 RICKEY AND SINGER'S TABLE - Nora and Tennyson pass the table. Nora stops.

NORA

(to Rickey)

Well, good night, stranger.

RICKEY

(getting up)

Oh - good night, and thanks a lot.

NORA

We'll probably be seeing each other again.

RICKEY

Sure, sure. And remember, you owe me another dance.

315 CLOSE SHOT - Nora.

NORA

I'll remember.

FADE OUT

FADE IN

INT. BURNS' OFFICE

316 Burns and Tennyson are seated at Burns' desk. Tennyson has a paper in front of him.

BURNS

(suspiciously)

What's this "Oglethorpe" business?

TENNYSON

But you realize I can't use my real name, Mr. Burns. It would be literary suicide.

(CONTINUED)

BURNS

You mean I can't announce I got
Tennyson writing for us? No
publicity?

TENNYSON

Think of my millions of readers!
They have learned to love Alfred
Tennyson as a man of education -
a man of literary ability. If
they find out I'm writing for
pictures it might mean ruin.

BURNS

(indignantly)

What's the matter with pictures?

TENNYSON

(this is a
place where
Mr. Benchley's
prop laugh
would come in
very handily)

What's the matter with pictures?

(throws his
hands out as
if to say,
"You tell me.")

BURNS

But we're making them better all
the time! We're taking the best
novels and plays -

TENNYSON

- and making lousy pictures out
of them.

BURNS

(conceding the
point because
he thinks he
has a better one)

All right - but we're not doing
it deliberately. This is a very
young game, Mr. Tennyson -

TENNYSON

(his finger
to his lips)

- Oglethorpe.

BURNS

All right - Oglethorpe. I still
say, we're a very young game.
Give us another ten or twenty
years and we'll show you something.
I'll bet the first stuff you
wrote wasn't so hot, either.

(CONTINUED)

TENNYSON
You mean "Locksley Hall?"
(meditatively)
I suppose it could have been
better.

BURNS
There you are. But - okay,
you have my verbal agreement
that we won't use your name
unless you authorize it. So
sign it A. T. Oglethorpe.

TENNYSON
(he signs)
It's not for myself, you know,
but for my public.
(he hands the
paper to Burns)

BURNS
Your public! And what does your
public think about your drinking?

TENNYSON
Well, I do that under the name
of Oglethorpe, too. Thank you,
Mr. Burns.

He rises and starts out.

BURNS
And - not that it's any of my
business - but what does the
public think about your women?

TENNYSON
I do that under the name of Mr.
and Mrs. John Smith.

He goes.

317 CLOSE SHOT - Burns, as he looks after Tennyson.

BURNS
Wise guy.
(rubbing
his hands)
I'll show him what a verbal
agreement means in this business.

318 EXT. BUILDING READING "STAGE TWO."

DISSOLVE THRU

INT. STAGE TWO

319 MED. LONG SHOT - the director and cameraman behind the
camera. In the background, a patrol wagon and some
policemen.

(CONTINUED)

DIRECTOR
All right! Camera - action!

The cameraman starts grinding.

INT. STAGE TWO

320 (The scene being shot.) The cops look suspiciously like the Keystone cops. A patrol wagon pulls up with about eight cops on it. The last cop runs after the wagon and jumps on it, pivoting toward the camera as he lands. (This should all be done, if possible, in the old sixteen frame system to bring out the jerkiness of the old fashioned method.)

EXT. STAGE THREE

321 With its sign reading, "Stage Three."

DISSOLVE THROUGH

INT. STAGE THREE

322 A street set. We see Red, hose in his hand, running water into the gutter near a spot just off the curb, enough to create a small pool there. He stops when he is satisfied.

RED

Ready!

INT. STAGE THREE

323 Cuddles, the director and Butch, the cameraman, watching.

CUDDLES

All right! Camera - action!

Butch begins grinding away.

INT. STAGE THREE

324 TRUCKING SHOT. The set is a street. Nora begins walking down it; a step or two behind her is a juvenile, with a coat on. He is trying to flirt with her. Nora gives him a backward glance every now and then, but marches ahead determinedly. She comes to the curb and as she sees the pool, stops dead.

325

TWO SHOT. This is the young man's opportunity. He surveys the situation, takes his coat off, throws it over the pool.

YOUNG MAN

Allow me.

Nora looks at him haughtily, takes a step or two backwards to get a running start, and then jumps over the puddle and continues out of scene. The young man is sunk at this unexpected defeat. He is about to recover his coat when a very old lady comes into scene.

OLD LADY

Thank you very much, young man.

She steps on the coat. As she does, she sinks right through.

326 CLOSEUP the old lady, up to her neck in the puddle.

INT. STAGE

327 Cuddles and the cameraman.

CUDDLES

Okay! Cut! That's it!

(From this point on we are doing only master scenes rather than actual continuity; and just the idea of the dialogue.)

CUDDLES (cont'd)

(to cameraman)

Do we have to take that again?

BUTCH

Not for me. It was perfect.
(makes gesture)

CUDDLES

All right -- lunch!

They have lunch on the set. Stonewall comes in to Nora. She is giggling to herself.

NORA

What's so funny?

STONEWALL

Somebody to see you.

NORA

(you can tell
she's been
hoping)

What's his name?

(CONTINUED)

STONEWALL

(laughing)

He wouldn't give any - just said
to tell you Swivel Neck wanted
to see you.

(she bursts
into laughter)

NORA

What's the joke?

STONEWALL

Get him to tell you the one
about the three pigeons --

(then as she
realizes,
she sobers)

No -- you better not.

She goes to fetch Rickey. She comes back with him and
Rickey has his arm around her waist. Stonewall is
still giggling.

RICKEY

Hello, Nora.

NORA

(amused)

Hello -- what are you doing
with my chaperone?

RICKEY

She may be a chaperone to you
but she's a dream girl to me.

(he sends Stonewall
away with a
good-natured slap)

See you later, Cleopatra.

Stonewall goes off giggling. Rickey comes directly to
the point with Nora, asking her about his cigarette
case. Nora confesses that she did it because she kind
of wanted to see him again.

RICKEY (cont'd)

That's very flattering, but I
kind of want it because I'd
like to hock it.

NORA

It's home.

If he wants to stick around a bit and see how pictures
are made she'll give it to him afterward. She offers
him a sandwich but Rickey says he's already eaten.

(CONTINUED)

110
NORA (cont'd)
How about playing some music
for me? I always like music
when I eat.

He demurs at playing the song he played at Vernon but plays something else and this should be a comedy number with the values of Noel Coward's "Mad Dogs and Englishmen Go Out in the Midday Sun" or Kalmar and Ruby's "Window Washers." It should also have a gang chorus and about the time Rickey has finished playing the song, the whole gang, Cuddles, Red, Butch, electricians and prop men have gathered around the piano and are joining in the chorus. It is a pretty festive affair and everybody is regretful when the lunch hour is over.

CUDDLES

(to Nora)

That guy's got a lot of stuff.
Wouldn't be a bad guy to have
around here.

NORA

No, he wouldn't. You know,
Cuddles, I feel I've got a bad
case of temperament coming on.
If that Russian palooka can have
music and Thelma can have music
then I can have music on the set.

CUDDLES

(grinning)

I think you got something, Nora,
but don't quote me when you put
it up to Burns.

They go on shooting the picture but are stuck as they try to think of a new way for a fellow to approach a girl.

NORA

(kiddingly)

Why don't you ask Rickey? He
knows all the ways.

RICKEY

Well -- here's one.

DISSOLVE

INT. PROJECTION ROOM

328 It is dark. CAMERA PULLS BACK to disclose Cuddles and Burns seated together, whispering.

(CONTINUED)

BURNS
(in a ferocious
whisper)
I don't care how temperamental
Nora is -- he's not going to
play the piano at my expense.
You can't put unknowns into
pictures.

CUDDLES
But it was his gag -- and he
did it so well.

BURNS
I don't --

CUDDLES
Ssh! Look will you?

On the screen appears the scene in which Rickey picks
up Nora with the aid of the Flatiron Building and the
sprinkling cart. Rickey looks pretty good. The film
goes off, but the room still is dark. Cuddles signals
to Burns and Burns follows him out. They are still
whispering.

CUDDLES (cont'd)
Think you're getting your money's
worth now?

BURNS
You didn't tell me he could act --
Remember -- keep him on the piano
player's salary.

They leave. The lights go on to reveal Nora sitting
with Rickey.

NORA
Well, Mister, I wouldn't be
surprised if you had a future
in pictures.

RICKEY
Not me. I'm leaving for China
in two weeks.

NORA
But why?

RICKEY
I'll tell you why. Here I am
going along in my own sweet way.
I meet you and you put me to work.
With a girl like you I could be
slaving for the rest of my life.
No, thanks.

NORA
Look -- I'm just as determined
as you are.

INT. NORA'S APARTMENT

329 Nora is sitting there crying. There is a knock at the door and Tennyson comes in, in his bathrobe.

TENNYSON

Pardon me -- I wonder if I could borrow --

(sees Nora
crying)

What's the matter?

And Nora tells him Rickey finishes the picture tomorrow and is leaving for San Francisco to go away with his band to China -- and would you believe it, he wants her to help him to get away by loaning him one hundred dollars for expenses.

NORA

As if I'd give him a check to help him go away.

Tennyson gets an idea.

TENNYSON

Where's your check book?

He makes out a check to Rickey, signs Nora's name to it.

NORA

But that's no good.

TENNYSON

That's what I mean.

Nora throws her arms around Tennyson and says "How can I thank you?"

TENNYSON (cont'd)

Now can I borrow those bitters?

DISSOLVE

INT. STUDIO

330 Rickey is saying goodbye to everybody, shakes hands. Nora gives him her check.

RICKEY

I'm pretty careless about money matters as a rule, but you won't lose a cent of this.

NORA

I'm sure I won't.

(CONTINUED)

334 Nora comes down to release Rickey. Rickey angered at her trick, but Nora says:

NORA

You're lucky I don't press the charges.

RICKEY

(furiously)

This means I'll have to stay in town another two weeks.

NORA

As a matter of fact I wouldn't let you out tonight except that I needed you. I want you to go someplace with me.

DISSOLVE

INT. - GRADUATION - HIGH SCHOOL

335 (This scene is intercut with reactions from Pop, Burns, Cuddles and the rest of our gang in the audience.) This is essentially a silent scene. The girls walk up and receive their diplomas. Nora, as a result of her experience in the outside world, is almost a woman in comparison with her old classmates, but dressed in white, complete with gloves, the costume accentuates her child-like qualities. A woman sitting near Rickey looks at Nora and turns to him.

WOMAN

Oh, isn't she sweet?

RICKEY

Yes. You wouldn't think she'd put a man in prison unjustly, would you?

The woman reacts.

DISSOLVE

INSERT GOSSIP COLUMN, which reads that:

Richard Vanderfield, the black sheep of his family, who was chucked out of Yale last year and had organized a band of his own, was said to be taking a fling at pictures in Hollywood.

336-
337

TRUCKING SHOT - Near the stage. Cuddles and Burns.
Cuddles shows Burns the clipping. He suggests that
Rickey maybe could do a series for them and with the
publicity from the Vanderfield name they may get off to
a running start. Burns thinks this is a good idea and
says he will see what New York has to say about it.

DISSOLVE

INT. BURNS' OFFICE

338

Rickey is brought in by the secretary. Secretary says
Burns is looking at rushes but will be back in a few
minutes. Rickey makes himself at home, takes a
cigarette out of Burns' box, casually looks over the
mail, picks up a telegram from N.Y. which says "By all
means think it would be great publicity story and would
have great value if you could sign young Vanderfield to
star in a picture. You can offer him as much as \$250."
Rickey puts the telegram carefully away. Burns comes
in and Rickey asks what Burns wanted to see him about.

BURNS

I've been watching your work and
we might want to do something for
you. It would take a long time and
the studio wouldn't make any money
on you for a long time, but I
think it would be worth playing
along with you.

RICKEY

Seeing as how I've got to stay
in town another couple of weeks
anyhow, I might as well, but don't
you think I ought to get a raise?

BURNS

Let's see -- we've been paying
you thirty-five dollars; we
might go as high as fifty.

RICKEY

No. What I'd like is two hundred
and fifty.

BURNS

You're crazy! Nobody in this
business gets that kind of money.
Even if I were willing to pay you
that, the New York office would
raise hell with me.

RICKEY

Not if you read that telegram.

(CONTINUED)

BURNS

What?

RICKEY

I think I can find it for you.

He finds telegram and shows it to Burns. Burns burns.

DISSOLVE

339 CLOSEUP - Burns still burning. He is bawling the devil out of somebody. CAMERA PULLS BACK to show it is Tennyson.

BURNS

I'll put you in jail!

TENNYSON

What did I do now?

Burns has got a book in his hand; he pounds on it.

BURNS

What did you do? Alfred Tennyson died in 1892 and I can prove it!

Tennyson wants to know how he can prove it and Burns says it is in the book and says Tennyson is fired.

TENNYSON

I think that's silly because if I'm fired now, people will ask me why and I'll have to tell them that you hired me for Alfred Tennyson who died in 1892. How will that look? It will probably be a front page story in every paper in the country.

So now Burns asks him to please keep quiet and forget about the whole thing.

TENNYSON (cont'd)

No. After all, I've been here three weeks. The way I feel is that about the end of that time a man has either proved he is worth a raise or he ought to be fired.

He settles with Burns for a ten dollar raise. As Tennyson is leaving, Cuddles comes in.

TENNYSON (cont'd)

Did you hear the good news? I just got a raise.

He leaves.

(CONTINUED)

I was just going to ask you about him. Has he turned out anything yet?

BURNS

No.

CUDDLES

What're you giving him a raise for?

BURNS

That's my business!

340- MONTAGES
343

- A. Rickey and Nora at an open air fight. Rickey watches the fighters and Nora watches Rickey.
- B. Rickey and Nora at a ball game. He watches the game; she watches Rickey.
- C. A movie. Rickey watches the screen and Nora watches him.

INT. BURNS OFFICE

344 Burns and Cuddles discussing Rickey. His picture will be finished today. It is going to be swell. Too bad they can't hold him.

BURNS

I've offered him more money, but the guy says no, he's going to China with that band of his.

CUDDLES

How's that Oglethorpe Tennyson coming along with the story?

BURNS

He's doing a lot of thinking about it.

CUDDLES

Well, I want to hear some of that thinking. We ought to have something on paper pretty soon.

They telephone for Tennyson. He comes in. He has a couple of charts with him.

BURNS

About that story, Mr. Tennyson -- have you got anywhere on it?

TENNYSON

Yes, I got it right here.

(CONTINUED)

They look at the chart and say what the hell is that and Tennyson says he'll explain it for them. And it is up to Tennyson to tell them the story.

INT. RICKEY'S DRESSING ROOM

345 He is making up. A messenger brings a box of candy. He opens it. There is a note inside from Nora. "This is the kind I always wish you had bought for me. P.S. Don't forget the farewell party in your honor at my joint at seven o'clock." He laughs and dives into the candy.

DISSOLVE

INT. RICKEY'S DRESSING ROOM

346 He's taking the make-up off. A messenger comes in with flowers. He opens them and they are from Nora. A note reads, "These are the sort of flowers I've been hoping to get from you. P.S. You can't get them in China."

INT. NORA'S APARTMENT

347 Rickey comes in and is greeted by Nora who is alone. He apologizes for being early.

NORA

No, you're not, but the gang aren't coming until nine O'clock. I kind of thought we could have a little dinner by ourselves first. I cooked it myself. You didn't know I could cook, did you?

RICKEY

No.

NORA

I'm not sure I can either, but we'll find out.

Throughout dinner she treats him as though he were the woman and she the man. Pulls out his chair, pours the drinks, etc.

RICKEY

(watching
her quizzically)
Look -- something's up.

NORA

Yes. Rickey -- there's been something on my mind for a long time.

He looks a little worried. It seems as though she's kidding him.

NORA (cont'd)

I don't know how to tell you,
but I'm in love with you.

RICKEY

Nora --

NORA

I know I should have asked for
your father's consent first, but
I was afraid the old battle axe
wouldn't talk to me.

RICKEY

(he takes it
good-naturedly)
Say, for that matter, he doesn't
talk to me.

NORA

But I'm young -- I've got a
future and maybe you don't love
me now but after we're married
I'm sure I'd make you so happy that
you'd be awful glad about the whole
thing.

RICKEY

Well, I'd like to think it over.
This is pretty sudden.

NORA

It's got to be sudden. I'm
fighting against time -- there's
a boat sailing tomorrow that I
wish you wouldn't take. I just
want you to know I've had a lot
of chances but I've never proposed
to any man before.

RICKEY

(he is the least
bit embarrassed)
Oh, stop the kidding, Nora.

NORA

But Rickey -- that's the funny
part. I'm not clowning.

RICKEY

(he's in a terrible
spot. Tries to
explain.)
Look, that fireside business, the
slippers and the pipe -- it's
wonderful but it's not for me,
Nora. Marriage and I don't talk
the same language.

(CONTINUED)

122
NORA
Well, it doesn't have to be marriage.

RICKEY
No. With anybody else, but not with you.

NORA
You must care a little or you wouldn't say that.

RICKEY
All right! So I do care a little! That's what I'm afraid of. If I stick around this town any longer I'm liable to be caring a lot. I'm getting on the train tonight, Nora, not only to join the band, but to get away from something. Another day or two and I'd be asking you to marry me.

NORA
Well, you know what I'd say, don't you?

RICKEY
That's what I'm afraid of. I'd be making a lot of promises I could never keep. I'd be telling you a lot of lies that I'd believe. So while I've still got my senses, I'm clearing out.

The gang begins to drift in. Everybody we know is there. Everybody drinks with Rickey and he's got to down one for everybody who's there. ~~Burns~~ takes Nora aside.

BURNS
Is he staying, Nora?

NORA
Not a chance. I've done everything.

Suddenly, in the midst of the festivities, Nora calls for silence.

NORA (cont'd)
One reason I wanted you all to be here is that we're announcing our engagement, aren't we, Rickey?

(CONTINUED)

RICKEY

(looks at her)

Yes.

They cheer.

RICKEY (cont'd)

But, unfortunately, a previous engagement is sending me to China and we can't get married until I get back.

Nora talks to Red for a minute.

NORA

You've got to do it for me, Red.

RED

I'll see what I can do.

We see Red going around surreptitiously to Burns, Cuddles, the electricians, just dropping a word and finally the time nears and Rickey plays a last song at the piano for them, says good-bye to the gang, kisses Nora and blows. But the gang insists on going downstairs with him.

EXT. THE APARTMENT HOUSE AND STREET

348 Some more good-byes. Another kiss for Nora. A bell boy brings out Rickey's bags. He hails a cab and getting in, waves good-bye to them. They wave good-bye.

INT. THE CAB

349 Rickey turns to taxi driver and says a little thickly (after all he's had a drink with everybody)

RICKEY

The station.

The taxi driver nods and we realize it is Red, but Rickey doesn't see him. As the cab begins to thread its way through the traffic, Rickey begins to nod and gradually falls asleep. Red takes an amused glance back at him and grins.

DISSOLVE OUT

DISSOLVE IN

EXT. THE STATION PLATFORM

350 The train. As the CAMERA PULLS BACK we see Rickey walking a little unsteadily toward the train, supported by the taxi driver and the red cap who is carrying Rickey's baggage. As they are about to step into the train they are greeted by cheers and Rickey looks and sees that the whole gang is there, including Nora.

NORA

We thought we'd all come down
to the station to see you off.

RICKEY

Gee, that was nice of you.

There is a cry of "All aboard!"

351 Man swinging a red lantern.

352 Nora kisses Rickey again. The Porter says, "Ready to go, boss, only got a half a minute." Rickey waves good-bye and gets on the train with the Porter's help.

INT. TRAIN

353 He looks through the window and over his shoulder we see the gang waving to him. We hear a warning toot and the train starts to move. The gang disappears from Rickey's view as they wave.

EXT. STATION PLATFORM

354 We see that the train isn't moving, but that the gang is; moving backwards and waving, which gives the impression that they are being passed by the train. CAMERA PANS PAST them to a sign which reads: "STAGE 4."

INT. RICKEY'S BERTH

355 Porter puts Rickey in his berth and closes the curtains of his lower. Rickey begins to get undressed. Takes his coat off - as an idea hits him, he rings a bell, the Porter comes and Rickey orders champagne. The Porter goes and Rickey looks up. And we get from his angle a pair of dainty feet climbing upstairs into the upper berth

rjh

(CONTINUED)

Rickey watches and gets interested, pops his head out of berth curtains but is too late to see who it is. He calls the Porter who comes and Rickey says, "Make that two glasses." Inside, Rickey looks meditatively overhead. As he sits there the two dainty feet again swing into view and the lady takes off her shoes and stockings as Rickey watches, fascinated. The legs disappear from view and Rickey pops his head outside again to see if he can get a glimpse of the occupant, but she has disappeared again. He knocks at her berth.

RICKEY

Excuse me, lady, but there's a man under your bed.

No answer. He gets back inside the berth, looks up and meditatively whistles.

OUTSIDE

356 We see the train being rocked on rollers by the gang. Red creates some sound effects: a train chugging along, train's whistles, etc. Red tells them to stop rocking the train for a minute.

INT. RICKEY'S BERTH

357 Rickey is still looking upstairs as the motion of the train stops. He looks out of the window and we catch sight of a sign: "Glendale."

OUTSIDE

358 We see the sign is carried by Red, who is crouching down.

INT. RICKEY'S BERTH

359 The Porter sticks his head in with the champagne.

RICKEY

Would you ask the lady who lives upstairs if she'd like to have a drink of champagne?

PORTER

I don't know if I'm allowed to do that.

RICKEY

(with the
belligerence
of a fellow
who's had just
one too many)

Of course you can do it! This is
is America, isn't it?

PORTER

But the Pullman Company -

RICKEY

Never mind the Pullman Company!
What about the Constitution of
the United States? This is a
free country, isn't it? Lincoln
freed all of us, didn't he?

PORTER

Yes, but -

RICKEY

Then ask the lady if she wants
to have a drink!

A hand comes down and a voice says:

VOICE

The lady will be very glad to
have a drink.

The Porter hands the drink up to the Voice. Rickey
looks out, startled, and there is Nora, her face looking
out of the upper.

NORA

Hello.

Rickey ducks back into his berth in consternation. Then
he looks out of the window a moment. Wipes it hastily
and we see framed against the pane the grinning
countenance of Tennyson. He waves. Rickey turns to the
Porter.

RICKEY

Where are we?

PORTER

I'll let you know in a minute, boss.

He wipes his face with a handkerchief.

360 CLOSEUP - Porter. We see it is Cuddles.

361 CLOSEUP - Rickey staring.

INT. RICKEY'S BERTH

362 As Nora swings in and says to the Porter.

NORA

Don't call us until we get to
San Francisco.

On Rickey's expression.

FADE OUT

FADE IN

INT. HALL LEADING TO NORA'S APARTMENT

363 Nora is walking hand in hand with Rickey, swinging along
and beaming up at him. She leans toward him and says,
"Kiss me, my fool."

RICKEY

Now, wait a minute - this is
going too far. Just because I
married you -

NORA

Oh, I meant to ask you - was that
ceremony on the level?

RICKEY

I hope not. It's my only chance.

NORA

That parson looked a little
phoney to me.

RICKEY

The trouble with you is you're
used to those movie parsons.
Nobody looks like that.

She puts the key in the lock and starts to open the door.

RICKEY (cont'd)

Wait a minute. Aren't you
going to carry me across the
threshold?

NORA

Oh, why did I have to marry such
a conventional person!

(in mock
disgust)

All right.

(she tries to
lift Rickey but
can't make it)

Maybe I'd better give you a lift.

He picks her up and carries her in, closing the door behind him.

364 INT. NORA'S APARTMENT

NORA

You know what to do next, don't you?

RICKEY

Sure. Now I drop you on the floor. I've seen your comedies.

He pretends he's going to do it and she whispers, "No, don't." Then they hear voices from the bedroom. Scared, he puts her down and looks through the keyhole.

365 THROUGH KEYHOLE - Inside the bedroom. Charlie and Pop are arguing. Both are a little cockeyed and both are undressing. Pop has one shoe off and is waving it at Charlie.

POP

Don't tell me anything about war! I was with Teddy at San Juan Hill.

366 RICKEY AND NORA

RICKEY

(whispers)

I thought you told me Pop was spending the night at Charlie's.

NORA

(with tears)

That's what he told me, but they probably got mixed up.

RICKEY

(sternly)

Now wait a minute -- no tears! Haven't I just made you the happiest woman in the world?

NORA

(struggling for her voice)

Yes, but --

RICKEY

Then follow me. Nobody's going to balk me on my first legal honeymoon.

He leads her outside, closes the door.

NORA
(piteously)
Now what?

He leads her to Tennyson's door and knocks.

368 INT. TENNYSON'S APARTMENT

Tennyson is on the telephone.

TENNYSON
Sure...Sure, I'll get the gin.
Come on over.

The knock is repeated as he hangs up and he calls "Come in." Nora and Rickey enter and tell Tennyson they have just been married, pledge him to secrecy and ask him for the use of his apartment. Tennyson says it will disarrange his plans only a trifle as he can meet the girl downstairs and is glad to let them use his apartment. He shows Nora some negligees, offering her her pick and says:

TENNYSON (cont'd)
This one hasn't been used and
I'd like to make it a wedding
present.
 (he gives Rickey
 one of his
 nightgowns)
This one has just come back from
the laundry, though it has been
used. In the bathroom you will
find some new toothbrushes of
which I keep a supply and there --
 (pointing)
is the fire escape which I have
found useful on occasion.
 (he leaves with)
Pleasant dreams.

369 INT. NORA'S APARTMENT

Pop and Charlie come into the living room still continuing their political argument and pour themselves a drink. Over the transom comes Nora's voice. Pop stops the argument cold. "Did you hear that?" Charlie says it's only one of Tennyson's girls. Pop says, "No, I know that voice."

Rickey has just got into the nightgown, his clothes strewn all over the place. He gets into bed and calls: "Oh, darling." CAMERA PANS AROUND THE ROOM to door of the bedroom and TRUCKS THROUGH the door into the living room where Nora is stepping out of the closet having hung her clothes up. She is in the negligee and she trills back "Just a moment." There is a knock at the door and pop calls: "Tennyson." She stops in her tracks. "Who's in there with you?" yells Pop. Nora runs into the bedroom.

371 INT. TENNYSON'S BEDROOM

She runs up to Rickey and whispers "Pop." Rickey is furious. "They can't do this to me." Nora says, "Rickey we've got to get out of here." He throws on his coat, she gets into hers and they climb down the fire escape.

DISSOLVE

372 A clerk is opening the door of a suite in the Hollywood Hotel. They say the room is fine. The clerk looks them over and says:

CLERK

Er -- Mr. Smith --

Rickey does not turn.

CLERK (cont'd)

Mr. Smith.

Rickey turns to him.

CLERK (cont'd)

You are Mr. and Mrs. Smith,
aren't you?

Both Rickey and Nora nod violently.

CLERK (cont'd)

In view of the fact that there
is no baggage, we will have to
ask for the rent in advance.

Rickey looks helplessly at Nora, who goes to her coat, and gives clerk some money.

CLERK (cont'd)

Thank you, Mrs. Smith.

They are waiting for him to leave.

CLERK (cont'd)

(superciliously)
Picture people, I suppose?

Rickey and Nora nod "Yes."

373 CLOSE - The clerk, staring.

131

374 Rickey and Nora take their coats off and are revealed in their nightgowns.

FADE OUT

FADE IN

INT. NORA'S STAGE

375 CLOSEUP Nora's face, beaming, radiant. She is singing "And when I told them how wonderful you are, they didn't believe me," and wham! a pie comes right into her face. CAMERA PULLS BACK and Cuddles, who is directing the scene, yells "Cut!" Nora runs up to Cuddles. Cuddles says, "That was great, Nora! How about lunch?" Nora, who is wiping her face, says, "No, thanks. I got a lunch date." She kisses him, the cameraman, Red, anybody else who is around and runs off the stage still singing, "And when I told them" continuing her song. They look after her; they think they know why she is so happy: because they kept Rickey in town for her.

INT. RICKEY'S DRESSING ROOM

376 With a sign, "Mr. Fields" on the door. As Nora, still singing happily, although she still has a trace of the pie on her face, enters. A small table is set for two, but there is a note on the table. A clock reads twelve o'clock. Nora picks up the note and reads it. "Dear Cave Woman: Go ahead and eat. I'll be back in a few minutes. Rickey. P.S. This makes twelve hours I've been faithful to you." She grins, sits down and begins to eat.

DISSOLVE

INT. RICKEY'S DRESSING ROOM

377 CLOSEUP clock reading 12:30. CAMERA PULLS BACK and Nora is finishing her coffee. She looks a little annoyed, she doesn't like Rickey's not being there. She picks up the telephone.

NORA

Maggie, do you know where Mr. Fields is?

378 MAGGIE AT SWITCHBOARD

MAGGIE

Well, Mr. Burns sent for him about twelve o'clock.

379 BACK TO NORA

NORA

Oh. You listen in all the time,
Maggie. What was it about?

380 BACK TO MAGGIE

MAGGIE

Search me. Sounded pretty
important, though. The boss
had the District Attorney with
him.

381 BACK TO NORA

NORA

The District Attorney?

She hangs up, puzzled, begins to pace a bit, a little
worried, then she starts out.

INT. BURNS' OFFICE

382 Burns, the District Attorney and Rickey.

RICKEY

(desperately,
to D.A.)

But I only saw her that first
night I got in town, honest.

D.A.

It only takes one night. It
could be your child, couldn't
it?

RICKEY

(a little
hopelessly)

Yes, but --

BURNS

Look, Rickey, what's so terrible
about marrying the girl? She's
a good singer.

RICKEY

But I can't!

D.A.

I think it's better than ten
years in San Quentin.

BURNS

You've got to, Rickey. Otherwise,
with your family connections,
there'll be a scandal that'll be
in every paper in America. (cont'd)

(CONTINUED)

And furthermore, I couldn't release your picture -- which would be a cool loss of a half a million dollars. Think of me, too. You can't be selfish all your life.

RICKEY

(bitterly)

That's right. I hadn't realized your side of it.

D.A.

Believe me, Mr. Vanderfield, it'll be much better for everybody. Even if this is a frame-up, I'm powerless to do anything about it. I'll have to go ahead and prosecute. Suppose you married her and divorced her?

RICKEY

But I can't marry her!

BURNS

Why not? If you knew how many marriages happened just like that!

And Nora comes in.

NORA

What's going on around here?

RICKEY

Nothing, Nora, get out of here.

NORA

Now take it easy. After all I got you this job and if they're discussing a raise, I'd like to be your agent.

BURNS

Nora, this is personal.

NORA

There's nothing personal an agent can't hear.

(she looks
at the D.A.)

And who is this gentleman?

She is introduced to the District Attorney, who, when he finds out who she is, is all aflutter and tells her he enjoys her on the screen; he and his wife go to see her pictures all the time.

NORA (cont'd)

I've heard a lot about you, too. He's been doing a fine job in this town, hasn't he, Mr. Burns?

(CONTINUED)

Yeah -- yeah.

NORA

All right, now, what goes on?

The D.A. hems and haws and says it is personal between him and Rickey and Nora says anything Rickey has is half hers, since California is a community property state. And with that she breaks the news that they were married secretly last night.

RICKEY

Wait a minute. Maybe I'd better tell her. Have you got another room, J.B.?

Burns points to another door and says there's nobody in there. And the two go in and leave Burns and the D.A. nervous and worried. The CAMERA stays on Burns and the D.A. in what is almost a pantomimic scene, against which the scene behind the door is playing for us. Burns lights a cigar, puts it out, lights another one. Offers the D.A. a cigar, who lights it, puts it out. They smoke for a moment in silence, which is broken by the sound of a sob from Nora which they hear. They look at the door. Burns hastily offers the D.A. another cigar and Nora and Rickey come back. Nora is now the only one with any spirit and courage. The men are utterly dejected. Nora says there is only one way out without going to prison or having a terrible scandal. They were married secretly; if the D.A. can have that marriage annulled secretly, Rickey will be able to marry the other woman. The D.A. agrees that that makes sense and Nora says that settles it.

BURNS

This is a terrible thing to do to you, Nora.

NORA

I had one great night. You know what Tennyson says, don't you?

BURNS

Which Tennyson?

NORA

Not the one on the lot -- the other one. "Better fifty years in London than a cycle in Cathay."

(she looks at
her watch)

Gosh -- I'm late for my next scene!

The D.A. says he is glad to have met her and is looking forward to her next picture and asks what the name is.

NORA (cont'd)

Yes, you must see it -- it's called "Honeymoon For One."

And she leaves.

FADE OUT

FADE IN

133

135

INT. CHARLIE'S BAR - NIGHT

383 CLOSE SHOTS - NEWSPAPER HEADLINE "SCREEN SOCIALITE AND CAFE SINGER ELOPE." PAN DOWN page to show picture of Rickey and the singer. In this picture Rickey should be looking at her with a sickly smile, put on for the occasion. The caption under the picture reads: "SURPRISE MARRIAGE AT LAS VEGAS."

CAMERA PULLS BACK and we see Charlie, behind the bar reading the headline.

PULL BACK JUST FAR ENOUGH to get a good CLOSEUP of Charlie, a half glass of beer in front of him, as a tear starts down his face as he reads and sniffs. The tear falls into the glass of beer. Charlie wipes his face and finishes the glass of beer.

INT. CHARLIE'S BAR

384 Our gang is seated at a table in a corner near the window. Outside it is raining. They are somber and not saying much of anything; shaking their heads; glum. Red finally bursts out, staring at a paper in front of him:

RED

A little tramp like that -- and
Nora would have given her eye
teeth for him!

CUDDLES

(explosively)

Shut up! Can't you talk about
anything else?

(silence --

then suddenly)

But this'll kill her!

BEVERLY MATTHEWS

If it does, we'll take care of
him.

BURNS

The thing that bothers me is how
is she ever going to play comedy
again?

They look at him vindictively.

BUTCH

Can't you ever think of anything
but money?

(CONTINUED)

BURNS

That's no way to talk to me.
I'd have given a million dollars
for this not to have happened,
for Nora's sake.

BUTCH

How much?

BURNS

All right -- anyway, a lot of
money.

TENNYSON

(sardonically)

"The man worth while is a man who
can smile -- " Oh, Charlie --

CHARLIE

Yeah?

TENNYSON

Have you got any hemlock?

CHARLIE

(puzzled)

Hemlock?

(takes a look
over his shelf)

No, I think I'm all out of
hemlock.

TENNYSON

Never mind, then, let's have
some more bourbon.

Nora comes in. She looks as though she has been
walking in the rain: no umbrella, no hat.

NORA

Hello, gang.

There are halfhearted responses from them. Red grabs
the paper and puts it on his chair and sits on it.
Nora walks slowly over and joins them at their table.
The men are embarrassed as only men, charged with
emotion and unwilling to show it, can be.

NORA (cont'd)

What are you all drinking?

Again worry shows on the faces of the men.

RED

Oh, different things.

NORA

You know, there's always got to
be a first time. I think I'll
have something, too.

(CONTINUED)

BURNS

Well, Nora, I wouldn't --

CUDDLES

How about some coffee?

NORA

No, coffee keeps me awake. What's a good thing to start on, Tennyson?

TENNYSON

How about some sherry?

NORA

That's sweet, isn't it?

TENNYSON

Well, a little.

NORA

No.

(brightly)

I know -- I'll ask Charlie.

She walks over to Charlie. He shoves his paper quickly to the floor.

NORA (cont'd)

Charlie, how would you advise somebody to start out who wanted to have a drink?

CHARLIE

Well, I'd advise her not to have any.

NORA

And what would happen, Charlie, if everybody took that advice? You'd be out of business, the brewers would be out of business, millions of people would be thrown out of work. No, Charlie, there's enough worry in the world as it is and I wouldn't have that on my conscience for anything. How did you start, Charlie?

CHARLIE

How about some Scotch and water?

NORA

Pop always says the water kills the Scotch. Better make it straight Scotch.

CHARLIE

But --

NORA

Straight Scotch, Charlie, or I won't pay Pop's bills any more.

(CONTINUED)

Charlie reluctantly gets a bottle and fills a glass. He tries to stop but Nora tilts his arm so the glass is full.

NORA (cont'd)
Don't be stingy, Charlie. Well, here's luck. We all could use a little luck, you know.

She takes a drink. Charlie and the gang watch her anxiously. She takes a good swallow, puts the glass down for a moment.

NORA (cont'd)
When do you begin to feel better?

CHARLIE
Well --

NORA
That's all right -- I'll find out. If it isn't one glass, it'll be two and if it isn't two, it's three.

She takes another swallow. The gang and Charlie watch her.

NORA (cont'd)
This is either very weak Scotch, or I've got a strong constitution. Of course, being Pop's daughter, maybe it just doesn't affect me. How about filling it up, Charlie?

CHARLIE
But --

NORA
Look, Charlie, I'm in no mood to be argued with. Now be a good boy.

Charlie reluctantly fills the glass again. She takes it and saunters back to the table, her glass in her hand, and sits down. Nobody says anything.

NORA (cont'd)
Terrible night, isn't it?

They look out of the window at the rain.

RED
Yeah.

NORA
This weather seems to have everybody down. Come on, snap out of it! What would the public think? You're supposed to be the wittiest gang in Hollywood -- and look at you. Anything happen?

(CONTINUED)

BURNS

No, just a little worried
about business conditions.
Unless those exhibitors give
us more money -

NORA

Look, J.B., let's not talk shop,
huh? Beverly, how about
reciting something for us?

MATTHEWS

(the last thing
in this world
he wants to do
is recite)

Oh, I don't know.

NORA

Oh, go on, Beverly, be a sport.
Please.

MATTHEWS

But -

Cuddles nudges him as if to say "Go ahead."

MATTHEWS (cont'd)

Well - what would you like?

NORA

Oh, something nice and sad like
the weather. How about "That
night it rained?" There couldn't
be anything more appropriate than
that, could there?

So Beverly recites, unwillingly at first, but gradually
caught up in the spell of the poem. During Beverly's
recitation, Nora finishes her drink. As the melancholy
piece comes to a close, Nora breaks into applause.

NORA

Hurrah! That's the stuff! And
now let's go on with the
festivities. I'll give you my
own version of -

(Either "Casey at the Bat" or "The Curse of An Aching
Heart." If it is the former, she gives a burlesque of
herself in her first screen test; if it is the latter,
she would clown through the song, every word of which
she obviously means.)

385- This is INTERCUT with various reactions of the gang.
388

389 Toward the end she would stop and sit down suddenly,
and look at her empty glass.

(CONTINUED)

NORA

This stuff wears off, doesn't it?
(she gets up
just as suddenly)
I guess I'd better get it refilled.

She walks over to Charlie with the glass. The door opens and Pop walks in, umbrella, raincoat and rubbers. He says, "Hello" to the gang, sees Nora and walks over and joins her at the bar. Pop is, for almost the first time we have seen him, embarrassed. Although ignorant of Nora and Rickey's marriage, he has read the paper and he knows that his daughter is going through some sort of crisis and that he ought to do something about it.

POP

Hello, Nora.

NORA

(she is pouring
a drink for
herself from a
bottle Charlie has
put on the bar)

Hello, Pop.

POP

(hesitantly)
Is that - er - liquor, you're
drinking, Nora?

NORA

Yes. I thought it would be a
nice night to try it.

POP

Well - uh - I wouldn't have
too much, Nora. Make mine the
same, Charlie.

Charlie pours for Pop. He takes a sip.

POP (cont'd)

Did you read the evening papers,
Nora?

NORA

Oh, I glanced at them. Why -
anything important?

POP

Well - yes and no.
(takes another sip)
Did you see where our friend
Rickey got married?

NORA

(casually)

Yeah - that singer at Vernon,
wasn't it?

POP

That's the one. Funny how
things always work out for the
best, isn't it?

NORA

Very funny.

(she laughs a
phoney laugh)

POP

(quickly)

I remember when I was about
eighteen, I was head over heels
in love with a girl - as a matter
of fact, we were practically
engaged and she ran off and
married another guy.

NORA

I hope she came to a bad end.

POP

No, she did all right. He was
the son of the local banker. But
the next week, I met your mother.

NORA

Oh.

POP

So - what I always say is - it's
darkest before the dawn.

CHARLIE

You got something there.

NORA

(apparently
chiming in)

And virtue is its own reward.

POP

(recognizes
no satire)

You bet! Now, if I was a girl,
I wouldn't worry about a fellow
who ran off with another girl,
because I would figure he wasn't
the guy for me anyhow. Am I
right, Charlie?

CHARLIE

(nods)

If I was a girl, that's just the
way I'd figure it. You wait for
the right man to come along, you
get married and then nothing can

<laugh>

(CONTINUED)

NORA

(apparently
sold)

Well, if that's the way it is,
what am I worrying about?

CHARLIE

Sure. Like the fellow says,
most of the things we worry
about don't ever happen.

POP

(nods)

And every cloud has a silver
lining.

NORA

Uh huh, and it never rains but
it pours.

Pop and Charlie start to say "yes" and then realize that
hasn't anything to do with it.

NORA

Well, Pop, I don't know how to
thank you, but I think this little
talk has done me a world of good.

POP

Well, after all, Nora, that's
what fathers are for.

NORA

I'm going to be honest with you,
I was a little discouraged when
I came in here tonight, but now
I feel a lot better. I think
I'll go home and sleep it off.-
and thank you, too, Charlie.

CHARLIE

(embarrassed)

Oh, that's all right.

POP

Shall I go with you, Nora?

NORA

No. I want to mull it over by
myself a little.

POP

Don't you want to take my raincoat?

NORA

No, I think I'll take a cab.

(she kisses him)

Good night, Pop.

POP

Good night.

(CONTINUED)

Charlie waves good night as she goes to the door. She passes the gang and says "Good night" and they answer "Good night, Nora." She walks out into the rain.

POP

(to Charlie,
with self-
satisfaction)

Well, I think I handled that
one all right.

CHARLIE

You sure did, Pop - I didn't
think you had it in you.

POP

We've always been like that.
She never had any secrets from
me.

CHARLIE

Be a lot of fathers wouldn't
know what to do.

POP

If you're pals with them when
they're young, then you always
stay pals. Remember that, Charlie.

Charlie nods.

EXT. STREET

390 Nora, in a cab, her face pressed against the window.
It is raining against the glass.

DISSOLVE

INT. TAXI (PROCESS SHOT)

391 The taxi driver takes a look at his meter which
reads \$10.30. He looks back into the cab.

CAB DRIVER

(a little
puzzledly)

Where to, now?

Nora is looking out of the window of the taxi,
smoking a cigarette. Doesn't hear him until he
repeats the question. Then she turns around.

NORA

Oh, just keep driving.

(CONTINUED)

The taxi driver shrugs his shoulders and continues driving. STAY WITH Nora, looking through the window. Finally the cab comes to a bridge and suddenly she leans forward.

NORA

All right, this is it.

The driver stops. Nora gets out. He looks at her, puzzled.

CAB DRIVER

But this isn't any place.

NORA

This is where I want to go.

(she gives the

driver a

couple of bills)

And keep the change.

He looks at the bills and Nora starts walking off. He puts the bills away, but very much concerned, looks back and watches Nora walking through the rain. With determination, he is about to swing the cab around, to follow her and just starts to, when we hear a voice call "Taxi!" And a man, with his coat collar turned up against the rain, jumps into the cab, and says "Hillcrest." The driver reverses the cab, and proceeds, first turning his head around to watch the receding figure of Nora.

EXT. STREET

392 The cab disappears in the distance.

EXT. STREET

393 Nora walking along in the rain toward the little bridge. She passes a policeman who looks curiously at her. Nora looks at him and walks right on. The policeman passes by and Nora looks after him for a while to make sure he isn't turning back, climbs on to the little bridge, looks hesitatingly a moment, throws off her coat and then jumps off. CAMERA PANS WITH her body part of the way, as it falls.

QUICK CUT

394 UNDER WATER SHOT as Nora lands.

395 ABOVE WATER as Nora tries to let go and sink. Her head comes up and she looks around puzzled, then stands up and the water is just about up to her knees. As she storms out of the water -

NORA

Everything happens to me!

DISSOLVE OUT

396- MONTAGES.
399

(a) Two studio policemen, standing in front of the studio, looking at a paper. One says, "Wonder how Nora will take it?"

(b) Maggie and several of her girls at the studio switchboard. Maggie says into telephone, "I think Rickey was a heel."

(c) Stenographic department. Group of girls pounding typewriters. Center on one who says to another, "Probably break Nora's heart."

(d) Indian Village. The braves are centered around, watching a chief as he passes the pipe of peace to another chief. As he does, he says, "He shouldn't have done that to Nora." The other chief shakes his head and the CAMERA (ON BOOM) ZOOMS QUICKLY UP to two electricians watching the scene, and one says to the other, "It'll kill Nora."

INT. STAGE FOUR

400 Next morning. Cuddles, electricians, property men, everybody around.

CUDDLES

(very
quietly)

Now look, boys, I know how you all feel about Rickey's marriage, but let's not have any more talk about it. Nora'll be coming in any minute and she won't be feeling any too good about it. The best way for us to help her is to pretend we don't know anything about it. Get me, boys?

They say, "Yes" and slowly go to their respective places.

401 Outside Nora's dressing room (on the stage). We see Nora come out, limping a little. She is made up for the part, her hair in two long braids, a la Sis Hopkins, and she is wearing one of the full bathing suits of the 1890's.

402 PAN WITH her as she limps.

403 The two gaffers whom we have met before - Jim and Mickey. They are standing up, shaking their heads. Suddenly Mickey points to Nora, and they both busy themselves.

Cuddles and Butch. Butch nudges Cuddles who looks, and they both get very busy behind the camera.

CUDDLES

(turning
suddenly,
brisk)

Come on now, let's get that camera set up. We don't want to take all day about this thing.

TRUCKING SHOT WITH Nora as she limps toward Cuddles. She passes the different people, one group around Red, who all seem to be very busy. Nora says, "Good morning" and they turn. "Oh - hello, Nora." Proceeding on her way she looks up toward Mickey and Jim.

NORA

Hello, Mickey - Hi, Jim!

Embarrassed, they turn and say, "Hello, Nora" and turn back to their work. Nora walks toward Cuddles and Butch and says, "Hello."

CUDDLES

(turns)
Oh, hello, Nora.
(turns back
to camera)
Having a hard time getting
this lined up.

BUTCH

Yeah.

Nora takes another step.

BUTCH (cont'd)

What's the matter with the leg?

Cuddles turns around.

NORA

Oh, nothing much - tried a little setting up exercises last night - at my age.
(makes a
moué)

(CONTINUED)

CUDDLES

Well, look, Nora - maybe you better not work today.

NORA

(cheerfully)

No, I'll be all right.

CUDDLES

Are you sure? We've got some pretty big acrobatic stuff. I could let your part go until tomorrow because I could work on the men's stuff.

NORA

No, I'd rather work today, honest. It'll keep my mind off it. How do I look, Butch?

BUTCH

(surveys her through his smoked glass)

That's fine. But where's the makeup?

NORA

(feels her face)

What a dope I'm getting to be - All right, be ready in a minute.

She starts to limp back to her dressing room.

406 The gaffers, Mickey and Jim, are looking at something.

407 Rickey coming in. He is dressed in the part of a "society gentleman," wearing a top hat, cutaway and striped trousers.

408 Cuddles and Butch, watching anxiously.

409 Red and his crew, watching.

410 Rickey, as he heads toward Nora. They both stop.

411 CLOSE - Nora and Rickey. They both talk just a little louder than is necessary.

411 (CONTINUED)

NORA

(gaily)
Hello, Rickey!

RICKEY

(just as gaily)
Hello, Nora!

NORA

Gee, you look swell! I wish
they'd let me dress like that.

RICKEY

Yeah. I got the clothes, but
you get the box office grosses.

NORA

Why, I almost forgot!
Congratulations on your marriage!
And all that stuff.
(she laughs
heartily)

412 The two gaffers wide-eyed at this talk.

413 Nora and Rickey.

NORA

I met ~~her~~ that night at Vernon,
didn't I?

RICKEY

Yeah. Pretty sudden. I guess
it was love at first sight.

NORA

That's the only kind that's
worth a hoot.

414 Cuddles and Butch, reacting, wide-eyed.

415 Nora and Rickey.

RICKEY

(laughing)
Oh, she's a great kid! You
know what she said when I put
the ring on her finger?

NORA

No - what?

Rickey takes a look around and whispers in Nora's ear.

(CONTINUED)

RICKEY

(in a
whisper)
Can we have dinner tonight?
I've got to see you.

NORA

Sure
(then she and
Rickey burst
into laughter
together)
Must have a great sense of
humor.

RICKEY

Yeah.

NORA

Say, if you're not doing anything,
why don't you bring her over to
the house Thursday night for
dinner?

RICKEY

Sure.

NORA

Any special food she likes?

RICKEY

Don't worry, she eats anything
I tell her to eat. Well, see
you later.

NORA

Toodleoo.

She and Rickey go in opposite directions: Nora to her
dressing room, and Rickey off the stage.

416 CLOSE SHOT.

RED

Well, I'll be -

He never finishes the sentence, because we hear a
terrific crash.

417 MED. CLOSE - Rickey. A lamp has fallen from a
parallel right near him. He looks up startled and
Mickey, the gaffer, is peering down at him.

418 CLOSE SHOT.

MICKEY

Sorry, boss, just an accident.

419 CLOSE - Rickey. He looks up, wonderingly.

DISSOLVE

INT. BURNS' OFFICE

420 Burns is seated with a lawyer. He picks up his telephone.

421 Switchboard.

MAGGIE

(into phone)

No - he hasn't turned up, yet,
Mr. Burns. I'll let you know
the moment he comes in.

A man appears at the window and it is Rene Deliaigre, the Frenchman. He is in civilian clothes, but very debonairly dressed. (Maybe the straw hat, for the Chevalier touch.)

RENE

(he hands

Maggie

a card)

I think Mr. Burns is expecting me.

Maggie reads the card, looks at him, impressed.

MAGGIE

Oh, are you - I can't
pronounce it.

RENE

(laughs)

Yes.

MAGGIE

(rising)

Well, maybe I'd better take you
in.

(says to girl

next to her)

Maizie, watch the board a minute.

MAIZIE

(takes a look

at Rene)

You would.

422 Maggie leads Rene toward Burns' office and they stop at the door.

MAGGIE

Right inside.

RENE

You have been very kind.

He bends over her hand and kisses it. Goes into Burns' office. Maggie just stares at her hand. TRUCK WITH Maggie as she walks back to her switchboard, with her hand held out in front of her until Maizie sees her.

MAIZIE

What's the matter?

MAGGIE

He kissed it.

MAIZIE

I don't see any lipstick on it.

MAGGIE

Look, you - you can't talk that way about a war hero!

The switchboard buzzer buzzes.

423 CLOSE - switchboard. Maggie plugs in.

MAGGIE

Yes, Mr. Burns, I'll get them right away.

(she plugs
in again)

Hello - publicity? Harry, this is Maggie! Get that bunch of photographers up to Burns' office right away! The Frenchman's here.

MAIZIE

What's his name, again?

MAGGIE

Rene.

MAIZIE

Rainy what?

MAGGIE

I don't know - Rainy afternoon, I guess.

(she plugs in)

Hello.

(sings)

Miss Mallon wanted in Mr. Burns' office right away.

(plugs in again)

Mr. Matthews wanted in Mr. Burns' office, right away.

(plugs in again)

Miss Dubrovna wanted in Mr. Burns' office, right away.

(plugs in again)

Harold the Duck, wanted in Mr. Burns' office, right away.

DISSOLVE OUT

DISSOLVE IN

INT. ALEXANDRIA HOTEL - BALLROOM

424

Everybody is in evening clothes, except our Frenchman, who is dressed in his uniform, with several decorations. Burns is on his feet addressing the crowd. He is in the middle of his speech.

BURNS

(reading
from mss.)

-- when the war broke out he gave up his role as one of the great stage celebrities, to fight with the French Air Force. He is on leave now and is going to make one picture for our company, with perhaps our most famous American screen actress - Miss Thelma Reynolds!

He looks down at her. She is sitting at his table with the rest of the stars of his studio. Applause from the guests.

BURNS (cont'd)

I can only tell you one more thing. I know Mr. Deliaigre would rather I didn't say this, but I think that you should know it. Every cent he earns for this picture will be donated to French War Relief!

(applause)

And now - it gives me great pleasure to introduce to you a great actor - a famous war hero - and a great man - Mr. Rene Deliaigre!

In the midst of the applause, Rene rises.

RENE

You have all been very kind and I would like to show my appreciation, but my English is not so good that I can make a long speech. I thought perhaps it might be interesting if I took one of my French songs and translated it into English and sing it for you. You like that?

They applaud and he does a number, and when it refers to girls, he looks at Thelma as an illustration and Thelma likes it very much. He finishes the number.

RENE (cont'd)

And that is all.

(CONTINUED)

There is applause from the guests. Nora, sitting at the table, is beaming. She looks across the table at Rickey and points as if to say, "He's all right." Ricky is not applauding. He makes a gesture as if he'd like to sock Rene. Nora shakes her head and Rickey gestures and points to his throat and himself, as if to say, "You like my voice better, don't you?" Nora nods and Rickey joins in the applause.

Thelma is sitting on one side of Rene, holding one of his hands; Nora sits on his other side.

NORA
That was wonderful!

RENE
I am very glad you like it, Miss Mallon. I needn't tell you how much I have enjoyed you on the screen.

NORA
Are you really going back to the war after the picture?

RENE
Yes.

NORA
That's what I hate about war. It takes people and maybe -- maybe they don't come back.

RENE
Everybody dies sooner or later.

NORA
Yes, but why does it have to be sooner? Anyway, I'm glad President Wilson kept us out of --

QUICK CUT

425 NEWSPAPER HEADLINE

"April 6, 1917"

"WAR!!"

CAMERA PANS DOWN TO ANOTHER HEADLINE:

"To Make the World Safe for Democracy."

MOBILIZATION MONTAGES

426 Which should make use of as many stock shots from the 1917 news reels as possible. These should include:

Headlines announcing conscription for the first time in America.

The drawing from the first draft.

Transformation of factories from peacetime production to wartime basis.

Shots of President Wilson.

Shots of Hugh Johnson, who was connected with the draft.

(I'm not certain of the date, but this probably would include:)

Departure of the German Ambassador, Von Bernstorff.

The Assistant Secretary of the Navy.

DISSOLVE

INT. STUDIO

427 CLOSE - Maggie at switchboard. She is talking into phone.

MAGGIE

Hello, Harry -- how's the world's worst press agent?... All right, keep your shirt on!...You want Nora to come right over for publicity stills? What do you do with all those stills that never get used?

We hear undistinguishable but raucous sounds over the phone. Maggie laughs.

MAGGIE (cont'd)

The same to you.
(she plugs out
and in again)
Is Miss Mallon there?
(plugs out
and in)
Is Miss Mallon there?

INT. HAROLD THE DUCK'S SET

428 CLOSE. Harold is doing whatever Harold can do.

CAMERA PULLS BACK and we see Nora and Sonya watching and laughing. The director yells "Cut" and the trainer wall in and takes Harold. Nora goes over to trainer.

(CONTINUED)

NORA
 Could I borrow Harold for about
 fifteen minutes?

TRAINER
 What do you want him for?

NORA
 I - er - I'm having some
 publicity stills taken.

TRAINER
 (cheerfully)
 Sure, but take good care of him.

NORA
 There won't be a quack missing.
 Come on, Harold.

She takes the duck and goes.

INT. RICKEY'S STAGE

429 CLOSE. Rickey talking on the telephone.

RICKEY
 (not enjoying
 the conversation)
 Yes, dear...Yes, dear...I don't
 know when I'll be home for
 dinner, but they may keep me
 late...Well, I'll try to make
 it by seven. If I'm not there,
 go ahead without me...Yes, dear.
 Good-bye, Mrs. Fields.
 (he hangs up)

CAMERA PULLS BACK as Rickey walks back to the stage
 which is all lit up. It is the interior of the living
 room of an apartment, with a door leading out.

DIRECTOR
 All right, now, Rickey, you
 know the scene. You're on to
 the dame, see? Every time you
 go out on business she always
 has a guy drop in. You're
 warning her for the last time,
 see?

RICKEY
 I get it.

He and the girl take their places. The Director yells,
 "Camera! Action!"

430 CLOSE - Rickey and the girl. The girl lights a
 cigarette and smiles scornfully at him. Rickey looks at
 her, picks up his hat.

RICKEY
 You've fooled me for the last
 time. I'm going to the office
 and if you wish to entertain
 any gentlemen friends while
 I'm gone, etcetera, etcetera,
 etcetera!

He gives each "etcetera" as if he were saying something.

GIRL
 (looks at him
 scornfully)
 Etcetera to you!

431 FULL SHOT.

DIRECTOR
 Cut!
 (he goes
 to Rickey)
 Wait a minute, Rickey, you
 can't keep saying "etcetera,
 etcetera, etcetera" all the
 time.

RICKEY
 They don't know what I'm saying.

DIRECTOR
 A lot of those lip readers are
 always writing in. Can't you
 make up a decent sentence?
 You're supposed to have a
 college education.

RICKEY
 Well, what of it? Do I bother
you about your private life?
 All right, I'll say something.

The director walks back. Rickey and the girl get ready.
 The director yells, "Camera! Action!"

432 CLOSE - Rickey and the girl. She again lights a
 cigarette.

RICKEY
 (picking up
 his hat)
 You've fooled me for the last
 time. I'm going to the office,
 but I'm warning you, nobody
 else is coming in here -- you
 understand -- nobody!

He goes to the door.

433 MED. SHOT at the door as Rickey starts out. Harold the Duck comes in and begins walking around. It is only his quacking that makes Rickey turn around. It breaks up the scene; Rickey starts laughing.

434 FULL SHOT.

DIRECTOR

What goes on? Cut! For Pete's sake!

Everybody, electricians, cameraman, etc., is laughing.

435 BACK TO RICKEY. Rickey looks out into what is supposedly the hall of the apartment.

INT. HALLWAY

436 Nora is crouching down. Rickey drags her into the living room.

INT. LIVING ROOM

437

DIRECTOR

(storming
into scene)

What's the idea?

NORA

Well, I thought the scene sounded too serious -- it needed some comedy relief.

DIRECTOR

We don't need any comedy relief, Miss Mallon. This is a triangle story!

RICKEY

Why can't Harold be one of the triangle?

DIRECTOR

Will you keep that blank blank etcetera duck out of here?!

NORA

(picks up duck)

I'm sorry, Greg, I thought it would hand you a laugh.

DIRECTOR

I don't see anything funny in --
(he breaks

into laughter)

Go on -- get out of here, will you? You always break up my set.

(CONTINUED)

Nora calls the prop man and asks him to return the duck to his trainer.

NORA

Can I stay to watch some more,
if I'm a good girl?

DIRECTOR

No more gags!

NORA

I promise.

The director goes back to camera and starts the scene again, calls, "Camera! Action!"

438 CLOSE - Rickey and the girl. The girl lights her cigarette. Rickey picks up his hat.

RICKEY

You've fooled me for the last
time. I'm going to the office,
but I'm warning you, nobody
else is to come in here -- you
understand -- nobody!

He goes to the door and opens it and this time two men come in.

439 MED. CLOSE.

FIRST MAN

Mr. Fields?

RICKEY

Oh, wise guys, eh?

440 FULL SHOT. Pandemonium again. Everybody is laughing. The director storms up to Rickey and the men.

441 CLOSE SHOT - Nora. At first she is puzzled. Then she laughs.

442 FULL SHOT

DIRECTOR

(yelling)

What do you think this place
is? We've got a picture to
turn out!

(CONTINUED)

2ND MAN

(with authority)

Just a minute. This is
government business.

(back to Rickey)

Are you Mr. Fields?

RICKEY

Yes.

2ND MAN

I think you better come with
us. Uncle Sam would like to
see you.

On Rickey's startled face,

DISSOLVE

INT. CAR - (PROCESS)

443 One of the men is driving. Rickey is seated in back
with the other man.

RICKEY

But what's it about?

FIRST MAN

(sitting
next to him)

We'll explain it all when we
get there. Now shut up!

INT. TAXI - (PROCESS)

444 Riding in back of car Rickey is in, in which we see
Nora watching the car ahead, puzzled and worried.

DISSOLVE

445 SIGN OVER A DOOR, reading:

"DRAFT BOARD, District No. 2"

DISSOLVE

INT. DRAFT BOARD OFFICE

446 Inside, which is similar to a schoolroom, the two men
who have brought Rickey are conferring with the head of
the Board. In the rear sit Rickey and Nora.

447 CLOSE - Rickey and Nora, talking in whispers.

NORA

Rickey, what have you done now?

RICKEY

Search me.

NORA

Will you have to marry somebody else?

RICKEY

No, that would be bigamy.

NORA

Well, can't you even think?

RICKEY

I haven't the slightest idea.
All I know is this time I've
done something Federal.

448 FULL SHOT.

DRAFT BOARD HEAD

Richard Fields?

RICKEY

(stands)

Yes, sir.

In the ensuing scene, Rickey is accused of having registered falsely for the draft, having claimed exemption because his wife is about to have a child. Rickey asks what they mean and they tell him that their investigation shows that his wife is not going to have a child. At which glad news Rickey throws his hat up in the air and Nora embraces him. They are rebuked by the officer, who wants to know if this is his wife and Rickey says no, she is just his cousin. The officer then points out there is a penalty for registering falsely, but that they will waive the penalty on condition that Rickey leave with the draft contingent for San Francisco and the Presidio at seven o'clock tomorrow morning. Rickey answers gaily that he'll be there and he and Nora embrace again.

RICKEY

(to Nora)

That means she trapped me and I
can have the marriage annulled.
Nothing can come between us now.

NORA

No -- nothing but the United
States Army.

RICKEY

But the war'll be over in six
months. And then nothing can
come between us.

(CONTINUED)

NORA

(Despondently)

You'll probably think of
something by then.

RICKEY

Now look - nothing's going to
come between us between now and
seven o'clock in the morning
anyway.

449- SEVERAL QUICK CUTS

451

Rickey and Nora at various bars drinking. (Each one a
different bar).

The first should be roughly something like Charlie's
place; it may be Charlie's place. They are standing at
the bar and Charlie says, "Sure, what'll it be - Scotch?"
Rickey says, "No - tonight's champagne night."

A table at the Alexandria. A waiter is pouring
champagne.

Alexandria ballroom floor. Rickey and Nora dancing.

452 INT. TAXI (Process)

Rickey and Nora in an old fashioned taxi. Both very
much on high. They are being driven by an Italian taxi
driver and are singing, "Funiculi Funicula." Suddenly
the cab stops and jars them out of their seats. The
driver turns around.

DRIVER

Atsanuff.

RICKEY

What's the matter?

DRIVER

Atsa not the way it goes.

RICKEY

That's not the way what goes?

DRIVER

Funiculi Funicula. You ruin
it!

RICKEY

How do you like that, Nora?
A critic!

NORA

Yeah. If you're so smart, how
does it go?

(CONTINUED)

Suddenly the taxi driver bursts into song singing, "Funiculi Funicula." Nora and Rickey look at him and are delighted. They bow to him.

RICKEY

Maestro - we know when we are beaten. You come back here and we'll have a trio.

DRIVER

If I come back there who drives the car?

RICKEY

That's just splitting hairs. Don't be petty!

DRIVER

(indignant)

I'm nota splitting hairs. There's a law I gotta sit in the front seat when I drive the car.

RICKEY

(to Nora)

Is there a law like that, Nora?

NORA

I think so.

(to driver)

I tell you what - you sit back here and I'll drive the car.

DRIVER

No! This car she's license to be drive by Giuseppe Petrusso and nobody else!

RICKEY

I never met anybody so technical.

NORA

Well, why don't we sit up front with him?

RICKEY

Now you're talking!

He helps Nora through the window to sit with the driver and then he climbs through himself. The driver makes faces at this, but finally Rickey asks him to sing the song and they burst into "Funiculi Funicula" as they drive on.

DISSOLVE OUT

DISSOLVE IN

453 INT. CHINESE RESTAURANT

CLOSE SHOT - Rickey at a little piano. On either side of him stand Nora and Giuseppe. They are all singing, "Sweet Adeline". They stop and Rickey feels his throat.

RICKEY

My throat's getting sore. I
can't carry two parts of a
quartette alone.

NORA

We'll get somebody.

They look around. CAMERA PULLS BACK to reveal nothing but Chinese, and elderly ones at that, sitting in a Chinese restaurant, all watching and listening to the singing.

NORA

(calls)

Anybody know Sweet Adeline?

The Chinese indicate they are sorry they can't join in.

RICKEY

You need a quartette for Sweet
Adeline. Got to have a fourth.

GIUSEPPE

My wife, little Maria, she sing good.

RICKEY

All right! Get little Maria!

GIUSEPPE

But she's-a home with the bambinos.

RICKEY

(disgustedly)

Oh.

NORA

Well, if the mountain won't
come to Mohammed - where do
you live, Giuseppe?

GIUSEPPE

Way out in-a valley.

DISSOLVE

INT. TAXI CAB (Process)

454 Rickey, Nora and Giuseppe, sitting in the front seat,
singing, "The Bear Went Over The Mountain."

The cab is going through one of the canyons - up and down over a narrow road. The voices come over the scene, still singing.

DISSOLVE

EXT. GIUSEPPE'S HOUSE

456 A little workingman's house in the valley. The taxi stops in front of it and the three pile out. Giuseppe looks at the house, admiringly.

GIUSEPPE

This is him.

They start toward the entrance and we hear the sound of a baby crying. Giuseppe flies in. Rickey and Nora follow after.

INT. GIUSEPPE'S HOUSE - LIVING ROOM

457 Little Maria, who weighs two hundred pounds or so, is walking the floor with a crying baby, while she tries to sing a lullaby to it, but is almost ready to burst into tears herself. Giuseppe bursts in.

GIUSEPPE

Maria! Little Maria! What's-a the mat?

MARIA

Get the doctor. I think she sick.

GIUSEPPE

(goes over
and looks at
the baby)

No - no - don't cry, my little
Lena - don't cry.
(bursts into tears)

Nora and Rickey come in and look startled at the scene.

GIUSEPPE

(blubbers)

Maria, this is-a my friend -
Mister Rickey and Miss-a Nora.
'Scuse everybody, please - the
baby is sick!

Maria nods to them in acknowledgement of the introduction and goes on singing and crying.

(CONTINUED)

MARIA
(distracted)
Get-a the doctor!

As Nora and Rickey come to Maria and Giuseppe.

GIUSEPPE
Where's-a the telephone, Maria?

MARIA
Never mind the telephone - get
the doctor!

GIUSEPPE
(excited,
turns to
Rickey)
Please - you call the doctor!
Please!

RICKEY
Everybody is too excited. Here -
Takes the baby, as Maria and Giuseppe put their arms
around each other and cry.

RICKEY (cont'd)
(to Nora)
You call the doctor, Nora.

NORA
(to the
distracted
parents)
Where's the telephone?

GIUSEPPE
Sorry, we got no telephone.

RICKEY
(who has been
looking the
baby over)
Wait a minute!
(puts the baby
on the table
and looks
at something)
Aah! I think I got it.

Maria and Giuseppe turn to look at him as he takes the
baby's diapers off and brings out an open safety pin.
The crying stops and the baby gurgles up at him. Maria
rushes over, kisses the baby's fanny, then throws her
arms around Rickey and kisses him in gratitude.

MARIA
You save-a my baby's life!

(CONTINUED)

RICKEY
(in his embarrassment
he unconsciously
goes Italian)
Oh, it's-a nothing.

Maria takes the baby and goes into the bedroom with it.
Nora goes over to Rickey.

NORA
For a man who's not going to
be a father, you seem to know
a lot about these things.

458 INT. GIUSEPPE'S KITCHEN

Rickey and Nora are seated at the table eating spaghetti,
ravioli, etc. Maria, bustling about serving them, puts
something else on Rickey's plate.

MARIA
Here, doctor, you have some more.

Giuseppe comes in with a five gallon jug of wine.

GIUSEPPE
'At's-a life! You eat - you
drink - you sing -
(puts his arm
around Maria)
- and you make love!

MARIA
(pushing him away)
At's-a all he think of - "make love."
Lucky for me he got the taxi cab, it
takes him out of the house sometimes.

Giuseppe laughs and pours wine into the glasses.

RICKEY
(looks at Nora)
After the war is over, I'm going
to buy me a taxi cab.

As they start to eat; on the full table and plates,

DISSOLVE OUT

DISSOLVE IN

INT. GIUSEPPE'S KITCHEN

459 Empty plates. Maria, Giuseppe, Nora and Rickey are singing, "Take Me Out To The Ball Game." As CAMERA PANS AROUND the table it stops on Rickey who suddenly drops out of the song. Nora looks at him.

NORA

What's the matter, Rickey?

RICKEY

I don't know. I guess I ate too much.

NORA

You must have put on ten pounds since you came in. Maybe we ought to get going.

MARIA

No! You and your husband stay here over night, eh? It's-a too late to go home.

RICKEY

(perks up and
looks at Nora,
who looks at him
and drops her eyes)

Well, if you're sure we're not imposing.

MARIA

(looks at them)

Good.

LAP DISSOLVE

INT. BEDROOM

460 As Maria enters. There are four kids asleep on the bed. She goes to them, awakens them.

MARIA

(whispering)

Go in the other room.

The kids get up sleepily. She slaps their bottoms to hurry them. And starts to put fresh sheets on the bed.

DISSOLVE OUT

DISSOLVE IN

INT. BEDROOM

461 The bed is freshly made. Rickey and Nora come in. They look at each other and at the bed.

RICKEY

Four o'clock.

NORA

And you've got to be at the train at seven.

RICKEY

Yeah.

He takes his coat off as Maria enters and whispers to Nora. Nora giggles and follows her out.

DISSOLVE

INT. BEDROOM

462 MED. CLOSE SHOT - at door, excluding Rickey, as Nora comes back into the bedroom in a nightgown, many many sizes too large for her.

NORA

Rickey - guess who this is?

We hear Rickey's voice but it is unintelligible.

NORA (cont'd)

What did you say, Rickey?

463 CLOSE SHOT - Rickey, sitting up in bed, his face out to here.

RICKEY

Mumps!

DISSOLVE

INT. STAGE - STUDIO

464 Next morning, with about one hundred extras, dressed and waiting. Cuddles is pacing up and down.

CUDDLES

Where's Nora? She's an hour late!

Red enters the scene.

CUDDLES (cont'd)

Well - where is she? When is she coming?

RED

She's not coming.

CUDDLES

(almost apoplectic)

What's the matter?

465 CLOSE SHOT - Red.

RED

(smiling)

Mumps!

FADE OUT

FADE IN

466 Front page of the San Francisco Chronicle. There is a picture of Thelma; the caption says she will arrive in town today and will speak in behalf of the Liberty Loan Drive tomorrow night at the theatre. A peeling falls across the paper and the CAMERA PULLS BACK to REVEAL Rickey peeling potatoes and looking at the paper at the same time. He brushes the peeling off. The cook leans over to look at the picture.

COOK

Good-looking gal. I'm going to see the show tomorrow night.

RICKEY

Think they'll let me out of here to see it?

COOK

Not a chance. You're lucky you got let off with thirty days' kitchen police. That was a swell thing you did - telling the doctor you had a toothache and giving the Sergeant the mumps.

RICKEY

If I ever get out of this army, you'll see what I give that Sergeant. He'll wish he had mumps again.

DISSOLVE

467 PICTURE - in a trade paper. (Query to Research Department: was Wid's Daily published in Hollywood in those days?) Nora and Rene standing in a jewelry shop. Rene is picking out an engagement ring. The caption underneath reads: "What Does This Mean?"

468 Thelma is talking on the telephone, a copy of the trade paper in her hand.

THELMA

- and that's what I want to know! What does this mean? I'm promised all the publicity and the minute my back is turned, you give it to Nora! I made the picture with Rene - and I'm supposed to be engaged to him! For two cents I won't show up at that Liberty Loan Drive tonight...Yeah? Well, you can take my contract and you know what you can do with it!

INT. BURNS' OFFICE - STUDIO

469 CLOSE SHOT.

BURNS

(at telephone)

But look, Thelma, you got the whole thing wrong! It was a mistake.

(waits a second)

Listen, Thelma - will you let me say something -

CAMERA PULLS BACK. Rene, Nora and the Press Agent, Harry Stribling, are in the office. Burns looks at Rene, helplessly.

BURNS (cont'd)

Rene, you talk to her.

RENE

(takes phone)

But look, darling - I bought the engagement ring for you. I give you my word - but Thelma -

(he turns around)

She hung up.

BURNS

(to Harry)

A fine press agent you turned out to be!

STRIBLING

I didn't plant the picture in the paper! This is a fine job! Either you get bawled out because there aren't pictures in the paper - or you get bawled out because there are!

BURNS

(to Nora)

You got to do something!

NORA

Jiminy Crickets! What can I do? Rene wanted to surprise her and asked me to pick out her ring - so I did. I didn't know anybody was going to take a picture. I got troubles enough of my own without busting up anyone else's love affairs!

Burns finally tells Stribling to take Nora and Rene up to San Francisco and they can explain the whole thing to Thelma. In order to pacify Thelma, Stribling can take pictures of Nora and Thelma together: girls who went to school together, started in the business together, belonged to the same sorority. And a pose in which Nora puts her blessing on the engagement.

NORA (cont'd)

But we didn't belong to the same sorority.

STRIBLING

You will before I get through with you.

DISSOLVE

INT. THEATRE - SAN FRANCISCO

470 Thelma is making her Liberty Loan speech.

THE WINGS - SAN FRANCISCO

471 The manager is leading Nora and Rene and Stribling to the wings. As Thelma makes a point the audience breaks into terrific applause. Stribling hearing this, turns to the others.

STRIBLING

She'll be all right, now.

Nora and Rene grin.

STAGE - SAN FRANCISCO

472 Thelma finishes her speech and gets a terrific hand. She goes off at the other end of the wings from where Nora and Rene stand. CAMERA TRUCKS with her and STAYS on her as she waits, ready to take another bow.

WINGS - SAN FRANCISCO

473 The applause gets louder and louder until it rocks the house. Stribling runs up to Thelma.

STIRBLING

Thelma - you wowed 'em, darling!

THELMA

(grimly)

I want to see you. What does the studio think it's doing to me?

Then, as the applause gets louder, she steps back on the stage.

STAGE - SAN FRANCISCO

474 As she comes on, Thelma realizes what the applause is for - the manager has Nora and Rene out there. They bow at Thelma and Thelma takes one look at them and exits angrily. The manager steps to the front.

MANAGER

And now we present the real surprise of the evening - the famous French star, Mr. Rene Deliaigre and America's sweetheart, Miss Nora Mallon - and if any of you saw that picture in the paper today, maybe she isn't just America's sweetheart, either.

Rene and Nora look at each other in despair. The applause stops and Nora starts a little impromptu speech.

BACKSTAGE - SAN FRANCISCO

475 Thelma is raging at Stribling.

THELMA

- and not only that, but you brought them up here to ruin my act!

STIRBLING

Look - I brought them up -

THELMA

Don't you ever talk to me again!

She dashes off.

STAGE - SAN FRANCISCO

476 As Nora and Rene finish a number together.

477 Nora and Rene come off the stage and start to look for
Thelma. Stribling rushes up to them.

STRIBLING

Now she won't see us at all - she
thinks we did it on purpose.

RENE

What shall we do?

NORA

I told you - every time I try to
help somebody - I ruin things.

The applause forces them to go out and take another bow.
Nora does another step and they rush off again.

NORA (cont'd)

Where's the telephone?

DISSOLVE

INT. HOTEL ROOM - SAN FRANCISCO

478 CLOSE SHOT - Thelma at telephone. She is burning.

THELMA

Well, it's mighty funny, Nora,
but every time you try to do
something for me, it turns out
I get the dirty end of the stick!
No! I don't want to see anybody!

She hangs up, furious. CAMERA PULLS BACK as Thelma
goes to a table and pours herself a drink. She starts
to drink. We hear the telephone ring again. She looks
at it, angry. Finally, after drinking, and ignoring it,
she walks over and unhooks the receiver, so that the
telephone stops ringing. She sips her drink, looking
furiously straight ahead. Suddenly her expression
changes to one of surprise.

479 Rickey is standing in the doorway, wearing his uniform,
which is filthy. He has a package under his arm.

RICKEY

(entering)

Hello, Thelma.

THELMA

Rickey! What are you doing
here?

(CONTINUED)

RICKEY

(closing door)

I'm A.W.O.L. I tried to get here in time to catch you at the theatre, but I had a little difficulty.

(pointing to his uniform)

THELMA

(grins)

You look it.

RICKEY

That's all right. Give me fifteen minutes and I won't look it.

(points to his package)

THELMA

What's that?

RICKEY

Civilian clothes. Just bought a fifteen dollar suit. It's a honey. Wait'll you see me in it. Can I take a bath?

THELMA

Sure.

RICKEY

(points)

This way?

Thelma nods.

RICKEY (cont'd)

Say - how is Nora?

THELMA

Swell! How's your wife?

RICKEY

Huh? Oh - I'll tell you about that later. Boy - will we have laughs.

He enters the bathroom. Thelma looks after him.

480 CLOSE SHOT - Thelma, as she looks after him a moment. She gets an idea, smiles.

481 Thelma walks over to telephone, puts receiver back on hook. It rings almost immediately. She smiles and picks receiver up.

THELMA

(coyly)

Rene - darling! I know, but I lost my temper because I was so worried. Of course I'm in love with you. I know - ask Nora to forgive me, will you? Why don't you bring her up?

She throws a kiss into the telephone and hangs up. She leaves the room to go into her bedroom.

DISSOLVE

INT. HOTEL ROOM - SAN FRANCISCO

482 Thelma comes back into the room in her negligee, sprawls out on the couch, with her drink, looks inside and smiles. There is a knock on the door.

THELMA

(singing out)

Come in.

The door opens and Rene and Nora come in, followed by Stribling and a photographer. Rene goes to her, embraces and kisses her.

RENE

Darling -

(gives her
the ring)

THELMA

I felt so bad, I was going to go right to bed.

(turns to Nora)

Nora, how can you ever forgive me?

NORA

That's all right, honey.

The two girls kiss.

NORA (cont'd)

But you ought to know me better than that. If the situation were reversed, you know I'd trust you.

THELMA

(with a look
toward the
bathroom)

I know.

(CONTINUED)

STRIBLING

Look, I haven't got all day...
Are we going to get these
pictures? Well, let's get
going - Thelma, you stand
here -

(he arranges her)

- and Rene, you put your arm
around her.

THELMA

(indicating
negligee)

But isn't this a little too - ?

STRIBLING

No, it'll be great! Besides
you've got Nora here for
chaperone - put your arms around
him - Thelma, you look into his
eyes - and Nora, you put your
arms around both of them as if
you were saying, "Bless you,
my children."

They pose; photographer takes several shots.

STRIBLING (cont'd)

All right. Now, Nora, just one
of you saying how happy you are
that your best friend is going
to marry the famous hero - come
on - smile pretty.

483 BIG CLOSE SHOT - Nora, smiling. She looks up and
suddenly her expression changes.

QUICK CUT

INT. HOTEL ROOM - SAN FRANCISCO

484 As Rickey comes out of the bathroom with only a towel
wrapped around his middle. He is grinning.

485 SHOTS of the others looking at him: Rene, startled;
Thelma, with a slight leer. The photographer gets
in front of Rickey and gets about four or five
quick flashes.

RICKEY

Nora!

NORA

(gritted teeth)

Don't you ever talk to me again!

THELMA

But Nora, you just said -

(CONTINUED)

RENE

(to Thelma)

And you said you were getting
ready to go to bed, eh?

Nora walks slowly over to Rickey and slaps him right
in the jaw. The photographer gets this, too. Rickey
puts his hand up to his face and has to make a hasty
grab at his towel. Nora rushes out.

RENE (cont'd)

(to Thelma)

You could at least have had the
decency to wait until after we
were married!

Rene dashes out after Nora. The photographer keeps
taking pictures.

STRIBLING

No - no - no more pictures!

PHOTOGRAPHER

But you said -

STRIBLING

Give me that camera!

RICKEY

(looking at Thelma)

Did you know they were coming up?

THELMA

How should I know?

Rickey rushes out of the room.

INT. HOTEL CORRIDOR

486 At elevators. Rene and Nora are standing at the
elevators. The elevator comes, the door opens. There
are several people in it. Rene assists Nora in. He
gets in himself. Just at this moment Rickey comes
running down the hall, still in the towel, and tries
to get in. Rene pushes him away.

487 REVERSE SHOT. We see the towel hitting Rene in the
face and snapping back.

INT. ELEVATOR

488- SHOTS of several people as they look in surprise
490 at whatever they're looking at. The elevator starts
down.

31 INT. HOTEL CORRIDOR - SAN FRANCISCO

491 Rickey has just finished refastening the towel. He presses furiously at the next elevator button. An elevator stops and Rickey gets in, much to the surprise of the startled elevator boy. The elevator is empty except for a woman dressed in a very décolleté evening gown. She sees Rickey and screams. Rickey takes one look at her.

RICKEY

Look who's talking.

INT. HOTEL LOBBY - SAN FRANCISCO

492 As the door of the elevator opens. The woman in the car faints and Rickey steps out into the lobby. TRUCK WITH him as he walks; people stare at him in amazement. Rickey is heading right for the exit when suddenly two men in uniform appear, with muskets. CAMERA HALTS.

SOLDIER

Hello, Fields. The general wants to see you.

Rickey looks at them.

FADE OUT

FADE IN

EXT. COUNTRYSIDE

493 A SIGN - reading, "Los Angeles, 400 miles" pointing one way, and "San Francisco, 80 miles" pointing the other. The sign is alongside a railroad track. A train comes by going in the direction of Los Angeles, and obliterates the sign from our view.

INT. TRAIN DRAWING ROOM (PROCESS)

494 Rene and Nora are sitting, a little table between them, on which stands a bottle of liquor. Both are drinking, both are a little drunk.

NORA

(tipsy)

Mind you - I'm liberal - but when your best friend -

RENE

(also tipsy,
but a little
more dramatic)

I understand! But, put yourself in my place! The woman I love!
(gesture)

NORA

I know, but it was much worse
for me.

RENE

(a little sore
at this)

Much worse for you? How?

NORA

Did the man you love ever
marry another woman?

RENE

No.

NORA

I thought not.
(she points)
And then, even after he
married another woman - did
you ever catch him taking a
bath with your best friend?

RENE

No - but -

NORA

(triumphantly)
Well, wait'll that happens to
you - Can I have some more?
(pointing to
liquor)

RENE

(fills her
glass)
But I still think I got a
nasty deal.

NORA

Certainly you had a nasty deal -
nobody said you didn't. All I
say is, you've never been a
woman, have you?

RENE

No, but -

NORA

Well, I've been a woman all
my life! You figure out a
nastier deal than that.

He shrugs because he can't answer, takes another drink.

NORA (cont'd)

You know the trouble with
us, Rene?

RENE

What?

NORA

We're good people.

RENE

(nods impressively)

Yes, we're very good people.

NORA

Right. But we're both in love
with a couple of tramps.

(she's coming
to the climax
of her argument)

Good people should not fall in
love with tramps, because -

(she forgets
what the point is,
but she climaxes
just the same)

Well, because!

RENE

(nods gravely)

You're right. Good people should
fall in love with each other
because misery loves company.

NORA

Rene, you're right! You know
what I think?

RENE

What?

NORA

We have a lot to give the world,
but we're wasting it - that's
what we're doing - wasting it.

(one little
hiccough)

Excuse me - I think I'm going
to kiss you.

They both stand up and lean over the table as she
kisses him.

495 CLOSE SHOT.

NORA

See what I mean?

RENE

I'm beginning to comprehend.
May I kiss you, now?

(hiccoughs)

(CONTINUED)

NORA

Please.

He kisses her. They grin at each other.

INT. DRAWING ROOM

496 They sit down.

NORA

What was I saying?

Rene hiccoughs.

NORA (cont'd)

Did I say that?

He begins to laugh.

NORA (cont'd)

What are you laughing at?

RENE

I was just thinking - isn't there an old custom in America: when a man kisses a girl they have to get married?

NORA

(very straight)

Oh, they haven't done that for years.

RENE

(sighs)

Nevertheless, it was a beautiful custom.

There is a ring, the door opens and the porter comes in.

PORTER

Shall I make up the berth now?

497 TWO SHOT - Rene and Nora.

NORA

(indignantly)

Well, I like that!

RENE

I like it, too - but first we get married, eh? What is the next stop, Porter?

DISSOLVE OUT

DISSOLVE IN

498 A crowd at 42nd Street and Broadway, looking up at something.

499 New York Times electric sign, which reads:
"NORA MALLON MARRIED TO RENE DELIAGRE."

WIPE

500 Large map of Europe, with different colored pins in it, representing positions of the various armies. A hand comes in and points to a spot near the Marne.

VOICE

Les Boches.
(points to
another spot)
Les Francaises.

CAMERA DRAWS BACK and a guy made up like Clemenceau is talking to a group of French officers. They are giving him rapt attention. He points to where the French are on the map.

CLEMENCEAU

(in French)

From here, General Foché -

An orderly enters scene.

CLEMENCEAU (cont'd)

What is it?

The orderly shows him a headline in Le Matin.

INSERT "U-BOAT SINKS FIVE ENGLISH SHIPS."

BACK TO SCENE. Clemenceau looks at it.

CLEMENCEAU (cont'd)

(sternly)

What of it?

The orderly shakes his head, takes the paper, turns it over and points to something.

INSERT "RENE DELIAGRE MARRIED TO NORA MALLON."
(In French)

BACK TO SCENE. A smile comes over Clemenceau's face as he reads the headline aloud to the group. The officers gather around and say the French equivalent of what a lucky son-of-a-gun Deliaigre is, make gestures about Nora's curves.

(CONTINUED)

AD LIBS

(in French)

Some stuff!

What a guy!

Clemenceau takes the paper, tears out the picture of Nora and puts it on the wall, takes a pin out of the map and pins picture to the wall.

CLEMENCEAU

(pointing
to it)

This is now French territory,
also.

WIPE

EXT. STUDIO (HOLLYWOOD)

501 Two studio policemen (same ones we saw in Scene 396).
They are looking at a paper.

POLICEMAN

Good for Nora!

WIPE

INT. STENOGRAPHIC DEPARTMENT

502 Group of girls pounding on typewriters. Center on same
one as in scene 398.

GIRL

Wonder how Rickey feels now?

WIPE

INT. STUDIO SWITCHBOARD

503 Maggie and several of the girls.

MAGGIE

(into phone)

Yep - it's on the level. She
went and done it last night.

(she plugs out
and says to one
of the girls)

Let me look at that picture again.

She goes over and takes the paper, puts it on her desk
and stands looking at it.

504 REVERSE SHOT - Maggie looking at paper.

MAGGIE

Boy, ain't he handsome?
(she wiggles)

INT. STAGE FOUR

505 (Same as Scene 403) The two electricians, Jim and Mickey, are standing up, looking at the paper and grinning.

506 Cuddles, Butch and Red.

CUDDLES

Well, I suppose we'll have to shoot around her today.

BUTCH

If I know Frenchmen you'll have to shoot around her for a year.

WIPE

INT. STAGE FIVE

507 BOOM SHOT. Where the San Francisco earthquake is about to be staged. Massive sets on a colossal stage, with hundreds of extras. Beverly Matthews and Sonya are in it, too. The BOOM, after a quick survey of this, winds up on top of a parallel. The director stands there, megaphone to mouth.

DIRECTOR

(addressing
the crowd)

Now - on the first bugle call,
Frank will throw his first switch
- and the right side of the stage
will register the first shock.
Got that, Frank?

508 MED. SHOT - Frank, who is on a portable switch panel.

FRANK

Yes, sir.

BACK TO SCENE.

DIRECTOR

Simultaneously, all the people
on the right will begin to rush
out. Do you understand?

509 FULL - mob on right side of stage, looking at him and nodding.

DIRECTOR'S VOICE

On the second bugle call, Frank
will throw his second switch and
the left side of the stage will
register the second shock. And
the people on the left will begin
to rush out. Have you got that?

510 FLASH of mob on left side of stage, nodding.

511 Director.

DIRECTOR

On the third bugle call, Frank will pull the third switch and then we will get the real earthquake. Have you got that, Frank?

512 CLOSE - Frank.

FRANK

(nodding)

Yes, sir.

513 CLOSE SHOT at base of parallel, Burns is standing, surrounded by three or four reporters who are bombarding him with questions.

BURNS

Yes, they're married! And you know as much about it as I do! All I know is she isn't here - and he isn't here and Thelma isn't here. Now let me alone, will you? I've got a million dollar picture on my hands.

DIRECTOR'S VOICE

And now everybody relax and we'll take the scene with Mr. Matthews and Miss Dubrovna, first.

BURNS

Wait a minute -

514 MED. SHOT to TAKE IN top of parallel.

BURNS

Hand me that megaphone -

Director hands it down to him.

515 CLOSE - Burns.

BURNS

(through
megaphone)

This scene alone costs one hundred thousand dollars - and if it isn't done right the first time it will cost another hundred thousand and I will sue everybody here, individually and collectively! And besides that I'll take it out of your salary. Have you got that?

INT. STAGE FOUR

517 TRUCKING SHOT at door, as Nora enters. TRUCK with her as she walks in. She is a little embarrassed, looks around, starts to walk toward Cuddles, passes the different groups. They call out.

AD LIBS

Hi, Nora!
Congratulations!

NORA

(embarrassed)
Thanks, boys.

She walks past property men, grips, gaffers, assistant cameramen, who call out ad libs. She passes the two electricians, Jim and Mickey, their eyes downcast, turned away from her.

ELECTRICIANS

Hello, Nora.
How's the bride?

NORA

Hello, Mickey - Hello, Jim.

She continues walking, and as she does, Jim and Mickey turn around. They have large bags of rice and start throwing handfulls at her. From all over the stage they now start to throw rice at her. She walks to Butch, Red and Cuddles, with the rice in her hair. Cuddles opens his arms.

CUDDLES

Nora -

She goes into his arms.

NORA

(almost
sniffing)
I'm sorry I'm late.

EXT. STUDIO

518 The two policemen at the studio gate. Right between them comes Rickey walking straight ahead, determinedly. He is wearing sneakers and a long Army coat and an Army hat. The policemen look puzzled at the retreating figure.

519 MED. SHOT - Rickey. Between the coat and the sneakers, we catch a glimpse of a bare leg.

520 TRUCKING SHOT on Rickey's feet as he walks purposefully along. The shoes don't match.

INT. STAGE FOUR

521 A donkey is kicking his heels and looking over a little fence. CAMERA PULLS BACK to show Nora, wearing a costume of the nineties, in the mud, face down, legs up in the air. PULL CAMERA BACK to reveal camera grinding away.

CUDDLES

All right now, Nora. We want to get a closeup of you.

522 MED. CLOSE of Nora's legs in the air, as Rickey comes into the scene.

CUDDLES' VOICE

Hey!

Rickey picks Nora up and plumps her on her feet. Cuddles comes into the scene.

CUDDLES

(furious)

What's the idea?

RICKEY

(waves him
aside)

I got some private business.

NORA

Not with me.

RICKEY

Tell me - did you really marry him?

NORA

You're darn tootin'!

RICKEY

Why - why did you bust everything up, you dumb cluck?

NORA

(snarls at him)

Rene was going to have a baby, that's why!

RICKEY

Why, you little -

NORA

- and he took a shower with me and I thought the least I could do was the honorable thing.

RICKEY

You little nit-wit! Any other
time you'd have been right -
but this time all I did was take
a shower.

NORA

It doesn't matter to me whose
water you muddy! And besides
that, you conceited egomaniac - I
happen to love Rene. Now, get
back to the Army where you belong!

RICKEY

All right, I'm going -
(he turns)
I'm sorry, everybody. Please
carry on just as though I had
never come. Now, let's see -
where were we?

He takes Nora and shoves her right back into the mud
where he found her and starts to walk out, past Cuddles.

CUDDLES

Why, you -

RICKEY

Don't mind me.

He kicks the camera. It falls down, as Rickey leaves
by another door and slams it behind him.

EXT. DOOR STAGE FOUR

523 As Rickey comes out into a sort of vestibule which has
another door opposite the one Rickey has just slammed,
which leads into another stage. Rickey walks to it and
goes in.

INT. STAGE FIVE

524 As Rickey enters. There is a watchman at the door.

RICKEY

Where's Thelma?

WATCHMAN

She ain't here.

RICKEY

I'll see for myself.

WATCHMAN

You can't go in there, they're
shooting San Francisco!

RICKEY

San Francisco! That's where
I'm going.

525

A scene is being shot with Matthews and Dubrovna as Rickey walks over to Burns and taps him on the shoulder.

BURNS

Ssh! We're shooting.

RICKEY

Where's Thelma?

BURNS

(angrily)

I don't know where Thelma is!
Will you get out of here?
We're shooting a million dollar picture!

RICKEY

I don't care what you're shooting.

He starts to walk toward the extras. Burns runs after him.

BURNS

Will you keep out of here?

Burns pushes Rickey and Rickey stumbles right into Frank on the portable switch panel. The switch, plus Frank, plus Rickey, falls.

526

CLOSE of a lever on the panel, moving.

527-
537

San Francisco being blown up.

538

Rickey on the floor, disengaging himself, as Burns rushes over to him, screaming with rage.

BURNS

You've ruined me - you've ruined motion pictures!

Rickey gets up and starts to walk off the stage by still another door from which he entered. CAMERA TRUCKS WITH him.

RICKEY

(as he walks)

You can take motion pictures and you know what you can do with them! I'm sorry I ever met anybody connected with motion pictures! Motion pictures - the death of civilization!

He walks out.

EXT. STAGE FIVE DOOR

539 (Same arrangement as between Stage 4 and 5.) As Rickey slams the door behind him, and storms through door into another stage.

INT. STAGE SIX

540 TRUCKING SHOT. A scene is being directed. Rickey barges through.

DIRECTOR

What the deuce do you think you're doing?

RICKEY

Keep your shirt on! I'm getting out of this town as fast as I can.

As he keeps on walking he comes to another door, but before he can open it, there are the two guys with their guns.

SOLDIER

Mr. Fields, I believe?

RICKEY

All right, boys - I'm ready now!

As they walk together, Rickey between them.

SOLDIER

It'll be about ten years, if the court is lenient.

Rickey opens the door for them, they all go out and Rickey slams it behind them.

EXT. STAGE SIX DOOR

541 As they come out and door slams, we hear a terrific, "Quack! Quack!"

542- CLOSE. Stuck in the door is Harold Quack.
546

HAROLD

Quack! Quack! Quack! Quack!

FADE OUT

This is a short summary of script covering pages 239-258. (Scs. 547-593). Original script is missing, and it is therefore not possible to indicate actual page numbers or scene numbers.

We establish a lapse of time, and discover RENE in France with NORA. He is in the Air Corps and NORA is doing everything she can to be near him. Because of her reputation she is quite popular with the boys and does her bit entertaining them.

The Armistice is signed and we pick up RENE and NORA at a sidewalk cafe discussing whether to stay in France or to return to America. RENE with the understanding heart says her place is in Hollywood, and produces a cable from BURNS. NORA insists she loves Paris and has no desire to return to Hollywood but RENE knowing that her reason is to avoid seeing RICKEY, urges her to accept BURNS' offer. He really wants NORA to find out once and for all whether she belongs to RENE or to RICKEY.

DISSOLVE TO the Santa Fe Station. The gang and BURNS and assembled people greet NORA and RENE as they alight, and we dissolve to them in a car. BURNS, POP and STONEWALL with NORA and RENE. NORA is conscious of the fact that RICKEY was not there to meet her. RENE adroitely brings out, from BURNS, that RICKEY is working at the studio in a Western; that he is back. NORA kiddingly says that by now he really ought to know how to ride.

They go to the studio gates, and as the gates swing open, go with the car onto the lot. Ticker tape and everything they can get hold of -- torn up manuscripts -- anything at all;

just for the triumphal return of NORA. Everybody on the lot hanging out of windows, on sets, and so forth. All work has stopped.

NORA, back to her old self, is now standing out on the running board inviting all and sundry to her house that night to a party. She is really looking for RICKEY as she smiles and waves and her eyes sweep over the crowd.

DISSOLVE TO the party, in NORA'S new home. BURNS has had it built for her and it's the works. The old gang are at the bar. NORA and RENE get their first taste of a prohibition drink.

BURNS confides to NORA that he has finally picked the love of his life -- and of all people -- THELMA. They are keeping it secret at THELMA'S request, because she might be misjudged on account of BURNS being the boss.

THELMA comes in with BEVERLY MATTHEWS who seems most possessive. THELMA and NORA meet for the first time in three years. RENE and THELMA meet again. NORA tells CUDDLES about THELMA and BURNS, and he breaks up.

RED and MAGGIE come on. NORA demands all the dirt from MAGGIE who always knew it in the old days, but all MAGGIE can say is that she and RED are married. RED says "You had the first crack but you ran out on me." NORA takes off one of her bracelets and clasps it around MAGGIE'S wrist.

NORA says there is only one man in her life; that is her cameraman. To Butch: "How do I look?" and she turns to him. Her eyes see beyond him to the door where RICKEY stands.

RICKEY is dressed in the most picturesque cowboy outfit the studio owns. NORA rather nervous and shy is asking RICKEY where his horse is, and RICKEY grins: "I knew you would say that," and he throws open the door and brings in his horse.

BURNS furiously demands that the horse be removed and RICKEY takes NORA to the bar where MATTHEWS says they are playing Truth and Consequences; either you tell the truth or stand on your head.

NORA looks at THELMA and says "I hope you are dressed for it, THELMA." RICKEY leads NORA out to the terrace. Below them stretches the panorama of the light-studded Hollywood. They are both rather tense and nervous, being alone together. They therefore kid about the house, the swimming pool, the tennis court, and RICKEY wonders if NORA will guide him around her new home.

DISSOLVE TO a very ornate bedroom, done in Louis XV with ostrich plumes, and gilt vases, and ermine rugs. On one side of the turned-down bed is a filmy nightgown and negligee, and on the other side are silk pajamas and a man's dressing gown. RICKEY assures NORA she is wrong about San Francisco. NORA replies: "You have to handicap a horse on past performances."

He accuses her of having screwed up their lives good by her marriage to RENE. He wants to know if she is really in love. NORA nods and looks up at him. And they realize they are still in love with each other.

RICKEY leaves.

INT. ON THE STAIRS

594 Rickey coming down the stairs, his face set. On his way down he passes Thelma on her way up. He doesn't see her. On the step above him, she stops.

THELMA

Hello, Rickey.

He turns.

THELMA (cont'd)

What's the matter, cat got your tongue?

RICKEY

Sorry, didn't see you.

THELMA

How's the joint upstairs? Thought I'd take a look.

RICKEY

Swell, if you like feathers.

595 CLOSE SHOT - Sonya, at the foot of the stairs, looking at this. She doesn't like it.

596 BACK TO SCENE.

RICKEY

- and they've got two framed pages of the Gutenberg Bible, a sword George Washington was supposed to have given Lafayette, and a bed that Louis the Fourteenth slept in. You can still see DuBarry's footprints.

THELMA

Nice going.

RICKEY

And it all came out of a shower in a San Francisco hotel.

THELMA

(laughs)

Still carrying the torch, Rickey?

RICKEY

Not me.

(looks at
Thelma)

You know, Thelma, maybe we should get married to spite them.

THELMA

This is awful sudden, Rickey, but I'll put that in my hope chest, CONTINUED

RICKEY

A B picture star? It goes 'way
at the bottom of your hope chest,
doesn't it?

THELMA

Well, I don't know. Things get
terribly complicated sometimes.
I wish I knew what to do.

RICKEY

Why don't you consult me?
(he looks upstairs)
I can handle everybody's love
affairs but my own.

THELMA

What do you charge?

RICKEY

You can always buy me for a drink.

THELMA

You got a date. Drop over to my
house around midnight and bring
all the advice you got. I'll
furnish the liquor.

RICKEY

Of course I wouldn't want to be
shot by J. Beverly Matthews.

THELMA

You won't be shot. This is
strictly business. But no
showers, Rickey.

RICKEY

Lady, I've never been inside a
shower since that night in San
Francisco.

THELMA

Then whose lipstick is that?

Rickey rubs his face, then realizes there isn't any
lipstick. She grins and goes upstairs.

597 CLOSE SHOT - foot of stairs. Sonya watching. She is
frowning but she changes to an assumed expression of
nonchalance as Rickey comes into the scene.

SONYA

Hello, Rickey. How do you like
the party?

RICKEY

Oh, swell - swell!

SONYA

It bores me. I think I will go home soon.

RICKEY

I may not stay late myself.

SONYA

(looking around)

Don't forget, this is Thursday, the help's night off.

RICKEY

(a frown)

Yeah - I might be a little late.

SONYA

I will wait.

Rickey goes off; she watches him.

INT. THE BAR

598 A figure is behind it, bending over to get a bottle. Rickey comes into the scene, leans over the bar.

RICKEY

Scotch and soda.

The figure comes up. It is Rene.

RENE

Oh, certainly. Hello, Rickey.

RICKEY

Hello, Rene.

RENE

(watching him)

A Scotch and soda, eh?

RICKEY

Yeah.

RENE

(fixing the drink)

How did you like it?

Rickey looks at him.

RENE (cont'd)

The upstairs of the house, I mean?

RICKEY

Oh swell - swell.

During this business, Rene is fixing a drink for Rickey and himself.

How you like the bed?

RICKEY

(taken aback)

It's okay - fine.

RENE

Yes, I like it, too.

(he smiles)

You know, a burglar tried to steal that bed once?

RICKEY

What happened?

RENE

(shrugs his
shoulders)

I shot him.

RICKEY

Oh.

He looks at Rene and then surreptitiously wipes his mouth

FADE OUT

FADE IN

INT. THELMA'S HOME

599

A very pretty upstairs room, with no bed in it. Thelma is wearing a C. B. deMille negligee. There is a small table with setups and ice. Thelma is on a chaise longue. Rickey is hunched in a chair. Both have highballs in their hands.

THELMA

You know, I hardly thought you'd come.

RICKEY

Why not? As long as we have prohibition, I'll go anywhere for a drink.

(he takes a
long drink)

THELMA

(watching him)

You know, that's ten dollars a quart and I haven't had a nickel's worth of advice yet?

RICKEY

(puts his drink down)

Oh yes, that's right. Well, let's analyze this. Beverly says he wants to marry you and Joe Burns doesn't say anything, but he gives you sheep's eyes. Is that right?

(CONTINUED)

THELMA

That's right. But if I ever do this -

(she waves her finger)

- I could make Joe propose.

RICKEY

And how do you feel?

THELMA

Me? I'm strictly neutral. I just want to bet on the right horse, that's all.

RICKEY

Uh huh. Well, Beverly's a big star, doing all right -

THELMA

He can't keep on playing Little Lord Fauntleroy forever. I give him about three more years to make money.

RICKEY

Any signs?

THELMA

Well, little indications. He's still getting along, but he's not doing what he did two years ago. I was out with the auditor last night.

RICKEY

I think that calls for another drink.

(he helps himself;
fills Thelma's glass
during this
conversation)

And now, about Burns - he's only good for about three years more himself, isn't he?

THELMA

Financially he's got a longer life than that. A girl's got to think of the future too, Rickey.

RICKEY

That's right. No sense winding up in the old actor's home.

(he gets up a
minute, paces)

Well, I'll tell you what I'd do, Thelma.

THELMA

Make it good, Rickey.

RICKEY

You think Burns'll wait?

THELMA

I think he'll wait a reasonable amount of time.

RICKEY

Well, why not keep fox-trotting with Beverly for the next couple of years and give Joe the glad eye now and then. Then at the end of three years or so, marry Burns. That way you can have a future and a present, too.

THELMA

(she gets up, paces
a moment, considering)

That makes a lot of sense, Rickey.

RICKEY

You bet.

She walks over to him, looks at him with admiration.

THELMA

Boy, if you and I ever went into business together, we could certainly clean up, couldn't we?

RICKEY

(he looks at her,
sizes her up)

You know, with my mind and your figure - speaking of business, we've got some unfinished business of our own.

THELMA

Have we?

RICKEY

Yeah. Where's the shower?

THELMA

(looks at him, points
over her shoulder)

In there.

Rickey goes toward it. On Thelma's face,

FADE OUT

FADE IN

INT. TENNYSON'S APARTMENT

600 The same apartment where Nora and Rickey tried to spend their wedding night. Tennyson is at the typewriter.

601 CLOSE SHOT - Tennyson, sitting behind his typewriter and typing busily. At his side is a bottle and a glass. He stops typing a moment, laughs, roars, and continues typing. CAMERA PULLS BACK as the door opens and Rickey comes in, a little furtively, with a hangdog expression. Tennyson looks up.

TENNYSON

Hello, Rickey.

He goes right on typing like hell and bursts out laughing.

RICKEY

Look, Tennyson.

TENNYSON

Don't bother me. This is the funniest thing I ever wrote.

(gets busy, types
some more, stops
and starts roaring
again)

This is the funniest scene anybody
ever wrote.

Rickey goes over to the couch and stretches out on it.

602 CLOSE SHOT - Rickey, as Tennyson's laughter comes over. Rickey looks up.

603 FULL SHOT - as Tennyson, laughing, finishes typing a line and pulls the paper out of the machine. He begins reading it and roaring. Rickey comes into scene, walks behind Tennyson and reads it over his shoulder. They both read and Rickey starts to roar with Tennyson.

RICKEY

Where did you get that line?

They roar as Rickey finishes reading. Then Tennyson takes the paper, still laughing, and tears it up.

RICKEY (cont'd)

(his expression
changes)

What's the matter?

TENNYSON

Oh, it's too good for the movies.

RICKEY

Why, you mugg, that was great!

TENNYSON

A fellow has to have his standard,
you know.

RICKEY

Well, I'll be -

(CONTINUED)

TENNYSON

You can't have a good funny scene in a bad picture - it spoils the tempo. Don't worry, I'll think of something dull. I can do the same thing without a laugh in it. Not another word out of you - you live your life and I'll live mine.

RICKEY

All right, but I'd like to live my life here for a couple of days. How would you like a house guest?

TENNYSON

(screwing up
his face)

If you had asked me any other week, Rickey.

RICKEY

Now, be a pal. I've got to have a hideout.

TENNYSON

Woman trouble?

RICKEY

No, J. Beverly Matthews trouble. He's got an idea that I've been trespassing on his property.

TENNYSON

Oh. When did he get that silly idea?

RICKEY

I don't know - about three o'clock this morning, right out of the thin air.

TENNYSON

It's funny how some men get obsessions, isn't it? And where were you at three o'clock this morning?

RICKEY

Why, I was out with you, don't you remember?

TENNYSON

That's right. And where were we, if I'm not too curious?

RICKEY

Let's see - where were we?
(snaps his fingers) (cont'd)

RICKEY (cont'd)

Why, we were out in Venice with two of your girls, weren't we? Then we took them home and I came back and spent the night with you. Remember?

TENNYSON

It all comes back to me now. I can swear to it, if necessary.

RICKEY

I just hope it isn't necessary. Oh - do you remember what I did with my hat? I seem to have mislaid it some place.

TENNYSON

Your hat? Did you have a hat?

RICKEY

Yes, I had a hat, there's no doubt about that. But it turned up in the darndest place.

TENNYSON

It did, eh? Oh! Now I remember! You lost it when we were on the Roller Coaster.

RICKEY

(enthusiastically)

Sure! So if it turned up in some strange place, that wouldn't be my fault, would it?

TENNYSON

Of course not.

The two shake hands.

RICKEY

And with that off my mind, I will now take a nice little sleep, which I have had practically none of.

TENNYSON

(pointing to couch)

Go ahead, and I will go back to my art, if you know what I mean.

Rickey goes to the couch, falls upon it, turns around and tries to go to sleep.

604 CLOSE SHOT - Tennyson. He inserts a piece of paper in the typewriter and begins to type. He writes a line, reads it, doesn't like it. He continues, shaking his head. He stops and looks it over. His expression indicates it's pretty awful. Takes a drink from the bottle to forget. Begins typing again, closing his eyes to shut out the terrible words. He opens his eyes, make a grimace at it, closes his eyes again, and begins typin
his face turned away from the typewriter.

605 FULL SHOT - as the door opens and Nora and Cuddles come in. Nora is carrying a script. As he hears them, Tennyson opens his eyes.

TENNYSON

Hello.

NORA AND CUDDLES

Hello.

CUDDLES

We need a funny scene, Tennyson.
Will you help us out?

TENNYSON

(picks up some
scraps of paper
from the floor)
How do you like this?

NORA

No - you write it and we'll tear
it up.

TENNYSON

(points)
Sh! Not so loud!

As they turn.

606 CLOSE SHOT - Rickey. He turns around, sits up as he sees them.

607 MED. SHOT - Nora stops dead.

TENNYSON

(breaks in quickly)
How about a drink, everybody?

RICKEY

Yeah, that sounds promising.

He walks over to them. Tennyson picks up the bottle.
It is almost empty.

TENNYSON

Well, I guess I'll have to get
some more - I wasn't expecting
company.

NORA

That's all right -

CUDDLES

Come on, Tennyson, let's go to
my bootlegger, for a change.

TENNYSON

All right.

And very obviously they are leaving the two alone. Cuddles goes out, Tennyson follows. Tennyson comes back in and turns on a switch which starts the rain pattering outside.

TENNYSON (cont'd)

I'm just an old New York boy.
I've got to have a little rain
once in awhile.
(he goes)

Rickey and Nora laugh, a little embarrassed, and walk toward the window. They look out at the fire escape, look at each other and begin to laugh.

RICKEY

Pardon me, but haven't I met
you some place in this room?

NORA

(can't help
herself, laughs)
Will you ever forget the hotel
clerk's face?

That gets them both hysterical and they are leaning against each other laughing.

NORA (cont'd)

(stops)

Whatever became of Giuseppe and
Maria?

RICKEY

Darned if I know. Don't you think
we ought to go over some time and
find out?

NORA

(laughing)

And get the mumps again? Oh no -
not for me.

RICKEY

You only get mumps once. It'd
be kind of fun to turn the clock
back, wouldn't it, Nora?

NORA

I don't know. Sometimes I think
I'd like to be as young as I was
then, but I don't know, I don't
think I could go through the
things I've gone through, twice.

RICKEY

If I could turn that clock back
you wouldn't have to go through
some things at all.

NORA

"When the devil was sick, the devil
a saint would be,
When the devil was well, the devil
a saint was he."

RICKEY

(serious)

I never pretended to be a saint,
Nora. But I never gave a hoot
about anybody or any other woman.

NORA

You mean to tell me you've been
a hermit for the past four or
five years?

RICKEY

No, I didn't take any vows, but
the old neck doesn't swivel any more.

He tries swiveling it. It doesn't work.

NORA

That may be just old age and
arthritis.

RICKEY

No, my heart just isn't in it.

NORA

Do you tell the girls that, too?

RICKEY

You bet I do! There's no woman
living who has a claim on me,
except one.

He looks at her. She looks at him and goes back to the
window. He goes to the window, too. They stare out.
The door opens, a gun is pointed. Then Sonya stands
framed in the doorway. They hear the sound and turn.
Sonya looks at them. They look at each other. She look
at Rickey contemptuously.

SONYA

I know where you were last night,
and I will keep your secret.

And she fires, drops the gun and leaves.

NORA

No woman has a claim on you
except one - is that the one?

RICKEY

It all comes from not understanding
Russian.

(grabs his shoulder)

Ow!

NORA
(supporting him)
Rickey! Are you hurt?

RICKEY
It's only my shoulder.

NORA
(helping him
to a chair)
I'll get a doctor.

RICKEY
Yeah.

She goes toward the telephone. J. Beverly Matthews, disheveled, wild, runs in through the door and looks at Rickey. Throws the hat in front of him and fires a gun wildly. It hits the wall.

NORA
Why don't you come some other time,
Beverly? We're awfully busy today.

Rickey falls to the floor. Nora rushes to him.

BEVERLY
(snaps out of it)
Rickey - I didn't mean -

NORA
(to Beverly)
Call a doctor, quick!

RICKEY
You two better get out of here,
or the first thing you know the
cops'll be here.

Cuddles and Tennyson rush in. They see Nora holding Rickey. At her feet is the gun and the hat.

CUDDLES
Nora - what did you do?

NORA
I didn't do anything, you fool!

Tennyson picks up the gun and hat, looks at Beverly, who is just turning from the telephone.

BEVERLY
The doctor will be right over.

TENNYSON
This is your gun.

NORA
Beverly didn't do it! It was
the Russian!

TENNYSON

The Russian!
 (pulls Nora
 away)
 Cuddles, you phone for a cab
 quick! Tell them the back
 alley!
 (to Beverly
 and Nora)
 Nora, you and Beverly get out
 of here! It's going to be bad
 enough this way. What happened,
 Rickey?

RICKEY

It all started when she married
 that Frenchman.

DISSOLVE

608 INT. BURNS' OFFICE

It is very palatial now, of course. Burns is in his
 best form. With him is Harvey M. Smith, a big New York
 banker. Between them, on the desk, is a lot of books,
 papers and figures.

SMITH

Three million dollars is a lot
 of money, Mr. Burns. I don't
 mind telling you ten years ago
 our bank wouldn't have made
 this loan. This was a pretty
 wild industry in those days,
 they tell me.

BURNS

(smiling)
 Yes, it was. After all, it
 was like the forty-niners
 during the gold rush.

SMITH

I understand there were some
 pretty wild parties in those
 days?

BURNS

Well, I'm not saying there
 weren't.

SMITH

(wistfully)
 They - er - don't have
 anything like that nowadays,
 I suppose?

BURNS

No, no.

SMITH

Too bad. I'd have liked to have
 seen one.

(CONTINUED)

Those days have gone forever.
We're a real industry now.
And it isn't only the man behind
the desk. Our actors and
actresses, are good, sound,
business people. They get to
bed early, because they've got
to look right in the morning,
Mr. Smith. They're on the job
at eight o'clock and back home
with their wives and children
at six. Play a couple of games
of anagrams maybe, and then -
bed.

SMITH

I'm glad to hear that.

The Press Agent rushes in.

PRESS AGENT

Rickey Fields has just been shot!

BURNS

(jumps to feet)

Who shot him?

PRESS AGENT

Rickey Fields! Anybody could
have shot him! The afternoon
papers are calling - we've got
to give them some story!

SMITH

Is this -?

BURNS

Shut up, will you? I'm trying
to think of a story.

(turns to Press Agent)

Are we all through with the
lions in Fields' picture?

PRESS AGENT

Finished with them two days ago.

BURNS

Get them back right away! I
got it!

(begins dictating
at the top of
his lungs)

"Dashing between little Baby
Bunting, the famous child star
of the screen, and a maddened
lion which had escaped on the
set, Richard Fields today saved
the child's life at the risk of
his own - (cont'd)

(takes a
great breath)

As the famous cowboy star held
the lion at bay with his bare
hands, in a scene more thrilling than
ever filmed in his pictures, he
was struck by a bullet fired by
the trainer, to stop the beast's
charge."

(changes to
his ordinary
voice)

You can go on from there,
can't you?

PRESS AGENT

(throwing his
arms around
Burns)

Genius! Sheer genius!
(dashes out)

SMITH

What - ?

The telephone rings. Burns picks it up, listens
a moment and then an expression of horror spreads over
his face.

INT. SWITCHBOARD

600 Maggie is plugging in one line after another.

MAGGIE

(into phone)

We don't know yet...No, he's
not in...No, Mr. Burns isn't
available....Sorry, everybody
has gone home.....

(plugs in
another time)

610 CLOSE SHOT - Maggie. As she listens an expression of
fear crosses her face.

MAGGIE

Well, just a moment.

(plugs in
another line)

Mr. Burns, the District
Attorney calling.

DISSOLVE

NOTE: Although this scene is played for humor Nora is
somewhat detached from the rest. She goes over
to the telephone, gets Maggie without dialing
and throughout the scene Maggie is giving her
reports on Rickey's condition which are none
too encouraging.

It is crowded with all his stars except Thelma. Burns is sitting behind his desk but is not dominating the scene. The District Attorney is doing that. The same District Attorney we have seen before. The D. A. is pacing up and down looking them all over.

D. A.

As you all know, a man has been shot and I've called you together because you're all implicated.

(pauses and
looks at the
Banker and
says abruptly)

Who're you?

BANKER

I'm a banker from New York here on a survey of motion pictures to determine whether or not they're a legal investment for widows and orphans.

D. A.

A banker, eh? Ever been fingerprinted?

BANKER

(insulted,
emphatically)

No!

D. A.

You didn't expect me to believe what I read in the papers?

Everyone he looks at shakes their head negatively except Tennyson.

TENNYSON

You know the truth is sometimes --

D. A.

Shut-up!

(glares at Tennyson)

Your apartment is well known to my office. Your walls have ears.

TENNYSON

I'm having it re-papared.

Cuddles steps up.

CUDDLES

(picks up the gun)

The truth is he shot himself. He was showing us how to fan a gun. Only he did it this way.

(Cuddles twirls the
gun and when it stops
it points at him)

(CONTINUED)

The D. A. is unbelieving.

D. A.

That's as good as anything else I've heard. Now remember this. Everyone in this room could have done the shooting and you're all sitting on a volcano that may blow up the whole studio because if Rickey Fields dies it's murder.

He exits. Burns looks at the group.

BURNS

You heard what he said, didn't you? Do you realize that everyone on the lot is messed up in this except Thelma?

WIPE

INT. WARDROBE DEPARTMENT - NIGHT

612 There are long, triple mirrors, tables, dummies, all the things to be found in a large wardrobe room. Nora is discovered with several wardrobe girls working over her, pins in their mouths, etc. She is trying on some sort of a comic outfit.

NORA

It'll be all right, all but the hair. I really ought to bob it, you know. It's the coming thing. Nobody's done it yet in a picture.

She picks up a pair of shears and starts experimenting. The girls sit back on their heels watching her excitedly. Nora cocks her head and looks at herself, then she snips off another piece. The girls start getting in on the game, enjoying it immensely. They cut in with suggestions, a little off here, a little off there, etc. Nora recklessly cuts bangs, straight across, then, not satisfied with that, she gives a swift, deft snip that gives it a slant over one eye. Now her hair is quite short and darn cute. Nora giggles. The girls all look startled and a little guilty. This is a very daring thing to do. The telephone rings. Designer answers it and hands it to Nora. Everyone watches her avidly, glancing at each other but pretending not to as they fuss a little with the costumes and picking up materials.

613 CLOSE SHOT

TENNYSON

(into phone)

I just talked to the Doctor. He's staying up all night with him. He warned me Rickey might not make it.

NORA

All right. I'll meet you at the corner of Vine and Sunset in twenty minutes.

She hangs up. She starts dialing a number.

DESIGNER

How is your husband?

NORA

Never better. Hello Rene. I'll be at least another two hours. No use both of us losing our sleep. Go to bed, will you? We're leaving the studio at six in the morning. Yes, better set the alarm for four-thirty. By the time I make up and everything and the show must go on. 'Nite.

She hangs up. Picks up a big polo coat lying on a chair. Glances at a clock on the wall, looks back at everybody and thanks them and rushes out. They all look at each other. More scandal.

INT. SMALL OPERATION ROOM - (PRESUMABLY IN A PRIVATE HOSPITAL)

615

Rickey is lying on an operating table covered with a sheet. On an adjoining table on wheels lies Nora also covered with a sheet. Nora's head is etched against the white pillow. Her eyes wide open are upon Rickey's still, white face with it's closed eyes. Her chin quivers a little.

NORA

This might do it, eh?

The Doctor indicates he doesn't know, there's a chance. Nora beckons for the Doctor and pantomimes to wipe Rickey's brow, there's perspiration on it. There is a silence. Tennyson looks at the Doctor.

TENNYSON

What was the matter with my blood?
(and shakes
his head
negatively)

The Doctor agrees negatively.

DISSOLVE OUT

616

Nora is putting on her polo coat. She is a little weak.
Tennyson starts to help her out.

DOCTOR

(to Tennyson)

Be careful with her.

(to Nora)

A quart of blood is a lot for a
little mite like you.

NORA

Oh, that's all right, Doctor.

He could have had it all.

DISSOLVE

INT. NORA'S BEDROOM

617

It is almost in darkness. Nora's figure enters and crosses the little light from the doorway. She is in her night clothes and very tired. Rene, in bed asleep. Nora crawls in cautiously, gives an eloquent sigh of relief, stretches out wearily and relaxes. As her head settles on the pillow the alarm goes off. It is four-thirty. As she and Rene both get out of bed

FADE OUT

FADE IN

INT. NORA MALLON SET

618

They are starting a new picture. Nora is in a comedy costume and wears her new bob which is extremely cute and distinctive. Cuddles makes a speech to launch the new picture.

CUDDLES

This new Nora Mallon opus will be the most gigantic, stupendous colossal of them all. As you know, our little troupe is just one big happy family; all for one and one for all and it takes the unified effort of each and every one of us to make this great picture, and with these few words I hereby launch the latest and greatest Nora Mallon production and I hope and trust that our little star won't get the fat head.

(with that he
breaks a bottle
of champagne
over the camera)

And now for last minute instructions
before we all take our positions.

(CONTINUED)

They go into a huddle, Cuddles taking the part of the quarterback. They all break and take their positions. As they start setting lights on Nora, she looks off and sees Rickey. This is his first appearance out of the hospital and he looks a little wan; probably carries a cane. Cuddles sees him too.

CUDDLES (cont'd)

(yells)

Time out for Miss Mallon!

Everybody relaxes and Nora crosses over to Rickey. They sit down some distance removed from the company, out of earshot.

619 CLOSE SHOT - Rickey and Nora.

RICKEY

Burns has a great idea to break this thing up with us - he's sending me away.

NORA

Oh?

RICKEY

Yes. It's called "Around the World in Eighty Days" but he doesn't care if it takes longer.

NORA

(concerned)

He shouldn't do that. You're not strong enough to travel yet.

RICKEY

Oh, I'm getting along fine. I feel a little low some times, but then your blood passes through my heart and picks me right up again.

NORA

(looks at him,
visibly impressed)

That's a very pretty speech, Mr. Fields.

Rickey starts to embellish it, she stops him.

NORA (cont'd)

Say no more. That gets me even.

(CONTINUED)

619 (CONTINUED)

The CAMERA thoughtfully RETREATS to a position getting in the entire set, with Red and Cuddles in the f.g. They are talking in low tones.

RED

Shall I call her now?

CUDDLES

No, they've got plenty to talk about.

Cuddles paces up and down. We have a long silence, broken up occasionally by Red.

RED

Now?

And Cuddles answering:

CUDDLES

Not yet.

Finally, even Cuddles gets impatient and looks at Nora and at his watch and she pleadingly shakes her head negatively. Cuddles picks up the camera and moves it back five yards for too much time out. Nora and Rickey see this and have to smile. They get up and walk around behind the set. There is a pause and Nora comes out.

NORA

Let's get going.

Cuddles picks it up. He's got an idea that will make her famous.

CUDDLES

Now listen: what with your bob and my piece of business, you'll be imitated the world over. Now get this -

He goes into a little "break" that ends with a "bump." Nora studies it. He does it again. Then Nora tries it with a personal touch and the company gets a big kick out of it.

CUDDLES (cont'd)

That's great!! Mark my words, you'll be the most imitated star in pictures.

DISSOLVE OUT

DISSOLVE IN

AFRICA

620 A little black girl with a Nora Mallon bob, does the step and bump.

HOLLAND

621 A little Dutch girl, ditto.

CHINA - (TRANSPARENCY)

622 We see a sampan at a dock. In the distance a seagoing liner. Camera equipment is being loaded and the studio crew is headed for home. They holler for Rickey to climb aboard. Rickey is leaning against a packing case.

RICKEY

The spell of China has got me,
boys. I think I'll just stay
here.

Just then a little Chinese girl, with a Nora Mallon bob, steps around from behind the packing case and smiles up at him.

RICKEY (cont'd)

Who are you made up for?

CHINESE GIRL

Me Chinese Nora Mallon.

With that she goes into the "break" and bump. Rickey snaps into action, jumps into the stern of the boat, stands like Washington crossing the Delaware.

RICKEY

Home.

FADE OUT

FADE IN

INT. STAGE

623 Nora and Rene are playing a love scene. They are seated on a divan beneath a window. In the rear is a large arch leading to a reception hall. The director starts his cameras and action and begins directing the two through a large megaphone.

(CONTINUED)

DIRECTOR
Neither one of you speak until
I tell you. You're too overcome
to talk.

Nora and Rene obey his instructions.

DIRECTOR (cont'd)
It's love at first sight - you
take her hands - you show how
much you are impressed with her
beauty.

Rene looks toward the camera.

DIRECTOR (cont'd)
Don't show me - show her!

Rene repeats the expression, looking at Nora.

DIRECTOR (cont'd)
Now you speak to her endearingly.

Pause. He shouts.

DIRECTOR (cont'd)
You speak to her endearingly!

RENE
(softly)
Darling - I have forgotten the
line.

NORA
Thank you, sir, for the
compliment.

DIRECTOR
That's okay - keep going -
we'll cover it with a title.

The script girl has been crawling along the side lines
with the script, in an effort to prompt Rene.

DIRECTOR (cont'd)
Speak your next line.

Rene can't think of it.

SCRIPT GIRL
(prompting him)
You came into my life like a
moonbear.

RENE
All of my life I say to myself -
(speaks in French)
Some day I'll find her.

(CONTINUED)

Just then there is a terrific noise upstage. Another troupe is passing through and spoils the scene. They are a loud and boisterous bunch. We see several animal cages passing. It looks like a circus has come to town. A lion lets out a roar as he passes and into the arch steps Rickey, dressed as a lion tamer. He takes a bow, circus fashion, crosses over and greets Nora and Rene.

RICKEY

That's me, for you, breaking up
a love scene.

He waves to the entire company. Baby Peggy runs on and joins him.

RICKEY (cont'd)

I just stepped off the boat and
Burns makes me start another one.
The exhibitors are clamoring for
it. It's sold in advance.
"When Lions Rear" starring me
and Baby Peggy.

NORA

(to Baby Peggy)

You must admire him very much,
darling.

BABY PEGGY

(in a prepared
speech)

Oh I do - like all the boys and
girls in America. I admire him
for his bravery and dauntless
courage. And it is with an
undying devotion that I will be
forever grateful - but for him,
I would not be here today.

She makes a grimace to Nora as if to say "Boy! That stinks!" Rickey laughs it off.

RICKEY

Well, don't let us hold you up.

(to Baby Peggy)

Come, my little scene stealer.
We'll be seeing you.

The two of them do an "Off to Buffalo" through the arch. The director tries to get quiet, but he has no luck. Rickey's troupe is making so much noise that it is impossible to concentrate. Suddenly the noise increases. We hear a terrific roar from the lion and screams. The lion is loose. Rickey, the lion tamer, leaps through the window, quickly followed by the lion. The lion pauses an instant, then leaps at Nora. Rene leaps into the air, falls to the floor with the lion. Everyone is screaming and yelling. Shots are fired and the lion is still. Rene is badly clawed and Red rushes in with first aid. Rene is stripped to the waist and Red starts applying iodine. Nora bends over him.

Are you all right, dear?

Rene nods, obviously shaken, but retaining a degree of composure. Nora turns and looks toward the rafters. There, on top of the set, is perched Rickey. He grins at her sheepishly, starts climbing down. His foot slips and he falls to the set, cutting his hand on a nail. He is forced to stand by Red, waiting his turn for first aid. Nora looks at his hand which is bleeding slightly. She starts ribbing him.

NORA (cont'd)

Don't you think you ought to go
to the emergency hospital?
Infection might set in --

(pantomimes,
creeping up
his arm)

-- and they may have to
amputate.

(ends by making
a gesture of
cutting his
throat)

Burns comes on the set and quickly takes hold of the situation. She shouts orders to everyone.

BURNS

Not a word of this to anyone,
you understand? If anyone
talks, they lose their job!
We have to hush this up. It
would kill the sales of "When
The Lion Roars".

(turns to Rene)

Will you be able to continue?

RENE

(all taped up -
starts to dress)

I am all right, Mr. Burns.
This tape won't show.

BURNS

(shakes his
hand warmly)

I appreciate what you've done.
Take an hour and a half for lunch.

He turns and looks disgustedly at Rickey. Nora sneaks up behind Rickey with both hands clawed. She makes a noise like an angry cat and scratches Rickey's back. Rickey involuntarily yells and grabs Burns around the neck, as we

DISSOLVE OUT

EXT. STUDIO GATE

624 Rickey is standing there as a roadster pulls up to the chain. The gate man lowers it and Nora waves good-bye to him. She sees Rickey.

RICKEY

I'm waiting for a studio car to take me to the airport.

NORA

Leaving town again?

RICKEY

No, taking a flying lesson.

NORA

Climb in, I'll drop you off.

RICKEY

(as he climbs
into the car)

I have to fly in this picture.
That's how Baby Peggy and I
are lost in Darkest Africa.

NORA

Poor Baby Peggy.

RICKEY

Her mother's with her.

NORA

All right - poor ma.

DISSOLVE

EXT. AIRPORT

625 Rickey and Nora and the instructor. The instructor is helping Rickey put on his parachute.

NORA

(to instructor)

Does it take long to learn to fly?

INSTRUCTOR

Like anything else, it depends on the pupil.

NORA

What does a plane cost?

INSTRUCTOR

One like this costs about twenty thousand dollars?

(CONTINUED)

NORA

Gee! Is that all?

INSTRUCTOR

(gives her
a look)Where do you get your money -
out of a pump?

NORA

I'm in motion pictures.

INSTRUCTOR

(understandingly)

Oh.

He starts the motor and Rickey begins to vibrate.
(He thought he shook because he was leaning against
the plane, but discovered that he was probably shaking
the plane.) Nora, full of the devil, is all excited
now. She's never been in the air.

NORA

Can I come along?

RICKEY

Run along - I'm going to take
a lesson. You might rattle me.

INSTRUCTOR

(starts fastening
a parachute on
her)You'll be all right. You see,
we have dual controls and I'm
really piloting from the front
seat. If you make any mistakes,
I'll take over.

Nora, thrilled to death, is the first one in the plane.
The two men climb in. Nora stands up and shouts at the
instructor.

NORA

(pointing
to Rickey)You're sure he has nothing to do
with it?

The instructor nods and Nora motions for him to take
off as she sits down.

DISSOLVE

INT. PLANE (PROCESS)

626

In the sky. Strong clouds gather, then snow, then ice
on the wings, then trouble. The plane gets out of
control. It is careening wildly.

(CONTINUED)

INSTRUCTOR

(shouting)

Bail out! Remember what I told
you!

Indicates parachute ring and jumps. Nora and Rickey
are panicky. They finally get nerve enough and they
jump.

627 FLASH of the instructor going down, snow-capped
mountains beneath him. He looks off.

EXT. SKY

628 Far in the distance we see Nora and Rickey, two little
specks in the sky.

DISSOLVE

EXT. MOUNTAINS

629 Nora and Rickey on another snow-capped mountain. They
are picking themselves out of the snow, some distance
apart.

RICKEY

What time is your dinner?

NORA

(a little
frightened)

This could be darn serious,
pardner. We've got to get to
a telephone before we freeze
to death.

They start trudging through the snow. Rickey sinks
deeply in a drift.

RICKEY

I could use a St. Bernard dog
myself, with a flask of
whiskey -- they don't carry
soda, do they?

NORA

I hope we live to repeat that
one.

DISSOLVE

EXT. A CABIN

630 As Nora and Rickey come in. Rickey pries open a window.

RICKEY

I know enough about the law of
the mountains to know this is
all right, and I hope they have
provisions.

(climbs through)

DISSOLVE

NORA
(as she climbs
through)
-- and a telephone.

DISSOLVE

INT. CABIN

631 Rickey has started a fire. Nora comes running in, concernedly. They have a few canned goods, but no telephone. She kind of cuddles up to Rickey, frightened.

NORA
Isn't it awful?

RICKEY
(holding her
in his arms -
laughs like
a villian)
No.

DISSOLVE

DAWN

632 We get as beautiful a shot as possible of the trees covered with snow; the setting is as picturesque as a Christmas card. CAMERA TRAVELS BACK and we discover that the little cabin is almost completely covered with snow. On the roof, seated back to camera, are our two.

INT. BURNS' OFFICE

633 The instructor who bailed out, is discovered talking to Burns and Rene.

INSTRUCTOR
All I know is that they bailed
out about ten miles farther on.
They must have caught a different
wind and heaven knows where they
drifted.

RENE
(weakly)
Were they drifting together?

The instructor nods and leaves. Burns turns to Rene.

(CONTINUED)

BURNS

All I do is keep things quiet!
I'm going to have some forms
printed: "Keep it quiet, it
mustn't get around if you value
your job!" We can stamp the
date on it. In one way, we're
in luck!

RENE

How?

BURNS

We're the only ones who know
about it.

Rene looks bewilderedly at Burns. It doesn't make any
difference who else knows - HE DOES. Burns' secretary
enters. She has the prospective layout for an ad in
Photoplay Magazine and is all excited. She spreads the
layout on his desk.

SECRETARY

Photoplay Magazine has taken a
national poll and Rickey and
Nora have been voted the most
popular actor and actress on
the screen! Isn't that
wonderful?

Burns looks over the layout.

INSERT

It consists of Nora on one side, Rickey
on the other and above, center, is the
smiling countenance of Burns, the
producer. Over this insert we hear
dialogue:

Photoplay is giving the awards
at a dinner to be given Thursday
night. All of Hollywood is going.
Everyone is so enthused, they are
thinking of making it an annual
affair.

BACK TO SCENE.

BURNS

They probably won't even be
here. Now I'll have to cover
that up.

(gets an idea)

I've got it! Okay, run this:
Across the bottom of the ad
will read: "At present away on
location on their new picture -
and in large type - 'Snowbound'."

Burns and his secretary are very pleased with this
inspiration. Rene isn't.

DISSOLVE IN

SWITCHBOARD

634 Maggie is spreading the gossip.

MAGGIE

(into phone)

I don't know, I only heard...
Uh huh...oh, you heard it too?
Somewhere near Big Bear, I think.
....Well, wherever they are, I
guess there's nothing for them
to do but make the best of it.
What else can they do?

DISSOLVE

INT. KITCHEN - CABIN

635 Rickey comes into the kitchen, triumphantly.

RICKEY

(shouting)

Hurrah! We eat meat!

He is waving a rabbit in the air. He and Nora lay it out on the sink and discuss how to skin it. Rickey describes how he trapped it with a Figure Four trap and a carrot, but he hated to kill it. He pantomimes how he hit it over the head with a stick. The pantomime is quite gentle. Now he hates to skin it.

NORA

I remember Dad used to trap them
all over Hollywood. He'd start
a knife right under their chin,
and...

(makes a

slitting noise)

...that opened him right up. Only
you'll have to do it.

Rickey timidly takes the butcher knife, places it under the rabbit's chin. The rabbit slowly opens his eyes, which scares the two of them out of their wits and we

DISSOLVE

INT. KITCHEN - CABIN

636 Rickey and Nora eating a can of corn. In the corner is the rabbit eating a carrot. They hear a plane overhead. Nora tells Rickey to go on the roof quickly and wave her apron as a signal. He goes up through the skylight.

EXT. ROOF

637 Rickey looks into the sky and sees a plane in the distance. We hear Nora's voice.

NORA'S VOICE

Can you get their attention? Do they see you?

RICKEY

Not yet.

(waves the apron
feebly behind him)

NORA'S VOICE

Well, try harder. We must get help.

With that her face appears at the skylight. She sees Rickey wave the apron behind him. He is embarrassed and then holds the apron over his head and waves it, but his heart isn't in it. He looks down at her and she looks very bewitching peering out of the skylight. He throws the apron into the wind and starts into the skylight, as we

DISSOLVE

PHOTOPLAY DINNER

638 It is a gala occasion. Almost everybody has turned out. All the jewels, furs and finery are in evidence. We discover Burns on the platform accepting the awards, in absentia, for Nora and Rickey.

BURNS

I wish to thank you on behalf of the winners of this nation-wide popularity contest, Mr. Fields and Miss Mallon. They regret they are unable to accept the awards in person, but as you know, "The show must go on" and they are very busy giving the greatest performances of their lives in their new picture "Snowbound."

(underneath this
speech is a ripple
of laughter that
rises and falls)

As President of Bijou pictures, I want to congratulate Photoplay Magazine for conceiving the idea of annual awards and I also want to congratulate the voters for their choice. Their vote has proven that undoubtedly the two most popular personalities in America today - in fact, I might say the world, today -

He is interrupted by thunderous applause. Everybody turns.

CUT

639 Rickey and Nora entering the ballroom. They go up to the platform while the applause and considerable laughter, continues. They both bow and beam. Nora raises her hand for silence. She gets it, except for one voice that comes out with an irrepressible "Ha! Ha!" Again the silence. Nora spaces it beautifully. Then:

NORA
(speaking with
a bad cold
in the nose)
We deny everything!

Laughter. It dies down. Burns frantically whispers to Rickey. Rickey, oblivious of the loud speaker, whispers to Nora.

RICKEY
(whispering)
We were making a picture called,
"Snowbound."

His voice booms all over the place. Nora quickly puts her hand over the microphone, and grins at the crowd.

NORA
(speaking with
difficulty because
of the cold)
I want to express my appreciation
to Photoplay Magazine for conducting
this poll - to all of you present
for your enthusiasm - to the public
for making me their choice -

Rickey hands her his handkerchief, for which she is very grateful. Then she continues:

NORA (cont'd)
- to Mr. Joseph Burns who has
made me what I am today - to
each and every one of you, from
the bottom of my heart - I
thank you.
(hands Rickey
his handkerchief)
- and thank you.

During her speech, Rickey has been frantically coached by Burns as to what to say. He now takes over.

(CONTINUED)

RICKEY

I believe Miss Mallon has covered everything. In her own -
(stumbles over
the words)
inimitable -

Nora hands him her handkerchief.

RICKEY (cont'd)

- fashion she's a great little actress and it is a pleasure to play with her. I also understand that Mr. Burns has covered everything beautifully about our forthcoming picture, "Snowbound." It ought to be all right. I usually don't care for myself on the screen, but believe me, I'm looking forward to seeing this one - and you probably are, too. As we all know, "The play's the thing" and if this picture is a huge success, which I am sure it will be, we will all have to agree that Joe Burns has done it again, proving the slogan that he has made so famous, "Don't throw anything away, it might be a Bijou picture." I thank you.

He takes Nora's hand and they join Rene at his table. Rene is fighting hard to maintain his dignity. Nora crosses over to him and the CAMERA ZOOMS up to a big CLOSE UP of him. Nora's face comes into the picture and she kisses him. CAMERA STAYS on Rene's face. He has a look of grim determination, which is under-emphasized, as the scene

DISSOLVES

INT. NORA'S HOME

640 She is curled up on a divan. Rene is pacing up and down, a picture of what might be called "French repression." He is making Nora feel like hell in a nice way. During this scene Nora never says a word. Her attitude is that of having been a very bad girl.

RENE

- so all I can say, darling, is make up your mind. I don't care what people are saying. Whatever they think, I say, "So what?" How you feel is what is important. I know that for the last three years you have been very happy. You've told me so. And I've been in heaven - I've told you so. I trust you.

641 BIG CLOSE UP - Nora. She nods.

BACK TO SCENE.

RENE

(continuing)

- but I worry about you, because to me you are such a little girl, and yet you must make a decision by yourself. Our lives together have been very beautiful. In my dreams I had pictured the future very beautiful, too. There were children in those dreams. Now what I want to know is, was that only a dream? I want all of your love or none of it, Nora? So make up your mind, little girl. Good-night.

642 CLOSEUP -- Nora, visibly moved.

FADE OUT

FADE IN

INT. TELEPHONE BOOTH

643 Rickey drops a nickel, dials a number.

RICKEY

Dr. Bradley calling Miss Mallon.

(pause)

Hello, Nora? Well, I couldn't get you any other way. What's the idea of avoiding me?.... Yeah, but a cold can't last that long. I got over mine in no time. Something's troubling you - what is it? ...All right, I'll do the talking. Are you able to get out? Why don't you meet me?...Well, take your own car..... I'll meet you at the foot of Laurel Canyon Road.

DISSOLVE

EXT. LAUREL CANYON ROAD - DAY

644 Nora and Rickey meet at this rendezvous. Nora, wearing a polo coat and dark glasses, gets stealthily out of her car and into Rickey's. Rickey drives off.

DISSOLVE OUT

INT. RICKEY'S CAR - (TRANSPARENCY)

645

CLOSE SHOT - Nora and Rickey as they drive along the skyline in silence for a while. Then:

NORA

How've you been, Rickey?

RICKEY

Never mind about me. What's happened with you?

NORA

We'll get around to that. I've been completely out of touch with things - what's been happening?

RICKEY

Naturally, when you got sick, Burns had me go through with that "Snow-bound" thing - he sent me to Alaska, riding all over the place as a Northwest Mountie. What I was looking for, I don't know, because we didn't have a script. I asked Cuddles what I was looking for and he said "the script." I wired you all about that - no answer. I called you from San Francisco - you weren't to be disturbed.

(his mind wanders;

he is still a
little boy)

- so as soon as I parked the Eskimo,
I called you -

NORA

What is it with an Eskimo?

RICKEY

I signed him as author of
"Snowbound" and turned him over
to Burns. He'll never live this
one down.

(he starts to
laugh)

NORA

Yes - give out.

RICKEY

Burns called a story conference
and says, "Here's the man who
really knows Alaska." He asked
the Eskimo his impression of
Alaska and the Eskimo turned up
his collar and went, "Brrrrr!"
Tennyson said, "Now we're getting
somewhere."

(he turns to her)

Now it's your turn to make me laugh.

(CONTINUED)

NORA

I'm going to have a baby.

The shock is so great that involuntarily Rickey gets a humorous reaction to it. Nora tries to keep a straight face, but Rickey's suffering is almost ludicrous to her.

RICKEY

Of course, that's just about the funniest thing I've ever heard. Leave it to you to top me.

(pause)

I suppose you couldn't have pictured me as a husband and father:

Nora shakes her head, "No."

RICKEY (cont'd)

It would be kind of ridiculous wouldn't it?

Nora shakes her head, "Yes."

Rickey is so nervous, he is shaking. He talks incessantly, in a hoarse voice.

RICKEY (cont'd)

Your husband should be very happy. I know I would be. It's a great thing, I hear - wonderful! Changes your whole life. I don't know what it is with us, Nora - somehow, life without you doesn't make any sense. I guess it just wasn't meant to be.

646 MED. LONG SHOT - The road. With that he takes a turn very fast. A child is playing in the road. To avert disaster, he turns the car sharply to one side and it goes over the embankment.

DISSOLVE

INT. TENNYSON AND RICKEY'S APARTMENT

647 Rickey's left arm is in a splint, his head is bandaged, his face is covered with stitches. He is drinking with Tennyson and is on the verge of insanity.

TENNYSON

Why don't you go back to the hospital where you belong?

(CONTINUED)

RICKEY

(ignoring the
question)

I wish that nurse would call.
If she's out of danger, I'm
leaving town.

The telephone rings, Tennyson answers.

TENNYSON

It's Burns.

RICKEY

That's all I need.

648 SHOT of Burns at the telephone.

BURNS

Well, I've heard everything. I
always know you were a rat, but
now you've hit a new low for all
time! There's only one thing for
you to do - get out of pictures
and disappear for good. I know
what I would do if I were in your
place. And if you know what I
mean, wait'll you get out of
Hollywood!

(hangs up
on Rickey)

649 BACK TO Rickey - he pours himself another drink.
The telephone rings again. Rickey answers it.

RICKEY

(with fear
and trembling)

How is she, nurse?

650 CLOSE SHOT - Nurse.

NURSE

(in a low voice)

Just a moment.

(lowers the
receiver)

CAMERA TRAVELS DOWN TO a CLOSE of Nora.

NORA

(into phone)

I'm all right, dear, but -

(her voice
breaks a little)

Uh huh. The doctor says I'll be
fine. You all right?

RICKEY

Sure - just a few scratches.
That's the way it would happen.

652

BACK TO Nora

NORA

I want to see you as soon as
they'll let me. Promise me
you'll take care of yourself.

Nurse reaches for the phone.

NORA (cont'd)

Finish that drink and that's all.

The nurse hangs up.

INT. RICKEY'S APARTMENT

653

Rickey picks up the glass, looks at it. He hears
voices and looks off. We discover a man, his wife
and a little boy.

TENNYSON

This is Billy Chandler. His
mother and father came over to
thank you for saving his life.

CHANDLER

We had to see you, Mr. Fields.
We've read so much about you in
the papers. You always were a
hero to Billy, here - but mother
and I kind of laughed - we thought
a lot of that stuff was just pub-
licity, but we don't think so any
more. You're just about the bravest
man we've ever known and you're a
hero to all of us, now. Well, I
guess you're pretty busy and that's
all we wanted to say.

Billy hands Rickey his autograph book. Rickey
writes in it and hands it back. Billy reads it.

BILLY

"To Billy: I wish I had a little
boy like you. Richard Fields."
Gee! Thank you, Mr. Fields - that's
wonderful - oh, boy!

As they go to the door, Mrs. Chandler kisses him.

MRS. CHANDLER

And I want to thank you, too, Mr. Fields.
We'll never forget what you've done. You
see, he's the only one we've got.

They exit.

Rene is discovered walking through the garden in thought.
Rickey enters.

RICKEY

I suppose you heard Nora's better?

RENE

(nods --
he looks
Rickey over)
You got quite badly smashed up,
didn't you?

Rickey nods, looks at him.

RENE (cont'd)

Lucky for you it wasn't fatal.

RICKEY

Too bad it wasn't -- we'd have
both been better off, I'm sure.

Rene is pacing up and down during this scene, making it
difficult and awkward for Rickey to talk to him.

RICKEY (cont'd)

Would you like to finish the job?
You'd have a perfect right to.

RENE

I don't want your life, but I wish
you'd stay out of mine.

RICKEY

I promise you that.

(there is
a pause)

Well, I had to see you. It seemed
like the thing to do. The parents
of the little fellow I didn't kill
came to thank me. When I saw how
happy they were with their child,
it seemed all the more dreadful
what I had done to you.

Rene pauses and looks at Rickey.

RICKEY (cont'd)

Can Nora have another one? Doctors
advise it, you know -- helps them
to forget --

(is quite
overcome)

Anything I say seems --

RENE

(breaks in)

-- yes, I think you've said enough.

(CONTINUED)

RICKEY

(so overcome
he feels
inarticulate)

Rene -- honestly -- in the eyes
of God and man, if you kicked my
brains out nobody'd blame you.
My not being punished doesn't
make sense.

He leans on a fence, with his back to Rene. He is
obviously fighting off tears.

RENE

Sometimes to go on living is
punishment enough.

He turns and walks out on Rickey. We hear his retreating
footsteps in the gravel. When the sound of him disappears,
Rickey breaks down and sobs violently. His back is to
the camera. Far off we hear the distant sound of a
train whistle. Rickey turns and listens. We again hear
the train whistle, as the scene

FADES OUT

FADE IN

655 Following Rickey's departure, we have a time lapse of
several years, during which a narrator tells of time
marching on. Regardless of people's private lives,
pictures had to be made. He speaks of the stars who
rose to greatness in this great era, the progress and
prosperity in Hollywood at that time, reaching dizzy
heights; people drawing fabulous salaries, studios
expanding, mansions being built and then suddenly,
something hit them as devastating as Vesuvius erupting,
the San Francisco earthquake, or Sherman's march through
the South. CAME THE TALKIES.

Here we go into a terrific MONTAGE showing in every way
the chaos, the excitement and confusion that hit our
town. People hurrying and scurrying hither and thither.
Even the traffic seems infused. Mingled with all these
shots are shouts of crowds at football games, cheering;
crowds at horse races, cheering. All sound effects we
can conceive of are thrown together in a bedlam of noise.
Jolson's face appears, singing "Sonny Boy." A scene of
Garbo talking to Dressler.

GARBO

I know you -- you are me, twenty
years from now.

Musicians arrive by trainloads, with their instruments.

656 FLASH of one mad musician waving a violin in Burns' face. 133

MUSICIAN

We demand ten dollars an hour!

657 DOUBLE EXPOSURE - Burns and thousands of musicians sawing on their fiddles and demanding more money and overtime.

658 SUPERIMPOSE a shot of Janet Gaynor singing, "I'm a Dreamer, Aren't We All?" Charlie Farrell, singing, "If I Had A Talking Picture of You." In the midst of all this is a shot of Mr. DeForrest, who started this.

NARRATOR

We don't know whether to kiss him,
or kick him.

659 SHOT - Burns calling New York.

BURNS

I need new cameras, new film, new
stages, a new bankroll! I need
three million dollars until this
talkie thing blows over.

660 SHOT - Thelma squawking -- she's terrible.

DISSOLVE

661 Thelma quickly throwing her arms around Burns' neck.

THELMA

Being your wife is more important
than my career.

EXT. HOLLYWOOD

662 LONG SHOT. In the f.g. is a street with many homes. We show a lot of people wonding their way slowly down the street. The narrator's voice continues:

NARRATOR

-- and thousands who had given
their lives to the art of
pantomime, suddenly found themselves
useless. The sun had set on silent
pictures.

EXT. SENNETT LOT

663 SHOT - the street at sundown.

DISSOLVE OUT

DISSOLVE

INT. CABIN

665 It is full of flowers and we discover Nora and Stonewall.
The telephone rings. Nora runs for it.

NORA

Imagine, talking on the phone
'way out on the Pacific!

(answers it)

Hello, Joe! Well, what do you
know? You started out with a
vaudeville show!

666 CLOSE SHOT - Burns at the telephone.

BURNS

Yeah, and these talkies'll
probably put me back there.
This lot is as barren of talent
as the Sahara Desert. Oh, it's
awful! I can't sign anybody.
Anyone who can talk wants from
five to ten thousand a week. I
say, "No" and someone else pays
it...What?...What about the
producer's agreement? The
producers agreed that I get
nothing! All I've got is an
ulcer!...No! It can't talk!...
Yes, well I'll be all right if
you get well. Don't fail me,
Nora. You're the only one who
can save me from bankruptcy...
I'm not worried about your test
and don't you worry. How do you
feel today?

667 BACK TO Nora.

NORA

Oh, I'm feeling better already,
Joe. It wasn't anything. I
just kept getting tired, that
was all...My spirits? They're
wonderful! Here's a laugh for you --

NOTE: Stonewall has a very prominent nose.

NORA (cont'd)

Stoney looked out of the porthole
and the boat turned around.

(laughing)

Sure, I'll be all right. Don't
worry about me, Joe. So long.

668

BACK TO Burns. He hangs up, leans back in his chair, then stis bolt upright. In the doorway, stands Rickey. He looks awful, he hasn't shaved, his clothes are threadbare and need pressing. Burns stares at him and then looks at the telephone, then back to Rickey.

BURNS

What are you doing back?

RICKEY

Just passing through. How's chances for a hundred bucks?

BURNS

No good. You picked the wrong man. If I don't get a smash picture, I'll be broke myself. You got a lot of crust, anyway, running out on me the way you did. Cost me a half a million dollars.

RICKEY

Then my pictures made money?

BURNS

Forget it, that's just an expression.

RICKEY

How's Nora?

BURNS

She's pretty sick. All shot to pieces. We sent her away on a boat trip.

RICKEY

Rene go with her?

BURNS

Are you nuts? Rene left home the same time you did. Where have you been?

RICKEY

Oh, all over the world. I wish I'd known. What's wrong with her?

BURNS

Well, after everything that happened she went all to pieces. Started burning the candle at both ends. Guess it's partly my fault too, I worked her pretty hard. She did a lot of nipping to keep going. She wouldn't go to bed. House full of people. She hated to be alone. She had us combing the country looking for you. Why didn't you ever write to anyone?

(CONTINUED)

RICKEY

I didn't think anyone would answer me. She and Rene broken up for good?

BURNS

They've been divorced three years. Everybody made a play for her but she won't give any of them a tumble. Only time she'll go out is with Temnyson, Cuddles or me. Spends most of her time with a fortune teller. That'll give you a rough idea of a confused woman.

RICKEY

Could you give me a job 'til she gets back? I'd like to see her.

BURNS

What could you do? You're not worth a quarter to me. You've heard about talking pictures, haven't you?

RICKEY

Uh huh, and I've been singing for my supper from Bombay to Algiers. I'd'a done all right if I stayed in one place long enough to get a raise. In fact I was quite popular. The girls called me the Professor. I did pretty well making them cry in their beer.

As he continues, Burns' mind goes back to that night in Vernon and we SUPERIMPOSE a FLASH of Rickey singing a few bars. The image DISSOLVES and Burns cuts in with:

BURNS

I want an option on you -- a hundred dollars a week to start with, no more you understand, and no shenanigans -- a hundred to start and -- . I'm going to take you to the club, give you a steam and a rub and get you cleaned up, then I'll make a test of you. So you get a hundred a week to start, two hundred the second year and then, if you can sing, you lucky stiff, I'll put you right into --

DISSOLVE

THE PRODUCTION NUMBER

669

A big number. Rickey, with great charm, sings a song like "Rio Rita" a magnificent number, probably in color, in fact the finest thing we can do in a production number.

DISSOLVE OUT

DISSOLVE IN

INT. BURNS OFFICE

670 We discover Burns and Rickey.

BURNS (cont'd)

It isn't like me to say this
but you're terrific.

Rickey thanks Burns.

BURNS (cont'd)

It isn't like me to say this.
I'm tearing up your contract and
doubling it. You're terrific.
The only thing I ask you is that
you work day and night so we can
ship it to New York as fast as
possible.

RICKEY

It's a deal.

BURNS

God was mighty good to you, Mr.
Field. When I think of all the
unfortunate people that were
wiped out when talkies came in
and you come up with a voice
that's terrific. When this
picture is finished, I can borrow
two millions dollars on it. If
Nora gets well right away, I'm
going to put her into "Orange
Blossom Time." She oughta kill
'em. It's made to order for her.
That is if she's able.

RICKEY

You think she's really bad off?

Burns nods.

RICKEY (cont'd)

I'd like to talk to her.

BURNS

She ought to be getting to
Tahiti. Maybe I'll call her.

Rickey's face lights up.

BURNS

But when she hears your voice
she'll come right back. Still
I think it's worth it. The
kid'll be so happy to hear that
you're terrific. The more I
think of it, it's just what she
needs.

The phone rings. It's Stonewall.

671 Stonewall is obviously in a highly nervous state.

STONEWALL

Can you come right over? I
didn't want to tell a soul until
I talked to you but we had to
take her off the boat at Honolulu.
Yes, the Doctor's with her now.
You will? Well, thank you, Mr.
Burns.

She hangs up.

672 BACK TO BURNS and RICKEY

BURNS

Well, look, uh, something's
come up. I've got to be off
for a couple hours. You get
back on the set.

RICKEY

When do you think we should
call Nora?

BURNS

Don't worry, you'll talk to
her. I'll call you as soon as
I get back.

DISSOLVE

INT. DEN ROOM NORA MALON HOME

673 Stonewall, the Doctor and Burns.

DOCTOR

I haven't made X-rays but I can
tell you now she's much worse.

STONEWALL

(in tears)

The poor thing. She doesn't
know it, but her mother died
of it.

DOCTOR

And she mustn't find out.
Knowing her as we do, and
particularly in her condition,
she'd probably go in six months.

BURNS

Yes, the pace she's been going
would kill anybody but how can
we slow her down without telling
her?

(to Stonewall)

You're sure she hasn't any idea?

(CONTINUED)

STONEWALL
(breaking in)
She won't even admit she's sick.

BURNS
I'll go up and see her.

DOCTOR
Don't give her any indication
that --

BURNS
Don't worry, I won't.

Burns exits.

STONEWALL
(to the Doctor)
The war didn't help, what she
went through, things she saw.
She took it harder than she let
on and she always worked twice
as hard as anyone else and, of
course, that one love of her
life just about killed her. The
big tramp.

INT. NORA'S BEDROOM

674 She is propped up with a lot of pillows. Everything in
the room is soft and flimsy, white and very beautiful.
Nora's appearance gives one the impression immediately
of the Lady of the Camellias. Burns enters to her. In
her hand is a big script. She brightens up on seeing
Burns and his first glimpse of her is very reassuring
but she's a little too excited and full of fire because
it's false, it's fever. Her voice is a little husky but
she clears it up.

NORA
I'm almost finished with "Orange
Blossoms," Joe, it's beautiful.

BURNS
Sure it is. Tennyson finally
came through with this one,
didn't he?

NORA
I put a plug in for him.

BURNS
It's good to see you back, Nora,
but I thought you'd be gone
three or four months.

NORA
I guess I'm not cut out to rest,
Joe. I have to keep going. I
need action. This is the place
to get it and here I am. When
do we start?

(CONTINUED)

BURNS

Nora, you mustn't work for a while.

NORA

Don't give me that. By the time you build the sets, I'll be rarin' to go. I'm your little ball of fire, Joe.

BURNS

Yes, I know, but you're a little run down, Nora, and I feel to blame for it. I've worked you day and night, rushed your pictures out. I thought of nothing but money but your health means more to me.

NORA

Will you stop talking about my health? There's nothing wrong with me that a good picture can't cure. What's your starting date on "Blossom Time?"

BURNS

I'm in no hurry for it. It'll be just as good a year from now. I want to make you a present of a year's vacation, Nora. You've earned it, you deserve it and I'll send you your check every single week.

NORA

Look out, Joe, you'll get sick.

BURNS

Won't you please do this for me?

NORA

(a little out
of patience)

Joe, I'm all right I tell you. I get a little tired once in a while, that's all and I don't want to be alone with my thoughts, Joe. It's the same old thing every time I'm by myself.

BURNS

Still carrying the torch?

NORA

The way I feel in here, Joe, I think I swallowed it.

(holds the script)

There's a line in here, Joe, about dying a little. I think that's what I did when he went away.

Stonewall enters. Burns rises.

(CONTINUED)

NORA (cont'd)

Well it's all settled, Stonewall.
He is going to start building
sets for "Orange Blossoms."
When do you want to make a test
of me, Joe?

BURNS

(it's detectable
that he's very
upset and uncertain
in his speech)

I'm not worried about your test.
The idea in not being able to
talk is ridiculous. I'm not
worried about that a bit. I
just say there's no hurry. We
can talk about that any time.
I have to get back now but I'll
see you real soon, Nora, and
don't worry about being a success
in talkies because that's the
lease of my worries.

He leaves. Nora thinks a long moment, comes to a
decision and slaps her knee.

NORA

Stonewall, there's a worried man.
He thinks I can't talk. The old
smoothie is trying to let me down
easy. Without even making a test
he wants to put me out of pasture
on a pension.

She gets out of bed and starts laying out her clothes.

STONEWALL

Don't be foolish, Nora. You
should stay in bed.

NORA

(talking more rapidly
as she continues,
the whole idea being
the velocity of
her speech)

Well, we'll show him, Stoney -
he can't do this to us! Get me
a book - "Famous Scenes from
Famous Plays" - anything - I'll
learn it on the way to the studio.

STONEWALL

Nora, darling, nobody says you
can't talk.

NORA

You're darn right I can talk!

(CONTINUED)

By now she has gotten into her undies and steps back into the closet. In desperation Stonewall takes her clothes. We hear Nora's voice.

NORA'S VOICE

Put those things down!

STONEWALL

I will not!

Nora steps out of the closet in her undies and her hat on.

NORA

Look, Stoney, do I have to go like this?

DISSOLVE

INT. BURNS' OFFICE

675 Burns, Cuddles and Tennyson, sitting in solemn silence. Rickey enters.

RICKEY

You sent for me?

BURNS

Sit down.

Rickey sits.

BURNS (cont'd)

Nora's back.

RICKEY

(getting up)

Where is she? At the house?

BURNS

Yeah, but sit down. Nothing could make us happier than seeing you and Nora married -

RICKEY

Yes, but that depends -

BURNS

She's forgiven you long ago - But before you rush over to see her, you should know she's a very sick girl. The doctor says it's her lungs.

RICKEY

Have you told her?

BURNS

We can't. Everyone's agreed it would kill her.

(CONTINUED)

RICKEY

(pathetically)

Maybe she'd go away somewhere
with me.

BURNS

We thought of that, but she's
crazy to do "Orange Blossoms."
Wants to start it right away.
You could never explain to her
why she couldn't make the
picture first,

Rickey is stumped.

CUDDLES

She's also going to hear of
your success in "Rio Rita" and
she wouldn't go on account of
your career.

BURNS

(indicating
Rickey)

And there's still a month's
shooting on his picture. She's
not dumb, either. The minute
they put her on a diet, tell her
to give up drinking and smoking,
she's bound to know.

(his voice
breaks)

- and yet she mustn't know.

They are interrupted by the telephone.

INT. SET

676 Stonewall at the telephone.

STONEWALL

Can you get down here right
away, Mr. Burns. Something
terrible's happened. I
couldn't stop her.

677 BACK TO BURNS. He listens, then hangs up.

BURNS

It's getting rapidly worse. It
seems she got the impression
from me that I thought she
couldn't talk. Now the poor
kid's out on the set making a
sound test.

INT. STAGE

678 Nora is pacing up and down feverishly excited.

NORA

There seems to be a growing suspicion around here that I can't talk. Well, we'll have to put a stop to that, Red. What's holding us up - can we go? There's no stopping us, is there, Butch? We've been at it too long. Just because some dope invented this thing -

(pointing to
the microphone)

- isn't going to throw us. It can't frighten us.

(with that she
thumps her nose
at it, or makes
a face)

Well, what's holding us up - can we go? Ready, Red? You ready, Butch? All right, turn on your lights - start your camera - and turn on that sound!

She stands still under the mike, as excited as an actress in the wings on opening night.

RED

(in a low
voice)

I'll tell you when to start, Miss Mallon. It takes a minute for the sound to get rolling.

NORA

(ad lib to Red)

This better be good. It'll be funny if I forget my lines.

She turns and walks upstage.

RED

All right, Miss Mallon.

• She stops, back to camera.

RED (cont'd)

All right, Miss Mallon.

She runs her hand through her hair. She is obviously in trouble. She reaches for a chair, for support.

NORA

(in a hoarse
voice, full
of emotion)

Red, I've blown higher than a kite.

(CONTINUED)

She turns, completely unstrung. Strong character that she was, she now whimpers like a child.

NORA (cont'd)

I can do it all right. It's not that I'm afraid of that thing, Red. I swear it's not that I'm afraid. I just don't feel right. Something's wrong.

(she holds
her head)

Another thing, I think the lights are too hot. You got too many lights on me, Butch. You didn't used to use this much light, did you?

(she pulls at
her dress)

I'm dripping. This dress feels like it weighs a ton. Now, I'll bet the whole bunch of you think I'm scared. But I'm not, I tell you! This thing can't lick me - it can't get me down! I'm not a bit frightened, I'm just not very strong.

(she sinks into
a chair)

RED

(yells)

All right! Kill it!

NORA

(reacts
to this)

Don't tell me that thing was running all the time? Oh, promise me you'll step on it or kill it or whatever you do with it. Just so Burns doesn't see me.

(this bothers
her more than
anything else)

I don't want him to hear about it. Oh, but he will -

(she breaks up
completely)

He'll find out - he finds out about everything.

Stonewall rushes in and assists her to her feet.

NORA (cont'd)

Well, I got knocked out, Stoney.
(she points to
the microphone)

This thing knocked me out in the first round. But I want a rematch. Can you arrange it, Red?

(CONTINUED)

RED

Sure, any time.

They start to help Nora out.

NORA

Maybe tomorrow?

(she passes
Butch)

Well, I'll see you tomorrow,
Butch - we'll do it again
tomorrow.

(she gets a
thought and
stops, turns
back to the
crew)

And thank all of you. Red'll
give you your call. We're going
to do it again tomorrow.

As the scene fades out,

DISSOLVE

INT. BURNS' OFFICE

679 Burns, Rickey, Cuddles and Tennyson. They now have
whiskey and ice on the desk. Tennyson helps himself
freely. Burns looks at him disgustedly.

BURNS

You haven't come up with a thing.

TENNYSON

No, I've been listening to you
fellows.

BURNS

You're a writer, you ought to be
able to think of something.

TENNYSON

(finishes
his drink)

I've been listening to all your
ideas and I've come to one
conclusion -

(to Cuddles)

That you're a director -

(to Rickey)

That you're an actor -

(to Burns)

- and you're a producer.

He sits down at Burns' desk, folds his arms and buries
his head in thought.

BURNS

(soliloquizing)

It's funny - we've worked out a million situations for our pictures - and we can't work out this one, and it's more important to us than any picture we ever made.

TENNYSON

(his head
comes up
slowly)

I've got it, but there's only one flaw in it.

BURNS

Well, what good does it do?

TENNYSON

It isn't serious, but it'll cost you at least a million dollars, two stars, and you have to call off Rickey's picture.

BURNS

You think if you had a little more time you could shave that a little?

TENNYSON

No, but I'll give you the idea.

DISSOLVE

INT. PATIO - NORA'S HOME

680 Burns is calling on Nora. She is sitting on the porch of the patio, sunning herself.

NORA

Well, I'll break the ice. You heard about my test and I'm through.

BURNS

No, that doesn't bother me.

NORA

It shouldn't, Joe. I'll make a good test for you as soon as I can snap out of this. This sunshine is wonderful. A few more days like this and I'll be as spry as the day you met me.

BURNS

To show you what I think of you, I'm going to start the picture without a test.

NORA

(she is
ecstatically
happy)

You're sweet, Joe. All I needed was to hear that from you. Don't worry, I won't let you down, and the sooner we start the better. I guess the latest gossip at the studio is the rise and fall of Nora Mallon.

BURNS

No -

NORA

Well, whatever they're saying, I'd be the last to hear it.

BURNS

That's true, but they have something more exciting to talk about and you'd be the last to hear it, too. They're talking about the one big love of Nora Mallon.

Nora straightens up with a slight start.

BURNS (cont'd)

Rickey was in town.

NORA

He's left?

BURNS

Several days ago.

NORA

Did you see him?

Burns nods.

NORA (cont'd)

He must have left before I got back then?

(she looks
at him)

Didn't he?

BURNS

Well, no -

NORA

He didn't?

BURNS

Well - he was very upset. He made a very bad test and - well, he couldn't take it, I guess, so he left town without even looking at it.

(CONTINUED)

NORA

And you wouldn't tell me.

BURNS

He made me promise not to - I wouldn't tell you now, only you're bound to hear it when you come back to work.

NORA

Well, Joe, I thought I had seen about everything. But this is it. He's a mean man, Joe, he's just no good.

BURNS

That's what you'd have said when you saw him, too. He looked awful. He finally found his level - He kicked around all over the world - in honky-tonks and joints. He's just a tramp. He's lost everything, including his health. To tell you the truth, he did want to see you, but I thought of you and I gave him a little money and he promised to get out of town. He wanted to go to Arizona - he has to live there. I'll probably send him a little money from time to time. But you just forgot about him.

NORA

He's really that bad off, Joe?

BURNS

Oh, I'd give him six months, a year possibly. Of course he could lick it if he took care of himself but he'd need somebody standing over him with a club to make him take care of himself.

NORA

Joe, I'd like to ask you two favors.

(she gets up
out of the
chair)

BURNS

Yes?

NORA

Give me his address and a club, will you?

BURNS

Nora, you mustn't do anything foolish. You've got to think of your career - what about "Orange Blossoms"?

NORA

I'm sick of "Orange Blossoms" - I was born in a big one.

BURNS

Well, they're a darn sight better than nothing but sand and cactus for miles around - and that hot, dry heat. I can just see you wasting your time out on a desolate desert with cactus for a hundred miles.

NORA

(smiles)

So can I.

DISSOLVE

EXT. DESERT

681 Nora is trudging through the cactus up a hill to a shack.

INT. SHACK

682 As Nora enters. Rickey comes out of a bedroom and sees her in the doorway. She takes off her hat and hits it against her leg in true western fashion.

NORA

Hello, pardner. Long time no see. Joe Burns told me as how life had treated you a little rough, pardner, and it moved me. Oh, I may be a little rough and use alkali for face powder, but I got a heart as big as yonder mountain.

Rickey is deeply affected by her magnificent gesture of seeking him out in this God-forsaken hole. He crosses over and takes her in his arms and holds her tightly. CAMERA MOVES UP to two big heads. Nora takes Rickey's chin with one hand.

NORA (cont'd)

Don't be afraid to kiss me, pardner. I ain't afraid of nothin' when I'm with you.

When she kisses Rickey he shows by the way he clasps her that he feels the same. When they come out of the embrace, Rickey speaks.

RICKEY

You don't know what you're in for, Nora. I can't drink - I can't smoke.

NORA

All right, so I don't drink or smoke.

RICKEY

I'm on a strict diet.

NORA

All right, so we order for two.

RICKEY

(shows her two
iron beds on the
screen porch;
indicates one)

I have to sleep in this thing.

NORA

So I'll sleep on that thing.

She sits on the cot and with a spirit of exultation says:

NORA (cont'd)

We're going to lick this thing, Rickey, you and I. I'll have you back on your feet in no time. Burns told me about your test, darling - well, I made one that was worse. But as soon as you're able, we'll go back and show them! No more horse operas and slapstick comedies. We can study out here, Rickey, and improve ourselves - together - and when we go back we may do the greatest love story ever told. Maybe we can do "Camille." You'd make a wonderful Armand.

Rickey kneels at her feet, takes her hands in his, and with tears in his eyes, says:

RICKEY

And you'd be a perfect Camille.

FADE OUT

THE END