

"SINGIN' IN THE RAIN"

by

ADOLPH GREEN

BETTY COMDEN

5/23/51

SINGING IN THE RAIN

FADE IN:
EGYPTIAN THEATER - HOLLYWOOD - EXT. NIGHT

1-10

The scene is Hollywood in 1927, at the peak of the silent movie era just prior to the introduction of sound pictures. It is the night of a big premiere. First we see huge beams of light searching the sky from big searchlights placed around the theater. We see a street sign saying "Hollywood Boulevard" which is alternately lit up and dark as the beam hits it. We see the front of the Egyptian Theater and enormous crowds along the boulevard and from the clothes of the people we see that we are in the late '20's.

The marquee reads "Premiere Tonight
Biggest Picture of 1927"

A couple of kids have climbed a palm tree and are looking at a sign reading:

"Don Lockwood and Lina Lamont in 'The Royal Rascal'."

The police are holding back surging crowds which are pressing against ropes forming an aisle from the street to the entrance to the theater. The aisle is covered with red carpeting.

A kid is clutching a fan magazine on the cover of which we see a picture of two movie stars and the heading "Lockwood and Lamont - Real Life or Re-al Life Romance?" About three-quarters of the way up the aisle to the theater is a large, old-fashioned microphone, and to either side high poles topped with the flaring horns of an early public address system. At the microphone stands Dora Bailey, a smartly dressed, matronly woman, a leading film columnist, who is addressing the crowd.

Dora (highly excited; in an
over ecstatic gushy voice)

This is Dora Bailey, ladies and gentlemen -- talking to you from the front of the Egyptian Theater in Hollywood. What a night, ladies and gentlemen -- what a night! Every star in Hollywood's heaven is here to make Monumental Pictures' premiere of "The Royal Rascal" the outstanding event of 1927. Everyone is breathlessly awaiting the arrival of Lina Lamont and Don Lockwood, and --

A shriek goes up from the crowd as a
limousine pulls up.

Dora
And look who just arrived! It's that exotic star
Olga Mara and her new husband, the Baron de la
Bonnet de la Toulon.

1-10
CONT'D
(2)

There is applause as an exaggeratedly exotic
woman of the Jetta Goudal - Nita Naldi variety
slinks up the aisle accompanied by a suave
be-moustached clothing dummy type in top hat
and tails.

Dora
They've been married two months already - but still
as happy as newly-weds!

Another car pulls up.

Dora
And now here comes that famous Zip Girl of the
screen, the darling of the flapper set, Zelda Zan-
ders, and her new red hot pash -- J. Cumberland
Spendrill III, that well-known, eligible bachelor!

A flaming "It Girl" type shimmies up the
aisle accompanied by a very old doddering
man in evening clothes.

Dora
Zelda's had so much unhappiness, I hope this time
it's really love. And now here comes -- --

A shabby car pulls up.

Dora
Why it's -- who is it?

A man gets out of the car and starts up the
aisle. It is Cosmo Brown (Donald O'Connor).
A kid stops Cosmo as he walks up the aisle.

Kid
Hey, who're you?

A Fan
Hey, who is this guy?

Another Fan
Hey, mister, are you anybody?

They are clutching at Cosmo's lapels.

Cosmo (looking around con-
spiratorially)
Shhh -- I've a big secret -- I'm Rin-Tin-Tin's
stand-in --

Kid

Cosmo (confidentially)
 Yeah -- Well, that's my secret.
 (he breaks into a wild barking)
 Woof! Woof -- woof!

1-10
 CONT'D
 (3)

The fans draw back in fright as he walks smilingly up the aisle.

Dora (at the microphone - her face lighting up)
 Oh, it's Don Lockwood's best friend -- Cosmo Brown! He plays the piano on the set for Don and Lina to get them into those romantic moods that have made them so famous.

Another limousine pulls up.

Dora (blowing her top)
 Oh - oh, folks, this is it! It's the producer of "The Royal Rascal", Mr. R. F. Simpson and Mrs. Simpson -- the man who gave you all the Lockwood - Lamont pictures and with him -- ah, yes, it is! -- It's those romantic lovers of the screen Don Lockwood and Lina Lamont!

Out of the limousine first steps Mr. Simpson, a hearty-looking, middle-aged man with his ditto wife in evening clother. Following them are Don Lockwood and Lina Lamont. The crowd goes insane when they see them, yelling and surging against the ropes. Don and Lina laugh and wave as they walk up the aisle. Don is a dashing handsome, athletic-looking young fellow with a natural air of jauntness and high spirits, bearing a strong remembrance to Gene Kelly. Lina is the epitome of classic patrician beauty, regal, elegant and slightly aloof, a vision of devastating loveliness. They stop at the microphone and are greeted effusively by Dora.

Dora
 Hello, Don! Hello, Lina -- you look lovely!

Lina bows graciously to the crowd. Don bows. He is over-assured, the spoiled movie star.

Dora
 Ladies and gentlemen, when you look at this gorgeous couple, it's no wonder that they are a household name all over the world -- like bacon and eggs. Lockwood and Lamont! Don, you can tell me confidentially, are these rumors true that wedding bells are soon to ring for you and Lina?

Don (with charming diffidence)
Well, Lina and I have no statement to make at this
time. We're just good friends.

1-10
CONT'D
(4)

Dora
You've come a long way together, Don. Won't you
tell us how it all happened?

Don
Well, Lina and I have made a number of pictures
together --

Dora
No, no, Don -- I want your story from the beginning!

Don (smiling charmingly)
Dora -- not in front of all these people.

Dora
But Don -- the story of your success is an in-
spiration to young people all over the world -
please --

INTERVIEW

11

This interview is to be considered as a
number, during which, in ironic contrast
to Don's voice giving a fabricated biography;
we see what really took place in Don's life
and career.

Don
Well, Dora -- I've had one motto which I've
always lived by -- Dignity -- always Dignity.
This was instilled in me by mum and dad from the
very beginning. They sent me to the best schools;
of course -- including dancing school, where I
met my life-long friend -- Cosmo Brown -- And
with him I used to perform for all mum and dad's
society friends.

DISSOLVE:

DISREPUTABLE LOOKING POOLROOM - INT: NIGHT

12

Don, as a small boy in ragged clothes, is
tap-dancing as tough poolroom characters
throw him an occasional penny: Cosmo as a
small boy is playing the harmonica.

Don's Voice (o.s.)
They used to make such a fuss over me:

A burly-looking saloon keeper grabs the
boy Don by the collar: The boy Don picks

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up his pennies and is hurled through the swinging doors, Cosmo after him.

12
CONT'D
(2)

THE BOYS WALKING DOWN STREET - EXT. - NIGHT

13

Don's Voice (o.s.)

Then if I was very good - I was allowed to accompany mum and dad to the theatre.

DISSOLVE;

FRONT OF AN OLD NICKELODEON THEATRE - EXT. DAY

14

There is a poster of a girl in African safari outfit in the clutches of a gorilla; the poster reads: "The Dangers of Drucilla - with Esme Gray - 12th Episode." We see the boys sneak past the ticket taker and sit down in the back of theater, then look absorbedly at the screen. A huge hand picks them up by the collar.

DISSOLVE:

15 OUT

STREET CORNER WITH FRUIT AND VEGETABLE WAGON AND FRUIT STAND OWNER

15X1

Don and Cosmo, now about fourteen years old, look at vegetables. Don approaches fruit stand.

Don's Voice (o.s.)

This stimulated my love for performing and as the years went by I became more and more engrossed in the art of acting.

WE SEE the young Don crying hysterically, engaging the fruit stand owner's attention, obviously a pathetic little act about being "losted," while Cosmo, behind them, stuffs his clothes with bananas, oranges and sundry vegetables. As Cosmo blithely walks off, Don's tears and hysteria disappear and he waves goodbye blandly to the fruit stand owner.

BACKYARD SCENE

15X2

Don's Voice (o.s.)

To this we added rigorous musical training -- at the Conservatory --

Don and Cosmo, now grown up, still in ragged clothes, are playing respectively a fiddle and a harmonica for the edification of the tenants in the houses about them. They are playing at a bit of a disadvantage, intertwined among many clotheslines on which are hanging shirts and long underwear. A cat crawling along the fence beside them bristles in sheer terror at the sound and dashes away. We see something drop at their feet, obviously a coin wrapped in a bit of newspaper. Encouraged, they play even more violently, looking up with happy expressions in the direction of their unseen patrons. Suddenly they are showered from head to foot with a huge cascade of water.

Don's Voice (o.s.)

We then rounded out our apprenticeship in the arts at the most exclusive dramatics' academy.

SIGN SAYING "AMATEUR NIGHT"

15X3

STAGE OF EXTREMELY TAWDRY BURLESQUE HOUSE - INT.

15X4

We get a brief flash of Don and Cosmo performing a violent low comic act of the "Three Stooges" type, while in the wings seedy-looking burlesque dames look on with great disinterest. Don and Cosmo get the hook which sweeps them offstage while they fall and protest.

Don't Voice (o.s.)

at all times, Dora, the motto remained -- Dignity -- always Dignity. In a few years Cosmo and I were ready to embark on a dance-concert tour. We played the finest symphonic halls in the country ---

MONTAGE

15X5-
15X7

Brief montage of whistle stops:

DEAD MAN'S FANG, ARIZONA

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OAT MEAL, NEBRASKA

15X5-15X7
CONT'D
(2)

COYOTEVILLE, NEW MEXICO

STAGE OF CHEAP VAUDEVILLE THEATER - INT.

16

Don and Cosmo perform "FIT AS A FIDDLE"

Don's Voice (o.s.)

Audiences everywhere - adored us.

CUT TO:

SHOT OF AUDIENCE - BOOING

16X1

Don's Voice (o.s.)

Finally, we decided to come to sunny California...

DISSOLVE TO:

FRONT OF EMPLOYMENT OFFICE - DAY

16X2

It is raining. HELP WANTED signs are in view.
Don and Cosmo notice one particular sign, take
it down and enter employment office.

Don's Voice (o.s.)

We were stranded here -- I mean, we were staying
here resting up when the offers from the movie
studios started pouring in -- Finally we sorted
them out and decided to favor Monumental Pictures --

DISSOLVE TO:

17-21X1
OUT

SHOT - FRONT GATE MONUMENTAL PICTURES - EXT.
DAY

22

We go in through the gate and on to a set of a
typical Western bar as seen in cowboy pictures.
We see a scene of violence behind which piano
and violin mood music is playing. The villain,
a dirty be-mustached fellow, is clutching the
beautiful Lina Lamont in his arms. She is in
dance-hall costume of the frontier period and
is struggling to get free. Over this comes
the director's voice:

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Director (ROSCOE DEXTER: he is
dressed in riding boots and breeches
and visored cap and is shouting through
a megaphone)

22
CONT'D
(1)

Okay, Lina, - you don't like him! You hate him!

(Continued)

Director (continued)
 You're resisting him! That's it! Now, faint!
 Keep that mood music going!

22
 CONT'D
 (2)

The actors follow the directions he gives.
 CAMERA PANS OVER to SHOT OF mood musicians.
 Cosmo is at the piano and Don playing the
 violin.

Don (still playing, looking
 at Lina, talking under his breath.
 Quite a dish, isn't she?

Cosmo
 You couldn't afford it.

CUT BACK TO:

DEXTER DIRECTING THE SCENE

23

Dexter
 Okay, now Phil -- you come in!

A cowboy hero type comes dashing through
 the swinging doors. He registers the scene.
 The villain sends a burly henchman over
 toward Phil.

Dexter
 Keep on grinding! Play that music! Now you see
 her, Phil! Go towards her! Bert!
 (referring to the henchman)
 At the bar you stop him.

Bert pushes Phil back and punches him.

Dexter
 That's it! Now here's the bit, Bert, where you
 get it in the stomach!

Phil gives him a terrific punch in the
 stomach. Bert backs up and crashes his
 back against the edge of the bar. He
 crumbles to the floor.

Dexter
 Cut! No, no, that wasn't right, Bert! You're
 supposed to go head over heels over the bar and
 crash into the glasses. Try it again. Okay,
 Bert! Bert!

There is no answer.

Dexter (with some annoyance)
 That's swell, just swell! Take him away, fellas.

Two men carry Bert off.

23
CONT'D
(2)

Dexter
You'll be all right, Bert. We've lost more darn
stunt men on this picture. Take us hours to get
a new one over from Central Casting!
(he looks harrassed)

Don (putting down his violin
and going over to him)
Oh, Mr. Dexter, I think I can do that bit for you.

Dexter
What, you? You're a musician.

Cosmo (drily)
That's a moot point.

Dexter (reconsidering)
No kidding! What's your name?

Don (with satirical eagerness)
Don Lockwood, sir, but the fellas all call me Donald
Lockwood.

Dexter
Wise guy, huh? All right, I'll try you. Get this
guy into Fred's suit, and remember Lockwood, you
may be trading that fiddle in for a harp.

Don has rapidly changed into cowboy shirt
and hat.

Dexter
Okay, get the stretcher ready, Joe. Don't worry,
we'll inform your next-of-kin. Okay, roll 'em!

They do the scene over again. Don does a
terrific back summersault over the bar,
crashes into the glasses and disappears
behind the bar. Cosmo, wincing at the piano,
plays "Fit As A Fiddle."

Dexter
Cut!

Don gets up nonchalantly.

Dexter (amazed)
Gee, that was great, Don!

Don looks at Lina, who looks away, disdain-
fully.

Don (dusting himself off
casually)
Got any other little chores you want done in this
picture?

Plenty: Dexter

23
CONT'D
(3)

Don's Voice (o.s.)
My role in the film was urbane, sophisticated and
suave --

SERIES OF SHOTS

24-28

Don is dressed in the same costume as the
leading man who is standing beside him. Don
is putting on a moustache.

Okay, Don. Dexter

We SEE Don ride a motorcycle off a cliff
into the water 150 feet below. Don is
putting on goggles. The leading man is
standing beside him, similarly dressed.

Okay, Don. Dexter

We SEE Don run an old-fashioned bi-plane
into a chicken house on the ground.

Don putting on a Confederate soldier costume.
The leading man is standing beside him.

Okay, Don. Dexter

We SEE Don entering a wooden house marked
"EXPLOSIVES". The house is set afire by prop
men and EXPLODES. Don staggers out and collapses.

Don's Voice (o.s.)
And of course, all through that first picture Lina
was, as always, an inspiration to me -- warm and
helpful -- a real lady.

29
OUT

DON AND LINA ON SET - EXT. DAY

30

Cosmo is fixing bandage on Don's hand.
Lina is in a beautiful dressing gown,
buffing her nails.

Don winks confidently to Cosmo and goes
over to her.

Don (eagerly)
Gosh, Miss Lamont, it's been wonderful meeting
you.

Lina barely glances up at him, annoyed at
being addressed by such a lowly creature.

Don
I'm Don Lockwood, the stunt man. It's been a
real pleasure working with you.

Lina looks up contemptuously and turns her
back, ignoring his outstretched hand. Don
looks at it embarrassedly. Dexter comes
running up to him.

Dexter
Hey, Don!

With Dexter we see R. F. Simpson.

Dexter
Don, I want you to meet the producer of the
picture, Mr. R. F. Simpson.

Don
Oh - glad to meet you, sir.

Cosmo joins them.

Simpson (heartily)
How do you do, Don. I just saw some of the
rushes for the picture and asked Dexter here
who the team of stunt men were, and he said it
was all you.

Don (humbly)
Yes, I guess that was me all over.

Simpson
Well, son, I think you've got something. Want
you to come over to my office after lunch.
We'll discuss a contract.

Don (excited and impressed)
Contract! Thank you, Mr. Simpson. Cosmo!

Cosmo and Don shake hands. Cosmo beaming.

Simpson

Yes, I'm going to put you and Lina together in a picture. The boy's got something. Don't you think he's great, Lina?

30
CONT'D
(2)

All through this, Lina has been all ears and now turns to Mr. Simpson with a big smile.

Simpson

See you later, Lockwood.

He and Dexter exit. Don, who has noticed the big switch in Lina's attitude, now leans toward her insinuatingly.

Don

Well, Miss Lamont, doing anything tonight?

Lina looks up at him with a big seductive smile and shakes her head, putting her arm through his.

Don (removing her arm)

That's funny -- I'm busy.

He walks away with Cosmo, both whistling happily, leaving her open-mouthed and furious.

Don's Voice (o.s.)

Well, Lina and I have had the same wonderful relationship ever since through twelve pictures -- and in the course of time the public has made me a star.

31 OUT

SHOTS OF BILLBOARDS

31X1-
31X4

with pictures of Don and Lina on them, depicting in each case the two in gallant lover's embrace.

LINA LAMONT IN "THE BATTLING BANDITTI"
WITH DON LOCKWOOD

LINA LAMONT IN "THE PRINCE OF PIRATES"
WITH DON LOCKWOOD

Third billboard, both names in much larger print: LINA LAMONT AND DON LOCKWOOD
IN "THE BEGGAR OF BANGKOK"

STARRING LAMONT AND LOCKWOOD IN "THE SCAR
OF ZIGMUND"

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31X1-
31X4
CONT'D
(2)

Don's Voice (o.s., continuing)
And so today I am known as the dashing, extravagant
dare-devil of the screen -- a role, however, which
I do not carry over into my private offscreen
existence.

SHOT OF ROAD - EXT. - NIGHT

31X5

CAMERA TRAVELS up road as we approach:

EXT. OF LARGE MANSION - NIGHT

31X6

Don's Voice (o.s.)
And now -- today -- I lead a sober and quiet
life in my secluded little home in the hills --
surrounded by good books, fine music -- and
just a few old friends.

A huge party with hundreds of people
present is taking place. There is a
swimming pool, a large dance band,
people are milling about noisily, some in
evening dress, others in bathing suits.

Don is surrounded on all sides by
beautiful girls. We see Cosmo in a
corner with several beauties too. Don is
cutting up, being the life of the party.
The scene is generally one of frantic
gaiety in typical 20's fashion. Many
people are dancing mad Charlestons and
Blackbottoms, and the scene ends with Don
fully clothed being hurled into his own
swimming pool.

Don's Voice (o.s.)
And most important of all, I continue living up
to my motto -- Dignity -- always Dignity.

DISSOLVE TO:

FRONT OF EGYPTIAN THEATER - DON AND DORA

31X7

Don (with supreme modesty)
Well, that's it, Dora.

Dora
Thank you, Don --- And I am sure you and Lina
will continue making movie history tonight in
your greatest picture -- "The Royal Rascal."

Huge cheers from the crowd, as we

DISSOLVE TO:

INSIDE EGYPTIAN THEATER

31X8

We see the audience looking toward the screen where we see a small image of the film playing.

DISSOLVE TO:

32 CUT

THE SCREEN

33-37

Here we see a black and white silent movie with titles. We see Don and Lina in "Three Musketeers" period costumes kissing in a castle garden in front of a hedge. TITLE: My song of songs, there is no one but you.

They kiss again:

TITLE: Tonight the world is ours - what care we what the morrow bring.
Tonight we are alone.

We see behind the hedge a group of men creeping. Then Don and Lina breaking from the kiss.

TITLE: (Don) I think I hear a footstep.

Lina flings herself back into his arms.

TITLE: (Lina) Beloved, it is only the beating of my heart too filled with happiness to contain itself.

As they kiss again, the villain and men jump over the hedge and grab them:

TITLE: (Villain) Seize them!

TITLE (Don) Ah, Gaspard de la Nuit - we meet again!

TITLE: (Villain) Yes, Felipe du Bois - for the last time!

They start to duel. Everyone is fighting Don who kills them all except Gaspard with miraculous stunts and acrobatics.

CUT TO:

AUDIENCE - REACTION

38

See a typical middle aged husband and wife. She is watching the picture feverishly - as husband looks bored. She is clutching his hand and gripping his arm.

Wife (whispering with passionate rapture)
Oh Don! Don! Oh Don!

Husband looks annoyed. She keeps gripping his arm - staring at the screen.

Wife
Don!

Husband
Hey, remember me? My name is Sam.

Wife snaps out of it startled.

THE SCREEN

39-41

The scene is littered with bodies. Two enemies Don has overlooked suddenly appear. He is swordless. They rush at him from opposite directions, swords out-drawn. He ducks just as they reach him and impelled by their own velocity, they run each other through. Felipe looks around, sees that the villain has carried off the girl on a horse. Don leaps on a wall, grabs a hanging willow branch and swings over down onto the horse, hurling himself and the villain over as he does so:

TITLE: (Don) And now, Gaspard de la Nuit - we really meet for the last time!

He stabs the villain and rushes to the girl:

TITLE: (Lina) Felipe!

They kiss passionately.

CUT TO:

BACK OF THEATER

42

Two ushers are standing, leaning against a post, looking dreamily at the screen.

First Usher

Oh, he's the cat's pajamas!

Second Usher

Listen, dearie, Lamont's got him in re-al life as well as reel.

First Usher (in a tragic

flat voice)

Well, she's so refined. I think I'll kill myself.

THE SCREEN

43

Don and Lina are kissing. They fade out:

TITLE: The End.

CUT TO:

INSIDE THE THEATER

44

The lights come up and there is wild applause. The audience stands up and starts yelling for the stars.

CUT TO:

STAGE OF THEATER

45

A red plush curtain has closed over the screen.

From the wings enter Don and Lina to applause. Lina opens her mouth as if to speak and Don cuts in.

Don

Thank you, ladies and gentlemen --

Lina tries again.

Lina

Yes -- th--

Don (gracious, but still cutting her off)

We are pretty darned thrilled at your response to "The Royal Rascal". It was fun making it and I hope you had fun seeing it tonight.

There is applause.

Lina

I --

Don

We work hard making these pictures, believe me, but if we can bring any joy into the lives of the people out there, it was worth it.

Lina

I would --

Don

Folks -- we screen actors aren't much good at speaking in public, and so we had better just act out our thanks!

In pantomime he bows, throws a big kiss and seems to embrace the whole audience as there is loud applause. As Lina opens her mouth again, Don leads her off stage.

CUT TO:

IN THE WINGS

46

Don and Lina have just come off. Cosmo comes rushing up to them with Rod, a breezy over-energetic press agent type.

Rod

Hot dog, Kids - it's a smash! Lina, you were gorgeous!

Cosmo

Yes, Lina, you looked pretty good for a girl.

Lina is absolutely furious and turns on Don. We hear her voice for the first time. It is flat and coarse and a terrific shock coming out of that beautiful face.

Lina

F'heavens sake, what's the idea - can't a girl get in a word in edgewise? They're my public, too!

Don (patiently)

Lina, the publicity department, Rod here -- decided it would be better if I made all the speeches for the team.

Rod

Lina, you're a beautiful woman -- audience thinks you've got a voice to match. Studio has got to keep their stars from looking ridiculous at any cost.

Cosmo

No one's got that much money.

Lina

Why? What's wrong with the way I talk? What's a big idea -- am I dumb or somethin'?

The men exchange looks.

Don

No, no -- it's just that I've had so much more experience and --

Lina

Next time, write me out a speech. I could memorize it!

Cosmo

Sure, why don't you go out now and recite the Gettysburg Address?

Lina

What do you know about it you -- you piano player! Are you anybody?!

(she turns to Don appealingly)

Don, how can you let him talk that way to me -- your fiancee!

46
CONT'D
(2)

Don (clutching his head and giving us the impression he has been through this many times)

My fiancee! Lina, you've been reading those fan magazines again. You actually believe that banana oil that Dora Bailey and all the columnists dish out. There is nothing between us! There has never been anything between us -- just air!

Lina (she has been looking at him lovingly through this and now smiles at him)

46
CONT'D
(3)

Oh, Don - you don't mean that. Come on, darling, we'll be late for Mr. Simpson's party!

Rod (taking Lina out)
You're going in separate cars to break up the mobs.

Lina
See you there Don!

They exit.

Don (looking after her, shaking his head incredulously)
What is the matter with that girl? Can't she take a gentle hint?

Cosmo
Haven't you heard? She's irristible! She told me so herself?

Don (fed up)
Oh, why can't I get her out of my mind! I'm stuck with her. The fans! The publicity!

Cosmo (in mock fatherly fashion)
Price of fame, Don. You've got the glory. You've got to take the little heartaches that go with it.
(he builds this next part dramatically)
Now, look at me - - I've got no fame, no glory, no big mansion, no money - - - but I've got - -
(he breaks off suddenly and thinks)
Hey, what have I got?

Don (warmly)
Cos, you could have all those things. You don't have to be just a piano player on the set. You've got all kinds of talent. All you need is a little drive!

Cosmo (briskly)
O.K. The car's outside - - let's go!

Don (shaking his head and smiling affectionately at his friend)
Come on, you dope.

As they start to exit Cosmo sees a mirror near the door. He stops as he sees his image and looks at himself puzzled.

Cosmo
Hey, are you anybody?

SHOT - MOVING CAR - EXT NIGHT

48

The car goes a bit. We hear a noise. The car stops.

SHOT - CAR STOPS AT INTERSECTION - DON AND COSMO IN CAR

49

Don

Hey, what was that?

Cosmo (getting out of car in disgust)

Don't know! This car hasn't given me a lick of trouble in nearly six hours.

A girl stops in the street and sees Don.

Girl

Isn't that Don Lockwood?

Man on the Street

Say, there's Don.

A group starts to form around the parked car.

Voices

Don! It's Don! Hey, give us your autograph, etc.

Don (signing a few graciously)

O.K. kids, O.K. Alright, that's enough now.

Cosmo (coming back)

Looks like a flat tire.

(he crawls under the car)

Don

Great. Now come on kids, enough - - -

Quite a crowd is gathering and a fan pulls at Don's sleeve and tears it.

Don

Hey, you're playing rough!

(he looks around frantically for escape)

Hey, Cosmo, do something! Call me a cab!

Cosmo (poking his head out from under the car)

You're a cab!

(he climbs back under)

Don
Thanks. Well, here goes - - - see you later, Cos.
(Don jumps out of the car)

49
CONT'D
(2)

Cosmo (looking up)
Huh? Hey, Don wait!

As Don jumps out of the car he frees himself from the fans and leaps onto the roof of the car next to his which is stopped for a traffic signal. He crosses the top of this one and jumps down into an open jalopy which has just started to pull away as the traffic light changes.

SHOT - MOVING CAR - NIGHT

50

Don has jumped in next to a young girl driving the jalopy. She screams.

Don
Lady, keep driving -- they're after me!

Girl (young, pretty and at the moment terrified)
Huh! You get out of here!

Don
Don't stop the car, keep going!

Girl (driving)
Oooh! I'll -- I'll call a policeman!

Don
Don't do that. Just a few blocks and I'll get out.

Girl
Don't hurt me!

Don
Don't worry, I'm not a criminal.

Girl (still very frightened)
I don't care what you are, just go away.

Don
Now look, girlie, I'm --

Girl (still driving, steals a look at him and gasps)
You are a criminal! I've seen that face some place. You're a famous gangster! I've seen your picture in the papers -- or in the post office with a lot of numbers on your chest.

She looks around wildly and sees a policeman at the corner.

50
CONT'D
(2)

Girl
Officer!

She pulls over to the side.

Policeman (walking over)
What?

Girl (breathless)
Officer - this man --

Policeman
What is this? What's the matter?

Girl
This man - he's - he jumped into my car and --

Policeman (with the light of recognition)
Oh - why, it's Don Lockwood.

Girl (looking at him)
Don Lockwood.

Policeman (warmly)
How are you, Mr. Lockwood? -- Out for a joy ride?

Don
Just a lift, Matt. My car broke down. How are the kids?

Policeman
Fine, fine.
(to girl)
Say, you're a lucky little lady. Anything wrong?

Girl (pulling herself together)
Why - why, no.

Policeman (laughing)
I should think not! Good night, Mr. Lockwood.

Don
Good night, Matt.

Cop exits. There is a little pause.

Don (looking at the girl)
Well - thanks for saving my life. I'll get out now.

Girl (recovering, but still somewhat embarrassed)
I'm - I'm driving to Beverly Hills. Can I drop you some place?

Don (smiling, taking her all-in)
Well, I would like to get out of this ventilated
suit. I live at Camden and Sunset.
(Girl starts car)

50
CONT'D
(3)

Thanks.

(there is a moment's silence during which
Don is looking at her. He obviously finds
her attractive and assumes an ingratiating
manner)

I'd very much like to know whose hospitality I'm
enjoying.

Girl

Sands - Kathy Sands.

Don

Enchanted, Miss Sands -- I'm sorry I frightened you
-- I was getting just a little too much love from
my adoring fans.

Kathy (noticing his torn coat
for the first time)

Oh-that's what you were running away from. They
did that to you? -- That's terrible.

Don (moving a little closer to
her)

No-it's not terrible at all. Frankly, I love it.
(she looks at him, aware that he is
attempting to impress her and conscious
of his physical nearness)

After all, I represent something to them -- a legend
- glamour, romance, dreams of glory - Can't blame
them for a little hysteria when they suddenly see
this legend come to life.

(his arm is now draped over the back of
the driver's seat in back of her)

Kathy (looking at him again
uncomfortably)

Oh, of course not.

Don (being self-satirical but
half meaning it)

It's remarkable, isn't it? Did you think, Miss
Sands - when you embarked this evening for wherever
you're going - that suddenly you would be riding
along with Don Lockwood? Isn't life wonderful?

Kathy (obviously annoyed by
his line and assuming an overly-sweet
gaga nanner)

Uh- Mr. Lockwood - I can't tell you how sorry I
am about taking you for a criminal before - but
it was understandable under the circumstances -
I knew I'd seen you.

Don (with grand modesty)
Of course - er - which of my pictures have you seen?

50
CONT'D
(4)

Kathy (with exaggerated puzzle-
ment)
I - I don't remember - I saw one once.

Don
You saw one once!

Kathy (continuing in the same
over-innocent vein)
Yes. I think you were dueling and there was that
girl - Lina Lamont and oh - I don't go to the movies
much - If you've seen one, you've seen them all.

Don
Well - thank you.

Kathy (very deliberately)
Oh, no offense, but you see I'm not interested in
the movies, either seeing them or being in them.
I guess it's entertaining enough for the masses,
but the personalities on the screen don't impress
me - I mean, they don't act - they just make a lot
of dumb show - well, you know.

She does an elaborate imitation of movie
pantomime.

Don
You mean - like what I do?

Kathy (archly)
Well, yes.
(she stops the car, then speaks briskly)
Her you are, Mr. Lockwood - Sunset and Camden -

Don
Wait a minute! You mean I'm not an actor -
pantomime on the screen isn't acting.

Kathy
Of course not - acting means great parts - wonderful
lines - speaking those glorious words - Shakespeare -
Ibsen -

Don
Well, what's your lofty mission in life that lets
you sneer at my humble profession?

Kathy (suddenly confused)
Well - uh - I'm an actress!

Don
What?

-- On the stage! Kathy

50
CONT'D
(5)

Don
Oh -- I'd like to see you act -- What are you in right now? I could brush up on my English - bring along an interpreter -- That is, if they'd let in a movie actor.

Kathy (frightened)
Well, I'm not in a play right now -- but I will be - I'm going to go to New York - and -

Don
Ahhh - and we'll all hear of you some day, won't we?

(he indicates bright lights with his hands)
Kathy Sands as Juliet - as Lady Macbeth - as King Lear - You'll have to wear a beard for that one, of course, but -

Kathy (defiantly)
Oh, you can laugh if you want to - but at least the stage is a dignified, honorable profession - and what have you got to be so conceited about? - You're nothing but a shadow on film -- you're not flesh and blood -

Don (coming towards her with a sexy melodramatic leer)
Oh, no?

Kathy (drawing back in real terror)
Stop!

Don (still sexy)
What could I do to you - I'm just a shadow.

Kathy (pushing him off)
You keep away! Just because you're a big movie star - wild parties - swimming pools - you expect every girl to fall in a dead faint at your feet - Well, don't you touch me.

Don (in lofty Shakespearean tone)
Fear: not, sweet lady - I will not molest you. I am but a humble jester and you are too far above me -- Farewell, Ethel Barrymore - I must tear myself from your side!

He gets out of car swiftly and in the process catches his torn sleeve on the door, ripping it off completely. He goes.

DISSOLVE:

EXT. NIGHT - DRIVEWAY OF A LARGE MANSION
(R. F. SIMPSON'S)

51

where a party is in progress. We see Kathy drive up in her car, stop in front. She gets out, rings the bell. The door is opened by a butler and behind him we see a scene of festivity within - dancing couples, a girl doing the Charleston, etc.

Kathy

Hello.

Butler

Yes, miss?

Kathy

I'm one of the girls from the Cocoanut Grove.

Butler

Ah yes - the floor show - around the back, please -

Kathy

Oh - I see.

CUT TO:

INT. DRESSING ROOM

52

A room with screens and several show girls who are in the process of getting into costumes.

1st Girl

Hey, guess who's the guest of honor tonight - Don Lockwood!

2nd Girl

Oooh. He's the bees knees.

Kathy enters.

Kathy

Hello, girls - am I late? I had to make a slight detour.

1st Girl

Plenty a'time.

Kathy

Where are the costumes?

Second Girl points behind screen and Kathy goes behind it, and changes into costume, her head peering out while she speaks:

Kathy
Well, guess who I just chauffeured to his home and
practically tucked into his trundle bed.

52
CONT'D
(2)

2nd Girl
Who?

Kathy
Don Lockwood.

1st Girl (astonished)
Don --

Kathy (cutting in)
Of all the tin horn sheiks - these movie stars.
You can imagine -- well, I cut him down a peg or
two - and I practically told him I was a leading
actress with the Theater Guild.
(the girls exchange a look but say nothing)
Hey, what's this shindig all about anyway?

1st Girl (almost giggling, but
secretively)
Oh, I don't know - lots of movie big shots. Betcha
gonna make a big impression!

Kathy (coming out from behind
screen in a cute but rather scanty show-
girl costume)
No --- I'll never make it out here.
(sits in front of mirror and begins putting
on makeup)
I'm no Mary Pickford. I'm a singer and dancer. What
would they use me for in pictures? New York - that's
the place! Of course, if they got down on their knees
and begged me to stay --

CUT TO:

ENORMOUS LIVING ROOM - INT

53-55

with party in progress. There is a dance
band, tables all around the floor, much
colorful din and hilarity. Cosmo is seated
with a pretty girl on his lap. She is curl-
ing his hair around her finger.

Girl (flirtatiously)
Oh, Mr. Brown --- could you really get me into the
movies?

Cosmo (very suave with a
little leer)
I should think so --

Girl
Really?

Cosmo
There are ways --

53-55
CONT'D
(2)

Girl
Oh, what would I have to do?

Cosmo (briskly)
Well, it's simple. Meet me Saturday afternoon in front of the Loew's Theater. I'll take you in --- unless there's something playing I've seen already, in which case you're on your own.

Girl (jumping off his lap
furiously)
Oh, so's your Aunt Tilly!

She leaves.

Voices o.s.
Hiya Don! Congratulations! Etc.

Don (walking into the SHOT)
Thanks. Thanks everyone. Hi Cosmo.

Cosmo
Don! How did you come, by way of Australia?

Don (very seriously)
Listen Cosmo --- am I a good actor?

Cosmo
As long as I work for Monumental, you're the greatest of them all.

Don
No kidding, Cosmo, you're my pal - you can tell me.

Cosmo
What's the matter with you? Of course, you're good.

Don
Well, just keep telling me from time to time. I feel a little shaken -

Cosmo
The new Don Lockwood.

Simpson (entering)
Don!

Don
Hello, R.F.

Simpson
Don, it's colossal! Where've you been - we've been waiting for you. Been holding the show for you.
(addressing the room)
Listen everybody, got a few little surprises for you

People pour in, sit at tables, on couches and on the floor. Simpson shouts to the back of the room:

53-55
CONT'D ..
(3)

Simpson
Lower the screen, Sam.

At one end of the room, movie screen is lowered.

Don
A movie - we've just seen one.

Cosmo
Have to run a movie at a party - it's a Hollywood law.

Simpson
Listen, this is gonna hand you a lot of laughs - there's a man been coming into my office for months -- and well -- Got that gadget working, Sam?

Voice (o.s.)
All set, Mr. Simpson.

Simpson (chuckling)
Okay, let 'er go!

Lights go out, screen is blank for a moment, then we see a shot of an office with a desk in front. Suddenly, there is a strange hissing sound seemingly coming from behind the screen followed by a heavy crunching sound of footsteps. A nondescript professorial-looking man comes out into the office on screen, sits at the desk and scuffles several papers which sound like a thunder storm.

Girl (in living room)
Who's that?

Man (on screen; speaking very loudly but with a voice full of echoes - also very deliberately as one who over-elaborately forms words for a deaf person)
Kssssh Ksssh. This is a demonstration of a talking picture. Notice - it is a picture of me - and I am talking! Note how my lips and the sound issuing from them are synchronized together in perfect unison.

Man (in living room)
There's someone talking behind the screen.

A Girl
Come out from behind that screen, Mr. Simpson.

Simpson (laughing)
No, no - I'm right here!

53-55
CONT'D
(4)

Man on Screen (continuing)
My voice is recorded on a record - so connected with the mechanism of the projection machine as to run simultaneously with the unreeling of the film. A talking picture. Thank you. Goodbye.

He nods; the screen goes blank and the lights in the living room come up. There is a moment's silence.

Simpson (giggling a little nervously)
Well -

Everyone, including Don, starts laughing and ad libbing.

People
It's a scream! Just a toy! etc.

Man (to Simpson)
Do you think they'll ever really use it?

Simpson
I doubt it! The Warner Brothers are making a whole talking picture with this gadget - "The Jazz Singer" - they'll lose their shirts! What do you think of it, Don?

Don
It'll never amount to a thing -

Cosmo
That's what they said about the bicycle.

Lina enters from terrace.

Lina
There you are, Don. I was so worried -

Don (a little wearily)
Hello, Lina.

Simpson
Together again - my two little starts - Don and Lina -- no kidding, aren't they great, folks?
(c.s. applause)
Now, on with the show.

Lights are dimmed, the band strikes up a pompous march and a huge cake is wheeled in on a table by two chefs with the emblem of Monumental Pictures on top. There are ooh's and ah's from the assembled multitude.

Simpson (to Don and Lina)
It's for you two. A very special cake, full of
delicious surprises. I want you kiddies to have
the first piece.

53-55
CONT'D
(5)

He gives Don the knife. A photographer
with a flash bulb starts taking pictures.

Don makes a cut in the cake and as he does
so, a figure pops up through the center of
the cake. It is Kathy in her show-girl out-
fit with arms upstretched and a look express-
ive of "wheee" on her face. This look changes
as she finds herself staring into Don's face.
He looks equally amazed, then bursts into
laughter.

Don
Well, if it isn't Ethel Barrymore!

The girls all troup out around and through
the guests throwing the candy kisses which
they have in their costumes. Don keeps
pursuing Kathy, and keeps taking the candy
kisses away from her as she attempts to do
her part in the show by giving them out to
the guests. She keeps trying to avoid him and
he keeps pursuing her during the following dia-
logue.

Kathy (getting angry)
Please!

Don
I hope you're going to favor us with something special
tonight. Hamlet's soliloquy, or the balcony scene
from "Romeo and Juliet" or ---

Kathy (growing more angry)
Mr. Lockwood - I -

Don (looking her up and down)
Oh, don't be shy. That's the perfect costume for
Juliet.

The girls break into their song and dance,
ALL I DO IS DREAM OF YOU. At the finish
Don rushes after Kathy who is the last one
exiting.

Don
I just wanted to tell you I adored your performance.

Kathy (angry and embarrassed)
Excuse me.

She tries to leave but Don holds her.

Don
Don't go.
(he points to the cake)
Now that I know where you live, let me see you
home.

Lina (coming over)
Who is this dame, anyway?

Don
Oh, someone lofty and far above us all - an
actress on the legitimate stage - she couldn't
learn anything from the movies.

Kathy (enraged and beside
herself)
Here's one thing I've learned from the movies!
(she grabs a large hunk of cake and
hurls it at Don, who ducks -- the cake
lands full in Lina's face - second of
aghast silence, then noisey ad lib of
laughter, commiseration, etc.)

Lina (her face heavily hidden in
whipped cream)
Oh! Oh!

Don (going to Lina)
Oh, Lina, I'm sorry - this is -

Kathy
Gee, I'm sorry - I didn't mean -

Lina (gasping)
Oh! Oh!

Don (restraining her)
Now, now - she was aiming at me.

Cosmo
Lina - you never looked lovelier.

Lina
Let me at her - I'll kill her!

Kathy runs out.

Don (to Lina)
It was just a mistake, Lina. A little accident.

53-55
CONT'D
(7)

Cosmo
Sure, It happens to me five or six times a day.

Don
That little girl didn't mean any harm - why --
(he looks around)
Where is she?
(he sees she is gone and dashes after her)

Lina
Don! Don!

CUT TO:

DRESSING ROOM - INT.

56

Don enters while girls are dressing.

Don
Kathy! Oh, excuse me - Miss Sands here?

Girl
She just grabbed up her things and bolted - what happened?

Don
Thanks.

He runs off.

CUT TO:

FRONT OF HOUSE - EXT. - NIGHT

57

Don (running up to butler)
Did you see a girl just now ---

Butler
She drove off, sir, in rather a hurry.

Don looks down the driveway, puzzled and sad,
thinking of her.

MUSICAL NUMBER - DON

57X1

Don starts singing "All I Do is Dream of You"
as he thinks about her.

DISSOLVE TO:

DON'S BEDROOM - INT. 57X2

Don still singing the song is now in pajamas.
He does number to "All I Do is Dream of You".

STAGE AT MONUMENTAL PICTURES STUDIO - INT. DAY 58

Two workmen carry a potted tree in through the door where we see a scene of general bedlam. Many pictures are being shot in different parts of the stage and we hear the conglomerate directions shouted by various directors, NOISE OF HAMMERING, mood music, etc.

1st Workman

Where does this thing go, Jim?

2nd Workman

New Lockwood-Lamont picture -- just starting today.

They carry the tree past a society set where men and women in evening clothes are clinking glasses against the background of gentle string music, then past a savage village where we see some of the savages eating sandwiches and playing cards, then past a collegiate set where Zelda Zanders and kids in blazers are admiring a football hero.

They arrive at an 18th Century French Garden set, complete with bench, shrubs and fountain, where they deposit the tree. Right near the set is a piano where Cosmo is improvising while Don is standing near having his makeup touched up. Don is in full brocade and lace 18th Century finery, and wearing a white powdered wig. The Makeup Man is just finishing putting a beauty mark on his cheek.

Cosmo (looking at "Variety"

magazine)

Say, did you read "Variety" today?

Don (looking at his make-up)

No, why?

Cosmo (reading)

"First talking picture novelty -- "The Jazz Singer"
- all time smash end of first week."

Don (dismissing it)

All time flop at end of the second.

(he assumes a cavalier pose)

Well, new picture, new role -- Voila! Conte Pierre de Battaillo - better known as the Dueling Cavalier!

Cosmo
What's this one about?

58
CONT'D
(2)

Don
A French Revolution story.

Cosmo
I've got it -- you're a French aristocrat -- she's a simple girl of the people -- and she won't even give you a tumbril.

Don (first doing a take)
Well, it's a living.

Cosmo
Why bother to shoot this picture? Why don't you just release the last one under a new title. If you've seen one, you've seen them all.

Don (sharply)
Why did you say that?

Cosmo
What's the matter?

Don (brooding and with some
annoyance)
That's what that Kathy Sands said to me that night.

Cosmo
Three weeks ago and you're still thinking about it.

Don
I can't get her out of my mind.

Cosmo
How could you? She's the first dame who hasn't fallen for your line since you were four.

Don
She's on my conscience.

Cosmo
It's not your fault she lost her job at the Grove.

Don
I've got to find her.
(he is very concerned)

Cosmo
Well, you've been trying to, haven't you --
(he goes into western character)
short of sendin' out blood hounds and a posse.

I suppose so. Don (depressed)

58
CONT'D
(3)

Cosmo (trying to cheer him up)
Come, Come, Don. Snap out of it! In a few minutes
you have to be swashbuckling all over this place.
I'm the mood musician and I'd better get you in the
mood.

(he starts playing on the piano "The Wedding
of the Painted Doll")
Something gay! Something laughing! Come along, get
into the holiday mood!

Don
What for?

Cosmo
It's a holiday!
(he starts singing as he plays)
"It's a holiday, today is the wedding of the painted
doll".

Don (drily)
Oh, that's what it is.

Cosmo sings the second line of the song.

Don
I'm glad to hear it.
(he is amused inspite of himself and getting
into the mood joins Cosmo in the number.

MUSICAL NUMBER - WEDDING OF THE PAINTED DOLL 59-60

After the number Dexter bursts in expansively.

Dexter
Hello, everyone! Hello, Don!

Don
Hi, Rosco.

Dexter
Well, we're off again.
(to the electricians)
Get the lights set, fellows.
(back to Don)
Well, Don, we're still having a little trouble with
the story.

Cosmo (stepping in)
I've got it licked, Dexter...

You! Dexter (disdainfully)

59-60
CONT'D
(2)

Cosmo (acting it out)
Sure! Now get this -- it is the last reel ---
the angry rabble is gathered around the guillotine
--- they are about to execute Don! Right?

Right. Dexter

Cosmo
The villians got him cornered! There's no way out!
Right?

Dexter (by now hanging on
every word)
Right!

Cosmo
Don puts his head on the chopping block and whisht!
(he makes a gesture with his hand like a
knife starting to cut and stopping)
The guillotine gets stuck.

Stuck? Dexter

Cosmo (gesturing wildly)
Yeah! Whisht! Whisht! Whisht! Stuck every time!
Now the villian -- a bit over-anxious -- pushes Don
aside, puts his own head on the block. He looks up
and starts tinkering with the ropes -- and just as
he is saying "Quest-ce que c'est is the matter with
this gadget anyway?" joyeeeng!
(he makes a big gesture like the knife
falling)
Guillotine works for the first time! He cuts his own
head off! Like it?

Dexter (flatly)
Swell.
(without a pause he turns away)
Hey, what are we waiting for? Where's Lina!

Assistant
She's coming, boss.

Cosmo shrugs helplessly at Don. Lina enters.

Dexter
Okey, herecomes Lina. Let's go!

Cosmo starts playing "The Old Grey Mare She Ain't What She Used To Be" in rhythm with Lina's walk as she approaches the set. She looks breathtakingly beautiful, in her huge bouffant 18th Century skirt and bare bodice and high, towering powdered wig. She is flanked by a hairdresser and wardrobe woman, who look at her adoringly.

Lina

Gee, this wig weighs a ton! What dope would wear a thing like this?

Dexter (patiently)

Everybody used to wear them, Lina.

Lina

Then everybody was a dope.

(she stops at the piano)

What's that you're playing, Cosmo?

Cosmo (with satirical shy
tenderness)

It's -- it's for you, Lina.

Lina (smiling with recognition)

Oh, I know that --

(she starts to hum and gradually adds
a few words to the tune reminiscently)

"Old grey mare -- ain't what --"

(her face suddenly changes as she
realizes)

Wise guy!

Cosmo

Have a piece of sugar.

Hairdresser (gushingly)

Now, honey, you look just beautiful!

Dexter (reassuringly)

Yes, you look great, Lina! Now let's get into the set.

ON THE SET

60X1

Don and Lina walk up onto the set. Don tries to avoid her, but Lina takes hold of his arm and looks at him longingly.

Lina

I looked for you the other night at Wally Ray's party. Where were you?

Don (evasively) -
Oh - I've been busy --

60X1
CONT'D
(2)

Dexter (shouting)
Give us the lights, Sam!

The lights come up on the set. Don and Lina are standing there as Dexter rushes around looking in the Camera, arranging a couple of things on the set, etc.

Lina (accusingly)
And I know what you've been busy at -- looking for that girl.

Don
As a matter of fact, yes.

Lina (pouting)
Why?

Don (trying to be business-like)
I've been worried about her.

Lina (pouting some more - a slight edge creeping into her voice)
You should have been worried about me a little. I'm the one who got the whipped cream in my kisser!

Don
But you didn't lose your job and she did.

Lina (with almost child-like enjoyment)
You're darned tootin' she did -- I arranged it.

Don (stunned)
What!

Lina (smiling sweetly)
They weren't going to fire her -- I called them up and told them they better!

Don looks at her, furious. Dexter has everything arranged for the take and now stands next to the camera, facing the set and gives them directions.

Dexter
Okay. Now remember, Don, you're madly in love with her - and you have to overcome her shyness and timidity. Okay Cosmo!

(Cosmo starts to play the lush, romantic theme from Tchaikowsky's 'Romeo and Juliet'. Lina arranges herself prettily

(Continued)

Dexter (Continued)

on the bench and takes out a fan. Don, throwing her a last hateful look steps to the side of the set. She returns his look with an innocent smile)

60X1
CONT'D
(3)

Roll 'em! Okay, Don -- enter -- you see her -- run to her!

Don makes an entrance from the side and in typical broad silent movie technic sees Lina, looks around to see if anyone is watching and runs over to her. Lina turns, as if taken by surprise and gives a coy little gasp, half rising. Don smiles at her reassuringly and taking her hand gets down on one knee.

Don (kissing her hand and looking up at her adoringly)
Why, you rattlesnake! You got that poor kid fired!

Lina shyly withdraws her hand and taps him lightly on the shoulder with her fan - smiling down at him, then looking away coyly.

Lina (under her breath)
That's not all I'm gonna do if I ever get my hands on her.

Dexter. (from the side of the camera, where the cameraman is grinding)
Fine, fine! Looks great!

Don (slowly covering her arm with kisses up to the shoulder)
I never heard of anything so low - what did you have to do it for?

Lina (moving away from him on the bench but looking at him seductively)
'Cause you liked her -- I could tell.

Don takes her hands and as he stands up, pulls her to her feet next to him. He looks at her lovingly.

Don
So that's it! Believe me I don't like her half as much as I hate you - you reptile!

Lina tries to break away, but he pulls her to him tenderly.

Lina
Sticks and stones may break my bones --

Don takes her in his arms and looks at her face with exaggerated passion.

Don
I'd like to break every bone in your body.

Lina (suddenly in a abandon
returning his embrace with equal passion)
You and who else, you big lummoX!

Dexter (excitedly)
Now kiss her, Don!

Don kisses her passionately.

Dexter
That's it! More! Great! Cut!

Don and Lina break from the scene. Don pushes
her away.

Dexter
Okay, we'll try it again --

Lina (looking dazed from the
kiss, runs back to Don and looks at him
wide-eyed)
Don you can't kiss me like that and not mean it a
teensy bit.

Don (beside himself with anger
and impatience)
Meet the greatest actor in the world! I'd rather
kiss a tarantula!

Lina (warmly - dreamily)
You don't mean that --

Don (bitterly)
Hey, boy, bring me a tarantula. Lina, I'm telling
you for the last time --

Dexter (cutting in)
Stop the chit-chat, you love birds. Let's get another
take!

Simpson enters with two assistants. He looks
very concerned, and like a man who is wound
up about to explode.

Simpson (shouting from the door)
Hold it, Dexter!

Dexter (brightly)
Well, Mr. Simpson!

As Mr. Simpson strides toward the set, Cosmo
stands and plays a few bars of the Austrian
National Hymn.

Dexter
Well, Mr. Simpson, we're really rolling!

Simpson
Well, you can stop rolling at once!

Dexter (amazed)
Huh?

Simpson
Don, Lina, come here!

All the attention is on Mr. Simpson. Don
and Lina come down off the set.

Dexter (calling to the crew)
All right, everybody - save it!

Simpson
Save it! Tell them to go home! We're shutting
down for a few weeks!

Dexter
What!

Simpson
Well, don't just stand there - tell them!

Dexter (shouting to the crew,
very puzzled)
Everybody go home - until further notice!
(to Simpson)
What is this?

Don (as they all take chairs
near the piano)
Yeah, what's the matter, R.F.?

Simpson (intensely)
"The Jazz Singer", that's what's the matter, "The
Jazz Singer" -

Cosmo at the piano goes into an imitation
of a Jolsonesque singer - and sings.

Cosmo (singing)
"Mammy! Mammy -
The sun shines east -
The sun shines west -"

Simpson (mopping his brow)
It's a sensation! The public is screaming for
more!

Don
More what?

Simpson
Talking pictures! Talking pictures!

60X1
CONT'D
(6)

Don (easily)
Oh, that's just a freak -

Simpson (exploding)
Yeah, what a freak! We should have such a freak
at this studio! I told you talking pictures were
a menace, but no one would listen to me. Don,
we've got to put our best feet forward. We're
going to make "The Duelling Cavalier" as a talking
picture!

Cosmo (again like Jolson -
improvising a tune)
"Oh, I'm a Duelling Cavalier,
And believe me I've no fear --"

Simpson
No, no! No songs! And while I think of it - we
won't need a mood musician any more.

Cosmo
You mean I'm fired?
(with mock intensity)
Aah poverty -- this is my reward after fifty years
of faithful service.

Simpson
You're not fired. We're going to make a musical
with Zelda Anderson. I'm putting you on as Vocal
Coach.

Cosmo (violently)
Vocal Coach! This is my reward after fifty years
of faithful service!

Don (cutting in)
Now wait a second, R. F. Talking pictures! Why
don't you take your time and see if --

Simpson
Every studio is jumping on the band wagon, Don.
All the theaters are putting in sound equipment.
We don't want to be left out of it. We're going
to rush this thing through -- shoot in three
weeks -- work today and tonight.

Don
But we don't know anything about this gadget.

Simpson
What do you have to know? It's a picture! You
do what you always did but you just add talking
to it.

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Don (considering)
Well, of course, the public will come to see it
if it's a Lamont-Lockwood picture -- but still --

60X1
CONT'D
(7)

Simpson (enthusiastically)
Don, believe me, it will be a sensation "Lamont and
Lockwood! They talk!"

Lina (suddenly waking up -
her voice cutting through like a knife)
Well, of course, we talk! Doesn't everybody?

There is a silence during which all turn and
look at her, registering the sound. They ex-
change a look.

Cosmo
Lina, your talking may bring back the silent picture.

CUT TO:

SERIES OF VARIETY HEADLINES

61-63

"Revolution in Hollywood"
"Studios Convert To Talkies"
"Duelling Cavalier to be Big Talkie Drama"
"Musicals Hit Talkies"

DISSOLVE TO:
69-70
OUT

THREE FLAPPER GIRLS -

70X1

singing a hot-lick of the period like
"Vo-Do-De-O-Do"

A QUICK MONTAGE -

70X2

Showing the 1927 type musical; (which would
include among other things) - Ukelele and
saxophone players; megaphone singers; cocktail
shaker dancers, (Black Bottom, Charleston);
and Doo-Wacka-Doo singers

DISSOLVE TO:

INNOCUOUS JUVENILE LEAD

70X3

singing "Beautiful Girl" surrounded by (8) pretty little girls, including KATHY. During the song, we INTERCUT the following scene

Simpson
Zelda, who's that little girl on the right? -- she looks familiar.

Phillips (the dance director)
Oh, I wanted to talk to you about her - I've featured her before in lots of nightclub shows.

Simpson
That's probably where I've seen her.

Phillips
She'd be very good for the part of Zelda's kid sister.

Simpson
Say -- that's a good idea.

Zelda (jealous, and trying to seem offhand)
Oh, Mr. Simpson, do you really think so? I would think it should be someone not so old - uh - not so tall --

Cosmo
And not so pretty .. Excuse me...
(he exits)

After the finish of "Beautiful Girl" number,

CUT TO:

Phillips (calls Kathy)
Oh, Kathy, would you come over here a minute. I'd like you to meet Mr. Simpson. He's thinking of casting you as Zelda's kid sister.

Kathy
Oh, - why, that's wonderful, Mr. Simpson!

Don (entering with Cosmo)
Hey, Kathy!
(excitedly; running up to them)
That's Kathy Selden!

Kathy (starts to go)
Well, thanks anyway, Mr. Simpson...It was nice of you.

Simpson
Now wait a minute -- what --

Kathy
Oh, that's all right, Mr. Simpson...no point in discussing it any further.-- I'm halfway off this lot right now.

70X3
CONT'D
(2)

Simpson
What do you mean?

Kathy (directly)
Well, before Mr. Lockwood refreshes your memory, you might as well know, I'm the girl who hit Miss Lamont with the cake. Believe me, it was meant for Mr. Lockwood!

(to Phillips)
I'm sorry, Sid, I should have told you about it --
Goodbye --

Don
Just a second, Miss Selden.
(to Simpson)
R.F., what's this all about?

Simpson (getting harrassed)
Well, we were going to use Miss Selden in Zelda's picture, but if it will make you and Lina unhappy --

Don (excited -- looking at Kathy)
Unhappy! I think it's wonderful!

Cosmo
He's been looking for her for weeks.

Don
Yeah!

Simpson (to Don)
Are you speaking for Lina too?

Don
R.F., the owner of the Coccanut Grove may do what Lina tells him to -- but you're the head of this studio.

Simpson (interrupting firmly)
Yes - I'm the head of this studio... She's hired! and don't let Lina know she's on the lot. Now it's all settled. Take care of it, Phillips!
(he exits)

Kathy (overjoyed)
Oh, thank you, Mr. Simpson!
(she has listened to all this with great surprise and is looking at Don)

Cosmo
Glad you turned up, Kathy. We've been looking all over for you. We thought maybe with that throwing arm of yours

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Don

Thanks, Cosmo

70X3
CONT'D
(3)

Kathy

Have - you really been looking for me?

Don
I turned this town upside down. Then I got the
New York office on it --

70X3
CONT'D
(4)

(kiddingly)
I remembered you'd said the New York stage was
clamoring for you --

Kathy (smiling)
A slight exaggeration - I was clamoring for the New
York stage -- in fact, I started out for New York --

Don (in the same vein, but warmly)
Ah - you joined up with a little travelling Shakes-
pearean troupe --

Kathy (taking it with a little
laugh)
Please Mr. Lockwood -- I was with a travelling night
club unit. We were stranded in Dubuque, Iowa --
Then the talkies happened. I thought there'd be
something for me in musicals -- so back I came ---

Don
You know, up to now I haven't thought much of the
talkies, but if that's what brought you back here --
it's the greatest invention since the wheel --

Kathy (her guard up again)
Now listen, Mr. Lockwood ---

Don (imitating her)
Now Mr. Lockwood - just because you're a big movie
star doesn't mean a girl is going to have lunch
with you just like that!

(dropping it--and asking her winningly)
Will you have lunch with me -- just like that?

Kathy (won over, smiling up at him)
Sure --
(he opens the door - and they go out)

ON THE LOT - EXT - DAY

Don and Kathy start walking.

Don (with a flourish)
Main dining room -- right this way!

Kathy
Is it all right for you to be seen publicly with me?

Don
You mean -- lofty star with humble player?

Kathy
Not exactly--but for lunch don't you usually

71-73
OUT
74

Don (sincerely)
Now look Kathy, all that stuff about Lamont and
me is sheer publicity.

74
CONT'D
(2)

Kathy
Oh. It certainly seemed more than that -- from
what I've read in the columns -- and all those
articles in the fan magazines --

Don (catching her up)
Oh --- you read the fan magazines?

Kathy (trying to get out of it)
Oh -- I -- uh - glance at them in the beauty
parlor -- dentist's office.

(breaking down)
Well, I only buy four or five a month.
(they laugh)

And -- well -- you do achieve a kind of intimacy in
all your pictures that would lead one to believe ---

Don (catching her again)
All my pictures?

Kathy
I guess now that I think of it, I've seen eight
or nine of them.

Don (quoting)
But I still insist -- "if you've seen one you've
seen them all" --

Kathy laughs, then turns to him, sincerely.

Don and Kathy are walking on the lot during
the first part of the scene, and are passing
various characters who are on their way to
lunch -- possibly extras in Indian, Arab,
costumes, and dress extras. They stop walking
as Kathy says the line ---

Kathy
I did say some awful things that night, didn't I?

Don
I deserved them. Of course, I must admit I was
pretty much upset by them.
(he looks at her)
So upset that I haven't been able to think of
anything but you ever since.

Kathy (looking at him a little
breathlessly)
I've been a little upset too.

Don (very sincerely)
Kathy, I--seeing you again...now that I've --
(breaks off and starts again)
Kathy - I'm trying to say something to you --
but I'm such a ham I -, well I just can't do
it without the proper setting.

74
CONT'D
(3)

Kathy
What do you mean?

Don (taking her hand)
Come in here.

They are in front of the large side door of
one of the big stages. He pulls open the door -
and they walk into the dark empty stage.

Kathy (looking around)
Why it's just an empty stage -

Don
Wait a second!

He runs to a light switch - and pulls it.
A shaft of light crosses the floor.

Don (as if saying "voila")
Moonlight!

He takes her by the hand and leads her to
an A ladder. He helps her up and she sits.

Don
Milady is seated on her balcony - in a rose trellised
bower!

Don looks around. Goes over to drinking
fountain and turns on the spout so the
water splashes.

Don
Nearby is heard the murmuring tinkle of a silvery
fountain...

(he pulls another switch - which lights
Kathy's face.)

Add five hundred thousand kilowatts of stardust --
(turns on another switch - which lights
other beams, maybe pinks)

Just a soupcon of the soft haze of springtime...!
And ---

(he stops and looks at her. She looks back
at him lovingly)

You're lovely in the moonlight, Kathy...even lovelier
than you look in my dreams ---

Kathy (almost pleadingly, half
whimsical)
Now - can you say it?

DON AND KATHY - MUSICAL NUMBER - "YOU WERE
MEANT FOR ME"

75-76

After the number they are feeling very close.
Suddenly a messenger boy runs up.

Messenger Boy (calling)
Mr. Lockwood! Mr. Lockwood!

Don (not quite hearing)
Yes?

Messenger Boy
Mr. Simpson's waiting for you, Mr. Lockwood --
Duelling Cavalier rehearsal!

Don (coming out of daze)
Huh? --- Yeah --- I'll be right there!

75-76
CONT'D
(2)

The boy goes.

Don
Well.

Kathy (also in a daze of
closeness)
I'd better get back, too. I --- enjoyed my
lunch.

Don
So did I.
(he takes her hand)
Well ---

Kathy
I really had better get to my rehearsal. After
all, it seems I have a part in a picture ---
unless what happened this morning didn't really
happen.

Don
Of course, it did --- and there's lots more to
come, Kathy. You're really going places. Well --
see you in the movies.
(he can't let her go)
You know, in the movies when boy leaves girl he
always kisses her as if he isn't going to see
her for a long, long time.

Kathy
Will this be for a long time?

Don
Ages -- til dinner.
(he kisses her lightly)
Let's try to remember to have some food with our
dinner --- shall we?

They part going in opposite directions.

BILL BOARDS OF DON'S PICTURE

76X1

Kathy passes the bill board on the lot. She
stops and stares at it lovingly. Musical
number - Kathy - "You Are My Lucky Star".

VARIETY HEADLINE.

76X2.

Duelling Cavalier Shoots tomorrow.

THE STUDIO

76X3

We see the studio being converted to sound. We see sound equipment being moved into the stages. A sound stage being padded. The door to a vocal coach's office with a sign reading "Vocal Coach - Phoebe Dinsmore".

DINSMORE'S OFFICE - INT - DAY

76X4

There is a vowel chart on the wall and Miss Dinsmore is teaching Lina the sounds. She speaks in a well-rounded tone -- typical buxom, fruity-voice diction teacher.

Dinsmore (pointing to chart)
Ah -- ch -- eee -- oooo --

Lina (repeating nasally)
Ah -- ch -- eee -- oooo --

Dinsmore
No, no, Miss Lamont - round tones - round tones!
Now read your line --

Lina (emoting nasally)
"---and I can't stand him!"

Dinsmore (saying line in full
tone with English "Cahn't")
"---and I cahn't stand him."

Lina (same as ever)
"---and I can't stand him."

Dinsmore
"Cahn't" -

Lina
"Can't" -

Dinsmore
"Cahn't" -

Lina (more nasally than
ever)
"Cahn't"?

DISSOLVE TO:

76X5 OUT

INT. DICTION COACH'S OFFICE

76X6

Don has been given diction lectures by a teacher.

Don
Cahn't - Cahn't.

Teacher
Good. Now. Around the rocks the rugged rascal ran.

Don
Around the rocks the rugged - -

Teacher (interrupting)
Rrrrrrocks - Rrrrrrocks.

Don
Around the rocks the rugged rascal ran.

Teacher
Now - - "Sinful Caesar sipped his snifter - - -"

Cosmo (entering)
Hi ya, Don.

Don
Hi ya, Cosmo.

Teacher (with a look of disdain
at the interruption)
Shall I continue?

Don
Oh yes. Go ahead. Don't mind him.

Teacher
"Sinful Caesar sipped his snifter, seized his knees and sneezed!" -

Don
"Sinful Caesar snipped his sifter -"

Teacher (interrupting)
Sipped his snifter!

Cosmo
Sipped his snifter.
(Take from teacher)

Don
"Sinful Caesar sipped his snifter, seized his knees and sneezed." -

Teacher
Marvelous, marvelous!

Cosmo (claps hands
enthusiastically but satirically)
Marvelous!

76X6
CONT'D
(2)

Teacher (beaming at Cosmo
for agreeing with him.)
Charlie chooses chestnuts, cheddar cheese with
chewy chives. He chews them and he chooses
them - he chooses them and chews them -- those
chestnuts, cheddar cheese and chives in cheery
charming chunks.

Boys nod heads on accented syllables
mimicking and kidding. Teacher finishes,
does take of disgust, says, "Humphh" and
goes on into -

Teacher
"Moses supposes his toeses are roses but Moses
supposes erroneously - But Moses he knowses his
toeses aren't roses - As Moses supposes his toeses
to be" -

Don:
"Moses supposes his toeses are roses but Moses
supposes erroneously - But Moses he knowses his
toeses aren't roses - As Moses supposes his toeses
to be" -

Cosmo (jumps in on second
half in rhythm - Don catching up the
gag)

Don and Cosmo (together)
Moses supposes his toeses are roses but Moses
supposes erroneously -

Cosmo
A mose is a mose -

Don
A rose is a rose -

Cosmo
A toes is a toes -

Both
Whoop de do de doodle,

Both go into the song.

BIG SIGN "QUIET" - EXT. DAY

77

INT. SOUND STAGE

78

The sign is on the door to a stage. We go inside and hear several voices shouting: "Quiet!" "Quiet" "Quiet". Everything is still and we see the same garden set from "The Dueling Cavalier". Lina is in place on a bench, Dexter is tiptoeing about and pantomiming directions to Don, who nods. The CAMERA is enclosed in a glass booth with the sound apparatus, and there is also a glass window on one wall back of which there is further recording apparatus. Dexter gets a signal from the engineer in the booth. Don makes his entrance and starts the scene as before, going to Lina.

Lina (her usual voice,
but saying the words much too
carefully)

Oh, Pierre, you shouldn't have come. You are
flirting with danger. Your head is much too
valuable --

The Sound Engineer gestures to Dexter.

Dexter (shouting)

Cut!

They break out of scene.

Don

What's the matter, Dexter?

Dexter (going over to Lina,
impatiently)

It's Lina! Look, Lina - remember what I told you.
There's a microphone there in the bush!

(he points to a bush next to the bench)

Lina

Yeah?

Dexter

You've got to talk into it.

Lina

I was talking. Wasn't I, Miss Dinsmore?

Miss Dinsmore comes running over to Lina.

Miss Dinsmore

Yes, my dear, but please remember "round" tones.

(she starts Lina's line in full tone)

"Pierre" not -

(she makes a very nasal tone)

"Pierre".

(she does the whole line)

"Pierre, you shouldn't have come."

Lina (attempting to imitate
the round tone, but her usual voice
coming out)

"Pierre, you shouldn't have come."

Dexter (heatedly)

Hold that a second! Now, Lina, look -- here's
the mike, right here in this bush.

He reaches inside the bush, pulls up a
microphone on a wire..

Lina

Yeah?

Dexter (as if to a small,
backward child)

Now you talk towards it -- the sound goes through
this cable to that box. A man records it on a big
record in wax. But you've got to talk into the
mike first! In the bush! Now try it again.

Lina (bored)
Gee, this is dumb.

78
CONF'D
(3)

Don (good-humoredly)
She'll get it, Dexter. Don't worry, Lina. Just a little nervous -- first day. Everything's going to be great!

He is obviously in high spirits. Lina smiles up at Don adoringly.

Don
Oh, by the way, Roscoe -- this love scene coming up -- "Imperious Princess of the night" -- I don't like the lines there. Is it all right if I just say what I always do. "I love you, I love you, I love you -- "

Dexter
Sure. Anyway it's comfortable, but into the mike, huh? Okay, again!
(he shouts)

Quiet!

Three assistants repeat the word: "Quiet!"
"Quiet" "Quiet".

Dexter
Roll 'em!

SHOT - INSIDE CAMERA BOOTH

79

Looking out, we see Lina saying her line, and she moves her head away from the bush, we HEAR the SOUND coming into the booth, fading.

Lina
"Oh, Pierre, you -- come -- danger -- head is much --

Dexter
Cut!

SHOT - ON SET

80

Dexter (clutching his hair)
Lina, we're missing every other word! Talk into the mike!

Lina
Well, I can't make love to a bush.

Dexter (distracted)
Okay, okay, we'll think of something --

DISSOLVE.

ON SET

81

A wardrobe woman is finishing sewing a corsage to the center of the bosom of Lina's dress.

Lina

What are you doing?

Wardrobe Woman

You're being wired for sound, honey.

Lina

What?

Miss Dinsmore

Now remember, Miss Lamont, watch out for those dentalized "d's" and "t's" and those flat "a's".

Lina

Everybody's picking on me.

Dexter

Okay, Lina, now look at this flower, see?

(he points to corsage)

The mike is in here. It'll catch whatever you say. Let's hear how it sounds.

We see that the wire goes down inside Lina's dress and cut the bottom of her skirt onto the floor.

SHOT - INSIDE BOOTH

82

Lina starts her line and through the whole thing we hear a loud even THUMPING SOUND.

Lina

"Oh, Pierre, you shouldn't have come. You are flirting with danger."

Dexter

What's that noise?

Engineer

The mike's picking up her heart beat.

Dexter

Swell.

DISSOLVE:

ON SET

83

The corsage is now on Lina's shoulder. The wire still runs inside the neck of her dress

and down under her dress to the floor.

83
COMP'D
(2)

Dexter
That's right, that should do it. Okay. Now, Lina,
don't make any quick jerky movements or you might
disconnect the mike. Okay, let's go.

Lina, annoyed, adjusts the wire under her seat.

Dexter
Quiet!

Again there are the echoes of "Quiet!"

Dexter
Roll 'em!

They start the scene again.

SHOT - SIMPSON TIPTOEING ONTO THE STAGE

84

He sees what's going on and smiles approvingly. We HEAR the scene going on under this. Simpson notices a wire on the floor near the set.

Simpson (whispering to a workman)
Hey, someone's going to trip on that wire.

Workman
Shhhh!

Simpson
It's dangerous.

Workman tries to stop him, but Simpson gets there first, bends down and pulls the wire. It is the wire connected to Lina's mike, and she is pulled head over heels from the bench. She screams wildly and general pandemonium results.

DISSOLVE:

THEATER MARQUEE - EXT. NIGHT - RAIN

85

Sign reads "Major Studio Preview".

CAR ON STREET - EXT. NIGHT

86

Car pulls up. In it are Cosmo, Don, and Kathy.

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Cosmo
Pull up over here, Henry.
(they got out.)

86
CONT'D
(2)

THE STREET - EXT. NIGHT

87

Cosmo
You two had better not go into the theatre together -

Don
Yeah - Lina's probably waiting at the door --
(taking Kathy's hands)
Kathy--how I wish --

Kathy (warmly)
Don't worry, Don. I'll be leading the cheering
squad in the balcony.
(she blows him a kiss and goes)

DISSOLVE:

SHOT - INSIDE THEATER

88

In the last row of the darkened house we see
Don, Lina, Cosmo, Simpson and Dexter. The
preview is about to begin.

THE SCREEN

89

All through the next sequence we will be
CUTTING away from the screen from time to
time, but the SOUND and dialogue of the
picture will continue throughout.

Title
100% All Talking.
THE DUELLING CAVALIER
with
Don Lockwood and Lina Lamont

SHOT - AUDIENCE

90

There is applause. We HEAR the husky tones
of early recorded sound playing the Romeo
and Juliet Overture. The principals ex-
change confident looks.

SHOT - SCREEN

91

A handsome scene in the French Palace. Down the grand hall comes Lina as Yvonne, a French noblewoman looking beautifully regal, flanked by her ladies-in-waiting. She is pensively toying with a string of pearls around her neck. There is a terrific noise coming from the screen.

SHOT - LAST ROW

92

Simpson
What's that - the thunder storm outside?

Dexter
It's those pearls, Mr. Simpson.

SHOT - SCREEN

93

Lina (she is mouthing her words carefully, but the same old Lamont voice emerges from this regal figure)
I am the noblest lady of the court. Second only to the Queen. Yet I am the saddest of mortals in France.

Lady-in-Waiting (in a beautifully modulated voice)
Why, what is the matter, milady?

Lina
I'm so downhearted, Theresa. My father has me betrothed to Baron de Landsfield and I can't stand him.

The "can't" comes out very British, but the "stand" is very flat and nasal.

Lady-in-Waiting
But he is such a catch. All the ladies of the court wish they were in your pretty shoes.

Lina (sadly)
My heart belongs to another - Pierre de Battaille.
(her voice on screen continues as we
CUT TO audience)
Ever since I met him, I can't get him out of my mind.

CUT TO:

AUDIENCE

94

Two ushers giggling.

One Girl
She sounds just like my cousin Poil.

94
CONT'D
(2)

SHOT - LINA (IN AUDIENCE)

95

looking very pleased.

Lina
Sounds good and loud, huh?

CUT TO:

PROJECTION BOOTH

96

Two men in booth are busy with sound apparatus. We see a pile of records on a machine.

Man
Who invented this, anyway? I used to catch up on my sleep up here.

CUT BACK TO:

SCREEN

97

We see the Garden Scene. Don enters.

Lina (still moving her head back and forth, causing the sound to fade)
"Pierre, you should --- flirt --- danger. Your head is ---"

CUT TO:

AUDIENCE - LAST ROW

98

Simpson is looking grim.

Dexter
She never could remember where the microphone was, boss.

CUT BACK TO:

SCREEN

99

Don has made a bounding entrance to Lina's side in the silent movie tradition, and now in his first lines enunciates much too carefully as if to a deaf person, exaggerates his diction and accompanies it by his usual bravura gestures, all of which makes him look and sound rather

99
CCNY'D
(2)

Don
'Tis Cupid himself that called me here, and I,
smitten by his arrow, must come charging to your
side despite the threats of Madame la Guillotine.

Lina
But the night is full of our enemies.
(she leans toward him and taps him with
her fan on the shoulder. The taps sound
like cannon shots)

CUT TO:

AUDIENCE

100

Boy (calling out)
Hey, Lina, whatcha hittin' him with -- a blackjack!
There is laughter from the audience and
shushing.

CUT BACK TO:

SCREEN

101

Don (kissing Lina's hand)
Imperious Princess of the night, I love you.

Lina
Oh, Pierre!

Don
I love you!

Lina
Oh, Pierre!

Don (covering her arm with
kisses up to her neck)
I love you - I love you - I love you - I love you -
I love you - I love you - I love you - I love you -
I love you -

CUT TO:

AUDIENCE

102

They start to laugh.

Cosmo
Did someone get paid for writing that dialogue?

CUT TO:

LOBBY

103

We HEAR the sound of laughter from inside the theater. A man stops and asks the ticket-taker what's going on.

Man

Sounds like a comedy inside.

Ticket-taker

It's a Lockwood-Lamont talkie.

Man

What?

Woman (leaving theater)

This is terrible!

CUT TO:

SCREEN

104

We see a duel scene, and hear very heavy clanking sounds accompanied by terrible groans and grunts. The enemies flee, a messenger runs to Don and gives him a note.

Messenger

A message, Pierre!

Suddenly there are terrible noises in the sound track. The screen flashes white a second and then the image returns. It is Don speaking. The peculiar sound stops, but the sound track is now slightly ahead of the image.

CUT TO:

AUDIENCE

105

Simpson

What's that?

Dexter

The sound - it's out of synchronization.

Simpson

Tell them to fix it!

CUT BACK TO:

SCREEN

106

Don (his mouthing and actions
a few beats behind the sound)
Ah, it is you, Grisi. A message for me?
(he reads his note)
What's this - Yvonne! Captured by Rouge Noir -
the Purple Terror?
(he is emoting fiercely)
Oh - oh my sword! I must fly to her side. Yvonne,
Yvonne - my own!

The scene shifts to Lina in the Villain's
clutches. The sound is still out of synch.,
so that when the Villain speaks, Lina's
voice seems to issue from his mouth, and so
forth through the scene.

Villain (Lina's voice)
Take your hands off me.

Lina (Villain's voice)
Now you are in my power.

Villain (Lina's voice)
Pierre will save me! Pierre!

Lina (Villain's voice)
Pierre is miles away! Hch, heh, heh!

Villain (Lina's voice)
No, no, no!

CUT TO:

AUDIENCE

107

Simpson (distracted)
Somebody, do something!

CUT BACK TO:

SCREEN

108

Lina (Villain's voice)
Heh, heh, heh!

Villain (Lina's voice)
No, no, no!

Don enters.

Don (Lina's voice)
Pierre, Pierre, save me!

Lina (Don's voice)
Unhand her, you monster!

108
CONT'D
(2)

Villain (Lina's voice)
Pierre, I love you!!

There are more noises on the sound track and the slowing down words "Pierre de Battaille" are heard descending into a bass key as the screen slows to a stop, showing Don in an arrested pose.

CUT TO:

LOBBY

109

Our principals are standing at the back, looking crushed and stunned, except for Lina, who doesn't seem to know what's going on. We HEAR the sound of laughter, hissing and booing. coming from inside. People are coming out.

Woman

Oh, this is a scream.

Man

Give me pictures like "The Jazz Singer".

Boy (imitating Don)

"I love you - I love you - I love - "

Simpson opens the door and sticks his head in gingerly. We HEAR issuing from the screen Don's voice saying: "I love you - I love you - I love you." Simpson slams the door and herds them all over into a corner.

Simpson (utterly dejected)

We're ruined - we're all ruined!

Don (stunned and very low)

You can't release this picture!

Simpson

I've got to. It's booked to open in six weeks all over the country.

(looking around for reassurance, with a forced smile)

But you - you're such big stars - maybe it will got by, huh.

His smile fades as people come pouring out of the theatre and they overhear the comments.

People

I never want to see that Lockwood and Lamont again -

This is horrible -

"The Jazz Singer" -

Yeah - musical pictures -

Terrible!

This is the worst picture ever made!

Lina (brightly)

I liked it!

They all exchange a beaten look.

DISSOLVE TO:

DON'S HOUSE - INT.

109X1

Don and Cosmo are seated dejectedly in Don's vast, ornate living room.

Don (surveying his finery in

a state of acute depression)

Well, take a last look at it. It will be up for auction in the morning

Cosmo

You're out of your mind. It's Saturday. No bank is going to foreclose until Monday morning.

At this point Kathy enters and rushes over to them.

Kathy (embracing Don)

Don, darling, are you all right?

Don (very low)

Sure - sure.

Kathy

Oh, Don, it wasn't that bad!

Cosmo (with false brightness)

That's what I've been trying to tell him.

Don (sincerely)
Don't try to kid me. Once they release this picture, Lockwood and Lamont are through. The picture's a museum piece - I'm a museum piece.

Kath (reassuringly)
Well, things went wrong with the sound. Just get the technical end straightened out - and re-do a couple of scenes and -

Don (shaking his head)
It wasn't that. Look, this is very sweet of you -- it's sweet of both of you. I guess you're the only two people in the world I can bear to show my face to - but something happened to me tonight. Everything you ever said about me is true, Kathy.

Kathy (warmly)
Oh, Don, you know I never meant those things. I think you're wonderful!

Don (honestly crushed)
No, I'm no actor. I never was. Just a lot of dumb show - a shadow - a big balloon - blown up with my own importance. Well, lightning struck - the big balloon has burst. Now I know for the first time what I really am -- nothing.

Cosmo
Well, at least he's taking it lying down.

Don (with a wry smile)
No kidding, Cosmo, did you ever see anything as idiotic as me on that screen tonight?

Cosmo
Uh - how about Lina --

Don (with a little laugh)
All right, I ran her a close second. Maybe it was a photo finish. I'm through, fellas.

Kathy (earnestly)
Don, you're not through!

Cosmo
Of course not! Why, with your looks and your figure - you could drive an ice wagon -

Kathy (picking it up)
Or shine shoes!

Cosmo (expansively)
Block hats - sell pencils!

Don (his spirits buoyed up
by them; entering into the spirit of
it)
Or worse still - try and go back into vaudeville.
(stands up and shouts gaily)
Goodbye "Lockwood and Lamont"! Hello "Lockwood
and Cosgrove"!

Cosmo (leaping to his feet
and dashing to the piano)
Hey! We're on!

They do a line or two of "Fit as a Fiddle".
Don loses the mood, suddenly and sits down
again.

Don (depressed again)
Too bad I didn't do that in "The Duelling
Cavalier". They might have liked it.

Kathy (suddenly lighting up)
Well, why don't you?

Don
What?

Kathy
Make a musical!

Don
No.

Cosmo (getting excited at
the idea)
Sure! Make a musical picture! The new Don Lock-
wood - he yodels! He jumps about to music!

Don (bitterly)
After "Duelling Cavalier" they wouldn't come to
see my jump off the Woolworth Building into a
damp rag.

Cosmo (slowly, thinking)
Wait a second - why don't you turn "Duelling
Cavalier" into a musical.

Don
That's impossible.

Cosmo (warming up)
Why? You've got six weeks before it's released!

Kathy
Sure, Don! Add some songs and dances, trim the
bad scenes, add a couple of new ones -

Cosmo (enthusiastically)
And you've got it!

Don (beginning to be encouraged)
Yeah! But do you think I can do it?

109X1
CONT'D
(4)

Kathy
Of course, you can do it!

Cosmo
It's a cinch!

Don (now completely excited)
You're right! The picture can be saved! It's a musical!

Cosmo (blowing his top)
Hot dog! Halleluja!

Don
Listen, if we can pull this off - this day will go down in history for me -- March 23rd!

Cosmo
No, it's the 24th!

Don
24th?

Cosmo
Sure, it's 1:30 already! It's morning!

Kathy
What a lovely morning!

Excitedly they're in high spirits. They go into musical number "Good Morning".

110
111
OUT

MUSICAL NUMBER - "GOOD MORNING"

111X1

After the number Don starts happily making his plans.

Don
Now - the first thing we have to do on the picture is --

(he stops suddenly and looks stricken)
Wait a second - I can do it, but how about Lina!

They all look at each other.

Cosmo (deflated)
Yeah, Lina - she can't act - can't sing - can't dance. A triple threat.

They are depressed again.

Kathy (after a moment,
laughing a little)
I think I liked her best when the sound went
off and she said --
(she mimics the bass voice that came
out of the sound track)
"heh, heh, heh".

111X1
CONT'D
(2)

Cosmo (imitating Lina's
high voice that comes out of the
villain's mouth)
"No, no, no!"

Kathy (again)
"Heh, heh, heh."

They laugh ruefully.

Cosmo (suddenly brightening
up)
Wait a second! I'm about to be absolutely
brr-illiant!

After this pronouncement he runs to the
piano and gives orders.

Cosmo
Kathy, sing!

Kathy (puzzled)
Huh?

Cosmo
I said sing!

She starts to sing a little of the song they
just did.

Cosmo
Now, Don, keep your eyes rivited on my face!

As she sings, Cosmo mouths in perfect synchroni-
zation with her singing and it looks as though
the sound is coming from him.

Cosmo (to Don)
Well - convincing?

Don (lightly)
Enchanting.

Cosmo (enthusiastic and im-
patient)
Don't you get it?

Don (suddenly)
Wait! Sure I get it! Use Kathy's voice! Lina
just moves her mouth and Kathy's voice comes
out singing and talking for her.

111X1
CONT'D
(3)

Kathy
That's wonderful!

Don (suddenly sober)
No, Kathy, I couldn't let you do it.

Kathy
Why not?

Don
Why, you wouldn't be seen. You'd be throwing
away your own career.

Kathy (all wound up)
It has nothing to do with my career! It's just
for this one picture. The important thing now is
to save the Duelling Cavalier, save Lockwood and
Lamont!

Don (reassured)
That's true! You'd only be doing it for this
one picture. But can it get by?

Kathy
Of course it can! And there must be a way to
work the dancing.

Don (his brain fired with
enthusiasm and his spirits up)
Sure! I'll just dance around Lina and teach her
how to take a bow! Tomorrow we go to R.F. and
spring this on him together.

Kathy
Don, you're a genius!
(she kisses him enthusiastically)

Cosmo (with mock bitterness)
Yeah, I'm glad you thought of it.

Kathy (kissing him and
laughing)
Oh, Cosmo!

Don
Listen, kids, there are two geniuses in this room
and I'm not one of them. Cosmo, you're great!
Kathy - you're wonderful!
(he kisses her)

Cosmo dashes to the piano and starts playing the "Romeo and Juliet" love theme.

111X1
CONT'D
(4)

Don

Cos, this is one scene I don't need mood music for.

(they kiss again as Cosmo smiles happily)

DISSOLVE TO:

KATHY'S HOUSE EXT.

111X2

Outside Kathy's door it is still raining. Don walks her to the door.

Don (lovingly)

Good night, Kathy. See you in the morning.

Kathy (pulling up his collar)

Good night, and take care of that throat. You're a big singing star now, remember? The California dew is a little heavier than usual tonight.

Don

Really? From where I stand the sun is shining all over the place.

(they kiss and he walks down the street)

MUSICAL NUMBER - DON - "SINGING IN THE RAIN"

112

113-
115
OUT

INT. SIMPSON'S OFFICE

115X1

DISSOLVE INTO Simpson behind the desk.
PULL BACK to include Cosmo and Don in front
of the desk.

Simpson

Why, that's wonderful -- that's wonderful!

(getting up)

Now look, we'll keep the whole thing secret until
we're ready to release, just in case it doesn't
come off. But, I'm a little worried about Lina.
She doesn't like Miss Selden. There might be
fireworks.

Don

I guarantee you Lina won't even know she's on the
lot!

Simpson (convinced and excited)

Okay, boys! This is great! The "Duelling
Cavalier" can be saved!

(he jumps to his feet and starts
pacing back and forth, thinking excitedly)

Let's see - "Duelling Cavalier" with music - the
title. The title's not right. We need a musical
title. Cosmo?

Cosmo (jumping to his feet
and starting to pace also)

How about - the "Duelling Mammy" -- uh, no, no -
(silence while they pace)

I've got it --

(they all stop pacing and stare at him)

Uh, no, no, no, no ----

They resume pacing. Cosmo claps his hands
jubilantly stopping everyone again.

Cosmo (triumphantly)

"The Dancing Cavalier!"

Simpson (jubilant)

The "Dancing Cavalier!" That's it! That's great!
Cosmo, remind me to make you a script writer.

Cosmo (off-handedly)

Thanks, R.F.

Simpson

Have a cigar

They resume pacing in opposite directions,
chewing on cigars.

Simpson
But what about the story - we want to have
modern musical numbers. Cosmo?

115X1
CONT'D
(2)

Cosmo (thinking quickly with
a feeling that he can do no wrong at
this point)
Let's see -- how's this? We throw a modern section
into the picture. The hero is a modern young hooper
in a Broadway show. Right?

Simpson
Right.

Cosmo
He sings, dances -- right?

Simpson
Right.

Cosmo
Well, one night backstage he's reading "The Tale
of Two Cities" between numbers see? -- a sandbag
falls on his head -- and he dreams he's back during
the French Revolution! This way we get in modern
dancing numbers, but in the dream part we can use
all the costume stuff -- right?

Simpson (more excited)
Sensational! Cosmo, remind me to give you a raise.

Cosmo
Oh, R. F. --

Simpson
Yes.

Cosmo
Give me a raise.

DISSOLVE TO:

SOUND STAGE FOR RECORDING - INT.

116

Kathy is at the microphone on the recording
stage singing "Would You". There is a full
orchestra present with Cosmo conducting and
Don watching her. Kathy sings one chorus
of the song, Don is standing beside her and
her singing is directed at him -

DISSOLVE TO:

A REHEARSAL HALL - INT. 117

We SEE the playback machine and HEAR Kathy's voice singing "Would You". Lina is mouthing the words as Don and Cosmo look on. Lina is having trouble with the synchronization.

INT. SOUND STAGE 117X1

Lina is in an 18th Century garden set continuing the song. AS THE CAMERA PULLS BACK, we see the company shooting.

DISSOLVE TO:

LINA IN COSTUME 118

Lina is in the same 18th Century Garden set continuing the song and as THE CAMERA PULLS BACK, we see it is a scene from the picture projected on the screen in the projection room. Simpson, Don and Cosmo watch until the end of the number.

Simpson (happily)
It's perfect! That Selden girl is great! When the picture is released I'm going to give her a big build-up! Don; how much is there left to do?

Don
One more scene -- and a number left to shoot.

Simpson
What number?

Don
It's a new one -- for the modern part of the picture -- Broadway Melody. I've got on a high hat -
(he picks up a nearby felt hat)
- and cane.

As Don begins to prance about -

DISSOLVE TO:

NUMBER - BROADWAY MELODY 118X1

Don performs Broadway Melody in high hat and tails on the set. During the number we get a SHOT OR TWO of the Cameras photographing it.

DISSOLVE TO:

INT. - LOOPING ROOM

119-
120

This is a room where errors in dialogue can be corrected. The actors watch and listen to a line on the screen and then matching the timing, can record a new reading. Don and Kathy are standing in front of a microphone with ear phones on and watching the screen which is placed high on one wall. The room is quite dark. Across from the screen is the booth where Cosmo sits, making the recording, and checking the readings. Near the screen, a red light flashes.

Cosmo's Voice (from inside
booth)

All right. Let's try it.

Kathy & Don

Ready.

Lina's Voice (from screen)

Nothing can keep us apart. Our love will last till
the stars turn cold.

(red light and buzzer)

Nothing can keep us apart. Our love will last till
the stars turn cold.

Cosmo

All right, Kathy - go ahead.

As Lina's image comes on the screen, Kathy says
the line.

Kathy

Nothing can keep us apart. Our love will last till
the stars turn cold.

Cosmo's Voice

Great! Perfect!

The lights come up and Don looks at Kathy.

Don

Till the stars turn cold --
(he kisses her softly)
I love you, Kathy.

Kathy

Don, I --

Don

Kathy, I can't wait till this picture is finished.
Then, no more secrecy -- I'm going to let Lina know --
let everyone know --

Kathy (happily)
Your fans will be bitterly disappointed -

119-
120
CONT'D
(2)

Don (lovingly)
From now on there's only one fan I'm worrying
about --

As they kiss, the door is flung open and in
comes Lina and Zelda.

Zelda (pointing to Don and
Kathy)
There!

Lina (registering the scene)
Oh!

Zelda
What did I tell you, Lina!

Lina (beside herself)
Oh, Don! Zelda - thanks, you're a real pal!

Don
Now Lina --

Lina (furious)
I want that girl off the lot at once! She's not
going to be my voice! Zelda told me everything!

Don
Thanks, Zelda - you're a real pal --

Zelda (sweetly, exiting)
Anytime, Don -

Kathy
Now look, Miss Lamont - Don and -

Lina (hurt and angry)
Don! Don't you call him "Don"! I was calling him
"Don" before you were born --! I mean -- oh! You
were kissing him!

Don (getting worked up)
I was kissing her! I happen to be in love with her.

Lina
That's ridiculous! Everyone knows you're in love
with me!

Don
Now, Lina, try and understand this -- I'm going to
marry her.

Lina
Silly boy - she's not the marrying kind. She's just
a flirt trying to get ahead by using you. Well, I'll
put a stop to that --! I'm going right up to see Simp-

She turns to go, when Cosmo comes out of booth.

119-
120
CONT'D
(3)

Cosmo
You're a little too late, Lina - the picture's all finished - and if this girl weren't in the picture you'd be finished too!

Lina
As far as I can see, she's the only one who's finished! Who'll ever hear of her!

Don
Everybody! Why do you think Zelda's in a sweat? Because Kathy nearly stole this picture from her -- and is getting second lead in the next!

Lina (surprised)
She is!

Don
She's just doing you a favor helping you on "Dancing Cavalier" -- and she's getting full screen credit for doing it!

Lina (exploding)
What! You mean it's gonna say on the screen that I don't sing and talk myself!

Don
Of course - what did you think!

Lina (the realization
sinking in)
They can't do that!

Don
It's already done.

Lina
But no one knows about it yet -- !

Don
They will -- there's a whole publicity campaign being planned!

Lina (outraged)
Publicity! They can't make a fool out of Lina Lamont! They can't make a laughing stock out of Lina Lamont! What do they think I am -- dumb or something! Why - I make more money than -- than -- Calvin Coolidge -- put together!
(she stamps out)

DISSOLVE TO:

121-
128
OUT

NEWSPAPER HEADLINES:

129-
131

"Simpson SAYS LINA GREATEST SINGING,
DANCING STAR", BY DORA BAILEY
"DUELLING CAVALIER NOW DANCING CAVALIER"
"LOCKWOOD-LAMONT SING, DANCE"

SIMPSON'S OFFICE - INT.

132

Simpson and publicity men. Rod is reading
from a paper. Simpson looks stunned and
angry.

Rod (reading)

"Monumental Pictures wildly enthusiastic over
Lina's singing pipes and dancing stems" -

Simpson

I never said that -

Rod (reading)

"Premiere tomorrow night to reveal Lina Lamont
big musical talent." Boss, you can't pull a
switch like this on the publicity department!

Other Publicity Man
We were all prepared for the campaign on Kathy
Sands and then you do this! At least keep us
informed -

132
CONT'D
(2)

Simpson
Now wait a second fellas -- I don't know anything
about this! I had nothing to do with it!

Rod
Well, what are we going to do?

Lina flounces in carrying the papers, with
her picture and the articles in them.

Lina (answering him happily)
Nothing! You wouldn't want to call the papers
and say Lina Lamont is a big fat liar!

Simpson
-Lina! Did you send that stuff out!

Lina (very pleased with
herself)
I gave an exclusive story to every paper in town.

Simpson
Lina you'll never get away with this -- Rod. Call
the papers back.

Lina
I wouldn't do that if I were you R.F. --

Simpson
Don't tell me what to do Lina!

Lina
What do you think I am - dumb or somethin'? I had
my lawyer go over my contract!

Simpson (nervously)
Contract!

Lina
Yeah -- and I control my publicity -- not you!

Simpson (angrily)
Yah?

Lina
Yah -- The studio's responsible for every word
printed about me -- If I don't like it -- I can sue!
(pronounced syoo)

Simpson (shaken)
What?

Lina

If you tell the papers about Kathy Sands - it would be -

(very grandly, like an elocution student)

- "deteremental and deleterious to my career"

-- I could sue you for the whole studio!!!

(hands him contract open to a certain page)

Simpson (on the defensive)

That's a lot of nonsense --

Lina (triumphantly)

It says so -- right here!

(shows him; he reads to himself)

Contract dated June 8, 1925 - paragraph thirty-four - subdivision letter A -- the party of the first part -- That's me!

(he looks up at her)

Simpson (beaten)

You win Lina --

Rod

We better take Kathy Sands' credit card off the screen --

Simpson (furious, and angry with himself)

All right - all right -- Let's just get this premiere over with!!

(the publicity men exit. He turns to Lina, displeased and helpless)

Satisfied?

Lina (brightly)

Only one little thing more -

Simpson (sarcastically)

Yes? Want me to change the name of the studio to Lamont Pictures Incorporated?

Lina (very big-eyed)

Oh R.F. you're cute! I was just thinking -- you've given this girl a part in Zelda's picture and you're going to give her an even bigger one in the next?

Simpson

So what?

Lina (innocently)

So -- if she's done such a great job doubling for my voice - don't you think she'd better go on doing just that -- and nothing else?

Simpson (bursting out)
Lina, you're out of your mind!

132
CONT'D
(4)

Lina (with an edge)
After all I'm still more important to the studio than she is!

Simpson (angry and uneasy)
Lina, I wouldn't do that to her in a million years. Why you'd be taking that girl's career away. People don't do things like that!

Lina (pulling herself to full height)
People! I'm not people! I'm a --
(she searches in the paper she is holding for the quote she wants and reads it triumphantly)
-- "Shimmering, glowing star in the cinema firmament!" It says so - right here!

DISSOLVE TO:

MARQUEE OF THE EGYPTIAN THEATER - EXT. - NIGHT

133

The signs read: "PREMIERE TONIGHT - ALL SINGING - ALL TALKING - ALL DANCING. DON LOCKWOOD AND LINA LAMONT IN 'THE DANCING CAVALIER.'"

CUT TO:

INSIDE THEATER

134-135

On screen we SHOW part of dialogue scene and number Kathy dubbed with Don. We also see Lina singing to and with Don. Lina looks and sounds convincingly wonderful. In the audience Don and Lina are sitting together watching, and slightly apart from them are Cosmo and Kathy.

Kathy (watching Don and Lina together)
I think it's going over wonderfully, isn't it?

Cosmo
Yeah. It's too bad about the credits and the publicity.

Kathy
Oh, Don said not to worry about that. After tonight it will all be cleared up.

Lina is singing.

134-135
CONT'D
(2)

Woman in Audience
Isn't she great! What a voice!

Man
They're better than ever.

Another Man
Lockwood's a sensation.

Woman
Yes, but Lamont - what a voice! Isn't she
marvelous?

Kathy, overhearing this, begins to look
troubled.

On the screen, we see end of number and
kiss - Don and Lina look great together.
It is the end of the picture. There is
a wild ovation.

Audience
He's great!
They're terrific!
Don! Lina! Etc.

Don and Lina come out on the stage to
wild applause. They bow.

BACKSTAGE - IN THE WINGS

136

Don and Lina come off into wings where they
are greeted by Simpson and Rod. There is
frenzied applause o.s. from the audience
continuing throughout the scene.

Lina (with a triumphant
glint in her eye)
Listen to them! We're a sensation -- it's the
biggest thing since Ben Hur!

Rod
Lina, you were terrific. Lockwood and Lamont are
gonna be greater than ever!

Don (a little disturbed, but
happy)
Gee -- it was good, wasn't it?

Simpson (also a little
disturbed)
Wonderful, Don! It worked! The public loves
you two -

Lina (exuberantly)
Yer darn tootin' they do!

136
CONT'D
(2)

Rod
They're screaming -- Take another bow!

Don and Lina exit onto stage. Kathy and
Cosmo enter. Simpson, rushing to them,
sincerely -

Simpson
Congratulations, kids! It's a real smash! We
owe a lot to you.

Kathy (warmly)
Thanks.

Don and Lina come off into wings.

Don (rushing to Kathy)
Kathy!
(they embrace, he continues)
We made it!

Kathy
Don - it's a miracle!

Don
Cosmo!

Cosmo
Great, Don! Lina, you were fabulous.
(pointedly)
You sang as well as Kathy Sands.

Lina (meaningfully)
Yes -- and I'm going to for a long time!

Don (turning to her suspicious-
ly)
Hey, what do you mean!

Lina (snapping it out trium-
phantly)
I mean she's gonna keep right on doubling for me!

Don (tensely)
Listen, Lina - I thought that was what was cooking
under those bleached curls of yours. Now get this --
Kathy's got a career of her own. We only did this
just to save this one picture!

Lina (very coyly)
Hmm -- ! That's what you think.

Lina runs out to stage for another bow and
Don follows angrily.

Cosmo (to Simpson)
Lina's getting a little carried away, isn't she, Boss - !

136
CONT'D
(3)

Simpson (uncomfortably)
Yes - yes, she is!

Don and Lina re-enter from stage.

Don (to Lina; bursting with rage)
Listen, you boa constrictor - don't get any fancy ideas about the future.

(to Simpson)
Tell her, R.F.

Lina (cutting in savagely as Simpson fumbles for words)
Never mind, R.F.! Listen to that applause out there! It's for me! For Lina Lamont! I'm the biggest thing since -- The Big Parade! Wait till the money starts rolling in! You're not gonna give all that up cause a little nobody who nobody ever heard nothing about don't want'a be my voice.

Rod (quickly to the befuddled Simpson)
She's got something there, Boss - it's a gold mine! You got no choice!

Kathy (cutting through)
Part of that choice is mine, Miss Lamont! I just won't do it!

Lina (with heavy sarcasm)
You got a five year contract, honey - you'll do what R.F. says!

Don (angry and incredulous; to Simpson)
Well, R.F., whatsa matter! Why don't you tell her off?

Simpson (dazed and angry at himself, shame-facedly)
I don't know - I'm confused! This thing is so big - I -
(with an angry outburst)
Get out there and take a curtain call!

Don and Lina go on stage. Lina flouncing out triumphantly and Don in a black rage.

Cosmo (to Simpson with quiet contempt)
Simpson -- I once gave you a cigar - can I have it back?

Simpson (almost on the verge
of tears)
Now wait a minute, Cosmo -

136
CONT'D
(4)

Don and Lina re-enter from stage.

Lina (with wild ecstasy)
Listen to them - I'm an avalanche!
(then, to Kathy in a taunting six-year-
old manner)
Ha - Sands - you're stuck!

Don (to Simpson with icy fury)
Look, R.F., if this happens - you can just get
yourself another boy - I won't stand for it.

Simpson (pleadingly)
Oh, Don!

Kathy (frightened)
Don!

Don (decisively)
I mean it - you'll make your Lockwood-Lamont
Pictures without Lockwood!

Lina (with superb, sweeping
contempt)
So who needs you! I'll be twice as big without
you! They'd come to see me if I played opposite
a monkey! Who are you, anyway? I was a big
star when you were happy to break your leg for
five bucks a day!

Simpson (protestingly,
fumbling for his vanishing dignity)
Now wait a second, Lina! Don's a smash, too -
I'm going to say a few words now - I'm still
running this studio!

Lina (absolutely carried away
as she turns on Simpson)
I'm not so sure! You're the big Mr. Producer --
always running things - running me! Well, from
now on I'm running me. As far as I'm concerned,
I'm running the studio!!

Simpson (shocked)
Lina! Lamont Pictures, Inc. huh? Lina, I think
you've gone a little too far --

Lina (arrogantly)
Ha!!

During this there have been cries of "Speech!
Speech!" from off screen audience.

Rod (shouting excitedly)
Hey, they're yelling for a speech!

136
CONT'D
(5)

Lina (blowing her top to
Don)
A speech! Yeah -- everybody's been trying to run things -- run me -- you always making speeches for me. Well, tonight for the first time - I'm gonna do my own talking. I'm gonna make the speech!

Rod (holding her)
No! Don't do it!
(Don and Cosmo exchange a quick look)

Don (bland and sincere)
Just a minute Rod. This is Lina's big night - and she's entitled to do the talking - Right?

Cosmo
Right!

Lina (savagely)
You're darn right - Right!

She dashes out on stage, triumphantly.
Don exchanges a pleased look with Cosmo as he follows her out.

Rod (shouting after Lina
frantically)
Hey, stupid! Don, don't let her talk!

THE STAGE

137

Lina is in front of the curtain at the microphone with Don standing beside her. The audience quiets down and she begins to speak, slowly and deliberately with a great lady graciousness, but in her own unmistakably flat and nasal tone.

Lina
Ladies and gentlemen - I can't tell you how thrilled we are at your reception for The Dahncing Cavalier - our first musicale picture together. If we bring a little joy into your humdrum lives it makes us feel our hard work hasn't been in vain for nothing - Bless you all.

SHOTS OF AUDIENCE

138-141

During the speech we see people in the audience looking puzzled at the sound of Lina's voice. One of them is Dora Bailey.

Man in Audience

Hey, she didn't sound that way in the picture.

Suddenly a voice rings out in the balcony.

Voice

Hey, cut the talk, Lina! Sing!

All through the house the audience picks up the cry of "Sing! Sing!"

THE STAGE

142

As Lina hears the audience calling she suddenly looks very frightened and horrified. She attempts to cover with a sickly smile as Don, looking very pleased, bows to her deferentially and leading the audience in applause goes off the stage.

Voices (o.s.)

Sing, Lina! Sing a song!

Lina looks trapped, hesitates, and then gestures to the audience indicating, "Just a moment", and attempting to smile graciously, runs to the wings.

143
OUT

LINA - IN WINGS

143X1

Lina (to all in general -
in a panic)

What am I gonna do? Tell 'em I gotta cold -- a frog -- or somethin'!

Rod

Yeah - that's right --

Don (with a glint in his
eye)

Wait a second! Cosmo, R.F. -- I've got an idea --

Don, Simpson and Cosmo go into a huddle as crowd voices o.s. continue to shout "Sing -- Sing, Lina!"

Lina (beside herself)

What am I gonna do? -- What am I gonna do?

Simpson, Don and Cosmo break huddle.

Simpson (also with a
newly acquired glint)
Lina - we've got it - it's perfect! Now look
-- there's a microphone back of that curtain.
Kathy will stand back there and sing for you.

143X1
CONT'D
(2)

Kathy (shocked)
Don!

Don (with jaw set)
You've got to do it, Kathy -- this thing is too
big --

Cosmo (excitedly)
Yeah -- Lina's bigger than all of us - nothing
must stand in the way --

Lina (hopefully)
You mean she'll be back of the curtain -- singing
-- and I'll be out front - making with the mouth
like in the picture!

Cosmo
That's it!

Kathy (furiously)
Let me out of here! I'll never do it --

Lina (wildly)
She's gotta do it!

Simpson (with mock sternness)
Of course she's gotta do it -- She's got a five
year contract with me! Get over to that micro-
phone - Sands! --

Kathy (bewildered)
Oh.

Don (icily)
You heard him Kathy - do it!

Kathy (turning on him with
hatred)
I'll do it Don! -- and I'll never see you again -
on or off the screen.

Cosmo (shouting)
Get going.

Kathy exits to behind the curtain.

Lina (with great joy)
Well, at last somebody's gettin' some sense
around here. Thank you, Don!

She flounces out on stage.

STAGE

144

Lina walks out smiling and composed to mike
in front of curtain as applause dies down.
There is an orchestra in the pit with
orchestra leader.

Orchestra Leader

What are you going to sing, Miss Lamont?

Lina looks hesitant for a moment.

BACK OF CURTAIN

145

Kathy (whispering towards
curtain)

"Singing in the Rain" -

LINA - IN FRONT OF CURTAIN

146

Lina

Er - "Singing in the Rain".

Orchestra Leader

What key?

BACK OF CURTAIN

147

Kathy (whispering)

A flat.

FRONT OF CURTAIN

148

Lina

A flat.

The orchestra goes into the song. From the
front we see Lina apparently singing. The
illusion is perfect.

BACK OF CURTAIN

149

We see Kathy singing.

BACKSTAGE - IN THE WINGS

150

We see Simpson, Don and Cosmo watching. From this angle, we can see Lina in front of the curtain, the side of the curtain itself and Kathy in back of it, singing into the microphone. The three men are standing next to the curtain ropes.

Simpson (smiling a little mysteriously)
Works perfectly, doesn't it?

Don (with a similar smile)
Yeah.
(he fingers the ropes affectionately)
Fine -- You know these ropes here remind me of that scene I did in "The Prince of Pirates" --

Simpson (innocently)
Oh -- which scene was that, Don?

Don
When the British flagship was persuing us and ---

Cosmo (with mock admiration)
I remember - that was a swell scene --

Don (with growing excitement)
Yeah -- there I was on the top deck -- a pirate ship was at anchor -- and then suddenly -
(he jumps up on a barrel)
- suddenly I spied the Bonnie Prince Hal -
persuing us with fifty cannon!

Don is now acting to the hilt in an excited stage whisper.

Don
Avast, men! To the ropes! One-eyed Simpson -
Long John Brown -- to the ropes I say!

Simpson and Cosmo grab hold of the ropes.

Don
One - two -- hoist away!

Cosmo and Simpson start pulling the curtain rope excitedly as we see the curtain begin to go up.

FULL SHOT - STAGE (AS SEEN FROM AUDIENCE)

151

The curtain is rising and we see Lina, oblivious of this, mouthing away into her

mike, while behind her Kathy is revealed in full view of the audience, singing away. We hear the shocked gasps of the audience.

151
CONT'D
(2)

KATHY - ON STAGE

152

Frightened and bewildered, but still singing nervously, she looks towards the wings.

OVER KATHY'S SHOULDER - TOWARDS WINGS

153

We see Simpson, Cosmo and Don, in pantomime, urging her to keep singing. All grinning broadly.

SHOTS OF AUDIENCE

154-155

The audience reacts in great surprise and starts to laugh.

LINA - ON STAGE

156

Puzzled by the laughter, but continuing her mouthing.

LONG SHOT - AUDIENCE

157

The audience is now laughing uproariously.

MEDIUM SHOT - SIDE OF STAGE

158

Cosmo walking out from the wings towards Kathy. This is still unseen by Lina.

MEDIUM SHOT - FRONT OF STAGE

159

We see Lina continue her action uncertainly. Kathy falters in her singing. She looks very frightened. Cosmo picks up singing the song in a roaring baritone. We see Lina for a second or two, with what appears to be this huge masculine voice coming out of her throat. Then, horrified, she stops, turns around slowly and dashes off the

stage in a great fury. Kathy, truly bewildered, looks around wildly and suddenly runs down the steps from the stage to the audience, and begins dashing up the aisle to escape. Don rushes out on stage.

159
CONT'D
(2)

Don

Kathy!

She continues running up the aisle.

Don (excitedly)

Ladies and gentlemen -- stop that girl! The girl running up the aisle - ! That's Kathy Sands - !

He dashes down the steps after her as a group in the rear of the theater halts her progress. He continues talking as he runs down the steps.

Don

That's the girl whose voice you heard and loved tonight --! That's the real star of the picture -- you're going to see an awful lot of us together from now on!

(he shouts to her)

Kathy!

Don begins to sing "YOU ARE MY LUCKY STAR" -- Kathy turns towards him, still looking bewildered. He goes to her, takes her by the hand - and leads her back up onto stage, still singing. Cosmo comes out of wings and joins them -- and the three of them happily sing and dance the song as the theater audience applauds.

160-168
OUT

THE END