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Culver City, Calif. No. 3

8/28/52

NOTE:
Please see
inside of
cover for
changes and
additions.

THE BAND WAGON

Okayed by
Mr. Freed

Director:
Vincente Minnelli

From:
Betty Comden
Adolph Green

COMPLETE

8-28-52

THE BAND WAGON

(Script dated: 3-23-52)

Due to the excessive expense of re-running entire script merely in order to obtain consecutive page numbers, the script with its changes will not be re-run, but herewith in front and back of the script, you will find a summary of the total number of pages in the script.

3-23-52	Total number of pages in script including revisions to date, and based on 63 lines per page:	85
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(Script completed: 3-23-52)

THE BAND WAGON

Behind the titles we see - a top hat and stick against a neutral background. As the last title FADES the CAMERA PULLS BACK and we see that the top hat and stick are on display in an auction gallery, along with many pieces of furniture, tapestries, art objects, etc. There is a crowd of people gathered there, listening to the auctioneer who has just rapped for attention. 6X1

Auctioneer (professional
spieler)

Yes sir, ladies and gentlemen, we are in luck today here in Los Angeles! Through the years - the Bolwinkle Galleries have brought up for auction many collections of personal effects of your famous movie stars. But today is indeed a red letter day! The personal effects of Tony Hunter! It comes as a surprise that Mr. Hunter, perhaps the greatest singing dancing star the films have ever known, is also the collector of the rarest, most priceless objects d'art that have ever come under ry hammer!.. Now a change of professional plans has forced Mr. Hunter to part with these prize possessions --- unlucky for him perhaps, but lucky for us. Ladies and gentlemen, let's start out with Lot 94 -- some of the potpourri of Mr. Hunter's own personal costumes he used in his famous dancing singing pictures --

(pointing to top hat and stick)

Remember this! Perhaps the most famous top hat and stick in our generation -- Yes it's the one he used in "Swinging Down to Panama" and all his other pictures.

(making enthusiastic pitch)

We'll start at \$5.00 -- Do I hear \$5.00? It's worth a lot more.

(he looks around)

All right, we'll start at two --

(with growing disappointment)

Well?- fifty cents? -- Anything? --

FULL SHOT - EXT. - LUXURIOUS EEVERLY HILLS
HOUSE

CLOSE SHOT - SIGN ON LAWN "FOR SALE"

8

SHOT - INT. LIVING ROOM

9

We are inside a large elegant living room from which the furniture has been removed. All that remains are a few good paintings on the wall, and a pile of dancing shoes. In the room are a renting agent and a gushy middle-aged woman.

Woman (looking around the room)

Well -- it's divine -- I mean -- A real movie star's house and all, but I'm afraid it's too small. My daughter has three children and there isn't a trace of a nursery.

Renting Agent (a rough type)

Mr. Hunter is a bachelor, you know, but the upstairs den could be converted --

Woman (hesitantly)

Well, I don't --

Renting Agent (cutting in)

Look, honey, you'll have to make up your mind. It's yours for a song. It's no secret Mr. Hunter happens to be broke -- has to pay his debts. He wants to sell fast.

Woman (looking about ecstatically)

Oh, it's so exciting -- Tony Hunter's house!
(her eyes light on the pictures and she stops)

But I do hope he'll take those awful pictures with him.

Renting Agent (dryly)

He will. They're all he's held on to. Those awful pictures are worth a good sixty thousand bucks.

The woman looks at the room again and with a rapturous look on her face, starts waltzing around on the polished floor.

Woman (all a-flutter)
 Oh, this room! Just to think I'm dancing on
 the same floor he must have danced on! Oh, all
 right -- I'll take it!

9
 CONT'D
 (2)

INT. MOVIE PRODUCER'S OFFICE

10

We are inside a luxurious office. On the
 huge desk is a souvenir object - a small
 gold top hat bearing the inscription "From
 Tony". Back of the desk sits the Producer
 talking to an Agent.

Producer (with great
 sincerity)
 It's no use, Irving, I love him, you know that --
 I love him -- but it's no use.

Agent (imploringly)
 But, can't you give him a one-picture-a-year deal?

Producer
 I'm powerless, Irving - I know what Tony's meant to
 the studio, but we can't sell him to the public any
 more. Mr. Exhibitor says "Tony Hunter is boxoffice
 poison".

Agent
 But why?

Producer
 Why -- who knows why? He's as great as he ever
 was -- I know that -- I love him. Maybe we used
 him in too many pictures. Maybe we didn't give
 him the right parts. All I know is --

Agent (cutting in)
 You love him.

Producer
 Yeah.

EXT. TRAIN - "TWENTIETH CENTURY" IN MOTION

11

INT. CLUB CAR

12

From the looks of things we are getting near
 a station. People are passing through with
 bags. A few are still sitting finishing drinks.
 We see two typical western businessmen picking

up drinks which a waiter has just served. A third man is sitting near them reading, his face covered by a magazine.

12
CONT'D
(2)

First Man (he and the other man speak in that over-hearty manner and booming voice we associate with that type)
Well -- Just one more for the road. 'Bout twenty minutes 'til New York.

Second Man
Bottoms Up!

First Man (the typical train conversation opening)
So you're from California?
(as he talks he idly flips through a magazine)

Second Man
Yeah -- Sunny Cal.

First Man
Sunny Cal, eh?

Second Man
Yep, Sunny Cal.

First Man
Say - You come from Sunny Cal - bet you know a lot of movie stars.

Second Man (with a deprecating laugh)
Oh, I gotta confess I'm just like you and me - I only get to see them in the movies - But I read about 'em -- Know all about 'em.

First Man
Sure like to meet that Ava Gardner.

Second Man (chuckling)
You're a little late -- She's married, you know.

First Man (pointing to a page in his magazine)
Say, do you know this one?

We see a liquor ad. In it the movie star, Tony Hunter (Fred Astaire) is holding up a highball, grinning frozenly.

Second Man
Who's that?

First Man
That's Tony Hunter.

Second Man (glancing at picture
and dismissing him)
Oh him - the singing dancing fellow.

12
CONT'D.
(3)

First Man
My wife used to go to all his pictures - Almost
broke up our home -- "Tony Hunter - Tony Hunter - "

Second Man
Oh, he was good twelve - fifteen years ago but the
columnists out there say he's through.

Suddenly we hear a voice come from the third
man whose face is hidden.

Voice (he speaks exactly like
the other two men)
Through! He's washed up - Hasn't made a picture
in three years.

First Man (startled)
Huh? Did you say something, Mister?

Voice (continuing in that hearty
western boom)
I said I agree with you. That Tony Hunter's a has-
been. -- I wouldn't go to see him if they were giving
away five-dollar bills with the tickets. Gotta match?
(he puts down the magazine and we see that
it is Tony Hunter. Automatically they give
him a light and he puts the magazine back
up hiding his face)
Thanks.

First Man
As I was saying --

He and the second man do a belated take.

First & Second Man
Oh - uh --

Tony (putting the magazine down
and speaking to them good-naturedly in
his own voice)
The worst part of what you're saying, boys, is that
it's absolutely true.

He gets up, reaches in his pocket and hands
each a cigar.

Tony (continuing)
Here - have an exploding cigar!

As he leaves they look after him open-mouthed.

TRAIN ENTERING TUNNEL AROUND 110TH ST. AND
PARK AVENUE 13

STATION PLATFORM - TRAIN PULLING IN 14

INT. TRAIN AT EXIT - LOOKING OUT UPON THE
PLATFORM 15

We see people beginning to get out and on the platform a group of press men are gathering at the door, reporters, photographers, etc.

INT. TONY'S COMPARTMENT 16

Tony is sitting at the window looking out and we see people moving past on the platform. He is looking pensive and a little apprehensive. Porter ENTERS - Porter speaks.

Porter
Here's your coat, Mr. Hunter.

Tony (sighing - reluctantly)
Oh -- uh thanks -

Porter
Bags all ready, sir.

Tony (abstractedly)
Oh sure - uh see that they get put in a cab and taken to the Plaza.
(he gives Porter a tip - and sits back)

Porter
Yessir - Thank you, sir - Uh everyone's getting off, sir - it's the last stop - New York.

Tony (grinning nervously)
If you don't mind I'll just sit a minute or two.
Uh - You couldn't just make up my berth for the night here could you.

Porter
Oh, I couldn't do that, sir.

Tony (resignedly)
No, I guess not --
(gets up)
Well - here goes --

SHOT - TONY IN AISLE OF TRAIN WALKING BEHIND
PEOPLE TOWARDS TRAIN DOOR 17

SHOT - AT TRAIN DOOR LOOKING OUT TOWARD THE
PLATFORM 18

SHOT - PLATFORM - PHOTOGRAPHERS AND REPORTERS 19

A Photographer
This is the car - 8362.

SHOT - INSIDE TRAIN AT DOOR 20

A girl and a man about to leave train.

Girl
Looks like the press.

Man
Yeah - Must be some big shot aboard. Maybe the
President.

Girl
Nah - Too many photographers - Must be a movie star --

Tony, right behind them, overhears this - grins
sheepishly and a little happily, adjusts his
tie, and steps out on platform.

SHOT - PLATFORM 21

Tony stepping off train - Press are craning
necks to see behind him.

Tony (to reporters, modestly)
Hello, boys -

First Reporter (surprised - then
recognizing him)
Hey, it's Tony Hunter - Hiya, Mr. Hunter.

Tony
Thanks for the red carpet bit. I didn't expect it -

First Reporter (embarrassed)
Well uh - What brings you to New York, Mr. Hunter?

Tony (unprepared for this and
fishing for words)
Oh - I'm just here to relax and look around.

21
CONT'D.
(2)

Second Reporter
Between pictures, Tony.

Tony
Well - in a manner of speaking.

Second Reporter
Hey, didn't I read in VARIETY something about your
doing a show?

Tony
Well - Lester and Lily Marton have something in mind
for me - But I haven't decided yet - It's a good many
years since I've been on the stage -- You get a little
lazy, you know -- I doubt if I'll really do it - I'll
just --

Third Reporter (suddenly)
Hey, there she is --

All look behind Tony and press forward as
Esther Williams and entourage descend from
train. Tony sees her too and steps aside -
understanding and embarrassed.

First Reporter (as he moves
toward Esther Williams)
Good luck, Mr. Hunter.

There is a barrage of ad lib questions to
Esther Williams who poses for several pictures
as flash bulbs explode and she starts moving on
platform toward exit. Tony watches all this.

Esther (seeing Tony as she
passes - warmly:)
Oh, hello, Tony.

Tony
Hi - Esther.

Esther (giggling a little)
Honestly - isn't this fuss a bore?

They all go past Tony. He watches them leave -
left alone on platform except for Porter.

Porter
Those poor movie stars - People just never leave 'em
alone.

Yeah - I don't see how they stand it.

21
CONT'D.
(3)

SONG: TONY: "BY MESELF"

Tony sings as he walks up the platform towards the waiting room. As he enters the Waiting Room he has just finished the song. At this point we HEAR OFFSCREEN THE SOUND of a very bad accordion and kazoo playing "Stars and Stripes Forever".

Tony turns in the direction of the SOUND and we see Lester and Lily Marton (Oscar Levant). They are holding as best they can a large sign on which is written in scrawling "Our Gang Comedy" lettering, "TONY HUNTER FAN CLUB" -- and are playing the aforementioned instruments. The three rush toward each other.

Tony! Lester

Tony, darling! Lily

Lily! Les! Tony (surprised and suddenly very happy)

C'n I've yer autograph, Mister? Lily

Sure, little girl. C'mere. Tony
(he bends her backward in a big mock Valentino embrace)

Hey - that's my wife - let go! Lester

Don't worry - I'll get around to you in a minute. Tony
(he stares at Lester with a put-on look of repulsive coyness, obviously an old ritual between them)

Hello you --- Piggy ---
(he punches Lester's chin in the same manner)

Hello, yourself, you two-headed cretin. Why didn't you tell us when you were coming? We had to find out from your Agent, yet - He sent us a wire. - Why didn't you -- Lester

Tony
Oh, I just wanted to slip into town quietly. And, believe me, it was no trouble.

21
CONT'D
(4)

(looking at sign - again with wildly exaggerated sentiment and coyness)
Aww -- Did you paint that sign all for me -- That's cute!

Lester and Lily (together)
Aww, Piggy!
(they both punch Tony on the chin in the same manner, then all three leering coyly at one another)

All Three
Aaaww!

Tony
Well, let's see if you've changed much in the last year. No, Lester, you haven't changed at all. You look desperately ill as usual.

Lester (suddenly stricken and horrified)
Yeah? Whaddya have to say that for?

Tony
Just kidding Les - You look --

Lester (pursuing it the same way)
Nah, I've been feeling terrible all day - Sort of faint - light-headed -- queasy inside - lots of pressure here -

Lily
Dizzy spells?

Lester
Yeah!

Lily (sweetly)
Darling, you should have told me.
(to Tony)
He's going to have a baby.

Tony (laughing)
Take it easy, old man.

Lily (happily and warmly)
Tony, it's wonderful to see you.

Tony
Thanks, Lily. Let's look at you. That New York pallor of yours is like a breath of fresh air. You're too pretty to be a successful writer - and much too pretty to be married to him.

Lily
Thanks, darling.
(they hug)

21
CONT'D
(5)

Lester
Come on you two-headed lovebirds, there's work to
be done! Here, hold this.
(he gives Lily the accordion)
Now I have here a script - of a show - !
(while saying this he reaches inside
his pocket, takes out script and hits
it like a pitch man)

Lily
Oh, Lester, you didn't bring it!

Lester (enthusiastically)
It's great! It's the best thing we've ever
written. Take it, boy! Smell it! You can tell
it's good. It's got a great part for you - nice
little parts for Lily and me --

Lily
Now wait a minute, Les, this boy must be starving -
Let's take him to Sarâi's and feed him -

Lester
Sure, we can read him the script while he's eating.

Lily
And then we've got the big surprise --

Tony (trying to cut in)
Hey - just a minute - I --

Lester (taking him by the
arm as the three of them start walking
across the waiting room)
We haven't a minute to lose - this is a show!
Live flesh and blood entertainment! You gotta
start learning your lines! This isn't the movies
or TV you know -- They won't have the lines
written on a blackboard. You gotta have them in
your head - Now --

Lily (also bubbling with en-
thusiasm and sweeping Tony along)
Honestly, Tony, we're so excited about it! I
think it's good - I really do - and you know I
don't usually go --

Tony (finally able to cut in)
Now wait a second, kids. Wait. I want to know
what's happened to you since you finished your
last picture -- You've been back from Hollywood
over a year -- Now fill me in --

Lester
Fill you in! This is what we've been doing -
Writing!

21
CONT'D
(6)

Lily
It's true, Tony, it's all we've had time for -
except for an occasional fist fight.

Lester (excited)
Listen, you tap dancer you - You're coming back
to Broadway - big!

Tony (genuinely concerned and
obviously nervous about the idea of a
show)
Honestly, Lily, do you think anyone's really
interested in coming to see me?

Lily
Are you crazy?

Tony
They didn't come for ninety cents -- why should
they come for six-sixty --

Lester
Why? Because you're great, that's why! This is
the psychological moment to do a show - "Beloved
Artist returns"! They're sick of new faces.

Tony (wryly and good-humoredly)
Well, if it's an old face they want - I'm in.

DISSOLVE TO:

22 OUT

TONY, LESTER AND LILY

23

as they approach the corner of Broadway and
Forty-second Street. They are trying to
walk - being jostled by the immense crowd.
Tony looks stunned and bewildered.

Tony
What is this?! New Year's Eve?

Lester
Just an average summer's evening.

Tony
Can't we get a cab?

Lily
Filled -- It's show time.

Lester
 Only two blocks more, Tony - then Sardi's -- and
 then - shall we tell him, Lil? --- the big surprise!
 (she nods)

23
 CONT'D
 (2)

Tony (abstracted)
 Oh?

Lester (making the pronouncement
 of the century)
 Well - you know who's going to do the show? Only
 the greatest producer - director in town -- Jeffrey
 Cordova!

Tony
 Who?

Lester (bursting with enthusiasm)
 Jeff Cordova! We're meeting him tonight backstage
 right after his show.

Tony (who has obviously never
 heard of him)
 What did you say his name was?

Lily and Lester (with unbeliev-
 ing exasperation)
 Jeffrey Cordova - Don't tell me - Where've you --
 Don't you ever get newspapers back there --

Lester
 Listen - that genius directed "Man in the Mousetrap"
 and "Summer's Heat" and did them both while
 starring in "Oedipus Rex".

Lily
 He's got three hits running and he's acting in one
 of them!

Tony
 Only one?

Lester
 Tony, this guy --

Tony
 Has he ever done a musical?

Lily (as enthusiastically as
 Lester)
 No, but what's the difference! He's theatre. He
 can do anything. He's a new kind of theatre man,
 Tony. The theatre's changed you know - Lots of
 things have changed.

Tony looks and sees Forty-Second Street.
 He stops and gasps. It has become a
 Coney Island Midway.

Tony
Yeah, they sure have. What's happened to Forty-
Second Street?

23
CONT'D
(4)

(looking down the street from the corner
he sees the various theatres on both
sides now cheap grindhouses)
There's the New Amsterdam Theatre. Remember?
Fifteen years ago I was starring there in "Flying
Banners". Now look -

SHOT - MARQUEE READING "THE GORILLA'S REVENGE" 24

Tony
The San Harris Theatre.

SHOT - MARQUEE "ARE DAUGHTERS PEOPLE?" 25

Tony (amazed at the change)
Look across the street - The Selwyn - That's where
Hoel Coward and Gertie were playing in "Private Lives".

SHOT - MARQUEE "SAVAGE PRINCESS" 26

Lily
Hey! An empty cab, Tony!
(she rushes into it with Lester)

Tony (not getting in and shutting
the door)
Join you in a few minutes -

Lester
Hey, what is this?

Tony
I'll be there! Order me a steak!

Lily (as cab pulls away)
Hey!!

Tony is pushed and jostled by the crowd. He
looks around trying to orientate himself.

Tony (to hot dog stand attendant)
Excuse me -- I'm a little fuzzy -- but wasn't the
Eltinge Theatre once located -- ?

The busy attendant slaps a hot dog into his
hand and goes on filling other orders. Tony,

bewildered, plunks down a coin and pushed
 along further by the mobs finds himself
 inside a garish penny arcade. He mingles
 with the crowd - tries some of the machines -
 and out of this grows a musical number which
 ends with Tony in a gay exuberant mood.

26
 CONT'D
 (2)

MUSICAL NUMBER: "SHINE ON YOUR SHOES"

DISSOLVE TO:

SHOT - SIGN IN FRONT OF A THEATRE

27

JEFFREY CORDOVA'S PRODUCTION OF "OEDIPUS REX"

STARRING JEFFREY CORDOVA
 ADAPTED FROM THE ORIGINAL GREEK
 BY JEFFREY CORDOVA
 ENTIRE PRODUCTION UNDER SUPERVISION
 OF JEFFREY CORDOVA

SHOT - INT. THEATRE

28

On stage we SEE the last scene of "Cedipus Rex".
 A huge Norman Bel Geddes type of set is on the
 stage and Jeffrey as Oedipus is doing his last
 tragic speech. He has plucked out his eyes and
 the catsupy make-up is streaming down his face
 as he intones the final part of the Greek tragedy.

SHOT - IN THE WINGS LOOKING TOWARD THE STAGE

29

We see Lester, Lily and Tony watching and we see
 Jeffrey on the stage. Over his lines we HEAR
 the following -

Tony (incredulous)
 This guy is going to direct a musical?

Lester
 This guy can do anything.

SHOT - ON STAGE

30

Jeffrey (as Oedipus)
 Oh Greece, Greece. I have plucked out mine eyes -
 That I may not see the evil days that shall befall me!
 Oh Zeus! Loose down thy thunderbolts to free me from
 my eternal sins! Loose down thy thunderbolts!

Through the speech he builds to a terrific sobbing climax at the end of which the orchestra and drums come crashing in. He makes a tragic sob-wracked exit toward the wings as the curtain falls and wild applause begins.

30
CONT'D
(2)

SHOT - WINGS

31

As Jeff makes his exit he catches sight of the Martons. He lights up and instantly drops out of character for a second addressing them in casual colloquial manner.

Jeff

Hi yah sweeties - How'm I doin'!

Lester

Great, Jeffrey - Hey, Jeff, this is Tony --

Jeff

Scuse me, kiddies -

(he immediately switches back into the sobbing Oedipus and goes back on stage for a bow, as the applause continues. He looks humble and proud as he bows then exits tragically again. Once more in the wings he looks around dropping out of character. His eye lights on Tony whom he doesn't know)

Jeff (rapidly to Tony)

Hey, Mac - Order me a pastrami sandwich - lean - no fat - no gristle - and a cream soda - and a pickle -
(lapsing back into the Oedipus tragedian he goes back on stage sobbing for another bow)

Tony (looking around bewilderedly)

Hey, somebody -- Mr. Cordova wants a -

Lily (laughing)

Stay where you are, Tony - that maniac, honestly.
Say, Hal,

(she calls to a young man in shirt sleeves carrying a notebook)

Hal (coming over to them)

Hello, Mrs. Marton.

Lily

The Maestro wants his --

Hal

The pastrami bit -- It's in his dressing room already.

Lester
This is Mr. Hunter, Hal. Tony, this is Hal Benton,
Jeff's general manager.

31
CONT'D
(2)

Hal
Pleased to meet you, Mr. Hunter. I'm a great
admirer of yours. When did you get in?

Tony
Just got off the train a couple of hours ago. Seems
like a lifetime already - I've been --

During this Jeff has been on stage bowing. In
the wings and backstage we see the cast coming
off stage going to their dressing rooms. All
around there is the bedlam of a show just finish-
ing. In the middle of Tony's speech Jeff comes
striding off stage.

Jeff (to stagehand)
Joe, the curtain was slower tonight.

Joe
I'm sorry.

Jeff (exuberantly)
Leave it in! It doubles the applause! Listen to
them!

Hal (handing him a towel with
which he starts wiping off the ghoulis
makeup)
Twenty-three standees tonight, Boss.

Lester
Jeff, this is Tony --

Tony steps forward but Jeff ignores him and swings
right into character as the dynamic actor - pro-
ducer - director -- running every department in
sight.

Jeff (briskly)
Scuse me, kids.
(yelling to an electrician)
Hey, Max - what happened to that amber spot! It was
way off. I gotta have more light on me there. Let's
not keep it a secret I'm in the show.
(arm around a girl in the cast who passes by)
Hi, Sugar! John, Friday call a line rehearsal - entire
cast. Sloppy diction. The original was in Greek but
this is in English. Let's not keep it a secret it's in
English - and, Hal, tomorrow afternoon I want to look
in at "Man in the Mousetrap" and --

Hal
Tomorrow you've got that drama lecture out at Princeton,
Boss.

Jeff
Oh, yeah, yeah -- Well, work it out somehow --

Lester (by now embarrassed)
 Jeff - this is Tony Hunter.
 (Tony extends his hand uneasily and
 Jeff abstractedly takes it for a quick,
 brush-off handshake)

31
 CONT'D
 (3)

Jeff
 How do you do - Listen, Hal - Call Tallulah and tell
 her I can't be on her show till two weeks from next
 Sunday.

(to Lester and Lily)
 Sorry, kids - Be with you as soon as I slip outta
 the sackcloth and ashes.

Lily (with grim emphasis)
 Jeffrey - this is Tony Hunter.

Jeff (as he starts walking away)
 Yeah - we just met - Oh --
 (the name registers on him at last and a
 look of deference comes over his face as
 he again shakes Tony's hand with a grip of
 manly sincerity)
 Mr. Hunter - Do forgive me - I can't tell you how
 delighted I am to meet you - delighted - and thrilled.
 Come on, let's go to the dressing room - have a drink
 while I change. Listen, Hal, get some ice and some
 glasses downstairs -

Hal (with mock servility)
 Yes, Your Majesty --
 (he leaves)

Jeff (to the group)
 Come on, let's take the shortcut.
 (he guides them to the stage and they
 start walking across it)

SHOT - ON STAGE - JEFF AND HARTONS WALKING AHEAD 32
 with Tony slightly behind.

Jeff (arm around Lily)
 Well, did you catch the little clambake tonight?

Lily
 No, unfortunately - just the last minute -

As Tony reaches the middle of the stage the cur-
 tain goes up - and he stops and looks out front.
 He sees an empty theatre - empty except for a
 few ushers and cleaning women who are picking up
 theatre programs and sweeping up in general. It's
 Tony's first view of a theatre from the stage in
 over fifteen years and the sight of it fills him
 with awe and memories. He walks slowly to the
 foot-lights and abstractedly breaks into a little

soft-shoe step for a bar or two.

32
CONT'D
(2)

Jeff, Lily and Lester stop and watch him -
Lester and Lily exchanging a pleased look.
Suddenly Tony realizes what he's doing and
stops. A porter and a couple of ushers out
front applaud. Tony laughs and turns to the
others.

Tony (shyly)
It's been a good, long time ---

Jeff (leaping in heatedly)
Yes, much too long for the theatre, I'll tell you
that. We need our theatre greats right here -
That's why when Lester and Lily told me they were
doing a show with Tony Hunter - that's all I had to
know - I'm dropping every other project.

Tony
That's wonderful, Mr. Cordova - But all this --
The classics -- Do you really want to do a musical?

Jeff (very heatedly)
A Musical - I'm sick of these artificial barriers
between the musical and the drama - In my mind there
is no gulf between the magic rhythms of Bill Shake-
speare's immortal verse and the magic rhythms of Bill
Robinson's immortal feet -
(suddenly very pleased with his eloquent
imagery - to Hal)
Hmm - write that down, Hal - I'll use it at Princeton.

Hal
It's already down, Boss, you used it last week.

Jeff (offhandedly)
Oh, yeah, yeah ---
(then back into speech)
I tell you if it moves you - if it stimulates you -
if it entertains you - it's theatre -- When the right
combination gets together and it spells THEATRE - I
gotta be right in there up to my armpits - !

Lester
That's higher than usual -

Lily (excitedly)
Now that's what I wanted Tony to hear you say, Jeff--
I tried to tell him how you feel - But I knew you
could explain it so wonderfully -

Jeff
Lily, you magnificent animal -
(they embrace)

Lester
Hey, take your hands off my wife and let's get down
to business - Now I have here a script - it's great -
it's ready to roll - Jeff, we're gonna leave it with
you - Read it tonight and -

Jeff
All right - But, before I do give me a rough idea
of the plot.

32
CONT'D
(3)

Lester
Now?

Jeff
Yeah - Just throw it at me for a quick impression.
(Jeff sits on a step of the set.
Lily and Lester look at each other
suddenly shy and embarrassed.)

Tony
Yeah - I'm dying to hear it -

Lily
Lester - you tell it -

Lester (eager to pass the buck)
No, Lily - you tell it so much better.

Lily
No, Les - C'mon --

Lester
Aw, really, Lily - I can't -- I -- you --

Lily
Oh, Lester, really!
(plunging in)
Well, with Tony in mind we naturally visualize a
light and intimate show. We want to give him a
chance to play a charming guy and have just enough
plot to make him do lots of gay and varied numbers.
Well -- he is a writer and illustrator of children's
books but to get in the real dough on the side he
gets involved writing lurid murder mysteries full
of violence and buckets of blood. The success of
these makes him feel he has sort of sold his soul
to the devil but he keeps doing it -- and there
are lots of comedy implications with his friends,
played by us -- with his girl and his ambitious
publisher and --

Jeff (cutting in excitedly)
Sounds great, kid! Marvelous promise!

Tony
I love it! I love it!

Jeff
Children's books and murder mysteries -- that's
wonderful - terrific possibilities - great numbers.

Lester
Yeah, Tony, we got a number for you -- kid's games
and a playground --

Lily
and another one about a private eye --

32
CONT'D
(4)

Tony
That sounds wonderful!

Jeff
The whole thing's a brilliantly imaginative idea.

Lily (happily)
Oh, Jeff!

Lily and Lester are thrilled with Jeff's
reception and enthusiasm is riding high.

Jeff
Honestly, kids. You've hit on something that's
not only great as a musical plot but valid in
terms of today -- of modern life.

Lester
Really! Gee, Jeff, I'm so glad you --

Jeff
Of course! These murder thrillers! They make money
for him, bring him fame. He's got to keep turning
them out -- he's caught!

Tony (grinning)
Yeah, it's a funny situation!

As Jeff talks all three hang on every word,
nodding and smiling enthusiastically.

Jeff
It certainly is. Kids, you're geniuses! It's
brilliant, contemporary, perceptive--This show's
a modern version of Faust!

When he gets to this there is an incredulous
Pause. They all hesitate a moment.

Tony (with a tentative little
laugh)
Faust?

Lester
Oh, Jeff -- you're kidding --

Lily (recovering)
I -- I guess I didn't tell the thing right, Jeff --
I didn't bring out the point.

Jeff (strongly)
You did bring out the point admirably --you used a
phrase "he sells his soul to the devil" and that's
the line you have to follow straight through.

Jeff
 Just like Faust, your man is tempted by the devil -
 and - his compromise -- his sellout must end up
 in eternal damnation.

32
 CONT'D
 (5)

Lester
 That'll leave 'em laughing.

Jeff (dynamically)
 Kids -- you've got a choice here between a cute little
 musical comedy and a modern musical morality play
 with meaning and stature.

Lily (distressed)
 But we don't want to write Faust.

Jeff (smoothly)
 You're taking me too literally, kids. I want to do
 your show -- I love it. But I want to angle it
 to bring out the analogy between the Faust legend
 and this man's story.

Lester
 But won't this make it heavy -- I mean is this a
 boxoffice idea?

Jeff
 Is Faust boxoffice! Listen -- Faust by Christopher
 Marlowe - Faust by Goethe - Faust by Gounod - Faust
 by Hector Berlioz -- I tell you anyone who's touched
 this legend has turned it into a goldmine. It's
 gotta be a smash!

Lily (looking at Lester for
 corroboration)
 It could still have all the fun in it.

Lester (convincing himself)
 Sure, sure -- and some stature thrown in.

Jeff (enthusiastically)
 Now I'm happy about this kids -- really happy.

Lily (also enthusiastic)
 So are we, Jeff!

Jeff
 For instance now, you mentioned this publisher.
 Obviously this man could be the counterpart of
 the devil.

(he takes a green spotlight - snaps it
 on and holds it under his chin - contin-
 uing his speech looking and sounding like
 Mephisto)
 Evil personified -- leading all mankind into the
 paths of temptation!;

Lily (thrilled by the performance) 32
 But no one could play it like you -- COPIED
 (6)

Jeff
 No one else is going to!

Lester (excited)
 You mean you'll play --

Jeff (sweeping right on to the
 next thing)
 Now - the part of the girl - someone fresh - someone
 with fire and charm and grace and beauty -- Ah --
 Gabrielle Gerard!

Lester
 Gerard! - She's a ballet dancer!

Lily
 Yes - and she doesn't want to do a show - Turns
 them all down.

Jeff
 Don't worry. Nobody ever turns me down.

Lily
 Tony - isn't this exciting?

Tony (quietly and evenly)
 Yeah -- Now look - This is going to be sort of a
 modern Faust story --

Jeff
 Yes.

Tony
 I play the Faust character - You play the Devil -

Jeff
 Yes.

Tony
 It'll have stature - importance -

Jeff
 Yes.

Tony
 And I'm supposed to dance with this ballet dancer -

Lester (excitedly)
 Sure -- it'll be --

Tony (flatly)
 It'll be great for someone -- but if you don't
 mind I'll pick up my marbles and go home.

32
 CONT'D
 (7)

Lily (surprised)
 Tony!

Tony (not unpleasantly but
 definitely)
 Fellas -- Bless you -- Good luck -- but this
 "ain't" for me. I know what I can do, I'm going
 to stick to it.

Jeff
 That's the trouble, Tony, you've stuck to it and
 you're stuck with it.

Tony (taken aback)
 'What!

Jeff (moving in powerfully)
 Tony, no one admires you more than I. I've seen
 every show and movie you've ever done. But let's
 face some brutal facts. Times have changed and
 you haven't changed with them. You've gone stale,
 Tony.

Tony (exploding angrily and
 defensively)
 Then you certainly don't need me!

Jeff (strongly)
 Yes we do - Because you can be greater than you
 ever were. We're going to make you explode on
 the theatre scene like a skyrocket. Not just a
 trademark with the taps and the top hat and the
 tails, but a great artist at the peak of his powers!
 The new Tony Hunter! Tony Hunter -- 1953!

There is a pause. Jeff has spoken with great
 conviction and Tony is no longer angry.

Tony (quietly)
 But, can I do it?

Jeff
 It's a challenge - a challenge to all of us.
 That's what the theatre's about - a challenge!

Tony (cutting in)
 But look - whatever I am - whether it's a new me or
 an old me, remember I'm still just an entertainer.

Jeff (expansively)
 What do you think I am! What do you think they
 are! What do you think theatre is! It's all
 entertainment!

32
 CONT'D
 (2)

MUSICAL NUMBER: "That's Entertainment"

This is a number for the four of them.
 A kind of razz-ma-tazz, vaudeville, Durante
 type song in which they prove that all
 kinds of theatre are basically entertainment.

DISSOLVE TO:

33-34 OUT

THE HANTON'S BEDROOM

35

Lester is lying down practically asleep.
 Lily sitting up in bed.

Lily (thoughtfully)
 Hmm. If anyone had told me this morning that our
 show would wind up as a modern version of Faust --
 (big sigh)
 Well -- Good luck.
 (she lies down)

Lester (sitting up slowly)
 What do you mean by that?

Lily
 Oh nothing.

Lester (accusingly)
 Well -- you haven't any doubts have you?

Lily (sitting up and speaking
 with exaggerated enthusiasm)
 Oh no! I think it's wonderful! Have you any doubts?

Lester (with angry enthusiasm)
 No! What do you mean doubts -- You know I think
 it's great! It's time we did something adult for
 a change.

Lily (letting her uncertainty
 show through just a little)
 Well it's certainly a challenge -- and Jeff seems
 so sure that --

Lester (interrupting violently
 to cover his own uncertainty)
 Of course he's sure! Why shouldn't he be sure --
 He hasn't been wrong yet!

Lily (defensively)
 Who says he has!

Lester
Listen every time he starts a new show they say
he's crazy.

35
CONT'D
(2)

Lily (topping him)
I don't think he's crazy -- I think he's great!

Lester (topping her)
I think he's great too! So why do you keep having
doubts about this thing!

Lily (her voice rising)
I don't have any doubts -- I think it's great!
You're the one who seems insecure about it.

Lester (even louder and more
violently)
Insecure! Are you crazy! I tell you I think
it's great! It's sensational! It's perfect!

Lily (screaming)
Then stop screaming!

Lester (screaming)
Who's screaming!

DISSOLVE:

JEFF'S BEDROOM

36

Jeff is sitting in bed in a fancy dressing
gown. There are papers and books all over
and four phones on the night tables. Jeff
is in high spirits.

Jeff
Well, the little old wheels are in motion - what do
you think of my angle for the new show, Hal?

Hal (flatly)
I think it stinks.

Jeff (beaming)
Good! First time you like an idea of mine I'll
start taking in washing.

Jeff
Did you get those releases out to the Sunday papers?

Hal
I did - but I took out all references to Gabrielle
Gerard.

Jeff
Why?

Hal
To keep you from looking like an idiot. You'll
never get her.

36
CONT'D
(2)

Jeff
Why not?

Hal (flatly)
Paul Byrd. He's a tough customer you know. He's
not only her choreographer - he's her boyfriend.
He's got her career planned and won't let her do a
show under any circumstances.

Jeff
Get me Paul Byrd.

Hal
At this hour? He's asleep.

Jeff
Don't be silly.
(Hal starts dialing)
Paul's a genius -- and geniuses never sleep -- do we?
He's probably cooking up a new ballet for little
Gabrielle right now.

PAUL BYRD'S BEDROOM

37

Paul Byrd, a young man, is asleep in bed.
On the night table is a picture of Gabrielle
Gerard. The phone is ringing, he reaches for
it sleepily.

Paul (half asleep)
HEEHee - Hello --

Jeff
Is this Paul Byrd, America's leading dance director --
excuse me, choreographer?

Paul
Who is this? Huh? Oh Jeff - what's the idea - I'm
asleep. Call me in the morning -- you're doing a
musical, bravo.

Jeff
Why not? In my mind there is no difference between
Bill Shakespeare's foot and -- Hal, where are those
notes?

Hal
They're inside, boss -- Shall I --

Jeff
Never mind. Anyway, there's no difference -- And
I --

Paul
 Look I think it's great you're doing a musical
 but I know what you're leading up to. It's "no"
 on Gabrielle Gerard.

37
 CONT'D
 (2)

Jeff (interrupting smoothly)
 Who said anything about Gabrielle Gerard? I'm
 talking about you Paul. This is going to be the
 most important theatrical event in years and I
 absolutely need you Paul to do the choreography.

Paul (waking up and flattered)
 Oh -- oh -- well thanks Jeff.

Jeff
 No one could do this but you. The show needs
 integration -- the dialogue, song and dance and
 just think Paul a great classic theme in a modern
 setting. Just your meat. I wouldn't have awakened
 you Paul but I'm just so keyed up I just can't
 sleep.

Paul (getting interested)
 Sounds very exciting Jeff.

Jeff
 I've never been so excited about a project in my life! -
 There's Tony Hunter - and myself - and a great book
 by the Martons - and -

Paul
 It's wonderful, Jeff. I -- I -- really think I'd
 be interested.

Jeff
 Good! And we're going to comb the country and get a
 wonderful young singer for the girl -

Paul
 Singer? Don't you think you ought to stress the
 dancing in that role?

Jeff
 Oh no. We need a virtuoso performer with fire,
 charm, grace, and beauty -- a great lady with a
 gamin quality. How what dancer could --

Paul (disturbed)
 Well -- it's just a thought -- I wouldn't let her
 do it - but I certainly think Gaby is all those things -

Jeff (with mock surprise)
 Gabrielle? Oh Paul - well I'm a little embarrassed.
 I think she's charming within her limitations --
 charming but -

Paul (interrupting)
 Wait a second - Gabrielle's a great artist - this
 part sounds just tremendous for her.

37
 CONT'D
 (3)

Jeff (with a deprecating
 laugh)
 Dear me, Paul - I'm sorry. I know how fond of her
 you are --

Paul (with growing anger)
 That has nothing to do with it! This girl could
 be one of the greatest stars in the theatre.
 Good heavens -- everyone has been trying to get her!

Jeff
 For the right vehicle yes -- something light and
 fluffy.

Paul (furious)
 But this girl's tremendously versatile. -- Listen,
 Jeff -- I'm not going to do this show unless she
 plays the part!

Jeff (with mock disappointment)
 Well, this throws a little monkey wrench into things.
 I'm sorry, Paul, we'll work together some other time.

Paul (frantically)
 Wait a second, at least do this for me? Come and
 see her in the ballet tomorrow night. Bring Hunter --
 bring the Martons --

Jeff (smoothly)
 I've got a performance, but I'll gladly send them
 and we can get together after at my place and talk -
 but I'm not promising a thing. Good night sweetie!
 (very off hand)
 Hal, you better put Gaby's name back in and call
 all the papers. Good night!

Hal (leaving)
 Good night, boss.

DISSOLVE TO:

BALLET POSTER WITH A PICTURE OF GABRIELLE GERARD 37X1

Tonight SWAN LAKE
 Orpheus
 Pas de Trois

We see Gabrielle Gerard in a scene from a
 ballet in which she dances with Paul Byrd.
 Gabrielle looks and dances sensationally and
 at some point in the dance we cut to the

audience where we see Lester, Lily and Tony watching absorbedly. Tony is wearing an expression that is a mixture of admiration and fear. (2)

37X1
CONT'D

Lester (nudging Tony with a reassuring wink)
Well?

Tony
She's fabulous - sensational! Er -- loveliest thing I've ever seen - er -- a little tall isn't she?

Lily
Stage illusion -

CUT BACK TO STAGE

37X2

where we see the ballet dance come to a rousing conclusion. The curtain falls and there is wild applause. Gaby and Paul take several curtain calls with Gaby clutching many bouquets of flowers. Cries of "bravo" are heard.

Cut back to audience where we see Tony carried away by enthusiasm rising to his feet and applauding wildly.

Lester
You didn't care for it much, huh?

Tony
The girl's fantastic - beautiful. And that Paul Byrd looks great with her. But I can't dance with her!

Lester
Stop worrying.

DISSOLVE TO:

LESTER, LILY AND TONY AT DOOR OF JEFFREY CORDOVA'S DUPLEX APARTMENT. LESTER IS RINGING THE DOORBELL

38

Tony (agitatedly)
I tell you I know she's magnificent -- that's what scares me. You know I've never studied ballet, kids - I'd look silly doing -

Hal (opening door - looking a little breathless)
Hello, folks -

Lester and Lily
Hello, Hal -

38
CONT'D
(2)

Tony
Hello -

Hal (as they enter)
Hello, Mr. Hunter -

We have entered on a large foyer, with a staircase on the right leading to upper floor of apartment. On the left is a large double door and a couch with many fur-pieces and ladies' hats lying on it.

Lily (observing furs)
What's all this? The annual fur trapper's convention?

Hal (pointing to double door)
The boss is inside with the big money.

Lily
His backers?

Hal
Yeah -- he's raising the money for the show.

Lester (disbelievingly)
Our show?

Hal
Sure.

Lester (starting to open double door)
He hasn't even read the script yet -- I better go in and---

Hal (stopping him)
Don't spoil it, Mr. Marton -- you disturb the water - you scare the fish away -- They're biting tonight.

Lester (suspiciously)
What's he telling them?

Hal
Whatever it is, it's going over big.

Lester (excited)
Yeah?

Hal
Please don't come in yet. Just wait here in the study. He's saving you for the big finale. 'Scuse me.

He points hastily towards Library, which is off towards right of double door, and, opening double door, exits. Lester, Lily and Tony go into Library.

38
CONT'D
(3)

Lily (enthusiastic but nervous)
Lester, isn't it marvelous!

Lester (with equal nervous
enthusiasm)
This is great, Tony!

Tony
Why?

Lester
Cordova - the dough for the show -- no problems --
How many times did we have to audition the last one,
Lily?

Lily
Fifty?

Lester
A hundred -- maybe more.

Lily
But with Jeff -- he might raise all the backing to-
night and we'll be ready for rehearsal in three weeks.

Tony (feeling suddenly very
trapped)
Wait a second - I'm not ready. There's a lot to be
cleared up first. Now this girl -- Gerard -- it's not
just her dancing -

Lester (with patient good humor)
Yes?

Tony
On top of everything she's too tall for me - This
girl is a giantess.

Lily
Oh, come now, Tony -- I know the girl, and she comes
up to here on me - at least two inches shorter - and
I'm not too tall for you.
(she kicks off her shoes and makes Tony
stand back to back with her before a mirror)
Come on -- There --
(she pushes her hair down flat and Tony
is obviously taller)

Lester
 Hey - that's my wife!

38
 CONT'D
 (4)

(pulls her away)
 Listen, Gabrielle Gerard in her stocking feet is at the most three feet tall. Now, relax Tony - I'm gonna find you a drink -- and you'll stop worrying about her.

He pushes Tony onto a couch and looks around the room for signs of a bar as he continues talking.

Lester
 Jeff only wants her in the show because she's the best. We gotta all go along with him, Tony -- In a show one guy's gotta be at the helm -- and with Jeff we got someone we can trust to do -- --

He opens door as if to look for bar in the next room but stops short for the door is another entrance to the room where Jeff is haranguing the backers. Through the open door we see Jeff.

Jeff (with wildly dramatic gestures)
 Yes -- it is the devil come to claim the soul of the modern Faust man -- -- with flapping wings and grinning evil eyes he points the way to the yawning pits of Hades -- -- and sulphurous flames rise -- --

Lester closes the door and turns around to face Lily and Tony.

Lester (grimly)
 Hallelujah.

FOYER

39

Hal is opening the door for Paul and Gaby who are just entering.

Paul
 Hello Hal.

Hal
 Hello there -- -- come in. Jeffry's got the backers inside -- Why don't you wait in the library with the Martons and Mr. Hunter?

Paul
 All right -- thank you.

Hal
 Excuse me --

He exits back into the room. Paul starts toward library.

Gaby (very nervously)
 Ho! -- -- Paul -- -- come here -- let's wait in
 here a minute.

39
 CONT'D
 (2)

She looks around and sees another room which is
 to the left of the double door and pulls Paul
 inside.

INSIDE SITTING ROOM

40

Paul (a little tense)
 What's the matter, darling?

Gaby
 Well -- I'm embarrassed.

Paul (putting his arms around
 her)
 Now don't be childish.

Gaby
 But I'm sure Tony Hunter doesn't want me in the show.

Paul
 What makes you say that?

Gaby
 Did he come back stage to see me after the performance?

Paul
 But I told you he knew he was going to meet you here.

Gaby
 But it's all wrong -- I'm just a ballet dancer.

Paul
 You're a famous leading ballerina.

Gaby
 All right -- -- but what would he want with me? He's
 a famous movie and stage actor. He's almost a his-
 torical character by now. Dancing with him would
 be like dancing with a statue of General Grant.

Paul (determinedly)
 Look, Gaby -- this is the Cordova show. It's an im-
 portant step for you -- -- and I'm doing the choreo-
 graphy -- so there's nothing to worry about.

Gaby (a little hysterically)
 But Tony Hunter doesn't want me -- --

Paul (changing the subject)
 Your nose is shiny Gaby -- --

Gaby
 Oh -- -- Where's the -- --

Paul
I don't know -- maybe --

40
CONT'D
(2)

He looks towards a door that seems to lead to an inner room, opens it and it is another entrance to Jeff's room. We see Jeff on his knees shrieking demoniacally and the backers cringing in their seats with terror.

Jeff
He passes by all the writhing souls in torment, paying for their deadly sins -- -- gluttony -- avarice -- lust -- sloth.

Paul closes door.

Paul
It must be upstairs --

Gaby exits while Paul stares back at the door fascinated and begins walking towards it.

FOYER

41

Tony is coming out of the library on his way to the stairs. We see her just exiting at top of stairs. Tony is about to go up but he stops, stares at the double door and goes toward it.

LIBRARY

42

Lester and Lily are looking at each other apprehensively.

Lester
Shall we?

Lily nods and he opens door leading into Jeff's room.

Jeff (writhing on the floor
and screaming)
Brinstone and flames! Save me! Save me! Oh!

Lily (not looking)
Where are we now?

Lester
Same place.

He closes door.

SITTING ROOM

43

Paul is just opening the door.

Jeff

Corrupter of children -- purveyor of evil!. --

FOYER

44

Tony is opening double door.

Jeff

-- -- Bubbling cauldrons and the fiery furnaces
of doom! Oh -- Ohhhhhhh!

Tony closes the door. He goes to stairs, is
about to ascend when he sees Gaby coming down.
She is about five steps above him and from his
angle looks very tall, but a vision of beauty.

Tony

Oh -- -- oh -- You're -- --

Gaby

And you're -- --

She has walked down to his level.

Gaby

How do you -- --

She offers him her hand and he looking at her
with self-conscious admiration doesn't quite
see it in time, and finally puts out his hand
and she withdraws hers. They finally shake hands.

Tony

Oh -- I'm sorry. It certainly -- well -- we've been
waiting for her in there.

Gaby

Oh -- -- well we just got here --

Tony

Well, we only got here five minutes ago ourselves.
We're a little early I guess -- Mr. Cordova is busy.

Gaby

I know -- and I rushed so to get here. I'm a mess --

Tony
Oh--you look wonderful.

44
CONT'D
(2)

There is an embarrassed pause and unconsciously Tony starts examining her with his eyes for her height. In the next few lines he sidles close to her attempting to measure his height against hers.

Tony
Uh -- would you care for a cigarette?

He offers her one.

Gaby
No, thanks. I don't smoke.

Tony
Oh, never?

Gaby
Well, I don't think a dancer should smoke.

Tony
Oh -- -- I see.

Gaby (puzzled and self-conscious from his scrutiny)
Is -- is anything wrong?

Tony
No -- no. Uh -- Pretty shoes.

Gaby
Thank you.

Tony
Always wear high heels?

Gaby
No -- sometimes toe shoes.

Tony
(looking a little relieved, slowly)
I think it's going to be all right --

Gaby (still puzzled)
You do?

Tony
I--I'm afraid I've been rude--I haven't really told you yet how wonderful you were tonight.

Gaby
Oh, thank you -- -- I -- I'm a great admirer of yours, too.

Tony (very warmly)
Really? I didn't know if you'd even heard of me!

Gaby
 (bubbling over enthusiastically)
 Heard of you! I used to see all your pictures when
 I was a little girl -- and --

44
 CONT'D
 (3)

She cuts off abruptly as she realizes what
 she has said.

Tony (deflated, very coldly)
 Oh.

Gaby
 (trying to make everything all right)
 And I'm still a fan -- I've recently seen revivals
 of them at the museum.

Tony (with irony)
 Museum! Uh -- step this way -- Egyptian mummies,
 extinct reptiles -- Tony Hunter -- --

Gaby (flustered)
 Oh, I didn't mean -- --

Tony
 I want you to know, young lady, I can still thread
 a needle without my eyeglasses, and I still do an
 occasional soft shoe shuffle -- -- Nothing too
 balletic, of course.

Gaby
 (coolly, getting the inference)
 You're not a ballet devotee are you?

Tony
 Oh yes -- -- I was going to the ballet before you
 were born. I saw Pavlova, Karsavina -- the real
 ballet greats. You don't see dancing like that
 any more -- --
 (he realizes what he has said)
 Oh, oh -- I didn't mean --

Gaby
 (freezing and building strongly)
 That's all right -- I don't expect you to class me
 with Pavlova. In fact, if she were around, I doubt
 if she'd be good enough to dance with you. You'd
 probably insist on an audition first!

Tony (the tension exploding)
 I sure would! I'd audition my own grandmother --
 and --

Gaby (also exploding)
 Why don't you audition mine! She'd be just about
 right for you! -- -- Oh, I'm sorry.

Tony
No, you're not!

44
CONT'D
(4)

Gaby
No, I'm not!

Tony
Well, neither am I!

Gaby
Good!

They look at each other for a moment, both consumed with inarticulate rage, then wheel away from each other, she back to the sitting room and Paul, and he back to the library where the Martons are.

Gaby
(opening the door to the sitting room)
Paul, I'm leaving!

Paul (amazed, following her
out into the foyer)
What's the matter!

Gaby (beside herself)
I can't work with this man -- I can't -- -- !

Paul begins an ad lib argument with her as we see the Martons following Tony back out into the foyer.

Tony
No, fellas, I'm leaving!

Martons
What!

Tony
The whole thing is off! This girl is a monster!

The five of them in the foyer are in the midst of a wild discussion as suddenly the double doors are flung open revealing the big inside room with Jeff and all the backers turned toward them. They freeze.

Jeff
(expansively, indicating the five)
There they are, ladies and gentlemen! The talent, the brains, the artists! Come on in, everybody.

MAIN ROOM

45

Jeff ushers them into the big room as the backers applaud. The five are stunned, embarrassed and generally smiling helplessly as Jeff takes over.

Jeff

Ladies and gentlemen -- Here's the happy group responsible for the show everyone'll be clamoring to get seats for next season! The distinguished choreographer -- Paul Byrd -- -- the two authors you know -- Lester and Lily Marton -- And my star -- -- Tony Hunter -- a name, a talent -- well -- Mr. Show Business himself!

(applause)

And his new leading lady, his own personal choice -- the glamorous, delightful dancer from the magical world of ballet -- Gabrielle Gerard --. Gentlemen, I think your investment is gonna be safe, hmmm -- Huh -- Huh? --

(he starts leading applause, then introduces the five to the group of backers with a very rapid delivery)

Now, family -- I want you to meet Mr. and Mrs. Cole, John Briggs, Mr. and Mrs. Shermund, Col Tripp, Miss Thorvald, Mr. and Mrs. Bentwich, Jr., Mr. and Mrs. Halfred, Mr. and Miss Fording and Mr. A. Phelps and Mr. J. Phelps of the law firm, Phelps and Phelps -- Hal you know and this is me -- and come on -- let's all have a drink!

Col. Tripp

How about hearing some of the songs -- ?

This request is taken up ad lib by other backers.

Jeff

No -- no, not a note -- -- This score is TOP SECRET! I'm the snake oil salesman around here -- not these kids. They don't have to prove themselves -- but I think we could persuade Lester and Lily to do one of their hits from the past!

(applause as Jeff ushers them to the piano)

Lily (as she sits down)

Jeff -- what was all that fire and brimstone stuff? Sounded like a revival meeting.

Jeff

Don't worry -- the Faust bit went big so I laid it on thick -- got us our quarter of a million bucks -- rehearsals in three weeks -- -- all right? All right everyone -- let's go!

Lester and Lily exchange confused but happy looks as they launch into musical number -- "Sweet Music."

45
CONT'D
(2)

DISSOLVE TO:

SIGN: ROLLO REHEARSAL HALLS -

45XL

Tony and Gaby enter adjacent rooms in practice clothes - and unaware of each other's proximity work out a practice dance.

DISSOLVE TO:

INTERIOR OF A DARKENED THEATER

46

We see people sitting out front and some in the wings. Jeff strides out onto the stage. The work light is turned on. He stands directly in it. Lester and Lily are out front near the back of the theater.

Jeff

Well, here it is - our little universe from now on! No sunburn for us this summer - if we want a tan we must bask in this - the work light - our sun and moon and stars. Here we shut ourselves up in this temple of the arts - dedicated to our sacred cause. Our universe -- bounded on the north by the marquee, on the south by the stage door, and --

Lester (cutting in impatiently)

And on the east and west by the ladies' and gentlemen's lounge. Jeff, we've been waiting for you for an hour and a half. Let's sit down some place and --

Jeff (waving to them brightly)

Coming, kiddies. Hal!

Hal joins him, and they walk down the steps across the pit, and up the aisle, passing actors and agents sitting out front.

Jeff

Hal, I want a rehearsal piano out in the lobby, and one down in the lounge.

Hal (making notes in a book)

Right, boss! The Marcus Agency sent over five character men to read for that -

Jeff

I'll see them later. Now --

Agent (stopping Jeff in the
aisle)
Hi, Jeffrey!

46
CONT'D
(2)

Jeff
Joe!

Joe (talking fast)
Look, I got a little girl, Sunny Popper - tap -
toe - acrobatic --

Jeff
Send her around tomorrow, Joe.

Joe
Thanks, Jeff - thanks a lot.

Jeff (reaching the back of
the theater)
Hi, you magnificent animal! Pretty hat. Sorry
I was late --
(he kisses Lily)
But I had lunch with Ivan Peterson - he's going
to do the sets - Oh, Hal, get me Carlina, I want
her here five o'clock for a costume meeting.

Lily
Now listen, Jeff, we've been on this for two weeks -
and it seems we have three choices - do what you want,
kill ourselves, or leave the country. Now we want
to do what you want, -

Lester
But it's a big rewrite, Jeff, and new songs. We've
taken out our parts -- they don't fit - but how do
you keep a show light with such an important theme?
It's - it's like trying to make roast beef ice-cream!
Show us how and we'll do it!

Jeff (smoothly)
Kids - I'm not the Martons - I haven't your talent.
If I did, I'd write it myself. I can but advise you,
nudge you, prod you -- but basically, I'm like everyone
else in this - I'm in your hands.

Lily and Lester look at each other.

Jeff
Keep plugging, kids!

DISSOLVE TO:

ORCHESTRA PIT

47

Lily and Lester demonstrating last part of
song for Tony - "Got a Brand New Suit".

Tony (at end of song -- kissing
Lil excitedly)
This is it! It's wonderful! Kids this is the
number I've been waiting for!

Lily
It's what the audience will be waiting for! You
out front - alone - killing 'em!

Lester
Yeah - you better work out a couple of encores!

Tony (calling to prop man on
stage)
Hey Ed--- will you get me a top hat and a stick to
rehearse with? Sing it, Lily!

DISSOLVE TO:

STAGE

47X1

Paul and Gaby are working out steps to a
lovely waltz.

DISSOLVE TO:

THEATER LOBBY

48

Tony, in rehearsal clothes, with a rehearsal
pianist, working on "Got a Brand New Suit" -
with hat and stick.

DISSOLVE TO:

THE STAGE

49

This is an audition for dancers. We see girls
in practice clothes and show girls standing
around. Paul, Jeff, Tony and Lester watching.
On stage four girls are executing a ballet
combination.

Paul
Thank you. You-- second girl - on that side please-
The rest thank you - Next four please---

One of the backers - Colonel Tripp comes up
behind Jeff.

Colonel
Excuse me Jeffrey.

49
CONT'D
(2)

Jeff
What is it, Colonel?

Colonel
Well, see that blonde girl on the right. In
black? Well, she's a very special friend of mine
and ----

Jeff (with worldly understanding)
Don't worry, Colonel -- we'll take care of it!

Colonel
Well do me a favor, will you-- and don't put her in
the show-- I want her to stay home nights.

DISSOLVE TO:

A DRESSING ROOM

49X1

Lester and Lily are reading from their script
to Jeff. Room full of papers, butts, etc.

Lily (reading)
"I don't like what's happening to you, Mickey. It's
your publisher, Ralph Hardy. He's making you into
the same kind of opportunistic sneak he is!"

Lester (reading)
"You got me wrong-- I'm a self-made sneak--"

DISSOLVE TO:

THEATER LOUNGE

50

Tony - with pianist, happily working out his
number to "Got a Brand New Suit".

DISSOLVE TO:

51 OUT

CARLINA'S - (THE COSTUMERS)

52

Gaby, in pinned muslin costume doing a few bars
of the waltz.

DISSOLVE TO:

53 OUT

DRESSING ROOM

54

Lester is reading a speech from the show holding a light under his chin with Satanic effect a la Jeff.

Lester (reading)

"Yes, Mickey Starr- you signed a contract - a publishing contract for a million dollars - But you forget to read the small print at the bottom-- There it says I own you, Mickey Starr, -- I own your soul!"
(he laughs demoniacally)

Curtain.

There is a silence.

Jeff (very quietly--- overwhelmed)

Well- I don't know what to say-- It's magnificent. I'm thrilled. I only hope I'm worthy to direct such fine writing.

Lester

Really?!

Jeff

You're on the home stretch now-- keep plugging!

He exits, and Lester kisses Lil on the cheek happily.

Lester

Well we got the recipe!

Lily (relieved and excited)

Yes, and we're getting in the Faust stuff all right!

Lester

And it's good!

Lily (over enthusiastically)

Of course it's good!

Lester

Much better than what we've had!

Lily

Jeff was right as usual!

Lester

Yeah-- and the stuff's funny too!

Lily (starting to scream)

It's very funny!

Lester (screaming)

It's hilarious!

DISSOLVE TO:

HALLWAY BACK STAGE

55

Flash of Tony, with small phonograph - working away at "Got a Brand New Suit."

DISSOLVE TO:

56-57 OUT

THE THEATER LOUNGE

58

A LARGE LOUNGE WITH THE LADIES ROOM at one side, men's room at the other. There are couches, soft chairs, piano. Straight chairs arranged to form a set. Actors sitting studying parts. Hal holding book. Lester and Lily watching. Jeff directing Tony and Gaby in the scene.

Tony (doing his lines with casual charm)

"You got me wrong-- I'm a self-made sneak. Listen, baby, we all live by the law of the jungle-- eat or be eaten. I just realized that I like to eat--- and to eat caviar whenever possible. Anything wrong with that?"

Jeff

Uh, wait. --Instead of saying "Anything wrong with that" how about something like, uh-- some quick image like-- "Did you ever try to spread ideals on a cracker?" Hmmm?

(he gets to like the sound of it)

"Did you ever try to spread ideals on a cracker?"
Do you like that, Lester - Lily?

Lester and Lily have listened to this stunned, and exchange a kind of helpless look.

Lester (helplessly)

Oh-- oh Lil --

Lily (hating it, but caught)

Oh- uh-- fine- Yes, try it.

Jeff (terribly pleased with

himself)

Got it Tony?

Tony

Jeff - I don't know-- I ---

Jeff

C'mere -- C'mere-----

He pulls Tony into the men's room.

MEN'S ROOM

59

Jeff (intensely)
Tony, look -- you know about icebergs.

Tony (puzzles)
What?

Jeff (fixing him with a
hypnotic eye)
One-eighth above the surface -- seven-eighths beneath.
(he grabs Tony by the arms)
That's you, Tony! You're giving me only that one-
eighth--I'm greedy -- I want the rest of it! ALL
EIGHT-EIGHTHS!
(he shakes him violently)
Now let her rip, Tony! Gimme too much! Go 'way
over! The whole eight-eighths!

THE LOUNGE

60

Jeff and Tony come out -- Tony dazed.

Jeff
Okay Gaby same place --

Gaby
----"The same kind of opportunistic sneak he is."

Tony turns on her violently with curling
lip and lets loose with an abandoned
"Group Theatre" performance.

Tony
"You got me wrong! I'm a self-made 'sneak! Listen,
baby, we all live by the Law of the Jungle. Eat or
be eaten! I just realized that I like to eat --
and to eat caviar whenever possible."

(he grabs Gaby by the shoulders and
snarls intensely)
"Did you ever try to spread ideals on a cracker?"
(he shakes her violently and hurls her
aside)

Jeff (shrieking elatedly)
Good boy, Tony! EIGHT EIGHTHS!

Tony, breathless, looks helplessly over at
Lester and Lil. Open mouthed, they look
at him and nod approvingly. Tony looks
bewildered.

DISSOLVE TO:

61-63
OUT

STAGE 63X1

Tony doing "Got a Brand New Suit" --

DISSOLVE TO:

DUNKEL'S SCENE DOCK 63X2

Gaby doing the waltz - on the spread out painted flats.

DISSOLVE TO:

ALLEY OUTSIDE STAGE DOOR 63X3

Lily and Lester arguing with Jeff and Ivan,
the scene designer.

Lily

But, Jeff -- we want to give Tony a chance to be
funny!

Ivan (earthy - with an accent)

Lily, I have read the script - It is about a modern-
day Faust on his way to Damnation - What there is
to be funny about I fail to see - now if you want
my advice ---

Lily (coldly - bitingly)

If you want my advice, Ivan - you'll stop giving
advice because I am sick of taking advice from every
Tom, Dick and Ivan who thinks he can advise---

Ivan (with mock servility)

Excuse me, Baroness -- I'll get back to the peat
bogs---Lily (detaining him - apolo-
getically)Ivan - I'm sorry. Lester, let's face it. They're
right. The show has changed -- and --

(trying to convince herself, wearily)

- and a damnation scene has spectacle and excite-
ment and it certainly tells our story ---

Lester broods but says nothing.

Jeff (brightly - embracing Lily)

Atta girl, Lily -- I knew you'd eventually see it
my way --

(he pats Ivan)

Lester glowers at Jeff --

Lily
Well ---

Jeff
Now, don't worry about a thing, Lester - I know
you'll come up with something brilliant --
(pats Lily - and goes)
Keep plugging, kids!

Lester (bitterly)
Well, let's start writing it Jeff's way. I knew
you'd see it eventually, you magnificent animal -
I don't but you do.

Lily
What do you mean by that?

Lester
I haven't heard you disagree with that guy yet.

Lily
Oh, Les - we're working against time. Somebody's
gotta make definite decisions. You never do -

Lester (wounded and jealous)
I objected! I sat here and I objected!

Lily (her anger building)
You didn't open your mouth! - Oh, you're very
masterful with me -- burning with convictions --
a regular Joan of Arc -- But with Jeff - you just
grumble once and then give in --
(she goes inside - towards stage - he follows)

Lester (accusingly)
And you just look at him starry-eyed and then give
in. You're collaborating with him!

Lily (exasperated)
We're all collaborating together!

Lester
You should only collaborate with me! I'm your
husband!

They stop onstage as they see Tony in the middle
of his routine to "Got a Brand New Suit". They
forget themselves in the excitement of seeing
him do about sixteen bars to a terrific finish.

Lily and Lester
Wonderful! Terrific, Tony!

Tony (breathless)
Thanks! You know it's for my big spot near the
end of Act One!

Lester (opening the script)
 No, that doesn't come there -- It's down near - uh

63X3
 CONT'D
 (3)

(he looks up at Lily)

Lily (brokenly)
 Tony --- we must have forgotten -- Didn't anybody
 tell you? That whole section is cut out of the show.

They stand there mortified. Tony stands
 there panting -- disgusted and deflated.

DISSOLVE TO:

STAGE

64

Paul is rehearsing Tony alone, Gaby watching.
 He is walking Tony through an innocuously
 simple series of steps. During this, the danc-
 ing chorus is straggling on and limbering up.

Paul
 Good! All right, kids -- I want to try this all
 together with Mr. Hunter. Places, please.
 (dancers get into a formation - with Tony
 - and HOLD)

And ---

Pianist starts music. As Tony goes through the
 simple pattern set above, the kids around him
 do a whirlwind stunning dance full of pyrotech-
 nics, jumps, turns, lifts displaying great
 technical virtuosity and excitement. They stop
 - panting heavily at the end. Tony is stunned
 - and not pleased.

Tony
 Wouldn't it be just as effective if I sat quietly
 in a wheel chair and watched?

Paul (sincerely)
 Tony, believe me, it looks great from out front.

Tony
 Thanks -- but I feel I could move a little more
 without cracking like an eggshell - Now couldn't I -

Paul (patiently)
 Don't worry, Tony - it looks fine. Now, I'd like
 to try the lift with Gaby.

Rather sullenly, Gaby gets into position.
 MUSIC starts. Tony crosses to her -- lifts
 her clumsily, causing her to fall forward.
 He tries to catch her - she pushes him away.

Tony
Sorry. Butterfingers. I just didn't seem to ---

64
CONT'D
(2)

Gaby gives him a look.

Paul (gently)
No, Tony...it's not your fault. The pattern's
awkward. Uh --- Carl --
(to one of chorus)
- you do the lift with Gaby -

Tony (insulted - but still gently)
Well---I'd like to try it again. If I could practice
it two or three times ---

Gaby (annoyed)
Paul - would you mind if he practices it with
Barbara -- these are new toe shoes and they're
killing me.

Paul
Oh, sure - rest a minute, darling.
(she sits down. Tony's anger is
smouldering)
All right, Barbara --

Jeff (who has been watching,
coming forward)
No, no -- wait a second. You're wasting Tony in
this number. He's got the finale of Act One right
after it -- the Damnation Scene.

Paul (registering the news
happily)
Yeah?!

Jeff
Yeah. And I don't want to dissipate his impact in
that. Now just let Tony exit into the house and
watch it from his balcony ---

Paul
Well, I --- I guess you're right, Jeff. I think
it's a good idea, Tony---Saves your sock for
the finale. Shall we try it this way?

Gaby (getting up with energy,
relieved)
Sure! Come on --- let's try it this way.

Tony (at the end of his rope,
starting intensely - and building)
No! Let's not try it this way or any other way!
I have had enough! I've had three weeks of these
lovely rehearsals - three weeks of this Chinese
Torture. I don't know what you're all trying to do
here - but make me look like a complete fool, a
(continued)

Tony (continued)

clumsy idiot. I've tried. I've tried -- for three weeks I've tried. I've taken everything. I've watched my part being changed and numbers being cut out day after day and I haven't squawked. Gotta be cooperative -- gotta think of the good of the show. Well, let's get this straight -- I am not Nijinsky, I am not Marlon Brando -- I'm Mrs. Hunter's little boy, Tony -- an entertainer. I've entertained millions of people in my time, but I am not entertained by this little ballerina's snide insinuations that I'm a no-talent bum! I'm sick of her superior smirk--I'm sick of her -- I'm sick of Faust -- I'm sick of this show!

64
CONT'D
(3)

Jeff (interrupting)

Now, Tony --

Tony

Never mind saying it -- "Tony Hunter 1953!" I hereby declare my independence -- Tony Hunter 1776! Farewell my lovelies!

(does big balletic leap off)

DISSOLVE:

65 - 67
OUT

THE STREET

68

Outside stage door. Stage doorman there. Lester comes out the stage door looking very upset, followed by Lily.

Lily

Lester, where are you going?

Lester

I don't know -- I -

Lily (troubled)

Lester, what's happening to us? Let's try to keep our heads - it's only a show.

Lester (tenderly)

I know, Baby, I'm sorry.

Lily

So am I.

(she kisses him)

Now, let's try to be sensible about this. Do you think you should try to find Tony?

Lester

I don't know. What do you think?

Lily (indecisively)

Maybe you should --

Lester (with irony)
 But Jeff said not to - and of course you mustn't
 disobey Teacher.

68
 CONT'D
 (2)

Lily
 Well, Lester, right or wrong, someone has to be at
 the helm.

Lester (getting heated)
 But to you, he's a hundred percent right every
 time.

Lily (tightening up stonily)
 Lester - one more word about Jeff's hypnotic in-
 fluence on me, and I'll scream.

Lester (pursuing it)
 Look - he's got you so bulldozed --

Lily screams violently.

Lester (horrified)
 Shhh, someone's liable to think we're quarreling.

Lily
 Oh, we're not quarreling, we're in complete agree-
 ment! We hate each other.

She stamps back into the theater. Lester
 stands a moment. He sees a sign flashing
 the words, "Bar and Grill".

Lester (to the doorman)
 Would you mind telling Mrs. Marton I'll be right
 back.

He goes toward the bar.

DISSOLVE TO:

TONY'S HOTEL ROOM AT THE PLAZA

69

He is furious, kicking and hurling things
 around. He smashes a few phonograph records.
 One refuses to break. We see the label marked
 "Unbreakable". After trying unsuccessfully to
 demolish it, he throws it to the floor and flops
 into a chair. At this moment the door BUZZER
 is HEARD.

Tony (going toward the door)
 Yes, yes, coming.

He opens the door and Gaby is standing there.

Gaby
Hello, Mr. Hunter.

69
CONT'D
(2)

Tony
Lady, you must have the wrong apartment.

He starts closing the door.

Gaby (nervously)
No -- I - I came to see you. May I come in a minute?

Tony (amazed, but playing it
with casual sarcasm)
Well, I was just about to slip into my bed of nails.

He steps aside for her to enter. As she
does she steps on the record. It breaks.

Gaby
Oh, I'm terribly sorry!

Tony (aghast)
That's all right. You couldn't have done it if
I hadn't softened it up for you.

Gaby (puzzled)
What?

Tony
Forget it.
(There is a pause).
Cigarette?

Gaby
No, thanks.

Tony
Oh, I forgot. Do you mind if I - ?

Gaby
Oh, yes! I mean it's all right.
(She looks around and sees his paintings)
Oh, how lovely! I've never seen such wonderful
prints in a hotel.

Tony
They don't belong to the hotel -- yet. They're
mine, and they're originals.

Gaby
Oh!

Tony (sarcastically)
 Don't let it throw you. I don't know any more about art than I know about dancing. I'm just one of those Hollywood actors -- I call up my agent and say I got a wall to cover -- send me over twenty feet's worth of paintings in assorted colors.

69
 CONT'D
 (3)

Gaby (looking at a particular painting)
 Oh, that's a very early Renoir -- 1878.

Tony (wryly)
 Yeh, I swiped it from his desk at school. Was he sore! Now what can I do for you?

Gaby (flustered)
 Well, I --

Tony (coolly)
 I know - you demand an apology. Let's cut it short. I apologize.

Gaby (quickly)
 Oh, don't do that! I'm supposed to apologize to you!

Tony (with realization)
 Oh.

Gaby (more flustered)
 Uh - I mean -

Tony
 I see. A bunch of the fellows got together and pointed a gun at your back, and -

Gaby (completely upset)
 Oh, no - it was my idea. I just wanted to come and tell you --

(she breaks off and suddenly bursts out)
 -- Oh, you're right! It was Paul's idea! Why do I let him push me around? What do I want to apologize to you for?! You've been mean to me -- you didn't want me in the show in the first place - and --

Tony (amazed)
 What?!

Gaby
 And - and - you think I'm a dime-a-dozen toe dancer -

Tony (trying to interrupt)
 Oh, no - I - I --

Gaby (exploding)
 And this whole thing is making me a nervous wreck -
 and no show is worth it -- and I wouldn't apologize
 to you in a million years!

69
 CONT'D
 (4)

She bursts into hysterical tears, and starts
 for the door.

Tony (grabbing hold of her)
 Now - hey, wait a minute - stop! Calm down! You
 mustn't cry -- I thought I was the only nervous
 wreck around here! All this time you've been
 behaving --

Gaby (crying)
 I've behaved horribly to you -- I know it! I'm
 not used to behaving horribly - it's a big strain!

Tony
 Listen - you've misunderstood me, that's all. I
 think you're terrific. I think everything in the
 show is terrific -- except me. I've been scared
 to death of you - I've been scared to death of
 every last kid in the chorus.

Gaby (breaking down again)
 Oh, no!
 (she fumbles for her handkerchief)

Tony
 Wait - I'll get you a Kleenex. -- Wait - don't
 move!

He dashes into the bedroom and comes back
 immediately with a Kleenex box. He tries
 to pull one out, but they all get attached
 and come out in a steady stream.

Gaby (laughing and crying)
 Oh, please don't be nice to me. Just makes me
 seem twice as ugly.

Tony (looking at her)
 Oh, I'd say you were more plain than ugly. But
 at least you've got talent.

Gaby (with a little smile)
 Thanks.

Tony (suddenly)
 Gaby, it's just ridiculous that we've never sat
 down and cleared this all up. Here we are the
 only animals given the greatest means of communi-
 cation -- human speech - and all we've done is
 snarl at each other.

I know. Gaby

69
CONT'D
(5)

Tony
Look - we're from different worlds - different eras, and yet the two of us are supposed to dance together, work together. No one consulted us, and we're the only ones who really matter in this thing. Not those geniuses out there telling us what to do.

Gaby
You're right. We have to do the performing.

Tony
Yes, we're the ones who are going to have to get up on that stage alone and make idiots of ourselves.

Gaby (going to him, scared)
Oh, Tony -- is that what's going to happen?

Tony (reassuringly)
No, of course not. - Everything will be fine.
(he looks at her)
And I have a feeling things will be a lot more pleasant from now on.

Gaby
Yes - But, Tony can we -- can you and I really dance together?

Tony
I don't know -- Let's find out!

They smile at each other.

DISSOLVE TO:

STEPS OF THE PLAZA HOTEL

70

Tony and Gaby are coming out into the warm, summer night. There is a breeze. This is the first time they have been outside the theater in weeks and both react to the loveliness of the night.

Doorman
Taxi, sir?

Tony
Yes, please.
(turns to Gaby)
El Morocco?

Gaby
Oh, no!

Tony
Stork? Waldorf?

Gaby
 No, look, I'm not dressed. I came right from rehearsal, Tony. I can't go to any of those fancy places. (2)

Tony (looking at her approvingly)
 You look --- fine to me.

Gaby
 No, really, I --

Doorman
 Here you are, sir.

They start walking toward the cab, but on the way see a hansom standing at the curb. They both look at it, and without any discussion, walk to it.

Tony (to the doorman)
 Never mind, thank you.

He gives him a tip, and helps Gaby into the hansom cab. The horse starts going immediately toward the Park.

Driver
 Where to?

Tony
 Leave it up to the horse.

They settle back happily, feeling the magic of the night.

DISSOLVE TO:

HANSOM

71

Tony and Gaby are sitting back, completely relaxed.

Tony (pointing)
 Look -- Trees.

Gaby (looking up)
 Oh, yes - I remember now dimly - "trees" -- And isn't that called "grass"?
 (he nods)
 And there's the "sky".

Tony (with a deep sigh)
 Yeah. Do you know all this has been here the whole time we've been shut up in our little sweat box of the arts.

Gaby
 Really? Amazing.

Tony (pointing over to the side
at people sitting on benches)
And do you know what those are on those benches?
People -- happy people. Can you believe it? They
don't even care whether we have a Damnation Scene
in our show or not.

71
CONT'D
(2)

Gaby (sighing)

Neither do I.

They both smile and settle back.

DISSOLVE TO:

THE MALL

72

The hansom has pulled up near the Mall, and we hear the SOUND of dance music. Tony and Gaby look at each other and then get out of the cab. They walk toward the Mall, and there they see many happy couples dancing in the summer night. As they pass them, and stroll up a walk, they are drawn together and begin to dance.

MUSICAL NUMBER

73

"I GUESS I'LL HAVE TO CHANGE MY PLANS -"

DISSOLVE TO:

CARLINA'S

74

This is the place where the costumes are made. Preparations are going on for a costume parade. We see racks of costumes, girls and boys in various stages of dress, some being pinned, some trying on things, etc. In the background we HEAR ad lib confusion. Carlina is fitting a costume on a girl. Paul is watching, looking around nervously.

Fitter (calling out)

Say, I've got Tony Hunter's outfits all ready - but no Hunter. Did he get the call?

Paul (worried and evasive)

Uh - well - uh - just wait awhile.

Carlina (testily)

And where's Gabrielle? She's very late.

Paul (impatiently)

Yes she is, isn't she?

A girl in costume runs over to them, crying.

74
CONT'D
(2)

Carlina
What's the matter, ducky?

Girl
I can't dance in this thing, I can't!

Carlina (nastily)
The question is, can you dance in anything?

Paul
Take it easy, Carlina.
(he calls a boy over)
Here, Ben! Try the lift with Roselle.

The two dancers execute a difficult lift, the girl's sleeve rips off. Paul looks furious, and is about to turn on Carlina as Hal comes over.

Hal (checking with a sheet
of paper)
Paul, we're checking the New Haven hotel reservations. Double room at the Taft okay?

Paul
Fine.

Hal
Say Paul - any news of Hunter?
(Paul shakes head)

During this, Lily is entering, coming up the stairs.

Lily (to Hal)
Hal - has Tony shown up?

Hal (shakes head)
Where's Lester?

Lily (coolly)
Lester who?

She walks into one of the other rooms. The place resembles Madam Karinska's in New York, and is made up of a number of small rooms and many fitting rooms in back. Gaby comes running up the stairs.

Paul
Gaby!

Gaby (breathlessly)
Now don't be angry - I got stuck in a cab - the traffic was ---

She runs past him into a fitting room, Paul following.

74
CONT'D
(3)

Paul
What happened last night?

Gaby (gaily)
Last night--I almost forgot. You were right as usual, Paul, it worked wonderfully. Tony and I are great friends--we're going to work together beautifully from now on.

Paul (grimly)
I'm glad to hear it.

Gaby
You don't sound very glad. What's wrong?

Paul
I was calling you until four in the morning. Where were you?

Gaby (innocently)
I went out with Tony.

Paul
Oh?

Gaby
Well, after all, you don't say. "Hello, I'm sorry, we're friends, goodbye." If you're going to be friends with someone, you become friends! I missed him at the stage door--so I went to his place--

Paul
Hmm?

Gaby (prattling merrily on as she changes)
And then we went dancing--and then we went some place to eat--and we had coffee--and we talked for hours and hours--and--
(she starts to laugh, reminiscently)
--Oh, he told me something so funny--We were talking about our childhoods, and he said he fell off a horse at the age of six--And he said he was all right, but the horse never danced again!
(she laughs)

Paul (bitterly)
Very funny.

Gaby (surprised)
What's the matter?

Paul
 What's the matter? I waited for you in Sardi's
 for four hours.

74
 CONT'D
 (4)

Gaby (with a horrified gasp)
 Oh--I was supposed to meet you--

Paul
 You could at least have found a minute to call me.

Gaby (sincerely)
 I'm sorry, Paul--I forgot. This never happened
 before.

Paul (accusingly)
 I know.

Gaby
 Oh, Paul, it was awful of me--and I am sorry.

Carlina's Voice (o.s.)
 Paul! Paul!

Paul
 Coming! Well, you better get dressed. We'll talk
 about it later.

INNER ROOM AT CARLINA'S

75

Lily is seated on a couch, looking over the
 script. Lester enters, carrying a bundle
 under his arm. It's a rolled up shirt and
 some socks.

Lester (approaching Lily with
 elaborate cheeriness)
 Hello!

She looks at him, takes in the picture, and
 turns away coldly.

Lester
 How do you like my new shirt? New socks, too!
 (he pulls up his trouser leg, revealing
 his sock. She doesn't answer. He tries
 to hand her the bundle)
 Be a good kid and rinse these old things out for me,
 will you?
 (no answer)
 Look, Lily--I--I can explain.

Lily (evenly)
 There's nothing to explain. You never came back
 last night. You never came home. It's perfectly
 clear.

Lester

Aw, now look--Last night I was really upset, Lil. I dropped into the bar--I had a double something-- and a triple something else. I was gonna come back. Then I just hopped off at Tony's hotel--and he wasn't there--and that got me upset all over again. But I was gonna come back. Then I walked down the street--and passed this Turkish bath--and--

Lily (very drily)

Turkish bath!

Lester

Yes--and I went in--and--they have quite a steam effect there--Jeff oughta see it for the show!

(he laughs hollowly)

So--I had a massage, and I was still coming back-- but I fell asleep. Honest, lady, that's my story-- and I can prove it. Exhibit A--my receipt--

(he holds up a large receipt with a picture of a muscular man wrapped in a towel. The receipt reads: "Harry's Baths.")

Good likeness, huh? Exhibit B--

(he unrolls his towel, which bears the inscription, "Harry's Baths.")

Exhibit C--sunlamp.

(he starts unbuttoning shirt to show his chest, as Jeff comes over)

Jeff

Oh, there you are, Lester! That scene leading to the end of Act One is just perfect. Glad you approved the way Lily and I outlined it together.

Lester (deflated, and with realization)

Oh--oh, yeah--the scene.

Jeff

Look, we're in a little trouble here--We called Tony's hotel--No one can find him.

Lily (frantically)

Maybe he never went back to his hotel! Maybe he just went off somewhere!

Lester (more frantically)

He might have done something desperate! Maybe we ought to call a hospital--!

At this point, Tony enters jauntily.

Hi, everybody! Tony (in love with the world) 75
CONT'D
(3)

Lily (relieved and happy)

Tony!

Tony (punching Lester's chin)
Hi, there! Beautiful morning, isn't it! Sorry
I'm late--I got mixed up and went to the theater
first. Jeff--my apologies for my little blowup--
Pretty childish stuff--

Jeff
Not at all--I loved it! It was big time! Tony
boy, you played it to the hilt!
(shakes his head)

Tony (laughing)
You know me--"Eight-eighths Hunter." Where's Paul?
(he goes after him, and finds him in the
next room, looking at a costume. To
Paul, warmly)

Paul!

Paul (uncomfortably)
Oh, hello.

Tony
I've got to talk to you.

Paul
What is it?

Tony
I want to apologize.

Paul (uneasily)
For what?

Tony (expansively)
For everything! It's all going to be different now!
Gaby must have told you--we had a wonderful evening
together. We understand each other completely.
She's an unusual girl, Paul.

Paul (suspiciously)
Yeah?

Tony (warmly)
Wonderful! And we'll make a great team together--
you wait and see!

Jeff (coming into the room)
Come on, come on! What's holding everything up
around here? Gabrielle!

Gaby's Voice (o.s.)
Coming!

75
CONT'D
(4)

Gaby comes in wearing a wrapper. She and Tony see each other and exchange a happy welcoming grin.

Tony
Hello, Gaby!

Gaby
Hello, Tony!

Jeff
Now, Gaby, we want to run the number as if it were a dress rehearsal, so I can see if these costumes work.

Gaby
I'll be ready in just a minute.

She waves to Tony as she exits. Tony looks after her lingeringly, as Paul watches this.

THE OTHER SIDE OF THE ROOM

76

Lester and Lily are looking through their music at the piano.

Lester (bitterly)
So you wrote a whole scene by yourself.

Lily (very reasonably)
Well Shakespeare wasn't available, and it had to be in this morning.

Lester
Uh-huh. Maybe it would be better if you wrote them all yourself.

Lily (wearily)
Oh, Lester.

Lester
Better still, with George Bernard Cordova.

Lily (stonily, at the end of her rope)
That does it, buddy.

Hal (coming over to them)
I've got the music, Lily. Oh, by the way, I've got you two down for a top floor suite at the Taft. Okay?

Lily (quietly)
 Just a minute. Lester, don't you think last
 night's arrangement would be much better?

76
 CONT'D
 (2)

Lester (looking at her and
 getting the idea)
 Sure - sure! Put her in the Taft, and get me a
 room any place else!

Lily (bursting out)
 Or a season pass to the Turkish Bath!

She goes to the other side of the room.

Paul's Voice (o.s.)
 We're ready, Jeff!

Jeff
 Okay, Lester!

Lester, at the piano, starts playing.

MUSICAL NUMBER - "TWO-FACED WOMAN"

77

Gaby and the girls in full costume begin the
 number. We INTERCUT to Tony watching Gaby,
 and Paul watching Tony.

DISSOLVE TO:

78-80
 OUT

STAGE - HUBERT THEATRE - NEW HAVEN

81

Full production of "Two-Faced Woman," led by
 Gaby, during which we PULL BACK into FULL
 SHOT showing dress rehearsal.

INT. HUBERT THEATRE - DRESS REHEARSAL

82

Jeff is watching from out front, seated at
 the table rigged up over a few rows of seats
 out front, from which he conducts the
 rehearsal, and which connects with backstage
 via a sound system. Paul is sitting with him.
 They watch the number finish.

Jeff (at end of number, as Gaby
 and girls hold, and music finishes)
 Good - Gaby! Hold for applause there -- Now,
 reprise - MUSIC!

The orchestra in the pit begins playing as the girls start their exit.

82
CONT'D
(2)

Jeff (his voice charged with excitement and happy anticipation)
Get ready for the change! Watch your cues! Ready on the revolve!

BACKSTAGE

83

A scene of wild confusion and hurried preparation. Stage hands milling about - girls getting into place, etc.

Jeff's Voice (coming over speaker)
Hal! Tony, all set?
(we pick up Tony getting in place on the revolve)
Girls ready?!
(we see girls lining up - crowded together)
Check your light cues!

OUT FRONT

84

Jeff
All right! Go!

This is the moment when show meets scenery for the first time. Sometimes this meeting goes smoothly. Sometimes there is a snag. Here we see the epic snag of all time. Everyone is talking at once -- dancers, singers, stage hands, electricians, carpenters, Hal -- all out on stage.

Jeff (he blows whistle. There is quiet)
Hold it! Hold it! One at a time.

Carpenter
It got stuck.

The ad lib bedlam resumes.

Ivan (striding angrily down the aisle; yelling at Jeff)
I told you you were overloading the show!

He goes and joins the confusion on stage.

Lester (running over to Jeff)
 Jeff - you're killing the show with effects! It's
 got more scenery than Yellowstone National Park!

84
 CONT'D
 (2)

Jeff (broadly - unruffled)
 Now, now -- calm down everybody! We'll get it
 straightened out! Go back to cue 44 --! We're
 going to try the change again! See what you can
 do up there! Ten minute break everybody!

DISSOLVE TO:

OUT FRONT IN THE ORCHESTRA

85

It is three hours later. Girls in costume are
 stretched out on the seats sleeping soundly --
 as we hear terrific banging of hammers on stage.
 Lester and Lily are sitting on end seats across
 the aisle from each other - and Lily a row back
 of Lester. Both are weary. Both are working,
 Lily on a lyric, Lester on a piece of orches-
 tration. He has the many-folded sheet of music
 stretched out in front of him and is going over
 it with Paul.

Paul

But listen, Les, I've got to cut sixteen bars out of
 the dance.

Lester (impatiently)

All right - all right. O.k. -- here --
 (examining music)

Here -- from the end of Letter B -- to H --

(forgetting himself, he turns back to Lily)

Uh, Lily -

(she gives him a stony look and turns back
 to her work. Lester looks mad)

Oh, Paul -- would you ask Lily if she approves the cut?

Paul takes the music across to Lily.

Paul (weary of this situation)

What about this, Lily?

Lily (examining music)

Yeah -- the cut's O.K.

Paul goes back to Lester.

Lester (taking the music back)

It'll sound like hash -- Here - I'll write you some
 chords -- for a transition -- Ummm ---

Conductor (coming down aisle
to Lily)
Lily --

85
CONT'D
(2)

Lily (impatiently)
Wait a second -- 'sublime' -- 'time' -- 'dime' --
'slime' --

Conductor
Look - you can't hear Tony in "Lovelier Than You" --
I'm holding down the orchestra as much as --

Lily
Well -- maybe the key's too low. Uh -- Lester -- do
you --
(he shoots her a look and turns away)
Max -- would you ask Lester if Tony can take that
a key higher?

Conductor (going to Lester)
About "Lovelier Than You", Les -- a key higher?

Lester (getting frazzled)
Look -- I'm trying to cut this -- The key's per-
fect for Tony!

Conductor
But Lily said --

Lester (exasperated)
It's perfect! Let's just take out some of that
heavy orchestration. I'll fix it in a minute --
(music slips to floor and gets all mixed
up)
Oh -- Fine!!

DISSOLVE TO:

LOUNGE OF THE HUBERT THEATRE

86

Three hours later. Gaby, exhausted, is
sitting with her head bent over as Tony is
massaging her neck. Paul is watching impa-
tiently - and not liking it a bit. Sleepy
rehearsal pianist is waiting.

Tony (gently)
How's that?

Gaby (moaning a bit)
Mmmmm - a little lower - left -- ah - yes -- Good --

Paul
If you're quite finished, let's try this -- We'll
be getting the stage soon and you don't know it
yet.

86
CONT'D
(2)

Gaby (wearily)
Just another minute, Paul --

Paul (curtly)
Come on - on your feet, Gaby!

Tony (pleasantly)
She's pretty knocked out, Paul -- Maybe she ought
to rest a while.

Paul (turning on him)
If you don't mind, Tony -- I've worked with this
girl for many years...and I happen to know her quite
a bit better than you do. All right, Gaby.

Tony has registered Paul's possessive tone --
as Paul intended he should.

Tony (taking Gaby's hand
with playful gallantry)
'Scuse me, Lady. May I have this dance?

She smiles weakly and gets up.

Paul (to pianist)
And ---
(music starts - and they begin to dance.
Something is wrong and they stop)
No, no, Gaby -- remember we cut that!!

Gaby (tired and irritated)
Well, we only tried it once before!

Paul (grimly)
From the beginning -- Again. And ----

Music. They dance. At one point, Tony
makes a face at her and she giggles.

Paul (impatiently)
Come on -- cut the clowning! It won't seem so
funny tomorrow night! Cut! Let's start again --
And --

As they begin again, assistant stage manager
calls down the stairs.

Assistant
Ready for you on stage!

DISSOLVE TO:

THE STAGE

87

Jeff is in full Devil's regalia -- placing them in the scene --

Jeff (to Tony and Gaby)

Now, as you start -- I'll be back here.

(indicates piece of scenery)

-- Then I'll enter. All right -- let's try it!

He goes off behind scenery. Tony and Gaby begin dance we just saw downstairs. They are totally unprepared for the scenic and lighting effects Jeff has had planned around them and this, the "Damnation Scene", also winds up in a fantastic shambles.

DISSOLVE TO:

FRONT OF THE HUBERT THEATRE

88

It is opening night. We see the marquee with the name of the show -- and the crowds gathering.

BACKSTAGE

89

A scene of scurrying confusion and excitement.

Hal (running and yelling)

Entire company -- on stage! Everybody on stage!

Mr. Cordova wants to say a few words' ---

Everyone comes on--some in costume and makeup --others half ready--or in robes. Tony and Gaby stand next to each other. They look at each other. She reaches out her hand. He takes it. They squeeze hard and then let go.

Jeff has entered--and stands before them in a robe, with towel around his neck--and wearing his makeup with exaggerated Devil-like eyebrows and hair.

Jeff

Company--just a final word. You've all been wonderful. Thank you for your cooperation. Tonight we are about to perform before an audience in a theater. The theater is not only a temple of the arts, but a place of business. But I believe we have a venture here that is successful on both counts. Now there's nothing to be nervous about. We've got to keep our wits and do a show. There will be rough spots, but we'll smooth them out. Let's remember--that's what we came out of town for. Up 'till now, I've been

Jeff (cont'd)
 giving you orders as director, but when next you
 see me--I'll be just like the rest of you--an
 eager ham anxious to make good! Actors! --
 Let's go!

89
 CONT'D
 (2)

DISSOLVE:

THEATER LOBBY

90

It is opening night, the lobby is filled with
 people, mainly from New York--the Broadway
 wise-guys, theatrical people and backers.

Ushers

Curtain going up! Curtain going up!

There is an ad-lib HUBBUB as everyone goes in-
 to the theater. The atmosphere is full of
 excitement and anticipation. We SEE Colonel
 Tripp, wildly enthusiastic, waving to everyone
 he knows.

Colonel Tripp

Hi, Lester! Is my investment still safe!

(he laughs heartily)

Elsie! Rosco! See you all at the party afterwards,
 at the hotel!

Elsie (going in)

Devine, darling!

Colonel Tripp

Don't forget, Jim! Big party afterwards.

He's practically the last person to go in,
 waving to everyone, full of confidence and
 excitement. The doors close. The CAMERA
 STAYS FOCUSED on the doors, and by means of
 the accompanying SOUND SCORE and a PHOTOGRAPHIC
 DEVICE on the doors, we INDICATE what is going
 on inside the theater. The show is a complete
 and utter failure. After this, the doors open
 slowly. We HEAR the feeble patter of applause
 and a few people start straggling out, silent
 and grim. Among them is the Colonel. He stag-
 gers out, a broken man, staring into space.
 The whole atmosphere is hushed as at a funeral.
 The Colonel's chauffeur approaches him.

Chauffeur

Take you over to the party, sir?

Colonel (expressionless, total-
 ly stunned)

Uh--drive me to the station--I can still make the
 11.40 back to New York.

DISSOLVE TO:

JEFF'S HOTEL ROOM

91

Jeff is stretched out on a couch like a ruined emperor. Lester, Lily, Paul and Hal are all sitting around staring into space. Jeff, in contrast to his former self, is lying back in magnificent defeat.

Jeff

Gentlemen, they sing of Wellington's victory at Waterloo, but they also sing of Custer's Last Stand, and the tragic doomed Charge of the Light Brigade. Friends, we, too, have gone down with banners flying--gloriously. Our defeat is the triumph of those who dared.

Lily (stricken)

But--we can't close the show--there must be something we can do.

Jeff (grandly)

Nothing but to shut up our little box of puppets for the play is played out. Our show is a complete bomb.

Lester (brokenly)

But it isn't possible--we can work on it. You said yourself that's what you come out of town for.

Jeff (with magnificent finality)

We came--they saw--we close.

Lily (starting to cry)

But--but what about Tony--

Lester (going to her and putting
his arm around her)

Aw, Lily--

Lily (holding him)

Oh, Lester! He was so wonderful about it--no accusations--

Lester (quietly)

I know. Just thought he was a dud.

Hal

Can y' imagine--the guy was suggesting replacements for himself.

Paul (suddenly turning on Jeff
angrily)

Jeff, I still insist that if in Act II you had let Gaby do a--

Jeff

Details, my dear Paul--details. We cannot discuss wallpaper when the foundation has crumbled.

Paul slams out of the room.

Lester (getting up with Lily)
Come on, darling. Let's find Tony. Goodnight
Jeffrey.

91
CONT'D
(2)

They leave. Jeff waves to them grandly from
the couch.

Jeff (lying back)
Hal--there's a script over there on the bureau--a
new dramatization of "Little Women," all done with
masks. Let me have a look at it.

DISSOLVE TO:

THE BIG BALL ROOM AT THE HOTEL

92

The room is all ready for the big party, but
there is not a soul there. There's a bar full
of drinks and tables of food, an orchestra
sitting in readiness, and many waiters standing
around. Tony walks in and as he does the Head
Waiter signals the band to start playing.

Tony (looking around, puzzled)
Oh--I'm sorry, I was looking for the--uh--the party.
(name of show)

Waiter

This is it.

He gives Tony a plate of food and some champagne,
and Tony sits down alone at the table. He sits
a moment, looking very lonely and dejected, then
gets up and leaves.

HOTEL CORRIDOR

93

Tony is walking toward his door and has his door
key out. He stops in front of his door and HEARS
down the hall a lot of noise coming from one of
the rooms. There is the SOUND of laughter and
the CLINK of glasses. He walks toward it and
comes to an open door. As he looks in, he sees
that it is the kids from the show, dancers and
singers, having an informal party in one of their
rooms. They're laughing and drinking, some of
them sitting on the floor, some of them with
their shoes off. Tony stops in the doorway.

Girl (talking to a bunch of the
other kids)
I should've listened to my mother--she said only be
in hit shows!

There is lots of laughter.

93
CONT'D
(2)

Another Girl (seeing Tony
standing in the doorway)
Oh--hello Mr. Hunter.

There is sudden silence as they all turn to
look at him.

Tony (a little embarrassed)
Hello--uh--I--I don't want to barge in or anything.
I just wanted to tell you how great I think you all
are. I didn't get a chance to get to know you very
well--and--I'm sorry I messed up the show for you.
Goodnight.

He starts to go.

One of the Kids
Hey, wait a minute! C'mon in--have a drink!

Tony (turning back tentatively)
You're sure it's all--

Kids
C'mon in.

Boy (as Tony comes in the room)
Hey, get Mr. Hunter a drink!

Another Boy
What d'ya want, Mr. Hunter? Scotch, rye, or beer?

Tony
Oh, anything--beer.

Girl
Want a sandwich? We got egg and deviled ham.

Tony (with a little smile)
No thanks--I've had enough of both for one night.

All the kids laugh warmly with him.

94 OUT

THE CORRIDOR

95

Gaby is approaching Tony's door when she HEARS
the party noise down the hall, walks to it, and
looks in the room. There she sees Tony sitting
cross-legged on the floor, with a lot of the kids
around him, being very happy and one of the gang.

Tony (continuing a story) 95
CONT'D

So there we were--the whole act--the Ten Tapping
Troubadours--stranded in Oshkosh, all crammed into
one room--so help me--the size of that closet--
(there is laughter and shrieking from kids)
Well--we didn't have three bucks between us, when--
(he sees Gaby standing in the doorway)
Gaby!
(he jumps up and goes to her as the kids
greet her)
Come on in. We're having an old-fashioned wake!

Gaby (amazed at the sight she has
seen)

Tony! I was looking all over for you.

Tony (pleased)

You were? Where's Paul?

Gaby

Oh, he's at a very exclusive wake--with Jeff and the
Martons.
(she looks at him, amazed at his good spirits)
Tony, how are you?

Tony (exuberantly)

I'm fine! Never felt better! How about you?

Gaby

Oh--I'm all right.

Tony (warmly)

Come on, have a drink!

THE CORRIDOR

96

Lester and Lily approaching Tony's door, HEAR
the party noise, and look in. They are amazed
to see Tony and Gaby and all the fun.

Lily

Hey, Tony!

Tony

Lester! Lily!

The Kids

C'mon in!

Lester

Are you sure? Don't you remember, we wrote that thing.

There's laughter as they join the party.

Boy

Drink, Mr. Marton?

Lester

Hemlock. Neat,

Tony (happy at seeing Lester
and Lily together)
Well, I see you two have finally met.

96
CONT'D
(2)

Lester and Lily look at each other and suddenly
realize that they have made up.

Lester and Lily
Well--we--uh--

Lily
I never saw him before in my life.

They embrace happily.

Tony
Well, look, now that you're together again, there's
a question I've been dying to ask you. It's very
personal.

(over-confidentially)
Did you ever try to spread ideals on a cracker?

Everybody laughs, and Lester goes to the
piano.

Lester
Well, I'll tell you--

He sits down and, to the MUSIC of "You And
The Night And The Music," he starts improv-
ising and singing operatically:

Lester
"Spreading ideals on a cracker--
Spreading ideals on a cracker--
Did you ever try to spread ideals?"

Lily has joined in the clowning and is
sitting with her arm around Lester.

Tony
Ah, look at them -- five minutes ago snarling like
a couple of cats on a back fence -- and now look
at them -- purring like a couple of cats on a back
fence.

This works in a musical number.

MUSICAL NUMBER: "NEVER MARRY A DANCER"

97

In the number Tony and Gaby cut up and have
fun and at one point Tony does a terrific
dance. At the end of it, everyone is laugh-
ing and cheering. The kids crowd around Tony.

Kids
Gee how do you do that little back step -- you know --

Tony
You mean this! Oh, it's easy -- Look --

97
CONT'D
(2)

He starts teaching a few of them. Suddenly
Lester gets up.

Lester (satirically -- doing a
take-off of a young, eager, bright-eyed,
stage struck youngster as in many musicals)
Gosh -- with all this raw talent around, why don't us
kids get together and put on a show! We could maybe
get a barn someplace and --

This breaks the kids up.

One Girl (breaking out sincerely)
Oh, with you two people this could have been a won-
derful show!

A Dancer
Yeah! Why didn't we have some numbers like that!

Lily
We were supposed to -

Tony (intensely)
Listen -- Lily! Lester! Why can't we go back to the
original show you wrote -- put back your parts - and
do it the way it should have been done in the first
place!

Lester (completely taken aback)
Huh! Oh -- well -- uh -- gee how can we? Jeff's the
producer -- we haven't got any dough --

Lily
Well, there might be legal ways to -- Tony, what are
you doing?

Tony has gone to the phone.

Tony (on the phone speaking with
great determination)
Hello? Get me Jeffrey Cordova's room. Now listen,
Jeff -- don't say anything, just listen. We're going
on with the show -- not a modern version of Faust --
or Pilgrim's Progress -- or the Book of Job in Swing-
time -- but the original musical comedy the Martons
wrote. Now the first thing we're going to do is burn
that Devil's costume, and bring the lights up full,
and fill the show with entertainment and some laughs --
and if this turns that aesthetic stomach of yours,
it's just too bad because we're going to pull this
off whether you're with us or not -- well, are you
or aren't you?

JEFFREY'S ROOM -

98

The chambermaid is on the phone. Jeff is not there.

Chambermaid (on phone)

Hallo -- is nobody here -- this is chambermaid --
If you want I leave message for --

THE KIDS' ROOM -

99

Tony (hanging up dejectedly)

Oh --

THE CAMERA by this time has PANNED AROUND and PICKED UP Jeff, who has entered the room in the meantime and heard the whole thing. Paul is with him.

Jeff

Hmm -- hmm -- Tony, I think you've got something there.

Tony (flabbergasted)

Huh? How long have you -- ?

Jeff (sincerely)

We caught the whole act -- the dance -- the phone bit -- everything. It's a splendid idea. Tony, you're right about the show -- I got carried away and in the wrong direction. But the ship must sail on -- and I'll show you I can be an able-bodied seaman as well as a captain. Someone's got to be at the helm, Tony -- and that man is you. Captain Hunter -- I'm ready for action, sire -- and rarin' to go!

Tony

But -- but --

Jeff (with some of his old
forcefulness)

No buts! The important thing now is money and we haven't got it. Colonel Tripp and the backers have stolen away into the night.

Tony (getting excited)

Wait a minute -- we've got new backers now.
Renoir -- Cezanne -- Degas -- He always liked the
ballet -- Toulouse-Lautrec --

Everyone

Huh?

Tony

I'll sell my paintings! That's sixty thousand dollars right there!

Lily
Oh, Tony!

99
CONT'D
(2)

Lester (enthusiastically)
And I'll sell my autographed picture of Marilyn
Monroe.

Tony (laughing)
Another sixty thousand! Now we've got to stay out
of town until the show's right. Jeff - you can
help me on the bookings. Let's figure it out-
Now how about-
(they get into a huddle with the Martons-
as the kids celebrate noisily)

Gaby
Paul, aren't you excited?

Paul (flatly)
Yes it's wonderful - I wish them a lot of luck-
But this lets us out --

Gaby (surprised)
Why?

Paul
Well, with Tony doing the dances it won't be my
kind of show or yours either- I don't want you
to do it.

Gaby
But, I wouldn't dream of leaving the show, Paul.

Paul (angrily)
Now listen, I've worked much too hard on your
career to --

Gaby (directly)
It's my career and I want to stay.

Paul (coldly)
Gaby, I'm taking the nine o'clock train tomorrow
morning for New York- I expect you to be there--

Gaby (quietly)
Have a nice trip Paul --
(he leaves the room)

Tony (seeing him go)
Hey Paul! Where's he going--

Gaby
He's going-- But I'm staying - if you need me Tony -

Tony (smiles happily at
her - then to everyone)
Kids - we've got a schedule all worked out -
Philadelphia, Baltimore, Pittsburgh - as many
weeks as we need. It's going to mean rehearsing
every day all day till curtain time. We'll put new
numbers in as fast as we can learn them - and yank
out all that - stuff! - and when we finally hit
New York, we're going to hit it with a show!!

99
CONT'D
(3)

DISSOLVE TO:

100-101 OUT

TRAIN - FULL COMPANY ABOARD -

102

Tony is sitting with schedules and papers going
over things, very conscious of Gaby - sitting
within his line of vision wearing glasses,
and writing a letter. He keeps glancing over
at her all through this. In the aisle are
Hal, Jeff and the assistant stage manager -
awaiting orders - Lily is busy at her type-
writer. Lester is sitting further down -
working on music - but watching Tony.

Tony (to Hal)

Hal, when we get to Baltimore - four o'clock call for
everyone. Singers and dancers on stage - book people
in the lounge.

Hal

Right, boss.

(he leaves)

Tony (to Jeff)

And Jeff would you start the actors in this new scene
three

(handing him sides)

-- I'll come down later -

Jeff (with arms around two
dancing girls)

Right boss - Slave driver!

Tony

Look, Max - we'll need a dressing booth - stage right
for Miss Gerard for her quick changes - Too far to
the dressing rooms in this theatre -

Max

O.K., Mr. Hunter --

Tony - looking over at Gaby - finally gets
up and goes over to where she is sitting.

Tony (doing comical triple take) 102
 Say, who's that pretty girl? CONT'D
 (2)

Lester observes this whole scene.

Gaby (a little abstracted)

Hmmm?

Tony

Why it can't be mousy little Miss Gerard! - Funny
 you've been with the firm for years. I've never
 seen you with your glasses on. Why, you're beautiful!
 (she laughs)
 How are you feeling, Gaby?

Gaby

Oh, I'm all right...

Tony (not knowing whether or
 not to sit down - then noticing the
 letter - and that Lester is watching this)
 Well -- gotta talk to Lester -- about ----
 (he leaves and goes over to Lester,
 sits down)

Tony (very business-like)

Listen - I got a problem with these two numbers
 coming up -- The Murder Mystery has a real jazz beat --
 and I don't want it to conflict -

Lester (cutting in flatly)

Anyone heard from Paul Byrd?

Tony is shocked by the question - since that
 is exactly what is on his mind.

Tony (covering his feelings
 by being off-hand and apologetic - and
 unable to finish a thought - like
 Butterworth)

Huh? No -- no - I - as a matter of fact -- I don't
 think ---- well none of the kids -- the last I
 heard was that he was ---- Wasn't he still in ----?

Lester

What a rat! -

Tony (elaborately over-enthusiastic
 and just as confused)

Oh, come on! He's a wonderful fellow -- very charming
 guy -- and what a talent -- well, he's a little young
 yet, of course -- he just needs a little more experience
 and he'll --

Lester (purposely)
 Yeah - I guess you're right - probably when he
 settles down - gets married - he'll make a good
 husband.

102
 CONT'D
 (3)

Tony (as before - very
 enthusiastic)
 Oh - great husband! Great! --- Wonderful! But you
 know - it's not easy -- in the theatre -- two careers
 and all - there are problems -- that --

Lester
 Yeah -- you got the right slant -- you're pretty
 happy as you are --

Tony
 Yeah - reasonably -- well - as happy as one can --
 well --

There is a pause. Lester just looks at
 him. Then passes cigarettes over to him.

Tony (quietly)
 Lester - I'm very much in love with this girl - It's
 ridiculous --- things being as they are --

Lester
 Look, Tony, I don't know what your chances are - Why
 don't you wait until New York and see where you stand?
 Personally I think she's crazy about you --- But then
 I once predicted Dewey would be our next president.

DISSOLVE TO:

ON STAGE - BALTIMORE - "TRIPLETS" MUSICAL
 NUMBER

103 OUT

104

ON STAGE - AFTER END OF SHOW

105 OUT

105X1

Hal
 Everyone on stage, please.

Jeff (still in Baby costume)
 I was dreadful tonight - Absolutely awful!

Tony
 Oh no, Jeff - you were fine - very funny -

Jeff (pleased)
 Was I really? Thanks.
 (starts to leave)

Lily
 Where ya going, Jeff? Cast isn't dismissed yet.

Tony (with mock severity)
That's right, Jeff.

105X1
CONT'D
(2)

Jeff
Slave driver - !

Tony (addressing company)
Now listen, fellows, good show tonight! Best yet --
And a great week - we only lost \$7000.00 - ! You've
all worked hard - Thank you for everything. Now
we leave tomorrow morning - and Wednesday night --
finally -- we open in New York -- ! Good luck!

There is wild cheering.

DISSOLVE TO:

NEW YORK STAGE - OPENING NIGHT

106

Gaby finishing a number we saw - in out-of-
town montage.

WINGS -

106X1

She comes off to frantic applause.

Tony (in costume for next number)
Gaby - you're wonderful -

Gaby (breathless)
Feels like a hit!

Tony (suddenly very serious-
feeling this is his moment)
Look, Gaby - whether it's a hit or not - I want you
to know it's been worth it - It's been wonderful just
knowing you - working with you and I feel that --

Paul (o.s.)
Gaby!

Gaby (wheeling around)
Paul!

Paul (running up to them -
embracing her)
Gaby, you're marvelous! - The show's great! I was so
wrong! Tony, you've done a terrific job and Gaby you
did the right thing staying - You're a sensation - !

Gaby
Oh Paul, that's wonderful of you.

Paul
I mean it!

Gaby (looking from Tony to
Paul in confusion)
Paul -- I've got a few minutes -- I-I want to
talk--to--Come inside!

106X1
CONT'D
(2)

Gaby and Paul exit into her dressing room.

Tony (to Lester, who has
quietly come over)
Well, I guess I know where I stand -

Lester
Sorry, Tony.

Assistant Stage Manager
On stage, Mr. Hunter -- Mr. Marton!!

DISSOLVE TO:

ON STAGE - NUMBER FROM THE SHOW 107

Exciting Murder Mystery number which is the
finale of the show. The curtain comes down
to wild applause. The show is a smash.

ON STAGE - AFTER SHOW 108

The audience has swarmed up on the stage.
Everyone is congratulating everyone. Tony,
in the middle, is bewildered and thrilled.
Then, much to his surprise, Gaby starts to
leave. So does everyone else.

Gaby
Well, it was great, Tony! We're a hit!

She runs off before he can stop her.

Tony (after a dazed pause)
Gaby!
(he looks around)
Hey--hey, Jeff!

Jeff
Yes?

Tony
Uh -- aren't we going to celebrate?

Jeff
I don't celebrate until I see the notices! So
long! See you tomorrow!

Tony (puzzled)
 But -- it's -- hey, Lester! Lily! Didn't you
 make that reservation for the whole cast -- for
 the upstairs room at Sardi's?

108
 CONT'D
 (2)

Lester (very off-hand)
 No, we decided against it, Tony. The kids are
 tired -- we're tired --

Lily
 And you should be tired, Tony. Everyone better go
 home and get a good night's sleep. Congratulations,
 darling -- goodnight.

They leave. Tony is completely bewildered
 and disappointed. He goes to the stairs
 and climbs up to his dressing room.

TONY'S DRESSING ROOM

109

There are drinks and glasses laid out.

Tony's Dresser
 Congratulations, Mr. Hunter.

Tony
 Thanks. Sure it's a hit? Doesn't feel like one.
 Well -- guess there'll be a mob coming upstairs
 soon.

He starts to undress.

DISSOLVE TO:

TONY'S DRESSING ROOM

110

He is sitting at the dressing table, partly
 dressed -- still alone.

Tony
 Well, that's funny -- 'here is everybody? Sure
 there's nobody out there?

Dresser
 Not a soul, Mr. Hunter.

Tony (puzzled)
 Well, I didn't expect them to pull my carriage
 through the streets -- or hurl flowers --
 (there is a knock on the door and he
 lights up)
 Come in!

Hal (sticking his head in)
 Any notes for the cast for tomorrow, boss?

Tony (let down)
No -- Don't people come backstage anymore?

110
CONT'D
(2)

Hal (briskly)
Oh, that's considered kind of an old fashioned custom.

Tony
Oh. Did -- did Gaby go out with Paul?

Hal (very off-hand)
Oh, yeah -- I think so -- goodnight, Tony.

Tony
Goodnight. Well ---

He sits a minute then shrugs and begins to finish dressing. As he dresses, he sings "BY MYSELF". During the chorus, he finishes dressing in white tie, tails and top hat and goes down the stairs from his dressing room to the stage. As he steps on the stage, the lights go up, the orchestra starts to play and we see an enormous surprise party arranged for him on the stage. Everyone is yelling and congratulating him, and he is carried around by the kids and set down on the platform next to Gaby. The orchestra, the stagehands and entire cast are there. He is completely stunned and thrilled.

Gaby (looking at him, lovingly-
and though speaking for everyone, is
really speaking for herself)
Tony -- the whole company got together -- we all chipped in -- and we bought you nothing. -- so we have nothing to give you -- but our gratitude -- and our admiration -- and our love. The show's a hit. But we all feel, no matter what might have happened to it, it was wonderful knowing you -- working with you. Maybe some of us didn't see eye to eye with you at the beginning -- maybe we thought we wouldn't work out together. But we have. Yes, there were obstacles between us -- but we've kissed them goodbye. We've come to love you, Tony. We belong together. The show's going to run a long time -- As far as I'm concerned -- it's going to run forever!

She kisses him as everyone cheers and yells. The orchestra starts playing and Tony, thrilled and happy, begins the verse.

MUSICAL NUMBER - "THAT'S ENTERTAINMENT"

111

Tony, Gaby, Jeff, Lester and Lily.

FADE OUT:

THE END

(Script dated: 3-23-52)

Due to the excessive expense of re-running entire script merely in order to obtain consecutive page numbers, the script with its changes will not be re-run, but herewith in front and back of the script, you will find a summary of the total number of pages in the script.

	Total number of pages in script including revisions to date, and based on 63 lines per page:	
3-23-52		85

(Script completed: 3-23-52)

THE END