

"THE GIRL CAN'T HELP IT"

"DO RE MI"

Screenplay

by

Frank Tashlin

Shooting Final  
September 7, 1956

(Frank Tashlin)

REVISED - 9/25/56

"DO RE MI"

AFTER COMPANY TRADEMARK BUT BEFORE MAIN TITLE, WE

FADE IN

A EMPTY STAGE - OUR STAR - NIGHT

In dress clothes he appears and stands in glow of single Spot. (Our screen size is the old Standard width. Photography is black and white.) Star looks into Lens.

STAR

Ladies and gentlemen. The motion picture you are about to see is a story of music. I play the role of Tom Miller, a small theatrical agent...This motion picture was photographed in the grandeur of CinemaScope and...

(sees it is  
Standard size)

Pardon me.

He walks to right side of Standard screen frame, puts hands against it, gives a shove. Screen rolls back, stretching out on right side to CinemaScope size.

STAR

As I was saying, this motion picture is photographed in...

(he shoves left  
side of Standard  
screen, stretch-  
ing it to Cinema-  
Scope size)

The grandeur of CinemaScope...  
and in gorgeous lifelike color.

(he sees it is  
black and white;  
repeats)

In gorgeous lifelike color!

Now he turns from black and white to color.

Cont.

(Frank Tashlin)

REVISED - "DO RE MI" - 9/25/56

2-3

A Cont.

STAR

(motions to Lens)

Oh yes, our story is about music...  
Not the music of long ago, but the  
music that expresses the culture, the  
refinement and the polite grace of  
the present day.

Now a brilliantly lighted juke box appears. The sound of  
the R&R record music is so loud that though Star keeps on  
talking, we cannot hear a word he says. Camera moves in  
to close of spinning record; over this SUPERIMPOSE MAIN  
TITLE:

"DO RE MI"

B-  
L

SERIES OF SHOTS

Teenagers and younger kids dance around juke boxes against  
different colored flats. Cast and Credits SUPERIMPOSED  
over each shot. After Director's credit:

M-  
R

OUT

FADE OUT

FADE IN

1 INT. NICK'S PLACE - THE STAGE - ROCK AND ROLL COMBO - DAY

playing on night club stage.

2 ANOTHER ANGLE - NICK'S PLACE - TOM AND NICK, THE OWNER - DAY

Place is empty, except for TOM and NICK, the owner, sitting at bar, watching.

3 BACK ON STAGE - THE COMBO - FEATURING COMIC MUSICIAN - DAY

in a wild, comic, musical routine.

4- CLOSE ON TOM AND NICK WATCHING ACT - DAY  
6

Tom laughs, overdoing it to impress Nick. Nick, without trace of smile, turns, stares flatly at Tom. Tom's laughter fades. He pours himself a Scotch.

NICK

Still bringing your acts around to cadge free drinks, eh?

TOM

Okay, Nick. Put it on my tab.

NICK

If I can find room!!

Phone rings. Nick picks it up, listens, then:

NICK

Hello...yeh, he's here!

He hands receiver to Tom. Tom takes it and says:

TOM

Hello. Yes, this is Miller. Sorry, I can't talk now. I'm just closing a big deal on one of my acts...

Nick makes derisive gesture, exits.

TOM

(back into phone)

It's closed...I make fast deals. Tonight? No, I'm working on another big deal tonight - What's that address? Nine-four-two...Park Avenue! Apartment 302.

Cont.

4-  
6 Cont.

TOM  
(impressed)  
I might make it after all. Okay,  
eight-thirty.

Hangs up, looks o.s. to:

7 TOM'S VIEW OF STAGE - THE ROCK AND ROLL COMBO - DAY

The comic musician, funnier than before.

8 BACK TO TOM AT BAR - DAY

He winces at the humor, as we

DISSOLVE TO:

9-  
10

OMITTED

11 PARK AVENUE - (STOCK) - NIGHT

of swank apartment buildings and traffic.

12 INT. HALLWAY PARK AVENUE APARTMENT HOUSE - TOM - NIGHT

dressed in his best, knocks on door. It opens revealing a tough-looking man. This is MOUSEY. Sound of female vocalist heard o.s.

TOM  
Good evening...I'm Miller.

MOUSEY  
I'm Mousey.

13 INT. MURDOCK'S FOYER - MOUSEY AND TOM - NIGHT

(Decor of foyer tells us a tasteful decorator had free hand with a lot of tasteful money.) Tom follows Mousey across foyer to a pair of sliding doors.

MOUSEY  
Inside. He's expectin' ya.

TOM  
Who is?

Mousey gives him a deadpan look and opens doors. It is dark inside. Only light is that of projection machine beam from slot in wall.

14 REVERSE ANGLE - LIVING ROOM - ON TOM - NIGHT

looks into dark room. We do not see Murdock. Just his cigar smoke rising into projection light beam.

Cont.

14 Cont.

MURDOCK'S VOICE

Grab yourself a seat.

Mousey closes doors. Tom feels around in dark, like blind man. He finds a chair, sits, looks toward screen.

15 INT. LIVING ROOM - A MOTION PICTURE SCREEN - NIGHT

built into wall of living room. We see female vocalist first heard over Sc.19. (Betty Grable).

16 CLOSE ON TOM - NIGHT

Puzzled, he looks across to:

17 TOM'S P.O.V. OF MURDOCK - NIGHT

We cannot see Murdock's face, only shape of his head and shoulders, back lit by projection beam.

18 CLOSE ON TOM - NIGHT

His eyes accustomed to dark, sees bottle and fixings for drinks on table. He reaches for bottle.

MURDOCK'S VOICE

Lay off the booze, Miller!

Tom, startled at loud voice, almost drops bottle.

19 ON THE SCREEN - BETTY GRABLE - NIGHT

as she completes song.

20 FULL ON TOM AND MURDOCK - NIGHT

Murdock applauding. Lights go on. (Living room is beautifully done, showing decorator didn't stop with foyer. A terrace affords thirtieth-story view of city lights below. Room gives evidence of someone's fond interest in "Show Business." Paintings, posters by Toulouse Lautrec displayed.) MURDOCK is a heavy-set character in his forties. Tough, likable, dressed in fancy dinner clothes. He talks with a jovial, chuckling laugh. He rises, yells to projectionist.

MURDOCK

Put the other reel on, Mousey.

(to Tom)

I love old movies at home...like TV except no commercials. Glad you could come, Miller.

Cont.

20 Cont.

TOM  
(as they shake)  
Glad to know you, Mr....?

MURDOCK  
Murdock. Forget the Mr...friends  
call me Marty...Fats Marty.

TOM  
(a dim memory)  
Fats Marty?

MURDOCK  
(hopefully)  
Ring a bell?

TOM  
Vaguely I seem to remember the name.

MURDOCK  
'Vaguely'. Vaguely everyone remembers!  
Vaguely I don't like it!!

TOM  
(diplomatically)  
My memory isn't the best.

MURDOCK  
Forget it. Drink?

TOM  
(looks at bottle)  
I got the idea you were hoarding it.

MURDOCK  
That's brandy - you're a Scotch-over-  
rocks man. Didn't want you to make  
a mistake in the dark. I know  
everything about the people I do  
business with...except with you,  
business ain't so good lately, eh?

Murdock goes to bar, mixes drinks. Tom is puzzled.

TOM  
Long as you know, I won't waste time  
lying.

MURDOCK  
Right. I got no time to waste. Tom  
Miller, small-time agent. Once a  
touch of class but been dropping steadily.  
Owes maybe two, three G's spread around  
the hard way - office rent - apartment -  
telephone - big bar bills...even had his  
Diner's Club Card cancelled.

20 Cont.1

TOM

You left out I owe the paper boy.

MURDOCK

I also left out you once had a great nose for finding new talent..dug up some big canaries. But your drinking got in the way...you couldn't hold the canaries. Right?

TOM

(resenting this)

Right! Anything else I can tell you!?

(angrily)

Like how my drinking got in the way is my business!

(starts to go)

Thanks for the old movie and auto-biography.

MURDOCK

Integrity. I like that...even when a guy can't afford it.

TOM

That makes it integrity!

MURDOCK

Cool off. Besides having an eye for talent, you never mixed business with pleasure. Kept your hands off the lady clients! That I like! Sit down, Miller. We're both has-beens... temporarily. Okay, Mousey...roll it!

(to Tom)

Here's your drink.

Curtains over screen roll back. Lights go out, projection beam flashes on. They sit with drinks.

MURDOCK

I collect newsreel clips I got personal interest in.

We hear VOICE OF FOX MOVIE TONE NEWS COMMENTATOR from screen.

NEWSREEL COMMENTATOR

New York's Mayor bids bon voyage to another boatload of slot machines as cleanup of crime continues.

21

THE SCREEN - ACTUAL FOX NEWSREEL CLIP

LaGuardia smashing slot machines with axe.

## 22 ON TOM AND MURDOCK - NIGHT

Tom puzzled. Murdock engrossed in film.

NEWSREEL COMMENTATOR  
 Meanwhile at Patterson, New Jersey  
 Municipal Court, Marty "Slim" Murdock  
 is released on bail.

MURDOCK  
 (proudly)  
 I was "Slim" Murdock in those days.

## 23 THE SCREEN - ACTUAL FOX NEWSREEL CLIP OF COURTHOUSE - DAY

A slender young man. (Covering his face with his hat or hands, escorted by police into court.)

NEWSREEL COMMENTATOR  
 "Slim" Marty is charged by Municipal  
 Judge Simpson as being the brains  
 behind the slot machine syndicate.

## 24 TOM AND MURDOCK - NIGHT

MURDOCK  
 He was a sweet judge...but he couldn't  
 pin a thing on me. Watch! I was a  
 comer...moving up fast.

## 25 THE SCREEN - ACTUAL FOX NEWSREEL CLIP - DAY

Police busy with axes on gambling tables, roulette wheels, etc.

NEWSREEL COMMENTATOR  
 Long Island Police confiscate gambling  
 equipment seized in raid on a swank  
 Long Island gambling casino. Marty  
 "Slim" Murdock, reported boss of  
 casino, is taken to Queens County  
 Courthouse for hearing.

Now scene cuts to another:

## 26 ACTUAL FOX MOVIE TONE NEWSREEL CLIP

A young man again covering his face, escorted into Court. Photographers, reporters crowd around him.

## 27 TOM AND MURDOCK - NIGHT

MURDOCK  
 Got out of that one, too. We had  
lawyers in those days! Besides, I

27 Cont.

MURDOCK (Cont.)

jumped bail. That's how come my first trip to the Continent. Look! I was kind of a "talent scout" myself back then. But I didn't keep my hands off.

28 THE SCREEN - NEWSREEL CLIP - DAY

Murdock is now stout, in a 30's bathing suit, dancing on the beach, surrounded by beautiful giggling girls drinking champagne. A portable phonograph grinds out 30's tune.

NEWSREEL COMMENTATOR

While the New York Crime Commission investigates the gambling and slot machine rackets, Marty "Fats" Murdock, Slot Machine Czar, cavorts on the Riviera in the company of European bathing beauties. Nice going, "Fats."

29 TOM AND MURDOCK - NIGHT

MURDOCK

"Fats!" That European cuisine and no work put the lard on. But I had me a time over there - until I got lonely for my native land. My lawyer told me the heat was off so I came home. Didn't know 'til I'm back my lawyer's been disbarred.

(looks to screen)

Now comes the sad part.

30 ACTUAL FOX NEWSREEL CLIP - ATLANTA PENITENTIARY - DAY

NEWSREEL COMMENTATOR

Atlanta Penitentiary. The new home of "Fats" Marty, former King of the Rackets, recently indicted on three counts of income tax evasion.

31 ON MURDOCK AND TOM - NIGHT

Tom looks over to Murdock. Murdock is dabbing his moist eyes delicately with a handkerchief.

32 NEWSREEL CLIP - ATLANTA DEPOT - DAY

Marty comes out of train handcuffed to Federal Officer. Newsmen crowd around, also Movietone Reporter with a mike.

Cont.

32 Cont.

FOX MOVIEZONE REPORTER

What have you got to say for the  
Fox Movietone News, Fats?

MURDOCK

(looking into lens)

All I can say to you folks out there  
in movieland is just one thing: Pay  
your income taxes. Don't try to  
cheat the U.S. Government. Those Col-  
lectors of Internal Revenue are Lulus.

He turns, sadly starts away down station platform.

33 ON TOM AND MURDOCK - NIGHT

Lights go on. Murdock wipes eyes, emotionally drained.

TOM

"Fats Marty." Of course - top boy  
behind the slot machines. I should  
have remembered...sorry, Fats.

Fats, deeply shaken, rises, answers in choked voice.

MURDOCK

It's all right, Tommy.

He walks to terrace. Tom rises, follows.

34 ON THE TERRACE - MURDOCK - NIGHT

looks across city, lost in reverie. Tom up behind him.

MURDOCK

No one remembers Fats no more,  
Tommy Boy. But in those days it  
was different. I'd drive down  
those streets and scare people silly.  
I was somebody! Used to get a brand-  
new bullet-proof convertible every  
year...Ringside tables...the best box  
at the Polo Grounds right next to the  
Mavor. You know what I mean.

TOM

I know.

MURDOCK

Now I'm so dead I don't even rate a  
mention in those scandal magazines.  
You were a big man once...You don't  
like being small potatoes! You want  
to come back, don't you?

34 Cont.

TOM

I sure can't go back any further.

MURDOCK

(extends hand)

Then we're in business! Right?

TOM

(shaking hands)

Right!

(reacts)

What business?

MURDOCK

Show business. I got a dame, see?  
 Nice, sweet, innocent dame. I'm nuts  
 about her but the dame's a nobody.  
 How can I marry a nobody? - You saw...  
 I was up there once! That's where  
 you come in...you're going to make her  
 a star. Then the dame and me have  
 mutual interests. We're compatible...  
 maybe even happy. For openers I pay  
 all your bills so you got nothing to  
 worry about except to concentrate and  
 build her into a big canary...but re-  
 member...hands off like you got the  
 rep for.

TOM

You'll take me out of hock?

MURDOCK

Besides, ten G's now! Advance against  
 your ten percent. Besides a drawing  
 account for songs, special material,  
 arrangements, etcetra, etcetra, etcetra!  
 (extends hand)

A deal?

TOM

(shakes hands)

It's a deal!!!

MURDOCK

Signed, sealed and now - delivery!

Fats darts into living room. Tom stands there, happily  
 stunned. Then a sudden worry strikes him...he calls:

TOM

Fats, wait...hold it.

35 INT. LIVING ROOM - MURDOCK - NIGHT

MURDOCK

Mousey!

MOUSEY'S VOICE

Yeh, Boss.

MURDOCK

Bring in my future star!

Mousey closes doors, goes. Tom hurries up to Murdock -

TOM

Easy, Fats. You know you just can't take any girl and make her a star.

MURDOCK

You've done it before. I'll name half a dozen you...

TOM

Not me, Fats! The girls had talent... the public made them stars. I've met guys like you, Fats. They fall for some gal...they think she's something special - but usually she's got nothing...

Doors behind Tom open. There stands the most beautiful creature God ever made. JERRI JORDON...blonde hair like a halo surrounds a baby doll face. She wears a white satin gown. She just stands as Tom continues:

TOM

I could lie to you, Fats - let you take me off the hook...take your ten grand - go through the motions with your girl. Call it integrity or some other dirty word. But I can't do it. She'd take one look at me and know I wasn't interested in handling her. I don't want to embarrass her, Fats... I'll beat it before she shows...

Tom turns to go and comes face to face with Jerri. Camera holds on his back. His shoulders stiffen.

36 CLOSE ON TOM - NIGHT

He stares, dumbfounded at the beauty of the girl.

37 CLOSE ON JERRI - NIGHT

as she just looks back at him, expressionless.

38 CLOSE ON TOM - NIGHT

There isn't a sound except for the clinking of ice cubes  
in the glass in Tom's trembling hand.

39 FULL ON THE THREE OF THEM

MURDOCK

Mr. Miller, meet Miss Jerri Jordon.

Jerri nods slightly, saying nothing. Tom just stares.

MURDOCK

I made up the "Jerri Jordon!" It'll  
look good in lights, eh? You like it?

TOM

(cracked voice)

I like it.

MURDOCK

Okay. I'm putting her in your hands,  
Tommy - figuratively speaking. You  
got six weeks to have her a star.

TOM

You know the first thing I...Six weeks?!  
Wait, Fats. It takes time. Rome wasn't  
built in a day.

MURDOCK

(flatly)

She ain't Rome!

(indicates Jerri)

What we're talking about is already  
built! Right?!!

TOM

No argument.

DISSOLVE TO:

40 INT. NICK'S PLACE - ON STAGE - NIGHT

On stage a sensational R&R group playing.

41 FULL SHOT - NICK'S PLACE - NIGHT

Tables crowded with young people. Tom enters, loaded and as happy as a man can be. He goes to:

42 THE BAR - NICK AND TOM

Nick watches as Tom gaily climbs up on bar stool.

NICK

Beat it, dead beat!

TOM

(to bartender)

Scotch. Bottle of Scotch!

He slaps a big bill on bar. Bartender slides bottle over. Tom pours himself drink. Nick examines money.

NICK

What'd ya do? Find uranium somewhere?

TOM

Yep - in Rome, Nicky boy...in Rome!

R&R group finishes to applause. Start another number. A beautiful CIGARETTE GIRL in scanty leg-revealing costume comes by with tray.

CIGARETTE GIRL

Cigars, cigarettes...

TOM

We'll smoke 'em tomorrow, honey.

He puts bill in her hand, takes her entire cigarette tray.

TOM

But tonight...they're playing "our song."

He grabs surprised girl's hand, yanks her out on floor.

43 ON DANCE FLOOR - TOM AND CIGARETTE GIRL - NIGHT

They start dancing. Crowd soon makes circle around them, rhythmically clapping as Tom and girl dance. As their dance gets wilder and wilder, we

FADE OUT

FADE IN

44 EXT. N. Y. STREET CORNER - DAY

Camera close on seven-year-old newsboy, BARRY GORDON, as legs belonging to a beautiful body enter scene.

BARRY

Get yer mornin' papers! Get yer mornin' paper, ma'am?

45 BARRY'S P.O.V. - LOOKING UP TO JERRI - DAY

as beautiful in morning light as she was last night.

JERRI

No thanks, sonny. Can you tell me where I can find three forty-one?

46 TWO SHOT - BOTH OF THEM - DAY

BARRY

Three forty-one? Second brownstone, ma'am.

JERRI

Thanks, sonny.

Barry watches her go with an appreciative whistle.

BARRY

'Sonny.' When am I gonna get any taller!

(ABOUT JERRI: Though she is a beautiful girl, she is at all times unconscious of her beauty. She is never the flirt or coquette. We will learn she is guileless, completely candid in her talk. She is just a wonderful, sweet, naive girl who, unfortunately, has sex appeal.)

47 THE BROWNSTONE STREET - JERRI - DAY

walking along, getting appreciative male glances. (As she walks, we start R&R rhythm ("Do Re Mi") underscoring each step she takes. Rhythm continues under following scenes.) She passes an ICEMAN. He takes one look at her.

48 INSERT - ICEMAN'S HAND - (TONGS HOLDING CAKE OF ICE)

Cake of ice suddenly melts down to nothing.

49 EXT. 341 BROWNSTONE - YOUNG MILKMAN - DAY

comes out carrying metal basket of empties in one hand, full bottle of milk in other. He stops, stunned, looks down to:

- 50 REVERSE ANGLE - JERRI - DAY  
 She starts up brownstone steps.
- 51 CLOSE ON MILKMAN AND JERRI - DAY  
 transfixed as she passes him. His body holds rigid but his head pivots, watching this hunk of woman go by.
- 52 INSERT - MILK BOTTLE IN MILKMAN'S HAND  
 Milk starts to bubble. Heat from his hand causes it to come to a boil.
- 53 INT. BROWNSTONE FIRST FLOOR HALLWAY - JERRI - DAY  
 (A smartly reconverted brownstone. Bright and modern.)  
 Jerri goes upstairs. Door opens. An elderly man wearing glasses emerges to get his milk. He looks o.s., sees:
- 54 MAN'S P.O.V. OF JERRI - DAY  
 going upstairs to second floor.
- 55 CLOSE ON MAN - DAY  
 stunned by her beauty. We hold on man a moment - then the lenses in his glasses crack. He keeps looking.
- 56 INT. SECOND FLOOR HALLWAY - JERRI - DAY  
 stops at Apt. 2B. Two milk bottles by door. Jerri knocks. No answer. She knocks again.
- 57 INT. TOM'S BEDROOM - DAY  
 (Jerri's knocking heard o.s.) Camera pans across floor. Tom has dropped each article of clothing he wore night before, as well as empty Scotch bottle and the cigarette girl's tray of cigarettes. Camera stops, holds on Tom in bed asleep. He wears pajamas but still has his tie around his neck. He stirs, hearing o.s. knocking.
- 58 INT. SECOND FLOOR HALLWAY - JERRI - DAY  
 knocks again. Door, unlocked, opens slightly.
- 59 INT. BEDROOM - TOM - DAY  
 awakens, sits up, holds his hung-over head.
- 60 INT. SECOND FLOOR HALLWAY - JERRI - DAY  
 picks up milk bottles, enters into Tom's living room.

- 61 INT. TOM'S BEDROOM - TOM - DAY  
Holding his aching head, he staggers to closed bedroom door.
- 62 INT. TOM'S LIVING ROOM - JERRI - DAY  
going to kitchen with milk as Tom weaves out through bedroom door, stumbles to front door. He doesn't see Jerri and she, having entered kitchen, hasn't seen him.
- 63 INT. SECOND FLOOR HALLWAY - TOM - DAY  
He opens door, peers out, seeing no one.
- 64 INT. TOM'S KITCHEN - JERRI - DAY  
looks around. She peeks in door that opens to bedroom.
- 65 INT. SECOND FLOOR HALLWAY - TOM - DAY  
trying to focus his eyes, seeing no one. He shrugs.
- 66 INT. TOM'S BEDROOM - JERRI - DAY  
looking around the messy room.
- 67 INT. TOM'S LIVING ROOM - TOM - DAY  
staggers back across room to bedroom.
- 68 INT. TOM'S BEDROOM - JERRI - DAY  
Tom staggers in, eyes half closed.

JERRI  
Oh, good morning, Mr. Miller.

TOM  
(dopily)  
'Morning.

He crawls back into bed, covers himself completely with blankets. Then suddenly Tom erupts - he jumps up in such shock that he ends up standing upright on bed.

TOM  
What are you doing in here?!!

JERRI  
I brought your milk.

TOM  
You want my funeral included in Fats' newsreels? On your way.

Cont.

68 Cont.

JERRI  
 (as he pulls her  
 to door)  
 But Mr. Murdock sent me over...

TOM  
 He sent you...?

JERRI  
 So you can start working on me.

TOM  
 Honey...This isn't the place to  
 start.

JERRI  
 Oh, I've been in men's bedrooms be-  
 fore - I grew up with seven brothers  
 and a father.  
 (indicates tie  
 around his neck)  
 Besides, you're half dressed already.

She goes out door as Tom takes tie off.

DISSOLVE TO:

69-  
 72

OUT

73 INT. TOM'S BATHROOM - TOM - DAY

comes out of shower. Starts drying himself off. Suddenly  
 bathroom door opens a crack. Tom jumps, quickly covering  
 himself up again.

TOM  
 Don't come in here.

Jerri's hand appears through crack holding large glass.

JERRI  
 I think you need this.

TOM  
 (takes glass; sniffs  
 suspiciously)  
 What's in it?

74 INT. BEDROOM OUTSIDE BATHROOM DOOR - JERRI - DAY

JERRI

Worcestershire, angostura, ketchup,  
dissolved aspirins, ground-up banana  
peel, prune pits and lemon rind...  
jigger of milk, dash of seltzer, a  
soupcon of vodka. It'll make you feel  
better.

TOM

(through crack)

You're sure?

JERRI

I made them for my father. He drank  
a lot trying to forget my mother.

TOM

Oh, I'm sorry about your mother.

JERRI

Sorry?

TOM

I didn't know you mother was...

JERRI

Oh, she isn't. That's why my father  
drank.

Tom peers out crack after her as she goes.

DISSOLVE TO:

75 INT. TOM'S BEDROOM - TOM - DAY

comes out of bathroom, shaved and dressed. Sees bed is  
made, clothes picked up. He sniffs pleasant kitchen  
smells.

76 INT. KITCHEN - JERRI - DAY

wearing towel apron-style, working at stove. Tom enters.

JERRI

How do you feel now, Mr. Miller?

TOM

Fine. Bottle that recipe - you'll  
make a fortune. Hey, you shouldn't  
be doing this - cleaning my bedroom,  
cooking.

Cont.

76 Cont.

JERRI

I'm domestic. I hope you like egg soufflé. It isn't exactly a breakfast dish - but it's eggs.

Tom sits down to neatly arranged breakfast table. Jerri pours him a cup of coffee.

JERRI

I figured you for strong coffee.

TOM

Good figuring...

She goes to oven, gets soufflé out. During following, she brings soufflé to table with buttered toast, bacon, etc.

TOM

(continuing)

... except after seeing you last night I wouldn't've figured you as... domestic.

JERRI

It's one of my favorite pastimes.

TOM

What is?

JERRI

Cooking.

TOM

What are the others?

JERRI

Keeping house. You know, keeping everything neat.

TOM

I noticed that.

JERRI

Huh? Oh, I don't take care of his place. I mean my own place.

(sees his disbelieving expression)

You think I...No - I have my own place. But I only get a chance to keep house on the maid's day off. How's the soufflé?

Cont.

76 Cont.1

She watches as Tom takes bite. He smacks his lips.

TOM

Bottle it...you got another fortune.

JERRI

I'm glad you like it, Mr. Miller.

TOM

I like it but I'm a little confused.

JERRI

Who isn't? You probably read a lot - that can confuse you, you know.

TOM

I mean for instance - if you like keeping house, why a maid?

JERRI

Mr. Murdock doesn't want me to work. I have to be a career.

TOM

Have to be? Most pretty girls want careers.

JERRI

Pretty? You should see me in the morning without makeup. I'll show you sometime. Pretty is just how good you apply your base.

TOM

You don't want a career?

JERRI

I just want to be a wife. You know, have kids. But everyone figures me for a sex-pot. No one thinks I'm equipped for motherhood.

TOM

Well, when Fats marries you, you'll be a wife...have kids.

There is a pause. Jerri looks at Tom as though she wants to continue conversation. She decides not to.

Cont.

76 Cont.2

JERRI

No use talking about it. It's  
like reading. Let's eat...you  
can't get confused eating. You  
just pick it up and put it down.  
Go ahead - start. You need energy.  
You got a job to do. Okay?

TOM

Okay. We'll start tonight.

As he looks at her, intrigued, trying to figure her,

DISSOLVE TO:

77 INT HIGH HAT NIGHT CLUB - A NAME R & R ACT - NIGHT  
Play on stage.

78 ANOTHER ANGLE - TOM AND JERRI IN BOOTH - NIGHT

Tom, in dress clothes, drinking Scotch, Jerri having coffee dressed in a great gown, a mink coat over it.

JERRI

Mr. Miller.

TOM

Yes?

JERRI

I know you know what you're doing, but why must I keep my coat on in here?

TOM

That's the first step in your build-up.

JERRI

You're building me up?

TOM

I'll explain later.

He looks back to stage. Jerri is puzzled.

79 ON STAGE - THE NAME ACT - NIGHT

as they complete a great number.

80 THE BOOTH - TOM AND JERRI - NIGHT

Tom turns to Jerri. Group start another number as,

TOM

A "build-up" depends on the agent's strategy. If I go to the owner of this spot and tell him I have a sensational performer he has to figure I'm axe-grinding for my own ten percent. But if I don't try to sell him - he sees her, he flips, and he comes to me to check on her.

JERRI

I don't see anybody flipping or checking.

Cont.

80 Cont.

TOM

You will. Take off your coat and go to the Powder Room...

JERRI

Powder Room? But I...

TOM

Just visit awhile. But on the way there and back, walk past the reservation desk. That's where the owner hangs out. On your way.

JERRI

(rising; sheds coat)

Seems awfully silly, Mr. Miller.

TOM

(like a general)

Operation Powder Room in operation!

JERRY

(saluting him)

Yes, sir!

She goes. Tom looks after her smiling.

81 THE RESERVATION DESK - LUCAS, THE OWNER - NIGHT

looking over reservation list. Jerri slowly strolls by. LUCAS' eyes pop, looking after her.

82 THE BOOTH - TOM - NIGHT

looking off, seeing Lucas react as expected. Tom smiles, takes sip of Scotch, turns to watch show.

83 ON STAGE - R &amp; R GROUP - NIGHT

play and complete NUMBER. Audience applauds.

84 RESERVATION DESK - LUCAS AND JERRI - NIGHT

He reacts again as Jerri saunters by on her way back. Lucas exits, following her.

85 THE BOOTH - TOM - NIGHT

as Jerri comes back, sits down.

Cont.

85 Cont.

JERRI

I still feel silly, Mr. Miller.  
I gave the Powder Room lady a quarter -  
what for?

TOM

(sees Lucas  
approaching)

Jerri listen - don't say anything -  
except 'Ask my agent.'

JERRI

'Ask my agent?'

TOM

No matter what anyone says, you say,  
'Ask my agent.'

LUCAS

(enters; effusively)

Tom, old boy...haven't seen you  
around.

TOM

Hiya, Lucas.. liked your show.

LUCAS

(to Jerri)

I hope madame shared your opinion.

JERRI

Ask my agent.

LUCAS

Agent? Then the beautiful lady is  
a performer?

JERRI

Ask my agent.

LUCAS

You sing? Dance?

JERRI

Ask my agent.

LUCAS

(puzzled for a  
moment; then)

Ah, the lady is a comedienne!

Cont.

85 Cont.1

TOM

(rising)

She's under wraps, Lucas. See you  
around. Come on, honey.

Jerri rises, Tom helps her with her coat, they start  
to go. Lucas grabs Tom's arm.

LUCAS

You sell her anywhere else, you're  
barred from here!!

TOM

You couldn't meet her price, Lucas.

He goes as we hold on Lucas, and

DISSOLVE TO:

86 EXT. NIGHT CLUB - THE LATE PLACE - NIGHT

Camera close on easel poster advertising -

"NAME OF R & R ATTRACTION

We hear their music from inside.

87 INT. THE LATE PLACE - ON STAGE - THE ATTRACTION - NIGHT

performing.

88 THE RESERVATION DESK - THE OWNER, SAMUELS - NIGHT

standing there as Jerri saunters by. SAMUELS reacts  
to her beauty, staring after her.

89 BACK TO STAGE - THE ATTRACTION - NIGHT

performing. They complete number.

90 RESERVATION DESK - SAMUELS - NIGHT

reacting to Jerri sauntering back. Samuels follows her.

91 A RINGSIDE TABLE - TOM - NIGHT

sitting there with a Scotch. Coffee cup at Jerri's  
place. She enters. Tom rises to seat her. Samuels,  
grinning from ear to ear, comes in behind her.

SAMUELS

If it isn't 'ol Tom Miller! The demon  
agent. Where you been hiding?

Cont.

91 Cont.

TOM

Around. Well, we were just leaving,  
Sam.

(rises; to Jerri)

Come on, honey - you got to be up early  
working on the new arrangement.

SAMUELS

(to Jerri)

Arrangement? You sing...too?

JERRI

Ask my agent.

SAMUELS

I'll do that.

Samuels looks at Tom.

TOM

You couldn't meet her price, Sammy.

They go.

DISSOLVE TO:

92 EXT. NIGHT CLUB - THE JUNGLE ROOM - NIGHT

Camera close on billboard. Billboard reads:

"NAME OF R & R ATTRACTION"

Sound of music heard from inside.

93 INT. THE JUNGLE ROOM - ON STAGE - PERFORMERS - NIGHT

doing their act.

94 AT A CORNER TABLE - TOM AND JERRI - NIGHT

watching. After a pause Jerri says automatically:

JERRI

Now?

TOM

Now.

She removes coat, salutes, goes. Tom smiles after her.

95

ON STAGE

Performers complete number.

96

INT. SECTION OF CLUB - AT POWDER ROOM DOOR - JERRI - NIGHT

about to enter when ROGERS, the owner, comes up.

ROGERS

Pardon me, Miss. I'm Joe Rogers.  
I own this place. Can I be of any  
service?

JERRI

Please! I'm going to the Powder  
Room. That's an ad lib - sorry -  
"Ask my agent."

She enters Powder Room leaving Rogers bewildered.

DISSOLVE TO:

97

EXT. NIGHT CLUB - THE TRIANON - NIGHT

On canopy over entrance we read name of:

"THE ATTRACTION"

From inside we hear their R&R music.

98

INT. THE TRIANON - TOM - NIGHT

at table alone with a Scotch. Jerri's coffee cup at her  
empty place. Tom watches show.

99

ON STAGE - PERFORMERS - NIGHT

doing number.

100

INT. THE TRIANON POWDER ROOM - NIGHT

(Music heard o.s.) Women before mirrors, repairing  
their makeup. A puzzled uniformed ATTENDANT goes to  
Jerri, sitting in chair, bored, reading magazine.

ATTENDANT

You want anything, Miss?

JERRI

No, thanks. Just visiting.

She gives surprised Attendant a quarter.

DISSOLVE TO:

101 INT. THE SUNRISE NIGHT CLUB - TOM AND JERRI - NIGHT

at table, Jerri with coffee, Tom with Scotch. O.s. we hear - but do not see - the band.

TOM

See how the strategy pans out? The first time out and already four owners drooling over you.

Jerri suddenly rises, and slips her coat off.

TOM

Not now, Jerri. He isn't at the desk.

JERRI

This one's on me.

She salutes and goes. Tom smiles after her, and we

DISSOLVE TO:

102 EXT. WEST SIDE APARTMENT HOUSE - NIGHT

(Another reconverted place, but not brownstone.) Cab pulls up. Tom, a bit tipsy, emerges, helps Jerri out. Jerri has shoes off, walking in her stockinged feet. Cab waits as Tom helps Jerri, limping, to door.

JERRI

(wearily)

I never noticed before but you know they put them too far from the tables.

TOM

No more walking. I promise.

(at door)

Good night, Jerri. See you tomorrow.

JERRI

Good night, Mr. Miller.

He goes. Jerri looks after him a moment, then:

JERRI

Mr. Miller.

TOM

Yes?

Cont.

102 Cont.

He goes back to her. She looks at him, studying his face a long moment. Tom is embarrassed under her gaze.

JERRI

Why do you drink so much?

TOM

(jokingly)

Nasty habit, I suppose.

JERRI

A girl habit?

TOM

(she's hit home)

Girl. No, I haven't got a girl, Jerri. Good night.

He goes, taking a few steps. Then:

JERRI

She wasn't very bright.  
(Tom looks back)  
Whoever she was.

With that she salutes, enters door, leaving Tom looking after her, lost in his own dark thoughts.

DISSOLVE TO:

103 INT. TOM'S APARTMENT LIVING ROOM - TOM - NIGHT

enters, still in thoughtful mood we left him in. He goes to record player, pulls out L.P. album. Album has picture of Julie London on it. The way Tom looks at cover picture it is clear she was The Girl. He puts record on player. In a moment we hear London singing "one of her recordings." Tom walks into kitchen.

104 INT. KITCHEN - TOM - NIGHT

takes out a bottle, pours Scotch into glass...is just about to drink it when he pauses, looks at glass. There is a moment of indecision - perhaps he isn't going to

Cont.

104 Cont.

drink - then he listens to song a moment and tosses it down.

105 MUSICAL SEQUENCE IN KITCHEN AND LIVING ROOM

as record continues, Tom seems to see "The Girl" singing to him. She appears (Double Exposure) wherever he looks in the apartment...she is there taunting him, he cannot get away from her. At end of number Tom puts his head in his hands.

DISSOLVE TO:

106 INT. MURDOCK'S BEDROOM - MURDOCK AND MOUSEY - NIGHT

Murdock sitting up in bed. Mousey reads from notes:

MOUSEY

...he picked her up at her place. Nine twenty-five. Cab to the Trianon - cab to the High Hat - Late Place - Jungle Room - Sunrise Club. Cab back. Left her at the front door. Two-forty.

MURDOCK

Pub crawling. I don't get it and I don't like it. Call him... tell him come out to Long Island tomorrow.

MOUSEY

Never mind him. You'd better call Jerri.

MURDOCK

Jerri? Why?

MOUSEY

Something's wrong...every place - first thing - off to the Powder Room.

107 INT. JERRI'S BEDROOM - JERRI - NIGHT

asleep in bed. She stirs in her sleep and mumbles.

JERRI

(mumbling)

Ask my agent...ask my agent...  
ask my agent...

as we

FADE OUT

END OF FIRST ACT

FADE IN

- 108 EXT. TOM'S BROWNSTONE - BARRY - DAY  
with papers, excited, races up steps into:
- 109 INT. BROWNSTONE FIRST FLOOR STAIRS - BARRY - DAY  
races up stairs to:
- 110 INT. BROWNSTONE SECOND FLOOR HALLWAY - BARRY - DAY  
runs to Tom's door, knocks.
- 111 INT. TOM'S LIVING ROOM - TOM  
dressed except for jacket, on phone.

TOM

Come in.

(back on phone;  
in high)

What do you mean, what does she do?  
Listen, Rogers! She sings, that's  
what she does. She's got a great  
pair of lungs. Come up with a deal  
and we'll talk.

He hangs up. Barry shoves papers at him.

BARRY

Mr. Miller - look, you're in  
Earl Wilson and Louie Sobol.

TOM

Made it, eh?

(reads)

'At The Trianon, Tom Miller pubbed  
it with a new find. Her name's a  
secret - but the rest of her isn't.

BARRY

Sobol says she's something you wear  
on winter nights. I saw her yester-  
day - she's sumptin!

TOM

She's a girl, Barry - just a girl.

BARRY

If she's a girl, then I don't know  
what my sister is.

Sound of auto horn heard O.S. Tom hurries to window.

112 AT CURB - DOWN SHOT - ON JERRI - DAY

in a Lincoln convertible, looking up, smiling.

JERRI

You ready up there?

113 EXT. TOM'S WINDOW - CLOSE ON TOM AND BARRY - DAY

looking down.

BARRY

I'm ready!

114 CLOSEUP - DOWN SHOT - ON JERRI - DAY

JERRI

Hello, how are you, sonny?

115 EXT. TOM'S WINDOW - TOM AND BARRY - DAY

BARRY

'Sonny' - that's what makes juveniles delinquent!

116 INT. TOM'S LIVING ROOM - TOM AND BARRY - DAY

Tom turns from window, slips into jacket, picks up valise.

TOM

(gives Barry  
a bill)

Leave all the papers here, Barry.

BARRY

Okay. Listen, Mr. Miller, take me on for a client. That would impress her. I can sing...honest... Mr. Miller...

TOM

Sorry, Barry...I got my hands full.

He goes. Camera holds on Barry as he says to himself:

BARRY

There's got to be an answer to that.

Cont.

116 Cont.

Barry starts to leave when he notices record player. He picks up a record and puts it on machine. Music starts. An instrumental of "BLUE SUEDE SHOES." Barry sings with record, doing his great rock and roll version of number. At finish, we

DISSOLVE TO:

117 EXT. LONG ISLAND - (ON LOCATION HERE) - DAY

A sign beside road reads: "SOUTHAMPTON - 20 MILES." Beyond road we see the ocean. Then the Lincoln, with Jerri driving and Tom beside her, appears, speeds through scene.

118 INT. JERRI'S CONVERTIBLE - (PROCESS) - DAY

TOM

Did Fats say why he wanted to see me?

JERRI

He just said 'How ya doin' with Miller, honey?' I said, 'Lots of walking and coffee, Mr. Murdock.' He said, 'You bring Miller out to Long Island.' I said, 'Yes, Mr. Murdock.' That was it.

TOM

He's got a place out there, too?

JERRI

The place used to be the gambling Casino. He likes it out there because of the memories.

TOM

The old ancestral home, eh?

JERRI

Oh, Mr. Murdock wasn't born there... but most of his best friends were killed there. You know, when the police used to raid it and everything.

Cont.

118 Cont.

JERRI (Cont.)

(Tom gets a  
sick look)

Oh, don't worry...Mr. Murdock's  
put new carpets in all over.

119 OUT

120 AT A DESERTED, SECLUDED BEACH - DAY

Car stops. Jerri indicates ocean.

JERRI

Well, how's this for a picnic?

TOM

Picnic?

She gets out, goes to trunk, opens it. Tom follows.

JERRI

It's a surprise. Get the lunch.

TOM

Won't Fats be surprised? He's  
expecting us.

JERRI

I picked you up an hour early...  
We have lots of time. You get  
the basket. I'll undress.

TOM

Undress? Jerri, now wait a...

But she has pulled zipper on her skirt, slips out of  
it, revealing she is wearing a bathing suit.

JERRI

There're blankets in there, too.

TOM

Blankets?

JERRI

To sit on. Come on. Bring the  
lunch.

Cont.

120 Cont.

TOM  
If I have the strength.

She goes. Tom staggers with heavy hamper, as we

DISSOLVE TO:

121 EXT. THE SOUND - (LOCATION HERE) - JERRI - DAY

splashing in water like a child.

122 EXT. ON BEACH (LOCATION HERE) - TOM - DAY

Blankets laid out. Plastic plates set for two. Tom watches her. Boy, she's a knockout!

123 HIS P.O.V. OF JERRI - DAY

In the water, she waves to him.

JERRI  
Come on in. You'll love it.

124 CLOSE - TOM - DAY

TOM  
I'm sure I would.

MURDOCK'S VOICE  
(in Tom's mind -  
from Sc. 34)  
'Remember, hands off like you got  
the rep for...'

Marty's menacing voice scares Tom out of his reverie.

MURDOCK'S VOICE  
(continuing)  
'Remember, hands off! Remember, hands  
off!'

TOM  
(carried  
away)  
All right. I'll remember!

125 CLOSE ON JERRI - IN WATER - DAY

JERRI

What'd you say?

126 CLOSE ON TOM - DAY

TOM

Huh? Oh, I said I feel chilly.  
(he shudders)

Real chilly!

DISSOLVE TO:

127 EXT. ON BEACH - TOM AND JERRI - DAY

eating fried chicken. Jerri still in bathing suit, but wearing hip-length terry cloth robe over it. Tom listens as she chats away in that honest fashion of hers.

JERRI

... So my mother would say, 'be nice to Mr. Murdock, Georgianna.' And my father would say, 'be nice to Mr. Murdock, Georgianna.' So I'm nice to Mr. Murdock.

TOM

'Georgianna.' I like that.

JERRI

Now I'm a Jerri. Do you think a boy's name fits me?

TOM

Mmmmm...hardly.

JERRI

I sure don't think it does. Like how I fry fried chicken?

TOM

De-li-cious!

JERRI

(a beautiful smile)

I thought you were going to say I should bottle it. Yesterday you wanted me to bottle everything.

TOM

Okay, bottle it. When did you first meet Fa--Mr. Murdock?

Cont.

127 Cont.

JERRI

Oh, I was just a kid. You know,  
young - but developed early.

TOM

Where did you meet him?

JERRI

In Atlanta. On visiting day.

TOM

At the Penitentiary?

JERRI

Uh huh. I went there with my father.  
You see, Mr. Murdock and my father  
had been former business associates.

(she pours lemonade  
into Tom's cup)

Do you mind? - this is only lemonade.  
But I didn't use that frozen stuff.  
I squeezed fresh lemons early this  
morning.

TOM

Early? Before you had your base on?

JERRI

(chuckling)

You should have seen me... I was a mess.

TOM

I don't believe it. Then when did you  
and Murdock get together again?

JERRI

Well, he finally got out of jail.  
Now he could come and visit my father  
for a change. By that time I had  
grown up. One night Mr. Murdock  
looked at me funny -- and it happened.

TOM

I see.

JERRI

Oh, nothing like that. What happened  
was Mr. Murdock looked at me funny...  
then he told me he was falling in love with  
me. I told him he probably just thought he  
was because I was the first girl he had  
made a pass at since he got out. But he  
said no - he really did love me and he  
was going to make me a somebody.

127 Cont.1

JERRI

(looks at her watch)

We'd better go. I'm sorry I talked so much.

During following, she puts things in hamper. Tom helps.

TOM

It was very interesting, Georgianna. A love story always is.

JERRI

Love story? I owe him.

TOM

Owe him? What do you mean - owe him?

JERRI

For my father. Like I told you - they were business associates in the old days... Well, if it hadn't been for Mr. Murdock, my father would have gotten life instead of only ten years.

She goes. Tom looks after her, then we hear what sounds like a loud report of gunfire. Tom, scared, flings himself to the sand.

TOM

What was that?!!

128 AT CAR - JERRI - DAY

She laughs and points out to water.

JERRI

It was just an outboard motorboat. Don't be so nervous, Mr. Miller.

129 CLOSE AT TOM - DAY

TOM

With what I'm thinking?

DIRECT CUT TO:

130 CLOSEUP - MURDOCK - DAY

aiming gun. Then he fires it. Bang! Bang!

131 FULL SHOT - SKY - THE SKEET TARGET - DAY

(The clay disk used as targets in skeet shooting flies in air and is shattered to bits.)

132 FULL ON MURDOCK'S PLACE - REAR GARDENS - DAY

An immense Colonial place. Murdock, in skeet-shooting jacket, bangs away.

133 SKEET-SHOOTING APPARATUS - ON BACK LAWN - MOUSEY

working trap that shoots targets into air. He lets two go.

134 CLOSE ON MURDOCK - DAY

grabs up another (loaded) gun - aims - fires once.

135 THE SKY - TWO TARGETS - DAY

Both shattered simultaneously with the one shot.

136 FULL ON MURDOCK AND MOUSEY - DAY

Mousey impressed with Fats' skill. Fats reloads first gun.

MOUSEY

You sure haven't lost your ol'  
pitchin' arm, Boss.

MURDOCK

Ain't they supposed to be here yet?!!

MOUSEY

Don't worry. Jerri's always on the  
dot.

(to himself;  
anxiously)

She'd better be.

Mousey lets targets fly up. Murdock aims.

137 THE SKY - THREE DISH-SHAPED TARGETS - DAY

blown out of sky with three shots.

DISSOLVE TO:

138 CAMERA CLOSE ON THREE PHONOGRAPH RECORDS - NIGHT

Two on table and one spinning on portable player. (OUR LOVE SONG) sung by vocalist. Camera pulls back, revealing we are in:

139 MURDOCK'S BARBECUE - MOUSEY AND JERRI - NIGHT

Table shows remains of steak dinner. Mousey, wearing white apron, removes dishes. Jerri is happily swaying to music as she prepares crepe suzettes over brazier.

JERRI

Lend me your apron, Mousey.

MOUSEY

Don't let the boss see ya' cookin'.

JERRI

When it's crepe suzettes you don't call it 'cookin'.

Still swaying happily to music, she puts his apron on. Mousey smiles. He likes her.

MOUSEY

Not homesick no more, eh, kid?

JERRI

(swaying)

Huh?

MOUSEY

Never saw ya' like this...happy like.

JERRI

That song gets to me.

She goes back to brazier. Mousey looks at her suspiciously. He suspects Tom has had something to do with her happiness.

140 INT. SECTION OF MURDOCK'S LIVING ROOM - MURDOCK AND TOM - NIGHT

Marty, in dinner clothes, smokes cigars. Tom, also dressed, listens as Marty points to carpet.

MURDOCK

...then Pittsburgh Phil got it there... right next to Shotgun Shorty. Then... oh yeah, over here's where Baby Face Rinaldi got blasted...right through his hat band. That makes thirteen, doesn't it?

Cont.

140 Cont.

TOM

(green around gills)  
I stopped counting with Mugsy, the  
Mugger...

MURDOCK

Mugsy, yeah. Nice little guy. He  
looked like a sieve.  
(points)  
Right there.

Tom takes a big slug of Scotch to brace himself.

MURDOCK

Hey, you need a refill. Come on.  
(puts arm around Tom)  
You know, Tommy boy, I could have  
guided tours through this joint.

They go out door to:

141 EXT. REAR GARDENS - MURDOCK AND TOM - NIGHT

as they walk from rear of house to barbecue.

MURDOCK

It's kind of an educational...  
historical kind of place. Of course  
not like those 'George Washington  
Slept Here' places, but maybe better,  
eh? - The guys who slept here really  
slept here - eh?

He laughs at his own joke. Tom gets weaker. Marty looks  
ahead, reacts. (They are beside skeet gun-stand on lawn.)

MURDOCK

(yells out)  
Hey, you - Jerri!

142 JERRI AND MOUSEY - AT BRAZIER - NIGHT

They look back toward Marty and Tom.

JERRI

Yes?

143 ON MURDOCK AND TOM - NIGHT

MURDOCK

How many times I gotta tell you!  
No aprons!

Tom inwardly resents Marty yelling at her.

144 JERRI AND MOUSEY - NIGHT

Reluctantly, she takes apron off.

145 BACK TO MURDOCK AND TOM - NIGHT

MURDOCK

Dumb broad! All she wants is keep-  
ing house. How you going to make a  
star with dishpan hands, eh?

TOM

I'm not going to make her a star,  
Fats.

MURDOCK

You're not - what?

TOM

I want out of the deal, Fats! Get  
yourself another agent.

MURDOCK

I got myself an agent!

TOM

Be reasonable, Fats. The girl isn't  
interested in a career. You just  
said so yourself... If a girl's going  
to make it big in show business, she's  
got to be vitaly interested in it.

Fats picks up skeet gun, loads it.

MURDOCK

"Vitaly," eh?  
(yells to)  
Mousey!

146 AT TABLE - MOUSEY AND JERRI - NIGHT

MOUSEY

Yeh, Boss.

MURDOCK'S VOICE

Turn 'em loose!

MOUSEY

At night? You can't see.

147 MURDOCK AND TOM - NIGHT

MURDOCK

Turn 'em loose!

Cont.

147 Cont.

MURDOCK (Cont.)

(back to Tom)

It don't matter she ain't 'vitally' interested. You just make her a big name like you did with what's-her-name ...yeah, Julie London! You remember her, don't you?

TOM

(evasively)

You know me - vague on names.

MURDOCK

I'll help you remember. Julie went for you. All the singing she wanted was lullabys in a tract house. But you were an eager agent - you pushed her in a career she didn't want. I think you made a mistake - she was a good-looking dame...but the point is she's a big record name now...so where's the 'vitally' interested?

TOM

Shooting a little low aren't you, Fats?

MURDOCK

Just conversation. Point being you did it with Julie...and I like the way you started with Jerri, now that I understand the night club crawl. You're a live wire, Miller. A live wire...  
(yells out)

Okay, Mousey!

148 AT THE SKEET TRAP - MOUSEY - NIGHT

his hand on trigger. He lets target fly.

149 CLOSE ON TOM AND MURDOCK - NIGHT

as Marty raises gun - aims fast.

150 THE MOONLIT SKY - THE TARGET - NIGHT

it flies up into view.

151 MURDOCK AND TOM - NIGHT

Marty fires.

152 THE MOONLIT SKY - THE TARGET - NIGHT

shattered to bits.

153 CLOSE ON TOM AND MURDOCK - NIGHT

Murdock lowers gun, continues talking where he left off.

MURDOCK

...and you wanna stay a live wire.

Nothing much Tom can say in face of this shooting.

DISSOLVE TO:

154 EXT. N.Y. BUILDING - DAY

sign on building reads:

REHEARSAL HALLS

We hear R & R music from inside.

A-154 INT. REHEARSAL HALL

A name R & R group playing.

B-154 EXT. REHEARSAL HALLS

Several young musicians carrying instruments are coming out as Tom, holding Jerri's hand, almost drags her up the steps and into building. Musicians react to Jerri's good looks.

C-154 INT. REHEARSAL HALL BUILDING FOYER - DESK

The dour-faced MANAGER looks up from his desk as Tom and Jerri come up.

TOM

We need a room to rehearse in for a couple of hours.

MANAGER

Studio "B." Third Floor. Five bucks an hour...in advance.

DISSOLVE TO:

155-  
160

OUT

161 INT. REHEARSAL HALL "B" - DAY

empty except for a banged-up upright piano and a bridge lamp. Tom and Jerri enter.

TOM

(very businesslike)

All right now we'll get to work.

(takes off his  
coat)

We've got a lot to do...understand?

JERRI

You have no trouble with me,  
Mr. Miller.

TOM

Fine. You vocalize a while. I'll  
find your range - then we can get  
arrangements made in your key.

(sits at piano)

Ready?

JERRI

I'm ready...except...

TOM

Except what?

JERRI

Except...What happened, Mr. Miller?

TOM

What do you mean?

JERRI

You're so different today.

TOM

We're here to work, Jerri.

JERRI

That's what I mean...today  
it's Jerri. Before it was  
Georgianna. What did you and  
him talk about?

Cont.

161 Cont.

TOM

Nothing. Mostly about the mortuary he had in his living room.

JERRI

You talked about something else, too... I saw your face when he was shooting.

TOM

Nothing, Jerri. Now let's --

JERRI

Call me Georgie, please. I thought we were friends. I had fun with you, Mr. Miller, and I thought you were having fun with me. I have no friends here - except Mousey, and he's afraid of...

(looks at Tom;  
realizing)

You're afraid of him, too. That's what's the matter. What did he say?

TOM

He didn't say - I did! I told him I wanted out on our deal. You're not interested in show business. I didn't want to be part of making you something you didn't want to be.

JERRI

That was nice of you to think of me, Mr. Miller...

TOM

Whatever it was, it didn't work. Okay...ready.

JERRI

He got tough, didn't he?

TOM

Oh, no... I just didn't want Fats to have to buy another carpet

Cont.

161 Cont.1

TOM (Cont.)  
 on account of me. You're going  
 to be Jerri Jordon - Girl Singer -  
 the Darling of the Juke Boxes -  
 whether you want to be - or I  
 want you to be. Ready?

162 CLOSE ON JERRI - DAY

She nods thoughtfully. She has an idea forming.

JERRI  
 I'm ready, Mr. Miller.

163 CLOSE ON TOM - AT PIANO - DAY

TOM  
 Just the scales.

He takes a trial run along piano keys. Then:

TOM  
 Now - Do.

He strikes "do" chord. From o.s. we hear the worst-pitched female voice we have ever heard. Tom winces, hearing:

JERRI'S VOICE  
 (singing)  
 Do-o-o-o-o-o---

TOM  
 Try - Re!

He strikes "re" chord. From o.s. we hear Jerri make a horrible sound that couldn't in a million years be considered a note. Tom winces, hardly able to believe it.

JERRI'S VOICE  
 (singing)  
 Re-e-e-e-e-e---!

TOM  
 Better try - Mi!

He strikes "mi" chord. Another horrible sound from o.s.

Cont.

163 Cont.

JERRI'S VOICE

(singing)

Mi-i-i-i-i-i-----

This time her note is so shrill that the light bulb in lamp beside Tom is shattered. Tom reacts to broken bulb. Then a smile appears on his face. He looks at Jerri as his smile widens.

164 CLOSE ON JERRI

looking back at him in wide-eyed innocence.

165 TOM AND JERRI

Tom starts to laugh. His laughter gets louder...louder. Jerri gets caught up in his infectious laughter. Tom doubles up laughing.

TOM

(tears from laughing)

You.... You can't sing!!!!

JERRI

(hysterical laughter)

I know I can't - have you ever heard anything so awful?

TOM

(shaking with laughter)

Never - never....!

JERRI

(laughing; hardly able to speak)

He has to let you go now....!

TOM

And you don't have to be in show business....!

They laugh, leaning on piano for support.

166 OUTSIDE GLASS PARTITION - IN HALL - DAY

The Manager, looking through glass, puzzled, watching Tom and Jerri breaking up inside.

167 TOM AND JERRI

doubling over, unable to contain themselves.

VERY SHORT DISSOLVE TO:

168 EXTREME CLOSE-UP - MURDOCK'S FACE - NIGHT

frowning, with that ever-present cigar clamped between clenched teeth, listening to:

TOM'S VOICE

(o.s.)

Just so you don't think I'm trying to renege on the deal again, Fats - that's the straight of it - Jerri just can't sing!

Camera has pulled back, revealing we are in:

169 INT. MURDOCK'S NEW YORK APT. LIVING ROOM - NIGHT

Murdock in a chair. Jerri on bar stool. Tom pacing.

TOM

Do you understand, Fats? She can't sing. She just hasn't got a voice!

JERRI

I stink, Mr. Murdock.

MURDOCK

You don't stink!!

JERRI

I do so stink!! I'm telling you I stink - STINK - STINK!

MURDOCK

You don't stink!

(he rises; leveling at Tom)

But something smells around here! She has no voice, eh? I don't see anything wrong with her voice when she talks.

(yells)

Talk, Jerri!

JERRI

STINK - STINK - STINK, Mr. Murdock!

MURDOCK

(to Tom)

What's wrong with that voice? She talks good. Listen, Miller. She's gonna be a singer like I want her to be! She's gonna be coming out of every juke box I put a dime in, and I got lots of dimes for putting in.

Cont.

169 Cont.

TOM

Her speaking voice has nothing to do with her singing voice! I'm telling you Jerri can't sing. Just listen.

Tom goes to piano, sits and riffles keys.

TOM

Ready, Jerri?

JERRI

Ready, Mr. Miller!

TOM

Wait! Hold it.

Tom rises, crosses to a table lamp. He removes shade exposing large electric light bulb inside.

TOM

(to Murdock)

Watch out for flying glass.

(sits at piano;

to Jerri)

Just sing the 'Mi.'

He hits "Do" chord, then "re" chord, then "mi" chord.

170 CLOSE ON MURDOCK AND EXPOSED ELECTRIC LIGHT BULB - NIGHT

We hear Jerri's o.s. voice.

JERRI

(that awful singing)

Mi-i-i-i-i-i-i-i-i-i-i-

The bulb shatters. Murdock ducks the flying glass.

171 FULL SHOT - THE THREE OF THEM - NIGHT

TOM

That's a voice!???

JERRI

You see! He's right - I stink!  
Why don't you listen to him?

Before Murdock can answer sparks start crackling out of exposed filament of light bulb. The room is plunged into darkness as all lights go out. We can only see them silhouetted against glow of city lights beyond terrace.

Cont.

171 Cont.

MURDOCK

(in a rage)

Get out of here! Both of you -  
beat it!!!!

Tom and Jerri scoot out. Camera holds on Murdock and his  
cigar glowing in the dark as red as his frustration.

MURDOCK

(yells)

Mousey!!!

MOUSEY'S VOICE

Yeh, Boss.

MURDOCK

Come here! Quick!

MOUSEY'S VOICE

Coming, Boss.

We hear Mousey's running footsteps approaching. Then  
door opens and Mousey runs into dark room, trips and  
falls flat on his face, as we:

DISSOLVE TO:

172 OUT

173 EXT. CENTRAL PARK - ZOO AREA - NIGHT

Camera on 59th Street buildings reflected in lake. Camera  
pulls back to Tom and Jerri walking slowly past Bird En-  
closure, both lost in their own thoughts. They stop, look-  
ing into a Peacock cage.

174 THEIR P.O.V. OF PEACOCK - NIGHT

its beautiful tail open to the fullest, looking back  
at them.

175 CLOSE ON TOM AND JERRI - NIGHT

She looks at bird while Tom looks at her.

JERRI

Beautiful, isn't it?

TOM

Yes.

176 CLOSE ON PEACOCK - NIGHT

as the beautiful creature suddenly "screeches" making that horrible sound these beautiful creatures make.

177 ON TOM AND JERRI - NIGHT

JERRI

(chuckling)

Sings about as good as I do.  
But I'm glad I'm a bust. Now  
you're free of him.

TOM

You are, too. Unless he decides  
to marry a nobody and you still  
feel you "owe" him.

JERRI

No. He'll only marry somebody  
famous. That's so he can be in  
the spotlight again. I couldn't  
let him down before because I felt  
sorry for him. You know it must  
be awful to have been a big man then  
just have a scrapbook of old news-  
reels...

They pass under streetlight. Light turns her hair into  
a glistening crown. She looks enchanting.

TOM

What are you going to do...  
Georgie?

JERRI

(smiling)

I'm Georgie again. I'm glad. Well,  
I'll tell you, Mr. Miller. I'm just  
going to bottle it.

TOM

Bottle...what?

JERRI

Bottle myself..until you drop that  
torch.

TOM

(surprised she knows)

Oh.

JERRI

Mousey told me. He was the one  
who dug up all the background on  
you.

177 Cont.

TOM

I have to be sure this time,  
Georgie... I think you're a  
wonderful girl...

JERRI

I know I am.

She kisses him tenderly but full on the lips. Then:

JERRI

Hurry up and be sure. You're  
missing out on a heck of a bottle.

She goes on. He looks after, savoring her kiss, as we

DISSOLVE TO:

178 EXT. JERRI'S APARTMENT ENTRANCE - ON STREET - NIGHT

Door is open and Hilda, Jerri's middle-aged maid in white  
uniform, is excitedly looking up and down street.  
Suddenly she calls o.s.

HILDA

Miss Jordon! Miss Jordon!

179 TOM AND JERRI - ON STREET - NIGHT

They look ahead, hearing:

HILDA'S VOICE

(o.s.)

Miss Jordon! Hurry!

JERRI

What is it Hilda?

180 BACK TO MAID - NIGHT

HILDA

Hurry up. He's on the phone. He's  
yellin' somethin' awful.

Tom and Jerri hurry into scene. Jerri runs into house.

HILDA

(to Tom)

You better come in. I think he wants  
to yell at you, too.

181 INT. JERRI'S LIVING ROOM - NIGHT

feminine and beautifully furnished. Jerri rushes to telephone that is off hook, picks it up.

JERRI

Hello.

182 INT. MURDOCK'S LIVING ROOM - MURDOCK AND MOUSEY - NIGHT

Fats is holding telephone, Mousey sits by. Both of them watching T.V. (Rear of T.V. set is to camera. We do not see screen but we hear tremendous cheering, whistling and applause.) Fats is furious.

MURDOCK

Where ya' been?

INTERCUT TELEPHONE CONVERSATION BETWEEN THEM.

JERRI

We walked home...what's the matter?

MURDOCK

Turn on Channel Two. That's the matter!

JERRI

Channel Two?

MURDOCK

On the TV, you dummy!! Hurry up!!

Jerri drops receiver, switches on her T.V. set. Tom enters with Hilda.

TOM

What does he want?

JERRI

I don't know.

(picks up phone)

Okay, it's on, Mr. Murdock.

MURDOCK

Now watch it! You and Miller watch it good! Understand?!!

JERRI

Watch it good. Yes, Mr. Murdock.

MURDOCK

And don't hang up. I'll talk to you when he finishes his next number.

JERRI

Who finishes?

182 Cont.

MURDOCK  
(screaming)  
Watch the television!!!

183 INT. JERRI'S LIVING ROOM - JERRI, TOM AND HILDA - NIGHT

JERRI  
(into phone)  
All right, all right.  
(to Tom)  
We have to watch the television.

(NOTE: The T.V. set has warmed up. Ovation we heard over Murdock's set comes over this set.)

184 ANOTHER ANGLE - FEATURING JERRI'S COLOR T.V. SET - NIGHT  
On screen an M.C. is trying to quiet down excited audience.

M.C.  
All right, folks. He'll be right  
back to do another number.

185 ON TOM AND JERRI AND HILDA - NIGHT

TOM  
Who is it?

JERRI  
I don't know.

TOM  
(picks up phone)  
Fats?

186 INT. MURDOCK'S LIVING ROOM - NIGHT

MURDOCK  
(on phone)  
Yeah!

TOM  
(over phone)  
It's me - Miller...

MURDOCK  
(yells)  
Watch the television!!!!

187 INT. JERRI'S LIVING ROOM - TOM - NIGHT

Fats has yelled so loud that Tom drops receiver and holds his ear in pain. Receiver falls, lands hard on table.

188 INT. MURDOCK'S LIVING ROOM - MURDOCK - NIGHT

Loud sound of falling receiver on other end causes him to hold receiver away from his ear. He grimaces in pain.

189 INT. JERRI'S LIVING ROOM - TOM, JERRI AND HILDA - NIGHT

watching T.V. set. M.C. speaks:

M.C.

And here he is, one of the top rock  
and rollers in the country today!

190 ON STAGE AT T.V. STUDIO BEFORE CURTAIN

A YOUNG MAN holding a guitar. (The o.s. audience goes wild.) Now the Young Man starts singing and playing his guitar. During this, we

CUT TO:

191 TOM, JERRI AND HILDA - NIGHT

watching. Hilda starts swinging in tempo to number. Tom and Jerri do not share her enthusiasm for singer.

192 MURDOCK AND MOUSEY - NIGHT

watching their T.V. screen, entranced. Fats in high fettle.

193 INT. JERRI'S LIVING ROOM - TOM, JERRI AND HILDA - NIGHT

Young Man completes number. The maid applauds like mad along with T.V. audience. Jerri is puzzled. She turns to Tom.

JERRI

I don't understand. Why did he  
want us to watch him?

TOM

(indicates phone)  
I can give you the dialogue.

(imitating Fats)  
'Okay, so Jerri can't sing. Well,  
that guy ain't a trained voice either,  
and he's one of the top record stars  
in the country! Why? Because he's  
got a new sound! - so Jerri has a new  
sound! You cut a record with her to-  
morrow!!

Cont.

193 Cont.

JERRI  
You're kidding, Mr. Miller.

TOM  
(picks up phone)  
Am I? Listen.

Jerri puts her head close to Tom's so she can hear Murdock over receiver.

TOM  
(into phone)  
Yes, Fats?

MURDOCK'S VOICE  
(coming over phone)  
Okay, so Jerri can't sing. Well, that guy ain't a trained voice either, and he's one of the top record stars in the country! Why? Because he's got a new sound! - so Jerri has a new sound! You cut a record with her tomorrow.

TOM  
(with a sigh)  
Okay, Fats.

194 INT. MURDOCK'S LIVING ROOM - NIGHT

MURDOCK  
And listen. You come over here first thing in the morning. I got just the song I want Jerri to sing.

195 INT. JERRI'S LIVING ROOM - TOM AND JERRI - NIGHT

TOM  
(another sigh)  
Okay, Fats.  
(hangs up)  
You heard him. Except it's even worse. He's picking the song for you, too.

As they exchange despairing glances, we:

DISSOLVE TO:

196 INT. MURDOCK'S LIVING ROOM - MURDOCK AND TOM - DAY

Fats, in robe and pajamas, is cheerfully going through pile of song manuscripts. Tom sits at piano, resigned and waiting. Mousey is straightening up the room.

MURDOCK

I had myself lots of leisure in the pokey...so to kill time, I start writing songs for our annual Christmas Show. 'Course I ain't no Hammerstein or Irvy Berlin...

(picks one out)

This was the first.

Tom reads title of song as Mousey winces.

TOM

'No Lights on the Christmas Tree, Mother, They're Using The 'Lectric Chair Tonight.'

MURDOCK

Got lots of laughs when I sang that.

TOM

Funny.

MURDOCK

Here's another. Sorta sentimental.

TOM

(reads title)

'I'll Get No Good Behaviour Baby, If I Keep Thinking Of You.'

(to Murdock)

That's sweet.

MURDOCK

Kinda. Ah! Here's the one for Jerri.

He hands manuscript to Tom. Tom starts to play. As he finishes intro, Murdock starts to sing in an ordinary voice, but with lots of enthusiasm. Mousey exchanges pained looks with Tom during song. (Temp. lyrics).

MURDOCK

(singing, slow tempo)

'My dar-lin', oh yes, my dar-lin'

I can nev-er think of you

With-out I get so jail-break blue

And I break out think-in' of you

(dramatically)

Hear that prison siren blow!

Hear that prison siren blow!

Cont.

196 Cont.

MURDOCK (Cont.)

(now with a beat)

I ain't gon-na rock a-round the rock  
pile any-more

I ain't gon-na rock a-round the rock  
pile any-more

One big rock!

Two big rocks!

Three big rocks!

Four big rocks -

Oh, I ain't gon-na rock a-round the  
rock pile any-more

197 CLOSE ON TOM AT KEYBOARD - DAY

unable to believe a song can be this bad.

SHORT DISSOLVE TO:

198 CLOSE ON A PIANO KEYBOARD - TOM'S HANDS - DAY

playing same song (right through Dissolve). Camera tilts  
up, revealing we are in:

199 INT. A NIGHT CLUB - RAY ANTHONY AND TOM - DAY

Club is empty except for Tom playing piano and Ray  
listening.

RAY

Sorry, Tommy. It's not for me.  
Since when've you become a song  
plugger?

TOM

Do me an arrangement on it, Ray.

RAY

Tommy...I'm supposed to be a musician.

Tom lays a few big bills on piano.

TOM

Even musicians have to eat.

RAY

This is one meal that won't set  
right.

(with a smile)

Okay, Tommy. Never mind the loot.

Ray starts fooling with horn, finding an approach to song.  
Tom puts money back in his pocket.

Cont.

199 Cont.

TOM  
One more thing, Ray. The arrangement  
has to feature a girl.

RAY  
A girl. Okay.

TOM  
A girl who can't sing.

RAY  
Uh huh...  
(then reacts)  
What?!!

Tom quickly puts money back on piano, exits fast. Ray looks after him bewildered, as we

SHORT DISSOLVE TO:

200 CLOSE ON RECORDING STUDIO DOOR - DAY

Sign reads:

RECORDINGKEEP OUT WHEN RED LIGHT IS ON

Camera moves in on glass window in door. Red light suddenly goes on. Through glass we see inside recording studio. Ray and band ready to play, as well as a male quartet. To one side, on a high stool under her own microphone, Jerri, in pants and sweater, sits waiting.

201 INT. RECORDING BOOTH - TOM AND ENGINEER - DAY

In f.g., engineer sets needle down on spinning master disk, adjusts dials, gives Ray signal. Tom watches.

202 INT. RECORDING STUDIO - FULL SHOT - DAY

Ray starts orchestra. This is a sensational arrangement that makes Murdock's "Rock Around The Rock Pile" sound as though it were something by Berlin and Hammerstein.

Orchestra and quartet play and sing while Jerri just sits, bored, waiting under her mike. Quartet finally reaches part of song where they sing:

QUARTET  
(singing)  
Hear that pri-son si-ren blow ---

Cont.



207 Cont.

Hilda leaves tray, exits. Jerri waits until she's gone.

JERRI

(whispers)

I wish it was her day off. I'd've made better sandwiches. Here.

TOM

(takes sandwich)

Thanks.

Tom sits beside a framed photo of Jerri's brothers. Seven stalwart men lined up in a row.

TOM

I see how you got all your cooking experience.

JERRI

And my father was "away" when that picture was taken - he was a big eater, too. You know, Mr. Miller, this'll be the first Thanksgiving I haven't been with my family.

(she chuckles)

Could my brothers eat! Especially after they started going with girls. You know going with girls gives a man an appetite.

TOM

(puts sandwich  
down)

It depends.

He looks at her; their eyes meet in a magic moment. Then Jerri forces herself to break the spell.

JERRI

(looks at photo)

We had a lot of fun - I like a large family, don't you, Mr. Miller? I hope I have a large...

She stops abruptly, realizing that the imposing image of Murdock looms large between them.

JERRI

(continuing)

I mean it's fun. Maybe you and I can have Thanksgiving dinner together, Mr. Miller.

Cont.

207 Cont. 1

TOM

I hope we can.  
 (he rises)  
 Good night, Georgie.

He goes quickly. Camera holds on Jerri, a sad, miserable girl, as we:

DISSOLVE TO:

208 INT. SMALL N.Y. BAR - TOM - NIGHT

He's been drinking heavily. He leans on bar as a woman drops coin in juke box. In a moment we hear London's recording number heard in Sc. 103.

209 CLOSE ON TOM - NIGHT

as he hears London's voice. He gets that faraway look again. Then his expression turns to one of anger. He turns to BARTENDER.

TOM

Turn that thing off, will ya!!

BARTENDER

What's the matter, pal? Don't you like that song?

TOM

No...I don't like it!

Tom leans across bar, waving a drunk and philosophical finger at bartender.

TOM

I'll tell ya why. 'Cause every time she sings, I see her all over the place.

BARTENDER

Most'a my customers see little green men.

TOM

I see her! Everywhere I look I see her.  
 Right now ya wanna bet she's sittin' on  
 the stool right next to me?

Tom turns to empty stool beside him and waves his hand.

TOM

Hiya, Julie.

210 CLOSE ON TOM - NIGHT

blinking, trying to focus his eyes.

TOM

Julie...?

211 TOM'S P.O.V. OF BAR STOOL BESIDE HIM - NIGHT

It is empty. There is no hallucination of Julie.

212 CLOSE ON TOM - NIGHT

Puzzled, he turns to empty bar stool on his other side.

TOM

Julie?

213 TOM'S P.O.V. OF OTHER BAR STOOL BESIDE HIM - NIGHT

It, too, is empty. No vision of Julie.

214 CLOSE ON TOM - NIGHT

trying to snap out of his stupor, bewildered.

TOM

She's gone...?

He looks back to first bar stool, straining his eyes to see.

215 TOM'S P.O.V. OF EMPTY BAR STOOL - NIGHT

We hold on it a moment, then slowly Jerri appears, sitting there smiling lovingly at Tom (Double Exposure.)

216 CLOSE ON TOM - NIGHT

amazed at seeing Jerri in his mind.

TOM

Georgie?

217 ON BARTENDER - NIGHT

BARTENDER

Georgie? You just said Julie, pal.

218 CLOSE ON TOM - NIGHT

his eyes misty as he smiles o.s. to his new vision of love.

Cont.

218 Cont.

TOM  
(softly; caressingly)  
No - it's Georgie...Georgianna --

219 HIS P.O.V. OF VISION OF JERRI

as she smiles at him. The music of London's record segues into the heart-lifting theme of "Our Love Song" and, as music swells, we

FADE OUT

END OF SECOND ACT

FADE IN

220 INT. JERRI'S APARTMENT FOYER - JERRI - DAY

Door bell rings as she goes to front door wearing an apron. She looks through peep-hole in door and sees:

221 HER P.O.V. THROUGH PEEP-HOLE - OF MURDOCK - DAY

with that ever-present cigar.

222 INT. FOYER - JERRI - DAY

closes peep-door softly. For a moment she looks worried; then she whips the apron off, runs down hall to:

223 INT. JERRI'S KITCHEN - JERRI - DAY

runs in, opens oven, takes out a huge roasting turkey. She looks frantically for a place to hide it. She gets an idea, exits to:

224 INT. JERRI'S BEDROOM - JERRI - DAY

runs in, slides turkey under bed out of sight. She runs out of bedroom to:

225 INT. KITCHEN - JERRI - DAY

back to stove. Out of baking oven she takes two pies: a pumpkin and a mince, and exits with them to bedroom.

226 EXT. JERRI'S FRONT DOOR - MURDOCK AND MOUSEY - DAY

Murdock pushes on bell. Mousey is against side of building with a large carrying case.

MURDOCK

(impatiently)

Jerri!

227 INT. KITCHEN - JERRI - DAY

She runs back from bedroom and calls out:

JERRI

Yes. Who is it?

MURDOCK

It's me - Fats!

JERRI

Oh, I'm taking a bath.

Cont.

227 Cont.

During this she has been taking pots off stove. She accidentally spills hot sauce on herself.

JERRI

Ouch!

MURDOCK'S VOICE

What?

JERRI

A hot bath! Be right there.

She exits to bedroom with pots.

228 EXT. JERRI'S FRONT DOOR - MURDOCK AND MOUSEY - DAY

MURDOCK

Now keep quiet! Remember!

MOUSEY

I don't like this, Boss. It's like you don't trust her.

MURDOCK

It's like I don't trust him!

229 INT. KITCHEN - JERRI - DAY

with a bottle of perfume, sprinkling it around kitchen to kill cooking odors. Then she puts bathrobe over her clothes - kicks off her shoes - takes off her stockings, and loosens her hair. She runs tap water, sprinkling it on her face. She looks like she's just come out of shower. She exits to:

230 THE FOYER - JERRI - DAY

enters, opens door. Murdock enters.

JERRI

Sorry, Mr. Murdock...I couldn't hear anything with the shower running.

MURDOCK

It's okay, kid. Happy Thanksgiving.

He sniffs. Jerri is worried he'll smell turkey. She waves perfume bottle surreptitiously behind him. Murdock smiles.

MURDOCK

You smell good, kid.

Cont.

230 Cont.

JERRI  
(so relieved)  
Thank you, Mr. Murdock.

MURDOCK  
Well. Get dressed. I'm buying  
your turkey dinner with all the  
fixings. Like that?

JERRI  
I'd love it. Be right back.

MURDOCK  
Dress warm. I got the top down.

She darts down hall to bedroom. Murdock waits until she  
is gone, then he quietly opens door. Mousey sneaks in  
with his "case". Murdock closes door with a smug grin.

DISSOLVE TO:

231 EXT. LONG ISLAND HIGHWAY - (SECOND UNIT) - DAY

Murdock's foreign convertible (with doubles) rolling along.

232 INT. MURDOCK'S CONVERTIBLE - (PROCESS) - DAY

He drives. Jerri, a morose figure beside him, her hair  
blowing in the wind. She looks at autumn trees remembering  
a happier ride on another day.

MURDOCK  
This'll give us a great appetite.  
Better than cooking yourself, eh,  
kid?

JERRI  
Uh huh, Mr. Murdock.

233 INT. JERRI'S BASEMENT - MOUSEY - DAY

The case he carried is open. It is a tape recorder and  
wire tapping outfit. Mousey stands on a trunk drilling  
a hole through ceiling. He pushes a wire through hole,  
steps off trunk, goes up steps to:

234 INT. FOYER - MOUSEY - DAY

he comes up steps, goes down hall to:

235 INT. JERRI'S BEDROOM - MOUSEY - DAY

bends down beside Jerri's bed, pulls wire through small  
hole drilled in floor from below. He fastens a "bug"  
(tiny microphone) to wire. Then he raises bed covers to  
work beneath bed.

236 BENEATH BED - ON MOUSEY - DAY

The complete turkey dinner Jerri hid is in f.g. Mousey pushes wire back down hole, places "bug" flush to wallboard. Then he lowers bed cover. (He has NOT NOTICED the food.)

237 INT. FOYER - MOUSEY - DAY

walks down hall to foyer. He is about to go down basement steps when suddenly he stops and gets a strange thoughtful look on his face.

MOUSEY

Impossible! What would a turkey be doing under the bed.

(shudders)

It's Fats' fault. I'm cracking.

He goes down steps.

DISSOLVE TO:

238 INT. JERRI'S BEDROOM - NIGHT

Camera close on telephone as it suddenly rings.

239 INT. JERRI'S BASEMENT - MOUSEY - NIGHT

eating a dry sandwich. He hears phone ring, quickly puts head-set on, starts tape recorder, listens.

240 INT. JERRI'S BEDROOM - JERRI - NIGHT

in bed. She awakens, grabs phone.

JERRI

Hello.

241 INT. BASEMENT - MOUSEY - NIGHT

listening on head piece. We hear:

TELEPHONE OPERATOR'S VOICE

Miss Jerri Jordon?

JERRI'S VOICE

Yes.

TELEPHONE OPERATOR'S VOICE

Chicago calling. Go ahead, sir.

242 INT. JERRI'S BEDROOM - JERRI - NIGHT

JERRI

(on phone)

Hello.

243 INT. CHICAGO HOTEL ROOM - TOM - NIGHT

TOM  
(on phone)  
Georgie - how are you?

INTERCUT TELEPHONE CONVERSATION BETWEEN THEM.

JERRI  
Fine...fine now. I thought you'd  
be back by now, in time for Thanksgiving.

TOM  
I didn't see Wheeler yet. He's  
the guy who controls most of the juke  
boxes in the country. He's been out  
of town - I see him tomorrow.

JERRI  
(almost in tears)  
I miss you, Mr. Miller. It's been  
over a week.

TOM  
(emotionally)  
I miss you, too, Georgie.

244 INT. BASEMENT - MOUSEY - NIGHT

listening, aware of emotion their voices betray.

245 BACK TO TOM - ON PHONE - NIGHT

TOM  
What did you do today?

INTERCUT CONVERSATION BETWEEN THEM.

JERRI  
Oh, Mr. Murdock took me to dinner.

TOM  
How is Fats?

JERRI  
The same. Except he's dying to  
hear the record.

TOM  
He'll hear it. If I'm lucky over  
all those juke boxes he has all those  
dimes to put in.

JERRI  
(her heart in it)  
I wish you were here...with me.

245 Cont.

TOM

I do, too, Georgie. I'll fly back tomorrow after I see the man.

JERRI

The maid was off... I made a wonderful turkey dinner with chestnut and oyster dressing for you, Mr. Miller.

TOM

I thought you said you ate with Fats.

JERRI

I did. I hid the turkey so he wouldn't see it - under the bed.

246 INT. BASEMENT - MOUSEY - NIGHT

as he reacts, snaps his fingers - disgusted! Damn it! He'll believe his eyes after this. He looks distastefully at the dry sandwich in his hand, throws it away.

TOM'S VOICE

Save some of the white meat. I'll see you tomorrow, Georgie. Well, good night.

JERRI'S VOICE

I'll save the whole thing. Good night, Mr. Miller.

Sound of phones hanging up is heard.

247 INT. JERRI'S BEDROOM - JERRI - NIGHT

She breaks into lonely sobs.

248 UNDER HER BED - THE "BUG" - NIGHT

249 INT. BASEMENT - MOUSEY - NIGHT

listening to her crying, becoming sad himself.

250 CLOSE ON TAPE RECORDER - NIGHT

the reels turning and turning and...

DISSOLVE TO:

251 INT. MURDOCK'S BATHROOM - MURDOCK - NIGHT

in a bubble bath smoking cigar, reading a comic book.  
Door is heard opening o.s.

MURDOCK

Mousey?

MOUSEY

Yeh, Boss.

Murdock, ashamed of his reading matter, ducks comic book  
out of sight under bubbles.

MURDOCK

CUMMERE!!

(Mousey enters)

Well? Did you get everything  
set up?

MOUSEY

You kiddin'? How many times I  
do this in the old days?

MURDOCK

What happened? Did Miller call?

MOUSEY

Yeh, he called. From Chicago.  
They had a nice little talk.

MURDOCK

Nice little talk! I'll bet!  
Nice, gooey little talk like I  
figured. I'll kill that crum...  
set up the tape.

As he starts out of bubble bath,

DISSOLVE TO:

252 INT. MURDOCK'S LIVING ROOM - CLOSE ON TAPE RECORDER -  
NIGHT

reels turning. As we hear tape recording, camera pulls  
back, revealing Fats in bathrobe and slippers, listening,  
expecting the worst. Mousey is at machine, his back to  
us. From recorder we now hear sound of telephone ringing.  
Then:

JERRI'S VOICE

Hello.

252 Cont.

TELEPHONE OPERATOR'S VOICE  
Miss Jerri Jordon?

JERRI'S VOICE  
Yes.

TELEPHONE OPERATOR'S VOICE  
Chicago calling. Go ahead, sir.

JERRI'S VOICE  
Hello.

TOM'S VOICE  
...how are you?

JERRI'S VOICE  
Fine...I thought you'd be back by now...

TOM'S VOICE  
...I didn't see Wheeler yet. He's  
the guy who controls most of the juke  
boxes in the country. He's been  
out of town. I see him tomorrow...  
How is Fats?

JERRI'S VOICE  
...he's dying to hear the record.

TOM'S VOICE  
He'll hear it...If I'm lucky over  
all those juke boxes...I'll fly  
back tomorrow after I see the man...  
well, good night.

JERRI'S VOICE  
...good night, Mr. Miller.

We hear sound of phones hanging up. Then the recording  
tape goes silent. Murdock is furious and in a strange  
way disappointed. He turns to Mousey who is shutting  
machine off.

MURDOCK  
That's it? That's all?!!

253 CLOSE ON MOUSEY'S FACE - NIGHT  
expressionless.

Cont.

253 Cont.

MOUSEY

You heard, didn't ya?

254 BOTH OF THEM

Murdock rises, paces angrily, frustrated.

MURDOCK

Yeh! I heard! Something's wrong...  
I know I figured right!

(an idea)

Could they've figured the place was  
rigged?

MOUSEY

How could they? Where you suppose  
I got the "Mousey" monicker!  
Because I make noises!??

MURDOCK

Okay! Okay!

MOUSEY

Okay, nothing! Where do you get  
off?! I consider that crack a smear  
on my professional talents. How 'bout  
the time I bugged the D.A.'s phone - ?

MURDOCK

Aw right, aw right! Stop bragging!  
(paces)I don't get it! Why was he so happy  
over her not being able to sing? One  
reason only! He figures if she can't  
make it I won't marry her. Then he  
can move in. He's got to be honey-  
talking her.

MOUSEY

Well, you heard?

MURDOCK

(no answer to this)  
I'm going to bed!

MOUSEY

That's the thing to do, Boss.

Murdock storms out of the room, slams door behind him.  
Camera holds on Mousey. He takes a pair of scissors and  
a handful of crumpled up recording tape out of his pocket.  
He puts tape in an ash tray - sets match to it. As tape  
flares up in a bright flame,

DISSOLVE TO:

255 CLOSE ON INSTRUMENT IN R & R COMBO - DAY

Camera pulls back revealing the group playing in a recording studio. To be exact, the:

256 INT. WHEELER RECORDING STUDIO IN CHICAGO - DAY

As Hot Shots continue number, we see:

257 CLOSE ON JOHN "LEGS" WHEELER - DAY

suave, literate, immaculately dressed, about Murdock's age. He smokes Panatella as he watches. Beside him is his good-looking secretary with a pad and pencil.

258 BACK TO R & R COMBO - DAY

They complete number.

259 WHEELER AND SECRETARY - DAY

WHEELER

(rising)

Excellent, Gentlemen. I can assure you of another gold record!

LEADER OF HOT SHOTS

Thanks, Mr. Wheeler.

SECRETARY

You have an appointment with Mr. Miller now.

WHEELER

Miller?

SECRETARY

Tom Miller. He's the agent who first brought Julie London to us.

WHEELER

(remembers)

Fine, we could use another London.

As they exit studio.

DISSOLVE TO:

260 INT. WHEELER'S OFFICE - WHEELER AND TOM - DAY

(Outside window, the Chicago skyline.) The Ray Anthony recording of "Rock Around The Rock Pile" is being played

Cont.

260 Cont.

on a juke box. Tom watches Wheeler nervously as they listen to:

Jerri's "siren wail" come over the record. Tom winces, Wheeler's expression remains unchanged. Record ends.

WHEELER

I'm a Ray Anthony fan. Fortunately, I have him under personal contract. By the way, what sort of "gadget" did Ray use for that weird siren sound?

TOM

Sort of a girl-type gadget.

WHEELER

A girl? Oh, she's your client?

TOM

Well...

(weakly)

Yes, she is, Mr. Wheeler. I probably shouldn't have wasted your time - but I wanted to come to the top.

There is a long pause as Wheeler lights another panatella.

WHEELER

She's excellent.

(Tom reacts;  
this is a real  
switch)

A voice like that will catch on. This girl will be a star. I definitely want to sign her to a long-term contract. I like the song also. Who wrote it?

TOM

(defeated)

Name's Murdock...he's got a cell full of them.

WHEELER

He has the feel of what people want today. Is he your client, too?

Cont.

260 Cont.1

TOM

No. He sort of handles himself.  
He's Fats Murdock - if your memory  
isn't vague.

Wheeler's expression changes. Tom is puzzled, not know-  
ing what caused the sudden chill.

WHEELER

(flatly)

My memory is anything but vague,  
Mr. Miller. Does it happen you  
refer to Marty Fats Murdock?

TOM

Yes. The Slot Machine King of the  
old days.

Wheeler flips intercom button on his desk.

SECRETARY'S VOICE

(over intercom)

Yes, Mr. Wheeler?

WHEELER

Send Lawrence and Eugene in,  
please.

DISSOLVE TO:

261 EXT. OFFICE BUILDING CORRIDOR - DAY

sign on handsome doors reads:

WHEELER MUSIC ENTERPRISES

Door opens and Lawrence and Eugene, two huge strong-arm  
boys forcibly eject Tom and his record, throwing him out  
on his face.

SHORT DISSOLVE TO:

262 EXT. PLANE - (STOCK) - NIGHT

flying through a star-laden sky.

263 INT. SECTION OF PLANE - STEWARDESS - NIGHT

(Curtains drawn - No Process.) Stewardess approaches man in a seat. His back is to us.

STEWARDESS

Would you care for dinner, sir?

Man turns. It is Tom. He has a band aid across corner of his mouth. He shakes his head wearily. He couldn't eat if he wanted to.

DISSOLVE TO:

264 INT. MURDOCK'S LIVING ROOM - MURDOCK AND JULIE LONDON - NIGHT

Murdock at piano playing and singing last few bars of his song.

FATS

Well, that's how it goes.

JULIE

Ray Anthony was right. You're an excellent composer, Mr. Murdock. I'd like to hear some more... I have a recording session coming up.

MURDOCK

(like a kid)

Well, thanks, Miss London, coming from you that's quite a compliment. I've been a fan of yours for a long time.

JULIE

(picks up manuscript)

How about this one?

MURDOCK

Sure. As the saying goes, I got 'em to burn.

(phone rings o.s.)

Get it, Mousey.

Cont.

264 Cont.

MOUSEY  
 (picks up 'phone)  
 Murdock's residence.

265 INT. JERRI'S LIVING ROOM - HILDA - NIGHT  
 on 'phone speaking in a secretive whisper.

MAID  
 It's Hilda...

INTERCUT TELEPHONE CONVERSATION BETWEEN THEM.

MOUSEY  
 Yeh, Hilda?

HILDA  
 I just came back to the house and...  
he's here.

MOUSEY  
 (to Murdock)  
 Miller's back.

MURDOCK  
 Good. Did he sell the record?

MOUSEY  
 (into 'phone)  
 Did he sell the record?

HILDA  
 I don't know. Miss Jordan has him  
 in her bedroom.

MOUSEY  
 She what...?

MURDOCK  
 What is it?

MOUSEY  
 (covering mouthpiece)  
 Nothing, Boss.  
 (into 'phone)  
 Okay, thanks Hilda.

MURDOCK  
What is it?  
 (grabs 'phone)  
 Murdock speaking!  
 (listens then  
 explodes)  
 She has him... where!!!



266 Cont.

TOM

Listen, Fats, it isn't what you think. I just dropped in...

MURDOCK

Just dropped in! - Casual like, eh...?  
With a pair of pajamas under your  
arm?!!

He grabs Tom, yanks him out of bed, holding him by collar of pajamas.

JERRI

Leave him alone, Mr. Murdock!

MURDOCK

Shut up! And take that apron off!

JERRI

I needed it to make his bouillon.

MURDOCK

Shut up!!

Murdock tightens his grip on Tom's neck, preparatory to letting him have a haymaker. Jerri beats Murdock's back with her fists.

JERRI

Don't you hit him and don't tear my pajamas.

MURDOCK

Your pajamas!!??

TOM

(to Fats)

Do I look like I wear striped pajamas?

Murdock shoves Tom back down on bed. He turns on Jerri. Tom starts to get up to defend Jerri. Mousey grabs Tom and holds him down.

267 CLOSE ON MOUSEY AND TOM - NIGHT

TOM

Let go, Mousey!

MOUSEY

(whispers to Tom)

Let 'er alone -

(with a smile)

I never seen her mad - maybe she'll kill 'im.

268 BACK TO MURDOCK AND JERRI - NIGHT

Fats advancing on her in a rage.

MURDOCK

Your pajamas, eh? So you got pajamas ready just in case you get any late callers, eh?

JERRI

I do not! You have a big, fat dirty mind, Mr. Murdock!

MURDOCK

I have, eh?

JERRI

(cat-calling)

Dirty mind!! Dirty mind!! Those pajamas are Christmas shopping for my brothers. He's wearing Gregory's.

MURDOCK

Don't give me that!!

She yanks closet door open, pulls out six boxes. She tears into the first box. It contains a pair of pajamas. She yanks pajamas out of all the boxes, hurls them in Murdock's face one after another. Our Jerri has gone beserk. (Each pair is in the same stripes but different colors.)

JERRI

(opens first box)

For brother George!

(opens second box)

For brother Gilbert!

(opens third box)

For brother Grover!

(opens fourth box)

For brother Gridley!

(opens fifth box)

For brother Galen!!

(opens sixth box)

For brother Ambrose!!!!

Then she opens a larger box, yanks out a long old-fashioned nightshirt in bright red flannel.. She holds it up in front of her. On front of night shirt the word "Daddy" is embroidered.

JERRI

And this for my father. Now you satisfied, Mr. Murdock???

Cont.

268 Cont.

MURDOCK

Okay! Okay, on the pajamas! But that don't explain him in your bed no matter whose pajamas he's in there with!

(turns to Mousey)

Let 'im, up, Mousey.

JERRI

(in a rage)

I was just giving him bouillon, you dumb dummy!

Mousey releases Tom. Murdock advances on Tom.

JERRI

Leave him alone! Do you hear me, Mr. Murdock? I was just giving him bouillon!

Murdock grabs Tom, yanks him to his feet.

JERRI

Don't you know what bouillon is?

She pours cup of steaming bouillon over Murdock's head. He screams in pain, lets go of Tom.

DISSOLVE TO:

269 INT. JERRI'S BEDROOM - TOM AND MURDOCK - NIGHT

Murdock now in bed, propped against pillows like Tom before, except he has a cold compress draped on his head like a madonna. Tom, dressed, is talking. Murdock listens quietly.

TOM

That's it, Fats... Wheeler flipped over the arrangement - he loved Jerri's voice - predicted she'd be a star right off. But when I told him you'd written the song - he introduced me to -

(he feels band aid gingerly)

Lawrence and Eugene.

MURDOCK

(through clenched teeth)

Lawrence and Eugene. That's Larry "The Fink" and "Edgewater Eugie." "legs" Wheeler still gives out with the fancy words, eh?

Cont.

269 Cont.

Jerri enters with Mousey. Mousey carries bucket of ice. A towel is on top of ice. During following Jerri takes compress Fats is wearing, gently lays a new one on his head.

TOM

(answering Fats)

Fancy words, but with the old-time action.

MURDOCK

Legs never got over that I moved him out of the top spot in the old days. See, he had all the slots in all the joints. I threw his slots out and put my slots in. Hey, does he still walk with a limp?

TOM

I didn't have time to notice.

MURDOCK

I winged him once in the shin bone.  
(laughs)  
He was on crutches for months.

TOM

He's off crutches now, Fats. We're dead. He controls the juke business, and that's that.

MURDOCK

You give up easy, Miller. Didn't you hear me telling you he used to control the slots...Until I took over!

Murdock throws cover back, gets up. (He is wearing red flannel nightshirt with word "Daddy" embroidered on the back.)

MURDOCK

I did it once - I can do it again.

JERRI

Now you went and put my father's nightshirt on backwards, Mr. Murdock.

MURDOCK

Don't bother me! I'm thinking.

Cont.

269 Cont.1

JERRI

Well, just don't stretch it out of shape. My father isn't as fat as you.

MURDOCK

Clam up! I tell ya I'm thinkin'!!!

JERRI

(a new Jerri  
where he's  
concerned)

Don't you yell at me any more,  
Mr. Murdock.

MURDOCK

Okay! Okay!  
(he paces, thinking)  
So Mr. Legs Wheeler won't put  
Jerri's record on, eh?

JERRI

No wonder...I stink!

MURDOCK

(with finality)  
Okay, Mousey! We go!

MOUSEY

Where, Boss?

MURDOCK

To war, Mousey! A cold hot war!  
(to Jerri)  
Order your wedding dress - it won't  
be long now, baby.

Military music heard as he stalks out of room, Mousey following.

DISSOLVE TO:

270 EXT. NEW YORK STREET - FRONT OF BAR - DAY

A big, black sedan pulls to stop before bar. Large covered truck stops behind sedan. (Juke box music heard from inside bar. OUR 28TH NUMBER.) Out of sedan step Murdock and Mousey. They both wear trench coats and black snap-brim hats. They look bar over, then Murdock pulls brim of his hat down over his eyes, puts hands deep in his pockets in that time-tested, approved gangster fashion.

Mousey is a little rusty about what to do. It's been a long time. He imitates Murdock's action. He pulls his snap-brim down, puts his hands deep in his pockets.

Murdock starts a slow, menacing strut to bar entrance. Mousey watches him a moment, getting rhythm of the old-time racketeer strut. Trying to imitate him, Mousey follows.

271 INT. BAR - CLOSE ON A BARTENDER - DAY

He looks o.s., sees them enter. Camera follows him as he goes to them.

BARTENDER  
(big friendly  
smile)  
What'll it be, gentlemen?

272 BARTENDER'S P.O.V. OF MURDOCK AND MOUSEY - DAY

sitting on bar stools, looking at him with expressionless eyes from under their snap-brims.

273 BACK TO CLOSE OF BARTENDER - DAY

as his smile fades to a look of fear. Then:

BARTENDER  
(weakly)  
Anything you want, gentlemen?

274 HIS P.O.V. OF MURDOCK AND MOUSEY

The same dead-fish look. Then after a long, deadly pause, Murdock speaks in a flat voice.

MURDOCK  
Who you gettin' your music from?

275 CLOSE ON BARTENDER - DAY

BARTENDER

That's a Wheeler Enterprises juke  
box...Mister.

276 CLOSE ON MURDOCK, MOUSEY - DAY

They stare at him a long time. Then:

MURDOCK & MOUSEY

(in unison)

Oh, yeah!

Murdock turns, looks daggers at Mousey. Mousey cringes realizing he has done something wrong. Murdock looks back to bartender. Then after another long, deadly pause:

MURDOCK

(alone; the  
starring role)

Oh, yeah!

277 EXT. BAR - ON STREET

Abruptly juke box music ends and the Wheeler juke box is heaved out onto street. The two men in the big truck behind sedan jump out of front seat.

278 SIDE OF BIG TRUCK - THE TWO MEN - DAY

They run to back of truck. Sign on truck reads: PARK AVENUE LAUNDRY. They haul out a brand-new juke box with words "Murdock Music Enterprises" across it, carry it quickly into bar. In a moment we hear strains of "Rock Around The Rock Pile" as done by Ray and Jerri.

279 INT. BAR - ON MURDOCK, MOUSEY AND BARTENDER

(We see new juke box in place behind them, blasting away.) Murdock looks at bartender, steely-eyed. The poor bartender is trembling, almost to point of collapse.

MURDOCK

Oh, yeah!

Jerri's piercing "siren wail" on record is heard.

DISSOLVE TO:

280 SERIES OF SHORT SHOTS - SEMI-MONTAGE

(A) EXT. SECOND BAR - NIGHT

A Wheeler juke box is tossed out, crashing on pavement. Then we hear "Rock Around The Rock Pile" from inside bar.

280 Cont.

- (B) INT. THIRD BAR - CLOSE ON WHEELER JUKE BOX - DAY  
 dragged out of scene. We hear crashing sound o.s.  
 Then a brand new Murdock juke box is placed in  
 position. Record already spinning - "Rock Around  
 The Rock Pile."
- (C) EXT. FOURTH BAR ENTRANCE - MURDOCK AND MOUSEY - NIGHT  
 A Wheeler juke box crashes to pavement. We see them  
 "strut" out of bar to sedan.
- (D) CLOSE ON SECOND BARTENDER - DAY  
 BARTENDER  
 (scared)  
 I take from Wheeler....
- (E) CLOSE ON MURDOCK AND MOUSEY AT BAR - DAY  
 MURDOCK  
Oh, yeah!!!
- (F) EXT. PAVEMENT IN FRONT OF FIFTH BAR - DAY  
 A Wheeler juke box crashes into scene. We hear  
 "our song" coming from inside.
- (G) INT. GRAND CENTRAL STATION - (STOCK SHOT) - DAY  
 a great view of hustling commuters. Music is heard  
 coming over Muzak amplifiers.
- (H) AT TICKET WINDOW - TOM AND TICKET CLERK - DAY  
 Muzak music over scene.  
 Suddenly Muzak ends abruptly, over amplifiers we hear:  
 MURDOCK'S VOICE  
Oh, yeah!  
 Then we hear "Rock Around The Rock Pile" blasting  
 away. Tom, clerk, others at ticket window react.
- (I) INT. SAKS FIFTH AVENUE FITTING ROOM - JERRI - DAY  
 on a platform being fitted in a wedding dress. Her  
 sad face is far from bridelike. Through amplifier  
 we hear Muzak. It ends. We hear:  
 MURDOCK'S VOICE  
Oh, yeah!

280 Cont.1

(I) (Cont.)

Again "Rock Around The Rock Pile" blasts out.  
Fitting women react - pins falling out of their  
mouths. Jerri puts hands over her face and sobs.

(J) CLOSE ON PAVEMENT - MURDOCK'S FEET - NIGHT

strutting out of a bar - (Song over.)

(K) ANOTHER ANGLE - ON MURDOCK'S FEET - DAY

strutting out of a bar - (Song over.)

(L) ANOTHER ANGLE - ON MURDOCK'S FEET - NIGHT

strutting out of a bar - (Song over.)

DISSOLVE TO:

281 INT. MURDOCK'S LIVING ROOM - MURDOCK AND MOUSEY - NIGHT

Murdock removing his shoes from his weary feet. Mousey,  
his shoes off, thumbs through Weekly Variety. (A tree  
and Christmas decorations are about.)

MOUSEY

I got to give it to you, Boss.  
You still got the ol' moxie.

MURDOCK

Keep us out of the record business  
will he?

MOUSEY

(sees something  
in Variety)

You did it, Boss. You made a  
star like you said.

He hands Variety to Fats. Fats takes it, looks at:

282 ANOTHER ANGLE - MURDOCK AND OPENED VARIETY - NIGHT

A double page spread and large photo of Jerri.

IN PERSON AT THE ROCK AND ROLL JUBILEE

JERRI JORDON

Singing Her Great Hit

"ROCK AROUND THE ROCK PILE"

OVER A MILLION PLATTERS IN THREE WEEKS

Cont.

282 Cont.

MURDOCK

(without  
enthusiasm)

Yeh - she's a star --

MOUSEY

That's what you wanted, wasn't  
it?

MURDOCK

(tossing Variety  
aside)

Yeh. That's what I wanted...

MOUSEY

Now you got a somebody to marry.

MURDOCK

Clam up, will ya Mousey.

MOUSEY

What are you getting sore?

MURDOCK

(sarcastically)

'What are you getting sore?'

(rises)

What do ya suppose I'm getting  
sore - I like music! How do ya  
suppose it'll be married to a dame  
with a stinkin' voice like that!

DISSOLVE TO:

283 INT. LEGS WHEELER'S OFFICE - DAY

Wheeler stands, drink in hand, listening to his LAWYER.  
Wheeler's secretary takes notes.

LAWYER

It's a closed case, Mr. Wheeler.  
Murdock's use of Anthony for the  
recording is in violation of our  
exclusive contract with Anthony.

WHEELER

How many juke boxes did Mr. Murdock  
remove?

LAWYER

All of them in New York -- and now  
he's making inroads into Boston,  
Philadelphia, Baltimore, and --

Cont.

283 Cont.

WHEELER

-- that's far enough! You  
 proceed with our legal case...  
 I'll take care of the inroads.  
 I know where I can find Mr. Murdock  
 tonight.

He smiles a thin-lipped smile, as we

DISSOLVE TO:

284 CLOSE ON A TOP ROCK AND ROLL NAME PERFORMER - NIGHT

doing a number. Camera pulls back from performer,  
 revealing we are in a huge auditorium. Place is decorated  
 in Christmas colors. On curtain behind performer, these  
 words in glistening sequins:

"ROCK AND ROLL JUBILEE"

Place is crowded with teenagers. Close of number there  
 is thunderous applause. The M.C. comes on stage. A  
 photographer takes pictures.

M.C.

Let's hear it out there for  
 (name of performer)

285 ON AUDIENCE - THE KIDS - NIGHT

wildly applauding.

286 EXT. STAGE DOOR TO AUDITORIUM - NIGHT

Kids hurrying by on way to box office. There is evidence  
 of recent snowfall. Tom gets out of cab.

TOM

(to cabbie)  
 I'll be right back.

He enters stage door.

287 INT. BACK STAGE AUDITORIUM - TOM

enters. The R&R music of another group (we do not see)  
 underscores following scene:

288 -

289 OUT

290 INT. JERRI'S DRESSING ROOM - NIGHT

behind screen, dressing. There is a knock on door.

290 Cont.

JERRI

Who is it?

TOM'S VOICE

Tom Miller...former agent.

JERRI

I'm not dressed...Come in.

Tom enters.

TOM

I promise not to look.

Jerri, in a robe, comes from behind screen. Tom feasts his eyes on her.

TOM

Just came to say goodbye. I should have brought a wedding present.

JERRI

You did.

She kisses him. Tom pulls away.

TOM

That's no way for a bride to act.

JERRI

I thought brides acted that way.

TOM

Only with the groom.

There is a pause then he pulls her to him, kissing her passionately.

291 INT. R&R JUBILEE - STAGE - NIGHT

Curtains part, revealing top R&R performer in Spotlight. He goes into number.

292 INT. THE WINGS - TOM AND JERRI - NIGHT

watching. Jerri is dressed, ready to go on. Performer completes number. Audience goes wild. The photographer is near them shooting.

TOM

I have a train on tap. Good luck, Georgie.

JERRI

Can't stand hearing me sing again, eh?

Cont.

292 Cont.

JERRI (Cont.)  
 (to photographer)  
 Take one of us will you.

PHOTOGRAPHER  
 Sure.

He snaps picture of them.

JERRI  
 (to Tom)  
 I've wanted a picture of us.

293 ON STAGE - M.C. - NIGHT

addresses audience.

M.C.  
 And now, Ray Anthony and his  
 orchestra!

Curtains open behind M.C. revealing Ray and his orchestra  
 dressed in striped prison clothes.

294 ON THE AUDIENCE - THE KIDS - NIGHT

go wild, knowing they're going to hear their favorite  
 record.

295 ON THE M.C. AND RAY - NIGHT

RAY  
 Thank you. And here she is...  
 the girl who turned our record  
 into pure gold -- Miss Jerri Jordon!

Crowd goes crazy.

296 INT. WINGS - TOM AND JERRI - NIGHT

JERRI  
 This is for you...Tom.

297 FULL ON STAGE - JERRI - NIGHT

walks out, looking like a dream under lights. Audience  
 whistles and applauds.

298 CLOSE ON TOM - NIGHT

watching; so proud of her.

299 CLOSE ON JERRI - ON STAGE - NIGHT

JERRI

Thank you. If you don't mind, I'd like to make a change in our program.

300 CLOSE ON TOM - NIGHT

puzzled.

301 CLOSE ON RAY ANTHONY - NIGHT

puzzled.

302 CLOSE ON JERRI - NIGHT

JERRI

(with all her heart)

Some of you girls out there may know what it means to lose someone you're crazy about.

303 THE AUDIENCE OF KIDS - NIGHT

The emotion in her voice has reached them. They are very quiet, listening...

304 CLOSE ON JERRY - NIGHT

as she starts to sing in a low and beautifully vibrant voice without orchestra. All her feelings for Tom are expressed as she sings (our love song.)

305 CLOSE ON TOM

He can't believe this is her voice.

306 CLOSE ON RAY - NIGHT

also amazed. He raises his baton and the orchestra, one instrument at a time, start following Jerri.

307 ON STAGE - JERRI - NIGHT

House lights go down, leaving Jerri singing in a soft spot.

308 THE KIDS IN AUDIENCE - NIGHT

silent. Boys and girls - their arms go around each other tenderly.

309 TOM - IN THE WINGS - NIGHT

her emotion touching him almost to tears.

310 JERRI - ON STAGE - NIGHT

trying to hold back tears as she sings. She finishes number.

311 THE KIDS IN AUDIENCE - NIGHT

too stunned with the emotion in her voice to even applaud.

312 ON JERRI - NIGHT  
 she looks o.s. to the:

313 HER P.O.V. OF WINGS - NIGHT  
Tom is not there.

314 ON JERRI - NIGHT  
 an audible sob finally escapes her.

315 THE KIDS IN AUDIENCE - NIGHT  
 coming out of the spell she has cast - break into an ovation.

316 INT. MURDOCK'S CAR - MOUSEY AND MURDOCK - (PROCESS) - NIGHT  
 Mousey drives. Murdock silent beside him. Both of them  
 in dress clothes.

MUSEY

Got everything, Boss?...The wedding  
 ring, - the license, - the tickets..?

MURDOCK

Yeh. Got everything.

MUSEY

(softly)  
 Have ya, Boss?  
 (Murdock doesn't answer)  
 Why don't you give your honeymoon  
 tickets to Miller, Boss? Ya know, I  
 really loused you up on that tape recorder.

MURDOCK

(stunned)  
You what?  
 (then with a big smile)  
 Honest, Mousey - Did ya? Did ya?  
 Don't kid me now...

MUSEY

They honey-talked, Boss - just like  
 you figured.

MURDOCK

(overjoyed - relieved)  
 I figured right, didn't I? They go  
 fer each other. Right? Don't they?

MUSEY

In a big way. It's the real thing, Boss.

MURDOCK

Poor Miller...he misses out on a great  
 voice like London and ends up with a  
 screamer like Jerri.

317 EXT. STAGE DOOR - TOM - NIGHT  
 He walks with misty eyes to waiting cab just as Murdock  
 and Mousey drive up.

MURDOCK

Hey, Miller!

Cont.

317 Cont.

Tom stops, turns, as Murdock hurries up to him.

MURDOCK

I gotta talk to you.

TOM

First I talk to you, Fats. Number one - I just kissed your future wife. Number two - I'm in love with her. Number three - go ahead and hit me... Number four - you treat her right or I'll...

MURDOCK

Tommy Boy - I'll be your best man.

Tom is thrown for a loss. Before he can answer, we hear:

WHEELER'S VOICE

You're through being best man, Fats!

318 ANOTHER ANGLE - WHEELER, LAWRENCE AND EUGENE - NIGHT

Wheeler's hands in his pockets, menacingly.

WHEELER

My car awaits...Mr. Murdock.

Wheeler prods Fats and they start for Wheeler's car. They hardly take a step when Tom, in a fast move, lashes out, smacks Wheeler, throws him off balance.

Mousey swings at Lawrence. Murdock smacks Eugene into pile of snow.

TOM

(to Murdock)

Fats! Inside! Quick!

MURDOCK

(going after Legs)

I'll kill 'im. I'll kill 'im!

TOM

You got a gun?

MURDOCK

(a fast change of mind)

No. Inside! Quick!

They exit. Wheeler and boys pick themselves up.

319 INT. BACK STAGE - TOM, MURDOCK AND MOUSEY - NIGHT

(Another Ray Anthony number heard o.s. OUR 34TH NUMBER)  
They run in, lean against door.

MURDOCK  
(frantically)  
Where can I get a gun?

TOM  
You do any shooting - you'll be back  
in your old cell for good.

A shot comes through the door, splintering it.

TOM  
On stage, Fats. You'll be safe there.

He drags Fats out of scene as a door opens and Wheeler and his boys appear.

320 THE WINGS - TOM, MURDOCK AND MOUSEY - NIGHT

as they duck behind a curtain. Murdock points to stage.

MURDOCK  
How am I gonna be safe out there?

TOM  
He won't take a chance bumping you in  
front of a thousand witnesses.

Tom sees Wheeler approaching. He drags Fats out on to:

321 THE STAGE - TOM AND MURDOCK - NIGHT

They run out in middle of Anthony's number.

TOM  
Hold it, Ray.

Ray brings band to a ragged stop. Tom turns to kids.

TOM  
One of the reasons you came here tonight  
was to hear Jerri Jordon and Ray  
Anthony do their hit record...is that  
right?

The kids cheer. They sure did.

TOM  
Instead, Miss Jordon pulled a switch  
on all of us and sang a love song.

322 IN THE AUDIENCE - NIGHT

A TEENAGER

She sure did! She was great!

ANOTHER TEENAGER

Have her sing again!

All the kids pick up the cry.

323 BACK TO STAGE

MURDOCK

(to Tom)

Jerri sang a love song? Listen,  
Wisnheimer, if she can sing it's  
no deal...you'll be my best man.

TOM

(quickly)

Fats, believe me, she stinks.

(to audience)

And now - so that you won't feel  
cheated - here is Marty Fats Murdock,  
singing his own composition, "Rock  
Around The Rock Pile!"

The kids go wild, applauding. Fats turns to Tom.

MURDOCK

What is this...?

TOM

Your debut. Stay out here and sing.  
I'll get the cops.

MURDOCK

I can't sing in public.

TOM

Go on, - you're finally in the  
spotlight now.

Tom goes. Fats, terrified, looks o.s. at kids.

324 OUT

325 ON STAGE - MURDOCK

Ray starts orchestra. Murdock starts to sing.

326 ON AUDIENCE - NIGHT

The kids just listening.

- 327 INT. JERRI'S DRESSING ROOM  
Tearfully removing her costume. She hears Murdock's voice o.s. She reacts, puzzled.
- 328 ON STAGE - MURDOCK - NIGHT  
singing, carried away with himself; rocking and rolling.
- 329 IN REAR OF AUDITORIUM - WHEELER AND HIS BOYS - NIGHT  
They reach a good vantage point to get a shot at Murdock.
- 330 MURDOCK ON STAGE - NIGHT  
singing. He's great! The kids are starting to smile.
- 331 INT. BACK STAGE DOOR - TOM - NIGHT  
He comes in with several police officers. Officers spread out searching for Wheeler.
- 332 REAR OF AUDITORIUM - WHEELER AND BOYS - NIGHT  
LAWRENCE  
(indicating  
gun)  
I got the silencer on, Legs.  
WHEELER  
Wait until he stops bouncing  
around.
- 333 ON STAGE - MURDOCK - NIGHT  
going to town. When he does the "siren sound" he gets big laughs from:
- 334 THE AUDIENCE - NIGHT  
The kids have gone crazy over Fats.
- 335 REAR OF AUDITORIUM - WHEELER AND BOYS - NIGHT  
Lawrence is slowly raising gun to shoot Murdock. Wheeler looks o.s.

336 KIDS NEARBY - NIGHT

Their faces bright, enjoying every note Fats sings.

337 BACK TO WHEELER AND BOYS - NIGHT

Lawrence has gun in position, ready to shoot. Suddenly Wheeler knocks gun out of his hand.

WHEELER

Don't shoot! We'll sign him! That's talent up there you jerk!

338 FULL SHOT ON AUDITORIUM - NIGHT

as kids start to dance on floor. Murdock continues.

339 IN THE WINGS - TOM AND JERRI

watching Murdock on stage.

JERRI

Since when did he start performing?

TOM

Since when did you start?

JERRI

I always could sing. I thought if I could be real awful I'd get out of --

(she points o.s.

to Fats)

--owing him. I'd rather owe you.

340 FULL ON AUDITORIUM - ALL THE KIDS - NIGHT

rocking and rolling as Murdock sings on stage.

DISSOLVE TO:

341 EXT. BERMUDA - (STOCK SHOT) - NIGHT

a beautiful view. Moonlight on water, silhouetting palm trees.

342 INT. SWANK BERMUDA HOTEL BEDROOM - NIGHT

Low angle on side of bed and floor. We see Jerri's feet and lace of her nightgown as she slips into a pair of dainty mules. She rises. (Camera only includes Jerri from the waist down.)

JERRI'S VOICE

Darling ----.

Cont.

342 Cont.

A man's legs wearing pajamas enter shot. He puts his arms around her waist as we hear:

MURDOCK'S VOICE

(o.s., singing verse  
to his song)

My dar-lin', oh yes, my dar-lin' --

As we hear Murdock's romantic voice, camera tilts up to show it is Tom kissing Jerri. Murdock's voice continues o.s. As they part from kiss:

JERRI

Darling - we're not going to watch television, are we?

TOM

Not tonight.

Camera follows Tom to TV set. Murdock is on screen, singing.

TOM

(with a smile)

You big ham.

He switches set off. Our screen goes black, as we

DISSOLVE TO:

343 THE SAME EMPTY STAGE FROM SCENE "A" - NIGHT

Tom, dressed as he was in Sc. A, walks out into Spotlight, looks into camera lens like before.

TOM

Well, that's the story, ladies and gentlemen...a story about music...

Jerri walks into Spot beside him. She smiles at him.

TOM

(to lens)

...and love...

Now a five-year-old blonde boy runs in and stands beside them. Followed immediately by a four-year-old blonde girl, a three-year-old blonde boy, and a two-year-old blonde girl. The kids line up beside them.

JERRI

(to lens)

...about music and love...and marriage...

Cont.

343 Cont.

Now Murdock appears, pushing a baby carriage that contains twins. He stands beside them.

MURDOCK  
 ...and baby sitters.

THE KIDS  
 Sing for us, Uncle Fats.

MURDOCK  
 (shyly)  
 Oh, I don't know --  
 (points to Tom)  
 Ask my agent.

TOM  
 Let them buy your records.

Fats is disappointed that he can't sing.

TOM  
 (to lens)  
 So long, Folks.

Now sides of our Screen Frame Close in from both ends to the middle like pair of sliding doors. Just before two ends meet and cover our people completely, Murdock quickly steps through the crack. The "sliding doors" close behind him.

MURDOCK  
 (to lens)  
 Don't listen to him, folks. I'll be  
 outside in the lobby when you leave.  
 I'll sing anything you want. I'm a  
 Jim Dandy singer.

As he winks and waves to lens, we

FADE OUT

THE END