

3318

94

8096

CONTINUITY & DIALOGUE

On

BARBARA STANWYCK  
FRED MacMURRAY  
JOAN BENNETT

In

"THERE'S ALWAYS TOMORROW"

---

Co-Starring

WILLIAM REYNOLDS  
PAT CROWLEY  
GIGI PERREAU

With

JANE DARWELL  
RACE GENDRY  
MYRNA HANSEN  
JUDY NGENT  
PAUL SMITH  
HELEN KLEEB

PICTURE NO. 1796  
DIRECTOR - SIRK

JUNE 30, 1955

20. FADE IN - PICTORIAL CAST CARD

The Players

Norma.....BARBARA STANWYCK  
 Clifford Groves...FRED MacMURRAY  
 Marion Groves.....JOAN BENNETT  
 Vinnie.....WILLIAM REYNOLDS  
 Ann.....PAT CROWLEY  
 Ellen.....GIGI PERREAU  
 Mrs. Rogers.....JANE DARWELL  
 Bob.....RACE GENTRY  
 Ruth.....MYRNA HANSEN

...DISSOLVES INTO

Frankie.....JUDY NUGENT  
 Bellboy.....PAUL SMITH  
 Miss Walker.....HELEN KLEEB  
 Flower Girl.....JANE HOWARD  
 Ruth Doran.....FRANCES MERCER  
 Woman from Pasadena..SHEILA BROMLEY  
 Sales Manager...DOROTHY BRUCE  
 Tourist's Wife..HERMINE STERLER  
 Tourist.....FRED NURNEY  
 Bartender.....HAL SMITH

...FADE OUT

21. PART TITLE

UNIVERSAL - INTERNATIONAL  
 "THERE'S ALWAYS TOMORROW"  
 END OF PART

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE  
UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T  
1

2. FADE IN - TRADEMARK  
Words over revolving globe read -

Universal  
International

...FADE OUT

3. FADE IN - PICTORIAL MAIN TITLE

UNIVERSAL-INTERNATIONAL PRESENTS

BARBARA  
STANWYCK

...DISSOLVES INTO

FRED  
MacMURRAY

...DISSOLVES INTO

JOAN  
BENNETT

...DISSOLVES INTO

THERE'S ALWAYS  
TOMORROW

...DISSOLVES INTO

Co-Starring

WILLIAM REYNOLDS  
PAT CROWLEY  
GIGI PERREAU

...DISSOLVES INTO

0. DESCRIPTION

DIALOGUE

REEL ONE PAGE 2

3. CONTINUED

with  
JANE DARWELL  
RACE GENTRY  
MYRNA HANSEN  
JUDY NUGENT  
PAUL SMITH  
HELEN KLEEB

...DISSOLVES INTO

JANE HOWARD  
FRANCES MERCER  
SHEILA BROMLEY  
DOROTHY BRUCE  
HERMINE STERLER  
FRED NURNEY  
HAL SMITH

...DISSOLVES INTO

Screenplay By  
BERNARD C. SCHOENFELD

Based Upon A Story By  
URSULA PARROTT

...DISSOLVES INTO

Director of Photography  
RUSSELL METTY  
A.S.C.

...DISSOLVES INTO

Art Direction  
ALEXANDER GOLITZEN  
ERIC ORBOM

Set Decorations  
RUSSELL A. GAUSMAN JULIA HERON

Sound  
LESLIE I. CAREY JOE LAPIS

...DISSOLVES INTO

NO. DESCRIPTION

DIALOGUE

REEL ONE PAGE 3

3. CONTINUED (2)

Film Editor  
WILLIAM M. MORGAN

Gowns Hair Stylist  
JAY A. MORLEY, JR. JOAN ST. OEGGER  
Make-Up....BUD WESTMORE  
Assistant Director..JOESPH E. KENNY

COPYRIGHT MCMLV BY  
UNIVERSAL PICTURES COMPANY, INC.  
ALL RIGHTS RESERVED

APPROVED BY MPA  
Certificate No. 17584

THIS PICTURE MADE UNDER  
JURISDICTION OF I.A.T.S.E.  
AFFILIATED WITH AMERICAN  
FEDERATION OF LABOR

Western Electric  
RECORDING

...DISSOLVES INTO

Music  
HERMAN STEIN and  
HEINZ ROEMHELD

Music Supervision By  
JOSEPH GERSHENSON

...DISSOLVES INTO

Produced By  
ROSS HUNTER

...DISSOLVES INTO

Directed By  
DOUGLAS SIRK

...DISSOLVES INTO

Once upon a time,  
in sunny California...

...DISSOLVES INTO

## 3. CONTINUED (3)

CLOSE SHOT DOWN TO STREET NEAR CURB  
(DAY)

Women passing close to camera, huddled under umbrellas - camera tilts up, pans & dollies on messenger girl as she crosses street to far side - she wears slicker & carries umbrella & bouquet of roses - she moves up onto far curb & toward entrance of GROVES TOY MANUFACTURING CO. b.g. -

...DISSOLVES INTO

SHOOTING TOWARD DOOR INT. GROVES'  
RECEPTION-DISPLAY ROOM

Messenger girl enters b.g. - looks at toys on display as she comes forward - camera pans as she moves to Miss Walker's desk at side b.g. - she puts flowers down & puts receipt book on desk - Miss Walker talking on phone - speaks into inter-com box on desk as girl comes forward to display table f.g. - camera pans

MISS WALKER O.S. - Operator, would you check it for me, please? That line (On scene) just can't still be busy! All right - I'll hang on.

MESSENGER GIRL - Sign here, please.

MISS WALKER - Uh - yes, Mr. Groves?

## 4.

MED CLOSE SHOT IN TOY LOFT

Cliff Groves standing near display table as he talks on inter-com - Jack, the foreman, standing nearby holding robot toy

CLIFF - Will you look in your files and check on that shipment of hobby horses and pinafores to Jackson and Company - find out when they were shipped?

MISS WALKER'S VOICE - Certainly, Mr. Groves.

CLIFF - Oh, and uh - try my home again, will you, please?

5. MED CLOSE SHOT IN RECEPTION-DISPLAY ROOM

Messenger girl admiring toys f.g.  
- crosses to Miss Walker's desk  
b.g. - takes receipt book & exits -  
camera pans slightly

MISS WALKER - Yes, sir.

MESSENGER GIRL - Hobby horses and pinafores! What a dreamy place to work in!

MISS WALKER - Yes, I suppose it is. Here's your book. All right. Thank you very much.

6. MED CLOSE SHOT IN TOY LOFT  
Jack moves around to Cliff & gives him robot man -

CLIFF - Well, there he is, huh, Jack?

JACK - Yep!

7. CLOSE UP CLIFF & JACK

Favoring Cliff as he admires robot toy - camera pans as they move to table b.g. - Cliff sits on table as they talk - Cliff puts robot on high shelf - speaks - Jack exits f.g. - camera pans Cliff forward - speaks into inter-com box - Jack b.g. talking to employes - crosses & exits near f.g. - Cliff looks at wrist watch - camera pulls back & pans as Cliff gets coat from rack, crosses close to camera & goes toward stairs in hallway b.g.

CLIFF - Yes, I like this change you made in the head.

JACK - Oh, thanks.

CLIFF - Now, all we have to do is find a name for him.

JACK - Oh, I have a name for him. Rex - the Walkie-Talkie-Robot-Man.

CLIFF - Um-hm. Well, that's what he is! Yeah - I like that!

JACK - Thanks.

(Continued)

DESCRIPTION

7. (Continued)

DIALOGUE

REEL ONE PAGE 6

CLIFF - Pass the word around, will you,  
Jack - and tell everyone how pleased  
I am?

JACK - Oh, you bet I will!

CLIFF - Rex - the Walkie-Talkie-Robot!  
Yes, Miss Walker?

MISS WALKER'S VOICE - Mr. Groves, your  
home number is still busy.

CLIFF - Oh. Well, what about the theatre  
tickets?

MISS WALKER'S VOICE - I talked to the box  
office and they're sold out for this  
evening. If you'll stop by the theatre  
on your way home, they may have a can-  
cellation.

CLIFF - Yeh - I'll do that. I hope Mrs.  
Groves hasn't made other plans. I  
didn't see her before I left this morn-  
ing.

MISS WALKER'S VOICE - I'll try your home  
again now.

CLIFF - Well, never mind. I'm leaving.  
I'm going home, Jack. I'll see you in  
the morning. Good night, everybody.

EMPLOYEES AD LIB - Good night, Mr. Groves.

...DISSOLVES INTO

SHOOTING FROM LIVING ROOM TO FOYER  
& FRONT DOOR OF GROVES' HOME (DUSK)  
Ellen Groves hurrying down stairs  
b.g. - picks up phone from table at  
bottom of stairs & talks on phone  
as she walks forward to end of di-  
vider-planter - camera moves down  
as she sits & then lies down on  
floor as she talks on phone - re-  
acts - Vinnie's hands come on &  
snatch phone & receiver from Ellen  
- camera pulls back & tilts up as  
she rises to face him - furious -  
grabs receiver - talks on phone -  
he superior - counts - she slams  
down receiver - camera pans as she

(Continued)

10. DESCRIPTION

DIALOGUE

REEL ONE PAGE 7

7. (Continued) (2) runs to stairs b.g.  
& starts up - he almost exits at  
side near f.g. - smiling

ELLEN - Hello. This is Ellen. Oh, Gloria!  
Hi! Yes! Mom said I could stay over-  
night at your house! Isn't that abso-  
lutely atomic? Tommy? Yeh - he in-  
vited me to the prom. I turned him  
down. Well, just because he's a bas-  
ketball champ is no reason for him to  
think that I'm gonna -- Dreamy-look-  
ing? You call him dreamy? But  
he's only seventeen and he's already  
six feet four! Oh, you give that back  
to me!

VINNIE - Listen to me, shrimp! If you  
don't hang up that phone, you've had  
it!

ELLEN - Yes, Gloria. I'll help you with  
your homework tonight. I get A's in  
Biology! It's my favorite subject!  
Well, the least you can do is let me  
finish!

VINNIE - I'll count twelve. One - two -  
(ad libs during Ellen's speech) three  
- four - five - six - seven - eight --

ELLEN - I've gotta hang up now, Gloria!  
It's my brother! Now that he's old  
enough to be going steady, he's an ab-  
solute mental case! Well, I'll see  
you later. 'Bye.

VINNIE -- nine --

ELLEN - Ten - eleven - twelve! Ooh!

8. MED CLOSE SHOT EXT. GROVES' HOME  
Cliff, carrying bouquet, hurrying  
across lawn to walk - moves up onto  
porch - rain pouring down -

9. CLOSE SHOT VINNIE  
Sitting on arm of chair in living  
room as he talks on phone - camera  
tilts up & pans as he rises & cross-  
es to desk - sits on desk - Cliff  
enters foyer b.g. - hangs hat &  
overcoat on clothes tree by door -

(Continued)

9. (Continued) camera pans & pulls back as Cliff comes forward & calls - Vinnie reacts - annoyed - resumes talking on phone - Cliff comes forward & speaks sharply - Vinnie gives him a dirty look & Cliff wilts - camera dollies after Cliff as he moves toward stairs b.g. - stops as Frankie runs down stairs in ballet costume & exits at side past Cliff - Cliff bewildered -

VINNIE - Well, when can I call for you? About ten minutes? Fine. Listen, Ann - uh - are you gonna be wearin' my Kappa Tau pin tonight? Ah, swell! Huh? Well, you - of course. Well, what about you? Say it again.

CLIFF - Marion!

VINNIE - Shhh!

CLIFF - Oh, I'm sorry, son.

VINNIE - Okay, Dad.

CLIFF - Say, I'm either going to have to put another phone in for you and Eller or buy a flock of carrier pigeons! I've been trying to call your Mother from the office for at - least an hour Marion!

FRANKIE - Hello, Daddy!

CLIFF - Hi, Frankie! What're you all dressed up for?

FRANKIE - Mrs. Rogers! Did you finish (Off scene) ironing my sash?

10. SHOOTING THRU' GLASS DOOR INTO KITCHEN

Mrs. Rogers standing at ironing board in kitchen - Frankie running to her - talk - Mrs. Rogers tests iron on her cheek

MRS. ROGERS - Well, I'm waiting for the iron to get hot.

FRANKIE - Be very careful with it, Mrs. Rogers! The whole effect will be ruined if my sash is scorched!

NO.	DESCRIPTION	DIALOGUE
11.	MED CLOSE SHOT IN FOYER Cliff standing at foot of stairs near f.g. - turns & calls as he starts up stairs	MRS. ROGERS O.S. - Um - just right! Suppose you stay and supervise.  CLIFF - Marion.  FRANKIE O.S. - Super - what?
12.	CLOSE SHOT ON LANDING ON STAIRS Cliff calls as he ascends toward camera - camera tilts up & pans - he passes camera & continues on up stairs toward b.g. - Marion coming forward to him from bedroom b.g. - stops as he crosses to her - he kisses her - she turns & moves toward side on upstairs landing to Ellen as Ellen comes from her bedroom - camera pans - Cliff joins them as they talk - Ellen speaks to him as she runs past him toward his & Marion's bedroom b.g. -	CLIFF - Marion!  MRS. ROGERS O.S. - Well, see that I do it correctly, hum?  MARION O.S. - Hello, dear. Oh, they're beautiful!  CLIFF - Happy birthday, Mrs. Groves!  MARION - Thank you!  ELLEN O.S. - Mother!  MARION - Yes, dear?  ELLEN O.S. - Mother, can I borrow your (Comes on) baby-blue scarf?  MARION - May I?  ELLEN - May I borrow your baby-blue scarf?  MARION - Of course, dear. It's in the right-hand drawer of my bureau.  ELLEN - Thank you, Mom! Hi, Dad!

(Continued)

12. (Continued)

CLIFF - Oh - hi!

13. CLOSE UP CLIFF &amp; MARION

As he turns to her - she takes bouquet - he kisses her cheek - reacts as she hurries past him & crosses quickly into bedroom b.g. - camera pans & tilts down - he follows her

MARION - Oh, they're lovely! Oh. I'll put them in a vase.

CLIFF - Oh, I'll --

14. CLOSE MOVING SHOT IN BEDROOM

As Cliff follows Marion in - takes flowers from her & puts them on table as he comes forward - camera dollies back before him as he comes into dressing room - Ellen at dresser - he picks up vase - Marion follows him to dressing room - stops - camera pans as Cliff crosses past camera & enters bathroom - camera moves in to doorway - he talks happily as he fills vase with water - puts vase down - camera pans & pulls back as he comes forward to Marion at bedroom doorway - he takes tickets from envelope & shows them to her - he picks up flowers from table & turns to her as she speaks - distressed - she explains - turns to search in bureau drawer for Ellen - gives her scarf - Ellen exits - Cliff moves close to Marion as he speaks gently

CLIFF -- do that! You just get yourself dolled up!

MARION - But, Cliff --

CLIFF - Now I've got it all arranged! We'll drive in to Los Angeles - have cocktails at the Stoddard - dinner at Bordeaux's -- then I remembered your mentioning that uh - show down at the Royal, so I took a chance and stopped by on my way home. I was lucky! They just gotten a cancellation! Two seats - first row on the aisle!

(Continued)

10. DESCRIPTION

14. (Continued)

DIALOGUE REEL ONE PAGE 11

MARION - Oh, I could cry! Going to all that trouble - and in the rain, too! But don't you know tonight is the world-shaking event?

CLIFF - What do you mean?

MARION - The first recital of Frankie's ballet class!

ELLEN - Mother!

MARION - Yes?

ELLEN - I can't find the scarf anywhere!

MARION - Darling, it's right here! There you are.

ELLEN - Thank you!

CLIFF - Look - I'm very, very grateful that you were born.

15. CLOSE UP MARION & CLIFF  
Favoring her as they talk -

CLIFF - And may I point out that this is the one day in the year that belongs exclusively to you?

MARION - At my age, a birthday is only a time to turn all mirrors to the wall.

CLIFF - Nonsense!

16. CLOSE UP CLIFF & MARION  
Favoring him as he speaks gently - camera pans slightly as Frankie runs on from side in bedroom b.g. - turns for approval as Marion & Cliff move into bedroom - Marion & Frankie start toward hall door - Frankie exits - camera dollies after Cliff as he crosses to Marion - protests - Frankie re-enters - impatient - exits - Cliff pleads - Marion exits into hall - camera pans & angles around as he starts out onto landing, flowers in hand

(Continued)

CLIFF - You're the female Ponce de Leon!  
The original Fountain-of-Youth Girl!

10. DESCRIPTION  
16. (Continued)

DIALOGUE REEL ONE PAGE 12

CLIFF (Cont.) -- Why, you haven't changed  
since the first day I --

FRANKIE - Mama!

MARION - Yes, dear?

FRANKIE - Will my hair glitter across the  
footlights?

MARION - Like a glowworm, darling!

FRANKIE - Come and help me with my sash!

CLIFF - Look - Marion, - Ellen can take  
her to the ballet class!

MARION - Ellen has a date.

CLIFF - Oh.

FRANKIE - Mama!

MARION - Coming, darling! I've got to  
help her.

CLIFF - Marion, do you know how long it's  
been since we were in a theatre?  
Three years!

MARION - Oh, impossible!

CLIFF - It's true! Now you get ready -  
right now!

MARION - <sup>No,</sup> /I can't. She'd be so disappoint  
ed! I remember learning in Child Guid-  
ance Class --

CLIFF - Hang Child Guidance! I'll explai  
to our little prima donna that her  
mother's entitled to a life of her own  
-- at least occasionally!

MARION - I promised Frankie I'd take her.  
You'd want me to keep my promise,  
wouldn't you?

CLIFF - But -- uh --

## 17. CRANE SHOT ON UPPER LANDING

Ellen standing before mirror b.g. tying scarf over her head as Cliff follows Marion across from doorway b.g. - he stops - Marion exits near f.g. - Ellen rushes across before him & exits - he comes forward - calls - camera pans & cranes back & down as he crosses & moves down stairs to Ellen - talk - he gives her money - she exits down stairs

CLIFF - Princess!

ELLEN O.S. - Yes, Daddy? What is it?  
I'm in a hurry!

CLIFF - I uh - guess your Mother can't go to the theatre tonight. Uh - how about you going with me?

ELLEN - Thanks heaps, Daddy, but I'm not in the mood for the theatre. Gloria and I have emotional problems to discuss.

CLIFF - Yes, that's right. Your mother told me you were going to be busy.

ELLEN - I'll need some money.

CLIFF - Oh. Dollar all right?

ELLEN - I guess so. Thanks, Dad.

## 18. CLOSE PAN SHOT VINNIE

As he crosses to table at foot of stairs & hangs up phone as Ellen hurries down stairs to him - talk - he moves past her to clothes rack as Cliff moves down stairs in b.g. - camera pans as Ellen moves past him & exits b.g. - Cliff comes on to Vinnie - talk as Vinnie puts on hat & overcoat - Vinnie exits outside b.g. - camera pans as Cliff crosses to phone on table - talks on phone as Frankie runs down stairs from b.g. - she stops & shouts upward - he reacts - irked - camera pans & tilts down as Frankie runs down stairs & across to front door - she looks out - turns & calls -

(Continued)

NO. DESCRIPTION

DIALOGUE REEL ONE PAGE 14

18. (Continued)

VINNIE - Yeah. I'll see you in five minutes, sweetheart. Right.

ELLEN - Vinnie, I don't suppose you could drive me to Gloria's?

VINNIE - Sorry.

ELLEN - Thank you! I certainly don't see what attracts poor Ann to you!

CLIFF - Son, I have a couple of tickets for the show tonight at the Royal. I wondered if you'd like to go with me.

VINNIE - Gee, Dad, I'm sorry but I've got a date tonight with Ann.

CLIFF - Oh. Well, why don't you take the tickets and take Ann? I hear it's a great show.

VINNIE - I wish we could but it's a double date. Good night, Dad.

CLIFF - Yeh. Hello. Yes, Phyllis?

FRANKIE - Mother! Come on!

CLIFF - No, Ellen isn't here. She's gone over to Gloria's. They're going to discuss their emotional problems. Yes. (Off scene) Good-bye.

FRANKIE - That's Mrs. --

19. SHOOTING UP STAIRS

Marion hurrying down stairs from landing - camera pulls back & tilts down as she descends to Cliff at foot of stairs - talk - Mrs. Rogers comes on in b.g. & dials phone - Frankie rushes on & urges Marion - Marion ties scarf over Frankie's hair - Frankie exits - Cliff stops Marion - speaks urgently - she perplexed - hurries out of scene - he follows her - camera moves in to Mrs. Rogers as she talks on phone

(Continued)

FRANKIE O.S. -- Jenkins' car! Hurry!

MARION - Coming, darling! Oh, Cliff!

NO. DESCRIPTION

19. (Continued)

DIALOGUE REEL ONE PAGE 15

MARION (Cont.) - Look, why don't you call Ed and ask him to go to the theatre with you?

CLIFF - Yeah, that's an idea.

FRANKIE - Mother - please!

MARION - Just a moment, dear!

CLIFF - Aren't you going to have dinner?

MARION - We had a sandwich earlier.

MRS. ROGERS - Oh, don't you worry, Mr. Groves! I cooked a veal goulash just the way that you like! And it's all ready. All you have to do is warm it up. Selma! This is Bessie!

MARION - Come on - let's go.

CLIFF - Marion -- Marion, let's go away some place next weekend!

MARION - Well, why, dear?

CLIFF - Oh, I'd like a change! I'm tired of the fog and the smog and the rain!  
I - I'd like to lie in the sun! Maybe we can go to the desert, huh?

MARION - That would be nice.

CLIFF - Just you and I -- alone!

MARION - Absolutely alone!

MRS. ROGERS - How's Tom? Well, what ails him? Stones? Well, how many?

20. CLOSE SHOT INT. FRONT DOOR  
Cliff closes door & turns to camera  
- weary - still carries bouquet -

MRS. ROGERS O.S. - Oh, the same thing happened to a cousin of mine - only he had --

21. CLOSE UP MRS. ROGERS  
Talking on phone

MRS. ROGERS -- four stones -- about the size of mothballs!

22. CLOSE SHOT INT. FOYER TOWARD DOOR  
 Cliff coming forward - camera pans  
 - he passes camera & Mrs. Rogers &  
 moves toward kitchen b.g. - stops  
 - Mrs. Rogers hangs up phone & turns  
 to him - refuses tickets - exits  
 past camera - Cliff walks into  
 kitchen b.g. - gloomy & alone -

MRS. ROGERS O.S. - Well, I gotta hang up  
 or I'll never get outta (On scene)  
 here! Yes - yes! Well, good-bye,  
 Selma!

CLIFF - Mrs. Rogers - could you use a  
 couple of tickets to the show at the  
 Royal?

MRS. ROGERS - Oh, Mr. Groves! Any other  
 time I'd just jump at the chance - but  
 I promised my daughter I'd baby-sit!  
 Huh. Good night.

CLIFF - Good night, Mrs. Rogers.

...DISSOLVES INTO

CLOSE SHOT KITCHEN TABLE (NIGHT)  
 Cliff, wearing apron, seated at  
 table - eats stew disinterestedly  
 - shoves plate away - gloomy

23. CLOSE UP CLIFF  
 Looking off - gloomy - reacts -  
 camera tilts up & pans as he rises  
 quickly & crosses to stove - coffee  
 pot boiling over - pulls pot off  
 fire & shuts off fire - grabs towel  
 to use as holder -

24. CLOSE SHOT IN KITCHEN  
 Cliff picks up coffee pot - camera  
 pans as he crosses to table f.g. -  
 passes camera - camera pans him to  
 dish cupboard b.g. - reacts to o.s.  
 door chimes - camera pans as he  
 starts out into foyer - exits

25. PART TITLE

UNIVERSAL - INTERNATIONAL  
 "THERE'S ALWAYS TOMORROW"  
 END OF PART

1

MS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T  
2

2. CLOSE UP ON DOOR IN HALL OF  
GROVES HOME (NIGHT)

Cliff comes on & opens door disclosing Norma Vail b.g. on porch - he holds coffee pot in one hand - she walks forward to him - speaks warmly - he is embarrassed and fails to remember her - camera dollies back as Norma comes into house - Cliff closes door - moves forward to her - starts to untie apron - she turns him around & unties apron - he exits side - camera pans slightly & pulls back as Norma strolls forward looking about the well furnished house - she stops in living room - picks up photograph of Cliff's wife and children - sets it back as she looks off to side -

CLIFF - Yes?

NORMA - Clifford Groves!

CLIFF - Yes, I - I'm sorry. I know we've met somewhere but I just can't seem to

...

NORMA LAUGHS - Have I changed that much in these twenty years?

CLIFF - Twenty yea.., Norma Miller?!

NORMA LAUGHING - Yes.

CLIFF - I can't believe it. Come in. The - the rain. You must be--

NORMA - The rain has stopped.

CLIFF - Well come in anyway.

NORMA - Thanks.

CLIFF - I - I hope you'll forgive the way I look. I - uh - really wasn't expecting anybody. I've been cooking.

(Continued)

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T  
2

2. CLOSE UP ON DOOR IN HALL OF GROVES HOME (NIGHT)

Cliff comes on & opens door disclosing Norma Vail b.g. on porch - he holds coffee pot in one hand - she walks forward to him - speaks warmly - he is embarrassed and fails to remember her - camera dollies back as Norma comes into house - Cliff closes door - moves forward to her - starts to untie apron - she turns him around & unties apron - he exits side - camera pans slightly & pulls back as Norma strolls forward looking about the well furnished house - she stops in living room - picks up photograph of Cliff's wife and children - sets it back as she looks off to side -

CLIFF - Yes?

NORMA - Clifford Groves!

CLIFF - Yes, I - I'm sorry. I know we've met somewhere but I just can't seem to ...

NORMA LAUGHS - Have I changed that much in these twenty years?

CLIFF - Twenty yea., Norma Miller?!

NORMA LAUGHING - Yes.

CLIFF - I can't believe it. Come in. The - the rain. You must be--

NORMA - The rain has stopped.

CLIFF - Well come in anyway.

NORMA - Thanks.

CLIFF - I - I hope you'll forgive the way I look. I - uh - really wasn't expecting anybody. I've been cooking.

(Continued)

NO. DESCRIPTION

DIALOGUE REEL TWO PAGE 2

2. (Continued)

NORMA - Here - turn around - let me help you.

CLIFF - Thanks. Uh - uh - go in, won't you. I'll - I'll be right back.

3. MED CLOSE SHOT IN LIVING ROOM  
Cliff comes forward putting on coat - camera pans to include Norma as he moves forward to her - speaks cordially - reacts - amazed - she laughs prettily - camera pans & dollies as Cliff & Norma move to b.g. near fireplace - he switches on a lamp - they go to a huge chair - she stands back of it as they talk - Cliff slightly awkward - fixes his tie - Norma saunters toward dining room b.g. - looks about pleasantly -

CLIFF - Oh I - I must apologize for not having recognized you but - you look so different.

NORMA - Compared to the plain young lady I was?

CLIFF - Oh I didn't mean that.

NORMA - Oh I was plain. Flat-heeled shoes - no make-up. Very plain.  
(LAUGHS)

CLIFF - Norma Miller.

NORMA - Norma Vail now.

CLIFF - Norma Vail?

NORMA - Uh-huh.

CLIFF - Oh - come in and sit down. After all these years.

NORMA - Yes. All these years.

CLIFF - I heard you were in New York.

NORMA - I have been.

CLIFF - Well it's certainly wonderful to see you again.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL TWO PAGE 3

3. (Continued)

NORMA - It's wonderful to see you, too.

CLIFF - How'd you find out where...?

Oh

NORMA -/I tried phoning this house six times but the line was always busy.

CLIFF CHUCKLES - I know.

NORMA - So I decided to disobey Emily Post and - surprise you.

4. CLOSE UP CLIFF

Pulling at tie - smiling broadly

CLIFF - It's the nicest surprise I've had in years.

5. MED CLOSE SHOT IN DINING ROOM

Cliff in f.g. back to camera watching Norma b.g. - she looks about the room - moves slowly forward to Cliff - speaks sincerely -

NORMA - Ah the house is beautiful - warm and cheerful. Just as I had imagined it - the kind you always wanted.

6. CLOSE UP CLIFF PAST NORMA

He smiles - a bit embarrassed

CLIFF - Yes - yes, I did.

7. CLOSE UP NORMA PAST CLIFF

She sighs

NORMA - (SIGHS) Where is Mrs. Groves? I love to meet her.

8. CLOSE UP CLIFF PAST NORMA

Explains

CLIFF - Well poor Marion. It's her birthday today and I'd sorta planned a little celebration for tonight.

9. CLOSE UP NORMA PAST CLIFF

He takes out theater tickets -

CLIFF - I thought we'd go out to dinner and I had tickets for the theater afterwards, but something came up and she had to go out.

10. CLOSE UP CLIFF PAST NORMA  
They talk lightly -

CLIFF - The kids couldn't go - they were busy. I have three of them. I even invited the cook.

NORMA LAUGHS

CLIFF - I don't suppose - that you'd like to go, would you?

11. MED CLOSE SHOT IN LIVING ROOM  
Norma standing at side of chair -  
Cliff facing away from camera as  
he speaksto Norma - he looks at  
watch - exits f.g. - camera pans  
as Norma moves forward -

NORMA - Why, I'd love to.

CLIFF - Really? We just have time to  
make it. I'll go get my coat.

...DISSOLVES INTO

MED CLOSE SHOT ON STAGE  
Man & girls dancing a Cuban number -

12. MED SHOT OF AUDIENCE FROM STAGE  
Cliff & Norma on front row - she  
glances at him
13. MED CLOSE SHOT ON STAGE (CRANE)  
Camera cranes across as man dances  
around stage among girls -
14. MED CLOSE SHOT FRONT ROW  
Norma & Cliff seated with others -  
rest of audience b.g. -
15. MED CLOSE PAN SHOT ON STAGE  
Man and a girl dance to b.g. -  
take a pose - other girls dance  
to other side
16. CLOSE SHOT FRONT ROW IN AUDIENCE  
Norma & Cliff & others applaud -  
lights go up - camera moves in  
closer as a couple crosses in front  
of Norma & Cliff - exit - others  
b.g. move to the aisle - some exit  
scene - Norma & Cliff talk -

TALKING AD LIB

(Continued)

NO. DESCRIPTION

16. (Continued)

17. CLOSE UP THE TWO  
Favoring Norma - reminisces -  
others b.g.

18. CLOSE UP THE TWO  
Favoring Cliff - he laughs -  
looks down at theater program

19. CLOSE UP THE TWO  
Favoring Norma -

(Continued)

DIALOGUE

REEL TWO PAGE 5

CLIFF - Uh - want to go out for a smoke?

NORMA - No.

TALKING AD LIB ON & O.S.

NORMA - This is fantastic - so completely  
unexpected. Sitting here again like  
this. Don't you remember?

CLIFF - No.

NORMA - The day you cancelled all appoint-  
ments, closed the office, and took me  
to a matinee in this very same theater.

CLIFF - I did?

NORMA - Uh-huh. You wanted me to see my  
first show direct from Broadway. But  
the next day you spoiled it all - you  
made me cry.

CLIFF - I didn't.

NORMA - Uh-huh. You criticized one of my  
designs for the Indian doll and I burst  
into tears. (LAUGHS)

CLIFF - Well I hope I apologized.

NORMA - No.

CLIFF - Well then I do now.

NORMA LAUGHS - Are you still in the toy  
business?

CLIFF - Yes, I'm still in it.

NORMA - Are your offices far from here?

CLIFF - No they're just a few blocks away

NO. DESCRIPTION

DIALOGUE

REEL TWO PAGE 6

19. (Continued)

NORMA - Why don't you ask me to skip the second act?

20. CLOSE UP THE TWO  
Favoring Cliff

CLIFF - You don't want to see the rest of it?

21. CLOSE UP THE TWO  
Favoring Norma

NORMA - Well I'll let you in on a little secret. I saw this show in New York.

22. CLOSE UP THE TWO  
Favoring Cliff - he laughs

CLIFF LAUGHS - Oh - well why didn't you...

NORMA - Oh, come on, Cliff. I'd love to see what you've been doing.

CLIFF - All right.

23. CLOSE SHOT NORMA & CLIFF  
Leave their seats on front row -  
camera tilts up & pans as they  
go to b.g. up aisle as other  
theater-goers return to their  
seats for second act

TALKING AD LIB

...DISSOLVES INTO

CLOSE SHOT SIDE IN TOY DISPLAY ROOM  
Lettering on door b.g. reads -

GROVES  
MANUFACTURING  
CO.

24. MED SHOT THRU GLASS PARTITION TO  
FOYER  
Norma & Cliff enter thru glass doors  
b.g. - he turns on lights - camera  
pans them into toy display room where  
various kinds of toys are artistically  
set about - Norma delighted - moves  
to toy trailer - Cliff goes to train  
table b.g. - camera dollies as Norma  
follows him - train begins to run  
around track -

NORMA - Oh! Oh what a wonderful display!

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL TWO PAGE 7

24. (Continued)

CLIFF - I hoped you'd like it.

NORMA - Oh Cliff I'm so proud of you. A trailer. Oh I've always wanted to live in a trailer.

CLIFF - Norma!

NORMA - Hm?

CLIFF - Come here. Yell "all aboard."

NORMA - All aboard!

CLIFF - Works electronically. See these lights?

NORMA - Here?

CLIFF - No right here.

25. CLOSE UP NORMA & CLIFF  
Watching off - camera tilts down & pans on toy train zooming along track -

NORMA - Oh.

CLIFF O.S. - It's an exact scale copy of a real one. And it whistles too.

NORMA O.S. - Oh really?

TOY TRAIN WHISTLES

26. CLOSE UP NORMA & CLIFF  
Their heads close together as they talk loudly above noise of toy train - they point off to side -

NORMA - And what about that one?

CLIFF - SPEAKS AD LIB

27. CLOSE UP DOWN TO TOY TRAIN BOARD  
Showing a freight train running around an inside track while the passenger train moves on outside track - camera pans as freight train takes a switch diagonally across board - camera tilts up to Norma & Cliff & pans as they move across to shelf of dolls -

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL TWO PAGE 8

27. (Continued)

CLIFF O.S. SPEAKS AD LIB --light in chimney and when it heats up the smoke comes out. (ON SCENE) Well, end of the line.

NORMA - Oh how charming!

CLIFF - Well I didn't think you'd still be interested in the doll business after all these years.

28. CLOSE UP NORMA PAST CLIFF  
She picks up a doll - turns it about -

NORMA - Why not? I design clothes for live ones now.

CLIFF - Oh?

NORMA - Um-hm. For some time I've been in New York with Therese Originals. It's a chain of dress shops.

29. CLOSE SHOT THE TWO  
Camera pans & tilts up as Cliff leads the way up circular stairs - he & Norma almost exit upward

CLIFF - Well come on upstairs. I have something else I want to show you.

NORMA - Your workshop?

CLIFF - Yeah.

NORMA - Oh, good!

CLIFF - I want you to meet Rex.

NORMA - Rex?

CLIFF O.S. - Our robot man. He's our latest.

NORMA O.S. - Oh.

30. MED CLOSE HIGH SHOT IN WORKSHOP  
Cliff & Norma come up circular stairs b.g. & move forward thru glass doors - Cliff leans in & switches on lights - camera pans & dollies as Cliff & Norma walk across past shelves of toys --

(Continued)

30. (Continued)--Cliff pulls down the mechanical man "Rex" & sets him on a long table - turns a dial - camera moves in closer as the robot toy walks forward - Norma leans into scene & picks up the toy - camera tilts up to include Norma & Cliff as she admires "Rex" - Cliff puts the toy aside, o.s. - camera pans & dollies as Cliff & Norma move across thru a doorway into a room b.g. - Norma stops by a small organ on wheels - Cliff laughs - moves past Norma to near side of the organ -

CLIFF - Here I'll get the light. We manufacture him down at the other plant.

NORMA - Oh?

CLIFF - Here he is. Rex, the Walkie-Talkie Robot.

TOY ROBOT MAN - I'm Rex, the Robot, the mechanical man. Push me and steer me wherever you can. I'm Rex, the Robot, the mechanical man. Push me...

NORMA O.S. - Oh he's wonderful. And he talks!

CLIFF O.S. - Yeah. (CHUCKLES)

NORMA - Oh I adore him.

CLIFF - Yeah, we have great hopes for this boy.

NORMA - Oh the children will be crazy about him!

CLIFF - Well come on, I'll show you the rest of the workshop.

NORMA - I remember this.

CLIFF LAUGHS - Oh that old relic.

NORMA - Relic!

31. CLOSE SHOT BY ORGAN  
Cliff back to camera in f.g. -  
Norma puts hand to forehead--

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL TWO PAGE 10

31. (Continued) --tries to remember -

NORMA - Oh no. Oh I remember it so clearly. We were walking along the board walk at Redondo Beach, and there was that - that little old Italian organ-grinder. He was - he was playing a tune - uh -

32. CLOSE UP CLIFF  
Turns crank on organ -

NORMA O.S. --what was the name of it.

ORGAN PLAYS "BLUE MOON"

33. CLOSE UP BY ORGAN  
Norma looks up - smiles -

NORMA - "Blue Moon!"

34. CLOSE UP CLIFF  
Grinding organ - nods

CLIFF - "Blue Moon."

35. CLOSE SHOT BY ORGAN  
Favoring Norma - they talk  
of old times - laugh -

NORMA - And you suddenly got the idea for this.

CLIFF - Yeah. And then we went to have dinner at that little fish place on the wharf.

NORMA - Yes. Yes, and I made so many sketches of it on the table-cloth that --

CLIFF - And what a time we had buying the table cloth from the proprietor!

NORMA LAUGHS - Yes.

CLIFF - Because we wanted to get into production right away.

NORMA - Yes.

36. CLOSE UP CLIFF  
Points to the organ

CLIFF - You remember how many of these we sold?

- | NO. | DESCRIPTION   | DIALOGUE   |
|-----|---|--|
| 37. | CLOSE UP NORMA<br>Sobers for a moment - laughs -<br>holds up two fingers -  | NORMA - Uh-huh - two. One to a fellow<br>who owned a monkey. (LAUGHS)                            |
| 38. | CLOSE UP CLIFF<br>Laughs -  | CLIFF - Yes. The only trouble is there<br>weren't enough fellows with monkeys.                   |
| 39. | CLOSE UP NORMA<br>Standing by organ - speaks<br>sincerely -   | NORMA - (LAUGHS) Yes. Oh but Cliff,<br>you've done so well. And you look so<br>well -- so happy. |
| 40. | CLOSE UP CLIFF<br>Starts forward -  | NORMA O.S. - You are happy, aren't you?  |
|     |   | CLIFF - Sure. Sure, I'm happy.   |
| 41. | CLOSE SHOT BY ORGAN<br>Favoring Norma - Camera pans<br>& dollies up as he moves to<br>b.g. past Norma - she turns<br>to b.g. - walks past him to<br>a table full of toy bears -<br>she picks up one after the other -<br>camera pans as she & Cliff move<br>around on far side of table - he<br>stands back of her - questions<br>her - camera pulls back as they<br>move on forward around end of<br>table - talk - stop - Norma turns<br>to Cliff - moves away from him<br>- camera pulls back as she goes<br>to toy organ - cranks it and<br>listens to the music, sentimentally<br>- Cliff watches her admiringly -<br>Norma stops the music - speaks<br>seriously - quickly resumes the<br>casual air - moves forward &<br>exits past camera - Cliff stares<br>after her thoughtfully - switches<br>off lights & exits past camera -<br>camera pans & dollies in to close<br>up on the toy organ - |  |

(Continued)

NO. DESCRIPTION

41. (Continued)

DIALOGUE

REEL TWO PAGE 12

NORMA - You deserve to be. When I think of all the disappointments.

CLIFF - Yes, for awhile there I didn't think I'd ever get out of the red, but - uh - well I took sort of a gamble. I tried to use a little more imagination than the other toy makers and it paid off. Here, I'm not giving you a chance to tell me about yourself.

NORMA - Nothing much to tell. Hard work. Years of it. Up the ladder, step by step - so slowly.

CLIFF - You said your name's Vail now. You're married then, huh?

NORMA - I was.

CLIFF - Oh.

NORMA - No one should marry out of loneliness. But that was a long time ago.

CLIFF - Norma, there's one thing I've never understood. Why you quit your job as my designer. You didn't even give me a week's notice.

NORMA - I had my reasons. Now - when am I going to meet Marion and the children?

CLIFF - Oh - well why don't you come out to the house tomorrow night for dinner?

NORMA - Oh I have to be in Palm Valley tomorrow.

CLIFF - Oh the desert, huh?

NORMA - Yes, there's a conference starting at the Palm Valley Inn - fashion experts from all over the country will be there. I have to make a speech and I dread it. Why don't we get together over the week-end?

CLIFF - Oh wouldn't you know it? Marion and I had planned to go out of town for the week-end.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL TWO PAGE 13

41. (Continued) (2)

NORMA - Oh - well you -- you call me when you get back.

CLIFF - I will do it.

NORMA - Huh. Cliff, it's been a wonderful evening.

TOY ORGAN PLAYS "BLUE MOON"

CLIFF - Yes, it certainly has.

NORMA - You know - tonight - for a little while - time stood still. Well.

...DISSOLVES INTO

CLOSE SHOT DOWN TO BED IN  
CLIFF'S BEDROOM  
Marion asleep -

42. MED CLOSE SHOT IN ROOM

Cliff comes forward thru door  
b.g. - camera pans as he moves  
across in f.g. - Marion sits  
up on elbow in bed b.g. - speaks  
to Cliff - he begins to remove  
cuff-links -

MARION - Cliff?

CLIFF - Oh I'm sorry. Did I wake you up?

MARION - Hm-um. (YAWNS) Did you go to  
the theater?

CLIFF - Yes.

MARION - With Ed?

43. CLOSE UP CLIFF

Camera pans as he moves across  
beside bed - Marion slides down  
under covers - speaks sleepily -  
Cliff stands partly seen in f.g. -

CLIFF - No I didn't go with Ed. I went  
with --

MARION - Did you enjoy the show?

CLIFF O.S. - Yes, it was very good.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL TWO PAGE 14

43. (Continued)

MARION - Frankie was a big success, too.  
She was as cute as a button. (YAWNS)  
Good night, dear.

44. CLOSE UP CLIFF  
Speaks - moves to side

CLIFF - Good night.

45. MED SHOT IN BEDROOM  
Cliff moves forward from beds  
b.g. & exits past camera -

...FADE OUT

46. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
END OF PART

2

RCS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T

3

2. FADE IN - CLOSE UP DOWN TO DESK (DAY)  
Showing portfolio of toy designs -  
Miss Walker, partly in scene, places  
other designs in portfolio - camera  
pulls back & tilts up to show Cliff's  
office as Miss Walker closes & ties  
the portfolio - Cliff comes forward  
& takes the portfolio - sets it on  
bench b.g. - turns to Miss Walker as  
they talk - he goes to b.g. - gets  
hat & coat - Miss Walker answers tel-  
ephone - camera dollies up closer as  
she turns to Cliff - he waves her  
down as he starts to sneak out door  
to b.g. - she whispers insistently -  
exits side as Cliff takes phone -  
Miss Walker re-enters scene with a  
briefcase - Cliff hangs up phone -  
takes briefcase & goes to b.g. into  
outer office & on into display room -  
Miss Walker goes thru door of private  
office to b.g. - closes door

MISS WALKER-All the new designs are here in  
the portfolio, Mr. Groves.

CLIFF - Never mind, Miss Walker.

MISS WALKER - But I thought you'd like to  
study them over the week-end.

CLIFF - This is the first time Mrs.  
Groves and I have been able to get  
away in over a year. Now let's leave  
business out of it. Hm?

MISS WALKER - Hello. Just a moment,  
please. For you, Mr. Groves.

CLIFF (WHISPERS) - Tell 'em I'm gone.

MISS WALKER (LOW TONE) - It's Mr. Andrews  
calling from San Francisco.

(Continued)

2. (Continued)

CLIFF - Hello, Mr. Andrews. Very well, thank you. How are you? Good. Yes, we did have one of our heavy mists down here. You know water in the streets up over the hub-caps. How's the weather up there? Ha! Sunny, eh? You don't tell me! The walkie-talkie space man? Oh I'm glad you're impressed with Rex. I think he's gonna be a hot item. Right. Well when do you plan on coming down? This week-end? I'm sorry, Mr. Andrews, but Mrs. Groves and I planned to go down to Palm Valley this week-end. Uh - how about next week? Well that'll be fine. Good, I'll see you down there. Saturday afternoon - late. At the inn. It'll be good to see you to, Mr. Andrews. Good-by, sir.

MISS WALKER - And you were going to forget all about business while you were away!

CLIFF - I have no objections to spending part of my week-end with one of the biggest department store owners in the country, Miss Walker. Hold down the fort.

MISS WALKER - I'm sure you and Mrs. Groves will have a good time.

CLIFF - Thank you.

...DISSOLVES INTO

MED SHOT EXT. GROVES' RESIDENCE  
AT FRONT DOOR

Cliff moves from f.g. across walk  
& up to door - starts into house

3. HIGH SHOT DOWN STAIRWELL TO FRONT  
HALL

Cliff comes in thru entrance door -  
puts hat on rack - looks off in  
puzzlement as Ellen runs on from  
side & hurries up stairs, exiting  
past camera -

CLIFF - HI!

MRS. ROGERS O.S. - Ellen, get some towels  
We'll need compresses and lots of 'em.

(Continued)

NO. DESCRIPTION

3. (Continued)

DIALOGUE

ELLEN - Towels!

MRS. ROGERS O.S. - And turn down Frankie's bed.

ELLEN - The bed!

4. MED SHOT FROM LIVING ROOM TO HALL  
Cliff hurries forward - camera pans to Marion & Mrs. Rogers hovering over Frankie seated in chair, weeping - Frankie goes into her father's arms - sobs - leans back into chair - Cliff looks at the girl's ankle - gets her out of chair - starts to lift her - Frankie objects - camera pans as she hops to b.g. - Marion hurries after Frankie -

FRANKIE O.S. SOBBING

CLIFF - What's happened?

MARION - Cliff, Frankie twisted her ankle.

CLIFF - How'd she do that?

MARION - She was skating.

FRANKIE SOBS - Oh Daddy, it's broken. I'll never dance again - never - never!

CLIFF - Sure you will, honey. It's probably just a sprain.

MARION - The doctor's on his way.

CLIFF - Come on - come on, Pavlowa, I'll carry you upstairs.

FRANKIE - No (SOBS) I won't be lame. I can't bel Watch! (SOBS)

5. HIGH SHOT DOWN STAIRWELL  
Frankie hops into view at foot of stairs & hangs onto banister as she hops up the stairs - Marion comes on - hurries up to Frankie - helps her - Cliff follows close behind at all exit near camera - Mrs. Rogers watches from --

(Continued)

5. (Continued) --foot of stairs  
b.g. -

FRANKIE SOBS AD LIB

MARION O.S. - Oh darling! Here, dear,  
let me help you.

...DISSOLVES INTO

MED SHOT OF GIRL'S BEDROOM FROM  
TERRACE (NIGHT)

Frankie in bed - Marion places  
big teddy bear beside her - Ellen  
at dressing table b.g. brushing  
her hair - Marion kisses Frankie -  
goes to b.g. - kisses Ellen -  
goes to door & switches off  
lights - camera pans across to  
Cliff sitting on terrace watching  
thru window - he stands - tosses  
cigarette o.s. - camera dollies  
in as Cliff goes thru door into  
upstairs hall & meets Marion as  
she comes thru a door - they talk -

MARION - Finally got her settled down.

CLIFF - Well that's good. I'm glad it  
wasn't anything serious.

6. CLOSE UP CLIFF & MARION  
Favoring her - he goes to closet  
b.g. - takes out a travelling  
bag - camera dollies closer as  
he puts it on bed & Marion goes  
to him - Cliff opens bag - looks  
up - startled - exits side -  
camera pans as Marion crosses to  
closet - Cliff brings out suits  
of clothes - puts them on bed -  
camera pans back & forth & dollies  
closer as Marion & Cliff discuss  
matters - Marion reluctant to  
leave Frankie - speaks firmly -

CLIFF - Well we better get packed. We  
want to get an early start in the  
morning.

MARION - Cliff, you don't honestly think  
I can go to the desert tomorrow, do  
you?

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL THREE PAGE 5

6. (Continued)

CLIFF - Marion, we've planned this trip all week. Besides, as I told you, I have an appointment with Andrews at the inn.

MARION - Yes, but I didn't expect Frankie to...

CLIFF - Frankie's enjoying her injury very much, thank you.

MARION - Yes, children are apt to dramatize.

CLIFF - Doctor Kaufman said the swelling would be down by tomorrow. After all, the ankle isn't broken, you know.

MARION - I don't care what Doctor Kaufman said. I want X-rays made to be quite sure.

CLIFF - Marion, that's ridiculous.

MARION - And I couldn't relax for a single second until Frankie sees those X-rays and is convinced.

7. CLOSE UP THE TWO  
Favoring Marion - she softens -  
coaxes Cliff - he stares off  
unhappily -

MARION - Ah, look, Cliff - if I couldn't relax, neither could you, so - so what would be the use of my going down tomorrow? Believe me, I wish I could go but Frankie would feel terribly rejected with both of us away.

8. CLOSE SHOT BY CLOSET DOOR  
Cliff puts suit back into closet -  
starts forward -

MARION - But that mustn't stop your going. I'll pack your things.

CLIFF - No, never mind.

9. MED SHOT THRU WIDE DOORWAY INTO  
BEDROOM  
Cliff moves forward to doorway as  
Marion takes jacket from closet &  
comes forward to Cliff - holds the  
jacket up to him - they look off--

(Continued)

9. (Continued) --sharply - camera pulls back & pans as Marion hurries across to window & looks into the girls' room where Ellen & Frankie are engaged in altercation - Frankie hops forward & shouts thru window - Ellen pulls Frankie back onto bed - camera pans back as Marrison rushes to Cliff - hands him the jacket & exits fast to b.g. - Cliff puts the jacket down - moves forward & sits in chair as he lights cigarette - camera tilts down

CLIFF - I wire Andrews and ask him to meet me in Los Angeles one day next week.

MARION - No, dear.

CLIFF - It's just a shame that every time we plan on doing anything together, something gets in the way.

MARION - I insist that you go. Two days of sun and being with Mr. Andrews will be good for you - and you'll look so handsome in your new sports jacket.

FRANKIE O.S. - Mother! Mother! Mother!

MARION - Yes, dear?

FRANKIE O.S. - Mother!

MARION - What is it? What's the matter?

FRANKIE - Ellen's got the lights on and she's using my cologne!

ELLEN - You get right back in bed right this minute.

FRANKIE - Oh my ankle! My ankle!

MARION - You see, dear.

FRANKIE O.S. - You give me back my cologne! This minute! Mother!

CLIFF - Yes, I see.

FRANKIE O.S. - Mother!

(Continued)

NO. DESCRIPTION  
9. (Continued) (2)

DIALOGUE

REEL THREE PAGE 7

MARION O.S. - Girls! Stop it! I've had enough of this!

FRANKIE O.S. - Ouch! Ouch!

MARION O.S. - I want you to get back into bed and not another word out of either one of you.

ELLEN O.S. - Well, Mother (AD LIB)...

FRANKIE O.S. - (COMPLAINS AD LIB)

MARION O.S. - I want it quiet and now!

...FADE OUT

10. FADE IN - SHOOTING PAST TWO PALM TREES TO PARKING LOT (DAY)  
Sign hanging on palm trees reads:

WELCOME  
PALM VALLEY  
INN

Camera pans slowly showing cars moving into parking lot and one especially rolls fast across b.g. & turns in f.g. - stops - boy runs on from side & hurries toward car -

11. MED SHOT OVER LOW WALL TO CLIFF'S CAR  
Cliff gets out as bellboy moves around car & exits - Cliff comes forward & exits past shrubbery - bellboy comes from around car carrying Cliff's bags & follows him, exiting - two girls in sun suits come on from side, looking over shoulders at o.s. Cliff

CLIFF - Hello. I just have a bag and a coat in the back.

12. MED SHOT EXT. PALM VALLEY INN  
Camera pans & pulls back as Cliff & bellboy move forward across terrace - two girls in bathing suits pass them - Cliff & bellboy exit to side -

BELLBOY - Certainly picked a nice weekend sir. The place is jumping. Three women for every man. We call the cocktail lounge "bachelor's paradise."

...DISSOLVES INTO

## 12. CONTINUED

MED CLOSE SHOT BACK OF BAR IN COCKTAIL LOUNGE (DAY)  
Camera pans as bartender moves to b.g. - Cliff brought into scene seated at bar near a woman who chats airily - he replies politely -

WOMAN - I'm from Pasadena, too, you know.

CLIFF - Oh?

WOMAN - Everyone says it's such a social town, but I don't find it so. You lucky men. You can always get around, but when a woman's alone, she can't.

CLIFF - I suppose that's true.

13. CLOSE UP (HIGH ANGLE) AT BAR  
Woman touches fabric of Cliff's sports jacket - admires jacket - Cliff turns to her - speaks candidly - woman reacts - exits to b.g. - bartender comes on past camera - Norma enters scene back of Cliff - steps up to bar & camera tilts up as Cliff stands up - surprised & pleased to see Norma - they talk - she grabs his arm & leads him to b.g. - they exit -

WOMAN - My, what an attractive jacket.

CLIFF - Well, thank you. My wife picked it out.

WOMAN - Oh.

CLIFF - I think she has pretty good taste. She even buys ties for me that I don't mind wearing.

WOMAN - Oh really! Excuse me. I think I'll get some sunshine.

CLIFF - Oh, certainly.

BARTENDER - Another drink, sir?

NORMA - Aren't you going to offer to buy me a drink?

(Continued)

NO. DESCRIPTION  
13. (Continued)

DIALOGUE REEL THREE PAGE 9

CLIFF - Norma! You stayed on!

NORMA - Yes, after the conference was over I realized how tired I was, so I just stayed on.

CLIFF - Well!

NORMA - Well what on earth are you doing here?

CLIFF - Well it was you that gave me the idea of Palm Valley, but I didn't dream you'd still be here.

NORMA - Now I'll have a chance to meet Marion. Is she unpacking?

CLIFF - Oh no. She isn't here. Frankie, our youngest, twisted her ankle yesterday and Marion felt she shouldn't come.

NORMA - Oh.

CLIFF - I'd have stayed home too, except that I have a business appointment here this afternoon. It may mean a fat contract. A man's interested in "Rex."

NORMA - Oh, wonderful! Has he arrived yet?

CLIFF - No he'll be here on the afternoon plane.

NORMA - Oh.

CLIFF - Been horseback riding?

NORMA - No, not yet, but I'm going...why don't you come along with me?

CLIFF - Me? I haven't any clothes for it. Besides I haven't been on a horse for...

NORMA - Come on! What can you lose except your dignity? Come on!

CLIFF LAUGHS

...DISSOLVES INTO

## 13. CONTINUED (2)

CLOSE SHOT EXT. STABLES (DAY)

Norma mounted - groom holds horse  
as Cliff steps up into saddle -  
camera pans as Norma rides to b.g.  
& exits - Cliff rides after her -  
exits thru gate - groom leans on  
fence watching -

CLIFF GROANS

GROOM - Don't worry, Mr. Groves. Just  
ride her easy, and everything'll come  
back to you.

CLIFF - Amen!

## 14. MED SHOT EXT. CORRAL

Camera pans as Cliff & Norma b.g.  
ride down road between corrals -  
other riders canter past them -

...DISSOLVES INTO

LONG SHOT EXT. DESERT

Camera pans as Norma & Cliff ride  
fast from b.g. - rein up in f.g. -  
look off - ride toward side -

...DISSOLVES INTO

MED SHOT ACROSS SWIMMING POOL (DAY)

Norma & Cliff swimming forward -  
Two girls in bathing suits cross  
in f.g. & exit -

## 15. CLOSE SHOT CORNER OF POOL

Camera tilts up & pulls back as  
Norma & Cliff climb steps out of  
pool & move forward - sit on ground  
- lean back on elbows as they talk -  
Cliff still breathless from the  
exertion - they laugh - lie back  
on cushions -

CLIFF LAUGHS O.S.

NORMA - Boy! That was wonderful!

CLIFF O.S. - Yeah. (ON SCENE) Um - you  
know, Norma, it's so easy for a man  
to slip into a rut. And once he's  
caught in it, he - he doesn't dare do  
the things he used to do. He - uh --

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL THREE PAGE 11

15. (Continued)

CLIFF (CONT'D) --doesn't feel the excitement he used to feel. If anything he feels a little scared of life. But you know something?

NORMA - No.

TALKING AD LIB O.S.

CLIFF - Right now I feel as if I'd just made my first touch-down.

BOTH LAUGH

CLIFF - And not a day older. (SIGHS) Ah!

...DISSOLVES INTO

SHOOTING ACROSS POOL AT THE INN  
(NIGHT)

Guests strolling & sitting around the terrace surrounding pool - couples dancing on terrace just outside the inn b.g. -

16. MED CLOSE SHOT EXT. TERRACE  
Couples dancing - music stops - guests applaud - camera pans as couples move to tables - camera picks up Norma & Cliff seated at a table in f.g. - Norma leaves table & runs up steps to b.g. - Cliff stands -

NORMA - Excuse me.

17. CLOSE SHOT BY PIANO  
Piano player improvising as Norma goes around piano & faces him - makes request - man plays part of the tune - Norma exits scene -

NORMA - Do you remember a tune called "Blue Moon?"

PIANO PLAYER - Oh - you mean this old one?

NORMA - Yes, that's it. Thank you.

PIANO PLAYER - You're welcome.

18. MED CLOSE SHOT ON TERRACE  
Norma comes on at side to Cliff-

(Continued)

18. (Continued)--takes him by arm & leads him to b.g. - camera dollies up closer as they dance - other couples begin to dance - orchestra o.s. playing "Blue Moon" - bellboy comes up to Cliff & hands him a message - Cliff reads message - puts it into pocket - he & Norma dance, moving close to camera - talk - dance to b.g. -

NORMA - Remember this, Cliff?

CLIFF - Yes, I remember...

NORMA - Come on. Let's dance.

CLIFF - (LAUGHS) I haven't danced in a long time.

NORMA - All the more reason. Come on!

CLIFF - I've probably forgotten how.

BELLBOY - Excuse me, Mr. Groves. This just came for you.

CLIFF - Oh, thank you. It's from Andrews. He's not coming.

NORMA - Oh, Cliff!

CLIFF - Says he'll meet me in Los Angeles next week.

NORMA - Oh what a shame. After all your plans.

CLIFF - Maybe it isn't such a shame.

NORMA - Oh?

CLIFF - I - uh - couldn't relax with Andrews here. This way I can get some rest and some sunshine.

NORMA - Oh, then, you're - not going home in the morning?

CLIFF - Well, my reservations are for two nights. I might as well stay. Why don't you stay, too?

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL THREE PAGE 13

18. (Continued) (2)

NORMA - Well I - I don't have to rush back. But the only thing is, we --

CLIFF - Please - for me, huh? I'd hate to be alone.

NORMA - All right. I'll stay.

...DISSOLVES INTO

MED SHOT EXT. BUNGALOW (NIGHT)

Camera pans as Cliff & Norma walk forward & cross to door of her bungalow - bellboy moves across b.g. & exits - Norma opens her door - switches on light - turns to speak to Cliff -

NORMA - Good night, Cliff.

CLIFF - Aren't you going to ask me in for a nightcap?

19. CLOSE UP NORMA PAST CLIFF

Smiles sweetly - camera pans as she moves inside bungalow - Cliff cross in f.g. & exits - Norma at window inside cottage pulls curtains across window -

NORMA - Oh I'm so tired I can hardly keep my eyes open. Let's breakfast late tomorrow, shall we?

CLIFF - All right.

NORMA - Or better still, let's make it brunch.

CLIFF - Fine. Call me when you get up.

NORMA - All right. Good night.

CLIFF - Good night.

20. CLOSE UP CLIFF

Moving to b.g. - stops & glances back toward o.s. window where he has left Norma - he turns & goes to his own bungalow b.g. & starts to unlock door -

...FADE OUT

NO. DESCRIPTION

DIALOGUE

REEL THREE PAGE 14

21. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
END OF PART

3

RCS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T

4

2. FADE IN - LONG SHOT HIGHWAY IN  
DESERT HILLS

Vinnie's convertible coming forward  
- camera pans - car exits -

...DISSOLVES INTO

CLOSE SHOT SIDE OF MOVING CONVERTIBLE  
Top of car is down - Vinnie driving  
f.g. - Ann seated beside him - Bob  
& Ruth in rear seat - camera moves  
in closer to car as they talk hap-  
pily -

ANN - Yeh, but if your father's down  
there on business, Vinnie, are you  
sure it'll be all right?

VINNIE - Of course! He'll be glad to see  
us!

BOB - Swell!

ANN - Hey, won't a swim in a cool, blue  
pool feel great, though!

BOB - Cool, blue pool! Boy, that's for  
me! Hey, maybe he'll treat us to  
dinner, too!

RUTH - But, Vinnie, if your father has a  
business appointment --

VINNIE - Oh, Dad won't mind.

BOB - Come on! Step on it, old man!

3. PAN SHOT DESERT HILLS HIGHWAY

Convertible racing forward - exits -  
camera holds on sign f.g. - reads -

← LOS ANGELES ... 64 →  
← PALM VALLEY ... 18 →

...DISSOLVES INTO

## 3. CONTINUED

MED CLOSE SHOT CORNER IN LOBBY OF  
PALM VALLEY INN

Couple crossing f.g. as Vinnie, Ann,  
Bob & Ruth enter b.g. - two girls  
exit at side - camera dollies in as  
two boys cross to clerk at desk -  
talk - Clerk speaks into phone -  
hangs up - looks at register - Vin-  
nie puzzled - camera pans & moves  
in to desk as clerk turns & speaks  
to bellboy - bellboy smiles & speaks

ANN - Oh, gosh! The wind's made a mess  
of my hair!

RUTH - I'd like to freshen up.

ANN - So would I. Oh, Vinnie, why don't  
you get your father and we'll meet  
you here?

VINNIE - Swell! Mr. Clifford Groves,  
please.

CLERK - Yes. That's Bungalow Sixty-one.  
Shall I see if he's in, sir?

VINNIE - Please.

CLERK - Uh - Sixty-one, please. Uh, no  
one seems to answer, sir.

VINNIE - Would you try Mr. Andrews?

CLERK - Mr. Andrews?

VINNIE - Yes. Mr. Andrews - from San  
Francisco.

CLERK - Well, there's no one by that name  
registered here, sir.

VINNIE - Are you sure? Well, maybe he's  
checked out.

CLERK - No, sir. I'm sorry. We haven't  
had a Mr. Andrews from San Francisco  
all week.

VINNIE - Well, would you page Mr. Groves  
for me?

(Continued)

NO. DESCRIPTION

DIALOGUE REEL FOUR PAGE 3

3. (Continued) (2)

CLERK - Yes, certainly. Boy! Would you  
page Mr. Groves, please?

BELLBOY - Oh, I don't need to! They're  
together again!

CLERK - Oh?

4. CLOSE UP BOB & VINNIE  
Looking off - listening - puzzled

BELLBOY O.S. - She's with him. I saw 'em  
havin' a cup of tea in front of her  
bungalow.

BOB - Who's she?

5. CLOSE UP OVER DESK  
Camera pans on clerk as he turns  
from bellboy to Vinnie & Bob at  
end of counter - Vinnie puzzled -  
talk - clerk points off - Vinnie &  
Bob exit past camera - camera pans  
& dollies in as Clerk & bellboy  
watch off - sly -

CLERK - Uh - Mr. Groves is at Bungalow  
Fifty-seven -- uh - Miss Vail's.

VINNIE - Who?

CLERK - Uh - friend of uh - Mr. Groves --  
Miss Vail.

VINNIE - Well - well, I'll just uh - wait  
in his bungalow if I may.

CLERK - Surely. That's Sixty-one. Out  
that door and to your right.

VINNIE - Thank you.

6. MED CLOSE SHOT EXT. BUILDING  
Vinnie & Bob coming down steps -  
camera pans as they come forward &  
dollies back before them as they  
walk along - talk - Vinnie puzzled  
- guests b.g. at pool, etc. - Bob  
stops & turns to Vinnie - sly -  
Vinnie gets angry - exits near cam-  
era -

VINNIE - I don't get it! I just don't  
get it at all!

(Continued)

NO. DESCRIPTION

6. (Continued)

DIALOGUE

REEL FOUR PAGE 4

BOB - Are you sure you heard your --

VINNIE - Of course I'm sure! Mr. Andrews is an old pal from San Francisco - one of the biggest department store owners. I know Dad was coming down here to meet him. He's interested in one of Dad's new toys.

BOB - Well, you heard that clerk! No Mr. Andrews.

VINNIE - I don't understand it.

BOB - Say, what about this Miss 'what's-her-name -- uh, Vail?

VINNIE - I don't know her.

BOB - Maybe she's the business associate?

VINNIE - Listen! I know what you're insinuating and cut it out! You're talkin' about my father!

7. VIEW OF TERRACE EXT. NORMA'S BUNGALOW

Cliff & Norma seated at table under fringed umbrella - talk - rise - come forward - camera tilts up & pans as they turn by post & cross toward her bungalow door b.g. - she exits inside - sign f.g. indicates locations of bungalows  
57, 61 & 59

CLIFF - Well, what do you say we go over and have a cocktail before dinner?

NORMA - Fine! Oh, I - I'd better get my wrap, Cliff, it's getting a little chilly.

CLIFF - Can I get it for you?

NORMA - No, thanks.

8. MED CLOSE HIGH SHOT IN BUNGALOW  
Norma coming on from side to sofa  
f.g. - flings stole around her shoulders & knocks off earring - camera tilts down as she kneels by sofa - Cliff comes on & kneels, facing Norma - they bump heads as they

(Continued)

8. (Continued) both start to search under sofa - raise up, laughing -

NORMA - Here's my stole. Oh! I dropped my earring!

CLIFF - Oh - here, I'll get it!

CLIFF & NORMA - Ow! Laugh ad lib

9. CLOSE SHOT EXT. BUNGALOWS

Vinnie & Bob coming forward - stop at sign f.g. with numbers 57, 59 & 61 on arrows - camera pans as they turn & start toward Bungalow 61 b.g. - stop as they hear laughter - both move close to window of Norma's adjoining bungalow - camera pans -

VINNIE - Sixty-one -- That must be Dad's bungalow.

LAUGHTER & TALKING O.S.

10. CLOSE UP CLIFF & NORMA

He speaks as he puts earring on her ear -

CLIFF - You know, you've got very pretty ears.

NORMA - Ouch - ouch! Ooh.

CLIFF - I'm sorry. I never noticed them before.

11. CLOSE UP EXT. BUNGALOW

Vinnie & Bob standing, listening - Bob whispers - sly

BOB - Sounds like they're havin' a good time.

12. MED CLOSE HIGH SHOT IN BUNGALOW

Cliff helps Norma as both rise to their feet - camera tilts up - they start to side -

NORMA - Thank you.

CLIFF CHUCKLES

13. CLOSE UP EXT. BUNGALOW

Bob watching off - he & Vinnie duck around behind corner of brick wall & out of sight

NO. DESCRIPTION DIALOGUE REEL FOUR PAGE 6

14. MED CLOSE SHOT EXT. BUNGALOW  
 Norma & Cliff coming out of bungalow - camera pans as they come forward - stop by rose bush f.g. - she picks rose bud

NORMA - Cliff --

CLIFF - Hm?

15. CLOSE UP NORMA & CLIFF  
 Favoring him as she puts rosebud in his buttonhole -

NORMA - You always used to wear a flower in your buttonhole, remem- --

16. CLOSE SHOT EXT. BUNGALOW PAST POST  
 Vinnie & Bob watching off to camera - exchange glance -

NORMA O.S. -- -ber?

CLIFF O.S. - Yeah. But I uh - --

17. CLOSE UP NORMA & CLIFF  
 As she kisses his cheek & both start to side -

CLIFF -- got to thinking I looked like a floorwalker and --

NORMA - Oh, nonsense!

18. CLOSE SHOT PAST POST EXT. BUNGALOW  
 Vinnie & Bob sidle forward to cover of post & look off - Vinnie hurt - talk - camera pans & tilts down as Bob follows Vinnie across before bungalows toward b.g. -

BOB - Listen, Vinnie - nobody's gonna know about this from me! I'm not that kind of a friend!

VINNIE - Just shut up! Let's get outta here!

19. CLOSE HIGH SHOT IN LOBBY  
 Ruth & Ann sitting on sofa - Ann on arm f.g. - irked - camera tilts up & dollies after Ann as she rises & crosses to window b.g. - looks out at swimming-pool -

RUTH - I wonder what's keeping them.

(Continued)

19. (Continued)

ANN - Honestly! Huh! And men say they have to wait for women! Oh, boy! Is that pool gonna feel marvelous!

20. MED CLOSE SHOT EXT. WALK NEAR POOL  
Vinnie & Bob walking forward - camera dollies in to them - they stop - Vinnie turns to Bob - grim & disillusioned - Vinnie turns & exits - Bob starts after him

BOB - It's happened before, Vinnie.

VINNIE - What's happened before?

BOB - Oh, you know -- that kind of thing.

VINNIE - What kind of thing?

BOB - Well, I - I remember my uncle --

VINNIE - I don't care about your uncle!

BOB - He used to always tell my aunt he was meeting a man on business! Then one day she caught him! His meeting wasn't for business, believe me! He had the sweetest-lookin' --

VINNIE - I don't want to hear any more!

21. CLOSE SHOT INT. LOBBY WINDOW  
Ann standing - camera pans as she crosses to door - Vinnie & Bob coming along walk to steps - stride up steps & into lobby - she reacts as Vinnie speaks grimly & exits near camera - Bob following him

ANN - Oh, there they are!

VINNIE - Come on! Let's get moving!

ANN - Well, what's the matter?

22. MED FULL SHOT IN LOBBY  
Ann runs & catches up with Vinnie as he strides forward - Ruth & Bob following - girls puzzled - camera pans as Ruth & Bob follow Vinnie & Ann off scene f.g. & holds on bell-boy as he stops f.g. - clerk at desk b.g. - shrug -

(Continued)

NO. DESCRIPTION  
22. (Continued)

DIALOGUE REEL FOUR PAGE 8

ANN - Wh-where's your dad?

RUTH - What is it, Bob? Aren't we going  
(Off scene) swimming?

...DISSOLVES INTO

CLOSE SHOT SIDE OF MOVING CAR  
Bob & Ruth cuddled in back seat -  
Ann f.g. - Vinnie beyond her, driv-  
ing - grim & shocked - camera moves  
in close as they talk - tense - she  
defensive - he bitter & accusing -  
camera pulls back as they skim a-  
long desert highway -

ANN - All right! Add two and two and get  
five!

VINNIE - I can count, thank you!

ANN - Oh, how could you even think such a  
thing about your own father?

VINNIE - Think?! I tell you I saw Dad  
and that woman - and I heard them!

ANN - She's probably just a business  
associate!

VINNIE - Business associates scarcely  
act that way!

ANN - You know, sometimes you make me so  
angry, Vinnie! You're like a suspici-  
ous child!

VINNIE - And you're just gullible! It's  
obvious he didn't have any business  
appointment at all!

ANN - I know your father! He wouldn't  
lie! I'm pretty disappointed in you,  
Vinnie Groves! How could you have  
left without facing him and saying  
hello to your own father?

VINNIE - I'd have only been in their way.

...DISSOLVES INTO

HIGH CAMERA SHOT SIDE IN PALM VALLEY  
DINING ROOM (NIGHT)  
Norma & Cliff sitting at table near

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL FOUR PAGE 9

22. (Continued) (2) fireplace - girl & man coming forward past table -

23. CLOSE UP AT TABLE  
Man passing close to camera - Norma & Cliff seated at table, she facing camera - talk -

NORMA - It's been a wonderful two days! I'm glad I stayed on! New York was never like this.

CLIFF - Why do you stay there? Why don't you come to California?

NORMA - Well, I'd be foolish to, now that I've made some sort of success. And besides, New York is where my few friends are. I've never been one to make casual acquaintances.

24. CLOSE UP CLIFF  
Looking off intently - speaks -

NORMA O.S. - Why, you're the only one I know out here.

CLIFF - Norma -- when you married, you said it was out of loneliness.

25. CLOSE UP NORMA  
Speaks -

NORMA - Yes - that's right.

CLIFF O.S. - Well, in all these years, ha- --

26. CLOSE UP CLIFF  
Puzzled -

CLIFF -- -ven't you met anyone who --

NORMA O.S. - No - I guess I just kept myself too busy.

27. CLOSE UP NORMA  
Speaks quickly & lightly -

NORMA - Well, it - it's getting late and we've a long drive ahead of us. We'd better get started.

28. CLOSE UP AT TABLE  
Cliff seated facing Norma & camera - speaks regretfully - drinks - she starts to rise -

CLIFF - Yes - I guess we had.

29. HIGH CAMERA SHOT SIDE IN DINING ROOM  
Norma & Cliff rising from table  
near fireplace - exit near f.g. -

...DISSOLVES INTO

MED SHOT SIDE IN LIVING ROOM (NIGHT)  
Vinnie paces across to book shelves  
b.g. - camera pans & dollies as he  
comes forward, passes camera & stops  
near chair f.g. - Ann sitting in  
chair - Ellen keeping watch at win-  
dow b.g. - leans on drapes dramatic-  
ally - Ann amused & irked - Vinnie  
moves to desk - camera pulls back  
as he comes forward to Ann - stops  
at divider-planter - Ellen comes  
forward to Ann - all turn & speak  
to Marion as she comes on in b.g.  
& exits quickly - Vinnie moves to  
the two girls - talk confidential-  
ly - Ellen rushes to window b.g. -

VINNIE - No sign of him yet?

ELLEN - No sign.

VINNIE - Nine-thirty. He should be back  
by now.

ELLEN - He should.

ANN - Look out, Ellen, or you'll yank  
those drapes right off the wall! Just  
take your bow and get off the stage,  
hm? (Giggles)

VINNIE - Wish I could find something  
funny to laugh at! This used to be  
such a happy home.

ELLEN - Yes - such a happy one.

MARION - Having fun, children?

ELLEN - Oh, yes!

ANN - Sure! Lots of fun!

VINNIE - Now, listen - we can't let Moth-  
know.

ELLEN - Ann, this has gotta be our secret.  
And it --

## 30. CLOSE UP INT. WINDOW

Ellen peering out thru' drapes -  
whirls & speaks - looks out thru'  
window again & turns to camera -  
warning & dramatic

ELLEN - He's here! Now, shh! Be casual!  
Don't let on that we know!

## 31. CLOSE MOVING SHOT IN ROOM

As Vinnie takes Ann's arm & moves  
her to side - stop - talk - sober -  
Ellen moves forward to table from  
window b.g. - Vinnie disgusted -  
camera pans slightly as he & Ellen  
sit near f.g. - Ann turns as Cliff  
enters foyer b.g. - Cliff comes for-  
ward & kisses Ellen's forehead -  
Vinnie sulking - Marion comes on  
from side b.g. & forward to Cliff  
- camera dollies in past Vinnie &  
Ellen & holds on Ann, Cliff & Mari-  
on as Cliff moves to greet Marion -  
he kisses her - talk -

VINNIE - Ann --

ANN - Hm?

VINNIE - What should we do?

ANN - Look, Vinnie, this is none of my  
business and I've got no right to ad-  
vise -- but since you asked me, I'd  
say keep your mouth shut. Why, your  
father's incapable of deceit! He'll  
explain everything!

VINNIE - Oh, boy! I see you know every-  
thing about men!

ELLEN - Shhh!

CLIFF - Oh - hello, everybody!

VINNIE - He's still got the flower in the  
buttonhole!

ANN - Well - welcome back!

CLIFF - Thank you. Nice to see you, Ann.

ANN - Hi!

CLIFF - Hello, honey.

(Continued)

NO. DESCRIPTION

DIALOGUE REEL FOUR PAGE 12

31. (Continued)

ELLEN - Hi, Daddy.

CLIFF - Son --

VINNIE - Hello, Dad.

MARION - I thought I heard you come in.

CLIFF - Hello.

MARION - How nice you got home early.

CLIFF - How's Frankie?

MARION - Oh, we had the X-rays taken. It was just a sprain. She's up and around.

CLIFF - Good.

MARION - Oh, how tan you are! You look so relaxed! See what a little rest can do?

CLIFF - Rest?

32.

CLOSE UP VINNIE

Listening - speaks - camera tilts up & pans as he rises, bringing Cliff, Marion & Ann into scene & excludes Vinnie - talk -

CLIFF O.S. - I was on the go every minute

VINNIE - Well - did you close the deal?

MARION - Yes, dear. Did Mr. Andrews sign on the dotted line?

CLIFF - Well, no, he didn't.

33.

CLOSE UP VINNIE & ELLEN

Looking off - skeptical - listen

MARION O.S. - Oh.

CLIFF O.S. - Uh - as a matter of fact, he didn't even show up. I got a wire from him saying he was stuck up in San Francisco.

NO. DESCRIPTION

DIALOGUE

34. CLOSE UP ANN, CLIFF & MARION  
Favoring Cliff as he talks gaily -  
Marion looks off to camera -

CLIFF - But I figured as long as I was  
there, I might as well stay the two  
days.

MARION - Well, I'm glad you did! Doesn't  
Dad look --

35. CLOSE UP VINNIE & ELLEN  
She steps forward as he speaks -  
sly -

MARION O.S. -- wonderful?

VINNIE - Well, didn't it get kind of dull  
down there?

36. CLOSE UP ANN, CLIFF & MARION  
Favoring Cliff as he explains -

CLIFF - No. No, I - I ran into an old  
friend.

37. CLOSE UP VINNIE & ELLEN  
React as they listen - taken aback  
at Cliff's honesty

VINNIE - You did?

MARION O.S. - Good. Who?

CLIFF O.S. - Well, her name's Norma Mill-  
er. She used to work for me years ago  
Now she's a very successful dress de-  
signer. Calls herself Norma Vail.

38. CLOSE UP ANN, CLIFF & MARION  
Favoring Cliff as he talks - smil-  
ing - proud

CLIFF - She was just out in California on  
business and -- Oh, Marion, I hope  
it's all right. I asked her to come  
out to the house some night this week  
for dinner. She wants to meet the  
family.

MARION - Well, --

39. CLOSE UP VINNIE & ELLEN  
Taken aback - Ellen looks away &  
then to camera - doubtful

(Continued)

NO. DESCRIPTION

DIALOGUE REEL FOUR PAGE 14

39. (Continued)

MARION O.S. -- of course!

CLIFF O.S. - No, it was anything but dull!  
I hiked and swam - and even went horse-  
back riding again! (Chuckles)

40.

CLOSE UP ANN, CLIFF & MARION  
Favoring Cliff as Marion propels  
him to stairs b.g. - he protests -  
picks up bag & exits up stairs af-  
ter her - camera pans slightly &  
dollies as Ann turns triumphantly  
to camera - relieved - Vinnie still  
doubtful comes on & crosses past  
her to window b.g. - talk -

MARION - Oh, you must be stiff as a board!  
You'd better take a hot bath!

CLIFF - Oh, no, no, no! I feel great!  
I'm not stiff at all!

MARION - Well, you will be in the morning.  
A hot bath for you!

CLIFF - But I don't want a hot bath!

ANN - Cliff is such an innocent darling!  
Well, I just knew he'd explain every-  
thing!

VINNIE - I'm not so sure he did!

ANN - What do you mean?!

41.

FULL SHOT INT. BATHROOM  
Marion standing by tub at side as  
hot water pours from faucet into  
tub - Cliff entering from bedroom  
b.g. - talk - he exits into bed-  
room - she pulls up chair to tub  
& hangs towel on it

MARION - Cliff --

CLIFF - Hm?

MARION -- why not ask Miss Vail for to-  
morrow night?

CLIFF - Oh, fine! I'd better go down and  
call her now so she doesn't make other  
plans.

MARION - All right.

42.

## CLOSE MOVING SHOT IN ROOM

On Vinnie as he crosses to Ann -  
 Ellen comes on past camera to them  
 - talk - Vinnie explains - smug -  
 Ann scoffs - Vinnie stops talking  
 suddenly as Cliff descends stairs  
 b.g. - camera pulls back & pans  
 as Vinne pulls Ann to side & Ellen  
 moves quickly with them - Vinnie  
 speaks bitterly as Cliff dials  
 phone at foot of stairs -

VINNIE - My hat's off to him! Just like  
 Theodore Dreiser!

ANN - What in the world are you talking  
 a- --

VINNIE - In "The American Tragedy" --

ELLEN - American what?

VINNIE - You know - the great scene where  
 the man pretends to the woman that  
 he's innocent by the simple device of  
 telling her just enough of the truth  
 in order to make him appear innocent.

ELLEN - Really?

ANN - Oh, now, Vinnie!

VINNIE - I tell you, I saw -- He's not  
 wasting any time calling her!

ELLEN - I'm never gonna get married!

CLIFF - Miss Norma Vail, please.

43. SHOOTING THRU' MESH DOORS INTO  
 NORMA'S BEDROOM

Norma, in nightgown, sitting on  
 edge of bed b.g., sketching - she  
 answers phone - camera pans & dol-  
 lies in as she rises & comes for-  
 ward to table- sits - thoughtful  
 as she hangs up

NORMA - Hello. Oh, hello, Cliff! What?  
 Dinner tomorrow night? Oh, that would  
 be fine! About eight? Um-hm. Oh, no  
 no! You don't have to bother! I'll  
 get a cab. Well - if you insist! All  
 right. I'll be waiting. 'Bye.

NO. DESCRIPTION DIALOGUE

44. CLOSE UP CLIFF  
 Hangs up phone - camera pans & tilts  
 up as he rises & hurries up stairs  
 b.g., removing coat as he goes -

45. CLOSE UP ANN, VINNIE & ELLEN  
 Watching off - tense - Vinnie moves  
 to fireplace b.g. - disturbed -  
 he turns as Ellen speaks - worried  
 - Ann thoughtful

ELLEN - Tomorrow night! Vinnie, must we  
 meet that woman?

VINNIE - What else can we do?

...FADE OUT

46. PART TITLE

UNIVERSAL - INTERNATIONAL  
 "THERE'S ALWAYS TOMORROW"  
 .END OF PART

4

MS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T

5

2. FADE IN - HIGH CAMERA SHOT INT.  
HOTEL CORRIDOR (NIGHT)

Elevators open b.g. & Cliff steps  
out into corridor - comes forward  
to Norma's door & rings bell -

3. SHOOTING THRU' SCREEN INTO NORMA'S  
BEDROOM

Norma sitting at dressing table,  
putting on nail polish - camera  
tilts up, pulls back & pans as she  
rises, comes forward, elbowing screen  
door open & stops, facing door b.g.  
- Cliff enters b.g. - he turns on  
lights - camera pulls back thru'  
sitting room as they cross to sofa  
- she picks up her bag - bag is  
open & contents are spilled onto  
floor - he starts to kneel down to  
picks up articles -

NORMA - Come in, Cliff!

Oh,  
CLIFF -/Hello, Norma.

NORMA - Would you turn on the lights,  
please?

CLIFF - Yeah.

NORMA - Thank you. My nails are still  
wet.

CLIFF - Well, can I fan 'em for you or  
something?

NORMA - No - they'll be dry in a few  
minutes. I was a little late getting  
home.

CLIFF - Oh. Can you smoke while you're  
drying?

NORMA - Oh, thanks - but I prefer my own  
brand. Would you get one out of here  
please? Oh, Cliff, I'm so sorry!

4. CLOSE UP CLIFF (SIDE)  
Amused as he kneels & speaks to Norma partly in scene b.g. - camera tilts down as he picks up objects & puts them on coffee table - part of snapshot among other things -
- CLIFF - Think nothing of it, madam!
5. CLOSE UP CLIFF  
As he puts objects on o.s. table & stops suddenly - Norma f.g.
6. CLOSE UP NORMA  
Blowing on wet nails - stops as she looks down - sees
7. CLOSE UP DOWN TO TABLE  
As Cliff's hand picks up torn snapshot & holds it close to camera - photo is one of Cliff as a much younger man -
8. CLOSE UP CLIFF  
Looking down at snapshot in his hand - holds it out as he looks up at Norma partly in scene f.g. - Cliff amused
- CLIFF - Where on earth did you get this?
9. CLOSE UP NORMA  
Speaks - confused
- NORMA - Oh, I uh - I came across it just before I left New York.
10. CLOSE UP CLIFF  
Camera tilts up as he stands, facing Norma f.g. - he amused as he looks at snapshot - she takes photo from him -
- CLIFF - I look like one of the Ten Most Wanted Suspects!
- NORMA - Nothing of the kind! You were a very handsome young man!
- CLIFF - Well, where was it taken? I don't remember that.
11. CLOSE UP NORMA  
Looks up - tries to speak casually -

(Continued)

NORMA - Oh, uh - someone snapped it of u at the annual picnic.

NO. DESCRIPTION

DIALOGUE REEL FIVE PAGE 3

11. (Continued)

CLIFF O.S. - Oh?

NORMA - Yes - but I looked so ghastly, I cut myself out.

12. CLOSE UP CLIFF  
Reacts - speaks softly -

CLIFF - The picnic? I remember. You mean, you've kept it all these years?

13. CLOSE UP NORMA  
Looks down - speaks casually -

NORMA - Oh, well, you - you know how wo-

14. CLOSE UP CLIFF & NORMA  
Favoring him as he stares at her intently - she moves down out of scene - camera tilts down as he kneels - she returning articles to her purse as she speaks - he watching her -

NORMA -- -men are about mementos --

CLIFF - Yes, I remember.

NORMA O.S. - But you've spoiled all the fun. (On scene) I wasn't going to show it to you until later.

CLIFF - Till later?

15. CLOSE UP NORMA  
Returning articles to handbag - holds up snapshot as she explains weakly -

NORMA - Yes. I brought it along to - show to Marion.

16. CLOSE UP CLIFF  
Looking off intently - speaks softly - understanding

CLIFF - Oh.

17. CLOSE UP NORMA  
Speaks - confused

NORMA - But I - I suppose she has lots o snapshots of you --?

18. CLOSE UP CLIFF  
Speaks

CLIFF - Yes - she has lots of them.

19. CLOSE UP NORMA  
Looks down at photo - puts it down  
on o.s. table - closes bag -

NORMA - Then I'll - I'll just leave it  
here.

20. CLOSE UP CLIFF & NORMA (HIGH)  
Favoring him as he looks at her in-  
tently - she rises quickly - he  
starts to rise

NORMA - We'd better go.

21. CLOSE UP NORMA & CLIFF  
He watching her as he stands - she  
speaks quickly - camera pans as she  
crosses past him & picks up coat -  
he helps her with her coat - cam-  
era pans as they cross to corridor  
door & exit outside -

NORMA - I don't want to be late the first  
time I meet Marion. Thank you.

...DISSOLVES INTO

CLOSE UP HIGH SHOT TRAY OF CAKE  
As Mrs. Rogers picks up tray from  
table in kitchen - camera tilts up  
& dollies after her as she carries  
tray into dining room - she puts  
tray down on counter which separ-  
ates kitchen & dining room - Marion  
seated at near side of dinner table  
- Frankie, Ann, Norma, Cliff, Vinnie  
& Ellen seated clockwise around the  
table - talking - Marion glances at  
Mrs. Rogers as she speaks - Mrs.  
Rogers almost exits at side -

FRANKIE O.S. - I don't think Vinnie looks  
like Daddy.

NORMA - Yes, Frankie, I think he does.

MARION - It's always hard for a family to  
see it. And I can't imagine Cliff  
with a butch! Oh, thank you, Mrs.  
Rogers.

But

NORMA -/I do see a resemblance.

22. CLOSE UP AT TABLE  
Norma, Cliff & Vinnie seated -  
Vinnie speaks stiffly -

(Continued)

NO. DESCRIPTION

DIALOGUE REEL FIVE PAGE 5

22. (Continued)

NORMA - You look very much like your father when I first knew him.

VINNIE - Really?

23. CLOSE UP NORMA  
Reacts - her smile fades

VINNIE O.S. - That's - interesting.

24. FULL SHOT OF DINING ROOM  
Marion rises & comes forward to pick up coffee service as Frankie speaks - Marion returns to table & touches Frankie's cheek - Mrs. Rogers picks up plates of cake

FRANKIE - I hope I look as pretty as Mother when I grow up.

MARION - Why, darling! What a lovely compliment - coming from my own daughter!

25. CLOSE UP OVER TABLE  
Marion touching her cheek to Frankie's - camera tilts as she sits - Mrs. Rogers crosses b.g. with plates of cake - Frankie serious

FRANKIE - Of course, I want to look pretty - not to attract boys - but for the sake of my dancing career.

26. CLOSE UP AT TABLE  
Cliff picks carnation from table centerpiece & puts it in buttonhole as he speaks - he smiles at Norma

CLIFF - You may change your mind about that in a few years, Frankie.

FRANKIE O.S. - I never will, Daddy!

27. CLOSE UP AT TABLE  
Vinnie & Ellen watching off - both react - disgusted & suspicious -

NORMA O.S. - Marion, did you know that Cliff always used to wear a flower in his buttonhole? But he gave it up because he --

28. CLOSE UP MARION  
Smiles fondly as she speaks -

(Continued)

NO. DESCRIPTION

DIALOGUE REEL FIVE PAGE 6

28. (Continued)

NORMA O.S. -- thought he looked like a floorwalker.

MARION - I think Cliff looks very nice.

ANN O.S. - My --

29. CLOSE SHOT OVER TABLE

Mrs. Rogers serves cake & exits as Ann babbles nervously - all talk - camera pans & pulls back as Mrs. Rogers comes on & moves around far end of table toward Vinnie & Ellen f.g. -

ANN -- father says that if I uh - keep up my grades, I can have a trip to New York next year.

CLIFF - Well, that's fine!

NORMA - Your first trip?

ANN - Yes - and I'm so thrilled!

NORMA - Oh, well, I hope you look me up!

ANN - Well, I'd love to!

ELLEN - I think that's better, Ann, than waiting until some man takes you --

30. CLOSE UP NORMA  
Speaks gently -

ELLEN O.S. -- on a honeymoon!

NORMA - Well - waiting is part of being in love.

31. CLOSE UP VINNIE  
Snaps - furious

VINNIE - Oh, it is?!

32. CLOSE SHOT OVER TABLE

Vinnie speaks shortly as he rises quickly - Norma & Cliff react - camera pans & dollies slightly as he hurries across living room & starts out door b.g. to garden - Ellen rises & starts after him - stops & turns in doorway to living room -

VINNIE - I beg your pardon -- if you'll excuse me, please!

(Continued)

NO. DESCRIPTION

DIALOGUE REEL FIVE PAGE 7

32. (Continued)

CLIFF - Vinnie!

ELLEN - May I be excused, too?

CLIFF O.S. - No, you may not!

33. CLOSE UP AT TABLE

Norma looks off as Cliff speaks sharply & reprovngly

CLIFF - Just because your brother is rude is no reason for you to be!

34. CLOSE UP MARION

Speaks calmly - protests - Mrs. Rogers b.g. serving cake

MARION - Cliff, dear, you know how she feels about dessert.

35. CLOSE SHOT ELLEN

Speaks politely - relieved

ELLEN - Thank you, Mother. I'm - I'm sure you'll pardon me, Miss Vail.

36. CLOSE UP AT TABLE

Norma watches as Cliff speaks firmly -

CLIFF - Well, I won't pardon you! So just sit down, young lady!

37. CLOSE SHOT ELLEN (SIDE)

Reluctant - camera pans & tilts down as she sits & excludes her from scene - Cliff speaks sharply as Frankie runs across to windows b.g. - Cliff rises & crosses to Frankie - propels her forward as he comes forward to his chair - she speaks to Norma

CLIFF - Frankie!

FRANKIE - I want to see what Vinnie's doing out there! He looks mad!

CLIFF - Frankie, you sit down at the table, please!

FRANKIE - Don't mind Vinnie, Miss Vail. He's a stupe!

38. CLOSE UP MARION

Reproving

MARION - Frankie! Really!

ANN O.S. - Well, --

## 39. CLOSE SHOT OVER TABLE

Frankie exits at side near f.g. as Ann speaks apologetically - rises & exits toward living room - Cliff furious -

ANN -- he's been complaining of a headache all day --

CLIFF - Ann, do you think you could persuade that young man of yours to come in and finish his dinner?

ANN - Yes, Mr. Groves. Oh - Miss Vail, would you forgive me? Thank you.

## 40. VIEW IN GARDEN NEAR TRELLIS

Vinnie, disturbed, pacing forward near arbor as Ann hurries out from living room b.g. - camera pans - she stops b.g. near tree as he yanks switch from arbor & beats bush with it in his fury - she speaks angrily & derisively as she comes forward to him - he comes forward & stops - mimics Norma - Ann comes forward to him - he whirls to her - talk - both angry - he exits quickly past camera - she reacts - turns & starts toward b.g. -

ANN - Oh, that's right! Mow down the entire garden!

VINNIE - Ann!

ANN - Why, you coddled four-year-old child!

VINNIE - I couldn't help it! Did you see that business with the flower? "Waiting is part of being in love!"

ANN - You're out of your mind!

VINNIE - Do you think I want to believe that my father is --

ANN - Yes! I don't know why, Vinnie, but you want to!

VINNIE - I know the sordidness of life and you don't!

ANN - Hallelujah, Reverend Groves! Vinnie come on back to the table!

(Continued)

NO. DESCRIPTION

DIALOGUE REEL FIVE PAGE 9

40. (Continued)

VINNIE - Sorry, no, thanks.

ANN - It's funny! I'm positive your father hasn't done a thing to be ashamed of -- But you know something? I wouldn't blame him if he had!

VINNIE - Oh, there no sense in talking to women! They don't even know the meaning of logic!

ANN - Vinnie!

41. SHOOTING OVER TABLE

Frankie, Norma & Cliff seated b.g.

- Norma speaks pleasantly - camera

pans slightly as Frankie moves over

into chair beside Norma - Ellen f.g.

- Cliff still irked

NORMA - Frankie, I hear your recital was a great success. It must be wonderful to be a fine ballerina.

FRANKIE - Oh, yes, thank you! Do you know very many famous dancers in New York?

NORMA - A few. But I'd trade every New York celebrity for a fam- --

42. CLOSE UP AT TABLE

Marion smiles & speaks

NORMA O.S. -- -ily just like this!

MARION - Oh, thank you!

43. SHOOTING OVER TABLE

Norma b.g. smiles & speaks directly to Ellen f.g. -

NORMA - Well - enough about me! Ellen, what are your plans when you finish high school?

44. CLOSE UP AT TABLE

Looks off & speaks

MARION - Oh, she wants to study dramatics

45. CLOSE UP CLIFF

Speaks - stern

CLIFF - Ellen, you were asked the question - not your mother!

46. CLOC UP HIGH SHOT AT TABLE  
Ellen speaks innocently as she looks off - Ann enters from living room b.g. - disturbed - camera pans as she moves around table b.g. - Cliff stops her - camera pans as she starts past his chair & stops behind Norma's chair as he rises angrily -
- ELLEN - What question, Daddy?  
CLIFF - Ann --  
ANN - Yes?  
CLIFF -- where's Vinnie?  
ANN - Well, he uh - he went out somewhere  
CLIFF - What's going on here tonight?!
47. CLOSE UP AT TABLE  
Marion speaks quickly - distressed
- MARION - Cliff!  
ANN O.S. - I'm to blame for that, Mr. Groves.
48. CLOSE UP AT TABLE  
Frankie & Norma seated f.g. looking up at Ann & Cliff - she speaks - uncertain
- ANN - Vinnie's been miserable all day.  
CLIFF - Why?  
ANN - Well, I - I quarreled with him this morning.
49. CLOSE UP AT TABLE  
Marion watching off
- ANN O.S. - So naturally, he wasn't much in the mood for --
50. CLOSE UP AT TABLE  
Frankie & Norma seated - Ann & Cliff standing - camera pans as Ann moves forward - stops - Cliff stern - Frankie moves forward & out of scene as Ann resumes her seat by Norma -

ANN -- company tonight.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL FIVE PAGE 11

50. (Continued)

CLIFF - What did you quarrel with him about?

ANN - Well, it's hardly worth mentioning, Mr. Groves. Let's just forget it and talk about something else, shall we?

FRANKIE - Miss Vail, don't you believe it

...DISSOLVES INTO

CLOSE SIDE SHOT AT HALL DOORWAY

Marion, Norma & Ann coming out of living room - talking - camera pans & dollies in to stairs as they cross to Cliff at door b.g. - talk - Norma exits outside -

MARION - I'm sorry you have to leave so soon.

ANN - Yes - the time has just flown.

NORMA - Don't forget, Marion! I have the perfect dress for you.

MARION - Three o'clock in the Gold Room.

NORMA - Um-hm. Ann, say goodbye to that handsome beau of yours! And thank you for a wonderful evening!

CLIFF - I'll see you to your car.

NORMA - Oh, no, no! Don't bother! The cab is right there! Thank you. Good night.

MARION - Good night.

51. SHOOTING FROM PORCH DOWN WALK TO STREET

Norma moving down porch steps f.g. toward cab waiting at curb b.g. -

52. CLOSE SHOT IN FOYER AT STAIRS

Cliff closes door as Marion speaks to Ann - the two women exit past camera - Cliff turns from door - thoughtful & disturbed - camera pans & tilts up as he mounts stairs - camera holds on his feet

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL FIVE PAGE 12

52. (Continued)

MARION - Mrs. Rogers really out-did herself! Dinner was delicious! I think I'll give her a hand cleaning up.

ANN - Let me help.

53. CLOSE HIGH SHOT IN GIRLS' BEDROOM  
Frankie, in robe over nightgown & holding panda, standing on foot of her bed - camera tilts down & pans as she throws panda down onto Ellen in bed f.g. - Ellen flings panda away -

FRANKIE - Ellen!

54. CLOSE UP SIDE SHOT EXT. GIRLS' DOOR  
As Cliff stops at door - knocks - speaks - stern -

FRANKIE O.S. - Who's there?

CLIFF - Frankie, I want to talk to your sister! Open the door, please!

55. CLOSE PAN SHOT IN ROOM  
On Frankie as she crosses from foot of her bed to door b.g. - calls - camera pans & tilts down as she comes forward & shakes Ellen - Ellen speaks dramatically as she flops over on her tummy, facing camera -

FRANKIE - Impossible! She hid the key!

CLIFF O.S. - Ellen, open this door!

FRANKIE - It's no use, Dad! She's pretendin' to be asleep!

ELLEN - Please, please, leave me alone!

56. CLOSE SHOT TOWARD DOOR  
Camera pans slightly as Frankie runs to door b.g. & calls -

FRANKIE - Dad, she wants to be left alone!

57. CLOSE UP SIDE SHOT EXT. DOOR  
Cliff stern - turns & looks off - sees --

CLIFF - Ellen, if you don't --

58. CLOSE SHOT IN UPPER HALL  
Vinnie coming forward - turns f.g.

(Continued)

58. (Continued) & starts to side f.g.  
- camera pans slightly - he stops  
reluctantly as Cliff comes on from  
side to him - speaks angrily - Vin-  
nie insinuating - exits - Cliff  
comes forward & watches down & off  
- tense & concerned

CLIFF O.S. - Vinnie! (Comes on) I think  
you owe your Mother and me an apology  
for your behavior tonight!

VINNIE - I owe Mother an apology?

59. CLOSE SHOT INT. KITCHEN DOOR  
Vinnie coming on to door from b.g.  
- enters kitchen - camera pans as  
he comes forward to Ann - speaks  
urgently - camera pans her to dish  
cupboard f.g. - she puts away glass-  
es - Vinnie comes on & pulls her  
forward - speaks - low - she per-  
plexed - Mrs. Rogers b.g. wiping  
dishes - camera pans with Ann as  
she returns to table, picks up more  
glasses & returns to cupboard f.g.  
- speaks brightly - Marion comes  
on in b.g. - talk - Ann & Vinnie  
exit f.g. - Marion comes forward  
as she & Mrs. Rogers talk - moves  
away - exits past camera -

VINNIE - Ann, I've gotta have a serious  
talk with you! I've got to talk to  
you!

ANN - At this hour?

VINNIE - Please! Take a walk with me,  
huh?

ANN - All right, Vinnie. Uh -- Vinnie,  
would you walk me home, please?

VINNIE - Oh - yeah, sure! Won't be long,  
Mother.

MARION - All right.

ANN - Good night, Mrs. Groves.

MARION - Good night, dear.

ANN - Thanks for a wonderful dinner!  
Good night, Mrs. Rogers.

(Continued)

NO. DESCRIPTION

59. (Continued)

DIALOGUE REEL FIVE PAGE 14

MARION - They must have quarreled. That's the wonderful thing about youth. In a little while they won't remember what it was all about. Well - there wasn't much left to do.

MRS. ROGERS - I did most of it between courses.

MARION - Oh. You know, I think we'll have shrimp salad tomorrow. Good night, Mrs. Rogers.

MRS. ROGERS - Good night.

...DISSOLVES INTO

SHOOTING THRU' DOORWAY INTO BATHROOM (NIGHT)

Marion, now wearing negligee over nightgown, coming forward in bathroom - turns off light as she comes thru' doorway - she stops & looks off - turns - camera pans & dollies as she crosses past camera & goes out onto balcony to Cliff - talk - he grim - wears robe over pajamas - paces forward - she soothing - he resentful - moves to her as he explains

MARION - Oh, it was a pleasant evening.

CLIFF - It was a hideous evening!

MARION - Oh, darling, it wasn't really! You're just upset at the way Vinnie behaved. But he and Ann had a love spat. You know --

CLIFF - Since when is puppy love an excuse for bad manners?!

MARION - Oh, I'm sure neither Vinnie nor Ellen meant to --

CLIFF - Go ahead - defend them! Coddle them as if they were still in their cradles!

MARION - Cliff, why are you so upset?

CLIFF - I'll tell you why! I invited an old friend to our home - to meet my family!

## 60. CLOSE UP CLIFF &amp; MARION

Favoring him - camera pans as he moves away from her to b.g. - stops - Marion turns to him - speaks calmly - camera pans & tilts down as he comes forward & sits - resentful & angry -

CLIFF - I hoped it would be a pleasant evening! Well, thanks to the children it was anything but that!

MARION - Well, why make a calamity out of it?

CLIFF - Because I'm tired of the children taking over! I'm tired of being pushed in the corner! I'm tired of being taken for granted!

MARION O.S. - That isn't true!

CLIFF - I'm becoming like one of my own toys! Clifford Groves - the Walkie-Talkie Robot!

## 61. CLOSE UP MARION

Looking down & off - sympathetic

CLIFF O.S. - Wind me up in the morning and I walk and talk! I go to work all day!

## 62. CLOSE UP CLIFF

Talking - angry & resentful

CLIFF - Wind me up again and I come home at night and eat dinner and go to bed. Wind me up the next morning and I drive to the of- --

## 63. CLOSE UP MARION

Looking down & off - misunderstanding

CLIFF O.S. -- -fice and work all day to pay the bills!

MARION - I know it's expensive - with the children and everything - but I do tr

## 64. CLOSE UP CLIFF

Speaks angrily - camera tilts up & pans as he rises & paces past Marion to b.g. - turns to her - rages -

(Continued)

64. (Continued)

CLIFF - I'm not talking about expenses!  
I'm talking about life! My life! Our  
life! I'm sick and tired of the same-  
ness of the day in and day out! Don't  
you ever want to get out of this  
house? Go some place - move around?!

65. CLOSE UP MARION & CLIFF  
She facing him & camera - smiles -  
undisturbed - speaks lightly -  
perplexed -

MARION - I'm constantly moving around!  
That's how I keep my figure. What with  
running the house and looking after the  
children --

CLIFF - You know that isn't what I mean!

MARION - Well, I wish I knew what you did  
mean, dear. Then maybe I could help  
you.

66. CLOSE UP CLIFF & MARION  
He facing her & camera as he com-  
plains angrily

CLIFF - Every time I plan anything for us  
you find some excuse! Like on your  
birthday - and last weekend!

67. CLOSE UP MARION & CLIFF  
Humoring him, she faces camera -

MARION - That wasn't an excuse. Frankie  
was --

CLIFF - Sure, the children always mean  
more to you than I do!

MARION - Oh, Cliff!

68. CLOSE UP CLIFF & MARION  
He facing her & camera as he speaks  
- intense -

CLIFF - Oh, Marion, when we were younger  
we did so many things together! We  
had fun! No two days were ever alike!

69. CLOSE UP MARION & CLIFF  
She facing him & camera as he talks  
- bitter - she speaks calmly -

CLIFF - Like was an adventure! But now

(Continued)

NO. DESCRIPTION

DIALOGUE REEL FIVE PAGE 17

69. (Continued)

MARION - Darling, if life were always an  
adventure, it would be very ex- --

70. CLOSE UP CLIFF & MARION

Favoring him - he stares after her,  
hopeless, as she exits quickly at  
side - he turns away - sunk -

MARION -- -hausting.

71. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
END OF PART

5

MS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T  
6

2. MED SHOT IN BEDROOM (NIGHT)  
Marion moves forward from terrace  
b.g. - Cliff standing by railing  
looking off to b.g. - camera dollies  
back as Marion turns off lamp &  
comes forward to screen by dressing  
table - she looks to b.g. - speaks -  
Cliff turns to f.g. - camera dollies  
back & angles around as Marion goes  
around screen & sits at dressing  
table - picks up a memo pad - looks  
at it - reads items - picks up jar  
of cream - tries to remove lid -  
camera tilts up to show Cliff stand-  
ing on other side of crocheted screen -  
he comes forward & crosses close to  
camera - takes jar of hand cream -  
stands partly seen back to camera in  
f.g. - Marion turns around to face  
him & camera -

MARION - Cliff, dear, don't stay out there  
so long. You might catch cold. Oh,  
what a day I have tomorrow. The laun-  
dress is coming. I have to pick her up  
at the bus. Return some books to the  
library. Take Frankie to the dentist.  
Do some shopping for the children.  
Cliff - Cliff, dear, would you open  
this jar of hand cream for me, please.  
And the marketing. I think she's  
lonely.

CLIFF O.S. - Who?

MARION - Norma Vail.

3. CLOSE SHOT THE TWO  
Marion seated facing away from  
camera - Cliff loosens lid on  
jar - hands jar to Marion - she  
turns toward camera -

CLIFF - Why do you say that?

MARION - I sensed it.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SIX PAGE 2

3. (Continued)

CLIFF - Her life's too exciting - too suc--

4. CLOSE UP AT DRESSING TABLE  
Marion applies hand cream as she talks - looks off to side -

CLIFF O.S. --cessful.

MARION - Cliff, excitement and success never mean as much to a woman as to a man - nor do they exclude the possibility of loneliness.

5. CLOSE SHOT THE TWO  
Favoring Cliff - Marion seated - turns to f.g. -

CLIFF - Well you can bet she doesn't let boredom or monotony enter her life. You heard her tonight.

6. CLOSE UP AT DRESSING TABLE  
Marion wipes excess cream from hands -

MARION - I also saw the way she looked at this house. The way she looked at Frankie, Ellen, and Vinnie.

7. CLOSE SHOT THE TWO  
Marion exits to side -

MARION - I feel sorry for her.

CLIFF - Sorry for her?

8. MED CLOSE SHOT BY BED  
Marion takes off negligee -

MARION - She's missed what every woman really wants. Oh I know she's success--

9. CLOSE SHOT CLIFF  
Looking off -

MARION O.S. --ful and has a big job, but--

10. MED CLOSE SHOT BY BED  
Marion turns off lamp - crawls into bed - camera dollies up closer as she yawns - slides down under covers - closes eyes -

MARION --tonight I was very proud and thankful for my children, my home, and (YAWNS) oh, you, of course, dear. Oh I'm nice and sleepy. Darling please turn off the light.

11. CLOSE SHOT CLIFF  
Leans forward & turns off lamp  
on dressing table - exits to side -

...DISSOLVES INTO

HIGH SHOT IN BEDROOM (NIGHT)  
Marion sleeping - Cliff sits on edge  
of his bed, smoking - camera pans as  
he tip-toes across to hall door -  
opens it & looks out - looks back -

12. CLOSE UP MARION  
Asleep in bed -

13. HIGH SHOT AT BEDROOM DOOR  
Cliff slips out into hall b.g. &  
closes door

14. CLOSE UP MARION  
Turns sleepily - half opens her eyes -  
goes back to sleep -

15. MED CLOSE SHOT IN LOWER HALL  
Cliff comes down stairs - puffs on  
cigarette as he moves toward telephone  
on hall table - reaches for phone -  
looks off upward - camera pans &  
pulls back as he picks up phone &  
walks forward around open-work par-  
tition into living room - camera  
tilts down as Cliff sits in chair -  
dials a number -

16. MED CLOSE SHOT IN FRONT HALL  
Vinnie comes in from outside - closes  
door - moves forward quietly as he  
listens -

CLIFF O.S. - Miss Norma Vail, please.  
Thank you. Hello, Norma. This is  
Cliff.

17. CLOSE HIGH SHOT THRU THE PLANTER  
PARTITION INTO LIVING ROOM  
Cliff telephoning -

CLIFF - I want to see you. I have to  
see you.

18. CLOSE SHOT IN NORMA'S BEDROOM  
She is sitting up in bed, speak-  
ing into telephone -

NORMA - Yes, yes, I heard you. Why don't  
you and Marion have cocktails with me?

- | NO.         | DESCRIPTION  | DIALOGUE   |
|-------------|--|--|
| 19.         | CLOSE SHOT THRU PARTITION TO LIVING ROOM<br>Cliff seated near planter, telephoning   | CLIFF - No I - I want to see you alone.                        |
| 20.         | CLOSE SHOT IN NORMA'S ROOM<br>Norma sitting up in bed - speaks into phone  | NORMA - Oh. All right, I - I'll meet you in the lobby at five. |
| 21.         | CLOSE HIGH SHOT THRU PLANTER PARTITION INTO LIVING ROOM<br>Cliff hangs up phone -  | CLIFF - I'll be there. Five o'clock.<br>Good night, Norma.     |
| 22.         | CLOSE SHOT IN NORMA'S BEDROOM<br>She hangs up telephone - looks off thoughtfully - disturbed   |  |
| 23.         | CLOSE HIGH SHOT THRU PLANTER PARTITION<br>Camera tilts up as Cliff starts to stand up -  |  |
| 24.         | MED CLOSE SHOT IN FRONT HALL<br>Vinnie quickly exits out thru front door to b.g.   |  |
| 25.         | CLOSE SHOT BY PLANTER PARTITION<br>Camera pans & dollies as Cliff moves around partition & goes to b.g. thru foyer, carrying the telephone - he sets it on its table near foot of stairs - exits up stairs - Vinnie comes in thru entrance door - looks off up the stairs - hall lights go off - Vinnie quietly closes front door - comes forward to foot of stairs - looks upward - |  |
| ...FADE OUT |  |  |
| 26.         | FADE IN - MED CLOSE SHOT IN VINNIE'S BEDROOM (DAY)<br>He is in bed, asleep - pulls himself up on elbow - speaks sleepily - mirror reflects Ellen entering room by door b.g. - camera pans as she crosses to Vinnie - they talk - Ellen exits--   |  |

(Continued)

26. (Continued) --past camera - light floods room as o.s. Ellen pulls draperies open - she re-enters scene past camera - stands by Vinnie as he sits up in bed - stretches - camera dollies up closer as the two talk - Ellen aghast - folds her arms - camera pans as Vinnie swings feet out of bed - slides them into slippers - he looks off unhappily -

VINNIE - Come on in.

ELLEN - Vinnie, it's almost ten o'clock.

VINNIE - I didn't close my eyes all night. I've become an insomniac.

ELLEN - Me, too. Isn't it ghastly?

VINNIE - The situation has gotten worse.

ELLEN O.S. - Gotten worse? (ON SCENE)  
How?

VINNIE - I heard him call her last night.

ELLEN - You didn't?!

VINNIE - They're meeting at five o'clock.

ELLEN - What are we gonna do?

VINNIE - Sooner or later we've got to have a show-down.

ELLEN - Oh no. With Daddy?

VINNIE - Huh-uh. With her.

ELLEN O.S. - When will that be?

VINNIE - I don't know. Just wait and see.

27. CLOSE UP ELLEN  
Arms folded -

ELLEN - But it's so terrible, just waiting.

VINNIE O.S. - I know it.

28. CLOSE SHOT SIDE OF BED  
Camera tilts up & pans as Vinnie stands - moves to end of bed as Ellen goes to b.g. & brings robe to Vinnie - Vinnie puts robe on - moves forward & turns back to camera -

VINNIE - But we gotta be patient. Here hand me my robe, will you please.

ELLEN - If only Ann were on our side.

VINNIE - Yes. But she isn't. I don't understand how she can be so gullible about the basic facts of life!

...DISSOLVES INTO

MED SHOT EXT. LARGE DEPARTMENT STORE (DAY)  
Glass display windows reflect motor traffic in street o.s. -

...DISSOLVES INTO

MED SHOT PAST DRAPERIES INTO "THERESE ORIGINALS" SHOP (DAY)  
Norma standing by large table looking at dress design sketches - young woman on opposite side of table - camera pans as they move thru a door to side & come forward down a hall to landing - Norma hands sketch to the girl - camera pulls back & tilts down as a salesgirl rushes on from side to Norma - holds out forms to Norma - Norma explains as the two move down steps - girl exits side as camera dollies back to include Marion & Ann - Norma greets them cordially - Miss Byron comes on from side - she & Marion exit up steps to b.g. - Ann promptly moves close to Norma - speaks confidentially - worried - shop manager comes on from side - holds out wire for Norma to see - they talk - manager exits - Ann resumes her story - a well-dressed woman, carrying poodla with rhinestone collar, comes on past camera - speaks gushingly to Norma - exits --

(Continued)

28. (Continued) --salesgirl & women customers b.g. - Ann speaks in low confidential tone - turns her back to Norma - Norma looks to b.g. - sees -

VOICE ON LOUDSPEAKER - Miss Vail - Gold Room, please.

TALKING AD LIB C.S.

VOICE ON LOUDSPEAKER - Miss Vail - Gold Room, please.

NORMA - We're not merchandising five ninety-eight housedresses. Please try and get more distinction in that copy.

YOUNG WOMAN - Yes, Miss Vail.

SALESWOMAN - Miss Vail, how do I okay these forms?

NORMA - Exactly as I explained to you at the meeting. Marion! Ann! I'm so sorry to keep you waiting. Miss Byron! Miss Byron, Mrs. Groves.

MISS BYRON - How do you do.

NORMA - Please have Mrs. Groves try on two three four.

MISS BYRON - Yes, of course. This way, Mrs. Groves.

MARION - Thank you.

NORMA - She'll look stunning in it, I know.

ANN - Miss Vail, I need your advice

MANAGER O.S. - Miss Vail.

ANN - Vinnie has the insane idea that --

MANAGER - Will you please look at this wire.

NORMA - Well?

MANAGER - Have I authority to requisition.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SIX PAGE 8

28. (Continued) (2)

NORMA - I hired you as manager, didn't I?

MANAGER - Yes.

NORMA - When I leave for New York next week, you'll have to make decisions. Begin by making them now.

ANN - Before Marion gets back I want to tell you something.

WOMAN WITH POODLE - I simply must congratulate you, my dear. Not since Antonelli's in Rome have I been so impressed by such flair. It's divine. A special place for special people. Something Los Angeles has always needed. Well good-bye, my dear, and again congratulations!

NORMA - This has been a hectic day. Now what's this all about?

ANN - Well it's Vinnie. He has the fantastic idea that - Oh I don't think I can even explain it.

NORMA - Ann, what's the matter?

ANN - There's Marion. I can't talk now.

29. MED SHOT IN GOLD ROOM

Miss Byron & Marion come forward from dressing room - Marion wearing lovely black & white gown - Norma & Ann come on at side up steps to Marion -

MISS BYRON - Miss Vail - doesn't she look fabulous?

NORMA - Oh Marion, you look lovely. Doesn't she?

ANN - Oh yes, it looks beautiful.

MARION - It's much too youthful for me.

NORMA - Well I'm not exactly an ingenue myself and I wear the same style.

30. CLOSE UP NORMA & ANN  
Norma enthusiastic

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SIX PAGE 9

30. (Continued)

NORMA - Why don't you take it home and show it to Cliff? I know he'll rave about it.

31. CLOSE UP MARION & MISS BYRON  
Marion laughs

MARION - Cliff rave?! There speaks a bachelor girl. After twenty years of marriage --

32. CLOSE UP NORMA & ANN  
Ann coaxes -

MARION O.S. -- a husband never raves about anything his wife wears.

ANN - Why I think he would - about this. Please take it on approval.

33. CLOSE SHOT ON LANDING  
Camera pans as Marion & Miss Byron exit to b.g. - camera dollies up closer as Norma starts to b.g. - turns back to Ann - talk - Ann disturbed - Norma goes to b.g.

MARION - I'm sorry. It - it's not for me.

NORMA - So am I, because you look beautiful in it.

MARION - Thank you.

NORMA - Oh Ann. What were you so concerned about?

ANN - Well it - it - it's all so unbelievable to me that - well Vinnie is just imagining things. And --

NORMA - What things?

VOICE ON LOUDSPEAKER - Miss Vail --

ANN - Well he --

VOICE ON LOUDSPEAKER -- telephone please. Mezzanine office.

NORMA - Excuse me.

VOICE ON LOUDSPEAKER - Miss Vail, telephone, please.

NO. DESCRIPTION

DIALOGUE

34. MED CLOSE SHOT IN OFFICE  
Norma crosses from door to desk -  
answers telephone - looks off -  
sees -

VOICE ON LOUDSPEAKER - Mezzanine office.

NORMA - Miss Vail speaking. West Coast  
Editor of what? All right, put her on.  
Miss Duran, how nice of you to call.  
Well frankly, I shudder at the thought  
of your interviewing me. Tonight? Oh  
I'm sorry I have an appointment, --

35. MED SHOT THRU GLASS WALL  
Ann pacing up & down on landing  
in Gold Room b.g.

NORMA O.S. -- but - uh --

36. MED CLOSE SHOT IN OFFICE  
Norma sitting on edge of desk,  
telephoning - hangs up - camera  
pans & dollies as she goes to  
drawing board - Marion comes  
out of dressing room b.g. - wears  
suit - Norma rushes to b.g. to meet  
her -

NORMA --maybe I should try to get out of  
it. Uh - shall we say seven thirty at  
my hotel? Fine. Thank you.

MISS BYRON O.S. - Thank you, Mrs. Groves.  
I'm awfully sorry you didn't think the  
dress was right for you, (ON SCENE)  
but do come in again.

MARION - Thank you for trying so hard. I  
really must rush. Cliff isn't coming  
home for dinner --

37. CLOSE UP NORMA PAST MARION  
They talk -

MARION --a business appointment, - so I'm  
picking Frankie up at dancing school  
and taking her to dinner and an early  
movie. I hope we'll see you very soon

NORMA - Yes, of course.

38. CLOSE UP MARION PAST NORMA  
Camera pans as Marion moves to  
b.g. - Ann waiting - joins  
Marion & they move down steps  
to b.g. through the Gold Room

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SIX PAGE 11

38. (Continued)

MARION - Good-by.

NORMA - Good-by.

MARION - Come on, Ann.

39. CLOSE UP NORMA

Turns slowly to b.g.

TALKING AD LIB O.S.

40. MED CLOSE SHOT SIDE IN OFFICE

Norma comes forward thru door -  
camera pans her to desk - she  
picks up phone & dials number

41. MED CLOSE SHOT IN CLIFF'S OFFICE

He moves past camera & goes to  
b.g. as his secretary, Miss Walker,  
answers telephone - she stands up -  
calls to Cliff - he comes forward  
- starts to take telephone - re-  
considers - camera dollies back  
as he moves forward into his  
private office - closes door &  
goes to telephone on desk -

MISS WALKER - Hello. Uh just a moment,  
please. Mr. Groves! It's for you.  
Miss Vail.

CLIFF - Well I'll - I'll take it in my  
office.

42. CLOSE UP IN CLIFF'S OFFICE

He picks up phone - looks off to  
side - speaks into phone

CLIFF - Hello, Norma. I was just leaving.

43. CLOSE UP NORMA

Telephoning -

NORMA - I'm - terribly sorry but I'm  
afraid I'll have to break our appoint-  
ment for tonight.

44. CLOSE UP CLIFF

Disappointed -

CLIFF - Oh? Why?

45. CLOSE UP NORMA

Explaining -

NORMA - Well - something just came up -  
an interview.

NO. DESCRIPTION

DIALOGUE

46. CLOSE UP CLIFF  
Speaks into phone - insistent

CLIFF - Couldn't I see you later? I mean  
it won't take a whole evening, will  
it?

47. CLOSE UP NORMA  
Tries to be casual -

NORMA - I'm afraid it will. I'll call  
you tomorrow. Cliff? Did you hear  
what I said? I'll call you tomorrow.

48. CLOSE UP CLIFF  
Hangs up -

CLIFF - All right.

49. CLOSE UP NORMA  
Puts telephone back on desk -  
looks off - troubled

50. MED CLOSE SHOT IN CLIFF'S OFFICE  
Camera pans as he goes to window  
& looks out to b.g. over tops of  
buildings -

...DISSOLVES INTO

MED SHOT SIDE OF GROVES' HOME  
(NIGHT)

Vinnie & Ann stroll on past camera -  
stop & talk - camera pans as Vinnie  
goes to window & looks in - sees -

VINNIE - He told Mother he wouldn't be  
home for dinner because he had a  
business appointment this evening.

ANN - I don't believe it.

VINNIE - I heard it with my own ears.

51. MED SHOT FROM LIVING ROOM INTO  
FOYER  
Cliff comes in front door - hangs  
hat on rack - starts forward

52. MED CLOSE SHOT OUTSIDE WINDOW IN  
PATIO  
Vinnie & Ann talk - camera pans as  
they move to b.g. away from window

VINNIE - Well that's him now.

## 53. MED SHOT IN FOYER

Cliff takes paper from table & comes forward - camera pans as he goes into living room - picks up cigarette & lighter - Mrs. Rogers comes forward from b.g. - they talk - camera dollies up closer - Cliff lights cigarette - Mrs. Rogers waves feather-duster & goes to b.g. - camera pans as Cliff strolls across to side - goes to b.g. & starts record-changer - comes forward - sits down to read paper - spreads paper open - begins to read - glances at photograph of Marion & children - raises newspaper higher & slides down a bit in chair -

MRS. ROGERS - Why, Mr. Groves!

CLIFF - Oh - good evening, Mrs. Rogers.  
Where is everyone?

MRS. ROGERS - Well when Frankie found out you were going to be late for dinner, she just begged and begged her mother to take her out for some steamed clams and a movie. Ellen's up in her room, and as for the love-birds, oh well, hm - they're around somewhere.

## 54. MED CLOSE SHOT CORNER IN LIVING ROOM

Mrs. Rogers dusting book shelves & watching off to f.g. - exits to side -

## 55. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
END OF PART

6

RCS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T  
7

2. MED CLOSE HIGH SHOT IN LIVING ROOM (NIGHT)  
Cliff seated by desk reading newspaper - folds it - tosses it down - camera tilts up & pulls back as Cliff stands & saunters forward to window - smokes cigarette - looks out window - flips cigarette out - exits to side inside house - camera pans to Ann & Vinnie outside in the patio - camera dollies back & pans as they move across to arbor - stand near circular opening -

ANN - -- cold.

VINNIE - What have I done now?

ANN - It's not so much what you've done, Vinnie. It's what you've been thinking.

3. CLOSE UP VINNIE & ANN IN ARBOR  
He takes her arms - tilts her face up to him - she pulls away from him - turns to f.g. - he takes her shoulders - pleads - she jerks away - camera pans as she walks out of arbor & exits to side - camera holds on window of living room, showing Cliff pacing restlessly - Vinnie comes on from side - calls after Ann - looks to b.g. into window at his father - camera dollies up closer as Vinnie goes to window - watches as Cliff goes to phone by stairs b.g. - picks up receiver - starts to dial - hangs up receiver - takes hat from rack & exits thru front door to b.g. - camera pans as Vinnie goes to b.g. - sits in chair by table in patio - looks off - worried -

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SEVEN PAGE 2

3. (Continued)

VINNIE - Ann, this is my problem. Can't you let me work it out my own way? If you love me...

ANN - Love a child like you!

VINNIE - Child?

ANN - Yes. Suspecting your father of a cheap back-alley romance. I thought I was going steady with a man, but you're just a little boy who hasn't even grown up yet. I'm surprised you haven't run to your mother howling your ridiculous suspicions.

VINNIE - Ann!

ANN - Just let me alone, Vinnie. I can't love a man I don't respect.

VINNIE - Ann!

...DISSOLVES INTO

MED CLOSE SHOT THRU GLASS WALL OF A ROOFTOP COCKTAIL LOUNGE (NIGHT) Norma seated at a table with Mr. Carl and Ruth Doran - Ruth takes out compact & touches up her complexion - all talk lightly - camera pans & dollies back as they leave table & walk out onto terrace - look at lights of the city in b.g. below - all stop in a close-up as they talk - Norma reacts as she looks off to side - camera pans her across to Cliff - she shakes hands with him - greets him sincerely - he speaks quietly - intense - Norma turns to side to introduce Cliff to her companions -

MR. CARL - Why don't you quit Therese?

NORMA - Quit?

RUTH DORAN - Start your own custom-made business on the Coast.

NORMA - No, no.

CARL - Why stay in New York anyway? What's the attraction?

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SEVEN PAGE 3

3. (Continued) (2)

RUTH - Don't tell me the men are that much more attractive in the East?

NORMA - I've hardly had time to make a comparative survey. Oh it's such a clear cool evening.

RUTH & CARL AD LIB - It's wonderful - yes.

NORMA - The city must look beautiful. Oh it does!

CARL - I know - let's make Norma fall in love and marry someone out here. Then she'll have to stay!

LAUGHTER

NORMA - That would be bigamy. I'm already married - happily - to seven three eight Madison Avenue - Therese Originals, Incor... Why, Cliff! What a nice surprise!

CLIFF - Hello, Norma. The man at the desk told me you were up here.

NORMA - Oh - uh - Mr. Clifford Groves, Miss --

4. CLOSE UP ON TERRACE  
Mr. Carl & Ruth smiling off -  
nod -

NORMA O.S. -- Duran - Mr. Carl.

RUTH - How do you do.

CARL - Mr. Groves.

5. CLOSE UP NORMA & CLIFF  
She continues small talk - Cliff ignores others - speaks directly to her -

NORMA - Their slightest whim dictates what women will wear from Seattle to San Diego. (LAUGHS)

CLIFF - Norma, I --

6. CLOSE UP CARL & RUTH  
Camera pulls back & pans as they move across to Norma & Cliff -  
talk - all laugh - Ruth & Carl--

(Continued)

6. (Continued) --exit - camera pans slightly as Cliff leads Norma toward terrace railing b.g. -

NORMA O.S. --Cliff is a very old friend.

CARL - If you've known her that long, persuade her she must never go back to New York.

RUTH - Make her stay here, Mr. Groves.

CARL - Consider opening Vail Creations here in Los Angeles.

RUTH - Well it's getting late and we must go.

CARL - Yes.

RUTH - It's been a grand evening, Norma. Good night, Mr. Groves.

CLIFF - Good night.

CARL - I'll call you in the morning, Norma.

NORMA - Good night.

CLIFF - I've got to talk to you.

7. CLOSE UP ON TERRACE  
Cliff speaks seriously - Norma troubled -

NORMA - What is it?

CLIFF - I've fallen in love with you.

NORMA - Oh, no. No, this can't happen. I didn't mean for this to happen.

CLIFF - But it has happened.

8. CLOSE UP CLIFF & NORMA  
Favoring him -

CLIFF - And when I found you'd carried my picture all these years, I - I knew you were in love with me, too.

9. CLOSE UP NORMA PAST CLIFF  
Norma shakes her head -

CLIFF - That's why you called and said--

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SEVEN PAGE 5

9. (Continued)

CLIFF (CONT'D) --you couldn't meet me tonight, isn't it?

NORMA - No - no, I did have an appointment. You met Ruth and Carl.

CLIFF - No. You were afraid, weren't you?

10. CLOSE UP CLIFF PAST NORMA  
He speaks fast - troubled -

CLIFF - After you called, I went home. It's the same house I'd lived in for years. I - I'd always felt comfortable there.

11. CLOSE UP THE TWO  
Favoring her -

CLIFF - I sat down - I - I tried to read the paper. I tried to relax, but I couldn't, Norma. All of a sudden I felt desperate sitting in my own living room.

12. CLOSE UP THE TWO  
Favoring Cliff as he speaks desperately -

CLIFF - I felt as though I were trapped in a - in a tomb of my own making, and all the years until today were stones closing up the tomb and I - I had to escape because I was still alive - alive and wanting you!

13. CLOSE UP THE TWO  
Favoring Norma - they kiss - embrace - Norma turns away - sobs - looks to b.g. -

NORMA SOBS - Oh, please, Cliff! Please!

CLIFF - You said you were lonely. You'll never be alone again. You'll never get away from me.

FOOTSTEPS O.S.

14. CLOSE SHOT ON ROOFTOP TERRACE  
Camera pans as a man & woman stroll across past Norma & Cliff - they stop & look off - exclaim - the man speaks to Cliff - thanks him - man & woman exit to side as Cliff & Norma--

(Continued)

14. (Continued)--move forward - camera pans slightly - they stop close to camera - Norma turns to Cliff - they talk - camera pulls back & pans as he goes into cocktail lounge b.g. leaving Norma on terrace - Cliff exits b.g. - Norma stares off to f.g. - sad - people moving about near bar & in the lounge b.g. -

WOMAN TOURIST - (GERMAN ) Das ist ya  
ein Feenland! (This is a fairyland!)

MAN TOURIST - (GERMAN) Vunderbar, rinfach  
vunderbar! (Wonderful, simply wonder-  
ful!) Pardon me, sir. This is our  
first trip to America. Is the Holly-  
wood Bowl open?

CLIFF - Uh - no. Not till mid-summer.

MAN TOURIST - Thank you, sir.

WOMAN TOURIST - Thank you.

CLIFF - Can't we go someplace?

NORMA - Cliff - let me alone.

CLIFF - But, darling, I love you!

NORMA - Please. I beg you - let me  
alone now.

CLIFF - All right. When will I see you?

NORMA - Tomorrow.

CLIFF - When?

NORMA - After work. I'll be waiting  
here.

...DISSOLVES INTO

MED SHOT EXT. GROVES' RESIDENCE  
(NIGHT)

Cliff walks on from side & starts  
to b.g. toward front door - stops -  
looks down - puts hands in pockets -  
looks up as Frankie runs on from  
side & dashes to him -

FRANKIE - Oh Daddy!

15. CLOSE SHOT EXT. FRONT OF HOUSE  
Frankie hugs Cliff - jabbars -  
Marion comes on past camera -  
talk - Marion hands package to  
Frankie & Frankie exits into house -  
Marion notices Cliff's mood - reacts -  
concerned - camera pans as Cliff  
moves forward - Marion follows -  
questions him - worried - takes his  
arm & they exit past camera - Mrs.  
Rogers comes out thru front door -  
looks off - smiles - goes quickly  
back toward the door -

FRANKIE - Mom and I had the coolest time,  
didn't we?

MARION - Yes, real cool.

FRANKIE - First we went to dinner - then  
we saw a show. It was dreamy - the  
positive end.

CLIFF - Fine, honey. Fine.

MARION - You're an old stay-out. You  
just get home?

CLIFF - No I was home earlier but nobody  
was here so I - I went out again.

MARION - Good for you. Darling, take  
these in to Mrs. Rogers. Three dozen  
of the most heavenly shrimp. I found  
them at the shopping center. They  
looked simply -- Cliff. Something  
wrong?

CLIFF - Wrong?

MARION - Your voice sounds funny. You  
catching cold?

CLIFF - No - no I'm all right.

MARION - Well - why are you staying out  
here?

CLIFF - I didn't feel like going in the  
house just yet.

MARION - Cliff - something wrong at the  
office?

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SEVEN PAGE 8

15. (Continued)

CLIFF - No - no, I - I - just had a little headache.

MARION - Well come in the house. I'll give you some aspirin.

CLIFF - I'll be in in a minute. I want to get some air.

MARION - Fine. We'll get some air.

MRS. ROGERS - Mrs. Groves, are the shrimp for...?

16. MED CLOSE SHOT EXT. WINDOW

Ellen in living room b.g. playing piano - Marion & Cliff come on from side - camera pans & dollies as they move close to window & look in at Ellen - camera dollies back in front of Marion & Cliff as they stroll to corner of house - stop & talk - camera pans as Marion goes to b.g. along back of house to Frankie waiting at door - Marion & Frankie exit into house - Cliff comes on from side & moves to b.g. - stops by arbor -

MARION - Ellen's doing well with her music, isn't she?

CLIFF - Yes, very well.

MARION - I missed you tonight.

CLIFF - Oh? But you had fun with Frankie?

MARION - Not really. It was sorta lonely dining without you and to make things worse, the movie was so young and romantic I kept wanting your shoulder to lean my head on.

FRANKIE O.S. - Mother!

MARION - Oh, it's always the children.

FRANKIE O.S. - What'd you do (ON SCENE) with my pajamas?

...FADE OUT

17. FADE IN - FULL SHOT INT. LOBBY  
OF NORMA'S HOTEL (DAY)  
She comes thru revolving doors  
b.g. & moves diagonally across  
lobby - clerk in f.g. speaks -  
she comes forward to him - camera  
pans her to elevators - she stops  
a moment - speaks - exits into  
elevator -

TALKING AD LIB

CLERK - Miss Vail?

NORMA - Yes?

CLERK - Did the airline contact your  
office?

NORMA - No.

CLERK - They called here a while ago.  
They have your reservation to New York  
-- a week from today.

NORMA - Oh, well - uh - tell them to  
cancel it, please.

CLERK - I'll be glad to, Miss Vail.  
(O.S.) How long will you be staying  
on in Los Angeles?

NORMA - I don't know yet.

...DISSOLVES INTO

MED CLOSE SHOT IN LIVING ROOM  
NEAR GARDEN DOOR (DAY) (RAINING)  
Vinnie back to camera at door  
looking to b.g. - Ellen on her  
knees in chair in f.g. - camera  
pans as Vinnie paces forward &  
sits in chair - gloomy - Ellen  
sympathetic - Vinnie goes to b.g.  
- camera pans as Ellen follows  
him - he pushes her in front of  
him as they exit back of planter  
divider b.g. -

ELLEN - Of course I sympathize with you,  
Vinnie, but maybe it was all for the  
best. Maybe Ann wasn't the girl for  
you. Maybe fate...

(Continued)

NO. DESCRIPTION

17. (Continued)

DIALOGUE

REEL SEVEN PAGE 10

VINNIE - There'll never be another girl like her.

ELLEN - Well - it's all out of our hands.

VINNIE (SHOUTS) Sometimes you haven't one shred of understanding.

ELLEN - Well raising your voice won't help.

VINNIE - I'll raise my voice all I want. Everyone else around here is playing it to the hilt. Why shouldn't I? Ah, you're right. Arguing won't help. This has got to be done.

ELLEN - What?

VINNIE - Come on - get your coat.

ELLEN - Why?

VINNIE - Do as I say!

...DISSOLVES INTO

MED CLOSE SHOT AT REVOLVING DOORS  
(DAY)

Vinnie & Ellen come forward into hotel lobby - rain falling heavily outside b.g. - camera pans & pulls back slightly as Ellen & Vinnie pause by wall in lobby - talk - camera dollies & pans as they cross to desk - clerk speaks on phone -

TALKING AD LIB O.S.

ELLEN - Vinnie, I'm scared.

VINNIE - Come on. We've gone too far to turn back now.

CLERK - Yes? May I help you?

VINNIE - Miss Vail, please. Her office said we could reach her here.

CLERK - Who's calling?

VINNIE - Mr. Groves.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL SEVEN PAGE 11

17. (Continued) (2)

CLERK - Just a moment, please. Will you ring Miss Vail please.

ELLEN - Vinnie...

18. MED CLOSE SHOT CORNER IN NORMA'S BEDROOM  
Camera dollies up closer as Norma comes on past camera & goes to telephone - speaks -

NORMA - Hello?

19. CLOSE SHOT AT DESK IN LOBBY  
Vinnie & Ellen wait as clerk speaks on phone

CLERK - Miss Vail - there's a Mr. Groves in the lobby.

20. MED CLOSE SHOT CORNER IN BEDROOM  
Norma smiles happily as she speaks into telephone -

NORMA - Mr. Groves? Yes. Have him come up, please.

21. CLOSE SHOT AT DESK IN LOBBY  
Clerk hangs up phone - Vinnie & Ellen go to elevator b.g. -

CLERK - Will you go up, please. Six eighteen.

VINNIE - Yes. Thank you.

TALKING AD LIB O.S.

22. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
END OF PART

7

RCS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T  
8

2. MED CLOSE SHOT CORNER IN  
NORMA'S BEDROOM (DAY)  
She puts phone down - smiles -  
camera pans her to dressing  
table - she picks up bottle  
of cologne - removes stopper

3. MED SHOT IN CORRIDOR  
Elevator door b.g. opens - Vinnie  
& Ellen come forward - camera  
dollies up as they stop at room  
618 - Vinnie presses door bell -

ELLEN - Six twenty.

VINNIE - Six nineteen.

ELLEN - Six eighteen. Suppose he's  
with her.

4. MED CLOSE SHOT SIDE IN ROOM  
Norma putting on lipstick at dress-  
ing table - comes forward around  
a screen - camera pans & dollies as  
she goes expectantly to door &  
starts to open it -

5. CLOSE UP IN CORRIDOR AT ROOM 618  
Door opens & Norma speaks cheerfully  
- reacts as she sees Vinnie & Ellen  
in f.g., backs to camera - Norma  
invites them in - they start into  
room toward b.g. -

NORMA - Cliff, I just ...Why Vinnie -  
Ellen. Come in.

6. MED CLOSE SHOT IN NORMA'S ROOM  
Camera dollies back as Vinnie &  
Ellen come forward - Norma closes  
door - hurries forward to them -  
camera pans as Norma goes to tele-  
phone on table - lifts receiver -  
puts it back -

(Continued)

6. (Continued)

NORMA - What a nice surprise! I - uh -  
I just got back from work a few minutes ago. Could I get you something? Some - uh - hot chocolate - or perhaps some tea?

ELLEN O.S. - No thank you.

VINNIE - (O.S.) We want to ask you something, Miss Vail.

NORMA - Yes?

7. CLOSE UP VINNIE & ELLEN  
Vinnie speaks - forthright -  
Ellen looks around at him

VINNIE - Wouldn't it be better if you went back to New York?

8. CLOSE SHOT NORMA  
Standing by end of bed - frowns -  
moves forward -

NORMA - Why?

VINNIE O.S. - Because of what's been going on.

NORMA - Going on?

9. CLOSE UP VINNIE & ELLEN  
Ellen looks down - Vinnie turns his rain hat about in his hands -

VINNIE - Yeah. Between you and my father

10. CLOSE UP NORMA  
Staring off - grim

VINNIE O.S. - I - I drove down to Palm Valley the week-end you and he spent together.

11. CLOSE UP VINNIE & ELLEN  
Vinnie speaks hesitantly

VINNIE - I saw you -- heard you.

12. CLOSE UP NORMA  
Moves forward a step - speaks -  
indignant -

NORMA - And just exactly what did you see and hear?

13. CLOSE UP VINNIE & ELLEN  
Ellen keeps her eyes down as Vinnie speaks -

(Continued)

13. (Continued)

VINNIE - In your bungalow - both of you were laughing so - so - intimate.

14. CLOSE UP NORMA

Disgusted - camera pans her past the kids - she exits - Vinnie &amp; Ellen turn to watch her -

NORMA-So intimate? Oh Vinnie! (O.S.)  
Listen to me, children. In Palm Valley two very old friends met by --

15. CLOSE SHOT BY FIREPLACE

Norma lights cigarette -

NORMA --chance. They had some good talks -- laughed over old memories. They had fun - that's all there was to it. I want you to believe me.

16. CLOSE UP ELLEN &amp; VINNIE

Ellen looks at Vinnie

17. CLOSE SHOT BY FIREPLACE

Norma puts cigarette to her mouth - lowers it - wondering

NORMA - Don't you?

18. CLOSE UP THE KIDS

Ellen speaks -

ELLEN - I do - but later when Daddy came home, Vinnie said he kept calling you -- at night.

19. CLOSE SHOT BY FIREPLACE

Norma listening to o.s. Vinnie

VINNIE O.S. - He made a date to see you yesterday.

20. CLOSE UP THE KIDS

Vinnie spreads his hands as he makes admission -

VINNIE - All right so I did listen. I don't usually go about snooping, but I had to think about my mother.

21. MED CLOSE SHOT CORNER IN ROOM

Camera pans Norma to Vinnie &amp; Ellen - she scolds - camera pans back as she moves across to table - puts out cigarette - goes back to the children - camera dollies back of Vinnie &amp; Ellen as Norma--

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL EIGHT PAGE 4

21. (Continued) --lectures them -

NORMA - Oh yes. Yes, it's always mother.  
Never father.

VINNIE - That's unfair.

NORMA - Your father has been neglected  
for a long, long time by a family he  
loves.

VINNIE - It's not true.

NORMA - You've treated him shamefully -  
taken him for granted.

ELLEN O.S. - I haven't.

NORMA - Everyone has taken him for  
granted - because he's sweet and  
thoughtful and because he's a good  
man. Do you know how much he loves  
you? You should hear his plans for  
your future, Vinnie, and how his eyes  
shine when he speaks about the  
Princess.

ELLEN - About me?

NORMA - Yes, in spite of the lack of your  
interest -- and rudeness the other  
night at the dinner table. Do you  
think if you gave your father half  
the love you give your mother, you  
would have needed to come up here with  
your accusations today? Why should  
Cliff need me, if he was given love  
at home? Why would he go on the out-  
side for it?

22. CLOSE UP VINNIE & ELLEN  
Favoring Vinnie - Ellen looks off  
to side - distressed -

ELLEN - But we love father.

NORMA O.S. - Then why do you neglect him?  
Why do you take and take and not give  
back one shred of love in return? Ho-  
many years do you think a real man  
will put up with that?

ELLEN - So that's why he fell in love  
with you?

## 23. CLOSE UP THE THREE

Favoring Norma - she moves forward to Ellen - camera pans excluding Vinnie as Norma sits on table & speaks sincerely to Ellen -

NORMA - Listen, Ellen, love is a very reckless thing - maybe it isn't even a good thing. When you're young and in love nothing matters except your own satisfaction. The tragic thing about growing older is that you - you can't be quite as reckless anymore. You begin to understand what is important and what is not. And to your father --

## 24. CLOSE UP KIDS PAST NORMA

Listen quietly as Norma speaks

NORMA -- the most important thing, believe me, is his family's happiness. You couldn't be as blind not to have known that! Can you blame anybody but yourselves if he is thinking about leaving you?

## 25. CLOSE UP THE THREE

Favoring Norma - she exits past camera - Ellen half turns to Vinnie - camera pans to hold directly on the children - Ellen makes plea - sobbing -

ELLEN - Oh Miss Vail, I know we're to blame, but please - please don't take Daddy away from us. (SOBS) Don't take him away!

## 26. CLOSE UP AT WINDOW

Rain pouring down outside as Norma looks around to f.g. - turns to look out window as she speaks - stiff -

NORMA - I'm sorry - I'm late - and I do have an appointment.

## 27. CLOSE UP VINNIE &amp; ELLEN

Ellen starts to speak - Vinnie puts arm around her & the two go to b.g. - exit into corridor -

## 28. CLOSE UP AT WINDOW

Norma, shaken, watches rain outside--

(Continued)

28. (Continued) --leans head against window frame -

...DISSOLVES INTO

MED CLOSE SHOT IN CLIFF'S SHOP LOFT

He is showing sketch of doll to Mr. Mayer, a customer - Jack the foreman of shop, stands nearby - camera dollies back as the three move forward - duck under long overhead shelf - Jack exits f.g. - Cliff & Mayer stop at end of table - discuss mechanical toy "Rex" on table - Cliff looks at watch - shakes hands with Mayer - Mayer exits to side - Cliff starts forward - stops as he sees -

CLIFF - Here's a sketch of the doll.

MAYER - The sketch looks very nice, Mr. Groves. But if I could see the doll made up...

CLIFF - Do we have it in the stockroom, Jack?

JACK - Yes, Cliff.

CLIFF - Well show it to Mr. Mayer, will you.

JACK - All right. Uh - this way, please. Watch your head here.

CLIFF - What about "Rex" Mr. Mayer?

MAYER - Well send me a gross of them and I'll see how he sells.

CLIFF - Fine. Well I have an appointment - I'll have to run along. Thanks for the order. Jack will take good care of you.

MAYER AD LIBS - Okay - fine.

29. MED SHOT IN TOY SHOP WORKROOM

Norma hurries forward thru doorway past a workman, moving to b.g. - Cliff comes on past camera - takes her into his arms - speaks warmly - she begins to protest - Cliff rushes --

(Continued)

29. (Continued) --on - camera pans as he & Norma move across shop to long drafting & display table -- rain pouring down outside window b.g. -

CLIFF - Norma, darling, - you remember that place overlooking the ocean?

NORMA - Cliff, listen to me!

CLIFF - I've been planning all day. You remember that place overlooking the ocean? Where we celebrated after I sold my first contract? We're going to drive down there right now --

30. CLOSE UP CLIFF & NORMA Favoring him as he leans toward Norma - makes plans - she interrupts -

CLIFF --sit in front of the fireplace and watch the storm on the ocean - then we'll have cocktails and...

NORMA - Cliff - Cliff, I'm - I'm trying to tell you something.

CLIFF - I'm sorry. What is it?

31. CLOSE UP BY WINDOW Favoring Norma as she speaks to Cliff - sad -

NORMA - I'm flying to New York tonight on the six o'clock plane.

32. CLOSE UP CLIFF PAST NORMA He reacts - startled

CLIFF - Why?!

33. CLOSE UP BY WINDOW Norma facing Cliff & camera - holds up her hand for silence -

CLIFF - Norma, nothing makes any difference to me...

NORMA - Listen to me, Cliff. Listen to me carefully. Twenty years ago I left here because I was in love with you. Yes - yes, Norma Miller, the little girl who couldn't face reality. Well today Norma Vail is leaving because she can face reality.

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL EIGHT PAGE 8

33. (Continued)

CLIFF - There's only one reality.

NORMA - No, no! The --

34. CLOSE UP THE TWO  
Favoring Cliff -

NORMA -- only reality is twenty years of Clifford Groves as a husband and as a father.

35. CLOSE UP NORMA PAST CLIFF  
She looks up at him - glances down -

NORMA - Twenty years of my being a career woman, with an eye to design and merchandising.

36. CLOSE UP THE TWO  
Favoring Cliff as he takes her by shoulders -

CLIFF - Norma, I love you!

NORMA - No - no.

37. CLOSE UP THE TWO  
Favoring Norma - speaks sadly

NORMA - No you don't love me. It's your - it's your search for youth - to push back the years. To feel carefree again. And you can't - not ever - none of us can. That isn't life, but you have a wonderful life with Marion and the children. And I, too, have a life --

38. CLOSE UP BY WINDOW  
Favoring Norma - camera dollies up as the two move to huge sloping window & look out at the heavy downpour - Cliff pleads with Norma -

NORMA -- and I'm going back to it.

CLIFF - You can't leave me!

NORMA - And if I don't leave you? What you do the day we're together and you read in the paper that Vinnie Groves is about to graduate?

39. CLOSE UP BY WINDOW  
Favoring Cliff -

NORMA - You'll want to run from me and--

NO. DESCRIPTION

DIALOGUE

REEL EIGHT PAGE 9

39. (Continued)

NORMA (CONT'D) --be with him, but you'll wonder if he'll see you again.

40. CLOSE UP BY WINDOW  
Favoring Norma -

NORMA - And the day you hear about the first professional recital of that - of that young dancer, Frances Groves. You'll feel sick at not being invited, and I'll feel sick for you.

CLIFF - Norma!

NORMA - And Ellen's wedding?

41. CLOSE UP THE TWO  
Favoring Cliff -

CLIFF - Stop it, Norma!

NORMA - Oh no, her father isn't here.

42. CLOSE UP BY WINDOW  
Favoring Norma as she & Cliff talk -

NORMA - He ran away with another woman - don't you remember? At his age! Oh the poor kid.

CLIFF - Norma...

NORMA - Oh face it, Cliff! I've had to face it. You know you'll want to see Marion again - hear her voice - quarrel with her over the bills and the children!

43. CLOSE UP B WINDOW  
Cliff begins to realize Norma is right - looks to side -

NORMA - She's the one who belongs in your life.

44. CLOSE UP BY WINDOW  
Cliff back to camera - Norma partially facing camera - camera pulls back as they move forward - Cliff turns to f.g. - camera dollies back as Norma runs out of scene past camera & Cliff starts after her - Jack comes on from side with Mr. Mayer - speaks to Cliff - Cliff apologizes & pushes past them - exits past camera -

(Continued)

NO. DESCRIPTION

DIALOGUE

REEL EIGHT PAGE 10

44. (Continued)

NORMA - Your first love - and that's the way it should be - it's such a good life. What have I to give you to take its place? Be happy, Cliff! (SOBS) You will be happy!

CLIFF - Norma!

JACK - Pardon me, Cliff - uh - about the doll, Mr. Mayer --here...

CLIFF - I'm sorry.

45. CLOSE SHOT ON CIRCULAR STAIRS  
Norma hurrying down - dashes to doors b.g. & starts thru to b.g. - employees leaving for the day - Miss Walker looks after Norma from side of scene near table b.g. -

46. CLOSE SHOT IN DISPLAY ROOM  
Miss Walker moves to side as Cliff dashes on from b.g. & races past her, exiting f.g. - she stares off - puzzled -

47. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
END OF PART

8

RCS

NO. DESCRIPTION

DIALOGUE

CONTINUITY & DIALOGUE

1. PART TITLE

UNIVERSAL - INTERNATIONAL  
"THERE'S ALWAYS TOMORROW"  
P A R T

9

2. SHOOTING ACROSS STREET EXT. TOY  
FACTORY BUILDING

Rain pouring down - people & cars  
crossing - Norma running out of  
Cliff's building & forward to side-  
walk - camera pans & moves in as  
she stops at curb & calls - cab  
drives on & stops & she gets in  
quickly -

NORMA - Taxi!

3. SHOOTING FROM STREET TO BUILDING

Taxi, with Norma inside, crosses &  
exits as Cliff runs out to curb -  
desperate - calls - camera pulls  
back as he runs out to center of  
street, ignoring rain

CLIFF - Norma!

4. CLOSE UP CLIFF

As he stops f.g. & stares off -  
dazed - cars pass him - he unheed-  
ing - turns & starts toward b.g. -

5. SHOOTING ACROSS STREET TO BUILDING

Cars & people pass Cliff as he moves  
to sidewalk b.g. & stares off -  
stunned - turns & starts toward  
door of his factory b.g.

...DISSOLVES INTO

INT. TOY LOFT TOWARD STAIRS

Cliff climbing stairs slowly &  
wearily - dazed - comes forward in-  
to loft - camera pans & dollies in  
as he crosses to long table - stares  
down at Walkie-Talkie Robot Man -  
gives toy robot a shove as he turns  
& crosses to window b.g. - robot  
starts forward across table & exits  
past camera as Cliff stares out win-  
dow b.g. - camera moves in over table

...DISSOLVES INTO

## 5. CONTINUED

## SIDE SHOT EXT. SIDE OF HOUSE

Rain has stopped - Ann hurrying forward along walk - camera pulls back & pans as she turns corner of house & moves across garden - Vinnie runs after her & overtakes her by arbor - stops her - speaks urgently -

VINNIE O.S. - Ann! (Comes on) Ann, wait!  
 Let - let me explain! I've been trying to tell you! I went to see Norma! She's a wonderful woman!

## 6. CLOSE UP ANN &amp; VINNIE (SIDE)

She speaks coldly & moves past him haughtily - he moves quickly & grabs her arm & pushes her back against arbor roughly - camera moves in to them - he speaks honestly - she reacts - looks down at his hands on her arms - he releases her - steps back - speaks gently & with humility - she close to tears as she speaks lightly - they embrace & kiss ardently -

ANN - That's no surprise to me!

VINNIE - What do you want me to say? That I've been a kid? I admit it! That I was wrong about Norma and Cliff? I admit that, too! What more do you want of me? I've learned a lot in the last twenty-four hours - but most of all I've learned what it means to really care for someone!

ANN - Well, you - you needn't be so forcible about it.

VINNIE - I love you. I never knew how to give love to anyone - only how to take it. I guess that's the hardest job to learn in the whole world -- how to give love - and expect nothing in return.

ANN - Well, what do you know? Long pants at last! Vinnie --

## 7. INT. LIVING ROOM TOWARD FOYER

Frankie following Ellen down stairs at side b.g. - talk - Ellen picks

(Continued)

7. (Continued) up phone as she answers it & hurries forward - camera pans & pulls back & tilts down - Ellen sits down on floor near divider-planter - Frankie sits by her - talk - Frankie irked - Ellen smug & superior - camera tilts down as both lie down on their tummies on rug - Frankie scornful as Ellen talks on phone - camera tilts up & dollies after Frankie as she rises & runs toward foyer b.g. as Cliff enters thru front door - he shuts door -

FRANKIE - Ellen, where'd you put my cologne?

ELLEN - Oh, I don't know! It's on the dressing table somewhere!

FRANKIE - It is not! I looked!

ELLEN - Hello. Oh, yes, Gloria! Hi!

FRANKIE - Well, then, where is it?

ELLEN - You're too young to use it anyhow!

FRANKIE - That's what you think!

ELLEN - Yes. It's Frankie being dramatic again! Yes, go on!

FRANKIE - You're the ham!

ELLEN - But, Gloria, darling! The question is: Can a woman like me really love a basketball player all of her life?

FRANKIE - Ooh! Cut out the mush!

ELLEN - Oh, yes! Tell me all about it! He did?

FRANKIE - Who did?

ELLEN - Oh, Gloria! (Off scene) ad lib  
Gosh, that's awful! Do you think he'll --

FRANKIE - Hi, Daddy!

8. CLOSE UP AT FOOT OF STAIRS  
Frankie coming on past camera as  
Cliff comes forward to her - he  
kisses her & speaks soberly - hangs  
hat on rack & throws topcoat over  
bannister - exits past camera -  
Frankie looks off after him -

ELLEN O.S. -- come back?

CLIFF - Hello, Pavlova.

FRANKIE - Is it still raining?

CLIFF - Uh - no -- No, it's stopped rain-  
ing.

9. CLOSE HIGH SHOT DOWN TO ELLEN  
Lying on floor, looking off & up -  
reacts - camera moves in & pans as  
she picks up phone & rises - smiles  
happily as Cliff comes on & kisses  
her - he moves into living room b.g.  
as Ellen talks into phone - Frankie  
comes on & speaks to Ellen - camera  
pans & dollies as she follows Cliff  
into living room - she sits near  
f.g. - Vinnie comes on from side to  
Cliff - speaks warmly - Cliff still  
dazed - paces around chair toward  
side as Vinnie crosses toward book  
shelves - Ellen comes on past cam-  
era - stops - sets watch as Cliff  
gives her the time - camera moves  
in to divider-planter as she moves  
to it & Vinnie comes forward with  
book - both sit - exchange glance -  
happy - look off -

ELLEN - Oh, Daddy! Hi!

CLIFF - Hello, Princess.

ELLEN - I'll be through in a minute.  
Okay, Gloria, I'll be over at your  
house at eight o'clock and we can do  
our homework.

FRANKIE - I want my cologne!

ELLEN - Yes, (Off scene) Gloria, Okay.  
See you tonight. 'Bye.

VINNIE - Uh - hello, Dad.

(Continued)

9. (Continued)

CLIFF - Hello, Vinnie.

VINNIE - How're you feeling?

CLIFF - I'm uh - I'm fine.

VINNIE - Uh - I'm glad.

ELLEN - Daddy, what time is it? My watch seems to have stopped. Dad! What time is it?

CLIFF - Oh - it's a little after six.

ELLEN - Oh, thanks. Gloria and I have some emotional problems to discuss. New ones.

10. CLOSE UP CLIFF  
Cigarette in mouth - takes out lighter & lifts it - stops - reacts to o.s. airplane sound - camera pans & dollies with him to garden door - he looks off & up thru' doorway toward sky - sees

11. LONG SHOT PLANE  
Flying across cloudy sky b.g. -

12. INT. MOVING PLANE  
Stewardess handing out magazines to passengers - camera pans as she turns to Norma - speaks - starts forward -

STEWARDESS - Would you like a magazine?

NORMA - No, thank you.

13. CLOSE UP NORMA IN MOVING PLANE  
Her eyes filled with tears as she turns & looks out window & then leans her head back - fights back tears

14. LONG SHOT PLANE  
Flying across cloudy sky toward b.g.

15. CLOSE UP HIGH SHOT CLIFF  
Standing in doorway, looking up to camera - tense & sad -

16. LONG SHOT PLANE  
Flying toward b.g. thru' clouds - exits from view

17. CLOSE UP HIGH SHOT CLIFF  
Staring off & up from doorway -  
reacts - disturbed & sad - steps  
back into living room & almost  
closes doors

18. CLOSE UP INT. DOORS  
As Cliff shuts doors - depressed -  
Marion comes on past camera to him  
- speaks gently - he still dazed -  
she links her arm thru' his as they  
follow camera backward thru' room  
- he pulls himself together - they  
exit past camera - camera holds on  
three children - look off admiring-  
ly - happy -

MARION - Hello, dear. Feeling better to-  
night?

CLIFF - What?

MARION - You've worried me these last few  
days. It's not like you be irritable  
and depressed.

CLIFF - I know. But I'm all right now.

MARION - Good.

CLIFF - You know me better than I know  
myself.

MARION - Well - I should, after a life-  
time with you.

FRANKIE - (Sighs) They make a handsome  
couple - don't they?

...FADE OUT

19. FADE IN - PICTORIAL END TITLE

The End

A  
UNIVERSAL-INTERNATIONAL PICTURE

...FADE OUT