

# What Price Hollywood

1932



RKO STUDIOS, INC.

PRODUCTION NO. 595

488  
~~Mr. [unclear]~~  
**MAY 10 1932**

**REVISED FINAL SCRIPT**

*(What Price Hollywood)*  
HOLLYWOOD MERRY-GO-ROUND  
(The Truth About Hollywood)

Adapted from an Original Story

by

Adela Rogers St. Johns

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Copied by RKO Stenographic Dept.



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- - -

FADE IN

For main title and exposure of credits, there is a background of carousel music. The series of quick dissolves shows trick shots of each of the principal characters in the story. It is as though they are riding a gigantic merry-go-round. Double-exposures show a background formed by various Hollywood places, photographic studies of Hollywood. In the foreground is each character riding on a merry-go-round animal. The only character not on a horse, camel, etc., is the girl, Mary Evans. She, too, is on the Hollywood Merry-Go-Round, but she is riding in a Cinderella pumpkin coach, with two rats for horses.

SOUND

CAROUSEL MUSIC (Some established tune that keeps the mood of the picture, such as "I'm Forever Blowing Bubbles")

(Note: If desired, the name of each character may be used super-imposed on the scene depicting the persons pertinent to the play; thus introducing them)

LAP DISSOLVE OUT

SERIES OF DISSOLVES

A birds-eye view (taken from Goodyear blimp) of Hollywood. DOUBLE EXPOSE against this birds-eye view the following:

A A testimonial advertisement for silk stockings. A large picture of a beautiful pair of silk-clad legs. A vignette of a star's face -- printed testimonial:

"For real beauty, there's nothing like  
SHEER SILK"  
(Facsimilie script) MIGNON LEE"

B A Fashion Page:

(Printed)

"What the Stars are wearing. Jean Summers shows her new wardrobe for Spring."

There follows a view of a girl wearing a smart street dress.

DOUBLE EXPOSE a figure, in smart teddy, donning a street dress almost exactly like the one on the Fashion Page. The page turns .....

C An advertisement for lipstick. A large picture of the lower half of a girl's face, with lips pursed--applying lipstick -- then the caption --

(Printed)

"Hollywood's Favorite Lips"  
Renee Dupont uses 'KISS ME'  
Lip Rouge."

SOUND

DURING THE PROGRESS OF FOREGOING LAP DISSOLVES THERE IS A PHONOGRAPH PLAYING THE SAME TUNE AS HAS BEEN HEARD AT BEGINNING OF SCREEN CREDIT DISSOLVES.

THE PHONOGRAPH SOUND CARRIES OVER THE NEXT DISSOLVE AND THROUGH PART OF SCENE

LAP DISSOLVE OUT

2

INT. MARY'S ROOM - DAY

PULL BACK from lipstick and lips to FULL SHOT of Mary Evans, who is putting lipstick on before mirror. She is in a modish but inexpensive ensemble that is in accord with the garb of the motion picture stars depicted in magazine.

SOUND

THE PHONOGRAPH IS STILL PLAYING

LAP DISSOLVE

3

INT. MARY'S ROOM - DAY

ANOTHER ANGLE - Mary is at the dressing table, completing her toilette. On the dresser is the fan magazine, lying open. She looks down at it and turns a page. Registers delight. She cuts the Picture (Clark Gable) from the magazine and gazes admiringly at it.

SOUND

THE PHONOGRAPH IS STILL PLAYING

CUT TO

4

INT. MARY'S ROOM - DAY

CLOSE UP Mary's mirror. Pictures of various well known stars are pasted on mirror, the CAMERA PANS to show quick flashes of each picture. The picture which Mary now pastes (or possibly pins to draperies behind mirror) is definitely that of Clark Gable. The CAMERA PULLS BACK showing Mary ready to leave. The phonograph runs down as Mary is picking up hat. She goes over to turn phonograph motor off. They she plays a scene to Gable's photograph.

MARY

(playing scene to Gable's photo --  
in a decided Garbo voice and manner)  
Goodbye, Darlink. I luff you. I luff you,  
my poor darlink. Oh, how I mees you ---

(she switches suddenly from the Garbo  
voice and manner as she finishes the  
sentence)

--- you great big, handsome lug! (1)  
(decidedly tough; she goes out of  
door with a grand manner)

MOVING SHOT - We FOLLOW Mary along hall. As she walks she is stopped by a grandly dressed gentleman of middle-age. He is clad in silk topper, morning coat and gardenia, striped trousers etc. He is carrying a small make-up box. He looks like a bored banker.

MAN

Oh, Miss Evans, would you lend me a quarter? I haven't got the carfare out to Universal. (2)

MARY

Got a job, eh? What'll the landlord think?  
(she fumbles in her purse) (3)

MAN

I'm getting ten bucks for a bit. But the director said it was a part that'll stand out. (4)

MARY

(gives him the quarter)  
Don't forget the little girl that gave you a start. (5)

LAP DISSOLVE

Mary walks down street, CAMERA FOLLOWING her.. She stops before a store window, where there is a wax model, modernistic, on which is a gorgeous evening gown. As she looks at it, there is a DISSOLVE showing Mary herself (as though in a dream) in the same gown that is on the model. Suddenly a man comes behind her (in the dream) and begins to raise her dress as though to remove it. Mary's face registers consternation. She is aroused from her dream and we see a man in the store-window, taking the dress from the mannikin, leaving it nude. Mary, roused from her dream, walks out of scene, a bit deflated.

LONG SHOT - Mary comes into lobby of theatre. There are signs of activity. Carpets are being laid, a cluster of sun-arc lights are being rolled across the lobby. A big sign says:

GALA OPENING  
TONIGHT

--

WORLD PREMIERE OF  
ALICE DURANT'S GREATEST PICTURE  
"SECRET LOVE"

SEE THE STARS IN PERSON

Mary stops before a large easel on which a poster bears the picture of Alice Durant in the arms of the leading man. As Mary stands there, a DISSOLVE shows her own face taking the place of that of Alice. A theater attendant moves the easel to let a sun-arc pass and the face DISSOLVES back to that of Alice. Mary drops her purse and looks down as she stoops to recover purse.

CUT TO

CLOSE SHOT - As Mary is recovering purse, she sees she is standing on one of the cement blocks in the lobby of the Chinese Theatre. The foot-prints of Norma Talmadge (or who have you) are in the particular block where Mary is standing. The name of the star is written there. We see Mary step into the impressions of the Talmadge (or what have you) prints. A dissolve shows the Talmadge name fading and the name "Mary Evans" written there. Then we see a janitor's floor-brush strike against her feet. The feet move, and as the brush moves across the prints, we see it rub out the prints and the name "Mary Evans".

LAP DISSOLVE

As Mary comes into the shot, an old woman holds out some gardenias for her to buy. She moves in.

CUT TO



TRUCKING SHOT - Mary walks grandly into the place. She passes the salad and cold-cut counter, at which stands a dark-complexioned, sheikish employee. He looks like Ramon Navarro and seems out of place in his employment.

MARY

(in passing)

Hello, cold cuts. (6)

She hurries on - passes a booth where two movie executives are sitting.

FIRST EXECUTIVE

Women like dark complected men. (7)

SECOND EXECUTIVE

It's a good part. I think you're right, the Latin types are coming back. Remember what I told... (8)

His voice trails as Mary passes. She goes by a table at which two men and a woman are sitting.

SECOND MAN

(at a table halfway toward kitchen - to his companions, bragging)

And was I drunk, and was she beautiful? Well, the next day I ... (9)

His voice also trails off amid laughter as Mary passes. She keeps walking, passes another man at telephone. He is excited and apparently is bargaining. He is an insipid fellow.

THIRD MAN

Why should I take less? I'm worth twenty-five hundred a week of anybody's money. I got a name, I'm box office. You ought to know... (10)

CONTINUED

His voice also trails as Mary comes to booth where Muto is sitting by himself. Muto gives her the eye. Nick is standing by Muto. This part of the set is near the kitchen door. Nick looks at Mary with disapproval.

NICK

(to Mary)

What's the matter with your watch? (11)

MARY

I've got an electric clock and forgot to pay the bill. (12)

NICK

Maybe you're too good for this job? (13)  
(he walks away)

MARY

(calling after him)

Listen, you heel, are you that dumb you don't know I'm sticking here -

(gives him the big Garbo business)

-because I got a great beeg love for you? (14)

(she goes into the kitchen. Muto takes in the scene.)

LAP DISSOLVE TO

11

INT. BROWN DERBY - EARLY EVENING

Mary comes out of kitchen door, backwards. She is carrying a tray on which there are many sugar bowls. She puts tray down on a serving table and then takes a full bowl of sugar to Muto's table. She pays no attention to him as she replaces the empty sugar bowl on Muto's table with the full one. He reaches over and takes her hand. She looks at him with restrained disgust.

CONTINUED

MUTO

Listen, Sugar. Do you want to go in pictures? I just wrote a great part for a girl like you. (15)

MARY

(takes her hand away)  
Why don't you stick to blackmailing? (16)

MUTO

(he is sore - threateningly)  
Want me to call Nick over? (17)

MARY

Sure. Call him over and tell about that seventeen-year-old girl you put in pictures.

(Muto is perturbed)

And I'll call your editor and tell him he's got a keyhole-peeper and a black-mailer for a columnist. (18)

(She goes to table where two dear old ladies are sitting)

ONE OLD LADY

(sizes Mary up with approval - to Mary)

What a beautiful girl! Why aren't you in the movies, dear? (19)

MARY

That's what I wonder myself. (20)

SECOND OLD LADY

You're the prettiest girl we've seen. (21)

MARY

(to second old lady)  
That's awfully sweet of you. You'll see me in pictures some day. (22)

CONTINUED

## FIRST OLD LADY

Our brother owns a theatre back in Muncie, Indiana. His name's James McGuire. Ever hear about him? (23)

MARY

Sure. Who hasn't? (24)

They smile as she goes out of the scene.

CUT TO

12

INT. BROWN DERBY - EARLY EVENING

THIRD MAN, as in Scene 10. He's closing his telephone conversation. Mary stands beside him to take order.

THIRD MAN

(over telephone)

That's my price. I just got through making a personal appearance tour over the Falsy-Walsy Circuit and I'm box office. I got box-office sticking out all over me. So long.

(he hangs up and looks up at Mary)

Well, what you got? (25)

MARY

I got box office, too. (26)

THIRD MAN

(who has no sense of humor)

I want some cold cuts. (27)

MARY

A lot of ham? (28)

be

CUT TO

SECOND MAN, as in Scene 10. He is still bragging.  
He is a homely, loud-mouthed fellow.

SECOND MAN

(to his companions, bragging)  
And was she beautiful and was I drunk?  
(29)

Mary looks at the sugar-bowl and finds it is almost full, so she passes on.

CUT TO

First EXECUTIVE, as in Scene 10. They are still talking shop. One executive is writing on table cloth. A CLOSEUP of table cloth shows a column of figures.

FIRST EXECUTIVE

Women are getting fed up with blonde types. (30)


SECOND EXECUTIVES

Like I said, the Latin types are coming back.

(Mary is putting sugar into the bowl)  
Look at Clark Gable. He's through. The Latin types... (31)

His voice trails as Mary goes toward salad counter. She stops to put down her sugar tray.

CUT TO



Mary and the Salad Man.

MARY

An order of cold cuts for Mr. Box Office.  
 (confidential)  
 Listen, the Latin types are coming back.  
 I just heard that -  
 (she nods off)  
 -big producer cracking to his yes-men.  
 (32)

COLD CUTS

What did I tell you?  
 (he is holding a big salami and  
 gestures with it)  
 You can fool some of the people all the  
 time, but you can't never fool the  
 American women. They want the sophis-  
 ticated love. (33)

MARY

I'll take a good old-fashioned cowboy.  
 (34)

CUT TO

Carey and Gardenia woman. Carey drives up in his  
 Rolls Royce town car. His man, James, hands him  
 from the car. Mr. Carey is rather slopped. The  
 Gardenia woman holds out her wares.

GARDENIA WOMAN

Will you have a gardenia for your button-  
 hole, Mr. Carey? (35)

CAREY

I'll buy them all. (36)

CONTINUED

WOMAN

All of them? (37)

CAREY

Yes, mother.

(brings out handful of bills)

I'll control the gardenia market.

Then nobody else will have any and

I'll get all the girls.

(gives her the money)

Here you are. (38)

WOMAN

You don't need gardenias to get girls,  
Mr. Carey. (39)

CAREY

Just for that I'm going to send you  
home in my car. (40)

WOMAN

Oh, Mr. Carey... (41)

CAREY

(to James)

Take her home, James. (42)

(He hands her into car, meanwhile  
holding box of gardenias under one  
arm -- he kisses her hand as he  
leans into car and says goodbye)

WOMAN

(as they start off)

Thanks so much, Mr. Carey. Don't forget  
me in your next picture... I'd be another  
Marie Dressler. (43)

be

CUT TO

TRUCKING SHOT -- Carey with gardenia box under arm. As he passes booths and tables, he imitates flower girl tossing his blossoms. When he gets to table occupied by Executives of Scenes 10 and 14, he seems to be tired. Executives leaving table are being helped into coats by Nick. All the while during Carey's gardenia march, there is a succession of greetings, to each of which he replies with "What's new?"

INCIDENTAL

Hello, Carey?  
Going to a funeral?  
Good evening, Mr. Carey! (44)

As Carey reaches table which is being deserted by movie executives, Carey collides with a mannishly dressed woman, who is on her way out. She gives him a dirty look.

CAREY  
(to mannish woman)  
I'm sorry, sir.  
(she gives him a glare and moves out of scene. He looks after her, holding a gardenia towards her, off)  
Who'll buy my violets? (45)

CUT TO

Carey and Nick. Nick motions for Carey to sit at table where Movie Executives have been dining.

NICK

Congratulations, Mr. Carey! (46)

CONTINUED



CAREY

For what? (47)

NICK

(indulgently)  
For the fine picture they're  
opening tonight. (48)  
(claps hands for waitress)

Carey sits down. Looks at figures written on  
tablecloth.

CUT TO

19

INT. BROWN DERBY RESTAURANT - NIGHT

Mary and another waitress. They are filling glasses  
with water. Mary nudges the waitress.

MARY

There's Carey! In one of your booths.  
Let me wait on him, will you? I gave  
you Wallace Beery last week. (49)

WAITRESS

Okay, but how much bonus do I get? (50)

MARY

You can have the tip. I'm looking  
for a break.

(pauses)

And I'm going to get it. (51)  
(she moves off to Carey)

CUT TO

Muto. He looks off at Carey. Is interested.  
Gets up.

CUT TO

Mary is starting to change tablecloth on  
Carey's table.

CAREY

(he has a pencil. Looking  
at column of figures)  
Just a minute. Last tablecloth I ate  
on was ten thousand dollars short.  
Bring me six glasses of water. Six  
separate glasses. (52)

MARY

Going to put out a fire? (53)

CAREY

I said six glasses. (54)

MARY

and how many pots of coffee? (55)

Muto enters scene. Carey pays no attention to him.  
Muto sits down.

CAREY

(to Mary)  
One pot of black coffee. and six glasses  
of water.

(to Muto, whom Carey evidently  
dislikes, pointedly, as though  
Muto were still standing)  
Won't you have a seat? (56)

Mary goes out of scene.

MUTO

How about giving me a full page ad  
for the new picture, Carey? (57)

CAREY

Every hour you're out of jail you're  
away from home. (58)

MUTO

Somebody's been knocking me to you.  
What you got against me? (59)

CAREY

Your parents for one thing. They should  
have known better. Every time I read that  
column of yours, I burn up. Am I keeping  
you from going some place? (60)

MUTO


You got me all wrong. I'm only trying  
to get along.

(Mary enters with a tray bearing  
a pot of coffee, cup and saucer,  
silver, napkin and six glasses  
of water. She puts them on the  
table. He ogles her)

Hello, sugar! (61)

Mary ignores his greeting.

CONTINUED



CAREY

(he takes each glass of water as  
it is handed him and puts gardenias  
in the glasses - to Mary)

Here!

(he pushes one glass with  
gardenias toward her)

Take this to those dear old ladies. (62)  
(looks off)

MARY

Can you spare it? (63)  
(she takes glass and gardenia  
and moves off)

MUTO

I hear you got a wow of a picture. (64)

CAREY

I bet they count the silver every time  
you eat here. (65)

CUT TO22 INT. BROWN DERBY - NIGHT

Same two old ladies of Scene 11.

MARY

(setting glass down with gardenias)

Mr. Carey -

(nodding off)

- sent this to you. (66)

FIRST OLD LADY

(looking off, nodding and  
smiling; to her companion)

Myra, it's the man I said resembled  
Brother Jim. (67)

CONTINUED

SECOND OLD LADY

(to Mary)  
How thoughtful! Who is he, dear? (68)

MARY

Maximilian Carey, the great director.  
His picture, "Secret Love," opens  
tonight at Grauman's Chinese. (69)

FIRST OLD LADY

I wonder if he could put us in one of  
his pictures? (70)

CUT TO

23 INT. BROWN DERBY - NIGHT

CAREY

(calling off)  
Miss! Oh, Miss! Bring me a telephone.  
(to Muto)  
Seeing you reminded me of something  
unpleasant. Thanks. (71)

MUTO

(rises and moves out)  
If that's the way you feel. (72)

CUT TO

Mary brings telephone and plugs it in. Carey is trying to manage his coffee, but is shaking and having difficulty.

MARY

What you need is a couple of straws. (73)

CAREY

That's a good idea. Bring me the straws that broke the camel's back.

(into telephone)

Gladstone 1025.

(to Mary)

What's a pretty girl like you doing in a place like this? (74)

MARY

I'm just studying human nature. (75)

CAREY

(he gets his number -

Mary stands by)

Hello! That you, sweetheart? Believe it or not, you can't guess where I'm at.

What's that? You don't give a what?

Neither do I.

(the party on the other end evidently hangs up. He jiggles the receiver-rest)

Hello ... Hello!

(he hangs up and turns to Mary)

Now did I say anything that would insult a lady? (76)

MARY

No -- I thought you were awful sweet to her. (77)

CONTINUED

CAREY

That's my trouble. Just sweet. I was going to take a lady to the Opening. I forgot to go get her. and she forgot to be a lady. (78)

MARY

But, Mr. Carey, people don't realize you're a genius. (79)

CAREY

Do you know something? I once proposed to a woman for saying just that.  
(sadly)  
Then she turned around and sued me for fifty grand. (80)

MARY

Sued you for being a genius? (81)

CAREY

No. Sued me for fifty thousand dollars. (82)

MARY

Anyway, you got a lot on the ball and don't let anybody kid you. (83)

CAREY

You're the smartest girl I met tonight. When I ordered six glasses you brought 'em and didn't ask what for? Or did you? Well, now I'm going to ask you something else, and don't ask me what for?  
(pauses)  
Will you go with me to the Opening of my picture? (84)

CONTINUED

MARY

(takes it big)

I've never been to an Opening, I mean,  
of course I'll go. But what will  
people think? (85)

CAREY

Thinking is a lost art. (86)

MARY

I haven't got any evening clothes, but  
I got the cutest dress. Just like the  
one Jean Summers wears. Gee! Will I  
go! And you won't be ashamed of me.  
I got plenty of ambition. I don't know  
it all, but I catch on. I'll go change.  
Where'll I meet you? Down at the corner?  
(87)

CAREY

Out in front at my car. (88)

Mary puts his bill on table. She goes out. Carey  
rises, squints at bill, and moves toward door.

CUT TO25EXT. BROWN DERBY - NIGHT

MED. SHOT. Uniformed doorman is just closing some-  
body's car door. Car drives off. Carey comes  
from restaurant.

DOORMAN

Taxi, Mr. Carey? (89)

  
CONTINUED



CAREY

No. Where's my car? (90)

DOORMAN

Don't you remember, Mr. Carey? You sent your car away with the old flower woman. (91)

CAREY

(remembering)  
Oh. (92)  
(he looks off and sees:)

26EXT. STREET - BROWN DERBY - NIGHT

MED. SHOT. A battered Ford is stalled about eight feet off the curb and other cars are trying to pass it and honking. A man is trying to crank it, sweating and swearing. He gets so mad he kicks the tire. Carey enters scene.

CARLY

If she turns over, I'll buy her.

The man gives him a look, then gives the car a mighty heave and she turns over.

CARLY (cont'd)

Ah! How much? (93)

  
CONTINUED

MAN

Well, would thirty-five dollars  
be too steep? (94)

CAREY

Make it fifty and I'll take it. (95)  
(he peels off three bills  
and hands to man)

CUT TO

27

EXT. STOCK SHOT GRAUMAN'S CHINESE - OPENING - NIGHT

This shot is for atmospheric purposes and build-up  
for the evening's progression. Actual scenes, stock  
shots, people at microphone, but no identifications.

CUT TO

28

INT. BROWN DERBY RESTAURANT - NIGHT

The locker room in Brown Derby. Mary is almost  
dressed to go out. Another waitress is there.

WAITRESS

You're not going to the opening  
dressed like that? (96)

MARY

Why not? You got to be different to be  
a success in Hollywood. And I'm stepping  
out with the big shot that gave birth to  
this opera. Baby, won't I look swell -  
riding up in a Rolls-Royce! (97)

WAITRESS

I will admit I never seen anybody  
look bad in a Rolls. (98)

MARY

And you never will. (99)

Nick comes in.

NICK

(to Mary)  
Why ain't you out there tending  
to business? (100)

MARY

Nick, I just been invited to the  
opening. (101)

NICK

All right, Miss Hollywood. If that's  
the way you feel. You're all washed  
up. Through. (102)

MARY

(sweeping grandly from the room;  
speaking as tough as nails)  
In your Brown Derby! (103)

CUT TO

29EXT. BROWN DERBY - NIGHT

Carey and Mary. There is a dilapidated Ford at  
the curb. An open car that looks as though it  
had lost the World War. Carey bows and offers to  
hand Mary into the car. Carey wears his monocle  
here and in earlier shots.

MARY

(rather suspicious)  
What is this, a gag? (104)

CONTINUED

CAREY

No. (106)

MARY

You taking me just for a laugh? (106)

CAREY

No. Honest. I sent the old flower-  
woman home and forgot all about it.  
You know? I saw this standing here  
and bought it. Fifty bucks. Come on,  
get in. You know the motto of  
Hollywood - it's all in fun. (107)

MARY

All right. I'll hold it together  
while you drive. (108)

They get in and the car starts off.

SOUND

MOTOR STARTING

LAP DISSOLVE OUT



FULL VIEW of the crowd at the opening. General scene. Incidental voices of announcers against noises of crowd.

INCIDENTAL NOISES

Listen, folks, here comes Richard Dix and his beautiful wife.

Here is James K. McGuinness, Supervisor of "State's Attorney".

The celebrities are coming so thick and fast, it's hard to tell the thick from the fast. (109)

CUT TO

MED. CLOSE SHOT - Carey and Mary in traffic, with two extraordinarily fine cars before them at curb before theatre.

CLOSE UP of Mary and Carey.

MARY

Gee, but you're swell. You let people laugh at you, and all the time you're laughing at them. (110)

He gives her a grateful look, revealing that she has analyzed his character perfectly.

CUT TO



CLOSE SHOT - Looking toward curb with people approaching a microphone beside which stands a woman who has the appearance of an actress after age has caught up with her.

ANNOUNCER

Miss Kitty Knickerbocker will again take over the microphone and describe a few of the creations these beautiful, gorgeous stars are wearing to the opening of this epic, - colossal, terrific masterpiece. Miss Kitty... (111)

MISS KITTY

Miss Georgie Van Raalte, the ingenue of this picture is wearing... (112)

(NOTE: Miss Pemberton will oblige with description)

CUT TO

33      EXT. CHINESE THEATRE - NIGHT

MED. SHOT. The Star, Alice Durant, is being helped out of her car by two attendants. There is much applause. Saxe gets out of car after her.

SOUND

APPLAUSE

Alice gets out, bows, more applause. Her car pulls out. As she comes closer, it is seen that she has much too many orchids. Saxe is escorting her. A CLOSE SHOT shows him beaming. As they walk, they hear a terrific peal of laughter. They both turn.

ALICE

That fool! (113)

CONTINUED

SAXE

I tell you, he's a genius. (114)

THE CAMERA FOLLOWS Saxe and Alice a short way and then PANS BACK, holding scene at curb, where Carey is handing Mary from the car. There is much excitement and honking of horns.

SOUND

HONKING OF HORNS AND LAUGHTER

ATTENDANT

But, Mr. Carey.  
(he is flustered)  
You can't leave your car there. (115)

CAREY

(walking away)  
My good fellow, it's yours. (116)


ATTENDANT

But I have a car. (117)

CAREY

This one's paid for. (118)

CUT TO



Saxe and Alice at microphone.

ALICE

(very low, lazy voice)

Hello, everybody. Everybody, hello.  
Charmed. (119)

ANNOUNCER

And now, ladies and gentlemen, I wish to introduce the man who produced this epic picture. Mr. Julius Saxe, owner of Olympic Pictures. (120)

SAXE

(excited)

Hello, everybody. Hello, Mama. Oh, Mama, the picture is going to be a big success. It is terrific. Sold out for a week in advance. I am glad to tell you this, Mama. I hope this makes your rheumatism feel better. Now everybody come see "Secret Love" and get an education. I am the only producer that thinks the audience is older than fourteen. I think the audience is nineteen at the very most. Goodnight, Mama. You can go to bed now.

While Saxe is talking the CAMERA PULLS BACK and includes Carey and Mary.

Saxe by now is in the seventh heaven. He notices Carey, who stands dourly beside Mary. Saxe even smiles at Mary. Mary is holding Carey's hand in a forthright, girlish fashion.

SAXE (cont'd)

(to Carey)

Oh, here is Max Carey, my genius director. He will say a few vurds. Maxie, say something over the microscope. (121)

CONTINUED



CAREY

My dear friends, I owe all my success to  
Beef, Iron and Wine. (122)  
(he gives a raucous raspberry)

He is about to continue when the microphone-man  
hastily intervenes.

ANNOUNCER

Excuse the static, folks. (123)

CAREY

That wasn't static.  
(Mary is laughing)  
Now, I'll introduce that great heroine,  
Mademoiselle from Armentiers. (124)  
(turns to Mary)

MARY

(over mike)  
Legionnaires, I'm sorry I'm not really  
Mademoiselle from Armentiers, that you  
sang so much about in the war. I'm just  
Mary Evans, and some day I hope you'll  
sing about my dramatic ability like you  
did about Mademoiselle's cooking. I  
thank you all.  
(she turns and pauses. She looks  
off)

CUT TO35EXT. CHINESE THEATRE - NIGHT

A CLOSE SHOT of Kitty Knickerbocker eyeing Mary's  
plain outfit and shaking her head. She is describing  
the outfit of the star over a separate hook-up.  
(Miss Pemberton will again oblige) This description  
has been heard as a tonal background, faintly, during  
Scene 32.

CUT TO

MARY (cont'd)

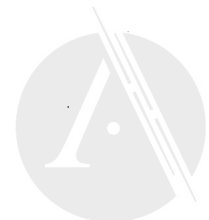
(speech as though continued over  
mike from Scene 34)

And I suppose, friends you want to know  
what I am wearing tonight. Well, it's a  
rather simple little ensemble, in very  
good taste.

(Details to be supplied by Mrs.  
Pemberton and ending with:)

And what's more, I earned the money to buy  
the material and then made it myself. So  
don't believe all the bad things you hear  
about Hollywood. (125)

FADE OUT



FADE IN  
37

EXT. CAREY'S APARTMENT - DAY

On top of a hill.

LAP DISSOLVE

38

INT. CAREY'S BEDROOM - DAY

Carey is asleep, partly dressed in trousers and dress shirt, with bare feet and a monocle in his eye. We don't see the front of his shirt at this point.

SOUND

As we FADE IN the telephone is ringing. It rings twice. Carey opens one eye and then reaches over and removes receiver, dropping it on the table. Then he groans and turns over.

CUT TO

39

INT. CORNER OF HALL - DAY

James, a valet and general house-man, is answering telephone.

JAMES

Yes, Mr. Saxe. He's still sleeping, Mr. Saxe ... Oh, no, not intoxicated, merely exhausted, sir ... I'll give him all your messages as soon as he wakes up.

(or)

Yes, Mr. Saxe. He's still sleeping ... Oh, no, not unconscious ... sleeping like a baby. But I'll give him all your messages as soon as he wakens. (126)

He hangs up with a look of comic despair and starts out.

CUT TO

Carey is slowly getting out of bed in a half daze. He wets his lips sourly. James enters.

JAMES

Good morning, Mr. Carey. Mr. Saxe has called several times. He seemed in quite a temper. (127)

CAREY

Good! Maybe he'll have apoplexy. (128)

Carey goes into the bathroom and James, seeing the telephone receiver off, replaces it.

CUT TO

41 INT. CAREY'S APARTMENT - BATHROOM - DAY

Carey is preparing for a gargle. At the beginning of this shot, we see him before his bathroom medicine closet (over wash bowl). The door of the closet is open and Carey is selecting a tremendously large bottle of Listerine. He does not bother to get glass, but takes a slug of Listerine and starts gargling as he shuts medicine closet door. He sets down the great bottle as the door closes and he glimpses self in mirror. He sees some handwriting on his shirt front and is puzzled, as it is (of course) in reverse in mirror. Evidently thinking he has the jitters, he knocks over the huge bottle.

SOUND OF DROPPING BOTTLE AND CRASH OF GLASS

Then he spurts the Listerine against mirror and carefully picks way through broken glass. (Shot of scared feet on tiled floor, with shards of glass showing) James comes into scene. He is carrying a whiskey bottle.

CUT TO

James and Carey at bathroom door, the latter is terrified.

CAREY

James, did I cut my feet -- I'm afraid to look? (129)

JAMES

(looks down)  
I don't see any cuts, sir. (130)

CAREY

(takes bottle and drinks)  
James --  
(gestures to shirt-front)  
-- will you read this fan letter? (131)

(NOTE: Make conform to Miss Bennett)

JAMES

(reading while Carey is drinking)  
"Mary Evans. Five feet, three inches, weight 102 pounds, complexion blonde, sings and swims, rides horseback. Telephone: Gladstone 5309." (132)

CAREY

(takes pencil from James' breast pocket. Holds bottle up to light, squints, then carefully marks it at liquor level, and gives James a knowing look)  
I wonder who .. (133)

JAMES

It must have been the young lady. (134)

CAREY

(hands bottle and pencil back to James)  
Did I bring somebody home last night? (135)

CONTINUED

JAMES

No, sir. Somebody brought you home  
this morning.

(James nods his head, off)  
She's asleep in the library. (136)

James goes out. Carey looks mystified. He glances  
at his bed and then at the door. He picks up a  
dressing gown.

CUT TO

43 INT. CAREY'S APARTMENT - MORNING

SOUND

The alcove where Carey's liquor cabinet is located.  
James is about to put the bottle in closet. He  
looks around knowingly, then examines mark on label,  
takes a healthful swig, remarks the bottle and puts  
it away. The telephone rings off scene. James  
goes to answer.

CUT TO

44 INT. CAREY'S APARTMENT - MORNING

The Library. Mary is asleep, curled up in a huge  
chair. A robe of coyote skins, really a rug, is  
draped over her. Carey is leaning above her. He  
watches her for a few moments. She rouses, seems  
at sea.

MARY

(gives a little start)  
Oh ... (137)

CAREY

What's new? Did you have a nice sleep?  
(138)

CONTINUED

MARY

I've only been asleep a little while.  
I was out on your verandah looking at the  
city lights. Gee, it's swell up here on  
the mountain! So clean and quiet! (139)

CAREY

Just what happened last night? (140)

MARY

Oh, nothing. You passed out in the  
middle of the picture. (141)

CAREY

Was it that bad? (142)

MARY

It was well directed, but that dame!  
And was she leg-conscious! (143)

James enters, apologetically.

JAMES

Excuse me, sir. It's Mr. Saxe again.  
He asks what you're doing? (144)

CAREY

Well, James, you tell him we're all  
having a wonderful time and we wish  
he were here and I'll write later. (145)

CONTINUED

JAMES

(calmly)  
Thank you, sir. (146)  
(he withdraws)

CAREY

(turns to Mary)  
Didn't I insult somebody last night?  
I've a vague memory of ... (147)

MARY

Nobody but Muto. You tripped him when he  
was walking down the aisle. And, boy,  
was I worried you'd lose your monocle!  
(148)

CAREY

(laughs - then, frankly)  
May I ask you something very personal?  
(149)

MARY

Why not? (150)

CAREY

Just where and how did I meet you? (151)

MARY

At the Brown Derby. I bought you from  
another waitress. (152)

CAREY

Bought me?  
(remembering)  
Oh, yes ... you work there. (153)

CONTINUED



MARY

No. I did, but I gave up my job for you,  
palsy-walsy. (154)

CAREY

(pours drink from decanter on low  
table. Sits on arm of chair. There  
is a French telephone on the table)  
Well ... (155)

MARY

I suppose you want to know how I got up  
here? You were plastered. I brought you  
home in a cab. The driver and I carried  
you up this mountain. All you did was  
yodel. A big help! (156)

CAREY

And you were so charmed by my yodeling  
you couldn't leave me. (157)

MARY

Well, I'm looking for a break in pictures.  
I thought you might give me a chance. (158)

CAREY

What do you know about that? (159)

MARY

Well, I'm no wise guy, but I believe in  
myself. All I need is a break.

(notices him as he keeps pouring  
drinks)

Anyway, do you have to drink all the  
time? Why don't you stop the heavy  
swilling? (160)

CONTINUED

CAREY

What? And be bored all the time? Ever  
work in pictures? (161)

MARY

Not yet. But I keep hanging around Central  
Casting. Say, will you write them a letter  
for me? (162)

CAREY

I'll do better than that. You're a great  
kid. I yodeled, did I? I didn't do  
anything else ... I mean ... (163)

MARY

I know what you mean. No. And it was  
a novelty. (164)

CAREY

(rather sadly)  
I guess I'm slipping. Well, what's new?  
I'll tell you. You come to the studio  
tomorrow morning and come on my set. (165)

MARY

Gee, that's great! (166)

CAREY

Now, I'm sending you home in my car.  
(very confidentially)  
I'm giving you my telephone number, and  
don't spill it.  
(he thinks a while)  
Know something? I forgot it. Anyway,  
look it up in the book. It's listed under  
the name of my Chinese cook, Hip Song Lung.  
You think I'm screwy, don't you? (167)

SOUND

TELEPHONE RINGS

MARY

No, I know you're screwy. (168)  
(she kisses him on the cheek)

Then she goes into hall and yodels. Cary yodels  
back.

SOUND

THE TELEPHONE RINGS.

FADE OUT

James is at wheel of Carey's Rolls-Royce. Mary is seated grandly. She looks in purse and finds only a quarter. She speaks to James through the tube.

MARY

(very Ritzy)

James, will you stop at the Brown Derby and go in and ask for Mary Evan's pay-check?

(James nods)

(she hangs up and continues to wallow in grandeur -- she finds mirror and compact in side fixture -- she fondles compact -- she takes the powder puff, dabs her cheek, looks in mirror; into mirror)

Mary, you look like dog meat this morning.  
(169)

Mary finds an elaborate and huge cigarette case. She opens it to discover an assortment of brands. She takes a cigarette and then uses the car-lighter. The car halts before the Brown Derby. A uniformed "Buttons" comes forward but James gets out and goes into restaurant. Buttons gets an eyeful of Mary, looks amazed and dashes into restaurant.

CUT TO

SHOOTING towards the street as James enters and goes to Manager's Office. Buttons comes to the cash counter and speaks to the cigarette girl. Nick is standing there. Nick and the girl look out in amazement, where they see the Rolls-Royce.

BUTTONS

Get a load of that, will you? (170)

They all register amazement and incredulity.

NICK

(slapping his chest)

You see - - - when they work for me, they get someplace..... (171)

James approaches him...

Muto sees Mary in the Rolls. He's holding some papers in his hands. He has other copies in his pocket.

MUTO

Well, well, sister. You've put in a good night's work. (172)

MARY

Are you selling papers, my good man! (173)

MUTO

No, Lady! I write 'em....and you can consider yourself a success. You've finally hit my column. (174)

He hands her a copy. She takes it. Muto still watching her.

CUT TO

INSERT

CLOSE UP OF MUTO'S PAPER, "THE HOLLYWOOD TATTLER"  
MUTO'S COLUMN:

"REELING AROUND HOLLYWOOD"

(Cut of Muto in body-type)

"Producer Saxe's latest atrocity 'Secret Love' wobbled all over the screen last night. In fairness to Director C-rey, he didn't wander as much as usual. But he is slipping.

By the way, who was the little blonde that acted as his main crutch at the opening? No doubt she is familiar to diners at the Brown Derby. Heigho!"

Mary folds the paper and without a word daintily drops it in the gutter.

James comes from restaurant with some money which he hands to Mary.

JAMES

He said you only had six-fifty coming, Miss. (175)

MARY

(takes money)  
To my town house, James. (176)

49

EXT. STREET - DAY

LONGER SHOT - James bows and takes his place at the wheel and they drive off.

FADE OUT

FADE IN

50

EXT. SAXE STUDIO - DAY

LAP DISSOLVE

51

EXT. LOT - DAY

With certain amount of activity.

LAP DISSOLVE

52

EXT. LOT - DAY

MED. CLOSE SHOT - of Mary walking along, a pink studio pass in her hand. She is over-awed by this place she has dreamed about. She looks off and sees:

PAN SHOTS of Administration Building, Projection Building, Film Vaults, Camera Building, Wardrobe, etc. People hurrying in and out. Mary's eager eyes take in everything -- a big truck passes her, loaded with extras in costume. The next moment she hears a voice yell:

VOICE

Hot points! (177)

Mary moves aside to let a cameraman pass. He carries his tripod over his shoulder. Sound trucks pass, a beautiful star passes, accompanied by her maid, with make-up box. Two still cameramen are shooting publicity pictures of some bathing girls.

SOUND

Mary walks on and comes to entrance of stage. A bell rings, but the door is open, and timidly she enters and looks about, as though she were in a Cathedral. The stage is enormous and at the extreme end, Carey is rehearsing his company. Mary starts toward them. The attendant closes the door behind Mary. More bells ring.

SOUND

CUT TO

54

INT. SOUND STAGE - DAY

MED. SHOT- Carey is watching as a scene is being shot. The cameras are turning. The actors are speaking their lines.

CLARICE

But I saw you kiss her. (178)

CLARK

I was only sorry for her. I'd do as much for any girl. (179)

CAREY

Cut.

(boy runs out with scene numbers)  
How was it for sound? (180)

VOICE

O.K. for sound. (181)

ELECTRICIAN

Kill 'em. (182)

Lights go out.

CAREY

That's all for today. (183)

55 INT. SOUND STAGE - DAY

MED. SHOT - Saxe jumps up as he hears Carey speak.  
Mary arrives at the edge of the group. Saxe goes to  
Carey.

56 INT. SOUND STAGE - DAY

CLOSER SHOT.

SAXE

Why you say that's all for today? (184)

CAREY

(very nasty)

Because I said three hundred extras on  
the set at nine o'clock and they're not  
here. (185)

bs

CONTINUED



SAXE

(with growing indignation)  
Yes, and you said three hundred extras on the set yesterday morning and you weren't here! What kind of monkeyshines is this -- You're driving me crazy! I should pay three hundred extras seven dollars and a half a day while you sleep off a drunk! D'you know how much is three hundred times seven and a half? (186)

CAREY

No, and neither do you. I'm a director, not a bookkeeper. And if you want me to finish this masterpiece, give me what I ask for and stay off the set! (187)

SAXE

Three hundred extras is too many.....a thousand times too many! I give you twenty-five. (188)

CAREY

And you expect me to shoot an Embassy Ball with twenty-five people! Maybe you want me to play it in a telephone booth. (189)

SAXE

All right. This once I give in to you. You can have a hundred and fifty extras. (he stamps off) (190)

CONTINUED

Bs



CAREY  
(calling after him)  
Make 'em all twins!  
(then he motions to  
Assistant)  
My tea. (191)

Prop boy dashes up with a cup of whiskey. Carey looks at him and grunts inquiringly. Prop boy nods. Carey drinks. At this moment, Mary steps up beside Carey and speaks.

MARY  
(brightly)  
Hello, Mr. Carey. (192)

CAREY  
(looks at her blankly a  
minute)  
What's your name again? (193)


MARY  
(a bit crestfallen)  
Mary Evans. (194)  
(and she yodels softly)

CAREY  
Oh...it's you! That's right!  
(calls off scene)  
Jimmie! (195)

Assistant hurries in.

bs

CONTINUED



JIMMIE

Yes, sir. (196)

CAREY

This's Miss Evans -- for that bit part on the stairs. Take her to the wardrobe and pick out a good-looking evening dress for her. Have her on the set, made up, at eight this evening. (197)

JIMMIE

Yes, sir.  
(to Mary)  
Come on. (198)

MARY

Thank you, Mr. Carey. (199)

JIMMIE

Come on! Snap into it! (200)

He starts off. Mary runs a couple of steps to catch up with him. Carey takes another drink.

FADE OUT

bs



Mary, Carey, Assistant and others ready to start scene. Carey turns to Electrician.

CAREY

Let's have that baby spot. We'll rehearse this once more before we take it. You know what you have to do Miss Evans. (201)

MARY

Yes, sir. I think so. (202)

CAREY

D'you know your line? (203)

MARY

(without any attempt at inflection)

Hello, Buzzy, you haven't proposed to me yet tonight. (204)

CAREY

That's right. Take your position half way up the stairs.

Mary goes half way up the stairs and takes her position. The actor, Clark, comes and stands at the foot of the stairs.

CAREY (cont'd)

(calls)

All right, Miss Evans, come on. (205)

CONTINUED

Mary walks down the stairs, her knees shaking. She hangs onto the rail to help herself, then lets go. At the bottom, Clark steps forward to meet her. Mary manages to articulate the line.

MARY

(darkly)

Hello Buzzy. You haven't proposed to me yet tonight. (206)

Then she is supposed to see someone off the scene and her face must register fright. She does her best with it.

CLARK

What is it Rosemary? Are you ill?  
(then they stop and look at  
Carey. Pause) (207)

CAREY

Yes. Suppose we try it once more. Come down the stairs lightly, gracefully.. Don't hang onto the rail... you're sober... and speak your line with more animation. Put a little zip into it.. now remember you're a good looking wench and you're going to make this poor sap down here propose to you. Now let's try it.

(Mary goes back up and waits  
for Carey to speak)

All right. Come on.

(Mary takes about three steps  
when he stops her)

Go back. Now don't walk on your heels, please, and don't clench your fists. This isn't a fight, it's a love scene. Come on.. be gay.. smile... (208)

Mary comes down the stairs, obviously on her toes, with a funny springy movement. At the bottom Clark meets her.

MARY  
 (with a frightened grin)  
 Hello Buzzy. You haven't proposed to me yet tonight.  
 (she giggles out consciously, then looks up, and her face changes to what she thinks is horror) (209)

CLARK  
 What is it Rosemary? Are you ill? (210)

CAREY  
 All right. Wrap 'em up. We'll take it in the morning.  
 (to Assistant)  
 You better line up another gal for me. (211)

ASSISTANT  
 Yes, sir. (212)

Mary hears and touches Carey's arm. He turns and sees her.

MARY  
 I wasn't very good, was I? (213)

CAREY  
 Oh, you were all right. Now you mustn't be discouraged. You keep in touch with me. I may have something else for you some day. (214)

pc.

CONTINUED

MARY

(lips trembling a bit)  
I think I could do it better tomorrow.  
(215)

CAREY

(reaching in his pocket)  
That reminds me - you said you left your  
job. Here's some money. You're going  
to get along fine. (216)

MARY

(with her pride to the rescue)  
Thanks, but I have plenty of money. Good  
night. (217)

CAREY

(pleasantly)  
Good night. Let me know what's new. (218)

Mary hurries away.

ASSISTANT

How many extras for tomorrow, Mr. Carey?  
(219)

CAREY

Three hundred. (220)

ASSISTANT

Yes, sir. (221)

CUT TO



TRAVELING CLOSE SHOT - Mary stumbles along, blinded by tears, passing a wall and reaches the revolving gate. Place camera for a STRAIGHT-ON SHOT and show her come through the gate, pause and try to go back - sees the gate only works one way. Stands looking back a moment, then, still weeping, hurries off.

LAP DISSOLVEEXT. MARY'S APARTMENT BUILDING - NIGHT

Mary, with dragging feet, comes to front door and goes inside.

CUT TOINT. HALLWAY - NIGHT

Mary slowly ascends the stairs. Half way up, she gets an idea. She turns and starts gaily down the stairs. As she does so, we see the landlady come from a door at the rear, reaching the bottom of the stairs just as Mary does.

LANDLADY

(who has once been in pictures herself)

Hello, Mary. How did you get along at the Studio today? (222)

MARY

(enthusiastically)

Oh, swell, Mrs. Bangs. I did a bit. I wouldn't be surprised if I got a contract. (223)

LANDLADY

Now, don't be too quick signing up, dearie. You might do better free lancing. (224)

(she goes into room at bottom of stairs)



Mary runs up the stairs and starts doggedly rehearsing her scene. As she comes down the stairs and says -

MARY

Don't walk on your heels... don't clench your fists... be gay... smile... let go the rail...smile...

(and does she smile. At the foot of the stairs she says)  
Hello, Buzzy. You haven't proposed to me yet tonight. (225)

SOUND A clock in a tower begins to boom out eleven o'clock, at beginning of scene.

LAP DISSOLVE

61 CLOSE SHOT - FACE OF CLOCK - NIGHT

The hands move from 11 to 12 and strike. Then to one, and strike.

LAP DISSOLVE

62 INT. HALLWAY - NIGHT

Mary coming down the stairs, lightly and gracefully. At the foot of the stairs she says her line perfectly - provocatively.

MARY

Hello, Buzzy. You haven't proposed to me yet tonight.

Then she sees the imaginary person and a look of fear and horror come over her face -

CUT TO

Half open, and in it stands the actor to whom she gave the quarter. He applauds with evident sincerity.

CUT TO

Mary, smiling, pleased with herself.

MARY (cont'd)

Will that knock him dead tomorrow morning?

-OR-

Wait till he asks me what's new tomorrow!

(she nods her head as if to say, "I'll show him," and starts up the stairs) (226)

FADE OUT



FADE IN

65

INT. PROJECTION ROOM NO. 3

The scene FADES IN during the projection of rushes. It is a Chinese war drama. As the scene FADES IN, some wicked-looking Chinks are shown shooting machine guns towards audience.

SOUND

MACHINE GUN FIRE

The scene in the foreground is dim. We see silhouettes only of heads.

A door opens. We hear Saxe's voice. He is angry.

SAXE

Who's there? Lights.  
(the lights go up)

We see Mary, who has wandered in.

SAXE (cont'd)

(thunders at Mary)  
What you coming in for? Who are you?  
Huh? Get out! (227)

MARY

I'm sorry. (228)  
(she leaves)

66

INT. PROJECTION BOOTH

Mary shown in projection machine booth, peeking through at her picture as it is being run.

bm

CUT TO

The lights go off and the rushes continue. This time the rushes are the scenes Carey shot with Clarice and Clark followed by the bit with Mary and Clark.

On the screen Mary comes down-stairs, Clark meets her and it is all done exactly as we saw Mary rehearse it on her stairs.

Dialogue on screen:

MARY

Hello, Buzzie. You haven't proposed to me yet tonight. (229)

CLARK

What's the matter, Rosemary? Are you ill?  
(230)

A man with slate comes before camera and is shown on screen.

SAXE

(excitedly)  
Terrific? Who's that gorgeous creature?  
(231)

The lights go up.

CAREY

That's the little girl you just threw out.  
(232)

SAXE

Sign her up immediately.  
(turns to his secretary)  
Make a note of that, Miss Spiegel. (233)

CONTINUED

MISS SPIEGEL

(she has a bottle and a spoon --  
he pours a spoonful of medicine  
and gives it to Saxe)

Yes, sir. (234)

SAXE .

Maybe she's a big discovery.

(to Miss Spiegel)

Tell them to run it over again so I  
can see the girl. (235)

Miss Spiegel goes to telephone on table and rings.

CUT TO68INT. PROJECTION MACHINE BOOTHSOUND The telephone rings. The operator lifts the  
receiver.

OPERATOR

Okay.

(he looks wisely at Mary and  
hangs up)

He wants to look at your stuff again.  
It's a good sign. (236)

CLOSE SHOT of Mary. Her face is a study of happiness.

MARY

(incredulously and amazed)

Gee. That's me talking! (237)

(her voice from screen carries  
over her remark)

CUT TO

Saxe and Carey are sitting together. Cecil is taking dictation.

SAXE

(finishing a cable)  
Send this cable to our London office,  
too. What's a big word for colossal? (238)

MISS SPIEGEL

Tremendous. (239)

SAXE

No. That belongs to the Burner Brothers  
Studio. Take it. Have just seen rushes  
of Chinese picture and it is positively  
stupendous. (240)

MISS SPIEGEL

Stupendous. (241)

SAXE

I like stupendous better'n tremendous,  
don't you, Carey? (242)

CAREY

One's as bad as the other. They use  
them both to describe flops. (243)

CONTINUED

SAXE

Make it "terrific". It sounds successful.  
 Terrific box-office. Terrific crowds.  
 Terrific talent. That's the word.  
 Terrific. To our New York office, copies  
 Mr. Huliban, Mr. Grossmiller, Mr. . . .  
 well, to everybody. Our new Picture,  
 "Clouds over China" is terrific. This  
 should bring standing lines back to our  
 theaters. It is terrific.

(Carey starts out of door -- Saxe  
 to Carey)

Just a minute. Where's that girl I just  
 threw out of here?

(to Miss Spiegel)

Make it a day letter. (244)

CAREY

I don't know. (245)

SAXE

Well, find her and bring her back. (246)

CUT TO

70PROJECTION BOOTH

OPERATOR

He means you. (247)

MARY

(excited -- hollers through  
 aperture)

I'm here, Mr. Saxe. (248)

(then she dashes out of booth)

CUT TO

Saxe looks up at aperture as if he had heard something -- he's not quite sure what. The next instant Mary dashes in.

MARY

Here I am, Mr. Saxe. (249)

SAXE

Hm. Sit down. What's your name? (250)

MARY

Mary Evans. (251)

SAXE

Mary Evans. Well, we can change it. (252)

CAREY

(with irony)

But Mary is a grand old name, Saxie.  
Great boxoffice. (253)

SAXE

All right. We keep it. I give you seventy-five dollars a week for the first three months, a hundred for the next six months. One hundred and fifty for the next year, five hundred for the following year and a thousand a week after that until seven years. You're making a million dollars. (254)

MARY

(gasps)  
A million dollars. (255)

CONTINUED



SAXE

And if you make good, I'll be the first to tear up your contract and give you raises. Here's a dollar in hand on a thirty-day option.... that makes it legal.

(turns to Miss Spiegel)

Miss Spiegel, ring for all my heads of departments... and get Mama on the phone. I must tell her I discovered a new star..... (256)

CAREY

Who discovered a new star? (257)

SAXE

Maxmillian Carey discovered a new star...  
(Saxe goes through his pockets (258)  
for a piece of paper and pencil)

CAREY

You're welcome. (259)

SAXE

(turns to Mary)  
Your name.... Mary Evans. (260)  
(writes it down)

While he is figuring on her name we hear Miss Spiegel's voice come over the scene.

MISS SPIEGEL'S VOICE

Mr. Saxe wants all department heads in Projection Room Three right away. And get Mama Saxe on the long distance.... Medea Baths, Mt. Clemens, Michigan. (261)

CONTINUED

SAXE

It's all right. It comes out lucky.  
What day were you born? (262)

MARY

August 26, 1912. (263)

SAXE

(calls)  
Miss Spiegel. (264)

MISS SPIEGEL'S VOICE

Yes, Mr. Saxe. (265)

SAXE

(takes his flower from buttonhole,  
smells it and returns it -- Miss  
Spiegel enters)  
Her horoscope. She was born in August.  
Miss Spiegel knows all about horoscopes.  
(266)

MISS SPIEGEL

Mr. Saxe, it's a terrific sign. The  
stars are all in tune. (267)

The heads, meanwhile, have trooped in and are  
standing.

SAXE

(takes his flower out and  
smells it)  
Gentlemen, the stars have decreed this  
young lady shall be a star of the  
highest magnitude. (268)

CONTINUED

## CHORUS

Congratulations, Mr. Saxe. (269)

## SAXE

(to Miss Spiegel)

Did you get Mama on the phone yet? (270)

## MISS SPIEGEL

(goes to telephone; over phone)

Did you get Mama Saxe on the phone yet?  
(271)

## TWO MEN

How is your mother, Mr. Saxe? (272)

## SAXE

Thank you, gentlemen. Mama's rheumatism is better, but she should not travel before Venus crosses Mars.

(to Mary)

Mama's got rheumatism in Mt. Clemens  
(to the heads)

Now, gentlemen, I tell you what we should do. We start a national publicity campaign about Miss Evans.... We make her a famous siren - a girl no man can resist... we give her a few lovers - not too many ... just enough to make all the other women wonder how she does it..... you, Donald, you think up a scandal we can publish about her... a nice respectable scandal that everybody'll like... if any rich man commits suicide in the next few weeks, publish a rumor she refused to marry him... Miss Spiegel, take a note. Get her a library. She reads only the Old Masters, Rex Beach, Rupert Hughes, Longfellow and Shakespeare, and some good Greek, Eugene O'Neill. (273)

CONTINUED

## MISS SPIEGEL

Your mother, Mr. Saxe - on Number Seven.  
(274)

## SAXE

(turning to a writer)  
And Grover, I want you should write a story for Miss Evans ... about a woman of flame. We got the best dialogue writer in New York coming next week. He will write the words. You don't have to do nothing but write the story, the business what they do and where they do it. This dialoguer will write everything they say. Can you do that, Grover? (275)

## GROVER

Write a story without any dialogue? (276)

## SAXE

That's right. No dialogue.

(he takes down receiver - is all excitement)

Mama. Is that you? Yes. Julius. I'm so lonesome. Great news, Mama. I'm creating a new star. She will be a siren, Mama.

(shouts)

No, not a police siren, Mama, a young Dietrich. Another Duse, Garbo, all rolled up. Don't worry about the money. Sure it costs money for long distance. Don't worry, Mama. It's a modern age. I have all my heads here. They send their love, Mama.

(he looks at them and they all nod as he nods, in perfect time)

Good bye, Mama dear .... it's worth it. I love you.

(he hangs up)

A man's best friend is his Mama.

(to Treasurer)

Lease a house. Secluded and colossal. Call up the bank and get a house that's been foreclosed. (277)

Carey rises to leave.

MARY

Oh, Mr. Carey! I'm in pictures! (278)  
(throws arms about his neck)

CAREY

Well, don't blame me. (279)

SAXE

Don't go way, Carey. I want to have  
a talk with you. Goodbye, Mary. (280)

MARY

Goodbye, Mr. Saxe. Goodbye, Mr. Carey.  
(281)

CAREY

Goodbye, Mary. Watch your options, now.  
(Mary goes out surrounded by  
heads of departments, all talking  
to her -- Carey turns to Saxe)  
Well, what's new? (282)

SAXE

Carey, I like you. You're a fine  
director. (283)

CAREY

All right. What have I done now? (284)

CONTINUED

SAXE

That's it. I'll tell you. You're slipping, Carey. All the time with a bottle... all the time shiker.... no longer you care are the scenes good.... no longer you care is film being wasted.... all the time re-takes... all the time over schedule. (285)

CAREY

(with mock seriousness)

Well, now let's think a minute, Saxie.... Who can we get to take my place.... (286)

SAXE

(immediately conciliatory)

Now, I'm just telling you this for your own good, Carey. You're even losing your memory with this drinking business. You're getting mashugah. It's no good. You gotta stop. Five years ago you were ten years ahead of the business and now you're not quite even with it -- and what's the answer? Whiskey! (287)

CAREY

You're right, Saxie. What the picture business needs is light wines and beer.  
(he gets up and reaches for a (288)  
cigarette)

FADE OUT

FADE IN

72

EXT. POLO FIELD - DAY

SOUND LONG SHOT - Picture troupe is on location in Santa Barbara. Some of the polo players on their ponies are practising on the field. The Sound Truck and Cameras are in position. Carey is yelling instructions through a megaphone.

CUT TO

73

EXT. POLO FIELD - DAY

MED. SHOT - Mary and the other members of the company, in make-up, are eating their box lunches.

MARY

How is Three-Bottle Carey today? (289)

1st ACTOR

In his usual form. (290)

ANOTHER ACTOR

This is the worst box lunch I've met up with yet. (291)

1st ACTOR

If you weren't here, you wouldn't be eating at all. Who wants an apple? (292)

MARY

I do.

(Actor tosses it to her. She catches it expertly with one hand - does the imitation of Dietrich in "Morocco" - sings)

Vot am I bid for my apple?

The fruit that made Adam so wise ...

(293)

CUT TO

MED. SHOT - Clark, the leading man, in polo clothes and make-up, and a good-looking young chap also in polo clothes, but without make-up, are standing, watching Mary. Her voice in the rest of the song comes over this shot.

MARY'S VOICE  
(off scene - sings)  
(Get words of song) (294)

BORDEN  
(admiringly)  
Say, she's clever! (295)

CLARK  
(a bit bored)  
Oh, she's got something. (296)

At this moment Carey enters scene.

CAREY  
All right, Mr. Borden. Your team is all ready. Will you tell Mr. Clark what to do? (297)

Borden turns and motions off scene to someone to bring their ponies. Then he turns to Clark.

BORDEN  
D'you mind, Mr. Clark, if I show you how I hold the mallet?  
(he demonstrates with his own mallet)  
And wrap the thong about your thumb like this. (298)

CONTINUED



CLARK

Thanks, but I always hold it this way. (298)  
(has thong wrapped about wrist)

BORDEN

I know, but if your mallet gets fouled  
with another mallet or your pony's legs,  
you're pulled off. (300)

CAREY

That's right, Clark! You couldn't learn  
a thing from Mr. Borden. He's only the  
best polo player in the country. (301)

CLARK

Well, I've played polo before myself. (302)

Two ponies are led into scene. Borden mounts one,  
Clark the other.

CUT TO75      EXT. POLO FIELD - DAY

MED. CLOSE SHOT - Mary is seated before a make-up  
table, fixing her make-up. She looks up and sees  
Borden and Clark riding down the field.

MARY

There's that one that rides so well --  
Who is he? (303)

MAID

Mr. Carey said that was Lonny Borden.  
(304)

mr

CONTINUED

1st ACTOR

Yes, that's Borden. He's a nine-goal man.  
(305)

MARY

(with renewed interest)  
Oh, I like him! He makes my heart go  
potata - potato. (306)

CUT TO76EXT. POLO FIELD - DAY

LONG SHOT - Two teams go into action -- some nice riding from Lonny Borden, and then suddenly a mix-up around Clark.

77EXT. POLO FIELD - DAY

MED. SHOT - Clark is pulled off his horse. Borden comes riding up and quickly dismounts. Carey comes running in.

BORDEN

I'm sorry -- Are you all right? (307)

CLARK

(frostily)  
Quite, thank you. (308)  
(he gets up, a bit dazed)

CAREY

Sure you're not hurt, Roger? (309)

CLARK

(with dignity)  
I'm quite all right. (310)

CONTINUED

BORDEN

(sympathetically)

I'm afraid you held the mallet wrong --  
that's what I told you. (311)

CLARK

Actors and children, Mr. Borden -- You got  
to let 'em see for themselves. (312)

BORDEN

Would you let my doctor look you over?  
(313)

CLARK

No, thanks. I'll have my personal  
physician fly up from Hollywood. (314)  
(limps off toward his pony)

BORDEN

But my doctor's an orthopaedic specialist.  
(315)

CAREY

His doctor is a brain specialist. (316)

Mary enters scene -- Borden is about to mount his  
pony.

MARY

(to Carey)

Is he hurt? (317)

CAREY

I don't think so. Oh, Miss Evans, this is  
Mr. Borden -- Miss Evans is our leading  
lady. (318)

BORDEN

You don't have to tell me, Carey. I'm an Evans' fan. (319)

MARY

And I'm a Borden fan. Seeing you ride does something to me. (320)

BORDEN

Seeing you on the screen does something to me. (321)

CAREY

(calling)  
All right, Mr. Borden. Roger thinks he can finish the scene. (322)

BORDEN

All right. (323)  
(he turns back to Mary)

MARY

(holding out her hand)  
Goodbye, Mr. Borden. (324)

BORDEN

(taking her hand)  
Don't say goodbye ... May I come back?  
(325)

MARY

Sure. (326)

Borden smiles (and I mean smiles), mounts his pony and rides off.

LONGER SHOT - Borden rides into the center of the field and everybody takes his position. Ad lib talk.

MED. CLOSE SHOT - Mary stands beside Carey, watching.

MARY

Is Lonny Borden married? (327)

CAREY

No. He's strictly a breach of promise guy. (328)

MARY

Think he'd go for me? (329)

CAREY

Never heard of him refusing anybody. (330)

MARY

What a man!  
(pause)

Look at him ride! (331)

CUT TO

MED. LONG SHOT - showing a spectacular ride with Lonny making a goal.

FADE OUT

FADE IN

81 INT. MARY'S SUITE - SANTA BARBARA HOTEL - NIGHT

Mary and maid.

SOUND THE TELEPHONE RINGS.

Servant answers telephone.

MAID

Who's calling?

(turns to Mary)

It's Mr. Borden.

(into phone)

She's busy now, could she call you back?

(listens & then to Mary)

Mr. Borden wants to know if you'll come  
to his bungalow for a cocktail -- Mr.  
Carey is there? (332)

MARY ----

Tell him 'yes'. (333)

CUT TO

82 INT. BORDEN'S BUNGALOW - NIGHT

Borden and Carey. Carey is slopped up.

BORDEN

What sort of person is this Miss Evans?  
(334)

CAREY

Don't ask me. If I start talking about  
her, I'm liable to shout myself sober.  
(335)

fs

CONTINUED

BORDEN

But, is she involved anywhere...  
Part of anybody's pattern? (336)

CAREY

Mary's the kind of girl the next  
morning you could tell your mother  
what happened the night before. (337)

BORDEN

What's your interest in her? (338)

CASEY

My interest in Mary? You wouldn't  
understand it. (339)  
(he passes out on couch)

Mary enters. Borden rises.

BORDEN

Oh, hello! (340)

Mary goes over to Carey. One of his legs is hanging  
off couch. She lifts his foot and straightens him  
generally on the couch.

CAREY

(mumbling -- referring to his leg)  
I been ... wanting ... to do that ...  
for a long time ... (341)

CONTINUED

BORDEN  
(offering Mary a chair.  
She sits down)  
Want a highball or a cocktail, Mary? (342)

MARY  
May I have a glass of ginger ale? (343)

BORDEN  
(sitting beside her)  
Don't you drink? (344)

MARY  
Sure I do. But not just to be drinking.  
(345)

BORDEN  
You needn't be afraid of the liquor. (346)

MARY  
I'm not afraid of anything. (347)

BORDEN  
Then we'll have dinner served here. (348)

MARY  
Let's go where there's a crowd. (349)

BORDEN  
(studies her)  
Then you are afraid? (350)



MARY

No. I'd just like to dance - with you.  
(351)

BORDEN

All right.  
(looks at Carey)  
What'll I do with our horizontal friend?  
(352)

MARY

Let him sleep. But take all his matches  
away. Last winter he set fire to  
- Napoleon's bed in Mr. Saxe's Beverly  
Hills home. (353)

SOUND

They go out. After a moment the telephone rings  
insistently. Carey rouses and answers.

CAREY

(half-conscious)  
Who d'you want ... huh? Long distance ...  
Who? ... Mr. Carey? ... Mr. Carey? ... Oh,  
yes, this is Mr. Carey ... Oh, it's you,  
Saxie. Good old Saxie ... what's new?  
(354)

CUT TO

83

TELEPHONE - HOLLYWOOD

Saxe is talking into phone.

SAXE

There's nothin' new. Yesterday you were  
five days behind schedule. Today you're  
seven days behind. There's nothin' new  
about that ... huh? ... Sure I saw the  
rushes ... and I want to ask you, Carey, -  
why is it you go to film a polo game and  
in the background you show cows and sheep  
eatin' grass? The script don't say nothing  
about wild animals .... (355)

84

INT. BORDEN'S BUNGALOW - NIGHT

Carey at telephone.

CARLY

What script? I never read any script ...  
Listen, Saxie, why d'you bother me when  
I'm working so hard ... (356)

CUT TO

85

TELEPHONE - HOLLYWOOD - NIGHT

Saxe at telephone.

SAXE

That's right, Carey, you are working too  
hard -- you ought to get a long rest.  
Suppose I send up another director to  
finish the picture ... what d'you say?  
(357)

CUT TO

86

INT. BORDEN'S BUNGALOW - NIGHT

Carey at telephone.

CAREY

I say nerts!  
(he hangs up the receiver -  
looks around, sees a bottle  
and starts for it) (358)

FADE OUT



FADE IN

87

INT. SANTA BARBARA HOTEL SUPPER ROOM - NIGHT

SOUND

Borden and Mary are at the table. The place is far from full. The few persons present are of a stilted, social order, the majority of them elderly. A rather dignified string orchestra is sawing out aged dance tunes. The dance floor is all but deserted. A fogey couple are walking through the waltz. At a table some distance from Mary and Borden, and sitting at Borden's back, is an old goof in stiff evening array. He is alone.

BORDEN

D'you want to dance? (359)

MARY

(with a nice smile)  
No. (360)

BORDEN

You want to eat some more? (361)

MARY

(different inflection)  
No. (362)

BORDEN

Want to go for a walk in the moonlight?  
(363)

MARY

(looking at him with a little grin)  
No. (364)

BORDEN

Now you ask one. (365)

CUT TO

Elderly Guest as he flips another cracker, this time catching it in his mouth. His mouth shuts like a trap and he beams, just as Borden, following Mary's gaze, looks around. Both laugh.

MARY

Who is that goof juggling his dinner? (366)

BORDEN

That's John Appelby, Jr. (367)

MARY

Junior! How old is his father? (368)

BORDEN

Nobody cares. He's got a hundred million dollars. Now, don't you wish we'd eaten in my bungalow? (369)

MARY

Yes. (370)

BORDEN

Then why didn't you? (371)

MARY

I don't know. Why do people do lots of things? Why do people worth a hundred million snap at oyster crackers? (372)

BORDEN

(irrelevantly)  
You know, I could like you an awful lot. (373)

MARY

Anything stopping you? (374)

BORDEN

Let's get out of here. (375)  
(they rise and move away from table)LAP DISSOLVE89EXT. BEACH - NIGHT

Mary and Borden walking along. They come to a romantic spot.

BORDEN

Let's stop here. (376)

MARY

It's a beautiful night! (377)

BORDEN

(his voice is colored with feeling)  
Let's stop, Mary. (378)

MARY

(stops long enough to say -)  
Lonny, I don't want to be just another  
girl and another night to you. (379)  
(then she walks on - he  
follows beside her)CONTINUED

BORDEN

Mary, does every fool you meet go off his head about you like I have? (380)

MARY

(smiling teasingly)  
Lonny! Would you call him a fool if he did? (381)

BORDEN

(grabbing her fiercely)  
Yes, if he let you laugh at him! (382)

MARY

(swept by his emotion)  
I'm.....not laughing, Lonny. (383)

BORDEN

Mary! Couldn't you like me a little? (384)

MARY

(trying to get back to the kidding footing)  
Maybe I could like you a lot....if you wouldn't mind letting me breathe while I consider it....  
(he releases her a little - she smiles)  
Thanks.  
(moves her body from side to side)  
Not a bone broken either..... (385)

BORDEN

Will you be serious or have I got to drown myself? (386)

MARY

That's an idea. Come on. (387)  
(she grabs his hand and starts to run toward the water's edge)

Mary and Borden run into scene.

MARY

This is mine. Carey's is next door.  
You'll find a bathing suit in it.

(she moves to go into her cabana,  
but he still holds her hand - tries  
to draw her up to him, but she  
stops him)

We're going swimming! (388)

(she breaks away and goes inside  
cabana. Borden runs to the one  
next door.)

CUT TO

91

INT. CABANA

Mary turns on a table flash-light and finds bathing  
suit. She hurriedly removes her clothes.

LAP DISSOLVE

92

EXT. WATER'S EDGE - NIGHT

Mary and Borden are running toward the water hand  
in hand. As they hit the water Mary stops and  
chatters.

MARY

Ugh! It's cold. (389)

BORDEN

(grabbing her hand)  
Come on! Get wet! (390)

They wade out and dive into the surf. Stay with  
them a few moments and then -

LAP DISSOLVE OUT

Mary and Borden swim to the raft. As he climbs aboard and helps her on, he says:

BORDEN

Here we are. We got the whole ocean to ourselves. (391)

They sit, feet in water. His arm goes about her. Suddenly he kisses her throat back of one ear.

MARY

Lonny. One of us has got to be sensible. (392)

BORDEN

It's not going to be me. (393)

MARY

Am I going to have to walk home from this raft? (394)

BORDEN

Mary, I'm crazy about you. (395)

MARY

Then try to be nice. (396)

BORDEN

I am trying. (397)  
(he puts both arms about her and their lips meet)



MARY

We'd better go back. (398)

BORDEN

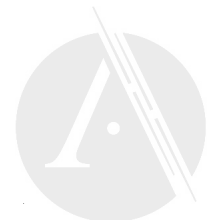
Not afraid, are you? (399)

MARY

I'd be kind of silly if I weren't. (400)

And she dives overboard with Borden following. They swim a few strokes and we --

FADE OUT



FADE IN

94

INT. SAXE'S OFFICE - DAY

MED. SHOT - Carey and Saxe are in serious conference. Saxe's desk is piled high with stills, which they are looking at, neither of them saying a word. Only their expressions get over their reactions. Saxe looks at still of a girl and frowns, hands it to Carey, who cocks his eye admiringly. At this moment the door is thrown open and Mary's voice is heard.

MARY'S VOICE

(excitedly)

Drop everything, boys. (401)

Carey and Saxe look up. Mary enters scene.

CAREY

(half rising, his lap full  
of stills)

What's new? (402)

Mary swiftly extends her left hand on which is a large, square cut diamond, or emerald. The two men look at it and then back at her.

SAXE

Is it a present, or did you pay for it  
yourself? (403)

MARY

It's an engagement ring. (404)

SAXE

(rising)

You can't do it. Who'd be foolish enough  
to marry a movie star? (405)

MARY

(laughs and turns toward door)  
Lonny Borden. (406)

ts

CUT TO

MED. SHOT - Borden stands leaning against side of doorway and smiling. Mary comes to him, and taking his hand, draws him to Saxe and Carey.

SAXE

Oh - Mr. Borden. Well, that's different.  
(he starts pressing buttons)  
When you going to do it? (407)

BORDEN

In a couple of weeks. At the Little Church  
Around the Corner. (408)

SAXE

Little Church nothing. At the biggest  
church in Beverly Hills.  
(into box on his desk)  
Send me all my department heads ... send  
me my publicity director ... and my fashion  
designer ... and anybody that knows anythin  
about weddings ...  
(back to Mary and Borden)  
I'm going to give you the biggest wedding  
Hollywood has ever talked about ... how  
many bridesmaids will you need?  
(doesn't wait for an answer)  
Not less than six .. Six big names ... the  
biggest star from every studio ... (409)

MARY

(interrupting)  
But, Mr. Saxe, I don't know those stars ...  
(410)

SAXE

That don't matter. They'll be glad to be  
bridesmaids for the publicity. We'll film  
the wedding in color and send it out for a  
newsreel ... we'll invite the President,  
the Governor and the Mayor. (411)

CONTINUED

CAREY

Don't overlook the Chief of Police, Saxe.  
(412)

By this time three Heads of Departments enter and the  
Publicity Director, also the Fashion Designer.

SAXE

Gentlemen, go into an immediate conference  
and develop me some ideas for an outstanding  
wedding -- something terrific. (413)

CURTIS

For a picture, Mr. Saxe? (414)

SAXE

No, for the newspapers.  
(he turns to the Fashion Designer)  
And you, Mrs. ----  
(he can't think of her name)  
--You design me three or four Chanel Models  
for a wedding dress ... something  
sensational .. (415)

FASHION DESIGNER

Yes, Mr. Saxe. (416)

BORDEN

Pardon me, Mr. Saxe, but Miss Evans might  
like to select her own wedding gown. (417)

CONTINUED



## SAXE

You don't understand, Mr. Borden. I pay Mrs. What's her Name Twenty five thousand dollars a week to do nothing but think about clothes.

(turns to Publicity director.

Telephone rings)

Donald, you make immediate contact with all the newspapers, the wire services, the syndicates, the fan magazines... we'll announce this wedding at the top of our lungs ... get stills of Miss Evans and Mr. Borden together - driving, playing golf, eating swimming, doing everything ... get the whole country excited ...report to me your plans this afternoon ...

(into box)

Miss Spiegel, get Mama on the Long Distance ... Who? ... Put him on ...

(takes down telephone receiver)

Hello ... (418)

INT. SAXE'S OFFICE - DAY

MED. SHOT - Mary, Carey and Borden.

## MARY

(with a little smile and extending a hand)

Aren't you even going to wish me luck?  
(419)

## CAREY

(takes her hand and pats it - looks as if he were going to say something sentimental - then smiles and says flippantly)

What's the use? You know it can't last.  
(420)

CONTINUED

BORDEN

(pleasantly touchy)  
What can't last? (421)

CAREY

(crossly)  
My liver and a movie star's marriage. (422)

MARY

We know your liver can't last, darling.  
(423)

BORDEN

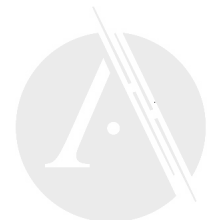
Oh, he's just crabbing because you're  
marrying me instead of him. (424)

CAREY

(querulously)  
Shut up, will you? I know I'm the face  
on the cutting room floor. (425)

MARY

Nice old Carey! You stick around in  
case we need retakes. (426)



MED. SHOT - Saxe seated at his desk, telephone to ear.

SAXE

Well, call me back when you get her.

(hangs up and rises)

Now --- if we do this right, we get all the world talking about our wedding. We got a merger of two big industries -- Motion Pictures and Society -- and I tell you what'll happen -- (427)

LAP DISSOLVE

MED. SHOT - A girl is showing magazine to another clerk. Magazine has pictures of Mary and Borden and Carey, and is captioned in effect:

INSERT

MAGAZINE ITEM

"JILTS DIRECTOR FOR POLO STAR

The biggest wedding Hollywood has ever seen will take place next month when Mary Evans marries Lonny Borden of Santa Barbara and Oyster Bay."

CLERK

That will put Carey back in circulation.  
(428)

A customer interrupts.

LAP DISSOLVE OUT



LAP DISSOLVE IN

99

INT. STREET CAR - DAY OR NIGHT

MED. SHOT - A middle-aged woman eagerly reads a newspaper over the shoulder of the man in front of her.

INSERT

NEWSPAPER. Headlines say:

"POLO STAR WINS SCREEN STAR)

Picture of Mary

"Mary Evans and Lonny Borden will be married at St. Bartholomew's Church before a brilliant audience of world renowned people."

LAP DISSOLVE

100

INT. TOWN CAR - DAY

A distinguished looking gentleman reading a paper - Winchell's column.

INSERT

COLUMN IN PAPER

"Mary Evans is said to have turned down two millionaires to marry Lonny Borden. Their wedding guests will show Who's Who in Hollywood."

LAP DISSOLVE OUT





LAP DISSOLVE IN

101 MED. SHOT - BRIDGE TABLE - DAY

Four women, talking about wedding.

FIRST WOMAN

There'll be a lot of disappointed  
debs when Lonny Borden marries that  
movie actress. (429)

SECOND WOMAN

I don't understand it -- (430)

THIRD WOMAN

Go down town and see her last picture  
and you'll understand it. She's  
gorgeous. What's trump? (431)

LAP DISSOLVE

102 INT. BOARD ROOM OF BANK - DAY

CLOSE SHOT - at table. One director says in effect.

DIRECTOR

I see Lonny Borden is marrying a motion  
picture star. I'll bet that gives his  
mother a jolt. (432)

LAP DISSOLVE OUT



103

LAP DISSOLVE IN  
INT. SAXE'S OFFICE - DAY

Saxe is still talking and the Heads are still nodding "Yes."

SAXE

And if we don't gross a million on her next picture, I'll buy everyone of you .... well, never mind, I'll forget it by that time, anyway. (433)

They all laugh politely.

FADE OUT

FADE IN

104

EXT. STREET - DAY

MED. SHOT. Five cops in a row, holding hands and being pushed from behind by a massed crowd.

PULL CAMERA BACK to LONGER SHOT, showing mob gathered in front of a church, the entrance to which is roped off. A Rolls Royce waits at the curb.

CUT TO

105

EXT. STREET - DAY

MED. CLOSE SHOT. Muto comes up to the chauffeur and asks ingratiatingly:

MUTO

Say, Buddy, where's the wedding breakfast going to come off? (434)

CHAUFFEUR

I don't know. Miss Evans hasn't told me. (435)

MUTO

(sarcastically)  
Wise guy, uh? (436)

CUT TO

106

EXT. STREET - DAY

MED. SHOT. A kid breaks through and starts for the church. A cop grabs him and puts him back of the rope.

CUT TO

107

EXT. STREET - DAY

MED. SHOT. Still Photographers jockeying for a position commanding the door of the church.

CUT TO

108

EXT. STREET - DAY

MED. CLOSE SHOT. A young man lifts a pocketbook from a women's hand-bag and shoulders his way out of the immediate vicinity. Woman doesn't even know it.

CUT TO

109

EXT. STREET - DAY

MED. CLOSE SHOT. A cop holding crowd back. He lets a cute little girl get under his arm. She stands close to him.

GIRL

I'm going to have a wedding like this someday. (437)

COP

Are you in pictures? (438)

GIRL

Oh, no. You got to be a waitress first.  
(or)  
Not yet. But I got a job at the Brown Derby. (439)

CUT TO

110

EXT. STREET - DAY

SOUND

MED. SHOT. A newsboy comes up the roped-off walk yelling: "Wuxtry.... Read about the War in China!" And a Voice calls: "Who cares?" A cop starts for the boy, who runs toward the curb.

CUT TO

111

EXT. STREET - DAY

MED. SHOT. The pickpocket is standing, looking for another haul. Newsboy dashes in, looks back, sees Cop and dashes out. Cop enters, and at the same moment the pickpocket turns to get away. The Cop sees him and grabs him.

COP

Hello, Louie. I thought I'd find you here, today. Come on. (440)

Louie meekly goes along.

CUT TO

112

EXT. STREET - DAY

SOUND

MED. SHOT. A man walks along edge of crowd, yelling: "Ice Cream Cones....a nickle while they last." Another man is selling post-cards and calling: "Post-cards of Mary Evans in Wedding Dress - send them home to the folks back east."

CUT TO

113

EXT. STREET - DAY

MED. SHOT. Newsreel men and Sound Truck are lining up their positions.

CUT TO

114

EXT. STREET - DAY

SOUND

MED. LONG SHOT. A truck drives by with music and carrying big sign, "See Mary Evans' Latest Picture 'GIRL OF FLAME' a Julius Saxe Super Production."

CUT TO

115

EXT. STREET - DAY

SOUND

MED. SHOT. There are several Still Photographers all set about ten feet from church door, their cameras ready. A man with a motion picture camera horns in and places his tripod. A Still Man asks: "Who you shovin'?" and suddenly, from within the church, comes the opening bars of the Wedding Recessional.

CUT TO

116

EXT. STREET - DAY

MED. SHOT. Six motor-cycle cops lining up in front of the Rolls.

SOUND

WEDDING RECESSIONAL MORE FAINTLY

CUT TO

117

EXT. STREET - DAY

MED. SHOT. Five Cops still holding hands to prevent crowd from breaking through, but the pressure to see is too great, and the cops' hold breaks - the mob surges forward, covering the walk.

CUT TO

118

EXT. CHURCH - DAY

SOUND

MED. SHOT. Mary and Borden come through church doors. Cameras click. A Still photographer, Peters, has got them almost head on.

PETERS

Hey, Borden, Kiss her, will you?  
(Borden good-naturedly shakes  
his head)  
Aw, come on, the public will expect it. (441)

BORDEN

(grinning)  
No. I don't think so.  
(or)  
No. Not here. I'm sorry. (442)  
(he puts an arm about Mary and starts  
toward the curb, but the crowd surges  
about them)

CUT TO

119 EXT. CHURCH - DAY  
CLOSE SHOT. Hands pull Mary's bouquet to pieces for souvenirs.

CUT TO

120 EXT. CHURCH - DAY

MED. CLOSE SHOT. Somebody with a jack knife cuts a piece out of Mary's veil. Women tear more pieces of her veil for souvenirs. Mary is bit frightened. A cop is trying to hold people off. Suddenly Borden puts his arm around Mary, turns toward the church, and roughly shoulders everybody out of the way. Talk is ad lib. in these mob shots.

AD LIB

(from crowd)

Will you give me an autograph, Miss Evans?...  
Please sign my book, Mr. Borden.... (443)

A COP

(yells)

Stand back there....

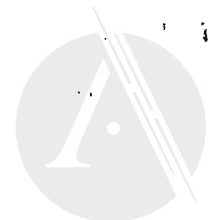
Make room, please....(444)

CUT TO

121 EXT. CHURCH - DAY

MED. SHOT. Borden is getting Mary through the crowd back into the church. Saxe and Carey are in the doorway of the church.

CUT TO



MED. SHOT (TRAVELLING). Borden brings Mary through the doors. Carey grasps Borden's arm.

CAREY

Come on. This way. In here. (445)

He leads them to a door which opens into a small room off the foyer. Saxe trots along with them. Wedding party is coming from church into foyer.

CUT TO

MED. SHOT. Carey brings Mary and Borden into room, followed by Saxe.

CAREY

Close the door.

(Saxe does so)

Your wedding is certainly a riot. (446)

SAXE

What did I tell you, No wedding was ever like it. It breaks all the house records for this church. It's terrific. (447)

MARY

(almost hysterical)

How are we going to get away? (448)

BORDEN

Do churches have back doors? (449)

CAREY

(holding door closed as someone  
tries to push inside)  
You better tell 'em the bad news, Saxie.  
(450)

SAXE

Not here, Carey. (451)

MARY

(quickly)  
What bad news? (452)

SAXE

Well, I didn't want to tell you until  
the last minute, but I got to ask you,  
Mary, to postpone your honeymoon. (453)

BORDEN

Postpone....Why? (454)

SAXE

Well, yesterday we looked at Mary's last  
picture. And it's perfect! But we got  
to have some retakes. (455)

MARY

Couldn't they wait till I get back? (456)

SAXE

(as if talking to a child)  
Release dates don't wait on honeymoons,  
my dear. There, you're disappointed, but  
it'll only be a week, maybe two weeks.  
You do this for me and some day I do some-  
thing nice for you, maybe. (457)

CONTINUED



MARY

(looks at Borden appealingly)  
D'you mind, dear? (458)

BORDEN

(smiling down at her)  
Of course, but it can't be helped, can  
it? (459)

SAXE

(bustling)  
That's the spirit, Lonny. I go now and  
see about a back dooc. (460)

CAREY

I'll fix it. Wait here. (461)

They both go out. Left alone together, Borden sweeps  
Mary into his arms.

MARY

Lonny, I think I'm going to cry. (462)

BORDEN

Darling. (463)

Their lips meet in a long kiss.

CUT TO

124

INT. SMALL ROOM - DAY

CLOSE SHOT. Peters, the photographer, appears in the window with his camera. Maybe this is a stained-glass window with a head of the Christ just over the portion that Peters opens to get his camera inside.

CUT TO

125

INT. SMALL ROOM - DAY

SOUND

MED. SHOT. Mary and Borden still hold kiss. There is a flash-light. Peter's camera clicks, and Mary and Borden break away and look toward window.

PETERS

(grins)

Thanks, folks. That was swell. (464)

Mary and Borden stand facing him as he disappears.

FADE OUT

bs



FADE IN

INSERT

OF MAGAZINE.  
Photograph of Mary and Borden kissing,  
captioned in effect:  
"SAMPLING SCREEN'S MOST FAMOUS LIPS"  
Or  
"THEIR FIRST MARRIED KISS"  
A man's hand is holding the magazine.

126

INT. STAGE - NIGHT

SOUND

MED. CLOSE SHOT. Borden is looking at the magazine with the photograph. Disgusted he throws it aside. Over this shot can be heard the voice of Mary singing the Belle Baker song in French "J'ai deux amis" Borden looks at his watch.

INSERT

WATCH SHOWING 11:35

127

INT. STAGE - NIGHT

MED. SHOT. We see that Borden is on the side lines watching while Carey is directing Mary and several tables of bald headed men in a scene. Mary is wearing as few clothes as possible and is in the act of kissing the bald heads.

MARY

(sings)  
(Get Words)  
(Kisses another bald head)

BALD HEAD

(fatuously - closing his eyes)  
Do that again. (465)

She kisses his bald head again - a peck. Looks off at Borden and throws him a kiss with one finger.

CONTINUED

CAREY

(Long suffering)

No...no... if you'd forget about your husband over there, you might do this scene as if you meant it - you're treating them like a bunch of landlords - (466)

MARY

(amiably)

Well, you show me... (467)

She walks over to Borden and sits down in a vacant chair beside him.

INT. STAGE - NIGHT

MED. CLOSE SHOT Mary puts her hand on Borden's which rests on the arm of his chair.

MARY

I'm awfully sorry you've had to wait around so late, darling....(468)

BORDEN

What do they mean saying you'd be through by eight o'clock? It's nearly midnight. Who in thunder is waiting for this picture anyway? (469)

MARY

My public... don't be absurd.

She has picked up the magazine Borden threw aside and now opens it carelessly. Sees something that interests her.

INSERT

PHOTOGRAPH OF MARY AND  
BORDEN KISSING

Mary shows it to Borden.

MARY (cont'd)

(pleased)

Did you see us in Photoplay, darling?  
We're their feature article. (470)

BORDEN

(shortly)

Yes. Even our kisses are public property.  
(471)

Mary looks up surprised at his annoyance. She is  
about to speak but is interrupted by Carey's voice.

CAREY'S VOICE

Miss Evans, if you please.

Mary looks up hastily.

129INT. STAGE - NIGHT

MED. SHOT. Carey gives her a look and then repeats  
the business she just did with Bald Head.

CAREY (cont'd)

(imitating Mary)

(Sings song) (472)

BALD HEAD

(fatuously, closing eyes)

Do that again. (473)

Carey gives Bald Head a lingering kiss and then looks  
over toward Mary.

CLOSE SHOT. Mary is looking apologetically at Borden as he tears up two theatre tickets. Maybe there are tears in her eyes. Borden is evidently angry.

131      INT. STAGE - NIGHT

MED. CLOSE SHOT. Carey, annoyed because she is paying no attention, calls to Mary.

CAREY

Say, d'you think I'm doing this  
because I like it? (474)

132      INT. STAGE - NIGHT

MED. SHOT. Mary turns from Borden, and rises. Hurries toward Carey.

BORDEN

(restrained anger)  
Just who you talking to, Carey? (475)

CAREY

I'm talking to the star of this opus  
who's supposed to be an actress.... (476)

BORDEN

The kind of horseplay you're doing doesn't  
call for acting. (477)

CONTINUED

CAREY

Of course you know outsiders aren't allowed on the set. Suppose you let me direct Miss Evans and you be Mr. Evans (or) you be her husband. (478)

MARY

That's all for tonight, Max. (479)  
(she walks off in a huff)

FADE OUT

CLOSE UP. The hand of a colored maid, with a lot of bracelets on it, holds a glass pitcher from which she is pouring something into five tall glasses on a tray. Over this shot we hear voices.

SAXE'S VOICE

You writers should be able to tell your story in fifty words. If you can't tell it in fifty words, it ain't a good story. (480)

CAREY'S VOICE

Who said this was a good story? You bought it, didn't you, Saxie? (481)

SAXE'S VOICE

The whole story of Creation was written in three hundred words in the Book of Genesis. (482)

CAREY'S VOICE

There's a guy you ought to sign up. (483)

PULL CAMERA BACK TO MED. SHOT.

We now see Mary, Carey, Borden, Saxe and a writer seated about a low table, where the colored maid finishes pouring the drinks. She is enormous and wears a uniform with a cap, and a lot of bracelets. Her slippers are cut out for enlarged joints. She goes into the house. This terrace opens off the living room and is furnished with wicker. The swimming pool is nearby. Borden doesn't enter into the controversy. He passes the others their drinks. Carey is in bathing suit with bath robe. Maybe Saxe is, too.



WRITER

(to Mary)

Miss Evans, how do you like the story?  
(484)

MARY

Well, I don't think I ought to be  
killed in the fourth reel. (485)

SAXE

She's right, Grover. She's the star.  
She can't die in the fourth reel. (486)

WRITER

But the big scene between the husband  
and the lover over her grave can only  
happen if she's dead. (487)

CAREY

Well, cut out the big scene. I'll put  
in a chase. (488)

MARY

Do we have to do this story, Mr. Saxe?  
(489)

SAXE

What's wrong with it? (490)

MARY

There's a baby in it. Do I have to have a  
baby in every picture I'm in? (491)

## WRITER

But this baby's different, Miss Evans.  
You get married first. (492)

## SAXE

Wait a minute. I got an idea. We'll  
throw the whole thing out the window. I  
got a story of my own. It's my own brain  
child. I had it in the back of my head  
for fifteen years. It probably won't make  
a dime, but it's an artistic triumph. It's  
about an old general. In Russia.

(he demonstrates as he talks)

It's the night of the grand court ball.  
Splashes of color. Music. Jewels.  
Throbbing pulses. They are dancing a  
minuet. The old general is stooped and he  
carries a long cane as he dances with the  
duchess. Nobody would know he was the  
famous general of all Russia. Then  
suddenly a messenger throws open the door.  
He calls out, as he holds a document, a  
sealed document. "A letter from the  
czarina." The music stops. The general  
reads the letter. He takes his cane like a  
sword. He is not stooped now. He is the  
great general who is left behind ... I  
forgot to tell you ... because he is too  
old. I told the ending first, it was so  
dramatic. Never mind. He takes his cane  
and gives orders. "You go to Greece." "You  
take charge of the Turkish front." "You do  
this" and "You do that." How does it sound  
so far? (493)

## MARY

What part do I play? The old General? (494)

## SAXE

(deflated)

No. The old general's mistress. (495)

CONTINUED

MARY

Then I won't have to have babies. (496)

SAXE

Yes, you're going to have a young lover.  
(497)

WRITER

But Mr. Saxe, the public won't stand  
for costume plays. (498)

SAXE

What do you know about the public? You've  
been in Hollywood too long. (499)

WRITER

That's right. I've been here six weeks.  
(500)

SAXE

Well, why don't we make it a modern  
Soviet picture? (501)

WRITER

Well, what would we do about the czarina?  
(502)

SAXE

She will be a female Rasputin. (503)

CONTINUED

MARY

Now that you've got that out of your system; can we go back to our original story? (504)

SAXE

(resignedly)

Yes. Where were we? (505)

MARY

I like the mythical kingdom story much better, Mr. Saxe. What d'you think, Max? (506)

CAREY

I refuse to direct either one. (507)

SAXE

(mad)

You refuse. You should refuse to direct any story. You're lucky to get a chance to direct a Julius Saxe Super Production. (508)

CAREY

If you didn't have me, you wouldn't be making super productions. Why don't you have somebody read these stories to you before you buy 'em? (509)

SAXE

I can read. I can read. This is a great story ... It cost a lot of money ... I know a good story ... I been making smash hits for fifteen years ... (510)

CONTINUED

CAREY

Oh, you'd still be making custard pie pictures if it weren't for me. (511)

MARY

Maybe we should be making custard pie pictures ... (512)

CARLY

And now you want to do a mythical kingdom... If you do another mythical kingdom you'll be a mythical producer ... and you can either throw this story in your ash can, or get another boob to direct it. (513)

SAXE

I don't know any other boob.  
(Carey rises)  
Where you going? You stay here and settle this picture. (514)

CAREY

It's settled. I won't make it. (515)

MARY

Now that that's attended to, let's decide on the story. (516)



MED. CLOSE SHOT - Borden is sitting looking at the men. His expression is one of bored displeasure. Over this shot we hear their voices arguing full tilt, all talking at once.

## SAXE'S VOICE

All right, you don't make it. I get a good director. (517)

## WRITER'S VOICE

I tell you, this is a good story. I ought to know -- I've had five Broadway successes. (518)

## CAREY'S VOICE

I won't make another Mythical Kingdom picture for anybody. (519)

## MARY'S VOICE

Louder, gentlemen. The neighbors can't hear you! (520)

## WRITER'S VOICE

What do you directors know about stories? (521)

## CAREY'S VOICE

A lot that you writers can't seem to learn. (522)

## SAXE'S VOICE

Is this a business or not? Am I a producer  
or do you hire me? (523)

SIMULTANEOUS

CONTINUED

As this dog-fight proceeds, Borden, with a look, rises and, taking his drink and a magazine, goes into the house. Mary, who has been watching with keen interest the three men arguing, now turns and sees Borden disappearing. She realizes he is annoyed, looks quickly at the three men and rises.

135

EXT. TERRACE - DAY

MED. SHOT - Mary tries to interrupt the row and finally gets Carey's attention. He stops talking. As he does so, the writer stops.

SAXE

And I'm askin' you - who pays your salary, huh? (524)

CAREY

(belligerently)  
Wall Street. (525)

And he starts to move away, but Saxe catches the lapels of his bath-robe and holds him.

SAXE

You're clever, huh? You have no ability, but a lot of wit. I have plenty of ability and no wit and you're going to stay right here till I think of an answer. (526)

Mary, with a gesture of comic despair, turns and goes into the house.

CAREY

Sorry, Saxe, but I can't stay awake that long. (527)  
(and he walks off toward pool)

MED. SHOT - Bonita meets Carey as he approaches the pool.

BONITA

Oh, Mr. Carey, all mah friends think I'se got screen talent. Ah want to show you all something. Now you listen. (528)

And she sings "Love For Sale". Carey falls into the pool.

CUT TO

137

INT. LIVING ROOM - DAY

FULL SHOT - Borden is stretched out on a davenport, reading a magazine. Mary enters and comes to him.

138

INT. LIVING ROOM - DAY

MED. CLOSE SHOT -

BORDEN

Is the dog-fight over? (529)

MARY

(smiling)

Aren't they funny? (530)

BORDEN

(with a look - and without smiling)

Funny? (531)

Mary straightens a picture.

CONTINUED



MARY

Does that look all right? (532)

BORDEN

(looks back at it - then, with a grin)  
Why not try it upside down? (533)

MARY

(with a quick look at him)  
You don't like the pictures in this house,  
do you? (534)

BORDEN

Well, the lady that furnished this place  
was no connoisseur of art. (535)

MARY

(looking about, a little wistfully)  
I guess you're right. I thought it was  
gorgeous when I rented it. (536)  
(she goes and picks up a book and sits  
down)

BORDEN

(carelessly)  
It's all right, darling. What are you  
reading? (537)

MARY

(grimly - determined)  
Emily Post. She tells you how to do every-  
thing ... what forks to use and how to speak  
to the Prince of Wales ... I'm learning the  
darn thing by heart. (538)

CONTINUED

BORDEN

(laughing)  
You funny kid! You don't have to bother  
with that stuff. You'll get along all  
right. Just be yourself. (539)

MARY

But there's too much I don't know, Lonny.  
(540)

BORDEN

(puts down magazine - speaks teasingly)  
What don't you know? (541)

MARY

Well, this house, I thought it was all  
right. You think it's all wrong. (542)

BORDEN

No I don't, honey, but you wait till our  
new one is finished. (543)

MARY

And you don't approve of Bonita, even in  
her new uniforms ... now, do you? (544)

BORDEN

Well ... (545)

MARY

I know. Shall we get a butler? (546)

CONTINUED

BORDEN

(picking up magazine again)  
Not unless you want one, dear. After all,  
who's going to see her except Saxe and Carey  
and people from the Studio? (547)

MARY

(with a sudden flash in her eye)  
And they don't count, you think? (548)

BORDEN

(carelessly)  
Well, you must admit, they're not exactly  
fastidious about such things. (549)

MARY

(strained -- rises)  
Perhaps not, but they're my friends, Lonny.  
You needn't be so snooty about them. (550)

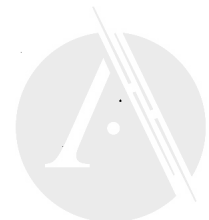
BORDEN

Gosh! I didn't mean to be snooty, Mary.  
Only, honestly, you can do business with  
them, but do you have to make intimate  
friends of them? (551)

MARY

No, I don't have to. I make friends of  
them because I like them. They're human  
and kind and not so darn superior! (552)  
(she throws Emily Post down and goes  
quickly into her bedroom)

Borden follows her.



FULL SHOT - Mary enters and going to dressing table drawer opens it and takes out a handkerchief - blows her nose lustily. Borden comes up behind her.

MED. CLOSE SHOT - Borden puts his arms about Mary.

BORDEN

I'm sorry, honey. You were perfectly right to resent what I said about your friends. (553)

MARY

(turns in his arms facing him)  
Lonny, don't let's quarrel about anything..... I'll learn about everything -- honest I will..... you won't have to be ashamed of me.... (554)

BORDEN

My sweet. (554a)

They kiss with all the feeling Mr. Hays will permit, and the kiss holds through two knocks at the door which finally opens and Bonita fills the doorway. Mary and Borden break away.

BONITA

Excuse me, Miss Borden, but the lady from the fan magazine is here. She says she had an appointment. (555)

MARY

Oh, all right, Bonita. Tell her I'll be right there. (556)

She starts hurriedly powdering her nose and fixing her hair. Bonita goes out.

BORDEN

I thought we were going to play tennis with the Rineharts. (557)

MARY

Oh, Lonny! I forgot all about it. Gee, that's too bad. I'll telephone and explain.

She is putting on a string of pearls and has laid out some rings and bracelets. Borden, with a little smile, and without saying a word, takes the bracelets and all the rings away. Mary "gets" his idea.

MARY (cont'd)

All right.

(she grins)

Come on, she'll want to meet you too. (558)

BORDEN

No - not me. (559)

MARY

But I promised her. Come on. (560)

And he lets himself be led out.

CUT TO



FULL SHOT - A newspaper woman is leaning over a large photograph on the table.

CLOSE SHOT - Newspaper woman is looking at photograph of Carey which bears an inscription -

INSERT

INSCRIPTION

I MADE YOU WHAT YOU ARE TODAY

I HOPE YOU'RE SATISFIED

MAX

Newspaper woman makes a knowing face and turns just as Mary enters with Borden.

MARY

How d'you do, Miss DuPont? This is my husband - (561)

MISS DUPONT

(gushing as she rushes forward)  
How d'you do, Mr. Borden. I didn't dream you were so handsome. What a pair of lovers! I must photograph you looking at each other just like that. (562)

(Borden looks uncomfortable)

MARY

Well, let's sit down, uh?  
(to Borden)

Bring up that chair, will you, dear? (563)

MISS DUPONT

(moves to divan and sits beside Mary)

You know, Miss Evans, I'm doing a series of articles on the Love Lives of the Picture Stars. I want your Love Life for the April number. (564)

BORDEN

You want what? (565)

MISS DU PONT

I hope you won't mind answering some rather intimate questions ... you have to give them authentic stuff these days you know ... and my photographer will take some pictures of you both later - (566)

MARY

(nervously)  
Sit down, Lonny. (567)  
(he sits grimly)

MISS DU PONT

Of course I know you both married for love, but was it the thoughtful, reasoning kind, or the blind, passionate uhn-n-n kind of love? (568)  
(uhn-n-n is a deep explosive descriptive grunt)  
(she beams on them inquiringly)

MARY

(with a quick glance toward Borden)  
Why ... why ... it was ... (569)

BORDEN

(calmly)  
I think it was the uhn-n-n kind. (570)  
(he doesn't emphasize the grunt as much as Miss Du Pont did)

CONTINUED

MISS DU PONT

(checks answer - talks as she writes)  
That's good. Are you planning on  
having a family? (571)

MARY

(brightly)  
I hope so. Someday. (572)

MISS DU PONT

How interesting! Do you have  
separate bedrooms? (573)

MARY

No, neither of us snores. (574)  
(she smiles tenderly at Borden -  
he almost glares)

MISS DU PONT

I must photograph your bedroom.  
Now ... How far do you think a wife  
should go to keep a husband's love,  
Miss Evans? (575)

MARY

Well, I'd go a long ways myself. (576)

MISS DU PONT

(beaming)  
What d'you think a husband ought to  
do to keep his wife's love, Mr. Borden?  
(577)

BORDEN

I haven't the slightest idea ...  
s'pose you tell me? (578)

CONTINUED



MISS DU PONT

(giggles)

I've never been a husband, Mr. Borden.  
That reminds me, have you got a  
photograph showing your marvellous  
physique? (579)

BORDEN

(rising)

No - but I've got my appendix upstairs  
in a bottle. Perhaps you'd like to  
photograph that. (580)  
(and he stalks out)

MISS DU PONT

Has he gone to get it? (581)

MARY

I don't think so. (582)

As she looks after Borden, worried, we --

FADE OUT



FADE IN

143

INT. SAXE'S OFFICE - DAY

MED. SHOT. Saxe is eating his lunch off a tray. He is eating with one hand and holding manuscript with the other. Saxe turns from reading the manuscript to the dictaphone.

MISS SPIEGEL'S VOICE

Yes, Mr. Saxe. (583)

SAXE

Have you got any news of Carey yet? (584)

MISS SPIEGEL'S VOICE

No, Mr. Saxe. (585)

SAXE

(worried but irritable)  
Did you call all the Hospitals? (586)

MISS SPIEGEL'S VOICE

Yes, sir. (587)

SAXE

And the morgue? (588)

MISS SPIEGEL'S VOICE

Yes, sir. (589)

SAXE

(relieved)  
All right. He ain't dead anyway. (590)  
(returns to manuscript and food)

The next moment Mary bursts in.

MARY

May I come in, Mr. Saxe? (591)

SAXE

Oh, hello, Mary. Sure, come in. (592)  
(he puts down manuscript)

MARY

Mr. Saxe, the Hollywood Mirror says  
you've hired a new director to  
finish Max Carey's picture. (593)

SAXE

(quickly)  
And for once the Hollywood Mirror  
is right. (594)

MARY

(appealingly)  
Oh, Mr. Saxe, that will break his heart.  
(595)

SAXE

Well, already he has broke my heart  
and my pocket book.

(Mary puts her bag on his  
desk and sits)

I should pay a company for one week  
to do nothing, while Carey goes on  
a binge. (596)

MARY

Where is he now? (597)

CONTINUED

SAXE

(excitedly)

You ask me where he is? I been asking the whole world where he is for one week. Nobody knows where he is, and I don't care. (598)

MARY

I'll find him ... I'll bring him back.  
(she rises and picks up her bag) (599)

SAXE

It won't do you no good, Mary. This time I fired him for good, and I mean it. (600)

MARY

(appealingly)

But, Mr. Saxe, if Max ever needed help, it's right now. He's been a great director ... he can be again ... if you kick him out now, it'll finish him. (601)

SAXE

And if I don't, it'll finish me. I've let sentiment interfere with good sense too long, Mary. Besides, nobody knows where he is anyway, and the picture has got to go on. (602)

MARY

I'll find him. (603)  
(she starts for the door)

fs

CONTINUED

SAXE

(calls after her)

If he's in jail, I'll bail him  
out, but I won't give him a job,  
I'm tellin' you. (604)

Mary is out the door and Saxe goes on with his  
eating, but it doesn't taste good, and he throws  
down his napkin and begins searching fussily for  
a cigar which he finds and viciously bites.

FADE OUTFADE IN144INT. BEDROOM - NIGHT

INSERT

COLUMN IN NEWSPAPER OR TRADE PAPER

Hollywood is laying bets on where  
a certain blonde star will find her  
errant director. The young lady  
has spent the past two days  
unsuccessfully combing the speakeasies  
and dives of Los Angeles.

A man's hand tears the paper.

PULL CAMERA BACK TO

MED. SHOT. Borden is in one twin bed angrily  
tearing the paper he has just read. Mary is  
in the other bed, studying lines.

BORDEN

Filthy rag! (605)

MARY

(looks up)  
I don't know how they find out  
everything I do. (606)

fs

CONTINUED

BORDEN

That's their business. You're in the Hollywood spotlight. You know, everything about you is exaggerated and discussed in newspapers and magazines and around the studios. After all you might think of me ... of appearances. (607)

MARY

Appearances? Listen, Lonny, Carey's fired, and I don't want him rolling in gutters where all his fair-weather friends can see him and laugh at him. (608)

BORDEN

He brought it on himself. (609)

MARY

I'm never going to throw Carey down. He gave me my first break. (610)

BORDEN

But you're throwing me down. No privacy -- no home life. Couldn't you arrange to keep your business at the studio and not drag it home? (611)

MARY

Maybe it would be a good idea if I stayed at the studio myself. (612)

BORDEN

Don't be nasty. (613)

MARY

I'm not nasty -- I'm tired of arguing.  
Sometimes I think life is just one  
great big argument. (614)

BORDEN

Mary, I was just thinking ...

SOUND

There is heard from off a magnificent yodel.  
Mary and Borden listen. The yodel is repeated.

BORDEN (cont'd)

(puzzled)  
What's that? (615)

MARY

It's Carey. (616)

CUT TO

Carey is shown, ginned up, and moving through grounds. He pauses beside a statue of a nude woman, whose marble posterior is at level of Carey's face. He scratches a match on the marble posterior, then looks at the statue. He bows to the statue.

CAREY

(to statue)

I thought you had pants on.

(he cups his mouth with his palm and  
exits a masterly yodel)

Ade-lay-a-hoo! Ho, landlord! (617)

CUT TO

INT. MARY'S BEDROOM - NIGHT

Mary and Borden. Borden is up and beside the window.

BORDEN

(to Carey, off)

Pipe down, old man. We want to sleep. (618)

MARY

That's not the way to handle him. (619)

CAREY

(off-scene)

Let a little sunshine in. (620)  
(yodels again)

Shot of Borden, disgusted.

CUT TO





CLOSE SHOT of Carey. He is in a flower bed beneath Mary's lighted window. He is picking up a newspaper and is crumpling it. He puts crumpled paper to ground and reaches for his matches. He begins striking matches, but they go out.

SHOT of Borden leaning from window. Mary pops her head out also.

BORDEN

What do you think this is? (621)

CAREY

(singing)

On the mountain top,  
I became a flop.  
Ado-lay-eee. Ad-a-lay-o-hoo. (622)

MARY

Be a good boy, Max, and go on home. (623)

CAREY

I got something important to tell you. (624)

MARY

Well, what is it? (625)

CAREY

Nothing. (626)

BORDEN

Now go on home, old man. (627)

CAREY

(striking matches on wall)

Don't call me an old man, or I'll burn your house down. I think I'll burn it down anyway. Are you going to let me in? (628)

CUT TO

Bonita in negligee with swansdown, as she opens front door - Carey staggering up to the door.

MARY

(off scene - calling)

Bonita, put Mr. Carey to bed. (629)

BONITA

Yes, ma'am. Come in, Mr. Carey. (630)

Bonita ushers Carey in.

FADE OUT

FADE IN

149

INT. MARY'S BEDROOM - NIGHT

Mary and Borden are in bed - lights are out - only the moonlight flooding in through the window. There is a knock heard at the door.

BORDEN

Who is it? (631)

CAREY

(opens the door and enters)

Me .... am I interrupting anything?

(sees he isn't and ambles toward beds)

I've been doing a lot of thinking - and I can't think any more. Where's your liquor?  
(632)

BORDEN

This isn't a night club. (633)

MARY

Be a good boy, Max, and go to bed. (634)

CONTINUED

CAREY

I'm not sleepy. (635)

BORDEN

(getting very sore)

Would you do me a big favor, and go home? (636).

CAREY

(ignoring Borden, goes over and seats himself on the edge of Mary's bed)

Mary, would you two mind if I'd be serious for a little while? (637)

MARY

Now go on to bed, Max. (638)

CAREY

No, I have something of interest to say to both of you. (639)

BORDEN

(gets out of bed and puts on dressing gown - to Carey)

Maybe you'd be more comfortable if you come over and get into this bed. (640)

MARY

Lonny, this is going just a little bit too far. (641)

CAREY

I don't blame him a bit. He doesn't understand people like us. (642)

BORDEN

And doesn't want to. (643)

CAREY

(interrupting)

Will you excuse us while we talk? I want to give Mary some good advice. You can listen if you want to -- it might do you some good. (644)

Borden picks up his clothes and starts out of scene.

MARY

Where are you going? (645)

BORDEN

As far away from Hollywood and all its inmates as I can. (646)

CAREY

Let him go....he'll come back! (647)

MARY

I don't care whether he comes back or not. (648)

BORDEN

(enters with trousers and shirt on. Finishes tying tie)  
I'm not coming back. I'm fed up on this kind of living. I should have known better in the first place .... we don't live in the same worlds. (649)

MARY

(furiously)

That's right. I live in a world where people are human beings -- not stuffed shirts. (650)

BORDEN

You live in a world where people are vulgar and cheap without knowing it - and if you weren't vulgar and cheap yourself, you couldn't stand it. (651)

MARY

All right, if that's the way you feel get out! Get out! GET OUT!!!

(he goes and Mary turns to Carey)

And you get out too....and leave me alone...GET OUT! (652)

Carey goes out. Mary then breaks into hysterical weeping.

FADE OUT

INSERT

NEWSPAPER HEADLINES IN EFFECT:

"LONNY BORDEN ESTABLISHES  
RESIDENCE IN RENO."

LAP DISSOLVE

INSERT

NEWSPAPER HEADLINES IN EFFECT:

"MARY EVANS DENIES DIVORCE."

LAP DISSOLVE

INSERT

NEWSPAPER HEADLINES IN EFFECT:

"POLO STAR SUES FILM STAR."

LAP DISSOLVE

150

EXT. RANCH - NIGHT

LONG SHOT - Showing in the distance a group of small buildings, and around one of them is a circle of light.

LAP DISSOLVE

151

EXT. RANCH - NIGHT

MED. SHOT - Cameras are turning on a scene of Mary in the rain outside a house or whatever building is available. We don't need dialogue for this scene. Mary comes to a window and peers inside. There is a sound of a motor car stopping and Mary turns, sees car and ducks behind some bushes. Leading man can be brought in if desired.

DIRECTOR

Cut. O.K. for sound? (653)

VOICE

O.K. for sound. (654)

CONTINUED

ASSISTANT DIRECTOR

Mark it. (655)

Mary walks out of scene and steps out of character.

156      EXT. RANCH - NIGHT

MED. CLOSE SHOT - Mary comes to a heater and her maid wraps a warm blanket around her. Mary is shivering. Carey is fixing coffee and hands Mary a steaming cup.

MARY

After this, my rain is going to be heated. (656)

CAREY

Here's some that's boiling, only they call it coffee. (657)

At this moment the Assistant Director enters.

ASSISTANT DIRECTOR

Here are your lines for the next scene, Miss Evans. (658)

MARY

Thanks, Jimmie. (659)

CAREY

(turns around)  
How are you, Jimmie? (660)

  
CONTINUED

ASSISTANT DIRECTOR

Hello, Mr. Carey. Awfully good to see  
you again.

(quietly)

Wish you were directing this picture. (661)

CAREY

He's doing a better job than I could.  
Have some coffee? (662)

CUT TO153EXT. RANCH - NIGHT

MED. SHOT - Saxe's car drives up close to set and  
stops. Saxe gets out and starts toward Mary.

154EXT. RANCH - NIGHT

MED. SHOT - Mary, Carey and Assistant Director are  
drinking coffee. Assistant puts his cup down and  
turns to go.

ASSISTANT DIRECTOR

Thanks. (663)

Saxe enters scene.

SAXE

(shouts)

What's holding this up. What's keeping the  
film from going through the camera?

(to Mary)

What are you doing standing here in soaked  
clothes?

(to assistant)

What's the meaning of this? Don't you realiz  
we have a million dollar investment in Miss  
Evans? And here she is risking her life with  
pneumonia -- America's Pal! Get her some dry  
clothes. (664)

CONTINUED



ASSISTANT DIRECTOR

Sure, Mr. Saxe. But you know, it's just one of those scenes. (665)

SAXE

(turns to Carey)

Oh --- Good evening, Maximilian. (666)

CAREY

Bon Soir, Monsieur La Saxe. (667)

SAXE

How long has it been since you've had a drink? (668)

CAREY

Oh, about six weeks. (669)

SAXE

Six weeks? (670)

CAREY

Well, about four. (671)

SAXE

Not a drop in four weeks? (672)

CAREY

Well, not for a couple of days except for a little wine tonic. I just bottled a fresh batch of home brew and it's swell.

(belches)

Okay for sound. (673)

CUT TO

MED. SHOT. A messenger boy is just arriving on a motorcycle. He stops and gets off.

156      EXT. RANCH - NIGHT

MED. SHOT - The messenger boy enters and gives Mary a telegram.

MESSENGER

Miss Evans? (674)

MARY

Yes. (675)

She takes telegram while her maid signs and pays the boy who leaves. Mary reads:

INSERT

TELEGRAM

"Dear Mary. You will be glad to know that I am no longer Mr. Mary Evans. You are now free white and twenty-one. Divorce was granted today.

Larry."

157      EXT. RANCH - NIGHT

CLOSE UP - Mary finishes reading the telegram and tries not to give way.

ASSISTANT DIRECTOR'S VOICE

All right Miss Evans for the next scene if you're ready. (676)

Mary makes a desperate effort to hang on to herself, tries to smile as she says -

CONTINUED

MARY

All right. I'm ... ready... (677)

But she can't do it. She is going to break. She turns toward Saxe.

158EXT. RANCH - NIGHT

MED. CLOSE SHOT. Mary takes a few steps and reaches Saxe.

SAXE

(seeing her face)

Why, Mary, what's the matter, darling?

Without a word she hands him the wire, which he reads and then looks up at her.

SAXE (Cont'd)

(determined to cheer her)

Well, that's fine! He never did understand you. It's better this way. You should be happy. (678)

MARY

(hysterically)

Happy? Sure I'm happy. Why shouldn't I be? I'm going to have a baby in September. (679)  
(she breaks completely)

Saxe opens his arms and she goes into them, weeping.

SAXE

(petting her as he would a child)  
There, there, it'll be a blessing! (680)

FADE OUT

FADE IN

159

EXT. STREET - DAY

MED. CLOSE SHOT (Traveling). A rubberneck wagon with a dozen or more tourists is making the rounds of the stars' homes in Beverly Hills.

BARKER

(with megaphone)

Ladies and Gentlemen, you are seeing the homes of all the outstanding stars of Cinemaland. We are now coming to - not the largest, but one of the most charming little estates in Beverly Hills. I refer to the home of America's Pal, Miss Mary Evans - on your right. (681)

Everybody turns to look eagerly.

AD LIB

Oh, isn't it lovely?....

Oh, Mary Evans is my favorite star!...

I got a picture of Mary Evans...

(etc.) (682)

CUT TO

160

EXT. MARY'S NEW HOME - DAY

LONG SHOT - showing a lovely house in beautiful, well-kept grounds. Something with fine lines architecturally dignified and in excellent taste.

BARKER'S VOICE

(over scene)

This house was two years in the building, and received first prize from the California Architectural Society. It is said the interior is a model of taste, in decoration and furnishing. Miss Evans had a special nursery built at a cost of....(683)  
(as he speaks his voice gradually dies out, giving the impression that the wagon goes on)

LAP DISSOLVE OUT

MED. CLOSE SHOT (Traveling). Mary is holding the hand of a young man of two, and together they are looking for something.

MARY

Now where d'you suppose the bunny would leave those Easter eggs - (684)

BOBBIE

There, Mom ... there! (685)  
(the youngster makes a dive into the corner of the davenport where there is a little basket of colored eggs)

MARY

Oh, you found them! Maybe there are more. Let's look over here. (686)

LONGER SHOT - showing Saxe watching Mary and Bobbie hunt for Easter eggs.

SAXE

What a cute little fella he's getting to be. We soon have a new screen lover. (687)

Nurse enters to get baby.



MED. SHOT - Mary adroitly leads baby to look under a chair or a table or whatever.

MARY

I wonder if a bunny could get under here?  
(688)

BOBBIE

(excitedly)  
Yes ... yes ... I see 'em! (689)  
(he dives in and brings out more  
eggs)

While the baby is dragging out the eggs, a butler approaches Mary. He has a live white rabbit in a wooden cage effect. Attached to the cage is an envelope.

BUTLER

This just came for Bobbie, Miss Evans. (690)

MARY

Oh, how cunning!  
(she quickly opens envelope and  
takes out a note)  
Thank you, Martin. (691)

Martin puts cage on the table and goes out.

Mary reads note:

INSERT

Dear Mary -

Would you mind if the young man  
had an Easter gift from the old man?

Lonny

(or)

Do you mind if I send an Easter  
gift to our son?

Lonny

CONTINUED

Mary smiles, takes the rabbit from the cage, and looking at it with unusual tenderness. She holds it close to her cheek.

BOBBIE'S VOICE

Bunny, Mom! Bunny! (692)

Mary is reminded that the gift is for her son, and turns quickly.

MARY

Here's your bunny, son - a beautiful birthday present from your Daddy. (693)

Bobbie takes bunny and hugs it.

SAXE

(with a look at Mary)

Ah! From his daddy. Is Lonny in town, Mary? (694)

MARY

No. (695)

SAXE

I read in the paper he is going to play polo in Del Monte next month. (696)

MARY

(elaborately careless)

Yes. I understand he's engaged to a girl there. (697)

CONTINUED

SAXE

I'll bet he would like you should  
take him back? Why don't you? (698)

MARY

(with a pat on his shoulder  
and a smile)  
Stop writing scenarios, Saxie. (699)  
(she turns to the baby, and the  
next moment the butler re-enters)


BUTLER

There's someone on the telephone, Miss  
Evans, who says he's James, Mr. Carey's  
chauffeur. He said you'd remember him, ...  
(700-1)

MARY

(to Saxe)  
James! I wonder what he wants.  
I'll be right back. (702)  
(she goes)

CUT TO





134 INT. HALL - MARY'S NEW HOME - DAY

FULL SHOT - showing spacious beautiful hall and stairway. Mary enters and goes to telephone.

165 INT. HALL - MARY'S NEW HOME - DAY

CLOSE SHOT - Mary at telephone.

MARY

(in phone)

Hello ... yes, James, how are you? (703)

CUT TO

166 INT. DRUG STORE - DAY

CLOSE SHOT. James is talking on telephone. He wears a taxi-driver's uniform.

JAMES

(in phone)

Ah accidentally run across Mr. Carey yesterday, and he's in pretty bad shape, Miss Evans ... Ah think he needs a doctor.. (704)

CUT TO

167 INT. HALL - MARY'S NEW HOME - DAY

MED. CLOSE SHOT - Mary at telephone.

MARY

(in phone)

I'm glad you called me, James. Meet me at the Studio right away. We'll go and get him... Goodbye! (705)

(she hangs up and turns thoughtfully to go out)

FADE OUT

168

EXT. OF A DUMP - DAY

MED. LONG SHOT - Mary, driven by her own chauffeur with James in the front seat beside him, arrives at the curb. Mary gets out and goes in, followed by James.

169

INT. DUMP - HALLWAY - DAY

MED. SHOT. Mary enters, hurries along hallway to a door which she opens.

170

INT. BACK ROOM - DUMP - DAY

FULL SHOT. Mary pushes open the door and enters. At a table, in the center of the room, a floosie in a kimono is playing solitaire, a drink in front of her. On a couch nearby lies Carey, dead to the world. Mary crosses to him quickly. Floosie looks up and sees her.

FLOOSIE

(sourly)

Well, why don't you come in? Don't bother to knock. (706)

MARY

(over her shoulder as she bends over Carey)

I'm a friend of Mr. Carey's. (707)

FLOOSIE

(blinking)

So 'm I. He's drunker'n a goat. (708)



CLOSE SHOT. Mary leans over Carey, who is dirty and unshaven, and shakes him.

MARY

Max! Max! (709)

CAREY

(opens one eye)

Whassamatter? Who you jigglin'? (710)

MARY

It's Mary. I've come to take you home, Max. (711)

CAREY

(gets good look at her - rises on elbow)

Thass right! 'Tis Mary... Who told you I was here? (712)

MARY

(gently)

Never mind. I've been looking for you for months. Come on. (713)

(she tries to help him get to his feet)

CAREY

(turns and looks at her with a little smile of tenderness and gratitude, then suddenly frowns)

You shouldn't come to a place like this, Mary.... Got to get you out of here. (714)  
(he gets to his feet)

MED. SHOT. Carey tries to stand erect, takes a step and puts a hand over his heart, and catches his breath. A spasm of pain crosses his face.

MARY

(concerned - taking his arm)  
You're ill, Max. You must see a doctor.  
(715)

CAREY

(pain has passed and he  
breathes freely again)  
Not me. A doctor'll tell me I drink  
too much... (716)  
(he smiles down at her)

MARY

(smiles back)  
Well, you can always argue the point  
with him. (717)  
(she gently propels him forward)

CAREY

(seriously)  
That's right, I can.

Carey walks with difficulty. Mary motions James with her head to come. James, who is standing in the doorway, now approaches and takes Carey's other arm. Carey sees him.

CAREY (cont'd)

Oh, there's Jimmy... Hello, James...  
Anything new?... (718)

JAMES

Hello, Mr. Carey! Glad to see you, sir.(719)

CAREY

I never realized how much I've missed you, two  
(720)

By this time they are through the door, and we -

LAP DISSOLVE IN

173

INT. HALLWAY - MARY'S NEW HOME - DAY

FULL SHOT. Butler opens the door, and Mary and James bring Carey inside. Butler closes door.

MARY

Martin, will you please show James the way to the guest room? Mr. Carey is ill, and James will put him to bed. (721)

MARTIN

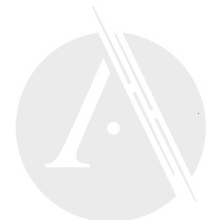
Yes, Miss Evans.  
(to James)  
Will you come this way? May I help? (722)

CAREY

(to butler)  
Thanks, old man, I'm doing fine. (723)

But, on the second step of the stairs, he misses his footing, and James has all he can do to hold him up. Butler helps. Mary watches, distressed.

FADE OUT



FADE IN

174

INT. GUEST ROOM - DAY

FULL SHOT - Carey is in bed, a nurse is looking at a chart which hangs on the wall at one side of the bed. A doctor is writing a prescription at the other side. Mary is seated on the side of the bed, holding Carey's hand.

DOCTOR

You're doing me proud, Mr. Cary. In another week or ten days, you'll be able to go back to work. (724)

CAREY

(with a touch of betterness)  
Work and I haven't been on speaking terms for a couple of years, Doctor. (725)

MARY

(loyally)  
And whose fault is that? You just wait till the studios know you'll accept a picture. (726)

CAREY

(with a grateful, amused smile at Mary and a pat of his hand)  
O.K. I'll wait. (727)

DOCTOR

And now, you get a little nap, uh?  
(Mary gets up to go) (728)

MARY

And if I can't sleep, I'll cry for my bottle. (729)

lm

CONTINUED

MARY

If you can't sleep, you count your new red corpuscles as they multiply. (730)

She fixes the bed clothes and goes out with the doctor. The nurse lowers the shades and prepares to follow.

CUT TO175INT. MARY'S LIVING ROOM - DAY

MED. SHOT - Saxe is standing reading a letter which he puts in his pocket as Mary enters.

MARY

Hello, Saxie! (731)

SAXE

(as they move toward divan)  
Hello Mary! How is Carey, today? (732)

MARY

Much better. The doctor says he'll be able to go to work in a week or so. (733)

SAXE

(genuinely pleased)  
Oh! That's fine. You've given him the best care, Mary ... you've been a good friend ... but I'll be glad when he's out of your house. (734)

MARY

(on the defensive)  
I s'pose you've heard some gossip. (735)

CONTINUED

SAXE

Why wouldn't there be gossip, my dear....  
when a beautiful young divorcee installs  
a man in her home. (736)

MARY

Even when he's as sick as Max was? (737)

SAXE

A man is a man even if he is sick, and  
besides, Max is almost well, now.  
(cajolingly)  
You better let him go somewhere else.  
Be sensible. (738)

MARY

All right. Max will be moved out of this  
house the day you promise to give him  
a job. (739)

SAXE

But Mary .... he's not a good director  
any more.... (740)

MARY

Yes he is. He'll come back strong.  
(pleads)  
Give him a chance, Saxie. He made you  
a lot of money in the old days. (741)

SAXE

But these are new days - (742)

CONTINUED



MARY

Let him direct my next picture. I'm willing to gamble and I've got something to lose, too. Let's give him one more chance, Saxie. (743)

SAXIE

All right, Mary. You do four pictures next year instead of three for the same salary and I'll do it. (744)

MARY

Four pictures it is. (745)

SAXIE

And move Carey to a hotle tomorrow. (746)

MARY

If the doctor is willing ....

(Saxe beams - she reaches for his hand and shakes it)

Saxie, you're what America's Pal calls a Pal!

(they shake hands and laugh) (747)

FADE OUT



FADE IN

176      EXT. STREET AT RANCH - DAY

MED. SHOT. Carey is waiting for the lights to be placed. Mary is in a chair marked with her name.

CAREY

Whenever you're ready, boys.      (748)

ELECTRICIAN

Just a minute, Mr. Carey. Move that reflector, Pete.      (749)

Pete moves the reflector a little. At this moment Saxe enters to Mary.

177      EXT. STREET RANCH - DAY

MED. CLOSE SHOT. Saxe takes Mary's hand.

SAXE

Come for a little walk. I want to talk with you.      (750)

Mary rises and goes with him.

178      EXT. STREET RANCH - DAY

CLOSE SHOT. Carey sees Saxe lead Mary off the set. He watches them a moment, realizing there is something in the wind.

MED. CLOSE SHOT. Mary and Saxe stop while Saxe tells her what's on his chest.

SAXE

I've looked at all the stuff he's shot and I tell you, Mary, it's very bad. (750-A)

MARY

It didn't feel so bad while I was doing it. (751)

SAXE

You sure he isn't drinking on the quiet? (752)

MARY

I'm sure he hasn't touched a drop since the picture started. (753)

SAXE

Well, then he just can't direct when he's sober. I'm going to tell him. (754)

MARY

Wait, Saxie. Can't you let him finish it? It's only a week more. Another director couldn't possibly make much difference now. (755)

SAXE

No, Mary. I've got New York bankers to think of. It ain't fair. I've got to let Carey go. (756)

CONTINUED

MARY

Then let me tell him ... please. (757)

SAXE

(delighted)

All right. Go ahead. I'd have fired him a week ago if I thought you'd tell him. (758)

(they move toward set)

180

EXT. STREET RANCH - DAY

MED. SHOT. Mary and Saxe come to place they left Carey. He is nowhere to be seen. Mary looks about.

MARY

(to assistant)

Where's Max? (759)

ASSISTANT

(uncertainly)

I don't know, Miss Evans. He just said he was retiring from pictures and walked away. (760)

Mary turns and looks at Saxe.

SAXE

Smart fella! He always was a jump ahead of me.

(to assistant)

Dismiss the company. That'll be all for today. (761)

(Mary and Saxe turn to leave)

ASSISTANT

(calls)

Wrap 'em up. (762)



FADE OUT

181 INT. LIVING ROOM - MARY'S NEW HOME - NIGHT

MED. SHOT - Mary is propped up on the davenport, studying a script, memorizing lines.

MARY

(memorizing)

"Go back to your father and tell him I don't want his name. I can get a better one." (763)

SOUND At this moment there is a tap on the window. Mary turns quickly and sees Carey's face peering in. Then she hears him yodel. She rises and goes toward hall.

182 INT. HALL - MARY'S NEW HOME - NIGHT

MED. SHOT - Mary enters and opens the door. Carey stands in doorway. He is thoroughly oiled.

CAREY

Hello, Mary! I'm drunk. (764)

MARY

(startled at his appearance)

Max, you look terrible! Come in. (765)

He enters, stops, then makes a terrific effort to walk toward living room. Mary closes the door and follows him quickly.

MED. SHOT - Carey sinks onto the davenport, and Mary sits down beside him.

MARY

You're sick, Max. I'll telephone Dr. Harrison. (766)

CAREY

No. Just give me a drink, Mary. I'll be all right ... (767)

MARY

I daren't give you anything to drink, dear. You know what the doctors said. (768)

CAREY

But I've had some ... I've had a lot and it didn't kill me ... Doctors don't always know everything ... (769)

MARY

Max, why did you do it? (770)

CAREY

(with real feeling)  
Because I've ruined your picture ... (771)

MARY

(loyally)  
No you haven't, Max. (772)

CAREY

I know. Saxie wanted to fire me ... you wouldn't let him ... (773)

CONTINUED

MARY

Listen, dear, you don't believe all the gossip in a studio ... (774)

CAREY

(irrelevantly)

You're a sweet kid, Mary ... but I'm onto myself ... I thought it might be a fairly good picture, too. (775)

MARY

It is good, Max. (776)

CAREY

(bitterly)

No, it isn't! It's terrible! (777)  
(he buries his face in his hands)

MARY

If it is, it's my fault, Max. I wanted to make the story ...

(or)

No matter what it is, it isn't your fault, Max. We all agreed on the story, and you've worked harder than any of us ... (778)

CAREY

(Looks up and smiles at her gratefully)

You would say that! How 'bout a little drink?

(desperately)

I ... I need it, Mary. (779)

MARY

I'll call the doctor. If he says yes, I'll give you some. (780)

(she rises)

CONTINUED

CAREY

Mary, who's going to finish your picture?  
(781)

MARY

(realizing how much her answer  
means to him)  
You are, if you'll just pull yourself out of  
this. (782)

CAREY

(wistfully)  
Did Saxie say so? (783)

MARY

Of course. He wants you to finish it. Now  
you hang on. ... I'll be right back. (784)

CAREY

(catching her hand, as she turns)  
Mary. (785)

MARY

Yes, dear. (786)

CAREY

(from his heart)  
There never was another girl like you ...  
I've known it from the first time we met ...  
You started in taking care of me ... (787)

MARY

(with mock severity)  
And I'm about through. I'm going to get you  
your last drink, young fella. You're going  
dry again from tomorrow on. (788)

CONTINUED



He smiles at her, and she withdraws her hand, fixes his pillow, and, as he sinks back on it, she hurries out. Carey reaches in his pocket and pulls out a cigarette and a few matches, lights them, then his hand falls, and the lighted matches drop onto the floor.

INSERT

CLOSE UP OF BURNING MATCHES  
UNTIL THEY GO OUT

Shoot death scene two ways -- Once with revolver to indicate suicide.

184INT. HALLWAY - NIGHT

MED. SHOT - Mary at telephone.

MARY

(in a low voice)

Hello, Dr. Harrison please. Miss Evans.

(waits)

Hello, Doctor ... Fine, thanks ... it's about Max Carey. He's off the wagon ... quite a bit I'm afraid ... he's here and wants a drink ... I was afraid to give it to him ... yes, pretty bad shape ... thanks doctor. Yes. Goodbye. (789)

(she hangs up and goes toward living room)

FULL SHOT - Mary enters from hall and approaches the davenport where Carey is lying. She bends over him and it begins to dawn on her that he is dead. Suddenly she drops on her knees beside him and begins to rub his hands with her own.

MARY

Max! Max! (790)

She realizes he is beyond her aid and a sob escapes her. She gets slowly to her feet, crying, and runs to the telephone.

MED. SHOT - Mary runs into scene and dials 0-operator.

MARY

(trying to control her voice)

Operator ... get me the emergency hospital ..  
quick ... (791)

(she weeps audibly as she waits)

FADE OUT

FADE IN

187

INT. RADIO ROOM - NIGHT

MED. SHOT - An announcer is reading the midnight news broadcast. A man hands him a slip of paper.

ANNOUNCER

And the Senate is still investigating the matter.

(he glances at slip of paper)

And now ladies and gentlemen we have just received some news that will be a great shock to the Hollywood film colony. Maxmillian Carey, the well known director, was found dead under mysterious circumstances in the home of Mary Evans tonight. The two were alone in the house when the tragedy occurred. There seems to be some question as to whether the death was suicide or from natural causes. Coroner Mills has ordered an autopsy. Maxmillian Carey was the discoverer of Mary Evans and directed many of her successes. At the time of her divorce from the famous Pold Star, Lonny Borden, the name of Mr. Carey was mentioned as being the cause of the marital rift, but he was not named in the divorce suit. - (792)

188

INT. COCOANUT GROVE - NIGHT

SOUND FULL SHOT - Dancing, dining, music, Dancing ends. As people take their seats.

189

INT. COCOANUT GROVE - NIGHT

MED. SHOT - Someone whispers to the leader of the orchestra who is broadcasting. Leader turns and announces:

LEADER

Ladies and gentlemen, there has just been an announcement over the radio that Maxmillian Carey died tonight under mysterious circumstances in the home of Mary Evans. The Coroner has ordered an autopsy to determine whether death was due to suicide or natural causes. (793)

CUT TO

MED. CLOSE SHOT - A table of four, evidently picture people.

1ST DINER

What d'you know about that? Was Max Carey living at Mary's home? (794)

2ND DINER

Nobody'll believe it if he wasn't. (795)

CUT TO

MED. CLOSE SHOT - Another table.

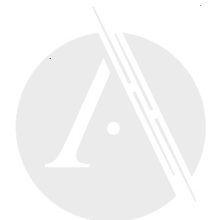
3RD DINER

D'you think he killed himself on her account? (796)

4TH DINER

Maybe somebody killed him. Where's her divorced husband? (797)

CUT TO



MED. CLOSE SHOT - Another table.

## FIFTH DINER

What an awful thing to happen to  
Mary Evans. (798)

## SIXTH DINER -GIRL

Well, there goes her career. Julius Saxe  
will be needing a new pal for America. (799)  
(she gets out mirror and fixes  
herself)

FADE OUT



FADE IN

INSERT               NEWSPAPER HEADLINE  
                           MYSTERIOUS DEATH IN STAR'S HOME

LAP DISSOLVE

INSERT               HEADLINE  
                           MARY EVANS DENIES CAREY ROMANCE

LAP DISSOLVE

INSERT               STAR FAINTS AT DIRECTOR'S GRAVE

LAP DISSOLVE

INSERT               HEADLINE  
                           FILM SCANDAL STIRS NATION

LAP DISSOLVE

INSERT               HEADLINE  
                           EXHIBITORS CANCEL MARY EVAN'S FILMS

LAP DISSOLVE

INSERT               HEADLINE  
                           SCANDAL BLASTS STAR'S CAREER

LAP DISSOLVE

193               EXT. MARY'S NEW HOME - DAY

MED. LONG SHOT - Showing a group of reporters in a car on the driveway or wherever. Beside the front door stands two guards. A still camera man is taking pictures of the house and grounds.



MED. CLOSE SHOT - Reporters in car marked Press.

1st REPORTER

I wonder how long this Evans-Carey story will hog the front page. (801)

2nd REPORTER

Long enough to wash her up in pictures. (802)

CUT TO

MED. SHOT - A couple of reporters climb over a wall and approach the back door and ring the bell.

SCOUND MED. CLOSE SHOT - Reporter keeps his finger on bell. Nobody opens the door but we hear the sound of steady ringing.

3rd REPORTER

They won't answer. I rang the front door bell for five hours yesterday. (803)

At this moment a window opens and Bonita sticks her head out.

BONITA

You reporters will have to get out. Miss Evans is not seeing anybody at all. (804)

CONTINUED

4th REPORTER

Is she home? (805)

BONITA

Ah don't know nothin' about where she is. You'll have to stay off the premises, that's all. (806)

3rd REPORTER

You tell her she'd get a lot better break from the papers if she'd play ball. (807)

They go.

CUT TO197 EXT. MARY'S NEW HOME - DAY

MED. CLOSE SHOT - Still man is snapping pictures. Reporter points.

REPORTER

That's the window of the room where it happened. Get it. (808)

Still man snaps it.

LAP DISSOLVE OUT



LAP DISSOLVE IN

198

INT. LIVING ROOM - DAY

SOUND

MED. SHOT. Mary and Saxe are in the midst of a hectic conference. Mary is pacing the floor. Saxe is seated on the edge of the chair. The chairs, tables and floor are strewn with newspapers. The telephone bell rings in the distance almost continuously, also the doorbell. Mary stops near a window. She is at the breaking point.

MARY

(at window)

Can't we get rid of those reporters?

Can't you make them leave me alone...?

(809)

SAXE

(soothingly)

Now, sit down Mary...be calm...they're just doing their job.... (810)

MARY

It's easy for you to be calm! People aren't whispering about you -- printing lies about you...turning against you...  
(she breaks a little)

...and what did I do? I brought a sick man to my house... (811)

SAXE

(with tender sympathy)

I know Mary and it breaks my heart too. But people don't understand relationships like yours and Carey's. (812)

MARY

(interrupts passionately)

I'm glad I did! I'd do it all over again! I was the only friend he had...I only wanted to help him... (813)

(she begins to cry and sits resting her head on her hand, moving it from side to side as if it ached)

SAXE

(patting her shoulder)

Of course you did, darling, and if you were just an ordinary girl, it would have been all right. But you're a motion picture star...you belong to the public. . . -- they make you and they break you...

(814)

MARY

(rising again with determination)

Well, they're not going to break me without a fight. I've worked too hard to get where I am. I'm going to tell them my side.....

(815)

SAXE

(trying to cheer her)

That's a good idea. We will invite all the newspaper boys to my office and you will make a statement...

(816)

MARY

(eagerly)

D'you think that will do any good Saxe?

(817)

SAXE

Sure it will do good. The public doesn't want to be unjust, Mary. We'll try it anyway.

(818)

MARY

(hopefully)

You think they'll believe I'm telling the truth?

(819)

CONTINUED

SAXE

(conscilingly)

Of course they will. And in a few months, it will all be forgotten. (820)

MARY

(with a touch of bitterness)

In a few months Mary Evans will be forgotten. America will have another pal. (821)

SAXE

Nobody will ever take your place, darling. (822)

MARY

(patting his hand)

You're just being sweet...but I won't give up ...it isn't just a career I'm thinking about.....

(she tries not to break)

I've got a son, Saxie....I want to clear my name for his sake.... don't you see, dear.....

(she catches hold of both his arms)

I've got to! I've got to fight this thing, for Jackie's sake! (823)

At this moment the butler enters with a note which he hands to Mary.

BUTLER

A reporter sent this in, Miss Evans. (824)

He goes out. Mary opens note with nervous fingers.

lm

CONTINUED

INSERT

PENCIL SCRAWL -

Is it true that Lonny Borden is on his way here to get possession of his son?

Mary looks up terrified.

MARY

Saxie, I've got to get away..... (825)

SAXE

(quickly)  
What is it? (826)

MARY

(shows him paper -- she is deadly afraid. He is reading it as she speaks)  
I've got to get Jackie away to Europe where nobody can find us... (827)  
(she is thinking frantically)

SAXE

(looking up from paper)  
Why he couldn't take Jackie away from you. (828)

MARY

(speaks incoherently)  
Maybe he could -- with all this scandal... (829)

SAXE

How do you know he wants to take Jackie?.... How does the reporter know? (830)

MARY

They must know something ... how am  
I going to get out of here? (831)

SAXE

(trying to soothe her)

Now Mary, be sensible. If you run away  
now people will believe the worst. (832)

MARY

(hysterically)

I don't care what people believe ... I  
won't lose Jackie. Get me out of here,  
Saxie .. I'll take Jackie to Europe ...  
quick, we mustn't lose any time ... see  
when a plane leaves ... we'll go to  
Europe ... (833)

She hurries out, followed by Saxe talking -

SAXE

(as he follows her out)

Mary, we should call my lawyer first.  
I don't believe Lonny would even try  
such a dirty trick ... and he couldn't  
do it anyway ... (834)

(they are out of the room)

MARY'S VOICE

But I'm afraid ... I'm afraid ..... (835)

FADE OUT



FADE IN

199 EXT. STREET - DAY

MED. LONG SHOT. Showing foreign street with signs in French or Spanish and foreign atmosphere.

LAP DISSOLVE

200 EXT. VILLA - DAY

MED. SHOT - showing small but charming Villa with a wall.

LAP DISSOLVE

201 EXT. GARDEN - DAY

FULL SHOT - showing portion of garden with gate in wall and part of the Villa with a door leading from it into garden. Mary is digging around plants. She wears a charming sun hat and smart over-alls. Bonita comes from Villa followed by a French cook.

202 EXT. GARDEN - DAY

MED. SHOT. Mary digs as Bonita and cook enter scene.

BONITA

(she has a phrase book  
in her hand)

Miss Evans, this here French cook don't understand her own language. Ah been tellin' her to make rice puddin' with raisins and all she does is bark at me like a dog oof! oof! (836)

COOK

(in French)

All I ask is how many eggs Madame, and how many raisins? (837)

CONTINUED

MARY

(laughs)

She is asking you how many eggs, Bonita.  
Oeuf means egg.

(to cook in French)

Two eggs Therese, and three quarters  
of a cup of raisins. One pint of milk.

(838)

COOK

(in French)

Merci, Madame. I know how it is made.

(she starts back)

(839)

BONITA

Oof means egg. This here new French  
language has got me down. (840)

At this minute a French nurse comes dashing  
through the gate, in a hysteria of excitement.

NURSE

(in French)

Madame! Madame! Has Jackie arrived yet?

(841)

MARY

(in French)

Why no, Therese. (842)

NURSE

(in French)

A man took him. He said he would  
bring him home to you. I only went  
to buy a newspaper and when I returned,  
the man was playing with Jackie. (843)

CONTINUED

BONITA

What is it, Miss Evans? (844)

MARY

Someone has taken Jackie. (845)

NURSE

(in French)

He said not to be alarmed ... that  
he was Jackie's papa --- (846)

BONITA

(excitedly)

What's she jabberin', Miss Evans? (847)

MARY

She says Jackie's father has taken  
him ... (848)

SOUND

And at this moment Jackie's voice is heard and  
the garden gate clicks.

JACKIE'S VOICE

We can get in this way --- (849)

Everybody turns and sees --





MED. SHOT. Borden and Jackie open the gate and enter. The nurse runs forward and grabs up Jackie in her arms, talking in French.

NURSE

There you are, mon petite. Thank God you are all right. What a fright I have had. (850)

Borden walks over to Mary.

MED. CLOSE SHOT.

MARY

(in French to Nurse)

Take Jackie in the house, Therese. (851)

NURSE

Oui, Madame. (852)

JACKIE

(calls to Borden)

The frog is over there. (853)

(points to a fountain or wherever)

BORDEN

Thanks, Jackie. I'll look him up. (854)



205      EXT. GARDEN - DAY

MED. SHOT. Nurse with Jackie enters Villa,  
followed by Bonita.

206      EXT. GARDEN - DAY

MED. CLOSE SHOT. Mary stands facing Borden.

BORDEN

Hello, Mary.      (855)

MARY

How did you find us?      (856)


LONNY

(grinning)  
Detectives. I kidnapped Jackie because  
I knew I could never get in to see you  
without him.      (857)

MARY

What have you come for?      (858)

CONTINUED



LONNY

(reaching in his pocket)

Well, among other things, I have an important message for you from Mr. Julius Saxe.

(Mary puts out her hand for it)

No, let me read it to you.

(he reads)

Dear Mary -

Just bought a new story. It will make a great come-back for you. You shoot two villains and go to prison for the man you love. Exhibitors are interested. Mama and I send love.

JULIUS SAXE

P.S. And you better re-marry Lonny Borden. He loves you ... he has always loved you... he isn't good enough for you but he'll do anything if you'll take him back. He's really a marvelous young man and he adores you... (859)

MARY

(suspiciously)

Let me see that letter.

(he shows it to her. She hastily looks at it)

I don't see all that about you. (860)

BORDEN

No - but it's true. And a lot more. (861)

MARY

You didn't go to Hollywood to take Jackie away from me? (862)

BORDEN

Of course not, dear. I went there to help if you needed me. (863)

CONTINUED

MARY

Oh, Lonny! (864)

BORDEN

How about having dinner with me tonight? ...  
There's an hotel here with a magnificent  
main dining room and a fifteen piece  
orchestra ... and orchids ... (865)

MARY

(smiling through tears)

What'll happen if I say No? (866)

BORDEN

You know what happened the last time.  
(867)

He takes her hand and looks down at her without  
speaking. She looks at him for a long minute,  
then goes into his arms. He holds her close -  
no kiss.

FADE OUTTHE END

