

LONG SHOT - NEW YORK - NORMANDIE IN F.G.

FADE IN:

Superimposed title comes in which reads:

Greater New York has a population of 7,434,346, among the least important of whom is.....

DISSOLVE TO:

INSERT: TELEPHONE BOOK - MANHATTAN TELEPHONE DIRECTORY

Hand runs down telephone book page and stops at:

John H. Mason - Atty. 258 Broadway

DISSOLVE TO:

EXT. OFFICE BUILDING - NEW YORK - MORNING LONG SHOT - SHOOTING DOWN

Pedestrian and vehicle traffic crowd the street in front of the office building. CAMERA CENTERS on one figure in the crowd, Johnny, who walks slowly along the sidewalk gazing steadily at something he carries in his hands. CAMERA MOVES DOWN AND SHOOTS OVER JOHNNY'S SHOULDER at what he is gazing at. It is a large photograph of Jane. CAMERA MOVES BACK TO A MEDIUM SHOT as Johnny continues on his way, still absorbed in the picture. A vicious bump from a passer-by yanks Johnny back from dream realms to the work-a-day world.

JOHNNY

(murmuring an apology)

Sorry!

The passer-by has disappeared into the crowd. Johnny is about to go on, suddenly realizes he is in front of his office building, quickly puts the photograph in his brief case and enters the building.

INT. ARCADE - CLOSE (MOVING) SHOT - JOHNNY

He starts down the Arcade toward the elevators. A middle-aged man greets him in passing.

MAN

'Morning, Mr. Mason.

JOHNNY
(cheerily)
Good morning!

A young lady is next to throw him a greeting.

YOUNG LADY
Hello, Johnny.

JOHNNY
Lovely morning!

A third greeting comes from a young man about his own age.

YOUNG MAN
Hi, Johnny!

JOHNNY
Beautiful morning!

By now he has reached an open elevator which is filling with people. The door of the elevator next to it opens and starts to discharge its passengers. A starter is stationed between the two elevators. A definite reaction from the starter as he sees Johnny. Johnny is about to enter the first elevator, then, seeing that the second one is empty, starts toward it. He finds his way barred by the starter who warmly grips his hand.

STARTER
'Morning, Mr. Mason.

JOHNNY
Harry, it's a marvelous morning!

The starter has one hand behind his back. He is violently gesturing a signal to the operator of the second elevator.

STARTER
Have a good trip?

JOHNNY
Sensational!

STARTER
Great city, Boston!

JOHNNY
Terrific!

CLOSE UP - OPERATOR OF SECOND ELEVATOR

He gets the pantomimed signal of the starter, bangs the door shut, and his elevator starts upward.

CLOSE SHOT - FEATURING JOHNNY AND STARTER

The starter is shoving Johnny back to the first elevator. Johnny manages to hand starter a cigar as he enters the elevator. The elevator is now full, and the operator waits for the signal to start. The starter looks toward the dial of the second elevator.

CLOSE UP - DIAL

The second elevator is approaching the tenth floor and continuing up.

CLOSE SHOT - FIRST ELEVATOR

The starter gives the signal. The door closes, the elevator starts up.

DISSOLVE TO:

INT. CORRIDOR TWENTIETH FLOOR - CLOSE SHOT - AT ELEVATOR

The door opens, and several passengers emerge, including Johnny.

INT. OUTER OFFICE - DOOLITTLE SUITE

All the personnel of the law firm -- clerks, stenographers, telephone girl -- are lined up watching the door.

CLOSE SHOT - THE OFFICE BOY

He stands against the wall clutching a string which runs upward from his hand. CAMERA PANS to take in the entrance door. We see the knob turn.

CLOSE UP - FLASH - THE OFFICE BOY

He yanks the string.

CLOSE SHOT - ENTRANCE DOOR

It has opened; and as Johnny enters, a contraption arranged

over the door opens; and Johnny is showered with rice and old shoes. There are whoops and shrieks from off scene. One voice starts singing: "Happy Bridegroom, yoo-hoo" to tune of "Happy Birthday" and others join in.

FULL SHOT

Johnny looking on bewilderedly while the office personnel sings.

EMPLOYEES
(singing)

Happy Bridegroom, yoo-hoo!
Happy Bridegroom, yoo-hoo!
Happy Bridegroom, Happy Bridegroom,
Happy Bridegroom, yoo-hoo!

The song ends with laughter and ad lib chatter as Johnny's office mates surround him, pumping his hand, whacking his back, congratulating or razzing him, according to their mood.

CLOSE SHOT - GROUP AROUND JOHNNY

AD LIB

A business trip. Huh?... Where's the little woman, Johnny -- why didn't you bring her along?... Is she one of the Lodges or one of the Cabots?... What's she got that I haven't got?... You'd better be careful with your expense account -- no extras now!... That's what you get for going out of town!... You old bluebeard, you!... I'm going to sue you for breach of promise!... Today our Johnny is a man!...

STENOGRAPHER

Johnny, what's she like?

JOHNNY

Now wait a minute! I can't describe her -- nobody could. But it just so happens I've got a picture of her.

He opens up his brief case and produces the photograph previously established. It is snatched out of his hand by one of the clerks who rushes out of the scene with it. The others rush after him. A chorus of whistles, screams and

other extravagant reactions.

CLOSE UP - JOHNNY

Excited and thrilled at the sensation caused by the mere photograph of his bride, but trying not to show it. Carter comes into Shot, carrying a batch of legal papers. He is the type who has had but one love affair in all his life -- himself.

CARTER

Well, well, well!

JOHNNY

Hello, Carter.

CARTER

So you combined pleasure with business! Wait till Judge Doolittle hears about this, my boy!

JOHNNY

Hears about what?

CARTER

About your getting married on his time -- and without his consent --
(significantly)
Or his daughter's.

JOHNNY

Well, what's she got to do about it?

CARTER

(smirking)

Well, now, my boy -- the favorite topic of conversation around these parts has been that you and Miss Doolittle --

JOHNNY

Aw, Malarkey! Office talk, Carter. Isn't a word of truth in it!

CARTER

Judge Doolittle may not think so.

JOHNNY

(fiercely)

Is that so? Well, if he doesn't like it, he can lump it.

Before he can finish, the rest of the staff come into the scene, following the clerk holding the photograph.

AD LIB
(as clerk returns
photograph)

You never asked me for my picture, Johnny. When's the next train leave for Boston?... Aren't I as pretty as that?... Johnny, has she got a sister?... No wonder we couldn't compete... I want one of them too!... I wish the boss'd send me out of town!... Never knew you had it in you, Johnny!...

MEDIUM SHOT - THE GROUP

Suddenly there is a melting away of the group around Johnny as the clerks start for their cubicles and the stenos return to their desks and make a great show of being busy.

CLOSE UP - JOHNNY

He is suddenly alone -- the photograph of his new bride clutched in his hand.

DOOLITTLE'S VOICE
Mason!

Johnny turns, registers consternation.

JOHNNY
Oh, good morning, Judge Doolittle!

CLOSE SHOT - AT DOOR

Judge Doolittle has entered and stands, frowning, in the midst of rice and old shoes. He's a formidable old codger who has terrified many a witness. Doolittle is somewhat deaf and wears an acousticon arrangement to facilitate his hearing. He has a habit of speaking in a very low voice, while all his employees have been trained to raise their voices in talking to him. Throughout the entire scene between Doolittle and Johnny, Doolittle will speak in a low voice and Johnny will speak loudly, almost shouting at times.

JUDGE DOOLITTLE
What's all this mess?

CAMERA PANS him up to Johnny. Johnny takes off his hat.

JOHNNY
Ah -- Well, it seems everybody around
here found out that I -- er -- I --
while I was in Boston --

JUDGE DOOLITTLE
What were you doing in Boston?

JOHNNY
Why, you sent me sir. Don't you
remember you sent me up there to get
a deposition on the Higgins versus
Higgins case!

JUDGE DOOLITTLE
Did you get it?

JOHNNY
Yes, sir.

JUDGE DOOLITTLE
Well, what's all this? What's all
this horseplay about?

JOHNNY
Well, while I was in Boston, after I
got the deposition I had a few hours
to spare and so I -- just a few hours --
and I --

JUDGE DOOLITTLE
Go on! Go on!

JOHNNY
(gulps)
I got married!

JUDGE DOOLITTLE
(sharply)
You WHAT?

JOHNNY
(shouts)

I got married.

JUDGE DOOLITTLE
(as if he hadn't heard
right)
You got married?

JOHNNY
Yes, sir. I got married.

JUDGE DOOLITTLE
Come into my office!

JOHNNY
Yes, sir.

CAMERA PANS with him as he strides toward his office, followed by Johnny. It somehow resembles a march to the guillotine.

LONG SHOT - CLERKS AND STENOGRAPHERS LOOKING AFTER THEM - HEADS POPPING BACK BEHIND DOORS.

CLOSE SHOT - AT DOOR OF DOOLITTLE'S PRIVATE OFFICE

Doolittle enters with Johnny.

CLOSE UP - CARTER

at door of his office. He stares towards Doolittle's office with a smirk on his face; dry-washes his hands and exits into his office.

INT. JUDGE DOOLITTLE'S PRIVATE OFFICE - MED. SHOT - AT DOOLITTLE'S DESK

On the wall behind the desk are two paintings. One of Judge Doolittle in his magisterial robes and the other of Chief Justice Hughes of the United States, in his robes. Doolittle is seated at his desk glaring at Johnny who stands facing him like a prisoner at the bar. Johnny has the brief case in one hand and the framed picture of Jane in the other.

JUDGE DOOLITTLE
Where's the deposition?

Johnny lays Jane's photograph on the desk as he opens the brief case and takes the deposition from it, which he hands, folded, to Doolittle.

JOHNNY

There you are, sir.

As Doolittle opens up the paper to look at it, a letter falls out.

INSERT: THE LETTER

Inside a large, hand-drawn heart, which covers the page of note paper, is written:

To the party of the first part: I love you. (signed) Party of the second part.

CLOSE SHOT-AT DESK

As Doolittle picks up the letter.

JUDGE DOOLITTLE

What's this?

JOHNNY

(very much embarrassed)

Oh, that's -- that's just sort of a letter.

Doolittle hands it back. Johnny stuffs the letter into his pocket with increasing embarrassment. Doolittle adjusts his glasses and starts to read the deposition. He addresses Johnny without looking up.

JUDGE DOOLITTLE

So you got married?

JOHNNY

Yes, sir.

Doolittle looks up and glances significantly at a framed picture on his desk.

INSERT: FRAMED PICTURE

It is a photograph of Doolittle's daughter and upon it is written: "To Father, with love, Eunice."

CLOSE SHOT - AT DESK

JUDGE DOOLITTLE

I imagine this will be a surprise to

some people.

JOHNNY

Yes, sir!

(catches himself as
he realizes the
significance of
Doolittle's glance
at the picture of
his daughter)

No, sir! I mean -- well -- I don't
know. It all happened rather suddenly.
You see, we met on Boston Common the
night I arrived, and I'd had a bite
at Thompson's Spa -- and then I took
a little stroll around the Common
and -- and I saw her standing there --
she was just standing there -- she
had a cinder in her eye.

Doolittle looks up suddenly from reading the deposition.

JUDGE DOOLITTLE

Where?

JOHNNY

In her eye.

JUDGE DOOLITTLE

Whose eye?

JOHNNY

Jane -- Mrs. Mason -- my wife.

JUDGE DOOLITTLE

Oh.

JOHNNY

Of course, she wasn't my wife then --
she's my wife now, though. And I got
the cinder out of her eye and --

JUDGE DOOLITTLE

And you married her.

JOHNNY

Yes, sir.

JUDGE DOOLITTLE

Quick work, wasn't it?

JOHNNY

Yes, sir. Oh Judge, we knew -- we knew the minute we looked at each other -- we knew -- we knew the minute we looked at each other.

JUDGE DOOLITTLE

You did!

JOHNNY

Yes, sir.

JUDGE DOOLITTLE

Last year there were nearly a half a million divorces in this country. Congratulations, Mason!

JOHNNY

Thank you very much, sir.

An office boy comes in with papers he puts on Doolittle's desk.

OFFICE BOY

Mr. Hutch would like your opinion on this, sir.

(he starts out, and
as he passes Johnny,
hands him a letter)

Oh, this is for you, Mr. Mason...
special messenger. It's marked "Rush -
Important."

(exits)

Johnny takes the letter, glances at the envelope, registers delight. Then, aware of Doolittle's eyes fixed on him, he hastily puts the letter in his pocket.

JUDGE DOOLITTLE

(glancing up from
papers office boy
brought in)

Rush? Important? What is it?

JOHNNY

Oh, it's nothing.

JUDGE DOOLITTLE

(severely)

What is it?

JOHNNY

Oh -- it's a letter from my wife.

JUDGE DOOLITTLE

Your wife? What did you do -- leave her in Boston?

JOHNNY

Oh, no. She's right here, sir.

JUDGE DOOLITTLE

Here -- in town?

JOHNNY

Yes, sir.

JUDGE DOOLITTLE

(the great cross-examiner)

If your wife's in town, why did she write you a letter?

JOHNNY

Well, she likes to write letters, Judge. Yes, it's a sort of little custom we have. She wrote me a letter the first day she met me, right as soon as she got home. She's written to me every day since. Even coming down on the train together she wrote me. You see, when I get a letter from her, it's sort of like a sort of visit, you see.

JUDGE DOOLITTLE

Hm -- mmm.

JOHNNY

Judge -- we -- when two people get married, they usually go on a honeymoon.

JUDGE DOOLITTLE

I didn't. I don't approve of honeymoons -- waste of time!

JOHNNY

Uh -- huh. Well, you know how women are, and Mrs. Mason and I --

JUDGE DOOLITTLE

What about Higgins against Higgins? You're the only one in the office who knows this case and it's on the calendar for next week.

JOHNNY

If I could get a continuance --

JUDGE DOOLITTLE

Opposing counsel wouldn't consent.

JOHNNY

But I talked to Mr. Hornblow this morning and he agreed to a continuance.

JUDGE DOOLITTLE

Well, all right -- take a week.

JOHNNY

A week! Well, Judge, I'm afraid we wouldn't be able to make it in a week.

JUDGE DOOLITTLE

What?

JOHNNY

We couldn't make it in a week!

JUDGE DOOLITTLE

Make what?

JOHNNY

My wife and I had sort of planned a trip to Europe on the Normandie.

JUDGE DOOLITTLE

Oh, well -- take two weeks then.

FADE OUT:

FADE IN:

CLOSE UP - BOX OF FLOWERS

An envelope is lying on top of a bouquet of dahlias in a large box. A hand comes in, takes the envelope and removes the note inside. CAMERA MOVES UP to CLOSE UP NOTE. It is written on the stationery of the law firm of Doolittle, Messerschmidt, Doolittle and Hutch. The note reads:

Dear mother:

Had to rush from the train to the office. Will be home for tea this afternoon.

Love,
Johnny

CAMERA PANS DOWN TO:

P.S. Bringing with me a lovely girl I met in Boston.

DISSOLVE TO:

INT. LIVING ROOM - MASON APARTMENT - CLOSE SHOT - AT TEA TABLE

CAMERA is on Mrs. Mason, Johnny's mother.

JOHNNY'S VOICE

And after I got the cinder out of Jane's eye we talked for a little while and then we took a little walk around the Common.

MRS. MASON

Yes?

CAMERA MOVES BACK to take in Johnny and Jane. Jane is sipping her tea with exaggerated casualness.

JOHNNY

And -- er -- We walked for quite some time. And then we went over to Thompson's Spa for a bite --

MRS. MASON

Yes?

JOHNNY

(stymied)

And we had a bite.

MRS. MASON
Well! Rather an unconventional
meeting, wasn't it?

There seems nothing else to say.

JANE
(brightly)
These cookies are delicious!

MRS. MASON
They're made with sour cream.

JOHNNY
(blurts out suddenly)
I'm crazy about Jane!

Mrs. Mason starts so violently she spills some tea.

MRS. MASON
(to Jane)
John's so young and impulsive...

JOHNNY
Oh, now Mother, wait a minute. This
is different.

MRS. MASON
(to Jane)
Are you visiting relatives here in
New York, my dear?

JOHNNY
Well, yes and no. We -- Not exactly.

JANE
I came over with Johnny.

MRS. MASON
(horrified)
From Boston? Together? Last night?

JOHNNY
Why, yes, Mother, we thought that as
long as we were engaged --

MRS. MASON

Engaged!

JANE

Oh, I know how upset you must be,
Mrs. Mason. You know so little about
me -- and it all happened so suddenly --

MRS. MASON

Well I should think it was sudden!
What did your family have to say
about it?

JANE

I have no family.

MRS. MASON

Oh.

(there is implied
criticism in the
syllable)

Didn't John say something about your
taking a course in journalism?

JANE

Yes, but I gave it up after I met
Johnny.

JOHNNY

Yes -- I'm sort of a post graduate
course.

MRS. MASON

(her face brightens)

Oh -- My dear, if you have a talent
for writing --

(she becomes suddenly
motherly)

Take my advice and develop it while
you're young. One needs all one's
time and energy for a career.

JANE

Don't you think marriage is a career
in itself?

MRS. MASON

Oh, indeed! Emphatically! That's why
one mustn't rush into it pell-mell.
Marriage is a business -- a very

serious business. A partnership in the strictest sense of the word. One must prepare for it. There are so many things to learn.

Jane looks at Johnny.

JOHNNY

Well, Jane'll learn all of those -- after we're married.

MRS. MASON

I hope and pray that that day will not come for many years!

JOHNNY

Well, Mother -- What do you mean -- do you mean we shouldn't --

MRS. MASON

Emphatically not! There's no reason for Jane to develop into a little household drudge. Oh, I hope you understand I have nothing against Jane. In fact, I like her -- I like her very much.

JOHNNY

Well, I'm glad you do, Mother, because... You remember a little while ago you asked Jane whether she'd come to New York to visit relatives?

Jane waits breathlessly.

JOHNNY

(continuing)

Well, as a matter of fact, she has come to New York to visit relatives. She's visiting some right now -- you see --

He can't finish -- looks desperately at Jane.

JANE

We're married.

Mrs. Mason stares at them uncomprehensively for an instant.

Her mouth opens and her hands go convulsively to her chest.

MRS. MASON
Ohhhh --

JOHNNY
(pitifully)
Now, Mother -- everybody gets married
sooner or later --

JANE
(a cry of panic)
Johnny, get the smelling salts!

She rushes over and starts to chafe Mrs. Mason's wrists.
Mrs. Mason is gasping for breath like a fish out of water.
Johnny hovers over her, agonized and scared.

JOHNNY
What do they look like? Mother, where
are the smelling salts?

Mrs. Mason gestures weakly in the direction of the bathroom.
Johnny rushes out. Jane vigorously chafes Mrs. Mason's wrists.

DISSOLVE TO:

INT. MASON LIVING ROOM - CLOSE SHOT - AT DIVAN

Mrs. Mason is stretched out on the divan. She looks as if
she has just been brought home from the hospital. She speaks
in a weary, martyred voice.

MRS. MASON
Ohhhh... What's done is done. You'll
have children of your own, I suppose.

CAMERA DRAWS BACK to take in Johnny and Jane sitting in chairs
which face the divan. They are haggard and dishevelled.

MRS. MASON
And you'll love them and devote your
life to them, and then they'll grow
up and leave you and you'll say to
yourself, it's all right, that's the
way it is, you've served your purpose.

JOHNNY
Oh, Mother, don't excite yourself

any more.

MRS. MASON
Oh, I'm all right now.

She starts to get up. Johnny and Jane help her to her feet.
She takes Jane's hand.

MRS. MASON
I wish you every possible happiness
and joy.
(her voice trembles)
I think perhaps I'd better go to
bed. I'm all right. I'm all right.
(she starts to exit,
then turns with a
sudden grey thought)
I'll find a place to live, of course.

JOHNNY
Some place to live! Well, of course
not Mother, you'll stay with us.
(Mrs. Mason shakes
her head)
We're, well, we're going to find a
new apartment.
(again Mrs. Mason
shakes her head)
We've talked this over and Jane'll
insist. Won't you, darling?

JANE
(not too convincingly)
Why, we couldn't think of anything
else.

MRS. MASON
(shakes her head
desolately)
Well, we'll see.

FULL SHOT - LIVING ROOM

Mrs. Mason totters, turns abruptly and exits to her bed-room.
Johnny and Jane look after her.

TWO SHOT - JOHNNY AND JANE

Looking off after Mrs. Mason.

JOHNNY

Well, you see, I told you it would
be all right.

JANE

(as she goes into his
arms)

Oh, Johnny, maybe we shouldn't have
gotten married. Maybe we shouldn't
have gotten married at all.

FADE OUT:

FADE IN: THE NORMANDIE - STOCK SHOT - DAY

Atmosphere of just before sailing. Through the Fade, the
sound of a steamer whistle.

DISSOLVE TO:

EXT. BOAT DECK - MEDIUM SHOT

A steward passes through the crowd and comes down the
gangplank calling:

STEWARD

All visitors ashore, please! All
visitors ashore, please!

EXT. BOAT DECK NORMANDIE - NEAR GANGPLANK - CLOSE SHOT
JOHNNY - JANE - MRS. MASON

in the midst of a similar group bidding farewell to friends
and relatives. All through the scene there is a constant
movement of people in the background. Mrs. Mason tightly
clutches a paper wrapped bag. A hoarse blast from the steamer
and Mrs. Mason goes rigid.

MRS. MASON

(to Jane)

Don't let him eat too many
strawberries.

JANE

I won't.

MRS. MASON

He gets rashes. And don't forget to

make him wear his raincoat in London.

JANE
I won't.

MRS. MASON
He had pneumonia once.

JOHNNY
Oh, Mother, that was twelve years ago. I feel fine now.

MRS. MASON
(to Jane)
And take good care of yourself, too.

Mrs. Mason and Jane exchange an embarrassed embrace and a kiss on the cheek.

JANE
Goodbye, Mrs. Mason.

MRS. MASON
(choking)
Take good care of him.

She looks at Johnny an instant as if to fix his image in her mind, then throws her arms around him. Her embrace is much different than the one she gave Jane. She holds onto her son as if she never expected to see him again. Johnny is touched and embarrassed.

JOHNNY
Goodbye, Mother. Aw now, Mother -- it's only two weeks, you know.

MRS. MASON
(in a strangled voice)
I know -- Goodbye.

She finally lets him go.

JOHNNY
Goodbye.

She gives them what she thinks is a smile, but it's really a tense twisting of her lips. She starts to go, then she remembers something.

MRS. MASON

Oh.

She hands the box she is carrying to Johnny.

JOHNNY

What's this?

MRS. MASON

The heating pad. You forgot to pack it.

She makes a feeble effort to wave to them and exits. Johnny looks after her, perplexed and wistful.

EXT. DOCK - CLOSE (MOVING) SHOT - MRS. MASON

With tears streaming down her cheeks, she moves past people waving farewell to those on the boat. She turns once as if she means to wave too -- then turns and plods doggedly ahead.

INT. CORRIDOR - MED. SHOT

Johnny and Jane come into the corridor glancing at doors. Johnny has the heating pad under his arm. They find their stateroom and go up to the door numbered 504.

JOHNNY

Here it is.

INT. STATEROOM - FULL SHOT

Johnny and Jane enter and look around. It's the smallest first class cabin on the boat with a single bed in it. The only other furniture is a tiny desk and a couple of chairs.

TWO SHOT - JOHNNY AND JANE

Jane tries to conceal her disappointment at the cell-like size of the room, but Johnny gets it.

JOHNNY

Ah, what do you think of it?

JANE

(obvious hypocrisy)

Well, it's -- it's cozy.

JOHNNY

It's the only one they had left. I think we can do better after the boat sails.

JANE
Oh, what for? I love it. It's so intimate.

Jane spies a package on the luggage deposited by the desk.

JANE
What's this?

INSERT: PACKAGE

It's heavily wrapped in tissue paper. Jane picks it up.

CLOSE SHOT - JANE AND JOHNNY

JOHNNY
(embarrassed)
Oh that! -- that's nothing --

He grabs it and keeps it out of her reach.

JANE
(eagerly)
Is it something somebody gave you?
Oh, I know it's for me. Let me see it!

JOHNNY
(still embarrassed)
Oh, no -- no, it isn't.

JANE
(as though he were holding out on her)
It is too. Let me see it!

JOHNNY
But it's just something I forgot to pack.

JANE
Well, what are you being so mysterious about? Let me see it.

JOHNNY

It's nothing...

She takes the package and Johnny looks away, then watches her out of the corner of his eye, embarrassed.

JANE

I bet it's a going away present.

CLOSE UP - PACKAGE

Jane's hands tearing off the wrapping.

JANE'S VOICE

Oh, Johnny, you shouldn't have done this.

Her hand rips off the last piece of tissue revealing a picture of herself.

CLOSE TWO SHOT - JANE AND JOHNNY

Jane looks at the picture, looks at Johnny, looks back at the picture, enormously pleased.

JANE

Oh, Johnny, you fool!
(throwing her arms
around his neck and
kissing him)

CLOSE UP - JOHNNY - OVER JANE'S SHOULDER

JOHNNY

(in a weak attempt to
laugh it off)
Well, gee whizz, I couldn't leave it
in the office!

He looks away, reacts to something off scene.

JOHNNY

Jane --

JANE

(her head still on
his shoulder)
What?

JOHNNY

You know, when I was in school I was taught that two things can't occupy the same place at the same time.

JANE

What?

(she draws back, looks questioningly at Johnny, follows his gaze)

Oh.

CLOSE UP - TINY BED

-- from Jane and Johnny's angle.

BACK TO JANE AND JOHNNY

They cross over to the bed, stare at it.

JANE

Well, we'll get the steward to get us a bigger bed.

JOHNNY

You couldn't get a bigger bed in here though.

JANE

Oh, I think it's big enough.

She stretches out on one side of the bed and looks up at Johnny.

JOHNNY

Wait till you try to turn around. Is it all right?

JANE

Sure it is.

Johnny lies on the other side of the bed, puts his arm around Jane and they sink back on the pillow.

JOHNNY

Let's see. That's not so bad. Why there's oceans of room here.

A look of blissful content steals over them.

CLOSE UP - JOHNNY AND JANE ON BED

They are luxuriantly stretched out.

JANE
(dreamily)
Johnny, this is the first time in my
life I've ever been away from America.

JOHNNY
(almost purring)
Me, too.

JANE
Isn't it just beautiful?

JOHNNY
(the complete
sophisticate)
Yeh, yeh, I guess so --
(with a far-away look)
Jane...

JANE
(meltingly)
What, Johnny?

JOHNNY
(reminiscently and
tenderly)
Do you remember that cinder I took
out of your eye in Boston?

JANE
(positively overflowing
with gooey love)
I'll never forget it.

JOHNNY
(self-recriminating)
Do you know that I threw it away? I
shouldn't have done that. I should
have kept that cinder -- put it in a
locket or something. If it hadn't
been for that cinder, maybe we'd
never have met...

JANE

(horrified at the
very idea!)
Don't say that, Johnny -- we had to
meet.

JOHNNY
(grudgingly admits)
Yeh, yeh, I guess you're right.
(but still clinging
to his original
fearsome idea)
But still... if it hadn't been for
that cinder --

JANE
Oh, Johnny -- isn't it just beautiful?

A hoarse blast from the steamer whistle. She edges a bit
closer to him and they turn to look at each other.

JANE
(with infinite
tenderness)
Bon voyage, darling.

JOHNNY
(same manner)
Bon voyage.

They kiss.

CARTER'S VOICE
Where is stateroom 504?

STEWARD
First room to your left, sir.

There is a knock on the door. Johnny and Jane exchange a
startled glance.

JOHNNY
Come in.

MEDIUM SHOT

Johnny and Jane get off the bed. The door opens and Carter
enters. We get a feeling he has come on a mission which he
finds exceedingly pleasant.

JOHNNY

Well, hello, Carter. Nice of you to come down.

CARTER

Judge Doolittle sent me.

JOHNNY

He did?

Jane comes into the scene. Johnny introduces her to Carter.

JOHNNY

(to Carter)

Carter, this is Miss -- Mrs. -- This is my wife. Darling, this is Mr. Carter from the office.

JANE

How do you do?

CARTER

Happy to know you.

(to Johnny)

It's a good thing I got here in time. You've got just ten minutes.

JOHNNY

Ten minutes for what?

CARTER

(hugely enjoys the moment)

To get off the boat.

Jane reacts to this. Johnny turns to her.

JOHNNY

To get off the -- What're you talking about?

CARTER

Higgins against Higgins.

JOHNNY

(a note of doom in his voice)

What about Higgins against Higgins?

CARTER

Higgins against Higgins goes on the calendar for next week.

JOHNNY

Oh, no, no. That's where you're mistaken. I got a continuance for a whole month.

CARTER

You think you did.

JOHNNY

I did! Why didn't you ask Hornblow about it? He gave me his word of honor.

CARTER

(shrugs)

Well, you know Hornblow.

JANE

(frantically)

Johnny, they can't do this to you!

JOHNNY

No, they can't do this to me!

JANE

What does Doolittle think he is -- a puppet?

JOHNNY

What does he think I am -- a puppet or something?

JANE

Some kind of a pawn he can push around any way he likes?

JOHNNY

Yes -- push all over the place?

CARTER

(to Johnny)

Is that what you want me to tell Doolittle?

JANE

(shouts)

Yes!

Flustered, Johnny addresses Carter apologetically.

JOHNNY

Oh, Carter, wait a minute! Are you sure that Higgins case is going on next week?

CARTER

Monday morning at nine o'clock.

JOHNNY

Will you excuse us a minute? -- Jane --

Carter saunters out into the corridor, leaving the door open. Johnny steers Jane to other side of room.

JANE

I'm glad you said that, Johnny.

CLOSE TWO SHOT - JANE AND JOHNNY

JOHNNY

Yeah -- yeah - Jane, look -- This Higgins versus Higgins is a pretty important case.

JANE

I don't care if it's the most important case in the world -- it isn't as important as our honeymoon, is it?

JOHNNY

Oh, no -- of course not, darling.

(Jane starts to wipe his mouth with her handkerchief)

But what's the matter?

JANE

You've got lipstick all over your mouth.

JOHNNY

(continuing)

A lawyer is sort of like a doctor or

a soldier -- you -- you've got to disregard your own convenience.

JANE

Convenience! You don't call this a convenience!

During this scene Carter can be seen pacing back and forth in the corridor.

JOHNNY

No, no darling -- now listen, darling, believe me I'd tell Doolittle to jump in the lake -- even at the risk of losing my job, but if I win this case -- I have a chance to get into the firm. And -- And a firm like this --

He stops suddenly as he notes the expression on her face and his jaw hardens.

JOHNNY

(continues)

But it's my honeymoon! And Doolittle knows it's my honeymoon!

CAMERA PANS with him as he starts pacing back and forth. In the background Carter paces in the corridor, passing the open door. Johnny looks up at the moment that Carter passes, giving him a significant look.

JOHNNY

(with inflection
dimuendo)

There are just some things a man just can't do. There are some things a man just can't do!

DISSOLVE TO:

LONG SHOT - NORMANDIE LEAVING

Crowd on dock waving farewells. Among them, Jane and Johnny.

TWO SHOT - REVERSE ANGLE

Johnny and Jane are both glum -- Jane's eyes are wet -- as they look out toward the Normandie sailing away.

JANE

That Carter thought it was funny! He laughed! Oh, I hate that -- that liver-pill!

JOHNNY

If they ever try pulling anything like this again, I...

JANE

And I hate that Judge Do-nothing. I -- I wish someone would step on that ear-thing of his.

JOHNNY

Well, we still have the tickets here...

JANE

And I hope Higgins beats Higgins!
(she breaks)
Oh, Johnny --

He puts his arm around her and they stare bleakly out to sea.

LONG SHOT - THE NORMANDIE SAILING AWAY

FADE OUT:

FADE IN:

EXT. JOHNNY'S APARTMENT INSERT APARTMENT BELL

Under it name plate containing a card with name:

MR. AND MRS. JOHN H. MASON and under it the half of another card, with name:

MRS. HARRIET MASON

A woman's gloved hand comes into Shot and presses button.

INT. HALLWAY JOHNNY'S APARTMENT - MEDIUM SHOT

Annie, the cook, carrying a mixing spoon and flushed and grumpy from her labors in the kitchen, goes to the door and admits Mrs. Mason. Annie wears a black uniform covered by a

large kitchen apron.

MRS. MASON
(holding forth a paper
bag)
The alligator pears, Annie.

Annie grunts, snatches the paper package.

Mrs. Mason has turned to take off her coat. She turns now to hand it to Annie but finds she has gone.

JANE'S VOICE
(calling from bedroom)
Johnny!

ANNIE
(as she passes bedroom)
It's your mother-in-law.

JANE'S VOICE
Oh, hello, dear!

INT. HALL - CLOSE SHOT - AS MRS. MASON REMOVES HER HAT

JANE'S VOICE
Oh, would you mind fixing the place
cards for me? I'm so late. They're
right in there on the desk.

MRS. MASON
Certainly, dear.
(she starts into dining
room)

INT. DINING ROOM

Jane's voice is continuing off scene as Mrs. Mason enters, gives the table a critical once-over. It is set for six.

JANE'S VOICE
That girl took so long to fix my
hair, I didn't get out of the place
till half past six. It's still sopping
wet.

Mrs. Mason has picked up the place cards from the desk and crosses to table, sorting them.

MRS. MASON
(starts to fix place
cards)
You should have made an earlier
appointment.

INT. JANE'S BEDROOM - CLOSE SHOT AT DRESSER

Jane, fixing up before mirror, reacts to this implied
criticism.

JANE
(grimly)
Yes, I should.
(she rouges savagely)
I thought I'd put Judge Doolittle on
my right, of course.

INT. DINING ROOM - MEDIUM SHOT

Mrs. Mason is placing the cards.

MRS. MASON
Naturally.

INT. BEDROOM - CLOSE SHOT - JANE

JANE
And Mr. Carter -- I suppose I'll
have to have him on my left.

INT. DINING ROOM - CLOSE SHOT - MRS. MASON

MRS. MASON
You seem to think I've never done
this before.

INT. BEDROOM

JANE
No, no dear. It's just that I never
have.

INT. DINING ROOM - MEDIUM SHOT

Annie enters from kitchen and goes to sideboard. She opens a
drawer to look for nut cracker.

MRS. MASON

You have the wine glasses on the wrong side, Annie.

ANNIE

(resentfully)

The left side was the right side where I worked before.

MRS. MASON

(shakes her head)

The right side was the water glasses, Annie.

Annie exits to kitchen in a huff, giving the swinging door a push that causes it to swing violently. Mrs. Mason takes the floral center-piece off the table and brings it over to the sideboard. Jane enters from bedroom, her hair in a net and wearing a house robe.

JANE

How do you think the table looks?

MRS. MASON

Isn't it a little crowded?

Jane sees that the center-piece has been removed.

JANE

Oh, that girl will drive me crazy!

She goes to the sideboard, takes the centerpiece and replaces it on the table.

JANE

The things that pop up at the last minute! I had to borrow some finger bowls from the woman downstairs because we only had four.

(she scans the place cards)

Oh -- are you at Johnny's right?

MRS. MASON

I always have been.

JANE

I thought tonight I'd put Miss Doolittle there.

MRS. MASON
Oh well, of course, it's your party,
my dear.

JANE
(re-arranges the place
cards)
Just this once. Do you mind?

MRS. MASON
Certainly not.
(reminiscently)
You know, I thought at one time that
John and Eunice Doolittle --

JANE
(turns sharply)
Yes?

MRS. MASON
But there was nothing in it... But a
lovely girl!

JANE
(abruptly)
Would you be a dear and see if Annie
has the appetizers fixed?

MRS. MASON
Of course, dear.
(she exits to kitchen)

CLOSE UP - JANE

She picks up Eunice's place card and looks at it thoughtfully.

INT. KITCHEN

Annie is busy at the stove. She isn't accustomed to dinner
for six and is in a violent temper.

MRS. MASON
I think you have too many on the
plate, Annie. And shouldn't they be
garnished? Where's the silver tray --
the one I gave them?

ANNIE
I don't know how many hands they

expect you to have in this place!
There's just so much a body can do!
I'm only human.

Annie places tray before Mrs. Mason.

MRS. MASON
I'll fix the canapes for you, Annie,
since you seem to have so much to
do.

(tastes salad dressing)
A little too much vinegar in your
salad dressing, Annie, I'm afraid.

ANNIE
I'm only human.

MRS. MASON
(looks toward stove)
Oh, your potatoes aren't going to
burn, are they? I'm afraid you put
them on too early.

Annie slams down mixing spoon and starts savagely out of the
kitchen.

INT. BEDROOM - CLOSE SHOT - AT DRESSER

Jane is continuing with her dressing. The grim face of Annie
suddenly appears in the mirror.

ANNIE
I'm leavin'.

JANE
(turns, horrified)
You're WHAT?

ANNIE
Right now. You can stand just so
much. I'm only human.

JANE
But you can't do that! What's the
matter?

ANNIE
I can't please everybody.

JANE
(understanding
reference to mother-
in-law and depressed --
then frantic)
Oh... But, Annie -- my guests will
be here any minute!

INT. KITCHEN - MRS. MASON AT STOVE

She takes the top off the soup kettle, tastes it, adds a little salt -- looks at the potatoes, adds a large hunk of butter -- opens oven, looks at roast, turns down gas jet. In short, she completely edits Annie's dinner.

INT. BEDROOM - TWO SHOT - JANE AND ANNIE

ANNIE
Well, I'll see you through dinner,
but I'm leaving at nine o'clock sharp
to catch the nine-thirty fairy boat
to Staten Island -- an' nobody's
goin' to stop me!
(she exits)

INT. DINING ROOM - MEDIUM SHOT

ANNIE
(enters from bedroom,
muttering under her
breath)
I'm only human.

Mrs. Mason leaves kitchen as Annie enters it.

MRS. MASON
Watch the potatoes, Annie!

Annie hits the door a smack and it swings violently behind her as she enters kitchen. Jane enters from living room and proceeds toward Mrs. Mason.

TWO SHOT - JANE AND MRS. MASON

JANE
(gently tactful)
Dear, Annie has so much to do -- the
extra guests and everything -- Don't
you think we'd better humor her

tonight -- sort of leave her alone...

MRS. MASON
(crucified)

You asked me to see about the canapes --

JANE

I know -- but it's a great deal for one person to do. And too many of us telling her what to do only upsets her.

MRS. MASON
(at same time)

Well -- I was only trying to help.

A whistle from the living room interrupts them.

JANE

There's Johnny!

INT. LIVING ROOM - CLOSE SHOT - JOHNNY

He steps up to greet his wife and his mother, holding something concealed under his coat.

JANE

I bet you forgot the wine!

Triumphantly he produces the bottle from under his coat and hands it to Jane.

JOHNNY

Old Granite Puss's favorite brand!
(kisses Jane on lips
and takes off his
overcoat)

I called up Doolittle's club and found out -- Pretty nice, huh?
(throws overcoat on hall bench and kisses his mother on forehead -- reaches over and takes bottle from Jane -- looks at it)

It's Burgundy and it sparkles!
(hands it to his mother)
Tell Annie to chill it, Mother.
They'll be here any minute!

(to Jane)
You'd better get dressed!
(starts to take off
coat and vest as he
crosses to bedroom
door, followed by
Jane)

INT. BEDROOM - MED. SHOT

Johnny rushes in, flings his coat on the bed, and is ripping at his tie as he starts into the bathroom.

JOHNNY'S VOICE
How's everything going?

JANE
Everything's lovely! An ultimatum
from Annie and this one's final!

She goes to the bed to pick up Johnny's coat -- his pants come flying out and drape themselves over her. The sound of running water.

JANE
She's through tonight.

CLOSE SHOT - AT BATHROOM DOOR

Johnny pops his head out -- quickly without even looking at himself, giving himself about a seven-stroke electric shave.

JOHNNY
(thunderstruck)
Tonight!

INT. BEDROOM - MED. SHOT

JANE
It's all right. She'll see us through
dinner.

JOHNNY'S VOICE
(from bathroom)
I don't see why you have so much
trouble with servants. Down at the
office we get all the help we want.

Jane closes her eyes and grits her teeth.

JANE

I'd like to change places with you
for just one day.

The noise of the electric razor stops. Jane is taking Johnny's
suit to closet. She hangs it up and comes out with different
suit.

JOHNNY'S VOICE

Jane, for Pete's sake, what did you
do with the witch hazel?

JANE

I didn't have it. Look on the third
shelf back of the eye wash.

JOHNNY'S VOICE

(grumbling)

Always putting things behind things...

JANE

(putting Johnny's
suit on the bed)

That was a brilliant idea of yours,
asking Eunice Doolittle at the last
minute!

She gets her dress from closet.

JOHNNY'S VOICE

She and the judge are like corned
beef and cabbage. They're always
together.

(he comes out in his
underwear)

JANE

(takes off her robe)

And that impossible twirp, Carter --
I suppose you had to ask him, too!

Johnny gets a shirt from dresser and starts putting it on.

JOHNNY

Eunice had some sort of date with
Carter. What could I do?

(mumbles to himself)

I not only do all that guy's work,

for him, but feed him as well.
(reaches for his pants
and starts getting
into them -- one leg
first)

It's all going to be different when
my name goes up on that door.

Jane, getting into her dress, comes over to him. Johnny has
one leg in his pants.

JANE

Oh, Johnny -- do you really think
so?

JOHNNY

It's practically up there now. What's
for dinner tonight?

JANE

Roast beef.

JOHNNY

Roast beef! Doolittle's delight.

JANE

You know, I tried to have Annie make
Yorkshire pudding -- but she never
heard of it.

JOHNNY

Oh, that's all right. Between roast
beef and Higgins against Higgins how
can we lose? Yes, sir, that's going
to be all right -- my name up there
on the door.

He starts to button his shirt. Jane assists him.

JOHNNY

(as he buttons top
button)
Doolittle --

JANE

(buttons second button)
Messerschmidt --

JOHNNY

(buttons third button)
Doolittle --

JANE
(buttons fourth button)
Hutch --

JOHNNY
(buttons last button)
and Mason!

JANE
Oh, Johnny!

JOHNNY
Well, didn't I win my motion for a
new trial in Higgins against Higgins?
I had a memo from Doolittle today.

JANE
Oh, you did. What did he say?

JOHNNY
He said he couldn't have handled it
better himself. And when he eats
from your table tonight, he'll eat
out of my hand. And will I tell
Carter!

JANE
And will we hop the Normandie!

JOHNNY
And will we go places!

JANE
And will we do things!
(looks at Johnny)
Darling, I don't like that tie. Wear
the blue one.

JOHNNY
(starts to take off
tie)
Holy Mackerel.

JANE
Johnny, does your name have to be
last?

JOHNNY

Well, for the time being anyway. You know what it means to a man to get into a firm like that?

JANE

(squirming with her dress)

You know what it means to a firm to get a man like you in it?

(turns her back to him)

Here, hook me up.

He comes behind her to hook her.

JOHNNY

Pretty nice neck you've got there.

(kisses her on the back of the neck)

JANE

As nice as Eunice Doolittle's?

JOHNNY

What do I know about Eunice Doolittle's neck? I never even noticed she had one.

(quickly changes the subject which is a slightly dangerous one -- looks at his wrist watch)

Hey, do you know what time it is? Get dressed, will you?

JANE

I am dressed.

JOHNNY

(gets into his coat)

Come on then!

(starts out the door)

Old Granite Puss will be here any minute.

DOOLITTLE'S VOICE

Good evening.

Johnny reacts, turns and starts toward his guests.

CLOSE SHOT - GROUP IN LIVING ROOM

Judge Doolittle standing in a group including Mrs. Mason, Carter, and Eunice, the judge's daughter. Johnny and Jane come into the scene.

JOHNNY

(fearfully)

Good evening, Judge. I've got great news for you tonight, Judge. We're having roast beef. Roast beef for dinner, yeah.

INT. DINING ROOM - CLOSE SHOT - ANNIE

Her face grim, a large serving platter in her arms. CAMERA DRAWS BACK and we see she is serving Doolittle, squeezing up against him so that he is in a very awkward position. An appalling silence hangs over the table. From the condition of the various plates, we can see it is Annie's second time around. Doolittle manages to spear a slice. He puts it on his plate and is about to reach for another when he finds that Annie has moved on to Jane. A little bewildered, Doolittle places the serving fork and spoon on the edge of the platter. He has to reach across Jane to do this.

CLOSE UP - EUNICE

With one prong of her fork she spears the very end of a stalk of asparagus and pops it into her mouth -- with an expressive look at Carter, as if to say: whatever made me come here tonight?

CLOSE UP - CARTER

He shrugs, sticks his tongue against his cheek, looks ceilingward and makes cabalistic marks on the tablecloth with the end of his knife.

CLOSE UP - MRS. MASON

She ignores her food and beats with her finger tips on the edge of the table. She seems to be nursing some secret grievance and stewing about it.

CLOSE UP - JOHNNY

He saws away at a piece of meat that is making a bum out of his knife. He gives up and leans forward with a gesture of his hand as if he is about to make a desperate effort to renew the conversation -- but the effort is abortive. He finds he has nothing to say.

CLOSE SHOT - JANE AND DOOLITTLE

She turns to Doolittle.

JANE
(rather loudly, in
deference to
Doolittle's deafness)
Would you care for some more wine,
Judge Doolittle?

JUDGE DOOLITTLE
Yes. Thank you.

JANE
(to Annie, at other
end of table)
Annie -- more wine for Judge
Doolittle.

ANNIE
(loudly)
There ain't any more.

Doolittle decides to start on his salad. He can't find a salad fork. With a crucified expression, he uses his meat fork. Annie starts toward the kitchen.

JANE
(sharply)
A salad fork for Judge Doolittle,
Annie!

ANNIE
(as she exits into
kitchen)
I put one there.

The swinging door closes behind her.

JANE
(desperately tries to

change the subject)
Funniest thing happened to me the other day, Judge Doolittle -- I ran across the year book of my husband's class at college, and in the class prophecy he was picked out as the one most likely to succeed.

JUDGE DOOLITTLE
What's that?

JANE
(louder)
The other day I ran across the year book of my husband's class at college, and in the class prophecy --

JUDGE DOOLITTLE
Oh, yes, yes -- yes.

JANE
Higgins against Higgins was quite an important case, wasn't it, Judge Doolittle?

JUDGE DOOLITTLE
We like to think all our cases are important. The little client of today may be the big client of tomorrow.

CLOSE UP - CARTER

CARTER
Oh, you're so right, Judge.

CLOSE SHOT - DOOLITTLE AND JANE

JUDGE DOOLITTLE
For instance, we got a client the other day...

FULL SHOT

Annie has been serving the dessert. She sets a plate of almost liquid ice cream before the Judge. He stares at it.

JANE
Oh dear --
(at the breaking point,

but trying desperately
to control herself)
What happened to your ice cream,
Annie?

Annie continues serving the ice cream.

ANNIE
I told you to have the ice box fixed.

She puts a piece of paper alongside Jane's plate. Jane looks
at the note.

INSERT - THE NOTE

It reads:

"I've got to leave. I want my pay. \$12.00."

FULL SHOT - THE TABLE

Annie is standing near Jane. Jane hands her the note and
whispers to her.

JANE
(whispering to Annie)
Annie, give this note to Mr. Mason.

Annie departs with note.

CLOSE UP - JANE

She looks across the table and tries to mouth the import of
Annie's message to Johnny.

CLOSE UP - JOHNNY

He mouths back inquiries. He can't make out what Jane is
trying to convey.

CLOSE UP - CARTER

Looking from Jane to Johnny, wondering what's going on.

MEDIUM SHOT

Jane gives up and turns to Doolittle.

JANE

Is it true, Judge Doolittle, something
new is going to happen in the firm
this week?

Johnny by this time has gotten the significance of the note.
He rises and starts out.

JOHNNY
(to Doolittle)
Excuse me.

JUDGE DOOLITTLE
What?

JOHNNY
Excuse me, please?

Johnny exits. Doolittle continues.

JUDGE DOOLITTLE
Oh yes -- we're going to have a blood
transfusion... I'm only speaking
metaphorically of course. What I
mean is we're getting some new blood
into the firm -- appointing a junior
partner.

JANE
Oh!

She looks frantically toward the kitchen.

INT. KITCHEN

JOHNNY
You couldn't stay and serve the
coffee, could you Annie?

ANNIE
No!

JOHNNY
Here's seven dollars -- and I'll
send you --

ANNIE
(adamant -- in a loud
voice)
I want my twelve dollars now!

JOHNNY
(whispering and trying
to shush her)
All right, Annie -- all right. I'll
get it for you. I'll get it -- maybe.

Turns to go out.

MED SHOT - DINING ROOM

JUDGE DOOLITTLE
That's how to keep an old firm young.
I've been doing this every five years
and it's quite a job to pick the
right man.

Johnny comes out of the kitchen. Doolittle frowns at the
interruption.

JANE
Johnny --

JOHNNY
(as he passes the
table)
Excuse me --
(he proceeds to the
living room)

MRS. MASON
(answering Doolittle)
I shouldn't think so. Surely it's a
question of merit --

INT. BEDROOM - CLOSE SHOT - JOHNNY

He rummages through Jane's bureau drawer -- stockings and
handkerchiefs falling out, etc... finds her purse, takes out
a small roll of bills, closes the purse, restores it to its
place.

FULL SHOT - DINING ROOM

JUDGE DOOLITTLE
As a rule I always trust my own
judgment, but when it comes to picking
men --

Johnny enters from the living room.

JANE
Johnny --

JOHNNY
Excuse me --

He exits again into the kitchen.

Doolittle is more annoyed than ever at the continuous interruptions.

JUDGE DOOLITTLE
(continues)
...I think there's nothing like a woman's intuition.

CARTER
Oh, you're so right, Judge.

JUDGE DOOLITTLE
Of course, Eunice doesn't know much about law -- but she's traveled all over the world and she does know people. Five years ago it was at her suggestion that I took Mr. Hutch into the firm. It worked out so well...

Johnny enters from the kitchen and takes his place at the table.

JOHNNY
I beg your pardon -- I'm very sorry...

JUDGE DOOLITTLE
(continues his speech)
...that this year I have again consulted my daughter. And now a new name moves up on the door of our offices.

(Johnny and Jane listen eagerly)
Beginning next Monday, the name of the firm will be -- Doolittle --

QUICK CLOSE UPS - GROUP AT TABLE

Waiting expectantly for Doolittle to announce the new firm member.

DOOLITTLE'S VOICE
Messerschmidt -- Doolittle -- Hutch --
and Carter.

CLOSE UP - JANE

She reacts in keen disappointment. She looks across the table at Johnny.

CLOSE UP - JOHNNY

Trying to rise to the occasion, he stands...

JOHNNY
Well, Carter -- Congratulations!
It's wonderful. I always knew you
had it in you... I'd like to propose
a toast to the new partner -- only --
we -- seem to have run out of --
wine. There isn't any more wine.

His voice cracks on the last word and he sinks to his chair.

BIG CLOSE UP - JANE

She looks at Johnny trying to smile -- the tears running down her face.

FADE OUT:

FADE IN: (AUTUMN)

INT. ANTEROOM DOCTOR'S SUITE - CLOSE SHOT - DOOR

Upon which is written:

DR. LANGHAM

CAMERA DRAWS BACK as the door opens and Jane comes out -- excited, starry-eyed, almost cross-eyed with the import of news she has just received from the doctor. CAMERA PANS with her and she goes to a desk at which is seated a nurse, busily engaged with filing cards.

JANE
(tremulously)

May I have some paper and an envelope,
please?

NURSE
Certainly.

She hands Jane a sheet of office stationery and an envelope.

JANE
Thank you.

CAMERA PANS Jane over to a little writing desk. She sits down, reaches for the pen and draws a large heart in the center of the sheet. In her excitement she begins to hum "Columbia, The Gem of the Ocean" as she starts to write a note within the heart.

NURSE
Would you like a stamp?

JANE
No thank you.

CLOSE SHOT - JANE AT WRITING DESK

Humming and writing. She looks up.

JANE
Could I have a safety pin, please?

NURSE'S VOICE
Surely.

She comes into the Shot and puts a safety pin on the desk.

JANE
Thank you.

Nurse exits. Jane fixes the safety pin on the note she has just written, folds the note, encloses it in the envelope and writes furiously on envelope. She seals the letter and rises. CAMERA PANS with her as she starts to exit. The nurse, amused, turns to watch her leave. As Jane disappears through the door --

DISSOLVE TO:

INT. COURTROOM - CLOSE UP - JOHNNY

CAMERA PANNING with him as he paces before the jury box. We meet a new and startlingly different Johnny. He may be a worm to Doolittle -- a schnook to Jane -- and Little Lord Fauntleroy to his mother, but here he is in his element -- the flaming advocate, concluding his eloquent summation to the jury in a burst of forensic fireworks.

JOHNNY

And I tell you, gentlemen of the jury, the defendant Higgins, with unbrotherly venom and motivated solely by a desire maliciously and hatefully to interfere with his brother's rights and privileges --

CLOSE SHOT - THE JURORS

The foreman is consulting a time table.

JOHNNY'S VOICE

-- deliberately and improperly diverted the waters of the stream --

INSERT: TIME TABLE

Featuring schedule of trains to Long Island. The foreman's finger is running down a list of trains. Now the train after the four o'clock is circled.

MED SHOT - COURTROOM - INCLUDING JUDGE, JOHNNY, CLERK, JURY, ETC.

JOHNNY

(fervently)

Well, gentlemen, I leave the determination of these matters in your hands, confident that your verdict will bring justice to my client, the plaintiff in this action.

Johnny wipes his brow and subsides.

CLOSE UP - JUDGE

He comes to with a start from something very closely approximating a nap and shakes his head to clear his drowsy wits.

JUDGE

Gentlemen of the jury --

MED. SHOT - JURORS

The foreman's face puckered with anxiety as he looks at time table.

JUDGE'S VOICE

You will now retire to arrive at a verdict.

The jury starts to file out of the jury box.

CLOSE SHOT - JOHNNY

Seated at counsel table making notes. A bailiff comes over and whispers in his ear. Johnny's face lights up and he turns and looks toward the other end of courtroom. He rises and waves joyously -- then starts eagerly out of Shot.

CLOSE SHOT

Last row of seats in courtroom. Jane is seated there. Johnny comes into scene and she moves over one seat to make room for him. He drops into the seat alongside and puts his arm around her waist.

JANE

I came in just as you started your summation, Johnny -- it was wonderful!

JOHNNY

You should have been here when I cross-examined Higgins.

JANE

Your Higgins?

JOHNNY

No -- the other one.

MAN

(passing through scene)
You skinned him alive.

JOHNNY

I tore him apart! I really cut him up --

JANE
Johnny --

She hands him an envelope. He grins at her and looks at it.

INSERT: THE ENVELOPE

On Dr. Langham's stationery and marked:

JOHNNY

RUSH! URGENT! VITAL!

TWO SHOT - JOHNNY AND JANE

Johnny opens the letter and reads it. Jane is watching Johnny with bated breath. Johnny's eyes open wide as he reads the letter and begins to gather its import.

INSERT: THE LETTER

Instead of one heart-shaped enclosure, there are two joined together by the safety pin. Within the large heart is written:

"The party of the second part wishes to announce to the party of the first part that we're going to be in the market for a lot of these for the --

Here a curved arrow points to the safety pin. Within the small heart is written:

Party of the third part."

TWO SHOT - JOHNNY AND JANE

Johnny looks up at Jane. He is speechless with surprise and joy. He tries to say something but his bobbing Adam's apple prevents speech.

JOHNNY
(suddenly shouting)
Jane!

He takes her into his arms. Three men come into the shot.

FIRST MAN
Congratulations, Mason!

SECOND MAN

Good work!

THIRD MAN
You did a swell job!

FADE OUT:

FADE IN: (LATE SPRING)

EXT. HOSPITAL - CLOSE SHOT - A TABLET

It reads: MANHATTAN MATERNITY HOSPITAL

DISSOLVE TO:

INT. PRIVATE ROOM IN HOSPITAL - CLOSE SHOT - JOHNNY

Asleep in bed. He has taken a room next to Jane's in the hospital. A blinking Neon sign from outside window is flashing in his face. CAMERA MOVES BACK as he moves restlessly and suddenly awakes with nightmarish movements. Stupefied with sleep, he fumbles with clock on bedside table.

INSERT: CLOCK

It indicates a few minutes to four o'clock.

HOSPITAL ROOM - MEDIUM SHOT

Johnny leaps out of bed, still more asleep than awake, takes another look at the clock, then quickly comes to life. He blunders into his bathrobe and slippers, putting on the former as he exits room.

INT. HOSPITAL CORRIDOR - CLOSE SHOT - AT DOOR

As Johnny, still half asleep, comes into the hall. CAMERA PANS with him to adjoining room. Johnny listens, hears nothing -- he knocks softly on door, gets no answer, hesitates and then softly opens the door. Looks into the room.

MEDIUM SHOT - THE ROOM

It is brightly lit. CAMERA MOVES UP to the bed. It is empty but not made up.

CLOSE UP - JOHNNY

He takes in the significance of the empty bed and registers

accordingly.

INT. HOSPITAL CORRIDOR - LONG SHOT

Johnny streaks away from his wife's room and runs down the corridor. As he reaches end of corridor;

DISSOLVE TO:

INT. ANTEROOM - OBSTETRICIAN SECTION - CLOSE SHOT AT DOOR

It opens and Johnny, wild-eyed, pops in. A nurse walks into the scene and bars his further progress.

JOHNNY

Is it -- happening?

NURSE

It's happening.

JOHNNY

Why didn't they wake me? I want to be with her -- I've got a right to be with my wife, haven't I?

NURSE

(a little impatiently)

All right. Wait a minute. You can't go in there until you put this on.

He waits, tremblingly -- looking toward the opposite door. The nurse comes back with surgical gown and mask. She helps him with the garment and mask. He keeps looking toward the opposite door.

CLOSE SHOT - OPPOSITE DOOR

The door swings open for a moment as another nurse comes out of the delivery room. A quick glimpse of the activity inside before the door swings shut.

INT. DELIVERY ROOM - MED. SHOT - SHOOTING TOWARD DOOR TO ANTEROOM

Johnny enters, walks toward operating table.

CLOSE SHOT - JANE (TAKING IN ONLY HER FACE) AS JOHNNY COMES UP - ANAESTHETIST IN BACKGROUND

Jane sees Johnny and is just barely able to smile, makes a weak effort to say, "Hello."

CLOSE UP - JOHNNY

His lips move under the mask with answering greeting.

CLOSE SHOT - ANAESTHETIST

-- as he prepares ether mask.

CLOSE SHOT - MASK COMING OVER JANE'S FACE 127 CLOSE SHOT - JOHNNY

He has picked up Jane's hand and we get the reaction of the ether on her from the manner in which her hand droops out of his.

MEDIUM SHOT

across Johnny's back as he steps away from table -- beyond can be seen doctor and anaesthetist's activity - but Johnny's body covers view of Jane.

CLOSE UP - JOHNNY

He reacts to activity.

CLOSE FLASHES OF VARIOUS DETAILS OF DELIVERY:

Nurses -- Doctor -- Assistants -- Busy expert hands handing such instruments as may be permissible to doctor, etc.

Over these Shots -- low and indistinguishable -- come the various voices of Doctor, Nurses and other appropriate sounds. There are, however, no sounds of pain as Jane is under half ether.

CLOSE UP - JOHNNY

Reacts to activity.

CLOSE SHOT - JOHNNY'S EYES

In the eyes is double printed the activity in the delivery room.

CLOSEUPS OF ANAESTHETIST WITH BAG - OBSTETRICIAN AND ASSISTANTS - SHOWING THEIR EXERTIONS - INTERCUT WITH JOHNNY'S

AGONIZED FACE WATCHING

LONG SHOT - DELIVERY ROOM

Johnny in foreground blocking out Jane's body. We get a glimpse of the doctor and nurse as obstetrician holds the newborn baby.

CLOSE UP - OBSTETRICIAN

as he holds the baby up by the feet. The obstetrician is slapping the baby's feet. It emits a tiny squeak.

OBSTETRICIAN

Come on -- you can do better than that.

(slaps the baby's feet again)

CLOSE UP - JOHNNY

watching -- his eyes almost popping out of his head. Into the Shot comes the querulous wail of the newborn babe.

OBSTETRICIAN'S VOICE

Atta boy!

LONG SHOT - FROM JOHNNY'S POINT OF VIEW

Activity around operating table. It starts to go out of focus.

CLOSE UP - JOHNNY

He slips to the floor in a dead faint.

FADE OUT:

FADE IN:

INT. HOSPITAL - CASHIER'S WINDOW - CLOSE UP

A hospital bill with itemized account of hospital expenses made out to John H. Mason. Cashier's hand comes into Shot and stamps a paid rubber stamp form on bill.

CASHIER'S VOICE

Now he's all yours, Mr. Mason.

CAMERA DRAWS BACK as we see Johnny standing in front of

cashier's cage. Cashier hands Johnny the bill.

JOHNNY
(as he looks at bill)
All mine.

CASHIER
Come in again some time.

JOHNNY
Thank you -- I will.
(he starts to go,
then realizing the
import of her remark,
stops for a moment,
embarrassed)
I mean I -- yeah.
(he exits precipitously)

FADE OUT:

FADE IN:

LONG SHOT - CORNER - 5TH AVENUE

As the traffic sign goes to "Stop" for 5th Avenue traffic. A 5th Avenue bus, a carriage, a taxi and a truck pull up and stop. In f.g., is a mounted policeman directing traffic.

CLOSE UP - TRAFFIC SIGNAL

Light turns to "Go" for 5th Avenue.

LONG SHOT - FIFTH AVENUE CORNER (as before)

Traffic stands immovable -- cars behind start honking -- people on bus, coachman, truck driver, etc., still looking down into taxi.irate cop gallops over towards taxi.

CLOSE SHOT

Across roof of taxi as cop rides into scene.

COP
(bawling at driver)
Hey! What do you think you're doing
holding up traffic?

He suddenly looks down and his expression changes to a broad

grin.

COP
Oh... What is it, boy or girl?

INT. TAXI - CLOSE SHOT - JANE AND JOHNNY

Jane is holding the baby. Johnny grins proudly. Jane indicates Johnny's expression.

JANE
What do you think?

CLOSE SHOT - COP

The cop smiles, understanding. The horns start furiously honking and blowing again. Cop turns and starts furiously after the impatient honkers.

COP
Hey, cut that out! Do you want to wake that baby! All right -- get going.

Traffic starts to move.

INT. TAXI - JOHNNY AND JANE

Johnny curiously embarrassed; Jane proud. The baby alone is indifferent.

JANE
Johnny?

JOHNNY
Uh huh --

JANE
(softly)
Like him?

JOHNNY
(sheepish grin --
trying very hard to
conceal his memotion)
Sort of.

JANE
Don't you think he's... he's just

beautiful?

JOHNNY

(dodging the question)

He... he looks old, don't you think?

JANE

Old? What do you mean, old?

JOHNNY

I mean... he looks as though he were six months old -- or a year -- at least.

JANE

Oh, Johnny, you're silly... but don't you think he's just beautiful?

JOHNNY

(dodging)

I hope he grows up to look like you.

JANE

How can he? He has all your features.

JOHNNY

I don't see how you can tell that by looking at that face.

CLOSE UP - BABY

Who looks like no one on earth.

JANE'S VOICE

Just look at the way his eyes crinkle... Just the way yours do when you're happy.

BACK TO SCENE

JOHNNY

He doesn't look happy. He looks kind of bored.

JANE

Well, you'd be bored too, if you'd been through what he has... But don't you think he's just beautiful?

Johnny has put out his hand. The baby has gripped his finger.

INSERT: Baby's finger gripping Johnny's

JOHNNY'S VOICE
Boy, what a grip!

BACK TO SCENE

JANE
(tenderly)
But don't you think he's just
beautiful!

FADE OUT:

FADE IN:

INT. APARTMENT BATHROOM - NEXT MORNING (LATE SPRING)

OPEN on CLOSE SHOT BABY in portable canvas babies' bath set up in bathroom. Jane's hands are sponging the baby.

JOHNNY'S VOICE
Well, fella, how do you like your
first bath?

CAMERA DRAWS BACK to reveal Jane, in house gown giving the baby its first bath at home. Johnny, in shirt sleeves, is sitting on the edge of the tub, fascinated. Mrs. Mason stands alongside watching and coaching. The advent of the baby has materially changed the appearance of the bathroom. A clothesline is rigged across the room and on it hang three diapers held by clothespins.

A baby's scale sets on the closed seat of the toilet, or on a clothes hamper or etc. Jane handles the baby very gingerly.

MRS. MASON
Be sure you soap his head thoroughly.
It prevents cradle-cap.

JANE
(still pleasantly)
Yes, Mother. I know.

MRS. MASON
(more baby talk to
baby)

Ittie Johnny doesn't want nasty old
cradle-cap, does oo?

JOHNNY

Look at those shoulders! Can I do
something Jane?

(pleadingly)

Please!

He reaches for baby as Jane lifts him out of the water. This
movement makes Jane almost let it slip through her hands and
she exclaims in fright:

JANE

(panicky)

Now look what you've done! I almost
dropped him! Do move over, Johnny --
please!

Her back to CAMERA, she holds the baby in her arms as she
pulls over the canvas top of the tub and lays the baby on
it.

MRS. MASON

If you'd let me show you how --

JANE

(not quite so
pleasantly)

I know how. They showed me at the
hospital.

(she is now drying
the baby, her back
still to CAMERA)

MRS. MASON

You don't rub the baby dry. You just
pat him.

JANE

(beginning to wear
thin)

I am patting him.

MRS. MASON

He looks red. Maybe the water was
too hot.

JANE

(pleasantly)
No, Mother. It was just right. I tested it.

MRS. MASON
(to baby in baby talk)
Was its 'ittle water too hot for ittie Johnny?

JANE
(she turns to Johnny)
Johnny, will you hand me his shirt?

Johnny reaches for the wrong garment.

JANE
Not that one! This one.

She gets the shirt, starts to put it on.

JOHNNY
(admiringly)
Look at the chest on him!
(eagerly)
Can't I help?

Neither woman pays any attention to him.

MRS. MASON
Be careful of his little head, my dear.

JANE
(still pleasantly)
I will, Mother. Johnny, you'd better go in the kitchen and warm his milk.

PAN WITH JOHNNY as he starts out of the room. He almost collides with the clothesline and has to stoop in order to get by it; almost knocks over the scales as he exits.

MRS. MASON
(calling to Johnny)
Not too hot, John!

CLOSE SHOT - JANE

The baby is now all dressed for the night, and Jane has him safely cradled in her arms.

JANE
(fervently)
Hallelujah!
(with great sigh of
relief)
He's bathed!

DISSOLVE TO:

INT. LIVING ROOM - AT CRIB

Mrs. Mason stands over the crib. Jane is wearily stretched out in a chair near the crib, her arms and legs stretched in fatigue, her eyes closed: the mother just back from the hospital. The baby is crying lustily. They look harassed.

MRS. MASON
A touch of colic.

JANE
(without opening her
eyes -- wearily)
No, Mother, he's just hungry.

MRS. MASON
(with maddening
tolerance of her
daughter-in-law's
stupidity)
I'm sorry, my dear, but it's colic...
He's been crying for five minutes.

Jane closes her eyes and controls herself with effort.

JANE
(sitting up a little,
calling impatiently)
Johnny! Where's that bottle!

Johnny comes in from kitchen, triumphantly carrying the baby's bottle.

JOHNNY
(goes toward the crib)
Here, fella -- the feed bag!

CLOSE SHOT - JOHNNY AT CRIB

The baby still squawling -- Johnny trying to put the bottle into its hands.

CLOSE SHOT - BABY

Baby's hands fighting off bottle, as he continues to bawl.

CLOSE SHOT-JOHNNY

Jane comes into scene. She yanks the bottle from Johnny.

JANE

They don't eat with their hands, you
dope!

She rolls up her sleeve and tests the temperature of the milk by spilling a few drops on her forearm, looking at Johnny in a superior manner and shaking her head. She lowers the bottle toward the crib.

CLOSE UP - BABY

As Jane forces the bottle into its mouth. His squawling ceases instantly and he sucks the nipple with vehement appreciation.

MEDIUM SHOT

Again Jane goes to chair and sinks down wearily. The doorbell rings. Johnny exits to answer it. Jane looks at the contented baby, then speaks to Mrs. Mason:

JANE

(lies back in her
chair, closes her
eyes)

You see Mother, he was hungry.

MRS. MASON

If he were fed on time he wouldn't
cry.

JANE

(Her eyes still closed,
her hands tighten on
the arm of the chair)

As soon as we're organized...

MRS. MASON

(interrupting)

Too bad he has to be fed on a bottle.

JANE

(sighs -- grimly)

I haven't heard the baby complain yet.

MRS. MASON

John never saw a bottle till he was six months old.

CLOSE UP - JANE

Controlling herself, speaks as inaudibly as possible -- practically to herself:

JANE

(as she speaks she clenches her hands on the arms of the chair)

I won't say anything. I won't say anything. I won't say anything...

MRS. MASON'S VOICE

What's that, my dear?

BACK TO SCENE

Johnny comes in -- carrying a flat, small package already half unwrapped.

JOHNNY

What do you think? It's a present from old Granite Puss...

He sits down beside Jane, starts unwrapping the package.

JANE

I'll bet it's a summons.

JOHNNY

No -- it's a bank book.

INSERT:

Johnny's hands finishing opening package. It contains a bank book showing that an account has been opened in the name of John H. Mason, Jr, with an opening deposit of \$10.00 -- and

accompanying it is Judge Doolittle's business card.

Johnny's hand turns the card over. On it is handwritten:

"A penny earned is a penny saved."

CLOSE SHOT - GROUP

JOHNNY

He's deposited Ten Dollars.
(he hands Jane the
open bank book.)

Mrs. Mason glances over Jane's shoulder.

JOHNNY

Say -- that's a lot of money for the
little guy.

JANE

I hope it doesn't plunge Doolittle
into bankruptcy.

JOHNNY

After that hospital bill he's got
more cash in the bank than I have.

MRS. MASON

(very superior)

I think it's very considerate of
Judge Doolittle to think about the
baby's future.

JANE

I'm not worried about his future --
It's the present that bothers me...
Where are we going to put him?

JOHNNY

Why can't he stay in our room?

JANE

You know he kept you awake last night.

MRS. MASON

(with demure over-
sweetness)

You should have taken that into
consideration, my dear, before you

rented this apartment.

JANE
(too tired to argue)
I know. I should have.

MRS. MASON
If my own room weren't so small --

JANE
(sweetly, forgetting
and forgiving what
she's been through)
Oh, I wouldn't think of it, dear.

CLOSE SHOT AT DOOR - LEADING TO ENTRY HALL

Hilda, the current cook, stands listening.

JOHNNY'S VOICE
We could keep him in our room days
and in the living room nights.

JANE'S VOICE
That's too far from the bedroom.

JOHNNY'S VOICE
Well, in the dining room, then.

JANE'S VOICE
It's too near the kitchen -- but I
suppose we'll have to.

Hilda shows that she doesn't relish the idea of the baby
being near the kitchen. She coughs to attract attention.

HILDA
Mrs. --

JANE'S VOICE
Yes, Hilda?

HILDA
(Swedish accent)
Could I please see you a minute?

Jane comes into the Shot.

JANE

What is it, Hilda?

HILDA
Your mother-in-law hired me when you
was away -- but she didn't say why
you was away --

JANE
(tight-lipped)
You mean you don't approve of my
having a baby?

HILDA
That's your business. You can have
as many babies as you like.

JANE
(grimly)
Thank you. That's big of you.

HILDA
But my business is cooking. You get
somebody else to wash the diapers.

She turns and starts to exit. Jane calls after her, almost
tearfully:

JANE
You're --
(with a wail)
you're fired!

Hilda pays no attention to this parting sally but continues
her march across the room.

Hear Johnny's Voice as Jane turns back into room:

JOHNNY'S VOICE
(talking to baby --
very cheerful,
oblivious to all the
agony)
Don't you worry, Johnny --

FOLLOW JANE AS SHE GOES BACK INTO THE LIVING ROOM and sinks
again into chair, almost exhausted.

CLOSE SHOT - JANE IN CHAIR

Speaks softly, almost to herself:

JANE
I wish I could go back to the
hospital.

CLOSE SHOT - CRIB

Johnny talking to the baby.

JOHNNY
As soon as the lease is up we'll get
a house in the country with a room
all your own -- and a garden to ride
your bicycle in, and --
(he stops suddenly,
open-mouthed, and
looks up at Jane and
his mother)
Look! Mother! Jane! Look -- the baby!
He's smiling -- he's smiling at me!

Mrs. Mason bends over the crib... Jane runs in to look.

CLOSE UP - BABY

smiling.

BACK TO SCENE

MRS. MASON
(straightens and shakes
her head
condescendingly)
That's gas!

FADE OUT:

FADE IN:

INSERT: INVITATION

TENTH REUNION

CLASS OF '28

You'll see all the Old Faces Wednesday Evening, October 5th

HOTEL ASTOR BLUE ROOM

Make Your Reservations Now!!

Over this comes the sound of a clock starting to strike twelve.

DISSOLVE TO:

INT. ENTRY HALL - JANE AND JOHNNY'S APARTMENT - NIGHT

The hall is lighted only by a dim light from the living room. The sound of the clock striking continues. The sound of a key turning in the lock, the door opens, and Johnny enters. He is in dinner clothes, black overcoat, and scarf. He seems unusually dejected. He softly closes the door behind him and starts on tiptoes toward the bedroom, CAMERA TRUCKING WITH HIM. Attracted by the light from the living room, he stops in the doorway and looks in at:

INT. LIVING ROOM - CLOSE SHOT - JANE ON DIVAN

(from his angle) Jane, in a warm bathrobe, is curled up asleep. On the floor by the divan is an open book, face up. A lamp on a nearby table is the only light in the room.

CLOSE SHOT - JOHNNY

He tiptoes into the room, taking off his hat as he crosses and sits down on the floor near the divan, looks at Jane a moment, moody and licked. Then he notices the open book on the floor. He puts his elbows on his knees, cups his chin and stares at the open book.

INSERT: BOOK

It is a year book of Johnny's college, open at the page bearing Johnny's picture. Over Johnny's picture, the words "Class of 1928" and under Johnny's picture:

"Most Likely to Succeed" JOHN HORACE MASON

CLOSE SHOT - DIVAN

Jane stirs and opens her eyes, sees Johnny.

CLOSE UP - JOHNNY

(from Jane's angle) Unaware Jane has awakened, his expression still moody and despondent, staring at the book.

CLOSE UP - JANE

From her expression we know that now she understands Johnny's mood.

MEDIUM SHOT

Smiling, Jane sits up, puts her arms around Johnny and kisses him.

JANE

How was it, Johnny?

JOHNNY

Oh, swell.

JANE

Who was there?

JOHNNY

Oh, just the same old crowd, only ten years older.

JANE

Who spoke, Johnny?

JOHNNY

Ed O'Malley made quite a speech -- all about how he bought that seat on the stock exchange. And then Joe Kendall -- just got back from opening up a London office --

JANE

Did you make a speech?

JOHNNY

Yeah.

JANE

What did you say?

JOHNNY

You know -- the things you have to say at a reunion. Nothing much.

JANE

(insists)

What did you say, Johnny?

JOHNNY

Well, my speech was pretty short.

What would I have to say?

(bitterly -- Johnny
sees book on the
floor)

The man most likely to succeed.

JANE

Well, I think you have and I bet
your speech was swell.

(they kiss)

Did you tell them that funny story
you told me yesterday?

JOHNNY

No -- no, I didn't think of it. All
I could think of was my achievements --
What I've accomplished and how far
I've gone. I suppose I should have
told them how I used your money --
all of it -- to buy the furniture
for this apartment.

JANE

Now, that's silly. Your money -- my
money -- what's the difference? It
wasn't much anyway.

JOHNNY

I should have told them how the baby
has to sleep in the dining room --

JANE

Well, what of it? And it's only
temporary -- till we get a new
apartment --

JOHNNY

(over Jane's dialogue)

-- because I can't afford to get you
a decent place to live --

JANE

Stop it! Don't say those things!
Sometimes I get so mad at you I can't
see straight.

JOHNNY

Sometimes I get so mad at myself I
can't see at all!

JANE

I know what happened -- the dinner
disagreed with you. What did you
have?

JOHNNY

I don't know -- I didn't eat any of
it.

JANE

Now I know what's wrong -- you're
hungry!

(she rises, grabs his
arm and yanks him up)

C'mon, honey, I'll get you something
out of the ice box.

(she starts to pull
him from the living
room)

DISSOLVE TO:

INT. KITCHEN

Johnny and Jane enter. Jane proceeds to the ice box, opens
it and starts to pry into it, taking things out.

JANE

Now let's see. Here's some cheese
you like. And a whole cold chicken
staring us right in the face. Which?

JOHNNY

Chicken.

Jane takes the platter and puts it on the kitchen table.

JANE

The trouble with you is you let people
step on you! You do all the work in
that office... Coffee?

JOHNNY

No. Milk.

Jane takes milk from the ice box and sets it on the table.

JANE

You've forgotten more about law than Carter'll ever know. How do you expect people to recognize your value if you don't recognize it yourself?... White or rye?

JOHNNY

Rye.

She goes to bread box -- rummages in it.

JANE

They couldn't get along without you for one minute -- and you know it! Everybody knows it!

She gets bread knife and starts to butter bread.

JOHNNY

(eats a leg of chicken)

Everybody but Doolittle.

JANE

He knows it too! But he takes advantage of you. I told you when he promoted Carter over your head that you should have quit -- walk right out on him!

JOHNNY

Now, Jane, how could I? What about --

JANE

I know -- your mother and I. I wish you'd forget about us.

JOHNNY

If I lost my job --

JANE

But you wouldn't! They'd never let you go! You're far too valuable! If you left, Doolittle would crawl to you on his hands and knees and beg you to come back.

JOHNNY

(wry laugh)

On his hands and knees! You don't know Doolittle.

JANE

I know you! All you've got to do is speak up -- stand right up to Doolittle! Don't ask for your rights -- demand them!

He reaches for her hand and looks at the simple wedding band on one finger.

JOHNNY

Remember the day in Boston when I got you this ring -- I promised to get you a better one later?

JANE

I don't want a better one later.

JOHNNY

You liked the platinum one with the diamonds.

JANE

That can wait.

JOHNNY

And the mink coat can wait too, I suppose. Probably in about three hundred years I can afford to buy you one.

JANE

What are you -- a man or a mouse?

JOHNNY

A mouse!

Jane grabs the kitchen knife and waves it in front of Johnny as she talks:

JANE

John Mason, you know what's the matter with you? You're too modest. You don't appreciate yourself... I do

want that platinum ring! And I want a fur coat -- not the mink -- but a fur coat! And I want a honeymoon on the Normandie! And I want an apartment that's big enough for your mother and the baby -- so the baby wouldn't have to sleep in the dining room! You can get them for me! You can get everything I want -- everything that's coming to me! But first you've got to get what's coming to you!

JOHNNY

If I only knew how to go about it --

JANE

It's easy.

JOHNNY

You think it's easy.

JANE

You just walk right into the office and you say --

JOHNNY

Jane, you don't walk into Judge Doolittle's office. He sends for you.

JANE

Well, this time you walk in. You go right up to him and you say: "Judge Doolittle, there's something I've got to say to you right now."

JOHNNY

You can't talk to him like that though.

JANE

Have you ever tried?

JOHNNY

Now Jane, you don't understand. If I barged in there like that he'd -- he'd --

JANE

He'd say -- "What is it Mason? Sit down."

JOHNNY

He never asked me to sit down in his life.

JANE

Well then stand up. But don't let him interrupt you. Speak your piece.

JOHNNY

Yeah -- well now that -- speak your piece. It's easy to do here in the kitchen. You get downtown...

JANE

Well, downtown or uptown, what difference does it make? You're not asking a favor of him. You're demanding your rights. He'll listen. Make him listen.

JOHNNY

All right -- okay -- all right -- what'll I say?

Jane has been gathering up the foodstuffs. She shoves what's left of the chicken into the ice box, turns out the light and they start out of the kitchen.

JANE

You'll say --

INT. DINING ROOM

Jane and Johnny enter and start through to entry hall.

JANE

(continuing)

"Judge Doolittle, I've been working for you now for five years and I've given you everything that's in me -- every ounce."

They stop at the crib, look down at the sleeping baby. During the rest of the scene Jane changes the baby's diaper as they talk. Johnny is still chewing on the leg of chicken.

JOHNNY

Well, all right -- what'll he say?

JANE

There's no doubt about it, Mason.
I've never questioned your ability
or your loyalty --

JOHNNY

And I'll say --

JANE

Judge Doolittle -- what're you going
to do about it?

JOHNNY

I hate to think what he'll say!

JANE

He'll say: Mason, what do you expect
me to do? And you'll say: The right
thing, Judge Doolittle... I want
more money and I want to be taken
into the firm! And he'll say:

JOHNNY

He'll say plenty!

JANE

No matter what he'll say -- you'll
say:

Jane has finished changing the baby. With a last fond look,
she turns and starts into the bedroom, Johnny following.

INT. BEDROOM

Jane and Johnny enter. Jane still talking.

JANE

(speaking as if she
were addressing Judge
Doolittle in person)

Judge Doolittle, I either get a raise
and a junior partnership or else --

(Johnny waits
breathlessly)

Or else you can accept my resignation,
effective immediately.

JOHNNY

(with grim
determination)

Effective immediately. That's all
right, Jane. That's a good idea. I'm
going through with it -- one of these
days.

JANE

One of these days is tomorrow.

JOHNNY

(aghast)

Tomorrow?

JANE

Tomorrow morning at ten o'clock.

JOHNNY

Well -- if you think I should!

JANE

(vehement)

There's no time like the present.

JOHNNY

(gulps)

Let's start at the beginning, Jane.
I'll walk into his office and I'll
say --

JANE

Judge Doolittle, there's something
I've got to say to you right now!

JOHNNY

(waving his shoe at
his reflection in
the mirror)

Judge Doolittle, there's something
I've got to say to you right now!

JANE

Either I get a raise and a junior
partnership --

JOHNNY

Either I get a raise and a junior

partnership --

JANE

Or you can accept my resignation --

JOHNNY

Or you can accept my resignation --

(without Jane's cue)

Effective immediately.

JANE

(tenderly and proud)

Effective immediately!

JOHNNY

Not bad.

DISSOLVE TO:

INT. BEDROOM - CLOSE SHOT

An alarm clock on the night table next to Johnny's bed. It registers shortly before three a.m. CAMERA PANS over to Jane. She is asleep. She wakes suddenly and looks over toward Johnny's pillow, sees that it's empty, then attracted by a sound, looks toward window.

CLOSE SHOT - AT WINDOW

Silhouetted in the moonlight is a figure in pajamas. It is Johnny, gesticulating fiercely, rehearsing in a sibilant whisper.

JOHNNY

I've been working in this office for the last five years and there's something I want to tell you right now -- Either I get a raise and a junior partnership -- Or else...

CLOSE UP - JANE

JANE

(repeats, tenderly)

Or else --

(she smiles and closes her eyes)

FADE OUT:

FADE IN:

INT. JOHNNY'S PRIVATE OFFICE - NEXT DAY

OPEN on CLOSE SHOT pieces of scratch paper littering Johnny's glass-topped desk, covered with scribbled designs and "doodlings." A hand comes into Shot and draws four large exclamation points on one of the pieces of paper.

(Under the glass top are many snapshots of Jane and the baby in various poses.)

CAMERA DRAWS BACK, and we reveal that it is Johnny who has been sitting at his desk scribbling. He throws his pencil down and rises; starts to pace up and down the room nervously. He mumbles to himself, rehearsing the speech he is going to make to Judge Doolittle:

JOHNNY
(pacing)
...a raise and a junior partnership --
or else...

The fusty old bookkeeper pokes his head in the door and Johnny looks up, embarrassed.

BOOKKEEPER
(motioning)
Judge Doolittle is in.

JOHNNY
Okay!

The bookkeeper exits. Johnny starts on another quick mumbled rehearsal, pacing again.

JOHNNY
(mumbling, then)
-- Or else you can accept my
resignation -- effective immediately.

CARTER
(appearing in doorway)
What is it, a jury case?

Johnny whirls, guiltily and embarrassed.

JOHNNY

Now, never mind. I'm thinking.

CARTER

(holds out papers to
Johnny)

Here are the papers in City against
Consolidated.

Johnny takes the papers without answering.

CARTER

I want you to drop over to
Consolidated and see their
accountants.

JOHNNY

Okay.

Carter goes down the corridor, just missing a collision with
the office boy who pops his head in at Johnny's door.

OFFICE BOY

(to Johnny)

Pssst!

(imitates Doolittle
by flipping back his
coat and motions
back toward
Doolittle's office
with his thumb)

He just got in.

JOHNNY

Okay -- okay.

As he pops out again, Johnny looks haggard and gulps. He
stands motionless a moment, then in frantic hurry starts to
straighten his tie. He lays the papers on his desk, walks
quickly to the door, and puts his hand on the knob.

DISSOLVE TO:

INT. CORRIDOR OUTSIDE DOOLITTLE'S DOOR

Johnny stands there, gets a grip on himself and knocks
timidly. Of course there is no response. Doolittle couldn't
possibly have heard the knock. He knocks again, just as
softly, and hearing no answer, turns and is about to go back
to his office when Doolittle's voice comes through the door.

DOOLITTLE'S VOICE

(bellows)

Come in!

INT. DOOLITTLE'S OFFICE - CLOSE SHOT - AT DESK

Doolittle is frowning over some papers in his hand. Johnny stalks into the Shot, blurts out his rehearsed speech.

JOHNNY

Judge Doolittle, there's something
I've got to say to you right now --

Doolittle is intent on the Income Tax statement. Johnny coughs gently.

JOHNNY

Judge Doolittle --
(Doolittle looks up)
I've been working in this office --

JUDGE DOOLITTLE

Oh, it's you!
(grimly)
You're just the one I wanted to see.
(indicates a chair by
his side)
Sit down.

Johnny, surprised at the unexpected invitation, sits on the edge of the chair and waits. Doolittle leans back in his swivel chair, adjusts his glasses and rocks slowly, fixing a basilisk gaze on Johnny.

JUDGE DOOLITTLE

Mason --

JOHNNY

Yes, sir?

JUDGE DOOLITTLE

You've been doing mighty good work
lately.

Johnny smiles. The old man is actually going to make it easy for him!

JOHNNY

Thank you, Judge.

JUDGE DOOLITTLE
You've been capable, dependable and
loyal -- right from the start!

Johnny is so tickled he actually crosses his legs.

JOHNNY
(his chest comes out
a little)
That's mighty nice of you, Judge!

JUDGE DOOLITTLE
But, Mason -- these are extraordinary
times -- For all of us!

Johnny uncrosses his legs.

JUDGE DOOLITTLE
Some of our biggest clients are
affected. They all complain they're
practically working for the
Government.

Johnny is rigid in his chair again.

JUDGE DOOLITTLE
Most of them claim it'll be all they
can do to stay in business till the
next election. So they're cutting
expenses right and left -- and we're
the first to feel it. Naturally we
have to do something about it.

JOHNNY
(with sinking heart)
Naturally.

JUDGE DOOLITTLE
(flips open his coat)
What?

JOHNNY
(repeats, louder)
Naturally!

JUDGE DOOLITTLE
I don't want to cut down the personnel

of my staff if I can possibly help it. -- Wouldn't be constructive. So the only way out -- as I can see it -- is to tighten our belts. I'm asking everyone to take a twenty-five percent cut. I'm starting by taking a substantial cut in my own personal drawing account. It's a sacrifice, but it hits all of us. These are days of sacrifice!

JOHNNY

I know, Judge, but I --

JUDGE DOOLITTLE

These are times when we all have to put our shoulders to the wheel -- if we're to survive!

JOHNNY

Yes, sir, our shoulders to the wheel -- Only I --

JUDGE DOOLITTLE

I'm glad you understand, Mason -- I appreciate your cooperation.

JOHNNY

(miserably)

Thank you, sir.

Doolittle's phone rings.

JUDGE DOOLITTLE

(reaches for phone)

Hello --

(glances up at Johnny)

Excuse me, Mason.

Johnny rises and starts out. We hear Doolittle continuing into telephone:

JUDGE DOOLITTLE

Hello, Commissioner. -- You know that little piece of property on Park Avenue? Well -- if the price is right --

INT. PASSAGEWAY OUTSIDE DOOLITTLE'S OFFICE CLOSE SHOT - AT

DOOR

Johnny comes out, his face a mask of doom as he starts back to his office.

FADE OUT:

FADE IN: (SAME NIGHT)

INT. ENTRY HALL - CLOSE SHOT AT DOOR

Johnny enters. We can see at once that our hero has sought comfort and slight consolation in the grape. He has had a few drinks and his courage has obviously been falsely bolstered by the liquor. He is slightly tight but in no sense drunk. He glares defiantly ahead, then slams the door violently shut.

INT. MRS. MASON'S BEDROOM - CLOSE SHOT AT BED

The slamming of the door awakes Mrs. Mason and she sits quickly up as if she were goosed.

TRUCKING SHOT - JOHNNY

Making as much noise as possible, Johnny goes into the living room, turns on the switch which lights the central lighting fixture, and goes from lamp to lamp turning them all on. Then he stomps into the dining room, still making as much noise as possible, turns on all the dining room lights, and stomps on out to the kitchen.

CLOSE SHOT - AT CRIB IN DINING ROOM

The baby wakes up and lets out a yelp.

INT. JANE'S BEDROOM

Jane hears the baby cry and gets out of bed, exiting toward dining room.

INT. KITCHEN

Johnny opens the ice box, brings out a bottle of milk and starts pouring it into a glass. The bottle falls to the floor with a crash. The door opens a crack and Lily sticks her head out.

LILY

Did you want something, Mister Mason?

JOHNNY
No thank you, Lily.

Lily's head disappears.

INT. DINING ROOM - CLOSE SHOT - AT CRIB

Jane quiets the baby. In a minute Johnny comes out of the kitchen, not bothering to turn out the lights after him. His hat and coat are still on. His overcoat swings open and we see his suit and coat splattered with milk. He looks at Jane defiantly.

JOHNNY
(belligerent)
Well?

JANE
(still bending over
the crib -- very
casually)
Good morning, Johnny.

JOHNNY
(explosively)
Good morning.
(he exits toward
bedroom, Jane
following)

MOVING SHOT - JANE AND JOHNNY - EN ROUTE TO BEDROOM

JANE
How do you feel?

JOHNNY
I feel fine!
(he flings his hat
across the room)

They go into the bedroom.

INT. BEDROOM

As they enter, Johnny takes off both his overcoat and his suit coat at the same time and lets them slip to the floor. Jane goes to the mirror, casually fixes her hair.

JANE
What time is it?

Johnny flings down his vest.

JOHNNY
(in a mounting voice --
each hour louder)
Three o'clock! Four o'clock! Five
o'clock! High noon!
(takes off his tie
and throws it down)

JANE
(very quietly against
his obviously
synthetic rage)
It's just two, isn't it?

JOHNNY
If you know the time why do you ask
me? What difference does it make
what time it is?
(starts to take off
his shirt)
I feel fine.

He flings his shirt to the floor and exits to bathroom.

INT. BATHROOM

Johnny enters -- bumps into the line of diapers, angrily
rips down the cord and the diapers fall to the floor.

CLOSE SHOT - JANE IN BEDROOM

Now the sound of running water from the bathroom. Jane looks
toward the bathroom with lowered lids, shakes her head,
thinking what to do.

Johnny's pants come flying into the room. Jane thinks a
moment, then exits toward entry hall.

INT. LIVING ROOM - FULL SHOT

Jane goes to light switch, puts out central chandelier light,
then goes from lamp to lamp, putting out all the lights Johnny
lit.

INT. MRS. MASON'S BEDROOM - CLOSE UP - MRS. MASON

Her light is now on. She is sitting up in bed listening with an expression of rage on her face. Finally she turns the light out viciously and sinks back into bed to sleep.

INT. BATHROOM - CLOSE SHOT - JOHNNY

Now in pajamas at sink. He is filling a glass with mouth wash. He starts to gargle -- he gargles very loudly.

INT. JOHNNY & JANE'S BEDROOM - MEDIUM SHOT

Jane enters and starts to pick up Johnny's clothes. Johnny's loud gargling comes from the bathroom. Jane neatly folds all Johnny's clothes and starts to hang them up in clothes closet as Johnny enters and goes directly to bed, pulling blankets over him. We do not see Johnny's feet in this scene.

CLOSE SHOT - JANE AT CLOSET

She carefully hangs up Johnny's clothes.

JANE
Feel better now?

CLOSE SHOT - AT BED

Johnny curled up under blankets.

JOHNNY
I feel fine!

CLOSE UP - JANE AT CLOTHES CLOSET

JANE
Are you comfortable?

CLOSE UP - JOHNNY IN BED

JOHNNY
Plenty comfortable.

JANE'S VOICE
Are you sure you're comfortable?

CLOSE UP - JANE AT CLOSET

She finishes hanging up Johnny's things.

JOHNNY'S VOICE
Certainly I'm sure I'm comfortable!

Jane looks down at the figure curled up under the blankets.

JANE
(softly -- politely)
Don't you think you'd be more
comfortable if you took off your
shoes?

CLOSE SHOT - JOHNNY

Johnny sits upright -- flings the blankets off and stares at his feet. He has forgotten to take off his shoes. He swings over and sits on the edge of the bed, bending down to take off his shoes. His fumbling fingers have trouble with the shoe laces. Jane enters.

JANE
Can I help you?
(she gets down on her
knees)

JOHNNY
I don't need any help! I feel fine!

But he lets her take off his shoes anyway. He suddenly explodes into an indignant tirade against nothing in particular.

JOHNNY
(waving his arms as
Jane takes off his
shoes)
What time is it? Am I comfortable?
How do I feel? You'd think I committed
some sort of crime! You'd think I
was on the witness stand! A man comes
home looking for a little peace and
quiet, and what happens? Blah-blah-
blah! Why didn't I call you back?
Why didn't I come home for supper? A
million questions just because a man --

JANE
(without looking up,

speaks matter-of-
factly)

I ran into Judge Doolittle this
afternoon -- after you saw him.

There is a silence. She looks up to find Johnny staring at her. His face is such a mask of misery she can hardly stand it. She rises from her kneeling position, sits on the edge of the bed alongside of him, takes him in her arms and hugs him tightly.

JANE

(almost a sob)

Oh, Johnny -- you fool! What does it
matter if you get a raise or a
partnership -- or anything!

JOHNNY

(muffled against her
bosom)

Oh, Jane -- I let you down! I'll
always let you down! I'm no good!

JANE

(a wall of anguish)

Johnny, don't say that! It was my
fault for interfering. I made you do
it and I'm terribly sorry... I'll
never do it again... never. We don't
need anything -- we've got each other
and the baby -- our beautiful baby --
You're all I have and all I want --

(sobbing)

-- and please -- if you feel bad
I'll die!

Johnny's head is lowered. He doesn't answer. A little pause.

JANE

Johnny, Johnny, look at me and tell
me you don't feel bad!

Another second's pause, then Johnny slowly lifts his head with a grimace he thinks is a smile. His eyes are wet. Jane sees his expression and starts to cry. He is completely ashamed, puts his arms around her, and attempts to comfort her.

JOHNNY

Jane -- I don't feel bad.

They hold on to each other desperately, both of them crying all the more.

JOHNNY
(tears rolling down
his cheeks)

Jane -- I don't feel bad.
(as Jane sobs
convulsively)
I feel fine -- honest I do.

They cling to each other desperately. Jane kisses his tears away.

JANE
(laughing through her
sobs)

Johnny, the next time you go out and
get tight... you'd better take me...
along with you... or I'll... I'll
get a divorce...

JOHNNY
(abortive attempt at
laughter)

You'd better get a good lawyer.

JANE
(hysterical laughter)

I've got a good lawyer.

CLOSE UP - JOHNNY (WITH JANE'S BACK TO CAMERA)

Johnny gives a sedate little burp, as we

FADE OUT:

FADE IN:

MONTAGE - SHEETS OF PAPER DRIFTING DOWN THE SCREEN

There are bills of all sorts -- installment furniture, market, milk, telephone bill with discontinue threat -- the bills are stamped: "Over-due" -- "Please pay up" -- "Please remit" -- etc. Included, perhaps is a reminder of a note due from the Morris Plan Bank. The falling bills change to falling leaves.

DISSOLVE TO:

EXT. CENTRAL PARK - CLOSE UP BABY CRAWLING OVER GRASS

Over this comes the high-pitched voice of Lily.

LILY'S VOICE

Keep coming -- Come on, keep coming --
Come on now.

CAMERA DRAWS BACK, as we see that the baby is crawling after a little toy cat. Lily (Louise Beavers) on her hands and knees calling to the baby.

LILY

If you want something you gotta go
get it.

FULL SHOT (TAKING IN PATH ALONG THE GRASS)

Jane comes into the Shot and pauses as she hears Lily's voice. She seems weary and downhearted, but her face lights up as she looks off scene. She carries a folded newspaper in her hand.

LILY'S VOICE

That's it -- come on now! Come on!

Jane starts toward them.

MEDIUM SHOT

The baby reaches the cat and grabs it as Jane comes into the Shot. Lily laughs, high-pitched, as she sees Jane, and clambers to her feet.

LILY

(excitedly)

Mis' Mason -- you should have seen
him travel!

Jane sinks wearily onto the park bench, dropping her newspaper beside her.

CLOSE SHOT - AT BENCH

Lily's smile changes to a look of concern as she looks at Jane.

LILY
Is you tired?

JANE
I've been all over town. My head's
splitting.

Lily comes up behind her.

LILY
Lean back, and let Lily rub the back
of your neck.

Jane's head goes back against the capacious bosom of Lily standing behind the bench. Lily starts to rub Jane's neck with strong capable fingers. With a sigh of content Jane closes her eyes.

LILY
Been visitin' 'round, Mis' Mason?

JANE
Uh-huh.

LILY
(casually)
Does Mr. Mason knows you's lookin'
for a job?

JANE
(opens her eyes)
Who says I'm looking for a job?

She looks back at Lily, sees that Lily is looking at something and follows her gaze.

CLOSE SHOT - FOLDED NEWSPAPER ON BENCH

Opened to the "Situations Wanted" ads.

BACK TO SCENE

Jane realizes how Lily knows.

JANE
Lily, it isn't nice to go prying
into other people's business.

LILY

'Scuse me, Mis' Mason.

JANE

(closes her eyes again --
after a pause)

Lily, you must be the fifteenth woman
I've had working for me since I've
been married, and you're too good to
be true. You're worth your weight in
gold.

LILY

(grins)

That's a lot of gold.

JANE

(almost breaking)

You're the best woman I've ever had
in the house -- just simply perfect --
and that's why it just breaks my
heart to have to tell you --

LILY

Never you mind, honey. I knows I'm a
luxury.

A moment's silence while Lily rubs Jane's neck.

JANE

I'd never let you go -- never --
only I --

LILY

Shucks, honey, you ain't gettin' rid
of me -- you're just gittin' me off
the budget. Is the head better?

JANE

Much better...

(with a wail)

I'll make such a mess of things
without you.

LILY

No you won't -- you'll step right in
and do the job. And it's a pretty
good job, too -- a whole lot better'n
you can get on the outside. Takin'
care of a nice young man an' a sweet

lil' baby an' a old lady that's jes'
a little persnickety -- that's 'cause
she's gittin' along an' don't have
nothin' to do.

JANE

I wish it were as simple as that.

LILY

(reaches down and
takes Jane's hand)

Lily's a lot older than you are,
honey. She's done a lot o' livin'
an' she's learned one thing: Never
let the seeds stop you from enjoyin'
de watermelon!

JANE

(rather wistfully and
with slight bitterness)

That's all right if you've got
watermelon.

LILY

(reproachfully)

Don't say dat, Mis' Mason. You got
your watermelon. But you're chokin'
up on all dem li'l seeds. All I say
is "Spit 'em out! Spit 'em out, before
they spoils your taste for the melon!

JANE

(thoughtfully)

Spit 'em out...

FADE OUT:

FADE IN:

CLOSE UP - HUGE SIGN

The words: "HAPPY NEW YEAR" in blinking neon lights.

DISSOLVE TO:

INT. LIVING ROOM - MASON APARTMENT - FULL SHOT

(New Year's Eve)

The room presents a sorry contrast to the gay revelry going on outside. There is a distinct aura of let-down and depression. Sitting in an easy chair is Mrs. Mason a shawl over her shoulder, sniffing at a tube of benzedrine and quite miserable from a cold. Johnny, in evening clothes, is sprawled on a window seat playing with the baby's toy cat, winding it up and listening morosely to the music-box tune. The only sound, except for what drifts in from the celebration in the street, is the tune from the music-box. Jane's wrap and Johnny's overcoat are draped over a chair.

CLOSE UP - MRS. MASON

She opens her mouth, fights it a moment, then sneezes violently.

MEDIUM SHOT - GROUP

JOHNNY
(morosely)
Bless you.

Another sneeze from Mrs. Mason.

JANE
(mournfully)
Bless you.
(she turns to Johnny)
Are you sure Carter has our telephone number?

JOHNNY
If he hasn't he certainly has a telephone book.

JANE
Then why do you suppose he hasn't at least called up?

MRS. MASON
(sniffing)
Perhaps he forgot all about it.

JOHNNY
Mother, a man doesn't invite you to a New Year's Eve party and then just forget about it.

JANE

Maybe we ought to go join him at the party.

JOHNNY

(a little exasperated)

Jane, I told you I don't know where the party is. He said he'd call for us here in his car at nine o'clock sharp.

JANE

Well, it's almost eleven now.

MRS. MASON

Isn't the party also to announce his engagement to Eunice Doolittle?

JOHNNY

Something like that.

MRS. MASON

Well, perhaps he thought it might be a little awkward to have you and Jane at his engagement party.

JOHNNY

(sharply)

Now, Mother! How could it be awkward?

JANE

Awkward or not awkward -- are we going to sit here all night waiting for him? Let's call him up!

Johnny drops the cat to the floor, rises and exits to outer hall.

MRS. MASON

(almost as if she's talking to herself)

All the same it might be awkward.

JANE

Why should it be awkward?

Before Mrs. Mason has a chance to go into detail, there is the sound of a little sneeze from the direction of the dining room. Jane quickly starts in that direction.

INT. HALL

Johnny viciously dialing his number. Jane passing in b.g. on way to dining room.

INT. DINING ROOM - CLOSE SHOT AT CRIB

Jane comes into Shot just as the baby sneezes again.

CLOSE UP - BABY IN CRIB

-- sneezing. He has a runny nose.

CLOSE SHOT - JANE

She kisses the baby on the cheek, then puts her hand over his forehead, and straightens up, CAMERA PANNING WITH HER. She looks off toward Mrs. Mason in the next room, presses her lips together and shakes her head disgustedly. Johnny's voice drifts in from off scene as he calls Carter's house.

INT. LIVING ROOM

First Johnny enters from the hall, then Jane enters from the dining room.

JOHNNY

They say at Carter's house he left two hours ago. We'd better forget it.

JANE

The baby definitely has the sniffles.

MRS. MASON

(talking through her head cold)

All babies have sniffles this time of the year.

JOHNNY

He caught his cold from you, Mother.

MRS. MASON

That's simply ridiculous! Matter of fact, I caught my cold from the baby. He's had sniffles all day. When I took his temperature --

JOHNNY

That's when he caught your cold.

MRS. MASON

He certainly didn't! He had no temperature.

JANE

(trying to pour oil
on the troubled waters)

It's all right, Johnny -- it's just the sniffles!

MRS. MASON

I suppose I ought to stay in my room all day!

JANE

(placatingly)

Now, Mother, that's silly. You don't have to do anything of the kind!

MRS. MASON

Heaven knows I try to earn my room and board by being as helpful as I can!

JANE

Oh, Mother, please -- it's New Year's Eve!

MRS. MASON

It's just like any other day as far as I'm concerned.

(with rising self-
pity)

You're both perfectly willing to leave me all alone to wait for the New Year, when perhaps it's the last New Year I'll ever see.

JOHNNY

(holding onto his
temper)

Mother -- why do you keep saying things like that?

There is a ring at the doorbell.

JANE
It's Carter!

Johnny exits to outer hall.

INT. OUTER HALL - FULL SHOT

Johnny comes up to the door with Jane behind him. He opens the door. Lily, all togged up in New Year's Eve finery and with traces of confetti on her clothes, comes in with a large basket in her hand.

LILY
(grinning hugely)
Evenin', Mister Mason!

JOHNNY
Hello, Lily.

JANE
Happy New Year, Lily.

LILY
Happy New Year, Mis' Mason. I want
to leave this with you.

Lily hands Jane the basket. Jane lifts the paper and she and Johnny look into the basket.

JANE
(looks up -- gratefully)
Lily, you sweet old thing!

LILY
It's nothin' at all. I had the day
off so I cooked up the chicken and
the place where I work gimme de wine.

CLOSE UP - MRS. MASON IN THE LIVING ROOM

She is looking out disapprovingly toward the hall.

GROUP SHOT IN HALL

LILY
Happy New Year to you all!

JOHNNY
Happy New Year to you!

(he starts back into
the living room)

JANE
Happy New Year, Lily. Have a good
time.

LILY
All right -- goodbye.

Lily exits. Jane closes door and starts back toward living
room.

INT. LIVING ROOM - MEDIUM SHOT

-- as Johnny enters.

JOHNNY
(lugubriously)
That solves everything -- now we
won't have to go out! We'll stay
right here and celebrate.

Jane now comes in carrying the basket.

JANE
(sets the basket on
the arm of Mrs.
Mason's chair)
We'll open up the wine now and at
midnight we'll have a grand feast on
Lily's chicken!
(pleadingly)
Come on -- it's New Year's Eve --
let's have fun!

MRS. MASON
You know I get indigestion if I eat
just before I go to bed.
(sighs, looks over at
chicken)
Maybe there'll be some left over for
me tomorrow. I never did approve of
Lily -- she's much too forward --
but I do miss her cooking!

JANE
(hurt)
That doesn't say much for mine.

MRS. MASON

Oh, you'll learn, my dear. It takes
time of course.

CLOSE SHOT - JANE

She grits her teeth and mutters.

JANE

I won't say anything.
(she reaches for a
book, opens it in
the middle)

BACK TO SCENE

MRS. MASON

Times are different now. When I was
married, every well brought up girl
knew something about cooking.

Jane suddenly explodes, slams down the book in her hand.

MRS. MASON

(turning)
Why, Jane -- what is it?

JANE

I can't cook!... I can't keep
house!... I don't know how to bring
up a baby!...

JOHNNY

Now Jane, please --
(he starts toward the
two women)

MRS. MASON

I'm sure I don't know what you're
talking about!

JANE

(tense with rage)
Oh yes you do! You've resented me
from the first moment you saw me!
You resented me because you wanted
Johnny to marry Eunice Doolittle!

MRS. MASON

(injured)

My dear, I never said anything like that!

JANE

You've hinted it often enough!

MRS. MASON

(indignant)

I've done nothing of the sort! But they were engaged.

JOHNNY

Mother, I never was engaged to Eunice Doolittle.

MRS. MASON

Not what you'd call engaged, perhaps --

JOHNNY

And even if I were, you shouldn't keep mentioning it to Jane all the time.

MRS. MASON

I can't understand why she's so touchy about it.

JANE

Touchy! That's why you hate me!

JOHNNY

(agonized)

Jane -- will you please --

MRS. MASON

(tosses her head)

No -- let her go on. She can say anything she likes -- I know my place here. I'm only a guest -- an unwelcome guest.

JOHNNY

(tortured)

For crying out loud! What's the matter with you two?

JANE

(shouts)
Nothing's the matter with me!

MRS. MASON
(violently)
It's her house!

JOHNNY
(placatingly)
Please, Mother --

JANE
It's not my house!

JOHNNY
Now, Jane -- please --

MRS. MASON
I do the best I can to help!

JOHNNY
Now, listen.

JANE
I'm the stranger around here!
Everything I say is wrong! Everything
I do is wrong!

JOHNNY
Jane -- will you --

MRS. MASON
Just because I happened to mention
that John and Eunice Doolittle --

JOHNNY
(thunderously)
Now stop it! BOTH of you!

Mrs. Mason gives him a startled look, utters an anguished sob, and exits rapidly, slamming the door violently behind her.

TWO SHOT - JOHNNY AND JANE

JOHNNY
(turning miserably to
Jane)
There! You see what you made me say

to Mother!

JANE

(hotly)

You said it to me too! Don't I count?

JOHNNY

(at his wits end)

Of course you count, darling -- only Mother's an old lady -- she won't be with us for very long. Why can't you get along with her?

JANE

(hysterical)

Why can't she get along with me? Because she hates me! You don't know how it is -- you're at the office all day. Between taking care of the baby and the house and cooking and listening to her criticize everything I do -- I can't stand it any more!

CAMERA PANS with her to bedroom door.

JANE

You can only spit out so many seeds!

She exits into her bedroom, with a terrific slam of the door.

INT. LIVING ROOM - CLOSE SHOT - JOHNNY

He stands a moment, defeated and miserable -- then the flame of revolt registers in his face. He looks down at the floor and sees the baby's white cat where he had previously dropped it. He kicks the cat viciously across the room. CAMERA PANS with him to the chair where his hat and overcoat are. He picks them up, goes to the front door and slams out.

CAMERA HOLDS a minute on the empty room, then:

CLOSE SHOT AT DOOR TO JANE'S BEDROOM

Jane comes out, looks around for Johnny, CAMERA PANNING with her, then calls out in alarm:

JANE

Johnny! Johnny!

She looks toward the chair in hall where her wrap and Johnny's overcoat had been. Jane's wrap is there but Johnny's overcoat is gone. She quickly grabs her wrap and flies to the outer door, calling as she opens it and runs out:

JANE
JOHNNY!

TOP OF STAIRWAY - OVERHEAD SHOT

Shooting down over stairway and over Jane's head. Down a flight we see Johnny, going down.

Jane enters quickly, carrying wrap.

JANE
(screaming)
Johnny!

Johnny stops, turns and looks up.

JOHNNY
(surly)
What?

SHOOTING UP STAIRWAY

-- as Jane comes galloping down, talking as she does.

JANE
Where are you going?

Johnny turns away as she catches up with him and stops one step above him.

JOHNNY
Oh, I don't know. Anywhere to get away from that wrangling.

JANE
Wait a minute!
(she runs down the steps and joins him)
Don't you want me to go with you?

JOHNNY
Well -- can't you understand a man wants to be alone once in a while?

JANE
I'm sorry, Johnny -- really I am.

JOHNNY
(coldly)
You don't have to apologize.

JANE
(hurt at his failure
to respond, but really
trying to help)
Would you rather I didn't come with
you?

He doesn't answer. Jane continues pleasantly -- with a sad
little smile.

JANE
All right, Johnny. I don't mind. You
go along and have a good time.
(she turns and goes
up a step)

JOHNNY
(less than half-hearted)
Oh -- Come on along if you want to.

JANE
(she turns)
You're sure you don't mind?

JOHNNY
(without enthusiasm)
Certainly I don't mind...

Jane advances and takes his arm.

JANE
(like a little girl)
We'll have a wonderful time -- you
just wait and see...

DISSOLVE TO:

INT. CAFE - LONG SHOT

The place is crowded. Gaiety reigns. The tiny dance floor is
packed with hilarious couples.

CLOSE SHOT AT TABLE - JANE AND JOHNNY

There is an open bottle of wine on the table and before each a glass of wine. Before each of them also a plate containing a sandwich which has not been touched. Jane and Johnny are not looking at each other, but are pretending to be interested in the scene about them.

Johnny finally meets Jane's eyes.

JANE

Oh, Johnny, what's happened to us?

JOHNNY

I don't know. Maybe I pulled a dirty trick on you when I took that cinder out of your eye up in Boston.

JANE

(with her heart in
her throat)

What do you mean?

JOHNNY

I mean -- maybe the whole thing's been a mistake.

JANE

(stunned)

What -- whole -- thing?

JOHNNY

Our marriage.

JANE

(a quiet little cry
of pain)

Oh, Johnny.

JOHNNY

(words pouring out of
him now)

I've gotten into debt -- I've gotten nowhere at the office and I've made a household drudge out of you, just as Mother said. Jane, it hasn't worked out -- it just hasn't worked out!

JANE

(pleading)
But we've never had any real trouble.
Maybe a few silly little things --
things that everybody has to meet
when they get married.

JOHNNY
Maybe we shouldn't have had the baby --

JANE
(this is a real kayo
for her)
Oh, Johnny -- you can't be sorry
about the baby?

JOHNNY
I'm crazy about him!... And about
you too! I'd die for either of you.
Jane, everybody that passes this
table stops and looks at you. It's
because you're young and so beautiful --
your whole life ahead of you --

JANE
(pleading)
Ahead of us --

JOHNNY
No -- not when you're dragged down
by a guy who just can't make the
grade. No, I'm not going to hold you
to that kind of a contract.

Jane leans back in her chair. She tries desperately to seem
matter-of-fact.

JANE
Well -- you ought to know all about
contracts.
(she shrugs and fights
to keep her voice
steady)
Well, anyway, I suppose this is what
you'd call starting the New Year
right!

Johnny is too miserable to say anything. Jane tries to make
her smile breezy and gay. She reaches for her glass of wine.

JANE

At least we've finally got something
we can celebrate.

(she lifts her glass
and her voice breaks)

Well -- Happy New Year --

JOHNNY

Happy New Year.

He clicks glasses with her. Jane sips the wine and then bends her head forward to hide her face from him for an instant. He looks helplessly across the table at her and is about to say something when she lifts her head. Her eyes are wet but she flashes him a dazzling smile.

JANE

Want to dance, darling?

They rise and start toward the dance floor.

LONG SHOT

Jane and Johnny threading their way through the crowd toward dance floor.

CLOSE (MOVING) SHOT - JOHNNY AND JANE DANCING

They dance silently. A thunderous roll of drums comes into the Shot and all the dancers stop to turn toward the musicians.

CLOSE SHOT - ORCHESTRA STAND

The trap drummer plays a rolling of drums to usher in the New Year.

FULL SHOT - CAFE

A crescendo of sounds -- whistles and other noise-making devices from the outside blend with the increasing shouts, yells of HAPPY NEW YEAR within the cafe.

The lights go out -- a whirling crystal ball from the ceiling of the cafe starts to turn -- various colored flash-lights play against it and cross each other, creating weird lighting effects. From above a bunch of colored balloons tumble down. Everybody in the near dark starts exchanging New Year's kisses.

CLOSE SHOT - JOHNNY AND JANE IN THE CROWD

They look off at all the other revelers exchanging kisses. Johnny and Jane seem to be the only ones who aren't kissing. They look at each other embarrassed, and Jane, as always, takes the initiative, looks into his eyes and then kisses him tenderly. Johnny starts to put his arms around her, but doesn't. The orchestra off scene strikes up "Auld Lang Syne." The people sing. Johnny and Jane, holding hands, start to sing with frantic efforts at a gaiety that they try to wring from their leaden hearts.

After the first four lines, Jane can no longer control her emotions, and she turns and starts away to keep from bursting into tears. The singing continues.

JANE

I think I'll go phone the house and
wish the baby a Happy New Year.

Johnny takes a step to follow her.

JOHNNY

Jane -- I'll --

But Jane has disappeared in the crowd.

CLOSE (MOVING) SHOT - IN FRONT OF JANE

(her face in Camera)

"Auld Lang Syne" still continuing.

Jane fights her way quickly through the crowd, tears streaming from her eyes. A hundred balloons come from the ceiling -- bibulous gents stretch arms out to stop her, but she proceeds, fighting her way up toward a telephone booth.

People call to her as she presses through, but Jane pays no attention. One woman, seeing the tears in Jane's eyes, calls:

WOMAN

Crying Jag!

A happy drunk brushes past her:

DRUNK

Happy New Year, Blondie!

A man calls from a table as she passes:

MAN
Hey Sister -- Wait a minute ---

ANOTHER MAN
Hurry back, Honey!

One of the balloons floats in front of Jane's face. A man's hand with a cigar comes in, and pops the balloon.

Serpentine and long paper whistles unfold in front of her face.

MED. SHOT JOHNNY AND JANE'S TABLE

Johnny edges his way past people and sits down at the table, leaden-hearted and miserable. At an adjoining table a party is in progress, singing and chattering and having a particularly good noisy time. A blonde at this table, looks over and sees Johnny. She moves her chair an inch backward, tilts it, so her face is nearly in Johnny's.

BLONDE
Hey, Lonely Heart -- what's the matter?

Johnny makes a feeble attempt to call back in a croaking voice.

JOHNNY
Happy New Year!

The Blonde maneuvers herself a little nearer, crooks her arm through Johnny's.

BLONDE
All alone? C'mon over and join our party.

JOHNNY
(desolately)
Happy New Year!

BLONDE
Why're you so mad -- don't you feel good?

JOHNNY
I feel fine.

BLONDE
C'mon, han'some, we got champagne!
(she starts pulling
at Johnny's arm, and
turns to her
companions)
Look what I found! A poor little
lamb lost in the storm -- alone and
neglected.

A chorus of hilarious greetings from the people at the table, with invitations to join them and have a drink. Johnny is resisting the efforts to make him take a seat at their table when Jane rushes up, wild-eyed, panicky.

CLOSE SHOT

-- as Jane grabs hold of Johnny.

JANE
(hysterically)
Johnny! Come quick! The baby!

Johnny rises, alarmed.

JANE
Something's the matter with the baby!

They rush out frantic, and we

DISSOLVE TO:

EXT. APARTMENT HOUSE - NIGHT

OPEN ON CLOSE UP THE WORD:

"AMBULANCE"

CAMERA PULLS BACK, and we see now that printed above the word AMBULANCE is printed also

"ST. FRANCIS' HOSPITAL"

The ambulance is lined up at the curb. Out of the sounds of the New Year's Eve revelry back of this comes the starting of an ambulance siren. CAMERA PULLS BACK FARTHER as the

ambulance pulls away from the curb and with the noise of the siren increasing, starts away.

At the same time the ambulance starts away we see a taxi pull in to take the place of the departing ambulance. As it comes to a stop with a grinding of brakes, from it emerges Johnny and Jane. Fear-stricken, they look after the departing ambulance, then rush over to Doctor Healy and Mrs. Mason who stand at the curb. Doctor Healy carries his satchel.

CLOSE SHOT - THE GROUP: JOHNNY, JANE, MRS. MASON AND THE DOCTOR

JANE
(to Mrs. Mason
frantically, looking
back from the
ambulance)

Mother! The baby! Was that --?

JOHNNY
(to the doctor)
Doctor Healy, what is it?

Jane's face is agonized. Doctor Healy hesitates, looks from her to Johnny, hating what he has to tell them:

DOCTOR HEALY
(gently --
sympathetically)
Pneumonia!

JANE
(a moan of anguish)
Oh...

Over the stricken face of Jane and Johnny we hear sounds of laughter and yelling and cries of "Happy New Year."

FADE OUT:

FADE IN:

EXT. HOSPITAL - A DARK MURKY DAY - RAIN CLOSE UP - PLAQUE

-- with the words: ST. FRANCIS' HOSPITAL.

DISSOLVE TO:

INT. CORRIDOR - CLOSE SHOT - LETTERING ON DOOR:

CAMERA PULLS BACK, and we see Johnny pacing up and down in front of the door. He too wears his evening clothes of the night before. The door opens and Doctor Healy comes out. Johnny comes quickly up to him.

JOHNNY
(his voice trembling)
Doctor Healy --

DOCTOR HEALY
Come into the office a minute.

He takes Johnny's arm and leads him into an office adjoining the laboratory.

INT. LABORATORY OFFICE - MED. SHOT

Doctor Healy enters with Johnny.

DOCTOR HEALY
Sit down, my boy.

He indicates a chair by the desk. Johnny sits down. Doctor Healy goes to the desk but doesn't sit.

TWO SHOT - JOHNNY AND DOCTOR HEALY

DOCTOR HEALY
You'd better get your wife.

JOHNNY
Now, Doctor, if it's bad news I don't want her to know about it. She just couldn't stand it -- but you can tell me, Doctor.

DOCTOR HEALY
(speaks with deep regret)
Your baby has type nine Pneumococcus with a streptococcus complication. And I'm sorry to say that the congestion is increasing. Now, there's a serum -- a new one -- it's worked out in some cases. Without it, we don't stand a chance. With it, well, perhaps we have a ghost of a chance.

We must get some of that serum as soon as possible. Every hour counts. I don't know whether we can locate any of it in the city or not. I'm going to check up on that right away.

Johnny gets to his feet and grabs the doctor by the arm.

JOHNNY
(strangled voice)
Doctor -- please don't tell my wife --

DOCTOR HEALY
(gently)
I won't.
(picks up the phone --
speaks into it)
Give me the City Health Department.

DISSOLVE TO:

SERIES OF MONTAGE SHOTS:

INT. N.Y. CITY HEALTH DEPT. LABORATORY - RAINY, DARK DAY

The lights are lighted. A young pharmacist in white jacket is talking over telephone.

PHARMACIST
(into telephone)
All the type 9 serum has been sent to Salt Lake. Why don't you try Johns Hopkins in Baltimore?

DISSOLVE TO:

INT. LABORATORY - INDIANAPOLIS

A woman in laboratory smock talking over phone:

WOMAN
Sorry -- we shipped all we had for the epidemic in Salt Lake City.

DISSOLVE TO:

INT. SECTION - SALT LAKE HOSPITAL

Another man over phone:

MAN

Yes, the epidemic is under control here in Salt Lake, and we can spare six 20 c.c. vials, but how are you going to get it out of here in this storm?

DISSOLVE TO:

DISSOLVE IN:

EXT. JUDGE DOOLITTLE'S HOUSE - CLOSE SHOT AT DOOR - MIDNIGHT

Johnny is ringing the doorbell and banging on the knocker at the same time.

INT. JUDGE DOOLITTLE'S HOUSE - MEDIUM SHOT - AT DOOR

Simon, the butler, comes to the door and opens it a little to peer out at the midnight intruder. There is a blast of wind and rain as the door is shoved open and Johnny forces his way into the hall. He is rain-drenched, dishevelled and almost hysterical with panic.

JOHNNY

(breathless, panting)

I've got to see Judge Doolittle right away!

SIMON

At this hour of the morning?

JOHNNY

You'll have to wake him up!

SIMON

(frowning at this sacrilege)

Oh -- I couldn't do that.

JOHNNY

You've got to! He knows me -- I work for him. I've got to see him!

SIMON

I'm sorry, but Judge Doolittle would never allow me to --

Johnny suddenly shoves the butler violently to one side and starts up the stairs on the run.

LONG SHOT - STAIRS

As Johnny runs up toward the sleeping quarters above.

SIMON
(alarmed and indignant)
Say, there!... Wait! Wait!... You
mustn't do that!... Where're you
going?

Simon starts up after Johnny.

INT. JUDGE DOOLITTLE'S BEDROOM (SHOOTING PAST BED IN
FOREGROUND) - FULL SHOT

The room is dark. Judge Doolittle is asleep in the four-poster bed.

Through the partly open transom we see the light go on in the hall and hear the commotion made by Johnny who is trying to locate Judge Doolittle's room. He has opened a door and we hear him slam it closed.

SIMON'S VOICE
You mustn't do this!... This is
outrageous!

The door in background is flung open and Johnny appears. The light from the hallway helps him find the hall switch in the room and he pushes it. The room lights up. Johnny starts toward the bed. The figure of the frightened butler appears in the open doorway in the b.g.

CLOSE SHOT AT BED

The judge is a heavy sleeper and the turning on of the lights hasn't awakened him. Johnny comes into shot. In the background Simon waits, open-mouthed.

JOHNNY
Judge Doolittle --

Doolittle stirs but doesn't waken. Johnny repeats, louder.

JOHNNY
Judge Doolittle!

He bends down and shakes the sleeping man.

JOHNNY

Come on -- wake up! WAKE UP!

CLOSE SHOT - JUDGE DOOLITTLE

He awakes and peers owlshly upward, squinting through one eye.

JOHNNY'S VOICE

Judge, I'm sorry to wake you like
this --

CLOSE SHOT - AT BED

Doolittle throws the blanket off and is revealed in pajamas. He swings over and sits on the edge of the bed, reaches for his glasses on the night table, puts them on and glares up at Johnny, anger creeping through his drowsiness.

JUDGE DOOLITTLE

What... what is this?

JOHNNY

I've got to talk to you right now --

JUDGE DOOLITTLE

Are you drunk?

JOHNNY

My kid's in the hospital -- he's got
pneumonia --

Doolittle cups his hand to his ear, trying to hear; looks around for his acousticon.

JUDGE DOOLITTLE

(not hearing)

You must be drunk waking me up in
the middle of the night like this --
it's outrageous! Never heard of such
a thing!

Johnny realizes Doolittle isn't hearing him. He looks around, spots the judge's acousticon on the night table and reaches for it.

JUDGE DOOLITTLE
Mason, if this is your way of
celebrating the New Year --

Johnny shoves the acousticon into Doolittle's hand.

JOHNNY
(harshly)
Put it on!

Doolittle puts it on, outraged.

JUDGE DOOLITTLE
(glaring)
Now Mason, you listen to me --

JOHNNY
(shouts)
No! -- You listen to me! When you
asked me to take a cut I took it --
but I shouldn't have. Because that's
the reason the baby has to sleep in
the dining room and --

JUDGE DOOLITTLE
(beginning to doubt
Johnny's sanity)
What're you talking about?

JOHNNY
My baby's in the hospital, dying of
pneumonia!

JUDGE DOOLITTLE
(motions with
acousticon)
What?

JOHNNY
(shouts)
Dying!... Dying!... Can't you
understand that?

JUDGE DOOLITTLE
Dying?

JOHNNY
Yes, my baby!

JUDGE DOOLITTLE

(now comprehending)

Your baby? Well,

(his rage melts)

Why didn't you get in touch with me sooner? I'm terribly sorry.

(he gets out of bed
and puts on his robe)

JOHNNY

I don't need sympathy -- I need serum!
There isn't any in New York -- and
there's none anywhere near here --
and they finally located some in
Salt Lake City -- and that's two
thousand miles away and every hour
counts!

(he is almost sobbing
the words out now)

JUDGE DOOLITTLE

(with utmost sympathy)

Now, Mason -- be calm --

JOHNNY

I can't be calm -- I'll never be
calm till I get the serum. And the
only way to get it here is to fly it --

JUDGE DOOLITTLE

(excitedly)

Certainly!... Fly it!... Of course!

JOHNNY

But there's a terrific storm over
Utah -- all planes are grounded --
if there's just one thing we could
do --

JUDGE DOOLITTLE

(grabs hold of Johnny's
arms)

Now, Mason -- get hold of yourself!...
I know how you feel, but get hold of
yourself! Suppose the planes are
grounded -- Why can't you put it on
one of the fast trains?

JOHNNY

But we can't. I told you hours count --
every minute counts. It'd be too
late. We need a plane from Salt Lake
and we've got one but the pilot wants
five thousand dollars to fly it to
New York --

(his voice breaks)

And Judge, I didn't have anyone else
to turn to --

Doolittle interrupts him with a loud shout.

JUDGE DOOLITTLE

(looks off scene)

SIMON! Well, what're you standing
there for?

The butler comes into the scene.

JUDGE DOOLITTLE

My check book!... Get me my check
book!

CAMERA ANGLE WIDENS as Simon scurries to secretary.

JUDGE DOOLITTLE

And get me a pen! Quick! One that
will write! And find out where the
nearest telegraph office is!

Simon scurries out of the room.

JUDGE DOOLITTLE

(he goes to Johnny
whose head is buried
in his hands --
patting Johnny on
the shoulder)

You should have gotten in touch with
me sooner -- but don't you worry
about that serum; we'll have it here
and in plenty of time too!

As Johnny looks up at Judge Doolittle pitifully and
gratefully, with Doolittle's hand still on his shoulder, we
hold a minute, then

DISSOLVE TO:

EXT. SALT LAKE CITY AIRPORT - (MINIATURE) - NIGHT - BLIZZARD -
CLOSE SHOT WIND SOCK FROM ELEVATION

The sock flops crazily in the wind. CAMERA MOVES PAST IT AND
DOWN, revealing a stretch of snowy ground with building of
airport office below. The circular beacon of the landing
field is dimly visible through the storm. AS CAMERA MOVES
DOWN we come over the airport office structure which has
large lettering covering the roof area. The lettering is
partially obliterated by wind-swept snow, but as CAMERA MOVES
CLOSER we can make it out: SALT LAKE CITY.

DISSOLVE TO:

INT. SALT LAKE CITY AIRPORT - NIGHT MANAGER'S OFFICE - NIGHT -
BLIZZARD - CLOSE SHOT - HATTON AT PHONE

HATTON

Yeah, Mr. Mason -- the serum's here
and the money's here too -- and I
could certainly use the dough. But
the weather's gotten so bad it's
impossible to take off --

(listens a minute)

What can I do? --

CAMERA MOVES BACK to take in Collins, Conway and a couple of
others standing by, listening. Hatton turns an eloquent look
of despair on them as he listens.

HATTON

I know how you feel -- I'm married
myself and I've got a couple of kids --
but I got to think of them too. My
wife won't let me -- she says if I
go she won't be here when I get back --
if I get back.

(he puts his hand
over the receiver
and remarks to the
group around him;
plaintively)

What do you do with a guy like that?

CONWAY

Let me talk to him.

(he takes the phone
from Hatton's hands
and speaks into it;

belligerently)
Now listen you -- what do you think
this is -- a suicide club? You can't
expect anybody in his right mind to
fly a plane on a night like this --
especially an old crate with whiskers.
Why don't you --

 (he listens a moment
 and we see his
 truculence gradually
 melting)

Sure... That's tough... we'd certainly
like to help you -- ain't there no
other place you could get some of
the stuff? Maybe in a few hours,
when the weather clears up --

 (he listens a moment --
 his expression
 changes. He puts his
 hand over the receiver
 and turns to the
 group around him)
 (in an awed voice)

Gee, the guy's crying --
 (picks up receiver)

Now wait a minute, buddy... take it
easy... Suppose we -- maybe I --
hold the wire!

 (he puts his hand
 over receiver and
 turns to the group
 behind him; helplessly)

He just won't take No for an answer.
 (hesitates, then speaks
 to Hatton)

Jim, could I borrow your plane?

 HATTON
Are you nuts?

 CONWAY
You know how it is -- you've got
kids of your own. Suppose you was in
his place --

 HATTON
I can't let you have my plane. I've
got no insurance on it -- I couldn't
get any --

CONWAY

(in phone)

Hold it a minute -- keep your shirt
on --

(to Hatton)

I'll give you half the money if you'll
loan me the crate.

HATTON

Suppose you crack it up --

CONWAY

Then you can keep the whole five --
I won't need it.

HATTON

I think you're crazy. But, all right --
if you want to.

CONWAY

(speaking into phone)

Okay, buddy -- relax.

DISSOLVE TO:

INT. AIRPORT OFFICE - SALT LAKE CITY - DAWN - BLIZZARD

Standing at the frost covered window, Hatton, Collins and a
couple of others.

COLLINS

Do you think he'll ever get off the
ground with all that gas?

HATTON

Well, I did -- going to Honolulu --

Hatton rubs off some of the frost to clear a space on the
pane and they peer through at the field. Through the blizzard,
with the beacon lights circling the field, we dimly make out
Conway's plane. It taxis across the field and takes off in
the storm.

The men listen to the dying sound of the plane's motors.
Hatton shrugs and turns to Collins.

HATTON

I can't say I like that kind of money --

but it looks like I'll be in five
grand before morning.

DISSOLVE TO:

INT. CATHOLIC HOSPITAL - CORRIDOR - CLOSE SHOT - AT DOOR TO
BABY'S ROOM

The corridor is quite dark, except for such light as may
come in from laboratory or perhaps one open door somewhere
in corridor. Doctor Healy comes out of the baby's room, sees
Jane coming toward him as he closes the door. He glances
down hall and sees in the b.g. the dim figure of a man
wheeling something toward the baby's room. He turns quickly
to Jane, maneuvering so she cannot see what is coming down
the corridor.

Jane looks imploringly at the doctor's face.

DR. HEALY

He's all right -- he's holding his
own nicely.

JANE

May I go in and see him?

DR. HEALY

I don't think you'd better -- not
just now.

JANE

(getting panicky)

Why, doctor? Why don't you want me
to see him?

DR. HEALY

Now, don't worry -- it's just that --

JANE

(with tinge of hysteria)

Then why don't you want me to see
him?

She starts to brush past the doctor forcibly, when she stops,
seeing that the man with the wheelbarrow who has come up
behind the doctor has opened the door of the baby's room. As
he does, a light from the baby's room reveals the cylinder
of oxygen which he has been wheeling.

CLOSE SHOT - CYLINDER

The light from the room falling on the cylinder in such a manner as to bring out vividly the word "OXYGEN" printed on it.

TWO SHOT - DOCTOR HEALY AND JANE

The shock of seeing the oxygen is the trigger that unloosens the pent-up emotion in Jane.

JANE
(hysterically)
You're lying to me, Doctor! The baby's worse; that's why you ordered the oxygen.

She reaches for the door-knob and the doctor stops her, grabbing hold of her. Mrs. Mason comes into the scene from the waiting room. The doctor and Mrs. Mason try to soothe Jane and her hysteria mounts. The doctor takes hold of one of Jane's arms and Mrs. Mason the other.

MRS. MASON
Jane, dear -- Jane -- please...

DR. HEALY
The oxygen's only to help him till the serum gets here.

JANE
(hysterically)
You're lying to me!

CAMERA TRUCKS with them as they lead her forcibly away from the baby's room toward the waiting room.

DR. HEALY
I want you to lie down and rest -- I'll give you something to make you sleep. Will you do that for me?

JANE
(hysterically)
Oh, Doctor Healy -- I couldn't! Please don't make me!

They stop at the entrance of the waiting room. Jane takes hold of herself and with a powerful effort, controls her

hysteria.

JANE

I'm sorry, Doctor -- I'm all right now.

(pleadingly)

When can I see him?

DR. HEALY

In a little while.

He exits back to baby's room; CAMERA PANS with Jane as she goes to the window seat, sinks to the floor and looks out at the beating rain of the night. Mrs. Mason comes into the Shot and looks pityingly down at the wretched, forlorn figure.

JANE

(after a second or two)

If my baby dies, I want to die, too.

MRS. MASON

(sympathetically)

I know, dear, I know... But you mustn't feel that way. You mustn't let John know you feel that way... He loves the baby too...

(there is a very slight choke in her throat)

Almost as much as he loves you.

JANE

Poor Johnny... He'll be so lonely if the baby --

She can't bring herself to say, "dies."

MRS. MASON

(simply)

He'll have you, Jane... And you'll have him...

(Jane makes no comment.)

(Mrs. Mason continues)

And you can't be lonely... either of you... as long as you have each other...

(she looks away)

Do you know when you're really lonely? It's when you have no one to share

things with... not even a loss...
(she can't go further
in her revelation)

JANE
(turns slowly -- seeing
her mother-in-law
for the first time)
Oh, Mother -- you're lonely... aren't
you?

Mrs. Mason turns away. There is a silence. Jane goes to her
sympathetically, almost forgetting her own grief for a moment.

MRS. MASON
I wasn't -- always -- a bitter old
woman... I wasn't always a pest and
a nuisance...
(she breaks)
...not when I had someone to share
things with.

Jane takes her into her arms, and now Jane comforts her,
whose front breaks, and who sobs against Jane.

MRS. MASON
(muffled)
And now the baby... Oh, my baby's
baby...

JANE
(the tears rolling
down her cheeks)
Oh, Mother, Mother...

And on a tableau of Jane devotedly and heart-brokenly
comforting her old mother-in-law, whose head is on Jane's
shoulder, Jane's arm around her, we

FADE OUT:

FADE IN:

LONG SHOT PLANE - BLIZZARD - DAWN

The plane is making its way over a vista of snow-capped
mountain peaks.

MEDIUM SHOT - PLANE

The storm seems to be increasing in violence causing the ship to roll from side to side.

INT. COCKPIT OF PLANE - CLOSE SHOT CONWAY - SILENT

He is worried, reaches for the radio transmitter and yells into the mouthpiece. His voice cannot be heard over the roar of the motor and the howling wind.

Conway shakes his head, getting over that he gets no response. His radio is evidently out of commission. He takes off the head-set -- glances at the instrument board.

INT. COCKPIT OF PLANE - INSTRUMENT BOARD - CLOSE UP
ALTIMETER

Needle registers 13,500 feet.

BACK TO CLOSE UP CONWAY

He looks at serum package, takes off his glove and feels the package to make sure it hasn't frozen.

INSERT - SERUM PACKAGE

It is marked "RUSH - AVOID FREEZING." Conway's hand feels the package.

CLOSE UP - CONWAY

Satisfied that the serum is okay he starts to write on a pad that is strapped to his leg between knee and thigh.

INSERT: RADIO LOG

Conway writes:

"6:40 A. M. Radio dead. Fighting for altitude. Terrific down draft. Forc--"

A sudden lurch of the plane snaps the lead in the pencil.

CLOSE UP - CONWAY

As he grabs the quivering joystick -- fights vainly to control the plane.

MEDIUM SHOT - PLANE

Starts to lose altitude.

INSERT: ALTIMETER

Needle going down.

LONG SHOT - PLANE IN LONG DOWN DRAFT

A thrilling shot of the plane going down.

CLOSE UP - CONWAY

Fighting joystick. He looks over side of plane.

POINT OF VIEW SHOT

Diving at rugged snow covered cliffs, the ground appearing to come closer and closer.

CLOSE UP - CONWAY

Struggling to control the plane. The snow and mist getting heavier.

MEDIUM SHOT - PLANE

The wheels touch the ground and for an instant it looks as if all were over. With a roar of the motor the plane zooms up.

LONG SHOT - PLANE

It fails to gain altitude and continues down and down until it is completely lost in the swirling snow and mist. Hold on snow-filled screen a moment.

DISSOLVE TO:

MONTAGE SEQUENCE

INT. AIR FIELD RADIO STATION - DENVER - STORMY DAY CLOSE
SHOT OPERATOR

Rain is beating against the window behind him. He is talking into his instrument.

OPERATOR
Denver calling Commercial NC 24.

Come in, Conway.

(ANXIOUSLY)

Come in!

(waits -- no answer
comes -- he speaks
again with increasing
anxiety)

Can't you read me, Conway? Can't you
read me? Come in, Conway.

(still no answer;
turns dial; shakes
his head in despair --
in dead, hopeless
voice)

Denver calling Newark. Do you read
me, Newark?

WIPE TO:

INT. NEWARK AIRPORT - RADIOROOM - EARLY MORNING CLOSE SHOT
CHIEF RADIO OPERATOR

-- at his instrument board.

CAMERA DRAWS BACK to reveal behind the Newark chief operator,
the chief of operators at Newark airport (Superintendent);
the assistant radio operator, Judge Doolittle and Johnny.
The two latter are listening with suppressed excitement.

DENVER OPERATOR'S VOICE

(coming from instrument)

Still can't contact Conway. Storm
increasing over the Rockies. Denver.

CLOSE UP - JOHNNY

He registers apprehension as he listens.

CLOSE UP - NEWARK SUPERINTENDENT

Worried, he unfolds his arms.

NEWARK SUPERINTENDENT

(quietly, in flat
voice, controlling
his fears)

Send out an emergency to all stations.
Stand by to contact Conway.

WIPE TO:

NORTH PLATTE RADIO STATION - CLOSE UP - OPERATOR

NORTH PLATTE OPERATOR
North Platte, Nebraska calling Conway --
Commercial NC 24. Do you read me?

WIPE TO:

OMAHA RADIO STATION - CLOSE UP - OPERATOR

OMAHA OPERATOR
Conway NC 24. This is Omaha. Do you
read me, Conway?

WIPE TO:

CHICAGO RADIO STATION - CLOSE UP - OPERATOR

CHICAGO OPERATOR
Chicago calling Commercial NC 24...
Conway can you read me? Can't you
answer, Conway?

WIPE TO:

INT. RANGER STATION - DAY

One ranger is in uniform and is at the telephone. Another is gazing out a window in b.g., against which snow is striking. The latter is peering through binoculars. A pair of dripping skiis stand against the walls beside the man at the phone.

RANGER
(into phone; shakes
his head)
No, we haven't seen or heard a plane
all day. Sorry, but there's no use
sending searching parties out in
this blizzard.

WIPE TO:

INSERT: NEWSPAPER HEADLINE

Reading: "All Hope Gone For Mercy Plane."

DISSOLVE TO:

INT. HOSPITAL - BABY'S ROOM - DARK DAY

The rain has stopped, but it is a dark dreary day and the lights of the hospital are turned on. A nurse sits by the bedside.

OPEN ON CLOSE SHOT OF THE BABY in his small bed covered with the oxygen tent. He breathes with great difficulty. CAMERA PANS AROUND to show Dr. Healy crossing the room with his stethoscope in his hand, making his way to the bed. CAMERA FOLLOWS DR. HEALY until he passes in front of Jane, then HOLDS ON JANE and we see her looking fixedly at the small bed, stark pain in her eyes. Sister Madelaine stands beside her.

BIG HEAD CLOSE UP - DOCTOR HEALY - the earphones over his ears.

As he listens gravely to the irregular heartbeats of the baby; and we hear them faintly on the sound track.

CLOSE SHOT - JANE

Her hand goes to her breast in a mute gesture of agony as she watches. In a low voice she gives expression to the one thought that has been racking through her head for hours.

JANE

(a tired whisper)

Oh, if there was just something I
could do... If there was just
something...

Sister Madelaine moves closer, puts her hand gently on Jane's shoulder.

SISTER MADELAINE

(simply)

There is... Come with me.

She takes Jane's arm. CAMERA TRUCKS WITH THEM as they leave the room and start down the corridor together.

DISSOLVE TO:

CLOSE SHOT - AT CHAPEL DOORS

Sister Madelaine opens the doors. Jane looks in and sees the chapel.

JANE
(turns to Sister
Madelaine)
Sister Madelaine, I'm not a Catholic --

SISTER MADELAINE
(shakes her head
slightly)
That doesn't matter.

Jane steps into the chapel. Sister Madelaine softly closes the chapel doors behind her.

CAMERA TRUCKS IN FRONT of Jane as she walks down toward the altar.

CLOSE SHOT - SECTION OF CHAPEL

Taking in the altar -- the lit candles, the figure of Jesus. Jane comes into Shot and looks uncertainly about. She studies the figure of Jesus a moment in silence. She hesitates, then sinks to her knees before the figure and with her head bowed, mutters to herself, shaking her head. She lifts her face to the figure.

CLOSE SHOT - JANE

Shooting down from above and behind the silhouetted figure of Jesus, only Jane's face lighted by the candlelight.

JANE
(stumbling to find
the right words)
You know how much he means to Johnny
and me... we've only had him such a
little while... Oh God, dear, dear
God, please... We do want to see him
grow up and be a man. Please help
our little baby... we love him so...
he's so small and helpless... he
can't do anything for himself... and
we can't seem to do anything... for
him...
(she clasps her hands
and speaks imploringly)
Please -- Please -- Please...

DISSOLVE TO:

PLANE - LONG SHOT

Starting with shot only of gray fog and clouds and sound of roaring plane motor. Then plane emerges from behind clouds into scene.

CLOSE UP - CONWAY - SILENT (SHOOTING UP THROUGH COCKPIT)

He is worried -- reaches for a map and with a flash light tries to find something he can recognize on the map --

INSERT: MAP

With Conway's flash light shining on it.

BACK TO CONWAY

He is frantic, realizing he is lost. He puts the map and the flash light away and looks over side of plane to see if there is a hole in the clouds that he might get through -- then almost instinctively, nervously reaches for a cigarette.

Suddenly a few drops of oil spatter the windshield of the plane. He peers over the side, alarmed, and oil sprays on his goggles. As he pushes his goggles back and wipes his face,

PLANE - LONG SHOT

With a cloud of smoke pouring out behind. The plane is catching fire.

INT. COCKPIT - CONWAY

Frantically pulls out his flash light, prepares to bail out, picks up the box of serum and sticks it under his jacket -- and jumps.

LONG SHOT - PLANE

Parachute and plane falling. The plane now spurting flame. The parachute disappears into the fog.

DISSOLVE TO:

INT. DOCTOR'S OFFICE IN HOSPITAL - NIGHT - FOG

Doctor Healy, showing the signs of strain and weariness, stands in the office drinking from a coffee cup. A uniformed nurse stands before him.

NURSE
Shall I order another tank of oxygen,
Doctor?

DR. HEALY
(shrugs in despair)
If the serum isn't here in a couple
of hours...

He turns toward the door as he hears sound of footsteps in the corridor.

REVERSE SHOT - SHOOTING THROUGH OPEN DOORWAY (FROM THE DOCTOR'S ANGLE)

The defeated figure of Johnny passes the doorway. His coat collar is turned up around his ears.

INT. WAITING ROOM - CLOSE SHOT - JANE - FOG

Lying stretched out, with pillows under her head, on the window seat. She tosses her head slowly and restlessly. We hold on her long enough to allow for Johnny's walk down the hall.

INT. WAITING ROOM - LONGER SHOT

Johnny enters. Jane turns, sees him.

JANE
(almost listlessly)
Hello, Johnny.

JOHNNY
Hello, Jane.
(he crosses over and
kneels beside her)

JANE - BIG HEAD CLOSE UP

Looking at Johnny.

JOHNNY - BIG CLOSE UP

Looking at Jane.

CLOSE TWO SHOT

Johnny gently strokes her hair. He speaks with a strange, new-found serenity.

JOHNNY

We'll always be together, Jane -- no matter what happens -- like this, always.

He continues stroking her hair, and we hold on this a moment, then.

SLOWLY DISSOLVE OUT:

EXT. FIELD - CLOSE SHOT - THE PARACHUTE TANGLED UP IN THE LOWER BRANCHES OF A TREE - NIGHT - FOG

CAMERA PANS DOWN the tattered chute to the body of Conway, limply sprawled out on the wet ground. We hold for a moment. CAMERA MOVES UP to a CLOSER SHOT. We hold a moment on his motionless figure, then we see the body stir.

CLOSE UP - CONWAY

His face is scratched and filthy. He opens his eyes, lifts himself up with a grimace of pain. He stares for a moment at his left foot, then starts to disengage the harness of the chute. He remembers something and sticks his right hand frantically on the inside of his coat. His hand comes out with the package of serum. It is safe. He manages a grin through his pain and puts it back inside his coat. He looks around, tries to get to his feet, and realizes he can't walk. His leg is broken. CAMERA TRUCKS WITH HIM as he starts to crawl along the muddy field through the fog.

LONG SHOT - CONWAY

Crawling along the field. As his body is lost in the fog, we

DISSOLVE TO:

LONG SHOT - FARMHOUSE - (FOG)

The farmhouse stands alone. Conway's figure is dimly seen on his knees knocking at the door. From o.s., the sound of a dog barking.

A light goes on in an upstairs window.

EXT. FARMHOUSE - CLOSE SHOT - AT DOOR - NIGHT - FOG

Conway on his knees before the door, pounding on it with his knuckles. From o.s., the sound of the dog barking. The door opens and a sleepy, bewildered farmer with an overcoat over his full-length underwear in which he has undoubtedly been sleeping is seen. Behind him, carrying a kerosene lamp, is the farmer's wife with a shabby robe over her nightgown.

FARMER

Who are you? What do you want?

CONWAY

I'm hurt. Will you help me?

FARMER'S WIFE

Mercy sakes alive.

Farmer and his wife go to Conway, half lift him up and drag him over the threshold.

INT. FARMHOUSE - MEDIUM SHOT

Farmer and his wife helping Conway into the room. They stare, frightened, and bewildered at the strange figure they have let in out of the night.

FARMER

What is it -- what's happened?

CONWAY

Never mind that -- what place is this?

FARMER

Liberty Corners.

CONWAY

Where's that?

FARMER

Thirty-five miles from New York.

Suddenly Conway sways and his eyes close. He falls to the floor in a dead faint.

FARMER'S WIFE

Well, for mercy sakes alive.

The farmer drops to his knees beside Conway. He turns the unconscious form over and looks down into Conway's face.

Suddenly the farmer catches sight of the package of serum which is protruding from the open front of Conway's flying suit. The farmer pulls the package out and stares at it.

FARMER

(reading the label)

St. Francis Hospital, New York City.

Rush.

The significance of the package dawns on him. He rises and hurries to the telephone.

The phone is an old fashioned one, used only in rural districts. The farmer turns the handle and the bell rings the signal for the operator; he then takes down the receiver and speaks.

FARMER

(into phone)

Hello -- hello -- operator, I want
the St. Francis Hospital, New York
City.

(he glances toward
the weird looking
body of Conway, turns
back to the phone)

And reverse the charges.

INSERT: SERUM PACKAGE

The wrapping being torn off and the box opened, exposing the vials of serum.

DISSOLVE TO:

HOSPITAL CORRIDOR - INSERT: SIGNAL BOARD

The name: DR. HEALY flashing on and off.

DISSOLVE TO:

CLOSE UP - NURSE'S HAND

Holding the baby's wrist -- taking his pulse.

DISSOLVE TO:

CLOSE UP - HYPODERMIC NEEDLE

-- being filled with fluid.

DISSOLVE TO:

INT. HOSPITAL CORRIDOR - OUTSIDE BABY'S ROOM

The door bursts open and Johnny comes out, turns to look back into the baby's room for a moment, then starts off down the long corridor at a run.

He reaches the door to the waiting room and throws it open.

INT. HOSPITAL - WAITING ROOM - CLOSE SHOT

Jane is sitting near the window, asleep, worn out with worry and strain. She hears Johnny coming in and wakes up with a start.

Jane looks at Johnny -- a silent question in her eyes.

JOHNNY
(tenderly -- joyfully)
Happy New Year, darling.

Jane only stares at him, then the significance of the words strikes her. She goes into his arms.

JANE
(hysterically)
Happy New Year -- Happy New Year --

Over her hysterical laughter,

DISSOLVE TO:

INT. CAFE - CLOSE SHOT AT BAR - DAY

Dr. Healy, Judge Doolittle, Ed Conway, the pilot who brought the serum. Conway's left leg is stiff and he leans on a cane. CAMERA PICKS UP our trio as the three lift their glasses up and slug down their drinks, then set the empty glasses down on the bar.

JUDGE DOOLITTLE
(smacking his lips)
Well, gentlemen, I guess four's about
enough on a business day.

CONWAY
That's all very well, Joe -- but
isn't it about time you bought one?

JUDGE DOOLITTLE
(flips open his coat)
What's that?

CONWAY
(speaks into mouthpiece)
Conway calling Doolittle...

DISSOLVE TO:

EXT. DOOLITTLE'S SUITE OF OFFICES - CLOSE UP - DOOR

We read first only the old firm name of:

DOOLITTLE, MESSERSCHMIDT, DOOLITTLE, HUTCH

CAMERA PANS DOWN to CLOSE UP the remainder of firm name which
now reads:

CARTER & MASON

JOHNNY'S VOICE
And there are certain things,
gentlemen, that I want distinctly
understood.

CUT TO:

INT. DOOLITTLE'S OFFICE

CAMERA DRAWS BACK to reveal Johnny pacing before the two
brothers. He is orating great guns. At his desk, Doolittle
is seated, and standing behind him are several other members
of the staff, which include the hitherto nebulous,
Messerschmidt, Hutch and the other Doolittle. They are all
watching and listening to Johnny with the greatest respect
and attention. It is obvious that Johnny is now the fair-
haired boy of the firm.

JOHNNY

Now, I called this meeting of all the partners in order to make my position clear once and for all. That before I accept your offer of partnership in the firm of --

INTERCUT CLOSE UPS of each member of the firm as Johnny calls their names.

JOHNNY

-- Doolittle -- Messerschmidt --
Doolittle -- Hutch -- and Carter,
you must know that I consider the
methods of this firm at the present
time old-fashioned, self-satisfied,
high-handed and thoroughly
inefficient.

Carter, who has been leaning against the wall, straightens up and addresses Doolittle.

CARTER

It seems to me --

JUDGE DOOLITTLE

(sharply)

Quiet!

JOHNNY

And I demand that they be changed --
effective immediately.

There is a loud knock on the door.

JUDGE DOOLITTLE

(frowns and calls out)

Come in!

CLOSE SHOT - AT DOOR

It opens and John Horace Mason, II, walks in on his own power. An instant later, Jane and Mrs. Mason come in, bursting with news.

JANE

Excuse me, I hope we haven't
interrupted anything important --

Johnny comes into scene, frowning.

JOHNNY
Now, Jane --

JANE
Johnny, I know Judge Doolittle won't
mind --

CAMERA ANGLE WIDENS as Judge Doolittle and the others, come
into the scene.

JANE
We just couldn't wait --

MRS. MASON
We had to rush down the minute it
happened!

JOHNNY
What happened?

JANE
The baby can TALK!

She drops down on her knees by the baby and takes hold of
his shoulders.

JANE
(to the baby)
They don't believe us! Come on,
darling -- we'll prove it to them!

The men in the office crowd around her.

CLOSE UP - JOHNNY

-- beaming with pride.

CLOSE SHOT

The faces of the men behind Johnny. They wait expectantly.

JANE'S VOICE
Show them, darling! Don't be afraid --
speak up -- say Daddy! Say Daddy --
please, darling -- say Daddy!

CLOSE UP - BABY

Looking coyly up at the group around him. He says nothing.

CLOSE UP - JOHNNY

JOHNNY
(pleadingly)
Say Daddy! D--D--D -- Daddy.

CLOSE UP - BABY

Just looking.

CLOSE UP - JUDGE DOOLITTLE

JUDGE DOOLITTLE
Say Daddy -- say Daddy --

CLOSE UP - BABY AND JANE

JANE
Come on, Johnny. Say Daddy -- Say
Daddy --

BABY
Ma-ma.

CLOSE UP - DOOLITTLE BROTHERS

As they flip back their coats to hear better.

DOOLITTLE BROTHERS
(together)
What?

FADE OUT:

THE END