LEO McCAREY'S

"AN AFFAIR TO REMEMBER"

Written for the Screen

by

Alfred Hayes

Revised Final Script
January 30, 1957

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"AN AFFAIR TO REMEMBER"

FADE IN

1 LONG SHOT - NEW YORK CITY - FROM AIR - WINTER (SNOW)

DISSOLVE TO:

2 EXT. RADIO CITY - NEW YORK

DISSOLVE TO:

3 CLOSE SHOT - AMERICAN TV NEWS' COMMENTATOR

COMMENTATOR
Flash! I have some great news for us mere men. Nickie Ferrante, the famous man among women, is going out of circulation! This big dame hunter will not scatter his shots any more. This time it's marriage. He sailed today from Europe, and Lois Clarke will be at the gangplank in New York palpitating for him. Six hundred million bucks - and lovely Lois, too. Oh, Brother! For six hundred million bucks I'd marry an ostrich! (How much time've I got?)

4 CLOSE SHOT - FRENCH TV NEWS' COMMENTATOR

In contrast to the American the Frenchman is very suave.

FRENCH COMMENTATOR
(in French)
Nickie Ferrante, the master in the art of making love - the man who knows how to love them and leave them happy - has finally decided to try a new adventure for him...marriage! The fortunate lady is Miss Lois Clarke, the American heiress to a fortune of six hundred million American dollars. Mon Dieu, how much would that be in francs? (Nickie Derrante, le maitre de l'art d'aimer, l'homme qui sait les aimer et les quitte heureuses a finallement decide de tenter une adventure pour lui toute neuve - le mariage! L'heureuse élue, heureuse et fortunée n'est autre que Miss Lois Clarke, L'heritiere Americaine de six cent millions de dollars - American dollars - Mon Dieu combien cela ferait-il en francs?...)

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5 CLOSE SHOT - ENGLISH TV NEWSCASTER

In contrast to the feverish tempo of the American and the suave Frenchman, he and his broad "A" take a leisurely and rather bored attitude.

ENGLISH NEWSCASTER
As I view the news - here's a rather choice tidbit -- Nickie Ferrante sails tonight to enter into matrimony with one of America's -- er -- industrial nobility -- rock and gravel I believe ---
(he peers closely at news sheet)
--Ah---Miss Lois Clarke
(long pause while he scans the pages. As boredom sets in)
---there you have it.

A-5 LONG SHOT - SHIP AT SEA - DUSK

6 EXT. PROMENADE DECK - STEAMSHIP - DUSK

Passengers are strolling in evening dress, having their after dinner smokes on the balmy deck as the camera trucks up to the entrance to the ship's interior as a page boy steps onto the deck, takes another look at the name on his list, reflects interest and pride in his mission, takes a deep breath and calls out:

PAGE BOY
Signore Ferrante?

A MAN
No.

The man, with his lady friend, exits as the boy turns and calls again:

PAGE BOY
Signore Ferrante!

He starts down the deck, camera following him as he speaks to another man.

PAGE BOY
Signore Ferrante?

SECOND MAN
No -- is he on board?

The boy grins as he goes on down the deck, calling:

Cont.

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6 Cont.

PAGE BOY
Signore Ferrante! Signore Ferrante!
(stops at stairway and looks up questioningly)
Signore Ferrante?

Nickie comes down the steps and stops.

PAGE BOY
There's a phone call, from Paris, Signore.

Page boy exits as three middle-aged school teachers rush in to Nickie surrounding him.

FIRST WOMAN
Oh, Mr. Ferrante - will you autograph this picture of you, please? Write something we'll always remember.

SECOND WOMAN
Something sizzling!

NICKIE
I'll have to postpone this pleasure until later - I'm wanted on the telephone---if you will excuse me---

He bows and exits.

DISSOLVE TO:

7 CLOSE SHOT - NICKIE IN TELEPHONE BOOTH

NICKIE
But Gabriella, I didn't dream you cared so much -- I considered myself your plaything --

8 INT. BOUDOIR - PARIS

Gabriella is lying on her bed, scantily clad in sheer negligee. She is very angry and volatile.

GABRIELLA
(slight accent)
How could you speak of love to me -- say the things you did - and you about to be married? Do you remember what you whispered when I gave you the cigarette case?

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9 INT. TELEPHONE BOOTH - NICKIE

NICKIE
Of course! -- I said -- hello, hello - can you hear me, Gabriella? I believe we're disconnected -- operator --

10 INT. GABRIELLA'S BOUDOIR -- CLOSE SHOT GABRIELLA

She knows this is a ruse. She picks up a paper knife.

GABRIELLA
We are not disconnected! I have in my hand a knife - I wish it were in your back!

11 CLOSE SHOT - NICKIE IN PHONE BOOTH

He smiles somewhat cynically and hangs up. Then discovers he is without his cigarette case. He looks off.

12 REVERSE ANGLE

The three women are peering in at him.

13 FULL SHOT

As Nickie comes out of the booth, a large man and his wife come bounding into the scene.

HATHAWAY
(extending his hand)
Oh, Mr. Ferrante. My name's Hathaway. Ned Hathaway. This is my wife, Mrs. Hathaway. We sure are pleased to be traveling with you...

NICKIE
(mumbling)
I am delighted....

HATHAWAY
(going right on)
We were getting up a game of bridge and Mrs. Hathaway and I were wondering if you would care to join us. My sister Florence is traveling with us and she could be the fourth hand...

NICKIE
You wouldn't want me. I cheat.

He hurries off, leaving the Hathaways staring after him.

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14 EXT. PROMENADE DECK - NIGHT

Nickie is discovered taking a walk. He passes an interior porthole -- sees something - moves closer and calls o.s.

NICKIE
I beg your pardon.

A beautiful face appears at the opposite side of the porthole. The porthole makes a lovely frame for the beautiful face. This is Terry McKay.

TERRY
Yes?

NICKIE
I notice you have my cigarette case.

TERRY
I might as well confess, I'm a jewel thief.

15 CLOSEUP OF NICKIE & TERRY

NICKIE
(disbelieving)
I don't believe it.

TERRY
All right, then, I was returning it to the purser. I found it in the -- wait a minute -- how do I know it's yours?

NICKIE
(impressed)
There is an inscription to me on the inside.

16 CLOSEUP - TERRY

She opens the case.

TERRY
(reading)
To Nickalo --

Terry looks at him with slightly arched eyebrows, but with a serious demeanor.

TERRY
Don't tell me you're the famous --
(Nickie looks embarrassed)
-- I've read so much about you! Let's see, was it in Life or Look --?

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16 Cont.

NICKIE
(embarrassed)
Woman's Home Companion.

TERRY
Oh.

17 CLOSEUP - NICKIE

NICKIE
(in mock embarrassment)
Now, may I have my cigarette case?

18 TWO SHOT - FEATURING TERRY

She starts to read the rest of the inscription - then:

TERRY
This is frightfully intimate. I just know enough French to be embarrassed. Can you clean it up a little and tell me in effect what it says?

NICKIE
In French?

TERRY
(smiling)
No, in English.

NICKIE
Well, it says, in effect, 'in memory of three wonderful nights on La Gabriella' --
(hastily)
- that's the name of her yacht.

TERRY
(nodding)
I guess that's you all right.

She hands him the cigarette case.

19 TWO SHOT FROM NICKIE'S ANGLE

He studies her a long moment. Her face is still dead serious.

NICKIE
Did you write the song 'I'LL NEVER SMILE AGAIN?"

Terry's manner softens and she gives him an infectious smile.

Cont.

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19 Cont.

TERRY
No -- but I may write one called "MOON OVER LA GABRIELLA."
(abruptly)
Do you think it will ever take the place of night baseball?

She humorously shakes her head negatively and exits. Nickie watches her off, very much intrigued.

20 MED. SHOT - SHOOTING TOWARD DOOR

Nickie enters, goes through door, looks around, then disappears inside as camera moves forward along windows. Camera stops as Nickie comes out of door and looks around deck for Terry. Then he paces back and forth. Terry comes out from inside and watches him pace a moment.

TERRY
What's the matter - did you lose it again?

She grins and walks out.

NICKIE
Look -

Camera pans him to her.

NICKIE
I am in trouble -- serious trouble.

TERRY
Well, I could have told you -- playing around yachts. The poor thing!

NICKIE
I must talk to someone.

TERRY
Well, I'm not very good at that sort of thing - I talk a lot - I'm trying to break myself of the habit --

NICKIE
No -- you have an honest face. I can trust you, can't I?

TERRY
(taking small mirror from her purse and looking into it)
Yes, I guess so.

Cont.

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20 Cont.

NICKIE
(taking her arm)
Come with me.

He starts leading her to door as she speaks:

TERRY
Yes, but the captain has an honest face, too -- why don't you tell him your troubles?

They exit inside.

21 INT. SHIP'S CORRIDOR - DOLLY SHOT - NIGHT

Nickie and Terry come around the corner and start forward as camera moves back with them. Halfway down, he turns to her.

NICKIE
Shall we go to your cabin or mine?

TERRY
(hesitating in her walk)
Oh -- m-mine.

NICKIE
(as they walk on)
Maybe mine is closer - it's just -
(steps a little ahead of her and indicates off)

TERRY
(crossing to door behind him)
Mine is here.

She opens door and enters as he reacts, then goes to door, gives little look back toward his room, then follows her through door as she says:

TERRY
It's not that I'm prudish --

He starts to close door after himself.

22 INT. TERRY'S SUITE - MED. SHOT - NIGHT

The door opens and Terry, followed by Nickie, enters as she speaks.

Cont.

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22 Cont.

TERRY
It's just that my mother told me never to enter a man's room in months ending in "R".

NICKIE
Your mother must be a very clever woman. What is your name?

TERRY
Terry McKay. Terry McKay, and I'm traveling alone.
(as he starts into room)
Was that by any chance what was troubling you?

NICKIE
(stops and turns to her)
Yes.
(walks back and looks around)
Oh, this is fine -- You saved my life, you know - I was bored to death -- I haven't seen one attractive girl on this boat since we left -- not one. It's terrible -- it's not for me -- Life should be bright -- it should be beautiful and bubbly, like champagne. I got scared - I said to myself "Don't beautiful women travel anymore? Evidently not.' And then I saw you and it was all right -- I was saved - I hope.
(offering her case)
Cigarette?

TERRY
No thanks.
(walks back toward chair)
Have you been getting results with a line like that?
(sitting on arm of chair)
Or would I be surprised?

NICKIE
(sitting down)
If you were surprised it would surprise me.

Cont.

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22 Cont.1

TERRY
That sounds like a nasty crack. I could make a few too if I felt like it.

NICKIE
I'm sure you could.

TERRY
I know I can.

NICKIE
That's what I said.

TERRY
I think I will -- Does your fiancee know the 'lady of the yacht Gabriella?'

NICKIE
Yes - it was her best friend.

He rises and goes toward veranda as she speaks.

TERRY
Friendly group.

NICKIE
The boat is going awfully fast.
(he starts back to her)
Only six and one-half days till we get in. Is there any reason why - from now on...it shouldn't be pink champagne?

She looks at Ken's picture which is on a table with a huge vase of fresh cut flowers. So does he. Then, crosses and sits on the other arm of chair.

NICKIE
(indicating picture)
Is that him?

TERRY
Uh-huh. Flowers every day.
(indicating vase of flowers)

NICKIE
Nice - mmm?
(she nods yes)
Rich?

Cont.

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22 Cont.2

NICKIE (Cont.)
(she nods and fingers her pearls, which does not escape Nickie's notice)
He looks healthy, too.

TERRY
Handball - twice a week...

NICKIE
(he winces at the handball)
And a massage - before he sees you?

TERRY
Four times a week.

NICKIE
Where is he now?

TERRY
Reno.

NICKIE
Business?

TERRY
Not exactly.

NICKIE
Pleasure?

A beat.

TERRY
(slightly turning her head)
Divorce.

NICKIE
(his eyebrows arch)
And he suggested a trip to Europe while...

TERRY
Messy, isn't it?

He nods. A beat.

NICKIE
And I suppose he wouldn't approve of pink cham...?

BOTH
No-ooo...

Cont.

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22 Cont.3

He examines the picture again.

NICKIE
Very touching - I mean, his trusting you alone...in Europe.

TERRY
Isn't it?

NICKIE
He must feel very sure of himself.

TERRY
Horribly.

NICKIE
(a beat - hopefully)
No mistakes? No little slips? Tiny errors?

TERRY
(sadly)
Not one. Five years. Isn't it awful?

Nickie looks at Ken's picture again.

NICKIE
He looks very engaging.

TERRY
You can imagine how attractive he is when I can resist so charming a person as ---
(she indicates Nickie)

NICKIE
(rising)
I think I'll go now.
(he edges back toward door)
Well - there's still deck tennis - Keno - Shuffleboard...and an early plunge in the pool...

TERRY
(astonished)
Don't tell me you're embarrassed?

NICKIE
Yes. Yes, as a matter-of-fact, I am. And if you don't mind, I'll take my pride for a walk...
(opens door - hesitates)
Unless, you care to have...

TERRY
Dinner with you? I'd love to.

And goes out. He closes the door behind them.

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23 INT. DINING ROOM - NIGHT

Terry and Nickie are seated at a table. People are having dinner in the background.

TERRY
(sweetly)
And when you were little - what did your nurse read to you at bedtime... the memoirs of Casanova?

NICKIE
(solemnly)
Every night and then we'd turn out the light!

Terry reacts - Nickie adds hastily.

NICKIE
I was only so big --
(he indicates a little tot)

TERRY
(insidiously)
You must have had a happy childhood.

Nickie beams.

TERRY
And women - you've known quite a few, haven't you?

NICKIE
Mmmmm...

TERRY
(helpfully)
Or maybe few is the wrong word?

NICKIE
Let's say it's not precise.

TERRY
(calculating)
Dozens?

NICKIE
(a vague gesture)
Mmmmm...

TERRY
Would an IBM machine help?

Before he can answer the waiter enters.

Cont.

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23 Cont.

WAITER
I beg pardon, Signore Ferrante - would you like me to reserve this table for you every night?

Nickie looks at Terry - she nods.

NICKIE
(a smile)
Why not?

The waiter exits.

TERRY
(picking up where she left off)
And I suppose they've all been madly in love with you...
(he agrees)
But, of course, you haven't much respect for them...
(he agrees to this, too)
...Still, you've always been fair in your judgment.

NICKIE
I've been more than fair. I idealize them...Every woman I meet I put up there -
(holding his hand up high)
But the longer I know her - and the better I know her...

His hand has dropped below the table. He seems surprised to find it missing. He discovers it below the tablecloth. He shrugs.

NICKIE
Now, let's talk about you.

TERRY
No-ooo...not tonight. The statistics wore me out. We'll talk about me some other time...We've nothing planned for tomorrow.

NICKIE
I have.

TERRY
No - we'll talk about me tomorrow.

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24 EXT. SUN DECK - DAY - TRAVELING SHOT

Nickie enters and walks past the row of deck chairs in which women of all ages and sizes are stretched out with a lot of legs showing. He finally stops in front of one deck chair in which a woman has a hat pulled down over her face.

NICKIE
I never forget a face.

The woman pushes back the hat, revealing herself to be Terry.

TERRY
(looking up at Nickie)
Clever.

Nickie sits down in the chair next to her.

NICKIE
Didn't your mother warn you about sun decks?

TERRY
Yes, she told me to 'Watch out for -- freckles.'

NICKIE
(looking at her)
Any place in particular?

A Page Boy comes along the sun deck with a sheaf of radiograms, calling:

PAGE BOY
Signore Ferrante --

NICKIE
(stopping him)
That's me, boy.
(he tips him, and takes the radiogram)
Pardon me, Miss McKay.

BOY
(turning back)
McKay? I have a radiogram for you, too.

TERRY
(taking radiogram)
Pardon me, Mr. Ferrante.

Cont.

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24 Cont.

Both Terry and Nickie stand back to back reading their radiograms. As they finish they turn facing each other.

NICKIE AND TERRY
(in unison)
From him?
From her?

Both nod.

25 NEW ANGLE

NICKIE
Now, where were we -- you were about to tell me where you were born.

TERRY
Boston...

NICKIE
And from there...?

TERRY
I grew up quickly, went to New York and got a job singing in a night club from ten to three in the morning. Then the manager used to chase me around his office till about four - then I went home. One night, Ken came along...

NICKIE
Oh, yes...

TERRY
And he said I didn't belong in a place like that...he said that... huh?

NICKIE
I didn't say anything. But where did he say you belonged?

TERRY
Well, he said that - er - well, he said I belonged on Park Avenue with a lovely view of...

NICKIE
Of him?

TERRY
Well, in a way...

Cont.

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25 Cont.

NICKIE
And of course he was in business?

TERRY
Sort of...

NICKIE
And a penthouse on Park Avenue was an ideal place for you to improve yourself?

TERRY
Yes...so I studied hard.

NICKIE
Singing?

TERRY
Various things.

NICKIE
So that one day you'd make a charming and lovely wife.

TERRY
That was the general idea.

NICKIE
And then you discovered he was married.

TERRY
No.

NICKIE
Not married?

TERRY
Separated.
(a pause)
Well, that sort of brings us up to date. Now my life's an open book.

NICKIE
That's only one page.

TERRY
That's the only page.

PHOTOGRAPHER
(off)
I beg your pardon!

Cont.

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25 Cont.1

They both turn and look off and see the ship's photographer with camera raised. He snaps it.

PHOTOGRAPHER
Grazia -- thank you very much.

Nickie turns back to rail.

TERRY
Oh -- that's bad... ah --
(she pantomimes them together)

NICKIE
Oh --
(to photographer)
That's a beautiful camera you have there.

PHOTOGRAPHER
Oh, yes --

NICKIE
(taking plate out and pulling inside out and walking back to rail)
Takes very clear pictures, eh?

PHOTOGRAPHER
Oh, very clear - yes -
(as he sees what Nickie is doing)
Oh, please, Signore -- stop!

He grabs plate and holds it behind him - Terry grabs it, and as he turns to her, she drops it overboard - he glares, then exits, furiously.

TERRY
I guess it's no good for either one of us to be seen together. Right or wrong, people will talk. It had better be goodbye.

NICKIE
What's the matter - afraid?

TERRY
Of you? No.

NICKIE
But after all, we're on the same ship - there are still five days - you know.

Cont.

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25 Cont.2

TERRY
Oh, you can take long walks in the sunshine --

NICKIE
What'll I do if it rains?

TERRY
No - it's no good.

NICKIE
I see -- it's particularly no good for you.

TERRY
Yes, that's right. Being seen with you is news, and I don't want to get my picture in the paper. So I guess we'd better - sub-divide...

He nods, she smiles and they exit in different directions.

26 MED. SHOT

She stops as she looks down behind ventilator and sees photographer crouching over his camera. She beckons to Nickie.

TERRY
Psst!

Nickie re-enters as she runs back, picks up plate and Nickie speaks.

NICKIE
(to photographer)
You shouldn't have done that!

Terry throws plate to him.

NICKIE
We told you --
(catches plate and holds it up)
See?
(throws plate in ocean)
It's no good!

He dusts off hands and exits. Photographer stands there glaring. Terry passes photographer, then hurries past him and out as he stares after her.

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27 EXT. UPPER DECK - MED. SHOT - NIGHT

Nickie comes up the steps and sees a little boy hanging from the beams.

BOY
Hey! Get me out of here, will you?

Camera pans with Nickie as he crosses to boy and takes him down from hanging position, seating him on rail.

BOY
Gee, I got up there and I couldn't get back!

NICKIE
(slaps boy's legs, then goes into business of game)
Can you do this?

BOY
Sure.

They play slapping game.

NICKIE
Good - you're quite a guy.
(he starts off)

BOY
Say--
(pulling Nickie back)
-- you must be quite a guy yourself.

NICKIE
Yes? Why?

BOY
Well, everybody on the ship's talking about you.

NICKIE
No--what do they say about me?

BOY
I don't know--on account of every time they start talking about you, they make me leave the room.

NICKIE
Is that so?

They both laugh. Nickie starts off, meets Terry who has been watching from the stairs.

Cont.

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27 Cont.

TERRY
Cute!

Nickie, fussed, pantomimes, then bows and goes down deck. Terry comes forward and sees boy.

TERRY
You'd better be careful there, chum - --you'll hurt yourself. When I was little like you, I fell and broke my leg.

BOY
How is it now?

TERRY
Huh? -- Well, it's all right.

BOY
Well, what are you crabbing about?

Terry is stopped. She turns.

TERRY
I -- I'm not crabbing -- I'm sorry -- I --

She gives him a look and walks on.

28 INT. BAR - MED. SHOT - NIGHT

People seated at tables. Nickie enters from the outside. Camera pans him to bar.

NICKIE
Champagne cocktail, please.

BARTENDER
Yes, sir.

NICKIE
Have you got cigarettes?

BARTENDER
The cigarette stand, sir.

NICKIE
(starts - stops)
Have you got pink champagne?

BARTENDER
Oh, yes.

Nickie exits. Terry enters from outside and camera pans her over to bar.

Cont.

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28 Cont.

TERRY
Champagne cocktail, please.

BARTENDER
Yes, madame.

TERRY
(as bartender brings up second glass)
Have you any pink champagne?

BARTENDER
Oh, yes.

The bartender mixes drinks. Nickie re-enters and picks his drink up. Nickie and Terry turn to each other and smile, then drink.

NICKIE
I changed my table to a table for one.

As he speaks a blonde moves in and sits next to Terry, leaning over to hear them speak.

TERRY
So did I.

NICKIE
(in a low voice)
It's too bad it had to be like that-- after such a delightful dinner last night--

Terry becomes conscious of people all listening, turns to Nickie.

TERRY
Do you speak Gaelic?

NICKIE
Fluently.

TERRY
(in Gaelic)
Let's leave here.

Terry smiles, then gives the blonde a dirty look, leans over and blows into her ear softly. She rises and Nickie walks with her to the door - Camera panning with them. They look at each other, then exit in opposite direction.

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29 INT. DINING ROOM ON SHIP - EVENING

Passengers dining. The passengers seated in the f.g. murmur to each other, look around interestedly as Nickie is shown to his table.

30 MED. SHOT

The waiter enters followed by Terry. They walk back toward corner chair, disclosing Nickie seated, menu over face. The waiter seats Terry as Nickie sees her, then the waiter exits. Terry looks around, sees people off scene watching, turns and sees Nickie. Both react.

TERRY
(muttering)
This is what is known as fooling the world!

NICKIE
Yes...

TERRY
Everybody's looking at us -- This is awful!

NICKIE
What did you say?
(as he leans back)

TERRY
I said this is awful! I'm going to leave!

She rises. He rises. They ad lib. He starts to go, but she half pulls him back, then turns and exits, leaving her purse on chair. Nickie sees the purse on chair, picks it up, looks around, helpless, then puts it inside coat pocket. The waiter re-enters and goes to chair, looking for the purse. Nickie sees him, pulls purse out and hands it to him, then rises as he reaches for cigarette case.

NICKIE
You don't think I make a practice of this --

The waiter reaches for the case, but Nickie pulls it away and pantomimes: "No! This is mine!" He turns and exits furiously.

DISSOLVE TO:

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31 INT. SHIP'S POOL - MORNING

Bright and sunny. Terry enters. She is wearing a dark robe. She takes a deep breath of the crisp morning air. She's slept well and feels wonderful. Then strips the robe. She is wearing a white bathing suit. She goes up on the diving board, poises, dives. Camera quickly pans to:

32 NICKIE - MED. SHOT

as he enters. He is wearing a black robe. He hasn't slept well and doesn't feel wonderful. The pool looks deserted. He takes the robe off. He is wearing black trunks. He goes up on the board and dives.

33 OUT

34 CLOSE SHOT

as Terry and Nickie bob up in the pool.

TERRY
(innocently)
Did you want to say something?

NICKIE
(strangling)
I'm seeing more of you all the time.

Offscene, the ship's whistle hoots. Terry looks off.

TERRY
We're coming into Naples. Are you going ashore?

NICKIE
(stiffly)
Yes.

TERRY
Anyone I know?

NICKIE
(stiffly)
I'm calling on a lady.

TERRY
You really do get around.

She swims to poolside. Nickie follows her.

Cont.

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32 Cont.

TERRY
Yes. I'd love to meet your grandmother.

NICKIE
To play safe, I'll go ashore first and have a horse and carriage waiting.

Terry and Nickie look at each other, then start swimming toward pool edge.

DISSOLVE TO:

33 OUT

34 OUT

35 OUT

A35 EXT. ROAD - LONG SHOT

The carriage coming up hill toward camera.

B35 OUT

C35 EXT. ROAD - HIGH ANGLE, SHOOTING DOWN - DAY - (PROCESS)

The carriage with Nickie and Terry is coming toward camera. (dialogue to be written after we see location)

D35 REVERSE ANGLE - CARRIAGE - DAY

Going up hill along a beautiful vista.

DISSOLVE TO:

36 EXT. VILLA GARDEN - MED. LONG SHOT - DAY

Terry and Nickie come up the steps and look around the garden. Nickie is carrying a gift-wrapped package.

TERRY
Oh, what a divine place! Perfect. I'm beginning to think you have a grandmother.

Cont.

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36 Cont.

NICKIE
You do? Just a minute -- I'll see if she's there.

He hurries toward house. Terry follows slowly.

37 INT. HOUSE - REVERSE ANGLE

NICKIE
(calling)
Janou!
(he turns, calls again)
Janou!

Not getting an answer, he places the package on the piano, then walks outside to meet Terry.

A-37 EXT. GARDEN - TERRY AND NICKIE

NICKIE
She's not here...Oh, she must be in the chapel.

He goes toward chapel. Suddenly a large dog comes bounding out, barking a welcome. Nickie stops to pet him. Camera pans up:

NICKIE
Hello - hello, Jacques -- still remember me?

TERRY
What is it about this place? Something about it makes you feel you want to whisper. There's such peace here -- it's like another world.

NICKIE
My grandmother's world.

TERRY
Tell me a little more about her.

NICKIE
My grandfather was in the diplomatic service. They lived all over the world. This was his last post. He died here...so she stayed on to be near him. He is buried there beside the chapel. She must be waiting - I think a little impatiently - for the day she will join him.

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38 CLOSE SHOT - TOWARD CHAPEL

The door opens disclosing GRANDMOTHER. She sees Nickie.

GRANDMOTHER
Nickalo!

Nickie runs in and they hug each other.

GRANDMOTHER
(in French)
Nickalo, my dear! Why didn't you tell me you were arriving?
(Nicholas, mon petit, pourquoi ne m'as tu pas prevenue?...)

NICKIE
(in French)
I wanted to surprise you.
(Je voulais te faire une surprise.)

GRANDMOTHER
(in French)
So you are going to be married!
(Alors, c'est vrai, cela, tu vas te marier?)

NICKIE
(in French)
Married? I don't know...But you are getting younger -- you're ten years younger! How do you do that?
(Me marier? Oh, je ne sais pas... mais tu n'arretes pas de rajeunir... tu as rajeuni de dix ans! Comment fais-tu?)

GRANDMOTHER
(laughs, hugs him seeing Terry over his shoulder - in French)
Is this the girl?
(C'est la jeune fille?)

NICKIE
(in French)
No.
(Non.)
(breaking embrace, starting forward with Grandmother - in English)
May I present Terry McKay --

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39 MED. CLOSE SHOT - INCLUDING TERRY

NICKIE
(to Terry)
She thought you were the girl I'm going to marry.

GRANDMOTHER
How do you do?

TERRY
How do you do?

GRANDMOTHER
(to Nickie - in French)
She is charming. I like her very much.
(Elle est charmante. Elle me plait beaucoup.)
(to Terry - in English)
Oh, pardon. I was only saying I liked you very much.

TERRY
Thank you. I'm glad.

GRANDMOTHER
If you'll excuse me, I'll sit down for a moment.

NICKIE
Oh, pardon --

GRANDMOTHER
I'm longer at my prayers nowadays --
(sitting down)
-- and my knees -- well, they're as old as I am.
(to Terry)
Are you English?

TERRY
No, I'm American.

GRANDMOTHER
American! Do you know, my dear, I have a special fondness for America. It was my husband's first post after we married.

TERRY
Really?

Cont.

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39 Cont.

GRANDMOTHER
Yes...In fact, we went to Washington on our honeymoon. Mr. Theodore Roosevelt was your President. His daughter Alice was married in the White House, and we all went to the wedding. I remember the bride - she was lovely...and caused such a sensation - she did not wear a bustle.
(she smiles, remembering)
It was the second American revolution.

TERRY
You have such a lovely place here.

GRANDMOTHER
Thank you.

TERRY
I could stay on forever.

GRANDMOTHER
You are too young for that. It is a good place to sit and remember, but <u>you</u> still have to create your memories.

Terry walks toward the chapel a little.

GRANDMOTHER
Would you like to go inside the chapel?

TERRY
May I?

Terry starts for the chapel, and Grandmother rises.

GRANDMOTHER
How long has it been for you, Nickalo?

NICKIE
Well - er --

GRANDMOTHER
Since you were an altar boy. Then you'd better go in, too. It won't hurt you.
(as Terry starts inside)
I'll prepare tea.

Camera pans Nickie over to chapel door. He goes inside.

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40 INT. CHAPEL - MED. SHOT - DAY

Terry, walking slowly, goes toward altar and stops. Nickie enters, stops and looks up at Madonna. Then both he and Terry move to altar and kneel, looking at Madonna.

41 INSERT - THE MADONNA - CLOSE SHOT

looking down at them.

42 MED. CLOSE SHOT - TERRY AND NICKIE

looking up. There is compassion in what they see... thoughts, memories...the future? It is good for them to be here together. Terry rises, Nickie does likewise, embarrassed, crosses himself. They start toward door.

43 EXT. VILLA GARDEN - MED. SHOT - DAY

MARIO, the elderly family caretaker, and a little girl are in the garden. Nickie and Terry come out of the chapel.

MARIO
M'sieur Nicolas!
(as Nickie, smiling, takes his hand - in French)
We are glad to see you - you know that!
(Oh nous sommes bien content de vous voir, vous savez!)

NICKIE
(in French)
Me, too, old fellow.
(Moi aussi, mon vieux Marius.)
(starts to pick up little girl)
Is this a new one?
(C'est La nouvelle?)

MARIO
(in French)
Yes, the last.
(Oui, la derniere.)

NICKIE
(swinging little girl up - in French)
How many since I've seen you?
(Cela Fait combien depuis que je ne t'si vu?)

Cont.

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43 Cont.

He sits. The dog comes up to him, he pets him.

MARIO
(in French)
Three.
(Trois.)

NICKIE
(to Terry)
Mario has had three children since I've seen him.

GRANDMOTHER
(calling out from kitchen window)
Mario says France needs men - so he has seven daughters!

All laugh.

NICKIE
(rising)
Well, if you'll excuse me, I'll go and see the rest of his family.

Nickie and Mario start out, the dog following. Nickie picks up the little girl, perches her on his shoulder. Dolly in on Terry. Alone, she looks again at the lovely garden, then crosses slowly to stone wall.

44 A BROAD VISTA FROM THE PATIO - TERRY IN F.G.

The old town and terraced hills below, the sparkling ocean beyond. She thinks it beautiful - possibly the most beautiful place she has ever seen. Offscene now:

GRANDMOTHER'S VOICE
Would you like tea, my dear?

TERRY
(with a small start, turning)
Thank you.

As the camera pulls back, Janou takes Terry's arm. They go together toward the open doorway off the garden.

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45 INT. LIVING ROOM - AS THEY ENTER

GRANDMOTHER
(a gesture toward the tea table)
I'm sorry - I had to let my maid go. I have to watch my expenses. You see...
(as she crosses to table)
...I planned on dying when I was eighty - but here I am, eighty-two. So...
(as she begins to pour tea)
...if I'm not going to die, I should start saving my money.

She glances up. Terry is staring at a picture on the wall. It is the view from the patio - terraced hills, town, sea. A beat.

GRANDMOTHER
(of the picture)
You like it?

TERRY
Yes, it's charming -- who did that?

GRANDMOTHER
Nickalo.

TERRY
Nickie!

GRANDMOTHER
He painted it for me.

TERRY
But it's good.

GRANDMOTHER
He is very talented.

TERRY
Forgive me -- you see, I wouldn't have any way of knowing...
(sits down)

Cont.

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45 Cont.

GRANDMOTHER
Unfortunately, he is also very critical. The artist in him would create -- the critic destroy. As a result, he hasn't done anything since.

TERRY
What a pity.

GRANDMOTHER
Besides, Nickalo is too busy -- living, as they call it.

TERRY
(as Grandmother looks at tray)
Napkins?

GRANDMOTHER
In there.
(as Terry rises and goes to sideboard for napkins)
You are not, like so many young people these days, above housework, I see.

TERRY
Well, there were ten in our family. We all had to do our share or go to bed without supper.
(she sits down)

GRANDMOTHER
It is really a tremendous excitement to me, this visit. I try to appear calm about it. Don't you think I do pretty well?

TERRY
(patting her hand)
Wonderfully well.

46 INT. LIVING ROOM - CLOSE SHOT - DAY

GRANDMOTHER
I love Nickalo so much. As a boy he charmed us with his piano playing. Then he studied painting. And the worst of it is, he's pretty good at everything.

Cont.

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46 Cont.

TERRY
A Jack-of-all-talents?
(handing her cup)

GRANDMOTHER
(taking cup)
Thank you...Things come too easy to him, and he is always attracted by the art he is not practicing, the places he hasn't been, the girl he hasn't met.

TERRY
Maybe I shouldn't have met him.

GRANDMOTHER
No, you are different. I don't mind confessing to you, my dear, that I have been worried about him. I am frightened sometimes.

TERRY
Why?

GRANDMOTHER
That one day life will present a bill to Nickala...and that he will find it hard to pay. But when I see you with him, I feel better.

TERRY
Do you?

GRANDMOTHER
Yes, my dear.

TERRY
I wish I could share your confidence.

GRANDMOTHER
You will have it when you need it. That is your character. There is nothing wrong with Nickalo that a good woman couldn't make right.

They look at each other, then offscene as Nickie enters.

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47 MED. CLOSE SHOT

Nickie enters from the garden. Camera pans him to Grandmother and Terry.

NICKIE
Well, I saw Mario's entire family -- seven daughters! I congratulated him and had a nice talk with his wife. How have you two girls been getting along?

TERRY
You'd be surprised.

NICKIE
I'll bet Janou did all the talking!

TERRY
Uh-huh -- she's been telling me that when you were a little boy, if you didn't get your own way, you'd lie on the floor and kick and get red in the face.

NICKIE
Oh, and what did you say?

TERRY
I said you didn't do that anymore. Now, if you don't get your own way, you just get embarrassed.

NICKIE
(reacts)
Listen -- what <u>have</u> you two been discussing - huh?
(Terry laughs)
It seems a lot has been going on that I know nothing about.

TERRY
Want some tea?

NICKIE
Yes.

As Terry starts to pour the tea, Nickie goes to the piano and gets the gift-wrapped package, hands it to his Grandmother.

Cont.

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47 Cont.

NICKIE
A little gift for you. I hope it pleases you.

GRANDMOTHER
(as she starts to open it)
I'm too old to receive gifts.

NICKIE
Nobody is.

The Grandmother is having difficulty opening the package. Nickie kneels beside her and helps her open it.

GRANDMOTHER
You shouldn't spend your money recklessly.

Nickie has the paper off, rises and slowly lifts the painting. We see that it is the portrait of a distinguished looking Frenchman. The Grandmother is visibly affected as Nickie places it in her hands. For a moment she cannot speak, just keeps gazing at the features. Terry notices her emotion and curious, comes around to see the painting for herself.

GRANDMOTHER
This is my late husband, Andre. It is so real --
(to Nickie)
-- How did you --?

NICKIE
From memory.

TERRY
What a remarkable face.
(to Nickie)
And you painted it from memory?

GRANDMOTHER
I told you -- he has great talent.

Handling the painting almost with reverence, she walks across the room to a wall where another painting hangs. Nickie hurries after her, removes the painting from the wall and hangs up the new one. Grandmother hugs him and looks up at him with adoration as Terry watches.

DISSOLVE TO:

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48 INT. LIVING ROOM - MED. SHOT - DAY

Grandmother, Terry and Nickie. Tea is finished. Off scene the boat whistle sounds.

NICKIE
Well, I'm afraid we must be going.

GRANDMOTHER
Nickalo!

The sound of a boat whistle comes over scene.

NICKIE
See, Janou? Oh, but you must play the piano for us before we go.

GRANDMOTHER
Nickalo....

TERRY
Oh, come on.

NICKIE
She was a great pianist, you know -- and she's going to play right now!

TERRY
(as Nickie helps Grandmother up)
Just a little --

Nickie, Grandmother and Terry walk toward piano.

GRANDMOTHER
(as they walk)
Oh, Nickalo -- look at my hands ---

Nickie laughs, then leads her to piano seat, moves it for her as she sits down.

GRANDMOTHER
Remember -- I was asked to do this.

They laugh. Grandmother starts to play as Terry and Nickie listen.

49 CLOSE THREE SHOT

Grandmother plays introduction of "Love Affair," making charming little mistakes, then as she starts the song, Terry starts humming. Grandmother looks at her, then at Nickie with a little smile. (Musical spot to be worked out.)

Cont.

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49 Cont.

Grandmother now goes into the middle part -- making no mistakes this time. After the second trill, the boat whistle blows. Grandmother stiffens, but goes on playing. The boat whistle blows a second time. Grandmother tries to continue playing, but can't. She stops, rises and goes into Nickie's arms, hugging him close.

GRANDMOTHER
I don't like boat whistles!

Nickie holds her, then they separate a little.

50 EXT. VILLA GARDEN - DOLLY SHOT - DAY

Nickie and Grandmother start walking slowly toward the garden steps. Terry picks up Grandmother's shawl from the bench, then follows them.

TERRY
Here --
(Grandmother and Nickie pause)
You'd better have this around you.

GRANDMOTHER
(as Terry puts shawl on her shoulders)
Thank you.

TERRY
Isn't it beautiful!

They walk on toward top of stairs.

GRANDMOTHER
You like it?

TERRY
Yes, I do.

GRANDMOTHER
I'll send it to you -- some day.
This is as far as I go...

They all stop.

GRANDMOTHER
This is the boundary of my small world.

TERRY
It's a perfect world -- thank you for letting me enter it briefly. Goodbye.

Cont.

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50 Cont.

GRANDMOTHER
God bless you, dear.

Terry goes down steps.

NICKIE
(taking Grandmother's shoulders)
Well, Janou -- I'll come back and see you very soon -- really I will. And I'll write very often -- you'll see.

GRANDMOTHER
Please do....

They embrace.

NICKIE
Goodbye.

Nickie goes down steps to Terry and both start down. Terry stops, turns and runs back to Grandmother, hugs and kisses her.

TERRY
Goodbye.

She runs down steps to Nickie who turns and waves.

NICKIE
Goodbye, Janou!

Terry and Nickie exit down steps as Grandmother stands there waving.

DISSOLVE TO:

51 OUT

52 LONG SHOT - THE BOAT - DAY

sailing.

53 CLOSE SHOT - GRANDMOTHER

as she sadly watches the boat disappear over the horizon.

DISSOLVE TO:

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54 INT. TERRY'S SUITE - CLOSE SHOT - NIGHT

Terry and Nickie enter slowly from corridor.

NICKIE
(hesitating in door)
May I come in?

TERRY
Yes, do.

Terry moves to wall as Nickie closes door. It bumps open, then he closes it again and moves toward her.

TERRY
And I want to thank you for what was the loveliest day I've ever known.

NICKIE
You were very sweet to my little grandmother.

TERRY
I'm going to write to her.

NICKIE
That'll be nice... Well, goodnight --

TERRY
Goodnight.

Nickie moves to open door, holding Terry's hand. Camera pans down to their clasped hands. As he comes back with the open door, camera pans up to their faces as he kisses her. She pushes him gently away. There is a pause.

TERRY
We're heading into a rough sea, Nickie... Goodnight.

NICKIE
(in a whisper)
Goodnight.

Nickie exits as Terry leans back against the wall.

DISSOLVE TO:

A-54 EXT. DECK - DAY

Nickie and Terry are in a very secluded spot. A rotund jolly Optimist discovers them. His merriment is contagious.

Cont.

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A-54 Cont.

MAN
Oh, there you are! I'm Ned Hathaway and I'm in charge of the Ship's concert. A little bird told me you're a singer, Miss McKay - Would you honor us with a song or two on the last night?

TERRY
I don't see how anyone could refuse you, Mr. Hathaway!

HATHAWAY
(beaming)
I knew it - the bigger they are the nicer they are!

He turns and looks at Nickie.

HATHAWAY
How about you, sir? You're a big man. Would you be so kind as to --

NICKIE
(quickly)
I'm not a performer - I'm ill at ease, in public.

HATHAWAY
(significantly)
Everybody understands that but that's the fun of it! I'm going to do a turn myself and Lord knows I'm a real amateur. Won't you just appear and say a few words and give all the women folks a thrill?

NICKIE
I'm sorry, but ----

HATHAWAY
I am too, because it would help to correct an impression that's sort of going around.

TERRY
The passengers think you're a little snooty, Nickie -- let me talk to him, Mr. Hathaway.

HATHAWAY
Thank you, Miss McKay.

Cont.

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A-54 Cont.1

Hathaway exits.

TERRY
If I work out a little routine for the two of us, would you do it with me?

NICKIE
So the passengers think I'm a snob!

TERRY
Let's show them how wrong they are.

NICKIE
Hmmm - will it take a lot of rehearsing?

TERRY
We wouldn't want to do anything that wasn't perfect.

NICKIE
You're so right.

DISSOLVE TO:

B-54 INT. BALLROOM - SHIP'S CONCERT (MUSICAL SPOT TO BE WORKED OUT)

At the finish of their number, Nickie and Terry exit. Applause breaks out. Hathaway enters, applauding and gestures for them to return for a bow. When they do not reappear he crosses to the exit and looks off. He turns back to the audience with a comical expression.

HATHAWAY
Well, it looks like they're not coming back -- they just kept going -- so, as I always say, 'The Show Must Go On.'

He hears the orchestra vamping in the background, looks at his list to see who's on next.

HATHAWAY
(heartily)
Ho, ho - that's me!

He starts singing a comedy number.

55 OUT

56 OUT

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57 EXT. DECK - WAKE OF BOAT - (PROCESS)

Nickie and Terry enter. They are ecstatically happy from their experiences entertaining the passengers. Nickie has her by the hand.

NICKIE
I don't know when I've had so much fun.

TERRY
The whole trip has been a memorable one for me.

A silent beat. Both stare at the wake of the boat.

NICKIE
(reading her mind)
I know what you mean -- and I talked to the captain about it.

TERRY
Yes - and what did he say?

NICKIE
He said he couldn't turn the boat around -- there might be some minor objections. Most of the passengers are homesick -- they're anxious to get back to their loved ones.

TERRY
I can see where it would be a problem - just cruising around with the two of us.

There is another silence and Terry crosses over to the rail, leans on it in meditation. Nickie watches her from a distance. From offscene we hear the singing of "Auld Lang Syne" coming from the concert hall (presumably the concert is over). Nickie walks slowly over to Terry.

TERRY
(as she senses he is about to speak)
If you say, 'A Penny For Your Thoughts' I'll jump overboard.

NICKIE
(coming close to her)
This is our last night. Tomorrow morning -- New York.

TERRY
Yes.

Cont.

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57 Cont.

NICKIE
Will he be waiting?

TERRY
At the dock -- and she?

NICKIE
At the gangplank.

Another silence. They brood a moment. The music of "Auld Lang Syne" continues in background.

NICKIE
(abruptly)
You know, I've never had a job in my life.

TERRY
In that article I read, it said something about you being in the war.

NICKIE
That wasn't employment I sought.
(then as an after-thought, he salutes)
I never cultivated a taste for work. There were so many other things to do...

TERRY
I've been thinking about that...
(long pause)
What did you say?

NICKIE
Nothing.

TERRY
You did, too. You said that I was very fond of expensive things - furs, diamonds...stuff like that...

NICKIE
Did I say that?

TERRY
Pink champagne - that's the kind of life we're both used to...It might be a little difficault to...
(she thinks)
What does beer taste like?

NICKIE
Bitter.

Cont.

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57 Cont.1

She nods. Silence again. They both meditate.

NICKIE
(slowly)
Of course, they're not absolutely necessary. Diamonds, I mean.

TERRY
No, not absolutely.

NICKIE
There must be all kinds of people - everywhere...who are perfectly happy, and they never saw a diamond.

TERRY
Yes, there must be.

NICKIE
(solemnly)
You'd only have to insure them, and you know what a bother that is - insurance people knocking at your door, and asking you to fill out all kinds of forms...

TERRY
I hate filling out forms.

NICKIE
Me, too.

TERRY
I guess you and I have been spoiled...

NICKIE
Yes, we're used to the best of everything...

Pause. In b.g., music ends: Applause. Another number starts.

TERRY
My father used to say... 'It's a funny thing - but the things we like best are either illegal, immoral, or fattening.'

NICKIE
Alexander Wolcott said that, too.

TERRY
He stole it from my father.

Cont.

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57 Cont.2

NICKIE
Did your father drink beer?

TERRY
He drank anything.

Pause.

NICKIE
You know - nobody gets younger...

TERRY
No, they don't.

NICKIE
Sooner or later - they look in the mirror and say...

TERRY
(finishing it for him)
You've had it, brother. You missed the train.

NICKIE
I hate missing trains.

TERRY
Me, too.

NICKIE
I wonder what your father would have thought of me - not working one day in my whole life...

TERRY
(trying to console him)
Just because you haven't...

NICKIE
(finishing it for her)
It doesn't mean...I couldn't.
(a pause)
What's that section of the paper called? In back - with the small print...

TERRY
Help wanted.

NICKIE
Of course, it might take a little time - say, six months...to find out if...

Cont.

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57 Cont.3

TERRY
If what?

NICKIE
(sweating)
Well - if I worked hard enough and long enough...say for six months... where would you be?

TERRY
(looking at him)
What are you trying to say?

NICKIE
(having difficulty with it)
I'm trying to say that it would take me six months to find out if I could afford to buy my wife a bottle of beer.

TERRY
Oh, Nickie. That's about the nicest -
(she breaks off)
I'm going to turn in...
(as she fixes his tie)
Will you let me think about it, and tell you in the morning?

NICKIE
(holding her)
It's going to be a long night.

TERRY
For me, too.

They turn from the rail and walk away, holding hands - then separate as he starts for steps.

TERRY
Marriage is a very serious step for a girl like me.

NICKIE
Yes, I know.

TERRY
Do you like children?

NICKIE
Yes. Yes, I do.

Terry smiles and exits down steps as Nickie goes up other steps.

DISSOLVE TO:

723

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58 OUT

59 EXT. DECK - MED. SHOT - THE BOAT - DAY - (PROCESS)

making its way into New York Harbor. Terry hurries to Nickie, who is looking around waiting for her. She has on a mink coat with practically nothing underneath.

TERRY
Nickie --

NICKIE
I was so worried --

TERRY
I haven't even had time to get dressed and I didn't get to sleep until 5.

NICKIE
(quickly)
I didn't sleep at all.

TERRY
If everything goes all right for both of us - in six months - I mean - that would be in July --

NICKIE
July - yes - where will we meet?

Terry stops and looks out over the rail. The Empire State Building looms in view, standing high above the New York skyline.

TERRY
(pointing to the Empire State Building)
What about the Empire State Building?
(Nickie nods)
Darling, it's the tallest building in the world. You couldn't miss that -- it's the nearest thing to heaven we have in New York --

NICKIE
What time? What floor?

TERRY
Five o'clock -- the top of the building -- the 102nd floor - and be sure you take the elevator --

NICKIE
Oh, yes, I will.

Cont.

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59 Cont.

Terry runs out, leaving Nickie looking after her for a moment, then he turns back and looks up at the top of the Empire State Building.

DISSOLVE TO:

A-59 LONG SHOT - SHIP PULLING INTO NEW YORK HARBOR - DAY

DISSOLVE TO:

60 EXT. UPPER DECK - MED. SHOT - DAY

shooting toward rail where Terry and Nickie are standing, separated by four passengers. Terry is looking down, waving at Kenneth while Nickie is busy looking down at Lois.

61 EXT. DOCK - MED. SHOT - DAY

shooting down into crowd waiting on dock. Lois with photographers surrounding her is looking up excitedly, waving to Nickie while Kenneth standing nearby is frantically trying to locate Terry on the boat.

62 EXT. DECK - CLOSE SHOT - DAY

Nickie looks over at Terry. Then looking down toward the dock at Kenneth and back at Terry raises his eyebrows inquiringly as if to say, "Is that he?" looks down toward Kenneth.

63 EXT. DOCK - CLOSE SHOT - KENNETH IN CROWD - DAY

spots Terry on the upper deck and waves and grins at her.

64 EXT. DECK - CLOSE SHOT - TERRY - DAY

now looks from Kenneth to Nickie and nods, "Yes, that's he" then she looks down at Lois.

65 EXT. DOCK - CLOSE SHOT - LOIS - DAY

with photographers around her.

PHOTOGRAPHER
Miss Clark, let us have a picture, please.

He snaps a picture as she poses - she turns back to wave at Nickie.

66 EXT. DECK - CLOSE SHOT - TERRY AND NICKIE - DAY

Nickie looks down at Lois then at Terry and nods, "Yes, that's she." Terry starts to attract his attention again

Cont.

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A-73 INT. LOIS' HOME - LIVING ROOM - DAY

There is TV equipment and cables all over the room. Nickie and Lois enter. Nickie stares at the TV equipment.

NICKIE
(belligerently)
What is all this?

LOIS
(a gush)
Oh, darling, didn't I mention it? The TV people have just been hounding me to death for an interview. We've sort of become this year's version of Grace Kelly and Prince What's-His-Name?

NICKIE
(dryly)
Prince Rainier of Monaco -- very nice fellow.

LOIS
Well, anyway, I said yes if they'd give a handsome donation to my favorite charity. You don't mind, do you, darling? It's for a good cause.

NICKIE
(sourly)
Am I going to be married - or inaugurated?

LOIS
(taking his arm)
Now, darling, don't pout. We'll have all the privacy we want - later...

She draws him toward a large overstuffed chair. Nickie steps over a TV cable as though it were a snake.

LOIS
Nickie, dear, this is Mr. Lewis -- Robert Lewis -- who is going to interview us.

As Nickie and Lewis shake hands like two fighters:

DISSOLVE TO:

74 INT. TERRY'S APARTMENT - LIVING ROOM - DAY

a rather lavish apartment with an air of having been recently redecorated. French windows go out to a balcony. Center we see Terry's trunk - with the steamship labels on it - still unopened. Terry is with Gladys, her colored maid. She has a newspaper in her hand.

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Cont.

A-59 LONG SHOT - SHIP PULLING INTO NEW YORK HARBOR - DAY

DISSOLVE TO:

60 EXT. UPPER DECK - MED. SHOT - DAY

shooting toward rail where Terry and Nickie are standing, separated by four passengers. Terry is looking down, waving at Kenneth while Nickie is busy looking down at Lois.

61 EXT. DOCK - MED. SHOT - DAY

shooting down into crowd waiting on dock. Lois with photographers surrounding her is looking up excitedly, waving to Nickie while Kenneth standing nearby is frantically trying to locate Terry on the boat.

62 EXT. DECK - CLOSE SHOT - DAY

Nickie looks over at Terry. Then looking down toward the dock at Kenneth and back at Terry raises his eyebrows inquiringly as if to say, "Is that he?" looks down toward Kenneth.

63 EXT. DOCK - CLOSE SHOT - KENNETH IN CROWD - DAY

spots Terry on the upper deck and waves and grins at her.

64 EXT. DECK - CLOSE SHOT - TERRY - DAY

now looks from Kenneth to Nickie and nods, "Yes, that's he" then she looks down at Lois.

65 EXT. DOCK - CLOSE SHOT - LOIS - DAY

with photographers around her.

PHOTOGRAPHER
Miss Clarke, let us have a picture, please.

He snaps a picture as she poses - she turns back to wave at Nickie.

66 EXT. DECK - CLOSE SHOT - TERRY AND NICKIE - DAY

Nickie looks down at Lois then at Terry and nods, "Yes, that's she." Terry starts to attract his attention again but is embarrassed when all passengers look at her, so she turns from rail and exits. Nickie gets a little fussed and he exits too.

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66 Cont.

but is embarrassed when all passengers look at her, so she turns from rail and exits. Nickie gets a little fussed and he exits too.

67 EXT. GANGPLANK - MED. SHOT - DAY

Lois is standing in the crowd looking up toward Nickie. Photographers and TV News Commentators are hovering around her, asking for pictures. She finally breaks away and hurries up the steps to the gangplank where Nickie has just stopped. Terry can be seen among people behind them.

LOIS
Nickie, darling.

NICKIE
Lois!
(kissing both cheeks)
I'm so glad to see you --

LOIS
I'm so glad to see you - did you have a nice trip?

NICKIE
(as Terry comes up behind them)
Yes --

PHOTOGRAPHER
Hold it for a still, please --
(they kiss)
Thank you! That's fine -- just one more, please --
(they put cheeks together)
Thank you -- just one more -- just one more, please --

LOIS
(holding his hands out)
Will this do?

TERRY
(trying to get between them)
I beg your pardon - I'm awfully sorry - if you'll excuse me - I have an appointment -
(she exits)

PHOTOGRAPHER
Just one more -

723 They decline and exit together.

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74 Cont.

GLADYS
(indicating furniture)
...Mr. Kenneth had the whole apartment redone. He even fixed up the terrace just the way you wanted it - and that's new wallpaper. He said, 'Gladys, you an' me's gonna make this place...'

TERRY
(half-heartedly)
It's lovely, Gladys.

GLADYS
What's the matter, honey? You don't seem too excited comin' home...

TERRY
(who isn't)
Oh, I am, Gladys. I love the wallpaper - the furniture, too. Mr. Bradley's very kind...

GLADYS
Kind? Honey, he's a double gentleman. He just gimme a big fat raise.

TERRY
(distracted, wandering about apartment)
Did he? That's wonderful, Glady. Save your money.

GLADYS
I'd have more if my horses ran faster.

TERRY
(glancing at clock on mantel)
Is that clock right?

GLADYS
It's always been.

TERRY
Would you put the TV on? Channel 4, I think.

75 ANOTHER ANGLE - LIVING ROOM - DAY

as Gladys, a bit mystified, crosses to set and turns it on.

Cont.

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75 Cont.

GLADYS
Since when did you start watching this thing in the afternoon?

TERRY
I read that at 2:30 there's an interview with Lois Clarke and that man she's marrying...Ferrante, isn't that his name? I thought I'd watch it.

GLADYS
(at the TV set)
Ain't that the fella Mr. Winchell calls 'The Big Dame Hunter?'
(a hillbilly show comes on. Gladys gestures at the singer with the guitar)
That him?

TERRY
(indignant)
Of course not.

76 REVERSE SHOT - TOWARD DOOR - DAY

as Kenneth opens door - with his own key, of course. Gladys turns the sound down. Kenneth closes the door, crosses quickly to Terry, kisses her. Gladys (with a grin) exits.

KENNETH
(the kiss over)
H'm...remind me to ask you later about that kiss. Maybe you're just out of practice - I hope.

He notices her unpacked trunk. Then the dress she's wearing - in which she got off the boat.

KENNETH
(his eyebrows up)
I thought you'd be all unpacked and in something...uh...comfortable.

TERRY
(determined)
We have a lot to talk about, Ken. I think better in this outfit.

KENNETH
(hushing her)
Baby, let me talk first...then you won't have to say a word. I'm free!

Cont.

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76 Cont.

KENNETH (Cont.)
(he waits for her to be happy about it. She isn't)
My wife and her lawyers took everything but my right arm, but...
(holding her)
...you're worth it. I'm on Cloud 10. On cloud nine they don't know what happiness is. Know why? They ain't got you.

77 CHANGED ANGLE - PAST TERRY AND KENNETH - DAY

as Gladys comes in.

GLADYS
...That program's on now...

KENNETH
(a take)
Program?

TERRY
(quickly)
Oh - Gladys means the TV...You know - the Clarke-Ferrante thing...they're being interviewed...Would you turn up the set, darling?

He nods - crosses to set, adjusts the picture and sound.

KENNETH
(kneeling)
He was on the same boat with you, wasn't he?
(Terry nods)
Did you meet him?
(Terry nods)
Was he charming?
(Terry nods)
Fascinating?
(Terry nods)
Irresistible?

Terry doesn't nod. Ken is contrite, goes to her, puts his arm around her.

KENNETH
Sorry. I withdraw the question.

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78 CLOSE SHOT - TV SET - DAY

Nickie, Lois Clarke and Robert Lewis. Nickie is seated in a large overstuffed chair, Lois sits on the arm stroking his hair fondly. Nickie is trying hard to look like a man about to be happily married. The scene is Miss Clark's sumptuous drawing room.

79 INT. LOIS' DRAWING ROOM - CLOSE SHOT ROBERT LEWIS - AFTERNOON

LEWIS
Many marriages break up over financial difficulties, but I'm sure that won't be one of your --

80 INT. LOIS' DRAWING ROOM - CLOSE SHOT LOIS AND NICKIE

LOIS
(cutting in)
No, no -- that won't be one of our problems.

Lewis attempts to inject a little light humor. He addresses Nickie.

LEWIS
Is this your first experience with connubial bliss?

NICKIE
Would you mind rephrasing the question?

LOIS
Darling, he means is this your first experience with marriage?

NICKIE
(looking at Lois)
With marriage?
(dryly, to Lewis)
Yes.

LEWIS
(being witty)
Do you intend to support your wife in the manner...
(he looks over drawing room)
...to which she's accustomed?

81 QUICK CLOSE SHOT - TERRY AND KENNETH

watching. Terry holds her breath.

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82 THE TV SCREEN

Nickie has considered the question.

NICKIE
I'm going to make every effort to.

Reaction from Lois.

LOIS
(a bit astonished)
Doing what, darling?

NICKIE
I'm going to start painting again
...and make a living for my wife...

Lois' eyebrows go up. She looks at the wall behind the couch on which they are sitting. Camera pans - the wall is covered with art masterpieces.

LOIS
But, darling - we already have a house full of paintings...Picasso, Van Gogh, Matisse....

83 INT. LIVING ROOM - FULL SHOT - NICKIE, LOIS AND ROBERT LEWIS

NICKIE
(his jaw a little hard)
I'm still going to paint.

LOIS
(beginning to burn)
In heaven's name, why? You'll be too busy, and besides - I'm allergic to turpentine.

Nervously he takes out his cigarette case, removes a cigarette, then offers the case to Lois. Lois starts to take a cigarette, sees the inscription, tries to read it. Nickie closes the case so hastily that he almost catches Lois' finger in it. Lewis looks slightly uncomfortable.

LEWIS
(quickly)
When is the marriage set for, Miss Clarke?

LOIS
Oh, as soon as possible...in about --

NICKIE
(quietly)
Six months.

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84 INT. TERRY'S LIVING ROOM - QUICK FLASH TERRY - AFTERNOON

thrilled...with Kenneth watching her closely now, beginning to guess...and then back to:

85 TV SCREEN

Lois is furious.

LOIS
(all her hackles up)
Six months! If you think I'm going to wait...

Nickie pantomimes the television camera watching them - and Lois catches herself, but not entirely. She is still burning as:

LEWIS
(doing it fast)
And that, ladies and gentlemen, concludes our interview with this charming couple...we will now turn you back to George Easton...

LOIS
Are we off the air now?

LEWIS
Not yet.

Embarrassed, Lois puts her hand to her mouth. As the screen blacks out we still hear voices for a moment as though the sound man hasn't gotten his cue to cut off - including an irate exclamation from Lois.

86 INT. TERRY'S LIVING ROOM - MED. SHOT - AFTERNOON

with Kenneth turning off the set. Terry in background.

KENNETH
(slowly - his back to her)
Well - I just fell off Cloud 10.

TERRY
(unhappily)
Oh, Ken. If I'd only known before... I could have saved you so much heartache...and a lot of money, too.

She crosses to him. He looks at her, still not believing it.

KENNETH
Darling, it just doesn't make sense.

Cont.

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86 Cont.

TERRY
(miserably)
I know.

KENNETH
You must be slightly out of your mind.

TERRY
I know.

KENNETH
What are you going to do?

TERRY
I'm going back to Boston until he...

KENNETH
Until he what? He'll never be able to support you!
(coming close)
Terry, listen to me. I want to marry you...I should've asked you a long time ago. It's my fault, but it's not too late, is it? It can't be too late...Terry, look at me. Can't you see I'm in love?

TERRY
(looking at him)
Uh-huh. So am I.

She crosses abruptly to the balcony, opens one of the glass doors. As it swings open we see the top of the Empire State Building reflected in the glass. As Terry stands looking up:

FADE OUT

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FADE IN

87 INT. SMALL, SOPHISTICATED BOSTON NIGHT CLUB - CLOSE SHOT - TERRY - NIGHT

singing a lively Irish folk song.

88 BACKSTAGE - CLOSE SHOT - MANAGER - NIGHT

watching her.

89 CLOSE SHOT - TERRY - IN SPOTLIGHT - NIGHT

She finishes singing the last 16 bars of the song, bows and leaves to resounding applause.

90 BACKSTAGE - TERRY AND THE MANAGER - NIGHT

Terry comes from the night club amid the sound of applause. The manager is beaming at her.

TERRY
How'm I doing, Boss?

MANAGER
That noise is applause, isn't it?

TERRY
Oh, maybe they're applauding the chef.

MANAGER
No, that's for you.

TERRY
You don't know what that Boston applause means to me. It hasn't been easy. I'm very grateful to you and...
(she nods toward the night club)

MANAGER
I'd like to talk a long contract.

TERRY
Six months.

MANAGER
That's not a long time.

TERRY
Oh, yes it is!

As the applause continues, Terry goes back into the club, camera panning her.

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91 INT. NIGHT CLUB - NIGHT

As Terry reappears the applause dies down, the lights dim, spotlighting her.

TERRY
And now, I'd like to sing a song that's very dear to my heart.

She sings "LOVE AFFAIR." At the conclusion of the song,

DISSOLVE TO:

A-91 INT. TERRY'S HOTEL ROOM - MED. SHOT - DAY

Terry is finishing dressing. There is a knock on the door. Terry opens it and the floor maid with her truck of linen enters. She is a pleasant, good-natured woman.

MAID
I thought you might like your room straightened up -- maybe?

TERRY
Yes, I would. You're so nice to me.

MAID
Nice -- but you're our nicest guest.

TERRY
No matter what you say, I'm not going to let them raise my rent.

MAID
Who wants more money? We're all so happy you're here...

She starts busying herself tidying up the room.

TERRY
You're always happy. What's the secret, Lisa?

MAID
I don't know - I just don't know. I have rheumatism and my husband left me with five children - and they're all ashamed of me...

TERRY
I'm sorry.

Cont.

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A-91 Cont.

MAID
Sorry! You shouldn't be sorry - you should be happy. You have no boy friend calling on you so you don't get married -- and if you don't get married your children won't be ashamed of you. Well, I've got to go. See you tomorrow.
(starting for door)
It's no good to worry. What's the use? I'm not going to worry about anything.
(she opens the door, then turns back to Terry)
You know, dear, I joke a lot about marriage, but it can be a beautiful thing - and you should get married, my dear - when you find the right man. Of course, I don't know where you'll find him, but just the same don't marry a loafer like I did. It's just as easy to fall in love with a man with lots of money. Maybe you won't love him at first, but you can teach yourself in six easy lessons.

B-91 CLOSE SHOT - TERRY

MAID'S VOICE
(over scene)
But, believe me, don't marry a loafer!

Terry reacts.

C-91 MED. SHOT - TERRY'S BEDROOM - DAY

The maid starts out once again, turns back to Terry.

MAID
I married one -- he was a prize-winner -- a fourteen karat no-good!
(she laughs)
But what am I bringing it up for? It only upsets me, and when I get upset I can't eat, and when I don't eat I don't feel good, so -- goodbye. I'll see you tomorrow.

Cont.

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C-91 Cont.

She exits, closing door. Camera dollies up as Terry sits musing over this monologue on marriage, then she suddenly sits forward, startled at her thoughts. She puts her hand to her cheek and thinks about marriage with Nickie.

FADE OUT

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FADE IN

92 EXT. GREENWICH VILLAGE - LONG SHOT - DAY

Paintings on walls, etc.

A-92 EXT. GREENWICH VILLAGE STREET - CLOSE SHOT - NICKIE

carrying a large bag of groceries. He passes the paintings and starts up the steps of an apartment house.

93 INT. NICKIE'S STUDIO - DUSK

The studio is not large. The door opens and Nickie enters, puffing. COURBET, an art dealer, is sitting on the one chair in the room, a couple of wrapped canvases standing near the chair.

COURBET
(as Nickie puts down the groceries)
Why do painters always live on the top floor?

NICKIE
(still puffing)
Courbet! Did you sell any?

COURBET
First - sit down.
(he gets up and Nickie sinks into the chair)
You know, Nickie, if you'd let me tell people...people? I mean women...who painted these I could sell plenty. A painter today needs publicity...

NICKIE
The old Ferrante's dead.
(takes out pack of cigarettes)
So nobody liked them - I mean, as paintings...

COURBET
What do you expect in two, three months? Art is the most difficult profession...
(sees cigarettes in pack - surprised)
The cigarette case...?

Cont.

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93 Cont.

NICKIE
(gesturing)
Gone.

COURBET
(sighs)
A pity. It had such a wonderful inscription.

NICKIE
(lighting cigarette)
That's what the pawnbroker said, too.

Courbet looks at the new canvas on the easel.

COURBET
(studying the painting a moment)
You did this without a model?

NICKIE
(exhaling smoke)
From memory.

COURBET
(a closer look)
The anatomy is a little strange...

Nickie crosses to him.

NICKIE
Where?

COURBET
(indicating with a professional thumb)
Here.

They both look at the painting.

NICKIE
(finally)
You'd think the one thing I could paint was...
(he shakes his head, turning away)
Well, I suppose I'll have to get a job.

COURBET
(consoling him)
Now, Nickie. I wouldn't give up painting yet. Patience - industry...

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FADE IN

92 EXT. GREENWICH VILLAGE - LONG SHOT - DAY

Paintings on walls, etc.

DISSOLVE TO:

A-92 OUT

93 INT. NICKIE'S STUDIO - DUSK

The studio is not large. The door opens and Nickie enters, puffing. COURBET, an art dealer, is sitting on the one chair in the room, a couple of wrapped canvases standing near the chair.

COURBET
(as Nickie puts down the groceries)
Why do painters always live on the top floor?

NICKIE
(still puffing)
Courbet! Did you sell any?

COURBET
First - sit down.
(he gets up and Nickie sinks into the chair)
You know, Nickie, if you'd let me tell people...people? I mean women...who painted these I could sell plenty. A painter today needs publicity...

NICKIE
The old Ferrante's dead.
(takes out pack of cigarettes)
So nobody liked them - I mean, as paintings...

COURBET
What do you expect in two, three months? Art is the most difficult profession...
(sees cigarettes in pack - surprised)
The cigarette case...?

Cont.

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99 EXT. STREET BELOW - MED. LONG SHOT SHOOTING DOWN - DAY

Courbet hurries into the crowd, happily. He calls up...

COURBET
Nickie!!

NICKIE'S VOICE
Yes?

COURBET
I have good news!
(the cop on the beat looks in on the disturbance)
I sold one of your women! -- You know - the one with the -
(he pantomimes the female anatomy)
I got two hundred dollars for her!

The cop takes a good look at Courbet, starts walking to him.

100 EXT. ROOF - CLOSE SHOT - NICKIE - DAY

NICKIE
(jubilantly)
My friend, I am a happy man...I'm a painter!!

PARTNER
(noncomprehendingly)
I'm a painter, too, but I'm not happy!

FADE OUT

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FADE IN

101 PLANE IN AIR

102 INT. PLANE - CLOSE SHOT - TERRY

looking out of window.

STEWARDESS' VOICE
May I have your attention, please, ladies and gentlemen! We are now arriving at LaGuardia Airport. Will you please remain seated until the airplane has come to a complete stop in front of the gate? On behalf of your crew, I should like to thank you for being with us today. We sincerely hope you have enjoyed your trip and that we may have the pleasure of serving you again in the near future.

Terry looks forward with great anticipation to her arrival in New York.

DISSOLVE TO:

A-102 EXT. NEW YORK AIRPORT - DAY

The plane lands.

DISSOLVE TO:

103 INT. NEW YORK SPECIALTY SHOP - DAY

shooting toward entrance. Terry enters from street. The Sales Manager goes quickly toward her.

SALES MANAGER
Miss McKay - my dear - my favorite customer! Welcome back.

TERRY
(a smile)
Thank you.

SALES MANAGER
(examining her)
How nice you're looking!

TERRY
(dryly)
Yes, I know. I didn't get it here.

Cont.

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103 Cont

SALES MANAGER
Where have you been all these months?

TERRY
Boston.

SALES MANAGER
Oh? Well, we've missed you.

TERRY
I've missed you, too, Miss - er --

SALES MANAGER
Miss Lane.

TERRY
Miss Lane, I want to get something so beautiful - simple, you understand - but breathtaking.

SALES MANAGER
But of course --

A sales clerk has entered.

SALES MANAGER
Miss Webb, look who's back!

MISS WEBB
Oh, Miss McKay -

TERRY
(simultaneously with Miss Webb)
How do you do, Miss Webb --

MISS WEBB
We were just saying, 'Whatever happened to Miss McKay?' -- and here you are!

TERRY
Isn't it wonderful?

SALES MANAGER
What shall it be this time - a tea gown - dinner gown - pajamas?

TERRY
You're getting warmer.

MISS WEBB
A nightgown.

Cont.

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FADE IN

101 PLANE IN AIR

102 INT. PLANE - CLOSE SHOT - TERRY

looking out of window.

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Terry looks forward with great anticipation to her arrival in New York.

DISSOLVE TO:

A-102 OUT

103 INT. YVONNE'S FIFTH AVENUE - DAY

shooting toward entrance. Terry enters from street. The Sales Manager goes quickly toward her.

SALES MANAGER
Miss McKay - my dear - my favorite customer! Welcome back.

TERRY
(a smile)
Thank you.

SALES MANAGER
(examining her)
How nice you're looking!

TERRY
(dryly)
Yes, I know. I didn't get it here.

Cont.

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103 Cont.2

SALES MANAGER
I will. I'll call and let you know right away.

The Sales Manager exits as Miss Webb goes into the room where Terry is now standing in the background.

MISS WEBB
Well, my dear - not a day goes by but what one of the girls says, 'I wonder what's happened to Miss McKay!'

TERRY
In a minute you're going to tell me you were going to close the shop if I hadn't come in soon.
(she chuckles)

104 INT. SPECIALTY SHOP - CLOSE SHOT - DAY

of Sales Manager, sitting on desk, phone to ear.

SALES MANAGER
Hello - Mr. Bradley? Yes, this is Miss Lane of Ladies' Ready-To-Wear. Miss McKay is here and we were just wondering if --

105 INT. KENNETH'S OFFICE - CLOSE SHOT - DAY

Kenneth, seated at his desk.

KENNETH
(into phone)
Miss McKay? Well give her anything in the shop, but hold her until I get there, will you? ....You weren't worried about her credit, were you? Why, I'm surprised at you.

He hangs up, rises and exits quickly.

106 INT. SPECIALTY SHOP - MED. SHOT - DAY

Miss Webb is standing by Terry. Both are looking at nightgowns which they hold in their hands.

TERRY
I don't know - what do you think?

Cont.

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106 Cont.

MISS WEBB
Oh, I don't think you could make a mistake on either one --

She notices the Sales Manager who has just entered the room and who has made the okay sign.

MISS WEBB
Oh - excuse me, please -

She passes the Sales Manager as she walks back and exits. The Sales Manager comes around to Terry and picks up the black nightgown.

TERRY
Which one do you like? Do you like the white one?

SALES MANAGER
Why don't you take both of them, Miss McKay? And what about furs? Isn't it time to be thinking about furs?

TERRY
Oh --

Miss Webb re-enters with a pile of things on her arm and comes forward quickly.

MISS WEBB
Look what just came in!

TERRY
Oh -- don't tell me you've been hiding all those!

MISS WEBB
(laughs)
Yes...

They all laugh.

107 INT. SPECIALTY SHOP - MED. SHOT - DAY

Terry, Miss Webb and the Sales Manager.

MISS WEBB
Are you sure there isn't anything else?

Cont.

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107 Cont.

TERRY
No, I'm afraid that's all.

SALES MANAGER
Where shall we have this sent?

TERRY
I don't know, at the moment. I'll have to call you back and let you know.
(handing Miss Webb bills)
I think that's right, isn't it?

MISS WEBB
No - no - charge?

TERRY
No -- no --

SALES MANAGER
NO?

TERRY
No -- I know - I know -- No -- No --

Terry walks out as the two women look at each other, amazed, then put on smiles as they start out.

MISS WEBB and SALES MANAGER
Goodbye, Miss McKay --

They exit after Terry.

108 EXT. SPECIALTY SHOP - DAY

Terry, followed by the two saleswomen, comes out.

MISS WEBB
Do come back again, soon -

SALES MANAGER
Yes, by all means, don't stay away so long --

TERRY
Goodbye, Miss Webb -- Goodbye, Miss Lane --

They exit back inside. Terry almost bumps into Ken, who is entering from the street.

Cont.

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108 Cont.

TERRY
Ken!

KEN
Terry!

Camera trucks with them.

TERRY
What are you doing here? How on earth did you know I was --
(looks off at Miss Webb and Miss Lane)
Oh -- oh, I see. What time is it, Ken? I'm late.

KEN
It's five minutes to five.

TERRY
It's good seeing you, Ken -

KEN
It's good to see you, Terry. There's so much to talk to you about.

TERRY
I'm sorry, but I'm in such a hurry.

KEN
Can't we go some place and have a cocktail?

TERRY
No, I'm in a hurry.

KEN
But there's so much to say to you.

TERRY
Call me up some time -- No -- you can't do that either, when I'm going to be mar --

KEN
Oh, you're going to be --

TERRY
Yes, Ken, and I'm late. What time did you say it was?

Cont.

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108 Cont.1

KEN
Four minutes of five. Looks like I came all the way down here just to tell you what time it was, doesn't it?

TERRY
Yeah -- Goodbye, Ken.

KEN
Goodbye. Good luck!

Terry exits.

TERRY'S VOICE
Thanks, Ken.

Terry re-enters.

TERRY
You can imagine how excited I am -- I thought the Empire State Building was this way, and it's down there...

She crosses and exits while Ken stands looking after her as she runs toward a cab.

DISSOLVE TO:

109 EXT. NEW YORK STREET - MED. SHOT - DAY (PROCESS)

shooting across sidewalk toward corner. People are walking by as a taxi drives in along the curb, slowly. Terry is seated in the back seat.

TERRY
I think I'll save time if I get out here. I'm in a hurry.

She opens the door, gets out, closes door and pays the driver.

DRIVER
(as Terry starts away)
What's the rush?

Cont.

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109 Cont.

TERRY
(turning back to him)
I'm going to be married --
(holding out her hand)
..and I'd like you to be the first to congratulate me.
(they shake hands)
Thank you.
(Terry runs out)

DRIVER
(grumbling to himself)
She's gonna be married -- that's something to rush to?

A crash is heard from off scene. People hurry toward it. The driver gets out of the cab, closes the door and hurries after them.

110 EXT. NEW YORK STREET - DAY

The crowd rushes through toward sound of the crash. Then the camera pans up to the top of The Empire State Building.

DISSOLVE TO:

111 EXT. EMPIRE STATE BUILDING TOWER - DAY

Camera moves up from base of window to Nickie standing behind the window looking out. He is obviously very happy. He looks at his watch, then back toward the elevator, expectantly. Then he walks out.

112 INT. EMPIRE STATE BUILDING TOWER - FULL SHOT - DAY

Nickie enters and walks past the elevator as it opens. Two people get out and one couple get in. Nickie stands watching.

ELEVATOR BOY
Going down?

NICKIE
No.

Cont.

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112 Cont.

The elevator door closes and Nickie walks to the window, looks out, then turns and leans against it. He straightens, brushes off his sleeve, fixes his tie and handkerchief, then comes forward and stands facing the elevator, hopefully. Camera pans up to indicator, which travels from floor 86 to 102. Camera pans down to Nickie, who moves to elevator and leans against the wall as the door opens and another couple get out.

ELEVATOR BOY
Going down?

NICKIE
No --
(as elevator boy starts closing doors)
-- what time have you got?

ELEVATOR BOY
Ten after five.

NICKIE
Thanks.

The elevator doors close. Nickie looks at his watch, then walks back toward:

113 INT. EMPIRE STATE BUILDING TOWER - MED. CLOSE SHOT - DAY

Nickie enters and stands against the archway, impatient now. He looks back toward elevator, then takes paper from pocket and reads the note again, then puts it away. He straightens and looks at his watch, then moves over to post of stair rail and leans on it, staring ahead.

DISSOLVE TO:

114 INT. EMPIRE STATE BUILDING TOWER - MED. CLOSE SHOT - NIGHT

It is raining hard outside, with streaks of lighting illuminating Nickie as he stands at the window looking out at the lighted city below. It is now nearly midnight. The elevator door opens and the elevator boy sticks his head out.

ELEVATOR BOY
Going down?

Cont.

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114 Cont.

NICKIE

Yes.

He walks to elevator, enters, and the doors close on him.

DISSOLVE TO:

A-114 INT. NICKIE'S STUDIO - MED. LONG SHOT - NIGHT

Nickie enters, wet from having been in the rain. He closes the door and walks toward background, throwing his hat and coat on a chair, passing a table and pausing a second to grin sardonically. Then he walks past the easel and sits on the couch behind it. He looks out the window as the lightning flashes.

DISSOLVE TO:

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115 INT. TERRY'S HOSPITAL ROOM

The doctors are on each side of the bed. Terry is revealed as Kenneth and the priest move to one side. The doctors leave.

116 INT. HOSPITAL CORRIDOR

The doctors come out, followed by Kenneth. Kenneth looks into their faces for the verdict. Doctor speaks.

DOCTOR
Her X-rays aren't very encouraging. It's hard to say if she'll ever walk again. We could tell better in about six months.
(kindly)
Are you the fellow she was yelling about under the anesthetic?

KENNETH
(shaking his head)
That's another man. She was on her way to marry him.

DOCTOR
Hmmmm. Have you notified him?

KENNETH
No. She doesn't want that... Because until she knows what you say you won't know for six months...She'd rather he didn't know.

DOCTOR
(nodding)
I see. That's being sensible.
(with a look back to the room)
Nice girl.

KENNETH
I think so.
(he enters Terry's room)

117 INT. TERRY'S ROOM

as Kenneth enters and walks forward, the Priest standing beside the bed. Terry opens her eyes and looks at them.

TERRY
Hello.

Cont.

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117 Cont.

PRIEST
Well...we didn't know whether or not you'd be with us today.

TERRY
Fooled you, Father.
(pausing)
I guess I had it coming to me...
(trying to smile)
...and if the punishment fits the crime, Father...I must have been a very bad girl.
(looking from Kenneth to Priest)
He's the man I...

PRIEST
Yes, I know. He explained.

TERRY
He did, huh? Fine thing...a tattle-tale. Men like to talk, don't they, Father? Isn't it awful?
(to Kenneth)
Now, Kenneth, would you mind -- I'd like to talk to Father McGrath alone.

KENNETH
Of course - call you later.
(to Priest)
Goodbye, Father McGrath.

Kenneth leaves the room - camera dollies up.

TERRY
Father, I intend to turn over a new leaf, and I'd rather not get any more financial assistance from Mr. Bradley.

FATHER McGRATH
I understand what you mean.

TERRY
From now on I want to support myself. I'll need your help.

FATHER McGRATH
You must get well first. I'll give it a lot of thought, and maybe I'll come up with something.

Cont.

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117 Cont.1

TERRY
There is so little that I can do...

FATHER McGRATH
Let's worry about that when we come to it.

TERRY
I suppose you know that I was going to be married...and while I was on my way to be a good girl, I got hit right at the intersection of Thirty-Fourth and Fifth -

FADE OUT

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FADE IN

118 EXT. VILLA GARDEN - NAPLES - MED. LONG SHOT - DAY

Nickie comes up the steps and walks slowly onto terrace toward the wall. Then he turns and walks across the terrace into the house.

NICKIE
Janou!

He turns around, facing the piano.

119 INT. HOUSE - CLOSER SHOT - DAY

Camera pans to the piano, then back to Nickie as he moves nearer to the piano. He looks around, a little alarmed.

NICKIE
Janou!

There is no answer. Nickie looks outside, then comes forward as the camera moves back and he comes through the door and stops, looking off. He sees Mario offscene and starts toward him. Camera pans away from him faster to pick up Mario in b.g., just coming from gate in garden. Nickie and Mario meet at the end of the garden trellis, camera has moved up to close two shot. Nickie takes Mario's arms and Mario tries to speak, but can't. He cries, then takes Nickie's arm and leads him back to the garden gate. Nickie goes ahead of him, enters the gate and exits inside. Mario stands outside, takes off his hat and weeps.

DISSOLVE TO:

120 EXT. VILLA GARDEN - NAPLES - MED. SHOT - DAY

Shooting toward the chapel - the door opens and Nickie comes out and walks toward house, camera panning with him. He walks into the house and as he gets to the piano, Grandmother's song starts playing softly offscene. He stands by the piano, thinking, then slowly walks back to a chair, touching it lovingly, then to the divan. Mario enters with a package in his arms as Nickie stands there.

MARIO
Monsieur Ferrante -- she gave me this to send to you.
(handing package to Nickie)
I was going to mail it today.

Cont.

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120 Cont.

MARIO (Cont.)
(as Nickie opens package and sees the shawl)
She said it was for the young lady that was here with you.

Mario exits. Nickie looks at the shawl, thinking. After a moment, he drops it on a large footstool bench and comes forward to the piano. He leans against the piano, thinking of his grandmother's song, which can be heard offscene. Then he slowly comes forward and exits. Mario enters again and follows Nickie outside.

121 EXT. VILLA - NAPLES - DAY

Nickie enters and walks away from camera. Mario follows, goes up to him:

MARIO
Are you leaving now, Monsieur Ferrante?

NICKIE
No -- no, I think I'll stay here for a while.

He goes up to the bench and sits down as a dog enters and jumps up beside him. Nickie pets him, Mario watches.

DISSOLVE TO:

122 EXT. SETTLEMENT HOUSE - PLAY CENTER - DAY

There is a sign reading, "CENTRAL PLAYGROUND". In the b.g. is a sprawling one-story building. There are teeter-totters, swings, slides, etc. At the moment the playground is practically deserted. A small boy stands at the door of the building and motions for the few remaining children to come inside.

123 INT. SETTLEMENT HOUSE - RECREATION ROOM - DAY

As the children come in we discover Terry seated in a wheel chair surrounded by a group of children - boys and girls about equally mixed. There is a small orchestra and a singing group. The orchestra is tuning up and "noodling." In the b.g. we see some of the parents, mothers predominating. Terry wheels herself past the parents and pauses with a few ad libs.

Cont.

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123 Cont.

TERRY
Hello, Mrs. Holtz. You're going to be very proud of your Herman. Hi, there, Mrs. Johnson -- etc.

124 CLOSE SHOT - SETTLEMENT WORKER AND FATHER McGRATH - DAY

FATHER McGRATH
(beaming)
It's amazing. A few months - and Terry's done wonders with the children.

SETTLEMENT WORKER
(nodding, proudly)
She's got you to thank for this job, Father.

FATHER McGRATH
(deprecatingly)
I did very little.
(looks off again)
H'm...it's incredible how music can tame those little savages...

SETTLEMENT WORKER
Well - you put a trumpet in a kid's hand...and he'll blow it or bust...
(looking off)
Sh-h-h...they're startin'...

125 REVERSE ANGLE - TERRY AND THE CHILDREN - DAY

TERRY
All right, children, now we'd better be good in front of <u>this</u> audience.

126 FLASH OF THE PARENTS - DAY

They watch in anticipation.

127 TERRY AND THE CHILDREN - DAY

TERRY
Now, please watch me and maybe this time we won't goof so much.

TOUGH KID
(with violin)
It's them brats in the brass section that's hitting the clinkers.

Cont.

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127 Cont.

TERRY
Let's not blame anyone. Now - all together...

She gives the downbeat and they sing: "THE TINY LITTLE SCOUT He Knows You Inside Out, etc."

FADE OUT

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FADE IN

A-127 EXT. NEW YORK CITY - HIGH SHOT - DUSK - SNOW

DISSOLVE TO:

128 EXT. NEW YORK STREET - WINTER EFFECT - DUSK

Nickie walking buoyantly down the street, Christmas music is in the air. In his good spirits, he pauses to give a coin to the Santa Claus selling Christmas seals. Walking on, he gives a coin to a beggar and then puts one in the Salvation Army girl's tambourine, before he turns into the entrance of Courbet's gallery.

DISSOLVE TO:

129 INT. COURBET'S GALLERY

Nickie is almost cocky as Courbet inspects several paintings stacked in a circle on the floor. The backs of the paintings are toward camera, but we see Courbet is impressed as he moves from one painting to the next.

COURBET
Six months' work? You haven't wasted your time, Nickie!

NICKIE
You should have seen the fifty I threw over the cliff.

COURBET
(chuckling)
I can read your state of mind when you painted these.. You were very sorry for yourself when you painted this one!

NICKIE
(looking at it, grins)
That's right. That was painted in August.

COURBET
(imitating violent brush strokes before next painting)
You were angry here. You were getting over your broken heart.

Cont.

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129 Cont.

NICKIE
(smiling)
Broken heart? That's not for me!

COURBET
(pausing, impressed before last of the paintings)
But here...you became a painter!

NICKIE
I'm not exactly ashamed of that one, myself. I had a great deal to say... I tried to paint it, instead.

COURBET
(nodding, impressed)
Your being away, alone, a long time has...
(telephone rings, Courbet answers it)
Hello...Yes, Madam...
(hands phone to Nickie)
For you.

130 INT. LOIS' APARTMENT - BEDROOM

Lois is lying across her bed, on the verge of squirming, as she hears Nickie's voice again.

LOIS
(into phone)
Nickie! I read you arrived today... I called your hotel...they said you could be reached at this number... Oh, Nickie, I've been thinking of you morning, noon and night - and between times, too.

131 INT. COURBET'S GALLERY - DAY

Nickie at phone. We read Lois' various expressions of affection, missing him, wanting to see him again, etc. in his face.

NICKIE
Umhmm...Mmmm...Umhmm...Mmm..
(Courbet is mystified)

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132 INT. LOIS' BEDROOM

Lois at phone.

LOIS
(regretfully)
Well, if you can't do that...
(warmly)
Oh, I wish you would...But you could make the concert tonight...Well, I'll leave a ticket at the boxoffice anyway. Do try to make it!
(softly)
And whatever you do, don't plan anything for after the show, huh?
(her eyes are dreamy)

DISSOLVE TO:

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133 INT. THEATRE - FULL SHOT - STAGE - NIGHT

The play is over. The actors are taking bows, to applause.

134 INT. THEATRE - REVERSE SHOT - AUDIENCE - NIGHT

Lois and Nickie are watching the stage. Lois is applauding. An attractive blonde sits behind them. Nickie turns and looks at her. The blonde's escort taps Nickie on the shoulder and asks him not to be rude. Nickie turns and applauds. Lois, obviously annoyed, takes a look at the blonde, then she turns and looks up at the stage again and applauds.

135 STAGE - NIGHT

The curtains are closed and applause is still heard.

136 INT. THEATRE - REVERSE - NIGHT

The audience is rising, Lois and Nickie among them. As the blonde comes up to the aisle Nickie steps back and lets her pass. Her escort follows, glaring at Nickie. People around them notice this. Nickie turns to Lois.

NICKIE
Where shall we go from here?

LOIS
(starting up the aisle)
Suppose you plan it, Nickie, because after all, this is your evening.

NICKIE
I don't know where to go any more. I just got back, you know.

They stop as Nickie sees Terry sitting next to Kenneth. Nickie and Terry look at each other, then he starts on and Terry drops her purse. Nickie picks it up and hands it to her..

TERRY
(taking purse)
Hello...

Nickie bows, then goes on, joining Lois.

NICKIE
What were you saying, Lois?

They continue to walk up the aisle.

Cont.

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136 Cont.

LOIS
I was saying you're never at a loss to do the right thing --

Camera pans away from them to Kenneth and Terry.

KEN
Let me tell him -- I'll go get him --
(he starts to rise)

TERRY
(putting hands on his arm)
No -- No --

KEN
(after a moment)
It's tough - the first time you're able to get out and you have to meet him.

TERRY
(pauses)
And all I could say was hello.
(she thinks a moment)
Well, the show's over. Shall we go?

Kenneth looks at her, then rises and goes up the aisle, camera following him part way. He goes to the lobby, looks offscene and motions. An usher enters with a wheelchair and starts down the aisle, Kenneth following behind him. They exit the scene.

DISSOLVE TO:

137 EXT. HOTEL - NEW YORK STREET - NIGHT

Lois Clarke's limousine comes to a stop, Nickie gets out. Lois watches him as he bows. Christmas crowd in b.g.

NICKIE
Goodnight, Lois, and thanks.

LOIS
Taking you to a show wasn't a very good idea, was it?

NICKIE
(smiling awkwardly)
Merry Christmas.

Cont.

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137 Cont.

LOIS
Merry Christmas, Nickie.

As Nickie starts for the entrance of the hotel, the car drives off. The doorman opens the door, but Nickie can't forget Terry's face, shakes his head, walks down the street with the noisy crowd, Christmas music in b.g.

DISSOLVE TO:

138 EXT. NEW YORK STREET - TRAVELING SHOT NICKIE - NIGHT

He pauses to light a cigarette - as he blows out the smoke he looks up and sees:

139 LONG SHOT - FROM NICKIE'S ANGLE - EMPIRE STATE BUILDING - NIGHT

Brightly lighted. The music underscores Nickie's remembrance of things past.

140 EXT. STREET - MED. CLOSE SHOT - NICKIE - NIGHT

as he stands looking up a drunk appears carrying a Christmas tree with a glittering star on top of it. He stops beside Nickie, follows Nickie's gaze into the sky, then looks into Nickie's face.

DRUNK
Whatsa matter, Buddy? Got troubles?
(Nickie looks at him)
You don' know what troubles are...
lookit me! I live on 186th Street,
and they won't let me on the bus...

At this moment a bus looms up and stops. The drunk tries to get on but the driver refuses him admission, the bus pulls away. The drunk, irritated, throws the Christmas tree after it, then turns back to Nickie.

DRUNK
I ain't gonna celebrate Christmas!
I'm just gonna get good an' drunk.

As he wobbles off, Nickie looks after him smilingly.

141 INT. LIMOUSINE - MOVING SHOT - NIGHT - (PROCESS)

Christmas traffic, noise and music in background. Kenneth and Terry are seated in the back.

Cont.

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141 Cont.

KENNETH
It seems terrible to take you home when everybody's going out...
(pause)
I'm going to ask you again... why don't you let me help you?

TERRY
All right, I'll tell you again...
(almost humorously)
If you paid for my getting well.. he wouldn't like it.. and if he didn't like it, I wouldn't like it.. and if you did get me well, and I went to him...you wouldn't like it...

KENNETH
Then certainly he ought to know.

TERRY
Oh, no.. because if he found out, he'd insist on doing it himself if he had the money.. and I know he hasn't.. then if I didn't get well.....
(grimacing)
That would be awful....
(shaking her head, smiles)
Nope. Unless I can walk to him.. and when I say "walk" I mean RUN... he'll never know.
(almost lightly)
I've got my job and I'm on a budget... and if things come out all right... then maybe if I'm a good little girl, I'll get what I want next Christmas...
(pausing, grins)
You know, even if he said he had strength enough for both of us, I just can't see myself going down the aisle a piggy-back bride...
(laughing)
.. wagging my veil behind me.

FADE OUT

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FADE IN

142 INT. TERRY'S APARTMENT - DAY

The landlady enters with Father McGrath. They are followed by the kids, caps in hand, as the camera follows them into:

143 INT. BEDROOM - DAY

Terry is in bed. The neighbourhood doctor stands beside her. Terry shows her disappointment as she addresses the kids.

TERRY
The doctor says I can't go, kids..
(the kids are stricken; to doctor)
I could be back in a couple of hours. This is the Christmas Benefit.. their first appearance in public. This is my team..

KID
She's our coach, doc.

LANDLADY
(reprovingly)
Doctor.

KID
Sure she is, doctor.

DOCTOR
If it wasn't good for her, you wouldn't want her to go, would you?

The kids are silent, forced to agree. Terry makes the best of it.

TERRY
You don't really need the piano, kids. Try it once without me.
(kids look at each other)
The only thing that would bother you'd be the start. And Aloysius can sing an A in his sleep, can't you, Al.

AL
Yes, ma'am.

Cont.

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143 Cont.

KID
(snickering)
He can't sing any higher.

LANDLADY
(to boy)
You hush up.

TERRY
Let's hear it, Al.. Hold it..

Al clears his throat and hums an A, holding it as Terry sees a little girl dressed up, apart from the others, seeming on the verge of tears.

TERRY
What's the matter with Mary?
Isn't she with us today?

KID
Mary is N.G. Sore throat. So she can't go on the stage.

TERRY
(as Al still holds A)
Come here, darling.
(Mary comes)
You go right up on the stage with the rest of 'em, and just pretend you're singing. Nobody'll know the difference.

MARY
(her face lighting up, says hoarsely)
Okay.

Al is near exploding from holding his A so long. Terry laughs.

TERRY
Sorry, Al. Take a deep breath and give us a brand new A.
(to kids)
Now do it once for me.. quietly. There's a baby upstairs. One, two..

The kids sing the "Little Scout Song" for Terry.

DISSOLVE TO:

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144 EXT. TERRACE - OVERLOOKING NEW YORK CITY - DAY

This terrace is off the living room of a small apartment. The landlady appears, helping Terry on to terrace. A beat. As Terry supports herself, clinging to window frame.

TERRY
(a deep breath)
That's better, isn't it?

LANDLADY
Oh, you're doin' fine, honey.

The landlady gets around, closer to chair.

TERRY
Wait a minute - who's going to lie down - you or me?

LANDLADY
You are.

TERRY
That's what I thought.
(she gets into chair)
Three-point landing.

The landlady starts putting a robe over her.

LANDLADY
I can't get used to Christmas without no snow. It don't feel legal.
(tucking her securely in)
You comfortable now?

TERRY
Fine. Thanks.

LANDLADY
You plannin' to have dinner in?

TERRY
(breathing deeply of the crisp air)
I don't know. I hadn't thought about eating.

LANDLADY
I could come in and kinda fix dinner if you want me to. Chops - or a turkey leg...

Cont.

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144 Cont.

TERRY
I'll just sit here awhile and debate about it.

LANDLADY
(going to window into living room)
Well, you want anything, just holler.

She goes inside. Camera pans with her as she crosses living room. She opens the front door, and stops dead. Nickie is standing there. He comes into the room.

NICKIE
(to the landlady)
Does Miss McKay -- ?

TERRY'S VOICE
(o.s.)
Nickie!

NICKIE
(looking off)
Hello.

He puts hat, coat and package on a chair by piano. The landlady looks at him as he crosses out of shot. Then, smiling, she exits.

145 EXT. TERRACE - TWO SHOT - DAY

NICKIE
(as he takes her hands)
How are you, Terry?

TERRY
It's good to see you.

NICKIE
It's good to see you, too.
(stepping back)
Are you feeling all right?

TERRY
Oh, yes. I'm just resting.

NICKIE
(walking back; looking around)
Good.

Cont.

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145 Cont.

TERRY
It's been a long time.

NICKIE
Yes -- yes, that's right.

TERRY
It's good to see you.

NICKIE
Yes - you said that.
(going toward a chair)
May I?

TERRY
Yes. Sit down.

NICKIE
(as he sits down)
I'll only be a minute. You're sure you don't mind -- ?

TERRY
No.

NICKIE
I'll bet you're wondering how I got here.

TERRY
Uh huh.

NICKIE
(rising and coming to her)
I was looking in the telephone book for a man named McBride, and I saw the name Terry McKay. So I said to myself, 'Could that be Terry McKay - my old friend?'

TERRY
And it was!

NICKIE
Yes. Then I said to myself, 'I haven't been very nice to Miss McKay. After all, I had an appointment with her one day and I didn't keep it.'

TERRY
You di --

Cont.

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145 Cont.1

NICKIE
And that's not a very nice way to treat an old friend, is it? So I said to myself, 'I must apologize.' So here I am.

TERRY
That's sweet of you.....I ----

NICKIE
I thought so.

TERRY
I've often wondered about you - and how you were --

NICKIE
You did really?
(he stirs)
I've often wondered about you, too. Then you didn't get angry because I wasn't there? You must have been at first.

TERRY
Yes, I was. At first I was furious. I said, 'He can't do this to me -- Who does he think he is?'

NICKIE
How long did you wait? I mean -- did you wait long?

TERRY
Let me see -- I waited till about --

NICKIE
Midnight.

TERRY
Oh...

NICKIE
Then what did you do?

TERRY
Then I really got mad. You can just imagine -- standing up there --

NICKIE
Yes - in a thunderstorm.

Cont.

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145 Cont.2

TERRY
Yes...?

NICKIE
Then what did you say to yourself?

TERRY
Then I said, 'Why don't you go home and get tight?'

NICKIE
But you didn't do that --

TERRY
Didn't I?

NICKIE
No.
(rising)
Well, maybe you took a little one, every hour, for about a month.

TERRY
Can you blame me?

NICKIE
I should say not. The least I could have done was send you a note.

TERRY
Maybe by the time you thought of it you didn't know where to reach me.

NICKIE
But you swore that if you ever saw me again, you'd ask -- didn't you?

TERRY
No -- No -- I remembered we said if we could make it we'd be there. And if one of us didn't show up, there must have been an excellent reason.

NICKIE
Like what, for instance?

TERRY
....So there'll be no more questions asked..I hope...
(reaching for box)
Cigarette?

Cont.

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145 Cont.3

NICKIE
(after a pause)
Thank you.
(he takes one)

TERRY
(watching him;
gratefully)
Thank you, Nickie.

He walks around the end of the chair, lights his cigarette, but he is gazing at her as he does so. He has to smile at the skill with which she has quieted his questions.

NICKIE
(chuckling, but
his eyes flash
a little)
I walked all the way here...ten blocks...
(then gesturing)
....to wring your beautiful neck... and instead I promise not even to ask why you weren't there.
(Terry smiles
sympathetically)
You knew that was why.

TERRY
(nodding)
Umhmmmm.

NICKIE
It doesn't seem...

TERRY
(nodding)
I know....

He smiles at her challengingly, looking her in the eye, as he seems about to sit on the chair. She makes no room, so he settles for a seat on the floor beside her.

NICKIE
I don't know what happens to me when I...
(he sees her hand
go to her throat,
glances at it)
No wedding ring, I see.

TERRY
No.

Cont.

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145 Cont.4

NICKIE
Oh! I thought, at the...

TERRY
Concert last night? No...he was... no....

NICKIE
(after difficult pause)
I didn't mean to offend you.

TERRY
How's everything with you, Nickie?

NICKIE
(smiling)
Oh...you can ask questions?
(Terry smiles, nods)
Well, I thought everything was fine until I saw you.
(confidentially)
Then I knew there must be something between us...even if it's only a country.
(pause)
So I bought myself a ticket.

TERRY
(trying to appear casual)
Oh...You're sailing.

NICKIE
(nods)
Tonight.

He rises. If she wants to offer a protest, this is her chance. She offers none. She follows him with her eyes.

NICKIE
You're happy, aren't you?

TERRY
Yes -- and you?

NICKIE
(smiling)
I don't know! I'm worried about the future. What will people think of me? They will say..

Cont.

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145 Cont.5

NICKIE (Cont.)
(acting it out)
"There goes Ferrante, the mad painter! There's something the matter with him! He..doesn't... like...women!!!"

TERRY
(as though listening to a fairy story)
He won't even speak to 'em.

NICKIE
(quickly)
Oh yes! He sails the seven seas... and to every woman he meets he says:
(seductively)
"Where will you be in six months?"
(he laughs)

TERRY
And they're there?

NICKIE
(nodding solemnly)
Everywhere...tall buildings, pyramids - cathedrals everywhere...waiting... waiting...waiting...

TERRY
And where is he?

NICKIE
(smiling, as his presence beside Terry answers the question)
Waiting.
(pause)
Do you want to change the subject?

TERRY
(nodding)
Merry Christmas, Nickie...

NICKIE
I almost forgot. Six months ago who'd have thought we'd be spending Christmas together...
(he smiles at Terry)
Oh..and before I go -- I brought you a present.

Cont.

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145 Cont.6

He exits into living room. A beat. Terry, alone. He returns with package.

TERRY
(touched, embarrassed)
I'm sorry I haven't one for you... I didn't know I would see you...

NICKIE
(handing her package)
It isn't really a Christmas present... You can open it after I'm gone...

Terry feels the package and intuitively knows what is in it. The theme music "Love Affair" comes into the scoring as she looks up at Nickie.

TERRY
That's why my letters to her came back...
(he nods, as she opens the package)

NICKIE
I would have sent it to you, except I didn't know the address until today...
(as she sees shawl)
She wanted you to have it.

Terry's eyes warm as she takes up the shawl. She puts it about her shoulders. Nickie's eyes are reflecting Terry's beauty and remembrance of things past.

NICKIE
(awkwardly)
Well, goodbye, Terry...

TERRY
(she starts to speak, knows she shouldn't, gives him her hands in goodbye)
Goodbye, Nickie.

He kisses her hands and she sees him go to the door, put on his coat, take his hat. He turns back to her, sees her with the shawl about her, her eyes on him. He hesitates.

Cont.

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145 Cont.7

NICKIE
(haltingly)
I painted you like that...with the shawl...I wish you'd seen it. Courbet said it was my best...I didn't think I would ever part with it...but there was no reason for keeping it any more ... A girl came into Courbet's gallery ...he told me about her...She saw in the painting what I hoped you'd see... So I told Courbet to give it to her.
(smiles sheepishly)
Because he said she was poor, and not only that, she was...
(he gets sudden thought)
Well, anyway..I said, "Give it to her..."
(wondering, he looks at her covered legs)
"It is the Christmas season and..."
(he looks around room, unable to believe his own thoughts)
"If she can't afford..."
(Terry is gazing at him, holding her breath)
And you know me...big-hearted Nickie...

Terry is nodding, but her heart is in his wandering eyes. Nickie, as he has spoken these last lines, has walked into living room, then toward bedroom door. He enters it.

146 INT. TERRY'S BEDROOM - PAINTING IN MIRROR - DAY

We see The Lady With Shawl in the mirror as seen from the entrance to the room. Now we see Nickie's head in the mirror as he gazes at the painting, at himself, as he realizes why Terry...

147 EXT. TERRACE - CLOSE SHOT TERRY - DAY

She is looking after Nickie with the realization that he has seen the picture now...her heart is panicky...how much more does he know? Her eyes are on him as he re-enters.

148 EXT. TERRACE - MED. SHOT - NICKIE - DAY

His eyes are stricken as he comes back. He gazes at Terry and walks to her.

Cont.

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148 Cont.

NICKIE
(eyes stricken)
There's one thing more Courbet told me about the girl...
(he indicates other room)
...you know...the girl who saw in my painting...

149 MED. CLOSE SHOT - TERRY

in chair. She realizes he knows. Her eyes follow him as he comes into the scene beside her.

NICKIE
(stricken)
Why didn't you tell me, Terry... If anything had to happen to either of us...why did it have to be <u>you</u>...?

TERRY
(seeing the remorse in his eyes, the knowledge, tries to smile)
Darling...don't look at me like that...
(warmly)
It was nobody's fault but my own...I was looking up into the sky...
(smiling, her eyes moistening)
You see, it was the nearest thing there was to heaven...because you were there.

As Nickie's arms go about her, she clings to him, tears of happiness and sureness in her eyes as she smiles shakily, joyously.

TERRY
If you can paint...I can walk...the world can turn upside down...if....

The chorus comes into the scoring, singing "Love Affair."

DISSOLVE TO:

150 EXT. VILLA - NAPLES - DAY (CHORAL MUSIC IN SCORING)

The dog, lying down, looks off, his ears perk up and he starts running. Camera pans with him. As the dog reaches the entrance to the villa we see Nickie carrying Terry over the threshold, and we do not know whether or not Terry is able to walk again.

FADE OUT

<u>THE END</u>

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