

MY MAN GODFREY

1 NITE

FADE IN on garbage being heaped on a city dump. As CAMERA DRAWS BACK we see the street-cleaning wagons that are emptying their contents on the pile. Into the scene come the shadowy unkempt figures of the forgotten men, picking titbits from the refuse. The CAMERA PANS SLOWLY over the jungle. We see a man with his hands over his eyes, a mother suckling her child, an eighteen year old boy asleep on the ground before the CAMERA comes to a rest on Godfrey, seated on a packing case, and warming himself before the fire.

2 CLOSEUP - GODFREY

He sits and stares, unseeing, into the fire. His face is illuminated every now and then by the flames. He passes his hand over his beard and looks at the refuse pile.

3 CLOSEUP - REFUSE PILE

Into it comes shadows snatching at food.

4 CLOSEUP - GODFREY

He is watching this. He shakes his head slowly.

5 ROAD

Car drives up, George, Cornelia and Irene emerge.

GEORGE

I don't like the looks of it much.

CORNELIA

Well, we're not here for the looks. This is the place - and that ought to be my man.

(pointing to Godfrey)

6 SHOT OF GODFREY

7 GEORGE, CORNELIA AND IRENE

GEORGE

Don't you think I ought to go with you?

CORNELIA

Don't be silly, I can handle this

CONTINUED

IRENE
How about me?

CORNELIA
Oh, no, you don't. This was
my idea.

IRENE
All right, I'll stay here and
take care of George.

Cornelia starts off.

8 GODFREY

He's watching, a little puzzled, as Cornelia comes into
the scene.

CORNELIA
Good evening!

GODFREY
Good evening!

CORNELIA
How'd you like to make five
dollars?

GODFREY
Well, added to what I've got
that would make five dollars.

CORNELIA
All right, then, follow me.

GODFREY
Just a minute. Not that I mean
to be inquisitive, but what would
I have to do?

CORNELIA
My, aren't we fussy?

GODFREY
Well, I'd just like to know.
I'm funny that way.

CORNELIA
You certainly are. Well, we're
having a scavenger hunt, and I
need a forgotten man. All I
want to do is show you to some
people at the Waldorf, that's
all.

GODFREY

Show me to some people at the
Waldorf - are we dressing?

CORNELIA

(impatiently)

Look, do you want the five dollars
or don't you?

GODFREY

(walking toward her
menacingly, forcing
her backward)

Madam, your offer is very in-
triguing, but I am afraid I
cannot arrive at a decision
myself. I'm afraid I will
have to take it up with the
Board of Directors, and no
matter what the Board of
Directors advise, as far
as I am concerned, you can
take your five dollars and
stick --

Godfrey has forced her toward a pile of dirt, she stumbles
and slips into it. George comes running into the scene
and helps Cornelia up.

GEORGE

(to Godfrey)

You coward! Hitting a lady.

GODFREY

(advancing toward him)

I don't mind hitting a gentleman
either.

CORNELIA

(to George)

Aren't you going to do anything?

GEORGE

Let's get a policeman.
(he takes her hand)

They both run out of scene. We stay on Godfrey who is
watching them and we hear the sound of an auto horn
indicating that Cornelia and George have gone. Godfrey
walks toward fire, still looking at them - Irene is
standing at fire.

CONTINUED

IRENE

I'm Irene.

GODFREY

That's enlightening.

IRENE

That was Cornelia you pushed into the ashes.

GODFREY

That's a coincidence.

IRENE

And the fellow with her was Faithful George - we call him that because he gets in everybody's hair. His father's a broker.

GODFREY

What do you represent - the Book of Knowledge?

IRENE

No, you see, I'm Cornelia's sister and I thought you'd like to know that I've been wanting to do that ever since I was six years old.

GODFREY

You've been wanting to do what?

IRENE

Push Cornelia into something - like a pile of ashes, or something. You see, she's my sister and we don't get along very well.

GODFREY

Oh, you don't get along with your sister. Tsi! Tsi! Maybe you ought to be psychoanalyzed.

IRENE

(frightened)

Yes, maybe I ought to. I'll think it over - and thanks very much for your suggestion. Good-bye and I'm awfully glad to have met you.

GODFREY

Just a second! Before you go, would you mind telling me what a scavenger hunt is? just/

CONTINUED

IRENE

Oh! Well, a scavenger hunt is just like a treasure hunt, except in a treasure hunt you find something you want and in a scavenger hunt you find things you don't want and the one who wins gets a prize. Only there really isn't any prize, it's just the honor of winning, because all the money goes to charity, if there's any money left over, but then there never is.

GODFREY

Well, that clears the whole thing beautifully.

IRENE

I'm glad you think so, because I was getting a little mixed up myself as I was saying it.

GODFREY

Let it go. I couldn't go through that again. And are you a member of this hunting party?

IRENE

Well, I was - but I'm not now. I've been thinking it over and I've decided I don't like games where they have human beings for objects. It's a little ugly isn't it? I mean, when you think it over.

GODFREY

I don't know - I haven't thought it over.

IRENE

Well, you should and you'd know how wrong it was... Do you live here?

GODFREY

Yes, My real estate agent found the place. He felt the altitude would help my asthma.

CONTINUED

CONTINUED

IRENE

I have an uncle who has asthma.

GODFREY

Bring him down, by all means!
And look at the view! Of course
spring is a little late this
year, but the ash cans are sprout-
ing nicely.

IRENE

Yes, it's very nice. But I've
got to be going. Really. I've
got to go back and see who won
the game. I hope it wasn't
Cornelia, but she's so lucky.
She's probably got another for-
gotten man by now.

GODFREY

Oh, if she gets there first,
she wins.

IRENE

Yes.

GODFREY

Well, what's the matter with you
winning?

IRENE

Well, I couldn't win unless I
brought you with me, and I
wouldn't ask you to come because
if I did you'd get mad and I
wouldn't want you to get mad.

GODFREY

Just a minute - if I'd come,
you'd win?

IRENE

If we got there before Cornelia.

GODFREY

Well, come on, for Pete's sake.

He grabs her arm, they start off.

IRENE

Tell me, what made you decide
to come?

CONTINUED

8

CONTINUED

GODFREY

Curiosity. I want to know what a scavenger hunt looks like.

IRENE

But I told you.

GODFREY

I still want to know.

DISSOLVE TO:

9-10 JADE ROOM AT WALDORF

The party is at its height. as the CAMERA PANS SLOWLY from group to group, we realize that the room is crowded not only with women in V-backs and men in tails, but with strikingly contrasting objects like goats, cats, baseball bats, left-handed brassies, a 1902 Ford, etc. In short, it is a mad house. In the center stands a scorekeeper (either a headwaiter or a dowager of the Elsa Maxwell type) who is surrounded by people with various of these objects in tow trying to get their articles recorded. The scorekeeper is holding an old-fashioned corset in one hand and making a note with the other.

SCOREKEEPER

Credit Mr. Herbert Jamison with a corset! Twelve points, total eighty-two.

Laughter from the crowd. Cries of "Where'd he get it?" "It's his own!" etc. We hear a cry of "Gangway, gangway."

11 BICYCLE TANDEM

Riding right through the center of the room, a couple on tandem. They are going pell-mell, as guests scatter before them, and head for the scorekeeper.

MAN

One tandem for Millicent Peters.

SCOREKEEPER

Fifteen points! Total ninety-four!

Crowd laughs and gathers around them.

CUT TO:

12-14 NEAR ENTRANCE TO JADE ROOM

Mrs. Bullock, leading a goat, enters, accompanied by Carlo, who has a bowl of goldfish. They head for the Scorekeeper.

CONTINUED

12-14 CONTINUED

MRS. BULLOCK

(ANGELICA)

Well, I don't see any other goldfish, Carlo. I might win.

CARLO

(enthusiastically)

Of course you win. And tomorrow I write great symphony about how my Angelica win. Wait! I feel it coming over me.

(he stops his walk and begins humming, waving the goldfish about)

Da-da-da-da-da! You like it?

ANGELICA

It's beautiful - but don't drop anything!

CARLO

(looking hastily at trousers)

Oh, no! I have belt and suspenders - both. I am old-fashioned man, Angelica.

15 THE SCOREKEEPER

Crowd milling about him. Angelica enters, clearing pathway for Carlo, who follows.

ANGELICA

(triumphantly, as she deposits goldfish)

One goat, and a bowl of goldfish.

SCOREKEEPER

Twenty-nine points! Total ninety-four!

ANGELICA

How do I stand?

SCOREKEEPER

You're about fourth. Your daughters are leading.

ANGELICA

My daughters! How many points have they?

CONTINUED

15 CONTINUED

SCOREKEEPER

Miss Cornelia - one-twenty; Miss
Irene - one hundred and twelve.

ANGELICA

I'll teach those brats of mine
to respect their mother! Come
on, Carlo.

CARLO

What now?

ANGELICA

To get a forgotten man!

CARLO

To get a forgotten man. Good!
(they exit)

16 MR. BULLOCK

He is looking around timidly, when Angelica and Carlo,
on their way out, come into the scene.

MR. BULLOCK

Angelica!

ANGELICA

Oh, Alexander! Hello, dear.

ALEXANDER

(pleading)

Angelica, come on home. Let's
get out of this madhouse.

ANGELICA

Don't be silly - I'm going out
and get a forgotten man.

ALEXANDER

Forgotten man! How about me -
you've been forgetting about
me all evening. I'm going home
and go to bed.

ANGELICA

Oh, where's your sporting blood?

There is a commotion near the door - they all turn.

CUT TO:

17

ENTRANCE TO JADE ROOM

Irene and Godfrey enter. There is a buzz from the assemblage as the two walk down toward the Scorekeeper.

IRENE

(taking Godfrey's
hand to reassure him)

Don't worry about them - they're
only mugs.

CAMERA PANS with them to show reaction of different groups, including the waiters who, naturally, are the most snobbish of all.

IRENE

My forgotten man!

SCOREKEEPER

One forgotten man for Miss Irene
Bullock!

(totals her points a
second then calls)

Announcement! As the first con-
testant to score one hundred and
twenty-five points, the winner of
tonight's Scavenger Hunt -- Miss
Irene Bullock!

The announcement is the signal for cheers and laughter. They crowd around Irene to congratulate her, pushing Godfrey out of the way. He stands and looks at them. A waiter passes by with a tray of sandwiches. Godfrey reaches out and grabs one, and bites into it.

WAITER

(indignantly)

That's caviar!

GODFREY

(casually)

Oh, is it? Caviar! That's very
interesting. I must make a note
of that.

Waiter turns away haughtily. As he does Godfrey sneaks a napkin from him and applies it. He finishes sandwich, looks around, then with a determined stride, starts for the door.

18

IRENE

She fights her way through the crowd, evidently looking for Godfrey, spies him and runs after him. He is almost near the exit when she catches him.

CONTINUED

18 CONTINUED

IRENE
Where are you going?

GODFREY
Home. The game's over, isn't it?

IRENE
You're not really going back to that terrible place, are you?

GODFREY
What's the matter with it? I thought you said you liked it.

IRENE
I know - but I really didn't like it. There must be some other place for you to go.

GODFREY
Well, of course, there's the Waldorf - but the rent's much higher, and that would complicate things. Besides, I wouldn't want to break my lease. Don't worry about me - I'll be all right -- Goodnight.

He goes. Irene stands staring after him a second, then runs toward him.

19 GODFREY

On his way out. Irene comes into scene and taps him. He turns.

GODFREY
Oh, hello.

IRENE
Look - I was thinking - couldn't you get a job or something?

GODFREY
Jobs are a little scarce right now, haven't you heard?

IRENE
I know!
(gets an idea)
Can ypu buttle?

CONTINUED

GODFREY

Buttle?

IRENE

Be a butler. You know what a butler is?

GODFREY

Butler!

(waiter passes)

Oh, you mean one of those things!

(he grabs sandwich)

IRENE

It's very easy when you get the hang of it, and there's really not much to it and, of course, we only pay \$125.00 a month --

GODFREY

\$125.00 a month!

IRENE

I - I know it's not much, but there are some months that are very short. You take February - that's got only twenty-eight days in it, except for Leap Year, but Leap Year comes only once in four years, so that wouldn't bother you much.

GODFREY

When do I start?

IRENE

Tomorrow morning, because the other butler left today and we really need a butler. You'd be doing us a favor, really.

GODFREY

(at this point Angelica enters scene heading for Irene)

And the address -

IRENE

1011 Fifth Avenue.

CONTINUED.

ANGELICA

Irene! What are you doing out here?

IRENE

Mother, I've just engaged a new butler to take Jamison's place. I want you to meet him.

ANGELICA

(as Godfrey bows suavely)

Really. But, of course, this isn't final. My daughter is so whimsical - you know, gets impulses and does things. Suppose you run along and we'll let you know later. Run along, and thank you so much for coming. Come along, dear, we'll talk it over.

IRENE

We're not going to talk anything over. I've engaged him and that's that.

ANGELICA

Why, you nitwit! Don't you realize I'm your mother?

Cornelia enters.

CORNELIA

Ah, the usual family row! Nice place for it, too.

ANGELICA

Cornelia! Irene wants to engage this man for our butler. Did you ever hear of such a thing?

CORNELIA

(looking Godfrey over. He thinks it's the end - so does Irene)

Why, I think he's just the type! A very good notion of yours, Irene.

ANGELICA

But, Cornelia -

CONTINUED

19 CONTINUED

CORNELIA

Hush up, mother!
 (still surveying Godfrey)
 Tell me - what's your name?

GODFREY

Godfrey

CORNELIA

Tell me, Godfrey - are you good
 at cleaning boots?

GODFREY

(elaborately polite)
 Oh, yes, Maa'm - but I'm not
 very good at licking them.

Godfrey bows and exits. Cornelia and Irene look
 after him.

ANGELICA

(to her daughters)
 I know it's a terrible thing to
 say about your father, but some-
 times I think I'm not your mother!

Irene runs out of scene.

20 GODFREY ON WAY OUT

Irene runs into scene, calling:

IRENE

Oh, Godfrey!

(he turns)

I forgot -- I mean --

With a swift motion she slips some money into his coat
 pocket. It falls through the hole. She and Godfrey
 look at it an instant. Then he picks it up a little
 too casually.

GODFREY

And I told Jeeves to lay out
 my other suit!

He bows to her gallantly and goes. As he comes to door,
 flunky opens door for him, obviously sniffing. Godfrey
 flings him a coin and exits. Flunky stares.

DISSOLVE TO:

SERVANT'S ROOM:

Fade in on indicator. PAN DOWN to Molly, the maid, who is reading a magazine. She looks up at the indicator and turns back to the magazine. Godfrey, shaved, spic and span, enters. Molly looks up enquiringly.

GODFREY

Pardon me, I'm the --

MOLLY

The new butler. Oh, yes.

GODFREY

How did you know?

MOLLY

Oh, there's one every day at this hour.

(she turns back to magazine)

GODFREY

Oh!

(he consider this a minute)

Where are my quarters?

MOLLY

(very bored)

You won't need any quarters. Just hang your hat near the door so you can get it on your way out. It won't be long.

GODFREY

You don't seem very enthusiastic about the family.

MOLLY

Enthusiastic? Have you met them?

GODFREY

I've met the daughters.

MOLLY

The daughters! Of course. Irene isn't so bad. She's just dumb -- but I mean dumb. But Cornelia! Some day, when I'm sixty and am getting that two hundred dollars a month from Dr. Townsend, I'm going to tell Cornelia some of the things that are on my mind. It'll be a very interesting monologue, if I do say so myself.

CONTINUED

GODFREY

You intrigue me. Tell me more about the family.

MOLLY

Well, there's the old battle-axe! That would be Mrs. Bullock - Angelica. She rings every morning around eleven - a little late this morning, but she'll buzz in a minute.

(she looks up at indicator)

GODFREY

What do you do, when she buzzes?

MOLLY

Well, what I do is forget the whole thing, because if you don't answer, she goes right back to sleep till about two. Then she gets up with a hangover. Not just an ordinary hangover -- something special. She sees things.

GODFREY

Very interesting. And is there a Mr. Bullock?

MOLLY

Yes, but don't pay any attention to him. You see, nobody else in this house does, and the shock might kill him. Mr. Bullock arises around noon, and then goes to his office. He's comparatively sane, but they're getting him. He'll wind up just like everybody else in this house.

GODFREY

(amused)

Oh come, it can't be as bad as all that. You look perfectly normal.

MOLLY

Oh, I may look all right, but I'm slipping. I know. I can tell.

GODFREY

Doing anything for it?

MOLLY

I certainly am. I'm having a dressmaker make me the cutest little straitjacket you ever saw.

SOUND: THE BUZZER

22 INDICATOR - CU:

Indicator moves, as sound continues.

23 BACK TO SCENE:

MOLLY

(looking at indicator)

Ah! The battle-ax!

GODFREY

(also looking at indicator)

Where's the brandy?

MOLLY

The brandy? Are you one of those early drinkers?

GODFREY

No, I got an idea. Where is it?

MOLLY

(indicating it)

Right over there.

Godfrey pours out three ponies of brandy, as Molly watches curiously.

GODFREY

(putting glasses on tray, ready to leave)

And where is Angelica's room?

MOLLY

The third floor - last room to the left. And if that's where you're going, you better take your hat with you.

GODFREY

(standing at door, ready to leave)

certainly not. No gentleman enters a lady's boudoir with his hat on.

LAP DISSOLVE:

24 GODFREY:

Outside of Angelica's room. He is, in spite of his cockiness, a little scared. He straightens himself and enters.

25 ANGELICA'S BEDROOM:

Shot of Angelica asleep. CAMERA PANS revealing room.

CONTINUED

25 CONTINUED

Godfrey closes door softly behind him, puts tray down. Quietly closes window and raises shades. Sunlight floods the room. In the slight morning breeze, a shade flutters to and fro -- the motif for the music under the scene.

26 ANGELICA: CU:

She awakens, looks at Godfrey uncomprehendingly, passes her hand over eyes, and looks at him again.

27 ANGELICA: Medium Shot

ANGELICA

This is one of the silliest dreams I've ever had.

(she closes her eyes again - opens one eye and looks at him, then sits up)

Now be a good fellow and go away, and haunt somebody else. I'm very tired.

GODFREY

But I can't go away. I've got to stay - my duty.

ANGELICA

Who are you, anyhow?

GODFREY

I'm the new butler.

ANGELICA

What became of the old man?

GODFREY

Oh -- he disappeared. It's a very sad story. Very sad.

(he comes over nearer her)

ANGELICA

(sighing)

Ah, but that's life.

(she screams)

Look out!

(as Godfrey is walking - he stops)

GODFREY

What's the matter?

ANGELICA

(pointing)

You nearly stepped on those three men!

CONTINUED

ANGELICA

(accusingly)

Now I remember. That's why
I fired the last butler.

GODFREY

(carefully stepping
over nothing)

Ah, but I'm careful! Look!
Stepped right over them.

ANGELICA

(looking)

So you did.

(looks up at Godfrey)

Don't misunderstand me. I don't
really like them, but I hate to
have anybody step on them.

GODFREY

I know just how you feel. I
wouldn't hurt them for the world.

ANGELICA

(shrewdly)

Do you really see them or are
you just pretending?

GODFREY

Of course I see them. Plain as
day.

ANGELICA

(still unconvinced)

How many are there?

GODFREY

Let's see - one -- two -- three.
Three.

ANGELICA

That's right. Three!

(she's convinced)

You know, you're the first person
in this house who has ever seen
them except myself. How do you
account for that?

GODFREY

Well, obviously, it's because
we have gypsy blood -- and the
others haven't.

ANGELICA

Gypsy blood! But of course!
That would account for a lot of
things I do.

27 CONTINUED (3)

ANGELICA
(taking the third one)

All gone!
(she begins to get drowsy
and her accent thickens
slightly)
's a marvelous invention you
got. Did you think it up your-
self?

GODFREY
Yes. I worked at it a good many
years. I studied under Edison.

ANGELICA
What Edison was that?

GODFREY
I never knew his first name.
I always called him Mr. Edison.

ANGELICA
Wasn't that sweet?
(she's getting hazy)
Say, I've got a beautiful idea.

GODFREY
Yes.

ANGELICA
If you had another one of those,
maybe I could get rid of you too.

GODFREY
(smiling)
That won't be necessary. I
was just going, anyhow.

He picks up trays, as Angelica gets drowsier and drowsier.
By the time he reaches the door, she has fallen asleep.
He tiptoes out with a smile.

23 THE HALL:

As Godfrey comes out, with air of the cat who has swallowed
the canary. PAN WITH HIM as he walks along on high to the
edge of the stairs. There he meets Molly, with a tray in
her hands. She looks at him curiously.

MOLLY
And how was the battle-ax?

GODFREY
Oh, she's charming. Really a
lovable character when you get
to know her.

CONTINUED

MOLLY

(looking around)

Say, we couldn't be in the wrong house, by any chance?

GODFREY

No, we're all right. Who's the tray for?

MOLLY

Cornelia.

GODFREY

(taking tray)

May I?

MOLLY

Now wait a minute. Don't trifle with your luck. You can't win 'em all.

GODFREY

Maybe not, but I'm going to be a fighting champion. Me and Joe Lewis! Is this it?
(indicating Cornelia's room)

MOLLY

That's it. And I'll go and get your hat.

GODFREY

(at the door he straightens up and calls gaily to Molly)

All right - Eat eez for France!

He opens the door, closing it behind him. Suddenly from inside Cornelia's room we hear cannonading. Things are being thrown. We don't hear anything Cornelia says but occasionally words come through. Something like this.

CORNELIA'S VOICE

What the heck do you mean, barging into a lady's room? Well, I'll show you, you ragpicker! I'll teach you a little respect. Take that tray and get out of here!

Up the stairs we hear footsteps and Molly appears with hat in hand - hears the noise, enjoys it - The door opens and a slightly disheveled Godfrey, tray still in his hand, comes out. Flying over his head and just missing him, come a vase, a book and a shoe. He closes the door just as something especially vicious booms against it.

(CONTINUED)

GODFREY

Good coffee.
(he drinks)

IRENE

No, the job.

GODFREY

Oh! I think it'll be all right.

IRENE

Of course, you've got to be patient with us. Most butlers walk out in a huff.

GODFREY

I'm not temperamental.

IRENE

You were yesterday with Cornelia. Remember?

GODFREY

Oh, but that's all over.

IRENE

You and Cornelia made up?

GODFREY

Yes, we made up this morning. At breakfast.

IRENE

That's great! Only
(she grows confidential)
Don't trust her too much. She's got a mean streak.

GODFREY

(incredulous)
Has she, really?

IRENE

Oh, yes! She can be pretty awful when she wants to. But, if you've made up --

GODFREY

We're like that.
(he starts to snap his fingers but ducks instead)

IRENE

And how was mother?

GODFREY

Oh, mother! She was wonderful,
God rest her soul. I mean,
bless her soul!

IRENE

(relieved)

That's fine! And there's nobody
else but me, and we get along,
don't we?

GODFREY

We certainly do.

IRENE

So there's nothing to it, you
see. Oh, yes, there's Dad.
I forgot him, but everybody
gets along with Dad. Even Carlo.

GODFREY

Carlo?

IRENE

Yes, that's mother's protege --
Carlo. Say, what have you got
there?

(she looks at his head)

GODFREY

Where?

IRENE

(pulling his head over
to her lap)

Ah! A little bald spot! Now,
Godfrey, you've got to use a good
hair tonic for that and I'll tell
you just what to get --

Molly enters, the picture she sees is Godfrey's head in
Irene's lap. That's all she wants to know and her
expression indicates as much.

30 SHOT OVER MOLLY'S SHOULDER

To indicate what she sees. Godfrey's head comes back
to normal.

31 SHOT CU OF MOLLY

registering.

32 CLOSEUP - GODFREY AND IRENE

Godfrey shrugs his shoulders at Molly - Irene the only one who takes it casually.

33 FULL SHOT

MOLLY

Did you ring, Miss Irene?

IRENE

No.

MOLLY

I'm sorry.

(she exits)

GODFREY

I'm afraid she misunderstood things.

IRENE

She certainly did. Do you think she's been drinking?

GODFREY

I wouldn't know. It's possible - but then she walked all right.

IRENE

Oh, well, anyhow, let's have a good long talk, Godfrey. I want to know what you think about everything.

GODFREY

(embarrassed)

I'd love to - but I've really got to get straightened out a bit downstairs. You know how it is when you first move in a place.

IRENE

(contrite)

Oh, certainly. Why don't you go down and take a nice hot bath and a nap and we can talk after lunch.

GODFREY

Yes -- I'll do that. See you later.

(he edges toward door)

IRENE

Goodbye.

CONTINUED

33 CONTINUED

She waves at him. With a hand on the door knob he waves back. He opens door and goes out.

34 HALL

Godfrey comes out and mops his brow. He looks down to see the hat. He picks it up, looks at it, starts to close the door to Irene's room.

35 MR. BULLOCK

He is coming out of his room, looks and sees -

36 GODFREY

Hat in hand he is closing the door. He starts for the stairs.

37 BULLOCK

Registering indignation, he starts for Godfrey. They hit the stairs almost simultaneously. REST OF CONVERSATION ON STAIRS. CAMERA PANS WITH THEM as they walk abreast down the two flights.

BULLOCK

Good morning!

GODFREY

Good morning!

BULLOCK

My name is Bullock, Alexander Bullock.

GODFREY

(he doesn't get it)

Yes, I know.

BULLOCK

And yours -

GODFREY

Godfrey.

BULLOCK

Glad to know you, Mr. Godfrey. I'd like to ask you a few questions, if you don't mind.

GODFREY

(he twirls the hat uncertainly)

By all means.

CONTINUED

BULLOCK

(looking meaningly at hat)

How do you feel about the younger generation?

GODFREY

Why, I think they're all right. Of course, they're a little broadminded.

BULLOCK

Oh, you've noticed that, too? Do you think, by any chance, they're a little too broadminded?

GODFREY

How do you mean?

BULLOCK

Well, if you were the father of a young lady who doesn't get up till eleven, and about eleven you saw a man coming out of her room, how would you feel about it?

GODFREY

But I can explain all that.

BULLOCK

But would you listen to an explanation? I mean if the young scoundrel were right near you and you happened to be the amateur ex-heavyweight champion?

GODFREY

But -- look -- I'm not what you think. I'm the new butler.

BULLOCK

(snorting)

The new butler! Don't make me laugh! I hire all the butlers around here.

GODFREY

Your daughters hired me last night -- with your wife's O.K.

BULLOCK

(only half convinced)

A butler! Do you usually serve with your hat in your hand?

(CONTINUED)

GODFREY

I know that looks funny, but
I can explain that, too.

BULLOCK

It had better be good, because
I don't tolerate any irregularities
in this household. I don't take
anything from my family, and I
certainly don't take anything
from butlers.

They are at the foot of the stairs - Molly comes in.

MOLLY

Excuse me, Mr. Bullock, but
there's a policeman to see you.

BULLOCK

A policeman? What does he want?

MOLLY

He wants you to straighten out
a bill of damages from Cartiers.
It seems like Miss Cornelia broke
all their windows last night.

BULLOCK

How did she break them?

MOLLY

She threw some bricks at them.
(Bullock registers)
And that man who drives a hansom
cab is here, too, Mr. McGinty.

BULLOCK

Mr. McGinty. And what did Cornelia
do to Mr. McGinty?

MOLLY

It wasn't Miss Cornelia - it was
Miss Irene. He wants his horse
back.

BULLOCK

I never saw his horse.

MOLLY

Well, you can see it. It's
in the library.

Bullock registers. We hear a loud WHINNY.

DISSOLVE:

33 BULLOCK LIVING ROOM

Godfrey is alone in it as we fade in. He is arranging some flowers, etc., when Cornelia dressed in evening clothes enters and calls to him.

CORNELIA

Oh, Godfrey.

GODFREY

(going to her)

Yes, Miss Cornelia?

CORNELIA

(apparently sincerely)

I want to apologize for the way I acted this morning. I'm afraid I treated you rather shabbily.

GODFREY

(taken aback by this amazing change)

Why -- er --

CORNELIA

(she goes right on)

You see, the trouble with me is that I'm just no good in the morning till I've had my coffee. Especially when I've been out on a bat the night before. Am I forgiven?

(she smiles winningly)

GODFREY

(completely disarmed)

Why, of course.

CORNELIA

That's very sweet of you, Godfrey. -- Oh --

(She looks at her shoe)

Look at that spot. Would you mind?

GODFREY

(the perfect gentleman)

Not at all.

He stoops down, whips out a handkerchief, and begins working away at shoe.

CORNELIA

Thanks so much. I felt pretty bad about it because my feeling

CONTINUED

33 CONTINUED

CORNELIA (Cont'd)
is that a lady should always
be a lady. Just as my feeling
is -

(she releases her
venom for the first
time)

- that a servant should always
be a servant.

Godfrey looks up startled.

CORNELIA
(resuming sweetly)
Oh, but you haven't taken it
off yet, Godfrey.

He goes back to brushing away at the spot.

CORNELIA
(almost matter of fact)
I think you've got to accept
the fact that there are just
two classes: the upper and
the lower. And when --
(again the venom)
- one of the lower classes
forgets himself and dares to
put his hand on one of the
upper classes, he's got to
be taught a lesson. And I'm
the girl who can teach him!

GODFREY
(again he stops and
looks up at Cornelia)
Let me get this right. Do
you mean you're firing me?

CORNELIA
(Butter wouldn't melt
in her mouth)
Why, of course not, Godfrey!
Where did you ever get that
silly idea? Do go on with
your brushing!

Godfrey resumes.

Fire you. What a silly idea!
(the poison again)
That wouldn't teach you a lesson,
would it? No, I'm not going to
fire you. I'm going to humiliate
you so that you'll be glad to

CONTINUED

38 CONTINUED

CORNELIA (Cont'd)
leave of your own accord - and
go back to that dump where I
found you!

GODFREY
(stands up and faces her)
Let's understand each other.
I'm not quitting.

CORNELIA
That's just dandy, because the
longer you stay, the more fun
I'm going to have!
(She looks at him
a second)
Now get busy on that other shoe.

Irene enters.

GODFREY
Certainly, miss.
(he drops down and begins
polishing other shoe)
As you said, a servant should
always be a servant.

IRENE
(surveying situation)
What's going on?

CORNELIA
(sweetly)
Oh, nothing. I found a little
spot on my shoe and Godfrey
offered to fix it for me. Didn't
you, Godfrey?

GODFREY
(brushing away, but
looking up)
Yes. How do you do, Miss Irene?

IRENE
Hello, Godfrey.

CORNELIA
That's all, Godfrey - and thank
you so much.

CONTINUED

38 CONTINUED

GODFREY

(he arises)

Not at all, Miss.

IRENE

Godfrey, you look positively handsome in that suit. Doesn't he, Cornelia?

CORNELIA

Oh, Godfrey's taste is excellent.

IRENE

Well, it's really my taste. I helped him pick it out.

CORNELIA

Oh, did you? Wasn't that nice? That'll be all now, Godfrey.

GODFREY

Thank you.

(he goes, the impeccable butler)

The two sisters watch him exit.

CORNELIA

(maliciously)

So you picked out Godfrey's suit.

IRENE

(defiantly)

And what of it?

CORNELIA

Oh, nothing. And what does Godfrey pick out for you? Your stockings?

IRENE

No, but that's an idea. Listen to me, sister; you let me alone and you let Godfrey alone! And don't ask him to shine your shoes: he's a butler, not a bootblack.

CORNELIA

He'll shine my shoes any time I want him to. I'm going to teach this friend of yours a lesson.

CONTINUED

IRENE

And I'm going to teach you one.
Did you ever get a good, swift
sock in the jaw?

CORNELIA

No, I didn't. And what's more,
I don't intend to.

IRENE

Then leave Godfrey alone!

CORNELIA

Just what is this tramp to you?

IRENE

He's not as much of a tramp as
some of those nitwits you're
running around with. At least,
when a job is offered to him,
he takes it.

CORNELIA

Dad might be interested in know-
ing you pick out Godfrey's suits
for him!

IRENE

No, he wouldn't be interested,
because I told him about it al-
ready. But I tell you what he
might be interested in: he might
be interested in knowing where
you went with that Princeton
man last Saturday!

CORNELIA

What do you mean? How do you
know where I went?

IRENE

Because he tried to take me there
the previous Saturday.

CORNELIA

(advancing furiously on
Irene)

Why, you --

The tension is broken by Angelica's voice.

ANGELICA

There they are! Hello, darlings!
Come on Carlo, in here!

38

CONTINUED

She enters followed by Carlo.

ANGELICA (Cont'd)

Ah! Been talking things over?
That's good!

(she puts an arm
around each)

I'm so lucky - to have two
daughters who talk things
over with each other. Don't
you think I'm lucky, Carlo?

CARLO

Ah! You are very lucky. You
have two lovely daughters, a
devoted husband - and me!

ANGELICA

Oh, Carlo! Here! You may kiss
my hand!

She leaves her daughters, and extends her hand, so
Carlo can kiss it.

Ah! That was beautiful, Carlo.

(to daughters)

You know, girls, unless you've
had Carlo kiss your hand, you've
really never been kissed.

Mr. Bullock also in evening clothes enters.

MR. BULLOCK

Well, quite a coincidence.
Getting the whole Bullock family
together in one room.

ANGELICA

And Carlo! Don't forget Carlo!

MR. BULLOCK

(meaningly)

No, I won't forget Carlo.

CARLO

It's perfectly all right. I
really feel like one of the
family.

MR. BULLOCK

Yes, so I've noticed - so I've
noticed. Well, now that you're

CONTINUED

CONTINUED

MR. BULLOCK (Cont'd)
all together, there's something
I'd like to say to you. You don't
mind my discussing family matters,
Carlo, old boy?

CARLO
Not at all, not at all.

MR. BULLOCK
That's very good of you. Well,
then, it might interest you to
know that I've just been going
through last month's bills, and
I find you people have me con-
fused with the Treasury Department.

CORNELIA
Don't start that again, Dad.

MR. BULLOCK
I've got to start it. You people
don't seem to realize my position.
I'm a millionaire - you know what
that means. I've got to give the
government sixty per cent of what
I make; I don't even mind that;
but how can I give the government
sixty per cent when my family is
spending fifty per cent?

CORNELIA
Why should the government get more
than your own family?

ANGELICA
Yes, why should it? Let me tell
you, Alexander, I won't be treated
this way! If you're going to give
the government more than your own
flesh and blood, I'll sue for
divorce. Yes! And I'll name the
United States government as
correspondent! Put that in your
pipe and smoke it!

Bullock is speechless.

CONTINUED

38

CONTINUED

IRENE

(the notion thrills her)
Mother, that's a wonderful idea.
Imagine suing Congress for alienation
of affections. Why, that sounds
like more fun than Communism!

CARLO

Communism!
(he clutches his heart)
Please don't say that word.
(he shudders)
If you knew what my country has
suffered from the Communists.
(he staggers onto a couch)

ANGELICA

(in a panic)
Carlo!
(she rushes to him and
feels his brow. Then she
turns on Bullock, enraged)
There! You see what you've done.
You've upset Carlo!

BULLOCK

(he finds his tongue)
Carlo! Carlo! Carlo! Who's
the head of this house, Carlo
or I?

ANGELICA

Please let's not go into that
again!

BULLOCK

Somebody has got to go into some-
thing. What this house needs is
some discipline! I've been a
pretty patient man, but when
people start riding horses up
the front steps and leaving them
in the library, I'm through.

ANGELICA

(hotly)
Are you insinuating that I rode
a horse up the front steps last
night?
(quick change of mood as
she considers this)

CONTINUED

ANGELICA (Cont'd)

Of course, I don't remember just what I did do last night, but I'm quite sure I didn't ride any horses.

(she becomes firmer)

No, I'm positive I didn't.

(triumphantly)

Because I didn't have my riding costume on, and I hope you're not insinuating that I would ride a horse up the library steps without my riding costume!

CORNELIA

It was Irene who rode the horse!

IRENE

(really amazed)

What horse?

CORNELIA

Don't play innocent. I begged you not to do it.

IRENE

I don't remember doing anything of the sort, but even if I did, how about those broken windows on Fifth Avenue? And how about that Princeton palooka?

Godfrey saves the day by entering with cocktails.

Oh, thank you, Godfrey!

Irene takes cocktail, as does Cornelia. They glare at each other. Godfrey makes the rounds of the others.

ANGELICA

(to Carlo)

How are you feeling now, dear?
Better?

(Godfrey comes in and Carlo reaches out hand for cocktail and takes it)

Oh, thank you, Godfrey, I'm sure we'll all feel better after a little drinky.

CONTINUED

MR. BULLOCK

Whether Irene did it or Angelica did it doesn't matter! What does matter is - oh, thanks, Godfrey! I hope they're strong.

GODFREY

I mixed them the way you told me: two parts gin, a dash of vermouth, and two parts gin.

Godfrey makes the rounds again toward Cornelia.

CORNELIA

Thank you. Oh, Godfrey, what interesting ears you have.

She stares at them. He is embarrassed, but proceeds toward Irene.

IRENE

The better to hear you with. Thanks, Godfrey.

He continues with others.

CORNELIA

Did you notice his ear lobes?

ANGELICA

No. Let's see your ear lobes, Godfrey.

She examines them as he helps her with another drink.

CORNELIA

You know, a lot of criminals have ear lobes just like Godfrey's.

IRENE

How do you know so much about criminals?

CORNELIA

I read a book all about them. And it said when a man has earlobes like that, he's bound to be a criminal.

ANGELICA

If I were you, Godfrey, I'd go to a plastic surgeon and get my ear lobes lifted. It would make you look ten years younger, too.

CONTINUED

CORNELIA

Godfrey knows I'm not being personal, but, after all, we wouldn't like it if we woke up some morning and found our throats cut from ear, to ear, would we?

Bullock has lifted his cocktail, swallows the wrong way at this, and squirts it out.

IRENE

(it is all she can bear)

Let Godfrey alone! All of you!
(she gets hysterical and bursts into tears)

ANGELICA

(rushing to her side)

There! There! Irene!

(to Bullock)

Now see what you've done - you've upset Irene too!

BULLOCK

I --

(Godfrey hands him a cocktail)

-- thanks Godfrey. You may be a criminal, but you're a friend in need.

CORNELIA

(looking at Irene)

That's an old act of hers. Don't pay any attention to it.

ANGELICA

You haven't any feelings at all. Don't you remember her breakdown last summer?

CORNELIA

I certainly do. That's why I'm not paying any attention to this.

ANGELICA

You want her to have another spell?

CONTINUED

38

CONTINUED

IRENE

(loudly)

If mother can have Carlo, why
can't I have Godfrey?

She goes into a faint. Angelica shrieks.

CARLO

It is too much!

He flings his arms up and begins beating the divan with
his feet. Angelica rushes over to him.

ANGELICA

Carlo, dear! Don't take it this
way!

A groan from Irene. Angelica starts to rush back to
her. Carlo howls again, Angelica stops and rushes back
to Carlo.

ANGELICA

Carlo!

(she soothes his brow; he
relaxes. She turns
savagely on Bullock, in-
dicating Irene.)

Take care of your daughter. Haven't
you any feelings?

Molly enters.

An ice-bag, Molly! Quick!

Molly goes.

BULLOCK

And a drink!

(Godfrey gives him another)

Thank you, Godfrey. We criminals
must stick together.

CORNELIA

All this fuss over a butler.

(Godfrey offers her the
tray; she takes sandwich)

ANGELICA

Well, the poor girl must have
something to occupy her mind!
Godfrey's the first thing she's
shown a bit of interest in since

CONTINUED

ANGELICA (Cont'd)
her Pakinese died.

(Godfrey comes up with
a drink)

Oh, thank you, Godfrey. Here,
Carlo.

(She gives it to Carlo.
He drinks)

Feel better?

(Carlo nods. He definitely
feels better)

That's good! You know, I think
I may faint myself!

CARLO

(jumping off divan, always
the gentleman)

Please!

He indicates that there is now room for her to faint.

ANGELICA

Thank you, Carlo. Call Dr. Hatch
for me, would you? Or I tell you
what, would you do something for me?

CARLO

Anything.

ANGELICA

Do that imitation of a gorilla.
You know.

CARLO

With pleasure.

ANGELICA

(her attitude is that of
a mistress of ceremonies)
Everybody pay attention, please!
Carlo's going to imitate a gorilla
for us, and he must have absolute
quiet.

Molly enters with ice-bag and starts toward Angelica.

Never mind that now, Molly. Just
pay attention. All right, Carlo.

Carlo goes into his act, leaping from chair to chair,
scratching himself, etc. Angelica goes into shrieks
of hysterical laughter. Molly watches with saturnine
amazement. Mr. Bullock watches with disgust.

38

CONTINUED

Irene apparently unconscious, sneaks a look now and then before going back to her faint. Godfrey passes the drinks. Molly takes one. Carlo finishes his act. Frantic applause from Mrs. Bullock. Carlo bows.

BULLOCK

That was a fine imitation of a gorilla, Carlo. Now let's see you imitate a man!

CORNELIA

(rising)

Well, I'm off for dinner. We must all get together again sometime.

She goes.

IRENE

(apparently coming out of her trance)

Has Godfrey gone?

ANGELICA

Why, no. He's still here. Aren't you, Godfrey?

She takes him by the arm and leads him toward Irene.

Here's Godfrey. Say hello, Godfrey, so she'll know who you are.

GODFREY

(obediently)

Hello.

IRENE

(tremulously)

Hello.

ANGELICA

(as though that proved anything)

You see. And he's promised to stay on. Haven't you, Godfrey?

GODFREY

Yes.

Irene relaxes with a smile and closes her eyes.

CONTINUED

38 CONTINUED

MR. BULLOCK
(glancing at watch)
Seven-thirty! I'll be late for
the club. So long!

He dashes out.

ANGELICA
Seven-thirty! Come on, Carlo!
We'll have to hurry. Godfrey,
you'll take care of Irene, won't
you?

GODFREY
Yes, ma'am.

ANGELICA
(Carlo at her side)
Good-bye, dear. I'll look in
on you in the morning.

IRENE
(weakly)
Good-bye.

She closes her eyes. Molly, from a corner, advances with
ice-bag in hand. Irene opens eyes, sees her and waves
her away. Molly shrugs her shoulders and starts out.

IRENE
Sit down, Godfrey.
(embarrassed, he sits down)
Godfrey - would you mind kissing me?

Embarrassed, he leans over. She clutches him frantically.
A long kiss. Molly on her way out, looks back and sees
this and takes it big. Resolutely, she clamps the ice-
bag on her own forehead and starts out.

39 GODFREY AND IRENE

He frees himself from Irene's clutches and runs out of
room.

40 PANTRY

Molly has tray with several glasses. Godfrey comes
running in, bumps her and knocks down a glass or two.

GODFREY
(not quite stopping)
Oops! Sorry!

CONTINUED

40 CONTINUED

MOLLY

Not at all.

(she deliberately throws
and breaks the other glasses)

The perfect hostess!

Godfrey runs out, with a puzzled glance. Molly throws the tray after the rest of the debris. She starts out just as Irene enters.

IRENE

(a glance at the broken
stuff)

What happened, Molly?

MOLLY

(she looks at it, too,
as though for the first
time)

Hm! Looks to me like ants.

IRENE

(that sounds plausible
to her)Maybe you better send for the
exterminator.

MOLLY

I may do that. You'll find
Godfrey in his room.

IRENE

(is she surprised)

How did you know I wanted to
see Godfrey?

MOLLY

I don't know. It just came
over me.

41 GODFREY'S ROOM

Fully dressed, but in a bathrobe, he is stretched out on his bed, reading a book. There is a knock. He looks up. Irene enters. He starts to get up, but she sits right down on the bed.

GODFREY

You mustn't come in here. If
anybody saw you --

CONTINUED

IRENE

Why not? It's our house, isn't it? And, after all, one room is just like any other room and I wanted to talk to you and you ran away from me when we were in the living room so I couldn't talk to you there. That reminds me -- why did you run away?

GODFREY

Because I don't approve of ladies kissing their butlers.

IRENE

That sounds very snobbish. I don't see why a butler is any better than anybody else.

That stuns Godfrey. She goes on.

Isn't it funny? You sat on my bed the other day and now I'm sitting on yours. That's a coincidence.

GODFREY

(rising as he is reminded of the situation)

Yes, And if anybody came in now, I'd be fired. And that wouldn't be a coincidence. That would be tough luck for me.

IRENE

Why would they fire you? You haven't done anything.

GODFREY

(explosively)

Why would they fire me?

(he softens trying to explain)

Look, Irene, hasn't your mother ever told you anything?

IRENE

About what?

GODFREY

(how can he explain)

About -- things.

CONTINUED

IRENE

What kind of things?

GODFREY

(he gives up)

Any kind. Hasn't she ever had a talk with you?

IRENE

No. Not mother. She rambles on quite a bit, but she never says anything. Haven't you noticed it?

GODFREY

Well, has your father ever had a talk with you?

IRENE

Oh, no! Dad's afraid to talk to anybody!

GODFREY

Well, then I'm going to have a talk with you.

IRENE

(jumping up and down on the bed with glee)

Oh, that's fine! That's what I came in to see you about. Remember? Now what'll we talk about?

GODFREY

(sternly)

I'll do the talking.

IRENE

Don't I do any?

GODFREY

No. You just listen. Now understand me, you did me a big favor, and I appreciate it. You gave me a job, and I intend to keep it.

IRENE

I want you to keep it.

GODFREY

All right, then. The first thing you must do is keep out of my room. And keep off my bed!

41 CONTINUED (3)

She gets off, startled.

IRENE

But if I don't come to your room
how can we talk?

GODFREY

Oh, we can talk all right.

IRENE

When?

GODFREY

Well, when I serve you at dinner,
you can say, "Good evening, God-
frey", and I can say, "Good evening
Miss Irene". We can -
(he's trying to sell her)
- do that every night.

IRENE

But lots of times I don't come
home for dinner.

GODFREY

Well, those days we don't talk.
It'll be a great disappointment
to me, but in these days every-
body has to make sacrifices. And
that'll be mine.

IRENE

I don't like this talk. Let's
talk about something else.

GODFREY

Oh, no. We're going to finish
this. Now another thing you ought
to do -- you ought to get yourself
engaged to one of those young
fellows who come around. Somebody
in your own class.

IRENE

But they're such awful nitwits.
I like older men.

GODFREY

Older men are dangerous.

IRENE

Why are they dangerous?

CONTINUED

41 CONTINUED (4)

GODFREY

You'll just have to take my word for it. They're dangerous And so are butlers. They're terribly dangerous. Keep away from them!

IRENE

I think you're being very nasty.

GODFREY

Maybe I am, but I'm trying to be helpful. Now remember, somebody of your own age, your own class, and your own intelligence.

IRENE

(indignantly)

But if I marry somebody with my own intelligence, how about the children? They'll be morons won't they?

GODFREY

Not necessarily. You can't tell.

IRENE

Yes, you can, but you just don't care, that's all.

(growing indignation)

All right, then, I'll do that. I'll go and marry one of those nitwits, and I'm going to have five children, all of them morons. And I'll tell everybody it's your fault.

She flounces out of room.

"MY MAN GODFREY" (April 13, 1936)

42 BULLOCK LIVING ROOM

Carlo is playing "Otchi tchornia" at the piano. Angelica is listening attentively and knitting a sweater for General Yen, her pet Pekinese, who is seated beside her. Godfrey is arranging flowers around the place.

CARLO

(dreamily)

"Otchi tchornia, otchi tchornia.."

ANGELICA

That's beautiful, Carlo! What's the name of it?

CARLO

"Otchi tchornia."

ANGELICA

Oh, is that the name? I thought it was just the words. You know, I like all those songs with the same words. Makes them easy to remember.

(she hums part of the tune but uses the same words)

"Otchi tchornia, otchi tchornia, otchi tchornia." And do you know, "The Bear Went Over the Mountain?"

(she sings a bit of that)

"The bear went over the mountain, the bear went over the mountain, the bear went over the mo-ountain --"

Oh, yes, I like those songs much better than songs like "The Star-Spangled Banner", where nobody remembers the words at all. Don't you think so, Godfrey?

GODFREY

I rather like "The Star-Spangled Banner", myself.

ANGELICA

Don't misunderstand me, Godfrey. I do like "The Star-Spangled Banner", because I'm very patriotic deep inside. You know, my ancestors came over on the Mayflower with Columbus, way back in 1776.

GODFREY

I didn't know that.

CONTINUED

ANGELICA

Yes, you see before I married
Mr. Bullock, I was a Peewee.
One of the Peewees of Virginia.

CARLO

(soulfully)

"Otchi tchornia, otchi tchornia."

Irene enters, in a tragic mood. At the moment she is Cleopatra just before placing the viper in her bosom. As she passes Godfrey, still arranging flowers, she gives him a look of haughty resignation. He is a little amused, but doesn't smile till after she has passed him. She continues to a seat near her mother.

IRENE

(sitting down, she speaks
in the manner of a Gorki
heroine)

Life! What is it but an empty
bubble?

ANGELICA

Why, darling, that doesn't sound
very cheerful for a girl who's
giving a party!

IRENE

(looking straight at
Godfrey)

Why should I be cheerful? Why
should anyone be cheerful?

ANGELICA

That's absolutely silly! I never
heard of such a thing! Why,
you've got to be cheerful at a
cocktail party or what's the
sense of having them? After all,
there's got to be a reason for
everything or what are we coming
to?

IRENE

(still the tragedy queen)

All I've got to say is some
people will be sorry some day.

ANGELICA

Well, naturally, everybody will
be sorry some day.

CONTINUED

CARLO
(momentarily in the
conversation)

For what?

(he resumes)

"Otchi tchornia, otchi tchornia..."

IRENE

Some people will know for what -
but it will be too late.

CARLO

This conversation is very con-
fusing. Otchi tchornia, otchi
tchornia...

ANGELICA

Stop confusing Carlo, Irene.

Go ahead, Carlo -

(she joins with him)

"Otchi tchornia, otchi tchornia..."

Cornelia enters.

CORNELIA

(to Irene)

I thought this was a cocktail
party you were throwing. It turns
out to be a concert.

IRENE

It will be everything!

GODFREY

Any special suggestion for the
party, Miss Irene?

IRENE

(bitterly)

Yes. I want you to make the
strongest cocktails you have
ever made.

Godfrey registers that he is puzzled.

CORNELIA

(explaining as she hums
to "Frankie and Johnnie")

"She wants her cocktails, and
she wants 'em strong --
Cause he was her man - and he
done her wrong."

CONTINUED

44 CONTINUED

CARLO (Cont'd)

I dedicate it to you because
it means "Dark Eyes."
(he begins playing again)
"Otchi tchornia, otchi tchornia.."

He is very soulful as he sings this to the girl.

45 ANGELICA

She watches this and doesn't like it, to put it mildly.
Godfrey comes in with some cocktails.

GODFREY

Cocktail?

ANGELICA

(she is still watching Carlo.
We hear his piano playing)
Thank you, Godfrey.

She turns to him and takes a cocktail in each hand.

And Godfrey, you better be prepared to get those three men out of my room tomorrow morning. I feel them coming on.

GODFREY

(a half smile)
Yes, ma'am.

ANGELICA

And Godfrey, I find I'm getting very sick of Otchi Tchornia. Do you think you could teach me the words of "The Star-Spangled Banner?"

GODFREY

It would be a pleasure.

He bows and leaves her.

46 IRENE

Alone and disconsolate in the revelry, Cornelia comes up, smoking a cigarette, and obviously having the time of her life.

CORNELIA

Having a nice time, sister dear?

CONTINUED

46 CONTINUED

CORNELIA (Cont'd)
(she lifts her glass)
To your good health.

IRENE
(lifting hers)
I hope you choke.

They drink.

47 ANGELICA

Godfrey comes into the scene with cocktails.

ANGELICA
Thank you, Godfrey. Thank you.
And I do hope you're making them
stronger.

(she knocks one down)
Yes, that's better. The last
six were not so good.

GODFREY
But the first six --

ANGELICA
I don't remember much about the
first six, Godfrey. After all,
that was some time ago.
(she looks around, catches
sight of somebody and calls
across the room)
Oh, Tommy! Dear Tommy!

48 ENTRANCE LIVING ROOM

Tommy Gray, who has just entered, looks around for the
call, sees Angelica and starts for her.

49 ANGELICA AND GODFREY

She is waving. Godfrey looks and is startled. He
tries to go.

ANGELICA
That's Tommy Gray, the polo player.
I didn't know he was in town. Oh, girls!
(she waves to Irene
and Cornelia)
Look, who's here!

50 IRENE AND CORNELIA

They turn, see Tommy and wave to him. He comes into the scene, and begins shaking hands with them.

TOMMY
The Bullock beauties!

CORNELIA
When did you get in, Tommy?

IRENE
Tommy himself!

51 ANGELICA AND GODFREY

ANGELICA
(still detaining Godfrey
by conversation)
Oh, yes, he's one of the greatest
polo players in the world. He
goes around in about seventy.

GODFREY
That's very interesting.

Tommy, followed by Cornelia, comes into the scene.

ANGELICA
Tommy!
(she kisses him)
It's nice to see you!

TOMMY
It's nice to be here.

ANGELICA
Have a cocktail and tell me all about
yourself. I'll have one, too. Godfrey,
give Mr. Gray a cocktail.

Godfrey reluctantly comes up to Mr. Gray and offers him drink, trying to keep his face from Mr. Gray's. The very act of trying not to be noticed makes him, naturally, more noticeable.

ANGELICA
Why, what's the matter, Godfrey?

GODFREY
Oh, nothing. Not a thing.
Cocktail, sir?

CONTINUED

51

CONTINUED

GRAY

Yes, thank you.

(He spots Godfrey)

Godfrey! Godfrey Parke!

GODFREY

(handing him drink)

Lxmay. Smith, sir. Godfrey Smith.

(sotto voce)

And no cracks.

GRAY

(covering)

Godfrey Smith! Good old Godfrey!

(sotto voce)

What's the racket?

GODFREY

(bowing low and whispering
as he bows)

No racket, you mug. Butler.

GRAY

Imagine finding you here?

(sotto voce)

What Butler? Nicholas Murray

Butler?

GODFREY

Yes, sir, it's a small world.

(sotto voce)

No. I'm the Butler. Mum's
the word.

52

CORNELIA AND ANGELICA

Both Cornelia and Angelica are puzzled. But Cornelia guesses something, as we tell by her smile.

ANGELICA

Why, do you know Godfrey, Tommy?

TOMMY

Know him? Why he was with me
for three years at Har-

GODFREY

(kicking him in the shins)

Oh, I beg your pardon, sir. Did
I step on you?

CONTINUED

52

CONTINUED

TOMMY

(holding his ankle)

No, no, not at all. My fault, I assure you.

GODFREY

(sotto voce)

The next one'll take your leg off.

(to Angelica)

You see, Mrs. Bullock, I was with Mr. Gray for three years -- as his valet.

CORNELIA

Then why didn't you give us Mr. Gray as a reference?

GODFREY

Well, you see, it was this way. I left Mr. Gray under unusual circumstances -- would you rather tell her the story, Mr. Gray?

TOMMY

Yes, I think I'd better.

GODFREY

It will relieve me of a very embarrassing situation, sir. Thank you so much!

(sotto voce)

And make it good!

TOMMY

Well, you see Godfrey was working for us as - er - butler and whatnot, and things were going along very well, but one day -- you're sure you don't want to tell this, Godfrey?

GODFREY

I'd so much rather you would, Mr. Gray.

(sotto voce)

You're a much better liar.

TOMMY

Well, Godfrey was working for us quite some time, and one day he came to me and said, "Mr. Gray," he said, "I trust my work has been satisfactory." And I said, "Why of course," I said, "I've

CONTINUED

TOMMY (Cont'd)
never had more satisfactory work
done in my life." He said, "Thank
you, sir." He was always very
courteous, Godfrey was.

ANGELICA
Oh, he still is. He's extremely
courteous. Especially in the
mornings. It's such a delight
to have a man who's courteous in
the morning. I wish you could see
my husband in the morning. It's
a horrible sight if I do say it.

Irene comes into the scene.

IRENE
What's up?

CORNELIA
Tommy was just telling us how
Godfrey used to work for him.
Go on, Tommy, finish the story.

TOMMY
Oh, it's not really much of a
story.

CORNELIA
Oh, Tommy, come on and finish
it. You can't stop in the middle.

TOMMY
Let's see. Where was I?

CORNELIA
(very deliberately)
You were telling us how very
polite Godfrey was.

ANGELICA
Yes. And that's where I said that
Godfrey was still very polite.

GODFREY
Thank you very much, Mrs. Bullock.
It's a pleasure to have you say
so publicly.

ANGELICA

That's my nature, Godfrey. I'll never say anything behind your back that I won't say publicly.

TOMMY

That's what I admire in you, Angelica.

CORNELIA

And the story? You remember, the one about Godfrey?

TOMMY

Well, he came up to me and said, "I trust my work has been satisfactory" - that was about the gist of it, wasn't it, Godfrey?

GODFREY

Those may not have been my exact words, but that was about the gist of it.

CORNELIA

All right. Let's settle for that. And you said it was satisfactory. And he said, "Thank you". And then what?

TOMMY

Why, then -

(he kicks Godfrey in the shins, Godfrey yips)

Oh, I'm sorry, Godfrey. Step on you?

GODFREY

That's perfectly all right, sir. Accidents will happen in the best of families.

TOMMY

(sotto voce)

I'm stuck.

GODFREY

Well, to make a long story short, I wanted to leave Mr. Gray and he didn't want me to go. Did you, Sir?

CONTINUED

52

CONTINUED

TOMMY

No, I didn't.

(sotto voce)

Dinner tomorrow?

GODFREY

No, he didn't want me to go.
I've often thought of that, sir,
and I want to thank you for
your attitude.

(sotto voce)

Can't tomorrow, Thursday's my
day off.

TOMMY

It was the only kind of attitude
I could have toward a faithful
servant, Godfrey.

(sotto)

Okay. At 42?

GODFREY

(sotto)

Right.

(to others)

But I decided that my five
children came first, so I left
against Mr. Gray's wishes.

CORNELIA

Your five children?

IRENE

You never told me you were
married.

GODFREY

You never asked, miss.

IRENE

Five children! That's too much.

She storms out.

ANGELICA

I don't see why it's too much if
that's what you want. After all,
if that woman in Canada can have
five children, why can't Godfrey?

TOMMY

My sentiments, exactly.

CONTINUED

52 CONTINUED

CORNELIA
And where's Mrs. Smith?

TOMMY
Oh, she -- she died.

ANGELICA
(bursting into tears)
I think that the saddest story
I ever heard. Imagine Godfrey
with five motherless children!
(she leans on Tommy
for sympathy)

53 IRENE AND JOHN

JOHN
(slightly cock-eyed)
Sure I will. Why not?

IRENE
(she calls out to crowd)
Attaboy! Attention, please!
Attention, please!

54 LONG SHOT OF ROOM

IRENE
Attention, please!

People stop chattering to listen. Even Carlo stops playing.

I've got a surprise for all of
you. I'm announcing my engage-
ment to John Van Rumpel, III

We hear the buzz of excited chatter.

55 IRENE

They begin to gather around her, congratulating her and
John. Ad lib exclamations.

AD LIBS
You lucky stiff.
Why didn't you tell us?
How long has this been going on?

Girls are kissing Irene, etc. as crowd swarms in.

CONTINUED

55

CONTINUED

Angelica enters and throws arms around a young fellow.

ANGELICA

My dear boy! You have made
me very happy!

YOUNG FELLOW

But, Mrs. Bullock.

ANGELICA

You must call me mother!

YOUNG FELLOW

Mrs. Bullock!

ANGELICA

Come now, say mother!

YOUNG FELLOW

Mother -- I'm not going to marry
Irene. There's the fellow.
(he points to John)

ANGELICA

Why, of course.
(she throws her arms around
John)
My darling son!
(she embraces him so hard
he falls down)

56

GODFREY IN PANTRY

He is very happy at having heard the news. He is arranging
a new set of cocktails, champagne cocktails this time as
befits the engagement. He is humming as he pours.

57

LIVING ROOM - CORNELIA AND IRENE

Alone for a moment.

CORNELIA

You don't look very happy.

IRENE

I am very happy. I'm desperately
happy. You wouldn't even know when
anybody was happy.

CORNELIA

Of course, when you get married, Godfrey
stays here. Mother and I have really
grown dependent on him.

Godfrey enters with cocktails.

CONTINUED

GODFREY

May I suggest some champagne
cocktails in celebration of the
good news?

IRENE

(snapping)

No, thanks.

CORNELIA

Oh, please, Godfrey.

(she takes one)

And won't you have one your-
self?

GODFREY

(embarrassed)

It would be out of place, I'm
afraid.

CORNELIA

Nonsense! You've got to drink
to Irene's happiness! Don't you
wish her luck?

GODFREY

(sincerely)

I do from the bottom of my heart.

He puts the tray down.

CORNELIA

(lifting glass)

To Irene's marriage - may it
last forever and a day!

GODFREY

(lifting his glass)

Amen!

Irene watching as he drinks, falls to the ground and
begins raving. Pandemonium. Everybody rushes over.
Smelling salts. The raving goes on. Angelica comes
over.

ANGELICA

My poor child! The day has been
too much for her!

He is playing that song again, this time to another girl.

59 ENTRANCE TO LIVING ROOM

Mr. Bullock ENTERS, his coat on, and his hat in his hand having evidently just come in. He stands and surveys the spectacle.

60 LONG SHOT OF ROOM FROM BULLOCK'S VIEW

What he sees. Carlo playing, crowd around Irene, who is obscured from his view, with terrific smoke and noise from all directions.

61 MR. BULLOCK AGAIN

He shakes his head, as he views the spectacle. Angelica comes out of the crowd and rushes to him.

ANGELICA

Can't you get home earlier when we have a party?

BULLOCK

But I was busy at the office.

ANGELICA

You and your office! That's the trouble with you Americans -- it's always business, business, business!

BULLOCK

Listen, if you think I came home to be bawled out --

ANGELICA

Now you've done it! I had something to tell you and you've driven it away with all your silly chatter.

BULLOCK

What was it?

ANGELICA

Oh, it'll come to me.

BULLOCK

Shall I wait or will I have time to take a bath?

ANGELICA

It was very important - only I can't think of it.

CONTINUED

61 CONTINUED

There is a scream from Irene.

BULLOCK
(startled)
Wasn't that Irene?

He starts for her.

ANGELICA
(stopping him)
Yes, that's it -- Irene. That's
what I wanted to tell you!

BULLOCK
What's the matter with her?

ANGELICA
She's engaged!

BULLOCK
Engaged - to whom?

ANGELICA
Now wait a minute. Let me think.
Don't tell me. I'll get it.

An amazed Bullock registers that this is the high spot
in a long career of dwelling with insanity.

FADE OUT:

MY MAN GODFREY

4-11-36

BULLOCK HOME - DINING ROOM

Bullock is breakfasting. Godfrey is serving.
Bullock's manner seems nervous and depressed.

GODFREY

You're not eating well this morning, sir.

BULLOCK

You wouldn't either if -

GODFREY

Trouble down town, sir?

BULLOCK

(sharply)

What makes you ask that?

GODFREY

Well, sir, butlers, even very excellent butlers cannot help picking up -- scraps of news, shall we say?

BULLOCK

No. We shan't say anything about it.

GODFREY

Very good, sir.

BULLOCK

Isn't good at all. Everything's very bad. Say, can't you talk like a human being for once instead of like a stage butler? I'd like to feel there was somebody in this house who acted like a normal sensible person.

GODFREY

So should I, sir.

BULLOCK

Eh?

GODFREY

I mean besides yourself, of course.

BULLOCK

You know, Godfrey, I sometimes wonder whether my whole family have gone mad or whether I have.

GODFREY

(as one human to another)
I know just how you feel. I've felt
that way many times since I came here.

BULLOCK

I've often wondered why you stay here.
I have to. You don't.

GODFREY

It's much more comfortable, living here,
sir, than living in a packing box on a
dump heap -- and, you see, I have a job
here. I'm rather proud of that job, as
it happens.

BULLOCK

You're proud of being a butler?

GODFREY

I'm proud of being a good butler and
believe you me, sir, in this house a
butler's got to be good to stand the
pace.

BULLOCK

Eh? Stand the pace? Yes, I suppose
you're right. Got some more coffee,
Godfrey? Thanks,
(takes drink)
and we'll forget all about anything you
know about my business affairs, eh?

GODFREY

Yes, sir!

BULLOCK

Godfrey - who are you? I mean where
do you come from?

GODFREY

The dump heap, sir.

Godfrey bows and withdraws. Bullock stares after him
for a second, puzzled.

COCKTAIL BAR

A bar of the Park Avenue type. It is late afternoon.
People are sitting around at tables and on high
chairs at the shiny bar itself. We discover Tommy
Gray seated at the bar, obviously waiting for someone.

Presently Godfrey, dressed in a perfectly decent sack suit, ENTERS, goes to Gray.

TOMMY

Hello! Hello! Hello! I thought
maybe you'd fallen down the sink.

Business of friends greeting.

GODFREY

(laughing)

It took me a little longer than usual
to make the beds. Sorry I'm late.

(seats himself - draws vast
luxuriant sigh)

What'll it be? I'm drinking stingers.

GODFREY

(to barkeeper)

Four stingers.

(to Tommy)

You've no idea what a kick I get out of
sitting down and having a drink brought
to me instead of my being the one who's
doing the bringing and not getting any
of the getting.

TOMMY

(as drinks are brought
and consumed)

Here we go. Now my fine blue bottled
butler, would you mind telling me just
what the blazes all this monkey business
is about your name being Smith and your
being a servant and acting like a startled
fawn when I come into the house? What's
the gag?

GODFREY

(suddenly serious - possibly
putting a hand on Tommy's
shoulder)

It isn't a gag, Tommy.

TOMMY

If it isn't a gag, what is it? You're
supposed to be in South America doing
things with rubber or whatever it is
people do there. Your uncle and your
aunt and your grandfather up in Boston
always say - Oh, our Godfrey is doing so
well. Then what happens? I bounce into
a loony house and find you're the butler.
I don't get it.

GODFREY

Well, Tammy, I don't expect you to.
Let's have a drink.

CUT TO:

We discover Cornelia Bullock seated at the bar with Faithful George. She has noticed Tommy Gray and Godfrey at the adjoining table.

CORNELIA

(to Faithful George)

I want you to make a 'phone call. Go up the street, 'phone the "21 Club" and ask for Tommy Gray. After you get him on the 'phone, exhaust your vocabulary.

Faithful George leaves to do Cornelia's bidding.

CUT TO:

Godfrey and Tommy at table.

GODFREY

Listen!

(sound of music)

You remember about when I lost my money in the market and about my finding out about Lila and that rat I half killed?

TOMMY

Sure. Everybody in Boston remembers that swell scandal.

GODFREY

Well, it did something to me. It -- knocked me -- somehow. I had to get away. I came to New York. I wandered about in a sort of coma and slept in parks and things. I was broke too.

TOMMY

But good heaven, thousand of decent eggs would have been delighted to lend you anything you wanted.

GODFREY

That's just it -- you wouldn't understand, Tommy. You've fallen off so many polo ponies your brains are calloused --

TOMMY

You had a few smashes yourself if I remember rightly.

GODFREY

The polo smashes were kid stuff compared

GODFREY (cont.)

to my real smash. Tommy, I couldn't go to my friends for help -- or my family -- the Parkes disgrace so easily. They were the last people in the world I wanted to see.

TOMMY

Sounds goofy to me. Go ahead.

GODFREY

(dreamily)

I wandered in a coma -- then one night I walked down to the river. I think I must have meant to -- just slide into it. There was a sort of a city dump there and a sort of dock. I walked out on the dock and sat down. Then I saw there were shacks on this dump and guys living there. It suddenly struck me those guys were much worse off than I was. Then one of them -- a bird called Mike came over and asked me for a smoke. I didn't have one. I slept on the floor of his shack that night.

TOMMY

Boy, it sounds fierce!

GODFREY

Then I built a shack of my own. I did all sorts of things -- just to live -- and for the first time in my life I began to live. I met people -- real people.

TOMMY

They sound fierce!

GODFREY

I used to sit on the dock at night and look at the stars and the pattern of the Queensboro Bridge against the sky and at the boats going by. It was beautiful there at night. In the daylight it was horrible. Then something happened and I saw a chance to rehabilitate myself. I took it.

CUT TO:

A waiter comes up to Tommy, calls him to the telephone - he leaves. Cornelia approaches Godfrey's table.

CORNELIA
The mystery is solved.

GODFREY
(arising, slightly
apprehensive)
The mystery?

CORNELIA
Now I know what a butler does on his
day off. (she seats herself)
When you worked for Mr. Gray, were
you always this chummy?

GODFREY
Well, you see, Mr. Gray and I -
that is we more or less ---

CORNELIA
Yes, I know - I gathered as much.

(CONTINUED)

Godfrey starts to say something.

CORNELIA

Come clean. I adore mysteries, so long as I can figure them out.

GODFREY

I worked for Mr. Gray a long time and we got to be --

CORNELIA

(interrupting)

Under the name of Smith, wasn't it - or did I hear him mention the name of Parke?

GODFREY

We used to take long walks in the park - I guess that's --

CORNELIA

(again interrupting)

If you can be chummy with the Grays why can't you be chummy with the Bullocks?

GODFREY

I think the Bullocks are a fine ---

CORNELIA

(again interrupting)

You're rather attractive, you know.

GODFREY

(thoroughly frightened)

As a butler?

CORNELIA

As a Smith - you're a rotten butler.

GODFREY

I'm sorry.

CORNELIA

You're not a bit sorry - that's what I hate about you.

GODFREY

I'm sorry you hate me.

CORNELIA

I don't really - you aggravate me.

(seductively)

Are we going to be friends?

GODFREY

Not on my day off.

(CONTINUED)

CONTINUED

CORNELIA

You can't keep this up forever.
You're really fond of me - you're
afraid to admit it, aren't you?

GODFREY

Do you want me to tell you what
I really think of you?

CORNELIA

Please do.

GODFREY

As Smith, or as a butler?

CORNELIA

Choose your own weapon.

GODFREY

You won't hold it against me?

CORNELIA

It's your day off.

GODFREY

Very well! You go in to the un-
fortunate category I would call the
Park Avenue brat - a spoiled, pampered
child who has grown up in an atmosphere
of ease and comfort, who has always had
her own way and whose mis-directed en-
ergies are so palpably childish that
they hardly deserve the comment of
even a butler on his off Thursday.

Cornelia is furious. Gray returns.

TOMMY

Some drunk has been taking up my
time.

CORNELIA

Godfrey and I were discussing to-
morrow's menu.

There are other cryptic remarks relative to the menu, with
promise of further trouble for Godfrey.

CORNELIA

Well, goodbye for now - see you
down by the ash pile.

TOMMY

Cornelia seems in a bit of a dither,
Godfrey.

GODFREY

I'm quite sure I didn't notice any-
thing strange in her behavior.

BULLOCK HOME - PANTRY

Molly is more or less reverently brushing and tidying up Godfrey's tail coat. She perhaps holds the sleeve of the coat affectionately against her cheek. Irene enters with a vase of flowers. She is rather surprised at seeing Molly. Irene is a very love-sick girl indeed. She sees Godfrey's coat.

IRENE

(with Christlike reverence)

It's his.

MOLLY

(with equal reverence)

Yes, the coat is his.

IRENE

Do you sew on his buttons?

MOLLY

Sometimes.

IRENE

I'd like to sew on his buttons sometime when they come off - I wouldn't mind at all.

MOLLY

He's not much trouble and very tidy.

IRENE

He is very tidy, isn't he?

MOLLY

Yes, he is very tidy.

IRENE

I wonder what he does on his day off.

MOLLY

He never tells me.

IRENE

Does he like flowers?

MOLLY

I don't know.

IRENE

(indicating flowers)

Would you put these in his room? I can't go in there, you know.

MOLLY

I can't either.

IRENE

He's probably sitting somewhere with some woman on his lap. I hate him!

MOLLY

He's very mean.

IRENE

He is mean, isn't he?

IRENE

(at this point she has started to blubber)

He's the meanest man I know of.

MOLLY

(also starting to blubber)

I think he's very mean.

IRENE

When I got engaged he congratulated me.

MOLLY

That's just like him.

By this time both women are blubbering profusely.

IRENE

And there he is sitting some place with someone on his knee who doesn't love him. How do I know -- maybe all his children are there too, calling him ---

(her voice breaks)

I can't bear it.

MOLLY

I can't either.

IRENE

You too?

They weep on each other's shoulders. Gradually during the above they have practically fallen into each other's arms. They are weeping softly. Presently there is a loud scrabbling at the back door. It opens and Godfrey, obviously plastered, stands weaving on the sill. Both women look up. He makes a wavy gesture of greeting.

GODFREY

Hi, toots.

MOLLY AND IRENE

(in unison)

Look at him!

— They burst into a terrific weeping spell and more or

less, arm in arm, hurriedly EXIT OUT OF SCENE. Godfrey, bewildered, shakes his head and, for an instant, continues to stand in doorway.

LIVING ROOM -

Irene, still weeping, comes in to Living Room and throws herself down on divan. Angelica is seated knitting - Carlo is holding yarn for her - Cornelia has come down from the upper part of the house.

ANGELICA
(to Irene)
What is it, darling?

IRENE
Nothing.

ANGELICA
She's been out in the kitchen eating onions again.

CARLO
I like onions.

ANGELICA
Well, Irene loves onions. When she was a little girl we were always catching her stealing onions out of the ice box.

Irene can't stand this any longer. She jumps to her feet and flees to her room.

ANGELICA
I sometimes wonder if my children are all there.

During the foregoing conversation Cornelia has eased her way toward the pantry.

INT. PANTRY OR KITCHEN -

Godfrey, coat off, is washing a pile of dishes that are already spotlessly clean. He is making an awful mess of it too; dropping them and rattling them around and generally showing evidences of extreme exhilaration. He sings as he tries to work; sings off key and unintelligibly. Godfrey is on the crest. Cornelia enters the kitchen via back stairway. She sees Godfrey, stops still and glares at him.

CORNELIA

Godfrey!

GODFREY

(turning and waving)

Hi, toots.

CORNELIA

Go to my room and get my tan street shoes. You left them in a mess. I wanted them shined at once.

GODFREY

(amiably)

Okay, pal.

Godfrey salutes, puts on his coat, and, still singing barges out through pantry.

LIVING ROOM

Angelica is sitting on sofa playing with peke. Godfrey teeters INTO SCENE, bows low before her. She looks at him in surprise, sensing his condition.

GODFREY

Will there be anything else, madam?

ANGELICA

Anything else? I haven't asked for anything so how could I want anything else?

GODFREY

One never knows. You're looking well today, madam, almost beautiful if I might say so, madam. Thank you, madam.

Godfrey bows and teeters off stairway. Angelica watches him.

ANGELICA

Well, I'll be skunked if he isn't acting mad as a march bunny!

CUT TO:

INTERIOR KITCHEN -

Cornelia, making sure she is alone, removes from her purse a pearl necklace. She retreats towards Godfrey's quarters.

GODFREY'S QUARTERS -

Cornelia deposits pearl necklace in dresser drawer or some such convenient hiding place. She exits toward pantry.

CUT TO:

LIVING ROOM -

As Godfrey weaves down staircase Cornelia enters from dining room. Godfrey passes through living room with shoes.

CORNELIA

Mother -- that man's been drinking.

Godfrey exits.

CORNELIA

(continuing)

You'll simply have to do something about it.

ANGELICA

(dreamily)

He told me he thought I looked simply ravishingly beautiful today.

(turning sharply on daughter)

What do you mean he's been drinking?
Why I've never been so sober in my life!

CORNELIA

Just remember I told you.

LAP DISSOLVE TO:

DINING ROOM - HOUSEHOLD AT DINNER

Ad lib conversation. Presently, as Godfrey, still a little on the teetery side, enters.

CORNELIA

I st-opped in at Twenty-One today. I saw the most awful people there. The place is going to pot.

IRENE

Who'd you see, Faithful George?

CORNELIA

No. People of the servant type.

ANGELICA

You don't mean the La Vollos from Newport, do you? I've always said...

CORNELIA

(rudely interrupting)

No. I mean a certain man. I'd rather not say who -- but I'm going to speak to them there about letting people like that in.

Godfrey offers Irene food.

IRENE

I'm not hungry. Take it away.

GODFREY

Yes, Miss, but you're foolish not to eat anything.

IRENE

You're foolish.

BULLOCK

For the love of heaven what's going on here?

IRENE'S FIANCE

I don't think Irene's well, Mr. Bullock.

IRENE

You're darn tootin' I'm not well.

ANGELICA

She must have some epicac. Carlo, have you got any epicac?

CARLO

I have paragoric in my room. It's in a pretty bottle too. Esthetic.

IRENE

Oh leave me alone -- all of you!

CORNELIA

I think what she needs is a worm pill.

BULLOCK

Shut up! The bunch of you shut up! Godfrey bring me a drink.

GODFREY

Oui, Monsieur. Tout suite.

They all stop talking and stare at him. Cornelia

calls old man Bullock's attention to Godfrey.

CORNELIA

He probably has something on his mind.

IRENE

He's probably in love and won't admit it.

CORNELIA

You're probably in love yourself.
Why don't you eat something?

IRENE

Nobody cares if I starve myself to death.

ANGELICA

(taking a large mouthful)
You mustn't do that.

BULLOCK

What's the trouble with you?

ANGELICA

It's probably her engagement. Several
of my girl friends were like that.
It does something to your chemistry.

During the foregoing conversation Cornelia has excused herself, left the table, and gone to her room. She now appears, white-faced, in the entrance to the dining room. She motions to the startled family to join her in the living room.

LIVING ROOM

CORNELIA

My pearl necklace -- it's gone. I just
went up to powder my nose and my drawer
is all tumbled around and my pearl
necklace is gone!

Ad lib startled comment, such as

Oh, not your pearls!
But who....
What shall we do?

BULLOCK

We'll call the police. That's what
we'll do.

CORNELIA

(calmly)

I've already done so.

CUT TO:

DINING ROOM

Godfrey offering food to a lot of empty chairs, oblivious to the fact that the family has departed.

LIVING ROOM

Two detectives have the entire household gathered in the living room.

1ST DETECTIVE

When did you miss the pearls?

CORNELIA

During the dinner I went to my room -- they were gone. I remember placing them in my jewel case just before dinner.

1ST DETECTIVE

Did you see anyone enter your room in the interim?

IRENE

(sensing calamity)

She's probably lost them - she's always leaving them around.

1ST DETECTIVE

Did you?

CORNELIA

No-o-o-o- Oh, but yes - Godfrey - I sent him to my room for a pair of slippers. He returned with the slippers and went immediately to his quarters.

1ST DETECTIVE

(to Godfrey)

Do you mind if we search your quarters?

GODFREY

(gracious but tipsy)

Not at all.

The whole family retreat to Godfrey's quarters.

75 INT. GODFREY'S ROOM

The entire family, Godfrey, Carlo and detectives crowd into Godfrey's room. The detectives begin a ruthless search of the premises, starting with the closet, going through the bed, pinching the mattress, etc. During this action the dialogue is broken and snatchy.

ANGELICA

The very idea of suspecting Godfrey of stealing anything -- Why, I'd as soon suspect my own mother but of course she lives out in Idaho so she couldn't possibly have taken them.

IRENE

Mother! This is serious. You mustn't joke about it.

CARLO

Did someone make a joke?
(he laughs Ha-ha-ha!)

BULLOCK

You probably left them somewhere.

IRENE

She threw them out of a taxi one night.

CORNELIA

I never did. Look here, those are my pearls and they're worth a lot of money and I'm not going to stand for this.

DETECTIVE

Take it easy, lady, we ain't blood-hounds.

GODFREY

Look under the rug. I might have put them there.

DETECTIVE

Shut up! We're doin' this searchin', get it buddy?

CORNELIA

You haven't locked in the bureau.

The two dicks give her a sharp look.

DETECTIVE

I said we were doing this searching.

CARLO

Isn't it fascinating -- watching the police policing?

(CONTINUED)

BULLOCK

No.

ANGELICA

But it is, Alec. Carlo's right. Such big brave looking men too. I'm sure I feel very safe with them around.

Both coppers give her a sour look. Proceed with their searching.

BULLOCK

I say it isn't fascinating at all. I think it's disgusting having things like this happen in my house.

CARLO

But it is such fun for everybody.

IRENE

Everybody except Godfrey.

ANGELICA

We're really very sorry about it, Godfrey. We wouldn't have it happen for anything.

CORNELIA

Nuts to being sorry about Godfrey. He swiped my pearls and I want 'em back and I want him punished.

DETECTIVE

Shut up. How do you know he swiped 'em?

CORNELIA

Don't you dare speak to me like that! I'm Cornelia Bullock.

BULLOCK

Cornelia. Don't interfere. This is a very serious thing.

GODFREY

(helping in the search)

They're not behind any of these books that I can see.

DETECTIVE

You wouldn't be able to see 'em. I said we're doin' this. You shut up too.

CARLO

Angelica-- they are rude persons these people. I think I'm getting upset.

(CONTINUED)

75 (CONTINUED)

ANGELICA

There, you see? Alec, I've told you
you mustn't upset Carlo.

(the cops take this
pretty big)

Carlo, just rest -- think of your music.

CARLO

Otchi -- Tchornia --

(thinking hard of his
music)

Otchi -- Tchornia!

At this point both detectives stop searching and stare
puzzledly at the people around them. It is obvious they
have never met people quite like these Bullocks before.

76 CLOSE SHOT - DETECTIVES

1ST DETECTIVE

What is this we've got into, Pete -
a bug house?

2ND DETECTIVE

(sotto voce)

This bunch couldn't get into a bug
house. They wouldn't take 'em.

CORNELIA

(almost screaming)

But you haven't looked in the bureau.
Look in that drawer!

The cops, giving Cornelia another peculiar look, open
the drawer indicated. It is filled with shirts. There
is an atmosphere of extreme tenseness during this scene.
They begin to slowly push around on the shirts to feel
if there is anything under them.

Look in between the shirts.

CUT TO:

77 CLOSE SHOT - ANGELICA AND BULLOCK

ANGELICA

Can't we stop this, Alec? After all
they're insured.

BULLOCK

Like fun they are! I've been trying
for two weeks to tell you I couldn't
afford cash for things like....

ANGELICA

Well I think that's very foolish of
you. You should always have cash on
hand for such needs.

Cops are just finishing through search of drawer.

1st DETECTIVE

Nothin' there!

2nd DETECTIVE

(suddenly struck with idea)

Say, young lady, what made you so dead certain sure they'd be in that drawer, oh?

Cornelia is much confused.

CORNELIA

Why I -- I -- I....

CARLO

Take me away, Angelica, it is becoming inquisition.

ANGELICA

Poor Carlo. Come into the living room and lie down. Godfrey'll bring you a nice scotch and soda. Godfrey, bring poor Carlo a nice scotch and soda.

She leads Carlo off. Godfrey turns to dicks.

GODFREY

May I?

1st DETECTIVE

Sure, buddy, we ain't got nothin' on you, but this young lady's.....

They advance on Cornelia. Godfrey, bowing, exits. Irene follows him.

BULLOCK

Cornelia, get out of here.
(she hesitates)

Now!

With a scared look she obeys.

BULLOCK

Godfrey -

(yelling over his shoulder)

- before you start nursing poor Carlo bring a bottle of Scotch and three glasses in here.

(Cops look hopeful)

Now boys, I've got about forty bucks I'm willing to bet that my daughter never had a pearl necklace. Of course I'm sorry you had this trouble, but if you birds think you've had trouble with this family you should see the trouble I have with 'em.
Now.....

FADE OUT.

FADE IN

78 CITY DUMP

Same scene-as opening shot, but this is daylight, and therefore the squalor is accentuated. CAMERA DRAWS BACK to reveal Godfrey and Tommy looking over the scene. CAMERA PANS WITH THEM as they walk along slowly.

TOMMY

(smoking a cigarette)

So this is it, eh? Not very hot, if you ask me.

GODFREY

Oh, you can't judge it fairly in the daytime. You must come down some night with me....it's really beautiful

(dreamily)

Around midnight - with a full moon and the stars overhead, and the lights on the water, that bridge looks like a silver ladder to fairyland.

TOMMY

Godfrey, I think you ought to have your head examined.

(sniffing)

What's that delicious fragrance?

(he makes a noise)

GODFREY

Oh, that's just garbage. You get used to it after a while.

TOMMY

Well, I'm funny -- I like St. Moritz.

GODFREY

(shrugging his shoulders)

Well, that's a matter of choice. Of course, these people haven't any choice.

TOMMY

(repentant)

I know -- but what can you do. The world's always been that way.

(he carelessly throws his butt away)

GODFREY

That's one of the troubles ---

(Mike scurries out from behind

a corner and seizes Tommy's butt)

Mike!

78 (CONTINUED)

MIKE

(turning and seeing
who it is)

Holy Mackerel! The Duke!

(he comes over)

Boy, you look good! Struck it rich?

GODFREY

(shaking hands)

Got myself a job!

MIKE

Don't tell me they still gets jobs! I
haven't heard of a job since 1929.

GODFREY

I think this was the last one. Oh,
Mike-- this is Tommy, a friend of
mine.

(Mike and Tommy shake hands)

MIKE

You look as though you had a job, too.
What is this, an epidemic?

GODFREY

Right. I think I know where there's
going to be a job for you, Mike.

MIKE

Go on!

GODFREY

I'll tell you how sure I am, Mike.
Here's five dollars on account.
(he slips him a bill)

MIKE

(looking at it)

Five bucks! Gee, Duke, you know you
ain't got a Chinaman's chance of getting
this back, don't you?

GODFREY

I'm taking it out of your first week's
wages.

MIKE

You're lyin', Duke, and I know it. And
if I had any pride left, I wouldn't take
it. But I ain't got any pride-- I'm all
stomach. And that stomach is awful empty.
You wouldn't care to join me in some
beans and coffee?

73 (CONTINUED)

GODFREY

No, thanks, Mike. I just ate. But you go ahead. I'll be seeing you.

MIKE

Thanks, Duke.

(he shakes hands)

So long.

(he goes)

(Tom and Godfrey pass on in silence a moment)

TOMMY

Are there many more like Mike?

GODFREY

(heading toward his old packing box)

According to the latest figures, about thirteen million of 'em.

(he steps inside)

TOMMY

(following)

What now?

GODFREY

This is my old apartment. What do you think of it?

TOMMY

I still think you ought to let me take you to an alienist. A fellow with your background, living in a dump like this!

GODFREY

Be it ever so humble, there's no place like home. Now sit down --- I want to talk to you about something interesting.

FADE OUT

FADE IN

70 DULOCK HOME - LIVING ROOM

Godfrey is at his usual butlerish task of putting flowers about the place. Cornelia enters, looks at Godfrey and smiles.

CORNELIA
(pleasantly)
Good evening, Godfrey.

GODFREY
Good evening, Miss Cornelia.
(he continues about his business. Cornelia watches him a moment, then goes over to him, breaks off a flower and says)

CORNELIA
Godfrey.

GODFREY
(he turns toward her)
Yes, miss?

CORNELIA
Just a minute. Hold steady.
(she inserts a flower into his lapel, brushes his coat and stands off, regarding it. Godfrey very much embarrassed through this. Kelly enters, sees this, and backs off)
There we are. That's better.

GODFREY
(looking down at flower)
Thank you miss.

CORNELIA
(smiling at him)
I hope you know what that means.

GODFREY
I'm afraid I don't.

CORNELIA
It's a peace offering.

GODFREY
Peace offering?

CORNELIA
Exactly. I know when I'm licked. I've been a bad girl, and I've done a little kicking in the clinches, but I know when I'm licked. I give up.

79 (CONTINUED)

GODFREY

If I shake with this hand, you won't
shake with the other one?

CORNELIA

(laughing)

Honor bright!

(she extends her hand, Godfrey
takes it. Their clasps linger.
MOLLY enters and registers, but
comes right up unseen)

MOLLY

Mr. George on the wire, Miss Cornelia.

CORNELIA

(retaining Godfrey's hand)

Tell him I'm not in.

MOLLY

Yes, miss.

(she goes with uplifted eyebrows)

CORNELIA

Of course, I would like to know what
became of the necklace.

GODFREY

The necklace? Oh, yes. What's the
real story of the necklace.

CORNELIA

I'd love to know. I'll tell you the
first half of it if you tell me the
second.

GODFREY

But I know the first part. You ---
planted -- the necklace in my room.

CORNELIA

Godfrey, I cannot tell a lie. I did.
I did it with my little hatchet, all
sharpened up for your neck. But it was
my neck that got it. Boom! went the
fifty thousand dollars.

GODFREY

You don't mean to tell me they were
real pearls?

CORNELIA

Of course not! But even if they were
real ---

(she edges nearer)

..what's fifty thousand dollars between
friends? Because we are friends, aren't
we, Godfrey?

79 (CONTINUED)

GODFREY

Of course, we're friends.

ANGELICA'S VOICE

I'm glad to hear that. It's about
time you two made up.

(they look up. Angelica
moves into scene)

Now we can have some quiet around the
house. Cornelia, dear, I'm so glad you've
made up with Godfrey, because he's one
of the most interesting people I've ever
met. Aren't you, Godfrey?

GODFREY

Well ---

ANGELICA

I'm on my way out to meet Carlo, so
if Mr. Bullock calls up, just tell him
I'm out and can't meet him for dinner.
Will you do that, Godfrey?

GODFREY

Yes, ma'am.

ANGELICA

(going)

Thank you, Godfrey. I don't know what
I'd do without you. Goodbye, Cornelia.
(she goes)

CORNELIA

Goodbye.

(to Godfrey)

Ever so many people in this house don't
know what they'd do without you, Godfrey.
First there was Irene, and then Mother,
and now it's me.

GODFREY

It begins to look as though my job were
really safe, doesn't it?

CORNELIA

Of course it's safe. With your charm!
How is your charm outside of--- business
hours, Godfrey?

GODFREY

Why, I don't know.

CORNELIA

I don't either. But I'd love to find out.
Suppose you met me at Mrs. Maxton's apartment
later-- I'd love to experiment.

79 (CONTINUED)

GODFREY

Oh, I'd be no good at all. You see,
I'm all butler.

CORNELIA

But even a butler has a night off,
hasn't he? All work and no play, you
know.

(Irene begins coming
down the stairs. We hear the
footsteps)

80 IRENE

coming down stairs. She looks at the two of them and stops.

BACK TO SCENE

CORNELIA

(raising her voice for
Irene's benefit)

Yes, I really think you ought to come.

(sotto voce)

What would the Parkes of Boston say?

GODFREY

(startled)

Why, I don't know.

CORNELIA

You'd better come and find out.

(raises voice again)

All right, then, Godfrey. I'll expect
you. And don't be late!

(she goes. Godfrey looks after,
shakes his head and walks out
of room)

81 IRENE - AT FOOT OF STAIRS

Cornelia passes her, going out. Irene draws her dress aside.

CORNELIA

You can have him back after I'm through
with him.

(she goes out)

Irene looks at her a moment. Then with determined stride,
walks off after Godfrey.

S2 GODFREY'S ROOM

A worried looking Godfrey is pacing the room. He stops in front of the dresser, notices the clock, then with a shrug takes his coat off and begins dressing. He slips on a new shirt and is engaged in fixing his tie when the door opens suddenly. Irene stands there, but doesn't come in.

GODFREY

What do you want? I thought I told you to keep out of here!

IRENE

I'm not coming-- don't worry! I just wanted to talk to you.

GODFREY

(dressing as he talks)

I haven't got time to talk. I'm going-- some place.

IRENE

That's what I want to talk to you about. You mustn't go. Do you hear me?

GODFREY

Nobody's going to tell me where I'm going to go!

IRENE

Then why do you let Cornelia tell you?

GODFREY

Because --- what do you care, anyhow?

IRENE

Because I do care-- that's why. Cornelia's the one who doesn't care!

GODFREY

You care-- don't make me laugh! You're engaged to that Van Rumpel or whatever his name is. Go on and marry him-- see if I care!

IRENE

I only got engaged to him because you told me to. And you know it.

GODFREY

I don't know any such thing! All I know is that this is the cock-eyedest family anybody ever saw. You're all crazy! And you're the worst of all.

82 (CONTINUED)

IRENE

I know I'm not smart, but you've got no right to talk to me like that.

GODFREY

(showing his hat on)

I'm going to talk to you any way I want to. And I'm going to talk to Cornelia, too.

(he steps outside)

IRENE

If you were a gentleman, you'd take your hat off when you spoke to me.

GODFREY

But I'm not a gentleman. I'm a butler! That's all I want to be. A butler! I don't want to be a toy or a Fekinese or a gentleman or a gigolo-- I just want to be a butler! What have you got to say to that?

IRENE

I love you.

GODFREY

Bah!

(he storms out)

83 HOTEL EXTERIOR - INTERIOR

Godfrey drives up in cab, pays driver and goes toward entrance of hotel.

OVERLAP DISSOLVE TO

84 MRS. MAXTON'S SUITE

Cornelia, evening-gowned and lovely, contrasted with an ill-at-ease Godfrey.

GODFREY

(bewildered)

But I don't understand.

CORNELIA

(very sure of herself)

It's very simple. I'm really out scavenger hunting again -- and this time I hope you'll come along.

84 (CONTINUED)

GODFREY

But why me of all people? A butler--
a hobo --

CORNELIA

I don't know-- a whim, maybe.

GODFREY

But away down you don't like me-- you
hate me, and you know it. You've done
everything to humiliate me. You've
made me shine your shoes, you tried to
frame me --

CORNELIA

Maybe it is hate -- I don't know. But
they tell me love and hate are very
close-- as close as, say Godfrey Smith,
butler, and Godfrey Parke, of Boston.

GODFREY

What do you know about the Parkes?

CORNELIA

Quite a bit. I've been reading up on
them ever since that day that Tommy Gray
came to the party. They're quite a dis-
tinguished family. Godfrey. Do you know
their history?

GODFREY

No!

CORNELIA

Well, let me tell you something about
them. It seems the first Godfrey Parke
really did come over on the Mayflower:

GODFREY

That must have been a pretty big boat
if all the people that were supposed to
be on it really were.

CORNELIA

Maybe it made several trips. But there's
no doubt about the Parkes; because right
after that, the first Godfrey began to be
a big man in the colony. And one of his
sons became a colonial governor; and his
son continued the tradition. And then in
the Revolutionary War, there was a Godfrey
Parke that Washington praised; and from
that time on, you find Parkes who were
Senators and Governors, and Judges, and
bankers. Oh, quite a family, Godfrey.
And there's never been a breath of scandal
connected with them. And I hope there
never will be.

(CONTINUED)

GODFREY

Meaning what?

CORNELIA

Meaning I'm going to win this game or else! Because I'm sure the Parkes of Boston would feel that there was a terrible blot on the family escutcheon if it came out that their son was working as a butler for the Bullocks.

GODFREY

And how would the Bullocks feel if it came out that their daughter was flirting with a butler?

CORNELIA

Oh, the Bullocks wouldn't give it a second thought. Besides, they'd never know because the Parkes were always gentlemen.

GODFREY

You really think I wouldn't do anything to hurt you?

CORNELIA

I don't say that, but I know you wouldn't do anything that might break the hearts of an old lady and an old man up in Boston.

(Godfrey is practically licked.

He sits a moment, brooding.

There is a hullabaloo heard through the window. Godfrey pays no attention to it. Cornelia looks out of the window and sees)

85 SHOT OF THE STREET- THROUGH CORNELIA'S WINDOW

A recognizable Irene in the midst of a crowd. A cop near her, arguing.

BACK TO SCENE

Cornelia, with a look at Godfrey, closes the window. The noise stops. He sits there. She goes over and puts her hand on his head.

CORNELIA

After all, I'm not bad-looking, Godfrey.

(he looks up at her)

35 THE STREET

Irene is seated on the curb, crying "I Want Godfrey!
I want Godfrey!" An amused crowd is around her, laughing.

IRENE

(as a cheerleader)

Come on, everybody!

(she starts them off with a
wave of her hand)

IRENE

We want Godfrey!

(the crowd joins in with her
good-naturedly)

We want Godfrey! We want Godfrey! WE
WANT GODFREY! YAY!

57 COP AND HOTEL MANAGER

At side.

COP

But I can't arrest her! That's old
man Bullock's daughter! Want me
to lose my job?

MANAGER

I'm the hotel manager. Want me to
lose my job? Do something!

COP

Do something!

(he pushes his way in to
Irene, followed by Manager)

Now, listen, lady. What is Godfrey?

IRENE

He's a very mean man, and he's in there
with my sister. And I want him.

HOTEL MANAGER

Where is he? What room?

IRENE

Mrs. Maxton's apartment.

HOTEL MANAGER

Why didn't you say so in the first place?

(tearing his hair, he
goes toward the hotel)

87 (CONTINUED)

COP

Now, if you'll take it easy, we'll try
and get Godfrey for you. Only be quiet.

A GIRL

(obviously used to making
soap-box speeches)

Why must we be quiet? Why don't you
tell the dirty capitalists to be quiet?
Comrades, don't be quiet! Never mind
this stool-pigeon! We won't be quiet
till we get what we want!

COP

What do you want?

IRENE

(jumping up to lead the
crowd)

I'll tell you what we want! Come on!
(she leads them in a
cheer again)

We want Godfrey! We want Godfrey!

We want Godfrey!

(the cop gives up)

88 INTERIOR MRS. MAXTON'S APARTMENT

Cornelia and Godfrey.

CORNELIA

Well?

GODFREY

I guess you win.

(a loud knock at the door
and the Manager, dishevelled,
comes in)

MANAGER

Are you Godfrey?

GODFREY

Yes.

MANAGER

(taking his arm)

Then please come with me and get
that woman away from here. She's
ruining my hotel.

(he walks Godfrey toward door.

Passing couch with Godfrey's hat
he picks it up and hands it to him)

88 (CONTINUED)

GODFREY

What woman?

MANAGER

A raving maniac. You'll see.

(he takes Godfrey with him,
and closes the door behind)

A bewildered Cornelia is left behind. She opens the window to look out. As she does, we hear the chant rise from the street.

WE WANT GODFREY! WE WANT GODFREY!
WE WANT GODFREY!

89 EXTERIOR - STREET

Irene is still leading the crowd in a chant when the manager enters, pushing the astounded Godfrey in front of him.

MANAGER

Is this Godfrey?

IRENE

Yes!

(she throws her arms around
him, as the crowd cheers)

GODFREY

What's the idea?

IRENE

I love you!

GODFREY

(taking her arms off)

Now, listen, you're going home.
You hear me?

IRENE

Anything you say. Forever and ever.

GODFREY

Get me a cab, somebody. Quick!

(a cab comes whirling into the
scene, the cop on the running
board)

39 (CONTINUED)

COP

Are you Godfrey?

GODFREY

Yes.

COP

You've got a lot to answer for!
(Godfrey pushes Irene into
cab, closes door and says
to chauffeur)

GODFREY

Ten-Eleven Fifth Avenue!
(the door of cab opens. Irene
sticks her head out)

IRENE

Aren't you coming with me?

GODFREY

I should say not!

IRENE

(stepping out)
Then the whole thing starts all over
again!

COP

Oh, no, it doesn't. Get back in there --
(pushes Irene in)
and you, too, Godfrey, or I'll put
you in a patrol wagon.

GODFREY

But----

COP

(pushes him in)
Get in!
(to chauffeur)
Now hurry up!
(the door opens. Irene
sticks her head out)

IRENE

Oh, thank you, officer!
(she closes the door. The
cab drives off)

90 INT. MRS. MAXON'S APARTMENT

Cornelia, in the mood of a lion at feeding time, is savagely donning her hat. She opens the door and slams it behind her.

91 INTERIOR CAB

Godfrey and Irene

GODFREY

That's the most disgraceful exhibition I ever saw!

IRENE

I know -- but I had to do it.

GODFREY

Had to do it!

IRENE

Well, I just couldn't sit by and have you carry on with Cornelia. How would you feel if the person you loved was carrying on with your sister? I'll bet you'd create a scene, too!

GODFREY

Don't talk to me about love!

IRENE

Well, that's all I want to talk to you about.

GODFREY

Well then shut up!

IRENE

All right -- if that's the way you feel about it.

They drive on a bit in silence, Godfrey has his arms folded and is looking out of the window. Irene steals a glance at him. She can't stand it any longer.

IRENE

Godfrey. Where are you taking me?

CONTINUED

GODFREY

(a savage look at her)

Home! Where did you think I was taking you -- to a football game?

IRENE

No.

(she subsides - but only a moment)

You couldn't be taking me to a football game because they don't play football games at night, do they? And besides there isn't any game.

GODFREY

Did you figure that out all by yourself?

IRENE

(ignoring the question)

Besides I don't like football much. Do you?

GODFREY

(biting each word)

I don't like anything.

IRENE

(that slows her up again, but not for long)

I think it's a pity when people don't like anything, because if they don't like anything then nothing means much to them, and if nothing means anything to them, then what's the good of living?

GODFREY

That's just what I've been wondering!

IRENE

That's a very silly way to look at it, because if you look at things that way you're going to miss all the pleasure in life because --

GODFREY

Will you shut up?

(his hands almost come to her throat)

Do you want me to be arrested for murder?

IRENE

Of course not -- why, what made you --

GODFREY

(snarling)

Then shut up!

(she subsides)

They ride in silence a bit. The taxi pulls up in front of the Bullock residence.

92 EXTERIOR - SIDEWALK AT BULLOCK HOME

Godfrey comes out of taxi, Irene following. He pays taxi-driver who drives off. He takes Irene's arm and runs up the steps with her.

93 INTERIOR BULLOCK HOME - HALLWAY

Godfrey enters with Irene.

GODFREY

Now go on upstairs and go to bed!
(he turns toward door)

IRENE

(coming after him)
But where are you going? Back to
Cornelia?

GODFREY

None of your business!
(Irene slumps and falls.
He catches her in time)

It looks like a dead faint. Disgusted with life in general, Godfrey picks her up and carries her upstairs.

94 CLOSEUP - IRENE

as Godfrey carries her up. She steals a look at him, and closes her eyes again contentedly.

BACK TO SCENE Godfrey and Irene in front of her room.

95 INT. IRENE'S ROOM

Godfrey enters with Irene in his arms, looks around and then deposits her on chaise longue and tries to go away. Her arms are around him and he cannot break her hold.

GODFREY

You're a fake!

He smacks her. Involuntarily her hands come to her cheek to protect it, so that she lets go.

CONTINUED

95 CONTINUED

IRENE

You struck me! You --
 (she faints again)

GODFREY

You've pulled that too often. You
 don't fool me any more.

He starts to go, takes a look behind at her. She does not move. Worried, he comes back. She does not stir. A little more agitated, he drops down and puts his hand on her brow. He goes to dresser for smelling salts.

96 CLOSEUP IRENE

As he searches on dresser, she opens her eyes and smiles.

97 CLOSEUP GODFREY

He finds smelling salts, looks in mirror and sees Irene smiling.

BACK TO SCENE: Godfrey puts smelling salts away and goes into bathroom. He turns on shower.

98 IRENE

She listens to shower, looks worried, then closes her eyes as she hears Godfrey coming back. He comes in, and picks her up, heading for bathroom.

IRENE

(stops acting)
 What are you doing?

GODFREY

I'm going to cure those fainting spells.

IRENE

(screaming)
 Let me down!

But he carries her into the bathroom and throws her into the shower. The water soaks her through and through. She screams. Godfrey turns the water down a bit.

CONTINUED

98 CONTINUED

GODFREY

What did you say?

IRENE

You're a beast!

GODFREY

That's right.

He turns the shower on full again. She screams at him as she dances under it, and he screams back. We don't hear what they're saying, but we can imagine it. Finally, Godfrey is satisfied and turns the shower off. She gasps for breath.

We find this cure very effective in extreme cases.

IRENE

You're a beast! You've shamed me so that I can never look myself in the face again -- and yet I love you!

There is a scream from Angelica. Startled, Godfrey and Irene look up. Framed in the entrance to the room they see Cornelia, Carlo and Angelica. Angelica rushes in.

ANGELICA

(throws her arms around Irene)

My darling, - what has he done?

IRENE

I can't tell you, mother, I can't tell you!

ANGELICA

Oh, my poor child!

(she weeps. Irene weeps with her).

CORNELIA

I always suspected something of this sort.

CARLO

I challenge you to a duel!

(he hands Godfrey a card)

Right after my concert.

CONTINUED

GODFREY

When is the concert?

CARLO

Maybe this year. I let you know.

ANGELICA

That this should happen in my house -- under my very eyes! Godfrey -- you've broken my heart... Godfrey, get me the smelling salts like a good fellow.

GODFREY

Yes, madam.

He gets the smelling salts and hands them to her. She takes a whiff. -- then shrieks again.

ANGELICA

What am I to do now? My daughter!
My daughter!

Mr. Bullock, pajamas and bathrobe, enters and looks over scene, wondering what to make of it.

MR. BULLOCK

What's going on? Can't I get any sleep?

ANGELICA

That's right -- worry about your sleep.
Never mind what happened to your daughter!

MR. BULLOCK

What happened to my daughter?

ANGELICA

(pointing to Godfrey)
He -- he did it!

BULLOCK

Did what?

GODFREY

If you'll all be calm, I suggest we meet in the living room and I'll explain everything.

(he goes)

CORNELIA

Don't let him run away!

BULLOCK

What happened?

ANGELICA

I don't know. Nobody knows!

LAP DISSOLVE

LIVING ROOM

The same group, with the exception of Godfrey. Irene has changed into other clothes, but the others are dressed as they were.

CORNELIA

That's what comes from taking in tramps!

IRENE

There's only one thing Godfrey can do -- he must marry me at once!

ANGELICA

Now, Irene, don't take it that way. Of course, if he weren't a butler, I'd insist on it, but you can't have a butler in the family, I don't care what happened.

MR. BULLOCK

I'm still trying to find out what happened. Nobody seems able to tell me.

ANGELICA

Well, I hope you don't expect me to draw a diagram. After all, he pushed Irene in the shower.

BULLOCK

Since when is that a criminal offense?

ANGELICA

I don't think it's any use talking to you -- you haven't the slightest idea of what's going on in the world. Any other father would have horsewhipped Godfrey.

CARLO

In Europe, you would challenge him to a duel.

BULLOCK

Look, if you don't like it here, why don't you go back where you came from?

ANGELICA

Now you've gone too far! You'll apologize to Carlo at once!

BULLOCK

Apologize! To that?
(he begins to laugh almost hysterically)

CONTINUED

ANGELICA

Come, come, come, no nonsense!
Apologize at once!

BULLOCK

(so angered they shrink back)
SHUT UP! All of you! I've put up with
this kind of thing too long. Now you'll
stop this nonsense about who pushed Irene
in a shower, and come down to brass tacks.
SIT DOWN!

(they sit)

Now listen to me, and listen carefully,
because I've got a story that will really
interest you. The Bullocks are broke.
Dead broke. Not a cent. Not only that,
but I've been using the company's money
for the last month to speculate with --
and I've lost. Do you hear that? I've
lost! That means I'm an embezzler!
Unless I get hold of a wad of money by
the first of the month, I'm going to jail.
I don't know where you're all going, but
I don't care, because I'll get a good,
long sentence and for the remaining years
of my life I may find peace. Peace and
quiet. There are no piano players --

(he looks at Carlo)

in Sing Sing; there are no wives

(he glares at Angelica)

in Sing Sing; no daughters. Nothing
but Peace, sweet peace. I'll get up
early, and do my day's work and not
bother about bills, and have my dinner
and go to bed. I can't tell you how,
after my twenty years with this family,
I am looking forward to it.

(he relaxes)

Now, isn't that an interesting story?

ANGELICA

Well, I certainly think it was very foolish
of you to embezzle and embarrass your
family. How am I ever going to explain it
to my friends? It certainly is going to
seem very silly to have to turn down a
party because my husband's in jail.

BULLOCK

(smiling sweetly)

You won't be invited to any parties. You
don't seem to realize that you won't be
traveling in the same set. You'll be living
in that ash pile where you picked Godfrey up.
Maybe Godfrey will be nice to you and let you
live with him. So I wouldn't worry too much
whether he pushed Irene in the shower or not.

CONTINUED

99 CONTINUED - 2

IRENE

(going to him)

Poor dad! Why did you do it?

BULLOCK

Why does anybody do it? Because I was all geared up to this expensive way of living and I didn't know how to stop. I would throw out hints occasionally that we were spending too much money, but nobody paid any attention. So I began to speculate a little with the company's money. I lost -- and then I speculated some more. And now -- we're through.

CORNELIA

You had no right to do it!

BULLOCK

I suppose not. But they'll punish me for it, so don't you go righteous on me.

CORNELIA

I don't mean the embezzling. I mean no man has got a right to bring up a family in luxury, and then knock them down into the gutter. You haven't trained us to do anything. All you've taught us to do is to spend money -- now you throw us out, unfit for anything else.

IRENE

You let him alone!

BULLOCK

It's the truth, Irene.

IRENE

I don't care if it is. You don't pick on anybody when he's down.

CORNELIA

Ah! The Good Samaritan!

(Irene starts for her)

What do you think you're going to do?

Irene faints with her left and brings up a beautiful right, which crashes on Cornelia's chin. Cornelia goes down cold. Irene rushes out, screaming. Mr. Bullock comes over to Cornelia and begins counting over her.

CONTINUED

BULLOCK

One -- two -- three --

ANGELICA

(while he goes ahead with
his counting)

I don't think this is the time to play
silly games, Alexander, right in the
middle of a serious discussion.

BULLOCK

Ten -- and out!

(He picks Cornelia up and
helps her to a couch just
as Godfrey enters)

ANGELICA

Godfrey, we've been talking this whole
thing over and we've all decided that
you have been very ungrateful for
everything you've done.

GODFREY

I know it must seem that way. But I'm
sure I can explain about Irene.

ANGELICA

It's not only Irene. I want you to
explain why Mr. Bullock has to go to
jail. He never did anything to you.

GODFREY

I'm sure Mr. Bullock doesn't have to
go to jail.

BULLOCK

(smilingly)

Oh, yes, I do. Godfrey, I've been
embezzling. I know that will shock
you, Godfrey --

GODFREY

Oh, no, sir, it doesn't shock me in
the least.

ANGELICA

Then you must be absolutely shock-proof.
Why, it even shocked me, and I haven't
been shocked in years.

CONTINUED

90 CONTINUED - 4

GODFREY

It didn't shock me because I've been pretty sure that Mr. Bullock's affairs weren't in good shape. He's obviously been under a heavy strain this last month.

ANGELICA

Why, I didn't notice anything.

BULLOCK

No, you wouldn't!

GODFREY

Now it happens that before I went on the ashpile I had had some experience in the stock market. So I decided to sell short on Bullock's.

ANGELICA

Sell what?

GODFREY

Sell short.

ANGELICA

You mean sell shorts -- (or) you mean men's underwear?

BULLOCK

No, he doesn't! Go on, Godfrey.

GODFREY

So I began to sell Bullock Company stock. I've been selling a lot of it, and have made quite a bit of money, I'm glad to say.

BULLOCK

(bitterly)

You, too Godfrey! I thought I had one friend here. But you were making money while I was losing it!

ANGELICA

I don't see anything the matter with that. I'm glad somebody made some money.

GODFREY

I didn't make it for myself. I did feel that I owed this family something for taking me in, so I decided that any money I made this way would go back to you. I used the money today to buy back the Bullock stock at half of what I sold it for. And, here, Mr. Bullock are your stock certificates.

(he hands them to Bullock)

CONTINUED

BULLOCK

Godfrey, you shouldn't have done this.
Don't you realize what it means?

ANGELICA

What does it mean?

BULLOCK

It means I don't have to go to jail.
It means we all stay on here. It means
I stay on living with this gang of
parasites, instead of spending my
declining years in a nice, cozy cell.
I thought you were my friend, Godfrey.

GODFREY

I know how you feel, Mr. Bullock, but
it's all for the best. If you were
young enough, and could adjust yourself
to a new environment, I never would have
done it. But we're all creatures of
habit, Mr. Bullock. You would have
enjoyed jail for a week or two; but after
that you'd have missed this house and
the people. You would have missed your
wife, and even Carlo. I know you don't
think so now, but I assure you any
psychologist will tell you I'm right.

ANGELICA

Well, he wouldn't have missed me because
I'd have gone to see him once a month or
whenever it is they let you see prisoners.
But just the same, Godfrey, I'm very glad
you kept him out of jail by selling shirts
or whatever it was you did.

BULLOCK

Just a minute, Godfrey. I know you did
something because I've got the certificates.
But just how did you, on your salary,
establish enough credit with a broker to
open an account?

ANGELICA

He probably gave us as references, didn't
you, Godfrey?

GODFREY

I've got an explanation for that, too.
(Cornelia comes to)

CORNELIA

What happened?

BULLOCK

You're all right. You were just knocked out, that's all. You'll feel better in a minute.

GODFREY

Maybe this will help you feel better?
(he produces the pearls and hands them to Cornelia, who takes them wonderingly)

ANGELICA

Cornelia's pearls! But I thought you didn't take them.

GODFREY

I didn't. Cornelia put the pearls in my room, and sent for the detectives. It would have worked, too, but I saw them in time and realized what was up. So I hid them, and got Tommy Gray to pawn them for me. With the money I opened my stock account. That's how I was able to get your stock back, Mr. Bullock, and today I redeemed the pearls.

BULLOCK

(threateningly to Cornelia)
Did you plant those pearls on Godfrey? I'm an embezzler, but I never did anything as low as that!

(Cornelia begins to cry)

GODFREY

Oh, I wouldn't bawl her out for it. As it turned out, that saved the day for the Bullock family. Besides, Mr. Bullock, there was something to what she said. She's been spoiled ever since she was a baby, and she thinks she can get anything she wants. She'll have to learn that she can't, that's all.

CORNELIA

That's awfully decent of you, Godfrey, when you consider all the things I did. I'll try and make it up to you if I can.

ANGELICA

We'll all make it up to him. Godfrey, no matter what happened between you and Irene, you'll always have a job in our house.

CONTINUED

GODFREY

I give you my word nothing happened. Irene fainted, and I put her in the shower to restore her. But I'm afraid I'm not always going to have a job in your house. You see, I'm leaving for my old place -- the City Dump. And the thanks aren't all on your side. I learned a lot as butler in the Bullock household. And now, goodbye.

(there is a chorus of "Goodbyes" as they watch him go)

CAMERA follows him out of room to door. At door he meets a tearful Molly)

MOLLY

Are you really going, Godfrey?

GODFREY

Cheer up, Molly. You told me that first day I wouldn't last.

MOLLY

Would you take me with you, Godfrey?

GODFREY

I can't, Molly. You belong here, and I'm on my own.

(he extends his hand)

Goodbye, Molly.

MOLLY

Goodbye.

(he looks at her, then kisses her and goes out of door. She stands feeling her mouth, looking after him)

BULLOCK

Godfrey was a better man than any of us.

CARLO

(sighing)

Yes, I guess you're right.

ANGELICA

And what a butler. There'll never be another butler who understands the pixies in the morning.

100 CONTINUED

BULLOCK

You mean hangover!

ANGELICA

I mean pixies -- and I won't have you telling me what I mean. Play something, Carlo.

CARLO

(sitting at piano)

What'll I play?

(he begins softly)

Otchi tchornia....

BULLOCK

Do I have to listen to that again?
(Irene enters)

IRENE

Where's Godfrey?

BULLOCK

He's gone.

IRENE

Where to?

BULLOCK

To the dump -- where you found him.

IRENE

And you let him go back to that place --
to starve, to freeze!
(she turns to go out)

ANGELICA

Where are you going?

IRENE

To Godfrey!
(she goes)

LAP DISSOLVE

101 EXTERIOR NIGHT CLUB

Mike, whom we met in the opening scene with Godfrey, is doorman. He stands, looking very important. Irene enters, followed by chauffeur, laden with food and wood.

CONTINUED

101 CONTINUED

IRENE

What happened to that dump that used to be here!

MIKE

They used to call it that, but they've fixed the place over a bit. It's a night club now.

IRENE

(puzzled)

All right. Let's go in, Charles.

MIKE

(looking at chauffeur)

Wait a minute. This is a high-class place, buddie. You can't bring your own food.

IRENE

You don't understand. Do you know a Geoffrey Smith, who used to live here?

MIKE

(beaming)

Oh, the Duke. If you want to see him, you'll find him back there in his living quarters. Go right past the tables and you can't miss it.

IRENE

Thank you.

(she and Charles enter the night club)

102 NIGHT CLUB - INTERIOR

Groups of tables with people seated dining and drinking. Irene comes in, following by Charles. CAMERA pans with her as she walks through.

IRENE

They've got a nice crowd of people, haven't they, Charles?

CHARLES

They certainly have. Look, there's the mayor!

(they reach the Mayor's table. He gets up and says to Irene)

MAYOR

Miss Bullock!

101 CONTINUED

IRENE

Mr. Mayor. What are you doing here?

MAYOR

Just having a bite with some of the aldermen and their wives. Care to join us?

IRENE

No thank you. I've got an errand to do. I'm taking care of a poor man.

MAYOR

Why, that's fine. That's what this city needs. More people who take an interest in civic affairs. If there's anything I can do to help, don't hesitate to call on me.

102 INTERIOR GODFREY'S LIVING QUARTERS

A swanky replica of the old place we found him. Special fireplace to resemble the original fire. Through a broad expanse of window, we see the East River and Queensboro Bridge. Godfrey, seated, warming his hands over the fire. He is in a pensive mood. Behind him a door opens -- Irene enters, followed by the chauffeur.

IRENE

Just put the food on the table, Charles, and let's have a real fire.
(chauffeur does so and is thus kept busy rest of scene)

GODFREY

You!

IRENE

Well, you've certainly fixed it up. I wouldn't have known it at all. It's so different from what it was.

GODFREY

I didn't think you'd notice it.

IRENE

Oh, I noticed it the very first thing. Didn't I, Charles? I said to him, Charles, it's all different, didn't I?

CHARLES

Yes, ma'am. That's what you said.

CONTINUED

102 CONTINUED

GODFREY

Would you think me very bold if I asked you why you're here?

IRENE

Oh, didn't I tell you? The family put me out.

GODFREY

Why?

IRENE

Why? Charles, would you mind leaving the room? Because I can't discuss this in front of anybody else?

(Charles goes, with a look)

You know why! Because you -- I can't say it, but you've had my family throw me out. You've got to give me shelter, if you won't give me the protection of your name.

GODFREY

Now wait a minute! I told your family nothing had happened except that I put you under a shower. And they believed me, too!

IRENE

Oh, did they? Oh, I didn't know you told them. At anyhow, I'm not going back. Oh, what's this?

(she opens the door to what is obviously a bedroom)

Oh, is that where you sleep?

GODFREY

(biring his words)

That's what the idea is. I hope you like it.

IRENE

Oh, I do. I really do. I think it's very cute. Of course, I don't like the wallpaper, It's too green. That's the first thing you'll have to change because green wallpaper makes me bilious.

GODFREY

Yes, but it doesn't make me bilious. I like green wall paper. I picked it myself.

CONTINUED

102 CONTINUED

IRENE

Oh, well, we all make mistakes, Godfrey. Then I may decide to do over the whole place. You know. I'm a little bit of an interior decorator myself, and I always said when I got married --

GODFREY

Who's marrying you?

IRENE

You are. You have to. You must restore my reputation. That's what they always do -- I mean when the man really loves the girl.

GODFREY

(exasperated)

I'm surprised you didn't bring a minister along with you.

IRENE

Well, I thought of that, but I didn't have a license.

GODFREY

I didn't think a little thing like that would stop you.

IRENE

Well, it nearly did. But I met the mayor and he said he could marry us without a license.

(she opens the door and calls)

Yoo-hoo, Mr. Mayor! Mr. Mayor! We're all ready!

GODFREY

Well, I'll be --

IRENE

(turns and says quickly before he can say it)

Married.

FADE OUT