

Lp 7971

NO. 21 (R. J. REYNOLDS TOBACCO CO.)
(SCHULTZY'S DREAM WORLD)

FILMED: APRIL 12, 1955
RELEASED: MAY 15, 1955

"THE BOB CUMMINGS SHOW"

CAST:

BOB CUMMINGS	(BOB COLLINS)
ANN B. DAVIS	(SCHULTZY)
	(GERTRUDE - The roommate)
	(PATTI - Model)
	(CYNTHIA - Attractive cynic)
	(LINDA - Model)
	(3 EXTRAS - Girls)

SETS:

PHOTOGRAPHY STUDIO AND RECEPTION OFFICE
SCHULTZY'S APARTMENT
WILD DOOR - DR. CULLEN - PSYCHIATRIST

PRODUCED BY: PAUL HENNING
WRITTEN BY: PAUL HENNING
BILL MANHOFF
JACKIE ELINSON
DIRECTED BY: ROD AMATEAU
ASSOCIATE PRODUCER: AL SIMON

"THE BOB CUMMINGS SHOW #21"

FADE IN:

INT. OFFICE DAY

Schultzzy is dusting the desk. She opens drawer to put away the dust cloth and takes out a large portrait picture of Bob and looks at it adoringly.

SCHULTZY

Good morning, Boss.

(she sighs)

What? ... Oh no really, I shouldn't. Well ---

(she looks around)

Just this once.

She kisses the picture.

No, no -- that's enough. Now behave. Well - if you're gonna pout...

She kisses the picture as PATTI, a very lovely model who is also a helluva'n actress, enters carrying hat box. She is smartly dressed. At the sound of the door Schultzzy looks up embarrassed and pretends to be examining the picture near-sightedly as Patti comes to desk.

SCHULTZY

I've got to get glasses.

She puts picture down and looks up at Patti.

What can I do for you, sir?

PATTI

(laughs)

I don't blame you, Schultzzy.

Patti picks up Bob's picture and sits on the desk looking at it.

He's a swell guy. And isn't he fun on a date!

SCHULTZY

I wouldn't know.

PATTI

Now come on Schultzzy. You can level with me. What goes with you and that good looking boss of yours?

SCHULTZY

You really want me to let my hair down?

PATTI

Sure.

SCHULTZY

You won't blab this around?

PATTI

No.

SCHULTZY

(looks around to
make sure they're alone -
then confidentially)

I don't think he knows I'm a girl.

PATTI

(laughs)

Always clowning.

SCHULTZY

I wish I were. To the boss I'm just a friend. A boyfriend!

BOB enters carrying leather camera bag with shoulder strap. He puts it down as he speaks to Patti and goes to her taking her hands in his. He never looks at Schultzzy.

BOB

Well. What a lovely sight to start the day. Hello again.

PATTI

Hello Bob.

SCHULTZY

Morning boss.

BOB

Morning Schultzzy.
(to Patti)
Have fun last night?

PATTI

I sure did.

BOB

How about that orchestra?

PATTI

I could have danced all night.

Bob starts dancing with her as he says:

BOB

Me too.

Schultzzy watches them dance for a few moments.

SCHULTZY

(clears her throat)

Boss, we have pictures to take.

Bob and Patti continue dancing, ignoring Schultzzy.

Remember photography?
Watch the birdie?

They continue to dance. Schultzzy picks up phone.

Good morning, Arthur Murray's.

She hangs up. Bob, without stopping, looks at his wrist watch on inside of wrist.

BOB

The business day begins promptly at nine. We have thirty-two seconds.

PATTI

Bob, maybe Schultzzy would like the last dance.

SCHULTZY

(eagerly)

Yeah, can I cut in?

BOB

Okay.

As Bob starts to take Schultzzy to dance with her he sees his wrist watch.

(all business)

Nine o'clock. Let's go to work! Get dressed Patti.

Patti exits to studio. Bob picks up the mail as he looks after her. He nudges Schultzzy.

BOB
How about her Schultzzy?

SCHULTZY
(returning the nudge)
Not bad, pal!

BOB
Intelligent, too. And you know how few of those you find.

SCHULTZY
Yeah, pal.

BOB
Usually when the house is that well furnished the attic is vacant. Right?

SCHULTZY
Right, pal!

BOB
Now you take Doris. Beautiful girl...sensational figure, but you just can't have an intelligent conversation with her. I finally gave up.

SCHULTZY
Stopped taking her out, eh?

BOB
No, I take her out. I gave up talking.

They both laugh.

Women, women -- you can't live with 'em -- you can't live without 'em.

(nudges her)
Right, Schultzzy?

SCHULTZY
(nudges him)
Right, pal. Let's face it - - they're fun, but they're not as bright as us fellows.

BOB
No, they just don't...
(stops)
What do you mean, "us fellows"?
You're a girl!

SCHULTZY
Who squealed?

BOB
Now Schultzy ---

SCHULTZY
You know, for a while, I was
thinking of getting myself a
badge that says "Girl".

Bob laughs and puts his arm around her shoulder.

BOB
Schultzy, I know you're a
girl. And what a girl. Smart,
efficient, loyal and I couldn't
get along without you. So come
on and cheer up, fella.

SCHULTZY
Okay, pal.

BOB
That's better. Now let's go
to work.

Bob hitches up his trousers and strides into studio.
Schultzy imitates him and exits after him.

CUT TO:

INT. STUDIO DAY

Bob enters from office followed by Schultzy. He goes to
camera as they talk.

SCHULTZY
What are we shooting
first, boss?

BOB
Illustration for an adventure
story... "Manakoora, Queen of
the Jungle".

SCHULTZY
Now that's the kind of
picture I'd like to pose for
instead of those moon robot
things.

BOB
(stops)
Didn't I tell you? You're
gonna be Manakoora.

SCHULTZY
Me?

BOB
Beautiful, dangerous Manakoora.
The natives worship you but
the white men fear you because
you're the tigress no man can
tame.

SCHULTZY
Oh boy!

BOB
You'll find your costume in
the dressing room.

Bob walks out of picture. Stay with Schultzy.

SCHULTZY
(elated)
The tigress no man can tame!
(she gives a sexy
snarl)

DISSOLVE TO:

INT. STUDIO DAY

Open on close shot of the model tied to a native hut by her
wrists. She is wearing white riding habit like women
hunters wear.

BOB
Look terrified, Patti. You're
being sacrificed to Manakoora.
(calls)
Okay, Manakoora, slink in.

Schultzzy enters picture wearing tiger skin.

BOB
Now pounce on your victim.

Schultzzy stands on hind legs as though to grab Patti as Bob takes picture.

Good! Okay - relax a minute.

Bob prepares the camera for another shot as the tiger stands with paw on hip, bored.

PATTI
Does the tiger kill the girl in the story, Bob?

BOB
Oh no. Just in the nick of time a wealthy Maharajah comes along on a tiger hunt and rescues her.

PATTI
Why don't we shoot that scene?

BOB
Maharajahs don't sell as many magazines as pretty girls. Okay, here we go - snarl, Schultzzy.

The tiger lunges at the girl -- Bob takes picture.

MATCH DISSOLVE TO:

INT. OFFICE DAY

Open on insert shot of still picture which Bob just took. Pull back to show picture propped up on desk. Schultzzy is seated at desk just finishing cutting her head out of a picture of herself. Her head is same size as models head in picture. She puts paste on the back of it and pastes it over head of model. Looks at result.

CUT TO:

INSERT SHOT

Picture with Schultzzy's head pasted over model's head.

(CONTINUED)

SCHULTZY
(over insert)
Don't be frightened, little
Schultzy.

CUT TO:

LONGER SHOT

Schultzy looking at picture.

SCHULTZY
Help is on the way. Help and
romance.

Schultzy sighs and looks at the picture dreamily.

DREAM DISSOLVE TO:

INT. STUDIO ... DAY.

Open on Schultzy tied to native hut. She is wearing riding habit. She is shrinking from the tiger which is about to get her. A shot rings out and the tiger falls. Schultzy glances off.

SCHULTZY
The Maharajah! The handsome,
wealthy Maharajah!

CUT TO:

ANOTHER ANGLE

Bob, dressed as wealthy maharajah, is standing at edge of jungle holding a small pistol. He breaks it and blows through the barrel. His fingers are covered with rings.

BOB
(calls)
Gun bearer!

A beautiful girl in oriental dancing girl costume comes out of the jungle holding a little pillow. Bob puts pistol on pillow.

I shot her through the left nostril so I wouldn't spoil the pelt.

(CONTINUED)

He claps his hands and three more beautiful girls dressed as the first file out of the jungle. The first carries a silver or gold bowl on a pillow. The second a towel. The third a cigarette case and lighter on a pillow. Bob holds his hands in front of him, fingers down, and the girl with the bowl raises it and moves it around to wash his fingers. The girl with the towel dries his hands. The girl who was gun bearer then opens the cigarette case, takes out a cigarette, puts it in Bob's mouth, lights it. Bob takes a drag.

GUN BEARER

Are you ready to exhale,
master?

Bob nods. One girl takes the cigarette from his lips and another pushes on his diaphragm causing him to exhale the smoke.

BOB

Now the Maharajah will gaze
upon the face of the woman he
has saved.

He approaches Schultzy as she averts her face.

Come come, do not be shy.

He takes her by the chin and turns her face toward him. At the sight of her face he gasps and starts back.

BOB

Never have the Maharajah's eyes
looked upon such a face!
What is your name, little one?

SCHULTZY

Men call me Schultzy.

BOB

The Maharajah must have you for
his harem!

SCHULTZY

Your harem? How many wives have you?

BOB

Oh -- two hundred in round
figures. And then there are
another seventy five or
eighty slender ones.

He indicates the four girls.

These are rather in between.

(CONTINUED)

SCHULTZY
These four girls are your wives?

BOB
I started out with twelve but
the tigers like a little sport
too. I was educated in
England, you see.
(claps his hands)
Untie her.

SCHULTZY
Just a moment, Maharajah -

BOB
You may address my illustrious
being as "Raj".

SCHULTZY
I'm sorry, Raj, I'm not joining
any harem.

BOB
What! You refuse the Maharajah?
But the Maharajah loves you -
he pants for you. See for
yourself.

He claps his hands. One of the girls hurries up and
squeezes his diaphragm, causing him to pant.

SCHULTZY
The answer is still "no".

BOB
The Maharajah will give you one
million greebles.

SCHULTZY
No!

BOB
Ten million.

SCHULTZY
No.

BOB
One hundred million greebles.

(CONTINUED)

SCHULTZY

No.

BOB

I'll double it: Three American dollars!

SCHULTZY

You're wasting your time. The man who takes Schultzy to wife, can have no others.

BOB

What makes you think that you alone can take the place of many wives?

SCHULTZY

(meaningfully)

Untie me.

He claps his hands. The girls untie Schultzy. She kisses him. Dazed, he claps his hands.

BOB

Gun bearer!

The gunbearer brings him the pistol on the pillow. He takes it and shoots all four girls. Then he takes Schultzy's arm and leads her into the jungle.

DREAM DISSOLVE TO:

INT. OFFICE DAY

Schultzy at desk looking dreamy. Bob enters from studio.

BOB

Schultzy, let's break for dinner.

SCHULTZY

(still dreaming)

Yes, Maharajah.

(CONTINUED)

BOB

What?

SCHULTZY

(still dreaming)

But first let's knock off a
few wives.

BOB

Schultzzy!

Schultzzy snaps out of it. She stands up.

SCHULTZY

Oh - boss! Uh - what'd you
say?

BOB

(concerned)

Maybe we'd better not work
tonight. I think you've been
overdoing it.

SCHULTZY

Oh no, I'm fine, boss. I'll
work tonight. I need the
greebles...Er - money.

BOB

(feels her head)

Are you sure you're all right?

SCHULTZY

Sure, sure.

BOB

Okay - see you at seven.

Bob exits. Schultzy looks at picture.

SCHULTZY

A little re-photographing
and re-touching and you'll be
ready for my collection.

Schultzy opens desk drawer and takes out two pictures and
compares them.

CUT TO:

INSERT OF PICTURE

It is Bob with a beautiful model.

SCHULTZY

(over insert)

Before Doctor Schultzy's magic
treatment -- and after.

PAN TO:

INSERT SHOT OF OTHER PICTURE

The model's head has been replaced by Schultzy's head.

CUT TO:

LONGER SHOT

Schultzy looking at pictures. She puts them back in drawer,
picks up picture which she pasted her head on and heads for
studio as Bob enters.

BOB

Schultzy, as long as we're working
tonight why don't you come home
to dinner with me?

Schultzy quickly hides picture behind her as she says:

SCHULTZY

Thanks, boss, but my roommate is expecting me.

BOB

What's that?

SCHULTZY

What's what?

BOB

That picture you're hiding behind you.

Schultzzy backs around desk as Bob follows her.

SCHULTZY

Now boss, do you think I could hide a picture behind me?

BOB

In cinemascope!...Let's see it.

SCHULTZY

I'm not hiding anything? See?

Schultzzy holds up one hand at a time, holding picture with the other hand as they continue to circle desk.

BOB

Schultzzy, you've been acting very strange lately.

SCHULTZY

Me? Strange?

BOB

Maybe you oughta get your hair cut. I think that bun is beginning to press on your brain.

SCHULTZY

(laughs it up)

Boss, you come up with the greatest lines. You oughta be on television. Why don't you go over and audition right now?

(laughing)

Bun on the brain!

BOB
(chuckling)
You liked that, huh?

SCHULTZY
Terrific.

BOB
I've got another one.

SCHULTZY
Let's hear it.

BOB
(laughing)
This'll kill you.

SCHULTZY
(laughing)
Tell me.

BOB
(laughing)
If you don't give me the
picture you're fired!

Bob laughs it up. Schultzzy's laugh dies. She hands him
picture. He looks at it.

CUT TO:

INSERT SHOT

Picture is of Patti with Schultzzy's head pasted on it.

CUT TO:

BOB AND SCHULTZY

BOB
Schultzzy, I've heard of one girl
borrowing another's clothes, but
you even take what's in them.
You're a body snatcher!

SCHULTZY
I just wanted to see how I'd
look with curves instead of
corners.

BOB

So this is where all those pictures
have been disappearing to? You've
probably beheaded more women than
Bluebeard.

SCHULTZY

Oh no, Boss, I was just experimenting
on this one. I wouldn't take
perfectly good pictures and ---

Schultzzy is interrupted by sound of phone ringing. Bob
answers.

BOB

Bob Collins Photography...Hello -
hello ---

(to Schultzzy)

Some girl just sighing and giggling.

SCHULTZY

Oh that's my new roommate. She's
man crazy. A fellow with your
looks sends her into a spin.

BOB

How does she know what I look
like?

SCHULTZY

Well, you --- I --- she -- we --

BOB

You left out "he" and "it".

Schultzzy takes the phone...speaks into it.

SCHULTZY

Just a moment, Gertrude.

(to Bob)

See you here at seven o'clock,
huh, Boss?

BOB

Right. Goodnight.

Schultzzy turns her back to the door and Bob exits.
Immediately he quietly reopens the door and eavesdrops.

SCHULTZY

Hello Gertrude.

CUT TO:

INT. SCHULTZY'S APT. DAY

This is a one-room apartment (the ol11111ld Anderson place) with two beds that swing out from a large closet (the ol11111ld Anderson alcove). At the moment the beds are down. The wall on Schultzy's side of the room are covered with pictures of Bob and Schultzy. They surround a large portrait picture of Bob. (We do not see pictures in opening shot.)

Open on close shot of GERTRUDE, Schultzy's roommate. She is rather attractive, but a dumb man-crazy type.

GERTRUDE

(thrilled)

Oh Schultzy - he sounds just as romantic as he looks.

She takes a couple of steps with the phone to Schultzy's side of room and looks at the pictures of Bob and Schultzy.

I suppose he tried to make love to you today as usual, huh?

SCHULTZY

(on filter)

He just got through chasing me around the desk.

GERTRUDE

(giggles)

Ooooooh Schultzy!

CUT TO:

INT. OFFICE DAY

Schultzy on phone. Bob watching from door, unseen by Schultzy.

SCHULTZY

I tell you it's a constant battle to --- Now stop that!

She slaps behind her at an imaginary fellow.

(to phone)

He's at it again!

(to fellow)

Of course you can live without me, silly boy.

She kicks behind her.

I said, stop it!

BC-21

17.

Bob looks curiously to see who she's slapping and kicking. He continues to watch, fascinated. Schultzzy holds phone at arm's length.

SCHULTZZY

Give me back that phone!
(to phone)

Excuse me Gertrude, I need both hands.

She puts the phone down on the desk and puts on an act for Gertrude on other end of phone. We hear Gertrude giggling and reacting on filter.

SCHULTZZY

Ooooh! ... I warned you!

She slaps one hand with the other.

Now behave yourself!

She hugs herself.

Please, you're squeezing the breath out of me.

She struggles loose from her own embrace with appropriate sounds of kissing and struggling. Bob watches her, fascinated but worried. She picks up the phone and talks, panting:

I'll be right home,
Gertrude.. As soon as I can
get away from the love-crazed
man!

Bob quickly ducks out the door.

CUT TO:

INT. HALLWAY OUTSIDE OFFICE DAY

Bob standing at door...looking concerned. He turns and walks down hall and turns the corner.

CUT TO:

INT. WILD DOOR DAY

This is an office door. Printed on the frosted glass top half is: R.J.CULLEN, M.D. Practice limited TO PSYCHIATRY. Bob walks up and enters.

FADE OUT:

MIDDLE COMMERCIAL

FADE IN:

INT. SCHULTZY'S APT. DAY

Four girls (three extras and CYNTHIA) are seated on and about Schultzzy's bed looking at the pictures of Bob and Schultzzy. These are single girls who live in neighboring apartments. They are in various stages of dress and undress. One in housecoat.. one in lounging pajamas... one completely dressed... one in robe. They are average working girls. Cynthia is prettier than the others and slightly bitchy. Gertrude, holding Schultzzy's evening gown on hanger, raps on bathroom door.

GERTRUDE

Hurry up, Schultzzy. The girls are waiting to hear what happened today.

SCHULTZY

(O.S.)

Be there in a minute.

Gertrude comes back and hangs evening gown on something as she says:

GERTRUDE

Isn't he a doll! She's meeting him at the studio again tonight.
(the extras sigh)
To think we used to tease Schultzzy about never having dates, and all the time she had him stashed away.

CYNTHIA

I still don't believe it.

GERTRUDE

Pictures don't lie, Cynthia.

CYNTHIA

But why would a handsome guy like Collins go for Schultzzy?

GERTRUDE

Who can explain love? She does something to him, that's all.

CYNTHIA

And I know what - she hides his glasses.

GERTRUDE

You're just jealous.

CYNTHIA

Well, how come we never see him? He never comes by for her.

GERTRUDE

Schultzzy says she doesn't want to encourage him. She has trouble enough controlling him at the office. He even sneaks up on her when she's talking on the phone.

CYNTHIA

If he's so mad about her, why don't they get married?

GERTRUDE

He's dying to! He's out of his mind to marry her!

CYNTHIA

I think so, too!

GERTRUDE

Schultzzy's the one who's holding out. She's not sure this is the real thing.

CYNTHIA

I'm a little doubtful myself.

Schultzzy enters wearing robe.

SCHULTZZY

Hi girls.

Gertrude goes to Schultzzy eagerly.

GERTRUDE

Come on now, Schultzzy... tell us everything that happened today.

The extras ad lib eagerly urging Schultzzy to tell.

Right from the moment you got to work this morning.

Schultzzy sits down and the girls gather round to listen.

SCHULTZZY

Well, it was just an average run-of-the-mill day. This model named Patti came in a few minutes before nine and we were talking....

DREAM DISSOLVE TO:

INT. OFFICE DAY

Schultzzy and Patti are in same position they were when Bob entered in opening scene. Patti is looking at Bob's picture. Bob enters. This time he plays the scene to Schultzzy -- never looking at Patti.

BOB

Well! What a lovely sight to start the day. Hello again.

SCHULTZZY

Hello, Boss.

He goes to her and takes her hands.

PATTI

Good morning, Bob.

BOB

(looking at Schultzzy)
Good morning. Who is it?

PATTI

Patti.

BOB

Good morning, Patti.
(to Schultzzy)
Comme ci, comme ca.

BOB

I could have danced all night.

Bob starts dancing with Schultzzy. Patti watches them dance for a few moments.

PATTI

(clearing her throat)
Bob, we have pictures to take.

BOB
(to Schultzy)
Wh'ds that?

SCHULTZY
Patti.

Bob and Schultzy continue to dance ignoring Patti.

PATTI
Remember photography?
Watch the birdie?
We have work to do.

SCHULTZY
She's right, Boss.

BOB
Let me hear you say it again.

SCHULTZY
What?

BOB
My name.

SCHULTZY
Boss.

BOB
Again.

SCHULTZY
Boss, boss, boss.

BOB
Schultzy, Schultzy, Schultzy!

Bob hugs Schultzy impulsively. She struggles gently to free herself.

SCHULTZY
Boss, what is it about me that
does this to you? I'm not
beautiful, like your models...
I'm not even pretty.

BOB
I don't know how to explain
it, Schultzy-- but, you get
into my blood like a virus!
Come here, you fascinating
bacteria!

Bob kisses Schultzzy.

SCHULTZY

Now, that's quota for today.
Let's get to work.

Schultzzy exits to studio. Stay with Bob who looks ecstatic.

BOB

Schultzzy tastes good, like a
woman should.

PATTI

You can kiss me, Bob.

BOB

(doesn't look at her)
Who's that?

PATTI

Patti.

BOB

Sorry. I only kiss girls.

PATTI

I'm a girl.

BOB

Really?

He looks at her critically.

Yes, I would have thought so
too -- before I met Schultzzy.

PATTI

But, I'm prettier than
Schultzzy.

BOB

It isn't her beauty --it's the
little things about her..
The squish of her tennis shoes
across the darkroom floor...
the soft rustle of her rubber
apron... the scent of developing fluid
in her hair... the cute way her nose
turns up.. then down, then up again...
the way her head comes to a bun...
the glimmer of sunlight through her
pierced ears.. put them all
together they spell.. Schultzzy...
my Schultzzy.

PATTI

It's not fair for one girl to have you all to herself.

BOB

I know. But what can I do? I'm her slave. A prisoner of love.

PATTI

Maybe I can set you free. Make you forget Schultzy.

BOB

(takes her in his arms)
Oh Patti, if only you could!
End this bittersweet agony of unrequited love! Free me with a kiss!

He bends her back to kiss her as Schultzy walks by wearing her rubber apron, gloves and visor. Bob looks up and sniffs.

Someone lovely just passed by!
(sniffs)
That scent - what is it?

Schultzy comes back.

SCHULTZY

It's a new silver nitrate developer with hydrochloric acid.

Bob tries to kiss Patti. He can't. He drops her to the floor and grabs Schultzy.

Go ahead Boss -- kiss her!

BOB

I can't. It's too late! I've got you under my skin. I've got you deep in the heart of me. So deep in my heart, you're really a part of me. I've got you under my skin.

PATTI

(rising from the floor)
He tried so not to give in.
He said to himself, this affair never will go so well...

BOB

But why should I try to resist
when darling I know so well...

SCHULTZY

You've got me under your skin?

BOB

(nods)

I'd sacrifice anything, come
what might for the sake of
having you near, in spite of
a warning voice that comes in
the night and repeats and repeats
in my ear...

SCHULTZY

(in Bob's ear)

Don't you know little fool, you
never can win? Use your mentality,
wake up to reality....

BOB

But each time I do, just the
thought of you makes me stop
before I begin.....
'Cause I've got you under my
skin.

He pulls up his sleeve and shows a tattoo on the inside of
his forearm. Go to close shot of tattoo. It is a bleeding
heart pierced with a dagger and below it the name "Schultzzy".

DREAM DISSOLVE TO:

INT. SCHULTZY'S APT. DAY

The girls gathered around Schultzzy listening to
her story.

SCHULTZY

Like I said, it was just an
average, run-of-the-mill day.

Gertrude and the three extras sigh. Schultzzy gets up and
takes her evening gown.

Now, if you'll excuse me, I
must dress for my date.

Schultzzy exits to bathroom with evening gown. The girls
start to leave. Gertrude takes her coat from the closet
and puts it on.

CYNTHIA

What are you doing?

GERTRUDE

Down to the studio to give that poor tortured love starved boss of hers some advice.

CYNTHIA

Like what?

GERTRUDE

Like grabbing Schultzy and eloping with her to Las Vegas.

CYNTHIA

Oh Gertrude, how can you be so dumb?

GERTRUDE

Well, somebody's gotta help the poor guy. Do you realize Schultzy's had him on the string for two years? He'll go crazy.

CYNTHIA

He needs help like you need a hole in your other head.

GERTRUDE

(with compassion)
I feel sorry for you, Cynthia.
You just don't understand love.

She exits.

DISSOLVE TO:

INT. STUDIO NIGHT

Bob is posing LINDA, a lovely model, in a mink coat for a fashion shot. He is moving lights into place.

BOB

I appreciate your working tonight, Linda. I'm sorry Schultzy is late.

LINDA

That's not like Schultzy.

BOB
I know. She hasn't been herself lately. In fact, I talked to Dr. Cullen about her.

LINDA
What's she been doing?

BOB
Well, for one thing, whenever we work at night she comes in wearing an evening gown.

LINDA
Maybe she's got a boyfriend.

BOB
Oh she has. He hugs and kisses her while she's talking on the phone.

LINDA
Good for Schultzy. What does he look like?

BOB
That's just it. He's invisible! When I told Dr. Cullen about it he said --

The buzzer sounds from the office.

LINDA
There's Schultzy.

BOB
She wouldn't buzz.
Excuse me a moment.

Bob exits to the office.

CUT TO:

INT. OFFICE NIGHT

Gertrude has just entered the office. Bob comes in from studio.

BOB
Yes?

Gertrude goes to him and studies his face sympathetically.

(CONTINUED)

GERTRUDE
You poor man! You poor
tortured man!

BOB
I beg your pardon?

GERTRUDE
(indicating pictures
on walls)
All these beautiful girls
denied you because you're
chained to one woman!

BOB
Oh, you've got the wrong man.
I'm not married!

GERTRUDE
I know. But you want to be
more than anything.

BOB
Me?

GERTRUDE
May I see your tattoo?

BOB
Tattoo?

GERTRUDE
The bleeding heart with the
dagger.

BOB
Uh - my name is Collins.
I think you want Cullen --
Dr. Cullen the psychiatrist.
His office is down the hall.

He starts to show her to the door. She holds back.

GERTRUDE
Oh, no, you're the man.

BOB
But, you can see for yourself.
I have a very short couch.

Bob takes building directory card from desk drawer, and picks
up telephone.

Let me call Dr. Cullen. He's
probably in there
waiting for you.

GERTRUDE

(stops him)

Mr. Collins, I'm here to see
you. I want to help you.

BOB

I need help?

GERTRUDE

You can't go on indefinitely
being starved for romance.

BOB

Oh, lady, have you got the
wrong man! I'll just call Dr.
Cullen and tell him you're
here, Miss - er - Miss - er...

GERTRUDE

Oh that's right, you don't
know who I am.

BOB

Do you.

GERTRUDE

I'm Gertrude, Schultz's
roommate.

BOB

Oh, you're the one who giggles
on the phone?

GERTRUDE

Schultz doesn't know I'm here.
I slipped out while she was
getting dressed.

BOB

I see. You sort of - escaped.

GERTRUDE

She never would let me come
down here, but I figured the
time has come for action!
You can't keep a person on
a string for two years!

BOB

You're right. I don't blame
you for chewing through.

GERTRUDE

Chewing through what?

BOB

Nothing. Uh - look - I know you didn't come down here to see Dr. Cullen, but let's call him anyway. He's a nice fellow. You'll like him.

Bob dials phone, but doesn't get answer as they continue talking.

GERTRUDE

Why should I want to see him?

BOB

Oh he's a million laughs. And very generous, too. Do you like new clothes?

GERTRUDE

Clothes?

BOB

He has a jacket you'll love. Very chic with long wrap-around sleeves that tie in back.

GERTRUDE

Mr. Collins, do you feel all right?

BOB

I feel fine.

Gertrude nervously toys with letter opener on desk. Bob gently takes it from her and puts it in his pocket.

Better not have anything sharp.

GERTRUDE

Mr. Collins, do you want my advice?

BOB

(humoring her)

Sur - r - r - e I do.

GERTRUDE

Grab Schultzy, tie her up. Throw her in your car and take her to Las Vegas.

BOB

Good idea! What number shall I
play her on?

Gertrude looks at Bob. She now thinks his mind has snapped.
She looks up at the ceiling as she says:

GERTRUDE

What's that?

Bob looks up. As he does, Gertrude slips the letter opener
out of his pocket and puts it in her pocket.

BOB

You see something up there?

GERTRUDE

Don't you?

BOB

Oh sure. Schultzzy's boyfriend.

Schultzzy enters. She is wearing evening gown.

SCHULTZY

Boss, I'm sorry, I fell asleep
and ---

(sees Gertrude)

Gertrude! What are you doing
here?

GERTRUDE

Trying to help this poor
tortured man, but I'm afraid
I'm too late. He's started
to crack up.

Schultzzy tries to hustle Gertrude out. Gertrude holds back.

SCHULTZY

Go home, Gertrude, I'll take
care of him.

Bob tries to usher them both out.

BOB

Both of you go home. Get a
good night's rest and first
thing tomorrow I'll take you
to Dr. Cullen. Maybe I can
get you two a group rate.

GERTRUDE

Schultzzy, maybe it's not too late to save him. Tell him you'll marry him.

BOB

Sure she'll marry me. We'll have a big wedding banquet. You can be the fruit cake.... Now run along.

Linda enters from studio.

LINDA

Bob, if you're going to take me dancing tonight we'd better get to work.

BOB

Be right with you, honey.

SCHULTZY

Let's go, Gertrude.

Schultzzy tries to pull Gertrude to the door. Gertrude holds back.

GERTRUDE

Wait a minute!
(to Linda)
Mr. Collins has a date with you tonight?

LINDA

Yes.

SCHULTZY

Let's go, Gertrude.

GERTRUDE

(to Bob)
And you called her "honey".

BOB

I call lots of girls "honey".

GERTRUDE

(to Schultzzy)
Cynthia was right! You're a phony! And those pictures must be phonies.

(CONTINUED)

BOB
What pictures?

SCHULTZY
Let's go, Gertrude.

GERTRUDE
(to Bob)
Those pictures of you that
are all over Schultzzy's wall.

BOB
Schultzzy.

SCHULTZY
Goodbye, Gertrude.

Schultzzy starts for door. Bob grabs her.

GERTRUDE
Oh, wait'll the girls hear
about this!

Gertrude exits.

BOB
(quietly menacing)
All right, Schultzzy. Start
talking.

SCHULTZY
(confessing)
Well - - I just got tired of
the girls kidding me about not
having a boyfriend, so I made
one up.

BOB
Why did you pick me? What
possible reason could you
have?

SCHULTZY
(can't tell the
truth)
Your pictures were handy and --
when we worked nights I could
put on an evening gown and say
it was a date.

BOB
Oh fine! If pictures of Roy
Rogers had been handy I suppose
you'd have come to work on a
horse!

(CONTINUED)

SCHULTZY

I'm sorry, boss. Can I go home
now and pack?

BOB

Pack?

SCHULTZY

The sooner I move out of that
apartment house, the less
ribbing I'll have to take.

BOB

Okay. But remember you brought
this on yourself!

SCHULTZY

I know, boss. Goodnight.

Schultzzy exits.

LINDA

Poor Schultzzy.

BOB

What do you mean - "poor
Schultzzy"? She's getting
exactly what she deserves!
Maybe this'll teach her a
lesson! Now let's go to work!

LINDA

Yes, Bob.

Linda exits to studio. Bob starts to follow her...stops
at the door and looks after Schultzzy thoughtfully, then
exits to studio.

DISSOLVE TO:

INT. SCHULTZZY'S APT. ... NIGHT

Schultzzy is silently packing. She still has on evening
gown. The three extras are watching Gertrude and Cynthia
as they put on an act.

CYNTHIA

(to Gertrude)
I'm mad about you, Schultzzy.

(CONTINUED)

GERTRUDE

What is it about me that gets
you, boss?

CYNTHIA

I don't know, but it's bigger
than both of us.

The girls all laugh.

(out of act)

I told you she was a fake.

GERTRUDE

Oh, she didn't have me fooled.
Not for a minute.

There is sound of door knock.

CYNTHIA

That must be Marge and Rose
from upstairs.

She opens the door. Bob enters wearing tuxedo and carrying
corsage.

BOB

Good evening, is Miss Schultz --

He sees Schultz packing. He rushes across the room,
dramatically tossing aside the corsage.

Schultz! No! You're not leaving
just because of one silly little
lovers' quarrel! Darling, I only
pretended to have that date with
Linda to make you jealous! Come -
let me apologize over candlelight
and wine. Our usual table is
waiting for us at Ciro's.

He pulls her across the room. Schultz is dumbfounded.

I won't take no for an answer.
You must let me explain.

He pulls her out and closes the door. The girls look at one
another stunned.

GERTRUDE

See? I told you all along.
It was the real thing.

There is O.S. sound of body falling. Bob opens the door.

BOB

Excuse me, would one of you
girls have some smelling salts?

FADE OUT:

FINIS

BC-21
Rev. 4/6/55

34A.

INT. HALLWAY OUTSIDE APT. NIGHT

Bob and Schultzy.

SCHULTZY

Boss, I don't know how to thank
you. You really saved my neck.

BOB

(pats her on shoulder)
That's okay. Glad to do it,
fella.

They walk toward camera.

FADE OUT:

THE END