

Mr Zanuck

FINAL

NIGHT NURSE

1-3

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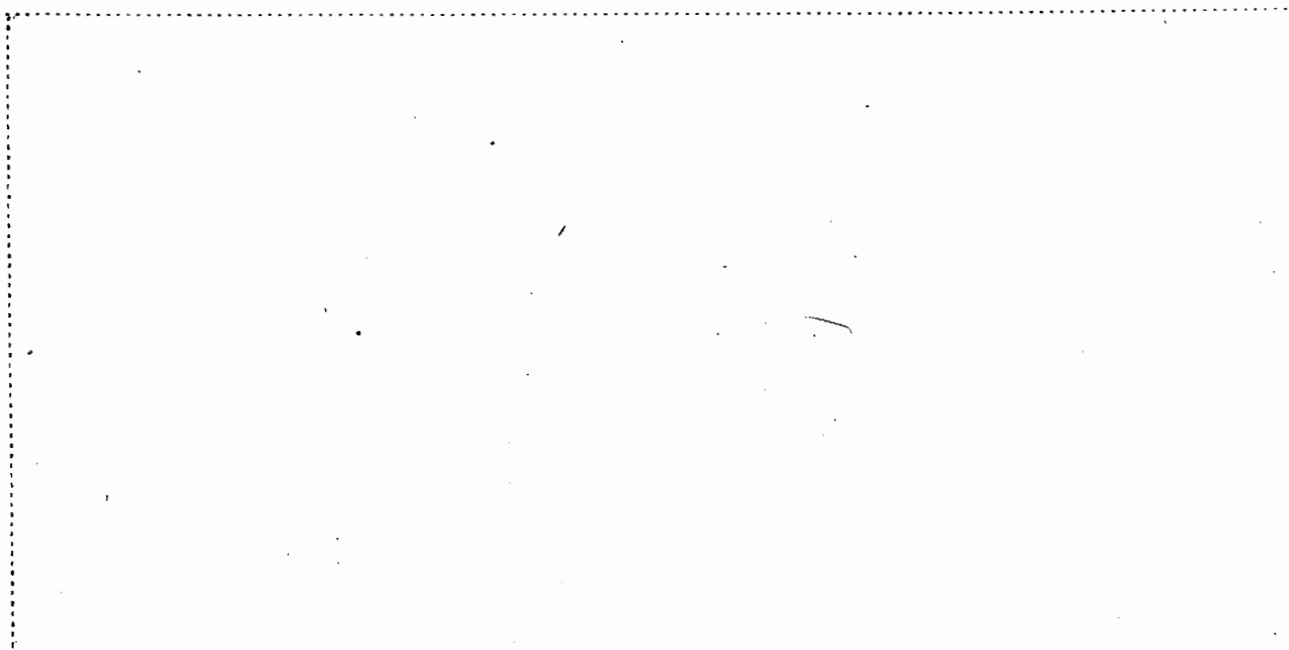
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FINAL SCRIPT

THE NIGHT NURSE

Screen Play

by

Oliver H. P. Barnett

Special Dialogue

by

Charles Kenyon

Directed by

William Wellman

3/24/31

"NIGHT NURSE" ,

FADE IN

Scene A-1

LONG SHOT...CITY STREET... DAY
 (Shooting from a roof or tower)

Below is a double stream of traffic, proceeding at a steady pace. Over the sound of the cars is heard suddenly an ambulance siren. The sound becomes rapidly louder. The traffic halts. Cars turn to the curb. Pedestrians dart out of the way. The ambulance whirls around a corner in the middle distance and speeds down the street toward the CAMERA.

CUT TO:

Scene A-2

FULL SHOT....STREET
 (Shooting from Ambulance)

The CAMERA is just back of the driver. A portion of the driver's head, as well as his hands -- one on the driver's wheel, may be seen in the f.g. The siren shrieks. Buildings race past. They seem to revolve crazily as the ambulance swerves to avoid a startled pedestrian, lurches out of the path of a street car, barely misses a truck and takes the next corner on two wheels. Before a grilled iron gate, on which appears the inscription. "DOWNTOWN HOSPITAL", the ambulance halts. A hospital attendant opens the gates from within. The ambulance enters. It comes to a stop before a door marked: "EMERGENCY WARD".

CUT TO:

Scene A-3

LONG SHOT...AMBULANCE

The driver leaps down from his seat and goes to the rear of the ambulance. He lets down the tail piece.

CUT TO:

Scene A-4

MED. SHOT - REAR OF AMBULANCE (ANOTHER ANGLE)

An interne in uniform, jumps to the ground from the ambulance. Within, may be seen a stretcher, with a patient on it. The driver and interne, aided by the ambulance attendant, who is still inside, slide the stretcher out and lower it to the ground. The man on the stretcher is unconscious. His eyes are closed. But his injuries cannot be seen. The driver and his helper lift the stretcher carefully and carry it into the Emergency Ward. The interne follows at their heels. CAMERA PANNING WITH THEM NOW TRUCKS FORWARD SWIFTLY INTO:

Scene A-5

FULL SHOT...EMERGENCY WARD
(Shooting from outer door)

The two men carrying the stretcher, lower it gently to the floor, then leave, as they came, silently. Two nurses, on duty, come forward noiselessly. The interne who has just entered, drops on one knee beside the stretcher. He starts to examine the injured man. A second interne who has remained on duty in his absence, approaches casually. The first interne endeavors to undo the man's necktie and open his collar.

FIRST INTERNE:

(To nearest nurse, without
looking up)

Scissors.

She hands him a pair of scissors. He cuts the man's tie and the neck band of his shirt.

SECOND INTERNE:

(Mildly curious)

Car smash?

FIRST INTERNE:

(Without looking up)

Yep.

CAMERA STARTS TO TRUCK FORWARD

FIRST INTERNE:

(Continuing)

A cement truck hit a Baby Austin --

(Swiftly examining the victim)

-- Fractured skull, I think.

(CONTINUED)

Scene A-5 (Cont.)

SECOND INTERNE:

A guy's a fool to ride in those
miniature cars.

FIRST INTERNE:

(Glancing up with a grin)
Be yourself -- this is the guy that
drove the truck!

CAMERA TRUCKS PAST THEM THROUGH DOOR AND PANS TO:

Scene A-6

LONG SHOT - CORRIDOR

At the far end of the corridor is an elevator. Its door is open. AS CAMERA TRUCKS FORWARD toward elevator, a door opens into the corridor ahead. Two nurses appear, pushing a woman on a wheeled conveyance, used for carrying patients to the operating or delivery room. The woman is covered by a sheet. Only her face is exposed. Her eyes are closed. A worried young man awkwardly carrying his hat in hand, follows the nurses toward the elevator, CAMERA TRUCKING BEHIND HIM. The group enters the elevator, CAMERA STILL TRUCKING AFTER THEM, THEN PANNING SWIFTLY TO:

Scene A-7

MED. SHOT - INT. ELEVATOR (REVERSE ANGLE)

The operator closes the elevator door. The young husband retiring into a corner, gulps nervously. He wipes his forehead. The elevator starts to rise. The blank wall between floors can be seen dropping past them. The young husband coughs uneasily.

FIRST NURSE:

(Turning to him)
What did you say?

HUSBAND:

(Confused)
Me? -- I was just wishing --

NURSE

(Cheerily)
Don't worry. Everything's going
to be fine.

(CONTINUED)

Scene A-7 (Cont.)

HUSBAND:

Sure it will, but --

(He hesitates)

I hope it's a boy.

(He grins sheepishly)

MOTHER:

I'll do my best, Archie.

The elevator halts before the second floor door. The operator opens the door. The nurses push their patient ahead of them. The husband follows, CAMERA TRUCKING AFTER THEM TO:

Scene A-8

DELIVERY ROOM DOOR

The two nurses have stopped at the door. One of them opens the door. The other enters pushing the vehicle ahead of her. The husband attempts to follow. The first nurse bars the way. CAMERA HALTS IN:

Scene A-9-10

CLOSE SHOT - THE TWO

NURSE:

No one's allowed in the delivery room.

(She closes door to prevent his seeing inside)

HUSBAND:

But I gotta be. -- I kinda got her into this.

CAMERA TRUCKS FORWARD down corridor and THROUGH OPEN DOOR AT END HALTING IN:

Scene A-11

LONG SHOT - WARD

It is visitors' hour in the men's ward. About the heads of some of the beds are relatives and friends of the patients. Their voices are subdued. The male patients are of widely varying ages and types. One is a silent lonely Chinese with a heavily bandaged head. Another's leg is propped up at an angle under the sheets. In the f.g., is a Jewish family group. The patient, a middle-aged man, with only his face showing, has his eyes closed. His wife, her mother, her sister and her sister's husband are gazing down at him commiseratingly. CAMERA PANS TO:

Scene A-12

CLOSE SHOT THE GROUP

WIFE:

But Abie -- him throwing you down
stairs like that and breaking your
leg. -- Something you should do, Abie.

ABIE:

(Wearily - without open-
ing his eyes)

Don't fret, Mommer. If he does it
again, I get even.

SISTER-IN-LAW:

What will you do?

ABIE:

(Determined voice)

I sue him for damages.

CAMERA PANS AWAY AND TRUCKS down the aisle between
the beds. At the far end of the ward, two nurses are
arranging a screen about one of the beds. One of the
nurses heads up the aisle toward CAMERA. A woman
visitor leaves another patient's bed and accosts the
nurse. CAMERA HALTS IN:

Scene A-13

CLOSE SHOT THE TWO

VISITOR:

Why can't I have a screen around
my son's bed?

NURSE:

(In a low voice)

It's against the rules.

VISITOR:

(Indicating screen further
down the ward)

But -- that other man has one.

NURSE:

(Quietly)

Yes. Because he's dying.

VISITOR:

Oh ---

(CONTINUED)

Scene A-13 (Cont.)

Shocked, she returns to her son's bed. CAMERA STARTS TO TRUCK FORWARD AGAIN TOWARD the door at the other end of the ward from the one it entered. As it passes the screened bed -

LAP DISSOLVE INTO:

Scene A-14

MED. SHOT OFFICE DOORS
(Shooting from main corridor)

One of the glass doors is open. On the other is the inscription: "SUPERINTENDENT". In the office beyond Miss Dillon, the Superintendent may be seen, seated behind a desk. She is talking to a girl, Lora Hart (Barbara Stanwick). CAMERA TRUCKS FORWARD SWIFTLY INTO:

Scene A-15

CLOSE SHOT THE TWO

Miss Dillon is glancing through some report cards. Lora is twisting her gloves in her hands in nervous anticipation.

MISS DILLON

(Indifferently - without looking up)

What makes you think you want to be a nurse?

LORA

Why -- nursing people has always been second nature with me...

MISS DILLON

(Laying down a card and picking up the letter)

This is your only recommendation?

(She glances down at letter)

Who is this gentleman -- what's his business?

LORA

He's a grocer.

MISS DILLON

(Glancing at her quickly)

Oh.

(CONTINUED)

Scene A-15 (Cont.)

MISS DILLON (Cont.)

(She finishes reading -
then dryly)

I'm afraid he knows more about groceries
than hospitals.

(Looking up sharply)

What does he mean by the time you were
at High School?

Scene A-16

CLOSE SHOT LORA

She is anxious, frightened, in anticipation of what
is coming.

MISS DILLON'S VOICE

(Sharply)

Didn't you graduate?

LORA

I had to leave when my mother
died -- the third year.

CUT TO:

Scene A-17

CLOSE SHOT THE TWO

MISS DILLON

A probationary nurse must be a
High School graduate.

LORA

I can easily make it up. I'll go
to Night School.

MISS DILLON

You wouldn't have the time nor
strength with your work here.

LORA

Oh, I'm sure I would if --

MISS DILLON

(Continuing)

-- Besides it wouldn't be allowed.

(Returning to her report cards
with an air of dismissal.)

I'm sorry.

(CONTINUED)

Scene A-17 (Cont.)

LORA:
 (Rising -- her eyes brimming
 from disappointment)
 But I'm sufficiently well educated --
 There must be some way.

MISS DILLON:
 (Cutting her short)
 Not here.

LORA:
 But I'm sure I can make good if --

But Miss Dillon pays her no attention. Lora, seeing
 it is hopeless, picks up her small bag and threadbare
 gloves and turns toward the outer door.

CUT TO:

Scene A-18

FULL SHOT...OFFICE

Miss Dillon doesn't even waste a glance after the
 forlorn figure of the girl, but busies herself with
 her work. Lora crosses slowly to the corridor
 door. She steps out into the hall.

LAP DISSOLVE TO:

Scenes A-19 - A-20 - A-21 - A-22 - A-23 - A-24 - A-25 -
 A-26 - A-27 OUT.

Scene A-28

MEDIUM SHOT - VESTIBULE

Lora steps into revolving doors. Just as she does
 so, a middle-aged surgeon, carrying his instrument
 case in his hand, enters the revolving doors from
 the street side. He is entering hurriedly and
 consequently propels Lora with rapidity toward the
 street.

Scene A-29

EXT. REVOLVING DOOR

Lora is pushed out with such violence that she drops
 her small make-up box. It snaps open and most of
 the contents fall on the ground. Her compact, which
 is in reality a coin case, rolls forward out of scene.
 Lora gazes in dismay just as Dr. Bell, the cause of
 the mishap, comes out of revolving doors again to
 apologize.

(CONTINUED)

Scene A-29 (Cont.)

DR. BELL:
I'm so sorry. I --

LORA:
(Stooping to pick up the
make-up box)
It's all right. I --
(Her glance goes out of scene
toward hospital steps)

Scene-A30 OUT.

Scene A-31

EXT. HOSPITAL - FULL SHOT - LORA

Dr. Bell is gathering up the contents of her make-up
box.

Scenes A-32 - A-33 - A-34 - A-35 - A-36 - OUT.

Scene A-37

SHOT TOWARD HOSPITAL STEPS

Dr. Bell is standing at top of steps with Lora's
make-up box.

DR. BELL:
I'm afraid I've broken this box.

LORA:
(Taking it with a forced smile)
It's all right. It won't be hard
to fix.

DR. BELL:
(Doubtfully)
You're quite sure?

LORA:
Really.

DR. BELL:
(A little hesitantly)
Just because I'm one of the doctors,
you mustn't hesitate to let me make
good the damage?

LORA:
(As she realizes he is a doctor)
Oh -- why ---

DR. BELL:
(Trying to remember)
You're one of our nurses, aren't you?

(CONTINUED)

Scene A-37 (Cont.)

LORA:

(Looking away)

No. I'm not.

DR. BELL:

My mistake -- But can't I do something about that --

(He nods toward the rent)

LORA:

(Turning to him suddenly)

You might give me some advice, Doctor.

DR. BELL:

Glad to.

LORA:

Just how does one go about becoming a nurse?

DR. BELL:

(He had expected to be asked for medical advice)

Oh.

(After a quick glance of appraisal)

You've tried here?

LORA:

Yes.

(and then smiling ruefully)

I think I've tried everywhere -- but I haven't a High School education.

(She looks away as she realizes that he is studying her)

DR. BELL:

That rule is nonsense. The best nurse I ever had couldn't write her name.

(Shrewdly)

You probably didn't have a recommendation from anybody very important either, did you?

LORA:

(Remembering Dillon's expression)

Only from a grocer. I've nursed his wife and children several times.

DR. BELL:

(Smiling)

I imagine grocers are as particular as anybody else.

(Lora catches the twinkle in his eye and they laugh)

Tell me -- what do you think your qualifications are?

(CONTINUED)

Scene A-37 (Cont. 1)

LORA:

(Earnestly)

Ever since I can remember, I've never wanted to be anything else.

DR. BELL:

(sympathetically)

You feel the urge.

(He nods smilingly)

Well, that's a mighty good qualification, providing there's intelligence -- I'm sure you have that.

LORA:

(In a burst of eager hope)

Oh, do you think --

(She checks herself.)

DR. BELL:

(Gravely)

I can't say -- but suppose you come with me. Maybe I can do something.

He turns and pushes her through the revolving door, following.

Scene A-38

INT. HOSPITAL VESTIBULE

As they come through door, CAMERA TRUCKS BEHIND THEM as they move down the hall together. Lora's eyes sparkle with hope.

DR. BELL:

(As they go)

Did I catch your name?

LORA:

Hart -- Lora Hart.

DR. BELL:

Good name for a nurse. It's a sturdy instrument -- the heart.

Dr. Bell leads her into the hospital corridor.

LAP DISSOLVE TO:

Scenes A-39 - A-40 OUT

Scene A-41

CLOSE SHOT - MISS DILLON

She is seated at her desk absorbed in her work. She glances up as Dr. Bell approaches. She rises with an obsequious smile.

MISS DILLON:

Good afternoon, Doctor.

CUT TO:

Scene A-42

MEDIUM SHOT - THE GROUP

Dr. Bell, Lora at his heels, halts before Miss Dillon's desk.

DR. BELL:

Hello, Dillon.

(Miss Dillon looks at Lora,
puzzled)

What can we do about this young lady?

MISS DILLON:

(Reproachfully to Lora)

My dear -- why didn't you mention the doctor?

(To Doctor Bell)

Why, of course, Doctor, if you --

DR. BELL:

Suppose you connect with the principal of Miss Hart's High School -- If things look satisfactory -- I think we can waive the rest.

LORA:

(Impetuously)

Oh, thank you, Doctor!

DR. BELL:

(To Lora)

I hope you realize what you're letting yourself in for.

LORA:

(Earnestly)

Nothing can be too hard.

(He smiles and turns to Dillon)

DR. BELL:

(Glancing at his watch)

I hope you'll do all you can for her.

(turning to Lora)

I've got to go now. Miss Dillon will take care of you.

(CONTINUED)

Scene A-42 (Cont.)

DR. BELL: (Cont.)

(To Miss Dillon)

By the way, you've done great things with the hospital, Dillon. Everything runs like a clock.

MISS DILLON:

(Flattered)

Oh, thank you, Doctor.

Dr. Bell picks up his hat and gloves and strides away.

Scene A-43

CLOSE SHOT - LAURA

As she follows him with her eyes - gratefully.

MISS DILLON'S VOICE

I'm sorry you didn't mention Dr. Bell in the beginning.

LORA:

But --

Scene A-44

MEDIUM SHOT - THE TWO

MISS DILLON:

However, it's quite all right as it is.

LORA:

Would you like to telephone to the High School -- the Irvington?

MISS DILLON:

(Curtly)

I don't think it matters now.

(Taking out a card)

I'll make out the application -- Sit down while I explain a few things.

(Lora sits.)

You'll find the life here pleasant enough -- but there's one thing you must understand thoroughly -- rules mean something --

LORA:

I know that.

(CONTINUED)

Scene A-44 (cont.)

MISS DILLON:

You'll be told about them later. --
You'll have one hour to yourself each
afternoon -- and your evenings after
seven --

(With emphasis)

-- But you're to be in bed and lights
out at ten. There are no exceptions.

LORA:

I see.

Scene A-45

CLOSE SHOT LORA.

She starts to smile -- represses it.

MISS DILLON'S VOICE:

You have one night out a week until
twelve --

(Warningly)

-- And quite a severe penalty if you're
out later. Now as to your uniform --

CUT TO:

Scene A-46

CLOSE SHOT - THE TWO

Miss Dillon picks up a pen and resumes her work.

MISS DILLON:

(Continuing as she works)

Most of our girls get their's from
the tailor at the corner. But, of
course, if you prefer, you may buy
them elsewhere.

LORA:

But I haven't -- I don't think I
have enough money.

MISS DILLON:

(Looking up, in cool surprise)

Oh --

LORA:

(Timidly)

I'm sorry.

(CONTINUED)

Scene A-46 (Cont.)

MISS DILLON:

(With a shrug -- rings bell
on desk)

Then I'll have to get one of the
Probationary Nurses to show you some
that have been used. You can cut them
down to fit.

(Dillon presses bell on desk.)

CUT TO:

Scene A-47

LONG SHOT - CORRIDOR (From their angle)

In response to the bell, Maloney (Joan Blondell)
appears in the open doorway.

MISS DILLON'S VOICE:

Maloney, this is Miss Hart.

Maloney doesn't answer. She merely stares
antagonistically at Lora.

CUT TO:

Scene A-48

FULL SHOT - OFFICE

Lora rises and starts toward Maloney then halts
uncertainly.

LORA:

How do you do?

MISS DILLON:

Take Miss Hart to the wardrobe and
help her select some uniforms. --
She hopes to be a probationer.

(To Lora)

Maloney will show you.

(Maloney merely nods.)

LORA:

(To Miss Dillon)

Thank you.

MISS DILLON:

And, Maloney -- you have no one
sleeping in your room. Miss Hart
may go with you.

Scene A-49

FULL SHOT - THE GROUP

Lora is gazing uncomfortably at Maloney. She is perfectly conscious of the other's antagonism.

MALONEY:

(Annoyed)

Yes, ma'am.

MISS DILLON:

(Over sweetly)

Yes, Miss Dillon.

MALONEY:

Yes, Miss Dillon.

Gestures to Lora to follow. As they go -

CUT TO:

Scene A-50

FULL SHOT - CORRIDOR

Maloney and Lora head down the corridor. Maloney leads the way. They pass two internes, who stare at Lora critically. The two girls turn into an intersecting corridor.

CUT TO:

Scene A-51

CLOSE SHOT - TWO INTERNES

They gaze after the two girls with curiosity and interest.

FIRST INTERNE:

Pipe the new probationer.

SECOND INTERNE (EGAN)

(With a fresh humorous face - as he takes a coin from his pocket and flips it.)

Heads or tails?

FIRST INTERNE:

Tails.

(CONTINUED)

Scene A-51 (Cont.)

EGAN

(Looking at coin - he laughs)
Lucky stiff -- Life is going on for
you just as usual.

CUT TO:

Scene A-51-a

CLOSE SHOT - THE TWO

MALONEY:

Say -- I was afraid the hospital'd
burn down before I could get into
it -- Now I have to watch myself
with matches.

LORA:

(With a laugh)

If you hate it so, why do you stay?

MALONEY:

It's the only job I know where they
pay you to learn.

LORA:

I'm sure in your heart you love it.

MALONEY:

"Sez you!"

CUT TO:

Scene A-52

MEDIUM SHOT - WARDROBE

The door to the corridor is open. Maloney is
standing before a row of starched probationers'
uniforms on hangers. Lora watches nearby.
Maloney casually removes one of the uniforms and
tosses it at Lora.

MALONEY:

(Indifferently)

Try this one.

Lora holds the uniform in front of her to judge its
fit. Obviously it is much too big.

(CONTINUED)

Scene A-52 (Cont.)

LORA:

(Dismayed)

Isn't there a smaller one?

MALONEY:

(Selecting a second uniform)

If you don't like it -- why don't you buy your own?

LORA:

But I can't -- I haven't any money.

MALONEY:

(Surprised)

Broke?

LORA:

(With a faint smile)

And how!

Scene A-53

CLOSE SHOT LORA

She opens her purse and exhibits it - empty.

MALONEY'S VOICE:

(Curiously)

Then what were you doing with the Big Shot?

LORA:

Who?

MALONEY'S VOICE:

Doctor Bell -- Say, are you kidding me?

LORA:

No. Why?

MALONEY'S VOICE:

You don't know Bell? -- He's Chief of Staff -- one of the biggest surgeons in America.

LORA:

(Amazed)

Really?

Scene 1-54

MEDIUM SHOT

As Maloney nods -- she regards Lora suspiciously.

LORA:

He just stopped me in the hall and offered to help me.

MALONEY:

(Admiringly)

For a beginner, you're not doing so bad.

(Laughs. Turning to the row of uniforms)

Let's see if we can find one that fits.

(She selects one)

How's that?

(Lora takes it and regards it critically)

LORA:

I think it will do.

MALONEY:

Better try it on.

(Lora looks at her - hesitating)

Slip off your dress.

(Lora looks doubtfully at the open door)

Say, listen. Everybody here's seen more than you've got.

Lora laughs. Doubtfully she removes her dress. As she drops it from her shoulders, the fresh interne, Egan, suddenly appears in the doorway. Lora, with a gasp, pulls up her dress to cover herself.

EGAN:

(Leaning familiarly against the door jamb)

Don't be embarrassed. You can't show me anything. -- I just came from the Delivery Room.

MALONEY:

(Disgustedly)

Who asked you in here, Sour Face?

EGAN:

(To Lora - with mock gravity)

I come on behalf of this big institution -- to welcome the new sister to our midst. -- You'll find we're one big family here.

(CONTINUED)

Scene A-54 (Cont.)

MALONEY:
(Savagely)
Beat it, Egan.

EGAN:
(To Lora)
You're not sore, are you?

MALONEY:
(Butting in)
Well, I am, veterinary. -- How'd you like to go back to your sick horses?

EGAN
(With a shrug - going)
Sometimes I don't like you, Maloney.

MALONEY:
(Calling after him)
Is there any way I could make that permanent?

CUT TO:

Scene A-55

CLOSE SHOT - MALONEY

MALONEY:
Take my tip and keep away from internes. They're like cancer. -- The disease is known -- but not the cure.

LORA'S VOICE:
Really?

MALONEY:
There's only one guy in the world can do a nurse any good -- that's a patient with dough. -- Just catch one of them in a coma, and make him think you saved his life, and you'll be getting somewhere.

LORA'S VOICE:
(Half amused)
Will I?

MALONEY:
And doctors are no good, either!

LORA'S VOICE:
No?

(CONTINUED)

Scene A-55 (Cont.)

MALONEY:

What for? They never marry nurses.
 -- And the trouble with internes is
 they do. -- All a wife means to an
 interne is someone to sit in his
 front office when he starts practice
 -- and play office maid for the rest
 of her life, without pay.

LORA'S VOICE:

I shouldn't like that.

CUT TO:

Scene A-56

CLOSE SHOT - THE TWO

MALONEY:

The thing to do is land an appendicitis
 case. -- They've all got money.

LORA:

(Laughs)

I see.

MALONEY:

But nix on internes, or you'll get --
 (Behind her in the scene is
 a sign MATERNITY WARD and
 an arrow indicating the
 direction. Maloney jerks
 her thumb over her shoulder
 in the direction of the arrow)
 -- and it won't be as a nurse.

Maloney hands Lora a uniform. As Lora drops her
 dress to the floor and starts to struggle into it.

FADE OUT.

SEQUENCE "B"

FADE IN

SCENE B-1.

CLOSE UP - BULLETIN BOARD

At the top of the blackboard is written in chalk, "The following Probationary Nurses have passed their examinations to become Student Nurses."

Below are listed a score of names.

NURSE'S VOICE:

Well, that washes me up. I shall leave.

SECOND NURSE'S VOICE:

But, Ethel, you passed!

FIRST NURSE'S VOICE:

What of it? I've had all I can stand.

CAMERA IRISES down to the two names, one above another:

L. Hart

B. Maloney

MALONEY'S VOICE:

Good work, Hart. I knew you'd make it.

LAP DISSOLVE INTO

SCENE B-2.

CLOSE UP - MIRROR

Reflected in the glass is Lora. She is trying on her new nurse's cap.

MALONEY'S VOICE:

(from off scene)

Makes you look like an ad for Sloan's Liniment.

LORA:

(proudly)

I don't care as long as it means I'm not a Prob. anymore.

LAP DISSOLVE INTO

SCENE B-3.

CLOSE UP - HOSPITAL CARD

A woman's hand enters scene and writes the names:

A. Abrams - Surgical Ward
 V. Burns - Surgical Ward
 L. Hart - Maternity Ward

LAP DISSOLVE INTO

SCENE B-4.

CLOSE SHOT - INFANT

The baby is only a few days old. It is lying in a hospital crib. The baby is yawling hungrily and its small fists open and close, grasping at the air. Other babies' hunger cries are heard.

LAP DISSOLVE INTO

SCENE B-5.

FULL SHOT - BABIES' WARD
 (Shooting toward the corridor door)

Lora crosses the ward to a perambulator, designed to carry a dozen infants at a time. She pushes the perambulator down the ward, halting at the crib nearest CAMERA. Gently she lifts the baby and places it in the perambulator. She pushes the conveyance to the second crib. As she lifts the second baby she feels its diaper is wet. Quickly she puts it down again. CAMERA TRUCKS SWIFTLY TOWARD HER. She picks up a fresh diaper and folds it preparatory to putting it on the baby.

LAP DISSOLVE INTO

SCENE B-6.

MEDIUM SHOT - CORRIDOR

Lora heads down the corridor away from the stairs, pushing the perambulator. Egan passes, giving her a flirtatious look. CAMERA PANS AND TRUCKS AFTER HER down the hall to an open door. She enters with the perambulator. CAMERA HALTS outside the door and PANS, holding Lora and perambulator in.

SCENE B-7.

LONG SHOT - MATERNITY WARD

Only the ends of the Mothers' beds can be seen. Lora lifts one of the babies from the perambulator. It is crying loudly. She carries it out of scene to its mother. Its crying ceases abruptly. She returns to scene, takes another baby and goes out of scene again toward the head of another bed.

LAP DISSOLVE INTO

SCENE B-8.

LONG SHOT - MATERNITY WARD

There is only one baby remaining in the perambulator. Its wailing voice alone is heard. Lora enters scene from nearby bed and takes the baby from the perambulator. She carries it out of scene to its mother. Its crying ceases. There is a moment of silence in the Maternity Ward. Lora smiles - happy with the scene around her.

FADE OUT

FADE IN

SCENE C-1.

INT. MALONEY'S AND LORA'S BEDROOM - FULL SHOT

It is dark. The hall door opens quickly. Lora and Maloney, with their hats and coats on, step quickly in from the hall. Maloney glances back as if to see if anyone sees them, then shuts the door quickly and quietly. Lora is already tearing off her hat and coat.

MALONEY:

(doing the same)

Gee -- half past one -- I was afraid
Old Hatchet-face saw us.

(Lora, who is near the light
switch, reaches over and flashes
on the light)

You sap.

(Maloney switches off the light)

She'll be in here to see if we're in bed.

LORA:

(her hat and coat off)

We'd better jump in bed with our clothes
on.

MALONEY:

(beginning to tear off her dress)

Just pull off your dress and hang it
on the chair. -- If she sees that, she'll
think it's okay.

(Lora begins tearing off her
dress also)

If she switches on that light and sees
my makeup, we're out of luck.

LORA:

Turn your face to the wall.

MALONEY:

Don't get funny -- my make-up goes
around to the back of my neck.

By now both girls have off their dresses and are in
their slips. Maloney steps over to the window.

Hurry up, kid. This means a month of
no nights off if we're caught.

Lora turns to her own bed. Maloney raises the window-
shade.

SCENE C-2.

CLOSE SHOT - LORA'S BED.

Lora jerks back the blankets just as the moonlight falls on the bed, revealing a skeleton in the bed. Lora gives a scream of terror.

SCENE C-3.

FULL SHOT.

MALONEY:

(turning sharply)

What's that?

LORA:

(panting from her fright but realizing by now it is a joke)

Look!

MALONEY:

(goofy)

Some of that swine Egan's comedy.

(she goes over and grabs it up)

I wonder it wasn't a horse's skeleton.

-- He's not allowed to handle human skeletons.

(by now she has pushed it under the covers of Lora's bed. She turns to Lora)

Jump in quick! I'll bet Old Hatchet-face heard you.

LORA:

(trembling)

I can't, not with it!

There is a knock on the door. Both girls instantly jump into their beds. The door opens and Egan looks in.

EGAN:

(grinning at Lora)

Miss Hart, is it possible that you have a man in here?

LORA:

(sitting up - furious)

You worm -- I hope you get caught in the Nurses' Ward, you know what you'll get!

Meanwhile Maloney has jumped out of bed and is pulling off her slipper. She raises her arm to fling it when Egan disappears.

SCENE C-4.

INT. CORRIDOR - OUTSIDE BEDROOM.

Egan is hurrying down the hall.

SCENE C-5.

SHOT ACROSS CORRIDOR.

(Through bedroom door to door opposite)

Door across corridor opens and Miss Dillon looks out just as Maloney's slipper flies through scene and hits her. Miss Dillon crosses corridor TOWARD CAMERA, furiously. Egan's footsteps are heard disappearing down the hall.

SCENE C-6.

INT. BEDROOM.

Lora is getting out of bed. Maloney quickly jumps into hers and covers her head just as Miss Dillon enters the room. Miss Dillon switches on the light.

MISS DILLON:

(glaring)

Who threw that slipper?

(she glares at Lora and looks
at Maloney in bed)

MALONEY:

(looks up - yawns)

What, ma'am?

MISS DILLON:

What, Miss Dillon.

MALONEY:

What, Miss Dillon?

MISS DILLON:

Did you throw that slipper?

MALONEY:

I don't know what you're talking about.

Miss Dillon wheels on Lora.

MISS DILLON:

Well, Hart?

LORA:

Why -- you see --

CONTINUED

SCENE C-6 (Cont.)

MISS DILLON:

Two weeks on the night shift in the
Emergency Clinic.

MALONEY:

(forgetting herself)

Ha ha!

(she claps her hand over her mouth)

Dillon glares at her suspiciously, then strides over to
her bed and jerks off the blanket.

MISS DILLON:

I thought so. You've both just come in.

MALONEY:

We had to walk home.

MISS DILLON:

This isn't your first offense, Maloney.
You'll take four weeks on the same night
shift.

MALONEY:

Thank you.

MISS DILLON:

And take two more for impertinence.

She strides to the door, switches off the light, and goes
out, slamming the door after her.

MALONEY:

That's what you get for yelling.

LORA:

(going over and crawling into
Maloney's bed)

Suppose you found a skeleton in your bed?

MALONEY:

Say, if I could dodge that night shift --
I'd live with one.

(her arm goes around Lora,
who is trembling)

Come on now, quit your trembling. -- It
can't walk around. Dillon's face took
all the pep out of it.

FADE OUT

SEQUENCE "D"

FADE IN:

Scene D-1

CLOSE UP - HOSPITAL CARD

Under the heading "Assigned to Night Duty in the
Emergency Clinic", are printed the names -

L. HART
B. MALONEY

LAP DISSOLVE INTO:

Scene D-2

LONG SHOT - CLINIC

Police officer helps wounded man in -- Interne Egan
reading newspaper gets up - Lora and Maloney come
forward, very uninterested as if it is a matter of fact.

Scene 1.-2A

FULL SHOT - CLINIC

Helped by Lora and the officer, the prisoner sinks
onto a stool beside the instrument table. Maloney
pays them no attention. Egan approaches, Lora removes
the prisoner's derby, and hands it to the officer. She
removes the temporary bandage. Egan examines the man's
wound.

CUT TO:

Scene D-3

CLOSE UP - PRISONER

The wound is in his head just above the hair line. The
hair about the wound is matted with blood. Egan's fingers
expertly spread the wound, the prisoner wincing.

EGAN'S VOICE:

Just a scalp wound.

Egan's hands vanish, then re-enter scene bearing some
gauze and an open bottle marked "Alcohol". The hands
start to wash the wound with the alcohol. The prisoner
cries out in pain.

(CONTINUED)

Scene D-3 (Cont.)

LORA'S VOICE:
 (Sympathetically)
 Hold tight to my hand when it hurts.

CAMERA PULLS BACK SWIFTLY INTO:

Scene D-4

CLOSE SHOT - GROUP

Egan continues to wash the wound.

MALONEY:
 (Over her shoulder to Lora)
 You're certainly charitable with
 that hand of yours.

EGAN
 (To officer)
 Was he hit anywhere else?

OFFICER
 Sorry, but that's all.

EGAN
 (To Lora)
 Just bandage him and give him a
 shot of anti-tetanus.

PRISONER:
 (Anxiously)
 What's that for?

EGAN:
 (Turning away)
 Prevents lock jaw.

PRISONER:
 Lock jaw!

EGAN:
 (Indicating Maloney)
 Ask Miss Maloney about it. -- She's
 been fighting it off all her life.

MALONEY:
 Grit your teeth, prisoner --
 Only two more smart cracks and Doctor
 Mayo will be through.

(CONTINUED)

Scene D-4 (Cont.)

OFFICER:

(To Egan)

Do I take him to the station house?

LORA:

(Anxiously)

Hadn't we better keep him here tonight, Egan? He's pretty weak.

EGAN:

Yeah. -- Prison Ward, I guess.

Maloney gestures to the officer to take the prisoner. The officer jerks the prisoner to his feet. As the prisoner rises, he lurches forward in a faint. Maloney catches him on the other side.

OFFICER:

(Surprised)

Hey, there!

MALONEY:

(Coolly)

The tougher, the softer.

(As Lora picks up bottle from table)

Never mind the ammonia. -- Let's lock him up first.

(To officer)

Come on.

CAMERA PANS AND TRUCKS AFTER THEM as Maloney and the officer support the unconscious man down the clinic toward the door of the Prison Ward. As they approach Egan, he sits down and starts reading newspaper unconcerned.

MALONEY:

(To Egan)

Better give us a lift, lunk head.

EGAN:

Huh? --

(He starts folding the paper wearily)

Oh, all right, Florence Nightingale.

He rises, tucks the newspaper between the back slats of the chair and takes Maloney's place supporting the prisoner. They exit same, leaving Lora alone in clinic.

Scene D-5

CLOSE SHOT - INSTRUMENT TABLE

Lora starts humming a tune, softly, to herself.

MORTIE'S VOICE:

(from out of scene)

Say -- Miss!

Lora turns surprised toward the outer door.

CUT TO:

Scene D-6

CLOSE SHOT - OUTER DOOR

Just outside the door, in the path of light from within, stands Mortie. (Ben Lyon) He is neatly but not flashily dressed. A new grey Fedora is on his head. He is supporting himself, with one hand, against the door jamb.

MORTIE:

Could a guy bum some bandages and iodine in here?

Lora comes into scene.

LORA:

Are you hurt?

She looks him up and down swiftly. Mortie draws back a little into the shadow.

MORTIE:

Naw. It's a friend of mine. --
He got a little cut in his hand.

LORA:

(Eyeing him shrewdly)
Come in. -- I'll see what I can do.

MORTIE:

(Hesitating)
Maybe I'd better wait out here.

LORA:

(Curtly)
Come in. -- You're the one that's hurt.

(CONTINUED)

Scene D-6 (Cont.)

MORTIE:

(With a nervous laugh)

Not me -- I ain't.

(He steps forward a trifle uncertainly into the doorway.)

All right, I'll come in.

He halts, holding his right hand behind him. It is noticeable that he is not quite steady on his feet.

LORA:

(Holding out her hand toward his)

Let's see your hand.

MORTIE:

(Extending his hand - palm upward)

Nothing ails my hand.

CUT TO:

Scene D-7

CLOSE UP - MORTIE'S HAND

Lora has him by the wrist.

MORTIE'S VOICE:

Ya see?

Lora turns his hand over slowly. Its back is stained with blood which has run down under his sleeve.

LORA'S VOICE:

(Coolly)

You must get up earlier than bootleggers usually do to fool me.

MORTIE'S VOICE:

(Startled)

Huh?

CUT TO:

Scene D-8

MEDIUM SHOT - THE TWO

(Shooting past rows of bottles on instrument table in f.g.)

(CONTINUED)

Scene D-8 (Cont.)

Mortie is regarding her antagonistically, as he withdraws his hand.

MORTIE:
How do you get that way?

LORA:
We get a good many like you in here.

MORTIE:
(Swaying - faintly)
Give us the iodine, will ya?

LORA:
(Sympathetically)
I'll fix it.

MORTIE:
Say, I can do it myself, if you'll
jest gimme the --
(Unsteadily)
Guess I'd better sit down.

He lurches a little as he approaches into:

Scene D-9

CLOSE SHOT

He drops heavily onto the stool by the instrument table. He props up his head with his uninjured hand as if about to faint. Lora comes up behind him. She tries to remove his suit coat.

MORTIE:
Hey! What's the idea?

LORA:
(Grimly)
It's the arm, isn't it?

MORTIE:
(Submitting)
All right.

Lora smiles and starts to take off his coat.

CUT TO:

Scene D-10
CLOSE UP - SHOULDER

As the coat is drawn from his shoulder, his sleeve is seen to be wet with blood. There is a hole in the cloth at the shoulder. Lora's hand comes into scene with a pair of scissors. They start to cut the sleeve from the wound.

Scene D-11
CLOSE SHOT - THE TWO

Mortie has straightened and now indicates the sleeve of his shirt.

MORTIE:

Say, that's silk!

LORA:

That's how I know you're a bootlegger.

MORTIE:

(With a weak grin)

You win.

LORA:

(Gently removes the sleeve from the wound)

Looks like a bullet wound.

MORTIE:

(Closes eyes - head sinking back on hand)

Well, it's a cinch I didn't do it with a can opener.

Scene D-12 OUT.

Scene D-13
CLOSE SHOT - THE TWO

Lora takes his arm and prepares to insert the needle. As she inserts the needle, he winces but makes no sound.

LORA:

(Removing the needle)

I'll have to make a police report of this.

(She puts down the needle and goes out of scene toward wash bowl)

(CONTINUED)

Scene D-13 (Cont.)

MORTIE:

(Looking after her - alarmed)
Yeah -- why?

LORA'S VOICE:

It has to be done on all bullet wound cases.

MORTIE:

(Pleadingly)
Say, that ain't necessary!

LORA:

(re-entering scene with warm water
basin for washing wound)
I have to.

MORTIE:

Listen, sister. -- What's the difference
to you?

LORA:

(Methodically washing the blood
from his hand and arm)
I could get into a lot of trouble, if I
didn't.

MORTIE:

(Trying to rise)
Listen, just give me some bandages and
forget you ever saw me.
(She pushes him back onto the stool)

LORA:

How did this happen?
(Mortie's face hardens into a grin)

MORTIE:

A guy was cleaning a gun -- and
it went off.

LORA:

(Curtly)
Nonsense!

During the following dialogue, Lora puts down the basin,
picks up the alcohol from the table and prepares to
wash the wound.

MORTIE:

(Sullenly)
Well, that's my story -- and a couple of
cops with rubber hoses can't make me
change it.

(CONTINUED)

D-13 (Cont.1)

LORA:

(Glancing up with a frown)

Oh. --

(Then matter-of-factly:)

Where was the man cleaning the gun?

MORTIE:

In a limousine.

(Then whimsically)

It hit a bump and the gun went off.

LORA:

(Studying him - quietly)

So you were taken for a ride?

MORTIE:

(Grinning to himself)

That's what they thought it was going to be.

LORA:

How did you escape?

MORTIE:

(His eyes meet hers - coolly)

That's their story.

(With a satisfied grin to himself)

And I'd like to hear how they explain it to their boss.

LORA:

(With a smile)

So you're just one of those big ferocious public enemies we read about?

MORTIE:

(Sharply)

No, I ain't! -- Nothing like it. -- I'm an on-the-level bootlegger.

LORA:

Then why did they want to get you?

MORTIE:

(Gloomily)

Because I won't buy their bum alcohol.-- I don't poison people.

LORA:

But why won't you tell who these men are and have them arrested?

(CONTINUED)

D-13 (Cont.2)

MORTIE:

(Looks up at her curiously for
a moment)

For the same reason you don't
squeal about half the raw work
you see.

LORA:

(Startled)

What do you mean?

MORTIE:

Well -- do ya?

LORA:

(Feeling in an awkward place)

Why -- we have professional ethics.

MORTIE:

Yeah. -- Well, that goes for my line too.

LORA:

(A little aloofly)

The things my profession keep quiet about,
we believe is for the public's good.

MORTIE:

Yeah. -- Ditto.

Lora fights back a smile. From the table she takes
a bottle clearly marked "Alcohol". She wets some
gauze with the fluid. Mortie sees the inscription
on the bottle and looks surprised.

MORTIE:

Say, what you wastin' that stuff for?
I know where I can get fifteen a gallon
for it.

LORA:

You'll like it better this way.
(She daubs the wound a
little roughly)

MORTIE:

(Jumping)

Ouch!

LORA:

I thought bootleggers were hard-boiled.

MORTIE:

Don't them others yelp when you do that?

(CONTINUED)

Scene D-13 (Cont.3)

LORA:
You're the first.

MORTIE:
Try and make me do it again, sister.

He lights a cigarette and lets it droop from his lips.
Lora applies the alcohol to the wound again.

CUT TO:

Scene D-14

LONG SHOT - THE EMERGENCY CLINIC
(Shooting toward the door leading to the Prison Ward)

Lora and Mortie are in the f.g. Maloney appears in the
b.g. from the Prison Ward. She approaches them
curiously.

LORA:
(To Mortie with a faint smile
of admiration as she looks at
the wound critically)
You've lost a lot of blood. It's gone
clean through.

MALONEY:
(Sharply - as she approaches)
What's happened here?

CUT TO:

Scene D-15

CLOSE SHOT - THE THREE

Lora snatches up a bandage quickly and tries to cover
the wound, but Maloney catches her and bends over to
have a look.

MALONEY:
Say -- that's a bullet wound!

MORTIE:
(Antagonistically)
Nobody sent for you -- go rustle your
hot water bottles.

MALONEY:
(To Lora -- disregarding Mortie)
Did you get this bird's name and address?
(CONTINUED)

Scene D-15 (Cont.)

LORA:

(Busy bandaging)

Why --

(Carelessly)

I don't think that's necessary.

MALONEY:

Don't you know you're supposed to report
bullet wounds?

LORA:

(Her eyes on the bandage)

You didn't see any bullet wound.

MALONEY:

(Staring at her)

I didn't. -- What's the idea?

(Lora keeps bandaging and
doesn't answer. Maloney

comes closer and lowers her voice)

Friend of yours?

After a moment of indecision, Lora glances back and nods
"Yes." Mortie gives her a grateful look, but she
avoids his eye.

MORTIE:

(Whispering)

Thanks, pal.

(Lora doesn't look at him)

MALONEY:

(Staring at Mortie)

He'd have to be plenty hot before I'd
take a chance like that.

MORTIE:

(Leaning forward to grin at her)

You said something.

LORA:

(Sharply)

Hold quiet, will you?

MORTIE:

(Straightening up with a
contented sigh)

Okay.

(He studies her face as she
works. Finally he asks - very low:)

Are ya really taking a chance?

(Lora, keeping her eyes on her
work, is silent)

(CONTINUED)

Scene D-15 (Cont. 1)

MALONEY:

I'll say she is. All a nurse has got to do is get in one jam and she's through.

MORTIE:

(Troubled)

Yeah?

LORA:

(As she holds out the bandage for Maloney to cut)

Don't talk so much.

MALONEY:

(As she snips the bandage viciously with the scissors)

Well, you just don't get work -- that's all. You might as well turn in your uniform and quit. -- Maybe fifty-six bucks a week isn't much, but it's fifty-six bucks.

MORTIE:

(To Lora)

Is that all you get?

MALONEY:

Say. -- that's better than selling apples on Broadway!

Lora who is just about to tie the bandage, suddenly glances off toward the Prison Ward in alarm.

CUT TO:

Scene D-16

LONG SHOT - EMERGENCY CLINIC (From Lora's angle)

Egan has re-entered the clinic from the Prison Ward. He halts and gazes at them with sharpened interest.

MALONEY'S VOICE:

That's probably what she'll be doing, if she loses her diploma.

Scene D-17

LONG SHOT - THE GROUP (From Egan's angle)

Lora hastily finishes bandaging Mortie. She drops his coat over his back and shoulders, covering the bandage.

(CONTINUED)

Scene D-17 (Cont.)

LORA:
 (In a clear voice)
 There you are. It's a nasty cut.
 But it'll be all right now.

Mortie rises .

CUT TO:

Scene D-18

CLOSE SHOT - THE GROUP

Lora nudges Maloney sharply and indicates the basin, in which are the blood-stained sleeve of Mortie's shirt and the stained gauze.

LORA:
 (whispering)
 Dump that stuff.

Maloney hesitates, then shrugs and picks up the basin. She crosses towards the wash bowl, besides the outer door in the b.g., Lora hides the hypodermic needle in her hand. Mortie holds out his good hand as if to shake hers.

MORTIE:
 (in a loud voice)
 Thanks, lady.
 (lowering his voice)
My pal.

He turns toward the outer door. Egan enters scene. He gazes after Mortie curiously.

CUT TO:

Scene D-19

CLOSE SHOT - OUTER DOOR

Mortie approaches the doorway unsteadily. He hesitates in the doorway an instant, steadying himself with his good hand against the door jamb.

EGAN'S VOICE:
 (Suspiciously)
 What's his trouble?

LORA'S VOICE:
 He fell downstairs...

Mortie walks out into the darkness, stumblingly.

Scene D-20

CLOSE SHOT - THE TWO

LORA:

(continuing)

-- And cut his shoulder.

EGAN:

(sharply)

Walks like he'd lost a lot of blood.

LORA:

No. Just drunk.

EGAN:

Oh.

(turns away satisfied)

Maloney sits down to rest - Lora starts cleaning up table.

EGAN:

Maloney, don't forget to wash that bed pan -- and make it shiney.

Maloney takes it big -- Lora laughs.

FADE OUT:

SEQUENCE "E"

FADE IN:

INSERT - CARD:

SURGICAL WARD

LAP DISSOLVE TO:

Scene E-1
FULL SHOT - ANTE ROOM

It is the room adjoining the operating room. Maloney and Hart are being helped into their operating uniforms by a third nurse. The third nurse is hooking up Maloney's dress.

MALONEY:

(wriggling uncomfortably -
to third nurse)

Hey - stop pinchin'!

(to Lora)

Aw, Lora, calm down!

CUT TO:

Scene E-2
CLOSE SHOT - THE THREE

Lora has already been hooked into her dress. She fidgets about nervously, as she waits for Maloney.

MALONEY:

(continuing)

You're jumpin' around like a flea.
-- You've seen blood enough. -- Just
because it's your first big operation
don't make it any worse.

LORA:

I know that -- but --
(hesitates)

MALONEY:

For heaven's sake, if you get dizzy or
faint, keep an eye on me. -- Just remem-
ber this is the final test. -- If you
pass out this time -- you don't graduate.

The third nurse helps Lora put on her ~~mask~~. She
does the same with Maloney.

(CONTINUED)

Scene E-2 (Cont.)

MALONEY:

(to Lora)

Okay -- let's go.

THIRD NURSE:

(as they start toward the operating
room door in the b.g.)

Wait a minute.

She goes out of scene hurriedly.

CUT TO:

Scene E-3.

WARDROBE

The third nurse enters scene. She opens the wardrobe door. She rummages behind the starched linen, drawing out a small cardboard box, wrapped in paper. It is about the size of a shoe box. She carries it toward the others.

THIRD NURSE:

I almost forgot this.

CUT TO:

Scene E-4

CLOSE SHOT - GROUP

The third nurse enters. She holds out the box to Lora.

THIRD NURSE:

A man left this here a couple of weeks ago. He said it was to be given to you before you went into your big test.

As Lora starts to open the package.

CUT TO:

Scene E-5

CLOSE UP - BOX (in Lora's hand)

She has unwrapped the paper and takes off the cover. On the tissue paper which hides the contents is a card in an envelope.

(CONTINUED)

Scene E-5 (Cont.)

THIRD NURSE'S VOICE:

(Continuing)

He seemed to think you'd know who he was.

Lora's hands have opened the envelope. On the card is written:

"You helped me off a spot. Maybe a shot of this, will do the same for you. Good luck, Pal."

The card is unsigned. Lora's hand crushes the card in her palm. She tears away the tissue paper. The contents of the box prove to be a pint bottle of whiskey, labelled "MY PAL RYE."

"Bottled in Bond"

Etc.

MALONEY'S VOICE:

Well, of all the ---

CUT TO:

Scene E-6

CLOSE SHOT - THE THREE

Lora takes the bottle from the box in bewilderment.

MALONEY:

That's what I call a pal.

LORA:

What'll I do with it?

MALONEY:

(seizing it eagerly)

--I'll get rid of it for you, my dear.

LORA:

(eyeing her doubtfully)

I don't know about you.

Maloney puts the cover on the box and hands it to the third nurse.

MALONEY:

Put it where it was. -- I'll get it afterwards.

(opens operating room door)

LORA:

We're not allowed to drink - what's it good for?

(CONTINUED)

Scene E-6 (Cont.)

MALONEY:
 (taking her arm)
 It's swell for cleaning teeth.
 (laughs)

The two enter the operating room. The door closes behind them.

LAP DISSOLVE INTO:

Scene E-7.

LONG SHOT - OPERATING ROOM (shooting from balcony)

In a pool of light in the center of the great amphitheater below, the operation is in progress. The patient on the operating table is covered by a sheet except for a small portion of his body. Nearby are the anaesthetists and the two nurses assisting the surgeon. All are masked. The surgeon is bending over the patient, busily at work. No sound may be heard except the monotonous ticking of a huge clock. The shrouded figures all in white, moving silently, swiftly, expertly, lend the scene a strangely ghoulish aspect, like a bizarre rite performed by automatons.

CUT TO:

Scene E-8

CLOSE SHOT - BALCONY

Some of the ghoulish spectators are watching the scene below intently. The eyes of one are closed. He is sunk in his seat, back from the railing, apparently asleep. The masked interne next him glances around and nudges him. The sleeping interne wakes. He makes a drowsy gesture with his hand as if brushing away a fly and closes his eyes again. CAMERA PANS SLOWLY past other internes at the rail. One is making a mocking gesture with his fingers, as if cutting with scissors and indicates the scene below to his neighbor. The latter nods and passes his hand across his throat, as if cutting it. (We recognize the last interne as Egan.)

Scene E-9

FULL SHOT - AMPHITHEATRE (Shooting from Balcony)
 The surgeon, bending over his patient, straightens.
 The two nurses step up behind him simultaneously.

CUT TO:

Scene E-10
CLOSE SHOT - SURGEON

The nurses are in the b.g behind him. He makes an imperative gesture as if to stop the anaesthetists.

Scene E-11
CLOSE SHOT - ANAESTHETISTS

They are busily giving the ether. One of them sees the surgeon's signal. He snatches the ether cone from the patient's face in f.g. and gestures quickly to his assistant.

CUT TO:

Scene E-12
CLOSE SHOT - OXYGEN TANK

On it is the one word "Oxygen". A man's figure enters the scene. He thrusts the oxygen tank forward toward the operating table, a corner of which shows in the f.g.

Scene E-13
CLOSE SHOT - LORA

She is standing beside the instrument table, gazing toward the man on the operating table. Her eyes are wide, staring, above her mask.

CUT TO:

Scene E-14
CLOSE UP - MALONEY

She gazes steadily at Lora. She is trying to control the other by mere force of her will.

Scene E-15
CLOSE UP - LORA

Lora sees her. She nods.

Scene E-16
CLOSE SHOT - ANAESTHETISTS

They are feeding oxygen to the patient.

CUT TO:

Scene E-17

CLOSE SHOT - BALCONY

CAMERA SLOWLY PANS past the dozing interne. His neighbor whispers in his ear. The sleeper wakes a start. He leans forward and gazes intently over the railing. CAMERA CONTINUES TO PAN SLOWLY past the other internes who were last seen joking and whispering to each other. Their faces are immobile now. All are leaning forward over the balcony, gazing fixedly at the scene below.

CUT TO:

Scene E-18

LONG SHOT - AMPHITHEATRE

The anaesthetists are grouped about the patient as they administer the oxygen. The surgeon is bending anxiously over the patient. One nurse, Maloney stands at the patient's feet. The other, Lora, is at the surgeon's side, wiping his forehead with gauze.

CUT TO:

Scene E-19

CLOSE UP - SURGEON

His forehead is dripping with perspiration. Lora's hand, bearing the gauze methodically, wipes away the sweat.

CUT TO:

Scene E-20

CLOSE SHOT - SURGEON AND LORA

As she continues to wipe the sweat from his forehead, he suddenly brushes her hand away. He straightens slowly. He gestures to the anaesthetists.

CUT TO:

Scene E-21

CLOSE SHOT - ANAESTHETISTS

One sees the doctor's signal and nudges the other. They remove the oxygen.

CUT TO:

CLOSE UP - OPERATING TABLE

Only the lower portion of the patient's body is in sight. It is covered by the sheet. The surgeon's hand in it's rubber glove enters scene. It pulls up the corner of the sheet.

CAMERA PULLS BACK GRADUALLY as the hand continues to pull the sheet over the patient's head,

CUT TO:

Scene E-23

MEDIUM SHOT - GROUP

They are all standing transfixed about the operating table, gaping down at the sheet-covered body, as if dazed. With a jerk, the surgeon tears off his mask. It is Doctor Bell. There is a moment of complete silence. It is broken only by the monotonous ticking of the clock overhead. Lora steps back startled, horrified. She averts her face from the body. She wavers perceptibly. Maloney silently catches her wrist in one hand.

CUT TO:

Scene E-24

CLOSE UP - LORA'S WRIST

Maloney's nails are digging into the flesh of Lora's wrist.

CUT TO:

Scene E-25

CLOSE UP - LORA

Her eyes open. She fights back a cry of pain.

CUT TO:

Scene E-26

MEDIUM SHOT - GROUP

A third nurse, who has been in the b.g. throughout operation, is pushing the shrouded figure on the wheeled table toward an outer door. The anaesthetists are gathering up their paraphernalia. Doctor Bell, his shoulders sagging, walks slowly toward the door of the surgeon's room. Maloney remains holding Lora's wrist. A vague sound of shuffling feet breaks the silence.

CUT TO:

Scene E-27

LONG SHOT - BALCONY

The shrouded internes have risen. Silently, except for their shuffling feet, they are climbing the steps of the balcony toward the door leading to a hospital corridor.

CUT TO:

Scene E-28

LONG SHOT AMPHITHEATRE (Shooting from balcony)

Only the two nurses, Lora and Maloney, remain in the operating room. They are standing in the center of the pool of light from overhead. Maloney still clinging to Lora's wrist.

CUT TO:

Scene E-29

CLOSE SHOT - THE TWO

Maloney drops Lora's wrist.

LORA:

Does that --
 (indicating direction corpse has
 gone)
 -- happen often?

MALONEY:

On the operating table? --No. But it's
 bad news when it does.

LORA:

It's horrible.

MALONEY:

(turns away)
 Come on, make it snappy. I gotta get out
 of here.

LORA:

(surprised)
 What for?

MALONEY:

My teeth need cleanin!

Grins and turns away out of scene.

CUT TO:

Scene E-30

CLOSE SHOT - ANTEROOM DOOR

Maloney enters scene, opens door to ante-room and vanishes within.

CUT TO:

Scene E-31

LONG SHOT - AMPHITHEATRE (Shooting from above)

In the pool of light from overhead, Lora can be seen as she slowly crumples in a faint to the floor - an outstretched bit of white uniform sprawled on the floor of the great empty room.

FADE OUT.

FADE IN:

Scene F-1.

FULL SHOT - NURSES

They are all standing in orderly rows. Amongst them are Lora Hart and Maloney.

MISS DILLON'S VOICE:

Now, girls, you who are about to graduate to the noble profession of nursing -- will recite the Florence Nightingale Pledge.

NURSES:

(reciting in unison)

I solemnly pledge myself - before God - and in the presence of this assembly -- to pass my life in purity -- and to practice my profession faithfully. I will abstain from whatever is deleterious -- and mischievous -- and will not take or knowingly administer -- any harmful drug.

CUT TO:

Scene F-2

CLOSE SHOT - LORA

She recites the pledge earnestly, ecstatically, her eyes shining.

LORA:

(in unison with the other nurses' voices:)

I will do all in my power to elevate the standard of my profession -- and will hold in confidence all personal matters committed to my keeping -- and all family affairs coming to my knowledge in the practice of my calling.

CUT TO:

Scene F-3

CLOSE SHOT - MALONEY

She is surreptitiously chewing gum as she recites monotonously:

MALONEY:

With loyalty will I endeavor to aid the physician in his work -- and devote myself to the welfare --

CUT TO:

Scene F-4

FULL SHOT - NURSES

NURSES:

(still in unison)

-- of those committed to my care.

As they finish a number of the nurses are dim-eyed with tears. Lora dabs at her eyes with a handkerchief Maloney, wholly unmoved, grins at her.

FADE OUT.

SEQUENCE "G"

FADE IN

SCENE G-1.

CLOSEUP - REGISTRY.

It is a large cloth-bound book with the inscription in gold letters on its cover: "NURSES' REGISTRY". A woman's hands enter. They open the book, and swiftly turn the leaves to a blank page. They write under the heading "NURSE", the name "LORA HART". Under the heading "DUTY" they write: "NIGHT". Under the heading "CASE", they write: "NANNY AND DESNEY RITCHEY -- MALNUTRITION AND ANAEMIA". Under the heading "ADDRESS", they write: "1200 FIFTH AVENUE". Under the final heading "DOCTOR", they write: "RANGER".

LAP DISSOLVE INTO

SCENE G-2. - Cut out.

SCENE G-3.

CORRIDOR - CLOSE SHOT - THE TWO

The woman is Lora. She is carrying a small suitcase in one hand. The butler intercepts her.

BUTLER:

(pompously)
Anything you want, Miss?

LORA:

(haltingly)
Does Mrs. Ritchey live here?

BUTLER:

Are you expected?

LORA:

I'm the new night nurse.

BUTLER:

(more kindly - nodding)
Oh -- for the two little girls. --
How are they, Miss?

LORA:

I haven't seen them yet. -- I had them at the hospital, but that was some months ago.

(CONTINUED)

SCENE G-3 (Cont.)

BUTLER:

Poor kiddies. -- It's a long time
since I've seen them toddling
through this door.

(he steps aside to let her pass)

LORA:

(smiling)

I hope it won't be long now.

She enters the revolving doors.

CUT TO

SCENE G-4.

CHILDREN'S LIVING ROOM - NIGHT - FULL SHOT.
(SHOOTING toward door to bedroom in b.g.)

It is distinguishable as the children's room by the furniture which includes some miniature chairs, a tiny table, decorated with a little tea set, a trapeze, a scooter, a baby organ. In one corner are discarded toys. In the f.g. are a full-sized, deep-seated chair and a lighted reading lamp. Through the drawn draperies to the children's bedroom comes a thread of light. It disappears as the light in the bedroom is snapped off. The draperies part to reveal Maloney. She wears a coat over her nurse's uniform and a hat. She peers between the draperies into the darkened room.

MALONEY:

(calling)

If you babies are awake when Lora
gets here, she'll bang your heads
together.

A childish laugh is heard. It is followed by the
delighted squeals of another child.

DESNEY'S VOICE:

(shrilly)

You're just fooling.

MALONEY:

Oh -- am I?

DESNEY'S VOICE:

Hart wouldn't do that.

NANNY'S VOICE:

(thinner and more shrill)

No, she wouldn't do that.

(CONTINUED)

SCENE G-4 (Cont.):

MALONEY:

Well, wait and see. Good-night,
babies.

CHILDREN'S VOICES:

Good-night, Maloney.

Maloney crosses the sitting room to the reading lamp. Then she looks at her watch impatiently. A door is heard opening.

LORA'S VOICE:

Hello, there!

MALONEY:

(looking toward outer door of hall)
It's about time you showed up.

CUT TO

SCENE G-5.

CLOSE SHOT - LORA.

She enters, closing the hall door behind.

MALONEY'S VOICE:

(continuing)
I'm about dying on my feet.

Lora smiles. She drops her little suitcase on the floor and starts to remove her hat and coat. She is in street clothes.

LORA:

How'd you wangle me into this job?

Maloney comes into scene and lowers her voice.

MALONEY:

I told Svengali the kids knew you in the hospital and were crazy about you.

LORA:

(undoing her street dress)
Thanks. -- Who's Svengali?

MALONEY:

(sourly)
Dr. Ranger. He's a new one on me -- he isn't on any hospital staff that I can find out, but he sure is the boss around here.

(CONTINUED)

SCENE G-5 (Cont.)

LORA:

Why did they take Doctor Bell off
the case?

MALONEY:

That's what I can't find out.

LORA:

(puzzled)

It certainly seems peculiar, replacing
a man like Doctor Bell, with an unknown.

Maloney steps past Lora to the hall door, opens it quickly
and peeks cautiously into the hall, then closes it again
and turns soberly to Lora.

MALONEY:

(just above a whisper)

Listen, Hart. There's something
screwy about this case.

LORA:

(startled)

What do you mean?

MALONEY:

Ever since they brought them back
from the hospital, those kids have
had nothing but a little milk --
that's no cure for anaemia, nor
malnutrition either.

LORA:

(scowling)

I'll say it isn't.

MALONEY:

They were doing all right at the
hospital -- Bell had them looking
great.

LORA:

(as she removes her dress and
opens her suitcase, revealing
her uniform)

And they aren't improving?

MALONEY:

No -- They're a whole lot worse --
and I'm beginning to wonder why.

LORA:

(puzzled)

But why should anyone -- Oh, you're
crazy!

(CONTINUED)

SCENE G-5 (Cont. 1)

MALONEY:

Maybe. -- I don't know a thing --
I just work here.
(she opens the hall door)

LORA:

Wait a minute.

MALONEY:

(in a clear voice -- glancing
behind her into the hall)
You'll find the charts pinned up in
the kitchenette, Miss Hart -- beyond
the children's room.

LORA:

(surprised)
Kitchenette?

MALONEY:

(lowering her voice)
Sure. -- Kitchen, bath and sitting
room with every bedroom. -- This
dump's a palace.
(as she glances into the hall again)
and say -- keep your eyes open for
Old Eczema.

LORA:

Who?

MALONEY:

Mrs. Maxwell. She's the housekeeper.
-- Wait till you see her. -- So long,
honey. I got a date.

LORA:

Who with?

MALONEY:

Nobody you know -- gorgeous new boy
friend.

LORA:

Interne?

MALONEY:

(indignant)
I should say not -- I'm not all crazy --
(she leaves, closing the door)

Lora hastily dones her uniform. She goes over and looks
out the window. She sees:

SCENE G-6.

EXT. STREET CORNER.
(From Lora's angle in window)

Egan stands on the corner, waiting. Maloney comes in.
Egan takes her arm and they walk away.

SCENE G-7.

CLOSEUP.

Lora in the window. She smiles.

SCENE G-8.

INT. CHILDREN'S LIVING ROOM.

Lora turns away from the window and crosses to the closed draperies leading to the bedroom. She parts them quietly and gazes into the adjoining room.

LORA:

(startled)

Children! What are you doing?

SCENE G-9.

FULL SHOT DARKENED BEDROOM.
(SHOOTING from kitchenette door)

Lora can be seen peering in through the draperies in the b.g.

In the f.g., bouncing up and down on the two small beds are ghostlike figures, shrouded in sheets.

DESNEY'S VOICE:

Hart's come. Hart's come.

NANNY'S VOICE:

(thinner and more shrill)

Hart's come. Hart's come.

LORA:

Stop it. Lie down. Both of you.

She enters. She flashes on the light. The two children are now revealed to be standing upright in their beds, their heads covered by bedclothes. From both come shrieks of laughter, cut short by the sudden collapse of the smaller figure. Lora hastens across to Nanny, who has fallen exhausted on her bed. Lora pulls the sheet from

(CONTINUED)

SCENE G-9 (Cont.)

the child's head. Desney, hearing the commotion, removes the bedclothes from her head, but remains standing.

LORA:
(anxiously)
Nanny. You silly girl.

CUT TO

SCENE G-10.

CLOSE SHOT - THE TWO

Nanny is breathing rapidly. She's gasping for breath. Lora bends over her, clearly worried.

LORA:
(continuing)
You shouldn't try things like that.
You're not strong enough.

NANNY:
(gazing up at Desney and
struggling to speak)
I -- I tried all I could, Desney.

LORA:
Of course, you did, Nanny.

DESNEY'S VOICE:
We wanted you to know we're glad
you've come.

CUT TO

SCENE G-11.

MEDIUM SHOT - GROUP.

Desney starts to whimper.

DESNEY:
I didn't mean any harm.

LORA:
I know you didn't, Desney.
(stroking Nanny's forehead)
But now, you must both be quiet.

DESNEY:
(lying down)
We will, won't we, Nanny?

(CONTINUED)

NANNY:
 (in a feeble voice)
 Yes, we will.

LORA:
 (seating herself on Nanny's
 bed and tucking her in)
 That's good.

DESNEY:
 (gazing at her contentedly)
 We like you.
 (as an after thought)
 Don't we, Nanny?
 (as Nanny nods)
 What's your other name? You didn't
 tell us at the hospital.

LORA:
 It's Lora -- Lora Hart.

DESNEY:
 (startled)
 Lora --
 (excitedly)
 We had a sister named Lora.

NANNY:
 (rising on one elbow)
 But she's dead.

LORA:
 (startled)
 Dead?
 (gently)
 Poor baby. You mustn't think
 about her.

NANNY:
 (eyes wide -- feverishly)
 She was runned over.

DESNEY:
 (excited)
 She was all cut -- cut in lots of
 places. Wasn't she, Nanny?

NANNY:
 (nodding eagerly)
 All over.
 (she indicates with one finger
 the different places on her own
 body where her sister was cut)
 Here -- here -- here and here.
 O - o - o - ! You oughta seen her.

(CONTINUED)

SCENE G-11 (Cont. 1)

LORA:
 (firmly)
 You don't talk about it. You musn't.
 Come, you must get to sleep. Both
 of you.

DESNEY:
 We didn't see her, but they told us --

CUT TO

SCENE G-12.

C.U. DESNEY.

She is sitting up again, alive with excitement.

DESNEY:
 Nick told us -- and he showed us, too.

LORA'S VOICE:
 Who's Nick?

DESNEY:
 (simply)
 He lives here.

LORA'S VOICE:
 That's not your father, is it?

NANNY'S VOICE:
 (scornfully)
 No!

DESNEY:
 (lip quivering)
 Daddy's up in Heaven too.

LORA'S VOICE:
 Oh, I'm sorry.

CUT TO

SCENE G-13.

CLOSE SHOT - THE THREE.

Lora rises with a business-like air.

LORA:
 Now, you must stop talking.
 (tucks in Desney)

(CONTINUED)

SCENE G-13 (Cont.)

DESNEY:

Nick's not like Daddy -- Daddy
was a nice man.

LORA:

(as she straightens)
Isn't Nick a nice man?

DESNEY:

(wide-eyed)
No -- he's a horrid man. Isn't
he, Nanny?

Nanny starts to cry. Lora turns to her.

LORA:

Nanny, don't cry.
(she soothes Nanny again)
You haven't anything to cry about.
You should be happy and cheerful.
Think of all the nice things you have.

CUT TO

SCENE G-14.

CLOSE SHOT -- DOOR.

It is the door leading to the hallway from the children's
bedroom. The handle turns silently. The door opens a
trifle and remains that way.

LORA'S VOICE:

(from off scene)
-- such a lovely home -- and now
you're going to get well soon.

DESNEY'S VOICE:

It isn't a lovely home.

CUT TO

SCENE G-15.

CLOSE SHOT -- MRS. MAXWELL. (Blanche Frederici)

She is standing in the hallway, close to the crack in the
door, eavesdropping. Her hair is pulled tightly back from
her forehead and twisted in a hard knot at the nape of
her neck. She wears a black silk dress, with a high whale-
bone collar and long sleeves.

(CONTINUED)

SCENE G-15. (Cont.)

DESNEY'S VOICE:

(from off scene)

We didn't want to come home, did we,
Nanny?

NANNY'S VOICE:

(between sobs)

N-n-no.

DESNEY'S VOICE:

(excitedly)

Nick scares us, doesn't he, Nanny?
He says the most awful things.

LORA'S VOICE:

You should tell your mother.

DESNEY'S VOICE:

(starting to cry)

We can't. She won't come and see
us anymore --

Mrs. Maxwell, whose expression has become more and more
grim as she has listened, knocks sharply and enters.

- CUT TO

SCENE G-16.

FULL SHOT - BEDROOM.

Mrs. Maxwell has halted just inside the door to the hall.
She glares at the children. They cringe obviously
frightened, and pull up their necks.

MRS. MAXWELL:

(sternly)

Why aren't you two asleep?

(turning to Lora)

They shouldn't be kept awake like this.

LORA:

(tartly)

I've been trying to make them go to
sleep.

DESNEY:

(sitting up boldly)

That's true.

MRS. MAXWELL:

Then why didn't you?

(CONTINUED)

SCENE G-16 (Cont.)

DESNEY:

(after a moment's hesitation)

We were hungry. Weren't we, Nanny?

No answer comes from Nanny. She has covered her head with her bedclothes.

MRS. MAXWELL:

(disapprovingly)

Hungry! Don't be absurd.

DESNEY:

(on the edge of tears)

But we are hungry. We're always hungry.

MRS. MAXWELL:

(to Lora)

I wish to speak to you.

(indicates sitting room)

LORA: (Curiously)

Are you Mrs. Maxwell?

MRS. MAXWELL:

(stiffly)

Yes -- I have charge of the children.

(to Desney)

I don't want to hear another word out of you -- either of you.

She switches out the light, leaving the room in darkness except for the light from the room beyond. She passes through the portieres into the sitting room, Lora following.

CUT TO

SCENE G-17.

CLOSE SHOT - SITTING ROOM.

Lora follows Mrs. Maxwell through the draperies.

CAMERA PULLS BACK before them, as Mrs. Maxwell leads Lora across the room.

MRS. MAXWELL:

(halting by reading lamp)

Now, Miss Hart, I must warn you not to be upset by anything the children tell you. They've been very sick.

LORA:

Yes, I know. I had them in the hospital.

(CONTINUED)

SCENE G-17 (Cont.)

MRS. MAXWELL:

(with a quick appraising glance)

Oh.

(sternly)

Since they've been home they've had bad dreams -- nightmares. The doctor says that's all part of their illness. But they're too young to know the difference between dreams and facts.

(shrewdly)

It's well you realize that, whenever they tell you anything.

LORA:

(eyeing her steadily)

I see. Thank you.

MRS. MAXWELL:

(coldly)

That's all I had to say.

Mrs. Maxwell turns on her heel and goes. The sound of the closing door is heard. Lora shrugs. Then she turns and goes into the kitchenette. She returns immediately with two nurse's charts.

SCENES G-18 and G-19 (Cut out)

SCENE G-20.

CLOSE SHOT.

She sits down in a chair and studies them, frowningly. Then she takes out her pencil and taps one of them as she studies it thoughtfully.

INSERT: DESNEY'S CHART.

Showing the variations in temperature, etc. In the REMARKS column has been written:

"Reduced diet at supper to one-half pint of milk."

Lora's pencil comes in and writes in the space below in the REMARKS column:

"Both children seem fretful from hunger. From their talk both seem in highly nervous state from some outside influence."

LAP DISSOLVE TO

SCENE G-21.

CLOSE SHOT - LORA.

(Another angle with door to hall in b.g.)

She is still seated in the chair. A book lies in her lap. She is dozing. A door slams loudly somewhere outside. The transom over the door is open. Through it comes light from the hall outside. Footsteps pass directly outside the door. A man's loud laughter comes through the transom. Lora stirs in her sleep. There is a moment of silence. It is broken by a woman's stifled cry. A man's distant guffaw of laughter follows. Lora awakes. She sits upright, startled. She rises, listening. There is a single heavy knock on the door. Lora crosses and opens it, CAMERA TRUCKING AFTER HER. In the hall is a man in evening clothes.

CUT TO

SCENE G-22.

CLOSE SHOT - INTRUDER.

(From Lora's angle)

He is pretty drunk. His hair is tousled. He sways unsteadily as he regards Lora with obvious surprise.

LORA'S VOICE:

Who are you?

CUT TO

SCENE G-23.

CLOSE SHOT - THE TWO.

As Lora steps into the hallway closing door behind her.

LORA:

(continuing)

What do you want?

DRUNK:

(gravely)

Come 'long. -- Lady needs a lil' assistance.

He beckons and turns away, starting down hall uncertainly.

LORA:

(hesitating, puzzled, as drunk goes out of scene)

Is anything the matter?

CAMERA PANS TO

SCENE G-24.

CLOSE SHOT - DRUNK.

He merely halts, turns unsteadily and beckons to her again.

CAMERA PANS
BACK TO

SCENE G-25.

CLOSE SHOT - LORA.

Still doubtful, she follows him reluctantly.

CUT TO

SCENE G-26.

CLOSE SHOT - THE TWO.

CAMERA TRUCKS BEHIND THEM as they proceed silently down the hall.

Ahead of Lora goes the unsteady gentleman in dinner clothes. With each few steps he puts out a hand to the wall to save himself from falling. They approach the main stairway, at the end of the hall. The drunk lurches out of scene around the corner into an intersecting hallway. Lora follows, CAMERA STILL TRUCKING after they continue half way down this intersecting hall. The drunk halts before a door. Fumblingly, he tries to open it. As Lora joins him --

CUT TO

SCENE G-27.

CLOSE SHOT - THE TWO.

Lora puts out her hand to take the door knob. He brushes her aside with a grandiose manner. He struggles aimlessly - futilely - to turn the knob. Finally, he succeeds in turning it. He pushes the door wide. Silently, he points to the floor within.

CUT TO

SCENE G-28.

CLOSE SHOT - MRS. RITCHIE.
(Shooting from hall door)

She lies outstretched on her face on a white bear rug, just within the door. She wears an expensive white evening dress, cut very low in back. There are no shoes on her silken feet. Her boyish blonde hair is disordered. There is a stain of wine at the hem of her dress. She is out cold - drunk.

LORA'S VOICE:

(sharply)

What happened?

CAMERA PANS UP TO

SCENE G-29.

FULL SHOT - BOUDOIR.

The room is richly, extravagantly furnished. Lace pillows are piled deep on a chaise-lounge on which reposes a French doll.

LORA'S VOICE:

(anxiously)

Who is it? Mrs. Ritchey?

CUT TO

SCENE G-30.

CLOSE SHOT - GROUP.
(SHOOTING toward the hall door)

The woman's unconscious body is in the f.g. Lora is kneeling beside the body. The drunk nods.

LORA:

Oh.

She rolls the woman on her back. The drunk continues to watch her examination of the woman.

LORA:

Will you please go out?

But the drunk grins and enters the room. He closes the door to the hall. He tries to lock it. Lora, struggling to her feet, with Mrs. Ritchey in her arms, observes him sharply.

(CONTINUED)

SCENE G-30 (Cont.)

LORA:

(angrily)

What are you locking that for?
Will you clear out?

Calmly, the drunk disregards her. He seats himself heavily, facing the chaise-lounge. Lora, helpless, turns with her burden toward the chaise-lounge.

CUT TO

SCENE G-31.

CLOSE SHOT - CHAISE-LOUNGE.

Beside the chaise-lounge on a small table is a telephone instrument. Lora enters with her burden. She lays Tishy on the chaise-lounge. She turns hostilely toward the drunk staring at her from across the room.

LORA:

Are you going to be decent and leave?

CUT TO

SCENE G-32.

CLOSE SHOT - DRUNK.

He shakes his head, grinning.

LORA'S VOICE:

(indignantly)

I've got to undress her.

The drunk nods, still grinning, and makes an airy gesture, indicating that that won't disturb him.

LORA'S VOICE:

(disgusted)

Just the type --

SCENE G-33.

CLOSE SHOT - LORA.

She shrugs and starts to peel a stocking from one of Tishy's legs. She starts to take off the second stocking, then realizes the woman has no shoes on. She looks about for the shoes.

(CONTINUED)

SCENE G-33 (Cont.)

LORA:
(sharply)
What's become of her shoes?

CUT TO

SCENE G-34.

CLOSE SHOT - DRUNK.

He points toward the ceiling behind Lora.

CUT TO

SCENE G-35.

C.U. - CHANDELIER.

The slipper reposes upside down on the chandelier.

CUT TO

SCENE G-36.

CLOSE SHOT - LORA.

As her gaze returns from the ceiling and fixes distastefully on the drunk.

LORA:
You two must have been having fun.

She turns from him disgustedly and starts to remove Tishy's evening gown.

CUT TO

SCENE G-37.

CLOSE SHOT - DRUNK.

He watches with growing salacious interest. Unable to restrain himself further, he rises swayingly to his feet and starts toward Lora.

CUT TO

SCENE G-38.

CLOSE SHOT - LORA.

Busy undressing Tishy, she does not notice his approach, until he enters scene behind her. As she glimpses him she straightens, alarmed. He twirls her around suddenly and catches her in his arms. He tries to kiss her.

LORA:

(thoroughly angry)

Cut that out.

(tries to beat him off)

But he disregards her struggles, bending her head back and trying to kiss her. Lora hits him in the face futilely. Then out of scene she brings up her knee in his crotch - he leaps back with a cry of agony - she starts to run - he recovers and grabs her again.

LORA:

(gasping)

Quit it -- stop it -- leave me alone.

CUT TO

SCENE G-39.

C.U. - THE TWO.

Ignoring her pleas, he bonds her over and presses his grinning face inch by inch closer to hers. At last he kisses her - then again and again, slobberingly. A hand comes into the scene, catches the drunk by the nape of the neck and tears him away from her.

CUT TO

SCENE G-40.

CLOSE SHOT.

Lora, as she falls to the floor. For an instant she remains there, panting for breath.

CUT TO

SCENE G-41.

CLOSE SHOT - THE TWO MEN.

The intruder is in dressing gown and pajamas. His feet are bare. He is a tall man - broad shouldered - heavy-jawed - dark complexioned. He draws the drunk close to him by the neck-band of his dinner coat. Without a word

(CONTINUED)

SCENE G-41 (Cont.)

he draws back his fist and smashes the drunk in the jaw. Silently, he flings the unconscious victim on a chair.

CUT TO

SCENE G-42.

CLOSE SHOT - LORA.

She gazes up at her rescuer astonished, speechless. Her hair is in disarray. The blouse of her uniform is crumpled and torn. She rises slowly.

SCENE G-43.

MEDIUM SHOT - THE TWO.

As Lora gets to her feet.

LORA:

(gratefully)

Thanks.

INTRUDER:

(coldly)

Never mind that.

(indicates Tishy off scene)

Get busy with her. Give her a stomach wash.

LORA:

(starting away)

I'll call a doctor.

The intruder intercepts her, blocking her path.

INTRUDER:

(sneeringly)

Listen -- you do what I tell you.

CUT TO

SCENE G-44.

CLOSE SHOT - THE TWO

Lora tries to step past him. He catches her arms firmly in his hands.

(CONTINUED)

SCENE G-44 (Cont.)

LORA:
 (sarcastically)
 What you tryin' to do --
 (indicating drunk off scene)
 -- what he did?

INTRUDER:
 (coolly)
 No. But you're not gonna call a doctor.
 You're a nurse. You give her the wash
 yourself.

LORA:
 (with her best professional manner)
 I can't except on a doctor's orders.

INTRUDER:
 (twisting her wrist with a
 turn of his hand)
 Oh, yes, you can -- and what's more,
 you will.

Lora shrugs. She glances down at her wrist.

LORA:
 I can't give a stomach wash with a
 broken wrist.

He releases her. She steps around him and goes to the
 chaise-lounge.

CUT TO

SCENE G-45.

CLOSE SHOT - TISHY.

She is breathing heavily, drunkenly. Lora bends over her.
 She resumes removing the woman's gown. Ostensibly to
 get the dress off more easily, Lora edges around the
 chaise-lounge, closer to the telephone.

CUT TO

SCENE G-46.

MEDIUM SHOT - GROUP.

The intruder is regarding Lora suspiciously. Lora
 suddenly snatches up the telephone. Excitedly she jangles
 the hook.

(CONTINUED)

SCENE G-46 (Cont.)

LORA:
 (into the instrument)
 Operator -- Operator -- get me a
 doctor.

INTRUDER:
 (infuriated)
 Can that, or I'll break your neck!

He leaps toward her and tears the instrument from her hand.

SCENE G-47.

CLOSE SHOT - THE TWO.

Grimly, he replaces the receiver. Tishy's hand in f.g.

LORA:
 (indignantly)
 What right have you to ----

INTRUDER:
 (cutting in)
 Plenty.

Tishy's eyes open. She gazes up at them dully.

TISHY:
 (drunkenly)
 Hello, big boy ----

INTRUDER:
 (angry)
 Shut up!

TISHY:
 (trying to rise on one elbow)
 Don't be sore -- big boy.
 (extends a limp hand)
 Kiss me.

Her fingers brush his. The intruder pushes her hand away. He turns to Lora, who is smiling sardonically at this by-play.

INTRUDER:
 Get busy.

LORA:
 (stubbornly)
 I tell you I can't -- not without
 authority.

(CONTINUED)

SCENE G-47 (Cont.)

INTRUDER:
I give you the authority.

LORA:
Who are you?

INTRUDER:
I'm Nick --

LORA:
(surprised)
The chauffeur?

Nick nods. Lora catches up the table phone desperately. Nick watches her an instant -- a half-amused smile on his face.

LORA:
(into phone with all her dignity)
Operator -- Operator --

Calmly Nick hits her a flush on the chin with his fist. Lora staggers back. The telephone clatters to the floor. She crumples down beside it. Nick leans over. He picks up the instrument and replaces it. He stands a moment gazing down at the unconscious body of the nurse. Finally, he picks her up in his arms.

CUT TO

SCENE G-48.

C.U. - TISHY.

She watches Nick go, stupidly.

TISHY:
(vaguely)
Where you going? Don't be sore, big boy.

Her head rolls to one side -- she closes her eyes again.

CUT TO

SCENE G-49.

CLOSE SHOT - HALL DOOR.

The drunk is still sprawling in the chair where he was dumped by Nick. The latter enters scene, carrying Lora in his arms. Unceremoniously he kicks the drunk's feet out of his way, and goes out into hall.

(CONTINUED)

SCENE G-49 (Cont.)

CAMERA TRUCKS after him as he carries Lora down the corridor and around a corner into the intersecting hall, leading to the children's room.

CUT TO

SCENE G-50.

CLOSE SHOT - DRUNK.
(Hall door in b.g.)

He stirs, revives and looks about him momentarily bewildered. He lurches to his feet. Then decides it is too much trouble and sits down again.

SCENE G-51.

FULL SHOT - CHILDREN'S SITTING ROOM.

Nick enters. He carries the girl to the deep chair. He sets her in it. Her body droops sideways as if still unconscious. Without a second glance, Nick leaves her. He crosses to the hall door and goes, closing it after him.

CUT TO

SCENE G-52.

CLOSE SHOT - LORA.

There is a cut on her chin where Nick hit her. Blood oozes from it. Her eyes open. She looks about her vaguely. Slowly she comes to her senses. She feels her aching head experimentally. She feels, nurses jaw tenderly. She glances at her hands, surprised to discover them stained with blood from her chin. She rises. Unsteadily, she crosses to the hall door, CAMERA PANNING WITH HER. She sees the shadow of Nick on guard outside. She closes the transom. She turns the key in the lock. She moves a chair against the door to further prevent its being opened.

LAP DISSOLVE TO

SCENE G-53.

C.U. - MIRROR.

Lora is gazing at herself in the glass, critically. A drop of blood drips from her chin on to her uniform.

LORA:
(bitterly)

She mutters under her breath something which we do not hear, which sounds like "The bastard."

FADE OUT

SEQUENCE "H"

FADE IN:

Scene H-1

EXTERIOR OFFICE BUILDING - DAY

Over the entrance is inscribed: "PROFESSIONAL BUILDING."
A number of people are entering and leaving. Other
pedestrians hurry past intent on their own business.

LAP DISSOLVE INTO:

Scene H-2

FULL SHOT - DR. RANGER'S OFFICE

Behind a large desk, on which reposes a telephone, is
Dr. Ranger. Across the corner of the desk from him is
Lora. She is sitting far forward in her chair, talking
earnestly. Dr. Ranger is tilted back in his swivel
chair, regarding her closely. As she talks, he touches
the finger tips of one hand with those of another metho-
dically, as if by habit.

LORA:

(In the midst of speaking)
.... and I tell you, Dr. Ranger, I
wouldn't go through such a night again
for all the money they could pay me.

DR. RANGER:

(Impatiently)
Well -- then what?

LORA:

I locked all the doors and windows
and stayed up until morning, expecting
that brute to come back.

CUT TO:

Scene H-3

CLOSE SHOT - THE TWO

A strip of adhesive tape covers the spot on her chin
where Nick hit her.

DR. RANGER:

(Still impatient)
Well ... did he?

LORA:

No -- but --

(CONTINUED)

DR. RANGER:
(As if that satisfied him)
I see.

LORA:
(With a shrug)
Well, I guess that tells it.

DR. RANGER:
I'm sorry this happened, Hart --
and I'm sure Mrs. Ritchey is. I've
only been on this case since the
children came back from the hospital,
as you know, but I assure you it will
never happen again.

LORA: (Rises)
I'm going to the police, Doctor --
I'm going to make sure it'll not
happen again.

DR. RANGER:
(Disapprovingly - sharply)
I wouldn't do that.

LORA:
(Defiantly)
Why not?

DR. RANGER
(Softly - but menacingly)
You may only make trouble for yourself.

CUT TO:

Scene H-4
CLOSEUP - LORA

LORA:
(In angry surprise)
For myself?

DR. RANGER'S VOICE
Remember Mrs. Ritchey is a woman of
influence. If I were a nurse with an
eye to the future, I'd hesitate before
antagonizing her.

LORA:
A woman of that sort can't hurt me.

Scene H-5

CLOSE SHOT - THE TWO

Dr. Ranger leans across the desk, eyeing her fixedly with a faint, unpleasant smile.

DR. RANGER:

Suppose to protect Mrs. Ritchey they should say it was you who was drunk --

(Dr. Ranger makes a deprecatory half-apologetic gesture)

You can't expect them not to fight back.

(He rises and drops a paternal hand on Lora's shoulder)

It's a pity it happened -- but I wouldn't make too much of it.

Lora steps away from his hand, she eyes him for a moment with hostility.

LORA:

All right -- Now what about those kids?

DR. RANGER:

(Frowning)

What have they to do with it?

LORA:

They need protection.

DR. RANGER:

(His eyes narrowing)

Against what?

LORA:

Why, can't you see there's something wrong with the whole outfit?

DR. RANGER:

(With a shrug)

That's none of my business -- nor yours.

LORA:

(Firing her last shot)

All right -- Why are those children getting worse instead of better?

DR. RANGER:

(Sharply)

I'm handling this case, Miss Hart.
- Are you presuming to criticize me?

LORA:

(Frightened at her own temerity)

Oh, no, Doctor. -- I'm sorry.

(CONTINUED)

Scene H-5 (Cont)

DR. RANGER:

(With a faint smile of
triumph)

You're indulging in exaggeration,
Miss Hart. Now pull yourself up.
Those kiddies are all right.

LORA:

(Crestfallen)

I suppose I'd better give up the case.

DR. RANGER:

(Coolly)

Do as you please. -- But you know
what happens when a nurse acts this
way, especially on her first case..

Lora exits. - Doctor picks up phone and calls Nick
at the house.

FADE OUT.

SEQUENCE "I"

FADE IN:

Scene I-1

CLOSE SHOT - DR. BELL

He is standing at his office window, gazing out.

LORA'S VOICE

(In the midst of speaking)

... and they're starving, Doctor.
Anybody could see it in their poor
little faces.

CAMERA PULLS BACK SWIFTLY REVEALING LORA, seated beside
Dr. Bell's desk. CAMERA HALTS IN:

Scene I-2

MEDIUM SHOT - THE TWO

Dr. Bell listens silently.

LORA:

(Continuing earnestly)

And if somebody doesn't do something,
they won't last another six months.

DR. BELL:

(Turns from window)

You might be mistaken.

LORA:

But, Doctor, is it reasonable?

DR. BELL

(Toying with some tweezers
on his desk)

Not to my way of thinking.

LORA:

(Pleadingly)

Then won't you do something?

DR. BELL:

(In a kindly manner)

It's not my case. I can't interfere
with Dr. Ranger.

LORA:

(With a trace of scorn)

Ethics! That's all I've heard since I've been in this business.

(Rises)

Aren't there any ethics about letting babies be murdered?

DR. BELL:

(Quietly)

Steady, Lora -- You need proof when you talk that way.

LORA:

(Contritely)

You're right -- I'll take that back.

(Despairingly)

Oh, but I'm so worried about those children! And I never will understand why you were taken off the case.

DR. BELL:

(With blunt deliberation)

Frankly, I don't understand, either -- Ranger is a rotten doctor.

LORA:

Well then!

DR. BELL:

But do you know a way to protect people from rotten doctors, if they want to hire them? The very fact that he is not a member of our National Association, proves my statement. He can't get on any hospital board, yet he has a big practice -- it's beyond me.

LORA:

(Desperately)

Well, if you can't help me -- what can I do?

DR. BELL

(Earnestly)

Lora - if you're convinced there's been malpractice, report it to the authorities. If I were to register a complaint, Ranger would say it was personal jealousy because I was removed from the case - I wouldn't get to first base.

LORA:

He can't accuse me of anything -- I'll swear out my report today.

(CONTINUED)

DR. BELL

If you do go to the authorities,
what can you prove? I'm afraid
you'll only make yourself ridicu-
lous -- and ruin yourself profess-
ionally.

LORA:

As if I cared for that!

DR. BELL:

Why do it uselessly?
(Taking her hand - kindly)
If there was any possible thing I
could do, don't you suppose I would?

LORA:

Oh, it's like fighting a stone wall!

DR. BELL:

That's something all decent doctors
and nurses go up against.

LORA:

(Stands frowning thoughtfully
for a moment, then with sudden
resolution)
Very well - I'm going back on that job,
Doctor.

DR. BELL:

That's the spirit. If things don't
look right, that's where you belong.

LORA:

I'll get proof somehow. And when I
get proof ---

DR. BELL:

-- then come to me.
(Patting her arm)
And I'll go to the bat for you.

She turns and goes. CAMERA PANS WITH HER, as she
crosses to ante-room door. Then she halts, turns
and faces him.

LORA:

(Gratefully)
Thanks, Doctor -- you've been swell.
(As she opens the door)

DR. BELL'S VOICE:

No -- just indiscreet.
(He laughs)

She goes.

FADE OUT:

SEQUENCE "J"

FADE IN:

Scene J-1.

FULL SHOT - EXT. STREET CORNER

NIGHT

On the corner, beyond the passing automobiles and pedestrians may be seen a drug store. The drug store sign flashes on and off. A florist's shop adjoins it.

DISSOLVE TO:

Scene J-2.

FULL SHOT - INT. DRUG STORE
(SHOOTING TOWARD OUTER DOOR)

NIGHT

On the left just within the street door, is the prescription desk. Directly across from it is the soda fountain. Lora passes a man seated on the stool at fountain, his back to her. His tilted felt hat half hides his face. He is drinking a soda through a straw. She turns to the prescription desk. CAMERA STARTS TO TRUCK FORWARD. She opens her bag and hands the clerk a folded prescription.

LORA:

Will you make it up for me right away?

CAMERA CONTINUES TO TRUCK past her into:

Scene J-3.

CLOSE SHOT - FOUNTAIN

The soda drinker is Mortie. As he hears her voice, he glances up into the mirror behind the fountain.

CUT TO:

Scene J-4.

MED. SHOT - MIRROR

Reflected in the glass are Lora and the prescription clerk, as well as Mortie, sucking at his soda. He is gazing at Lora, whose back is turned toward him.

CLERK:

(examining prescription)
For the little girls, eh?

(CONTINUED)

Scene J-4 (Cont.)

LORA:
Yes.

MORTIE:
(into mirror)
My pal.

Lora turns and sees him in the mirror. He is grinning at her, pleased by her surprise. She smiles as she recognizes him and approaches the fountain.

LORA:
Well, of all the places.
(laughs)

Mortie rises and turns toward her.

CUT TO:

Scene J-5.

CLOSE SHOT - THE TWO

Mortie looks a little sheepish.

LORA:
And drinking a soda!

MORTIE:
Why not?
(indicates adjacent stool)
Have one?

LORA:
(laughing)
Why not?
(sits)

MORTIE:
(to soda jerker behind counter)
One of the same.

LORA:
(looking at him closely)
How's your -- er --
(indicates his right shoulder)
-- your friend's hand?

MORTIE:
(with a grin)
Oh, gettin' along fine -- good as new.
(moves shoulder, then gazes at her approvingly)
You're looking pretty hot yourself.

(CONTINUED)

Scene J-5 (Cont.)

LORA:

Thanks.

She is obviously pleased. The soda jerker places the soda before her. She takes it. As she lifts the glass and drinks, Mortie bends forward with sudden interest. He points at her chin.

MORTIE:

But where'd you get that?

Scene J-5a

C. U. LORA:

As she drinks, her head tips back. The adhesive tape is gone, but on her chin is a distinct scar, not wholly healed.

MORTIE'S VOICE:

Looks like somebody took a swing at you.

CUT TO:

Scene J-6.

CLOSE SHOT - THE TWO

LORA:

(feels of scar)

Oh, that --

(grins)

-- a chauffeur at the place where I work, got fresh.

MORTIE:

(amazed)

He socked you? On the level?

LORA:

(smiling ruefully)

Well, not exactly on the level -- from below -- down here somewhere --

(indicates uppercut)

MORTIE:

(in low voice but fully aroused)

The dirty -- I'll fix him --

(with a hard smile)

LORA:

(startled)

What do you mean?

(realizing from Mortie's grim look)

(CONTINUED)

Scene J-6 (Cont.)

MORTIE:

Say -- I know a couple of guys who'd do it as a pleasure.

LORA:

(incredulous)

You wouldn't do a thing like that!

MORTIE:

I don't do a thing -- but tell a couple of guys I don't like this bozo --
(as Lora looks unbelieving)
Honest.

LORA:

Anyhow you don't know who he is.

MORTIE:

All you gotta do is tell me.

LORA:

(decisively)

I should say not -- Besides, I don't want you getting into a jam over me.

MORTIE:

(brightening)

There's nobody I'd rather get in a jam over.

LORA:

(genuinely pleased)

But perhaps there's nobody I'd rather keep out of a jam.

MORTIE:

(glowing)

Honest?

LORA:

Why not?

MORTIE:

(eagerly)

Gee, I've tried to get you at the hospital a hundred times.

LORA:

I'm out on private duty now.

MORTIE:

Nights?

(as Lora nods)

Then how about a buggy ride some afternoon?

(CONTINUED)

Scene J-6 (Cont.)

Lora stops sipping her drink to shake her head smilingly.

LORA:
Nurses have reputations.

MORTIE:
I see.
(with an appraising look at her)
What would you say if I told you I'd quit the racket?

LORA:
(laughing)
I wouldn't believe you.

MORTIE:
(rising but averting his eyes)
Well, I did -- a month ago.
(facing her again)
How about a drive tomorrow? --
What do you say?

LORA:
(rising also - holding out her hand)
I'd like to -- but I hadn't better.

MORTIE:
(taking her hand)
Aw, come on! I've been crazy to see you ever since that night.
(he indicates his shoulder)

LORA:
(smiling)
When I go riding, it won't be with anybody who's liable to get shot.

MORTIE:
But I tell you I'm washed up.

LORA:
(laughing)
Yes -- and you're lying.

MORTIE:
On the level, sister.

MAN'S VOICE:
(from off scene)
Hey, you.

CUT TO:

Scene J-7.

CLOSE SHOT - STREET DOOR

In the doorway is a man, clearly of the racketeer type. He is regarding Mortie, impatiently.

RACKETEER:

Let's get goin'.

CUT TO:

Scene J-8.

CLOSE SHOT - MORTIE AND LORA

Mortie has turned toward the outer door and is regarding the intruder angrily.

RACKETEER'S VOICE:

Those two guys won't wait all night.

MORTIE:

Okay -- I'm comin'.

(to Lora - seeing her
satirical grin)

Say, listen. -- We're just going
to a show -- honest.

(as Lora laughs outright)

MORTIE:

I'll find you some day and prove
I'm on the level.

He sets his hat at a defiant angle, throws a coin on the counter and goes. Lora turns to the prescription counter.

LORA:

(to clerk)

Is that stuff ready yet?

CLERK:

(handing her package)

Kids any better tonite?

LORA:

(as she puts package in bag)

I wish I thought so.

She picks up the prescription and, turning, leaves the drug store.

FADE OUT.

SEQUENCE "K"

FADE IN

Scene K-1.

CLOSE SHOT - WINDOW - NIGHT

Into the scene comes the figure of Maloney, silhouetted likewise against the light outside. She is wearing her hat and overcoat. CAMERA PULLS BACK AND PANS with her as she crosses the children's bedroom, only dimly distinguishable in the light which comes from the transom over the hall door. She halts in front of Nanny's bed, regarding her a moment, critically. Finally, she crosses - CAMERA STILL PANNING - to door to the sitting room. As she disappears into the sitting room -

CUT TO:

Scene K-2.

FULL SHOT - SITTING ROOM - NIGHT

As before, the only light is from the reading lamp. Mrs. Maxwell is seated in the chair beside the lamp.

MRS. MAXWELL:

(as Maloney enters)

How is she?

MALONEY:

She dozed off at last.

(crosses to reading lamp)

Say -- since when have you took to worrying so much?

MRS. MAXWELL:

I didn't realize it was so serious -- it's sort of got on my nerves, lately.

MALONEY:

It's about time.

MRS. MAXWELL:

And I heard something yesterday that I didn't like --

MALONEY:

What?

MRS. MAXWELL:

I'll tell you when I'm sure it's true.

CUT TO:

Scene K-3.

CLOSE SHOT - THE TWO

Maloney looks at her wrist watch in the light from the reading lamp.

MALONEY:

Hart's late. She would be -- every time I've had a decent date.

(darting a glance at Mrs. Maxwell)

I think I'll blow -- and let you watch the kids until she comes.

MRS. MAXWELL:

(clearly worried)

Oh, you mustn't -- with Nanny as low as she is -- I wouldn't know what to do if anything happened.

MALONEY:

(grinning at other's panic)

Keep your chemise on. I didn't mean it.

MRS. MAXWELL:

(anxiously)

If she wakes up, hadn't we better try paregoric?

MALONEY:

(soberly)

A lot of good that'll do if she can't even retain a Murphy drip.

MRS. MAXWELL:

Oh, I wish Doctor Ranger would come. He'd know what to do.

MALONEY:

(savagely)

Yeah -- he would, all right.

MRS. MAXWELL:

I wish you'd try a milk bath.

(eagerly)

My sister, Edna, saved her baby that way.

(as Maloney snorts incredulously)

She did, I tell you. I was there.

MALONEY:

Let's not go into that again.

MRS. MAXWELL:

But if it worked once --

(CONTINUED)

Scene K-3 (Cont.)

MALONEY:
 (impatiently)
 If it worked it was a mistake.
 (looks out of scene)
 Well, it's about time!

CUT TO:

Scene K-4.

CLOSE SHOT - HALL DOOR

It is opening. Lora appears in the doorway. She is carrying a small package.

MALONEY'S VOICE:
 (sourly, as Lora removes
 hat and coat)
 Where you been? That rich boy friend
 of mine is waiting, again.

LORA:
 Yes? I just saw Egan downstairs -
waiting.

(Maloney takes it big)
 (Underneath her coat she
 is wearing her uniform)
 I was looking for some of those little
 rubber bath toys to match the funny
 soap bars I brought yesterday, and
 he tried to duck but I saw him.

CUT TO:

Scene K-5

MEDIUM SHOT - GROUP

Lora starts unwrapping package.

MALONEY:
 (approaching)
 I thought maybe you was out deliverin'
 gin -- with that bootlegger crush of
 yours.

LORA:
 (laughing)
 I haven't seen him but once since that
 night, in the drug store.
 (exhibiting bath boy)
 Won't Nanny love it?

CUT TO:

Scene K-6.

CLOSE UP LORA

She is regarding Maloney off scene.

MALONEY'S VOICE:

Not the way she was feeling today,
she won't.

CUT TO:

Scene K-7.

CLOSE SHOT - THE TWO

Mrs. Maxwell, who has risen, can be seen in the b.g.

LORA:

(anxiously)

Is she worse?

MALONEY:

Yeah. Took a nose dive -- had to move
Mrs. Deaney to Mrs. Maxwell's room.
Nanny can't keep anything down -- or up.

LORA:

Try a Murphy drip?

(as Maloney nods her head)

Poor baby.

Impulsively she starts toward the bedroom door,
Maloney catches her by the arm, halting her.

MALONEY:

Better leave her alone. She's
asleep now.

LORA:

Have you called Doctor Ranger?

CUT TO:

Scene K-8.

CLOSE SHOT - MRS. MAXWELL

She is sniffing, on the edge of tears.

MALONEY'S VOICE:

I can't reach him -- he's in Jersey
on a case.

(CONTINUED)

Scene K-8 (Cont.)

Mrs. Maxwell sits down and starts to cry.

MALONEY'S VOICE:
I've done all I can do -- without orders.

MRS. MAXWELL
(shakily, through her tears)
You could give her a milk bath.

CUT TO:

Scene K-9.

CLOSE SHOT - MALONEY AND LORA.

Maloney makes a gesture of irritation and scorn.

MRS. MAXWELL'S VOICE:
My sister saved her baby with one.

MALONEY:
(to Lora)
Now you've got her started)
(turns away, disgusted)
I got to beat it.
(goes)

CAMERA PANS WITH HER as she crosses to hall door.

MALONEY:
(turning toward Lora)
Good luck, kid.

She exits into hall, closing door behind her.

CUT TO:

Scene K-10.

FULL SHOT - SITTING ROOM (Shooting toward bedroom door)

Mrs. Maxwell is sobbing now.

MRS. MAXWELL:
(brokenly)
Why won't you try a milk bath?

LORA:
(with a gesture of dismissal)
She can't absorb enough nourishment
through her pores.

(CONTINUED)

Scene K-10 (Cont.)

MRS. MAXWELL:

But she might -- you could try --
I didn't realize it was this serious!
Poor kids, the way we treated 'em.

LORA:

(warningly)

Hush. You'll wake her.

She turns from Mrs. Maxwell. She crosses to the
bedroom doorway, parts the draperies quietly,
and looks in.

CUT TO:

Scene K-11.

CLOSE SHOT - LORA

Her back is half-turned to the CAMERA. She peers
into the bedroom, then enters. Mrs. Maxwell can
be heard sobbing off scene.

CUT TO:

Scene K-12.

CLOSE SHOT - BED

Lora approaches Nanny's bed. She gazes down at the
child, in the dim light. For a moment she listens,
bending over and trying to hear the child's breathing.

LORA:

(softly)

Nanny.

(a trifle louder)

Nanny!

She turns on a flash-light. The beam flashes on
the sheets below Nanny's face, the child's eyes are
shielded from the direct light.

LORA:

(louder still)

Nanny.

She flashes the light full on Nanny's face. The
child doesn't stir. Her eyes remain closed. Lora
gently lifts the lid of one of Nanny's eyes. Lora

(CONTINUED)

Scene K-12 (Cont.)

straightens, startled. She flashes off the light. She turns away and crosses swiftly to the sitting room, CAMERA PANNING WITH HER.

CUT TO:

Scene K-13.

FULL SHOT - SITTING ROOM (Shooting toward hall door)

As Lora enters, Mrs. Maxwell is seated softly crying to herself. She pays Lora no attention. Lora crosses to the hall door, opens it - goes out.

CUT TO:

Scene K-14.

CLOSE SHOT - LORA (Shooting from hall)

As she closes the children's sitting room door behind her. She hesitates a moment. The faint sound of jazz music can be heard. It is drowned out momentarily by a gust of men and women's voices and laughter.

CUT TO:

Scene K-15.

FULL SHOT - CORRIDOR (Shooting toward main stairway)

Lora is in the f.g. A man and a woman, both in evening clothes, are approaching the head of the stairs to the floor below in the b.g. Their arms are about each other. They are laughing. The man has a drink in one hand. Lora watches them, until they disappear from view down the steps. She heads down the hall, toward the head of the stairs, CAMERA TRUCKING AFTER HER. As she approaches a small table bearing a telephone instrument, at the head of the stairs, CAMERA HALTS IN:

Scene K-16.

CLOSE SHOT - LORA

She seats herself, BACK TO CAMERA, at the little table. She picks up the instrument. The jazz music

(CONTINUED)

Scene K-16 (Cont.)

is much clearer now.

LORA'S VOICE:

Grant -- two -- three -- one --

Her voice is drowned out by a woman's shrill laughter.
CAMERA PANS TO:

Scene K-17. (Cut out)

Scene K-18.

CLOSE SHOT - LORA

She raps impatiently on the telephone table, as she waits for her number.

WOMAN'S VOICE:

(gayly, from off scene)

Certainly, you fool. Did I ever refuse?

A man and woman enter the scene in f.g., butting off view of Lora. They are bound toward the head of the stairs.

LORi:

(into phone)

Hello -- I want to speak to Dr. Bell, please.

(obviously disappointed)

Oh -- do you know where I can find him?...

(hurriedly)

Lora Hart. -- I'm a nurse Will he be at the hospital?.....Do you know where I can reach him?....Yes, it's important.

(pauses)

When he does come in, will you tell him Miss Hart wants him to come at once?.... Tell him it's vital, because I can't find Dr. Ranger.....Thank you.

She hangs up. The music from below becomes louder. Two men enter, directly in front of her, cutting off all view of her. They are both in dinner clothes. They hold high-ball glasses in their hands. Lora rises, ignoring them. She turns toward the head of the stairs.

Scene K-19.

CLOSE SHOT - HEAD OF STAIRS

A young man, very drunk, is mounting the stairs, directly in Lora's path. She enters onto to stop dead, trying to avoid him.

DRUNK:

(gaping at her - astonished)

What is this? Costume party?

He looks up at her laughingly, as she steps past him, returning to the children's room.

CUT TO:

Scene K-20.

CLOSE SHOT (REVERSE ANGLE) - DRUNK

He follows her with his eyes, puzzled by her manner. Finally he grimaces with obvious distaste. He grins a trifle inanely and turns unsteadily down the intersecting hall in the opposite direction.

CUT TO:

Scene K-21. (Cut out)

Scene K-22. (Cut out)

Scene K-23. (Cut out)

Scene K-24. (Cut out)

Scene K-25. (Cut out)

Scene K-26. (Cut out)

Scene K-27. (Cut out)

Scene K-28. (Cut out)

Scene K-29.

CLOSE SHOT - LORA

She is gaping toward the main stairway.

CUT TO:

Scene K-30.

FULL SHOT

(From Lora's angle - shooting toward head of stairway)

Mortie is mounting the stairs, carrying a suitcase.

CUT TO:

Scene K-31.

CLOSE SHOT - MORTIE

As he reaches the top of the stairs. He sees her and heads toward her with no evidence of recognition.
CAMERA PULLS BACK BEFORE HIM.

MORTIE:

Say, Miss, where can I find Nick?
(he halts surprised - grins)
Say, Hello!

CUT TO:

Scene K-32.

MEDIUM SHOT - THE TWO

As Lora approaches him, sardonically.

LORA:

Where'd you come from?

MORTIE:

(laughs)
I'm deliverin'!

LORA:

(with sudden realization)
I thought you'd quit.

MORTIE

(grins)
I guess I kinda exaggerated.

CUT TO:

Scene K-33.

CLOSE SHOT - THE TWO

Mortie is clearly uncomfortable. He obviously tries to change the subject.

MORTIE:
So you're workin' here?

LORA:
(sobering)
Yes. And one of my patients is dying.
(suddenly takes his arm)
You might help.

MORTIE:
(doubtfully)
If I can do anything.

LORA:
(pulling him after her)
Come with me.

Mortie carries loaded suitcase.

CUT TO:

Scene K-34.

CLOSE SHOT - THE TWO

CAMERA PULLS BACK BEFORE THEM as they head down the hall towards the children's room. Mortie is silent, puzzled but curious. Suddenly he gets an idea.

MORTIE:
Say - is this the dump where you got that crack on the chin?

LORA:
(intent on her case)
That doesn't matter now.

MORTIE:
(nettled)
So Nick was the guy -- eh?

LORA:
(irpatiently)
I've got to think of this child -- and you've got to help me.

MORTIE:
(anxiously - still thinking of Nick)
Okay.

(CONTINUED)

Scene K-34 (Cont.)

She pulls him along with her. CAMERA HALTING IN:

Scene K-35.

CLOSE SHOT - THE TWO

As Lora approaches the door to the children's sitting room, she enters, Mortie after her.

CUT TO:

SCENE K-36.

FULL SHOT - SITTING ROOM

As Lora and Mortie enter, Mrs. Maxwell rises eagerly from the deep chair beside the reading lamp, as she sees them.

MRS. MAXWELL:

(anxiously)

Where've you been?

LORA:

(grimly as she approaches)

I went to call Doctor Bell - he wasn't in.

Mortie follows awkwardly. He leaves the suitcase at the door.

MRS. MAXWELL:

Oh, what'll we do? What can we do?

LORA:

(shrugging)

We can only wait for Dr. Bell. There's no use trying to send for an ambulance, Nanny couldn't be moved.

CUT TO:

Scene K-37.

CLOSE SHOT - THE GROUP

Mortie is looking about him, curiously, his hat in his hand.

MORTIE:

Who's this Bell guy?

LORA:

Arthur Bell, -- the surgeon.

MORTIE:

(hopefully)

Maybe I could find him -- Listen, I know a couple of guys --

(CONTINUED)

Scene K-37. (Cont.)

LORA:
 (impatiently)
 How could you find him? Nobody can!
 I wish for once you'd stop acting
 as if you knew everything.

Mortie shrugs and subsides.

MRS. MAXWELL:
 (protestingly)
 Can't we try a milk bath?

LORA:
 (dismissing the idea)
 That wouldn't do any good.

MRS. MAXWELL:
 That's what saved my sister's baby.

LORA:
 (desperately)
 All right, it's crazy, but we'll try
 anything.

MRS. MAXWELL:
 (tremendously excited)
 Thank God.

LORA:
 But I'll need milk -- Twelve or
 fifteen quarts.
 (to Mortie)
 Can you get it?

MORTIE:
 (doubtfully)
 Why -- where do you buy milk?

LORA:
 A grocery -- a delicatessen --

MORTIE:
 (donning his hat jauntily)
 I get yuh!

He turns toward the hall door. CAMERA PANS WITH HIM
 as he crosses to it.

LORA'S VOICE:
 Now hurry -- bootlegger! This has got
 to be the fastest delivery you've ever
 made.

(CONTINUED)

Scene K-37. (Cont.1)

MORTIE:

(without turning or quickening
his pace)

Okay -- I know a coupla guys --

He opens the hall door and goes out --

LAP DISSOLVE
INTO:

Scene K-38.

LONG SHOT - FINKLEBERG'S KOSHER DELICATESSEN
STORE NIGHT

The adjacent buildings are dark, but a light comes from the delicatessen store. An automobile draws up to the curb before it. Mortie gets out. He crosses the sidewalk.

CUT TO:

Scene K-39.

CLOSE SHOT - STORE DOOR

Mortie approaches and tries the door. It is locked. Surprised, he shakes it. He peers through the glass as if expecting to see someone within.

CUT TO:

Scene K-40.

FULL SHOT - DELICATESSEN STORE

(from Mortie's angle - shooting through the glass
in door)

The light clearly illumines the interior. The rattle of the door is heard as Mortie shakes it. No one appears. It is clear the store is empty -- closed for the night.

CUT TO:

Scene K-41.

MEDIUM SHOT - EXT. DELICATESSEN STORE

Mortie glances around sharply, he draws back his fist. With a blow he breaks through the glass. Into the jagged hole he thrusts one hand to try to open the door from the inside. Out of the shadow of the neighboring building, strolls a policeman in uniform.

COP:

Hey -- what's goin' on there?

As Mortie turns toward the intruder, alarmed,

DISSOLVE TO:

INSERT OF BOTTLE OF WHISKEY:

Hand pours out drink in cup.

DISSOLVE TO:

Scene K-42

CLOSE SHOT MRS. MAXWELL

Mrs. Maxwell is drinking same. She is slightly drunk. Bottle is half empty. Mortie's suitcase is on the floor, open. Mrs. Maxwell hears Lora's voice and quickly closes the suitcase.

LORA'S VOICE:

(impatiently)

Why doesn't he come.

MRS. MAXWELL:

(sternly)

I told you that bootlegger was no good.

(disgustedly)

You can't trust any of them.

Mrs. Maxwell takes another sip out of the cup and says to herself: "For my nerves - I hate it."

CUT TO:

Scene K-43.

MEDIUM SHOT - THE TWO

Lora enters room.

MRS. MAXWELL:

(continuing indignantly)

I knew a bootlegger once. He sold me a bottle of whiskey.

hastily)

The doctor ordered it when I had the flu, hic!

(bitterly)

And the bootlegger said it was right off the boat. But it poisoned me.

And he was no worse than the rest of them -- no worse than this friend of yours. He won't come back. He just wanted to get out of here. I could see that; hic!

CUT TO:

Scene K-44.

MEDIUM SHOT - DELICATESSEN STORE

NIGHT

A portion of Mortie's car shows in f.g. The door to the delicatessen store is open. Within, the light still shines. Mortie comes out of the store, laden with milk bottles. He crosses the sidewalk toward the automobile. An instant later, the cop appears in the doorway of the delicatessen store. He, too, is carrying milk bottles. He crosses toward the car.

CUT TO:

Scene K-45.

CLOSE SHOT - THE TWO

Mortie slides behind the wheel.

MORTIE:

(as officer approaches)

Thanks, Officer. Don't you worry. If you wasn't now on this boat you'd know this was my store.

(As officer starts to unload milk into car)

But I wish you'd keep your eye on the place till I can get somebody to fix that glass.

(CONTINUED)

Scene K-46. (Cont.)

COP:
 (Placing milk in tonneau)
 Don't worry, Mr. Finkleberg. No one
 ever put one over on an O'Reilly yet.

Mortie laughs. He starts the motor. The car bounds
 forward.

MORTIE:
 (over his shoulder)
 Next time I won't forget my keys.

LAP DISSOLVE
 INTO:

Scene K-47.

CLOSE UP - SMALL TUB

It reposes on a gas range. The burners are lighted.
 The tub is filled with milk. Lora's hand enters,
 emptying a milk bottle into the tub. Her hand
 vanishes from scene to enter again a moment later and
 thrust a thermometer in the milk. Her other hand
 drops on the surface of the milk a little rubber bath
 toy.

LAP DISSOLVE INTO

Scene K-48.

CLOSE UP - TUB

Nanny, eyes closed, face wan, body drooping, is
 seated in the tub. She is covered to her navel by
 the milk. Lora's hands gently swash the milk over
 the child's body. One hand disappears from scene and
 reappears with a thermometer, tests the milk, then
 turns out the burners under the tub.

LORA'S VOICE:
 Bootlegger -- hey, bootlegger.

CAMERA PULLS BACK SWIFTLY revealing Lora standing
 by the gas range in the little kitchenette, adjoining
 the children's bedroom. As she bathes Nanny in milk
 CAMERA CONTINUES TO PULL BACK THROUGH kitchenette
 door into darkened children's bedroom.

(CONTINUED)

Scene K-48. (Cont.)

LORA'S VOICE:
(from kitchennette)
Come here a minute, will you?

CAMERA CONTINUES TO PULL BACK THROUGH THE half-opened draperies into the children's sitting room. There Mrs. Maxwell is dozing in a chair, the empty cup in her hand - her feet resting on the closed suitcase. CAMERA HALTS IN:

Scene K-49.

MEDIUM SHOT - MRS. MAXWELL
(Door to bedroom in b.g.)

LORA'S VOICE:
Where are you?

There is a moment of silence. Lora appears between the draperies in the doorway in b.g. She looks sharply about the room for Mortie.

LORA:
(to Mrs. Maxwell)
Where's he gone?

MRS. MAXWELL:
(awakening with a start)
What's that?

LORA:
Where's our bootlegger?

MRS. MAXWELL:
Oh!
(scornfully)
He left again ten minutes ago, hic!
(triumphantly)
I told you -

CUT TO:

Scene K-50.

CLOSE SHOT - HALL DOOR

It opens slightly.

MRS. MAXWELL'S VOICE:
He's no better than the rest. He won't be back. That's what's wrong with prohibition, hic!

(CONTINUED)

Scene K-50. (Cont.)

LORA'S VOICE:

Here he is now.

The door swings wide. Instead of Mortie, Nick appears in the doorway.

LORA'S VOICE:

(dismayed)

Oh --

Nick enters. He closes the door coolly behind him.

NICK:

(leaning against door)

What's all the noise?

MRS. MAXWELL'S VOICE:

(frightened)

Nick!

CUT TO:

Scene K-51.

MEDIUM SHOT - GROUP

Nick approaches the two gaping women. His manner is disapproving -- menacing.

MRS. MAXWELL:

(rising to feet in alarm)

Let us alone. Nanny's terribly sick.

NICK:

(catching Mrs. Maxwell by wrist)

Here -- you get out!

He thrusts her toward the outer door. Momentarily, she lingers.

NICK:

Go on --

(to Lora)

What are you up to with that kid?

(indicated bedroom)

LORA:

(defiantly)

I'm trying to keep her resting easily until a doctor comes. Have you anything to say about that?

(CONTINUED)

Scene K-51. (Cont.)

NICK:
Depends on how you're doin' it.

LORA:
I'm giving her a milk bath.

NICK:
Did Dr. Ranger tell you to?

LORA:
I can't find him --

CUT TO:

Scene K-52.

CLOSE SHOT - MRS. MAXWELL

She is cringing close to the hall door. She is excited, close to hysterics.

LORA'S VOICE:
He's out of town -- so I've got to do the best I can.

NICK'S VOICE:
(coldly)
Nothing gonna be done to that kid that Dr. Ranger hasn't ordered.

MRS. MAXWELL
(a little drunk - frantic)
Nick, you be careful now. -- Do you hear? -- You be careful -- I heard some things yesterday you don't think I know -- and I'll tell them if you don't let us alone --

Scene K-53.

CLOSE SHOT - NICK AND LORA

Nick is gazing at Mrs. Maxwell astonished at her boldness.

MRS. MAXWELL'S VOICE:
I'll tell what you've done to their mother -- ruined her -- kept her drunk. You want those babies to die.

(CONTINUED)

Scene K-53. (Cont.)

NICK:
(Gloweringly)
You fool!

He takes a swift step toward her, CAMERA PANNING WITH HIM. Mrs. Maxwell cringes against the door before Nick's approach.

MRS. MAXWELL
(with courage of abandon)
You can't stop me. I'm not afraid of you anymore. I found out how you're trying to get your hands on the children's trust fund -- and --

He grabs her. He claps his hand over her mouth. She screams faintly. He opens the hall door behind her and thrusts Maxwell into the corridor. Nick closes the door behind him, with a thrust of one foot.

CUT TO:

Scene K-54.

CLOSE SHOT - LORA.

She stares after him, as if dazed by the swiftness of events. Unconsciously her fingers touch the scar on her chin. A heavy thud may be heard from the hall, like an object rolling.

CUT TO:

Scene K-55.

CLOSE SHOT - HALL DOOR

The door opens again. Nick reappears in the doorway. He lounges against the door jamb regarding Lora satirically.

NICK:
Now maybe you'll do like I told you,
sweetheart.

CUT TO:

Scene K-56.

FULL SHOT - SITTING ROOM.

They eye each other. Finally, Lora makes a gesture of defeat.

LORA:

(shrugging)

I guess I'll have to.

She turns and enters the children's bedroom.

LAP DISSOLVE INTO:

Scene K-57.

C.U. - SINK.

Into scene comes Lora's hands bearing the small tub. She upends it and pours the milk down the drain. CAMERA PULLS BACK SWIFTLY INTO:

Scene K-58.

MEDIUM SHOT - KITCHEN/SINK.

Lora places the empty tub under the sink. She crosses to the bedroom door. CAMERA PANS AND TRUCKS AFTER HER INTO BEDROOM. She goes to Nanny's bed, CAMERA HALTING IN:

Scene K-59.

CLOSE SHOT - THE TWO.

Lora kneels beside the bed, in the dim light. Lora feels the child's pulse.

LORA:

(in a soft voice)

Poor little Nanny. Nobody cares whether you live or die.

(despairingly)

Gee, if you could only hear me.

MAN'S VOICE:

(from off scene)

I can.

Lora turns toward the sitting room door.

CUT TO:

Scene K-60.
CLOSE SHOT.

Between the parted draperies, outlined against the light from the living room, stands Doctor Bell. He carries an instrument case in his hand.

DR. BELL:
And I'm certainly glad I'm here.

CUT TO:

Scene K-61.
MEDIUM SHOT - THE TWO.

Lora has risen to her feet and comes toward him.

LORA:
(in great relief)
Oh, Doctor! You got my message.

DR. BELL:
(removing hat and coat)
No. I didn't get any message from you. But from a strange man -- the most extraordinary fellow.

LORA:
(astonished)
What man?
(realizing)

DR. BELL:
(laughs softly)
He said that if I couldn't see my way clear to getting up here, he'd drop around some evening with a couple of fellows and take me for a ride.

LORA:
(laughing in tearful relief)
Did he -- did he say that?

DR. BELL:
(laughs)
Yes, and I didn't like the way he said it, either.
(turns toward Nanny)
Now, what's the trouble here?

LORA:
She's low, Doctor, very low.

CUT TO:

Scene K-62.

CLOSE SHOT - NANNY

As Dr. Bell enters scene. He picks up the child's limp wrist and feels her pulse. He bends over her and examines her - listening to her breathing.

CUT TO:

Scene K-63.

CLOSE UP - LORA

As she watches him, anxious, disturbed.

LORA:

Do you think there's anything --

DR. BELL'S VOICE:

(interrupting)

Only one thing.

CUT TO:

Scene K-64.

CLOSE UP - THE TWO

DR. BELL:

(approaches Lora gravely)

A blood transfusion and in a hurry.
(makes a gesture of despair)

LORA:

Take mine. I'm type 4-A -- I've been tested.

DR. BELL:

But we don't know the baby's type.

LORA:

(desperately)

Oh, Doctor, we've got to take a chance.

DR. BELL:

(thoughtfully)

Yes -- I guess we have.

NICK'S VOICE:

(from off scene)

You guess who have?

CUT TO:

Scene K-65.

CLOSE SHOT - DRAPERIES

Nick stands between the parted draperies in the doorway to the sitting room. He is gazing hostilely at Dr. Bell.

NICK:

Who are you?

LORA'S VOICE:

(quickly)

It's Nick -- the chauffeur.

DR. BELL'S VOICE:

(with obvious recollection)

Oh yes.

CUT TO:

Scene K-66.

MEDIUM SHOT - THE GROUP

Dr. Bell approaches Nick coldly.

DR. BELL:

I'm Dr. Bell. We're just about to give a transfusion here. I must ask you to keep out.

NICK:

(sauntering into room)

You're not the doctor on this case. You'd better get out, yourself.

DR. BELL:

(facing him squarely)

See here! This is a matter of life and death.

NICK:

(insolently)

I'd run along, if I was you.

DR. BELL:

(turning his back coldly)

I can't argue with you now. I'm busy.

Nick reaches out. He catches Dr. Bell by the neck. He slings him bodily against the wall opposite the hall door.

CUT TO:

Scene K-67.

CLOSE SHOT - DR. BELL

As he crashes into the wall and collapses on the floor. Dazed for a moment, he remains in a heap. Slowly he gathers himself and starts to rise. As the hall door across the room is swung wide, a wide band of light illumines him. CAMERA PANS TO HALL DOOR. It is open. The light streams in from the hallway. Mortie is lounging in the doorway. One hand is in his suitcoat pocket which protrudes as if with a pointed revolver.

MORTIE:

(coolly)

Hey, you!

CUT TO:

Scene K-68.

CLOSE SHOT.

Nick, as he stares astonished toward the door.

MORTIE'S VOICE:

Yeah -- I mean you -- come out of there.

Nick only scowls. His fists clench. There is a sound of metallic rapping on the panel of the open door.

MORTIE'S VOICE:

(harshly)

You heard me.

Scene K-69.

CLOSE SHOT - MORTIE

He raps significantly, imperatively on the panel with the object in his pocket.

MORTIE:

(harshly)

Come on.

Scene K-70.

CLOSE SHOT - THE GROUP --(Shooting from hallway)

Mortie's shoulder protrudes in f.g. Slowly Nick comes out of the shadow of the darkened room, into the light from the door and approaches Mortie. No sound is

(CONTINUED)

Scene K-70.(Cont.)

heard except the repeated metallic rap on the door panel. CAMERA PULLS BACK SLOWLY, HALTING IN:

Scene K-71.

MEDIUM SHOT - THE TWO

As Nick steps into the hall. Mortie jerks his head down the hallway.

MORTIE:

Now -- scam!

Quickly, Nick obeys. As he goes out of scene down the hallway, Mortie reaches into the room and drags out a chair. He closes the door and tilts the chair against it. He seats himself, pulling his felt hat over his eyes, to shade them from the hall light and lights a cigarette.

FADE OUT.

SEQUENCE "L"

FADE IN:

Scene L-1

C.U. CHAIR LEGS

They are tilted back against a door. On the floor about them is scattered a profusion of tobacco ashes, half-smoked tobacco and Mortie's pipe. CAMERA PANS UP SLOWLY revealing Mortie. He is dozing, still on guard outside the bedroom door.

CUT TO:

Scene L-2

C.U. - BED

Nanny is lying, apparently asleep. A portion of Dr. Bell's face can be seen as he bends over the child. The child's eyes flutter and open. CAMERA STARTS TO PULL BACK SLOWLY.

DR. BELL:

(Approvingly)

That's a good girl -- splendid!
(straightens)

CAMERA CONTINUES TO PULL BACK. Lora's arm hanging limp over the edge of the adjoining bed. A gauze and adhesive pad covers the spot from which the blood has been taken.

CAMERA PULLING BACK FURTHER HALTS IN -

Scene L-3

MED. SHOT - GROUP

Lora, lying on Desney's bed, is still in her nurse's uniform. One sleeve is rolled up above the bandage. She wakes and starts to sit up.

DR. BELL:

(Observing her)

Did I wake you? I'm sorry. How do you feel?

LORA:

(sitting upright)

All right. I guess.

(eagerly)

How's Nanny?

(CONTINUED)

Scene L-3 (Cont.)

DR. BELL:

(Smiling)

She's responded beautifully. She'll pull out of it, this time.

He turns toward the window.

CUT TO:

Scene L-4

CLOSE SHOT - WINDOW

As Dr. Bell enters. He pulls up the shade. Daylight streams in from outside.

LORA'S VOICE:

Daylight! Have I been asleep that long?

DR. BELL:

(turning from window)

Yes. And a good thing, too.

CUT TO:

Scene L-5

FULL SHOT - BEDROOM

Dr. Bell regards Lora critically as she rises experimentally to her feet.

DR. BELL:

You'd better go right home and go to bed again. Losing that much blood can make you pretty miserable.

LORA:

But I can't. I've got to go to the police station first.

DR. BELL:

Police?

LORA:

(Approaching him)

I must. Can't you see? I've got all the proof I need now.

DR. BELL:

And I'm going to the bat with you.

CUT TO:

SCENES L-6 L-7 & L-8 OUT

Scene L-9

LONG SHOT - HALLWAY

Mortie dozes in f.g. Down the hallway toward Mortie comes Maloney. As Maloney approaches the bedroom door CAMERA PULLS BACK AND HALTS IN:

Scene L-10

CLOSE SHOT - THE TWO

Maloney halts and gazes down at Mortie with a grin. She drops her hand on his shoulder. He leaps to his feet confusedly -- his right hand goes to his pocket, but it is empty.

MORTIE:

(disgustedly as he realizes who it is)

Oh, you!

MALONEY:

(mockingly indicating bedroom)

Aw, go on, let me in -- will you?
You know me. I was here before.
Eddie knows me.

MORTIE:

(suspiciously)

What you tryin' to pull?

MALONEY:

Nothing. Only you make any joint look like a speakeasy.

She opens the bedroom door. As she enters she halts, surprised.

CUT TO:

Scene L-11

FULL SHOT - BEDROOM

Lora is approaching Maloney, carrying her hat and overcoat. Behind her, comes Dr. Bell. Mortie appears behind Maloney in doorway.

MALONEY:

(amazed)

Dr. Bell!

(CONTINUED)

Scene L-11 (Cont.)

DR. BELL:

Take good care of Nanny today, Maloney. She's had a blood transfusion. And keep in touch with me every hour.

MALONEY:

(puzzled)

How about Dr. Ranger?

DR. BELL:

(grimly)

I'll settle with him once and for all. And I'll arrange for a new night nurse, too.

MALONEY:

(to Lora)

Night nurse? What's the matter with you, honey?

DR. BELL:

It's a certainty that Mrs. Richey will not want Lora around after she learns what Lora has decided to do.

MALONEY:

You gonna sign a warrant?

LORA:

If it's the last thing I ever do!

MALONEY:

You're a fool! You'll never get another job. -- Once you've been in a jam like this even the patients are leery of you!

LORA:

(to Mortie as she steps past Maloney, ignoring what Maloney has said)

Will you give me a lift downtown?
I'm in a hurry.

MORTIE:

Give you a lift? Me? Well, I should say so.

As they leave -

LAP DISSOLVE TO:

Scene L-12.

CITY STREET -

DAY

A double stream of traffic flows past. Mortie's car approaches CAMERA.

CUT TO:

Scene L-13

CLOSE SHOT - CAR (SHOOTING FROM THE HOOD)

Mortie is behind the wheel. Lora is seated beside him. His eyes are fixed on the traffic.

MORTIE:

But if this expose gets you in trouble and you can't get another job as a nurse, what'll you do?

LORA:

(shrugging indifferently)
Housework, maybe -- anything --
I can do lots of things. I can cook --
(gaily)
And you ought to see me make a bed.

MORTIE:

(eyes still on traffic)
I need somebody who can do all them things.
(shouting at passing car)
Hey, stupid, look where you're goin'.

Lora regards him with a faint smile on her lips. Mortie glances at her to discover her studying him.

MORTIE:

(casually)
Well -- how about a date tonite?

There is another moment of silence. The car comes to a stop at a corner in response to the ringing of a signal.

LORA:

(smiling thoughtfully)
You're not much to look at, but you do have a way of showing up when you're needed.

MORTIE:

Come here.
(Pulls her over toward him.
Lora resists momentarily,
then nestles into his arms)

LORA:

(looking up at him laughingly)
By the way, what's your name?

MORTIE:

(with a grin)
Mortie.

(CONTINUED)

Scene L-13 (Cont.)

LORA:
(shaking his hand smilingly)
Glad to meet you. I'm Lora Hart.

MORTIE:
It's that last name I like.
(pulls her down closer)

LORA:
But you won't be able to drive.

MORTIE:
Sure I will. When I say shift --
shift.

CUT TO:

Scene L-14

CLOSE SHOT - THE TWO (SHOOTING FROM RUMBLE SEAT)

The traffic bell rings off scene.

MORTIE:
Shift.

Lora's hand can be seen as she pushes the gear
shift into place. The car starts forward.

CUT TO:

Scene L-15

(SHOOTING FROM ABOVE)

The double stream of traffic flows past. An ambulance
siren is heard. Cars turn into the curb. Pedestrians
scatter to safety.

CUT TO:

Scene L-16

CLOSE SHOT - CURB

Mortie's car draws up at the curb and stops. Lora
is still snuggled in his arms. The ambulance passes
in b.g., its siren shrieking.

MORTIE:
(to Lora)
Happy?

(CONTINUED)

Scene L-16 (Cont.)

LORA:
 (ecstatically)
 Yeah...
 (sobering)
 But there's one thing --

MORTIE:
 What?

LORA:
 (thoughtfully)
 I hate to think of Nick's being
 arrested and all of that dirt
 coming out in court -- because
 of the kids.

MORTIE:
 (as siren grows fainter)
 Shift.
 (she shifts and the car starts
 forward)

Scene L-17

CLOSE SHOT - THE TWO (SHOOTING FROM HOOD)

As car moves out into traffic.

MORTIE:
 (eyes on the road)
 Nick won't be arrested.

LORA:
 (surprised)
 No? Why?

MORTIE:
 Well, I ain't seen him around
 since last night.

LORA:
 Think he's run?

MORTIE:
 No.

LORA:
 (sitting up - regarding him
 with a trace of suspicion)
 Well. What do you think?

(CONTINUED)

Scene L-17 (Cont.)

MORTIE:
 (casually)
 I ain't got an idea. Only I was
 talkin' to a couple guys last night.

LORA:
 What's that got to do with it?

MORTIE:
 Well, I happened to mention I
 didn't like Nick so good.

LORA:
 (startled)
 You didn't -- you don't mean it!
 -- Mortie!

MORTIE:
 (with a sheepish grin)
 Well, a thing like that's liable to
 slip out accidental-like in a
 conversation.

CUT TO:

Scene L-18

FULL SHOT - STREET (SHOOTING FROM AMBULANCE)

The siren shrieks piercingly. The driver's hand on the siren may be seen, as well as the other hand on the wheel and a portion of his shoulder. The buildings whizz past dizzily as the ambulance swings around a corner and draws up before a grilled iron gate. On the gate may be read the inscription: "DOWNTOWN HOSPITAL". An attendant inside opens the gates. The ambulance slides through the gates and approaches the door marked: "EMERGENCY CLINIC."

CUT TO:

Scene L-19

FULL SHOT - REAR OF AMBULANCE AND CLINIC

Egan, still an interne, appears from the clinic. He approaches the rear of the ambulance. Another interne pokes his head out from the ambulance.

EGAN:
 (on ground)
 What is it?

CUT TO:

Scene L-20

CLOSE SHOT - AMBULANCE

EGAN:

(continuing)

For us?

SECOND INTERNE:

(as he leaps to the ground)

No, for the morgue.

The ambulance draws away. The two internes approach the door of the emergency clinic.

SECOND INTERNE:

(going)

Some guy got taken for a ride.

EGAN:

Bootlegger?

SECOND INTERNE:

No -- he's wearing a chauffeur's uniform.

FADE OUT:

T H E E N D