

RADIO ROMANCES

Two romantic comedies for Valentine's

Written and produced by

John F. Barber

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Re-Imagined Radio
Season 14, Episode 02

Final draft

RADIO ROMANCES

Two madcap love stories

Re-Imagined Radio
Season 14, Episode 02, RiR #94
Final Draft

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Synopsis

Re-Imagined Radio samples two award-winning, witty, sophisticated, madcap romantic comedies starring Cary Grant, Katherine Hepburn, James Stewart, and Claudette Colbert to celebrate February, the month of Valentine's and Love. Both are adaptations from popular movies.

It Happened One Night is a 1934 American romantic comedy motion picture, directed by Frank Capra, starring Claudette Colbert and Clark Gable. The screenplay, by Robert Riskin was adapted from a story, "Night Bus," by Samuel Hopkins Adams. The movie follows a runaway socialite and a cynical reporter traveling by bus from Miami to New York. Its fast-paced dialogue and charm make it a foundational screwball comedy, the first of only three to win all the "Big Five" Academy Awards: Best Picture, Best Director, Best Actor, Best Actress, and Best Adapted Screenplay. The other two were *One Flew Over the Cuckoo's Nest* (1975) and *The Silence of Lambs* (1991). *It Happened One Night* is considered one the greatest films ever made.

Adapted as a one-hour radio play for *Lux Radio Theatre*, with Grant and Colbert reprising their roles, March 20, 1939, and again January 28, 1940, for *The Campbell Playhouse*, starring Orson Welles, William Powell, and Miriam Hopkins. Re-Imagined Radio samples the *Lux Radio Theatre* adaptation.

Credits

Cary Grant as Peter Warne
Claudette Colbert as runaway socialite Ellie Andrews
John Gibson as Bus Driver
Chester Clute as Mr. Dyke
Eddie Waller as Mr. Dobbs
Lou Merrill as Harry Gordon

Walter Tetley as a newsboy
Marion Aye as Telephone Operator
Frank Nelson as a detective
Louis Silvers

The Philadelphia Story began as a 1939 Broadway play by Philip Barry. Katherine Hepburn starred as Tracy Lord. Joseph Cotten as Dexter Haven, Van Heflin as Mike Connor and Shirley Booth as Liz Imbrie. Hepburn again starred, with Cary Grant and James Stewart, in the 1939 adaptation for the movie screen by Donald Ogden Stewart and Waldo Salt. The movie was nominated for six Academy Awards. The March 17, 1947 radio adaptation we present here is second of two for *The Screen Guild Theater*, a radio anthology series 1939-1952, CBS. It is considered one of the best examples of a comedy about remarriage, in which a couple divorce, flirt with outsiders and then remarry. The genre was popular in the 1930s and 1940s when divorce was considered scandalous and the depiction of extramarital affairs was blocked by the Production Code.

Credits - The Philadelphia Story

Katherine Hepburn as Tracy Lords
Cary Grant as Dexter C.K. Haven
Jimmy Stewart as Macaulay "Mike" Conner
Walter Connolly
Roscoe Karns
Melville Ruick as Announcer
Produced and directed by Bill Lawrence
Adapted by Harry Cronman
Music arranged and conducted by Wilbur Hatch
Truman Bradley was the announcer

Color Code

Yellow highlighted text = sound effect(s), either pre-recorded or live.

~~text example~~ = text that could be deleted as needed.

~~Magenta highlighted text with strike through~~ = text deleted for episode timing

MUSIC = pre-recorded

MUSIC = bespoke, created for this episode

COLD OPEN

SFX: SAMPLES FROM OPENING OF "IT
HAPPENED ONE NIGHT"

SFX: BUS RUMBLES DOWN ROAD ... HORN
HONKS

MUSIC: FOR AN INTRO ... THEN OUT

DEMILLE A bus terminal in Miami, Florida.
Passengers are milling about the ticket
office, crowding around the newsstand,
fighting for places at the lunch
counter. In a telephone booth at the far
end of the station, Peter Warne, a news
reporter, has just put through a long
distance call to his paper.

PETER Hello? This the New York Globe?

OPERATOR (FILTER) Yes, sir?

PETER This is Peter Warne talking. I wanna
speak to Harry Gordon right away.

OPERATOR (FILTER) Who?

PETER Gordon, Gordon! The managing editor.

OPERATOR (FILTER) Oh, one moment please.

PETER (TO HIMSELF) Fire me, huh? I'll show
him, the big baboon...

GORDON (FILTER) Hello?

PETER Hello?! Gordon?!

GORDON (FILTER) Yeah.

PETER This is Peter Warner!

GORDON (FILTER) Well, what of it?

PETER Say, what's all this about my being fired?

GORDON (FILTER) You got my wire, didn't you?

PETER Sure, but...

GORDON (FILTER) Well, it goes. You're through.

PETER What for?

GORDON (FILTER) You know what for. Go on home and sleep it off.

PETER What?! Listen here, monkey face. I'm the best news hound your filthy scandal sheet ever had.

GORDON (FILTER) Don't make me laugh. What were you doing last night?

PETER None of your...! I sent you my copy!

GORDON (FILTER) Sure. All about the bathing beauties on Miami Beach. It was lovely. Did you know that Ellie Andrews disappeared last night from her father's yacht?!

PETER What?

GORDON (FILTER) Ellie Andrews! She disappeared! Did you know that?!

~~PETER~~ ~~No.~~

~~GORDON~~ ~~(FILTER) Well, that's why you're fired!~~

~~SFX: GORDON HANGS UP~~

~~PETER~~ ~~Hey, wait!~~

~~SFX: LINE DISCONNECTED~~

~~PETER~~ ~~Hello?!~~

~~SFX: JANGLES THE HOOK~~

~~PETER~~ ~~Hello?! (DISGUSTED) Oh...~~

~~SFX: SLAMS RECEIVER DOWN ... PHONE
BOOTH DOOR OPENS ... BUS STATION
BACKGROUND WITH CROWD NOISE~~

DRIVER (ANNOUNCES) Bus waitin' for Palm Beach,
Savannah, Jacksonville, Philadelphia,
New York!

NEWSBOY Here ya are! Get your newspaper! Read
all about it! Wealthy heiress runs away!
Here! Read all about it!

PETER Hey, boy.

NEWSBOY Yes, sir? You want a paper?

PETER What's the headline?

NEWSBOY Oh, that. That's about a society girl.
Her name's Ellie Andrews, and she just
run away from her old man's yacht.

PETER Ellie Andrews, the banker's daughter, huh?

NEWSBOY Yeah. Want a paper, mister?

PETER What'd she run away for?

NEWSBOY Oh, I don't know. Y'see, she wants to marry some aviator guy and her old man don't want her to? So she runs away. And then the old man, ... Hey, look, why don't you buy a paper? You can read the whole thing for three cents.

PETER Who, me? I never read newspapers!

NEWSBOY Well, for cryin' out...!

PETER Here, here's a dime. Buy yourself an automobile.

NEWSBOY Okay! Thanks, mister.

PETER Hey, wait a minute. Where do I get the bus to New York?

NEWSBOY Right outside the terminal.

PETER Thanks.

NEWSBOY Hey-o! Get your paper here! Read all about it!

THEME AND ANNOUNCER

MUSIC: RIR THEME

ANNOUNCER Welcome to Re-Imagined Radio, a program about sound-based storytelling. With

each episode we explore how dialogue, sound effects, and music can engage your listening imagination and promote storytelling. Here to tell you about THIS episode is John Barber, producer and host.

HOST OPEN

HOST

Hello everyone. Welcome to Re-Imagined Radio. This episode, number 94, is called "Radio Romances" and features two romantic comedies for February and Valentine's Day.

We begin with *It Happened One Night*, the March 20, 1939, episode of *Lux Radio Theatre*.

The episode adapts the 1934 motion picture of the same title, winner of five Academy Awards, starring Cary Grant and Claudette Colbert, directed by Frank Capra.

This madcap romantic comedy follows a runaway socialite and a cynical reporter on a bus trip from Miami to New York, after their meet cute.

Grant and Colbert reprise their roles as smooth-talking reporter Peter Warne, and runaway socialite Ellie Andrews. It's good fun.

For more information, and the episode script, visit our website, reimagedradio dot fm.

Our cold open introduced "It Happened One Night," starring Cary Grant and Claudette Colbert. Let's continue listening.

ACT #1: IT HAPPENED ONE NIGHT

PETER Hey, driver, does this bus go to New York?

DRIVER There's a sign on the front. Can't you read?

PETER Sorry, but I never got past the fourth grade. Where do I sit?

DRIVER That don't worry me any.

~~PETER Okay. If you'll be good enough to move this pile of newspapers, I'll take this seat here.~~

~~DRIVER Move 'em yourself.~~

~~PETER Fine.~~

~~SFX: NEWSPAPERS PICKED UP AND THROWN AWAY~~

~~DRIVER Hey, hey, wait a minute. What do you think you're doing?~~

~~PETER Huh?~~

~~DRIVER The papers, the papers! What's the idea o' throwin' them out?~~

~~PETER Oh, oh, the papers. You know, it's a long story my friend. I never did like~~

~~the idea of sitting on newspapers. I did it once and all the headlines came off on my white trousers.~~

~~DRIVER You...~~

~~PETER No, on the level, it actually happened. Nobody bought a newspaper that day. They just followed me around and read the news off the seat of my pants.~~

~~DRIVER Ah, fresh guy, huh? What you need's a good sock on the nose.~~

~~PETER Listen, partner. You may not like my nose but I do. I always wear it out in the open where, if anybody wants to take a sock at it, they can do it.~~

~~DRIVER Oh, yeah?~~

~~PETER Now, that's a brilliant answer. Why didn't I think of it? Our conversation could've been over long ago.~~

~~DRIVER Oh, yeah?~~

~~PETER If you keep that up, we're not going to get anywhere!~~

~~DRIVER Oh, yeah?~~

~~PETER (GIVES UP) Ya got me.~~

~~ELLIE Pardon me, I want to get by.~~

~~PETER Yeah, come on through, this is liable to last all night.~~

~~ELLIE~~

~~Oh, don't mind me. Thank you.~~

~~PETER~~

~~Hey, wait, you can't sit there, that's my seat.~~

~~ELLIE~~

~~I beg your pardon?~~

~~PETER~~

~~Listen, I'm putting up a stiff battle for that seat, so if it's just the same to you ... scram!~~

ELLIE

Driver, are these seats reserved?

DRIVER

Nah. First come, first served.

ELLIE

Thank you.

PETER

Wait a minute, driver. These seats accommodate two people, don't they?

DRIVER

Well, maybe they do and maybe they don't.

PETER

Thanks. Move over, sister.

ELLIE

Ow!

PETER

This is a "maybe they do."

ELLIE

Well!

PETER

There. Ya comfortable?

ELLIE

Oh, yes, very.

PETER

That's good. There's nothing like being comfortable when you have two thousand miles to... Say, haven't I seen you some place before?

ELLIE I'm afraid not.

PETER Funny, but I think I have. You ever had your picture in a newspaper?

ELLIE Never.

PETER Not even on the society page? (NO ANSWER) Oh, well, my mistake. But I could have almost sworn I've seen you before.

ELLIE Really? Perhaps it was at the livestock show in Chattanooga. I often go there with my old maid aunt from the country. We're simply mad about the merry-go-round.

DRIVER Board!

SFX: BUS ENGINE STARTS UP BUS RUMBLES DOWN THE ROAD

MUSIC: TRANSITION ... A LITTLE TRAVELING MUSIC ... THEN OUT

ELLIE (YAWNS) Oh. Oh, I'm terribly sorry!

PETER Oh, that's all right. You have a good sleep?

ELLIE Oh, fine, thank you. (SURPRISED) Well ... well, everybody's gone! Where are we?

PETER Jacksonville. We just got in.

ELLIE Oh. Oh, it was foolish of me to fall asleep on your shoulder like that. Why didn't you push me away?

PETER I hated to wake you up. You look kind of pretty asleep. How about some breakfast?

ELLIE Oh, no. Oh, no, thank you. I ... I never eat on a bus.

PETER You mean you've never traveled on a bus.

ELLIE I beg your pardon?

~~PETER Let it go. But you ought to eat something. You gotta watch out for your health, you know.~~

~~ELLIE Thank you, I can take care of myself. Excuse me, please, uh, I'm getting out.~~

PETER Sit down. I want to talk to you.

ELLIE Oh, do you?

PETER You'll never get away with it, Miss Andrews.

ELLIE What are you talking about?

PETER I said you'd never get away with it. Your father'll stop you before you get halfway to New York.

ELLIE You ... you must have me confused with someone else.

PETER Quit kidding, it's all over the front page. You know, I've always been curious

to know what kind of a girl would want to marry a front page aviator like King Westley. Take my advice and grab the next bus back to Miami. That guy's a phony.

ELLIE I didn't ask for your advice.

PETER No, that's right, you didn't. Well, I guess I'll step out and send a telegram.

ELLIE No, wait! You ... you're not going to notify my father, are you?

PETER What for?

ELLIE You could probably get some money out of him.

PETER I never thought of that.

ELLIE Now, listen. If you'll promise not to do it, I'll pay you. I'll pay you as much as he will. You won't gain anything by giving me away as long as I'm willing to make it worth your while. And I will! Just as soon as I can get to New York, I'll pay you.

PETER Cut it.

ELLIE What?

PETER I said cut it. You know, I had you pegged right from the start. You're the spoiled brat of a rich father. The only way you can get anything is to buy it.

Now you're in a jam and all you think of is your money. It never fails, does it?

ELLIE

But I ...

PETER

Ya ever hear of the word "humility"? No, you wouldn't. I guess it never occurred to you to just say, "Please, mister, I'm in trouble. Will you help me?" No, that'd bring you down off your high horse for a minute. Well, let me tell you something, maybe it'll take a load off your mind. You don't have to worry about me. I'm not interested in your money or your problems. You, King Westley, your father ... you're all a lot o' hoey to me. So long, Miss Andrews.

MUSIC: BRIDGE

SFX: BUS RUMBLES DOWN ROAD ...

CONTINUES IN BACKGROUND

~~SHAPELEY~~

~~(FADES IN) Hiya, sister! All alone? I'll keep you company.~~

~~ELLIE~~

~~I'm sorry, you can't sit here. This seat's taken.~~

~~SHAPELEY~~

~~My name's Shapeley. Might as well get acquainted, it's gonna be a long trip. Gets lonesome later on, especially for somebody like you. You look like you've got class. Yes, sir, with a capital K. And believe me, I'm the guy that knows class when I see it, believe you me. Ask any of the boys, they'll tell ya.~~

~~Shapeley sure knows how to pick 'em.
Yes, sir, Shapeley's the name and
shapely's the way I like 'em. Say,
what's the matter, sister? You ain't
sayin' much.~~

~~ELLIE It seems to me you're doing excellently
without my assistance.~~

~~SHAPELEY Ha-ha-ha! That's pretty good. "It seems
to me you're doing excellently without
my assistance." Well, shut my big nasty
mouth. Looks like you're one up on me.
Now, say, look. You know, there's
nothing I like better in this entire
world than to meet a [high-class] mama
that can snap 'em back at ya. Yes sir,
you're just my type. Believe you me,
sister, I could go for you in a big way.
"Fun-on-the-side" Shapeley they call me
and the accent's on the fun. Believe you
me!~~

~~ELLIE Believe you me! You bore me to
distraction.~~

~~SHAPELEY Ha! Looks like you're two up on me now!~~

~~PETER Hey, you.~~

~~SHAPELEY Huh?~~

~~PETER There's a seat over there for you.~~

~~SHAPELEY What's the idea?~~

~~PETER I'd like to sit next to my wife, if you
don't mind.~~

~~SHAPELEY Your ... your wife?~~

~~PETER Yeah. Come on, come on.~~

~~SHAPELEY Oh, yeah, yeah. Sure, sure. (MOVING OFF)
Excuse me. I was just tryin' to make
things comfortable... I didn't know it
was your wife. You understand what I
mean, don't you?~~

~~ELLIE (RELIEVED SIGH) If you'll promise not to
snap my head off, I'd like to thank you.~~

PETER ~~Forget it. I didn't do it for you. His
voice was getting on my nerves.~~ Hey,
your clothes are soaking wet! Did you
get caught in that shower back at the
last stop?

ELLIE Yes. It was a cool shower, too.

PETER Here. Take my coat and put it around
you.

ELLIE Oh, no, no.

PETER Sure, go ahead. You're as helpless as a
baby.

ELLIE Thank you.

PETER How'd you happen to get caught in it
anyhow?

SFX: THUNDER

ELLIE Well, those things do happen, don't
they? I ... I just ran into the terminal
to buy a box of candy and ...

PETER Candy? Are you crazy?

ELLIE What do you mean?

PETER Let me see your purse.

ELLIE Oh, please! Now, give me my purse!

PETER Hmm! Just as I thought. One dollar and sixty cents. How do you expect to get to New York if you waste your money on candy?

ELLIE That's none of your business.

PETER You're on a budget from now on. Here's your purse, I'll keep the money.

ELLIE Now, just a minute! Just...

PETER Shut up. From now on, I'm the boss.

SFX: BUS SLOWS TO A STOP ...

PASSENGERS BUZZ ("HEY, WHAT'S GOING ON?" "WHAT'S THE MATTER?" "WHAT ARE WE STOPPIN' HERE FOR?") ...

CONTINUES IN BG

PETER Hey, driver, what's the matter?

DRIVER There's a sign there says the bridge at Dawson's been washed out. We might as well put up here for the night.

ELLIE But where are we?

DRIVER Dyke's Auto Camp. They got cabins here.

PETER No chance of getting through, huh?

DRIVER Not tonight.

PETER That's enough for me. Come on, brat.

ELLIE Are you talking to me?

PETER Yeah. We're stopping here for the night.
(MOVING OFF) Come on, let's go.

SFX: PASSENGER BUZZ FADES OUT ...
TRANSITIONAL PAUSE ... THUNDER ...
RAIN, WHICH CONTINUES IN BACKGROUND

DYKE Here's your cabin, Mr. Warne.

PETER This one here?

DYKE Yes, sir.

SFX: CABIN DOOR OPENS

PETER (CALLS) Come on, kid! This is it!

ELLIE (FADES IN) Oh! Oh, I'm dripping!

DYKE Well, good night. I hope you and your husband rest comfortably, Mrs. Warne.

ELLIE Mrs. Wa...? Oh, yes, thank you.

PETER Well, go on in. What are you going to do, stay out here in the rain all night?

SFX: CABIN DOOR CLOSED AND LOCKED

~~ELLIE Mm hm! Darn clever, these Armenians.~~

~~PETER Yeah. It's a gift.~~

ELLIE I just had the unpleasant sensation of hearing you referred to as my husband.

PETER Oh, yeah, yeah, I forgot to tell you about that. I registered as "Mr. and Mrs."

ELLIE Oh, you did? ~~You know, compared to you, my friend Shapeley's an amateur.~~ Just what ever gave you the idea I'd stand for this?

PETER Hey, now wait a minute. Let's get this straightened out right now. If you're nursing any silly notion that I'm interested in you, forget it! You're just a headline to me.

ELLIE A headline? You're not a newspaperman, are you?

PETER Chalk one up for your side. Now, listen. You want to get to your fiancé King Westley in New York, don't you? All right, I'm here to help you. What I want is your story. Exclusive. A day-to-day account, all about your mad flight to happiness. I need that story. Just between you and me, I've got to have it!

ELLIE (CHUCKLES) Isn't that just too cute? There's brain behind that face of yours, isn't there? You've got everything nicely figured out for yourself. Even including this.

PETER This? Oh, oh, you mean the "Mr. and Mrs." business. Well, that's a matter of simple mathematics. These cabins cost

two bucks a night. And I'm sorry to inform you, wifey dear, that the family purse won't stand for our having separate establishments. Understand?

ELLIE Yes, I guess so.

PETER Smart girl. And now we come to the problem of retiring for the night. Uh, which of these, uh, beds do you prefer?

ELLIE (UNENTHUSIASTIC) Mm.

PETER That one? Take it.

ELLIE Thanks. Now that the popularity contest is over, what happens next?

PETER Oh, simple. Uh, give me that clothesline over there.

SFX: CLOTHESLINE TOSSED

PETER Thank you. Now, we tie up one end of it here on the wall, like this. (BEAT) Pretty knot, don't you think?

ELLIE About average.

PETER (OFF) The other end goes over this nail. And we tie it [up] on the opposite wall. So. (MOVING IN) That makes a clothesline extending from wall A to wall B and passing exactly between beds X and Y. Then we take the blanket ... G ... and place it over the clothesline ... AB ... so that you, in bed X, will not be

troubled with the disturbing sight of me
... in bed Y. Eh, do you follow me?

ELLIE I suppose that makes everything all
right.

PETER I hope it does. I like privacy when I
retire. Hence, the walls of Jericho!
Maybe not as thick as the ones that
Joshua blew down with his trumpet ...
but it's a lot safer. You see, I have no
trumpet.

ELLIE Well, now that is a relief.

PETER And to show you my heart's in the right
place, I'll give you my best pair of
pajamas. Here.

SFX: PAJAMAS TOSSED

ELLIE Thanks.

PETER (UNDRESSING) Now. (CLEARS THROAT) Do you
mind joining the Israelites on the other
side of our wall?

ELLIE (EMBARRASSED) I ... I think it might be
better. Excuse me.

PETER Yeah. That's the stuff, brat. And don't
be worried. The walls of Jericho will
protect you.

ELLIE Would you mind putting out that light?

PETER No, not at all.

SFX: SWITCH CLICKS

PETER Turning in?

ELLIE Mm hm.

PETER (PAUSE, CLEARS THROAT, EMBARRASSED) Say, uh ... Would you mind, uh, taking those things of yours off the walls of Jericho?

ELLIE Oh! Oh, I'm sorry. How's that?

PETER Uh, better. (PAUSE) Nice, isn't it? Lying here and listening to the rain.

ELLIE By the way. What's your name?

PETER What's that?

ELLIE Who are you?

PETER Me? Oh, I'm the whippoorwill that cries in the night. I'm the soft morning breeze that caresses your lovely face. I'm the ...

ELLIE You've got a name, haven't you?

PETER Yeah, I got a name. Peter Warne.

ELLIE Peter Warne? I don't like it.

PETER Well, don't let it bother you. You're giving it back to me in the morning.

ELLIE (CHUCKLES) Pleased to meet you, Mr. Warne.

PETER The pleasure's all mine ... Mrs. Warne.

ELLIE Good night.

PETER Good night.

MUSIC: TOPS THE RAIN ... FADE OUT
UNDER THE FOLLOWING

SFX: CLINK OF DISHES, UTENSILS ...
CABIN DOOR OPENS AND CLOSES

ELLIE (CHEERY) Hello!

PETER Morning, wifey. About time you got back.

ELLIE Oh, I met some very interesting women at the showers; we got to chatting about this and that; you know how time flies.

PETER Mm hm. Come on, come on, come on, sit down. Breakfast's all ready.

ELLIE Oh, how nice! Scrambled eggs!

PETER (CORRECTS HER) Egg! One egg, one doughnut, black coffee. That's your ration until lunch. Any complaints?

ELLIE Nope. No complaints.

PETER That's nice, for a change. Er, doughnut?

ELLIE Thanks. Mm. You think this whole business is silly, don't you? I mean, running away and everything.

PETER Oh, no, no. It's too good a story.

ELLIE Yes, you do. You think I'm a fool and a spoiled brat. Well, perhaps I am, although I don't see how I can be. People who are spoiled are accustomed to having their their own way. I never have! I've always been told what to do and how to do it and where and with whom. Nurses, governesses, chaperones ... even bodyguards! (IRONIC) Oh, it's been a lot of fun.

PETER One consolation ... you can never be lonesome.

ELLIE Mmm, it had its moments. It got to be a sort of a game to try and outwit father's detectives. I did once ... actually, actually went shopping without a bodyguard. It was swell, I felt absolutely immoral. But it didn't last long. They caught up with me in a department store. I was so mad, I ran out the back way and jumped into the first car I saw. Guess who was in it?

PETER Santa Claus.

ELLIE King Westley was in it.

PETER (WITH DISGUST) Oh, for... Is that how you met him?

ELLIE Mm hm. We rode around all afternoon. Father was frantic. By six o'clock, he was having all the rivers dragged.

PETER I can see it. (DISAPPROVING) Say. Where did you learn to dunk? In finishing school?

ELLIE Aw, now don't you start telling me I shouldn't dunk!

PETER Of course you shouldn't! You don't know how to do it! Dunking's an art! Don't let it soak so long! A dip, and ... plop ... into your mouth. If you let it soak so long, it'll get soft and fall off. It's all a matter of timing. I ought to write a book on it.

ELLIE (AMUSED) Thanks, professor.

PETER Just goes to show you. Twenty millions and you don't know how to dunk.

SFX: VOICES, OFF

ELLIE I'd change places with a plumber's daughter any day.

PETER Shhh! Sh! Sh!

ELLIE What's the matter?

PETER (WHISPERS) Shut up. Somebody's outside.

DYKE (FROM OUTSIDE) Now, just a minute. Now... Well, how do I know who you are? [I never saw you before.] You can't go around bothering my tenants. Besides, how do I know you're a detective?

DETECTIVE (FROM OUTSIDE) Oh, show 'em your credentials, Mac.

PETER (WHISPERS) Detectives!

ELLIE (WHISPERS) Oh, that's father at work. Peter, what'll I do? Maybe I can jump out of the window. They ... they wouldn't see me.

PETER (WHISPERS) Sh! Sh! Sh! Come here, come here, come here. Get yourself all mussed up.

ELLIE (WHISPERS) What?

PETER (WHISPERS) Here, here. Push your hair down over your eyes.

ELLIE (WHISPERS) Oh.

PETER (WHISPERS) Yeah, yeah, that's it. (LOUD) Yeah, yeah, I got a letter from Aunt Bella last week! She says if we don't stop over at Wilkesbury, she'll never forgive us!

ELLIE (WHISPERS) What are you talking about?

PETER (WHISPERS) What's the difference? Say something!

ELLIE (WHISPERS) Oh!

PETER (LOUD) I guess I'll write to Aunt Bella today!

ELLIE (LOUD, BAD SOUTHERN ACCENT) Yes, I would if I was you! Letters are always cheerin' to invalids!

SFX: CABIN DOOR OPENS

PETER Yeah! Yeah, she says she's got [the] hay fever again!

ELLIE Ya don't say!

DETECTIVE (CLEARS THROAT) Excuse me.

ELLIE Oh, look! A man, darlin'!

DETECTIVE I want to see you, miss. What's your name?

ELLIE Are you addressing me?

DETECTIVE Yeah! What's your name?

PETER Hey, wait a minute! That's my wife you're talkin' to. What do you want anyway?

DETECTIVE We're lookin' for somebody.

PETER Yeah? Well, look your head off! Only don't come bustin' in here. This ain't a public park. I got a notion to take a sock at you!

DETECTIVE Now, take it easy, son, take it easy.

DYKE Uh, they're detectives, Mr. Warne.

PETER I don't care if they're the whole police department! They can't come bustin' in here and shootin' questions at my wife!

ELLIE Now, don't get so excited, Peter! They just asked a civil question!

PETER Oh, is that so? Say, how many times do I have to tell you to stop buttin' in when I'm havin' an argument?

ELLIE Oh! You don't have to lose your temper!

DETECTIVE Now, just a minute...

PETER (MIMICS) "You don't have to lose your temper!" That's what you said the other time, too! Every time I trying to protect ya!

ELLIE (TEARFUL) Oh, now, keep quiet!

PETER I won't keep quiet!

DETECTIVE Now, listen, you two...

PETER You're just like your old man! Once a plumber's daughter, always a plumber's daughter! There ain't an ounce of brains in your whole family!

ELLIE Aw, Peter Warne, you've gone far enough! I won't stand here and be insulted like this!

PETER Oh, shut up! Shut up!

ELLIE Noooo! (STARTS CRYING, CONTINUES WAILING IN BG)

DYKE (TO DETECTIVE) Now, you see what you've done? You've disturbed my guests.

PETER Yeah, what do you mean by it anyway?

DETECTIVE Well, I'm sorry, Mr. Warne, but, you see, we got to check up on everyone. We're looking for a girl by the name o' Ellen Andrews, daughter of the Wall Street king.

PETER Yeah? Well, it's too bad you're not looking for the daughter of a plumber!

ELLIE (WAILS EVEN LOUDER)

PETER (VERY LOUD) Quit bawlin'! Quit bawlin'!

DETECTIVE I'm sorry, folks. My mistake.

DYKE (MOVING OFF) Well, there, now. Didn't I tell you they was a perfectly nice married couple?

DETECTIVE (MOVING OFF) Well, how would I know...?

SFX: CABIN DOOR SHUTS

ELLIE (ABRUPTLY STOPS CRYING) Are they gone?
...

PETER Yeah. Yeah, they're gone.

SFX: PAUSE ... THEN PETER AND ELLEN
CRACK UP WITH LAUGHTER

MUSIC: BRIDGE

SFX: BUS RUMBLES DOWN ROAD ...
CONTINUES IN BACKGROUND

ELLIE Peter?

PETER Hm?

ELLIE Peter, wake up!

PETER Hm? What do you want? Can't you see I'm tryin' to get some sleep?

ELLIE Shapeley's back with us. Did you know that?

PETER Sure. What about it?

ELLIE Look at him. He's got one of those newspapers with my picture in it. He... Oh, Peter, I'm afraid.

~~PETER What are you afraid of? Haven't ya still got me with ya? Where did Shapeley get that paper?~~

~~ELLIE We stopped a few miles back while you were sleeping. He must have got it there.~~

~~PETER Well, it's too late to do anything now.~~

~~ELLIE He's looking at me again. Oh, Peter, do you think he's recognizes me?~~

~~PETER We'll find out soon enough.~~

~~ELLIE But what'll we do?~~

PETER Wait till the next stop. I'll get him into a conversation outside and if he suspects anything... Well, we'll see.

SFX: BUS RUMBLES DOWN ROAD FOR A MOMENT, THEN FADES OUT ...

TRANSITIONAL PAUSE ... FADE IN ON

CRICKETS CHIRPING ... CONTINUES IN
BG

PETER Hello, Mr. Shapeley.

SHAPELEY Hello. Nice to get out and stretch your legs, ain't it?

PETER Yeah, it sure is. I see you got a paper there.

SHAPELEY That's right. Maybe you'd like to take a look at it.

PETER Yeah. Don't mind if I do. Hmmm.

SHAPELEY Hold it here in the headlights and you can read it while you're waitin'. Travelin' like this, you sort of lose track of what's going on in the world. Now, take that story there, for instance, about that Ellie Andrews. If I was to see that dame, you know what I'd do?

PETER No. What?

SHAPELEY I'd go fifty-fifty with you.

PETER Why?

SHAPELEY Well, because I don't believe in hogging it all, see? A bird that figures that way, always ends up behind the eight ball, is what I always say.

PETER (PAUSE) What's on your mind?

SHAPELEY Five Gs or I crab the works.

PETER Five Gs, huh?

SHAPELEY You heard me.

PETER Yeah. You know it's a lucky thing, my running into you. You're just the man I need.

SHAPELEY You made no mistake, believe you me!

PETER You pack a gat?

SHAPELEY Huh?

PETER A gat, a gat. A rod. Got any fireworks on ya?

SHAPELEY Why, no, I...

PETER Well, it's all right anyway. I got a couple of machines guns in my suitcase. I'll let you have one of 'em. May have a little trouble up north. May have to shoot it out with the cops.

SHAPELEY Huh?

PETER If you come through all right, these five Gs are as good as in the bag.

SHAPELEY Yeah, yeah, but, uh...

PETER Course, I'll have to talk with the Killer; see that he takes care of you.

SHAPELEY The ... the Killer?

PETER Yeah, yeah, the big boy. The boss of the outfit.

SHAPELEY (STAMMERS) Say, you're ... you're not kidnapping her, are you?

PETER What else, stupid? Say, you don't think we're after that penny ante reward, do you? Ten thousand bucks? (WITH DISGUST) Chicken feed.

SHAPELEY Yeah, well, pardon me, mister, I guess I don't want that money after all.

PETER Hey, listen, you're in on this thing and you're stayin' in, get me? You know too much.

SHAPELEY (STAMMERS) Yeah, but ... but ... I won't say anything. Honest, I won't.

PETER How do I know that?

SHAPELEY (BURBLES)

PETER I gotta good notion to plug you right now.

SHAPELEY No, no, no. You can trust me, mister. (STAMMERS) I won't talk, I won't say anything, my wife and my kids... I...

PETER What's your name?

SHAPELEY My name? It's Oscar Shapeley.

PETER Where do you live?

SHAPELEY Orange, New Jersey.

PETER Got a couple o' kids, huh?

SHAPELEY Yes, sir. Yeah, they're just babies. A little golden-haired girl...

PETER You ever heard of Bugs Dooley?

SHAPELEY (STAMMERS) Bugs Dooley?

PETER Yes, yes. He was a nice guy, just like you. But he made a mistake one day ... got a little too talkative. You know what happened to his kids?

SHAPELEY (HOARSE) No.

PETER Well, I can't tell ya. But when Bugs heard about it, he blew his brains out.

SHAPELEY (WHIMPERS) Oh, gee, that's terrible!

PETER Yeah. Now, beat it!

SHAPELEY (RELIEVED) Thanks, mister. Can I go back now?

PETER To the bus?! Say, what do you think I am? Crazy? You're walkin', see?

SHAPELEY Oh. Yes, sir.

PETER Come on, come on! Scram!

SHAPELEY Sure, sure. Anything you say, mister. You ain't gonna shoot me in the back, are ya?

PETER If you don't beat it...!

SHAPELEY I'll go, I'll go!

PETER Come on, come on, get goin'!

SFX: SHAPELEY'S HURRIED FOOTSTEPS
AWAY ... SLIGHT PAUSE

DRIVER All right, folks! All aboard!

PETER Hey, wait a minute, driver.

DRIVER Come on, get in.

PETER Never mind. We're gettin' off here. Me
and the young lady.

DRIVER What's that?

PETER Come on, brat.

ELLIE Well, what's the matter?

PETER Come on, come on, don't ask so many
questions. Here, here, give me your
hand.

DRIVER Got your suitcase?

PETER Yeah, thanks.

SFX: BUS DOOR CLOSES ... BUS ENGINE
ROARS ... BUS RUMBLES OFF DOWN THE
ROAD, LEAVING ONLY THE CRICKETS
CHIRPING IN BACKGROUND

ELLIE Well. Now that we're stranded in the
middle of a country road in the dead of
night, maybe you'd let me in on the big
secret. What's the idea?

PETER The idea? We're going to take a little walk, brat. Mr. Shapeley may shoot off his mouth after all.

ELLIE Where are we going to walk to?

PETER The next town, wherever that is. Come on. Pick 'em up and lay 'em down. We've got a long way to go.

MUSIC: BRIDGE

SFX: CHIRPING CRICKETS, AND AN OCCASIONAL BARKING DOG OR HOOTING OWL, IN BACKGROUND.

ELLIE Oh, how long does this cross country hike keep up? My feet are killing me!

PETER Stop here if you want.

ELLIE Here? Where are we?

PETER Virginia.

ELLIE Well, yes, I know. But where?

PETER Oh, I can't say for sure right now but from the looks of that hay rick I guess we're on somebody's farm.

ELLIE Where's the farm house?

PETER What difference does that make?

ELLIE You don't mean we're...? Now, you don't mean we're going to sleep out here in the open, do you?

PETER I don't know about you but I'm going to give a fairly good imitation of it.

ELLIE (DISAPPOINTED SIGH) Peter?

PETER What?

ELLIE I'm awfully hungry.

PETER Aw, that's just your imagination!

ELLIE No, it isn't! I'm hungry and scared.

PETER Ya can't be hungry and scared both at the same time!

ELLIE Well, I am!

PETER If you're scared, it scares the hunger out of ya!

ELLIE Not if you're more hungry than scared.

PETER All right, all right. You win. Now, let's forget about it.

ELLIE I can't! I'm hungry.

PETER Holy smokes! Why did I ever get mixed up with you? If I had any sense, I'd be in New York by this time.

ELLIE What about your big story?

PETER Taking a dame back to her fiancé! I turned out to be a prize sucker, all right.

SFX: FLUFFING HAY

PETER Here, here, your bed's all ready, come on.

ELLIE You mean I'm supposed to sleep on that hay?

PETER That's the idea.

ELLIE (UNCOMFORTABLE) Oh. Oh, it's all crackly.

PETER Oh, shut up and go to sleep! I'm sick and tired of listening to a lot of complaints.

ELLIE Oh! You know, you're becoming awfully disagreeable lately. You just snap my head off every time I open my mouth! If being with me is so distasteful to you, you can leave. You can leave any time you see fit. Nobody's holding you here. I can get along. I can get along very nicely without you. (NO RESPONSE) Peter, are you listening? I said I can get along very ni... Oh! Peter? (NERVOUS) Peter?! Peter, where are you?! (TEARFUL) Peter! Oh, Peter!

PETER (FADES IN) What's the matter with ya? Hey, hey, what are you yelling about?

ELLIE (CALMS DOWN, RELIEVED) Oh, Pete! Oh! Oh, I was so worried!

PETER What got into ya? I was only gone a minute. I went to try to find you something to eat.

ELLIE I know, but...

PETER Well, here. Here's a watermelon. I swiped it in the next field.

ELLIE Huh. I don't want it now.

PETER I thought you said you were hungry!

ELLIE I was! But...

PETER But what?

ELLIE But I was so scared it scared the hunger right out of me.

PETER Holy jumpin' catfish! You'd drive a guy crazy!

ELLIE I guess...

PETER Shut up.

ELLIE I was only going to say, I guess you're right.

PETER You're darn tootin' I'm right. Now go to sleep and forget about everything.

ELLIE Yes, Peter. (PAUSE) Peter?

PETER What?

ELLIE What are you thinking about?

PETER By a strange coincidence, I was thinking of you.

ELLIE (PLEASED) Really?

PETER Yeah. I was wondering what makes dames like you so dizzy.

ELLIE (DISAPPOINTED) Oh.

MUSIC: BRIDGE

SFX: PETER AND ELLIE'S FOOTSTEPS ON
DIRT ROAD

PETER (HAPPY) Oh, what a morning. Look at the sun! Look at those fields!

ELLIE (UNHAPPY) Yes, look at my shoes. By the way, what did you say we were supposed to be doing?

PETER Hitchhiking!

ELLIE Oh. Well, you've giving me a very good example of the hiking. Where does the hitching come in?

PETER A little early yet. No cars out.

ELLIE Well, if it's all the same to you, I'm going to sit right down here and wait until they come.

PETER Suit yourself.

ELLIE I intend to. Oh, now, Peter, suppose nobody stops for us?

PETER (LAUGHS) They'll stop all right. It's all a matter of knowing how to hail 'em.

ELLIE You're an expert, I suppose?

PETER I'm going to write a book about it! Call it "The Hitchhiker's Hail."

ELLIE There's no end to your accomplishments, is there?

PETER Oh, you think it's simple, huh?

ELLIE No, no, no.

PETER Well, it is. It's all in the old thumb, see? Now, here. Some people do it like this, kind of a half wave and half point with the thumb drooping across the palm. It's all wrong. Too indefinite. Never get any place.

ELLIE Oh, the poor thing.

PETER Yeah. Yeah, but this old thumb never fails. Now, now, take Number One, for instance. Elbow close to the side, thumb rigid and parallel to the right shoulder. Then a short jerky movement, just the hand and wrist. Like this. ... Shows independence. You don't care whether they stop or not. Ya got money in your pocket, see?

ELLIE Clever.

PETER Yeah. Yeah, but Number Two, that's a little wider movement from the elbow ... the thumb describing a graceful arc from shoulder to waistline. A smile goes with it, like this. ... That, uh, means ya got a brand new story about the...

ELLIE Uh huh. You figured that all out by yourself, huh?

PETER Ah, that's nothing. Number Three, that's a pip. Yeah, that's the pitiful one. You know, when you're broke and hungry and everything looks black.

ELLIE Oh, is that so?

PETER Yeah, yeah. Shoulders saggy, mouth down, chin drooping. It's a long sweeping movement of the whole arm. Like this. ... Ya gotta follow through, though.

ELLIE Oh! It's amazing!

PETER Yeah, yeah, yeah. But it's no good if you haven't got a long face to go with it.

SFX: CAR APPROACHES

ELLIE Oh, here, here comes a car!

PETER Yeah. Okay, okay. Now, watch me. I'm gonna use Number One! Keep your eye on that thumb, baby, and watch what happens.

ELLIE Mm.

SFX: CAR PASSES

ELLIE Mm hm. I've still got my eye on the thumb!

SFX: CAR APPROACHES

PETER Something must have gone wrong. I'll try
Number Two this time! I...

SFX: CAR PASSES

DRIVER (CALLS) Hey! You!

ELLIE Maybe he doesn't appreciate genius.

SFX: CAR APPROACHES

PETER Well, let's try this baby. Maybe Number
Two won't work in the South.

DRIVER (CALLS) Goin' up, mister?!

SFX: CAR PASSES

PETER (CALLS) Hey! (TO ELLIE) I'll try Number
Three on the next one!

ELLIE When you get to a hundred, wake me up,
will you?

SFX: CAR APPROACHES AND PASSES

PETER (DISHEARTENED) I don't think I'll write
that book after all.

ELLIE (LAUGHS) Oh, now. Think of all the fun
you had. Do you mind if I try the next
one?

PETER You? Ho ho! Don't make me laugh!

ELLIE Aw, you're such a smart aleck. Nobody
knows anything but you. Look, I'll stop
this car and I won't use my thumb!

PETER What are you going to do?

SFX: ANCIENT CAR APPROACHES, VERY SLOWLY, PUTTERING DOWN ROAD

ELLIE It's a system all my own. Left hand gracefully on left hip, head back and inclined gently in the direction of travel, eyes twinkling. It's the twinkle that does it. Step aside, please.
(CALLS, INVITINGLY) Oh, yoo-hoooo!

SFX: CAR FINALLY ARRIVES AND SCREECHES TO STOP ... ENGINE IDLES, IN BG

BAKER Hello, sister! You goin' my way?

ELLIE (TRIUMPHANT) Yes! Thank you very much!

BAKER Well, hop right in. My name is Baker.

ELLIE Oh, so sweet of you, Mr. Baker. I...
Would you mind if this gentleman rode with us, too?

BAKER Who? Him?

PETER Yeah, me. I'm...

BAKER Well, I don't like his looks any too much, sister.

ELLIE Oh, that's all right. He ... he's my uncle. He can't help looking like that. He used to be a newspaper man.

BAKER Oh. Well, all right. Get in the back.

PETER Thanks.

SFX: CAR DOOR SHUTS ... CAR PUTTERS
DOWN THE ROAD ... CONTINUES IN
BACKGROUND

ELLIE (QUIETLY) As I was saying ... it's a system all my own.

PETER (QUIETLY) Oh, yeah?

ELLIE (QUIETLY) Mm hm. I think I'll write a book, too ... let's see ... called, "The Feminine Touch" or "Go Thither with a Come Hither." (GIGGLES)

PETER (QUIETLY) Oh, shut up.

ELLIE (LAUGHS)

MUSIC: BRIDGE

DOBBS So you want a cabin for a week, huh?

PETER That's right.

DOBBS That'll be eight seventy-five. Pay in advance.

PETER Now, listen, mister, I don't want to talk business right now. We're tired. I'll settle up with you in the morning.

DOBBS Well, all right. (MOVING OFF) Good night.

PETER Good night! Come on, brat.

ELLIE (QUIETLY) What'll you tell him in the morning?

PETER (QUIETLY) I'll think of that then.

SFX: CABIN DOOR OPENS

PETER (SIGHS WEARILY)

SFX: CABIN DOOR CLOSES

PETER Here, let's have that blanket.

ELLIE Here it is.

PETER If I build the Walls of Jericho once more, I can qualify as an engineer.

ELLIE Oh, I'm glad I can lie down for a change.

PETER Yeah, me, too. Well, we're on our last lap. Tomorrow morning, if all goes well, you'll be in the arms of your fiancé ... the dope.

ELLIE Mm hm. You'll have a great story, won't you?

PETER Yeah. Swell.

ELLIE Thanks.

PETER Well, you certainly outsmarted your father. I guess you ought to be happy.

ELLIE Am I going to see you in New York?

PETER Nope.

ELLIE Why not?

PETER I don't make it a policy to run around with married woman.

ELLIE Won't I ever see you again?

PETER What do you want to see me for? I've served my purpose. I brought you back to King Westley, didn't I? That's what you wanted, wasn't it?

MUSIC: SNEAKS IN ... ROMANTIC

ELLIE Peter, have you ever been in love?

PETER Me?

ELLIE Yes. Have you ever thought about it at all? It seems to me you could make some girl wonderfully happy.

PETER Sure. I've thought about it. Yeah, who hasn't? If I could ever meet the right sort of a girl... Yeah, but where're you gonna find her? Somebody that's real. Somebody that's alive. They don't come that way any more. You know, I saw an island in the Pacific once, never been able to forget it. That's where I'd like to take her. She'd have to be the sort of a girl who'd jump in the surf with me and love it as much as I did. You know, nights when you and the moon and the water all become one. And you feel you're a part of something big and marvelous. Those are the only places to live. Where the stars are so close over your head that you feel you can reach up

and stir them around. Sure, I've been thinking of it. Boy, if I could only find the girl who was hungry for those things.

ELLIE (GENUINE) Oh, Peter. Take me with you, Peter. Take me to your island, I want to do all these things you talked about!

PETER You? You're crazy.

ELLIE No, I'm not. I love you. Nothing else matters. We can run away; everything will take care of itself. Please, Peter. I can't let you out of my life now. I couldn't live without you.

PETER (GENTLY) Ellie. You'd better go over there, and go to sleep.

ELLIE (RECOVERS, MOVING OFF) Oh. Oh, I'm sorry.

PETER Ellie. Wait a minute.

ELLIE (OFF) Good night, Mr. Warne.

PETER Ellie? Did you really mean that? About the island? Would you really go?

ELLIE (OFF) Certainly not. You think I'm crazy?

PETER Yeah, I ... I guess I did. Just for a minute.

MUSIC: UP AND OUT

SFX: TRANSITIONAL PAUSE ... COCK
CROWS

ELLIE Peter? Peter? Peter, where are you?
Peter?!

SFX: CABIN DOOR OPENS

ELLIE (CALLS) Peter?!

DOBBS Mornin', Mrs. Warne.

ELLIE Oh, good morning. Did you see Mister...?
Did ... did you see my husband?

DOBBS Husband? Why, he's gone.

ELLIE Gone?

DOBBS Yes, ma'am. Left about an hour ago.

ELLIE He...? Did he say where?

DOBBS Not a word. I heard him callin' long
distance. He spoke to a Mr. Gordon at
the New York Globe office. Said he had a
great story and was goin' right into New
York to see him.

ELLIE (HURT) I see. Where's the telephone,
please?

DOBBS I don't think your husband'll be there
yet, Mrs. Warne.

ELLIE (EXPLODES) Oh, stop calling me Mrs.
Warne! I'm not Mrs. Warne! I never will
be Mrs. Warne! My name is Andrews. Ellie
Andrews.

DOBBS (STARTLED, MEEKLY) Yes, ma'am, yes, ma'am.

ELLIE Now, where's that phone?

DOBBS Over there, ma'am, right over there.

ELLIE Thank you.

~~DOBBS (TO HIMSELF) Brr. Ow! Think it was my fault or somethin'. (MIMICS) "My name ain't Mrs. Warne, my name is Andrews. My..." Andrews? Ellie Andrews. Ellie! (CALLS, EXCITED) Oh, Ma, Ma! (MOVING OFF) Come here quick! Ma!~~

SFX: TRANSITIONAL PAUSE ... ELLIE
DIALS PHONE

ELLIE (HOLDING BACK TEARS) I want to call New York, please. ... Yes, person to person. Mr. King Westley. ... Westley!
(SPELLING, THROUGH TEARS) W-E-S-T-L-E-Y.

MUSIC: TO A FINISH

~~SFX: APPLAUSE~~

~~DEMILLE Clark Gable and Claudette Colbert in "It Happened One Night," with Walter Connolly and Roscoe Karns.~~

~~MUSIC: A SAD, GENTLE INTRO ... THEN
IN BG, OUT AT [X]~~

~~DEMILLE The thread of an accidental meeting which bound the lives of Ellie and Peter has become a tangled knot. Ellie is convinced that Peter walked out on her~~

~~and has given him no chance to explain.
It's a week later, the morning of
Ellie's marriage to King Westley. The
bride-to-be sits alone in her room,
staring mournfully at her reflection in
the glass. Her father knocks at the
door.~~

~~SFX: KNOCK AT DOOR~~

~~ANDREWS (OFF) Ellie? Ellie?!~~

~~ELLIE Yes, dad?~~

~~ANDREWS (OFF) May I come in?~~

~~ELLIE Come in.~~

~~SFX: DOOR OPENS AND CLOSES~~

~~ELLIE Hello, dad.~~

~~ANDREWS I knocked several times.~~

~~ELLIE Oh, I'm sorry. I must have been
daydreaming.~~

~~ANDREWS Yes. Well. Everything's set for the
wedding. Great stunt King is going to
pull, creating quite a furor.~~

~~ELLIE Stunt?~~

~~ANDREWS Yes, landing on the lawn in an autogyro.~~

~~ELLIE Oh. (UNENTHUSIASTIC) Oh, yes, I heard.~~

ANDREWS Mm, yes. Personally, I think it's silly, too. You look lovely, child. Are you pleased with the gown? (NO ANSWER) Ellie?

ELLIE Hmm? Oh, the ... the gown? Yes, it's nice, isn't it?

ANDREWS What's the matter, child? What's wrong?

ELLIE Nothing.

ANDREWS You haven't changed your mind about King Westley, have you?

ELLIE No.

ANDREWS Because if you have, it isn't too late. You know how I feel about him. You gave me such a scare when I couldn't find you. You know, the old pump isn't what it used to be.

ELLIE I'm sorry, father. I wouldn't hurt you for the world.

ANDREWS What's the matter, child? Aren't you happy?

ELLIE (STARTS TO CRY) Oh, dad ... (CONTINUES TO WEEP IN BG)

ANDREWS Ahh, I thought so. I knew there was something on your mind. Aw, there, there, there now. What's the matter? You haven't fallen in love with someone else, have you? Have you? I haven't seen you cry since you were a baby. This must be serious. Where did you meet him?

~~ELLIE On the road.~~

~~ANDREWS Now, don't tell me you've fallen in love with the bus driver?~~

~~ELLIE No.~~

~~ANDREWS Who is he?~~

~~ELLIE I... I don't know very much about him. Except... Except that I love him.~~

~~ANDREWS Well, if it's as serious as all that, we'll move heaven and earth to...~~

~~ELLIE No! No, it's no use. He despises me.~~

~~ANDREWS Oh, come now, come now.~~

~~ELLIE Yes, he does. He despises everything about me. He thinks that I'm spoiled and selfish and pampered and thoroughly insincere.~~

~~ANDREWS Ridiculous!~~

~~ELLIE He doesn't think much of you either....~~

~~ANDREWS Oh? No?~~

~~ELLIE No. He blames you for everything that's wrong with me! He says you raised me stupidly. Oh, he's marvelous!~~

~~ANDREWS Well, I'd like to have a talk with him.~~

~~ELLIE I don't know.]~~

~~ANDREWS I'd like to have a talk with him.~~

~~ELLIE Oh, no, daddy, it wouldn't do any good.
I practically throw myself at him.~~

~~ANDREWS Well, under the circumstances, don't you
think we ought to call this wedding off?~~

~~ELLIE No. No, I'll go through with it. What
difference does it make? I'll never see
Peter again.~~

~~ANDREWS Is that his name?~~

~~ELLIE Yes. Peter.~~

~~ANDREWS Peter Warne?~~

~~ELLIE Yes! Do you know him?~~

~~ANDREWS No, not exactly.~~

~~ELLIE Oh, father, you haven't heard from him,
have you?~~

~~ANDREWS I, er ... Well, this letter came this
morning, addressed to me.~~

~~ELLIE From Peter?~~

~~ANDREWS Yes. Here you are.~~

~~SFX: OPENS LETTER~~

~~ELLIE (READS, EAGERLY AT FIRST, THEN
DISAPPOINTED) "Dear sir! As your
daughter has probably forgotten to tell
you, there's a little financial matter
connected with her safe return to your
indulgent arms that I would appreciate
your settling with me at your earliest~~

~~convenience. Yours truly, Peter Warne."~~

~~Oh. Well, I ... I guess that was his only interest in me, wasn't it? The reward. Ten thousand dollars.~~

~~ANDREWS I'm sorry you read it.~~

~~ELLIE Are you going to see him?~~

~~ANDREWS Yes. As a matter of fact, I sent word to him to come out here this afternoon. I suppose he'll show up soon.~~

~~ELLIE (BITTER) Oh, of course he will. Well, pay him off. He's entitled to it. He did an excellent job. He kept me thoroughly entertained. It's worth every penny he gets.~~

MUSIC: BRIDGE

~~ANDREWS Sit down, Mr. Warne.~~

~~PETER Thanks.~~

~~ANDREWS I was surprised to get your note. My daughter hadn't told me anything about you. About your helping her.~~

~~PETER That's typical of your daughter. Takes all those things for granted.~~

~~ANDREWS I've discussed the matter with her since hearing from you and she thinks you're entitled to anything you can get.~~

~~PETER Oh, she does, huh? Now, isn't that sweet of her? Well, I've got it all itemized.~~

ANDREWS ~~May I see the statement, please? Thank you. (READS) "Cash outlay, eight dollars and sixty cents. Top coat, fifteen dollars. Suitcase, seven dollars and fifty cents. Hat, four dollars. Three shirts, four dollars and fifty cents. Total, thirty-nine dollars and sixty cents. All the above items had to be hocked to provide food and shelter."~~

PETER ~~And I sold some shorts and socks, too, but I'm throwin' them in.~~

ANDREWS ~~Yes. I know, but...~~

PETER ~~What's the matter? Isn't it cheap enough? A trip like that'd cost you a thousand dollars, maybe more.~~

ANDREWS ~~Now, let me get this straight. You want thirty-nine dollars and sixty cents in addition to the ten thousand?~~

PETER ~~What ten thousand?~~

ANDREWS ~~Why, the reward.~~

PETER ~~Who said anything about a reward? All I want is thirty-nine sixty! Now, if you give me a check for it, I'll get out of this joint. Gives me the jitters.~~

ANDREWS ~~You're a peculiar chap.~~

PETER ~~We'll go into that some other time.~~

ANDREWS ~~The average man would go after the reward. All you seem to be ...~~

PETER Listen. Did anyone ever make a sucker out o' you? This is a matter of principle. Something you probably wouldn't understand. But when anybody takes me for a buggy ride, I don't like the idea of having to pay for the privilege.

ANDREWS Were you taken for a buggy ride?

PETER With all the trimmings.

ANDREWS My daughter seems to think she was on that ride, too. She thinks you walked out on her.

PETER Listen, your daughter can think anything she wants. I went to New York to raise a little dough for your daughter so ... so that she could go out on that tropical island, and when I got bak?

ANDREWS What tropical island?

PETER None of your bus...! Well, when I come back to get her, she's skipped. And that's great, isn't it?

ANDREWS Now, wait a minute...

PETER What about my dough? Do I get it or don't I?

ANDREWS Certainly.

PETER Thank you.

ANDREWS But I'd like to ask you one question. Do you love my daughter?

PETER Any guy that'd fall in love with your daughter ought to have his head examined!

ANDREWS That's an evasion. Do you love her?

PETER A normal human being couldn't live under the same roof with her without going nutty! She's my idea of nothing!

ANDREWS I asked you a simple question! Do you love her?

PETER YES! ... But don't hold that against me, I'm a little screwy myself. ...

SFX: DOOR OPENS

ELLIE (FADES IN) Well, well, well! Look who's here.

PETER Hello. I was hoping I wouldn't have to bump into you.

ELLIE Really? I hope you got your money.

PETER You bet I did.

ELLIE Congratulations.

PETER Thanks, same to you.

ANDREWS Ellie dear...

ELLIE Stay around and watch the fun! King is going to drop down out of the skies any minute now in his favorite gyro. You'll enjoy it immensely.

~~PETER I would but I've got a weak stomach.
(MOVING OFF) Goodbye, Mr. Andrews.~~

~~SFX: DOOR SLAMS SHUT~~

~~ELLIE Pleasant fellow, isn't he?~~

~~ANDREWS Ellie dear, you shouldn't have talked to
him like that. He's really a fine boy.
We had quite a conversation.~~

~~ELLIE I'm not interested.~~

~~ANDREWS Now, see here, Ellie ...~~

~~ELLIE I tell you, I'm not interested. I don't
wanna hear another word about him!~~

~~SFX: AUTOGYRO ENGINE ... WEDDING~~

~~CROWD MURMURS~~

~~ANDREWS (MOVING OFF) What on earth is that?~~

~~ELLIE King, I guess. Landing on the lawn in
his gyro.~~

~~ANDREWS (OFF) Seems to be creating quite a lot
of excitement among the guests. (CLOSER)
Well, Ellie?~~

~~ELLIE (RESIGNED) Come on, Dad. Let's go down
and get it over with.~~

~~SFX: AUTOGYRO ENGINE AND WEDDING~~

~~CROWD FADE OUT~~

~~MUSIC: SOMBER VERSION OF "HERE
COMES THE BRIDE" FOR A MOMENT ...
CONTINUES IN BG~~

ANDREWS King is waiting at the altar. All right.
Take my arm. Let's go.

SFX: ELLIE AND ANDREWS SLOW
FOOTSTEPS, FOR A MOMENT, THEN IN BG

ANDREWS You know, Ellie, you're a sucker to go
through with this. That guy Warne is
okay.

ELLIE Please, Dad.

ANDREWS He is. He didn't want the reward. All he
asked for was thirty-nine dollars and
sixty cents that he spent on you.

ELLIE What?

ANDREWS Sure. He loves you, Ellie.

ELLIE How do you know?

ANDREWS (WHISPERS) He told me so.

ELLIE (OVERCOME) Oh, Dad. Oh. (RESIGNED SIGH)
Well, it's too late now.

ANDREWS Is it? You don't want to be married to a
mug like Westley. I can buy him off for
a pot of gold. And you can make an old
man happy. Pete Warne is a swell guy.

ELLIE (READY TO CRY) Oh, please, please,
don't.

ANDREWS If you change your mind, your car's
waiting at the back gate. What do you
say, Ellie? You've still got a few
seconds.

ELLIE (WHISPERS) Oh, Dad!

ANDREWS Is it Pete? Or is it this dumb cluck of an aviator?

ELLIE (EXHALES) It's ... it's Pete!

ANDREWS (QUIETLY) Hurray!

ELLIE Oh, Daddy, kiss me quick.

ANDREWS Goodbye, Ellie.

ELLIE Goodbye.

SFX: ELLIE'S HURRIED FOOTSTEPS AWAY
... CROWD REACTS, CONFUSED

ANDREWS (CALLS) Run, Ellie, run! Go on, Ellie, go on! They'll never catch you! (LAUGHS MERRILY) Go on! Go on!

SFX: CROWD FADES OUT

MUSIC: "HERE COMES THE BRIDE" FADES OUT

SFX: TRANSITIONAL PAUSE ... CAR ENGINE FADES IN, CONTINUES IN BACKGROUND

ELLIE Peter!

PETER Mm hm?

ELLIE What did you do with the marriage certificate? I can't find it any place.

PETER Don't worry, brat. It's safe and sound in my inside pocket.

ELLIE (RELIEVED SIGH) I was getting scared again.

PETER (AMUSED) Hm. Afraid I was going to back out?

ELLIE (LAUGHS) It's too late now, Mr. Warne. Oh, Peter, I'm so happy! Where are we going for our honeymoon?

PETER I got the place all picked out. A tourist cabin, near Philadelphia.

ELLIE A tourist cabin?! (LAUGHS) Oh, oh, Peter that's grand!

PETER Yeah, yeah. See that big bundle of stuff I bought in the last town?

ELLIE Uh huh. What's in it?

PETER Ohhh, lots of things. A rope.

ELLIE A rope?

PETER Yeah. And, uh, a green blanket.

ELLIE The walls of Jericho!

PETER Right.

ELLIE (LAUGHS) Is there anything else?

PETER Yeah. Hand me that little package.

ELLIE This one?

PETER That's it.

ELLIE What's in it?

SFX: PACKAGE UNWRAPPED

PETER You'll see. There.

ELLIE A trumpet? A toy trumpet!

PETER Yeah. I never took a lesson but I guess I can manage it. Listen to this.

MUSIC: PETER BLOWS ON TOY TRUMPET

ELLIE (LAUGHS) Oh, Peter, it's beautiful!

MUSIC: TO A TRIUMPHANT TRUMPET
FINISH

SFX: APPLAUSE ... THEN FADES OUT

HOST This is Re-Imagined Radio. Our episode is "Radio Romances." We just listened to "It Happened One Night." Cary Grant and Claudette Colbert starred in this March 20, 1939 episode for *Lux Radio Theatre*. Grant and Colbert reprised their roles from the 1934 Frank Capra motion picture. The fast-paced dialogue and charm make this radio romance a foundational screwball comedy.

MUSIC: FUSEBOX THEME FOR BREAK

THE FUSEBOX BREAK

HOST This is John Barber. Thank you for listening to Re-Imagined Radio. While we

re-arrange the studio for the next part of our episode, I'd like to take a moment and tell you about "The Fusebox Show."

Produced by Marc Rose, Milt Kanen, and Jeff Pollard, each episode features unique conversation and commentary that goes where even late night television talk show hosts fear to tread. Listen to these examples.

SFX: THE FUSEBOX SHOW TEASER

HOST "The Fusebox Show" is also available as podcasts. Learn more at their website, thefuseboxshow dot com.

MUSIC: FOR TRANSITION

ACT #2, THE PHILADELPHIA STORY

HOST "The Philadelphia Story" is our second radio romance. Cary Grant returns, this time with Katherine Hepburn and Jimmy Stewart. They reprise their roles from the 1939 motion picture for this radio adaptation broadcast by *The Screen Guild Theater*, March 17, 1947.

"The Philadelphia Story" is considered one of the best examples of a comedy about remarriage, in which a couple divorce, flirt with outsiders, and then remarry. The genre was popular in the 1930s and 1940s when divorce was considered scandalous and the depiction

of extramarital affairs was blocked by the Motion Picture Production Code.

We might also suggest this radio story presents a commentary about growing frustration with societal separations based on social and financial status. The American upper class is well represented in this story, along with a new middle class striving for a better position in a changing society. Let's listen to "The Philadelphia Story" starring Katherine Hepburn, Cary Grant, and Jimmy Stewart.

MUSIC: UP, THEME, SUSTAIN, THEN
UNDER

MUSIC: OUT

KIDD Miss Embry, you'll take your camera, of course. Ahh, Connor, you'll take your own special talents.

LIZ Where?

CONNOR Yeah. What's the deal?

KIDD Your assignment will be Spy's most sensational achievement. Tracy Lord!

CONNOR Tracy Lord?

KIDD Big game hunting in Africa, fox hunting in Pennsylvania, married on impulse and divorced in rage. And always unapproachable by the press. The unapproachable Miss Lord.

CONNOR Now look here, if you think that...

KIDD The Philadelphia Story. (COMPOSING)
Closed were the portals of snobbish fox-hunting. No, no wait. No hunter of foxes is *Spy Magazine*. Nevertheless, presented for the first time, quote, a wedding day inside Main Line society.

CONNOR Or what the kitchen maid saw through the keyhole, unquote.

KIDD You're the writer, Connor. I'm only the publisher.

CONNOR All right, publisher, take this. Quote. No hunter of buckshot in the rear is cagey, crafty, Connor. Unquote. Close paragraph.

LIZ Close job, close bank account. Look, Mr. Kidd, how could we even get inside the estate let alone into the house?

KIDD Oh, it's been arranged.

SFX: INTERCOM CLICK

KIDD Miss Wallace?

WALLACE (ON FILTER) Yes, sir?

KIDD Send him in please.

CONNOR Now Liz, now wait a minute, we won't do it. It's degrading, demeaning, undignified...

LIZ So is an empty stomach. Now just relax,
we'll have to...

SFX: DOOR OPENS

DEXTER Hello.

SFX: DOOR CLOSES

CONNOR Who are you?

KIDD Connor, this gentleman has been employed
in our Buenos Aires office. I believe he
can help us.

CONNOR How?

KIDD Tracy Lord's brother, Junius, is in the
American embassy down there and is an
old friend of this gentleman. He'll
introduce you to the family as an
intimate friend of Junius.

CONNOR Dear old Junius, hmm? Well, does Tracy
Lord know this guy?

KIDD (HEDGING) Oh, Yes.

DEXTER You might say Tracy and I grew up
together.

LIZ You might also say you're C.K. Dexter
Haven, and you were Tracy Lord's first
husband.

DEXTER Yes, you might.

CONNOR Holy muck, what goes on here?

LIZ Oh, I remember that honeymoon very well, Mr. Dexter Haven. You and she in a little sailboat. The *True Love*, wasn't it?

DEXTER That's right. How did you know?

LIZ I was the one photographer whose camera you didn't smash. You were terribly nice about it. You threw it in the ocean.

CONNOR Oh, one of those, huh?

DEXTER Yes, that's right. I rather thought our honeymoon was our own business.

LIZ Incidentally, he paid for all the cameras, Mike. I got a sweet letter of apology too.

CONNOR Oh. Always the gentleman, huh?

DEXTER I wouldn't count on that.

KIDD Now, then, what are the plans? The wedding is Saturday, this is Thursday. They should spend tomorrow night as guests of the Lord's.

CONNOR Now, wait a minute, wait a minute! There's something screwy here. Now, if he's resigned, why's he doing this and...uh-oh. (REALIZING) Oh, oh, I get it, mister. You want to get even with your ex-bride.

DEXTER As one gentleman to another, that may be exactly what I want. I'll have a car

pick you up in North Philadelphia tomorrow noon. Good day.

SFX: DOOR OPENS AND CLOSES

CONNOR Well how do you like that? He walks out on us, just as though we were...

LIZ Handkerchief, Mike? There's a little spit in your eye. It shows.

MUSIC: BRIDGE, THEN OUT

MRS. LORD Oh, dear. So many things to do and so little time. Tracy, when you finish listing those wedding presents...

TRACY Mother. How do you spell omelet?

MRS. LORD Two L's, two M's. One or the other.

DINAH Omelet. That's a funny wedding present.

MRS. LORD (EXASPERATED) Dinah, dear, it's an omelet dish. This wa...

DINAH It stinks.

MRS. LORD Oh, darling, don't say stinks! If necessary, smells, but only if absolutely necessary.

TRACY Mother, if I ever finish writing down... Oh, this lamp! Isn't it awful?

MRS. LORD Here, let me see that card. (SLIGHT PAUSE) Oh, yes, friends of your fathers.

TRACY Wouldn't you know? What are they? Tap dancers? Or are they just musical comedy producers?

MRS. LORD Tracy, that's hardly fair to your father's interest in the arts.

TRACY The arts? The art of putting up a fortune to display the shapely legs of some...

MRS. LORD Tracy, please.

TRACY Well I'm certainly glad George isn't like that. Mother, isn't George an angel?

MRS. LORD George is an angel.

TRACY Is he handsome or is he not?

MRS. LORD George is handsome.

DINAH I liked Dexter.

TRACY Really? Why don't you stop the wedding?

DINAH How?

TRACY Get smallpox.

MRS. LORD Oh, please! Don't give her any ideas, Tracy. Now, Dinah...

DINAH Oh, gee, Tracy's always so mean about Dexter.

MRS. LORD Well, darling, he was rather mean to her.

DINAH (FASCINATED) Did he really sock her?

MRS. LORD Dinah...

TRACY Really, Mother, if I don't choke her before Saturday...

DINAH That would stop the wedding, wouldn't it?

TRACY It would not. And you're supposed to be riding, young lady.

MRS. LORD Yes, Dinah, they must be waiting at the stables.

DINAH All right, all right. Mother?

MRS. LORD (EXASPERATED) Yes, dear?

DINAH How do you get small pox?

TRACY (GROANS)

MRS. LORD Dinah, please go away!

DINAH Oh, I'm going, I'm going.

DEXTER (WHISTLES, SNEAK IN UNDER)

MRS. LORD Now, then, Tracy, let's get those lists finished.

TRACY Mother! Mother! That whistle!

DINAH Dexter! Dexter, you're back!

DEXTER Dinah, my dream girl! My own true love.

MRS. LORD Oh, no, it can't be!

TRACY He wouldn't dare.

DINAH Mother, look who's here! Mother, it's Dexter!

DEXTER Well, hello.

TRACY Dexter Haven, you go right back where you came from.

DEXTER I can't. Dinah says it's too awful here without me. Redhead, if you don't look in the pink. Much too nice for George.

TRACY If you think you can walk in here and...

MRS. LORD Uh, Dexter, tell me, how is Junius?

DEXTER Oh, Junius is fine. Heartbroken, of course, not to be here for the wedding. I suggested representing him as best man, but...

TRACY Dexter, I appreciate your offer, but I'm afraid George would prefer to have his best man sober.

DEXTER Uh, yes, yes. Well, I'm sure you'll like the people Junius did send.

TRACY People?

MRS. LORD That Junius sent, did you say?

DEXTER Yes. Miss Embry and Mr. Connor. They're waiting now in the south parlor. You

really ought to tell them what rooms they're to have.

MRS. LORD

Rooms?

TRACY

Dexter, have you switched from liquor to dope by any chance?

DEXTER

Well, it was Junius' idea, you see? They've been terribly nice to him and when they said they were coming to Philadelphia...

TRACY

Dexter Haven, you're lying. I can always tell.

DEXTER

Mmmm ... Can you, Red?

TRACY

Yes. You have a habit of, just a minute now, you went to work after the divorce, didn't you?

DEXTER

Not right after. First I tested several hundred bottles of bourbon.

TRACY

But after that, after that, you took a job in South America. Who for?

DEXTER

A magazine.

TRACY

Ah. And it wasn't by any chance *Spy Magazine*?

DEXTER

Oh, you're just a mass of intuition.

TRACY

I don't suppose Junius' friends are photographers by any chance?

DEXTER Well, not exactly by chance.

TRACY I thought you were low, Dex, but I never thought...Oh you!

DEXTER Oh, you're slipping, Red. I used to be afraid of that look. The withering glance of the goddess.

TRACY I didn't think that alcohol would destroy your last shred of decency so soon. I ought to...

MRS. LORDS Tracy! Please. Dinah?

DINAH Mother, not yet!

MRS. LORDS Come along, dear. You're late for your ride.

DINAH (PLEADING) But Mother, maybe he's gonna sock her again!

SFX: DOOR CLOSES

TRACY Dexter, I'll have no argument about this. I want those people out of here and you too!

DEXTER Yes, your majesty. But first, could I interest you in some small blackmail?

TRACY No, you...What?

SFX: PAPER RUSTLING

DEXTER Here you are. Galley proofs. An article complete with snapshots, details, and insinuations ready for publication in

Spy. About your father and that dancer in New York.

TRACY Father and Tina Mara? But they can't. They can't publish this. It's got to be stopped.

DEXTER Well, it is stopped temporarily. If you'll allow Miss Embry and Mr. Connor to turn in a story on your wedding. And when Mr. Kidd says story, he means story.

TRACY I'm gonna be sick.

DEXTER Yes, dear. An intimate day with a society bride.

TRACY I am sick.

DEXTER Too bad. Well, they're in the south parlor, your majesty. Shall I conduct you in?

TRACY Don't bother, please. I'm sure I know the way.

MUSIC: BRIDGE, THEN OUT

TRACY I'm Tracy Lord, though I suppose you know that but any friend of Junius' is a friend of...So nice having you with us.

LIZ We're happy to be here.

CONNOR It's a pleasure.

TRACY Too bad Junius couldn't be here. At least one male member of the family...

CONNOR Where's your father?

TRACY Darling Papa. I do hope you'll stay for my wedding.

LIZ Yes, we'd like to.

CONNOR That was more or less the idea.

TRACY The house is rather a mess, of course, but we'll try to make you as comfortable as...Oh, what a cunning little camera!

LIZ (FLUSTERED) I...I take pictures with it.

TRACY Well I hope you'll take loads. Dear Papa and Mama aren't allowing any reporters in, except for little Mr. Grace who does the social news. Mr. Connor, can you imagine a grown up man sinking so low?

CONNOR No . . . It does seem pretty bad.

TRACY (SMALL LAUGH, THEN SHORT PAUSE) You're a sort of a writer, aren't you, Mr. Connor?

CONNOR Well, sort of.

TRACY A book?

CONNOR Um-hmm.

TRACY Under what name do you publish?

CONNOR My own. Macauley Connor. Just try and call me that.

TRACY (SMALL LAUGH) I won't. What's the Macauley for?

CONNOR My father taught English history. I'm Mike to my friends.

TRACY Of whom you have many, I'm sure. English history. It's always fascinated me. Cromwell, Robin Hood, Jack the Ripper. Where did he teach? I mean your father.

CONNOR Well he ... ahh ... In a high school in South Bend, Indiana.

TRACY South Bend. It sounds like dancing, doesn't it? And this is your first visit to Philadelphia. A quaint old place, don't you think? Odd customs and such. Where the scrapples eat bittle on Sunday. But then, you're still quite young.

CONNOR Well, I don't know about that. I'm thirty.

TRACY Really? One book isn't much for a man of thirty. I don't mean to criticize. You've probably have other interests outside your work.

CONNOR No. None. Unless? Unless...

TRACY Oh, oh how sweet! Are you two going together?

CONNOR Well, sort of.

TRACY Engaged I presume.

LIZ No, no...

TRACY But very much in love.

LIZ Well, isn't that a little personal?

TRACY Is it? But it's so very interesting, Miss Embry. Miss Embry, if a man says he loves a girl, don't you think he ought to marry her?

CONNOR Hey now, just a... look ...

TRACY Please, Mr. Connor, I asked Miss Embry a question.

LIZ Well . . . It depends.

TRACY I'm disappointed, Miss Embry. I've been very frank with you. However, I'll send a butler to show you your rooms. You'll join us, I hope, at the swimming pool.

SFX: DOOR CLOSES

CONNOR Well . . . Wow!

LIZ That's what I say. Who's interviewing whom?

CONNOR Steady old girl. Don't let it throw you.

LIZ You want to take over?

CONNOR I want to go home. But, uh, since I'm on the job, I'll settle for the swimming pool.

MUSIC: BRIDGE, THEN OUT

TRACY (MUMBLING) Then she came out, he wandered in...

CONNOR Oh!

TRACY Oh, Mr. Connor.

CONNOR Yes, you said to come down here. I didn't mean to interrupt your reading. It's nothing important I hope.

TRACY You bet. It's very important. It's your book.

CONNOR Oh? Oh. I didn't know you had it.

TRACY Well I didn't. I sent to the library for it.

CONNOR Oh? (SLIGHT PAUSE) Well. You like it?

TRACY I like it very much. Especially the story called "With the Rich and Mighty." I think I like that one best.

CONNOR Really? I got the title from a Spanish peasant's proverb. "With the rich and mighty, always a little patience."

TRACY I like that. Tell me something, will you, Connor? When you can write a book like this, how can you possibly do anything else?

CONNOR Well, you'll never believe it, but there are people in this world who have to earn a living.

TRACY Yeah, of course. But people buy books, don't they?

CONNOR Not if there's a library around. That book represents two solid years work that netted Connor less than...

DEXTER (WHISTLES)

TRACY Oh, heck, that's Dexter. Look, stand by, will you, Connor? I don't want to be alone with him.

DEXTER Well, well. There you are. Found you just where I thought you'd be.

TRACY Fancy seeing you here.

DEXTER Orange juice? Certainly.

SFX: GLASSES RATTLING

SFX: JUICE BEING POURED

TRACY Don't tell me you've forsaken your beloved whiskey and whiskeys?

DEXTER No, but I think a pale pastel shade would be a better color for me today. How about you, Mr. Connor? You drink, don't you? Alcohol, I mean.

CONNOR Hmm? A little.

DEXTER A little? And you a writer.

TRACY Dexter, will you do something for me?

DEXTER Anything, Red. What?

TRACY Crawl into some small hole until after the wedding.

DEXTER I couldn't do that. At least not until I've...

TRACY Connor, don't miss a word. Don't miss a word. We're gonna talk about me.

DEXTER Why not? You find the subject fascinating. You're far and away your favorite person in the world. Of course, Mr. Connor, she's generous to a fault.

TRACY To a fault, Mr. Connor.

DEXTER Except to other people's faults. For instance, to what used to be my deep and gorgeous thirst.

TRACY It was disgusting!

DEXTER A weakness, sure. And strength is your religion. Well, when I realized I was not expected to be a loving husband and a good companion but a kind of a high priest to a virgin goddess.

TRACY Dexter, you...

DEXTER Well, then my drinks grew more frequent and deeper, that's all.

TRACY Connor, don't you let him make you think... Why, he's gone.

DEXTER (SMUG LAUGH) I like him.

TRACY Dexter, what are you trying to make me out as?

DEXTER Red, what do you fancy yourself as? What are you trying to do with this marriage to George? How can you even think of it?

TRACY George Kittridge is everything you're not. He's been poor and he's had to work and he's had to fight for everything and I love him as I never even began to love you.

DEXTER Really? You really are in love.

TRACY Yes I am and you needn't sound so contemptuous.

DEXTER I'm not, Red. Never of you. You could be the finest woman in the world if you could just learn to have some regard for human frailty. If only you'd slip a little sometime. But I guess that's hopeless. Your sense of inner divinity won't allow that. This goddess must and shall remain intact. This woman must represent her class, a special class. The married maidens.

TRACY So help me, Dexter, if you say another word...

GEORGE (SLIGHTLY OFF MIKE, CALLING) Tracy! Darling, you there by the pool?

TRACY George...

DEXTER That's the new high priest. I'll run along. Here, Red, I brought you a little

wedding present. Sorry I had no ribbon to tie it up with. (GOING OFF) So long, Red.

SFX: PAPER RUSTLING

TRACY A present? I wonder what...(SOFTLY) Oh.

GEORGE Oh, there you are, my dear. I thought I'd run over and... Tracy? Aren't you going to say hello?

TRACY (ABSENTLY) Yeah, yeah. Hello, George.

GEORGE What's that you've got?

TRACY Oh, a wedding present. From Dex.

GEORGE A photograph?

TRACY A picture of the *True Love*.

GEORGE The what?

TRACY We sailed her up the coast of Maine and back the summer we were married. My, she was yar.

GEORGE Yar? What's that?

TRACY It means, oh, easy to handle, quick to the helm. Fast, bright. Everything a boat should be. Until it develops dry rot. (STARTS CRYING) Oh, George...

GEORGE There, now. He'll not upset you anymore. He never appreciated you anyway. How could he? Anyone as wonderful as you.

TRACY George...

GEORGE That's what I've always thought, from the first time I saw you. You're like some marvelous, distant, oh, queen, I guess. There's kind of beautiful purity about you.

TRACY George...

GEORGE It's what everyone feels. They worship you, darling.

TRACY George, listen. I don't want to be worshipped. I want to be loved.

GEORGE Oh, you're that, too.

TRACY I mean really loved.

GEORGE Of course. And now I'll have to hurry, darling. Big party tonight, you know.

SFX: FOOTSTEPS, TRAILING OFF

GEORGE (GOING AWAY) I'll pick you up around nine.

TRACY Well ... I ... I (CALLING OUT) Connor! Hey, Connor! Are you around here somewhere?

CONNOR (APPROACHING) Yeah, here in the dressing room.

SFX: DOOR CLOSSES

CONNOR Were you calling me?

TRACY Yes I was. Connor, do you ever take a drink?

CONNOR A drink? Oh yes, yes. Sometimes.

TRACY Well that's good. Let's go in and open a bottle of champagne.

MUSIC: BRIDGE, THEN OUT

~~HOST The second act of the Lady Esther Screen Guild Show starring Katharine Hepburn, Cary Grant, and Jimmy Stewart, will follow in a moment. But first, a word from Lady Esther.~~

~~LADY ESTHER Have you heard what's new and smart in Easter hats? There are lots of styles to choose from. Adorable little hats, made entirely of flowers. Perky bowlers with rolled up brims. Bewitching bonnets to frame your face with beauty. But here's the one style note that's most important. The new spring hats are worn back off your forehead. They give the world a good look at your face. Well, now, how about your skin? Will it have a lovely springtime look to show the world. It will, if you use my new spring face powder shade called Bridal Pink. Lady Esther Bridal Pink is fashion right for spring. And beauty right for you. Now, at last, you don't have to worry about which shade of face powder is right for you. Here, for the first time, is one shade of face powder that's right for four basic types of skin. If you're a blonde, Bridal Pink will dramatize your blondness. Make your skin look~~

~~softer, more alluring. If you're a
brunette, Lady Esther Bridal Pink will
intensify the contrast, make you look so
much more romantic. If you're a
brownette, Bridal Pink will give an
exciting lift to your whole appearance.
And if you're a redhead, Bridal Pink
will wake up your skin, give it the life
and warmth it needs to go with your
hair. Buy a box of Bridal Pink tomorrow.
Don't wait for spring. Start now to use
this lovelier face powder shade which
makes even a bride look more romantic.~~

~~MUSIC: THEME, UP, SUSTAIN, THEN OUT~~

~~HOST And now Lady Esther presents the second
act of "The Philadelphia Story,"
starring Jimmy Stewart, Katharine
Hepburn, and Cary Grant.~~

~~MUSIC: UP, SUSTAIN, THEN OUT~~

~~HOST Well, that bottle of champagne was just
the first. Later, at the party on a
neighboring estate, Tracy and Mike
sampled quite a few more, until George
departed in a huff and left Mike to
escort Tracy home. That's where we find
them now, just arriving with a bottle
they've brought along for the road.~~

~~TRACY (OBVIOUSLY TIPSY) Well, well here we
are, Professor.~~

~~CONNOR (OBVIOUSLY TIPSY) You know, it's funny.
I never noticed this light before.~~

~~TRACY (GIGGLES AND HICCUPS) Silly, that's the swimming pool.~~

~~CONNOR Oh. (PAUSE) You know, champagne's tricky. I'm used to bourbon. Bourbon's a slap on the back. Champagne... champagne's a heavy mist before my eyes.~~

~~TRACY A quick swim will fix that. Dexter and I always swam after parties.~~

~~SFX: TELEPHONE RINGING, UNDER~~

~~CONNOR Let's forget about Dexter. Have a drink.~~

~~SFX: GLASSES CLINKING~~

~~TRACY Why not? Mike, Mike, do you hear a telephone ringing?~~

~~CONNOR I did a little while ago. No, I can't hear... Well now, yes I do. No, well it's very far away.~~

~~TRACY That's my bedroom telephone, and it's probably George.~~

~~SFX: TELEPHONE, OUT~~

~~TRACY I'd better go in. (SLIGHT PAUSE) No. No, it stopped.~~

~~CONNOR Fine. Drink your champagne.~~

~~TRACY That's a good idea.~~

~~SFX: GLASSES CLINKING~~

~~TRACY Hello. You.~~

CONNOR

Hello.

TRACY

You look fine.

CONNOR

(BOISTEROUS) I feel fine!

TRACY

(LAUGHS) Did you like the party?

CONNOR

Sure. The prettiest sight in this fine, pretty world. (STUMBLES OVER THE WORDS) The privileged class enjoying its privileges. (STUMBLES THROUGH "PRIVILEGES" SEVERAL TIMES)

TRACY

You're a snob, Connor.

CONNOR

No doubt. No doubt. Hey, Tracy. Hey, you can't marry that guy.

TRACY

George? I'm going to. Why not?

CONNOR

You don't match up.

TRACY

Professor, you're stepping out of character.

CONNOR

My mistake.

TRACY

Oh, don't apologize.

CONNOR

Who's apologizing?

TRACY

Really, I never knew such a man.

CONNOR

I guess I . . . I never knew a girl like you. Tracy!

TRACY

Yeah?

~~CONNOR Tracy, you're wonderful. There's a magnificence in you.~~

~~TRACY Mike ...~~

~~CONNOR A magnificence that comes out of your eyes and in your voice and in the way you stand and the way you walk. There's fires banked down in you, Tracy. Hearth fires and holocausts.~~

~~TRACY Mike? You don't think I'm like a goddess?~~

~~CONNOR You're flesh and blood. That's the blank, unholy surprise. You're the golden girl, Tracy. You're full of life and warmth and delight. Hey, what goes on? You've got tears in your eyes.~~

~~TRACY (QUICKLY) Shut up, shut up, oh, Mike, keep talking, keep talking, will you?~~

~~CONNOR What good is talk? Tracy, Tracy.~~

~~(PAUSE)~~

~~TRACY Golly, golly Moses. Nobody's ever kissed me like that.~~

~~CONNOR Tracy, I want to tell you something.~~

~~TRACY Please, all of the sudden I've got the shakes.~~

~~CONNOR Please, Tracy?~~

~~TRACY It's as though my insteps were melting away. Gee, what is it? Have I got feet of clay or something?~~

~~CONNOR Tracy, you're so lovely.~~

~~TRACY Wait, I know. The pool. There's a moon and it's warm and we could go...~~

~~CONNOR Now?~~

~~TRACY Now. Mike, put me in your pocket and let's go swimming.~~

MUSIC: BRIDGE, THEN OUT

DINAH Don't you see, Dexter? I had to tell someone. Oh, I could hardly wait till you got here this morning.

DEXTER Yes, but, Dinah, my love, are you sure it wasn't just a dream?

DINAH Well, I can't be positive, but...

TRACY (DULLY) Good morning.

DEXTER Well, what ho? The bride.

DINAH In her wedding dress.

TRACY Such a lovely day. Is everybody fine? I'm fine.

DEXTER Hmm. How fine are you?

TRACY I... I don't know what's the matter with me. I can hardly open my eyes. I must have had too much sun yesterday.

DEXTER It's awfully easy to get too much.

DINAH Tracy, you're not really going to, are you?

TRACY Going to what?

DINAH Marry George? After last night?

TRACY Last night? What are you talking about?

DINAH Tracy? Don't you even remember?

TRACY Remember what?

DEXTER I've been telling Dinah. It was just a dream.

TRACY A dream? Well, what kind of a dream?

DINAH Well, last night, it was awful late, I guess. I woke up and looked out of my window and guess what I saw?

TRACY What?

DINAH Mr. Connor.

TRACY Mike?

DINAH Uh-huh. Sort of coming from the pool, with both arms full of something. And what do you think it turned out to be?

TRACY What?

DINAH You. And some clothes. And you were sort of . . . crooning.

TRACY I never crooned in my life. (SLIGHT PAUSE) Then what?

DINAH Then he carried you into the house, and I could hear him take you into your room.

TRACY Mike and me? Well, I'm going crazy. I'm standing here on my own two hands and going crazy. What else?

DINAH Well, after that he...

CONNOR (GROGGY) G-good morning everybody.

DEXTER Oh, well, morning, Connor! How do you feel? Hmm?

CONNOR Well ... I ...

TRACY Mike, what's happened to your chin?

CONNOR My chin? Oh. Well, you see...

DINAH Tracy, I didn't get to tell you. When Mr. Connor came out again, George was waiting for him.

TRACY No!

DINAH Yes. And Mr. Connor sort of got hit on the chin.

TRACY George?

DEXTER No. Me.

TRACY You? Dex, you were there too? Good grief, why didn't you sell tickets?

CONNOR I'll say Dexter was there. What a clip he gave me.

DEXTER Oh well, I'm sorry, Mike. I thought I'd better hit you before George did. He's in better shape than I am.

TRACY Dex? Mike? Will somebody please tell me what happened before I go stark raving mad?

CONNOR On the level you don't know?

TRACY Of course I don't know. I don't remember anything.

DEXTER Ah, lucky Tracy. She's drawn a blank.

TRACY Shut up, Dex. Mike, you tell me.

CONNOR Well, you see...

MRS. LORD (APPROACHING, CALLING) Tracy, Tracy, are you ready, darling? The guests are all here and the bishop's waiting. Oh, dear, where is George? George! Good heavens, Tracy, I forgot! He was here at ten and left this note.

TRACY For me?

SFX: ENVELOPE RIPPED OPEN

SFX: PAPER RUSTLED, UNDER

TRACY I wonder what it could be.

DEXTER Go on, read it out loud, Red. We're all friends.

TRACY Yes, I will. Listen to this. Quote,
"Your conduct last night was so shocking
to my ideals of womanhood and my
attitude toward you and the prospects of
a happy and useful life together..."

GEORGE (OFF, CALLING) Tracy!

TRACY Hello, George.

GEORGE Tracy, I didn't dream you... all these
people!

TRACY Why? It's only a letter from a friend.
They're my friends too.

GEORGE I thought I ought to come and explain. I
mean I...

TRACY It's clear enough, George. You're
chucking me over and good riddance.

GEORGE Well, after all, I have a point, you
know. On the very eve of your
marriage...

DEXTER Just a minute, George. Mike, why don't
you tell him what happened last night?

CONNOR Well, exactly two kisses and one late
swim after which I deposited Tracy in
her room and I left.

GEORGE You mean . . . you mean to say that's
all there was to it?

CONNOR I do.

TRACY Why? Was I so terribly unattractive, Mike? So distant? So forbidding that you...

CONNOR No, no you were extremely attractive and far from distant or forbidding. But you were also, well...

DEXTER Pretty pixilated, Red.

CONNOR Yeah! And then there are rules about that.

TRACY Thank you, Mike. I think men are wonderful.

GEORGE Tracy, perhaps I was a little hasty. But, well, a man does expect his wife to...

TRACY To behave herself, naturally.

DEXTER To behave herself naturally.

GEORGE Will you please?

DEXTER Well I'm sorry.

GEORGE Tracy, if you're willing to let bygones be bygones . . . what do you say?

TRACY Goodbye, George.

GEORGE I beg your pardon.

TRACY I said, goodbye.

GEORGE But . . . but we...

TRACY You see, you're much too good for me, George. You're a hundred times too good. And I'd make you most unhappy. Most.

GEORGE Very well. If that's how you want it. Possibly it's just as well. (GOING OFF)
Good day.

DEXTER Congratulations, Red. Or is that proper without a groom?

CONNOR Maybe we can make it proper, Tracy?

TRACY Yeah, Mike?

CONNOR I got you into this, I'll get you out. Will you marry me, Tracy?

TRACY No, Mike. Thank you, but, mmm-mmm. No.

CONNOR Why not?

TRACY Because I don't think that nice girl with a camera would like it and I'm not sure that you would and I'm even a little doubtful about myself.

MUSIC: ORGAN MUSIC, UNDER

DEXTER There goes your wedding music, Tracy.

TRACY And besides, I made a mistake yesterday. I opened a wedding present too soon. A present without any ribbons on it.

DEXTER Red?

TRACY Just a picture of a boat. A boat I don't think I've ever forgotten.

DEXTER Red, I've got an old wedding license.
The one we didn't use when we eloped.
Whattya say?

TRACY Dex? Dex, are you sure?

DEXTER Not in the least, but I'll risk it. Will
you?

TRACY And, and, and you wouldn't be doing it
just to save my face?

DEXTER Why shouldn't I save it? It's a nice
little face.

TRACY Oh, Dex. I'll be yar this time, darling.
I promise, darling, I'll be yar.

DEXTER Be whatever you like. You're my redhead.
You all set?

TRACY All set. Oh, never have I been so full
of love. Mike, how do I look?

CONNOR Like a queen, like a goddess.

TRACY That's funny, Mike, because you know how
I feel? For the first time in my life?
Like a human being.

MUSIC: BRIDGE TO APPLAUSE

HOST That was "The Philadelphia Story," a
radio romance starring Katherine
Hepburn, Clark Gable, and Jimmy Stewart.
I hope you enjoyed listening.

RIR BREAK

MUSIC: RIR THEME MUSIC

HOST This is Re-Imagined Radio, a program about the power and shared experience of sound-based storytelling. There's nothing to see, but everything to hear. With each episode, we explore classic and contemporary audio drama, reexamining radio's rich storytelling traditions and reintroducing listeners to forgotten or overlooked works that continue to resonate today. Here are some examples from previous episodes.

SFX: RE-IMAGINED RADIO AUDIO

TRAILER

HOST More information about listening opportunities, including our YouTube channel, is available at ...
reimaginedradio DOT fm.

MUSIC: RIR THEME, ESTABLISH, THEN

DUCK UNDER THE FOLLOWING

HOST CREDITS

HOST This episode of Re-Imagined Radio, number ninety-four, is called "Radio Romances" and has featured two romantic comedies for February and Valentine's Day.

Re-Imagined Radio is produced in collaboration with The Electronic Literature Lab at Washington State University Vancouver.

Our programs are broadcast and streamed by partner community radio stations KXRW-FM (Vancouver, Washington), KXRY-FM (Portland, Oregon), and KNOM-AM (Nome, Alaska).

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FOLLOW Re-Imagined Radio on Instagram, TikTok, Facebook, X, Blue Sky, LinkedIn ... and our YouTube channel . . . [at sign] reimagedradio.

VISIT our website, reimagedradio DOT FM, for scripts and information about our episodes.

SUBSCRIBE to the Re-Imagined Radio podcast and never miss an episode.

~~Re-Imagined Radio acknowledges the debt we owe to previous and contemporary radio artists and we hope our curation and stewardship of their artifacts and efforts demonstrates our sincerity.~~

I'm John Barber, producer and host. It's been a pleasure sharing this episode with you. Thank you for listening.

MUSIC: RIR THEME UP, THEN DUCK
UNDER THE FOLLOWING

ANNOUNCER CLOSE

ANNOUNCER

This is a production of Re-Imagined
Radio. To learn more, visit our website,
reimaginedradio (all one word, no
punctuation) DOT fm.

Please join us for another episode of
Re-Imagined Radio as we continue our
exploration of sound-based storytelling.

MUSIC: RIR THEME UP, AND TO END.