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Love Me or Leave Me

By Daniel Fuchs

Now, Marty, don't get sore.
Who's sore? When Georgie tells me
a customer don't want to pay up his bill...
naturally I want to hear why.
Because I'm tired of being milked
like a cow every week.
Why can't I pay you off once and for all?
Cut that out, Orry.
I run a legitimate laundry.
What laundry says how many tablecloths
and napkins you gotta take?
My laundry. It's our policy.
We want our customers should be clean.
Who needs so many tablecloths?
Who comes into a place like this to eat?
Every customer has a quota.
Otherwise it wouldn't pay me.
Mr. Orry.
- That's all right.
- I saw the whole thing.
It's you again.
She broke my leg. I'm gonna sue this joint.
My dear man, so a girl steps on your toe.
It was an accident.
Accident nothing.
She kicked me on purpose.
- Impossible.
- I can explain everything.
Did you deliberately kick this customer?
- Yes, I did. But I warned him three times.
- You're fired. Now you...
That's not fair.
He's wrong. It wasn't my fault.
He's got 10 cents for a dance.
He can't be wrong.
Cash in your tickets and get out of here.
The next dance is on the house.
Enjoy yourself.
But be careful the way you dance.
Get him a girl.
Marty, you gotta understand my angle.
Now, business hasn't been so...
Not bad, huh? I could fix it up for you.
She's one of those stage-struck ones.

You know the type.
Too bad, kid.
You gonna pay up, Oorry, or you want
we should suspend our service?
What did you have to go
and make a fuss for?
Why should I let that big ape paw me?
- It's natural. They all do it.
- Not to me, they don't.
Yeah, I forgot.
You're different. You're going places.
That's right.
Get wise to yourself, duchess.
You're not going anyplace.
Not till you stop hollering, "Hands off. "
I'll stop hollering when I want to.
Not because the customer's always right.
Have you had a good look?
I understand you wanna go on the stage.
Maybe I can help you.
You get out of here,
or I'll call the manager.
This happens to be
a private dressing room.
Private for employees,
which you're not no longer.
You want me to help you go on the stage?
Why don't you buy a ticket and
try your line on one of the employees?
- That is, if you have 10 cents.
- If he has 10 cents?
He's the owner of
the biggest night club laundry in Chicago...
- eight trucks, a payroll of 43.
- I know everybody in the business.
- They're my customers.
- He can introduce you...
- to a dozen guys...
- Shut up.
What're you butting in for? I can't talk?
I'll give you one of my own personal cards.
Why should you?
Why not? I like to help a girl when I can.
And you've got a very excellent

personality, I can see that.
I only need to write something on my card
and they'll put you to work.
I must have left them out in my car.
Meet me outside, and I'll...
Now what's the matter?
I'm not getting into any car with you.
Who said you should?
Who invited you?
I said, "Meet me at the car. "
You dope, he's trying to give you
a break. Take advantage.
Or don't. If you want it, okay. If not, not.
- Come on, Claire. Get out.
- What?
Here, buy yourself a horse and buggy.
Only beat it.
What's the matter?
You invite me out for a pleasant evening.
- I wait who knows how long...
- So I changed my mind. Go on, blow.
Getting awful beat up, that Claire.
Been around too long.
Hi, baby.
- Honey, I'd like to...
- Up an alley.
What's your name?
Ruth Etting.
Take this over to the Circle.
You know where it is?
It's on the North Side.
They'll fix you up. Go on, take it.
Can I give you a lift someplace?
I'm just trying to be agreeable.
Don't do me no favors.
- Do you want the card back?
- Keep it.
Use it in good health.
You wanna know
what's your trouble, girlie?
You ain't got no faith in human nature.
That's all?
She's obligated, ain't she?
So, what're you sitting?

Maybe we can catch up with Claire.
So she's got a lot of mileage on her.
Eddie Fulton.
Thanks, kid.
Only one chorus in the next number, girls.
We're running late.
Hurray for Johnny Alderman,
the people's friend.
Taking in laundry? I got a sackful of socks.
I wish I had. These have to
last till payday.
The point is, can you last till payday?
I get tired just watching you out there.
I must be something to watch.
I'm just not a dancer, that's all.
It seems odd
you'd want a job dancing then.
I didn't. They made a mistake. I'm a singer.
- You had much experience?
- None so far. I'm just starting.
You going about it the right way?
What do you mean? Somebody gives me
a chance to sing, I'll sing.
I've seen a lot of singers fail
because they get off to a bad start.
Right now is when you need coaching,
before you have time to form bad habits.
You need special material, arrangements
to show off what you've got.
That is, if you're serious about it.
I'm serious, all right. I'm also broke.
That'd take a lot of money.
Tell you what.
I might work with you a little, if you like.
Odd hours after the show.
Would you? That would be wonderful.
It would be a pleasure.
One artist to another.
I have a piano at my place.
It isn't far from here.
We could squeeze in quite a bit of time.
Wouldn't that be
an awful lot of trouble for you?
There's some trouble

a man doesn't mind getting into.

- Get ready, girls. Five minutes.

- Saved by the gong.

Better get back to your piano.

Will you kindly use your head?

That one belongs to the Gimp,
bought and paid for.

- The Gimp?

- So don't make trouble for yourself, or me.

I got a big investment in this place.

It's funny. I would have sworn
she hasn't been around much.

Maybe she hasn't.

What she knows, they learn in the cradle.

Wait a minute, Frobisher.

- Etling, I'm here.

- Hello, Mr. Snyder.

I got my own laundry, eight trucks,
and she does her own washing. Cute, huh?

- They treating you right, kid?

- They're wonderful to me.

Okay, Frobisher, thanks. Blow.

I delivered, didn't I? Tell the truth.

You thought

I was giving you the business, right?

I've got to go.

Frobisher, the kid is staying
out of this one.

Sure, why not?

No, I better go.

- No...

- He won't mind.

There is something I want to ask you.

You see, I'm dancing.

That's great.

Tell me, have you ever been to Florida?

No, I haven't. I hate to bother you...

You'll be crazy about it. Take it from me.

All the girls are nuts about Miami.

Mr. Frobisher put me in the chorus...

He won't fire you, don't worry.

He wouldn't dare.

It's the worst weather here, freezing cold.

In Miami, you go swimming

in the ocean every day.
I don't want to dance, I want to sing.
Singing, dancing, what's the difference?
You're on the stage, ain't you?
- In here, Georgie.
- All set, Marty. Got the train tickets.
How do you like that?
We're leaving Friday night.
- Leaving for where?
- For where? For Florida.
Little girl, you gotta start
listening to me.
But I don't want to go to Florida.
Why not?
How do you know you won't like it?
You've never been there.
You said so yourself. You'll love it.
What's not to like?
She thinks it's a line.
She thinks I say Miami,
I mean Atlantic City.
- Georgie, show her the tickets.
- Here are the tickets.
Frobisher will keep your job for you.
Don't worry.
Mr. Snyder, I'm not going.
Georgie, get out of here.
Beat it.
- Look here, you stupid little broad...
- Don't you talk to me like that.
I'll talk to you any way I like.
You know who I am?
You think I let dames
get away with anything?
I'm not trying to get away with anything.
I didn't ask you for one thing.
You didn't ask but you wanted.
I did my share, what about you?
Who do you think you are? You're nothing.
Get funny with me, and I'll throw you
back to that crummy dance joint.
You won't have to. I'll walk back.
What are you doing?
I'm leaving.

All I wanted was a chance to sing.
And I'll get it.
You don't have to do a thing.
I'll get it for myself.
Hey, Etling.
What's her name?
Ruth. Ruthie, come on out.
What did I say that was so terrible?
What crime did I commit?
- Come on like a good girl.
- Want me to drag her out, Marty?
Get out of here.
- Deal me in.
- Hurry up.
That's all we wait for Etting.
All right, kids, rehearsal. Let's go.
- Gay, you take Etting's place.
- I'm a specialty.
- Mr. Snyder wants to see you right away.
- I'm working. Sorry.
Listen, I asked you nice, didn't I?
You want me to ask you not nice?
Sure. Might as well have both versions.
Johnny.
You think the Gimp found out
you talked to the girl?
Maybe. If he has, you think I should crawl
into the laundry and apologize?
Well, I would.
But I'm an old man and I want to live.
What else have I got? You better go.
But, Mr. Frobisher,
we can't rehearse without music.
- So hum to them.
- Hum?
All right, girls, line up. Come on, line up.
One, two, three, four.
You notice how the help all wear gloves?
Once the wash is washed,
it ain't touched by a human hand.
Maybe I'm crazy, but I like things clean.
Sit down, make yourself comfortable.
- Marty, the piano player.
- Oh, yeah.

How much you get an hour to coach?

- Coach?

- Miss Etling.

She wants to sing.

She thinks she shouldn't make bad habits at the beginning.

She should have arrangements, you know what I mean?

- What do you get by the hour?

- \$5.

I'll give you \$10.

Anybody hangs around me, they make.

Well, can she sing?

What is she, a dummy? Anybody can sing.

Put them on a stage, tell the public they're singers. They're singers.

What does the public know?

You want the job?

- At \$10 an hour? Sure.

- Right. You got yourself a deal.

- Georgie will take you back.

- When would you like to start?

You can fix it up between you later.

Don't take it too serious, the lessons.

A couple, to make her feel good.

I'll be taking her to Florida any day now.

You know what I mean.

Sorry I took so long changing.

I'm getting paid by the hour.

By the way, thanks for cutting me in.

I got the idea from you.

But I would've done it for nothing.

I thought it was better if you got paid.

- Let's get started and see what we got.

- All right.

You know this?

Yes.

Yes, ma'am.

Am I any good?

Am I good enough to get somewhere?

Will you tell that to Mr. Snyder, Johnny?

I need someone like him.

You know, sort of a manager.

- You expect him to be your manager?

- Why not? He has a lot of connections.

- You're kidding, aren't you?

- No.

You were quick enough to spot
a routine friendly pass when I made it.
You must have a vague idea
of what he wants.

Do you know

what his exact plans for you are?

He's taking you to Florida with him.

He told me so himself.

He told me that, too.

But I'm not packing.

- I had a date. I forgot.

- I wouldn't tell him that. Think fast, kid.

Just out of plain, simple curiosity...

I'd like to know why you gave me

a standup. You got my message.

I told her myself, Marty.

Let me hear the fancy story

you're gonna give me. Go on, I dare you.

No story, Mr. Snyder. I just forgot.

You forgot?

I don't know how I could have,

but I did. And I'm very sorry.

- Will you forgive me?

- Naturally, I thought...

I didn't know what to think.

You certainly didn't think

I'd do a thing like that to you?

That's all right, dear.

Everybody can make a mistake.

- How's she doing?

- Not bad, not bad at all.

In fact, she's quite a performer.

Did you hear that, Mr. Snyder?

Now will you talk to Mr. Frobisher

and ask if I can have a little song?

I'll talk to him when I get good and ready.

How do you like that?

You had one lesson.

Who says it's time for a swelled head?

You think you can fool the public?

You want to get up before people

and embarrass me?

I'm sorry.

It's just been on my mind, you know.

I guess this is my night
for making mistakes, isn't it?

It's because you're tired.

You're not thinking good.

You got no business
keeping her up so late.

Come on, I'll take you home.

You go right to bed.

Thank you.

Eddie Fulton.

- Where's Fulton?

- I don't know.

- Fulton, you're on.

- Great.

- What'd I tell you? A knockout.

- Yeah, you told me.

- Fulton, hurry up.

- You're on.

- I'm sorry.

- If it's hard for you to get here...

why not quit and spend all your time
at the crap table?

And don't forget, smile.

You got what you wanted, huh?

What's the matter? You don't look happy.

You wanted a chance to sing,
and I got you that.

But I'm on and off in a second.

- What did you expect?

- Well, it's not a real number.

I was just thinking of something.

Suppose Fulton missed a performance.

If I could substitute...

Fulton? He's a headliner,
you're a newcomer. You just started.

Well, somebody
would have to take his place.

How do you like that.

Here I'm suspecting she wants me...

to work Frobisher for an extra routine,
but no.

All the time,
she wants the whole business.
What do you want me to do?
Knock him off?
Of course not, Mr. Snyder.
But if he missed a show...
Why should he?
Answer me that, Miss Smart.
It could happen, couldn't it?
It almost happened tonight, didn't it?
The nerve you've got. The gall.
Look, would you consider coming into
the laundry business with me?
We'll be millionaires in no time.
Marty, I tell you, no. You've got a laundry.
I'm a customer, fine.
You asked me to give her a job.
I give her a job, fine. But there's a limit.
I'm not putting her on tonight
or any other night.
But you're stuck. You ain't got Fulton.
Why should he walk out on me?
He got deep in gambling.
They told him to get it up quick...
and the poor slob didn't have it.
How come the poor slob has it
to go to Florida?
What're you asking me?
Frobisher, she'll be a sensation.
To who? Whoever heard of her?
Who'll come to see her?
You want to close my club?
Are you kidding?
You know the contacts I got.
Personalities, people who'll be a credit
to the finest nightclubs.
They'll spend, they'll clap,
you'll make a fortune.
On the other hand, Frobisher,
maybe I got you all wrong.
Maybe you don't wanna oblige
a close personal pal.
Come in.
- How do I look?

- Top of the world.
Here it is, Johnny,
the chance I've been waiting for.
But you made sure
it wasn't too long a wait.
You bet I did. I'm in a hurry.
And I was right, wasn't I?
Told you he'd help me.
Ruth, get rid of him now.
It's not going to be worth it.
I don't know what you're talking about.
Why shouldn't I have a manager?
A manager? Don't lie to yourself.
If you're going ahead with this...
at least don't lie to yourself.
But don't go ahead with it.
You don't have to.
Yes, I do. I've tried it without help.
I didn't mind it being hard, Johnny.
I just minded that it didn't work.
Then let me help you.
I'll get you to the right people.
I'll work with you and they'll want you.
They won't have to be strong-armed,
blackmailed, or shoved around.
They'll want you because you're good.
Try it, Ruth. Try it that way.
Johnny, so many guys
have wanted to help me.
And they've all been on the make,
just like him.

- I suppose you're the one who's different?
- That's right.
And I mean it. But get yourself free, Ruth.
But I am free. I've made no promises.
- I'm as free as you are.
- Are you?
- Yes.
- Prove it.
Let's meet tonight after the show.
Have a cup of coffee together.
Just two free people
getting together over a cup of coffee.
Why not?

All right.

That's us. It will be great.

- I'm ready.

- Come on, it's time.

Get out there, do your stuff.

Don't make me out a horse's neck.

I got the place packed with biggies.

Get a load of that.

I thought it up myself.

Come on, I'm a nervous wreck.

Excuse me.

- Look at the flowers.

- Just a little token of the way I feel.

Oh, Marty. Thank you. They're lovely.

Don't thank me, hug me,
and throw me out so quick.

- I have to get dressed.

- Make it fast. We gotta celebrate.

- Marty.

- What?

I'm so tired and excited,

I don't think I can go out tonight.

Sure you can. It's all set up.

A big fancy blowout

over at Al Gaxley's place.

That's way out in Bay Cliff, in the country.

Sort of a house party for the weekend.

Hurry up. We gotta leave right away.

Look, why don't you go ahead
without me?

No.

It's just that I'm so tired.

No. Not this time, Ruthie.

That's all over.

What're you talking about?

About the way you brush me off.

The way you stall me.

And don't think

I didn't feel ridiculous at times.

In front of Georgie, even.

- Just because...

- I didn't get sore.

Tell the truth. Did I ever get sore?

Even about not going to Florida?

You wanted to see how far you could get.
Fine. I don't blame you, I give you credit.
But that's all.
I understand.
You got me a break and now...
All right.
I'll go with you.
Now you're talking, baby.
- And then you'll never see me again.
- Why?
Because that makes me a tramp...
and I'm not a tramp,
no matter what you think.
Ruthie, you're wrong.
Listen, I'll be honest with you.
When we first started up together,
I figured, you know...
a pickup, why not? Didn't mean nothing.
But lately a change come over me,
and I wanna do things for you. I'm anxious.
That's what I was hoping for.
That you would get to care about
what happened to me. But you don't.
What do you mean, I don't?
I'll show you you're out of your head.
You know that big fancy joint
where Helen Terral is singing?
The Oval Room?
Who do you think I had here tonight
taking a gander at you?
Just the owner, that's all.
Yeah, a close personal pal.
We're getting together Monday
to chew it over.
Now, does that sound like
I think you're a... What you said?
You got no idea the plans I've got.
If I go to Al Gaxley's for the weekend.
Well, what do you want of me? I'm human.
I'm stuck on you.
Thank you, Marty.
Now let me be honest with you, too.
In the time I've known you,
you've become more important to me...

than anyone else. And I like you.
But I'm not stuck on you.
Maybe it's because getting someplace
is such a big thing to me.
It seems as if I don't have room
for anything else. Not yet, anyway.
Can you understand that?
Yeah, sure, Ruthie...
but when?
I don't know.
If you still want me to go with you,
give me a minute and I'll get dressed.
Take yourself the minute.
We'll go out and get a bite to eat.
You'll never be sorry.
What do you mean? I'm sorry already.
I'll wait for you out in the car.
Only hurry up.
What a day I've had.
My feet are killing me.
We're going downtown
to get a bite to eat.
Call the restaurant and tell them
to get the champagne ready.
She don't wanna go away with you?
I don't want her to go!
How do you like that?
Bay Cliff ain't the right kind of a place
for a girl like her.
- She was great tonight, huh? A knockout.
- Great.
Here. A little extra.
You backed her up good. Go on, take it.
Get yourself a dame.
Have a big time on me.
Table for three for Mr. Snyder.
And champagne.
Yeah, that's right, the works. Right.
Come on, Ruthie.
Good night, Johnny.
This is on the level. This is legit.
I don't have to stack the joint no more.
Marty, sit for five minutes.
I gotta talk to you about things,

but I don't get a chance.
You're so busy running all the time.
The laundry.
You take care of it, Georgie.
I got confidence in you.
I got to get back.
She'll wonder I'm not there.
Hi. I want you to meet Mr. Loomis
of the Roger Black Agency in New York.
- This is Mr. Snyder.
- How do you do, Mr. Snyder?
Mr. Loomis caught the show and liked it.
In fact,
he has a booking for me in New York.
A club called The Black Hat.
- I hear it stinks.
- It's a beginning, Mr. Snyder.
We're not starting at the beginning.
Maybe I'm out of line and you're
handling your own bookings now?
You got it straight?
You want to talk business, talk to me.
- All right.
- Here's my card.
Call me up, make an appointment.
If I have time, I'll see you.
Thank you very much, Mr. Snyder.
It was nice seeing you, Miss Etting.
- Thank you for coming back.
- It was a pleasure.
Why do you have to act like that?
All that man wanted...
Shut up.
Who got you this far? You?
Look at me when I'm talking to you.
I knock myself out for you,
show me a little respect.
At least do that much.
You know that Black Hat
he's booking you in so fast?
It's a dump.
You even know where it's located?
So far uptown,
it's practically in the Bronx.

You know who goes in there? Dogs.
If you want to sing for dogs, go ahead.
But not with me.
How was I to know that?
All I heard was New York,
and naturally I was excited.
New York's crawling with
dames who can sing.
You know when you're going
to New York?
After I make their tongues
hang out for you.
I've got plans so big, a hick like you
wouldn't even understand them.
What plans?
Look whose tongue is hanging out now.
Never you mind what plans.
All you gotta do is sing.
The real work, I'll do.
Come on, hurry up, get dressed.
Who was the guy who came out?
Chiselers. Leeches.
You got something good,
everybody wants a piece.
Listen, Georgie,
I wanna put her on the radio.
Find out who the top man is
at every station.
Then ask around,
which one we can put the squeeze on.
Wouldn't it be easier just to ask them
to come and listen to her?
Bet you anything they'd give her a job.
- Think so?
- Why not? She sings real good.
At that you might be right.
But if you ain't, and it don't work,
I'll guarantee you one thing:
I'll brain you.
Hey, you. You know anything about radio?
- Yes, a little.
- Good. We're branching out.
- Hi, Johnny. Come in.
- Hello.

He can't make it. I think
he had something to do about his laundry.
Anyway, he said for us
to go ahead and rehearse.

- Pretty fancy, isn't it?

- Yeah.

Marty had it decorated for me
as a birthday present.

It's the first real apartment
I've ever had. I just love it.

Can I get you a drink or something?

Cup of coffee, maybe?

Not now, thank you.

Did you go to the radio station today?

Yes. I spent the morning with Brelston
outlining the first program.

Johnny, I still can't believe it.

My own radio program.

The best possible time on the air.

And how about you, maestro?

Conducting your own orchestra.

Very impressive, both of us.

What happened

when that agent came to see you?

He had a booking for me in New York.

That's what I thought.

Why didn't you take it?

Because I'm not ready for it yet.

And Marty'll tell you when you're ready?

- He's made no mistakes yet.

- Loomis doesn't make mistakes, either.

He's the best agent in the business.

He works for you,

you pay him a commission...

and you don't owe him anything.

- Why don't you let him in?

- Because I don't need him.

- Did Marty tell you, you don't need him?

- I don't need him because I have Marty.

You'll have Marty for a long time, honey.

- He'll be with you every step of the way.

- Let me tell you something.

When it's right for me to be on my own,
I'll be on my own.

Use him and ditch him
at the strategic moment?
That's a charming plan.
What are you talking about?
I don't have any plans.
You make it sound as if...
Why do you always start something?
I don't. I seem to have
a strange effect on you.
When you're with me,
you let yourself realize what you're doing.
Don't blame me if it shocks even you.
Let's go to work.
I'm sick of having you around.
Why don't you quit?
- Why don't you tell the Gimp to fire me?
- You think I can't?
I know you can. Why don't you?
I don't know.
Suppose I tell you.
Let's find him, Ruth. Now. Let's tell him.
No, there's nothing to tell him.
- Nothing's changed. Nothing.
- Ruth, darling.
Marty, I been asking you the same thing
for the past five weeks.
Is she gonna sign with us again?
How long can I stall the sponsor?
- What does she want?
- Just half of Chicago.
Marty, got it.
Relax, Brelston. In a couple of minutes,
you'll know as much as I do.
Loomis? Go ahead, what?
They agreed to everything?
All right, we'll make it. I'll contact you.
Marty, what she wanted? New York?
That's swell. When we gonna go?
Couple of days.
I don't know how smart it is.
Well, anyway, it's done.
You gotta stay here, Georgie.
- You gotta mind the laundry.
- Sure.

How far away is New York?

You'll make visits lots of times.

Well?

- No dice, Brelston.

- What do you mean?

What's the sense of half of Chicago?

She's gonna have all of New York.

Ladies and gentlemen...

I want to invite you all to a party

I'm throwing at the Plaza for Ruthie.

Quiet. I ain't through.

It was gonna be on account of
the winding up of the program.

Now it's for something more important.

Something Ruthie doesn't know yet.

- She's going to New York.

- New York?

She's gonna be in the Ziegfeld Follies.

Congratulations!

All right, boys,

I'll see you over at the party.

- I'm so excited.

- Told you I'd get the best for you, didn't I?

Now maybe you'll have a little confidence.

I do have. I always have had.

- You're coming to the party?

- I'm sorry, I can't. Thank you.

Pretty good, huh? Ziegfeld?

Will you be ready to leave
in a couple of days?

No, I'm not going to New York.

What do you mean, you're not going?

- I'll meet you at the Plaza.

- Wait, Ruthie.

All right, Georgie, take her to the car.

What's the big idea?

I've had another offer in California.

It seems pretty interesting.

There's gratitude for you.

There's nothing I can do for Ruth anymore.

- She's made it. Are you going?

- Yeah, I'm going.

You bet your sweet life I'm going.

She's gonna need me

the longest day she lives...
no matter what you think.
- No matter what I think?
- Yeah, and I know what you think...
her having anything to do with me.
I know what you think about me, too.
A jerk, a dumb mug, strictly for laughs.
No. A cheap crook, pushing people around.
- I ever push Ruthie around?
- You will, pal.
Wise guy, you know everything.
You don't know nothing.
In a million years, you wouldn't know
about Ruthie, how I feel about her.
A girl like that. You don't know nothing.
What I come from, the kind of a life,
the kind of a place.
Same place I did, Snyder.
Same place, same street,
same everything.
Me and a thousand other guys,
and they don't all turn out like you.
Who's she going with?
Answer me that, smart guy.
Who is she going with?
There's only one thing
I got against you, you poor slob.
I'm sorry you quit.
I would have liked to fire you.
All right, come down the steps. That's it.
Good. Boys, come down behind her.
That's it. Cross over. Arms, boys.
Keep coming forward.
Get some bounce into it.
- I stay here?
- That's okay. Just a bit more forward.
That's it. Fine.
Cross over here. Cross over there.
Stay there, Ruth. We'll fix it later.
Now move over a little.
That's it. Right there. Now go back.
That's right. All the way back.
Now you do the same thing.
Clear the way, so she can get through.

Come on, that's it. That's good.
That's fine. Good.
Little bit more. All right.
- That's all.
- All right, lunch, everybody. Back at 2:00.
- Same number, same people.
- Same mistakes.
I seem to do everything wrong.
No, it's me.
I haven't turned on the magic yet.
Take off the worried face
and get some lunch.
It's in your dressing room, Miss Etting.
Mr. Ziegfeld ordered it.
Thank you. Doesn't everyone
get spoiled rotten around here?
- No, we just choose a select few.
- Goodbye.
Trent, don't go. I wanna talk to you.
Mr. Snyder, I didn't know
you were honoring us today.
Today and every day.
And I still say it's lousy.
All week, I've been trying to tell you.
Why don't you listen?
Look how you've been handling her.
Guys prancing around, hiding her.
It's crummy.
Sorry you don't like my work.
Tell Mr. Ziegfeld.
I'm telling you, big shot.
Don't give me that fish-eye of yours.
I know what's good for her.
I ought to. I'm her manager.
She never made a move I didn't tell her.
I'm sure Miss Etting
has found your advice invaluable.
- Perhaps you're more talented than I.
- You ain't kidding. You stink.
Fred! This is beginning to lose
its amusement value.
I'll take care of it.
Beat it, errand boy.
I told you 10 times already!

I don't do business with assistants.
I'm talking to him.
- No, you're not.
- Just a minute.
- Take your hands off me.
- Fred, let me.
Are you out of your mind?
You can't act like a hoodlum in here.
You think like Ruthie,
it's some kind of church?
Mention the name Ziegfeld
and everybody must kneel?
I'm thinking of her,
what you're doing and been doing to her.
I gotta look out for her interests.
They're doing that.
They're the best in the business.
They'll make a big star out of her
if you'll just give them a chance.
But you can't shove them around.
You don't have to worry about me.
I don't wanna do nothing to hurt Ruthie.
I'm just used to taking care.
- I just can't sit and do nothing for her.
- I know, Marty. I understand.
You wanna have a cup of coffee
with me, Barney?
Sure, I'd like it. As a matter of fact,
I'll buy your lunch.
You'll buy? I'll buy. Come on.
I think I'll go backstage and see her.
No, wait, Marty. Wait till after the show.
Very good, Ruth, take another bow.
- You've got them.
- She's gotta make a change.
Keep with it, Ruth, keep belting.
- Miss Etting, you were wonderful.
- Thank you. We have to hurry.
I'm sorry, Mr. Snyder.
- I just wanna see Miss Etting.
- Sorry, I got my orders.
You won't get in any trouble.
I give you my guarantee.
Wait a minute. Taylor, come here.

I wanna see Ruth a minute.
Tell him it's okay.
Please, she only has a couple of minutes
between numbers.
- Out of my way, punk.
- Marty, what is it? What's the matter?
I wanna see you and
this big shot thinks he can stop me.
If they don't want people backstage...
What're you trying to give me?
I've seen people come in.
You make exceptions
to everybody but me?
You asked for it, you got it. Satisfied?
You been riding me from the beginning.
One more crack out of you
and I'll take you apart.
Why don't you go play cops and robbers
where they're scared of you?
This isn't Chicago.
Marty, stop it!
- Take it easy.
- Throw him out.
- Ruth, come on. It's your cue.
- Call a doctor.
Outside, buster, come on.
Go on.
I don't care how you do it, Georgie.
Find a buyer and get rid of it.
Get all you can. I'm depending on you.
I'm pulling Ruth out of the show.
She's leaving Ziegfeld.
- I am what?
- I'm fed up!
I've had enough. It's up to here with me.
From now on, I'm number one.
You won't be the loser.
I've been on the phone, I got bookings.
You'll rise on top.
Barney, we gotta get out of that contract.
I'll pay off. I'll have the dough,
I'm selling the laundry.
But there might just be an angle.
Marty, we signed that contract

in good faith...
- and there's only one thing...
- There is a good angle.
You made us a nice little scandal tonight.
Fred Taylor's in the hospital
with a broken jaw.
He's lucky he's alive. So what?
So Ziegfeld doesn't want me
in the show with you around.
That don't hurt my feelings.
He's a jerk if he lets you go for free.
Only I'm not going.
I was a big hit tonight.
It's a chance to be somebody,
it's the Follies, it's Broadway.
It's a chance to meet decent people
and to make friends.
It's what I've wanted and worked for.
Why should I leave it?
- What sense does it make?
- It's what I want, the way it's gonna be!
- You can't tell me what to do!
- In a pig's eye, I can!
- Do you think you own me?
- I do own you. That's exactly right!
Barney.
Good night, Marty.
I'm sorry I got angry.
We have a lot to talk about...
but let's not do it this way,
shout at each other.
Don't use your ritzy Ziegfeld voice on me.
Make like you're back
in the 10 cents-a-dance joint!
But I'm not, Marty. That's the whole point.
- I'm right where I wanna be.
- And I ain't good enough.
- I didn't say that!
- Then say it!
Have some guts, say it!
All right! You don't belong here!
I can't help it, it's your fault.
It's the way you act.
It's the way I've always acted!

I never heard you holler!
It's rotten, dirty, and I hate it!
You hate it?
You're talking to me, baby.
Me, not Ziegfeld. I know you!
You were right there with me.
Working me, begging for more,
never mind how rotten and dirty.
Maybe I did,
but I don't want to go on that way.
- I knew tonight when...
- Tonight?
The minute we got here, this started.
The minute we got in
that stinking theater.
You saw the way they treated me...
those fancy New York jokers,
like I was nothing.
Small potatoes, like I had no right.
I didn't say nothing. I waited.
I waited to see you butt in and tell them:
"He's with me. We're together. "
- I couldn't have.
- You could!
I'd have done it for you.
But you never opened your trap.
Like you never owed me nothing.
You walked away!
Since the first day that I seen you...
I knocked my brains out for you.
But that's all right.
I'm a poor slob, I can pack a bag,
go back to the laundry...
lay down and die. You don't care.
No skin off your back.
You got what you wanted.
I brought you this far. Nobody else. I did.
But that don't count,
not with a high-class dame like you.
Marty, I know what I owe you. I know it.
But there's no way to pay it.
Don't you see? There's no way to pay it.
Ain't there?
You can go.

Let me do the lugging. You got me around,
at least take advantage.
It's all right.
Why don't you sit down and relax?
Want me to get you a cup of coffee?
That's what you need.
No, I don't want any. I'm fine.
I bet you can't guess
where we're going this afternoon.
You know that jewelry store
on Fifth Avenue?
The one with nothing in the window
except the pearls?
To show they ain't boasting?
We're going there
to pick up a little something for you.
Retail. How do you like that?
You don't have to buy me anything.
Who says I have to? I want to.
A little token of how I feel.
Don't worry about it so much.
Who's worrying?
Everything's gonna be great.
The minute we get on that train,
and out of this phony town...
everything will be great. You'll see.
I'll do more for you than a dozen Ziegfelds.
The tours I got worked out for you,
coast to coast.
Hotspots everyplace.
What's so terrible about it?
The day will come when you'll thank me.
You'll laugh when you remember.
Are you listening to me?
I'm not complaining.
I'm just trying to tell you that
you don't have to work so hard.
You don't have to sell me.
I'm sold.
Just listen to this!
How was that?
You can't top it anywhere.
- Thanks.
- How did it go?

Same as always.

Did Marty tell you where we're going
after we close here?

Since when is it any of my business
where I work?

- He just wants to surprise you is all.

- He couldn't.

- Ruthie, are you there?

- No, I'm playing a benefit in Duluth.

Leave it!

Everybody's so nervous around here
all the time.

I come in. I got great news, a surprise.

But you gotta make cracks.

It's enough

to take the heart out of a person.

Never mind the dramatics.

What's the big news this time?

You're merely going to make
a picture in Hollywood. That's all.

I merely kill myself for the past two weeks
setting a deal up for you. That's all.

And what a deal!

Between you and me,
the things I told Loomis to ask for...

I didn't dream we had a chance.

You should've heard Paul Hunter
on the phone just now.

Long distance.

The head of the whole studio.

He acted like you was the Queen of Sheba,
or something.

Well, how about it?

It's going to be a change, anyway.

- You glad at least?

- Sure, why not?

Mrs. Snyder, could you just once...
show some plain, common enthusiasm?

What do you want? A thank-you note?

You know something, Ruthie?

You ought to lay off that stuff.

You're getting to look like an old bag.

Hello.

Miss Ruth Etting, please.

Hollywood calling.

This is Miss Etting. Hollywood?

Operator, are you sure

this call isn't for Mr. Snyder?

No, ma 'am. Miss Ruth Etting.

Well, this is she speaking.

- Hello, Ruth?

- Hello?

This is Johnny.

Johnny Alderman.

You can hang up, Ruth. I don't know
how you feel about talking to me.

I feel fine about it, Johnny.

But I can't believe it.

What made you call after all this time?

I've wanted to call you often enough,
only I didn't think I should.

Not after I heard you were married.

I just heard you're coming out
to do a picture for Paul Hunter.

- Yes.

- I work here, too, Ruth.

And what's more,

I'm going to be working with you.

- How do you like that?

- Johnny, you're making it up.

Ruth, I just came in to tell you...

Who are you talking to?

No, I'm sorry.

I don't know what my future plans are.

I see. I gather you don't
want to talk anymore.

Thank you. Thank you for calling.

It was one of the newspapers.

Why didn't they call me?

I handle the publicity.

Ruthie, we're leaving for the Coast
on Sunday.

And I picked a late train, so that
you wouldn't have to rush getting up.

You know what I mean?

It'll do you good, Hollywood.

You'll enjoy it.

It's good for a person to change.

You and me have been getting pretty jumpy lately, anyway.

- I don't want to go.

- What?

It's just that I'm so tired. I need a rest.

But I asked you

before I started on the deal.

"Take a little vacation," I said.

"Lay off awhile," I said. But, no.

You wait until I get the deal all sewed up hook, line and sinker.

Answer why. Explain me why!

It's just a feeling that I have. Forget it.

I'm taking Mr. Snyder in to see Mr. Hunter.

Yes. Second corner to the right.

- Hello, Paul.

- Hello.

This is Mr. Snyder.

Mr. Hunter, Mr. Snyder.

Very nice to meet you, Mr. Snyder.

But hasn't Miss Etting come with you?

No, Mrs. Snyder just sings.

I'm the one who does the talking.

I see. Well, let's start with the story.

I'm sure you'll like it. I don't mind saying we're all very proud of it.

Where's the music? I don't see no music.

It comes separately, Marty. I have it here.

What's he doing here?

Mr. Alderman

is the music director on this picture.

I used to work for Mr. Snyder

and Miss Etting.

That makes everything nice and friendly.

These are the numbers.

I think she'll like them. I've chosen...

You've chosen?

Nobody else got nothing to say?

They're all subject to Ruth's approval.

She ain't a kid in the chorus no more.

She knows what she's doing.

And when she don't, believe you me, I do.

Of course, Mr. Snyder.

That's why we're so happy

to have you both with us.

Why don't we all sit down
and talk things over?

- Look who's gone Hollywood.

- Yeah.

Come on, Marty.

Come on, Georgie.

Everybody comes to California
to lay around in the sun...
and she gotta sit in the house.

- Hello, Ruth.

- Hello, Barney.

- Can I get you a drink?

- Thanks.

- Everything go all right?

- Fine.

Of course, Mr. Hunter was disappointed
that you weren't with us.

You have a lot of meetings tomorrow.

There's wardrobe, make-up, and publicity.

Marty has the list.

Yeah, you start with the music director.

And wait till you hear who that is.

Johnny Alderman,
the piano player from Chicago.

Is that a laugh!

It's a small world, isn't it?

What's with you and this fellow, Marty?

He seemed to bother you
at the conference.

He don't bother me one bit.

He ain't important enough to bother me.

I just don't like him.

There's something about his personality.

He always gave me a swift pain, that guy.

Why should he be on a picture?

A piano player like that.

We ought to have somebody good.

A name.

He's making a name for himself.

Let him make it on his own time.

How do you feel about it, Ruth?

I don't care one way or the other.

Whatever you say.

We'll leave it lay
for the time being, anyway.
Hunter's a nice fellow, don't you think?
A four-flusher, just like the rest of them.
You know how long it took me
to get his number?
Just about one minute.
And I let him know it, too.
Did you see the expression on his face...
when I told him
his last three pictures were stinkeroos?
I really let him have it, didn't I, Barney?
It's the only way with those phonies.
You gotta let them know who you are.
Who are you, Marty?
- What do you mean?
- What have you accomplished?
Can you produce a picture?
Have you done one successful thing
on your own?
Just who do you think you are?
Pretty sharp, the little lady.
Whoever I am, kiddo...
I'm what makes you tick.
Don't you ever forget that.
Is it always like this, Ruth?
I'll make a deal with you, Barney.
You don't tell me your sad stories,
and I won't tell you mine.
How do you like it?
Have I ever done one successful thing
on my own?
Listen, Marty.
I figure I get what she means.
Back in Chicago, you were a big man, see?
But since then,
the people we do business with...
your name don't mean nothing.
After all, it ain't like it's up anywhere.
"Marty Snyder presents. "
Sure, you're married to her.
But for all they know, you could be a guy
that's hanging on to a good thing.
A meal ticket.

You follow what I mean, Marty?
I'll show them.
She'll see.
Well, get up!
What are you laying there for?
Barney, come in here. I wanna talk to you.
Barney, get free tomorrow, all day.
We got business.
And, Georgie, you take Ruth to the studio
instead of me.
And stick with her.
If she wants to know where I am,
just tell her I'm too busy.
That's right, tell her I'm just too busy.
- Hello, Johnny.
- Hello, Ruth.
- It's good to see you again.
- Good to see you.
- I'm sorry I'm late.
- It doesn't matter.
- You know Georgie?
- Sure.
- How are you, Georgie?
- Fine.
Why don't you sit down over here
and make yourself comfortable?
We'll be in there by the piano.
This way, Ruth.
Let's have a good look at you.
- A good look?
- A good look.
- Have I changed?
- Yes.
A lot's happened to you. And it shows.
You're beautiful.
It's good to see you, Johnny.
I'm awfully glad we're going to make
a picture together. Really I am.
We always got along fine
when we worked.
And that's what we're here for, isn't it?
To work.
By all means. Let's get to work.
Have you looked over the songs?

Here are some choices.
Doesn't make any difference.
Whatever you think.
Shall we get started?
All right.
I think you know this.
It's an old one of mine.
I'll Never Stop Loving You. Yes, I know it.
Yes, you still care about it.
Are you always this unhappy?
Or is it just today?
Will this be a long session, Johnny?
Because I have other appointments.
No, all I'd planned for today
was to run through the songs.
Of course, I had thought you'd have
lunch with me afterwards, or a drink.
- Or a cup of coffee?
- Or a cup of coffee.
The last time you asked me that,
I didn't because I didn't want to.
But now I'll tell you
so that you'll never ask me again:
I can't.
- Hello, Barney.
- Hello.
I'm very tired, Marty.
I didn't want to go out tonight.
Relax. Don't be so sour.
You got to eat someplace.
- I ordered your steak medium, okay?
- Yes.
How was it today?
How'd you get along
with that piano player?
I suppose he feels
he's a pretty big shot now, huh?
Why shouldn't he? He's doing pretty well.
Working for somebody else, ain't he?
Still punching a time clock.
- Who doesn't?
- Not everyone.
Go ahead and tell her. Get it over with.
Garbage! Take it back!

- Tell the chef, Mr. Snyder said "steak. "

- I'm sorry, sir.

There was nothing wrong with that steak.

You can't go on acting this way.

Yes, I can. Here I can.

I can act any way I want.

This is my place. I own it.

- How do you like that?

- You what?

It's his, all right.

It's changed hands 10 times.

It's jinxed everybody who's ever had it.

But it's his.

What do you want with it?

I'll turn it into

the hottest nightspot on the Coast.

Don't you get worried. None of
your money's in it. Not one red cent.

In two or three weeks, when we open...

you can beg to buy in,

you and old lady Loomis.

In two or three weeks?

I'll be on this picture for months.

- I can't play any outside dates.

- Did I ask you?

This joint, I make a success.

Don't blame me.

I told him it was no cinch, this business.

I know it like the back of my hand.

Been around clubs for 14 years.

What do you think I was doing

when I ran that laundry? Washing socks?

What, you want everybody to think

I'm a dumb ox with no brains?

You want they should think

I'm getting handouts from you?

So busy making them think

you're something, they think I'm nothing.

You put it all in, Marty?

The dough from the laundry?

You getting scared, too?

Here's what I wanna do.

First, I close down the whole place.

Then I throw out everything.

Everything. Every stick.
I'm starting from scratch.
When I get through,
it's own mother won't know this joint.
And it's gonna look rich, like it costs.
Only in good taste.
Like you're always screaming,
nothing loud.
And the entertainment,
only headliners, personalities.
Am I bending your ear too much, Ruthie?
If I am, I'll shut up.
But I'm all steamed up
about this thing, you know?
- What did you do that for?
- I'm sorry.
I'm just so nervous.
The rehearsals and everything
starting tomorrow...
Yeah, that's what it is.
Sure, you're bound to be...
I need a good night's rest.
Yeah, you're right.
I'll hit the hay in the other room.
You go on and go to bed.
Good night.
Good luck with the club, Marty.
Don't say it like you're a stranger.
Here's the layout, Mr. Snyder.
Here. Yeah, look.
In the middle,
MS with a wreath, you know?
- And green and gold.
- Yes, sir.
How do you like that for a name, Barney?
MS Club. Marty Snyder. Get it?
Yeah, I got it. Look, Marty,
I still think you're making a mistake...
about Frankie Desirio and his orchestra.
- They're gonna cost you a fortune.
- Book them. Don't give me no headaches.
- You the waiters?
- Yes, sir.
Okay, don't get excited. Wait.

All right, come on, girls.
Come on.
Come on, get them up.
All right, you, you, and you.
The rest of you can blow.
You three, I want you
to remember something.
This is strictly legit.
You ain't selling nothing but cigarettes.
Back tomorrow morning at 10:00
for a fitting.
Barney, you get over to the studio?
- Sure.
- See Ruth?
- Yeah.
- She's coming over. We're having dinner.
You know, we've been so busy lately,
we've hardly seen each other.
How was she? In a good mood?
Sure. This picture's been
a real shot in the arm for her.
Never saw such a change in a girl.
- She listens to me, she don't go wrong.
- Hi, Marty.
- Where's Ruth?
- She had to work again.
She didn't have no call for tonight.
What are they trying to pull?
Marty, this happens all the time.
They find out a recording stage is free
or something. It's just routine.
Yeah, sure, Barney.
I know you're anxious to get home.
I won't need you no more.
- Okay. Good night.
- Good night, Barney.
How do they act together, them two?
Ruthie and the piano player?
I watched, just like you told me.
There's nothing to watch.
She's more friendly with lots of them

than him:

the wardrobe girl, the make-up man...

an old geezer, "a grip," they call him.

Him, she's always talking to.

But Johnny, nothing.

24-04, Take 3.

24-04, Take 3.

Okay?

All right.

You dumb jerk!

I could've sung all night, Johnny.

It was a good session, wasn't it?

- You were great and you know it.

- Thank you.

I am getting some help

from the score and conductor.

- Thank you.

- You're doing a wonderful job.

I know. I can't understand it.

I'm usually not this good.

Good night, Johnny.

- Hello, Ruth.

- Hello, Mr. Hunter.

- All through for the night?

- Just finished.

I've heard all the recordings so far.

They're beautiful.

- Thank you.

- Just beautiful.

I'm delighted.

Mr. Snyder just dropped in on me.

He tells me that you're dissatisfied

with Johnny Alderman.

I'm not.

That you want me

to take him off the picture.

That's not true.

He said that either Johnny goes,

or you go.

I can't fire a man for no reason, Ruth.

I'll be here in the morning, Mr. Hunter.

Don't worry.

- There won't be any problems.

- Good.

- Good night.

- Good night, Ruth.

You said you would finish tonight,
and that's how it's gonna be!
I don't care if it is double time!
Get it done!
Why did you lie to Hunter?
- All in an uproar?
- He's staying on the picture, Marty.
Fine, then they're pulling you off.
Hey, buster...
Have you gone crazy?
Are you out of your mind?
What have you got against him?
What has he done to you? Why?
You're going off, and that's that.
Marty, listen to me, please.
This is important.
Don't do this. Don't spoil this picture.
It's the first thing I've cared about
since New York and I don't want to lose it.
I have to work, do you understand?
I've got to. It's all I've got.
Shut up! You're gonna work.
Who said different?
Only where I can keep an eye on you,
so you don't get so many ideas, get so big.
You're gonna work here.
You're gonna open this joint.
And there's gonna be a sign:
"Martin Snyder presents Ruth Etting. "
That way, everybody'll know who's boss.
Like you know. Like you better know...
no matter how much you scream
and holler and carry on.
What's the matter, Marty?
Are you afraid you're losing your grip?
You come back here!
What are you gaping at? Get to work!
Ruthie! Get the car!
No, she's not here.
What's the matter, Marty?
Did she run away?
Keep away from her. If I catch you
hanging around her, I'll kill you.
She has to walk out on you herself.

If she ever gets the guts to do it,
I will be hanging around.
I'm just telling you
so you'll know where to find me.
- Where now, Marty?
- Home.
I'm gonna get my rest.
She's the one putting on a big act,
let her be the one that don't sleep.
You say there's nobody registered there
that looks like that?
Are you sure?
What time did you come on duty?
All right, keep your shirt on.
Marty, why don't you lay down awhile?
She's gotta be someplace.
What's she doing this for?
Hello? Hello, Ruthie? What...
What did you say, miss?
All right, I'll be there.
Barney's office.
She wants to meet me there in an hour.
Marty, why don't you take a shower?
I guarantee you'll feel better.
You know, you always feel better
after a shower.
You got a lot of time.
Where you been?
Why a meeting all of a sudden? Why here?
If we got something to straighten out,
it's between us.
Why drag Barney into it?
- Because he's a good friend of both of us.
- So?
You can have anything you want,
any kind of settlement.
What're you talking about?
- I want a divorce.
- What?
- We've got to put an end to this!
- What do you mean, put an end to it?
How can you put an end
to a thing like this?
We have to. It isn't worth living this way.

It hasn't been.
You think you can stand there
and tell me...
I can't anymore.
Look, Marty,
she can't help the way she feels.
What a way to wind it up.
A girl, a secretary calls you on the phone
and tells you you've got an appointment.
I've tried. You know I've tried,
but I can't go on any longer.
- What's the use if we're both miserable?
- It's that guy, ain't it?
- No!
- Yeah!
I was on the stage last night.
I ain't Georgie.
I've seen your face when you look at him.
Right from Chicago
you been two-timing me, the both of you.
- That's not true!
- It is true!
It's been him all the time, ain't it?
No, it's you! It's because of you!
All right.
You want to call it a day? Fine.
Get a lawyer. Get it started.
Anything you say.
Anything to make you happy.
I did an awful lot for that girl.
She don't realize.
- Isn't that right, Barney?
- That's right.
You can tell the truth.
You can level with both of us.
Didn't I do wonders for her?
The contracts I got her.
All right, so I couldn't handle everyone
with kid gloves.
But it's push or get pushed.
You see what I mean, Barney?
Sure, I understand.
Now go home and get some rest.
We'll talk later. You're all keyed up.

Maybe this is the best thing
that could happen.

I mean that serious. Let her see
how she gets along without me.

If she does, fine.

You won't hear one squawk out of me.

But she'll come running back so fast,
believe me, it won't even be funny.

Well, I gotta go.

I got things to do.

Thanks, Barney.

What happened? What did she want?

Nothing. You know how they are.

They get notions.

- Splitting up?

- Splitting up? That's crazy.

- She'd be lost without me.

- Sure. It figures.

- Where are we going now?

- To the club, where else?

You think I'm going to let things fall apart
just 'cause she gets a notion?

You're funny, no kidding.

Look at you. The puss on you.

You're tired, Georgie.

I've been taking advantage,
running your feet off.

No, I ain't tired.

You know,

what most people don't appreciate...

it's a tough business, show business.

You gotta have somebody tough
on your side.

She'll come running back.

It's a foregone thing, that's what it is.

A foregone thing.

A little faster. Roll them.

- Speed.

- Playback.

All right, cut! Hold the playback.

You'll have to step down.

We have some mechanical difficulty.

Help her down, Tony.

- Thank you.

- Very nice, darling.

Joe!

Are you all right? He came
to my place last night looking for you.

- What happened?

- It has nothing to do with you.

- Have you left him? Have you?

- Please, it isn't any of your business.

That's a lie. He knows it, if you don't.

Have you left him, Ruth? I've got to know.

Yes, I've left him.

It doesn't make any difference.

You've got to stay away from me, please.

- Did you see her?

- They wouldn't let me in.

I know she's there.

They been shooting two days already.

What's the matter with you?

Why didn't you barge in through the gate?

I did, Marty. They threw me out.

You know what?

I ran into Barney Loomis at the studio.

He says the musicians' union,

unless you get some dough up...

they won't let the band open.

He's gotta talk to you.

He'll talk to me when I talk to him later.

Everybody telling me all the time

what to do.

Marty, listen, we've been pals a long time.

Since we were kids, practically.

It ain't Ruth's fault.

It's him, that piano player.

He's got an influence on her.

If it's him, or if it ain't him,

what's the difference? It's all done.

Can't you forget about her?

We got a club to open here in three days.

All the dough you got in the world

is tied up in this joint.

- Marty, I tell you the truth, I worry.

- That's the bunk.

- I'll take care of you. Didn't I always?

- Yeah, only...

- Only what?
- Mr. Snyder...
you want to look at the initials
on the drapes before I hang them?
You're paid to put them up! Put them up!
Don't ask me so much!
He's in his office, if you want to...
Later, I said! Let me alone, will you?
Go away! Like flies. Like leeches!
My own place, they can't let me alone.
Sure, I can forget.
People die. People go away.
Once it's finished...
you don't go around
knocking yourself against a stone wall.
Once it's finished.
Hello.
Where have you been the last few days?
- You said you didn't want to see me.
- I know I did...
but I didn't think
you'd stop coming to the set.
With so many people around
and everything...
there's no harm in that, is there?
There's not much point, either.
I'm sorry.
- Is this car for you?
- Yes.
Cancel it. Let me drive you home.
Look, darling,
I just talked with Barney Loomis.
He says Marty's taking this thing
a lot better than you are.
Wait a minute. Let me finish.
I'm not asking you
to change your mind about anything.
All I'm asking is let me drive you home.
But I can't. I can't take the chance.
- Good night.
- Please, Johnny.
For what it's worth, I love you.
- Good night, Miss Etting.
- Good night.

Johnny, what are you doing here?
Darling, after what you said back there...
Good night.
Good night, darling.
He had it coming to him.
I told him I was gonna let him have it.
I couldn't back down.
You know what I mean, Ruthie?
You've been up all night?
And you're all right.
No matter how you feel.
I feel tired.
Exactly as if I was shot.
But if you tell me you love me,
I'll go to sleep.
I love you.
I'll be telling you for the rest of my life.
You'll get awfully tired of hearing it.
You wanna bet?
How is he?
Ruth, there are still
some photographers downstairs.
- Can you take it?
- Yes.
Barney, what's going to happen
with Marty?
He'll probably get out on bail,
then he'll have to stand trial.
- But what about his club?
- It won't open, it can't.
It was touch-and-go
about the money, anyway.
After this, there's not a chance
he can get it.
Don't you start feeling sorry for him.
- Aren't you?
- Yes, I am.
I'd help him if I could, but I can't.
Nobody can.
And you're the one person in the world
who mustn't even try.
Why not?
- There are a thousand...
- He gave me a big chunk of his life.

It doesn't matter that I didn't want it.
But the point is he gave it, and I took it.
I can't walk away when he's in trouble
as if it weren't any of my business.

- Wait a minute.
- Too much of it is my fault.
- That's ridiculous.
- I mean it.

Barney, I didn't leave him with anything.
With any pride, self-respect, nothing.
I've got to see him.

Barney, you have to fix it for me. Please.
You're making a big mistake.

I've made so many,
one more won't make any difference.

- Sit down, please.
- Thank you.

Martin Snyder.

Something on your mind?

I don't know if they've told you or not,
but he's going to be all right.

That should make it easier for you.

I ain't worried.

Had to learn him a lesson, and I did.

I guess he thought I was bluffing.

A whole lot of people had me all wrong.

But I guess they're all wised up now.

I've never been the kind of guy
that lets nobody double-cross him.

No one double-crossed you, Marty.

I've never said one word to Johnny
that you couldn't have heard.

Just good pals?

No, not anymore.

I love him.

And I'm going to marry him.

Is that what you come to tell me?

Okay, you told me.

Please, Marty. There is something else.

That day in Barney's office,

we were both so upset...

that I couldn't really say what I wanted to.

You did just fine. You said plenty.

But I didn't get to say thank you

for all the nice things...
for all the good things
that you've done for me.
Who're you kidding, Ruthie?
Who're you trying to butter up?
What's the matter, kiddo? Scared?
You afraid I'll get out of here
and take another shot at your boyfriend?
- Please, listen to me.
- No, you listen to me.
I'll be sprung, I'll get out of here,
and I'll beat this rap.
You think I'm through?
You don't know me.
There's one thing I am through with: you.
You ain't got a thing to worry about.
I don't want no part of you.
What are you sitting there
like a wooden Indian? Go on, beat it.
Go on back to your piano player.
He can have you.
Tell him you seen me in the pokey
and I look great.
Tell him I like it.
Makes me feel like I'm a kid again.
You ain't told me yet who put up the bail?
What's the matter?
All of a sudden you're such a clam.
I didn't have a chance
with all those reporters.
Barney Loomis, he put it up for you.
If he's such a pal,
why didn't he come with you?
I don't know. Maybe he was busy.
Word goes out a guy's broke,
everybody gets busy.
- He put the dough up, didn't he?
- He'll get it back.
Yeah, but he put it up.
Yeah. He ain't such a bad guy.
This ain't the way home.
I thought maybe we'd drop by the club
for a minute.
Why do I want to

give myself the blues for?

Couple of things you ought to look at.

Forget it. I wanna get a shower.

They don't keep things so dainty
in that clink.

- Go on home.

- Yeah, Marty. Just a minute.

- I'll throw her out.

- Marty, stop. Please!

- Let go!

- Wait a minute.

There are reporters

and photographers in there.

I don't care who's in there.

I'll pull her off the bandstand.

- I don't need a bag of peanuts or handouts.

- Listen to me!

This is not a handout!

You did a lot for Ruth in the old days.

She knows it, she's grateful,

and she's got a right to pay it back.

And you've got to be big enough to take it.

That's the guy that shot the guy!

- Over here!

- Give me your autograph, will you?

Break it up. Go home, come on.

- Looks like you got a good thing going.

- Yeah, sure.

- You mean the club?

- Yeah.

Take a look. It's packed.

Never been more than four people

in here before.

I guess you're right.

Mr. Snyder,

can I get some backstage shots?

Mr. Loomis said that

you're the only one that can okay it.

Yeah. Sure, why not?

Only not during the floor show.

That's one of my rules.

- Thanks a lot.

- Think nothing of it.

- What'd you do to the place? Looks great.

- Pretty nifty.

Who'd you get in? A bunch of decorators?

- I got myself in, that's who.

- You think you've broken the jinx?

There was never no jinx on this spot.

- Just a lot of jerks running it, that's all.

- You got big plans for it?

When I get through, you'll need
a reservation a month in advance.

Then you're counting on
keeping it running?

Through thick and thin,
no matter what happens at my trial.

That's just in case
you're being too polite to ask.

Does Miss Etting's appearance
here tonight...

mean you two are getting back together?

No. Miss Etting is just fulfilling
a contractual obligation.

You got that? A contractual obligation.

She'll be paid just like any other artist.

Kind of surprising,
in view of what's happened.

What's surprising about it?

Business is business.

You can put it down...

that I got the greatest respect
for Miss Etting as an artist.

Boys, step up to the bar
and have a drink on the house.

Georgie, see to it
my pals get everything they want.

Check your hats, please.

Good evening, Mr. Snyder.

You gotta give her credit.

The girl can sing.

About that, I never was wrong.