

# I DREAM OF JEANNIE

"MY MASTER, THE AUTHOR"

PROD. # 4258

REVISED FINAL DRAFT  
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Written by:  
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I DREAM OF JEANNIE

"MY MASTER, THE AUTHOR"

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CAST:

JEANNIE  
TONY  
ROGER  
DR. BELLOWS  
GEN. PETERSON  
BOY  
MOTHER  
JEFF (1st TECHNICIAN)  
1st REPORTER  
2nd           "  
3rd           "  
RICHARD  
GINA

INTERIORS:

TONY'S PATIO	(D)
TONY'S OFFICE	(D)-(N)
ANTIQUE SHOW (or ART GALLERY)	(D)
TONY'S LIVING ROOM	(N)-(D)
JEANNIE'S BOTTLE	(N)
TONY'S STUDY	(N)
TONY'S DINING AREA	(D)
TONY'S RECEPTION HALL	(D)-(N)
BOOKSTORE	(D)
NASA CORRIDOR	(D)
DR. BELLOWS' OFFICE	(D)
TONY'S KITCHEN	(N)

EXTERIORS:

NASA ESTAB. SHOT (D) (STOCK)
TONY'S HOUSE (N)
FLYING FIELD (D)
LUNAR RECONNAISSANCE VEHICLE (STOCK (AND SHOOT) (D)
AERIAL SHOT OF LUNAR RECONNAISSANCE VEHICLE WITH TONY AT CONTROLS (D)

"MY MASTER, THE AUTHOR"

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FADE IN:

EXT. NASA - ESTABLISHING SHOT - DAY (STOCK)

1

LAP DISSOLVE: 1

INT. TONY'S OFFICE - MEDIUM SHOT - DAY

2

TONY is at his desk, working. ROGER comes in.

2

ROGER

Are we all set to go bowling  
tonight?

TONY

I'm sorry, I can't, Roger.  
Jeannie expects me to be with  
her every minute. She's made out  
a list of things to do as long as  
your arm -- museums, art galleries,  
movies, picnics ---

ROGER

It sounds like fun.

TONY

I'm sure it would be, except  
that I don't have time for it...  
I'm flying the new Lunar Landing  
Research Vehicle next month.

ROGER

Why don't you find Jeannie a hobby?

TONY

Don't be ridiculous. That's  
the most ---  
(realizing)  
--- brilliant idea you've ever had.

ROGER

It is?

TONY

Something that'll keep her busy  
twenty-four hours a day.

JEANNIE POPS INTO THE SCENE. SHE WEARS A DAYTIME DRESS.

JEANNIE

Good morning, Master... Good  
morning, Major Healey.

ROGER

Hi, Jeannie. We were just talking  
about you.

JEANNIE

You were?

ROGER

Yeah. Tony was saying he has to  
find you a ---

TONY

(quickly)  
.... A compliment that can do  
justice to that dress.

JEANNIE

(pleased)  
Oh, do you like it?

TONY

Like it? Did you design that  
yourself?

JEANNIE

Yes, Master.

TONY

Have you ever thought of being  
a professional designer? Why,  
with your talent and a couple  
months' hard work, you could be --

JEANNIE

I would not be interested, Master.

She straightens a painting on the wall.

JEANNIE (cont'd)

I like that painting.

TONY

(seizing on it)  
You do? Jeannie, if you took  
up painting, I'll bet in three  
months you could be the greatest ---

JEANNIE

I would not be interested.

Tony and Roger exchange a look.

TONY

Have you ever thought of studying  
sculpture?

Jeannie shakes her head.

TONY (cont'd)

The piano? ... Dancing? ....  
Engineering? .... Modern architure? ....  
Deep sea diving? .... Chinese? ...  
Flower arranging? ....

Jeannie shakes her head.

TONY (cont'd)

Aren't you interested in anything?

JEANNIE

I am interested in everything, Master,  
but if I studied any of those things,  
then I could not be with you all the  
time..

ROGER

(to Tony)

Nice try..

JEANNIE

Are you ready to go to the  
Antique Show?

TONY

I told you I haven't time to go,  
Jeannie. You've got to learn when  
I say 'no,' it's No.

ROGER

Yeah. He's got a will of iron.

2

CONTINUED: (3)

2

Jeannie blinks. JEANNIE AND TONY POP OUT OF THE SCENE.

ROGER (cont'd)

A will of iron.

INT. ANTIQUE SHOW - MEDIUM SHOT - DAY

3

(NOTE: If production is simpler, this can be an ART GALLERY).

3

Various antique exhibits are scattered around the hall.  
JEANNIE AND TONY POP INTO THE F.G.

TONY

Jeannie....

JEANNIE

Welcome to the Antique Show,  
Master!

On Tony's reaction,

FREEZE FRAME,

FADE OUT.

FADE IN:

ANTIQUÉ SHOW - MEDIUM SHOT - DAY

4

JEANNIE AND TONY.

4

JEANNIE

(pulling Tony  
toward a case)

Oh, look at that! It is  
beautiful.

A BOY about ten years old, approaches, holding his MOTHER'S  
HAND. His MOTHER IS AN UNPLEASANT, HEAVY-SET WOMAN WHO  
YANKS HIM ALONG.

BOY

Mom, I'm tired. I wanna go.

4

CONTINUED:

4

MOTHER

Stop whining and shut up. You're  
gonna be cultured, if it kills you.

JEANNIE

(to Tony)

I think it is terrible to talk to  
children like that.

TONY

It certainly is.

BOY

My feet hurt. Can't we go home?

MOTHER

You wanna be ignorant like your  
father?

She yanks at him.

JEANNIE

(furious)

Ooooooh!

TONY

(warningly)

Now, Jeannie....

The Woman yanks at the Boy again. That does it. Jeannie  
blinks. The Woman changes to a goose on a leash. The boy  
is holding the leash.

BOY

(wide-eyed)

Mom?

TONY

(panicky)

Jeannie! Let's get out of here.

As Jeannie beams at the Boy and the goose, and Tony pulls  
her out of the Hall -

WIPE TO:

6/22/66

INT. TONY'S LIVING ROOM - MEDIUM SHOT - NIGHT

5

TONY

Why did you change that boy's  
mother into a goose?

5

JEANNIE

Because I could not stand to see  
the way she treated him. There is  
a very special way to treat children,  
Master.

TONY

I'm sure there is, but ---

JEANNIE

I know everything about children.  
Some day I will write a book about  
it so everyone can read it.

TONY

(disinterested)

Yeah. Why don't you do --

(inspired)

You mean you could write a book  
about bringing up children?

JEANNIE

Of course. It would be the best  
book in the world.

TONY

(cagily)

How long would it take you?

JEANNIE

I am not sure. Perhaps three or  
four weeks.

TONY

(happily)

Three or four ---

(covering up)

Writing is hard work, Jeannie. You  
wouldn't be able to do anything else.  
I mean you'd really have to concentrate.

JEANNIE

I would not mind. Do you think I  
should do it?



5

CONTINUED:

5

TONY

I certainly do.

(dramatically)

When I think of all those little  
tots whose lives you'll make easier,  
it --- chokes me up.

JEANNIE

(with determination)

Then I will begin writing tomorrow.

TONY

Jeannie, you know that poor boy  
with the awful mother?

JEANNIE

Yes...

TONY

Why don't you start writing your  
book tonight?

JEANNIE

Very well, Master.

Jeannie walks over to a filing cabinet (or drawer).  
She blinks. The drawer opens and A REAM OF PAPER FLIES  
INTO HER HANDS. Jeannie blinks again. She is wearing  
HORN-RIMMED GLASSES AND IS DRESSED IN A SUIT SUITABLE FOR  
A FEMALE AUTHOR.

JEANNIE (cont'd)

I am afraid you will not see much  
of me for awhile, Master.

TONY

We all have to make sacrifices.  
Take your time. Don't rush it.

JEANNIE

Do not worry. It will be a good  
book. You will like it.

TONY

I like it already.

Jeannie gives him a kiss - turns into smoke - the smoke goes  
into her bottle. We hear the clatter of typewriter keys from  
the bottle. Tony walks over to the bottle - looks into it.

INT. JEANNIE'S BOTTLE - NIGHT

6 Jeannie is seated in front of the typewriter.  
It is typing. 6

INT. TONY'S LIVING ROOM - CLOSE SHOT TONY - NIGHT

7 TONY AT BOTTLE - He looks down at the bottle and grins. 7

DISSOLVE:

MONTAGE:INT. TONY'S OFFICE - NIGHT

8 Tony and Roger, working. 8

INT. JEANNIE'S BOTTLE - NIGHT

9 Jeannie is in her bottle, earnestly watching the  
typewriter furiously typing away. 9

INT. TONY'S OFFICE - DAY

10 Tony and Roger, working. 10

INT. TONY'S STUDY - NIGHT

11 Tony is happily going through some paper work.  
He listens to the faint clatter of typewriter keys O.S.  
smiles - and resumes his work. 11

INT. JEANNIE'S BOTTLE - NIGHT

12 The pile of typed pages has increased.  
The pile of blank pages has decreased.  
Jeannie watches the typewriter going. 12

END OF MONTAGE.

June 23, 1966

INT. TONY'S DINING AREA - MEDIUM SHOT - DAY

13 Tony is finishing breakfast. Jeannie COMES INTO 13  
THE SCENE with her manuscript.

JEANNIE

I have finished my book, Master.

TONY

Good for you, Jeannie.

JEANNIE

(holding up manuscript)  
'How To Be A Fantastic Parent.'  
Do you like the title, Master?

TONY

Um.... Why not 'How To Be A  
Fantastic Mother?'

JEANNIE

Oh, that is a splendid title,  
Master... I do not think I should  
put my name on it, do you?

TONY

No. Why don't you put 'Anonymous?'

JEANNIE

Who is this Anonymous?

TONY

Use any name you like, Jeannie.  
I'm late for a meeting... See  
you tonight.

JEANNIE

Very well, Master. And thank you.

TONY

For what?

JEANNIE

Your wonderful title.

13 CONTINUED:

13

TONY

Thank you, Jeannie.

JEANNIE

For what, Master?

TONY

Three weeks' training on the  
L.L.R.V.

He leaves. She is confused by his statement, but  
shrugs it off.

JEANNIE

Now.... Who shall publish  
my book?

Jeannie goes up to a book-shelf and takes down a book.

JEANNIE (cont'd)

(opening the book)

Published by ---

Woodhouse Publishing Company  
New York City, New York.

I will let them publish my book.

She walks over to the desk and blinks.

A MANILA ENVELOPE FLOATS OVER TO THE DESK.

OMIT SCENE 14INSERT - MANILA ENVELOPE

15 An address writes itself on the envelope:

15

WOODHOUSE PUBLISHING COMPANY  
NEW YORK CITY, NEW YORK

CLOSE SHOT - JEANNIE

16

Jeannie picks up the manuscript.

The cover reads: "HOW TO BE A FANTASTIC MOTHER"

By....

Jeannie blinks. The word "ANONYMOUS" appears. She starts  
to put it in the envelope - thinks better of it. In its  
place the words: "MAJOR ANTHONY NELSON" appear. She blinks  
again - and under it appear the words: - "COCOA BEACH, FLORIDA."

DISSOLVE:

4258

INT. TONY'S LIVING ROOM - MEDIUM SHOT - DAY

17 Tony is talking on the phone.

17

TONY  
(into phone)  
That's too bad, Rog. Sam Marcus  
could have been one of the best  
astronauts in the Program... They  
asked him to resign, huh? ....  
Poor devil. Well, let it be a  
lesson to all of us....

During the above, we see Jeannie come downstairs into  
the Reception Hall.

INT. TONY'S RECEPTION HALL - MEDIUM SHOT - DAY

18 JEANNIE. She hears the morning mail go into the mail slot. She opens the slot and picks up the letters. One envelope is addressed to Tony. The return address is:- "UNIVERSAL PUBLISHING COMPANY." 18

JEANNIE  
(excitedly)  
It is from the publisher!

She opens the letter.

JEANNIE (cont'd)  
(reading)  
They have accepted my Master's  
book!

She hurries into the living room to show Tony the letter.

INT. TONY'S LIVING ROOM - MEDIUM SHOT - DAY

19 TONY 19  
(talking into phone)  
....I'm sure sorry for him, Rog.  
But I guess all we can do is be  
careful.... Right... I'll see  
you down at the Center..

He hangs up the receiver.

TONY (cont'd)  
(to Jeannie)  
That's a shame.

JEANNIE  
What is a shame, Master?

TONY  
One of our astronauts, Sam Marcus,  
just got into trouble.

JEANNIE  
How?

TONY  
He wrote an article for a magazine  
without getting a clearance.

CLOSE SHOT - JEANNIE

20

JEANNIE

20

(worried)

And he got into trouble for that?

WIDER ANGLE

21

TONY

21

Yes. Anything that an astronaut  
writes, has to be cleared through  
Nasa.

(noticing)

Is that the morning mail?

Jeannie blinks. THE LETTER BECOMES ADVERTISING MATTER.

TONY (cont'd)

(glancing at letter)

Just advertising. Well, I'd  
better be getting to the office.  
I want to say 'good-bye' to poor  
Sam... I'll see you tonight, Jeannie.

JEANNIE

Yes, Master.

Tony exits.

JEANNIE (cont'd)

(worried)

Oh, well. Who will know? No one  
will ever read the book, anyway.

WIPE TO:

INT. BOOKSTORE - CLOSE SHOT - TABLE - DAY

22

It is piled with copies of Tony's book. The covers read: 22  
"HOW TO BE A FANTASTIC MOTHER" by "MAJOR ANTHONY NELSON"  
A sign says: "BEST-SELLER TABLE". CAMERA PULLS BACK TO WIDER  
ANGLE. Dr. Bellows COMES INTO SCENE. He passes the table -  
glances at it casually - and keeps walking. Suddenly, he  
stops. As he picks up a copy of the book and stares at it.

FLIP TO:

EXT. FLYING FIELD - MEDIUM SHOT - DAY

23 LUNAR RECONNAISSANCE VEHICLE. TWO TECHNICIANS are at the Vehicle. Tony and Roger WALK INTO THE SCENE. 23  
Tony is in flying gear. Roger is in uniform.

1st TECHNICIAN (JEFF)  
It's all set to go, Major Nelson.

TONY  
Thanks, Jeff.

Tony climbs aboard.

ROGER  
Good luck, Tony. Do a good job.  
When we're using this flying mattress  
to scoot along the surface of the  
moon, I wouldn't want anything to  
go wrong.

TONY  
Don't worry.

EXT. FLYING FIELD - GROUP IN F.G. - FULL SHOT - DAY

24 as the L.R.V. takes off with Tony at the controls. 24

SHOT OF LUNAR RECONNAISSANCE VEHICLE - DAY (STOCK)

25 as it flies through the air. 25

EXT. FLYING FIELD - GROUP SHOT ON GROUND - DAY

26 Roger and Two Technicians. 26

ROGER  
It works! Look at him go!

AERIAL SHOT OF L.R.V. WITH TONY AT THE CONTROLS - DAY (STOCK)

27 as it maneuvers. 27



EXT. FLYING FIELD - GROUP SHOT ON GROUND - DAY

28

Roger and the Two Technicians.  
Dr. Bellows COMES INTO THE SCENE.

28

DR. BELLOWS

(to Roger)

Is that Major Nelson up there?

ROGER

Yes, sir.

They watch as the L.L.R.V. descends and lands in front of the group. Tony gets out of the Vehicle and approaches them.

TONY

A perfect checkout. Couldn't have handled better.

1st TECHNICIAN (JEFF)

That's great, Major.

DR. BELLOWS

Major Nelson, there are some reporters in my office to see you.

TONY

Reporters? Oh, they probably heard about this test.

DR. BELLOWS

Shall we go?

As they all start to exit,

WIPE TO:

NOTE: SCENE 29 OMITTED.

INT. NASA CORRIDOR - MEDIUM TRUCKING SHOT - DAY

30

Tony and Dr. Bellows. As they walk toward Dr. Bellows' office. 30

TONY

How much can I tell them?

30 CONTINUED:

30

DR. BELLOWS  
Tell them everything you know,  
Major.

TONY  
(surprised)  
Nothing's classified?

DR. BELLOWS  
On the contrary. I'd like you to  
answer all their questions.

They have reached Dr. Bellows' office. Dr. Bellows  
ushers Tony inside.

INT. DR. BELLOWS' OFFICE - MEDIUM SHOT - DAY

31 There are HALF A DOZEN REPORTERS in the room.

31

DR. BELLOWS  
Gentlemen --- Major Nelson.

There are ad lib 'hellos.'

TONY  
I understand you ladies and gentlemen  
want to ask some questions.

1st REPORTER  
We sure do, Major.

TONY  
Fire away.

1st REPORTER  
Would you explain your theory  
about breast feeding?

CLOSE SHOT - TONY

32

TONY  
I beg your pardon?

32

## WIDER ANGLE

33

2nd REPORTER

33

I want to ask you something about  
diaper rash, Major... In Chapter  
Three in your book you said ---

3rd REPORTER

How do you feel about getting the  
National Baby Award from the Mothers'  
Association of America?

TONY

Wait a minute! I don't know what  
you're talking about.

DR. BELLOWS

They're talking about your book,  
Major... 'How To Be A Fantastic  
Mother'.

TONY

(incredulously)

My book? I never wrote a ---

Dr. Bellows hands Tony a copy of the book.

TONY (cont'd)

(without missing a beat)

-- wrote a better book in my life.  
If you'll excuse me ---

He turns to go.

DR. BELLOWS

Just a moment. I'm sure they have  
many more questions to ask.

1st REPORTER

We sure do... How did you first  
develop your theory about teething?

2nd REPORTER

How does it feel to be know as 'the  
new Doctor Spock?'

As the questions pile up, and Tony reacts -

FLIP TO:

INT. DR. BELLOWS' OFFICE - MEDIUM SHOT - DAY

34

The Reporters are just leaving.

34

TONY

Well! That was quite a press conference.

DR. BELLOWS

Yes. It's amazing how, for one hour and a half, you managed to say absolutely nothing.

TONY

An author can't give all his secrets away, -can he?

DR. BELLOWS

I read your book, Major.

TONY

Did you? Did you like it, sir?

DR. BELLOWS

Like it? It was inspired. It reveals the most incredible insight I've ever seen into the minds of children.

TONY

Do you really think so? Thank you...

DR. BELLOWS

You're a bachelor, Major Nelson.

TONY

Yes, sir.

DR. BELLOWS

I'm a psychiatrist.... And I'm staking my reputation that this book was not written by a bachelor.

TONY

Doctor --- that book came off my typewriter.

DR. BELLOWS

I'm going to give you a chance to prove it.

TONY

Prove it? How, sir?

DR. BELLOWS

Do you remember what you said in Chapter Thirteen?

TONY

Chapter Thirteen.... Not word for word.

DR. BELLOWS

You said that in one evening, you could take the most incorrigible child in the world, and change him into a loving human being.

TONY

(uneasily)

Did I say that? I mean, was that in Chapter Thirteen?

DR. BELLOWS

Yes, Major. And I happen to have the most incorrigible child in the world. He belongs to my sister. He's twelve years old and he has already gone through three analysts.

TONY

He certainly sounds like an interesting challenge, but I'm afraid I won't have time ---

DR. BELLOWS

One evening. You said you could do it in one evening.... He will be at your house tonight, Major.

TONY

I couldn't do it tonight, sir.  
I ---

34

CONTINUED: (2)

34

DR. BELLOWS

And we're going to have another press conference tomorrow. We'll either tell the reporters how successful you have been, or you can explain that the book is a fraud and that you didn't write it. I needn't tell you how Nasa feels about astronauts getting phony publicity, need I, Major?

TONY

But sir, I ---

DR. BELLOWS

Remember Sam Marcus....

As Tony looks at Dr. Bellows, trapped,

FADE OUT.

FADE IN:

INT. TONY'S LIVING ROOM - MEDIUM SHOT - NIGHT

35

The front door opens and Tony storms in. He carries a copy of the book.

35

TONY

Jeannie!

He goes up to her bottle.

TONY (cont'd)

Jeannie! I want to talk to you.

JEANNIE POPS INTO THE SCENE BEHIND HIM.

JEANNIE

Good evening, Master.

TONY

How did my name get on this book?

JEANNIE

(nervously)

The publisher made a mistake?

TONY

You made the mistake. And do you  
know what that's going to cost me?  
My job!

JEANNIE

But why, Master? Just because  
you are an expert on children ---

TONY

That's the point. I'm not an  
expert on children --- and Doctor  
Bellows knows it.

JEANNIE

He cannot prove it.

TONY

Oh, yes, he can.... He's bringing  
his nephew over here this evening.  
From what he says, his nephew is  
the youngest juvenile delinquent  
on record... And if I can't turn  
him into a bundle of love in one  
evening, I'm finished!

JEANNIE

Oh, that is easy, Master. I  
will ---

TONY

No, you won't. If you do anything  
to that kid, Jeannie, I'll really  
be in trouble... You're going to  
stay out of this.

JEANNIE

But, Master ---

TONY

Leave that kid alone.

35

CONTINUED: (2)

35

JEANNIE

If that is what you wish.

TONY

That's not what I wish. What  
I wish is that I was dead!

The front doorbell rings.

JEANNIE

How do you get yourself into  
these things?

JEANNIE POPS OUT OF THE SCENE. Tony goes to the front  
door and opens it.

INT. TONY'S RECEPTION HALL - MEDIUM SHOT - NIGHT

36

as Tony opens the door. Dr. Bellows enters. With  
him is his nephew - RICHARD. RICHARD is a tough kid  
about twelve years of age. He is surly and mean.

36

DR. BELLOWS

Major Nelson -- this is my nephew,  
Richard.

TONY

(cordially)  
Hello, there, Richard.

He holds out his hand. Richard ignores it.

RICHARD

You an astronaut?

TONY

Yes. Would you like to be an  
astronaut when you grow up?

RICHARD

Do you think I'm some kind of  
creep?

DR. BELLOWS

Tell him what you're going to do  
when you grow up, -Richard.



36

CONTINUED:

36

RICHARD  
I'm gonna join the Mafia.

INT. TONY'S LIVING ROOM - MEDIUM SHOT - NIGHT

37

as Tony, Dr. Bellows and Richard, enter.

37

RICHARD  
(looking around)  
What a crummy dump.

TONY  
Thank you. Sit down.

RICHARD  
I ain't tired.

TONY  
You shouldn't say 'ain't..'

RICHARD  
If ya don't like it, don't ask  
me to sit-down.

TONY  
Has anyone ever given you a good  
spanking, Richard?

RICHARD  
Lots of times. But nobody ever  
spansks me more'n once.

TONY  
(to Dr. Bellows)  
Is that true?

DR. BELLOWS  
Oh, yes. Tell him why, Richard.

RICHARD  
Because every time someone spansks  
me, I set fire to something....  
You want to try it?

TONY  
No.

37

CONTINUED:

37

DR. BELLOWS

Well, I'll run along and leave  
you two to each other.

TONY

Doctor, I really ---

DR. BELLOWS

You have three hours, Major.

Dr. Bellows exits. Tony turns to Richard.

TONY

(to Richard)

I'm sure we can work out our  
little problems by talking and  
getting to understand each other...  
You seem like a very bright boy.

RICHARD

If I was bright, I wouldn't be  
standin' here talkin' to you....  
My uncle, the headshrinker, says  
if you don't straighten me out  
tonight, you're in a bunch of  
trouble.

TONY

Did he say that?

RICHARD

Yeah. And do you know somethin'?  
You're in a bunch of trouble....  
Got anything to eat around here?

TONY

Certainly. There's ---

The front doorbell rings.

TONY (cont'd)

Why don't you go into the kitchen  
and help yourself?

RICHARD

Big deal.

37

CONTINUED: (2)

37

Richard goes into the kitchen. Tony looks after him and groans, then goes to the front door.

INT. TONY'S RECEPTION HALL - MEDIUM SHOT - NIGHT

38

as Tony opens the front door. GENERAL PETERSON enters.

38

TONY

General Peterson....

GEN. PETERSON

Forgive me for barging in like this, Tony.

TONY

That's quite all right, General.  
What can I do for you?

GEN. PETERSON

It's about that book you wrote.

TONY

What about it, sir?

GEN. PETERSON

I had no idea you knew so much about children.

TONY

Well, to tell you the truth, sir ---

GEN. PETERSON

Don't be modest, son. When a book like that gets to be a best-seller, there must be a pretty good reason for it.

TONY

Well, it was certainly nice of you to come by to congratulate me, General.

GEN. PETERSON

That's not exactly why I came by.

TONY

It isn't.

GEN. PETERSON

No.... Do you remember what you said in Chapter Thirteen?

TONY

Chapter Thirteen.

GEN. PETERSON

Yes. About being able to help any problem child in one evening?

TONY

I'll never forget it.

GEN. PETERSON

Well, I have an eleven-year-old grand-daughter. She's a nice girl, but she's terribly shy.... Because of that, she's drawn into a protective shell. It's ruining her life. We can't even get her to talk any more.... If you could help her, Tony, I'd certainly appreciate it.

TONY

I'd like to, General, but I'm really not a ---

GEN. PETERSON

Doctor Bellows doesn't believe you wrote that book. We're really going to teach him a lesson this time, aren't we?

(calling)

Gina?

A SWEET LITTLE ELEVEN-YEAR-OLD GIRL ENTERS. She hangs her head.

GEN. PETERSON (cont'd)

This is my grand-daughter, Gina....  
This is Major Nelson.

TONY

Hello, Gina.

Gina hides behind Gen. Peterson.

38

CONTINUED: (2)

38

GEN. PETERSON

Gina's going to have a birthday  
party next week, aren't you,  
Gina?

Gina shakes her head 'no.'

GEN. PETERSON (cont'd)

Now you stay here with Major  
Nelson, Gina.

(to Tony)

I'll be back in three hours....  
Good luck.

TONY

General ---

Gen. Peterson exits, closing the door behind him.  
From the kitchen we hear a loud crash. Tony winces.

TONY (cont'd)

Gina, you'd better go upstairs.  
I'll be up in a minute.

Without a word, Gina turns and goes upstairs.  
Tony hurries toward the kitchen.

INT. TONY'S KITCHEN - MEDIUM SHOT - NIGHT

39

Richard has dropped a bottle of milk. He is stuffing  
himself with cake and cookies. The kitchen is a mess.

39

TONY

Look what you've done.

RICHARD

(hopefully)

Are ya gonna spank me?

TONY

(angrily)

You bet I'm ---

(controlling himself)

--- not. I'm going to have a nice  
talk with you. How did the bottle  
of milk happen to drop, Richard?

39

CONTINUED:

39

RICHARD

I got butter fingers.

TONY

I want you to clean up this mess  
you made.

RICHARD

Make me.

TONY

(wanting to  
kill him)

I'll be right back.

Tony pours a glass of milk, puts some cookies on a plate,  
and exits with them.INT. TONY'S LIVING ROOM - MEDIUM SHOT - NIGHT

40

as Tony comes out of the kitchen with the milk and  
cookies and starts toward the stairway. JEANNIE  
POPS INTO THE SCENE.

40

JEANNIE

Is he not a darling boy, Master?

TONY

A darling boy? He wants to join  
The Mafia. And do you know something?  
I don't think they'd have him!

JEANNIE

He is not really bad. Do you know  
what I would do with him, Master?

TONY

I can tell you what I'd like to do  
with him, but it's against the law...  
I've got a girl upstairs I can't  
make talk, and a boy downstairs I  
can't make stop talking. And I've  
got to keep the two of them apart,  
or he'll kill her!  
(bitterly)  
Thanks a lot.

Tony hurries upstairs. Jeannie looks after him, helplessly,  
then shrugs and POPS OUT OF THE SCENE.

INT. TONY'S STUDY - MEDIUM SHOT - NIGHT

Gina is shyly sitting in a chair as Tony COMES INTO  
THE SCENE carrying the milk and cookies.

TONY

I brought you some milk and cookies.

Gina shakes her head.

TONY (cont'd)

Gina -- you're not afraid of me,  
are you?

Gina doesn't answer.

TONY (cont'd)

You're too pretty to be shy...  
Hasn't anyone ever told you that  
you're a beautiful girl?

Gina just looks at him.

TONY (cont'd)

Do you have any brothers or  
sisters?

JEANNIE POPS INTO A PENCIL-BOX, WATCHING.

41

CONTINUED:

41

Gina shakes her head.

TONY (cont'd)

I'll bet you don't have anyone  
to talk to, do you? Well! You  
and I are going to become good  
friends.

(he starts looking around)  
Maybe we can find something for  
you to play with.... A rocket?

She stares at him.

TONY (cont'd)

Here's a nice world globe....  
What about this telescope?

CLOSE SHOT - PENCIL-BOX

42

Jeannie is watching, disgusted.

42

TONY'S VOICE

(off scene)

You can see the Sea of Tranquility  
on the Moon.... I'll show you  
where I'm going to land one day.

BACK TO SCENE:

43

TONY

43

No? Would you like to play  
with this slide rule?

Jeannie blinks. The slide rule in Tony's hands  
changes to a JEANNIE DOLL.

TONY (cont'd)

.... It's a ---

(he realizes what  
he is holding)

.... It's a doll. Her name is  
Jeannie.

OFF SCENE we hear the sound of a model airplane engine.



41 CONTINUED: (2)

41

TONY (cont'd)

I'll be right back. Here's something to play with.

He looks around, hands her a rocket. She is not interested. A world globe. She is not interested. Jeannie blinks. A Jeannie doll pops into Tony's hand.

TONY

Here.

GINA

What do you call her?

TONY

Jeannie.

Tony exits.

43

CONTINUED:

43

TONY (cont'd)

Oh, no!

He pushes the doll into Gina's hand.

TONY (cont'd)

Here. I'll be right back.

Tony hurries out. Jeannie beams at Gina and the doll.

INT. TONY'S RECEPTION HALL - MEDIUM SHOT - NIGHT

44

as Tony races down the stairs. The sound of the  
model plane is louder.

44

INT. TONY'S LIVING ROOM - MEDIUM SHOT - NIGHT

45

as Tony comes around the corner into the living  
room, the plane flies at him, just missing him.  
He ducks and the plane crashes into the window,  
breaking the glass, and falling to the floor.  
Richard comes INTO THE SCENE. Tony picks up  
his broken plane and stares at it.

45

TONY

(to Richard)

I spent three weeks building this.

RICHARD

Back to the old drawing-board.

TONY

(controlling himself)

You mustn't touch things that  
don't belong to you, Richard...  
I'll tell you what. I have all  
the material out in the patio.  
Why don't you make a model plane?

RICHARD

That's kid stuff.

45

CONTINUED:

45

TONY

No, it isn't. You have to be  
pretty intelligent to figure one  
of these out.

RICHARD

My I.Q.'s a hundred and seventy.  
What's yours?

TONY

Mine is.... Forget it.  
(he hands the pieces  
to Richard)  
I'll be right back.

Tony hurries upstairs.

INT. TONY'S STUDY - MEDIUM SHOT - NIGHT

45-A

Gina sits as before, clutching doll to her.

45-A

TONY

(over cheerful)

Well, how are we getting along?  
Feeling happier?

No reaction.

TONY (cont'd)

What shall we talk about?

No reaction.

TONY (cont'd)

Gina, I don't know how to explain  
this, but we don't have much time.  
I've got to get you talking before  
your grandfather comes back.

No reaction.

TONY (cont'd)

(desperately)

Am I getting through to you?

Gina looks at him.

June 23, 1966

45-A CONTINUED:

45-A

TONY (cont'd)

Don't just sit there. Say something. You're a darling, sweet girl and I'm sure you've got a lot to say. All you need is someone who can give you some sympathetic understanding. Now I'm very sympathetic, Gina. Talk to me before I lose my temper!

He suddenly realizes he is shouting.

TONY (cont'd)

(softly)

Gina ---

(he suddenly stops)

I smell smoke.... Oh, no!

He races out of the room.

INT. TONY'S LIVING ROOM - MEDIUM SHOT - NIGHT

45-B as Tony comes into the room. JEANNIE POPS INTO THE SCENE.

45-B

JEANNIE

Master ---

TONY

Out!

JEANNIE

Master, please do not go in ---

TONY

I'll handle this myself, Jeannie.

Jeannie shrugs and POPS OUT OF THE SCENE.  
Tony hurries toward the kitchen.

June 23, 1966

INT. TONY'S KITCHEN - MEDIUM SHOT - NIGHT

45-C Richard is fanning something that he has burning on the stove. Tony comes into the kitchen. He gets the stove under control. 45-C

TONY

What do you think you're doing?

RICHARD

I was making some rocket fuel.

TONY

(on the verge of  
belting him)You mustn't touch the stove,  
Richard. Now you clean this  
mess up. I'll be right back.

Tony hurries out of the kitchen.

INT. TONY'S LIVING ROOM - MEDIUM SHOT - NIGHT

45-D as Tony enters. JEANNIE POPS INTO THE SCENE. 45-D

JEANNIE

Master, if you would read Chapter  
Seventeen, it would tell you how  
to ---

TONY

Jeannie, I haven't got time to  
read. My whole life is going  
down the drain.

Tony hurries upstairs.

INT. TONY'S STUDY - MEDIUM SHOT - NIGHT

45-E Gina is in the Study. Tony enters. 45-E

TONY

(cheerily)

Well, here we are. Have you  
thought of any games for us to  
play?

CLOSER ANGLE  
46 Tears are trickling down Gina's cheeks. 46

TONY  
What's the matter?

GINA  
I want to go home.

TONY  
I can't take you home, Gina.

Gina begins sobbing.

TONY (cont'd)  
(defeated)  
All right. All right. I'll  
take you home.

WIDER ANGLE

47 Jeannie shakes her head in disapproval. She gets 47  
an idea - smiles - and POPS OUT OF THE PENCIL-BOX.  
We hear the sound of the front doorbell. Tony looks  
out the window.

TONY  
It's Doctor Bellows.  
(to Gina)  
Wait here.

Tony hurries downstairs.

INT. TONY'S RECEPTION HALL - MEDIUM SHOT - NIGHT

48 as Tony comes down the stairs. He goes to the front 48  
door and opens it.

CLOSE SHOT AT FRONT DOOR - NIGHT  
49 Tony is inside the Reception Hall. Dr. Bellows is 49  
outside.

DR. BELLOWS  
I'm back.

Tony goes outside, closing the door behind him.

EXT. TONY'S HOUSE - TWO SHOT AT FRONT DOOR - NIGHT

50

TONY AND DR. BELLOWS.

50

TONY

Has it been three hours already?

DR. BELLOWS

Yes, it has.

TONY

Isn't it amazing how the time  
flies when you're having fun?

DR. BELLOWS

Have you been having fun?

TONY

Richard and I have been having a  
ball. He's really a very nice  
little boy.

DR. BELLOWS

Richard?

TONY

Yes. He just needs understanding.  
As a matter of fact, we're getting  
along so well, I hate to have him  
leave. Why don't you let him spend  
the night here, and then in the  
morning, I can ---

DR. BELLOWS

Major Nelson. Where is he?

TONY

He's inside. We've been making  
model airplanes.

DR. BELLOWS

And he didn't smash them?

TONY

Well, there were a couple of  
little accidents, but ---

DR. BELLOWS

Yes. May I see him now?

50

CONTINUED:

50

TONY

It really would be better if ---

DR. BELLOWS

Now, Major.

Dr. Bellows opens the door and steps inside.  
With a helpless shrug, Tony follows him.

INT. TONY'S RECEPTION HALL - MEDIUM SHOT - NIGHT

51

as Tony and Dr. Bellows enter.

GEN. PETERSON COMES INTO THE SCENE.

51

GEN. PETERSON

Gentlemen...

TONY

General Peterson.

GEN. PETERSON

How's Gina?

TONY

She's a -- she's a very nice  
little girl, General.

GEN. PETERSON

Aren't you proud of him, Doctor?

DR. BELLOWS

I will be. As soon as I see  
my nephew changed into a well  
behaved little boy.

TONY

(taking a deep breath)  
General.... Doctor Bellows....  
there's something I think I'd  
better tell you.

DR. BELLOWS

You don't have to say a word,  
Major. The evidence will speak  
for itself.



51

CONTINUED:

51

Dr. Bellows and Gen. Peterson walk into the living room.  
Tony, defeated, follows.

TONY

I really tried to ---

INT. TONY'S LIVING ROOM - LONG SHOT - PATIO IN B.G. - NIGHT

52

In the patio, Richard is showing the repaired model  
airplane to Gina, who is watching, in fascination.

52

GINA

You have to be terribly intelligent  
to make a model as beautiful as that.

RICHARD

Most girls would think it's kid stuff.

GINA

Oh, no! I think it's wonderful!

RICHARD

Do you? I'm building an agena  
rocket at home. Maybe you'd like  
to see it sometime.

52

CONTINUED:

52

GINA

Oh, I'd adore to, Richard.

RICHARD

Would you really? Thank you.

INT. TONY'S LIVING ROOM - GROUP SHOT - NIGHT

53

TONY, DR. BELLOWS, GEN. PETERSON - as they react,  
stunned.

53

DR. BELLOWS

He said 'thank you.' I don't  
believe it.

GEN. PETERSON

Gina's talking!

WIDER ANGLE - GROUP IN F.G. - CHILDREN IN PATIO B.G. - NIGHT

54

JEANNIE POPS INTO THE BEER MUG.

54

DR. BELLOWS

I certainly owe you an apology,  
Major Nelson.

Jeannie smiles at Tony, happily.

DR. BELLOWS

How in the world did you ever  
do it?

TONY

There was nothing to it. Just  
read Chapter Thirteen.

As Tony and Jeannie smile at each other,

FADE OUT.

FADE IN:

INT. TONY'S RECEPTION HALL - MEDIUM SHOT - NIGHT

55

Tony is saying 'good-night' to Dr. Bellows, Gen. Peterson, Gina and Richard.

55

RICHARD

(to Gina)

Don't forget to come over and see my model plane, Gina.

GINA

I won't. And I want you to come to my birthday party.

RICHARD

Thank you very much. I'll be there.

DR. BELLOWS

Amazing. How did you say you did that?

TONY

Read the book.

DR. BELLOWS

Good-night, Major.

GEN. PETERSON

Good-night, Tony. And thanks again.

TONY

You're welcome, sir.

They all exit. Tony closes the door and breathes a sigh of relief. JEANNIE POPS INTO THE SCENE AT TONY'S SIDE.

JEANNIE

I hope you are happy, Master.

TONY

Thanks, Jeannie. There's only one thing that worries me.

JEANNIE

What is that, Master?

TONY

If you used any magic on those kids ---

JEANNIE

But I did not. All I did was  
to bring them together.

TONY

(puzzled)  
And then what happened?

JEANNIE

You must read the last chapter,  
Master. It's about boys and girls.

As she puts her arms around Tony and kisses him,

FADE OUT.

- THE END -