

ANNOUNCER: From Hollywood!

FX: MUSIC CUE

ANNOUNCER: The Lux Radio Theatre brings you Judy Garland and John Hodiak in "The Clock". Ladies and Gentlemen, your producer is Mr. William Keeley.

PRODUCER: Greetings from Hollywood, Ladies and Gentlemen. A popular magazine now on the stands describes New York as one city in American where dreams come true. Where the fabulous and the improbable are ever present. An example is a clipping which I have here dated January 19th. It reports that as a result of seeing Metro Goldwin Mayers screen success "The Clock" scores of servicemen are riding up and down escalators in the Pennsylvania Station looking for romance. The reason they give is, well, that's how a soldier met Judy Garland in the picture. In tonight's Lux Radio Theatre version of "The Clock" we show you how it happened, and we bring you Judy Garland playing her original screen role, co-stared with John Hodiak. "The Clock" is the tender story of a boy and girl who meet in the heart of a teeming and relentless city. I'd like to tell you another boy and girl story that ended as all such stories should. In a small village in France some months ago, a young French couple invited troops of our occupation forces to be present at their wedding. The soldier who told me this story said that he felt that he should bring a gift, and he could think of nothing better than two cakes of Lux soap for the bride and groom. As he describes it, their gratitude and appreciation were as great as well, as if he'd brought them jewels. He adds "You know I thought they'd never stop thanking me." Well, an American bride might not consider Lux soaps such a rare and costly gift, but I'm sure she'd understand the enthusiasm and appreciation of her less fortunate sisters overseas. It's time now for the first act of "The Clock" starring Judy Garland as Alice and John Hodiak as Joe.

MUSIC, FAST & BRIGHT, UNDER: ANNOUNCER: Department of Overwhelming Statistics -- Subject - New York City.

VOICE 1: There are five boroughs in New York, population seven million, four hundred and fifty four thousand, nine hundred and ninety five.

VOICE 2: So many people. Too many people you might say. Almost too many people.

VOICE 3: The adult population lives in an area of 299 point zero square miles.

VOICE 4: No place for a stranger in New York - too big, and everybody hurryin' - just rush, rush, rush.

VOICE 5: Trains and ferries, busses and taxicabs, subways and els. Who are they all? What are they doing? What do they want?

MUSIC UP AND OUT

ANNOUNCER: It's Sunday morning, a spring morning, and in New York's Pennsylvania Station, a young soldier gazes in awe at the swirling, bumping crowds that mill about him.

FX: CROWD VOICES

JOE: Oh - er - Pardon me, sir.

STATION WORKER: Yeah?

JOE: Could you tell me how to get out of this place?

STATION WORKER: Just use that escalator, Corporal.

JOE: Where - Where does that take you?

STRANGER: Seventh Avenue. You're from Camp, eh?

JOE: That's right.

STATION WORKER: Well, you'll like it here.

JOE: What are some of the things to see? What do you think would be good on a Sunday?

STATION WORKER: Well gosh, I don't know. I work here, but I live in Jersey. First time in eleven years I been here on Sunday. But you'll find plenty to keep you busy. Goodbye.

JOE: Thanks - Oh Say, where can --- OOH!! (he's run into someone)

ALICE: OOH.

JOE: Sorry - I guess I didn't look where I was going.

ALICE: No, I guess you didn't.

MAN: Well, are you goin' up soldier, or aren't you?

WOMAN: Young man, do you mind if I use the escalator?

ALICE: (shouting) Hey, mister! Soldier!

JOE: I - I - I beg your pardon...

ALICE: (shouting) My heel!

JOE: Who?

ALICE: My heel!

JOE: Me?

ALICE: (loudly) No - No - No - behind you -- my heel!

JOE: (loudly) I'll be right up -- wait for me.

FX: CROWD NOISE INCREASES IN VOLUME - PROTESTING

JOE: What's the matter with your foot - sprain your ankle?

ALICE: No, No, no.

JOE: Oh look, you want to stay off that foot if you twisted it. I'll see what I can....

ALICE:(sharply) But I didn't twist it.

JOE: Well, I'd better take a look at it. Hey - the heel's off your shoe.

ALICE: That's what I've been trying to tell you.

JOE: Oh, I'm sorry. I'll go down and to find it for you.

ALICE: What - in that crowd?

JOE: Oh, I'll find it. What was it, just a little heel?

ALICE: Yes, but that's all right, really...

JOE: No - No - No - that's all right. I'll find it. I'll be right back.

FX: FADE OUT TRAIN STATION BACKGROUND (PAUSE) FX: STREET BACKGROUND NOISE (TRUCKS, ETC)

JOE: How does your shoe feel now? Are you sure he fixed it all right?

ALICE: Oh, it's fine.

JOE: I never thought a shoe repair shop would be open on Sunday.

ALICE: Well, I go that way. Thank you for carrying my bag.

JOE: That's all right. Oh, uh, do you mind if I go a little way with you -- sorta look around?

ALICE: Uh - No - not if you want to.

JOE: Thank you.

ALICE: I get a bis -- Uh, I get a bus on 5th Avenue.

JOE: (chuckle) A bus, huh?

ALICE: (chuckle)

JOE: (awed) Ohh.

ALICE: What's the matter?

JOE: The buildings - I've never seen buildings like that in my life. And wherever you

look.

ALICE: Well, look, if I'm going to catch my bus - maybe I better....

JOE: Oh... I'm sorry. Let's go.

MUSIC CUE FX: --- BUS NOISES

JOE: I guess I've got a nerve alright, getting on the bus with you.

ALICE: Well, that's one way to see the city.

JOE: This is the first time I've ever rode on a double decker bus. It's sure nice in the open like this.

ALICE: (giggle) AH-AH-AH-CHOO. Oh, excuse me.

JOE: Too breezy up here?

ALICE: No - no.

JOE: Hey - there goes your handkerchief.

ALICE: (giggle) This is certainly my day to lose things.

JOE: Here, use mine.

ALICE: Thank you. ... This city, this city must seem very strange to you.

JOE: I'm green as grass. I suppose you've lived here all your life.

ALICE: No, just three years.

JOE: Folks here?

ALICE: No, ..... There's, uh, Radio City up ahead.

JOE: You mean you live all alone!

ALICE: No. ... Look - there's St. Patrick's Cathedral

JOE: You're not married, are you?

ALICE: No, I live with another girl.

JOE: Oh - Well, uh - what do you do - If you don't mind my asking?

ALICE: (defensive) I'm a secretary.

JOE: Oh, I see. What kind of an office do you work in?

ALICE:(sharply) Just an office.

JOE: Uh - I guess I'm pretty nosy.

ALICE: Yes, you are.

JOE: I'm sorry.

ALICE: Well it doesn't really matter..... Uh, uh, ah-choo

JOE: Gesundheit. ...You're not catching cold?

ALICE: I...no no - it's the sun. It always does this to me. I sneeze exactly twice and then I'm all through.

JOE: Oh -

ALICE: Here - here's your handkerchief.

JOE: Well, hadn't you better keep it?

ALICE: No - no - I'm all finished. Uh - look, don't you think you'd better get off here soon?

JOE: Well, I didn't have anywhere to go, but if I bother you...

ALICE: Oh - no, no, of course I didn't mean that. You don't bother me.

JOE: You sure?

ALICE: Sure. I just meant that this bus only goes as far as the park.

JOE: You've got a park here? With trees and grass?

ALICE: Yes, I think, think, you'd enjoy it. There's a lake, and a children's zoo, and

JOE: You wouldn't care to walk to walk just a little with me in the park.

ALICE: No - that's out of the question. I've got to get home. You see, I've been in the country and I - I - ah ah choo! Oh - oh where is it?

JOE: Here.

ALICE: Thank you.

JOE & ALICE: (SHARED LAUGHTER)

MUSIC INTERLUDE

FX: END OF BUS SOUNDS

FX: CROWD AND ZOO NOISES (BARKING SEALS)-UNDER

ALICE: I never get tired of watching the seals, they're such comedians.

JOE: Did you ever think how much some animals remind you of people?

ALICE: Yes, I know exactly what you mean.

JOE: Take that seal there. I've got an aunt in Minnesota that looks just like that She used to tell me that I look exactly like an owl.

ALICE: (LAUGHTER)

ALICE: Oh that's ridiculous, you don't ..... You do, you look exactly like an owl. Exactly (chuckles).

JOE: What is it you remind me of?

ALICE: (sharply) Never mind, I don't want to know?

JOE: Hey, look at that.

ALICE: What?

JOE: The kid with the sailboat. Kids are a great study when you get to know them.

ALICE: Yes.

JOE: Hi-ya, skipper.

KID: Lay off, mister.

JOE: Let's see. Three masts, huh? Oh say, will ya look at that?

KID: Get your big mitts off my boat!

FX: (JOE GETTING KICKED IN THE SHIN)

JOE: oof!

KID: Who do you think you are?

JOE: I don't get it. Kids usually like me.

ALICE: What a rude little boy.

JOE: They hardly ever kick me in the shins. I don't understand.

ALICE: (giggling) Joe, I've really got to go home.

JOE: Yeah. Well, goodbye, Alice.

ALICE: Goodbye. Uh .. What are you going to do?

JOE: Oh - I don't know. Over there - that's 79th street, huh?

ALICE: Um hm. The museum's over there.

JOE: (excited) Museum, huh?

ALICE: Uh huh.

JOE: (enthused) Well, that's an idea!

ALICE: Well, you know, I've only been there once or twice myself. It's a shame I ought to go there more often.

JOE: (enthused) Really. A museum, huh?

ALICE: Well, I'll show you where it is. I've got time for that, I suppose.. Come on.

FX: END ZOO NOISES

MUSIC INTERLUDE

FX: CROWD NOISES IN MUSEUM

TOUR GUIDE: 1411 - 1375 B. C. or during the 18th dynasty. You will notice.....

ALICE: We could go up and see the paintings, Joe.

JOE: How are your feet doing?

ALICE: They know they've been walking.

JOE: Well, let's just lean against here for a while.

ALICE: All right. Look, there's Rodin's "Thinker".

JOE: Yeah, I've been thinking, too,.

ALICE: What?

JOE: How lucky I am.

ALICE: Oh .... well.....

JOE: I was also thinking I could never get used to this city. Nah, this isn't what I want.

ALICE: What do you want?

JOE: Oh, a little business of my own out home in Mapleton.

ALICE: Why?

JOE: Because it's my home. Not that I don't want to get around and see things, but I get to thinking sometimes. Like in the spring in the evening. I can almost smell the grass outside the house. Dad used to mow the lawn before dinner. He never let us kids do it.

ALICE: Did you have a dog?

JOE: Dog? No. Did you?

ALICE: No.

JOE: Well, why'd you ask that?

ALICE: I...I just wondered.

JOE: No, I didn't have a dog. After the war, I'm going to be a builder.

ALICE: You mean a contractor?

JOE: More like a carpenter. I want to put up houses myself.

ALICE: They say houses are all going to be alike made out of plastics and things.

JOE: Not in Mapleton they won't.

ALICE: Why do you want to be a contractor, Joe -- er, a carpenter?

JOE: Oh, I like working with wood I guess. I like the feel of it, and building things with my own hands...Know what I mean?

ALICE: Yes, I do, I think.

FX: SOUND OF BELL IN BACKGROUND

ALICE: (surprised) Was that the closing bell? What time is it?

JOE: Er - 5 o'clock.

ALICE: (in a hurry) Five o'clock! I've simply got to go.

JOE: I guess everybody does if they're closing up.

ALICE: Yes.

JOE: You know, you can sure learn a lot in a museum.

MUSIC INTERLUDE

FX: BUS NOISES

ALICE: Well, here's the bus stop. It's been a nice afternoon.

JOE: I - uh - suppose you're probably busy tonight.

ALICE: Oh, yes, I am.

JOE: Well, thanks a lot for being so nice. ..Like a cigarette?

ALICE: No, thanks. Oh, your lighter.

JOE: Hmmm?

ALICE: It's one of those things that lights anywhere, isn't it?



JOE: Yeah, it has a shield to keep the flame from blowing out. See?

ALICE: Um hum.

JOE: Would --- Would you like it?

ALICE: Oh, no, you keep it.

JOE: Oh, take it.

ALICE: I really wouldn't have any use for it.

JOE: Well, I just wanted you to have it.

ALICE: Oh. Thank you so much. (pause) Here comes my bus.

FX: BUS DRIVING UP

JOE: Yeah. Well, uh, Maybe we'll meet again sometime.

ALICE: May be.

BUS DRIVER: 79th Street!

FX: BUS RUNNING, STEAM BRAKES, CROWD NOISE

ALICE: Well, goodbye.

JOE: Goodbye.

ALICE: And thanks for the lighter.

JOE: Oh, that's all right.

BUS DRIVER: Let's go, lady.

JOE: Goodbye! Goodbye, Alice!

ALICE: Goodbye!

FX: DING-DING OF THE STREETCAR BELL

BUS DRIVER: 82nd, 82nd street, fares please, fares.

JOE: (shouting) Hey, Alice! Alice!

LADY PASSENGER: I think that soldier's calling to you, young woman.

ALICE: I'm sorry. What--what is it..

JOE: Alice!

ALICE: Joe?

JOE: Alice!

LADY: He's running after the bus. Something wrong?

ALICE: I...I don't think so. (calls out) Joe?

JOE: (yelling) Alice! Will you...break that date tonight?

LADY PASSENGER & ALICE: (together) Yes!

JOE: Where will I meet you?

ALICE: I don't know.

JOE: WHAT?

ALICE: Under the clock.

JOE: What clock?

ALICE: Under the clock at the Astor Hotel.

JOE: WHERE?

ALICE: The clock at the Astor at 7.

JOE: WHAT?

LADY PASSENGER: UNDER THE CLOCK AT THE ASTOR AT SEVEN!

FX: WHOLE BUS BREAKS INTO LAUGHTER

JOE: Thanks, Alice. Gee, swell!

MUSIC INTERLUDE

HELEN: My gosh, Alice, where have you been?

FX: DOOR SHUTTING

ALICE: I'm a little late, I guess.

HELEN: Freddy's called up every ten minutes. He says you have a date with him.

ALICE: Yes, I have.

HELEN: Well, I've got to get going, I'm supposed to meet Bill.

ALICE: Have a good time.

HELEN: Al, what happened to you?

ALICE: Well, Nothing. I met a soldier.

HELEN: You're not trying to tell me you got picked up by a uniform?

ALICE: Picked Up!! Really, Helen.

HELEN: What's that you've got?

ALICE: That's a cigarette lighter.

HELEN: Where did you get it?

ALICE: He gave it to me.

HELEN: Uh - huh! What else happened, Alice?

ALICE: Nothing.

HELEN: Uhm. Well, I guess it's all right just as long as you got rid of him.

ALICE: Well, I didn't exactly get rid of him.

HELEN: What?!

ALICE: I got a date with him tonight.

HELEN: Good grief, Al! You don't even know the man. Why as far as he's concerned, this is just a pick up.

ALICE: Helen! I wish you wouldn't keep saying that. Joe's a nice boy. He's just lonesome, that's all.

HELEN: Um hum? So it's Joe, already. Joe What?

ALICE: Joe - Uh -

HELEN: Oh--- You don't even know! Oh, look, Al, I don't want to butt in, but it just doesn't make sense to pick up -- to make friends with a stray soldier. I know they're all swell kids, but a girl's got to look out for herself. You going to use this pin tonight?

ALICE: No, you can wear it.

HELEN: It's different when you meet a service man through friends and you know who he is. Well, listen, Alice, you've never done anything like this before, and I'm not going to let you do it now. I'm just not going to let you do it.

ALICE: He'll be waiting. He's going to be awfully disappointed.

HELEN: Oh, honey, he won't feel half as bad as you'll feel after his leave is over and he goes back to camp.

ALICE: I suppose you're right.

HELEN: I'm right. Anyway, Freddy'll be phoning.

ALICE: Oh, Freddy.

HELEN: At least you know his last name. Remember what I said now, Al.

ALICE: I remember. Good night, Helen.

HELEN: Good night.

SOMBER MUSIC INTERLUDE, UNDER

FX:PHONE RINGING. PHONE PICKUP.

ALICE: Hello? Oh, hello, Freddy. Yes, Helen told me you called. Well, I'm almost ready right now. Half hour will be fine. Yes, Freddy.

FX: MUSIC UP THEN FADE OUT TO CROWD NOISES

JOE: Oh, excuse me.

MAN: Yes?

JOE: Say, is there any clock here except this one?

MAN: Meeting somebody?

JOE: Yeah.

MAN: Well, this is the clock all right. This is where everybody meets.

JOE: Well maybe it's a little fast, huh?

MAN: Uh, let me see. No, right on the nose. Exactly twenty and a half minutes after seven.

JOE: Well, uh, thanks. Thanks a lot.

FX: CROWD NOISES

GIRL: Oh, there you are. Am I late?

JOE: ALICE! Oh, no, you're...

GUY: Oh, hiya dahlin. Say, do you look cute. Oh, here.

JOE: Oh - excuse me ....

GIRL: A Gardenia! Darling, it's lovely.

GUY: Yeah - for your hair.

GIRL: Here, hold my mirror.

GUY: All right. How's this?

GIRL: Well, that's fine. Now, do you like it?

GUY: Oh, swell. Well, come on - let's hurry, honey.

FX: CROWD NOISES UP

VENDOR: Something we can do for you, Corporal?

JOE: Uh - I'd like a gardenia, please.

VENDOR: Yes, sir. Put it in a box?

JOE: No, paper will be fine.

VENDOR: Be careful of the pin. That'll be one dollar.

JOE: Oh. Uh, do you happen to have the right time?

VENDOR: That clock in the lobby's always right. See, it's a quarter of eight.

JOE: Oh, yeah.

VENDOR: You're late, huh? Well, don't worry, corporal, the gardenia'll do the trick.

JOE: Yeah. Oh, your money. Here. Thanks a lot.

FX: CROWD NOISES - MUSIC - TICK - TOCK - PASSING OF TIME MUSIC (FAST, WALKING MUSIC) UNDER, GETS FASTER AND FASTER

ALICE: JOE! JOE!

JOE: ALICE!

ALICE: I'm sorry I'm late. I'm terribly sorry, but some people called just as I was leaving.

JOE: NO, NO, NO. You're not late. I was just worried about you. Oh, here. Here's something for your hair.

ALICE: Oh, Joe.

JOE: Want me to hold your mirror for you?

ALICE: Yes, please. How did you know I liked gardenias?

JOE: Oh, I just took a chance. Am I hold the mirror right?

ALICE: Right. Just a second. There.

JOE: Oh, you're beautiful. Let's go, Alice.

MUSIC UP - INTERLUDE -- FADE TO RESTAURANT MUSIC (WALTZ-TYPE)

ALICE: Still hungry, Joe?

JOE: No, I feel fine. I'm sure glad you picked this restaurant.

ALICE: I just took a chance. I've never been here before, either.

JOE: Alice, you started to tell me about Helen.

ALICE: Oh, well, I was just going to say we work in the same office. She's in the sales division. Bill says she's practically an executive.

JOE: Who's Bill?

ALICE: He's a friend of Helen's.. Sometimes Freddy and I go out with them.

JOE: Uh huh. You like it, don't you? This city, and the office and everything.

ALICE: I love it. I've never wanted any different.

JOE: Never?

ALICE: Uh um.

JOE: Don't you want to settle down someday maybe?

ALICE: Oh, that. Oh, not for a long time, anyway.

JOE: Well, what about this Freddy that you mentioned?

ALICE: Freddy?

JOE: Uh hum. What about him?

ALICE: Well, what about him?

JOE: Well, does that suit Freddy?

ALICE: (miffed) I don't think I care to answer that!

JOE: Well, er - - I was only asking.

MUSIC FADE OUT

ALICE: (angry) My goodness! I hardly know you. I don't have to answer anybody's questions about Freddy or anything else.

JOE: Well, wait a minute. Now, this Freddy doesn't mean?

ALICE: (angry) All right, leave him out of this.

JOE: Well, I was only asking...

ALICE: (angry) I don't know why you had to bring him up at all.

JOE: (angry) Look, you brought him up. I never even heard of the guy.

ALICE: (coldly) I think maybe I'd better go.

JOE: What are you doing?

ALICE: Your coat - you've got ice cream all over your sleeve.

JOE: Oh.

ALICE: Helen was right. She told me what would happen.

JOE: Look, I'm sorry if I said...

ALICE: If I had any sense I'd have listened to her. It's different when you meet a service man through friends. You know who he is. Then, then you know who he is. Only sometimes when a girl dates with a soldier, she isn't only thinking of herself.

MUSIC UNDER, DREAMY, ROMANTIC

She knows he's far away from home and alone. No one to talk to ... What are you staring at?

JOE: (surprised) You've got brown eyes.

ALICE: (flustered) Oh, Look - I - - I want - - Let's go someplace else.

MUSIC UP FX: SHIP HORNS, HARBOR SOUNDS

JOE: Funny, isn't it? Here we are in the park again. Except it's night.

ALICE: And it's a different park.

JOE: Oh.

ALICE: That's the river down there.

JOE: I've been talking so much I hardly noticed.

ALICE: And look! So many stars.

JOE: Yeah, but that's only a few of them.

ALICE: I know - it's all you ever see. Just a little part where you are.

JOE: And there are the ones we know up there. Vega, and Orion, the Big Dipper.

ALICE: I never knew their names. And all the people in this city - all around us. All the people in the country - all the people in the world. Out of all that just those stars - the Big Dipper and what you said. And you and I down in this park together. Strange, isn't it?

FX: HARBOR SOUNDS

JOE: Oh, I don't know, it doesn't seem strange any more.

ALICE: Suppose we hadn't met.

JOE: We couldn't not have met.

ALICE: I know. It's strange, though. My coming home early from the country.

JOE: That was only a little part of it.

ALICE: You're being there in the station.

JOE: That was part of it too. There were other things like your leaving home. My getting a leave just when I did. That's all part of it. Even those ships in the river.

ALICE: Ships?

JOE: Uh huh. They're part of a convoy. That's why I got this leave. Guess it'll be the last one I'll get.

ALICE: I see. It's lot's of things, isn't it? Some don't matter and others do.

MUSIC DREAMY, UNDER

JOE: Oh, they all matter. This night, being together.

ALICE: Yeah.

JOE: They matter, don't they?

ALICE: I don't know.

JOE: Alice?

ALICE: Oh, Joe, I don't know.

JOE: It's quiet here. Almost as quiet as it is out home.

ALICE: It's never quiet really. The city is full of sounds. Always on the move. Listen..

MUSIC OUT FX: HORNS BEEPING IN BACKGROUND, SIRENS, FOG HORNS, HORSE HOOVES, DOGS BARKING, TRAIN WHISTLE

MUSIC, SAME TUNE, UNDER

ALICE: (softly) Joe! Joe!

JOE: Alice, your hair - - it's like - it's like...

FX: FOOTSTEPS, MUSIC CONTINUING UNDER:

ALICE: It's late. We have to go.

JOE: Yeah. (pause) Alice, could I see you again tomorrow?



ALICE: I don't know, Joe.

JOE: It'll be my last night. I only have today and tomorrow.

ALICE: I don't know whether we ought to see each other again at all.

JOE: I thought maybe you'd want to.

ALICE: Well, I do - but, um - I just can't think right now. I'm sorry Joe, please.

JOE: That's all right Alice. That's all right.

MUSIC UP -----(APPLAUSE)

KEELEY: In just a minute, we'll bring you the second act of "THE CLOCK" starring Judy Garland and John Hodiak. Meanwhile, here's our Hollywood reporter, Libby Collins. What's the news story tonight, Libby?

LIBBY: Well, I'll give you a lead. Mr. Keeley. Gable's back and Garson's got him.

MR. KEELEY: Oh ho ho! Libby, you'er talking about Metro-Goldwin-Mayer's new picture "Adventure" starring Greer Garson and Clark Gable.

LIBBY: Uhm hum. You guessed it. That's just what I meant when I said

LIBBY & KEELEY: (together) Gable's back and Garson's got him.

KENNEDY: Could be Greer's red-gold hair and her lovely smooth complexion.

LIBBY: Oh, could be. There's the reason why nine out of ten screen stars use Lux toilet soap, Mr. Kennedy.

KEELEY: Adventure's a very exciting picture. Did you see the previews?

LIBBY: No, not yet, though I was there when they were filming some of the scenes. Ooooh, my, what an enormous place that Metro Goldwin Mayer studio is.

KEELEY: Yes, a city in itself.

LIBBY: Uh hum. I visited some of the star's dressing rooms while I was there.

KENNEDY: You mean you actually went in to the dressing rooms of those famous beauties, Libby? A lot of women would envy you that experience.

LIBBY: Oh yes, Mr. Kennedy. I imagine they would be interested to see how luxurious and well-appointed those dressing rooms are.

KENNEDY: And there was one luxury, Libby, I bet you saw everywhere.

LIBBY: Now, whatever did you mean by that, Mr. Kennedy? Well, I won't keep you in suspense. I can report that every single dressing room had Lux toilet soap in it.

KENNEDY: Must be something about that soap, Libby, when the loveliest women in the

world depend on it for daily beauty care.

LIBBY: Well, screen stars tell me Aqua Vita facials are wonderfully effective. They're quick and easy too. Just cover your face with the creamy Lux soap lather and work it well in. Rinse with warm water, splash on cold, and pat dry with a soft towel. That's all there is to it.

KENNEDY: And this gentle daily care does make skin lovelier. Recent tests by skin specialists proved it. Actually three out of four complexions improved in a short time.

LIBBY: And, Mr. Kennedy, women might like to know this in these days of shortages. Lux toilet soap is thrifty to use. Each cake lasts and lasts.

KENNEDY: If you aren't acquainted with this famous beauty soap, why not get some tomorrow? Let Lux toilet soap give your skin gentle cherishing care it ought to have. Here's Mr. Keeley with our next act.

KEELEY: We continue with Act 2 of "The Clock" starring Judy Garland as Alice and John Hodiak as Joe.

FX: MUSIC UP FADE DOWN BEHIND ANNOUNCER

KEELEY: Only a few moments have passed since Alice and Joe walked slowly and silently out of the park to Alice's bus stop, but in those few moments midnight has come and gone, and so has Alice's bus.

JOE: We can take a taxi-cab, Alice.

ALICE: That'll be awfully expensive.

JOE: Oh, that's all right. Here comes one now. Hey ya -Taxi!

FX: TRUCK DRIVING UP MUSIC UNDER

ALICE: That's not a taxi.

JOE: It isn't?

ALICE: No, no, it's a milk truck.

JOE: Oh.

FX: SQUEAK OF BREAKS ON TRUCK

AL: Somethin' I can do fer ya ?

JOE: We thought you were a taxi.

AL: Ohhh. Ya wanna lift? Plenty of room. Got a radio, too. Hear it.?

ALICE: That's awfully nice of you.

AL: Come on, hop in, hop in.

JOE: Sure we're not crowding you?

AL: Nawhh. Plenty of room. You goin' home from somewhere?

ALICE: Yeah, from somewhere.

MUSIC OUT

AL: That's good. I'm just startin' out.

RADIO ANNOUNCER: (in back ground) --- " Here's one from Flatbush, this time from Miss Nelly Green."

AL: Nelly Green! That dame.... I tell ya.

RADIO : Premier chanteuse - that's French for rubber and French's all night turkish bath.

AL: Discrimination - Now get a load of what she wants now.

RADIO: Nelly's request is "Sweet and Lovely".

MUSIC: "SWEET AND LOVELY"

AL: That's her second request this week. I've had a request in for six weeks. Do I get it? No - Miss Nelly Green - nyah!

ALICE: What's your request?

AL: "That's How I need you" You know it?

ALICE: Um hum.

AL: (Singing) Let the roses need ... ta da. Let the sweetheart ..... ta da. Like the summer needs the...Say, you ever seen them load the wagons?

ALICE: Milk wagons?

AL: It's a very int-er-esting sight if you've never seen it.

ALICE: Well that's awfully nice, but I think I'd better get home.

AL: Where do you live?

ALICE: On the East Side.

AL: Why, I can take you right back up there.

ALICE: Well, honestly, Mr. ....

AL: Henry. Al Henry. You get the ride, I get the company.

ALICE: Well, what do you think, Joe?

JOE: Well, I sorta like it here.

AL: The way they load up the trucks. That's somethin' very few people know about. All they care about is where is the milk when they open the door.

FX: TRUCK MOTOR UNDER

JOE: I certainly enjoyed watching them load the trucks, Al.

AL: Sure. I knew you'd enjoy it.

ALICE: Are we going uptown now?

AL: Yes, Maam. Oh hey, turn up the radio, huh?

RADIO: Request for "Whispering", signed six girls in a pool room. OK, girls come out of that corner pocket.

AL: Not mine again.

ALICE: Maybe they played it when you weren't listening

RADIO: Whispering.

MUSIC "WHISPERING"

FX: SQUEEKING, FLUB, FLUB, FLUB (FLAT TIRE)

ALICE: What's that?

AL: Oh, Oh. Flat tire, I'll bet. I'll take a look.

JOE: You have a spare?

AL: Nyaah. Yeah, it's a flat all right.

ALICE: Oh, no!

AL: I gotta find a phone. Service car'll come right out and fix it.

JOE: There's a lunch wagon right across the street.

AL: Oh, that'll do. Come on, let's go.

MUSIC OUT

INTERLUDE - MUSIC UNDER

AL: Well, I got'm OK. They'll be right over with the service car.

DRUNK: What we got here? Milk man, a soljer, and a lady.

ALICE: We ordered you some coffee.

AL: Oh, that's nice. Thanks.

ALICE: And you can even hear your program, listen!

AL: Oh yeah.

DRUNK: The whole country's going to the dogs. Hey. you!

JOE: Huh?

DRUNK: Hey, you, Jack! Hey, put down that coffee a minute.

AL: What's the matter with you?

DRUNK: You just made an unkind remark about dogs.

AL: No, who said anything about dogs?

DRUNK: Yeah, what's the matter with dogs?

JOE: Now, wait a minute.

DRUNK: Oh, how do you do? A pleasure to meet a member of the Armed Forces. But this civilian, this un-American. The most un-American, since Bunker Hill, the constitution of the United States, Bill of Rights...

AL: Oh, now, how. Wait a minute, bud, wait a minute. I never said...

RADIO: And now here's a request for "That's How I Need You".

DRUNK: What's that, pal?

AL: Pipe down, will ya, that's my number.

RADIO: For my old pal, Al Henry, the man with a million milk bottles.

AL: My request!

DRUNK: Oh, your request. Well, I've got a request too. This country has got to expand. You hear me. Expand. Expand. Ohhh!

FX: THUD, FOLLOWED BY BODY FALLING TO FLOOR

JOE: Al!

ALICE: Now, look what you've done!

DRUNK: What'd I do?

JOE: You put your arms out like this and you socked him right in the eye.

ALICE: Al, are you hurt?

DRUNK: Oh, pal, speak to me. Forgive me, will ya, palley? (ad lib, continuing)

JOE: We'd better get him out of here, Alice. The fresh air will do him good.

ALICE: Can I help?

JOE: I've got 'im. All right, come on, Al. Come on.

AL: (moaning)

DRUNK: Hey where's my pal - they're taking my pal away. You see what I mean. That's the whole trouble with the government...

FX: TRUCK MOTOR, UNDER

AL: Ohhh. Hey, what's goin' on here? What's goin' on?

JOE: How do you feel?

AL: Oh, I'm fine, fine.

ALICE: Well, the man fixed the tire, and Joe's driving us uptown.

JOE: You've been uh, having a nap.

AL: Hey, I've got milk to deliver.

ALICE: Why don't you rest, Al? We can - you can tell us where the milk goes and Joe and I'll deliver it.

AL: No, I couldn't do nothing like that.

JOE: Well, let's see how you feel when we get uptown.

AL: Oh, he caught me right in the wind.

JOE: The eye, too. You've got a beaut.

AL: Oh, boy, sure feels like it. And I missed me song. I missed the whole number.

MUSIC INTERLUDE.

FX: TRUCK SOUNDS

JOE: What do I do, Alice, stay on this same street?

ALICE: Uhm hum. Gosh, I'm tired.

JOE: How's Al doing back there?

ALICE: He's sound asleep

JOE: You know what he said? He said you and I were natural born milkmen.

ALICE: That's because we brought back the empties when we delivered the milk. Look, it's getting light, Joe. It's almost morning.

JOE: Uhm hum.

ALICE: Back at home I used to see the dawn come up sometimes.

JOE: Me, too. Up over the Indiana fields.

ALICE: Morning comes here first, doesn't it? Before that, out at sea. Before that -

MUSIC UNDER ALICE: Joe,

JOE: uHM?

ALICE: Where are they sending you? Do you know?

JOE: No. England, I guess.

ALICE: That's a long ways away.

JOE: Alice?

ALICE: uhm?

JOE: Do you like me a little bit?

ALICE: Uhm hum. Oh, Joe, I'm sorry. I'm sooo sleepy

JOE: Why don't you doze off then? I'll find the way OK.

ALICE: Really?

JOE: Sure.

ALICE: Good night, Joe.

JOE: Good night, Baby.

MUSIC UP , THEN FADE OUT FX: PUTTING PLATES ON TABLE

AL: What do you think of these kids, Mama? After I get knocked out, practically cold like I tell ya, they deliver me whole route and bring me home.

MAMA: I think that's about the nicest thing I ever heard.

JOE: Well, I, I guess we'll be going along.

MAMA: Going along? Why, breakfast is all ready.

ALICE: Oh, no, really, we couldn't...

AL: You've never tasted cooking like Mama's in all your life. Why, she can mix you up the finest glass of ice water you ever drunk.

Everyone: (Laughter)

AL: All kidding aside, no no, she makes the best corn cakes you ever et. Come on, now, you better sit down.

MAMA: They're all ready too. Watch yourself now, they're hot. Say, um, you folks married?

ALICE: Oh, no.

AL: Lot's of young folks getting married these days.

MAMA: Butter one of these while it's hot, Al.

AL: OOOh, hot is right!

JOE: (laughs)

ALICE: I think you have to know somebody a long time before you get married. I mean you don't want to do something as serious as that just in a minute.

AL: Well, me--I think you can find out as much about somebody in a minute as you can in a whole lifetime. Humph. You know what she was doing when I first seen her?

MAMA: Now, Al!

AL: Cooking buttercakes in Charles' window.

MAMA: Oh, you!

AL: Oh, yeahh-and the minute I seen her I knew she was for me.

JOE: I don't know, though. I - I don't think it's fair to the girl. A soldier, getting married. How does he know what condition he'll come back in?

AL: Well, Joe, if people ever thought about all the things that could happen, they'd never do anything.

MAMA: Well I think if a girl and a boy wanna get married all the talk in the world ain't gonna stop them. Never has yet. And... Al!!

AL: What's the matter?

MAMA: Get away from the muffins. Company first.

AL: Well, look, they got some, ain't they?

MAMA: Just exactly like his Uncle. Those Henrys...

AL: It isn't me uncle, it's me cousin. Michael Henry. He's a clerk of the court for Judge



Fore.

MAMA: Well, your uncle, your cousin. What difference does it make.

JOE & ALICE: (LAUGHING, UNDER)

AL: Well, it's me cousin's the one that can eat.

MAMA: Well, I never saw such eatin'.

AL: Well, I never saw such a place in my life as this just trying to get something to eat!

MAMA: All right! Here. Take the muffins, take em!

LAUGHTER(UNDER VOICES)

AL: All right I will. Thank you, thank you VERY MUCH.

INTERLUDE MUSIC(IRISH FLAVOR)

FX: TRAIN (SUBWAY) SOUNDS

ALICE: You like ridin in the subway, Joe?

JOE: It sure is different, all right. They go so fast.

ALICE: Is that what you've been thinking about for the last five minutes?

CONDUCTOR: GRAND CENTRAL! NEXT - GRAND CENTRAL!

JOE: I was thinking about Al Henry and his wife.

ALICE: They're lovely people.

JOE: I was thinking about what he said. About how it really doesn't matter how long a person knows one another.

ALICE: No, I guess it doesn't matter so much.

JOE: And what have you been thinking about?

ALICE: Something you said, about a soldier not marrying because he doesn't know that condition he'll come back in.

JOE: Oh.

ALICE: I think if two people are really in love that wouldn't make any difference.

JOE: Wouldn't it?

ALICE: Course I - Oh, Joe, Joe I don't want to leave you today.

JOE: Alice, could you... What... What about your office?

ALICE: I.. I suppose I could find some excuse.

JOE: Oh, that would be wonderful, Alice.

ALICE: Joe, hurry, this way, we have to change trains.

FX: NOISE-CROWDS

CONDUCTOR: GRAND CENTRAL! TAKE IT EASY.

JOE: Boy, this mob! Even worse than Penn station.

ALICE: You're not half as confused as I was my first time in the subway.

JOE: I'll just hang on to you. What were you saying about the office?

ALICE: Well, it won't take long and you can wait outside.

JOE: Oh, that's swell.

ALICE: Oh, here comes our train, Joe.

FX (TRAIN NOISES GETTING LOUDER)

CONDUCTOR: Grand Central! Let 'em off, please. Let 'em off. All right, step lively, everybody. All the way in there.

ALICE: Come on. Come on, Joe.

JOE: I'm coming, Alice. Wait inside there.

CONDUCTOR: Step lively, everybody, all the way in. All the way in, folks, step lively.

ALICE: Joe!

CONDUCTOR: Watch your step, there!

JOE: Alice! Alice!

CONDUCTOR: Watch the doors, now. That's all.

JOE: Wait a minute! I've got to get on there!

CONDUCTOR: No, you don't. Next train, buddy.

JOE: I've got to get on there

FX: SUBWAY TRAIN LEAVING STATION

JOE: Please can you tell me what the next station is, mister?

MAN: 1 Uh, no eng-ge-lish, no eng-ge-lish.

JOE: Lady, could you tell me what the next station is?

MUSIC UNDER VOICES

LADY: The next station, now let me see, this is Grand Central, then I'm sure the next station would be - no it couldn't be that... now if this is Grand Central.....

MUSIC UP, THEN UNDER

MAN: 2 Next station? Sure, bud, 14th Street.

JOE: 14th Street. Thanks, thanks a lot.

MUSIC UP---

FX: CROWD NOISES

JOE: Hey, uh, Mister? Mister?

MAN: 3 Eh?

JOE: I've been looking all over for a girl. Did you see a girl get off the train here a little while ago?

MAN: 3 I seen a thousand girls get off, fella.

JOE: Well, is this the next stop after Grand Central?

MAN: 3 The next express stop, yeah.

JOE: You mean there's something else?

MAN: 3 Sure, the local after Grand Central. The local stops at 33rd.

JOE: How do I get there?

MAN: 3 Take this stairway at the end of the platform and go across.

JOE: Stairway end of the platform... INTERLUDE MUSIC (UNDER), FRANTIC I've got to find her, I've got to find her!

MUSIC UP

USO ANNOUNCER: We at the USO, here, want to tell you something about the city of New York. Any of you been here before?

CROWD: NO NO.

USO ANNOUNCER: Well, it's a big place, boys. Population seven million, four hundred and fifty-four thousand, nine hundred and ninety-five.

Crowd: whistles, wow,,,,,

FX: CROWD NOISES IN BACKGROUND

ALICE: (exhausted) I beg your pardon.

USO MAN: Yes, ma'am?

ALICE: (weary) Is there someone in charge I could speak to, please?

USO MAN: There's a receptionist, Miss. Over there.

ALICE: Thank you.

USO RECEPTIONIST: Yes, Miss?

ALICE: Excuse me, I .. I'm looking for a soldier. I thought maybe he'd come here to the USO.

USO RECEPTIONIST: Any particular soldier?

ALICE: My friend, we got separated in the subway. I've been looking all over for him.

USO RECEPTIONIST: Well, what's his name?

ALICE: Joe.

USO RECEPTIONIST: Joe, what?

ALICE: I don't know.

USO RECEPTIONIST: Well, that's a big help. Or is this a joke?

ALICE: Oh, no. Please, I... we only just met, yesterday, and... I don't know. It didn't seem to make any difference what his name was.

USO RECEPTIONIST: Well, it didn't make any difference.

MUSIC, DREAMY, UNDER

ALICE: (getting teary) I know it sounds funny, but the night went by so fast, and I got sleepy and when we left each other this morning he's only got today.

USO RECEPTIONIST: Well, I don't see how I can help you, young lady. I don't think I'd go around telling that story, either.

ALICE: (crying) Oh, you don't understand. I've got to find him. I...What am I... What am I gonna do.

MUSIC UP....(APPLAUSE)

ANNOUNCER: We pause now for station identification. This is CBS, the Columbia Broadcasting System. MUSIC -----

KEELEY: In a moment we'll bring you the third act of "The Clock" starring Judy Garland and John Hodiak. How many of you would ever think that the job of chaperone would lead to a screen career? It did, though, in the case of our young guest of the

evening, Miss Ruth Brady. Tell us how it happened, Miss Brady.

RUTH BRADY: Well, I had my own radio show in Louisville at the time, Mr. Keeley, commenting on fashions and beauty. The bathing beauty pageant in Atlantic City was about to begin and I was elected to escort the girl chosen as Miss Kentucky.

KEELEY: Hum. That would be an interesting assignment.

RUTH BRADY: (chuckle) It proved to be for me, because in Atlantic City, I was offered a singing and dancing engagement with a New York nightclub and that led to a role in a Broadway musical.

KEELEY: And from Broadway, it wasn't far to Hollywood, I take it.

RUTH BRADY: That's right, Mr. Keeley. A Metro-Goldwyn-Mayer talent scout saw me and signed me to my present contract.

KEELEY: And since then, you have appeared in a number of pictures.

RUTH BRADY: Um-hum. Arthur Freed gave me a part in "The Clock".

KEELEY: Oh, Lux Radio Theatre's play tonight.

RUTH BRADY: Yes, and more recently, George Sydney directed me in my latest part in MGM's new musical "The Harvey Girls".

KEELEY: As one of the Harvey waitresses?

RUTH BRADY: Um-hum.

KEELEY: You know, I pushed my way through the crowds the other night to see "The Harvey Girls". John, I'd say that Ruth, here, is mighty photogenic.

KENNEDY: Well, rather, with that lovely blond hair and...

RUTH BRADY: My Lux complexion, Mr. Kennedy?

KENNEDY: Right.

RUTH BRADY: Thank you, sir. I've been using Lux toilet soap for a long time. Remember, I used to give beauty advice on my radio show, and I believe in practicing what I preach.

KENNEDY: Well, whenever you advise women to use Lux toilet soap, you're giving them a real Hollywood beauty tip. Nine out of ten screen stars depend on daily active lather facials.

RUTH BRADY: I know they do. And I know why Lux toilet soap is a mighty effective complexion care.

KENNEDY: Thank you, Miss Brady. Famous screen stars, lovely Hollywood starlets agree. Only the finest ingredients go into this satin smooth white soap. Here's how any

woman can prove to herself what Lux toilet soap can do for her skin. Get a cake of Hollywood's own beauty soap tomorrow. Here's Mr. Keeley at the microphone.

KEELEY: Act III of "The Clock", starring Judy Garland as Alice and John Hodiak as Joe.

MUSIC (UNDER , A MARCH)

KEELEY: In the bewildering puzzle of city streets, swirling with a flood of alien faces, Joe and Alice had searched hopelessly for each other. Their hearts gripped with the realization, terrible and absurd, that they will never meet again. Not knowing where else to turn, Joe wearily makes his way to the Pennsylvania Station.

FX: CROWD NOISE

JOE: Can I get train information here?

COP: Whaddya wanna know, son?

JOE: Next train for Aberdeen, Maryland.

COP: Aberdeen...hum - one forty seven. Going back to camp?

JOE: That's right.

COP: Track fourteen.

JOE: Thank you.

COP: Help you, lady?

FX CROWD NOISES UP

JOE: Excuse me please... Sorry, I beg your pardon... Oh, Officer, could you tell me how I can.....(spots Alice) Alice. Alice! Alice!

COP: Where do you want to go?

ALICE: JOE! Joe, oh Joe. Joe!

JOE: ALICE!

ALICE: Joe, I thought you were lost. I didn't know where to look.

JOE: Quick, quick, what's your name?

ALICE: Mayberry. Oh, Joe.

JOE: Mayberry.

ALICE: I didn't know where to find you. I didn't think I'd ever find you again.

JOE: Mayberry. Oh, look, Alice, we can't wait. We mustn't. It wouldn't be right.

ALICE: Oh, Joe, are you sure?

JOE: Don't you see. We might never find one another again.

ALICE: No, no, don't say that.

JOE: I've got to say it. Look, please, please will you marry me?

ALICE: Oh, yes, Joe, yes.

MUSIC UP

FX: CROWD NOISES. UNDER

LOUD SPEAKER: JACKSON, SMITH, your license is ready. Window nine, window nine.

JOE: Gosh, I don't think the marriage license bureau would be this busy, did you?

ALICE: I guess all we can do is sit here and wait our turn.

JOE: So little time. Why don't they hurry?

SCHWARTZ: GOT YOUR BLOOD TEST PAPERS? EVERYBODY, GOT YOUR BLOOD TEST PAPERS?

ALICE: What's that, Joe?

JOE: I don't know. Oh, uh, Mister?

SCHWARTZ: Yes?

JOE: Mister, what's that about blood test papers.

SCHWARTZ: According to law, applicants for a marriage license must have a blood test certificate.

JOE: Well, we didn't know - where do we get one?

SCHWARTZ: Uh - 67 Whitehall street - tell Ôem Mr. Schwartz sent ya. (louder voice) Be Quiet please, quiet. (softer voice) Two subway stops downtown. (louder) All right, Irving, who's next?

JOE: How long are you open here?

SCHWARTZ: Till four o'clock.

ALICE: We'll have to hurry, Joe. I can find it.

SCHWARTZ: EVERY BODY GOT YOUR BLOOD TEST PAPERS?-- THANK YOU Thank You. Thank..(fade out)

CORPORAL: Hey, where do you think your going?

JOE: Well, we're looking for the blood test department.

CORPORAL: Ya got a pass?

JOE: Well, no, we were told this was the place...

CORPORAL: You can't go upstairs without a pass.

JOE: Well, where do we get a pass?

CORPORAL: Lieutenant Dropple, second floor, but you can't go up without a pass, now take a seat over there.

ALICE: Who does he think he is, Hitler?

JOE: I wish he was, just once.

CORPORAL: Hey, wait a minute, you two gettin' married?

JOE: (ray of hope) Yeah?

CORPORAL: Well, why didn't you say so. Here, use this pass. Room 318.

JOE: (excited) Thanks, thanks!

(silence)

CORPORAL: Hi! Did ya get all fixed up all right?

JOE: (dejected) No.

CORPORAL: Well, what's the matter?

ALICE: (tired) They're too busy.

JOE: We couldn't get the papers till tomorrow. We had to get them by 4:00 o'clock this afternoon.

CORPORAL: Well, why don't you go to a private laboratory?

ALICE: What do you mean?

CORPORAL: Well, you can go to one of the approved labs and get the results in an hour or so. I got a list somewhere.

ALICE: (lowly) Oh, please, please hurry.

CORPORAL: Here, yeah, here's one. The L & M Public Health Service Laboratory, 631 Canal street.

MUSIC (UNDER) ALICE: 631 Canal. Thank you, thank you very much!

MUSIC UP



CROWD NOISES

LOUDSPEAKER: Window 7, please, Window 7. Silvers and Stillman. Allen and Mayberry. Allen and Mayberry.

JOE: We're Allen and Mayberry. Here we are.

WOMAN CLERK: Your blood test papers?

JOE: Here, right here.

WOMAN CLERK: I just have to stamp. Here you are.

FX: THUD OF STAMP

ALICE: Joe, Joe, looked what she stamped on them?

JOE: Not valid for 72... hours. Not valid for 72 hours!

SCHWARTZ: There's just one thing you can do. A judge of the supreme court may issue a waiver of the time clause. (raises voice) A little quiet if you please. (lowers voice) Permitting the parties to get married at once.

JOE: A supreme court judge.

ALICE: We can try, Joe. We can try.

MUSIC INTERLUDE

FX: TYPEWRITER IN BACKGROUND

MICHAEL HENRY: A waiver? Oh, but you're too late, folks.

ALICE: Late?

MICHAEL HENRY: I'm sorry but the Judge has just left.

ALICE: Oh, no!

JOE: Excuse me. But this name on the desk. Are you Michael Henry?

MICHAEL HENRY: Yeah!

JOE: Then you're Al Henry's cousin. He told us about you.

MICHAEL HENRY: Well, why didn't you tell me? Hey, maybe I can catch the Judge after all. Oh, How is Al?

ALICE: He's fine.

MICHAEL HENRY: And Em?

ALICE: She's fine, too.

MICHAEL HENRY: Oh, that's fine.

ALICE: Look, don't you think you'd better hurry?

MICHAEL HENRY: Well, I will. Just make yourselves comfortable.

ALICE: Oh, Joe, look at the time.

JOE: We tried so hard, so hard!

MUSIC INTERLUDE

JOE: (anxious) Mr. Schwartz! Wait a minute, Mr. Schwartz!

OPERATOR: Elevator going down.

SCHWARTZ: Yes?

JOE: We got the waiver, and here's our license, so can't we get married?

SCHWARTZ: Oh, you're the young couple who uh...

ALICE: They told us your office was closed.

OPERATOR: Going down!

SCHWARTZ: Well I got through a little early. Just have time to catch the 4:30. Sorry.

JOE: Wait, it isn't four o'clock yet.

OPERATOR: Make up your mind, Mr. Schwartz.

SCHWARTZ: Oh, come along.

FX: FOOTSTEPS

ALICE: You can marry us, can't you?

SCHWARTZ: Oh yes, we have a little chapel, potted plants and a few ferns.

JOE: That's nice.

SCHWARTZ: Irving!

IRVING Yes, Mr. Schwartz?

SCHWARTZ: Look me up another train. It's not 4 o'clock yet.

FX: VACUUM CLEANER

SCHWARTZ: Bernie! Bernie!

BERNIE: Yes, Mr. Schwartz?

SCHWARTZ: Turn the vacuum cleaner off, don't you see there's a wedding? What do you think this is, a factory?

BERNIE: No.

FX: VACUUM CLEANER OFF

SCHWARTZ: And stand back there. Now, let's see, young man. The young lady should be on the left.

ALICE: Oh, yes.

SCHWARTZ: Stay here, Bernie! We need witnesses.

BERNIE: Sure, I'll stay.

SCHWARTZ: Now, your certificate please. This is a serious and solemn step you hereby undertake. Do either of you know of any reason why you both should not be legally joined in marriage. (Pause) Then do you, Joseph Allen, take this woman as your lawful wedded wife? Do you promise to love honor .....

FX: TRAIN NOISE DROWNING OUT VOICE

SCHWARTZ: Now say I do.

JOE: Oh - I do. The train out there - I couldn't hear.

SCHWARTZ: Do you Alice Mayberry take this man to be your lawful wedded husband, do you promise to love, honor....

FX: TRAIN NOISES DROWN OUT VOICES

ALICE: I do.

SCHWARTZ: Place the ring upon the bride's finger.

JOE: I haven't got a ring.

SCHWARTZ: Under the law it isn't necessary to have a ring.

FX: DOOR OPEN

CLEANING LADY: Oh, ohh, I didn't know.

SCHWARTZ: The floor's can be waxed later, please!

FX: DOOR SHUT

SCHWARTZ: Whereas you both have consented to wedlock, I do by virtue of the authority vested in me by the law of the State of New York. I now pronounce you husband a wife, and may God Bless your union. Here's your certificate.

JOE: Oh, thank you.

IRVING: Hey, boss, there's a 4:40 train.

SCHWARTZ: That's Sunday, stupid. Look up weekdays.

SCHWARTZ: Oh, good luck, Mr. & Mrs. Allen.

JOE: Thank You

ALICE: Thank You

BERNIE: Good luck, lady and mister..

ALICE & JOE: Thank you.

ALICE: (stunned) I - I didn't have any flowers.

JOE: Oh, no.

ALICE: Well, we didn't have time.

JOE: We rushed so. Well, I guess they want to finish cleaning up in here.

ALICE: Well, we made it, Joe. It's just 4 o'clock

MUSIC INTERLUDE (WEDDING MARCH, OFF KEY)

FX: STREET NOISES - CARS BEEPING

JOE: This sure isn't much of a honeymoon, just sitting in the park.

ALICE: Joe, are your mother and father living?

JOE: Uh huh. Are yours?

ALICE: Oh yes. Yes, they're living.

JOE: Do you suppose I should write your folks, maybe?

ALICE: I suppose so. I suppose I should write to yours.

JOE: Yeah, that would be nice. (pause) Would you like to see our house? I have a snapshot in my wallet. Here.

ALICE: Oh, that's nice.

JOE: That's my mother.

ALICE: (worried) Do you suppose she'll like me?

JOE: Oh, sure, she will. I should say so.

ALICE: Joe, what time does your train go?

JOE: Well, I, I don't have to be back in camp till tomorrow noon.

MUSIC UNDER VOICES

JOE: Alice?

ALICE: What?

JOE: I guess you're not very glad you married me, are you, Alice?

ALICE: I'm sorry Joe, I guess I just don't feel very married. (starting to cry)

JOE: I know. I don't blame you.

ALICE: (crying) It wasn't your fault. It was just that it was ...so...

JOE: I know.

ALICE: So ugly (crying)!

JOE: I know, honey.

ALICE: It wasn't...

JOE: I know. It's all right darling. It's all right.

ALICE: (crying)

MUSIC UP, THEN OUT

JOE: Feel better, darling?

ALICE: I'm all right now. I'm sorry, Joe.

JOE: I've been looking across the street there. Somebody else got married too. They just came out of that church, see?

ALICE: Oh, Joe. I'd like to go into the church. Joe, please?

JOE: I want to go to the church too. I don't think they'll mind.

PAUSE - THEN ORGAN MUSIC

JOE: There's nobody here. Oh yes.

ALICE: Look, a prayer book. It's open at the marriage service.

JOE: Yes.

ALICE: Dearly beloved, we are gathered together here in the sight of God and in the face of this company to join this man and this woman in holy matrimony.

JOE: Which is an honorable estate.

ALICE: And therefore is not by any to be entered into unadvisedly or lightly but

reverently, discretely, advisedly, soberly and in the fear of God..... Wilt thou have this woman to thy wedded wife? Wilt thou love her, comfort her in sickness and in health, and forsaking all others, keep thee only unto her as long as you both shall live?

JOE: I will. I take thee, Alice, to be my wedded wife. To have and to hold from this day forward. For better, and for worse. For richer, or for poorer. In sickness and in health. To love and to cherish till death do us part.

ALICE: Our Father who are in heaven,

ALICE & JOE: (not in unison) hallowed be they name, Thy kingdom come, thy will be done.

ALICE: Oh Joe, I love you. I'll love you till the day I die.

ORGAN MUSIC UP, THEN FADE OUT

FX: PLATES, SILVERWARE BEING COLLECTED

WAITER: Was everything all right, sir? Dinner was satisfactory?

JOE: Oh, everything was fine, fine. Oh, here.

WAITER: Thank you, sir.

FX: DOOR CLOSE

ALICE: Dinner in our own room in the Waldorf Astoria.

JOE: Well, I guess I can afford it, for one night.

ALICE: (chuckling) It's only a half a night, darling. It's after midnight.

JOE: Yeah, I know. I've got an hour to get to the station. Oh, Alice. How can I say it? How can I tell you everything I want to tell you. How much I love you. How I'll think about you every, every minute, every day. How... Alice, Alice, try, will you try not to worry about anything? When I'm...

ALICE: Joe, darling.

MUSIC UNDER ALICE: You're coming back. You want me to tell you how I know. Two days ago you came to this city and you didn't know anyone. You didn't know me and I didn't know you. And now we're married. And we both know that was meant to be. So don't you see, who ever makes the arrangements for people is doing pretty well for us. That's all we need to know.

MUSIC UP FX: TRAIN STATION, CROWD NOISES

STATION ANNOUNCER: - ÔPHILADELPHIA, BALTIMORE AND WASHINGTON LEAVING ON TRACK FOUR, ALL ABOARD PLEASE.

ALICE: Down this way, darling.

JOE: Still showing me my way around.

ALICE: (giggles)

MOTHER: Are you sure you can't send me your laundry?

SAILOR: Aw, Ma, don't worry about those things. I'm in the Navy.

HUSBAND: Are you sure you got everything straightened out, honey?

WIFE: Oh, I won't forget, Gus.

HUSBAND: Remember, the insurance runs out on the car next month.

JOE: Well, that's something we don't have to worry about, yet.

CHILD: Hello, Soldier. Where'ya goin'?

JOE: Hiya, skipper. Oh, just going away.

CHILD: I like you.

JOE: Thanks, I like you too.

ALICE: (laughs)

JOE: See, Honey. I told you kids like me. They hardly ever kick me in the shins.

ALICE: (giggling) Just once in a while, darling.

MUSIC UP

ALICE: This is it, Joe.

JOE: Yeah.

CONDUCTOR: TICKETS, PLEASE. SHOW YOUR TICKETS, PLEASE.

ALICE: Good-bye, darling. Take good care of yourself.

JOE: Don't forget to write.

ALICE: Oh, no, I won't. I love you.

JOE: See you soon.

ALICE: See you soon.

MUSIC UP. FINALE (APPLAUSE.)

KEELEY: We leave Joe and Alice with the hope that they'll be together soon and bring them back together, now, as they are in real life, one of Hollywood's happiest combinations. Judy Garland and John Hodiak. Judy, there is only one thing that we

missed tonight: your singing.

JUDY: Well, I've always wanted to play a straight dramatic role, Mr. Keeley.

KEELEY: And "The Clock" said it was time, eh?

JOHN HODIAK: Well, "The Clock" brought Judy more than fame as a dramatic actress, it brought her a famous husband, too.

KEELEY: Yes, I've known Vincent Minelli for some years. You should be very proud of him.

JUDY: Vincent and I have known each other for some time. He directed two other pictures that I appeared in.

KEELEY: Well, Judy, you and Vincent have earned all the happiness that's coming to you.

JOHN HODIAK: Oh, incidentally, Mr. Keeley, didn't you meet your wife, Miss Tobern, the same way?

KEELEY: Well, somewhat. I directed Genevieve in the very first picture that I made in Hollywood.

JOHN HODIAK: Hmm. If I'm going to get myself a wife, it looks as if I'll have to turn director.

(LAUGHTER FROM AUDIENCE)

JUDY: All you'll have to do is turn your head, John boy, with all your fans.

KEELEY: Besides, we need you on the screen, John. You and Judy were great together in *The Harvey Girls* and I'm willing to predict that that picture will be well up at the top in next year's popularity polls.

JOHN HODIAK: Well, I think we're all proud that Judy was voted one of America's foremost screen stars in the polls for 1945.

KEELEY: Well, naturally we're especially proud of that, since Judy is a Lux girl.

JUDY: Oh, indeed I am, Mr. Keeley. Always have been. It does wonders for my complexion and I know so many stars who use it.

KEELEY: Well, we have one of those screen stars on our show next Monday night.

JOHN HODIAK: What are you presenting, Bill?

KEELEY: Next Monday night it's lovely Rita Hayworth co-starred with Charles Corbin in his first appearance in this state. They bring us Universal's fascinating drama "This Love of Ours". The deeply moving story of a man and wife who lose each other through misunderstanding and are brought together by a child's love.



JUDY: It sounds right up to the usual standard, Mr. Keeley.

KEELEY: Thanks, Judy. And before we say good night, I think our audience would like to hear some news for which we are humbly grateful. That the Lux Radio Theatre has again been voted the best dramatic program of the year by Radio Daily's poll of radio editors from coast to coast.

JOHN HODIAK: Congratulations and good night.

JUDY: Good night.

KEELEY: Good night. You gave us a delightful hour with "The Clock".

(APPLAUSE)

MUSIC UP

KEELEY: Our sponsors, the makers of Lux toilet soap join me in inviting you to be with us again next Monday evening with the Lux Radio Theatre presents Rita Hayworth and Charles Corbin in "The Love of Ours". This is William Keeley saying good night to you from Hollywood.

(APPLAUSE)

KENNEDY: You may be wondering why your favorite Lux Toilet Soap is often hard to get these days. The reason for this is the serious shortage of industrial fats and oils. Our domestic production of these oils since the end of the war does not begin to make up for the amount we used to import from the Pacific. That's why it's important to keep on saving your used kitchen fats. Save every drop and turn them in to your butcher. He will pay you four cents for every pound. American women did a superb job of fat salvage during the war and now your government urges you to continue to save and turn in used fat. Remember, with every pound you turn in, you help to prevent a really serious shortage of soap. In response to President Truman's invitation, leading Hollywood stars are on their way to Washington to participate in the climax of the March of Dimes collection. In this drive for the relief of Infantile Paralysis, the motion picture industry last year collected some six million dollars through its studio personnel, its many theatres and the gratuitous personal appearances of screen stars. Said the President at that time, "My sincere personal congratulations and appreciation for a success beyond all expectations." If you haven't yet contributed to the March of Dimes, join this fight on Infantile Paralysis tomorrow.

This program is broadcast to our men and women overseas through cooperation with the Armed Forces Radio Service. Our music was directed by Louis Childers. Our Lux Radio Theatre production of "The Clock" has come to you with the good wishes of the makers of Lux Toilet Soap, the beauty care that nine out of ten Hollywood stars use to help keep their complexions beautifully clear and smooth.

This is your announcer, John Milton Kennedy, reminding you to tune in again next Monday night to hear "This Love of Ours" with Rita Hayworth and Charles Corbin.

(COMMERCIAL 3): The SPRY Treat of the Week: Rye Cheeze biscuits. Light, flaky, golden biscuits, made extra tempting with nippy grated cheeze added. Made extra light, extra flaky with new easy mix Spry. Remember S-P-R-Y, SPRY, spells pure, bland, all-vegetable, shortening at it's creamy best. Rely on Spry.

KENNEDY: Be sure to listen in next Monday night to the Lux Radio Theatre's presentation of "This Love of Ours" with Rita Hayworth and Charles Corbin. And why not tune in a half-hour early to hear John Davis over most of these stations? This is CBS, The Columbia Broadcasting System.