

The original documents are located in Box 40, folder “Mary Tyler Moore Show, 1975” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Betty Ford donated to the United States of America her copyrights in all of her unpublished writings in National Archives collections. Works prepared by U.S. Government employees as part of their official duties are in the public domain. The copyrights to materials written by other individuals or organizations are presumed to remain with them. If you think any of the information displayed in the PDF is subject to a valid copyright claim, please contact the Gerald R. Ford Presidential Library.

BETTY FORD
NAME

386-10-4057
SOCIAL SECURITY NO.

MEMBER NO. 7-29-76
DATE PAID TO

OLD ADDRESS

The White House

NEW ADDRESS

Washington, D. C. 20500

(CITY) (STATE) (ZIP CODE)

456-1414
TELEPHONE NO.

MESSAGE SERVICE NO.

SIGNATURE:

Betty Ford

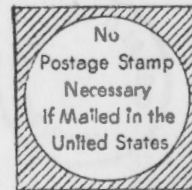
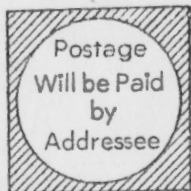
PLEASE FILL OUT, SIGN & RETURN. THANK YOU.

RESIDUAL

KARDEX

COMPUTER

BY:

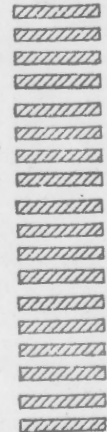


BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 17608, LOS ANGELES, CALIF.

SCREEN ACTORS GUILD, Inc.

7750 SUNSET BOULEVARD

HOLLYWOOD, CALIF. 90046



BL

THE WHITE HOUSE
WASHINGTON

This is even cuter
then I thought
it would be.

Your part starts
on pg. 43. If
you're not in the
mood to read the
whole script you
may want to start
on page 39. Sheila



THE
MARY TYLER MOORE
SHOW

"THE SEMINAR"

PROD. #5003 (133)

ORIGINAL RETIRED FOR PRESERVATION

THE MARY TYLER MOORE SHOW

"The Seminar"

Written by:

James McDonald

and

Robert Gerlach



SCENE - PAGE

A - 1
B - 10
C - 16
D - 27
E - 33
G - 39
H - 45

ORIGINAL RETIRED FOR PRESERVATION

Created by:

Allan Burns

and

James L. Brooks

PROD. #5003

Written: Sept. 19, 1975

Final Draft: Oct. 22, 1975

THE MARY TYLER MOORE SHOW

"The Seminar"

CAST

MARY RICHARDS.....MARY TYLER MOORE
LOU GRANT.....EDWARD ASNER
TED BAXTER.....TED KNIGHT
MURRAY SLAUGHTER.....GAVIN MacLEOD
PHIL WHITMAN.....DABNEY COLEMAN
NEWSROOM WORKERS.....

SETS

NEWSROOM
LOU'S OFFICE
WASHINGTON HOTEL ROOM



THE MARY TYLER MOORE SHOW"The Seminar"ACT ONE

FADE IN:

THE NEWSROOM - EARLY MORNING

MARY IS THE ONLY ONE IN. SHE IS GETTING
THE COFFEE MACHINE STARTED FOR THE DAY
WHEN LOU ENTERS WITH A BIG SMILE ON
HIS FACE.

LOU

Good morning, Mary.

MARY

Good morning, Mr. Grant.

LOU

(HOLDING UP TWO PLANE TICKETS)

Know what I got here, Mary?

Two plane tickets. One has
my name on it and one has
your name on it.

MARY

(CAUTIOUS) Where are we going?



LOU

Mary Richards...you are
going to... you are going to...

(DRAMATIC PAUSE)

MARY

Mr. Grant, have you been
watching day-time quiz shows?

LOU

(ENJOYING HIMSELF IMMENSELY)

What's your favorite city in
the entire world?

MARY

(SUDDENLY EXCITED) Paris.

We're going to Paris.

LOU

No, no. We're not going to
Paris. What's your favorite
city in America?

MARY

San Francisco?

LOU

No, no, Mary. In the East.
The East.

MARY

(THINKING) The East. New York?

LOU SHAKES HIS HEAD.

MARY (CONT'D)

Boston?

LOU SHAKES HIS HEAD.



MARY (CONT'D)

Philadelphia?

MARY HEAVES A SIGH OF RELIEF AS LOU
SHAKES HIS HEAD.

LOU

(EXASPERATED) Washington,
D.C.

MARY

Washington, D.C. My
favorite city in the whole
world! When? How?

LOU

This weekend. It's a special
seminar on politics and the
press. They asked me to pick
two people from the station and
I'm picking you and me.

MARY

Gee, that's great, Mr. Grant.

LOU

Yeah, Washington, D.C. It's
quite a place. It's my old
beat, you know.

MARY

(REMEMBERS) Oh, that's right.

LOU

I covered D.C. for the Detroit
Free Press. Spent three years
there. Got a million friends.

(MORE)



LOU (CONT'D)

Important people, too. The kind of people who really make that city tick.

Congressmen, senators, judges, bartenders.

LOU EXITS INTO OFFICE.

MARY

(CALLING AFTER HIM) It all sounds just wonderful.

TED ENTERS.

TED

What's wonderful?

MARY

Mr. Grant and I are going to Washington D.C. on a junket.

TED

I didn't know you could get there by boat.

MARY

No, Ted, it's a press seminar.

TED

A freebie?

MARY

Yes.

TED

Don't pack yet, Mary. We'll see who's going to Washington.

TED ENTERS LOU'S OFFICE.

RESET TO:



LOU'S OFFICE

LOU IS SEATED AS HIS DESK.
TED BARGES IN.

LOU

Ted, you're supposed to knock.

TED

You broke your promise, Lou.

LOU

Ted, what are you talking
about?

TED

You know what I'm talking
about. You promised me that
the next time there was a free
trip someplace I'd get to go
and you broke your promise.
Lou, in the seven years I've
known you you may have ridiculed
me, humiliated me, screamed at
me, cursed me -- but never
before did you break a promise
to me. What's the matter Lou,
don't you like me anymore?

LOU

(GROPING) Ted... Ted... Ted...
---Oh Ted you know I wouldn't
break a promise to you unless
there was a very good reason.



TED

Uh huh, Lou, there's only one reason good enough to justify what you did to me.

LOU

Yeah, what's that?

TED

Because if you're going away, you need somebody responsible, level headed, experienced, capable, brilliant in charge of the newsroom and you can't turn to anybody but me, and that's not the reason?

(SUDDEN HOPE) Is it, Lou?

LOU

(RELUCTANTLY) Maybe.

TED

(HYSTERICAL) What do you mean "maybe"? It's either the reason or it's not the reason.

LOU

(BEATEN) Yeah, that's the reason.

TED

(PATS LOU ON THE BACK) That's a very good reason -- you want me to be (SAVORING THE WORD) producer.

(MORE)



TED (CONT'D)

(TURNING TO LOU) God bless

you, Lou. How about that!

(AS IF READING BILLBOARDS)

Ted Baxter with the Six O'Clock

News -- starring Ted Baxter,

produced by Ted Baxter...hey

do you think Harry would mind

if I put 'directed by Ted Baxter'?

LOU

Of course he'd mind. If

he's directing he'll want

the credit.

TED

Right. Ego Maniac. (TED GETS

UP) Come on, Lou, you have to

tell Murray that I'm going to

be in charge.

LOU

I'll tell him later.

TED

Tell him now, Lou. He won't

believe me. You tell and I'll

watch his face.

LOU REALIZING WHAT HE'S GOTTEN HIMSELF
INTO SHRUGS AND EXITS INTO NEWSROOM
FOLLOWED CLOSELY BY TED.

RESET TO:



NEWSROOM

LOU STOPS IN DOORWAY, TALKS TO MURRAY
AT HIS DESK. TED WATCHES EXPECTANTLY.

LOU

Say, Murray.

MURRAY

Yeah, Lou.

LOU

(DOWN) Ted's in charge.

MURRAY

(COULDN'T HEAR) What's that?

I'm sorry, I couldn't...

TED

Louder, Lou!

LOU

(ALoud) Ted's in charge of
the news while we're away.

(CAN'T FACE MURRAY)

MURRAY

Ted who?

TED INDICATES HIMSELF. MURRAY CROSSES
TO LOU.

MURRAY (CONT'D)

Lou, you're not serious.

LOU

(GUILTY) I had to.

MURRAY

(REACTS) Lou, why?!!

TED

(HAPPILY) That was just the
face I was hoping for.



TED EXITS IN BLISS.

MURRAY

Lou, how could you do this?

THROUGHOUT LOU'S SPEECH MURRAY CONTINUES
TO SAY "NO".

LOU

Murray, you know that everything
runs itself around here. Nothing
will go wrong and it's only for
two shows. In fact, I'll be here
Thursday morning so it's really
only one day. Murray, will you
do me a favor?

MURRAY

What?

LOU

Will you just think it over for
one day?

MURRAY

Okay.

LOU

Fine. Think it over the day
Ted's in charge.

LOU EXITS INTO OFFICE

DISSOLVE TO:



NEWSROOM - TWO DAYS LATER

MURRAY IS AT HIS DESK WORKING. MARY IS
AT HER DESK PACKING AN ATTACHE CASE.
LOU ENTERS.

LOU

I found my old contact book.
We are going to be wined and
wined.

MARY

Really, huh?

LOU

Don't worry about a thing.
You are going to have the
most exciting two days of
your life...as far as I know.

LOU AND MARY CROSS THE NEWSROOM ON THEIR
WAY OUT. ASSISTANTS WORK IN THE BACKGROUND.
MURRAY SITS AT HIS DESK.



LOU (CONT'D)

Well, we're on our way,
Murray.

MARY

Bye, Murray. Good luck.

MURRAY

(COLD) Bye, Mary. Bye, Lou.

MARY

Aren't you going to wish us
a nice trip?

MURRAY

(CALMLY) No.

LOU

Murray, you still upset
about Ted?

MURRAY

Upset? Not at all. It's
amazing how calm one gets
when the end is near.

THEY EXIT. IMMEDIATELY, TED ENTERS
FROM THE BACK, CARRYING A HUGE BOX OF
HIS PARAPHERNALIA. HE GOES INTO LOU'S
OFFICE, QUICKLY, FURTIVELY. MURRAY
SHAKES HIS HEAD AND LOOKS TO HEAVEN.
TED SAUNTERS BACK OUT.

TED

(TO EVERYONE) May I have
your attention, please?

(ASSISTANTS STOP, MURRAY
STARTS TYPING. TED STARES
HIM DOWN TILL HE STOPS)

(MORE)



TED (CONT'D)

I know this is a difficult time for all of us. Nobody here felt closer to Lou or Mary than I did. But rest assured. The torch has been passed. The banner is lifted from the dust. The ship of state is back on course.

MURRAY

And the clowns are running the circus.

TED

Hold that thought, Murr. (TO THE GROUP) As a leader, you'll find me firm, but understanding. You will learn to love me and lay down your lives for me.

TED STARTS VERY SLOWLY TO LOU'S OFFICE. MURRAY TYPING AT HIS TYPEWRITER LOOKING STRAIGHT AHEAD.

MURRAY

He didn't say you could use his office.

TED

He didn't say I couldn't.

TED EXITS INTO LOU'S OFFICE, THEN REAPPEARS AFTER A BEAT WITHOUT THE THINGS HE WAS CARRYING.



TED (CONT'D)

Murray, could I see you in
my office for a moment, please?
I have to have a meeting with
you.

MURRAY SHRUGS, THEN GRUDGINGLY GETS UP
AND FOLLOWS TED INTO LOU'S OFFICE.

RESET TO:

LOU'S OFFICE

TED AND MURRAY ENTER.

TED

Have a seat, Murray.

MURRAY SITS, TED SITS BEHIND DESK.

TED (CONT'D)

You may smoke if you like.

MURRAY

I don't smoke.

TED

Admirable trait...Murray,
it's come to my attention
that on several occasions
you have shown disrespect
towards our anchorman.

MURRAY

You're our anchorman.



TED

No no no. This is not Ted Baxter the anchorman talking to you. This is Ted Baxter the producer. They are two entirely different and separate people.

MURRAY

I see. Well, in that case, I must tell you, Mr. Baxter, that you are quite right. I have shown disrespect for our anchorman...but not without cause.

TED

Oh?

MURRAY

I'd appreciate it if you wouldn't tell him what I'm about to say.

TED

Don't worry. It won't leave this room.

MURRAY

Thank you. The reason I have shown disrespect for Ted Baxter our anchorman is that he is a fool, an idiot, an imbecile, an ignoramous and a pompous ass.



TED

That's a terrible thing to
say behind somebody's back.

DISSOLVE TO:



WASHINGTON HOTEL ROOM - NIGHT
ABOUT EIGHT O'CLOCK.

LOU IS SITTING ALONE IN HIS HOTEL ROOM.
THERE IS A KNOCK ON THE DOOR.

LOU

It's open--

MARY WALKS IN DRESSED TO GO OUT.

MARY

Okay, our first night in
Washington! What are we
going to do?

LOU

I'm not sure yet.

MARY

Haven't any of your friends
returned your calls?



LOU

No, no but they're gonna,
don't worry. Anyway I was
at the seminar with you all
day. They probably already
called and I missed them.

MARY

Do you want me to check and
see if they left a message?

LOU

I've already checked.

MARY

Well, maybe they'll have
called by time we get back
from dinner. What restaurant
would you like to go to?

LOU

Restaurant?! Mary, you can
go to a restaurant in any
city in the world. Look,
there are probably five
terrific parties going on
in Washington tonight. I've
got some feelers out, and
we're just going to wait
until they call.

MARY

And you just want to wait
here?



LOU

Well, this is where the calls
are going to come.

MARY

Mr. Grant, I've never been
to Washington before. This
is my first night at the
Capitol. I'd kind of like
to see some of it.

LOU

Don't worry Mary, you're
going to see all of it, trust
me.

THE PHONE RINGS.

LOU

See what I mean? Where will
it be? Hickory Hill? Georgetown?
Let us see. (INTO PHONE) Hello.
Lou Grant here. Yes she is.
(TO MARY PUZZLED) Somebody for
you.

MARY

I told them to transfer my calls.

LOU

Oh...well try not to tie up
the line for too long.

SHE PICKS UP THE PHONE.



MARY

(INTO PHONE) Hello. Yeah,
sure I remember you. The
tall one with all the ribbons?
Gee that sounds nice. (TO
LOU) Do you want to go to
a party at the French Embassy?

LOU

(MOCKINGLY) Embassy party?
We're going to do better than
that.

MARY

(INTO PHONE) Thanks, but
we're going...to have other
plans. Thank you very much.
Goodbye. (HANGS UP) (TO LOU)
Mr. Grant, I've never been
to an Embassy party.

LOU

They're dull...anyway who was
that?

MARY

Just somebody I met in the
lobby.

LOU

(LAUGHING) Mary, every guy
in town uses that line. "Do
you want to go to a party at
the French Embassy?"



MARY

This was the Ambassador.

LOU

Some guys have it down better than others.

MARY

Well, how long are we going to wait?

LOU

Not long. Washington's an early town. It usually gets rolling around eight o'clock.

MARY

It's ten after eight.

LOU

They just started rolling.

PHONE RINGS.

LOU (CONT'D)

(PICKS UP PHONE) Hello,

Lou Grant...Yes, she is.

(HE SMILES AT HER IN WHAT HE HOPES IS A CONVINCING WAY)

MARY

(INTO PHONE) Hello. No

kidding...at the Secretary's house? Just a minute. (SHE

PUTS THE PHONE TO HER CHEST)

How would you like to go to a party at the home of a member of the President's cabinet?



LOU

What department?

MARY

(THROUGH HER TEETH) Transportation.

LOU LOOKS AWAY IN DISGUST.

MARY (CONT'D)

No, I'm sorry we won't be
able to. (EVEN THOUGH IT'S
KILLING HER) Thank you.

(SHE HANGS UP)

LOU

You won't be sorry. Wait 'til
my stuff starts coming in.

PHONE RINGS. HE PICKS IT UP.

LOU (CONT'D)

Lou Grant, here. Yeah, she
is. (AS HE HANDS THE PHONE TO
MARY) What did you do? Write
your number on a wall someplace?

MARY

Hello. Oh sure I remember you,
Phil. Well, I don't know. We
might be going someplace later.
Why? Where are you calling
from? Well, why don't you
come on up and we'll see.
Room 741. (SHE HANGS UP)



LOU

What do you think this is? A bus depot? You invite anybody up who calls?

MARY

Just someone I met at the seminar. He wants to have dinner with us. What do you say? Just dinner, Mr. Grant. Then we'll come back and pick up all your messages and decide what we'll do then.

LOU

Naw, Mary, they'll call here and I'll be out and then I'll call them back and they'll be out. We're only here for two days, I don't want to miss them. But look, it's your first night in Washington tell you what I'm going to do. I'm going to get you and your friend reservations at the best restaurant in town.

MARY

Oh, Mr. Grant...

LOU

(AS HE DIALS) You're going to the Sans Souci.

(MORE)



LOU (CONT'D)

That's French for "without Souci". This is where everybody who is anybody in Washington goes to be seen. (INTO PHONE) Hello, I'd like reservations for tonight at nine o'clock for two. Oh... Are you sure you couldn't fit my party in... Lou Grant-- Look, is Maurice still the head waiter there... oh, ten years ago... I guess he died without mentioning how close we were. All right. Thank you. (HANGS UP)

LOU SITS DOWN HEAVILY.

LOU (CONT'D)

Maurice died. (LOOKS AT MARY)
And you're worried about having a good time tonight? What kind of woman are you?

KNOCK ON THE DOOR. MARY, TOTALLY BAFFLED, OPENS IT. PHIL WHITMAN ENTERS.

MARY

Oh Phil. Hi.

PHIL

Hi, Mary.

MARY

Come on in.



PHIL

Thank you.

MARY

Congressman Whitman, this is
Lou Grant...We discovered
we're neighbors. You know,
Minnesota and Iowa.

LOU

(STILL SOMEWHAT FORLORN)

Good to meet you, Congressman
Whitman.

MARY

(TRYING TO CHEER HIM UP)

Call him Phil.

LOU

He's supposed to tell me that.

PHIL

Call me Phil. Anybody hungry?

MARY

Starved.

LOU

I'm expecting some important
calls, Phil. Why don't you
and Mary just go and have a
good time.

PHIL

(GOES TO PHONE) Okay. I'll
call for reservations. Where
would you like to go?



MARY

Oh wherever you like.

PHIL

How about the San Souci?

MARY

Oh, we can't go there.

PHIL

Why?

LOU TRIES TO SIGNAL MARY NOT TO EXPLAIN.
SHE DOESN'T SEE.

MARY

They're full tonight. Mr.
Grant called earlier.

PHIL

(DIALS) Really? Sometimes
you have to be a little
persistent.

MARY

Oh, Mr. Grant was persistent.

LOU

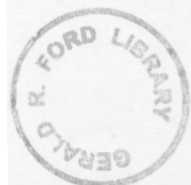
(LAUGHING IT OFF) I wasn't
persistent.

MARY

Mr. Grant, I thought you
were very persistent.

LOU

I wasn't persistent, Mary!



PHIL

(ON PHONE) Hello, Gregory.
This is Phil Whitman...fine,
thank you...I'd like dinner
reservations for two...8:30...
Good. Thank you. (HANGS UP)

LOU

(TO MARY) Oh sure, 8:30. I
was trying for 9:00.

AS PHIL AND MARY START TO EXIT, WE:

FADE OUT:

END OF ACT ONE



ACT TWO

FADE IN:

INT. LOU'S HOTEL ROOM - FRIDAY MORNING

LOU IS SHINING HIS SHOES. KNOCK ON THE DOOR.

LOU

Who is it?

MARY (O.S.)

Are you decent?

LOU

Yeah, the orgy is over.

MARY ENTERS.

MARY

Are you ready for the seminar?

LOU

Almost.



MARY

How did it go? Did any of
your people call last night?

LOU

I'm not sure I dozed off.
How did it go with you?

MARY

Just a dull dinner, sort of
a dull house with dull people
and we said some dull things.
Came home late and missed all
that sleep but listen Phil
invited us to a party at the
State Department tonight.
I think it would be fun if
you came along.

LOU

Mary, if Phil wants to come
along he can join us here.

MARY

We're going to sit again and
wait for the phone to ring...

LOU

Well, sometimes if you want a
really good time you have to
wait like that. You didn't
listen to me last night and
you had a dull evening.



MARY

I lied. I didn't have a dull evening. I had one of the most exciting evenings of my life.

LOU

What could be so exciting at a restaurant?

MARY

Well, first of all the Secretary of State was sitting next to us. Phil knows him and introduced us. After that we went to a couple of parties with legislative assistants and then we drove all around Washington.

LOU

And you call that a good time?

MARY

I think it's on a par with watching your phone.

LOU

You do what you want. I'm going to stay here and wait for my buddies to come through.

MARY

But you haven't worked here for ten years.

(MORE)



MARY (CONT'D)

I don't think any of those
people are going to call.

LOU IS THUNDERSTRUCK, HOW DARE SHE SAYS
THIS TO HIM.

MARY (CONT'D)

I'm sorry. I wasn't going to
say that. It just sort of
blurted out because I want
you to come with us so you
can have a really good time.

LOU

You don't think anybody's
going to call? Poor, old
Lou Grant--funny in the head--
going back to those past glories
--doesn't realize time has passed
him by--a little cuckoo huh,
Mary?

MARY

No, Mr. Grant nobody thinks
you're cuckoo.

LOU

A couple of weeks I'll be
sitting on the curb with
water in my shoes.

MARY

No, Mr. Grant, I don't think
you're going to have water
in your shoes.



LOU

Mary, listen to me. Those people are going to call. I know it and I bet deep down you know it too, don't you?

THERE'S A LONG SILENCE.

MARY

Yes.

LOU

You don't wait that long and say yes. You wait that long it means no. What you just gave me was a mercy-yes. I don't need that kind of yes. Just a simple answer. Do you want to stick with me or not?

MARY

Boy, you're making this difficult for me. You know how fond I am of you. Last night I couldn't stop thinking about you sitting here all alone like a jerk but I think I'd be unfair to myself to sacrifice my only weekend in Washington because you're too stubborn to have a good time.



LOU

I should have brought Ted.

MARY

(HER LIP TREMBLING) I'll
never forgive you for that.

MARY STORMS OUT.

DISSOLVE TO:



NEWSROOM - NEXT DAY

MURRAY IS AT HIS DESK, TYPING. VARIOUS STAFF MEMBERS WORK IN THE BACKGROUND. ENTER TED FROM LOU'S OFFICE. HE IS COATLESS, WITH HIS TIE LOOSENED AND HIS SLEEVES ROLLED UP. HE WALKS OVER TO THE BACK DESKS, GLANCES OVER A WORKER'S SHOULDER AT HIS COPY, SLAPS AN UNAPPRECIATED HAND ON HIS BACK. GIVES THE "OKAY" SIGN TO ANOTHER WORKER. AN ASSISTANT, CARRYING A SHEET OF PAPER, PASSES TED. TED GRABS THE PAPER FROM HIM.

TED

Wait. I'll check that.

(GLANCES AT IT JUDICIOUSLY)

Fine, fine. (HE INITIALS IT)

TED HANDS THE PAPER BACK TO THE ASSISTANT, WHO SHRUGS AND PUTS THE PAPER WHERE HE WAS TAKING IT IN THE FIRST PLACE: THE TRASH CONTAINER. TED DOESN'T SEE AS HE HAS CROSSED TO MURRAY'S DESK AND IS LOOKING OVER MURRAY'S TYPING.



MURRAY

(DRYLY) How do you like it...
"boss?"

TED

I suggest you check the spelling
of "Australia."

MURRAY

This story is about Austria.

TED

(LOOKS MORE CLOSELY) No wonder
there aren't any kangeroos in it.
Isn't it ironic, Murray, I
spoke to Lou from Washington.
He's having a lousy time and
look at us, we've never had so
much fun.

MURRAY SHAKES HIS HEAD AND CONTINUES
TYPING. THE PHONE ON MARY'S DESK RINGS.
MURRAY DOESN'T LOOK UP.

TED (CONT'D)

Uh, Murr? (NODS AT PHONE)

THE PHONE RINGS AGAIN.

TED (CONT'D)

Telephone, Murray.

MURRAY

I'm busy, Ted.

TED

Murray, c'mon. Producers
don't answer phones.

MURRAY CONTINUES TO IGNORE HIM.



TED (CONT'D)

Ohhh...(PICKS UP PHONE, COMPOSES HIMSELF) Baxter, WJM News...

Hello, Ken! Good to hear from you! How ya' been, fella?

(PUTS HAND OVER RECEIVER, TURNS TO MURRAY) Who's Ken?

MURRAY

The head of our film crew.

TED

Ahh. (TO PHONE) By the way, when do I meet that wife of yours?...Oh? Well, if you ever get married. But don't rush into marriage, Ken. Why buy the cow when you're getting enough free ice cream to choke a horse? Now, now, keep your head, Ken.

MURRAY

Ted, what does he want?

TED

(HAND ON PHONE) Ken sure talks fast, doesn't he?

MURRAY

What's happened, Ted?

TED

He's so excited I can't make heads or tails...something about a fire...



MURRAY TAKES PHONE FROM TED.

MURRAY

(ON PHONE) Hello, Ken, this is Murray -- what's up?... I see... Listen, Ken, just sit tight and don't worry, I'll get back to you. Right. (HANGS UP)

TED

What is it, Murray?

MURRAY

(STILL SEARCHING) There's a four alarm fire right next to an explosive factory.

TED

(THE MAN IN CHARGE) Get a film crew out there!

MURRAY

There's also a robbery going on at the Second National Bank on Fourth Street. They've got four hostages!

TED

Get a film crew out there!

MURRAY

Ted, we've only got one film crew.

TED

What happened to the others?

MURRAY

We never had any others!



TED

Well, which one should I send
the film crew to?

MURRAY

Well the only thing to do --
(SUDDENLY REALIZING, GROWING
CALM AND BLISSFUL) No, you're
the producer.

TED

Right, right. Let's see.
Fire or robbery? Fire or
robbery?... (DECIDES) Okay.
Send them to the robbery.

MURRAY

(PICKING UP PHONE AND STARTING
TO DIAL) Okay.

TED

Make it the fire...the robbery!
Fire or robbery, fire or robbery.
If I guess right will you tell
me? No, wait I don't need any
help. Send them to the fire.

MURRAY

Good, Ted, then of course we'll
lose the robbery story.

TED

All right, send them to the
robbery.



MURRAY

And miss what could be the
biggest fire story of the year.

TED

(PANICKING) Murray, you gotta
help me. I don't know what to
do. You're not going to help
me are you? Why are you doing
this to me?

MURRAY RISES AND MIMICS TED'S GESTURE
FROM FIRST ACT.

MURRAY

That's the face I wanted to
see.

CUT TO:



INT. - LOU'S HOTEL ROOM - LATE THAT EVENING

IT LOOKS LIKE THERE HAS BEEN A POLITE PARTY THERE. THERE ARE GLASSES ABOUT, COFFEE CUPS AND FULL ASHTRAYS. LOU IS SITTING ALONE WITH A DRINK. AFTER A BEAT, THERE IS A KNOCK ON THE DOOR.

LOU

Come in.

DOOR OPENS AND MARY ENTERS.

MARY

Hi.

LOU

Hi.

MARY NOTICES THE AFTER EFFECTS OF THE PARTY BUT RESTRAINS HER CURIOSITY.

MARY

I'm glad you're still up. I just wanted to say I'm sorry you didnt' join us.



LOU

I'm really sorry you didn't
join me, Mary. Like a drink?

MARY

No thanks.

LOU

Did you have a nice evening?

MARY

Oh yes, terrific. Phil took
me to a great party in
Georgetown. I met the
Assistant Secretary of Defense.

LOU

No kidding.

MARY

(UNABLE TO RESTRAIN HER
CURIOSITY) So, what did you
do with yourself tonight?

LOU

Oh, a couple of friends
dropped over here.

MARY

Oh, that's wonderful. Bet
you had a marvelous time
seeing them again.

LOU

Yeah, it was kinda fun. John
Glenn told the funniest story.

He was --



MARY

John Glenn the astronaut?

LOU

Yeah. He was just getting into his space craft on his first trip and --

MARY

John Glenn was an old friend of yours?

LOU

No no. I never met him before. He came with Hubert.

MARY

Hubert?

LOU

Humphrey. Anyway, it was the funniest story. I thought Eric Sevareid was going to bus a gut. John was getting into his capsule...

MARY IS BECOMING MORE AND MORE SKEPTICAL.

MARY

Eric Sevareid was here, too?

LOU

Yeah. He couldn't stay long. He was just giving Ethel Kennedy a lift.



MARY

I see. He was just giving Ethel Kennedy a lift. How did she get home?

LOU

The Fords gave her a ride.

MARY

Of course. Of course.

LOU

Mary, you don't believe that President Ford was here tonight, do you?

MARY

Well sure. Sure I believe you. And what about Lincoln? Did he drop by too?

LOU

(GETTING ANGRY) Mary, what do you think I did? Do you think I made this whole thing up to impress you? Do you think I ordered a bunch of drinks up here and coffee and ashtrays and filled them with cigarette butts? Do you think I went through all that just to try and make you believe I knew some important people? Is that what you think?



MARY

(GENTLY) Mr. Grant I don't care whether or not you know any important people. It couldn't make you any more important in my eyes than you already are.

LOU

(FURIOUS) Oh yeah?

TELEPHONE RINGS. LOU ANSWERS IT.

LOU (CONT'D)

(STILL ANGRY) Hello.

(CATCHING HIMSELF) Oh, hello, Betty. (HAND OVER THE RECEIVER, TO MARY) It's Mrs. Ford, the President's wife.

MARY DOES AN "OH SURE" GESTURE.

LOU (CONT'D)

...Oh, Mary. Would you take a look in that chair over there and see if there's a pipe? It's the President's favorite pipe and he thinks it may have fallen out of his pocket.

MARY, GOING ALONG WITH IT, GOES OVER TO THE CHAIR.



LOU (CONT'D)

(ON PHONE) Oh, he's always leaving it somewhere

In so relieved because it's his favorite -

MARY

Well, what a surprise. Here it is. My, my, my. The President's pipe.

LOU

Yes, Betty, Mary found it...

that's right. The girl I was telling you about...

Hold on -- (TO MARY) Mary, Mrs. Ford would like to talk to you.

In so relieved because it was one of his favorite

MARY

(SIGHS, BUT PLAYS ALONG WITH IT AND TAKES PHONE FROM LOU)

Hello?

CUT TO:

MRS. FORD.

MRS. FORD

Hello, Mary? This is Betty Ford.

CUT TO:

MARY.

MARY

Hi, Betty. This is Mary, Queen of Scots.

ON LOU'S REACTION, WE

FADE OUT:

END OF ACT TWO

ORIGINAL RETIRED FOR PRESERVATION



TAG

FADE IN:

INTERCUT WITH MRS. FORD'S REACTIONS
THROUGHOUT.

MARY

(VERY ANNOYED) Look, I have
to go now.

MRS. FORD

I just wanted to tell you that
we missed you.

MARY

Look, I don't know who you
are or how Mr. Grant persuaded
you to take part in this
childish little charade.

MRS. FORD

Just tell Lou we'll have the
pipe picked up.



MARY

Really it's a little late and
if you don't mind, I'd like
to go to sleep. So, good
night... Incidentally, your
impression of Betty Ford
stinks.

MARY HANDS THE PHONE BACK TO LOU.
ON MRS. FORD'S REACTION WE:

FADE OUT:

THE END





Best Wishes to all

Pat Santen

+
Staff



Daily News - Wednesday Nov. 1974



UPI Telephoto

The Next Call's From the Union

Phone at the ready, Mrs. Betty Ford checks script as she makes her debut as a TV actress in Washington. She'll be appearing on a forthcoming Mary Tyler Moore Show (♥). The first lady is not a member of the Screen Actors Guild and will have to join if she wants to continue her career. To get on this one time, she had to sign waiver restricting her to one performance.



Associated Press Wirephoto

Producer Ed Weinberger and Miss Moore coach Betty. Her salary is only \$172.50 but role is great exposure and could lead to better things.

