

REVISED FINAL

SHOOTING SCRIPT

1977-1981

1982-1986

PART I

ACTION IN THE NORTH ATLANTIC



SEP 1982

1987-1991

1992-1996

"ACTION IN THE NORTH ATLANTIC"

9/1/42

PART I

REV. FINAL

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1 SCRIPT

9/1/42

Title "ACTION IN THE NORTH ATLANTIC"

PART I

"ACTION IN THE NORTH ATLANTIC"

Screen Play

by

John Howard Lawson

and

W. R. Burnett

Treatment

by

Guy Gilpatric

Producer: Jerry Wald

CAST OF CHARACTERS

- CHIEF MATE JOE ROSSI.....He has spent his life on the sea. Rossi and Captain Jarvis have been life-long friends, but are completely different in character and viewpoint. Rossi had been a skipper; had lost his ship under circumstances which made him partially responsible. He is hard-boiled, cynical, a fatalist.
- CAPTAIN STEVE JARVIS..... He began life as a cabin boy; comes of an old New England sea-faring family. He is a religious man, not in a fanatical sense, but with a Down Easter's traditional and deeply personal belief in God.
- CADET ROBERT PARKER..... Has been at merchant marine school, and is sailing as part of his training in seamanship. An earnest, idealistic intelligent boy; but his boyhood in a small town in Kansas has not fitted him for marine life. He seems to have just stepped out of a haystack.
- CHIPS ABRAMS..... Carpenter, middle-aged, mild-mannered. He had a good business in Brooklyn, and recently returned to the sea in order to serve his country. He is much concerned with the fate of the Brooklyn Ball Team.
- BOATS O'HARA..... Bos'n, a big solid hulk of Irish manhood, who talks and thinks of nothing but women. Is at sea to avoid paying alimony to his third wife.
- PETE LARSON A. B. A Swede with a drawling voice, always smiling.
- TONY GONZALES..... A. B. An ancient mariner of Portuguese stock. A wrinkled face and a skin of brown leather.

CAST OF CHARACTERS (Cont.)

WHITEY LARA Oiler, chunky, muscular, with a comically ugly face, whose one soft spot is his passionate devotion to his pet kitten.

JOHNNIE PULASKI..... O. S., a wise-cracking child of the New York slums; went to sea a year ago to escape from various shady difficulties ashore. A boy with real courage and honesty, if one can ever get through the hard shell of his vanity and fear of being "soft".

CAVIAR JINKS..... First Cook.

TEX..... As his name implies - an able-bodied seaman.

HENNESSEY..... An A. B.

CHARACTERS ON TRIP TO MURMANSK

GEORGE MASON..... Second Mate

ALBERT McGONIGLE..... Chief Engineer

EDDIE KITZEN..... Wiper

MARTIN CARLEY..... Radio Operator

ENSIGN WRIGHT..... In Charge of Gun Crew.

GOLDBERG)
 AHEARN)
 CECIL.....) Members of Navy Gun Crew

EZRA (SLOPS) DENTON..... First Cook - a wizened little man with a New England twang.

ADMIRAL HARTRIDGE..... In Command of Convoy

CAPTAIN ZIEMER

CAPTAIN CARPOLIS

CAPTAIN LA PRIEUR

CAST OF CHARACTERS (Cont.)CHARACTERS IN NEW YORK

SARAH JARVIS..... The Captain's Wife
PEARL..... A Girl in a bar
JENNY O'HARA..... O'Hara's former wife.

FADE IN

THE DEDICATION is SUPERIMPOSED on the silhouette of a tanker plowing through the sea, crossing the screen swiftly; at the first words the prow passes. As the last line is reached, the American flag floating at the stern of the vessel fills the screen.

THIS IS THE AUTHENTIC RECORD
OF THE
UNTIRING DEVOTION AND READY VALOR
OF THE OFFICERS AND MEN
OF THE
AMERICAN MERCHANT MARINE
TO THOSE
WHO HAVE GIVEN LIFE
TO THOSE
WHO STILL OFFER IT
IN THE PERFORMANCE OF HEROIC DEEDS
UPON THE WATERS OF THE WORLD
THIS PICTURE
IS REVERENTLY DEDICATED

DISSOLVE TO:

1. UNDERWATER SHOT

A Nazi submarine lying silent at the bottom. The effect of this SHOT is of an undersea monster waiting for its prey. As CAMERA MOVES CLOSER through water toward the lurking U-boat, we go to -

2. INT. SUBMARINE

In f.g. a sailor sits at listening device, listening intently. He turns head, calls:

SAILOR:

Herr Kapitaen!

The Nazi Commander comes forward, adjusts extra pair of ear-phones, listens.

DISSOLVE TO:

3. LONG SHOT A TANKER AT SEA NIGHT

The tanker plows its way through the dark waters of the North Atlantic. There is no moon, but the tanker is visible against a starry sky. Patches of fog are beginning to form, drifting in lumpy clouds on the calm sea. The ship is blacked out completely, a murky silhouette in the waste of sea and sky.

DISSOLVE TO:

4. FOC'SLE DECK OF TANKER

TEX stands on lookout in the prow of the ship, watching intently, his only movement being the slow, regular turning of his head to cover the arc of horizon from port to starboard. On SOUND TRACK we HEAR the swish of the water against the prow. Behind Tex we see the dim outline of the dark superstructure of the wheelhouse and bridge. We see a man crossing the cat-walk and deck. TONY, a grizzled old tar with a leathery face, reaches the prow to take over the watch from Tex.

TEX:

H'ya, Tony?

Tony grunts a friendly but taciturn greeting.

TEX:

(with soft Southern drawl)
Black night - so black it gets your
eyes sore lookin' at nuthin'...

(CONTINUED)

4 (Cont.)

TONY:

(grunts again; takes
his place in the prow)
Yeah, it's black, all right.

TEX:

I'm gonna get me a shot o' hot
java.

5. WIDER ANGLE SHOWING CAT-WALK AND BRIDGE IN B.G.
as Tex starts along the cat-walk.

6. EXT. BRIDGE WING

JOE ROSSI, the officer of the watch, walks up and down on the bridge, pausing occasionally at the railing. CAPTAIN JARVIS enters from wheelhouse in b.g. He nods to Rossi, stands sniffing the air expertly. Neither of the two men has any distinguishing mark as an officer. Both wear nondescript trousers and sea-jackets. Rossi wears an old, dirty cap.

JARVIS:

There's fog in the air... Get it,
Mister?

ROSSI:

Yes, sir. Been running through
patches of it for a half hour.

JARVIS:

The main bank is somewhere off
there to port.

7. ANOTHER ANGLE

Rossi in f.g. As Jarvis turns away, Rossi puts hand to mouth and gives a sudden groan of pain. Jarvis turns back to him.

JARVIS:

See something out there, Mister?

ROSSI:

It's that tooth again. I got a
mouth full o' little dwarfs
with red-hot pick-axes.

(CONTINUED)

JARVIS:
(without undue sympathy)
Too bad. You had that toothache
on our last trip.

ROSSI:
I know.

JARVIS:
Why didn't you get it fixed when
we were in port?

ROSSI:
When I'm in port, I want to see
somethin' better lookin' than a
dentist.

Jarvis smiles with friendly, mild reproach.

JARVIS:
You deserve to have a toothache.

ROSSI:
Sure. It's punishment for my sins.

JARVIS:
(with humor, but
meaning it)
Your sins! It's gonna take more than
a toothache to pay for your sins.
That blonde in Honolulu, the redhead
in Port Said, the police in Singapore --
It seems to me you've been in trouble
in every port in the world.

ROSSI:
I can't think of any I missed.

JARVIS:
(turns to the sea,
sniffs expertly)
Fog's gonna shut in thick before
midnight.
(turns, calls into
wheelhouse)
Parker!.....

CADET ROBERT PARKER enters scene from wheelhouse. Unlike
the two officers, Parker wears a Cadet's uniform.

PARKER:
(alertly)
Here, sir.

(CONTINUED)

7 (Cont.1)

JARVIS:

Tell the Bos'n to post a double
lookout, fore and aft.

PARKER:

Aye, aye, sir.

(he hesitates. His
youthful, nervous
curiosity gets the
better of him)

You expecting trouble, sir?

8. JARVIS, ROSSI, PARKER

Jarvis considers Parker with a mixture of disgust and
incredulity.

JARVIS:

You're here to learn, Parker.
Here's your first lesson -- an
old law of the sea --

(Parker waits eagerly)

Don't ask questions when you're
given an order!

PARKER:

Aye, aye, sir.

He rushes down steps to dock on his way to the crew's
quarters. Jarvis looks after him with annoyance.
Rossi glances at Jarvis, amused.

ROSSI:

Do you remember when you were that
age, Captain?

JARVIS:

(returns his look,
quietly)

Yes, Mister, I remember. When I
was as old as Parker, I'd gone
'round the Horn in a square-rigger.

ROSSI:

I came up through the foc'sle myself,
but we haven't time to train men that
way nowadays --

JARVIS:

(angrily)

How else can you learn the sea? By
wearing a cadet's fancy uniform an'
stickin' your nose in a book?

(CONTINUED)

8 (Cont.)

ROSSI:

Give the kid a chance -- he'll catch on.

JARVIS:

(grunts)
You don't catch on to the sea like a crossword puzzle, Mister. You learn it in storms in the China Sea - boating across the Equator with pitch boiling up through the seams in the deck -- playing tag with icebergs in the Arctic Ocean. I been at it more than thirty years, and I still learn something now every day.

ROSSI:

The difference between you an' me, Captain, is that you remember the storms and I remember the pleasures --
(he suddenly puts his hand to his jaw with a grimace of pain)

JARVIS:

Next time we're in port, you better see a dentist -- first.

He turns away abruptly toward Chart Room.

DISSOLVE TO:

9. INT. MESS ROOM

The tanker is an old ship. The mess room has been recently fixed up a little and painted, but it is a bare, ugly room. There are plain tables and benches. At one side is the sideboard with bottles of ketchup, pepper and salt, etc.

A game of poker is going on at one of the tables. Other members of the crew are smoking or talking. A few men are stretched out on the wooden benches, reading. There is an old portable phonograph on one of the tables. The men wear all kinds of costumes: some in dungarees or overalls; others stripped to the waist; others in overalls or sweaters. The room is lighted by a bare electric bulb. One of the men is playing intermittently on a mouth-organ.

"ACTION IN THE NORTH ATLANTIC"

10.
thru
17.

INT. MESS ROOM ANOTHER ANGLE

The men in the card game are O'HARA, PULASKI, HENNESSEY and LARSON. JINKS sits nearby sharpening a kitchen knife. A seaman, in his shorts, carefully sews a rip in his pants. Tex pours coffee from an electric percolator. Abrams works on a tiny model ship in a bottle. (SOUND: The steady pounding of the engines goes on throughout the scene and forms an undertone to the action.)

O'HARA:

The last tub I shipped out on was so old I found Columbus' cuff-links in a drawer.

ABRAMS:

Did you have a gun on her?

O'HARA:

Sure, we had a gun on her. But, holy mackerel, if we'd ever had to fire her, the whole ship would have fallen apart.

A man enters, pulling his suspenders over his shoulders, gets back in the game.

THE MAN:

Deal me in -

Tex pours canned milk in his coffee, takes a sip of it.

TEX:

This belly wash gets worse every day.

JINKS:

If you think it's belly wash, you don't have to drink it.

TEX:

All right, it's hog-wash --

WHITEY LARA takes the canned milk from Tex, kneels down, pours milk into a saucer for a tiny black kitten.

WHITEY:

(to kitten)

Here you are, Peaches. Lap it up.

Jinks hears this, hops to his feet furiously.

JINKS:

You been robbin' my canned cow again. What do you think we're gonna use for milk on this trip - bilge water?

(CONTINUED)

10 thru 17 (Cont.)

WHITEY:

Aw, lay off, Caviar. Peaches has
gotta have her cream.

JINKS:

Keep out of my galley --
(indicates knife)
- or I'll cut your liver out and
feed it to the cat!

Parker enters, looks around, then speaks to Whitey.

PARKER:

Excuse me, I've got an order for
the Bos'n.

PULASKI:

Hey, Boats, Captain's boy wants
to see you.

Parker starts across the room.

WHITEY:

(shouts)

Look out!

Parker looks around, startled, as his foot comes down on
plate of milk from which kitten is drinking, knocks
plate. The kitten runs away.

WHITEY:

(furiously; picking
up kitten)

Next time you come in here, put
your feet in your pocket.

PARKER:

I'm sorry.

(he crosses to card game)

Bos'n, the skipper wants a double
lookout - fore and aft.

PULASKI:

What's the matter? The old man
nervous?

HENNESSEY:

(to O'Hara)

Send some o' them fellers -- don't
break up the game.

O'Hara scratches his head, eyes fixed on piles of coin
on table. He compares his own pile with others.

O'HARA:

Okay - Hennessey an' Larson.

(CONTINUED)

10 thru 17 (Cont.1)

LARSON:

(disgusted)

You're squeezin' us out 'cause
we're losin'.

HENNESSEY:

You're sore 'cause I called you when
you had a pair o' deuces --

O'HARA:

(shocked and hurt, appeals
to Abrams pathetically)

Would I do a thing like that?
Would I?

CHORUS:

Yeah!....

Hennessey and Larson reluctantly get up, one putting on
an old sweater, the other a leather jacket.

WHITEY:

(to Parker)

How you doin' with your books,
Professor?

PULASKI:

You better study good or the Skipper
will put you in a corner with a
dunce cap.

Parker starts to leave, closing door after him.

WHITEY:

Leave the door open. When I got it off
Hatteras, six fellers was caught in the
foc'sle 'cause the door buckled an'
they couldn't tear 'er loose.

PARKER:

Excuse me.
(he exits)

JINKS:

How did a Kansas hay-shaker like
that ever happen to go to sea?

PULASKI:

A guy's gotta be muscle-bound between
the ears to be out here in a rust-pot
full of high-test gasoline. If a
torpedo connects with us - it's just
like lightin' a match to cellophane --
you ain't got a chance. Boom! and
you're in the hero department, just
like that! And the next thing, you're
pickin' the Milky Way outa your ears.

(CONTINUED)

10 thru 17 (Cont.2)

ABRAMS:

You got the wrong angle on it. The way I see it -- if your ship's number is up, the subs will get it. If it ain't your number, brother, torpedoes can connect right where you're sittin', and nothin' will happen.

O'HARA:

I don't want no torpedo where I'm sittin' -- I'm sensitive.

PULASKI:

Aw, Chips, what do you know about it, anyway? You carpenters got sawdust in your brains.

ABRAMS:

Listen, I was shippin' out when your buttons was safety pins. I was on a tanker in the last war. I got torpedoed so much, I got water on my knee.

O'HARA:

What made you ship out again?

ABRAMS:

For twenty years I had my own business. I got my own house, too, an' a little dough put away.

PULASKI:

Then what you doin' out here on this fugitive from a junk pile?

ABRAMS:

I wanna keep my business an' my house an' my dough, that's why I figger this is a smart way to do it. We didn't ask for this war. I know I didn't! Like the guy in the song says, "We did it before an' we'll do it again."

WHITEY:

Sure, with you in the war, we don't need to worry -- it's an open an' shut proposition.

ABRAMS:

I got faith -- in God, President Roosevelt, an' the Brooklyn Dodgers -- in the order of their importance.

(CONTINUED)

10 thru 17 (Cont.3)

WHITEY:

Well, I ain't no hero -- I'm a sailor,
an' I'm out here for the dough. Our
hundred percent bonus ain't tin --

TEX:

I went to sea for a summer vacation.
That was ten years ago.

O'HARA:

(rakes in money; Abrams
deals a new hand)

Boys, I'm here 'cause this is the one
place my wife can't catch up with me.

The men laugh.

PULASKI:

I thought you settled that alimony
beef with your missus.

O'HARA:

I did. But I got married again.

ABRAMS:

And you're running away from the new
one so quick?

O'HARA:

They chase me, so I've got to run.

(wags his head sadly)

They think they can cut alimony off
me like blubber off a whale.

WHITEY:

Hey, Boats, what happened to that
dame in San Diego named Rose?

O'HARA:

She's still around. Got married,
I think.

JINKS:

Naw. She's still on the loose.

O'HARA:

You guys are talkin' about a different
dame.

TEX:

It's the same one. Says her family
came West in a covered wagon.

JINKS:

If you took a look at her face, you'd
know why they hadda keep it covered.

(CONTINUED)

10 thru 17 (Cont. 4)

WHITEY:

Yeah. She looked like Frank Buck
brung 'er back alive.

ABRAMS:

Can't you guys talk about anything
but women?

WHITEY:

How about some o' that night lunch?
(goes to ice-box for
cold cuts)

TEX:

Why don't you give that tapeworm
o' yours a rest?

WHITEY:

Why should I? It don't give me none.

PULASKI:

With the grub we get on this ship,
you can't help bein' hungry.

JINKS:

I notice you shovel in plenty of it

PULASKI:

Yeah, but it don't agree with me.
(calls to Whitey)
Slip me a ham on rye, Whitey.

TEX:

Last ship I was on, we ate like
the Ritz --

JINKS:

(exploding)

The last ship! Twenty years I been at
sea, an' every day I heard the same
beef - it's always the last ship you're
braggin' about - an' when you sail again,
this'll be the last ship, an' you'll
be yappin' about me bein' the greatest
cook that ever sailed - an' you'll be
right, too.

Tex finishes his coffee, crosses to phonograph, starts
to shuffle through records, gravely examining the
titles. Pulaski is raking in quite a little money in
the card game. Abrams looks down at his foot, which
are covered in canvas sandals.

ABRAMS:

Ooh, my corns!

(CONTINUED)

10 thru 17 (Cont.5)

PULASKI:

Aw, you an' your feet....

ABRAMS:

(looks at his feet, wags
his toes meditatively)
I got very sensitive feet. I found
out in the last war, my corns always
hurt when there's a sub around.

VOICES:

(shout at Abrams derisively)
You're nuts! ...
He's got electric foot....
He gets messages in his toes...

JINKS:

My foot hurt all the time, don't
tell me nuthin' --

ABRAMS:

No kiddin', my corns are burnin' up --

WHITEY:

(disgustodly)
Why don't you dry up about them corns?

Tex has put a record on phonograph. Tension is broken
by the tin noise of "Home On The Range."

PULASKI:

Can't that machino play nothin' else?

TEX:

Stop beatin' your gums, brother -
I like it!

O'HARA:

I know a dame that sung that.
(he sighs)
She had a baby face an' a brain to
match.
(sings a line of song)
"And never was heard a intelligent word.."
(stops; sighs sentimentally)
I taught it to her.

Tex listens to words of song, eyes dreamy, but the
cracked record begins to repeat one phrase over and over
again. Tex looks worried, stops phonograph, takes
record and smashes it.

O'HARA:

If it's a woman, you don't shut her
up so easy.

(CONTINUED)

10 thru 17 (Cont.6)

Tex selects another record, starts it. Suddenly THE TORPEDO STRIKES! The room lurches and shudders. We hear SOUND of explosion, thunderous splintering and rending of metal. Men are thrown in all directions, sideboard with dishes, etc., falls with a crash. Part of wall buckles in. A seaman is caught in the corner by jagged steel plates. The wheezing phonograph goes on playing.

18. STEAM PIPES (STOCK SHOT)

A flash of the pipes as they buckle and break.

19. QUICK SHOTS

- of O'Hara, Abrams, Pulaski, Whitey, Jinks and Tex.

19a. INT. CREW'S QUARTERS (MESS ROOM RE-VAMPED)

Men in all stages of dress and undress tumbling out of their bunks. A couple are on the floor in a dazed condition. O'Hara rushes in and grabs his shoes out of his bunk.

20. INT. TANKER ABOVE ENGINE ROOM (STOCK SHOT)

A ragged hole and blasted steel plates gape above the engine room as scalding steam pours out and members of the Black Gang climb desperately toward the deck.

21. EXT. BRIDGE

Jarvis and Rossi are clinging to the rail in f.g. Beyond them we can see the deck and stern of ship as a series of shocks and rumbling explosions wreck the doomed ship. We can HEAR a gurgling, retching sound from the bowels of the tanker as oil pours out and water pours in.

ROSSI:

Torpedo got us in the port quarter!

JARVIS:

(shouts)

General alarm! All hands on deck!

ROSSI:

I'm going aft, sir, to check on the damage.

Rossi runs down the steps to the cat-walk.

22. INT. WHEELHOUSE

with the Quartermaster at the wheel as Parker RINGS the general alarm on the bulkhead behind the wheel. We immediately HEAR the sound of bells clanging all over the ship. Jarvis enters the wheelhouse.

23. LONG SHOT CATWALK

as Rossi runs along the catwalk toward the stern of the ship. Men are scrambling out of the after foc'sle and along the deck, and at the same time the wild clanging of the alarm bell continues. Rossi meets O'Hara on the catwalk.

ROSSI:

(shouts)

Bosun - break out all hands! Stations!

O'HARA:

Yes, sir!

24. INT. WHEELHOUSE

The Quartermaster is spinning the wheel desperately.

QUARTERMASTER:

Wheel's dead, sir. We've got no rudder.

At the same time, Jarvis is moving the engine-room telegraph back and forth.

JARVIS:

(to Parker)

Parker, follow the mate aft. Report back to me.

Parker runs out.

JARVIS:

I can't raise the engine room.

25. INT. MESS ROOM

Some of the men have already left the mess room; others are on their way out. The instantaneous businesslike reaction of the seamen is impressive. There is terror in some of their faces, but they move without panic. During this, the phonograph continues repeating the one line over and over again where the record is broken. Abrams and another seaman have got their arms around the man who is hurt, and are carrying him toward the door. Water is coming in, and it is above their ankles.

ABRAMS:

Hang on, kid. We'll get you out.

(CONTINUED)

25 (Cont.)

Abrams mutters as they start wading through the water toward door.

ABRAMS:

My corn was right again.

26. CLOSEUP WHITEY

looking around the room wildly, wading about in the water.

WHITEY:

Hoy, Peaches! Where are you,
Peaches? Where's --

He sees the cat and his face lights up.

27. CLOSEUP BLACK KITTEN

on the edge of the upturned sideboard, meowing pleasantly. Whitey's hand comes into scene and scoops up the cat.

28. WIDER ANGLE WHITEY IN P.G.

puts the cat in the pocket of his pea-jacket. The water is rising as the men flounder and wade toward the door.

29. INT. CORRIDOR

as the men move along the corridor, some of them putting on life-belts. Others appear from rooms, wearing dungarees with pajama tops, and other makeshift attire. An elderly seaman is fighting his way back along the corridor against the men who are hurrying out.

WHITEY:

You can't go back, Pop. She's
sinkin' fast.

POP:

(having trouble with
his speaking)

My teeth - I gotta got my teeth.

(CONTINUED)

29 (Cont.)

WHITEY:
(pushing him along)
You don't need your teeth. You
can't chew salt water.

30. EXT. STERN DECK

as Rossi moots an engineer. Parker enters scene.

ROSSI:
(to engineer)
How is it below there?

ENGINEER:
Engine room's flooded. Makin'
water fast.

ROSSI:
Stay here, Parker. See that
everybody's out from below.

He runs forward again.

31. EXT. DECK

The deck is already slanting at an angle. Seamen are struggling toward their positions at the life-boats, slipping on the decks, grasping at anything they can find for support, as Rossi hurries forward, pushing men roughly out of his way.

32. EXT. DECK AMIDSHIPS SUPERSTRUCTURE AND BRIDGE IN B.G.

Jarvis on the bridge above, as Rossi shouts up to him:

ROSSI:
Hit us square in the engine room.
They've blown the living guts out
of her! Engine room flooding fast!

JARVIS:
(shouting to Rossi)
We're going to abandon ship!

Jarvis rushes into the pilot-house.

33. INT. PILOT-HOUSE

JARVIS:
 (to Quartermaster)
 Sound "abandon ship" on general
 alarm.

The Quartermaster rushes to the alarm switch. Jarvis yanks the whistle cord and pulls seven short and one long blast for abandoning ship signal.

34. INT. RADIO SHACK

The radio operator is at his instruments, feverishly sending out an S.O.S.

35. INT. MESS ROOM

The room is now entirely deserted but the phonograph is still wheezing away, repeating the same words. In the silence we can hear the slosh of water pouring in. The room is slanting at a considerable angle. Tex bursts into the room, wading in water which reaches his knees. He picks up the phonograph, grabs all the records he can manage, and starts back toward the deck.

36. INT. CORRIDOR

As Tex comes into the corridor, the ship gives a lurch and a sudden stream of water pours down the corridor, drenching him. He battles against the flood, fighting to protect the phonograph and records. The phonograph is smashed. He loses the records battling his way toward the deck.

37. LONG SHOT STERN OF TANKER.

as one of the lifeboats is launched successfully and the men start to row away from the boat.

38. EXT. DECK NEAR #2 LIFEBOAT

ROSSI:
 Lend a hand on the after davit.
 Another man on this crank!

Men are working on the cranks so that the boat is being lowered. At the same time, seamen are climbing into the lifeboat, to secure the plug and put the oarlocks in sockets.

39. ANOTHER ANGLE NEAR LIFEBOAT ROSSI IN F.G.

A man appears with a suitcase.

ROSSI:
You can't take that. Where do
you think you're going -- Atlantic
City?

The seaman puts the suitcase down. Someone kicks it
and it falls open. At this moment, the seaman who had
been sewing his pants in mess room appears in shorts.

WHITEY:
Where are your pants, man?

2ND SEAMAN:
(looking down at his
hairy legs)
I forgot 'em.

ROSSI:
(indicating suitcase)
Grab a pair of his.

2nd Seaman takes pants from suitcase, starts to put
them on.

40. ANOTHER ANGLE LIFE RAFT ON SLANTING PLATFORM

as O'Hara runs into scene.

O'HARA:
Lend a hand here.

Other seamen hurry in to help him. They release the
raft. Rossi comes dashing into scene.

ROSSI:
Secure that sea plug.
(then to man near
a life-boat)
Don't ship your oars until you're
well away.

41. WIDER ANGLE DECK AND SIDE OF SHIP

as the raft shoots off into the sea.

O'HARA:
Let go the forward raft.

42. INT. RADIO SHACK

The room is slanting at a dangerous angle as the operator continues calmly sending out the S.O.S.

43. SIDE OF TANKER AS #3 LIFEBOAT IS LOWERED

Men slide wildly down the cluster of ropes, some of them dropping into the sea. (NOTE: There may be a stock shot with good flashes of lowering a lifeboat.) Just as the boat touches the water, a shattering explosion, a great flash of yellow fire, as the tanker buckles amidships, the boat is smashed like matchwood. Men are thrown into the sea, some left dangling from the ropes. In background, life-rafts are torn away by the impact of the explosion and drift away empty.

44. LONG SHOT TANKER

as a sudden sheet of yellow flame leaps up. The stern starts to burn furiously, and a sheet of flame moves along the oily surface of the water, catching part of the superstructure amidships.

45. CLOSEUP PULASKI

He is hanging by a rope on side of ship. He had been about to slide down when the lifeboat was smashed under him. We see the frenzied terror on his face as he swings there.

46. EXT. STERN DECK

Painfully, Pulaski manages to claw his way up to the deck. Once on the deck, he starts forward, but the sheet of flame bars his way. He staggers back, his face scorched. Other men, their clothes torn, their faces blackened by smoke, appear near him.

TEX:

We're stuck here; can't get forward.

47. BOAT DECK

as Jarvis comes down steps from bridge. His face is tense, illuminated by the leaping flames. In b.g. Rossi is superintending the launching of the last life-boat, number one. Parker runs into scene.

(CONTINUED)

47 (Cont.)

PARKER:
 (breathless, his
 face grimy)
 There's half a dozen men trapped
 aft!

JARVIS:
 Tell Sparks to sign off and get
 in the boat.

Parker runs out of scene.

48. INT. RADIO SHACK

We see the flames of the burning ship outside the room,
 as the operator continues to send the S.O.S. Parker
 runs in.

PARKER:
 Sparks, we're shoving off.

49. CLOSEUP SPARKS

He nods grimly, goes on tapping out his final message:
 "S.O.S. ... we are on fire ... S.O.S. ... on fire...
 signing off."

PARKER'S VOICE:
 Hurry!

SPARKS:
 I'm signing off...

50. WIDER ANGLE

as they hurry out of the Radio Shack.

51. EXT. BOAT DECK JARVIS AND ROSSI IN B.G.

Parker and Sparks cross toward the lifeboat.

JARVIS:
 Why don't you lower away there,
 Mister?

ROSSI:
 Waiting for you, Captain.

(CONTINUED)

51 (Cont.)

JARVIS:
 (shakes his head,
 points toward stern)
 Some of my men are still aboard.

Jarvis rushes aft on the catwalk.

52. REVERSE ANGLE

showing the flames moving rapidly along the deck, jets
 of flame spreading out almost to the feet of the men
 around the lifeboat.

53. LONG SHOT CATWALK

as Rossi runs after Jarvis and grabs him.

54. CLOSE SHOT JARVIS AND ROSSI

ROSSI:
 You can't go through that. There's
 nothing you can do.

JARVIS:
 (shouts)
 Don't tell me what I can do, Mister!
 I'm giving orders here -- lower away!

ROSSI:
 (hesitates)
 Very well, sir...
 (starts toward lifeboat,
 turns, great emotion in
 his voice)
 Steve... I shipped with you ten years -
 There's nothing in the book says you
 burn with your ship. You can't help
 those men...

An explosion interrupts them.

55. STERN OF TANKER ANOTHER ANGLE

As the explosion tears a great gap, cutting off all
 possibility of reaching the stern of the vessel.

56. JARVIS AND ROSSI DECK

ROSSI:
They're blown to bits. You coming?

JARVIS:
Yes, I'm ready.

57. LIFEBOAT AT SIDE OF TANKER

The last men are sliding down ropes into the crowded lifeboat, which rises and falls with the movement of the sea. In the forward part of the boat, a man who has been badly hurt is lying down, a few men bending over him. The man who borrowed the pants from suitcase catches the pants on a hook as he slides down, and they are ripped completely off him. As he reaches the lifeboat he looks at his hairy legs desperately.

SEAMAN:
I lost my pants again.

Rossi and Jarvis now come down into the boat.

JARVIS:
Fend her off. Clear the falls.

The men release the falls, and are ready to get their oars out.

JARVIS:
Let go your painter.

The lifeboat pushes off. O'Hara, in the bow, shouts to Jarvis.

O'HARA:
A man hurt bad here, sir.

JARVIS:
I'll take a look at him.

Jarvis climbs forward through the crowded boat. Rossi, standing in the stern-sheets, shouts:

58. CLOSE SHOT ROSSI

ROSSI:
Up oars... let fall... give way
together... bend those oars, men.

Suddenly he gives a twinge of pain, claps his hand to his mouth, as his tooth starts bothering him again.

Changes

"ACTION IN THE NORTH ATLANTIC"

58a. LONG SHOT OCEAN

The water stirs and swirls. The long, slim spine of the submarine breaks the surface.

58b. MED. SHOT DECK OF SUBMARINE (PROCESS)

The hatch opens and the gun crew rushes out. They run to the gun and prepare for firing.

58c. MED. SHOT CONNING TOWER OF SUBMARINE

The officers come up through the hatch to the bridge rail. A gunner mans the machine-gun.

59. LONG SHOT TANKER AND LIFEBOATS

The flames pouring from the tortured interior of the tanker throw a lurid light on the scene. Two other lifeboats have gotten away safely. The three boats rise and fall on the ground-swell.

60- EXT. LIFEBOAT

61.

Men pulling desperately on the oars.

ROSSI:

(shouting)

Step up that stroke! ... Pull on those oars! We got to get clear of the oil!

The men bend over the oars with the energy of desperation. O'Hara looks down at the pair of new shoes tied to his pants. The shoes are covered with water and oil, completely ruined.

O'HARA:

(examining the shoes
tearfully)

Never had a chance to wear 'em; set me back eight bucks.

Whitey trying to pull on the oars, but suffering agony from his blistered hands.

(CONTINUED)

60-61 (Cont.)

WHITEY:

I can't pull no more....

(almost crying out
in agony)

Can't hold the oars - my hands is
all blisters!

ROSSI:

(tossing him a shirt)

Wrap this around the oar.

62. CLOSE SHOT FORWARD PART OF LIFEBOAT JARVIS

bending over the wounded man. He wets a piece of cloth,
bathes the man's wound expertly.

63. STERN OF LIFEBOAT

Rossi, standing in stern-shoots, points off toward
burning tanker.

ROSSI:

There's two men.

64. DECK OF TANKER PULASKI AND TEX

their clothes half burned off them, the sweat boiling
on their blackened faces. They are at the rail and
the fire creeps closer behind them. Pulaski's face
shows his terror.

65. LIFEBOAT

Jarvis gets to his feet, shouts:

JARVIS:

On deck there.... Jump, you men,
jump!

ALREADY SHOT

66. DECK OF TANKER PULASKI AND TEX

Pulaski looks wildly back at flames, climbs on rail.

PULASKI:

Come on, Tex.

TEX:

If you make it, remember me.

Tex impulsively holds out his hand. They shake quickly.

PULASKI:

Good luck, Tex.

(TECHNICAL NOTE: Men can't swim under water with life-preservers. Should they take them off here?)

Pulaski jumps into the ocean. Tex follows.

67. SURFACE OF WATER TEX AND PULASKI

as the two men splash into it, then come to the surface. Pulaski looks off. Burning oil is spreading along the water, blocking their chance of reaching the lifeboat. We see the outline of the lifeboat and the men in it on the other side of the burning surface.

PULASKI:

(looking off, shouts)

Swim under water! ... Keep under! ...

Both men duck as the flames reach them.

68. LIFEBOAT

Men are resting on their oars, watching tensely.

VOICES:

(ad lib)

They'll never make it...

God help 'em...

Fire's comin' this way...

They're swimmin' in the fire...

Pulaski comes to the surface near the lifeboat, safe beyond the creeping flames. The men in the lifeboat cheer. Pulaski gets his wind, looks for his companion. He looks with horror.

69. OMITTED

70. CLOSE SHOT PULASKI

PULASKI:
(a horrible strangled
cry)
Tex! ... Tex!

The lifeboat pulls close to him and men lean out to draw him into the boat.

71. LIFEBOAT

The faces of the men lighted by the mounting flames.
As Pulaski is pulled into the boat:

ROSSI:
(shouting from stern)
Pull on those oars! You want to
get cooked?!

The men pull on their oars. For a moment there is no sound but the steady creak of oarlocks and the swish of the water.

72. CLOSE SHOT PULASKI

in the bottom of the lifeboat, wet and exhausted.

ABRAMS:
(above him)
Who was it?

PULASKI:
(crying with anger
and despair)
Tex Matthews. Always horsin' around
with a phonograph. His head was
burnin' like a torch.

73. ANOTHER ANGLE

of men rowing, muscles knotted, sweat pouring down their faces. Jarvis now makes his way back to the stern, joining Rossi.

ALREADY SHOT

73a. LIFEBOAT

being lowered to the water at side of tanker.

73b. LONG SHOT SUBMARINE (REVERSE CUT)

ALREADY SHOT

73c. MED. SHOT CONNING TOWER OF SUBMARINE (IN REVERSE)

The Captain is impatient about the length of time the tanker takes to sink.

CAPTAIN:

(impatiently to another officer; in German)

She's taking too long to sink.

(gives order to gun crew)

Fire a few rounds into her and sink her.

73d. MED. SHOT ON DECK OF SUBMARINE

The gun crew swing gun around and fire.

ALREADY SHOT

73e. LONG SHOT SUBMARINE (REVERSE ANGLE)

- firing.

73f. SIDE OF TANKER

A shell hits lifeboat and blows it and the men into the air.

ALREADY SHOT

74. OMITTED

75. OMITTED

76. LIFEBOAT

Adlibs of men reacting to what they've just seen.

SEAMEN'S VOICES:

The murdering pirates! ...

The dirty pigs! ...

Cowards! ...

Etc.

ROSSI:

Next time we ship out, we'll blow
their stinkin' brains out!

77 thru 80. OMITTED

80a. CLOSER ANGLE SUBMARINE

Men gather on foredeck. One of the German officers
is taking pictures. The commander looks toward
lifeboat, cups his hands, shouts:

CAPTAIN:

Wo ist Euer Kapitän?

(he repeats in
passable English)

Which is the Captain? We want the
Captain.

80b. LIFEBOAT JARVIS AND ROSSI

Jarvis starts to answer but Rossi quickly puts his hand
over his mouth, shouts toward the sub:

ROSSI:

He's burnin' with his ship.

81. FOREDECK OF SUBMARINE

The Commander and officers hold whispered consultation.

CAPTAIN:

Volle Fahrt Voraus!

82 thru 88 - OMITTED

89. LIFEBOAT

In stern, Jarvis, Rossi and some of the men huddled together.

JARVIS:

They think they can chase us off
the sea!

ROSSI:

They'll find out different.

Jarvis looks offscene and sees the submarine coming
towards them.

JARVIS:

(excitedly)

They're bearing down!

PARKER:

(hysterically)

They're gonna ram us! They're
gonna ram us!

90. WIDER ANGLE

The submarine is steering for the very center of the
lifeboat. The men on the sub's deck are indifferent.
The photographer swings his camera to show the life-
boat as the steel snout hits it.

91. LIFEBOAT

JARVIS:

Jump! ... Jump for your lives! ...
Keep clear of her diving vanes!

ROSSI:

Watch her propellers!

Whitey tries desperately to protect the cat, Peaches.
Men start jumping over the sides of the lifeboat. Some
are wounded, too badly hurt to drag themselves over the
sides. Others are still plunging wildly into the ocean
as the submarine strikes the lifeboat amidships with a
splintering crash.

92.. CLOSE SHOT IN WATER

as the men struggle to the surface. Whitey splashes madly around.

WHITEY:

Peaches! I lost Peaches!

93. SURFACE OF WATER RAFT IN F.G.

Between them, Rossi and Jarvis help the wounded seaman Larson to the raft. The water is full of wreckage. Larson is badly hurt. Rossi starts to drag him up on the raft, as Jarvis looks off.

94. OMITTED

95. DECK OF SUBMARINE

Nazis laughing and waving.

96. LONG SHOT

Submarine is moving off. The flaming tanker, with its pillar of black smoke, sinks under surface.

97. CLOSE SHOT JARVIS

Clinging to raft, he shakes his fist at the departing sub.

JARVIS:

Go on, laugh, you apes, you baboons!
You had your fire and blood and oil
to make you laugh... We'll give you
blood! ... Our time is coming. We'll
pay you back, I swear to God, we'll
hunt you down and slice you like a
piece of cheese.

(he shakes his fist)

ROSSI:

They can't hear you, Captain.

JARVIS:

(suddenly quiet)

No... but God can.

DISSOLVE TO:

98. MONTAGE

(a) The sun boating directly at CAMERA.

(b) LONG SHOT RAFT Floating on glassy sea.

(c) RAFT with nine occupants: Rossi, Jarvis, Parker,
Larson, Abrams, Pulaski, Whitey, Tony, O'Hara.
Sun and exposure beginning to have an effect.

(CONTINUED)

98 (Cont.)

- (d) CLOSE SHOT CHIPS, with knife, cutting date on boards of raft. He makes a third mark, to indicate third day.
- (e) FLASHES of hands, pouring tiny trickle of water from jug. CLOSEUPS of men gulping water greedily. Rossi giving Larson water and arranging his bloody bandages.
- (f) CLOSE SHOT CHIPS, keeping record of day, marking eight days.
- (g) Hands trying to get water from empty keg, every drop gone.
- (h) Rossi and Jarvis bending over Larson, showing that he is dead.
- (i) FLASHES of faces of the men, showing terrible torture and gnawing thirst.

DISSOLVE TO:

99. CLOSE SHOT CHIPS ABRAMS

almost too weak to move, laboriously marking the eleventh day. A shout from Rossi makes him look up.

ROSSI'S VOICE:

Looka there! Look!

CAMERA PULLS BACK to SHOW the men peering off, a new hope in their fevered, desperate eyes. Tony is mumbling a prayer of thanksgiving.

100. LONG SHOT A SHIP VISIBLE ON THE HORIZON DAY

We see the smoke from her stacks, but we cannot as yet identify the vessel clearly.

DISSOLVE TO:

101. U. S. DESTROYER DAY

The vessel moves at full speed, smoke pouring from her stacks, the American flag floating proudly from her stern.

102. THE RAFT

The men watching the destroyer. It is now visible in the b.g., close enough for them to identify her and to see the flag at her stern.

ABRAMS:

Look at that flag...

103. STERN OF DESTROYER

The American flag whipping out in the wind above the vessel's churning wake.

104. RAFT O'HARA AND ROSSI IN F.G.

O'HARA:

I seen it a million times -- seems like I never seen it before.

ROSSI:

You never seen it when you needed it so bad.

DISSOLVE TO:

PART II TO FOLLOW

105. LONG SHOT SKYLINE OF NEW YORK DAY
DISSOLVE TO:

106. EXT. NEW YORK DOCK DAY

The men, wearing nondescript clothing supplied them on the U. S. destroyer, are gathered in front of a news-reel camera and microphone. Whitey has both hands bandaged. Tony has one foot heavily bandaged, and limps with some difficulty. A number of reporters and news-reel representatives are gathered around the seamen. In b.g. a Red Cross station wagon, Red Cross nurses and volunteers.

NEWSREEL MAN:
What happened, Captain, when the
torpedo struck the tanker?

JARVIS:
(with an effort)
She caught fire.

NEWSREEL MAN:
What happened then?

JARVIS:
We took to the life boats.

NEWSREEL MAN:
Did you see the submarine, Captain?

JARVIS:
Couldn't help seeing it. It rammed us.

NEWSREEL MAN:
Then what?

JARVIS:
Then we spent eleven days on a raft.
(he turns desperately,
indicating Rossi)
This is our first officer, Mister
Rossi. You might like to talk to him.

NEWSREEL MAN:
Thank you, Captain. . .
(to Rossi)
Are you going to ship out again, Mr.
Rossi?

107. CLOSE SHOT ROSSI

ROSSI:

Yeah -- sure -- If you live on land,
if your home burns down, you get
another house . . . On the sea, a ship
is our home. If it burns, we get
another home. That's how it is.

108. WIDER ANGLE

NEWSREEL MAN:

Thank you, Mr. Rossi.

(he turns to the men
gathered near camera)

Would any of the others like to say a
few words?

The men look blankly at the camera.

WHITEY:

Naw, nuthin' to say.

PULASKI:

(pointing at Rossi)

He said it all.

PARKER:

It's good to be home.

Whitey makes the gesture of "thumbs up!", nudging the
man next him.

WHITEY:

Give 'em this, like in the lifeboat.

The men make the gesture. At the same time, O'Hara and
Abrams are whispering together. Abrams pushes O'Hara
forward.

ABRAMS:

Go on, tell 'em.

Newsreel Man comes over to them.

NEWSREEL MAN:

You want to say something?

ABRAMS:

This is regular movies, huh?

NEWSREEL MAN:

Certainly.

ABRAMS:

With sound?

(CONTINUED)

108 (Cont.)

NEWSREEL MAN:

Say anything you wish.

O'Hara comes to the camera, starts to speak, changes his mind.

O'HARA:

Just a minute.

He returns to Abrams for a hurried consultation. We hear snatches of phrases.

ABRAMS:

What are you worryin' about? Go ahead.

O'Hara comes forward importantly.

NEWSREEL MAN:

Your name, please.

O'HARA:

Alfred Fremont O'Hara.

NEWSREEL MAN:

Just tell us what you want to say in your own way, Mr. O'Hara.

109. CLOSE SHOT O'HARA

O'HARA:

I got a message for Hitler ...
personally...

Dear Adolph ...

He gives the bird into microphone, loudly and with expression...

DISSOLVE TO:

110. EXT. CONNECTICUT STREET FOLLOW SHOT JARVIS DAY

Jarvis strides along the street, wearing a new suit. He carries a package. He passes a man cutting a lawn.

JARVIS:

Hello, Ed.

ED:

Hi, Cap, thought you was at sea.

(CONTINUED)

110 (Cont.)

JARVIS:

I was.

ED:

You must have had a quick trip.

JARVIS:

(cheerfully)

That's right, Ed. Be seein' you.

A big dog is running down the street, bowling over everyone that gets in his way. The dog jumps on Jarvis affectionately, almost knocking him down.

JARVIS:

Hello, Fuzzy, h'ya, boy.

111. FRONT GARDEN OF JARVIS HOME CLOSEUP SARAH JARVIS

She has been working in her garden. The dog has knocked her down as he passed. She picks herself up, getting to her knees.

112. REVERSE SHOT

From Sarah's angle, Jarvis and dog come into view beyond the neighbor's hedge.

113. TWO SHOT SARAH AND JARVIS

A beatific smile comes into her face.

SARAH:

Stephen....

JARVIS:

Hello, Sarah.

The dog rushes to Sarah, barking.

SARAH:

When Fuzzy saw you down the street, he was in such a hurry, he knocked me down.

He helps her to her feet, kisses her. The dog continues to make a frightful racket.

JARVIS:

Quiet, boy, quiet.

(CONTINUED)

SARAH:
I don't blame him, I feel the same way. All these days I've been waiting for news... they told me the ship was lost... two weeks ago... then nothing...

JARVIS:
We were picked up by the Navy. They don't give out much information these days.

SARAH:
They can't, of course... but I... Two weeks is a long time...

JARVIS:
It was long for me...
(a pause)
She was a fine ship, Sarah.

SARAH:
What about the men?

JARVIS:
A good many were lost.

SARAH:
And you -- are you all right?

JARVIS:
I'm fine... fine...

She controls herself, stands back to survey him.

SARAH:
You've bought a new suit.

JARVIS:
(embarrassed)
Doesn't fit so well...

SARAH:
You have a terrible sunburn.

JARVIS:
(rubs his face)
It'll wear off.

SARAH:
Oh, I like it...

Fuzzy starts barking and jumping on them again.

SARAH:
I don't know what we're going to do about Fuzzy, Stephen. He's so affectionate, he knocked down Reverend Edwards the other day...

Jarvis laughs.

SARAH:
And Stephen... He ate his prayer book. You must be hungry, darling.

(CONTINUED)

113 (Cont. 1)

JARVIS:

(grins)

I could eat a prayer book.

SARAH:

(as they start toward the
house, arm in arm)

Darling, I have so much to tell you.

DISSOLVE TO:

114. INT. KITCHEN

DAY

A clean New England kitchen. Jarvis, in f.g. at kitchen table, eating a hefty meal. The dog at his feet. Sarah, at stove, avoids showing her emotion.

SARAH:

I'm getting along splendidly with the Red Cross, Stephen: I've finished advanced first aid and nutrition and motor mechanics...

JARVIS:

Good! How about that coffee, Sarah?
Isn't it ready yet?

In front of her, the coffee pot is boiling over, but she pays no attention, fighting to conceal her emotion. Tears fall down her cheeks, and drip on the stove.

SARAH:

It's not, it just won't come to a boil!

The coffee pot bubbles over with coffee grounds pouring out on the stove, putting out the gas. She turns off the gas, wipes her face desperately.

SARAH:

Did I tell you about the Howells, Stephen?
Flo had twins, a boy and a girl.

JARVIS:

That's lucky.

SARAH:

Yes, you'd think George would have
been pleased, but he wasn't.

(controls herself, carries
coffee pot to table)

I guess it's the only thing Flo ever
did without asking George's permission
..... and he's furious because she
didn't consult him in advance.

They laugh as she pours the coffee.

DISSOLVE TO:

115. INT. BEDROOM

SHOOTING toward half-open door of bathroom, through ... which we can see Jarvis sitting in bath tub, scrubbing himself happily. Sarah is turning down the bed. The dog is in the bathroom, sitting beside the tub.

SARAH:

Nobody's using their cars anymore. People have taken to coming to church with a horse and buggy, just the way they did when we were young. Reverend Edwards says they ought to save their gasoline for Sunday and not waste it during the week.

(she looks off, nervous)

Stephen, ... are you sure you're all right?

JARVIS:

Oh, this is wonderful... I could soak in here for a month.

SARAH:

Darling, it's really dangerous to take a bath so soon after eating.

116. INT. BATHROOM CLOSEUP JARVIS

In tub. He grins, splashing water.

JARVIS:

Too bad I didn't bring my life-belt home with me.

117. INT. BEDROOM

Sarah reacting to this. She opens package Jarvis brought with him, takes out the old pants and shirt given him on destroyer.

SARAH:

Where did you get these funny clothes?

JARVIS' VOICE:

The Navy loaned 'em to me when they pulled us off the raft. Darling, will you have them washed and send them back? Somebody else may need 'em.

Sarah smiles, holding up the shirt and pants.

SARAH:

Were you naked when they took you off the raft?

JARVIS' VOICE:

Practically...

Jarvis enters from bathroom, wearing pajamas and a bathrobe.

(CONTINUED)

117 (Cont.)

JARVIS:
Been on it eleven days.

SARAH:
(gives him a quick,
tender look)
Stephen.

JARVIS:
So I need about eleven days sleep.

SARAH:
(treating him with
motherly severity)
Will you get into bed before you
catch cold?

He lies down, she pats the pillow, pulls the covers
up around his neck.

JARVIS:
Oh, this feels so good!
(stretching)
There were times when I thought I'd
never get in one of these again!

She bends to kiss him.

SARAH:
Sleep well, darling.

He reaches his hand to her face, feeling the tears on
her face.

SARAH:
I know it's silly. I'm just crying
because I'm so happy... I didn't
want you to see.

JARVIS:
I saw from the first minute.

SARAH:
I ought to be used to it, after all
those years.

JARVIS:
Listen, Sarah... I've weathered a lot
of storms and I've come back to you...

SARAH:
For a sailor's wife, the war is just
another storm...
(she kisses him gently)
Rest, darling, rest...

She rises, pulls curtains across windows to make the room
dim. As she tiptoes toward the door, the dog lies
down at the foot of the bed.

DISSOLVE TO:

Changes

"ACTION IN THE NORTH ATLANTIC"

118. BAR

NIGHT

Rossi comes strolling in. The room is smoky, noisy, full of raucous laughter. At one end of the room a man is playing piano and PEARL is singing "Night And Day." Very few people pay attention to her singing. Rossi walks over to the bar.

BARTENDER:

Joe Rossi! When did you get in?

ROSSI:

(looking around, sees Pearl)

This morning.

BARTENDER:

Good to see you back. How about hoisting one on the house?

ROSSI:

Have one on me.... What do you recommend for a toothache?

BARTENDER:

Whiskey straight. It'll either kill it or cure it.

Rossi continues to eye Pearl as she sings. The bartender fills his glass, slides it to him. Rossi absently picks it up, still eyeing Pearl.

BARTENDER:

Friend of yours?

ROSSI:

She's gonna be.

He starts to walk in the direction of Pearl, the CAMER. MOVING with him. As he walks along the bar, the voice of a talkative customer rings out.

VOICE:

Yes, sir - they must be shipping out fifty thousand men every night.

Rossi stops his walk towards Pearl and turns toward the talkative customer....

MAN:

... And I'll tell you something. I happen to know the names of those ships.

Rossi taps the man on the arm, politely indicating Pearl

(CONTINUED)

118 (Cont.)

ROSSI:

The lady is singing, if you don't mind.

MAN:

I don't mind.

(continuing as loudly
as before)

The Western Star, eleven thousand tons,
sailed an hour ago and it's the...

ROSSI:

Listen, mister. Maybe you haven't heard
about it, but there's a war going on.

MAN:

Sure. Ain't that what I'm saying? Those
are troop ships going out to the front.

ROSSI:

The front is right off Sandy Hook. It's
not more than ten miles from here. There's
too many sinkings because of talk.

MAN:

Talk, nothing. Bombs, torpedoes, that's
what's doing the sinking. All them kids -
thousands of them - just a lot of Nazi
submarine bait. I'm tellin' yuh - there
was ten ships.

ROSSI:

(getting sore)

You saw all these ships, huh?

MAN:

(belligerently)

You bet I saw 'em.

ROSSI:

(sweetly)

With your own eyes?

MAN:

Of course with my own eyes.

Rossi socks the man in the eye, as people jump up to
try and stop them. Rossi helps the man to his feet and
as the man tries to fight back, Rossi slugs him against
the counter, hits him in his other eye.

ROSSI:

(continuing)

Now you won't see so much.

The man is shaking his head, trying to clear it.

BARTENDER:

Did you hurt your hand, Joe?

ROSSI:

No! Give me another one, Mike.

(CONTINUED)

118 (Cont. 1)

PEARL:
(coming up to him)
You don't waste time between drinks,
do you?

ROSSI:
(eyeing her)
I never waste time. Go on, sister, stick
to your singing.

PEARL:
(coldly)
Do you always shut up people by socking
them?

MAN:
(rubbing his chin)
This is a free country. I got a right
to say what I want.

ROSSI:
Looks like I didn't shut you up good
enough. I should have knocked your
teeth in.

Rossi grabs the man, shoves him out the door. Pearl
looks after him, as Rossi comes back to his drink.

PEARL:
(derisively)
Big hero!

ROSSI:
I got a toothache, I don't want to argue.
Hey, Mike, give me another shot.
(to Pearl)
What would you do if a guy was gabbing
too much?

PEARL:
Turn him in so he can't go and talk some-
place else.

ROSSI:
That ain't direct enough to suit me.
(to Pearl, irritably)
Go on sing, will you?

PEARL:
Oh, a command performance.

ROSSI:
Yeah, I like your voice.

PEARL:
That's not all you like about me.

ROSSI:
(appraisingly)
It's all I know about you....so far.

119 and 120

OMITTED.

DISSOLVE TO:

"ACTION IN THE NORTH ATLANTIC"

FADE IN

121. EXT. N.M.U. HIRING HALL FOLLOW SHOT CHERUB AND
SID SAYLOR

A group of sailors are outside talking. Among the men is Cherub and Sid Saylor.

CHERUB:

(to Sid)

... So I tells the finance company all my gear went down with the tub. This guy says, "That makes no difference - you still owe eighty bucks for the ruby tie-pin." ... I always wanted a classy tie-pin since I was a kid... I tells him the tie-pin is on Davey Jones's necktie, so the buzzard gets sore and says, "That don't cut no ice with me. I still want my eighty bucks!" So I says to the finance company, "Go sue Hitler!"

SID:

Well, what happened?

CHERUB:

(shrugging)

So I paid the eighty bucks.

They enter the hiring hall.

122. INT. HIRING HALL LONG SHOT

as Cherub and Sid enter. Sid sees O'Hara, Abrams, Pulaski, Whitey and a few kibitzers around playing poker. CAMERA FOLLOWS Sid over to the table. There are ad lib greetings.

DISPATCHER'S VOICE:

(over scene)

One A.B. ... Two ordinary seamen...

One wiper...

Abrams looks off, hesitates.

PULASKI:

They're callin' for a wiper.

ABRAMS:

That ain't me.

WHITEY:

That's a rat-trap goin' up the coast.

Abrams relaxes, picks up cards.

123. MED. CLOSE SHOT DISPATCHER'S CAGE

Above the cage, a man is writing the call on blackboard.

DISPATCHER:
(into loudspeaker)
Two firemen... three water tenders...
one wiper... Have your cards ready...

Men begin to gather around the cage, their cards in their hands.

124. GROUP SHOT CARD GAME

Whitey, sitting next to O'Hara, sniffs suspiciously.

WHITEY:
(sniffing)
Pee-yuh! Somethin' smells bad
around here.

O'HARA:
(indignantly)
This stuff costs five bucks an ounce...
It must be love when a dame sprays this
all over you.

WHITEY:
(gives him a look)
I guess she knew what she was doin'
at that.

ABRAMS:
(looks off)
More'n a hundred men musta shipped out
today.

O'HARA:
Hundred? That's just spit in the
ocean - they'll need thousands with
all them ships being built.

ABRAMS:
I figger on shippin' out today or
tomorrow.

(CONTINUED)

PULASKI:
You can't wait -- can you?

ABRAMS:
(mildly)
We was lucky once. We'll be lucky again.

He is interrupted by the plaintive meowing of a cat.

ABRAMS:
What's that?

WHITEY:
It's Peaches.

He reaches into his pocket, picks out a funny black kitten.

O'HARA:
Peaches!

WHITEY:
Yeah, this is her kid sister, Peaches, the II.

ABRAMS:
You ain't gonna take that cat to sea with you?

WHITEY:
Why not?

ABRAMS:
It's dangerous, she might get hurt... Whitey, you'd oughter have more consideration for a dumb animal. You don't even let her make up her own mind. Maybe she's got other plans.

O'HARA:
Aw, no, she's too young.

PULASKI:
I can't figger you guys -- worryin' about a cat gettin' hurt --
(he turns to seaman next to him)
Did you know Tex Matthews?

(CONTINUED)

124 (Cont.1)

The seaman shakes his head, but the man across table answers.

SECOND SEAMAN:

Sure, I knew Tex. Sailed with him out o' Galveston on the Southern Star.

PULASKI:

Before we jumped he says, "Remember me." I says, "Good luck, Tex." Then we jumped. He come up in the oil, burnin' like a torch. I can't forget him!

ABRAMS:

(mildly)

So what! It happens...

PULASKI:

Not to me! I'm gonna get me a shore job. Why should I commit suicide - at my age? For my dough, the only safe run is on the Staten Island Ferry.

WHITEY:

(derisively)

You'd look good on the Staten Island Ferry.

PULASKI:

Yeah, an' I'll go on lookin' good when you're in a shark's belly.

O'HARA:

I don't think you'd like that Staten Island job, kid.

PULASKI:

Why not?

O'HARA:

You gotta pass the statue o' Liberty each way, an' you might not wanna look her in the face.

(CONTINUED)

Whitey throws down his cards, rises.

ABRAMS:

What'sa matter?

WHITEY:

(loudly, angrily)

I don't like the game --

(he points to

Pulaski accusingly)

An' I don't like sittin' with that bed-bug.

As Whitey walks away, people turn, having heard what he said. A moment of hushed, painful silence.

O'HARA:

(to Abrams)

Go on - deal. I'm pullin' for three Aces.

CHERUB:

What you hang around the hiring hall for, if you ain't shippin' out?

PULASKI:

I got my rights. I'm a member of the union, in good standing.

FIRST SEAMAN:

You won't be long.

O'HARA:

Only uniform we got is our union button. Nobuddy's gonna wear it that ain't got what it takes.

SEAMAN:

And he ain't got it.

The men nod agreement, picking up their cards. Suddenly Pulaski throws down his cards with a violent gesture, his voice bitter.

PULASKI:

Like I'm a kid, you're talkin'...
I been shippin' out for six years --
For single guys it's another thing - not
a worry in the world -- easy come, easy
go. So I ain't single, I'm so dumb
I got a wife - an' a kid comin' next
month... So I'm nervous, my nerves is
waltzin' with my pulse.

Embarrassed silence. A number of seamen have gathered round the table. Pulaski looks around at the crowd and shouts angrily:

PULASKI:

Ain't it permitted? No more free speech.
Don't it matter I wanna know if my kid is
a boy or a girl or twins? Or where this
feller says, "Charity begins at home!" -
or don't it count no more, the home?

More men have gathered, tense, silent, embarrassed.

(CONTINUED)

PULASKI:

We know what's what - guys like us
killed on ships -- The fish peckin' at
their eyes -- who cares about us?
Everybody's nuts for the Army an' the
Navy -- what are we supposed to be?
So now they're gonna give us medals.
What good is a medal when you're washed up
on a beach in a mess o' seaweed? Nobody
even knows what you died for ...

The men around the table are tense, breathless, shocked
by the stark impact of Pulaski's outburst. He stops to
catch his breath, his voice low.

PULASKI:

So my kid can sing, "My daddy lies
over the ocean- an' under it --"

125. FLASHES OF THE MEN

listening, not unsympathetic but shocked and embarrassed

PULASKI'S VOICE:

(goes on, choking
with feeling)

I wanna bounce my kid on my knee. I
wanna be with my wife. Make a law against
it...

126. GROUP SHOT

PULASKI:

(continues)

Put me in the nut-house for wantin'
things like that -

(he looks around at the
ring of faces, shouts:)

Why don't you say somethin'? You gone
dumb 'cause I spill what you're all thinkin'.

O'Hara shakes his fist under Pulaski's nose.

O'HARA:

I'm thinkin' plenty -- I'll give you
a load of it in the kisser...

Abrams interposes, pulling O'Hara back.

ABRAMS:

The only brains you got is in your fist...

O'HARA:

That's what he needs...

ABRAMS:

No.

(he turns to Pulaski)

If you feel that way, you got a right

(CONTINUED)

126 (Cont.)

ABRAMS: (Cont.)

to say it. That's what we're fightin' for -- But you're seein' it cockeyed.

(Pulaski makes a weary gesture of disgust)

You think the rest of us got nuthin' close to us except our shirts? I got three kids myself. You think my wife rests good with me on the sea, an' my oldest boy, Henry, in England, with the air force?

O'HARA:

(surprised)

You got a kid in the air force?

ABRAMS:

Yeh, but why should I brag about such a common thing?

(to Pulaski again)

So you want a safe job? Go ask the Czechs an' Poles an' Greeks that was figgerin' on safe jobs... They're lined up in front o' guns diggin' each other's graves... The trouble with you, Pulaski, you think America is just a place to eat in an' sleep in -- you don't know which side your future's buttered on --

O'HARA:

Don't waste your breath on him -

(he leans over, rips union button off Pulaski)

What are you wearin' that union button for?

He throws it on table, turns and walks away. Suddenly, the booming impersonal voice comes over the loud-speaker.

DISPATCHER'S VOICE:

Twelve A.B.'s... six ordinaries... Two electricians... one carpenter... one bos'n...

Whitey rushes into scene excitedly.

WHITEY:

Hey, O'Hara, it's one o' them new Liberty ships! Just got the dope -- they're signin' on a full crew.

DISPATCHER'S VOICE:

One Bos'n...

O'HARA:

(rises)

That's for me.

Other men start toward Dispatcher's desk.

127. LONG SHOT

As men begin swarming toward the cages at one end of the room.

DISPATCHER'S VOICE:
(continues)

Four oilers... four firemen... two
wipers... Have your cards ready ...

128. CLOSE SHOT PULASKI

He is now alone at the table. He looks off, bitterly unhappy. Desperately he picks up the cards and starts to play solitaire.

DISPATCHER'S VOICE:
Please form in line. You'll be taken
by the numbers on your cards.

129. MED. SHOT DISPATCHER'S WINDOW

Above the cage a man is chalking up the call. Seamen are forming in line, crowding toward the window, cards in their hands.

WHITEY:
(in f.g.)
She's one o' them new babies.
A big wagon an' she's fast.

130. CLOSEUP PULASKI

He tries to play solitaire, but his eyes are blinded. He is actually on the verge of crying. He brushes his hand across his face.

DISPATCHER'S VOICE:
(over scene)
Get in line, please. We'll take
the A.B.'s first.

131. LONG SHOT

Pulaski, a lonely figure in f.g., completely deserted as the milling, eager crowd forms at end of room.

133. CLOSEUP PULASKI

He struggles with himself. Then he throws the cards down hopelessly. He picks up the union button, rises, starts for the Dispatcher's window. CAMERA MOVES with him. He pins the union button on as he goes. As he comes into crowd, men welcome him, slap him on the back.

O'HARA:

Look who's here.

WHITEY:

Welcome back.

ABRAMS:

No hard feelin', huh?

PULASKI:

(tears in his eyes,
terribly moved)

Naw... thanks...

Suddenly there is a wild commotion as Jenny O'Hara pushes through the crowd and grabs O'Hara.

JENNY:

I got you this time...

WHITEY:

Who's the dame?

O'HARA:

(struggling)

My wife.

JENNY:

I saw your fat face in a newsreel...
Mr. Alfred O'Hara -- Here's an
invitation for you -- from a Judge!

O'HARA:

(pleading)

Listen, Jenny darling, I had a tough
time. I've been on a raft eleven
days fighting sharks.

JENNY:

(smelling the lapel
of his coat)

Did a blonde shark spill that
perfume on you, dear?

O'HARA:

No, baby, that's the smell of the sea.

(CONTINUED)

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This page follows Page 62, and
precedes Page 62a.

132 (Cont.)

JENNY:

(smacking the paper
against his face)

Well, smell that!

She smacks him in the face and walks out of the hiring hall, with guys whistling after her. O'Hara looks at the paper in his hand, smells the perfume on his lapel and tears up the paper into small bits.

O'HARA:

(as he starts toward
the window, getting
his shipping card
ready)

Those Liberty boats were sure well
named.

DISSOLVE TO:

"ACTION IN THE NORTH ATLANTIC"

132a. INT. JARVIS' BEDROOM JARVIS AND SARAH DAY

Jarvis is in front of mirror, trying on a new uniform and hat. He is in his shirt sleeves. He puts on the hat and surveys it. Sarah stands with the coat, beside him. She is upset that he must go away so soon, but terribly anxious not to show her worry.

SARAH:

You can't tell how it looks
without the coat.

She helps him put on the coat.

JARVIS:

(grumblingly, although
he is really proud of
the outfit)
I don't know how I'll get used to
this gear.

SARAH:

It's just the thing for a new ship.

JARVIS:

I wish you could see her, Sarah.
Oh, she's not built for show, but
she's chock-full of power and good
sense -- no dashing lines about her --

He has put on the coat. She stands back to admire him.

SARAH:

Just like you....
(examining the uniform)
The shoulders are nice... But you
must stand straight, Stephen --
(she looks at the buttons)
I'll have to sew the buttons on tight...
you're so rough with buttons... And,
Stephen, don't go round with your
pockets bulging....

He smiles, turns to her seriously.

JARVIS:

Sarah... I can still give this up
and wait a few weeks for another ship.

SARAH:

(tense)
A few weeks --

(CONTINUED)

132a (Cont.)

JARVIS:

Of course I'm entitled to a longer vacation ---

SARAH:

(voice almost breaking)

Of course you are, after all, you --

(she suddenly stops
herself)

Stephen -- will you stay if I ask
you to?

JARVIS:

I depend on your judgment, I always
have --

She faces him, tortured.

SARAH:

It's important for you to take this
new ship, isn't it?

JARVIS:

Someone else can take it.

SARAH:

Someone else can always do things...
Oh, Stephen, a few weeks means so
much - it's as important as our
whole life together, because it may
be all we'll ever have... It's so
easy to be selfish and think I'm
the only woman in America that feels
this way... worrying about a few
days or a few hours... That's foolish,
isn't it? Sometimes a few days or
a few hours can lose a war.

(quietly)

I want you to go this afternoon,
Stephen.

JARVIS:

I knew you'd say that.

SARAH:

(smiles)

Naturally. You wouldn't have asked
me if you hadn't known...

(she turns suddenly
to door)

Goodness... the chicken's been in
the oven for two hours...

She rushes out. He follows her.

133. INT. HALLWAY OF APARTMENT HOUSE DAY

Jarvis comes up the stairs in the cheap hallway. He has a slip of paper in his hand, glances at it and at the number on a door. He rings the bell.

134. CLOSEUP PEARL AT DOOR

As she opens it. She wears a lovely negligee.

JARVIS' VOICE:

Joe Rossi here?

Pearl surveys Jarvis with her wide appraising eyes.

PEARL:

What do you want to see him about?

135. INT. HALL OF APARTMENT

Jarvis enters, making no effort to conceal his low opinion of Pearl.

JARVIS:

I'll tell him that.

Rossi has appeared at door of living room. He wears pajamas, his hair tousled, yawning.

ROSSI:

H'ya, Skipper...Come on in.
Have a drink...

They move into living room.

136. INT. PEARL'S LIVING ROOM

JARVIS:

(studies Rossi in
the light)

You look worse than you did on the
raft.

ROSSI:

(grins)

Maybe. But it's more fun,
(to Pearl)

Honey, this is my friend, Steve Jarvis --
Steve, I...

(CONTINUED)

136 (Cont.)

JARVIS:
(interrupts rudely)
We've met. I got a new ship,
and you're signed on as first
provided you report on board in
half an hour -- And not in that
bedroom uniform.

PEARL:
(distracted; frightened)
You're not going, Joe.

ROSSI:
Baby, I told you it would be like
this.

JARVIS:
It's an old story with Joe and me.

PEARL:
Is it?

JARVIS:
I'm always getting him on board ship
when he's tangled up in something
like this.

PEARL:
(belligerently)
Like what?

ROSSI:
Don't mind him, Pearl...The old
man of the sea...
(to Jarvis)
You know ships, Steve, but you
don't know anything about people....

JARVIS:
I know you. She's different...Everyone of
'om is different. I heard that in Rio
and Bombay and Capetown....
(Rossi starts to speak,
but he goes on inexorably)
Where's your money? You got paid off in
a lot of cash.

PEARL:
Now wait a minute --

JARVIS:
We're not going out of here without
it. I know from experience...Hand it over.

(CONTINUED)

136 (Cont. 1)

PEARL:

I'll tell you where his money is,
if you're so anxious to know. He
gave it to me...

JARVIS:

He gave it to you?

PEARL:

You see, we put it in the bank.

JARVIS:

We -- who's we?

ROSSI:

Me an' the wife.

(he indicates

Pearl)

We got spliced yesterday.

137. CLOSEUP JARVIS

He looks from one to the other, ready to go through
the floor. He mutters.

JARVIS:

Excuse me, Mrs. Rossi, I. . .

138. GROUP SHOT

PEARL:

It's all right. I don't blame you.

JARVIS:

(to Rossi)

How did it happen?

ROSSI:

Ask her. . .

PEARL:

I dunno. I guess there's no reason
that makes any sense...

(hesitantly, embarrassed)

I guess we just like each other.

JARVIS:

That makes a lot of sense.

(CONTINUED)

138 (Cont.)

ROSSI:

(with a short laugh)

It's kinda hard to believe, ain't it -- mo with a Missus. Dames are bossy, ain't they, Skipper. All the talkin' you did couldn't get me to a dentist, but she took me.

PEARL:

Joe can't go -- he just can't...
He hasn't finished getting his tooth fixed...

ROSSI:

I gotta go, Baby. I'll take you to Niagara Falls when I get back -- if I'm not sick of looking at water by that time.

Pearl looks at him, fear in her eyes.

PEARL:

Joe -- please . . .

She tries to turn away, but he takes her shoulders, swings her gently to face him.

ROSSI:

Listen, Baby, you gotta understand this... Maybe guys like us got a better idea what it's all about than other people... We been in Axis ports an' seen what they do to people... What you see ain't nice. You can't sit around an' hold hands when that's goin' on --

He crosses quickly to bedroom. She watches him go in dumb pain. Jarvis comes into scene, watching her understandingly.

JARVIS:

I know how it is, Mrs. Rossi.

PEARL:

(furiously - repeating
his words)

Yes, it's an old story -- you're always getting him on board ship when he's tangled up with somebody... Rio and Bombay and Capetown -- so now it's New York....

JARVIS:

(forcefully)

You know it's not like that...

(CONTINUED)

138 (Cont. 1)

PEARL:
How do I know? I haven't had a
chance to know.

JARVIS:
I've been married twenty years --
and my wife feels just the way
you do.

PEARL:
(softening, touched)
Does she?

JARVIS:
She's had a lot of experience at
being a Captain's wife. I wish
you'd call her, Mrs. Rossi.

He writes it down for her. She takes the slip of paper,
struggling with her tears.

PEARL:
Thanks.

She turns away to conceal her emotion.

JARVIS:
My wife does the same thing.
Pretends she's not crying. Maybe she'll
even tell you that I'm not always
as thoughtless as I was when
I came in.

Pearl gives him a quick, grateful look. He puts his
hand comfortingly on her arm. She presses his hand,
then turns to bedroom.

139. INT. BEDROOM

as Pearl comes in, Rossi is dressing rapidly.

PEARL:
I'll pack your things.

ROSSI:
(casually)
I haven't got much gear to pack.

She starts to pack suitcase.

PEARL:
I guess I'm not used to being a
sailor's wife.

ROSSI:
You better get used to it.

PEARL:
I'll try.

ROSSI:
It's funny -- all my life, I never
said goodbye to anyone that it mat-
tered if I ever saw 'em again. I
never thought what the word means.

PEARL:
(simply)
That's why I married you, Joe.

ROSSI:
(grunts, surprised)
Huh?

PEARL:
So you could have someone to say
goodbye to and come back to ...
that's what you wanted, isn't it?

Rossi has finished dressing. He looks at her a moment,
with deep feeling.

ROSSI:
Yeah... that's what I wanted --

She finishes putting things in suitcase. Rossi crosses
to bureau, picks up a picture of Pearl as a night-club
entertainer, brings it to her.

ROSSI:
I'll take this.

Pearl takes the picture, looks at it.

140. INSERT: PICTURE IN PEARL'S HAND

It shows her sitting on a high stool, in scanty costume, legs crossed.

PEARL'S VOICE:

That doesn't look like a sailor's wife.

141. TWO SHOT PEARL AND ROSSI

She turns to top drawer of bureau, starts searching through it.

PEARL:

I'll find you something a little more homey.

She pulls a snapshot out of the drawer. Rossi takes it.

ROSSI:

That'll do.

He looks at it and his face clouds up.

142. INSERT: SNAPSHOT

taken in one of the booths at Coney Island, of Pearl and a man. He has his arm around her, and they look very intimate.

143. TWO SHOT ROSSI AND PEARL

PEARL:

I'm sorry that feller's in it. But I look nice, don't I?

ROSSI:

He seems to think so.

PEARL:

It's nobody, Joe, I don't even remember his name.

Rossi nods, tears the picture in half, throws the man's side on the floor. He puts the picture in his pocket, closes the suitcase.

PEARL:

(facing him quietly,
but with deep, controlled emotion)

When'll you be back?

ROSSI:

I don't know.

(CONTINUED)

143 (Cont.)

PEARL:
Where you going?

ROSSI:
They don't tell us.

PEARL:
Just some place on the ocean.

ROSSI:
Yeah. We can't sail on land.

PEARL:
No place where I can write you?

ROSSI:
No. Sorry, but that's the way it is.

PEARL:
(looks straight into
his eyes)
It's all right.
(she raises her face
to his)
Goodbye, Joe.

They kiss. He walks with her to the living room where Jarvis is waiting.

144. INT. LIVING ROOM

Jarvis looks at them with understanding sympathy.

JARVIS:
(as they cross to hall)
Goodbye, Mrs. Rossi. Don't forget
to call my wife.

PEARL:
I won't forget.

JARVIS:
I think you'll like her. I know
she'll like you.

CAMERA HAS MOVED WITH them to hall. Rossi kisses her again at door.

ROSSI:
Take care of yourself.

PEARL:
Goodbye.

They exit. We see the agony and courage in her face, as she closes the door after them.

DISSOLVE TO:

PART III TO FOLLOW

9/23/42
71.

145. EXT. GATE OF MERCHANT MARINE SCHOOL DAY

Buildings seen through gate. A cadet in uniform on guard duty. An American flag over gate. CAMERA PANS to plaque with shield of Maritime Commission and words: "UNITED STATES MARITIME SERVICE SCHOOL." CAMERA MOVES TO:

146. CLOSEUP OF PLAQUE

DISSOLVE TO:

147. LONG SHOT BUILDINGS AND GROUNDS

DISSOLVE TO:

148. INT. ROOM IN SCHOOL

Twenty cadets are lined up in smart blue uniforms. A Lieutenant Commander is addressing them.

LIEUTENANT COMMANDER:

... Many of you are being assigned to active duty for the first time.... Others are being transferred to new ships....

149. MOVING SHOT ALONG LINE OF CADETS

Parker is third in line.

LT. COMMANDER'S VOICE:

...Some of you have faced the fire of the enemy and have given a good account of yourselves... Annapolis and West Point have a long and glorious tradition....

150. ANOTHER ANGLE

LT. COMMANDER:

... This school is new... But you have the oldest tradition of any American service. You can always remember that American merchant ships - carrying vital supplies to George Washington's army - were largely responsible for our first victory as a free nation -- The future of the United States Merchant Marine is in your hands.

He unfolds a paper and moves to the first man in the line.

150 (Cont.)

LT. COMMANDER:

Cadet Anderson... You are assigned
to the S. S. "Roger Ames", Captain
Gustafson...

(he holds out his hand)

Good luck... smooth sailing....

CADET ANDERSON:

Thank you, Sir.

Anderson moves away. CAMERA MOVES to an Irish
youngster.

LT. COMMANDER:

Cadet Flannagan... You're shipping
out of Baltimore... Report to the
Chief Engineer of the S. S. "Western
Star"....

(shakes hands with him)

Good luck, Flannagan....

Flannagan grins and walks off.

LT. COMMANDER:

Cadet Parker... You're assigned to the
S. S. "Sea Witch"....

(he smiles)

She's a new ship, but it's a famous
old name... You already know your
Captain... Captain Jarvis.

He shakes hands with Parker.

PARKER:

Yes, sir.

LT. COMMANDER:

Good luck... Smooth sailing...

As Parker starts away -

DISSOLVE TO:

151. EXT. DOCK CLOSE SHOT PARKER

He is dressed in blues, carrying suitcase and sea bag.
He looks off toward the ship.

152. LONG SHOT "SEAWITCH"

From Parker's angle, showing the brand new E-C-2. Long-
shoremen are loading her, winches are operating, etc.

CAMERA ZOOMS
UP TO:

"ACTION IN THE NORTH ATLANTIC"

153. FORWARD DECK OF SHIP

showing Rossi supervising completion of the job of loading. An Army major approaches Rossi.

MAJOR:

All finished loading, Mr. Rossi.
Sorry to have to give you such
a deck-load but they need all
they can get over there.

ROSSI:

You just batten 'em down and
we'll do our best to deliver 'em.

MAJOR:

(shaking hands with
Rossi)
Good luck.

ROSSI:

Thank you, sir.

The major exits as Parker steps aboard.

ROSSI:

(to Parker)
Why, hello there, Admiral - I
didn't know you for a minute, in
those blues.

PARKER:

(pleased as punch)
How are you, sir?

They shake hands.

ROSSI:

Fine.... So you're sailing with the
Old Man again.

PARKER:

Yes, sir. And I'm glad to be with
him, too - but I don't know how
he'll like it when he sees me.

ROSSI:

Don't worry about it.
(as they walk along -
indicates ship)
Not much like the old tanker, is she?
(takes a breath)
Even smells different.

(CONTINUED)

153 (Cont.)

PARKER:

Sure does... It gives me a kick
to be on one of these new ships.

ROSSI:

Yeh - quite a tub.

(stops at the bridge
ladder; indicates
Parker's bag)

You'd better go stow your gear -
(TECHNICAL: Rossi tells
him where his quarters
are located)

- and meet me up in the Old Man's
cabin.

PARKER:

Yes, sir.

(hesitates)

Thank you, sir.

ROSSI:

(smiling)

It's okay.

Rossi smiles thoughtfully as Parker leaves. As he
climbs the ladder -

DISSOLVE TO:

154. INT. CAPTAIN'S CABIN

Jarvis is looking in mirror, admiring himself in new
uniform. Rossi enters. Jarvis is annoyed and embar-
rassed.

(CONTINUED)

154 (Cont.)

JARVIS:

Aboard this ship we knock, Mister Rossi.

ROSSI:

Yes, sir. I can't learn all at once. I'm used to a tanker.

JARVIS:

Want something, Mister?

ROSSI:

Yes, sir. The cadet from the Maritime Service School just came aboard.

JARVIS:

I'll see him.

ROSSI:

You've seen him.

Jarvis looks blankly at Rossi, then catches on.

JARVIS:

Parker!

(Rossi nods)

That Main Street sailor! I gave him a fitness report, sent him back to the Correspondence School -- now they wish him on me again.

(Rossi grins)

Wipe off the grin, Mister Rossi, and shift into your uniform. I told you an hour ago.

ROSSI:

Very well, sir.

Rossi turns to go. Jarvis suddenly softens.

JARVIS:

Joe... when are you going to get a ship like this yourself?

(Rossi shrugs)

You've got your master's license, you should have been on the bridge of your own ship a long time ago.

ROSSI:

Too much worryin' an' paper-work with your job, Skipper.

(he glances at desk)

I'd get tangled up in all that red tape, it'd choke me to death.

(CONTINUED)

154 (Cont. 1)

JARVIS:
You've got a wife now. You want
to think of her ---

ROSSI:
I got one anchor now -- That'll hold
me snug without bein' married to a
ship.

JARVIS:
Maybe you'll change your mind, Joe.

ROSSI:
If I did, you'd be the first to holler
that you can't get along without me --

Rossi opens door as Parker appears. Rossi motions him
in and exits.

PARKER:
Cadet Parker reporting for duty, Sir.

JARVIS:
It's the middle of the morning, Mr.
Parker. Did you oversleep?

PARKER:
No, sir. I was given no specific time
to report.

JARVIS:
Get out of those blues and stand by.

Parker turns to door, hesitates.

PARKER:
Where do I find the gunnery officer,
Sir?

JARVIS:
He's not on board yet. What do you
want with him?

PARKER:
I'm to report to him for assignment.
Those are my orders from the District
Inspector.

JARVIS:
District Inspector! I got a five
million dollar cargo and they turn my
ship into a kindergarten for cadets.
(seeing Parker is
about to answer)
That's all, Mr. Parker.

Parker exits, frightened.

Changes
"ACTION IN THE NORTH ATLANTIC"

10/7/42

76.

155. EXT. DECK OF "SEAWITCH" LONG SHOT

- showing the activity -- a boom swings around with a heavy crate dangling from its cable, forward on open hatch. In the battenning crew are O'Hara, Cherub, Pulaski, Abrams, Whitey, Sid and several A.B.'s. The chugging of the winch can be heard.

156. MED. SHOT EXT. DECK CHERUB AND PULASKI

CHERUB:

So this dame says to me, "What's that girl in San Diego got that I havon't got?" So I says to her, "Nothin' - but on her it looks good."

O'HARA:

(shouting)

So I says to you, "Shut up!" Come on, grab that line and get to work.

CHERUB:

O.K.! O.K.!

Cherub starts to work hitching the line into the battenning hooks together with the others. Whitey looks up.

WHITEY:

(tapping O'Hara's leg)

Hey, look what's coming on board!

The men look up.

ABRAMS:

A parade!

The men are standing now, all looking toward the gangway.

The Navy gun crew, some fifteen men, headed by Ensign Wright and followed in particular by sailors Ahearn, Goldberg and Cecil come down the gangway. Ensign Wright carries two suitcases and two of the sailors following him carry a locker trunk.

CHERUB:

(derisively)

Boy, look at them shoes shine!

(CONTINUED)

156(Cont.)

76a
10/7/42

Sid whistles the way a man would at a good looking blonde.

O'HARA;

Where's the band?

As the gun crew comes up to the seamen:

PULASKI:

(scanning the baggage,
and the neatly dressed
sailors)

Haven't you guys got the wrong ship?
This ain't no Concy Island Outing!

Ensign Wright does not risk his dignity with an answer.

ENSIGN WRIGHT:

(to his men)

At ease men, park your gear.

As Ensign Wright exits and the sailors drop their sea bags. The hoist has swung around.

O'HARA:

Look out, Admiral, you'd be nothin'
but a grease spot if that crate
dropped on you.

CHERUB:

(after due thought)

These guys ain't sailors. They're
dressed for a masquerade ball.

GOLDBERG:

Listen, you guys -- we're here to
protect you!

CHERUB:

(shaking his head)

Ain't that sweet! They're gonna
put us to bed every night.

O'HARA:

My mother told me there'd be nights
like that.

CECIL:

(sore)

These guys are pleading for trouble.

GOLDBERG:

(truculently, to seamen)

Are you!

(CONTINUED)

"ACTION IN THE NORTH ATLANTIC"

156 (Cont.1)

Rossi, on the bridge, has seen what is going on and he shouts down.

ROSSI:

(sharply)

Break it up!

As the crew turns, Rossi comes quickly down the bridge ladder.

ROSSI:

(sees the pile of
baggage)

What's all this gear adrift on
deck?

AHEARN:

We were ordered to wait here, sir!

ROSSI:

We're loading cargo. Get that junk
out of the way or I'll throw it in
the hold.

Ensign Wright enters the scene.

ENSIGN WRIGHT:

Just a minute - Ensign Wright,
commanding gun crew.

ROSSI:

(shaking hands)

Glad to have you on board, Mister
Wright. I'm Rossi - first mate.
Would you like to see the skipper?

ENSIGN WRIGHT:

I've seen him. Where do we bunk,
Mister?

ROSSI:

Fore and aft, in the gun crew's quarters.
(ordering two seamen)
Martin and Decker - take care of 'em!

The crew returns to their job of battening down the
hatches.

DISSOLVE TO:

156a. INT. PASSAGEWAY

Abrams comes along, HEARS a cat meowing, goes into
a cabin.

157. INT. CREW'S QUARTERS

as Abrams enters. A kitten has poked its head out of a box.

ABRAMS:

(as he picks up the cat)

Well... a stowaway.

Whitey, Richards, Pulaski and Cherub enter.

WHITEY:

Hey! What are you doin' with Peaches?

ABRAMS:

Peaches?

WHITEY:

Yeh - this is her kid sister, Peaches the Second. Cute, ain't she?

PULASKI:

You ain't gonna take that cat out to sea?

WHITEY:

Why not?

ABRAMS:

It's dangerous. She might get hurt. You oughta have more consideration for a dumb animal. You don't even let her make up her own mind - maybe she's got other plans.

CHERUB:

Aw, no - she's too young.

RICHARDS:

I can't figure you guys - worryin' about a cat gettin' hurt.

PULASKI:

You stick in the engine room where you belong.

ABRAMS:

Suppose we get torpedoed? Suppose we end up on another raft?

WHITEY:

Forget about it, Chips, she won't get hurt. You know that sayin' about a cat havin' nine lives.

PULASKI:

What proof you got she ain't used up eight?

(CONTINUED)

157 (Cont.)

Suddenly O'Hara pokes his head into the cabin.

O'HARA:

Okay, boys, stations for sailing.
Stop shootin' the breeze - get up
on deck!

(to Richards)

And you, Richards, down to the
engine room.

Richards exits.

PULASKI:

Where we headin' for, Boats?

O'HARA:

How do I know? - Capetown, Algiers,
Zanzibar --

(ocstatically)

Zanzibar.... Now, that's some town!

CHERUB:

Any dames there, Boats?

O'HARA:

If there ain't, I've made some awful
big mistakes.

As the men crowd towards the door -

DISSOLVE TO:

158. SERIES OF SHOTS

DAY

SHOWING getting under way of "Seawitch": Casting off

(CONTINUED)

158 (Cont.)

lines by familiar members of crew. Hand moving, Jarvi moving engine-room telegraph. McGonigle, the chief engineer, responding, with man at control board in engine room. Funnel with smoke pouring from it and whistle blowing. The ship against skyline of New York. Members of the crew at work. The receding skyline.

DISSOLVE TO:

159. LONG SHOT "SEAWITCH" AT SEA

QUICK DISSOLVE
TO:

160. INT. WHEELHOUSE

DAY

Whitey at wheel, Jarvis beside him

JARVIS:

-- She handles like a sloop.

DISSOLVE TO:

161. INT. CHART ROOM
CLOSE SHOT JARVIS

NIGHT

plotting course on Mercator's chart, calls over shoulder

JARVIS:

Mr. Rossi!

Rossi comes into scene.

JARVIS:

These are our orders, Mr. Rossi.
(points to chart)This is the Canadian port of assembly.
We pick up the convoy at that point.
Will you plot the course?

ROSSI:

Yes, Sir.

162. INSERT CHART OF THE NORTH ATLANTIC

Rossi's hands COME INTO SCENE using the parallel rule on the chart. Hand with pencil starts to plot course, moving directly to a Canadian port.

DISSOLVE TO:

163. LONG SHOT THE "SEAWITCH" IN F.G.

DAY

approaching the Canadian port.

Changes
"ACTION IN THE NORTH ATLANTIC"

10/26/42
79a.

163a. BRIDGE "SEAWITCH" ROSSI AND JARVIS

Rossi is looking over the side of the ship.

ROSSI:

Pilot coming over the rail, sir.
There's a Navy lieutenant with him.

JARVIS:

Have you sent a man to show him to
the bridge?

ROSSI:

All taken care of, sir.

163b. WIDER ANGLE

as the pilot and lieutenant come up onto the bridge.

PILOT JOHNSON:

(as he shakes hands
with Jarvis)

I'm Captain Johnson - pilot, sir.
I'll take her up to the anchorage.
(indicating Lieutenant)

This is Lieutenant McIntosh of the
Royal Canadian Navy.

JARVIS:

My name's Jarvis.
(indicating Rossi)
This is my first officer, Mr. Rossi.
She's all yours, Captain.

ROSSI:

(to Johnson)

How long will it take to get to our
anchorage?

JOHNSON:

We'll get through the nets and mine
fields in about forty-five minutes.
(indicating McIntosh)
Lieutenant McIntosh is here to give
you any information you might desire
regarding the convoy.

McINTOSH:

You're the last ship in, Captain Jarvis.
The Convoy Commander presents his com-
pliments and requests that you attend
the convoy conference. There'll be a
car waiting for you on the dock.

(CONTINUED)

163b (Cont.)

JARVIS:

A chin-fest, eh? Fine! I'll be
ready to go as soon as we anchor.
(then to Rossi)

Mr. Rossi, have the ship ready to
come to anchor and give the pilot
all assistance.

DISSOLVE TO:

164. LONG SHOT PORT

with ship approaching. Two vessels guard entrance to port and hold submarine nets in place.

165. LONG SHOT PLANES

coming out from port to check on approaching ship, circling over it.

DISSOLVE TO:

166. ENTRANCE TO HARBOR

as the SEAWITCH goes through the narrow opening between the vessels holding the submarine nets.

167. LONG SHOT "SEAWITCH"

coming into harbor, crowded with ships of all nations, a vast gray armada of tankers, freighters, transports, war craft of every type, from humble mine sweepers to mighty battle wagons.

168. BRIDGE ROSSI AND JARVIS

impressed as ship moves into harbor.

ROSSI:

That's somethin' you never seen
in your thirty years at sea.

JARVIS:

Mister, we're gonna live long enough
to sail 'em right into Bremen an'
Wilhelmshafen an' Hamburg!

DISSOLVE TO:

169. MONTAGE

Ships, flags and sailors of all nations. Flashes of the ships, combined with the flags floating proudly astern. The flags of the United States and Great Britain play a dominant part, but all the allied countries including Central and South America, and all of occupied Europe are represented. Through the flags snapping in the wind, we see sailors shouting greetings in all languages. NORWEGIAN: "Gratulerer! Dero greide det." RUSSIAN: "Amerikanski towariji, muo Russkie matrosue" priwetstwuem was." FRENCH: "Hallo! Comment ca va?" DUTCH: "Welkom in de haven!" GREEK: "Enti-yo! Enti-yo! Erchate! Lrchate! (to exevrame oti tha erche) LIMEY: ~ "Welcome, Mates." MEXICAN: "Como esta?" BRAZILIAN: (in Portuguese) "Como vai passando? Sejan ben zindos." CHINESE: (gives Chinese greeting. AMERICAN NEGRO: "Greetings, Brother!" DISSOLVE TO:

Changes
"ACTION IN THE NORTH ATLANTIC"

10/1/42
81.

170. EXT. SCHOOL BUILDING DAY

Two Canadian soldiers are on duty at the door of the building. Jarvis comes along street, stops at the door, approaches one of the Canadian soldiers.

JARVIS:

I was told to report here for a
convoy conference.

SOLDIER:

In here, sir.

Jarvis enters the door.

171. INT. SCHOOLROOM

showing table near door through which Jarvis enters.
Officers and yeomen at table. Jarvis takes out creden-
tials.

OFFICER:

Captain Jarvis...of the Seawitch...
(hands him slip of paper)
This is the number of your ship, sir.

JARVIS:

Thanks.

He takes the number. CAMERA PANS TO SHOW THE ROOM:
A raised platform with desk and blackboards at one end.
Sea captains of a dozen nationalities are sitting at
small desks or standing in groups talking. Ad lib
talk in all languages. Captain Ziemer in group in f.g.
He sees Jarvis and his face lights up.

ZIEMER:

(hand outstretched; eagerly,
with Dutch accent)
Captain Jarvis!

JARVIS:

Ziemer!
(as they shake hands)
Man, it's good to see you! I've
never forgotten that evening I had
with you and your wife in Rotterdam.

ZIEMER:

(suddenly grave)
Ja...dot was a long time ago, yes,
Captain? May, 1940...we sat in my
garden by the canal - you and I --
(after a pause, sadly)
- and my wife, with the children
playing beside her --

(CONTINUED)

171 (Cont.)

Jarvis senses in the way Ziemor talks that the fate of his wife and children are haunting him. He is touched. He shakes his head.

JARVIS:

I read what the Nazis did to Rotterdam.
(then reassuringly)
But don't give up hope. Somewhere
your family's safe.

ZIEMER:

(shaking his head; calmly)
No -- from my ship, in the harbor, I
look to the Zeelandstraat where my
house is -- and I see Stukas diving -
I see flames and smoke and ruin.
They are not safe.

JARVIS:

(coldly and intensely)
Some day we'll add this all up and
give them a reckoning.....

ZIEMER:

(quietly but with
increasing intensity)
Ja, dot we vill, Captain. Some day
we'll all learn to hate like I do -
and then we'll make the Nazis regret
they ever were Nazis!

JARVIS:

(regretfully)
It's too bad we have to have hate in
the world.

ZIEMER:

(brokenly)
Ja, it is too bad - but you learn it
when you lose your country, your
family -- your home...

(recovering himself -
pleasantly now)
Ah, there is Captain Lapriour and
Carpolis - Captain Jarvis, gentlemen.

CAMERA MOVES BACK to include other captains in SHOT,
as Ziemer and Jarvis greet a Frenchman and an elderly
Greek.

JARVIS:

(hand out to Carpolis)
Why, hello there, Carpolis!
(to Ziemer)

It's been four years since I've
seen this old Greek.

CARPOLIS:

By golly, yes! It was in Sumatra, huh?
(sincerely, continuing to
shake Jarvis' hands in
warmth)

171 (Cont.1)

CARPOLIS: (Cont.)

Is good to see you -- good. How
you be, Captain?

JARVIS:

Just fine. You still in command
of that old tub, the Doric?

CARPOLIS:

Sure, you bet.

(enthusiastically)

She's old tub but she's still
strong - like me.

At this, the four Captains laugh, and Jarvis turns to
Laprieur, extending his hand.

LAPRIEUR:

(taking it)

Captain Laprieur --

JARVIS:

Glad to know you, sir.

(nods to Laprieur

as he talks to Ziemer)

Frenchman, eh? We seem to've come
together from all over the world.

ZIEMER:

(firmly)

Ja! And we are all here for one
purpose.

He is interrupted by tapping of a gavel. They look in
that direction.

172. MED. SHOT DESK AND PLATFORM

OFFICER:

Gentlemen --

(as the Captains take
their places)

I wish to introduce the Convoy Com-
mander, who will preside at this
Conference.

(as Rear-Admiral enters)

Rear-Admiral Hartridge, United States
Navy.

Everyone rises.

HARTRIDGE:

Thank you, gentlemen. Please be
seated.

The Captains seat themselves.

(CONTINUED)

172 (Cont.)

HARTRIDGE:

Each of you has been given a slip of paper which contains the number of his ship. The ships of this Convoy, designated as Convoy Two-Eleven, will put to sea at the respective times marked in the sealed orders to be given you at the close of this meeting. You will also obtain your codes and ciphers and zig-zag plans from Lt. Commander Brown at the end of this meeting.

173. FLASHES OF CAPTAINS

They finger their pencils and notebooks with fumbling fingers; others stuff dead cigar butts in inkwells.

HARTRIDGE'S VOICE:

Immediately upon weighing anchor, each ship will display her number by means of a hoist of flags of the International Signal Code.

174. MED. SHOT

HARTRIDGE:

(continues)

You will proceed directly to the point of rendezvous, where you will assume your positions as shown on this diagram.

(points to diagram)

Our convoy is made up of seventy-three vessels, not including the Naval escort. In order to maintain your position, you have only to match your number with those of the ships around you. Let's select a number at random... Number twenty-eight...

A Captain rises, comes forward.

175. CLOSER ANGLE

showing diagram:

BASIC FORMATION

CONVOY NO. 211

00

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73							

(CONTINUED)

Hartridge points to the man's position.

HARTRIDGE:

The numbers of the ships abeam of you must be 27 and 29, and the numbers of ships forward and astern of you must be 18 and 38, respectively... Now, let's move to the other end of the line. Number twenty-one....

176. WIDER ANGLE

Carpolis raises his hand.

HARTRIDGE:

(pointing on board)

This is your position, Captain.

(to the group)

Your normal stations will be five hundred yards apart... My command will carry the signal number zero, zero - double O. She should be watched for signals at all times. Any questions, gentlemen?

Ziemer raises hand, rises.

HARTRIDGE:

Yes, Captain?

177. ANOTHER ANGLE

ZIEMER:

Do we use only flags for communication?

HARTRIDGE:

No, Captain, we use five means of communication: blinker light, rocket, whistle, flag, and, when practical, loudspeaker.

(emphatically)

But absolute radio silence must be maintained at all times.

As Ziemer sits down, Jarvis rises.

HARTRIDGE:

Yes, Captain?

JARVIS:

What means of communication do we use in case we lose contact with each other, or are forced to scatter?

(CONTINUED)

ALREADY SHOT

177 (Cont.)

HARTRIDGE:

None! In the event that we are forced to scatter, you will proceed to a new rendezvous, at a time and place indicated in your sealed orders. Any further questions?

(there is a pause; there are no questions; with special emphasis)

Your destination is the Russian port of Murmansk.....

178. FLASHES OF CAPTAINS' FACES

reacting to this.

HARTRIDGE'S VOICE:

I do not need to emphasize the hazards you are likely to encounter. You are aware of the efforts the enemy is making to cut this lifeline of allied supplies....

179. CLOSEUP HARTRIDGE

HARTRIDGE:

Most of us are strangers here. Our vessels fly the flags of many nations.
(firmly)

But we'll know each other better after this trip. Good luck and Godspeed!

(he smiles; simply)

See you in Murmansk.

DISSOLVE TO:

ALREADY SHOT

179a. DECK OF "SEAWITCH" CLOSE SHOT BOMBER DAY

as the crane gently drops the bomber to the deck and several members of the crew start to lash it in place. The CAMERA CRANES to the wing of the bridge where Rossi stands watching the activity on the deck. Jarvis joins him on the bridge.

JARVIS:

That must be the last of the load.

(CONTINUED)

179a (Cont.)

ROSSI:

Right, sir. Just as soon as we get that bomber lashed down, we're ready to go.

(as Jarvis is about to turn away)

By the way, Captain, can you tell me our destination?

JARVIS:

(smiling)

The orders are still sealed, Mister. I'll let you know when I open them.

ROSSI:

(half to himself)

If we were going to England, they'd fly that bomber across - so I guess we ain't going to England.

JARVIS:

Maybe not.

ROSSI:

We must be going a long way since they're letting a sailor deliver that bomber instead of a pilot.

JARVIS:

(laughing)

Mr. Rossi, you've had your sixty-four dollar question. No more shaft alley rumors.

ROSSI:

Right, sir. I'm going down on deck to see that the plane is properly lashed.

Jarvis nods, then calls after him:

JARVIS:

Have the mess boy bring me some coffee.

DISSOLVE TO:

180. FLAGSHIP CRUISER BRIDGE

DAY

(2ND UNIT) Commander and Lt. Commander Brown are in the f.g. A signalman and a striker are at the flag bags, and another signalman is alert near the blinker post. Hartridge is looking out over the convoy through his binoculars. Lt. Commander Brown has a signal book under his arm.

(CONTINUED)

180 (Cont.)

HARTRIDGE:
(turning to Lt. Com. Brown)
Make signal for departure, Brown.

LT. COM. BROWN:
(opening book)
Aye-aye, sir!
(sings out to signalmen)
Stand by your hoist!

(CONTINUED)

180 (Cont.)

CAMERA PANS with Lt. Com. Brown, as he sings out, to Signalmon. The signalman at the flag bag busily breaks out the flags and fastens them to the halyard. Already the blinker operator is flashing out his version of the signals.

SIGNALMAN:

Hit it!

The striker hoists up the signals and the flags flutter briskly in the wind.

181. MONTAGE

Other flags being raised in answer to signal. Superimposed on this are FLASHES of propellers moving, anchor-chains being raised, a hand moving to an engine-room telegraph, machinery beginning to turn. The flags DISSOLVE to SHOTS of the ships as they get under way.

DISSOLVE TO:

182. BRIDGE OF "SEAWITCH" JARVIS AND ROSSI

In b.g., Parker at signal hoist, raising flags in answer to signals. Rossi is casual in his manner, but Jarvis is occupied, sober, thoughtful, brooding.

ROSSI:

(looking off)

There's that Dutch ship abeam of us.
I don't know how she keeps afloat.

183. LONG SHOT DUTCH SHIP "ZUYDER ZEE"

- establishing her position abeam of the "SEAWITCH."
Rossi's speculation as to how she keeps from sinking is in good order, for the little ship has a war-pummeled, sea-battered appearance. Jarvis' voice comes OVER:

JARVIS' VOICE:

(seriously)

A great captain keeps her afloat,
Mister Rossi....

184. BRIDGE OF "SEAWITCH"

Jarvis continues, and Rossi looks to him, curious at the Captain's unusually serious manner.

(CONTINUED)

184 (Cont.)

ROSSI:

Yeh and that load of T.N.T. she's
carryin' is pretty near sinking
her. She's certainly loaded
way past her marks.

Jarvis and Rossi look toward the Dutch ship. Jarvis
gestures a greeting with his hand.

185. BRIDGE OF "ZUYDER ZEE" CLOSE SHOT ZIEMER

(2ND UNIT) Ziemer smiles as he catches Jarvis' greeting and return
it with almost the same quiet gesture.

186. LONG SHOT THE CONVOY DAY

(COSGROVE) Ships moving toward a dawn horizon.

187. LONG SHOT HUDSON BOMBERS

(COSGROVE) moving about the convoy.

188. LONG SHOT BIRD'S EYE VIEW CONVOY AT SEA

(COSGROVE) The convoy, cruiser in lead, destroyers moving around it

DISSOLVE TO:

188a. FULL SHOT BRIDGE JARVIS AND ROSSI

looking through binoculars. Parker enters.

PARKER:

The flag-ship is flying Code
Flags M-P-G-Q. Shall I decipher
that from the code book?

JARVIS:

Look it up immediately.

PARKER:

Aye-aye, sir!
(he exits)

ROSSI:

Our sealed orders opened up yet,
Captain?

JARVIS:

Ten minutes ago.

(CONTINUED)

188a (Cont.)

ROSSI:
Where we headed?

JARVIS:
Russia - port of Murmansk.

ROSSI:
(grimly)
Murmansk... This ain't gonna be
a pleasure cruise.

JARVIS:
It never has been.

ROSSI:
If we get this stuff to the
Russians, that's good enough
for me.

JARVIS:
That's right, Mister.

Parker enters scene.

JARVIS:
(to Parker)
What was the meaning of the signal,
Parker?

PARKER:
(reading from paper)
"Convoy formed. All ships to maintain
convoy speed and position."

JARVIS:
Acknowledge message received and
understood.

PARKER:
Aye-aye, sir.
(he exits)

JARVIS:
(taking brown envelope
out of his pocket)
Mr. Rossi, here's a detailed copy of
the convoy orders; make yourself
familiar with it.
(as Rossi examines orders)
Pass the word along to every officer
of our destination. There's no telling
what might happen to either one of us.

ROSSI:
Aye-aye, sir.

DISSOLVE TO:

Changes
"ACTION IN THE NORTH ATLANTIC"

10/15/42
88.

189. LONG SHOT CONVOY

NIGHT

There is a moon, showing the dark masses of the vessels crossing the silvery path of moonlight. The ships are completely blacked out.

190.-191.-192.- O M I T T E D

193. LONG SHOT DESTROYER

crossing path of moonlight, convoy in b.g. A tiny light visible in deck-house of one of the ships.

VOICE:

(of loudspeaker,
booming across water)

Number thirty-one... Porthole uncovered under your foc'sle head. Black it at once, or we'll machine-gun it.

Light disappears.

"ACTION IN THE NORTH ATLANTIC"

194. BRIDGE OF "SEAWITCH"

JARVIS:

(chuckles)

Reminds me of our air-raid warden
up in Connecticut.

DISSOLVE TO:

195. MONTAGE USING GLOBE AS B.G. FOR THE FOLLOWING:

- (a) Ships moving north.
- (b) Men on watch.
- (c) Jarvis, Rossi and Ensign Wright on bridge.
- (d) Parker shooting the sun, taking bearings,
receiving and sending signals by flag,
reporting to captain.
- (e) Gun crew teaching merchant crew how to
operate fore and aft guns.
- (f) Shot of merchant and gun crews loafing in
the sun, relaxing.
- (g) Gun crew cleaning fore and aft guns.
- (h) Gun crew sleeping on gun deck in sleeping bags.
- (i) Merchant seamen hoisting shells from deck
magazine to the gun tub.
- (j) Group of merchant crew washing deck down while
the gun crew laughs at them.

SUPERIMPOSE the convoy continuing north all the time.

DISSOLVE TO:

196. EXT. AFT GUN TURRET

PULASKI:

I don't see no subs.

PARKER:

It's gunnery practice.

ABRAMS:

This is a fine time to start
practicing!

PULASKI:

With them kids handling the gun, I'm
goin' to pick me out a good seat in
the lifeboat -- immediately!

(CONTINUED)

196 (Cont.)

ENSIGN:
Fifteen seconds! Very sloppy,
boys - very sloppy! -- Let's try
it again.
(to gun crew)
Carry on.

Gun crew starts going through maneuvers. Ensign walks
over to merchant seamen.

ENSIGN:
You men were detailed by the captain
to report here for gunnery practice.

PULASKI:
We're here, ain't we?

ENSIGN:
(continuing)
It's important for you fellows to
know how to operate this gun in the
event that some of my men are knocked
out in action.
(to Pulaski)
You stand by the loader's position.
(touching Abrams' arm)
Right here by the trainer.
(to Sid)
And you - watch the pointer.
(touches fourth
man's arm)
You're right here -- Keep your eye on
him. All right, boys, let's try it
again. Now you men watch closely.

The routine of loading the gun is repeated.

ENSIGN:
Check fire.

PULASKI:
What's so tough about that?

ENSIGN:
(as Pulaski bungles
the loading)
Mister, it took the Navy six months
to train these men.

PULASKI:
I could do it in a week!

GOLDBERG:
It'd take you a year!

(CONTINUED)

12/17/42
89b.

196 (Cont.1)

PULASKI:
Yeah?! Liston, Buster --

ENSIGN:
All right, Pulaski -- Would you
come here, please?

Business of operating gun.

ENSIGN:
Goldberg - I'm detailing you to
drill these men for an hour a day.

GOLDBERG:
It'll be a pleasure.
(as he takes over -
to Pulaski)
Hey, bud - what did you say your racket
was before you joined up?

PULASKI:
(disgruntled)
Ahhh!

ENSIGN:
(cutting in)
All right, men, let's try it again.

As the crew hustles to work -

DISSOLVE TO:

197. thru 204. OMITTED

205. LONG SHOT CONVOY AT NIGHT

DISSOLVE TO:

11/23/42
90 thru 94.

(ALREADY SHOT)

206-

207. INT. CORRIDOR

NIGHT

Rossi comes along corridor. The door of Parker's cabin is open. Rossi stops, looks in.

ROSSI:

Parker....

208. INT. PARKER'S CABIN

Parker, seated at desk studying, jumps to his feet nervously.

PARKER:

Yes, sir... Skipper want me, sir?

Rossi enters, smiles.

ROSSI:

No, I was just surprised to see you sitting up. You better turn in --

PARKER:

I was trying to, but I couldn't make it.

ROSSI:

(sympathetically)

These nights are killers, aren't they?

PARKER:

Yeah, I lie in my bunk with my clothes on and try to sleep, but every time the engine slows down, my heart speeds up...

(checks himself, embarrassed)

In time I think I can train myself to have an iron nerve, like you have...

(CONTINUED)

(ALREADY SHOT)

ROSSI:

Listen, kid...lemme tell you, my iron nerve is made of rubber -- and so is everybody else's. You can stretch it when you've got to -- People have a funny idea that bein' brave is not bein' scared... If you're not scared, there's nuthin' to be brave about... the big trick is how much scarin' you can take.

(looks at him appraisingly)

I wouldn't be surprised if you could take plenty.

Parker involuntarily looks at picture of a girl on his desk.

PARKER:

I hope so.

ROSSI:

(noticing his look)

Your girl?

PARKER:

Yes, sir.

Rossi picks up the picture.

209. INSERT PICTURE

of a charming girl in summer frock.

210. TWO SHOT PARKER AND ROSSI

ROSSI:

Nice lookin'. What's her name?

PARKER:

Emily Jordan. We want to get married, but we've got to wait till I get my third mate's papers.

ROSSI:

You're young enough to wait. How does she feel about your goin' to sea?

PARKER:

She doesn't feel good.

ROSSI:

(proud but embarrassed)

Same with my wife...

He takes the torn picture of Pearl from his pocketbook.

ROSSI:

Take a squint at this.

(CONTINUED)

210 (Cont.)

PARKER:

She looks swell..

ROSSI:

We didn't have time to get a real good picture taken...

(looks at picture,
thoughtfully)

It's a wonderful thing to know somebody is worryin' about you...at home...

PARKER:

You ever been to Kansas?

ROSSI:

No, It's got no deep-water port.

PARKER:

I keep thinking of the way Kansas smells.

ROSSI:

Bad?

PARKER:

No... wheat, and flowers and dust and cows. I'd never seen the sea till a year ago.

ROSSI:

What made you go in the merchant marine?

PARKER:

That's what I wanted to do even when I was a kid. I guess I've read everything written about ships - Dana, Conrad, Marryat.

ROSSI:

I haven't got around to readin' that stuff-- been too busy doin' it!

PARKER:

It seems to me like the toughest, most important job anybody can do--both for now and after the war--and there's a real future in it.

ROSSI:

(nods)

There's no job bigger'n this: No matter how many tanks and planes and guns you pile up, or how many men you got, it's no good unless the men got the stuff when they need it. It's our job to get it to them.

PARKER:

Gee, Mr. Rossi, when you have your own ship, I hope I'll have a chance to sail with you.

(CONTINUED)

210 (Cont.1)

ROSSI:

(shakes his head)

Guess I'd be too easy-going for a
Skipper, Parker...

(he looks at the desk)

Better forget about your studying and get
some sleep before you go on watch...Good-
night.

PARKER:

Goodnight, sir.

Rossi exits.

DISSOLVE TO:

211. LONG SHOT CONVOY

NIGHT

Fog is beginning to close in, heavy mist drifting
around the ships.

212. EXT. BRIDGE OF "SEAWITCH"

NIGHT

Jarvis and Rossi stand in damp fog which drifts across
the ship.

JARVIS:

Getting thicker every minute.

ROSSI:

If it gets much thicker, we'll have
to chop our way through it.

Parker enters scene.

PARKER:

You sent for me, sir?

JARVIS:

Take a man aft and rig the fog spar.

PARKER:

Aye, aye, sir.

He exits. Jarvis and Rossi continue to strain their
eyes, studying the white murky atmosphere.

213. LONG SHOT OF SHIPS

Moving slowly through fog, as it thickens.

214. STERN DECK OF "SEAWITCH"

Parker and Johnnie come into scene. Parker adjusts the coil of line. The two of them pick up the towing spar, a pontoon made of two spars seven feet long, designed to make a spray through the water.

PARKER:

Heave her over.

They drop the spar overhead and start to pay out the line.

215. TOWING SPAR ON SURFACE OF WATER

(COSGROVE) showing the ship moving in b.g. We see the stern of the ship and the slow churning of the propeller, as the spar drifts back.

216. BRIDGE AND WHEELHOUSE (SHOOTING FROM FORWARD DECK)

We see Rossi and Jarvis moving on the bridge. The fog thickens around them. A bell RINGS three times from the foc'sle head. A fog-muffled voice shouts back:

217. CLOSEUP CHERUB ON FOC'SLE HEAD

CHERUB:

Spa-a-ar dead ahead!

218. BRIDGE JARVIS

JARVIS:

(calling over his shoulder)
Spar dead ahead! Slow down five turns.

219. INT. WHEELHOUSE CLOSE SHOT ROSSI

ROSSI:

Aye-aye, sir.
(crosses to engine
room communication tube)
Take off speed. Slow down five turns.

220. INT. ENGINE ROOM CLOSE SHOT FIRST ENGINEER

as he sees the signal, moves lever. Behind him, we see the complex machinery of the engine room.

221. BRIDGE JARVIS AND ROSSI

We HEAR the sound of running feet, and Parker climbs up steps from deck, two steps at a time.

(CONTINUED)

221 (Cont.)

PARKER:

Our spar's gone, sir. Somebody bit
the line off less'n a ship's length
astern. We're rigging another.

JARVIS:

(barks at him angrily)
Get back where you belong.

PARKER:

I just wanted to report, sir.

JARVIS:

Next time send a message and don't
leave your station.

PARKER:

Very well, sir.

Parker hurries away.

JARVIS:

(mutters angrily)
Runs all over the ship like a monkey
in a cage.

ROSSI:

He's doing his best, Captain.

JARVIS:

You got to do everything for 'em but
button up their pants -- That tanker
will be climbing over our taffrail
before we can get another spar out.

Rossi, looking over rail, gives warning shout.

ROSSI:

Spar alongside.

JARVIS:

(shouts)
Hard left.

222. INT. WHEELHOUSE

Whitey at wheel. He turns it in answer to Jarvis' order.

WHITEY:

Hard left, sir.

223. EXT. BRIDGE TWO SHOT ROSSI AND JARVIS

peering over the side into the dark water.

224. SIDE OF SHIP

from Jarvis' and Rossi's angle, looking down from above. We see a track of white foam. The trailing spar makes a dull thud as it drags against the ship's plates. Then she slowly responds to her helm and the spar drifts away, the white track fades into darkness.

225. LONG SHOT BRIDGE

from forward, showing figures dimly seen in fog. A shout from starboard lookout.

VOICE:

(of lookout)

Ship two points on the port bow!

JARVIS:

(shouts as he runs to
other bridge wing)

Hard right!

226. INT. WHEELHOUSE

Whitey spinning the wheel.

WHITE:

(unconcerned)

Hard right, sir!

227. EXT. BRIDGE

Jarvis and Rossi moving along bridge wing, peering off.

ROSSI:

There she is.

Over their shoulders we can SEE the outline of a ship in the fog, her bow moving to cut across their bow.

228. LONG SHOT

Two ships moving together in the fog. It looks as if the crash were inevitable.

229. CLOSE SHOT ROSSI

at rail of bridge, with Jarvis in b.g.

ROSSI:

(shouts)

Wake up, you dumb sea going son of
a sailfish -- Are you dead or gone
blind?

230. EXT. BRIDGE OF "ZUYDER ZEE" CLOSEUP CAPT. ZIEMER
(2ND UNIT) shouting in Dutch to man at wheel.

231. BRIDGE OF "SEAWITCH"

WHITEY'S VOICE:
(sings out from wheelhouse)
Wheel's hard right. Ship swingin'
right all the time, sir.

JARVIS:
Check her.

WHITEY'S VOICE:
Check her, sir.

JARVIS:
It's the Zuyder Zee.

ROSSI:
If that package of T.N.T. ever rams
us, we're goin' up like a couple o'
Roman candles.

232. REVERSE ANGLE BRIDGE
(2ND UNIT) showing the tense faces of Ziemer and others.

233. LONG SHOT
(COSGROVE) as the ships turn sufficiently to avoid collision
by a few yards.

234. BRIDGE OF "ZUYDER ZEE"
(2ND UNIT) Ziemer smiles with relief, waves to men on bridge of
SEAWITCH, as they are lost in the white mist.

235. TWO SHOT JARVIS AND ROSSI
Jarvis waves to the disappearing ship.

ROSSI:
(grins)
We missed some nice fireworks.

Jarvis nods.

DISSOLVE TO:

236. LONG SHOT OF SEA
(COSGROVE) We see a solid bank of fog. Suddenly the cruiser cuts

(CONTINUED)

236 (Cont.)

out of bank into clear light. Destroyers, flanking cruiser and evidently leading convoy, come out at half-speed.

237. LONG SHOT A GROUP OF SHIPS (FREIGHTERS)

(COSGROVE) nose out of fog one after another.

238. FLYING BRIDGE OF "SEAWITCH" JARVIS AND ROSSI

Both wear binoculars, look exhausted. Whitey stolidly at wheel. Fog still heavy. Suddenly light grows, fog breaks. They are in the clear.

ROSSI:

(takes a deep breath)

Good to get that stinking fog out o' your lungs.

239. LONG SHOT CONVOY DESTROYERS IN F.G.

(COSGROVE) A number of ships have moved out of fog. Obviously the positions are very much confused.

240. BRIDGE OF DESTROYER CLOSE SHOT LIEUT. COMMANDER

(2ND UNIT)

LIEUTENANT COMMANDER:

(at loudspeaker)

Resume your positions as soon as possible.

241. LONG SHOT CONVOY

(COSGROVE)

LT. COMMANDER'S VOICE:

(as loudspeaker booms over water)

Slow ahead...Prepare to resume your positions...

242. BRIDGE OF "SEAWITCH" JARVIS AND ROSSI

JARVIS:

Check the numbers of these ships, Mr. Rossi.

ROSSI:

There's that old Dutch tub right abeam of us.

243. LONG SHOT

(COSGROVE) from Rossi's angle, showing the "ZUYDER ZEE".

244. PAN SHOT ROSSI IN F.G.

turns, holding binoculars, surveying convoy, showing scattered ships.

ROSSI:

They're all over the place -- looks like they gotta shuffle the pack an' deal over again.

Suddenly a terrific explosion shakes one ship on other side of convoy.

245. TWO SHOT ROSSI AND JARVIS

tense, reacting to the explosion.

JARVIS:

It's the Greek ship, the "Doric!"

246. LONG SHOT THE "DORIC"

(COSGROVE) showing effect of explosion, a gaping hole in side, ship beginning to sink, smoke pouring out of her.

247. FLASHES OF ACTIVITY ON SINKING "DORIC" (PROCESS)

(a) Process cuts showing effect of explosion in breakways.

(b)

CARPOLIS:

(shouting orders to mate -
in Greek)

Sound the emergency signal to break
out life rafts, abandon ship!

(c) Crew running to lifeboats.

248. CRUISER BRIDGE

(2ND UNIT) Admiral Hartridge and Lt. Commander Brown in f.g.
Behind them the signalmen wait orders.

HARTRIDGE:

(crisply to Brown)

Signal attack formation!

LT. COMMANDER BROWN:

(stepping to signalmen at
flag bags - singing out)

Emergency pennant-Dog-King!

The signalmen go into action, breaking out the proper flags, another signalman operating the blinkers.

249. SIGNALMAN ON BLINKERS

(2ND UNIT) working with blinkers, sending order. Behind him the flag signalman and the striker are hoisting the three signals.

250. INT. PILOT HOUSE DESTROYER BRIDGE (PROCESS)

Destroyer Lt. Commander, the Quartermaster, and an Ensign are in the pilot house. The Ensign is looking through binoculars at the flagship.

ENSIGN:

(still looking)

Emergency pennant, Dog-King.

(turning to Lt. Comm.)

That's the signal to attack sub with depth charges, sir.

LT. COMMANDER:

(to Quartermaster)

(2ND UNIT)

Right full rudder, Quartermaster!

QUARTERMASTER:

(spinning the wheel right)

Right full rudder, sir!

LT. COMMANDER:

(to Ensign)

Mister Sullivan - all engines ahead flank!

ENSIGN:

All engines ahead flank, sir!

Ensign Sullivan jumps to the port side of pilothouse to the Engine Room Telegraph (annunciator) and slams the telegraph handles down to Flank Speed.

251. LONG SHOT CONVOY

(COSGROVE) as destroyers begin circling the convoy to starboard, to the vicinity of the sinking ship.

252. LONG SHOT GREEK SHIP IN B.G.

(COSGROVE) settling fast. Other ships visible. Destroyers race across f.g., dropping depth charges.

253. MED. CLOSE SHOT

(COSGROVE) Depth charges being shot from depth charge projector, one charge at a time from each projector. (THIS IS NOT A "Y" GUN).

254. CRUISER BRIDGE HARDRIDGE AND LT. COMM. BROWN

(2ND UNIT)

HARTRIDGE:

Signal one-eight-four to search area to Northeast.

LT. COMM. BROWN:

Aye-aye, sir!

255. MED. CLOSE SHOT SIGNALMAN
(2ND UNIT) signalling with blinkers and running up flags.

HARTTRIDGE:
It may be a decoy. Main attack
may come from the other quarter.

256. EXPLOSION OF DEPTH BOMBS
(COSGROVE) Destroyer rushing across b.g., throwing depth charges.
We see huge geyser of water rise as bombs explode.

257. BRIDGE OF CRUISER (PROCESS)
(2ND UNIT) Signalmen rapidly running up signals.

258. BRIDGE OF "SEAWITCH"
PARKER:
(watching signals)
Signal for general alarm, sir.
JARVIS:
Wheelhouse!

259. INT. WHEELHOUSE WHITEY
WHITEY:
Here, sir.
JARVIS' VOICE:
Ring the General Alarm.
WHITEY:
Ring General Alarm, sir!

260. CLOSEUP SWITCH ON WALL OF WHEELHOUSE
as Whitey pulls switch. We HEAR warning clangor of bell

261. LONG SHOT FORWARD DECK "SEAWITCH" SHOOTING TOWARD
BRIDGE
Rossi, Jarvis, Sid on bridge, gun crew and seamen running to positions. Alarm bell continues. We HEAR boom of depth charges.

262. INT. CREW'S CABIN
Abrams sitting on edge of bunk staring stupidly at his feet, just awakened from sound sleep. Door to corridor is open and men are running along corridor. We HEAR constant ringing of alarm bell.

(CONTINUED)

PULASKI:

All hands on deck. We're being
attacked by subs.

CHERUB:

(in corridor, grumblingly)
You'd think them Nazis would wait
'til after breakfast.

ABRAMS:

(worried, studying his feet)
It's impossible. My corns don't hurt
at all.
(starts to put on his shirt)

263. FLYING BRIDGE OF "SEAWITCH"

In f.g. Ensign is adjusting earphones and headpiece
for contact with gun crew. Cecil has taken position at
one of machine guns on stern of bridge. We see smoke-
stack of ship; beyond it can be seen Jarvis and Rossi
on forward part of bridge. Parker climbs up ladder to
flying bridge, hurries to Ensign.

ENSIGN:

Parker... Stand by the flags.

PARKER:

Aye-aye, sir!
(he hurries to flag-hoist)

264. CLOSE SHOT ENSIGN

ENSIGN:

(speaking over
battle telephones)
Forward gun!

265. MED. SHOT FORWARD GUN DECK

Four men of gun crew are unlimbering the gun. O'Hara
and other seamen helping them bring up ammunition.
Ahearn in f.g. with battle telephones on.

AHEARN:

Forward gun, aye-aye!

266. FLYING BRIDGE CLOSE SHOT ENSIGN

ENSIGN:

(wearing battle tele-
phones; over phone)
Action Port! Train two-seven-oh;
load!

267. AFT GUN SHOWING STERN AND CHURNING WAKE OF SHIP (PROCESS)
Men are unlimbering the gun, similar to action on forward gun. Goldberg, who is the sight-setter and talker, has battle telephones on.

GOLDBERG:

After gun, aye-aye!
(pauses, listening;
turns to gun captain)
Action port! Train two-seven-oh;
load!

The trainer instantly goes into action, training gun to Port; the loading crew loads.

268. CRUISER BRIDGE HARTRIDGE AND LT. COMM. BROWN (PROCESS)

A lookout on bridge-wing sings out.

(2ND UNIT)

LOOKOUT:

Periscope, two points abaft the
port beam, sir!

HARTRIDGE:

(checking through binoculars -
to Lt. Comm. Brown)
Signal three-eleven sub's position....

LT. COMM. BROWN:

Aye-aye, sir!
(exits towards signal-
men at flag bags)

269. PERISCOPE

(COSGROVE) visible in water. Obviously a difficult target.

270. UNDER WATER SHOT SUBMARINE

(COSGROVE) The huge bulk of the submarine. Back of her at a lower depth, we see other subs lurking in wait.

271. INT. GERMAN SUBMARINE COMMANDER AT PERISCOPE

(2ND UNIT) The commander quickly checks into the periscope lens.

271a. SHOT THROUGH PERISCOPE (THIS WAS ORIGINALLY SC. 274)

SHOWING, over the commander's shoulder, what he sees:
(2ND UNIT) the convoy, and among them one particular ship, the
ZUYDER ZEE, on which the cross-lines center.

(CONTINUED)

271a (Cont.)

COMMANDER:

Kurs genau einhalten! Auf Tiefe
steuern! Torpedo klar zum Schuss!

(2ND UNIT)

OFFICER'S VOICE:

(over telephone)

Torpedo klar, zum Schuss, Herr
Kapitaen!

272. OMITTED

273. CLOSE SHOT COMMANDER AT PERISCOPE

He holds a cord, the end of which has a push button
mounted on it. His thumb is poised over the button.

COMMANDER:

(2ND UNIT) Langsam abdrehen! Acht Grad!

OFFICER'S VOICE:

(over telephone)

Zu Befehl, Herr Kapitaen!

Commander operates control lever which lowers periscope
with the whining sound of a motor. As periscope comes
down:

COMMANDER:

Achtung! - Feuer!

273a. UNDER WATER SHOT SUBMARINE TOWARD TORPEDO TUBES

(COSGROVE) A large churn of air comes gulping up from sub; the
streaking undersea flight of torpedo is marked in a line
of froth, cutting diagonally across shot.

274. THIS SCENE IS NOW SC. 271a.

275. SIDE OF "ZUYDER ZEE" (THIS SCENE IS CHANGED SO THAT
IT IS DUTCH SHIP INSTEAD OF GREEK SHIP)

(2ND UNIT) SHOWING Capt. Ziemer and sailor on lookout on bridge.
Lookout suddenly sees torpedo's wake, points excitedly.

275a. BRIDGE OF "ZUYDER ZEE" ZIEMER AND LOOKOUT (PROCESS)
The torpedo wake can be seen.

(2ND UNIT)

DUTCH LOOKOUT:

Kapitein! Kapitein!

Ziemer turns, looks in direction lookout is pointing.

(CONTINUED)

ZIEMER:

(barking out)

Torpedo gezien on bakboord steurend
op schip.

(steps to the lookout)

(2ND UNIT)

Scherm naar stuurboord! Gew Noot-
signaal - volle Kracht vooruit!

HELMSMAN'S VOICE:

(coming from pilot house)

Hard recht roer, mynheer.

Bells SOUND quickly, excitedly. The lookout is panic-
stricken as he sees torpedo wake approaching.

PILOT HOUSE OFFICER'S VOICE:

Maschine antwoord! Volle Kracht
vooruit, mynheer!

275b. TWO SHOT LOOKOUT AND ZIEMER

Ziemer is collected and calm as he gives another order.

(2ND UNIT)

ZIEMER:

Alarm signaal!

PILOT HOUSE OFFICER'S VOICE:

Ja--Mynheer!

Electric bell RINGS steadily with startling loudness.
Lookout's face shows hysterical, uncontrolled fear.

276. TORPEDO UNDER WATER SHOT

(COSGROVE) approaching CAMERA.

277. MED. SHOT BRIDGE "ZUYDER ZEE" ZIEMER AND LOOKOUT

Lookout cannot remove his eyes from approaching wake.

(2ND UNIT)

LOOKOUT:

(screaming)

We gaan d'r an!

277a. CLOSE SHOT ZIEMER AND LOOKOUT

(2ND UNIT) Ziemer, calm, patient, unafraid, holds lookout's arm.

ZIEMER:

Kom nou, jongen - kalm blijven...

The lookout looks at the Captain's face, and he is
calmed, but his eyes are staring.

278. BRIDGE OF "SEAWITCH" (PROCESS)

In b.g. the ZUYDER ZEE as the torpedo strikes her.

279. MED. SHOT "ZUYDER ZEE"

(COSGROVE) As the ZUYDER ZEE blows up, with a terrific roar, with a vast upheaval of steel and water and fire and smoke.

280. BRIDGE OF "SEAWITCH" JARVIS AND ROSSI

The violent concussion of the explosion knocks Rossi and Jarvis to floor of bridge deck. Rossi clambers up, looks off in direction of the ZUYDER ZEE.

ROSSI:

They nailed the Dutch ship!

Jarvis, reacting, rises too, shocked and grieved as he looks off in direction of Ziemer's ship. His hands seize bridge railing tight in a speechless, angry grip.

281. FORWARD DECK OF "SEAWITCH"

Great showers of debris, pieces of twisted steel and wood, etc., fall around seamen at battle stations.

282. FLASHES OF SEAMEN

Getting down on deck, getting behind winches, etc., to protect themselves from the falling objects.

283. LONG SHOT "SEAWITCH" IN F.G.

(COSGROVE) showing terrific rain of falling heavy objects, etc.

284. BRIDGE OF "SEAWITCH"

Jarvis and Rossi steady themselves amid the continued roar and splashing of falling wood and metal.

285. FORWARD DECK CLOSE SHOT

(COSGROVE) Flying boiler plates sever some of the lashing of the Hudson bomber.

286. CLOSER SHOT

(COSGROVE) Loose ends of rope dangling, debris littering deck. Hudson bomber and crated engines begin to shift.

287. BRIDGE JARVIS AND ROSSI

Jarvis looks down at forward deck where the bombers and crated engines are loose and shifting.

(CONTINUED)

287 (Cont.)

JARVIS:

The bomber on number three hatch has broken loose. Get some men and secure it.

ROSSI:

Ayo-ayo, sir!

Rossi runs down to forward deck. Jarvis looks off tensely to where the ZUYDER ZEE sailed only a moment ago.

288. FORWARD DECK

ROSSI:

(commandingly)

Gimme a hand here, Bos'n... Got a move on, you men, bear a hand - secure that bomber!

Pulaski, O'Hara, Chorub, Abrams and others work with Rossi, pushing the heavy crated engines into position.

PULASKI:

(looking off)

Looks like them Nazis are all around us.

ROSSI:

It's a wolf-pack attack.

In b.g. the gun on forward gun deck goes off with a roar.

O'HARA:

If we ever get to Murmansk, I'm gonna buy a barrel of vodka an' get stinkin' --

PULASKI:

Make it two barrels.

288a. LONG SHOT OF CONVOY (THIS WAS SC. 293)

(COSGROVE) showing ships in confusion. Another ship is struck.

288b. LONG SHOT DESTROYERS (THIS WAS SC. 295)

(COSGROVE) laying down a smoke screen, black smoke pouring out. In the f.g. a destroyer makes a sweep.

288c. ON DESTROYER

(COSGROVE) as she discharges depth charges into the sea.

288d. SHOT ON SEA

(COSGROVE) as depth charges go off and the sea comes up in an upheaval of water. A short distance away from the spouting water, a submarine is forced to the surface by the

(CONTINUED)

288d (Cont.)

undersea explosion. (It should be plain in this SHOT that the sub has not been damaged, but forced up).

289. MED. SHOT FLYING BRIDGE OF "SEAWITCH"
CLOSE ON ENSIGN WRIGHT

Down on the bridge Jarvis can be seen looking off tensely. He shouts up to Ensign Wright, pointing:

JARVIS:

Submarine off point forward of port beam.

Wright, his eyes ahead on sub which has been forced up by depth charge, speaks into battle telephone.

ENSIGN WRIGHT:

(clearly and calmly)

After gun - range one-five-double-oh - scale nine six. Commence firing.

290. MED. SHOT AFTER GUN

The crew is poised, ready to fire.

GOLDBERG:

(setting sights with battle telephones on)

Range one-five-double-oh - scale nine six - after gun set - Commence firing!

291. CLOSE SHOT OF GUN

GUN CAPTAIN:

Ready!

The gun is fired. Quickly it is reloaded, and fired again and again.

292. LONG SHOT "SEAWITCH"

(COSGROVE) Guns fore and aft, blazing.

292a. LONG SHOT SUBMARINE

(COSGROVE) The shot splashes, two at a time, straddling the sub but not hitting it, clearly indicating misses are seen about the sub. The submarine submerges. All we see here is its conning tower awash.

292b. FORWARD DECK "SEAWITCH"

The seamen are at the railing or paralyzed at their work, watching the action. When O'Hara sees the shots have missed, he rages.

O'HARA:
(shaking his fist)
Missed 'em! They missed 'em!
(burning)
Lemme at them guns, I'll knock that
sea louse off for sure!

ROSSI:
Take it easy! That's tough shooting!

PULASKI:
(looking off, excitedly)
Look!

They all turn, following Pulaski's look.

O'HARA:
Come on, Navy!

292c. LONG SHOT DESTROYER

(COSGROVE) as it sweeps around to where the sub has submerged, laying a pattern of depth charges over the spot.

293. (AT SC. 288c)

294. ELIMINATED

295. (AT SC. 288a)

296. ELIMINATED

297. (AT SC. 292c)

298. DEPTH CHARGE EXPLODING

(COSGROVE) The water surges up in a vast upheaval, but this time the submarine is caught in it, rising stern first, props turning clear from the water, mangled by the blast. There is another explosion. The submarine sinks.

299. ELIMINATED

300. BRIDGE OF FLAGSHIP CRUISER (PROCESS)
HARTRIDGE AND LT. COMM. BROWN

(2ND UNIT) Hartridge and Brown see the down-falling spray of water from the charge blast only a short distance away. A moment after its subsidence, Hartridge turns to Lt. Comm. Brown.

(CONTINUED)

300 (Cont.)

(2ND UNIT)

HARTRIDGE:

Give the order to disperse the
convoy, Brown.

LT. COMM. BROWN:

Aye-aye, sir.

(calling out to signalmen)

One pennant! Easy! Cast!

CAMERA PANS to signalmen.

SIGNALMAN:

(as he whips out the
flags, speaking quickly)

One pennant! Easy! Cast!

(he affixes the flags
to the halyard)

Hit it!

The striker raises the flags and they float up into
the wind. At the blinker post, the signalmen are
flashing out the signals.

301. "SEAWITCH" WHEELHOUSE

Outside, Parker can be seen at flag-hoist, looking off
with binoculars. Jarvis beside Whitoy at wheel. Roar
of battle, dull thud of depth charges, rattle of guns
continues.

ROSSI:

(comes into scene,
joining Jarvis)

All secure, sir!

Parker enters, crosses to Jarvis.

PARKER:

Flag ship has signals flying, sir,
ordering convoy to disperse.

JARVIS:

(curtly and swiftly -
to Whitoy)

Hard right.

WHITEY:

(spinning wheel at
once)

Hard right, sir!

JARVIS:

(to Rossi)

Ring full ahead, Mister Rossi!

ROSSI:

(operating telograph)

Full ahead, sir!

302. LONG SHOT CONVOY

(COSGROVE) A foreground of wreckage and destruction, with burning hulk of a freighter and a great deal of wreckage floating in water. In b.g. we see SEAWITCH start away from convoy, as other ships disperse in various directions. Battle continues.

303. FULL SHOT "SEAWITCH"

(COSGROVE) steaming toward CAMERA, full speed ahead. Battle raging in b.g. indicating she is cutting away from other ships.

304. MED. SHOT AT FORWARD GUN

Cecil is on lookout. Behind him the gun crew is at alert. Cecil points ahead, shouting wildly.

CECIL:

Torpedo - three points on starboard
bow - one thousand yards!

305. SHOT OF TORPEDO

(COSGROVE) moving through water directly toward bow of SEAWITCH.

306. BRIDGE OF "SEAWITCH" JARVIS AND ROSSI

Behind them in wheelhouse is Whitey at the helm. Jarvis hearing Cecil's shout, jumps right to starboard wing of bridge; stares off, tensely.

JARVIS:

(commanding)

Rudder amidships!

WHITEY'S VOICE:

(from wheelhouse)

Rudder amidships, sir!

307-308-309 - ELIMINATED

310. LONG SHOT FROM BOW OF "SEAWITCH"

(COSGROVE) showing torpedo approaching from starboard. It is apparent that the ship, if it does not turn quickly enough, will offer its starboard-side to the torpedo.

311. TORPEDO MOVING THROUGH WATER "SEAWITCH" IN B.G.

(COSGROVE) This is a surface shot, not actually showing the torpedo but only the frothing wake of its passage. The torpedo is heading for SEAWITCH. At this point it is not certain that the torpedo will miss the ship.

312. TWO SHOT O'HARA AND PULASKI
on forward deck, watching tensely.

PULASKI:
We're goin' sky-high!

O'HARA:
The old man don't think so!
(points up to the bridge)

313. BRIDGE CLOSE SHOT JARVIS

JARVIS:
(rushing to port wing
of bridge)
Meet her!

WHITEY'S VOICE:
Meet her, sir!

314. WIDER ANGLE BRIDGE

Everyone watching, waiting for the ship to be struck.

JARVIS:
(sharply)
Steady as you go!

WHITEY'S VOICE:
Steady, sir!

315. THE BOW OF "SEAWITCH"

(COSGROVE) cutting the water as torpedo comes within inches of bow.

316. CLOSEUP JARVIS AND ROSSI

anxiously watching over portside progress of torpedo.

317. BOW OF SHIP

(COSGROVE) as the torpedo runs alongside the SEAWITCH. It is
still not apparent that the torpedo will miss.

318. TWO SHOT O'HARA AND PULASKI

looking over portside. The torpedo wake can be easily
seen.

O'HARA:
(tipping his finger
to the torpedo)
Hi-ya, baby!

319. SIDE OF SHIP

(2ND UNIT) FLASHES of reactions of the crew, as the torpedo passes alongside. All anxious.

320. TWO SHOT ABRAMS AND CHERUB

ABRAMS:

(confidently)

What're you guys scared about?
It ain't gonna hit. Why, my corns
don't hurt a pinch!

CHERUB:

(terrified)

Stop talkin' and start prayin',
will yuh!

320a. STERN WAKE OF SHIP (THIS WAS SC. 322)

(COSGROVE) The torpedo wake slithers past ship, a close miss, and disappears into frothing wake of ship. Seamen can be seen watching anxiously. When it is obvious the torpedo has missed, a cheer roars up.

321. BRIDGE ROSSI AND PARKER

In f.g., Jarvis is still looking over portside of bridge. He turns around, smiling quietly.

PARKER:

(in admiration)

That was close, sir!

ROSSI:

We'll pick up the next one they send
at us and have tin fish for breakfast.

JARVIS:

(to Whitey at wheel)

Come left -- and steady up on two-nine-oh!

WHITEY'S VOICE:

(relieved now)

Come left - and steady up on two-nine-oh,
sir!

DISSOLVE TO:

322. (IS NOW AT SC. 320a)

323. OMITTED

324. LONG SHOT

(COSGROVE) Convoy and battle continuing in f.g. In b.g. we see the SEAWITCH zigzagging away at full speed.

325. ANOTHER ANGLE

(COSGROVE) "SEAWITCH" going away from us with full steam in zigzag course. In f.g. a periscope rises out of water near CAMERA. Periscope turns in direction of ship.

326. INT. GERMAN SUBMARINE

(2ND UNIT) We identify the submarine Commander as the same one shown in Sc. 338. He barks rapid orders in German.

NAZI COMMANDER:

Achtung! Kurs zweiundzwanzig Grad!
Volle Fahrt voraus!

327. SUBMARINE

(COSGROVE) Under water SHOT identifying the submarine as she makes a turn, starting in pursuit of the "SEAWITCH".

328. SURFACE OF WATER

(COSGROVE) "SEAWITCH" in b.g. As the periscope moves in the direction the escaping ship is taking -

DISSOLVE TO:

329. FULL SHOT "SEAWITCH" UNDER FULL STEAM

(COSGROVE) No other ship to be seen; she is sailing alone, on calm sea, under bare sky, with nothing on the horizon.

DISSOLVE TO:

330. LONG SHOT SHOWING DECK AND BRIDGE

The men are working on the forward deck.

ROSSI:

Step lively, get that cargo secured!
Come on, Abrams, got your tail up;
you're not parked in the bleachers.
And you, Pulaski, get the lead out of
your britches; this is no Bronx picnic.

(CONTINUED)

330 (Cont.)

PULASKI:

Aye-aye, sir.

(to boys)

Who's he think he is, Simon Legree!

331. FORWARD DECK

Seamen working on deck cargo, making everything ship-shape. Abrams is hammering some wooden supports into place. In b.g. Parker is working with other men getting out new lines and bringing them on deck. We also see gun crew on forward gun turret, cleaning gun, getting it ready for action if required.

ABRAMS:

(stops and looks down
at his feet in sandals)

Funny, now it's all over, my corns
is burning like a house afire.

PULASKI:

You got more sense in your feet than
your head. Your feet know we're in
trouble.

O'HARA:

What are you beefin' about now?

PULASKI:

What chance we got alone in the North
Atlantic? They can pick us off like
a duck in a barrel!

O'HARA:

Convoy's gonna get together again.

PULASKI:

Who says so?

O'HARA:

They got it all fixed. They got one
o' those things you got with dames --

PULASKI:

What things...?

O'HARA:

You know what you do wid dames --
a feller an' a girl -- aw, you know...

(he is trying to think of
it. Everybody looks at him.

He is searching for a word)

A guy an' a dame -- they ain't seen
each other an' they got together....

Aw -- you know the name for it!

(suddenly it comes to him
and he beams delightedly)

Rendezvous...

Everybody sighs with relief.

332. EXT. BRIDGE JARVIS AND ROSSI WHITEY AT WHEEL

JARVIS:

We ought to reach the point of rendezvous in three hours.

ROSSI:

Take a look at this, sir.

CAMERA PULLS BACK TO INCLUDE Jarvis, as he comes beside him, looks off through binoculars.

ROSSI:

Got it?

Jarvis nods.

333. LONG SHOT THROUGH BINOCULARS

(COSGROVE) showing the submarine, surfaced, coming swiftly through the water.

334. BRIDGE JARVIS AND ROSSI

They look at each other.

JARVIS:

She's coming fast!

ROSSI:

(fatalistically)

They're playing tag and we're it!

Jarvis turns sharply to Cherub at the wheel.

JARVIS:

We can't lead them to the rendezvous - we'd be exposing the whole convoy. Hard right, Quartermaster!

WHITEY:

Hard right, sir!

(sings out)

Rudder's hard right - ship swingin' right all the time, sir!

334a. PILOT HOUSE CLOSE ON WHITEY AT WHEEL

JARVIS' VOICE:

(over voice tube)

Steady up on twenty and mind your helm.

WHITEY:

Steady up on twenty and mind your helm, sir!

335. LONG SHOT "SEAWITCH"

(COSMOVE) showing the curving wake as she swings to the right.

336. MED. SHOT SUBMARINE

The commander is in the conning tower, observing the "SEAWITCH" through binoculars.

(2ND UNIT)

SUBMARINE COMMANDER:

(giving a sharp order)

Achtung! Kurs um vierundvierzig
Grad aendern! Volle Fahrt voraus!

We HEAR off voices repeating the Commander's orders.

337. OMITTED

338. LONG SHOT SUB

as it turns in circle following the course of ship.

DISSOLVE TO:

339. BRIDGE JARVIS AND ROSSI

Both are looking through glasses.

JARVIS:

Gaining on us.

ROSSI:

No doubt about it, sir.

They exchange a look, indicating the extreme seriousness of the situation.

JARVIS:

Have all the officers not on watch report immediately.

ROSSI:

Aye - aye - sir -

DISSOLVE TO:

340. INT. WHEEL HOUSE

Eight officers, including Rossi, Ensign Wright, McGonigle (the Chief Engineer) and others are gathered. Parker is also present. Jarvis addresses them gravely:

JARVIS:

Gentlemen -- a submarine has been following us for hours... I deliberately changed our course so as to lead them away from the convoy... It's now too late to rejoin our escort... We're on our own... You know what that means... Mister Wright, I hope you and your men get that chance you've been waiting for.

ENSIGN:

We're all set, Sir.

JARVIS:

Mister Rossi, have the crew stand by for any emergency.

(CONTINUED)

340 (Cont.)

ROSSI:

Aye- aye - sir,

JARVIS:

(turns to the Chief
Engineer)

Mister McGonigle, maybe you've
been keeping a couple of knots
up your sleeve for a rainy day --
well, this is a cloudburst!

McGONIGLE:

I'll try, Sir.

JARVIS:

We know how much the enemy wants
to sink this cargo. We're here
to see they don't do it. Our first
job is to lose that submarine. Our
next job is to beat our way to Mur-
mansk, and deliver the goods. With
God's help, we'll do it. That's
all, gentlemen.

As the gathering breaks up quietly -

DISSOLVE TO:

341. LONG SHOT "SEAWITCH"

silhouetted against deep gray sky, moving under full
steam.

342. INT. WHEELHOUSE

Jarvis at telephone.

JARVIS:

Can't you squeeze another half knot
out of her, Chief?

343. INT. ENGINE ROOM

McGonigle in f.g. at phone. In b.g. we see intense
activity, atmosphere of emergency, everybody doing his
job with consciousness of what it means.

McGONIGLE:

We're giving you everything we've
got, sir.

344. INT. WHEELHOUSE

as Jarvis goes out to bridge.

345. EXT. BRIDGE

Rossi looking off with binoculars, as Jarvis joins him.
Jarvis nods.

346. LONG SHOT SUBMARINE ON SURFACE

(COSGROVE) - moving swiftly through water. In b.g. we can see the "SEAWITCH." Sub has cut down the distance between the to a considerable extent.

347. STERN OF SHIP

Double lookouts on duty are Pulaski and Cherub. Gun crew on alert. Goldberg with battle telephones on.

348. TWO SHOT PULASKI AND CHERUB

Pulaski looks off thoughtfully.

PULASKI:

I wonder what them guys in the sub think about?

CHERUB:

They're Nazis - they don't think.

PULASKI:

(scornfully)

What're you givin' me! -- They're Nazis - they don't think!

(viciously)

You want to know what they're thinkin' about? - Us - this ship! They're thinkin' about knockin' us off!

349. ANOTHER PART OF DECK CLOSE SHOT O'HARA

O'HARA:

(thoughtfully)

D'you know what I'm gonna do when this thing is over? I'm gonna put an oar on my shoulder, an' start walkin' straight away from the sea... And the first place somebody asks me, "What's that on your shoulder?" - that's where I'm gonna park for the rest of my life.

350. EXT.BRIDGE JARVIS AND ROSSI

Ensign comes into scene.

(CONTINUED)

350 (Cont.)

ENSIGN WRIGHT:
You sent for me, sir?

JARVIS:
If we reduce our speed, he'd come into range. Do you think you could get him?

ENSIGN WRIGHT:
We might, sir.

ROSSI:
Captain, I wouldn't advise it. He'd have to come within two or three thousand yards before we could take a shot at him.

ENSIGN WRIGHT:
(to Jarvis)
That's correct, sir. And before he got that close to us, he might discharge a torpedo at us.

JARVIS:
(thoughtfully)
Yeh.

Three bells ring out. The three men stand quietly as the time is tolled in quick rings of two, then one.

JARVIS:
In another hour it'll be dark.

ROSSI:
(surveying the darkening sky)
It's gonna be a long night and a black one!

JARVIS:
At least something's with us...

As Jarvis paces the bridge -

DISSOLVE TO:

350a. LONG SHOT "SEAWITCH"

(COSGROVE) Heading against the setting sun, across the sea's long washing wastes.

350b. FULL SHOT SUBMARINE

(COSGROVE) in swift pursuit. The commander is in the conning tower, with his binoculars in his hands.

350c. EXT. DECK SUBMARINE

as the commander looks through his glasses, straining to see the "SEAWITCH" in the gathering darkness.

COMMANDER:

(in German)

(2nd UNIT)

More speed, officer. If we can gain a kilometer before dark, we can sink her with our gun.

As the commander continues to look through his glasses

DISSOLVE TO:

351. PROW OF SHIP

NIGHT

(COSGROVE) The night is completely black. We barely see the sharp outline of the prow and the phosphorescent glow of the water as it cuts through the calm sea.

352. BRIDGE

We can barely see the faces of the men in darkness. Jarvis stands by the wheel as Whitey is relieved of his post (TECHNICAL ADVICE for changing of post).

JARVIS:

(calls)

Mister Rossi.

Rossi emerges out of the darkness.

ROSSI:

Here, sir.

JARVIS:

I'll be in the chart room; have some coffee sent up.

ROSSI:

Yes, sir.

Jarvis exits from scene. Rossi moves up and down along the bridge.

353. MED. CLOSE SHOT PARKER ON WING OF BRIDGE

He is staring off into darkness. Rossi comes beside him. They are silent for a moment.

ROSSI:

I figure in about two hours they'll be abeam of us.

PARKER:

What happens then, sir?

ROSSI:

They smack us with a tin fish.

(he glances at him -
sees Parker is nervous)

Hang onto your pulse, kid!

Parker does not answer.

ROSSI:

I'll bet those Nazis are laughing up their swastikas. They've got us right by the anchors! So long as we run, they'll follow us. And if we stop, they'll nail us with their listening devices - if there's anything to listen to --

(he hesitates,
then abruptly)

Parker!

(Parker is startled)

Have the Chief Engineer report to the Captain in the Chart Room immediately!

PARKER:

(puzzled)

Aye-aye, sir.

He turns away.

DISSOLVE TO:

354. INT. CHART ROOM (ALREADY SHOT)

Jarvis is studying a chart. He looks up as Rossi enters.

ROSSI:

The Chief Engineer's on his way here. I asked him to report to you, sir.

(CONTINUED)

ALREADY SHOT

354 (Cont.)

JARVIS:

Why, Mister?

ROSSI:

We can't go on this way. We'll have a torpedo in our belly before the night's out.

JARVIS:

Right.

ROSSI:

They can't see us. But they can hear us.

JARVIS:

What about it?

ROSSI:

Suppose there's nothing to hear?

JARVIS:

You can't black out every sound on the ship.

ROSSI:

We've got to.

McGonigle enters.

McGONIGLE:

You sent for me, Sir?

ROSSI:

Mister, how quick can you secure every piece of machinery on the ship?

McGONIGLE:

Well, I don't know -- you see --

JARVIS:

(impatiently)

Can you do it, or can't you?

McGONIGLE:

No, sir. I have to keep a fuel pump operating and the water circulating.

ROSSI:

Suppose you stopped 'em, Mister?

McGONIGLE:

Then I can't answer for the safety of the ship.

(CONTINUED)

354 (Cont.1)

ROSSI:

Can you answer for her safety
if we get a torpedo broadside?

(turns to Jarvis
pleadingly)

It's worth taking the chance, Sir.

Jarvis, after a moment's thought, exits purposefully to
the bridge.

354a. BRIDGE

as Jarvis comes out, followed by Rossi and McGonigle.

JARVIS:

(after scanning the
pitch dark)

Quartermaster!

CHERUB:

Aye-aye, sir!

JARVIS:

Come left ninety degrees of course
and steady up on two nine zero.

CHERUB:

Come left ninety degrees of course
and steady up on two nine zero, sir.

Rossi and McGonigle look puzzled.

JARVIS:

We'll hold the ninety degree course
for five minutes, then signal for
stop.

(to McGonigle)

Prepare to black out every sound on
the ship, Chief.

McGONIGLE:

(doubtfully)

Aye-aye, sir.

JARVIS:

Maybe they'll pass us by, in the
dark.

ROSSI:

(elated)

We'll have her so quiet, they'll
think we're dead.

DISSOLVE TO:

10/15/42
126a.

355. MONTAGE OF SOUND-BLACKOUT

NIGHT

- showing telegraph RINGING, indicating REVERSE, then STOP; the steam engine stopping, its sound dying; fireman shutting off furnace burners, their roar fading; generator turbines being turned off, generator whine diminishing, then giving way to silence, lights dimming; valve being turned, and the sound of steam hissing, then dying out.

356. INT. WHEEL HOUSE

CLOSEUP

JARVIS

at telephone.

JARVIS:

Can't hear anything up here,
Mister.

357. INT. ENGINE ROOM CLOSEUP McGONIGLE

at telephone.

McGONIGLE:

(awe in his voice)

It's quiet as a church here, sir.

358. OMITTED.

359. EXT. BRIDGE

Jarvis and Parker are on the bridge, listening. The silent darkness presses in all about them. The SOUND of water washing against the ship, the sight of the ship swaying in the sea, the faint CREAK of cargo bracing are recorded. Rossi comes into scene.

ROSSI:

Everything secured and all quiet,
sir. All we've got to do is wait
now.

PARKER:

How long, sir?

JARVIS:

(sharply)

Quiet!

359a. POOP DECK

Several of the seamen are gathered here in a small, anxious group. One of them starts to talk, but Abrams stifles him before the man can get out much more than one word.

SEAMAN:

I don't like ---

ABRAMS:

(in a husky whisper)

Shut up!

Pulaski squeezes the seaman's arm until the other winces, but in silence. As the men, frozen into silence, look out over the dark and heaving sea, the CAMERA HOLDS for a moment.

DISSOLVE TO:

360. (MOVED TO 362a)

361. OMITTED.

362. SUBMARINE ON SURFACE

(COSGROVE) It is very dark now. The submarine is drifting slowly, phosphorescent light shimmering from the sea awash of it, its outline barely visible in the dark.

362a. INT. SUBMARINE AN OFFICER AT LISTENING DEVICES

He is puzzled, obviously cannot understand what has happened. The commander, previously established, stands beside him anxiously.

(2ND UNIT)

OFFICER:

Das Motorengeräusch ist verschwunden,
Herr Kapitaen. Das feindliche Schiff
ist entkommen.

COMMANDER:

~~Unmoeglich. Die Karle versuchen uns
hereinzulegen.~~

(giving an order)

Unterseeboot klar zum Auftauchen!

Commander gives terse order to silence machinery.

COMMANDER:

Motoren abstellen. Boot in
voelligen Ruhezustand versetzen.

Silence in the sub.

363-4. OMITTED.

364a. EXT. SUBMARINE

(2ND UNIT) Men climb out of the conning tower, to the sub deck.

365. CLOSER ANGLE ON SUBMARINE

(2ND UNIT) Commander and other officers on deck, peering into the darkness around them, listening for any sound.

366. LONG SHOT THE "SEAWITCH"

(COSGROVE) drifting in darkness. The only sound is the lapping of water against her sides. Her great bulk hardly visible in the night.

367. BRIDGE OF "SEAWITCH"

Dim figures in darkness. We can hear the sound of a

(CONTINUED)

367 (Cont.)

chain clanking. Jarvis calls in low voice.

JARVIS:

Mister Parker. Locate that chain
and secure it.

PARKER:

Aye, aye, sir.

We hear the SOUND of a loud laugh somewhere forward.

ROSSI:

(sharply to Parker)

Tell those monkeys to pipe down.

368. FORWARD DECK O'HARA AND ABRAMS

O'HARA:

(laughing)

I just thought o' somethin' good.
If I get kilt, my wives miss out on
the alimony.

Parker comes along deck.

PARKER:

Skipper wants you to keep quiet.

O'HARA:

Okay.

(he looks off
into darkness)

That sub ain't anywhere near us.
How's your corns, Chips?

ABRAMS:

I can't tell, my foot's asleep.

Pulaski comes into scene.

PULASKI:

What is this? Blind man's buff?

O'HARA:

Naw, post office, if the Nazis grab
you they give you a great big kiss
with a nice juicy torpedo --

The men laugh.

PARKER:

(sharply)

Pipe down!

Suddenly they are quiet; then the shrill meowing of
a cat is HEARD.

368A. DECK ANOTHER ANGLE WHITEY AND CHERUB

WHITEY:
(looking for kitten)
Here, Peaches.

CHERUB:
Tie a knot in that cat's neck!

WHITEY:
(picking up cat)
She don't need to worry about a sub.
She's got nine lives.

CHERUB:
Yeh - but we ain't.

369. CLOSE SHOT OF A CHAIN ON THE FORWARD DECK
(2ND UNIT) clanking melancholily.

370. DECK GROUP SHOT

O'HARA:
It's the anchor chain.

O'Hara and Parker start forward.

371. UNDER FOC'SLE HEAD

Parker and O'Hara climb below and secure the noisy chain. Now, in the silence, they stand erect and look off into the dark.

372. LONG SHOT NAZI SUBMARINE
(CCSGROVE) floating in darkness, with officers on deck looking off

373. GROUP SHOT SUBMARINE

(2ND UNIT) COMMANDER:
Motoren anwerfen! Kurs 19 Grad!
Halbe Fahrt voraus!

We HEAR the Diesel motors start, sub begins to move.
Commander and officers on deck of sub as she chugs along, peering into the night.

374. BRIDGE JARVIS AND ROSSI

Parker returns to scene.

PARKER:
All secured now, sir.

ROSSI:
(tensely)
Listen.

He moves to the rail, beckons Jarvis.

ROSSI:
(in whisper)
Hear it?

Far off, we can hear the exhaust of the Diesels. As they listen:

375. LONG SHOT OF SUB

IN DARKNESS

(COSGROVE) chugging slowly through the water, with the men on her deck.

376. BRIDGE JARVIS, ROSSI, PARKER

Chugging of sub can be distinctly heard now. They listen, afraid to breathe. Ensign enters.

ROSSI:
She's about abeam of us.

ENSIGN WRIGHT:
Sounds like she's half a mile away.

Rossi has no comment. He is listening hard, trying to locate the sub.

377. FORWARD DECK

Seamen at rail. Chugging of sub is louder now.

PULASKI:
(frightened)
My heart's poundin' so hard it's gonna bust right out of my chest.

CAMERA MOVES ALONG rail as seamen watch anxiously. One man crosses himself, another chews gum with increased tempo, etc.

378. LONG SHOT SUBMARINE

barely visible as it moves in darkness.

379. LONG SHOT "SEAWITCH"

barely visible, floating in darkness, water lapping against her hull. We hear the chugging of the submarine disappearing in distance.

380. BRIDGE

ROSSI:

(to Jarvis)

She's gone, Sir.

JARVIS:

We'll float until dawn. Then we'll get under way again.

DISSOLVE TO:

381. LONG SHOT "SEAWITCH"

DAWN

(COSGROVE) Behind the ship, we see the great fiery ball of the sun rising above the horizon. The sea is absolutely empty. The propeller starts to turn, and the ship begins to move, leaving a churning wake behind her.

DISSOLVE TO:

382. MED. CLOSE SHOT PULASKI IN THE CROW'S NEST DAY

High above the deck. He is heavily dressed as it is very cold. He sweeps the horizon with binoculars.

383. LONG SHOT SEA AND SKY FROM PULASKI'S ANGLE

The sea is calm, the sky overcast. Included in SCENE is bow of ship and forward gun -- crew nearby, ready to man gun.

384. MED. SHOT PULASKI IN THE CROW'S NEST

Ship's bell begins to SOUND and strikes eight as action proceeds. Pulaski lowers the glasses and glances below. In a moment Cherub comes INTO SCENE to relieve him.

(CONTINUED)

384 (Cont.)

PULASKI:

Am I glad to see you? Take over.

CHERUB:

Sure gettin' cold, ain't it?

PULASKI:

Wait till you're up here awhile --
you'll feel like a chunk of beef in
cold storage.

CHERUB:

What's doin'? Sighted anything?

PULASKI:

Nothin' much. I sighted land to the
south a couple of times -- 'way off.
Must be Norway. Oh, yes -- and a
couple o' times Ann Sheridan -- but
it was only a mirage!

(he starts down)

Me for hot java -- I'm froze.

DISSOLVE TO:

385. INT. MESS ROOM

(2ND UNIT) As Pulaski enters, members of the crew are drinking
coffee. Messmen are starting to serve breakfast.
Pulaski sits down sourly.

O'HARA:

Hello, Laughing Boy, what's so funny?

PULASKI:

Name somethin' I got to feel good about.

O'HARA:

It's a swell day; an' the old man
got the sub off our tail.

Denton, wearing his white cap and apron, appears at
door of galley. Whitey shouts.

WHITEY:

What you got for breakfast this
mornin', Slops?

DENTON:

(angrily)

I told you once, I tell you again. You
call me Slops -- I give you Slops.

PULASKI:

What else do you think you're given' us?

Messmen place huge plates of ham and eggs, country
sausages, buckwheat cakes, buttered toast on the table.
Denton leans over table angrily.

(CONTINUED)

385 (Cont.)

(2ND UNIT)

DENTON:

If you don't like it, don't eat it!

TONY:

Where I come from, we get pie for breakfast.

O'HARA:

Remember the last ship we was on, the old tanker?

PULASKI:

Sure I remember.

O'HARA:

What grub, huh! Old Caviar Jinks was the greatest sea cook that ever sailed.

DENTON:

There you go, always beatin' your gums about the last ship you was on.

Whitey has taken his cat from his pocket, and is feeding it canned milk in a saucer.

ABRAMS:

(taking a large helping of everything)

I can't understand it. I got a mean headache. Very seldom I have a headache.

O'HARA:

You shouldn't eat so much with a headache.

ABRAMS:

Why not? It don't go to my head....

DISSOLVE TO:

386. EXT. BRIDGE JARVIS AND ENSIGN DAY
as Parker comes up ladder.

ENSIGN WRIGHT:

Morning, Parker.

PARKER:

Morning, sir.

(to Jarvis)

Reporting for duty, sir.

Jarvis gives him a look, grunts.

JARVIS:

Stand by.

(CONTINUED)

386.(Cont.)

Ensign is at rail, listening intently.

ENSIGN WRIGHT:

Don't you hear something, sir?

JARVIS:

What is it?

ENSIGN WRIGHT:

I don't know, sir, I....

PARKER:

(excitedly)

It's planes.... You can hear the
motors --

JARVIS:

(angrily)

Quiet!....

Far away can be heard the SOUND of planes.

387. CROW'S NEST

Cherub sweeps sky toward east, with binoculars.

388. LONG SHOT CLOUDY SKY

(COSGROVE) We cannot see the planes, but we can hear the motors,
gradually becoming more distinct.

389. CROW'S NEST

CHERUB:

(into phone)

Unidentified planes, sir! Two
points abaft the starboard beam!

390. OUTSIDE WHEELHOUSE ROSSI AT PHONE

ROSSI:

Keep your eyes on 'em!

He hurries out of scene.

391. BRIDGE

Jarvis, Ensign and Parker searching the sky, as Rossi
enters.

ROSSI:

Unidentified planes... Two points
abaft the starboard beam, sir.

(CONTINUED)

391 (Cont.)

Jarvis hesitates a fraction of a second.

JARVIS:
Sound General Alarm.

ROSSI:
Yes, sir.

He turns away. Ensign is putting on head-phones.

ENSIGN: . .
(into phone)
General quarters! General quarters!

The general alarm sounds.

392. INT. MESS ROOM

(2ND UNIT) as the men rise, hurry toward door.

PULASKI:
Why don't they wait till after breakfast?
Whitey picks up kitten, puts it in his pocket.

393. FLASHES OF ACTION ALL OVER SHIP

- (a) Gun crew jumping to their guns.
- (b) Seamen hurrying out on deck, looking up at the sky.
- (c) O'Hara as he comes out on forward deck.

O'HARA:
(shouting)
Emergency stations..... Emergency
stations.

Through this, the monotonous threatening SOUND of the
airplane engines COMES CLOSER.

394. CLOSEUP ABRAMS

staring at sky, his mouth open in astonishment.

ABRAMS:
I have a headache! And look what
happens!

395. LONG SHOT

(COSGROVE) Ship begins to zigzag, sky is overcast, but there is
a rift in clouds directly above ship.

396. BRIDGE ROSSI AND PARKER
looking up at sky, tensely.

PARKER:
May be Russian planes coming out
to meet us.

ROSSI:
May be -- but that's Norway off to
starboard.

397. LONG SHOT SKY
(COSGROVE) Monotonous SOUND is close now. In the clouds, we see
silhouettes of planes, flying at six thousand feet.
Suddenly two planes come into the clear, directly above
ship.

398. CROW'S NEST
CHERUB:
(into phone)
Nazi planes....two.

399. BRIDGE ROSSI AT PHONE
ROSSI:
Get down out of there.

400. BRIDGE CLOSEUP ENSIGN
ENSIGN:
(into head-phone)
Anti-aircraft battery - track target!
Commence firing!

400A. QUICK FLASHES OF VARIOUS ANTI-AIRCRAFT GUNS
on gun decks fore and aft, and on Bridge, firing.

401. MED. SHOT "SEAWITCH"
(COSGROVE) She is straddled by a near-miss. Huge spouts of water
obscure her from view.

402. SIDE OF "SEAWITCH"
(COSGROVE) as bomb drops dangerously close.

403. FLASHES OF ANTI-AIRCRAFT GUNS

Firing, gun crew grim and determined.

404. NAZI PLANES

(COSGROVE) roaring across ship. Shells from anti-aircraft guns bursting around them. Tracer bullets in air.

405. BRIDGE ROSSI AND PARKER

In b.g. gun crew operating anti-aircraft guns. Rossi suddenly puts his hand to jaw with a groan of pain.

PARKER:

You hurt?

ROSSI:

Filling fell out of my tooth.

406. DECK

Seamen at their positions, as water from exploding bombs pour over deck. Cherub is climbing down from crow's nest.

407. BRIDGE

Jarvis with Quartermaster.

JARVIS:

Hard right, Quartermaster.

QUARTERMASTER:

Hard right, Sir.

He throws her over.

408. LONG SHOT "SEAWITCH"

(COSGROVE) zigzagging. As planes roar across her port after-quarter, and start to turn at distance of about a mile. Anti-aircraft shells and tracer bullets.

409. CLOSEUP ENSIGN WRIGHT

talking into battle telephone.

ENSIGN WRIGHT:

Check fire. Do not fire until they're in range.

410. FLASH OF GOLDBERG

talking to after machine gunners.

GOLDBERG:

Check fire. Don't waste ammunition
on those buzzards. Wait until they're
within range.

411. OMITTED.

412. FLASH OF AHEARN

wearing telephones.

AHEARN:

(to gun crew)

Check fire. Cut fuses to two. Standby!

The fuse setter cuts the fuses as ordered and the shell
is loaded. The gun crew is tense and waiting for the
attack.

413. INT. COCKPIT OF FIRST GERMAN BOMBER PILOT AND CO-PILOT

(2ND UNIT) The pilot gives the orders to attack.

PILOT:

Alles zum Angriff fertigmachen!

414. INT. BOMBARDIER STATION FIRST GERMAN BOMBER

(2ND UNIT) Over bombardier's back we see "SEAWITCH" coming bow on
her course slightly oblique across field of screen.
Bombardier works lever of bomb doors and replies to
pilot over phone.

BOMBARDIER:

Alles fertig.

415. FUSELAGE OF FIRST GERMAN BOMBER IN F.G.
SECOND GERMAN BOMBER IN B.G..

(2ND UNIT) We see bomb bays of both ships open.

416. LONG SHOT "SEAWITCH"

(COSGROVE) She is straddled by bombs. Her guns reply with every-
thing they've got.

416A. MED. SHOT OF FORWARD 3" 'AA' GUN

The gun is firing in rapid succession. The gun's crew
is working like a well-drilled machine.

416B. CLOSEUP OF MACHINE GUNNER AT 20 MM GUN
as he fires determinedly.

417. SECOND GERMAN BOMBER BOMBARDIER STATION
(2ND UNIT) A SHOT across his back, showing "SEAWITCH" in position.
He releases a bomb.

418. MED. SHOT "SEAWITCH"
(COSGROVE) A direct hit strikes the forward deck.

419. FORWARD DECK
The deck is rent asunder by force of the explosion.
Members of gun crew are thrown down and out of action.
A huge geyser rises, falls on deck.

420. BRIDGE
Terrific concussion has knocked down the men on the
bridge. But they get to their feet.

421. CLOSE SHOT ROSSI
gets to his feet, rushes toward one of the anti-aircraft
guns.

422. BRIDGE ANOTHER ANGLE
featuring one of the ANTI-AIRCRAFT GUNS. A gunner
leaps to it, raises it high, begins to fire again.
Rossi enters scene to help him.

423. SKY TWO GERMAN BOMBERS IN F.G.
(COSGROVE) Anti-aircraft shells bursting around them. Second
German bomber is hit. This is starboard plane, and
starboard motor is hit. Smoke pours from motor as it
wobbles and banks.

424. FLYING BRIDGE OF "SEAWITCH"

 ENSIGN WRIGHT:
 (a shout of triumph)
 That smacked him right in the
 Swastika!

425. FLASHES OF SEAMEN

They cheer and point toward the disabled plane.

426. LONG SHOT PLANES

(COSGROVE) The plane which has been hit has turned right, in direction of coast, and is losing altitude as smoke pours from it. The other plane banks sharply to left.

427. FORWARD DECK

(2ND UNIT) Fire has broken out following the bomb-hit. Men are bringing hoses to play water on it.

428. BRIDGE ROSSI IN F.G.

ROSSI:

Bos'n -- do you need help?

429. FORWARD DECK

O'Hara shouting up to Rossi on bridge.

O'HARA:

No, sir, fire's under control.

430. FLYING BRIDGE CLOSE SHOT ENSIGN WRIGHT

ENSIGN WRIGHT:

(into phone)

After gun! After gun!

CAMERA MOVES BACK to INCLUDE Parker in shot.

ENSIGN WRIGHT:

I can't raise 'em! -- The system's dead! Parker! Lay aft! Tell the machine gunners to hold their fire until the plane gets within range.

PARKER:

(as he exits past
Jarvis)

Aye - aye, sir!

JARVIS:

(encouragingly)

Step on it, boy!

431. FIRST GERMAN BOMBER
(COSGROVE) flying directly toward CAMERA, starting to go into a
dive bombing attack.

432. INT. FIRST GERMAN BOMBER COCKPIT
(2ND UNIT) Pilot giving orders. Below we see the "SEAWITCH" as
bomber dives toward her head-on.

PILOT:

Achtung! Fertig zum sturzflug!

433. FORWARD DECK OF "SEAWITCH"
(2ND UNIT) as machine guns see-saw across the decks with regularity
of a sewing machine. The men playing hose on fire,
jump for cover, getting behind deck cargo, windlasses,
etc.

434. OMITTED.

435. BRIDGE
as machine gun fire see-saws across it. Jarvis is
apparently hit. He clings to the rail for support,
stands his ground.

436. OMITTED.

437. DECK AMIDSHIPS
Parker running along it, dodging bullets, trying to
get to stern.

438. AFT GUN DECK
showing effect of machine gun fire. Two men fall, hit.
Goldberg is also hit, but doesn't fall. Pulaski dives
down behind protecting edge of turret, escapes fire.

439. LONG SHOT "SEAWITCH"
(COSGROVE) The plane has now roared-on over her stern and along
her wake.

440. BRIDGE ROSSI AND JARVIS

Rossi comes to him.

ROSSI:
You're hit. I'll get you below.

JARVIS:
I'm all right.

441. AFT GUN-DECK

Members of the crew are lying wounded or dead. Goldberg, propped up, is still trying to get the bridge. He is badly wounded. Pulaski is supporting him.

GOLDBERG:
(barely able to talk)
Can't raise nobody. Must be knocked out.

PULASKI:
Take it easy, pal. The guns are still going.

Parker rushes into scene. Stops as he sees the condition of the gun crew.

GOLDBERG:
How is it on the bridge, mister?

PARKER:
Telephone's out.

He hesitates, doesn't know quite what to do. Then he looks up.

442. THE SKY THE GERMAN BOMBER

(COSGROVE) completes the turn, comes back toward CAMERA and dives out of the bottom of the screen.

443. AFTER GUN-DECK PARKER, PULASKI AND GOLDBERG

They are looking up.

PULASKI:
Here he comes again -- spittin' --

PARKER:
We'll spit right back at him.

Parker leaps to anti-aircraft gun. Pulaski looks at him in astonishment, then leaps after him.

444. CLOSEUP GOLDBERG

He tries to speak, tries to shout instructions to Parker, but falls back unconscious.

445. TWO SHOT PARKER AND PULASKI AT ANTI-AIRCRAFT GUN

Parker takes over like a veteran.

PARKER:

Help me, Pulaski.... Turn that wheel....
the other way.... quick....

Parker begins to sight gun.

446. MED. SHOT "SEAWITCH"

(COSGROVE) The bomber is coming straight at ship mast high.

447. AFT GUN DECK REVERSE SHOT ACROSS THE GUN
SHOOTING DIRECTLY TOWARDS THE STERN

Bomber heading straight for CAMERA at low level.

448. INT. COCKPIT REVERSE SHOT ACROSS PILOT'S BACK

(2ND UNIT) Plane rushing toward stern of "Seawitch".

449. AFT GUN DECK REVERSE SHOT ACROSS PULASKI, PARKER
AND THE GUN

The plane is close and right in line with gun-sights.
Parker pulls the trigger and fires the gun again and
again, pouring 20 mm shells head-on into the plane.

450. THE BOMBER

(COSGROVE) The plane crumbles. The engine explodes. Part of the
plane is torn away. The bomber's left wing dips,
starts to trail in the water.

451. CLOSE SHOT PULASKI AND PARKER

They are smiling grimly still discharging shot into
plane -- then looks of dismay come into their faces.

452. AFT GUN DECK REVERSE SHOT ACROSS PULASKI AND
PARKER

The bomber looms closer. Pulaski and Parker try to save themselves. Pulaski gets away. But Parker hesitates -- then stumbles.

453. THE BOMBER

(COSGROVE) Her left wing starts to dig deeper into the water.

454. STERN OF THE "SEAWITCH"

(COSGROVE) The bomber smashes into the ship. The right wing and the motor are torn off. The bomber cartwheels off into the sea and explodes.

455. ANOTHER ANGLE

(2ND UNIT) Right wing knives across deck, pinning Parker against side of turret.

456. MED. SHOT EXT. AFT GUN TURRET PULASKI

He hesitates, then rushes back to gun turret.

457. MED. SHOT

Parker is pinned to the wall of the turret. Pulaski comes into scene, frantically tries to extricate Parker, who is unconscious. Parker's eyes open.

PULASKI:

(screams)

Somebody give me a hand!

Rossi rushes into scene. The two of them struggle to extricate Parker. Other men come into scene to help him. Rossi finally releases Parker.

458. TWO SHOT ROSSI AND PARKER

Rossi takes him in his arms. Parker opens his eyes, weakly.

PARKER:

Did we get 'em?

ROSSI:

You got 'em. Now take it easy -
you're gonna be ---

Parker smiles, then his eyes glaze. We see by Rossi's face that Parker has died.

DISSOLVE TO:

459. INT. JARVIS' CABIN. CLOSEUP ROSSI DAY

He is standing at a table with a clean sheet over it, washing his hands carefully. On table are various surgical instruments, etc. He is obviously preparing for an emergency operation.

CAMERA MOVES BACK to SHOW Jarvis in his bunk. O'Hara and Abrams stand beside Rossi ready to help.

JARVIS:

(weakly)

Joe!

Rossie crosses to him.

JARVIS:

What's the condition of the ship?

ROSSI:

The old girl's got her nose bashed in but she's afloat.

JARVIS:

Can we keep her afloat?

ROSSI:

(grins)

Got to; you're in no condition to swim.

JARVIS:

What about the men?

ROSSI:

We'll talk about that later.

(CONTINUED)

459 (Cont.)

JARVIS:
Parker?

ROSSI:
Dead.

Rossi turns back to his instruments. During the preceding, O'Hara has moved the table, with instruments, etc. near the bunk. Rossi turns to conceal his feeling.

ROSSI:
Chips, give me more light here.

Abrams arranges the light. O'Hara arranges instruments awkwardly.

ROSSI:
Look out... As a nurse, you're a great bos'n.

JARVIS:
(manages a sickly smile)
As a surgeon, you're a great first mate.

ROSSI:
Those Nazis planted a couple of slugs in you. We gotta get 'em out before they start sprouting.
(picking up instruments)

DISSOLVE TO:

460. CLOSEUP ROSSI'S FACE

Sweat pouring down his face, as he performs the operation. We see the movement of his shoulders as he operates. An unbearable groan from Jarvis. Rossi winces.

461. CLOSEUP O'HARA

Almost unable to bear the strain.

O'HARA:
Got the bullet, Sir?

462. CLOSEUP ROSSI

ROSSI:
One of 'em.

463. CLOSEUP JARVIS' FACE

contorted with pain. CAMERA PULLS BACK TO SHOW Abrams as he wipes Jarvis' face gently with a towel. Jarvis steels himself to bear it.

DISSOLVE TO:

464. INT. CAPTAIN'S CABIN

as Rossi finishes.

ROSSI:

You'll be all right now, Skipper.

Rossi turns away. Jarvis calls him weakly.

JARVIS:

Joe --

Rossi turns to him. Jarvis smiles.

JARVIS:

You're the Skipper from now on, Mister... Got a ship of your own after all.

ROSSI:

(gruffly)

She's yours -- but I'll take good care of her.

He turns away.

465. INT. CORRIDOR OUTSIDE CAPTAIN'S CABIN

Rossi meets the Ensign as he exits from the cabin.

ENSIGN:

How's the Captain?

ROSSI:

Pretty bad!

As they stand together, troubled.

DISSOLVE TO:

ALREADY SHOT

466. INT. PARKER'S CABIN

Pulaski is packing some of Parker's things into his bag that is lying on the bunk. Rossi enters.

ROSSI:

You got Parker's things packed yet?

PULASKI:

Almost finished, sir.

ROSSI:

We'll send 'em to his folks in Kansas when we get to the States.

PULASKI:

It ain't much for them to get back.

ROSSI:

(dismissing it)

Yeah...

PULASKI:

(handing stack of letters to Rossi)

What about these?

ROSSI:

(shuffles through letters)

They're all to his girl. He told me about her.

PULASKI:

(pointing at picture on desk)

That her?

(Rossi nods; Pulaski picks up unfinished letter from desk)

Here's one that ain't finished.

(hands letter to Rossi; as Rossi looks over letter)

I didn't mean to, Mr. Rossi, but I read it.

ROSSI:

That's okay.

(CONTINUED)

ALREADY SHOT

ALREADY SHOT

466 (Cont.)

PULASKI:

(groping)
It's got things in there - like where
he says he was so scared he couldn't
sleep at night -- That's the way we
all feel. Yeah, but he says it's
okay, he's got confidence in us -
the crew.

ROSSI:

He was a good kid.

PULASKI:

And I used to ride him.

ROSSI:

He would have made a fine officer.

PULASKI:

(looking at Parker's
textbooks)

You mean he had to read all these
books?

ROSSI:

You have to learn it one way or another.

PULASKI:

Mr. Rossi, would you mind if I borrowed
a couple of these?

ROSSI:

I'm sure Parker wouldn't mind...
Report on deck as soon as you get
all his gear stowed.

As Rossi starts out, Pulaski picks up one of Parker's
hats and looks at it intently. Rossi catches him
looking at it.

ROSSI:

(as he is about to
exit)

Maybe you'll wear one of those - some
day.

As Rossi exits and Pulaski continues to look at the
hat -

DISSOLVE TO:

ALREADY SHOT

469. LONG SHOT "SEAWITCH" DAY

There is activity on after deck, where men are assembling for the funeral service.

470. INT. JARVIS' CABIN JARVIS AND ROSSI

Jarvis in bunk, propping himself up, is looking through prayer book. He also has a Bible beside him.

JARVIS:

(indicating the place
in prayer book)

Here's the service... I've marked
the places for you to read.

ROSSI:

(takes book; quietly)

Thanks.

He turns to go.

471. AFTER DECK OF "SEAWITCH" DAY

The whole crew, including men from engine room, the Navy gun crew, and officers assembled on deck. Navy men are drawn up formally, with Ensign in front. Others are less formal, but there is a feeling of awe, and deep reverence even in the faces of the toughest. They have their caps in their hands. Rossi enters scene. Men step aside to let him move through their ranks.

472. TRUCKING SHOT WITH ROSSI

as he moves between men. We catch a glimpse of faces: O'Hara, Pulaski, Cherub and others. As the men in front of him move aside, we see the bodies draped with the American flag on the deck.

473. WIDER ANGLE

showing gun crew and officers. Rossi steps up on the hatch, a little above the crowd. He obviously is very

(CONTINUED)

473 (Cont.)

151.

much moved and disturbed as he opens the prayer book.
He coughs, and starts to read:

ROSSI:

Unto Almighty God we commend the
souls...

(he hesitates, squint-
ing at the small print)
of our brothers departed....
And we commend their bodies to the
deep.

474. INT. JARVIS' CABIN

Through open window we can hear Rossi's voice.

ROSSI'S VOICE:

Looking forward for the resurrection
of the body when the sea shall give
up its dead....

Jarvis painfully gets out of bed. Clinging to fur-
niture for support, he makes his way to door. --

475. AFTER DECK

ROSSI:

And the corruptible bodies shall be
changed....

He is deeply moved, finds it difficult to continue.

ROSSI:

And made like unto his glorious body...

Suddenly his voice chokes; he shuts the book, looking
around at the crowd.

476. MED. SHOT GROUP OF OFFICERS

Ensign, Chief Engineer and others. They look surprised,
worried at sudden change in Rossi.

477. CLOSEUP ROSSI

hesitates, eyes searching the crowd around him.

ROSSI:

I guess I shouldn't throw in my own
stuff when I'm reading the word of
God... But maybe God likes to hear
from guys like us -- Maybe we don't
talk to him enough...

He looks at men, as if seeking something in their
faces.

478. FLASHES FACES OF SEAMEN

CAMERA MOVES OVER FACES turned up to Rossi. Most of them are puzzled; some are frowning or shielding eyes to get a better look at him.

ROSSI'S VOICE:

I'm no preacher, an' I'm way off soundings when I stand up here before the Almighty to ask his mercy -- for the living an' the dead...

479. CLOSE SHOT DOOR TO CORRIDOR

Jarvis drags himself to door, stands there, listening.

ROSSI'S VOICE:

We may be layin' there tomorrow -- you or me -- an' somebody'll read from the book an' drop us in the North Atlantic...

480. ANOTHER ANGLE

Rossi looks toward flag-draped bodies.

ROSSI:

So what? In a way, there's nothin' special about them. They done the same as any of us, an' they'd laugh if you called 'em heroes...

481. CLOSEUP ROSSI

as he goes on, trying to find words, searching for the thing he feels so deeply that he can hardly say it.

ROSSI:

Seems like that's what makes 'em great, bein' just like any other American. Gunner's Mate, first class, Michael Ahearn...First Class Seaman Morris Goldberg...

He looks off toward the gun crew.

482. MED. SHOT ENSIGN AND GUN CREW

standing at attention, profoundly stirred.

ROSSI'S VOICE:

Members of the gun crew we're all proud of.

483. ANOTHER ANGLE

showing seamen looking off toward the gun crew appreciatively as Rossi's voice continues:

ROSSI'S VOICE:

Able Seaman Giovanni Rosetti... Oiler
Gus Anderson... Fireman Bill Jackson...

484. CLOSEUP JARVIS

listening, deeply moved.

485. CLOSEUP ROSSI

looking toward bodies, his voice choking a little.

ROSSI:

Cadet Ezra Parker.

486. MED. CLOSE SHOT

A FLASH of one of the bodies, wrapped in the stars and stripes.

ROSSI'S VOICE:

He came from Kansas. Never saw any
water but a mud-hole, but he hadda
go to sea --

487. ANOTHER ANGLE

Rossi and men looking up at him, as he continues:

ROSSI:

For Kansas, an' for America -- that's
why we're here, that's why we gotta
beat through to Murmansk -- so kids
can sleep safe in their beds in Kansas
an' Georgia an' Missouri --

The men are looking at him with a new sort of light and understanding in their eyes, feeling the warmth and truth of what he is saying.

ROSSI:

It's that kind of war -- yours an'
mine an' everybody's -- These men knew
it an' they're laying there proud in
the flag. They're dependin' on us --
an' people like us everywhere to go
on where they left off...

(he hesitates)

They can rest easy -- We're goin' on --

ALREADY SHOT

488. LONG SHOT

Rossi makes a gesture to the men, turns to the prayer book again.

ROSSI:

We commend their bodies to the deep...
and their immortal souls we commend to
merciful God.

The crowds stand reverently at attention as the bodies are dropped over the side. We cannot see the actual action of removing the flag as each body is released.

489. ANOTHER ANGLE

on men standing at attention. We HEAR a splash as one of the bodies is dropped.

490. CLOSEUP ROSSI

standing reverently at attention. Another splash HEARD offscene.

491. CLOSEUP JARVIS

reacting to this.

492. LONG SHOT THE "SEAWITCH"

showing officers and sailors as ceremony proceeds.

493. MED. SHOT AFTER DECK

Rossi in f.g. As the last of the bodies is dropped into the sea, Rossi starts toward ladder to the bridge.

DISSOLVE TO:

ALREADY SHOT

494. BRIDGE

It is a clear, windy day. Rossi scans the horizon with his glasses.

WHEELSMAN:

Old Mother Nature sure don't know
there's a war on.

(CONTINUED)

494 (Cont.)

ROSSI:
(dropping his glasses)
If this weather keeps up, those
Nazis'll be back. Wish we'd run
into some good, dirty, stinkin'
fog - that'd keep 'em away.

Ensign Wright enters.

ROSSI:
How's your forward gun, Mr. Wright?

WRIGHT:
In bad shape, but we're patching her
up. The ack-acks are okay.

ROSSI:
Keep workin' on that forward gun -
we might need it.

O'Hara and McGonigle enter.

ROSSI:
How's it below, Chief?

McGONIGLE:
Plates are none too good. Propellor
shaft's out of line.

ROSSI:
What's the best speed you can do?

McGONIGLE:
Less than half of what you've been
getting - about six knots.

ROSSI:
(shakes his head;
to O'Hara)
What about the deck-load, Boats?

O'HARA:
It can't take much more pounding.

McGONIGLE:
What are your plans, Mistor?

ROSSI:
Our orders are to proceed to Murmansk,
and that's where we're headin'.

McGONIGLE:
That's a bad lane to ask a crippled ship
to travel...
(after a pause)

(CONTINUED)

494 (Cont.1)

McGONIGLE: (Cont.)

Pardon the suggestion, but why don't we head for Scotland? We could pick up a convoy there. A trip to portition would be a pleasure cruise compared with what's before us.

ROSSI:

Those Nazis ain't gonna let up just because we're headin' for Scotland. We'll hold our course.

(to wheelsman)

Let her come right and steer eighty-five.

Rossi takes out a package of cigarettes, hands them around. O'Hara and McGonigle take one. O'Hara strikes a match.

WHEELSMAN:

Right to eighty-five, sir.

ROSSI:

(after O'Hara lights
his cigarette)

Don't worry, Mac, we'll get in.

O'Hara lights his own cigarette.

McGONIGLE:

(twinkle in his eye)

I hope so. I can't swim.

(O'Hara then offers him
a light from the same
match)

Another match, if you please.

ROSSI:

Superstitious?

McGONIGLE:

No, but I dinna like to tempt Providence.

As O'Hara lights another match for him, he and Rossi laugh as McGonigle goes out of scene.

DISSOLVE TO:

495. LONG SHOT A PERISCOPE

coming directly toward the CAMERA.

496. CLOSEUP A PERISCOPE

moving through the water.

497. INT. SUBMARINE

We identify Commander as the same who stalked the "SEAWITCH" in previous sequences. He looks through periscope.

498. LONG SHOT "SEAWITCH"

seen through periscope, as periscope turns to bring ship in focus.

499. INT. SUBMARINE

Commander barks rapid order.

COMMANDER:

Torpedo klar zum Schuss.

500. INT. SUBMARINE CLOSE SHOT AT TORPEDO TUBE

as men get torpedo ready.

AN OFFICER'S VOICE:

(repeating)

Torpedo klar zum Schuss.

501. INT. SUBMARINE

COMMANDER:

Feuert!

502. UNDERWATER SHOT OF SUBMARINE

as torpedo starts on its way.

503. LONG SHOT FORWARD DECK OF SHIP

showing Rossi and Ensign on flying bridge, Whitey at wheel. Pulaski on lookout in extreme bow of ship.

PULASKI:

(points, shouting wildly)

Torpedo!... Starboard beam.... torpedo! Two points off the starboard beam... Torpedo!

(CONTINUED)

"ACTION IN THE NORTH ATLANTIC"

503 (Cont.)

ROSSI:

(to Whitey)

Hard right -- jam 'em down, Quarter-master.

WHITEY:

(spinning wheel)

Hard right, Sir.

ENSIGN:

(shouts to men below)

Battle stations. Get to the forward gun.

Rossi and Ensign are at the rail, looking off.

504. SURFACE OF WATER

A hundred yards from the ship, the white streak of the torpedo clearly visible moving toward the ship.

505. LONG SHOT OF SHIP

Men can be seen on the decks, running to their positions. The torpedo strikes near the stern. There is a sickening shock, the splitting and rending of metal as the ship reels under the impact.

506. SIDE OF SHIP

showing gaping hole along the water line where the torpedo tore through the steel plates.

507. FORWARD DECK

Men thrown down by the force of the explosion. O'Hara and some of the others get to their feet.

508. BRIDGE ROSSI AND ENSIGN

clinging to the rail for support.

ROSSI:

(shouts to men on deck below)

Secure bulkheads. Break out a collision mat.

509. LONG SHOT FORWARD DECK

O'HARA:

(calls up to Rossi above)

Aye aye, Sir.

510. INT. JARVIS' CABIN CLOSE SHOT JARVIS IN BUNK

He raises himself, trying to get up. Outside we hear shouts, the noise of running feet. Jarvis sinks back, unable to rise.

511. FLYING BRIDGE

Rossi enters, goes to tube to Engine Room.

ROSSI:

Mr. McGonigle. What's the damage in the engine room?

512. INT. ENGINE ROOM CLOSE SHOT MCGONIGLE AT PHONE

We see men behind him and water beginning to come up along the floor. The engines are still operating.

MCGONIGLE:

Makin' water, Sir. We've started the bilge pumps. We can keep the water under control.

513. FLYING BRIDGE CLOSE SHOT ROSSI AT PHONE

ROSSI:

Keep pumping. We're closing the bulkheads!

(shouts off)

Get that collision mat over the side.

514. FORWARD DECK

O'Hara and others are working on collision mats.

O'HARA:

Doin' our best, sir!

515. SIDE OF SHIP

Second Mate Mason with other men, closing the bulkheads.

516. FLYING BRIDGE ROSSI AND ENSIGN

Ship is listing, deck at slight angle. O'Hara runs into scene. Rossi is purposeful, fully in command.

ROSSI:

What's the damage?

O'HARA:

She's got a hole in her big enough to drive a tank through. But we sealed it off, no immediate danger --

(CONTINUED)

516 (Cont.)

ROSSI:

Good!

ENSIGN WRIGHT:

Forward gun - Forward gun -- train your
gun starboard and prepare to fire!

Ensign Wright is at the machine gun, to starboard, helping the crew to train it off in the direction the sub is likely to be.

ROSSI:

Hold your fire, Mister Wright!

ENSIGN WRIGHT:

That sub's going to come up, and when
it does, we're gonna slug it.

ROSSI:

Do as I say. Hold your fire! Bos'n --
release the rafts, start lowerin' life
boats -- give order to abandon ship.

Both O'Hara and Ensign Wright look at Rossi as if he
had gone crazy.

O'HARA:

No need to do that, sir.

ROSSI:

There's no time for talk -- Get goin'.
(calls out)
Pulaski!

516a. ANOTHER SHOT BRIDGE OVER ROSSI'S SHOULDER

Pulaski on foredeck looks up at Rossi's voice.

PULASKI:

Yes sir?

ROSSI:

Get some men and spill some oil on the
foredeck and light it. Then stand by
with the hoses.

PULASKI:

(down on foredeck)

Light it, sir?

516b. ANOTHER SHOT BRIDGE MED. SHOT ROSSI

ROSSI:

Yeah, light it. I want a good big fire,
and I want it on the double.

PULASKI'S VOICE:

Aye, aye, sir!

ROSSI:

(into tube)

Send out a distress signal, and make it
sound hot! Tell 'em we're abandoning ship.

(CONTINUED)

516b (Cont.)

ROSSI: (Cont.)

(as Carley, the
operator, hesitates)

Hurry it up! Get it on the air before
that sub smacks another torpedo at us.

517 OMITTED

518. INT. RADIO SHACK

As Carley sends signal.

519. INT. SUBMARINE

Radio operator in f.g., apparently getting radio S.O.S.
call from the ship. In b.g. we see men getting ready
to fire another torpedo.

RADIO OPERATOR:

Herr-Kapitaen!

Commander comes beside him.

RADIO OPERATOR:

Die Feinde senden S.O.S. Hilferufe
aus. Sie verlassen das schiff.

COMMANDER:

Halt! Feuer einstellen!

We see the men stop as they are about to fire torpedo.

520. LONG SHOT "SEAWITCH" SEEN THROUGH THE PERISCOPE

We can see lifeboats swung out, apparent evidence of
panicky activity on her deck.

521. DECK OF "SEAWITCH"

O'Hara pulls the rope to release raft on sliding plat-
form and it slides into the sea.

522. ANOTHER ANGLE

Men piling into lifeboat and beginning to lower it.

523. DECK AMIDSHIPS

Abrams, Pulaski and some of the Navy crew run into scene
with buckets, and spill them onto the cargo. Then light
the fuel.

524. BRIDGE

Rossi looks off, black smoke begins to rise from decks.

525. INT. SUBMARINE

The Commander looking through periscope.

526. LONG SHOT "SEAWITCH" AS SEEN THROUGH PERISCOPE

Lifeboats being lowered, feverish activity of men apparently in panic on her decks. Smoke and flame rise from deck.

527. INT. SUBMARINE

COMMANDER:

(sharply)

Alles klar zum auftachen!

528. UNDERWATER SHOT

SHOWING submarine rising to surface.

529. EXT. BRIDGE OF SHIP* ROSSI AND ENSIGN

Rossi points off, smiles.

ROSSI:

She's surfacing!

530. LONG SHOT OF WATER

as periscope breaks surface.

531. INT. WHEELHOUSE

as Rossi enters, goes to telephone.

ROSSI:

Flood oil into the boiler fires.
I want a smoke screen.

532. INT. ENGINE ROOM CLOSEUP MCGONIGLE AT PHONE

MCGONIGLE:

We'll give it to you.
(he turns to men
near him)

Open Numbers Three-five and seven
oil valves.

533. CLOSE SHOT

Oil valves being opened, oil pouring into fires.

534. LONG SHOT

The submarine surfaces.

535. MED. SHOT "SEAWITCH"

still apparently in condition of a derelict, as she gets under way slowly, and black smoke pours out of the funnel, cascading down toward CAMERA.

536. BRIDGE ROSSI IN F.G. BACK TO CAMERA REVERSE SHOT

SHOWING submarine breaking surface, as smoke screen makes a black curtain between Rossi and the sub. Rossi pulls engine room telegraph to "Full Speed Ahead."

537. INT. ENGINE ROOM

McGonigle sees signal, moves levers. Men still standing at oil valves, allowing oil to pour into fires.

538. SUBMARINE

Men come out of gun-hatch and get ready to operate gun.

539. MED. SHOT INT. CONNING TOWER OF SUBMARINE

as Commander comes up.

540. LONG SHOT SHOWING SUBMARINE AND SHIP

as dense black smoke pours out of the funnel, so that the screen practically covers the ship. The ship is circling toward the sub and gaining headway.

541. BRIDGE ROSSI, ENSIGN AND WHITEY AT WHEEL

ROSSI:

(his voice tense with excitement, to Whitey)

Stand by. I'll take over.

(as he spins wheel hard right)

Now, you dirty, pig-nosed buzzard - let's see how you like this!

542. CLOSE SHOT DECK OF SUBMARINE

as the Commander and others realize the trap they have gotten into.

COMMANDER:

(shouts)

Achtung! Boot klar zum Tauchen.

They scramble for the conning tower.

543. CLOSE ANGLE ON CONNING TOWER

as the Commander gets in. Nazi officers and men start to follow.

544. DECK HATCH OF SUBMARINE

as officers and gun crew rush to get in, hatch cover slams shut in their faces.

545. MED. SHOT

as submarine starts her crash dive, the bow of the "SEAWITCH" plows through the smoke, smashing the U-boat amidships. There is a terrific roar and rending of plates as the bow slices through the undersea craft. CAMERA GOES UNDER WATER as the bow of the "SEAWITCH" cuts into beam of submarine. The sub rolls toward CAMERA. We see the bodies of the men washed off her deck, as she gushes oil, air and debris. CAMERA FOLLOWS THE SUB DOWN as she sinks to the bottom.

546. LONG SHOT "SEAWITCH"

coming out of the smoke screen toward the CAMERA. We see her scarred and battered bow, caved in grotesquely, but still seaworthy as she passes the CAMERA.

547. FORWARD DECK OF "SEAWITCH"

Seamen gathered on the deck. They look up toward Rossi on the bridge. A great cheer goes up from the men.

548. MED. CLOSE SHOT BRIDGE

Rossi looking down at the men. He waves, shouts with his usual tireless vitality.

(CONTINUED)

548. (Cont.)

ROSSI:

Get those lifeboats and rafts aboard.
I want everything ship-shape in half
an hour. Get a move on you. Do you
want to go into Murmansk lookin' like
a tramp?

549. LONG SHOT FROM ROSSI'S ANGLE ON BRIDGE

as the men set to work with enthusiasm.

550. CLOSE SHOT ROSSI

as he looks down, turns abruptly away from CAMERA.

551. INT. CORRIDOR

Outside Captain's cabin, as Rossi comes to the door
and enters.

552. INT. JARVIS' CABIN

Jarvis, in bed, looks off at Rossi furiously.

JARVIS:

What's goin' on here, Mister? Why
doesn't anyone report to me?

Rossi comes forward to the bunk.

ROSSI:

Had a little trouble with the Nazis.

JARVIS:

Seems like we got the worst of it.

553. CLOSE SHOT ROSSI

He grins.

ROSSI:

Steve -- remember when the old tank-
er burned and the Nazis rammed our
lifeboat? You swore you'd find 'em
an' slice 'em like a piece of cheese...

554. TWO SHOT JARVIS AND ROSSI

Jarvis looks at him, his face eager and bitter.

JARVIS:

I remember.

ROSSI:

I wish you'd been on the bridge to see it.

Jarvis looks at him, and a great light comes into his eyes.

DISSOLVE TO:

555. LONG SHOT ENTRANCE TO MURMANSK HARBOR DAY

showing the peninsula jutting out. The barren hills are spotted with snow. In the distance we see the battered ship approaching the harbor entrance.

556. CLOSER ANGLE THE "SEAWITCH"

as her battered prow moves past the CAMERA. Rossi, the Ensign and Mason on the bridge, with Tony at the wheel. Men on the deck are looking off eagerly, relief in their faces. Rossi says something to Mason, which we cannot hear and leaves the bridge.

557. INT. JARVIS' CABIN

Jarvis rises painfully from his bed, reaches for his pants. Slowly, painfully, he tries to get the pants on over his pajamas. But he cannot get them over his wounded leg. Rossi enters.

JARVIS:

(sharply, embarrassed)

I was going to send for you, Mr. Rossi.

558. CLOSEUP ROSSI

looking at him with quiet understanding.

ROSSI:

I know. You want to take your own ship into port.

559. WIDER ANGLE JARVIS IN F.G.

JARVIS:

(angrily)
Well, are you gonna stand there grinning, or are you gonna help me with my pants.

Rossi comes forward, starts to help him.

ROSSI:

You sure you can make it?

JARVIS:

I'll be on that bridge if Chips has built a frame to hold me up.

Rossi chuckles, continues to help him with the pants.

DISSOLVE TO:

560. EXT. BRIDGE

as Rossi half carries Jarvis to the bridge.

ENSIGN:

How are you, Sir?

JARVIS:

Nothing the matter with me. Could have been up all along.

His leg gives a twinge, and Rossi holds him up just in time. We HEAR SOUND OF APPROACHING PLANES, and they look off.

561. LONG SHOT FROM THEIR ANGLE

Soviet planes roaring out from the port.

562. LONG SHOT OF SHIP AND PLANES

circling over it.

563. BRIDGE ROSSI, JARVIS AND ENSIGN

looking up at planes.

ROSSI:

They look good, don't they?

JARVIS:

American made planes.

564. PLANES

roaring above, showing Soviet insignia on their wings.

Changes
"ACTION IN THE NORTH ATLANTIC"

565. PROW OF "SEAWITCH"

A group of seamen, Pulaski and others, looking up at the planes.

PULASKI:

They say them Russians is great fliers.

O'HARA:

(waving)

H'ya Baby.

They wave. CAMERA MOVES to Abrams and Whitey. Whitey pulls the kitten out of his pocket.

WHITEY:

Take a look, Peaches.

566. CLOSE SHOT RUSSIAN PLANES (2ND UNIT)

The aviators, youngsters with smiling faces, wave down at the ship below them.

567. TWO SHOT ABRAMS AND WHITEY

ABRAMS:

Maybe my son is here in Russia.
You can't tell.

568. BRIDGE OF "SEAWITCH" CLOSE SHOT JARVIS

looking up at planes, waving. He loses grip on railing, almost falls. Rossi comes beside him, supporting him.

JARVIS:

(crochety as usual)

Don't need any help, Mister. I'm
no invalid.

DISSOLVE TO:

569. MURMANSK HARBOR (2ND UNIT)

SHOWING the ships of the convoy, with the cruiser and destroyers, lying at anchor in the harbor. The b.g. is different, but the scene resembles the vast armada which we had seen earlier in the harbor at Halifax. The "SEAWITCH" is just moving through the harbor mouth.

570. MONTAGE (2ND UNIT)

FLASHES of flags floating on the ships, of the grizzled faces of the Captains as they wave. With this, we see sailors of all nationalities, waving as in the arrival of the ship at Halifax. NORWEGIAN: "Gratulerer! Der greide det." RUSSIAN: "Amerikanski towariji, muc Russkie matrosue priwetstwuem was." FRENCH: "Hallo. Comment ca va?" DUTCH: "Welkom in de haven!" AMERICAN NEGRO: "Greetings, Brothers!" GREEK "Enti-yo! Enti-yo! Erchate! Erchate!" LIMBY: "Welcom Mates." MEXICAN: "Como esta?" BRAZILIAN: "Como vai passando? Sejan ben zindos!" CHINESE: (gives Chinese greeting).

DISSOLVE TO:

571. BRIDGE OF COMMODORE SHIP HARTRIDGE AND LT.COMMANDER as "SEAWITCH" passes in b.g. (PROCESS) (2ND UNIT)

LT. COMMANDER:

It's a miracle.

HARTRIDGE:

That's not a miracle. It's American seamanship.

He waves a friendly informal greeting.

DISSOLVE TO:

572. EXT. DOCK AT MURMANSK

DAY

Dock lined with people as "SEAWITCH" eases in toward dock.

573. BRIDGE JARVIS, ROSSI AND ENSIGN

JARVIS:

(to the quarter-
master)

Back down.

CHERUB'S VOICE:

(off scene)

Back down, Sir.

JARVIS:

Put your heaving line on the dock.

(CONTINUED)

573 (Cont.)

ROSSI:
(at rail, shouts)
Put your heaving line on the dock.

574. CLOSEUP PULASKI

throwing heaving line.

575. CLOSEUP RUSSIAN GIRL (2ND UNIT)

in overalls, catching the line.

576. CLOSEUP CHERUE

throwing another heaving line.

577. DOCK

showing faces of Russians, men, women and children
lining the dock, waving as ship comes closer.

578. BRIDGE

Rossi waves, gives a grimace of pain, puts hand to jaw

ROSSI:
I wonder how these Russian dentists
are.

579. MOVING SHOT (2ND UNIT)

along dock, as the distance between dock and ship be-
comes less.

We see the faces of Russians lining the dock, and the
seamen along the edge of the ship. They are holding
out their hands to each other. The Russians shout and
cheer.

580. BRIDGE JARVIS AND ROSSI

JARVIS:
They're cheering for you, Mister.

ROSSI:
That's not for you or me -- that's
for the ship -- she deserves it --

Jarvis nods, turns to engine-room telegraph.

581. CLOSEUP ENGINE ROOM TELEGRAPH

as hand moves it to stop.

582. INT. ENGINE ROOM

as McGonigle takes the signal.

583. FLASH OF CHURNING PROPELLER AS IT STOPS (STOCK)

584. DOCK (2ND UNIT)

Russian girls in overalls fastening the heavy ropes
over the piles.

585. TWO SHOT O'HARA AND ABRAMS

at rail, looking off at the girls.

O'HARA:
This is the first time I ever
wanted to kiss a longshoreman.

CAMERA ZOOMS UP to Rossi and Jarvis on bridge.

JARVIS:
Mister, put out a bite on the in-
shore headline.

ROSSI:
(shouts)
A bite on the inshore headline.

(CONTINUED)

585 (Cont.)

JARVIS:
Double up and secure.

ROSSI:
(shouts)
Double up and secure.

586. DOCK (2ND UNIT)

As double lines are made fast, the crowd cheers the smiling men on ship.

587. BRIDGE JARVIS AND ROSSI

ROSSI:
Double up and secured, Sir.
They smile at one another.

FADE OUT.

THE END

"ACTION IN THE NORTH ATLANTIC"PICK-UP SHOT

WOLF PACK ATTACK

REAR GUN TURRET

Gun crew excited when they knock off the sub. Goldberg kisses the gun. Ahearn and other members slap each other on the back.