

WARNER BROS.

Present

"ONE WAY PASSAGE"

Story by Robert Lord

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Screen Play

by

Wilson Mizner  
and  
Joseph Jackson

---

Directed by

Tay Garnett

5/3/32

"ONE WAY PASSAGE"

FADE IN

after credits on the following poem,

"My candle burns at both ends;  
It will not last the night;  
But ah, my foes, and oh, my friends,  
It gives a lovely light."

Edna St. Vincent Millay.

DISSOLVE TO:

1. EXTERIOR STREET SCENE - WATER FRONT IN SHANGHAI

This is bizarre, Oriental, colorful. CAMERA MOVES down the street until it comes to the entrance to "The Bar of All Nations."

DISSOLVE TO:

2. INTERIOR BAR OF ALL NATIONS - CLOSEUP ON CIGARETTE

The cigarette is half-smoked and is standing on end on a badly burned white key of a piano. Over this we hear the introduction to a song being thumped out, and a man's right hand comes into scene as it hits notes in the treble clef.

The hand stops, picks up the cigarette and carries it out of scene, while the left hand continues to vamp the bass. Allowing time for the player to put the cigarette in his mouth, the right hand returns to scene and resumes playing.

Off scene a deep baritone voice begins to sing - "If I Had My Way."

VOICE SINGING:

"I'd like to make your golden dream come true, dear,  
If I only had my way,  
A paradise this world would seem to you, dear,  
If I only had my way.

CHORUS:

"If I had my way, dear, forever,  
There'd be a garden of roses for you and for me,  
A thousand and one things, dear,  
I would do just for you -  
Just for you, just for you.  
If I had my way we would never grow old,  
And sunshine I'd bring every day,  
You would reign all alone,  
Like a queen on a throne,  
If I had my way."

## 3. PAN SHOT

The CAMERA leaves the keys, passes the face of the piano player with the cigarette dangling from his lips, and comes to rest on -

## 4. CLOSEUP OF SINGER

This is a fat, American woman. (Jane Jones.) She sings - "If I Had My Way". As she comes to the chorus, CAMERA RETREATS and we see two fat men standing beside her. All three break into close "barrel house" harmony on the chorus of the song.

## 5. TRAVEL SHOT

The music continues to come through scenes as the CAMERA STARTS TO MOVE along the bar, disclosing a group of sailors - American, French, British and Japanese.

Behind the bar a couple of Oriental bartenders are shaking drinks. Along the mirror of the bar as the CAMERA CONTINUES TO TRAVEL, we see small flags representing the nationality of the groups clustered together at the bar. Ad lib, jumbled conversation in the various languages is heard as the CAMERA passes each group.

CAMERA CONTINUES TO TRAVEL along the bar which seems interminable. At the far end, we come to rest on -

## 6. A CLOSE SHOT - AMERICAN BARTENDER

He is a typical old-timer. (To be played by Wilson Mizner.) On either side of him stands an assistant, also American. Behind him is an American flag, larger than the flags we have seen before, and a display of American whiskey.

The American bartender is talking to someone across the bar and out of scene as he mixes an intricate drink with obvious skill and painstaking care.

In front of him are six or seven glasses of different sizes and shapes, ice in most of them, and two or three of them frosted. The last glass is an ordinary cocktail glass, also filled with ice.

The assistant has prepared a concoction of lemon peels, orange peels, sugar cubes, etc., in a little steel dish.

(CONTINUED)

6 (Cont.)

ASSISTANT BARTENDER:  
 (to Bartender)  
 Shall I light it now?

AMERICAN BARTENDER:  
 (looks at it - holds up hand)  
 Wait --  
 (takes sprig from under bar  
 and puts it in mixture)  
 Now.  
 (Assistant lights mixture)

AMERICAN BARTENDER:  
 (to customer - apologetically)  
 We haven't made one of these  
 since the Fourth of July ....  
 I was mixing one of these when  
 the 'quake' hit 'Frisco.....  
 Believe me, friend, I wouldn't  
 make one of these for a foreigner.

The bartender now takes the famous long-shank mixing spoon, and the mixing-glass and ice start to sing as the spoon revolves with unbelievable rapidity.

AMERICAN BARTENDER:  
 You can't break up good  
 liquor in a shaker.

He pours some juice from the lighted dish into a glass, then manages to use all the glasses in front of him.

Having frapped the drink to his complete satisfaction, the bartender sorts out the correct glass from a line of frozen ones in front of him, dips the rim of the glass into a saucer of bar sugar, then carefully pours the drink into a glass.

The man's hand comes into scene to pick up the drink, but the bartender stops him. With great uncton he produces a pecan on a toothpick which he carefully drops into the drink.

AMERICAN BARTENDER:  
 (watching the drink closely)  
 You got to give her a minute  
 for the oil to soak in.

The hand comes in again for the drink, but is again stopped with a gesture from the bartender as he produces a lemon peel. Holding it at least two feet above the glass, he squeezes it. Not quite satisfied, he gives it a final twist. He now moves the glass a full two inches across the bar toward the customer, saying -

(CONTINUED)

6 (Cont.1)

AMERICAN BARTENDER:

There you are, pardner --  
you'll tell your grand-  
children about that one.

As the hand picks up the drink, CAMERA FOLLOWS it up to the man's face, as we introduce Dan Hardesty, smiling in rapt anticipation as he inhales the aroma of the drink. Just as he moistens his lips with it and sighs in deep appreciation, he receives a sudden sharp jolt from behind, which causes him to spill the drink down his immaculate front. With a roar of anguish, he whirls -

DAN:

Why, you --!

7. CLOSE SHOT - ANOTHER ANGLE

As Dan finds himself face to face with Joan Ames. (Kay Francis) She is also slightly drenched with the cocktail and it is evident that the accident occurred while she herself was in the act of quaffing one.

8. CLOSEUP - AMERICAN BARTENDER

He nearly has a stroke of apoplexy when he sees the drink is spilled.

9. TWO SHOT - DAN AND JOAN

The anger on Dan's face gives way to an expression of wide-eyed admiration, and there is a long pause as each smiles warmly into the eyes of the other.

(NOTE: Through the ensuing scene, the strains of "If I Had My Way" come through, beautifully and sentimentally sung.)

JOAN:

Oh - I'm so sorry.

DAN:

Oh, I'm so glad.  
(they laugh)

JOAN:

(surveying the array  
of glasses)  
And such a wonderful drink,  
too.

(CONTINUED)

9 (Cont.)

DAN:  
A Paradise cocktail --  
(bending slightly  
toward her)  
-- Rather appropriate.

JOAN:  
Why - yes.  
(she smiles)

DAN:  
I see we have a few drops left.

JOAN:  
(she studies her glass  
with a fleeting sadness)  
A few drops - yes. Always the  
most precious.  
(smiling at him brightly)  
That's luck!

DAN:  
(simply)  
My name is Dan.

JOAN:  
(just as simply)  
Mine is Joan.

DAN:  
(extends his hand)  
Hello, Joan.

JOAN:  
(clasping his hand  
in a friendly fashion)  
Hello, Dan.

DAN:  
(gravely)  
Might we drink to our brief  
meeting?

JOAN:  
We should.--

There is sadness under her gaiety. This girl already senses that her life has but a little time to run. Her happiness is to be brief. She raises her glass to him - gallantly.

(CONTINUED)

9 (Cont.1)

JOAN:

-- So hail and farewell!

DAN:

It sounds too ruthless.

(their eyes shine hopefully.

The woman at the piano has  
switched her song to "Auf  
Wiedersehen")

-- Auf Wiedersehen!

(she nods and smiles)

JOAN:

(softly)

Auf Wiedersehen!

They drink. Suddenly he breaks his cocktail glass on the edge of the bar, his eyes never leaving hers. She smiles in understanding, then matching his mood, she breaks her own glass also, placing the stem so that it lies across the stem of his glass.

DAN:

And so --

(Dan bows as though  
to leave)

JOAN:

(sadly wistful - offering  
her hand. He takes it.

She hesitates - still

holding to his hand -

then asks like a timid child)

Oh, shall I introduce you to my  
friends?

DAN:

Luck allowed us a few drops of  
a Paradise cocktail --

JOAN:

-- and another might destroy the  
charm. You're right. We'll  
trust luck to come again.

DAN:

It must.

He gives her hand a final little shake and releases it. He tosses a coin on the bar, and, with a gay nod, walks toward the entrance. Her eyes follow him.

10.

WIDER ANGLE

We see that Joan is accompanied by a very swanky crowd, mostly men, English and American.

(CONTINUED)

10 (Cont.)

WOMAN FRIEND:

(to Joan)  
Known him long?

JOAN:

(half to herself)  
Ever so long.

WOMAN FRIEND:

Where?

JOAN:

(watching Dan)  
I didn't mean in person.

WOMAN FRIEND:

Better skip a few cocktails,  
darling.

## 11. INTERIOR ENTRANCE - BAR

As Dan reaches the entrance and moves through the swinging half-doors, he turns and looks back over the doors, which come to his shoulders. He tosses Joan a gay salute with his right hand.

## 12. GROUP SHOT

Taking in Joan's party with Joan in the f.g. She answers Dan's salute, then her attention is immediately drawn away from him by one of her companions, a very handsome fellow who seems a little jealous.

MAN:

(toasting Joan - to  
attract her attention)  
Bon voyage, Joan! -- May you  
soon come back to Shanghai!

JOAN:

(still watching the entrance)  
Thank you. I'm sorry I'm sailing.

## 13. CLOSEUP DAN - SHOOTING OVER SWINGING DOOR FROM INSIDE.

Dan stands grinning back at Joan, his right hand extended in the salute. Suddenly his expression freezes and his left hand also comes up above the door. Both hands are now in the air.

CAMERA PANS down Dan's side, disclosing a huge automatic pistol pressed against his ribs. CAMERA CONTINUES up the arm which holds the pistol and comes to rest on the bulldog face of Steve Burke. He speaks through his teeth -

STEVE:

It's been a long chase, Dan.

## 14. WIDER ANGLE

DAN:

(quietly)

Hello, Steve!

STEVE:

(grimly, ignoring the interruption)

A guy can't do what you done, and get away with it.

DAN:

You're right.

As he says this, he whirls swiftly, face to face with Steve, his left hand making a swift downward swing, strikes the automatic so that it flies out of Steve's hand and into the air. Dan crosses with his right, connecting solidly with Steve's jaw. Steve wobbles under the impact, but swiftly counters, and the two men disappear from view as they fall out of range of the camera in the street, behind the doors.

CUT TO:

## 15. DOLLY SHOT

As Steve and Dan fall into the street, on the curb, Steve on top. TRUCK SWIFTLY TO

## 16. INSERT STEVE'S AND DAN'S HANDS

As Steve places handcuffs on him. TRUCK BACK TO

## 17. CLOSEUP OF THE TWO

Dan grins, affably resigned.

DAN:

Okay, Steve -- you win!

They get to their feet, handcuffed together. A few passersby have stopped to look on.

STEVE:

(answers grimly)

I always win.

Dan indicates the onlookers with distaste, and Steve nods understandingly. They pull their coat sleeves down over the handcuffs, hiding them as well as possible. TRUCK WITH THEM, as they move on down the street.

STEVE:

(continues)

Smart guy, you should have knew better than to try that on me.

Dan's attitude is now complacent and conciliatory as they walk along. Obviously he has given up all intention of trying to escape. Steve's hardness in his attitude toward Dan is over-emphasized to the extent it suggests a rather sympathetic feeling toward him.

STEVE:

And don't try another break, or I'll blow you in two! I'd just as leave deliver you in a basket.

DAN:

Not a chance.

STEVE:

Just make one false move -- go on -- just one.

DAN:

I'm tame.... Now what?

STEVE:

The boat - and then San Quentin.

DAN:

Can I get my clothes, Steve;

STEVE:

They're on the boat.

(a look from Dan)

... Just before I came to collect you.

(CONTINUED)

17 (Cont.)

DAN:  
Considerate.

STEVE:  
Yeah! I don't think you'll  
find anything I've overlooked.

DAN:  
Baby, you sure stuck to my  
tail.

They walk for a while in silence. Dan walks close to Steve and holds his hand so that the cuffs cannot be seen. Dan pulls sleeve down over cuff. Steve smiles gloatingly at him.

STEVE:  
You never heard of Steve  
Burke doggin' it, did you?

DAN:  
You're a wonder, but I  
thought I'd ditched you  
sure back there in Berlin.

STEVE:  
When I left Frisco, the  
Chief says to me, 'Steve,  
don't come back alone!  
(he swells with  
pardonable pride)  
And he knew I wouldn't.

Steve comes to a stop as his glance goes into the open front of an Oriental bazaar.

STEVE:  
I'm a son-of-a-sea cow!

In the front of the shop is a sign reading in two or three languages. The top one reads - "Jenuwine Amerikan cloks sold hear".

Following Steve's glance, we see -

18. INTERIOR BAZAAR

Skippy, (Frank McHugh), who is obviously drunk, points to a knick-knack on the shelf and asks to see it. As the bazaar keeper turns his back, Skippy quickly snatches a dollar alarm clock from the counter and whips it under his coat, holding it in place with his elbow.

(CONTINUED)

18 (Cont.)

He starts to stagger from the place, takes two steps and is arrested by the sudden loud clanging of the clock's alarm. The bazaar keeper looks around suspiciously. Without a word, Skippy reaches under his coat and replaces the clock on the counter with a weak and apologetic -

SKIPPY:

(to bazaar keeper)

I don't like the tone.

The alarm continues to ring despite the efforts of the bazaar keeper, who has returned to the counter. Skippy moves to the sidewalk, CAMERA FOLLOWING HIM as he comes face to face with Steve and Dan. Despite his own troubles, Dan cannot restrain a smile. Steve is glowering darkly -

STEVE:

(angrily)

Well, if it ain't the light-fingered Skippy! So this is your hide-out! Shanghai must be pretty soft!

SKIPPY:

(with an annoying smile)

I like it fine.

STEVE:

You better walk around the U. S. A. of America like it was a swamp!

SKIPPY:

(to Dan)

It's getting so a gent can't go no-wheres today, without bumping into all sorts of people.

STEVE:

Butte wants you -- Detroit wants you -- Sacramento wants you --

SKIPPY:

Wanted everywhere -- welcome no place -- I'm just a traveler.

Dan pulls aside slightly, revealing the cuffs to Skippy. This sobers him up and he becomes serious.

SKIPPY:

(shocked)

That's tough!

(CONTINUED)

18 (Cont.1)

DAN:  
 (shrugs)  
 One can't win all the time,  
 Skippy.

STEVE:  
 (roughly pulling Dan)  
 Come on!

DAN:  
 (sticking out his  
 left hand to Skippy)  
 Good luck, Skippy.

SKIPPY:  
 Anything I can do for you here?

DAN:  
 (shaking head)  
 Thanks.

19. WIDER ANGLE

Steve starts dragging Dan down the street.

SKIPPY:  
 (calling after Steve)  
 So long, Flatfoot.... Tell those  
 bulls I'm an alien.  
 (Steve glares back at him)  
 Hah! Hah! Hah!

DISSOLVE TO:

20. RAIL OF SHIP - LONG SHOT

The ship is along side the pier. Dan and Steve move  
 in and stop, leaning against the rail, their backs to  
 the water on the seaward side.

21. CLOSE SHOT - DAN AND STEVE AT RAIL

They are both wiping perspiration from their faces.  
 It is very hot.

DAN:  
 That stateroom was like a Turkish  
 bath. Thanks for bringing me  
 out of it.

(CONTINUED)

21 (Cont.)

STEVE:  
 (gruffly)  
 I couldn't stand it myself!

DAN:  
 Thanks anyhow...

Dan gives a furtive look up and down the ship.

22. MEDIUM SHOT OF DECK - FROM DAN'S ANGLE

It is practically deserted, everyone being on the pier side of the ship.

23. CLOSE SHOT - DAN AND STEVE

DAN:  
 How long the cuffs?

STEVE:  
 (emphatically)  
 I'm taking no chances. They broke five of my pals when you escaped!

DAN:  
 (always conciliatory)  
 That isn't right -- they did all they could -- they were shooting at me for three blocks. Unlucky that's all -- they missed me.

STEVE:  
 Lucky for you I wasn't among 'em.

DAN:  
 Undoubtedly.  
 (while he is saying this, he sees something off which interests him deeply, but he conceals his interest from Steve)

24. LONG SHOT - FROM DAN'S ANGLE

The rail on the exact opposite side of the ship is swinging to -- a gap of about four feet showing. A sailor makes it fast with a brass pin.

## 25. CLOSE SHOT - DAN AND STEVE

Dan is now formulating something. He steals a glance at the rail and sees -

INSERT: The pin which holds the rail in place.  
It is a few inches out of his reach.

BACK:

Anxious to keep Steve's attention away from this, Dan turns in the other direction and looks at the water.

## 26. LONG SHOT - FROM DAN'S ANGLE

to the water below, emphasizing the distance.

## 27. TWO SHOT

DAN:  
(distastefully)  
How I hate the sea!

STEVE:  
Makes you sick, huh?  
(grimly)  
Better enjoy every experience  
while you can - pleasant or  
unpleasant.

DAN:  
That must include being harnessed  
to you, garlic and all.

STEVE:  
Huh?

DAN:  
When you saw the pinch looming,  
you might have curbed your appetite -  
as a matter of professional courtesy.

STEVE:  
(uncomfortably)  
You better stand it, and like it!

DAN:  
I'm afraid I can't agree to like it.  
Suppose the ship were to sink  
(indicates handcuffs)  
We'd be anchored together.

(CONTINUED)

27 (Cont.)

Steve looks the ship over apprehensively, then his free hand quickly goes to his waistcoat pocket and feels for the key. He finds it there.

INSERT: Outline of key through pocket.

STEVE:

This ship ain't gonna sink.

DAN:

(his eyes wandering back  
to the rail pin)  
You can't always tell.

STEVE:

You know what the papers will be sayin'? - 'Toward the end, the prisoner grew giddy.

DAN:

I shan't mind.

He affects a sigh. There is a silence in which Dan seems searching for a new line of conversation. At the same time his hand is creeping slowly toward the pin. Finally his eyes center dreamily on the distant pier.

DAN:

(reminiscently)  
When I was a kid I used to swim around a pier like that.  
(Steve's eyes go to the pier)  
Remember your kid swimming days, Steve?

STEVE:

Nope.

DAN:

(teasingly)  
Didn't you ever have a boyhood?  
(Steve ignores him)  
Can't you swim?

STEVE:

Nope.  
(Dan begins to chuckle softly)  
What's funny?

DAN:

(laughing - his hand on the pin)  
I was wondering what you'd do if you were a cop in Venice.

(CONTINUED)

27 (Cont.1)

DAN: (Cont.)  
(he begins to laugh  
uproariously. Steve  
looks at him in disgust)

INSERT: Dan's hand, secretly pulling out  
the pin.

BACK: STEVE:  
(disgustedly)  
Is that funny?

DAN:  
It has its humorous side.

## 28. WIDE ANGLE

The gate swings open and Steve and Dan plunge to the water below.

## 29. LONG SHOT SHOOTING DOWN

The two men hurtling through the air and hitting the water.

## 30. MEDIUM SHOT DAN AND STEVE IN THE WATER

They are flailing around in the water, Dan pretending to make an effort to save Steve, while in reality he is attempting to drown him.

## 31. CLOSE SHOT

Steve's head comes up as he gasps for air. Dan's free hand comes into scene, thrusting Steve's head back under the water, unseen by Steve.

A cry of "Man Overboard!" comes through scene.

## 32. LONG SHOT DECK

A large group of passengers rush to the seaward rail from the shore rail.

## 33. CLOSE SHOT UNDER WATER

Underneath the water the men are flailing.

INSERT: Dan's hand removing the key from Steve's vest pocket.

## 34. CLOSE SHOT SURFACE OF WATER

Dan's and Steve's heads both now come up out of the water, and we see that Dan's hand is free from the handcuffs. Hearing the shouts from the ship, Dan suddenly looks up and sees -

## 35. RAIL OF SHIP FROM DAN'S ANGLE

Dan sees the mob at the rail.

## 36. MEDIUM SHOT

Dan and Steve in the water. Dan looks up, his face clouding.

CUT TO:

## 37. FLASH SHIPS RAIL

This is from Dan's angle as we see the rail now crowded with excited onlookers.

CUT TO:

## 38. CLOSE DAN (IN WATER)

He has seen the crowd and mutters to himself in resentment.

DAN:

What a break! A million witnesses!

(then shouting to the watchers above)

It's all right -- I'll save him!

Steve's head emerges from the water.

DAN:

(to Steve)

Take it easy!

He starts swimming easily, towing Steve around the stern of the ship.

## 39. CLOSE SHIP'S RAIL - FLASH

The group watches the rescue. They move around the stern as they watch the progress of the swimmers below. (Note: We do not establish Joan in this shot).

## 39A. CLOSE DAN (IN WATER)

He is swimming easily - slowly. Looking up, he stares wide-eyed at what he sees above him.

CUT TO:

## 40. GROUP AT SHIP'S RAIL (ZOOM SHOT)

This is again the group at the rail from Dan's angle. ZOOM TO CLOSE JOAN. She is among the watchers, surrounded by her companions of the bar. She watches, breathlessly.

CUT TO:

## 41. LONG SHOT WATER

This is the swimmers from Joan's angle. From this distance they are not recognizable. Suddenly Dan puts on a terrific burst of speed.

## 42. MEDIUM SHOT DAN AND STEVE IN WATER

Dan, with Steve in tow, is nearing a ladder leading up to the pier.

## 43. FLASH OF ONLOOKERS AT RAIL

watching wide-eyed and breathless.

## 44. CLOSE SHOT AT FOOT OF LADDER

Dan shoves Steve to the safety of the floating piles and then climbs up himself.

DAN:

(to Steve - showing free wrist)  
I wanted to leave you out there ---  
but I just couldn't do it.

STEVE:

(bewildered but grateful)  
You could of, at that.

DAN:

(indicating cuff dangling from  
Steve's wrist)  
Get under cover with that.  
(Steve tucks cuff up his sleeve)

## 45. CLOSE SHOT RAIL OF SHIP

Joan nearly faints and moves away from the rail, her hand on her heart.

Dr. Bolton, her personal physician, rushes to her side and supports her. Joan is surrounded by the same group of fashionably dressed people we saw with her at the bar. They are all very much concerned over her condition.

DOCTOR:

Come -- let's go to the stateroom.

JOAN:

(brushes hand across eyes with an  
effort at gaiety)  
I'm all right, Doctor.

DOCTOR:

No, you're not -- come, please.

## 46. WIDER ANGLE

Joan accompanied by the doctor and her group of friends, moves off toward her stateroom.

## 47. HEAD OF GANGPLANK

as Dan and Steve reach the head of the gangway. They are immediately surrounded by a crowd of curious

(CONTINUED)

47. (Cont.)

people congratulating Dan. Steve thrusts them aside gruffly and the two men make their way across the deck and enter the companionway entered by Joan and her party.

48. FOLLOW SHOT DAN AND STEVE

as they pass the open door to Joan's suite, where we see a couple of the members of her party. They are calling out to the others who are inside -

FIRST GUEST:

Come on!

SECOND GUEST:

She seemed very ill.

THIRD GUEST:

What a shame!

CAMERA STOPS at Joan's doorway. Dan and Steve exit scene in b.g. toward their own stateroom.

49. INTERIOR JOAN'S STATEROOM

Joan is surrounded by a group of friends who are concerned about her. Dr. Bolton, very uneasy about Joan, gives them a significant look, unseen by Joan -

DOCTOR:

(to Joan's guests)

It was very kind of you to come down to see us off --

JOAN:

(interrupting)

What are you doing, Doctor -- sending them away?

DOCTOR:

No - no, my dear, but --

JOAN:

Let's have just one farewell drink.  
(The Doctor manages to give the guests another significant look.)

GUEST:

Not time, dear -- the ship's sailing in a minute.

(CONTINUED)

49 (Cont.)

SECOND GUEST:

We really must go.

THIRD GUEST:

I'm late for tea now.

FOURTH GUEST:

Good-bye, dear. Bon voyage.

FIFTH GUEST:

Hurry back.

JOAN:

Good-bye -- thanks so much -- I've had  
a marvelous time.  
(ad lib adieux)

The guests exit with a strained air of joyous leave-taking. The Doctor closes the door behind the last of them and turns to Joan, who, now that they are gone, sags visibly and sinks wearily into a chaise longue.

The Doctor is at her side in an instant. A nurse is seen fluttering in the b.g.

The Doctor takes a tiny pellet from the nurse and crushes it in a handkerchief, then holds it under Joan's nose. This seems to revive her.

JOAN:

Thanks, Doctor -- I'm all right now.

DOCTOR:

(seriously)

My dear child, how many times must it  
be proven to you that you can't do  
these things?

JOAN:

Don't lecture me, now.

DOCTOR:

I've argued with you all the way  
around the world and have succeeded  
only in making myself a nuisance.

JOAN:

You're an old darling.

DOCTOR:

(with a forced smile)

I'm also a heart specialist -- and  
these parties --

(CONTINUED)

49 (Cont.1)

JOAN:  
 (interrupting) (seriously -  
 complacently)  
 I know, Doctor. You've been very  
 patient ... What do you want me to do?

DOCTOR:  
 Rest -- complete and absolute rest.  
 No more dancing, no more cigarettes,  
 no more parties, no more cocktails...  
 A little later, perhaps, you can go  
 out on the deck.

JOAN:  
 You mean I'm to be kept to my room?

DOCTOR:  
 I most certainly do.

JOAN:  
 Then what?

DOCTOR:  
 There's a beautiful spot just out-  
 side of San Francisco --

JOAN:  
 A sanitarium?

DOCTOR:  
 Yes, my dear -- but not a depressing  
 place.

JOAN:  
 (smiles wanly)  
 I'm quite sure it's charming.

CUT TO:

## 50. INTERIOR DAN'S AND STEVE'S STATEROOM

The men have changed into dry clothing. Dan is  
 putting the finishing touches to a very nifty toilet,  
 while Steve is just finishing oiling and drying his  
 gun. He puts it on table or bed near him, then sits  
 down on one of the beds to put on his shoes.

STEVE:  
 Rail must have broke - just leaning  
 there, and all at once we're in the  
 ocean.

(CONTINUED)

50 (Cont.)

DAN:

(indignant)

Somebody must have left that  
 rail unfastened - we ought to  
 sue the S.S. Company.  
 (a pause while they dress)

STEVE:

(bewildered)

I still can't see why you saved  
 my life --

DAN:

(with a smile)

You're not sore at me, are you?

STEVE:

No -- but with what's facin' you --

DAN:

(with a shudder)

Let's not talk about that.

There is another pause as each continues dressing.

STEVE:

(thinking hard)

Well -- anyways -- I kinda  
 feel I owe you a little favor.

DAN:

Don't amount to a thing --  
 only your life.

(Steve has to grin)

-- But you can do me a little  
 favor -- if you like.

STEVE:

If it's in reason.

DAN:

(picking up cuffs from bureau)

These don't become the well-dressed man.

(Steve ponders his decision;

Dan continues seriously)

And besides -- once this ship is at sea  
 there isn't a chance in the world for  
 me to get away.

(CONTINUED)

50 (Cont.1)

Winches are heard rattling; a shrill squeak of bos'un's pipe, and the deafening roar of the steamer's whistle as the ship prepares to shove off.

DAN:

Be tough on both of us to be ironed. What do you say?

STEVE:

All right, Dan -- but if you make one false step - just one - I'll knock you off cold -- Understood?

DAN:

Obviously.

STEVE:

I ain't kiddin'.

DAN:

I couldn't suspect you of that, Steve... Pretty stuffy in here. All right if I go on deck?

Steve hesitates for a moment before he answers. He sees in this a test for Dan.

STEVE:

O.K. -- but I'll go with you.

They exit together.

DISSOLVE TO:

51.  
52.  
53.  
54.

} OMITTED.  
}

55. CLOSE SHOT PURSER'S OFFICE

Dan goes up to the Purser.

DAN:

I've got to deliver an important message to her -- and like an idiot I forgot her last name..... Her first name's Joan --

PURSER:

I'm sorry, sir --

(CONTINUED)

55 (Cont.)

DAN:  
(enthusiastically)  
She's about so tall --  
(indicating)  
gorgeous black hair -- and the most  
glorious eyes...

PAN TO:

56. CLOSE SHOT STEVE

Steve is in the passageway between gangplank and Dan. As he hears this, his mouth sags open. This is followed by a look of utter disgust.

From the pier a rumble of voices is heard and Steve looks out in the direction of the gangplank.

## 57. MEDIUM LONG SHOT AT GANGPLANK - SHOOTING TOWARD DOCK

The gangplank is being wheeled away from the ship so that the end of it is now two or three feet away from the side.

Out of the crowd on the dock runs Skippy, pursued by two native cops. Skippy dashes up the gangplank and makes a flying leap from the end of it to the open port of the ship.

He sits on the edge with his feet hanging over as he laughs his derisive three-time laugh back at his erstwhile pursuers.

The movement of the b.g. tells us the ship is shoving off.

## 58. CLOSEUP SKIPPY

He is enjoying his laugh and looking out toward the dock, when he suddenly sees a pair of heavily soled shoes beside him.

## 59. CLOSEUP HEAVILY SOLED SHOES

as Skippy sees them. CAMERA PANS UP VERY SWIFTLY to Steve's face.

## 60. WIDER ANGLE STEVE AND SKIPPY

Skippy is embarrassed as he looks into the copper's triumphant and scornful face.

Steve swallows his anger and looks off in Dan's direction.

## 61. MEDIUM SHOT DAN FROM STEVE'S ANGLE

Dan is just leaving the Purser's desk and moves off toward the opposite side of the ship, obviously still in search of Joan.

## 62. CLOSE SHOT STEVE AND SKIPPY

Steve snorts at Skippy and moves off in the direction of Dan.

## 63. INT. JOAN'S STATEROOM

Joan is still lying down listening to the Doctor.

DOCTOR:

You're cutting your months to weeks  
and your weeks to days --

JOAN:

-- And my days to hours? Is that it?

DOCTOR:

It is.  
(Joan now sits up)

JOAN:

-- What you really mean, and are too  
kind to say, is this: If I remain  
in my stateroom -- lie in bed --  
deny myself everything -- even the  
mildest diversions -- I may live to  
arrive at that charming sanitarium.

DOCTOR:

(hesitantly)

Well -- you state it very cruelly.

JOAN:

It isn't a very great reward for such  
self-denial.

DOCTOR:

You must decide that, my dear.

Joan gets up and walks up and down the floor as she  
speaks:

JOAN:

It's a drab picture, Doctor -- but  
I'll do what you say... Strange how  
we cling to life even after it's  
worthless --

She walks over near porthole and looks out dreamily.  
Her body stiffens as she hears --

DAN'S VOICE:

She's about so tall -- gorgeous black  
hair -- and the most glorious eyes --  
(she moves close to the port-  
hole and looks out with great  
interest)

## 64. DECK - FROM JOAN'S ANGLE

Dan is talking to deck steward as dialogue continues.

## 65. JOAN'S STATEROOM

Joan listens to the words with rapt interest. She hopes the girl is herself.

DAN'S VOICE:

Her first name is Joan.

Joan's face is now alive and radiant. She is enraptured. She turns and faces the Doctor --

JOAN:

(passionately)

Oh, no, Doctor! I know now what I want. -- It's to crowd all the intense, beautiful happiness possible into the little life I have left. -- That's all living's for. -- If it's only for hours, I mean to have it -- all I can get my hands on.

DOCTOR:

Joan!

JOAN:

And now, Doctor, I'm going out on deck.

(she turns and goes through door. Doctor shakes his head sorrowfully)

## 66. INTERIOR BAR

Dan is leaning against the bar talking to a bartender who is shaking his cocktail. It is apparent that Dan has been asking the same question, for the bartender is saying:

BARTENDER:

I dunno -- she might have been in here and I didn't notice her.

DAN:

Then she wasn't here -- you'd have noticed her.

(CONTINUED)

66 (Cont.)

Joan has seen Dan, and now enters the scene, slipping quietly up behind him as he makes the foregoing speech. The bartender sees her and starts, mouth ajar, obviously connecting her with the description he has just heard. Joan smilingly places a finger to her lips, indicating silence and pantomimes for a cocktail, which the bartender pours from the same shaker.

Dan is preoccupied for the moment, then suddenly starts in astonishment as Joan comes close to his side and speaks in a low, casual voice -

JOAN:

Hello, Dan.

Dan whirls, facing her, instantly regains his composure, grins his frank delight at seeing her, and answers equally casually -

DAN:

Hello, Joan.

The barkeeper has moved away.

JOAN:

So the luck's come back.

DAN:

(as they raise their  
glasses)

This time in full glasses.

JOAN:

We can't lose a drop, Dan.

DAN:

(low)

Then you know how precious they are?

JOAN:

Yes. -- Quick, Dan -- drink!

They drink, then break their glasses, and as the second one is broken we -

CUT TO:

--

67. CLOSE SHOT - BARTENDER

He looks at Joan and Dan in resentful astonishment.

CUT BACK TO:

68. JOAN AND DAN

as they cross the stems of the glasses on the bar.

CAMERA MOVES TO A:

69. CLOSEUP OF THE STEMS OF THE BROKEN GLASSES

on the bar. Over this Dan's and Joan's laughter is heard. Hold for an appreciable moment, then --

DISSOLVE INTO:

69A. THE SETTING SUN

It's rim just above the horizon of the sea.

CUT TO:

69B. DECK

Joan and Dan stand alone, watching it. Their eyes fill with a melancholy happiness.

(CONTINUED)

69B (Cont.)

Dan is standing close behind her, their bodies almost touching.

DAN:  
Just the rim is left.

JOAN:  
(They watch it for a second)  
The day knows how to go out--in a  
blaze of glory.  
(she laughs)  
Stop me if I'm going poetic on you.  
(then more pensive)  
But Life is wonderful, Dan.

DAN:  
And it's best moment is when we  
find it out.

69C. ANOTHER ANGLE

As they stand with their backs to the CAMERA, watching the flaming sunset in silence.

PULL CAMERA BACK down the deck to:

69D. LONG SHOT

The two at the railing are motionless silhouettes, watching the sky. Steve enters the scene, walking along the deck behind them. At the same moment the doctor comes in from the opposite direction. Both are watching the couple at the rail, and almost bump into each other.

DOCTOR:  
I beg your pardon!

STEVE:  
Sure!

They pass on and walk out of the scene, leaving the two at the rail alone.

FADE OUT.

FADE IN

NIGHT

## 70. LONG SHOT - SHIP AT SEA

Isolated and beautiful. Beautiful weather.

DISSOLVE TO:

## 71. EXTERIOR DECK - FOLLOW SHOT

Dan and Steve are pacing the deck, smoking after dinner cigars. Dan looks at his watch expectantly. They pass various people -- English traveler with heavy tweed suit, an attractive little boy about four years old, accompanied by uniformed nurse, etc.

STEVE:

Wish I knew somebody on the ship.  
I'm gonna get plenty sick of you.

DAN:

You're going to get sick of me?

As Dan and Steve walk along we hear, faintly at first but now increasing in volume, the notes of a piano as some classical piece is exquisitely played. (There may also be singing). The two men step into a magnificent salon.

## 72. SALON

An attractive woman is playing a piano, surrounded by a group of fashionable admirers. Hold on the playing for a while.

## 73. CLOSE SHOT - DAN AND STEVE

Steve is impressed by the woman. Dan is watching intently, but his expression tells us nothing.

## 74. MEDIUM CLOSE SHOT - SALON

The pianist finishes her number amid vociferous applause and ad lib cries of "Bravo, Countess!"

GUESTS:

(ad lib)

Marvelous! Ah, Countess Bavillhaus  
you were divine! Wonderful! Perfectly  
charming!

(CONTINUED)

74 (Cont.)

COUNTESS:  
 (with foreign accent)  
 Thank you so much -- you are so  
 generous.

A flashy fat woman, overdressed in terrible taste, comes  
 up to the Countess.

FAT WOMAN:  
 (gushing)  
 Play "Sweet Adeline," dearie, and  
 we'll knock off some barber shop  
 harmony.

COUNTESS:  
 (graciously)  
 So sorry -- I play only the  
 classics.

The Fat Woman, awed and impressed, backs away awkwardly.  
 The others resent the faux pas and look at the Fat Woman  
 scornfully.

75. FOLLOW SHOT - COUNTESS

She gets up from the piano.

COUNTESS:  
 I must be going.

GUEST:  
 Won't you play just one more  
 selection?

COUNTESS:  
 Forgive me -- I am fatigued --  
 some other time.

She moves a little distance. In the group hovering  
 around her now are a Dowager and Sir Harold, a monocled  
 and distinguished looking old Englishman.

DOWAGER:  
 Countess... Are you of the  
 Bavarian Barilhauses?

COUNTESS:  
 Er.... the elder son.

DOWAGER:  
 I had the privilege of meeting  
 them last summer.

(CONTINUED)

75 (Cont.)

COUNTESS:

Delightful -- we must have tea  
together --

The Countess moves on. Sir Harold steps to her side. His manner shows that he knows her and that he is much infatuated with her.

SIR HAROLD:

(in low intimate tone)

Shall I see you later, Countess?

COUNTESS:

Not tonight, Sir Harold. Tomorrow --  
I promise you.

SIR HAROLD:

(beaming)

I shall live in anticipation.

As the Countess is about to leave the room she passes close to Steve and Dan. There is a momentary flash of recognition between Dan and the Countess which is instantly covered up by both, and is unseen by Steve. The Countess passes from the room and out into the companionway.

76. COMPANIONWAY - FOLLOW SHOT OF COUNTESS

Almost at the entrance of the companionway, the Countess meets Skippy. He looks at her, then gapes, open-mouthed.

SKIPPY:

(incredulously)

Well, if it ain't old Barrel  
House Betty!

The Countess gasps in surprise, casts an apprehensive glance back over her shoulder, then speaks from the corner of her mouth in a distinctly underworld tone of voice -

COUNTESS: (BETTY)

Lay dead, chump! Tail me to my  
joint.

Without a word Skippy falls in behind as she moves down the alleyway toward her stateroom.

77. CLOSE SHOT - DAN AND STEVE

They are still standing just inside the doorway of the

(CONTINUED)

77 (Cont.)

salon. Steve is still staring off open-mouthed toward the door through which the Countess made her exit.

DAN:

(amused and pleased by  
Steve's infatuation)

Don't let the royalty get you down.  
You need a slug. Come on.

He exits from the salon, followed by Steve, who is still in a daze.

78. MEDIUM SHOT - SALON

The Dowager is standing by her husband, a successful Babbitt. She looks scornfully at the Fat Woman, who is nearby.

DOWAGER:

(to husband)

No wonder the royalty look down  
on us Americans.

79. THE BAR

Dan and Steve are just arriving at the bar.

DAN:

(to bartender)

Cognac, please.

STEVE:

Buttermilk.

(The bartender "takes it")

DAN:

(noticing Steve's  
preoccupation)

Forget that Countess. She wouldn't  
look at you twice.

STEVE:

(gruffly)

Aw -- she's nothing in my life!

Dan looks at his watch expectantly. Drinks are served.  
Dan tosses his off quickly.

DAN:

See you later, Steve.  
(exits quickly)

(CONTINUED)

79 (Cont.)

As soon as Dan is out of earshot, Steve leans over to the French bartender and asks -

STEVE:

Say, Pal, what do you call a Countess when you speak to 'em?

FRENCH BARTENDER:

Ah, Monsieur -- one says, "Madame la Comtesse."

STEVE:

Thanks, Pal.

Bartender moves away and Steve's lips begin to move as he repeats the name to himself, practising it for any possible future use. After a moment of this, he looks off toward a second bartender, and stares in astonishment.

CAMERA PANS to second bartender, who is preparing a huge ornate tray, while a waiter across the bar waits to deliver it.

80. CLOSE SHOT OF TRAY

It is extremely elaborate, containing a bottle of gin, a bottle of grenadine, cracked ice, a shaker, a small silver bowl of sugar, lemons, pineapple juice, bitters, a glass of straws and several cut-glass cocktail glasses. The waiter's voice comes through, checking the items -

WAITER'S VOICE:

Sugar - pineapple juice - bitters - lemons.... And oh, yes - cherries.

81. WIDER ANGLE - TAKING IN BARTENDER AND WAITER

The bartender places a cut-glass bowl of cherries on the tray, then indicates that everything is there.

82. FOLLOW SHOT - TRAY

as the waiter picks it up and carries it out through the companionway. He takes the direction taken by Skippy and Betty. The tray moves perilously about the heads of passengers among whom the waiter threads his way. He stops at door of Betty's stateroom and raps. There is a muffled "Come in."

## 83. BETTY'S STATEROOM - FOLLOW SHOT OF TRAY

Still keeping on tray, we enter the room. Keep close to tray as it is lowered to a table. The angle now holds two large feet on the table in f.g. A dollar falls clinking onto the tray.

WAITER'S VOICE:

(as his hand comes in to pick up the dollar - his voice curt and British)

'Kyou.

The waiter is heard to exit. The feet are removed from the table. Skippy's hand then comes into scene and lifts the gin bottle carefully from its elaborate trimmings.

CAMERA FOLLOWS bottle as Skippy raises it to his mouth, his feet back on the table, and takes a long, deep draught. Betty's voice comes from off scene -

BETTY'S VOICE:

Hey - don't you ever breath?

Skippy silently hands the bottle off scene.

FOLLOW THE BOTTLE -- CAMERA SWINGING with it as Betty takes it. Settling herself in the chair, she puts her stockinged feet on the table, then takes a long drink from the bottle with evident relish.

## 84. WIDER ANGLE

Betty passes the bottle back to Skippy.

SKIPPY:

(indicating tray)

What's the idea of the landscape gardening?

BETTY:

(assumes Countess manner and accent)

Straight gin is so vulgar, my dear boy.

(rubbing her feet)

My pups are growling.

(Skippy takes another drink)

SKIPPY:

Say, Betty, don't they ever get wise to you? -- You been foolin' 'em on these boats for years.... Who are you supposed to be now?

(CONTINUED)

84 (Cont.)

BETTY:

(with a gesture and accent)  
Sucker, you are in the presence of  
La Countesse de Barilhaus.

SKIPPY:

(puzzled)  
Barilhaus?  
(face lighting up)  
I get it! -- Barrel House Betty....  
Barilhouse --  
(laughs; then more  
seriously)  
Got anything lined up?

BETTY:

Did you get a load of that English-  
man with the single cheater?  
(indicates her eye and  
strikes a pose like  
Sir Harold's)

SKIPPY:

(enthusiastically)  
Sure. Full face he looks just  
like the Bank of England. I had  
an idea...

BETTY:

You lay off -- no petty larceny  
in this --

SKIPPY:

Shooting at the moon, huh?

BETTY:

Yeah - just that.... If I make  
this touch, I'm through! I'm  
sick of jumping every time there's  
a knock on the door. Guess I'm  
just tired.

SKIPPY:

(laughing derisively)  
You hustlers spend all your time  
dreaming about the simple life..  
What you got in mind?

BETTY:

I guess I'm a sucker just like the  
rest of 'em -- I want a chicken ranch.

SKIPPY:

(skeptically)  
Sure -- I know... It's a cinch --

(CONTINUED)

SKIPPY: (Cont'd)  
all you gotta have is five thousand  
hens and a rooster.

BETTY:  
Yeah.

SKIPPY:  
Stop kidding yourself -- you'll  
be ridin' these tubs till they  
count ten over you...

BETTY:  
(seriously - reaches  
for bottle)  
I might fool you, Skippy.  
(pours and hands him  
a drink)  
Spray your throat.  
(pours one for herself)

SKIPPY:  
(toasting her)  
Here's to the rooster. Cluck,  
cluck, cluck.  
(Betty smiles and they  
drink)

BETTY:  
(suddenly serious)  
Say - do you know Dan Hardesty?

SKIPPY:  
Sure, I know him. He's on board.

BETTY:  
(nods understanding)  
Who's the mug with him?

SKIPPY:  
The toughest copper out of  
'Frisco.

BETTY:  
A pinch?

SKIPPY:  
Nothing else.

BETTY:  
A tough rap?

SKIPPY:  
The toughest - Murder.

(CONTINUED)

BETTY:  
 (aghast)  
 Murder!

SKIPPY:  
 Yes -- if you call it that for  
 croaking the dirtiest squealing  
 heel that ever lived.

BETTY:  
 Any chance to beat the rap?

SKIPPY:  
 (shaking his head)  
 It's all over -- he's already  
 been sentenced.

BETTY:  
 Then how -- ?

SKIPPY:  
 He broke while they was takin'  
 him to San Quentin.

BETTY:  
 (tragically)  
 The rope.

SKIPPY:  
 The rope.

Betty is greatly depressed by this news. She paces the floor for a few moments.

BETTY:  
 Great guy, too... He came to the front  
 for me in Singapore when I was on the  
 speers -- and I was on good. He took  
 a long chance for me.... I wish I could  
 pay him off the same way.

Disturbed and thinking deeply, she takes another drink. She wipes the perspiration from her forehead and fans herself with her handkerchief. She goes to the porthole and opens it. A slight breeze ruffles her hair. Suddenly she stiffens as she sees something outside on the deck.

85. EXTERIOR DECK - FROM BETTY'S ANGLE AT PORTHOLE

Dan and Joan are silhouetted against a moonlit sea. Joan is scarcely visible, seeming almost to melt into the shadow of a life boat, against which she is leaning. Dan has his back to CAMERA, and stands upright and straight, presenting an almost heroic figure.

## 86. INT. BETTY'S STATEROOM

Betty is standing looking out at Dan. She beckons to Skippy, who moves close to her. She speaks softly but bitterly --

BETTY:

Look at him! He's got everything -- strength -- courage -- everything that makes life fit to live --

(lowers her voice until it is scarcely audible)

-- and he's just a ghost!

## 87. DECK - CLOSE SHOT JOAN AND DAN

Alone in the darkness.

JOAN:

Is it late?

DAN:

Does it matter?

JOAN:

(snuggling closer)

Not any more. -- The world and time seem somewhere else --

## 88. INT. BETTY'S STATEROOM

Betty is still at the porthole, staring out, transfixed. Her face is pale and drawn with the additional horror that has just flashed through her mind. She speaks as to herself.

BETTY:

Death ain't tough enough -- he's got to fall in love....

SLOW FADE OUT.

FADE IN

89. LONG SHOT SHIP AT SEA

With not another vessel in sight. The sky and the sea emphasize the complete isolation.

CAMERA ZOOMS UP side of ship and picks up Steve and Dan leaning against davits.

STEVE:

Come on -- let's do a turn  
around the deck.

DAN:

Not me. I've got a date here.

90. CLOSE SHOT - SKIPPY

at rail at far end of ship. He is apparently a little drunk. He looks out of the corner of his eyes and sees -

91. LONG SHOT - DECK

Dan and Steve as seen from Skippy's angle.

92. CLOSE SHOT - SKIPPY

A look of furtive cunning comes into his eyes as he watches the two men.

93. CLOSE SHOT - BETTY

in deck chair, about half way between Skippy and the other two men. She looks off and sees -

94. LONG SHOT - DECK

Dan and Steve from Betty's angle.

95. CLOSE SHOT - BETTY

She, too, is furtive. She looks toward the two men and then toward Skippy.

## 96. CLOSE SHOT - SKIPPY

Skippy gives her a covert nod of understanding.

## 97. MEDIUM SHOT - STEVE AND DAN

STEVE:

(self-righteously)

I do forty turns around the deck a day -- Keeps you in shape.

DAN:

(grinning ruefully)

What's the percentage of me keeping in shape?

STEVE:

Exercise is better for you than stayin' up all night -- moonin' around on deck -- like last night --

Dan, looking off, ignoring this sees Joan approaching. Joan enters scene, looking gorgeous in sports clothes. Dan steps forward eagerly, takes off his hat.

JOAN:

Oh, here you are.

DAN:

Good morning.

JOAN:

(pointing)

I was over there -- I never could get port and starboard straight.

DAN:

Miss Ames, allow me to present my friend, Mr. Burke.

JOAN:

(bowing)

How do you do.

STEVE:

Glad to meet you, Miss Ames.

DAN:

An old friend of mine - We're traveling together.

JOAN:

How nice --

(CONTINUED)

97 (Cont.)

STEVE:

(straight)

Yes -- we're together all the time.

(Dan throws him a look of appreciation)

DAN:

Practically inseparable.

JOAN:

(lightly - to Steve)

May I borrow him for the afternoon?  
I promise to return him safely.

STEVE:

(plays straight)

Oh, sure -- that's alright.

(Dan and Joan laugh and leave)

98. CLOSE SHOT - STEVE

As he looks after them his expression changes from light casual mood to a grim study. He buttons his coat and starts down the deck in the opposite direction to take his constitutional.

99. CLOSE SHOT - SKIPPY

He staggers away from the rail in the direction of Steve. Skippy is apparently very drunk now.

100. FULL SHOT - DECK

Taking in Skippy, staggering; Betty in chair; and Steve walking toward both of them. Skippy is timing his gait with appropriate staggers to arrive in front of Betty's chair shortly before Steve does.

101. CLOSE SHOT - DECK

As Skippy arrives in front of Betty he lurches and sprawls in her lap without any sign of recognition. Betty recoils in assumed terror and screams. Steve sees what has happened, runs over and drags Skippy to his feet, proud to be able to do something for the Countess.

(CONTINUED)

101 (Cont.)

STEVE:  
 (holding Skippy)  
 You little tramp! I ought to  
 throw you overboard!

BETTY:  
 (to Skippy)  
 Isn't it possible for a lady to  
 have any security -- It's getting  
 so one can't go anywhere without  
 bumping into all sorts of people.

Steve reacts suspiciously at these familiar words but  
 Betty smiles disarmingly.

STEVE:  
 (to Skippy - angrily)  
 If I had you on shore, I'd ---

He catches himself, realizing that he has agreed to  
 keep his identity secret--kicks viciously at Skippy,  
 who dodges and lurches out of scene and down the deck.

BETTY:  
 (overwrought)  
 Oh, I'm so frightened!

STEVE:  
 Nothin' ain't gonna harm you.

BETTY:  
 You are so good -- so brave.  
 I'm so grateful.

He starts to pull the steamer rug up around her and to  
 pick up her books which have fallen on the deck.

STEVE:  
 (delighted)  
 Aw, don't mention it -- Madame  
 la Countesse.

BETTY:  
 (surprised and delighted)  
 Oh, you know me--who I am! I have  
 not the pleasure to know you.

STEVE:  
 My name's Steve Burke.

BETTY:  
 Delighted, Monsieur Burke.

She puts out her hand with much manner. He deliberates  
 for a minute...Shall he kiss it as he saw others doing  
 in the music room?...Then he awkwardly shakes it. She  
 holds his hand and draws him down in vacant chair next  
 to her.

(CONTINUED)

101 (Cont.1)

BETTY:

You sit here with me for a few minutes-- that horrible man -- he might come back.

Steve is glad of the opportunity to stay. He sits.

STEVE:

Don't you worry -- with me here nobody ain't gonna bother you.

BETTY:

I feel so much safer now.

102. CLOSE SHOT - SKIPPY

At some distance away. From behind a corner he steals a look back at Betty and Steve.

103. LONG SHOT DECK - FROM SKIPPY'S ANGLE

Steve is very attentive to Betty, tucking her in and fixing her footrest.

104. CLOSE SHOT - SKIPPY

Much pleased, he softly gives his three-time laugh, and moves off to nearby bar.

105. INTERIOR BAR

There are several people at the bar as Skippy moves up beside a man who has evidently just had a drink of whiskey. The bottle and glass are in front of him. When the man moves away, Skippy seizes the bottle and glass and hurls two fast drinks into himself from the glass.

He is about to pour the third drink into the glass when he notices that the bartender is busy at the cash register with his back to him. He takes a long slug from the bottle, replaces it on the bar and starts to leave, now thoroughly drunk.

The bartender, holding a bunch of \$5 bills in his hand, turns from the cash register just in time to see Skippy leaving the bar -

(CONTINUED)

BARTENDER:

(to Skippy as he moves off)

Hey--!

Skippy turns back and interrupts him with -

SKIPPY:

Oh, yes, thanks -- my change.

The bartender scratches his head, bewildered, then deciding that he has made a mistake, says -

BARTENDER:

Oh, pardon me -- what was it you gave me?

(Skippy looks at the bills held in the bartender's hand)

INSERT: A bunch of new \$5 bills held in the bartender's hand.

SKIPPY:

A new five dollar bill.

The bartender makes change and hands it to Skippy.

BARTENDER:

Thank you, sir.

Skippy, about to pocket the money, counts it. He looks up at the bartender and shakes a finger at him --

SKIPPY:

Oh, no -- you've made a mistake.

(bartender's expression shows that he thinks he is getting goofy - so many mistakes with one customer)

-- You've only taken but for one drink and I had three.

BARTENDER:

(grateful and confused)

Yes sir -- thank you, sir --

Skippy waves his thanks aside and floats out of the room into a companionway.

106. FOLLOW SHOT - SKIPPY

as he staggers along the companionway. At the end of the companionway there is a full length mirror where another companionway intersects.

(CONTINUED)

106 (Cont.)

Skippy, nearing the mirror, looks up suddenly and sees his reflection approaching him. He politely steps out of the entrance of the companionway and bows as though allowing someone to pass.

He again steps into the companionway. Once more he sees his reflection and steps back, bowing elaborately and taking off his hat.

A third time Skippy enters the companionway and sees his reflection in the mirror. However, this time he pulls himself together with determination. This time he's going through, or else!

He winds up, moves pugnaciously to the companionway entrance and stops, glaring off as he says -

SKIPPY:

(to reflection in  
mirror)

Oh, no you don't -- it's my  
turn now!

With a terrific lunge he disappears into the companionway.

CAMERA HOLDS on the entrance, not revealing the glass, and a moment later we hear a terrific crash of glass off scene.

107. CLOSE SHOT - SKIPPY

He is on his hands and knees on the floor with broken glass all around him. He speaks without getting up -

SKIPPY:

You got away with it this  
time, but I know what you  
look like -- an' it won't  
happen again.

FADE OUT.

FADE IN

NIGHT

108. On an oily sea overhung with a heavy fog as the ship ploughs slowly toward CAMERA. A fog horn screams eerily.

109. CLOSE UP LOOKOUT IN CROW'S NEST

as he peers forward into the fog. His face is dripping with moisture from the fog.

110. BRIDGE

An officer stands peering into the night with night glasses. Beyond him a helmsman stands silent and alert. Over the scene comes the sound of the ship's bell striking six times.

DISSOLVE TO:

111. BELL OF A TUBA HORN

which fills the screen. CAMERA PULLS BACK AND TRUCKS ALONG the orchestra, which is playing a dreamy waltz tune; passes the trombone, saxophone and gymnastic leader. PAN SWIFTLY TO -

112. THE DANCE FLOOR FULL SHOT

where people are whirling gently to the dreamy tune. Waiters are moving quietly to and fro along the tables on the side, serving wine. TRUCK TO A -

113. CLOSE SHOT - BETTY AND SIR HAROLD

dancing together. Sir Harold wears an ambassadorial stripe and ribbons of decorations on his dress suit. The monocle is still growing in his eye. He moves creakily in a dazed senile romance. Betty smiles sweetly to someone off scene. CAMERA PANS SWIFTLY TO -

114. CLOSE SHOT - STEVE

He is leaning against the wall, glaring back in jealous disapproval...He has on blue serge suit and a polkadot tie. CAMERA TRAVELS past Steve and shows -

## 115. FOLLOW SHOT - DAN AND JOAN

They are moving softly, gracefully, oblivious to everything but the music and each other. This is no longer a flirtation, but a genuine love. Dan has a forget-me-not in his buttonhole.

(116 OMITTED)

## 117. FULL SHOT - BALL ROOM

The band finishes the tune. There is general applause and changing of partners.

## 118. CLOSE SHOT

Steve comes up to Betty and Sir Harold.

STEVE:

Excuse me -- now it's my turn.

Sir Harold bows and steps aside. Orchestra now starts playing a snappy number. Steve takes Betty in his arms.

CAMERA FOLLOWS THEM as they do a comedy dance.

## 119. CLOSE SHOT - SIR HAROLD

Standing against wall. Now he is jealous as he watches Steve and Betty.

## 120. FOLLOW SHOT STEVE AND BETTY

They dance over near edge of floor, where Skippy is standing. Skippy catches Steve's eye and gives him the three-time laugh. Steve re-acts, livid with rage.

They dance on, executing fancy steps with great abandon.

## 121. CLOSE SHOT - DAN AND JOAN

They are dancing madly, excitedly, determined to drain the cup of life.

## 121A. CLOSE SHOT - DOCTOR

At a table in the corner of the room. He looks off at Dan and Joan. His expression shows his grave concern. Depressed by the futility of all his efforts, he gets up and leaves the room.

## 121B. CLOSE - DAN AND JOAN

They are whirling wildly now. Joan falters, out of breath and exhausted. He notices, and stops dancing.

DAN:

Are you ill, dear?

JOAN:

(gaily)

It's so stuffy in here -- let's go out on the deck.

Dan leads her toward deck. They see Steve and Betty dancing.  
TRUCK WITH THEM TO:

## 122. BOAT DECK (This is the same set as the preceding love scene, but now cloaked in fog)

Dan and Joan sit down. The music from the ballroom can be heard. There is a fog but both are oblivious to it. He tucks her wrap around her and lets his arm stay around her shoulders.

DAN:

Better?

Joan smiles at him and nods.

JOAN:

If we could only get away from people.

DAN:

I'm grateful for even this.

JOAN:

It has been grand-- hasn't it -- these last few days.

DAN:

Perfect.

JOAN:

And tomorrow a whole day in Honolulu.

(CONTINUED)

122 (Cont.)

DAN:  
 (hesitates for a moment--  
 conceals his shock)  
 Oh, yes. I----

JOAN:  
 You don't seem very enthusiastic.

DAN:  
 There is something that might keep me on  
 board.

JOAN:  
 And I'd counted on it so ----

DAN:  
 (makes decision)  
 Don't worry, I'll get out of it.

They see someone off approaching.

JOAN:  
 Do you suppose you can lose Steve tomorrow?

DAN:  
 I shall make it my supreme effort.

123. : WIDER ANGLE

Steve and Betty come in.

DAN:  
 You're quite a dancer, Steve.

STEVE:  
 (meaningly)  
 I can't dance with anybody -- but with the  
 Countess here --

BETTY:  
 (patting his arm)  
 You dance like a gigolo, Steven.

STEVE:  
 (complacently - to Dan and Joan)  
You two aren't so bad. -- Why aren't you  
 at it?

JOAN:  
 I'm saving my strength to go ashore --  
 tomorrow.

(CONTINUED)

123 (Cont.)

STEVE:

(frowning)

That's so! -- We stop at Honolulu.  
(his eyes meet Dan's)

JOAN:

Dan is taking me for a long drive.

STEVE:

(his eyes on Dan)

Oh, you're going for a long drive. -- I see. --

(he and Dan exchange glances  
again)

That's swell.

Betty gets this -- realizes they are on dangerous ground.

BETTY:

(to Steve)

I think I'd like another lemonade,  
Steven.

(takes Steve by the arm)

We'll see you later.

(Betty leads Steve away)

CAMERA FOLLOWS Steve and Betty as they go around a corner.  
Steve is preoccupied. Betty looks at him shrewdly.

BETTY:

What's the matter, Steven?

STEVE:

(sullen and menacing)

That guy back there -- I wonder if he thinks  
he's bullin' me.

BETTY:

(apparently mystified)

Why -- what about?

STEVE:

Might as well tell you now as any time--  
we ain't pals--he's my prisoner.

BETTY:

(greatly astonished)

What! You a police officer?

\*STEVE:

(proudly)

Sergeant -- first grade.

(CONTINUED)

123 (Cont.1)

BETTY:

(excitedly)

O-oooh!

STEVE:

I know what's in his head like I  
could open it and look right into  
it --

BETTY:

Oh, you're wonderful -- I've always  
wanted to meet a detective.

STEVE:

He's been gentle as a kitten -- but  
Honolulu's the last stop -- if he  
don't get away there, it's the noose  
...and that's what he's thinkin'...  
thinkin' every minute.. But he's just  
wastin' his time --

## 124. CLOSE SHOT - DAN AND JOAN

Still seated in same spot. Joan is thrilled about tomorrow. Dan is concealing his fears from her.

JOAN:

We'll slip way out to a place I  
know and -

(she pauses as some  
people pass - then in  
a whisper)

- and I'll have you all to  
myself.

For reply Dan pulls her closer to him in a tender embrace and puts her head on his shoulder.

## 125. CLOSE SHOT - STEVE AND BETTY

In same place as before.

STEVE:

Let him get near the shore -- and  
he'll turn into the cagiest, quick-  
est thinking gamest killer...Just  
give him a loophole as big as a  
pin point and he'll bet his life  
on a getaway...But if he makes  
one phony move --

(pulls back coat and  
shows gun. Betty  
looks at it specu-  
latively)

BETTY:

You frighten me. What are you going  
to do?

STEVE:

I'm going to put him in the brig!

BETTY:

Brig? What is brig?

STEVE:

That's what they call a jail on a  
ship.

Betty is much concerned for Dan, but hides her true feelings from Steve.

## 126. JOAN'S STATEROOM - SITTING ROOM - NEAR DOOR

Dan has come there with Joan to say good-night.

DAN:  
(takes her in his arms)  
Goodnight, darling.

JOAN:  
Goodnight, Dan.

He kisses her tenderly, then moves as though to leave, then stops.

DAN:  
Auf Wiedersehen.

JOAN:  
Only until tomorrow dear.

In order to prevent her from seeing the struggle that's going on inside of him, he turns quickly and goes out the door. She stands looking after him smiling.

## 127. CORRIDOR - C.U. DAN - TRUCKING AHEAD OF HIM

Just outside Joan's stateroom. Dan walks down the hall, his face a mask of tragedy.

DISSOLVE TO:

## 128. DECK

NIGHT

Dan is still walking. He is tired and worn - has been walking for hours. The deck is deserted and the sky is graying. The ship's bell tolls eight (4:00 o'clock in the morning). He passes a ship's officer.

OFFICER:  
Rather late, sir --

DAN:  
Yes - can't sleep.  
(he keeps moving)

## 129. BETTY'S STATEROOM

She is in dressing gown. The door opens without a knock and Skippy enters as if sent for.

SKIPPY:  
(Pantomimes, "What did you want?")

(CONTINUED)

129 (Cont.)

BETTY:

Come here.

He goes close to her. She shows him something in her hand, then puts objects in his hand.

INSERT: Ten cartridges of calibre of Steve's automatic.

SKIPPY:

(surprised)

Holy mackerel! How'd you get 'em?

Betty just looks at him, then off at the chair. Skippy's face shows his wonder and curiosity. He looks around.

CAMERA PANS to Steve's polkadot necktie on chair, then BACK to Skippy's face.

SKIPPY:

(understanding)

Oh!

Betty draws him close to her.

BETTY:

Now, get this --

CUT TO:

130. DECK

Dan is still pacing the ship. Still in evening clothes, but with coat and cap on.

131. ANOTHER PART OF DECK

Skippy comes out on deck, quietly, looking about through the fog in search of Dan. He stops as he sees --

132. LONG SHOT DECK FROM SKIPPY'S ANGLE

Dan walking toward him.

133. CLOSE SHOT BETWEEN LIFE BOATS

The two men crouch down low and whisper grimly.

(CONTINUED)

133 (Cont.)

SKIPPY:

Listen! You're slated for the brig  
any minute.

DAN:

I was afraid of that.

SKIPPY:

But, look --  
(hands Dan the shells)

INSERT:           The shells in Dan's hand.

DAN:

From Steve's gun?

SKIPPY:

(nods)  
Betty pulled his teeth.

DAN:

She's a swell gal.  
(then more seriously --  
his face cold and  
desperate)  
He'll never get me in the brig now!

SKIPPY:

You got a chance, anyway.

DAN:

While he's pumping that empty rod  
at me I'll hit him with every-  
thing in the room.

SKIPPY:

(awkwardly, reaching in  
pocket and drawing out  
roll of bills)  
Oh -- here's a bank-roll -- you'll  
need it.

DAN:

Where'd you -- ?

SKIPPY:

Betty sent it to you.

DAN:

She's a champ.  
(examining bills)  
It's English money.

(CONTINUED)

133 (Cont.)

SKIPPY:

It's the only kind Sir Harold  
had.

(Dan grins wryly and  
puts the money in  
his pocket - extends  
hand)

Good-bye, pal --

DAN:

(with firm shake)

Good-bye, pal.

SKIPPY:

You got any connections in  
Honolulu?

DAN:

Plenty.

SKIPPY:

Good luck Dan.

DAN:

I'm going to need it.

FADE OUT.

FADE IN

134. LONG SHOT - SHIP

The ship is in the distance - Diamond Head, etc. in the foreground indicating clearly that the ship is about to enter Honolulu Harbor.

135. DAN'S AND STEVE'S STATEROOM

Dan, now dressed in tweeds, is writing a note.

INSERT: Dan's writing.

"Joan:  
 Forgive me. I am running away--  
 a fugitive condemned to death.  
 I've tried to tell you but  
 couldn't. I will attempt to  
 reach Mexico. If you can find  
 it in your heart to forgive me,  
 come to me there. If not, know  
 that I understand and love you  
 always.

Dan."

136. EXTERIOR - ENTRANCE BRIG

A petty officer takes key from the iron door and hands it to Steve, who is dressed up to go ashore.

PETTY OFFICER:  
 He won't get out of there.

STEVE:  
 (starts away)  
 O.K.

PETTY OFFICER:  
 Can I help you bring him down?

STEVE:  
 (Steve pats the gun  
 under his arm pit)  
 I don't need any help --  
 thanks.  
 (Officer tips his cap  
 and moves out of scene.  
 Steve exits grimly)

## 137. DAN'S STATEROOM

The Cockney room steward enters as Dan is sealing envelope.

COCKNEY STEWARD:

You rang, sir?

DAN:

(handing him letter)

Take this envelope and deliver it to Miss Joan Ames's stateroom -- one hour after the ship docks at Honolulu.

COCKNEY STEWARD:

Yes, sir.

DAN:

You understand? -- one hour after.

COCKNEY STEWARD:

Quite so, sir.

DAN:

(pleasantly)

And don't clean up in here for an hour or so -- I'm going to take a nap. I'll call you if I want you.  
(gives him an English note)

COCKNEY STEWARD:

(eyes bulging with appreciation)

Right you are, sir. Thank you, sir.  
(exits)

Dan now moves with very quick tempo. He first goes to the door, looks out in both directions, then comes back, surveys room, picks up water carafe from tabouret and places it on table or dresser in center of room in such a position that it will be on his right hand side when he is to use it. He removes the stopper from it.

He now hastily turns back the mattress from his unmade bed and removes two pieces of rope about four feet long and places them under the cover where they will be handy. Then he goes to closet and shifts some hand luggage from the front to the back so there will be room for a man.

He examines the closet key to make sure it works...Now assuming a casual manner he goes to table and lights cigarette.

The whole scene is punctuated by blasts from the ship's whistle.

CUT TO:

## 138. DOOR TO DAN'S ROOM

Steve is about to enter the room. He pauses to make sure that all is in readiness. He takes out his gun and looks in the chamber - no cartridge comes up. He pumps the gun again, then removes the magazine, discovering that it is empty. He is furious. He takes another magazine from his pocket and reloads the gun, pumping a shell into the chamber. He replaces the gun in the holster, grimly. It is obvious that he thinks Dan has removed the shells. He hesitates a moment to compose himself, then with assumed calm and casualness, opens the door and enters the room.

CUT TO:

## 139. DAN'S ROOM

Dan hears Steve, and turns, but keeps casual manner. Steve's manner is that of a cat playing with a mouse.

DAN:  
You look pretty smooth, pal.  
Going ashore?

STEVE:  
Yeah, pal, -- but you're goin' to  
the brig.

DAN:  
(very complacently)  
Tough on me -- but I don't blame  
you.

Dan starts to move casually toward carafe, and towards Steve, who steps backwards. Steve watches him silently. His hand goes under his coat.

DAN:  
(seeing the movement)  
Just want to get a cigarette.  
(takes step toward carafe)

STEVE:  
(drawing gun)  
I'll get you a cigarette.

Dan takes another step toward carafe. Steve takes another step. Dan is now near the carafe. His hand lingers close to it.

DAN:  
Why so nervous? You've got all  
the best of it.

(CONTINUED)

139 (Cont.)

STEVE:

(backing - watchful)

Plenty the best of it...

(Dan's right hand goes out and touches the carafe. Steve draws the gun.)

I'd go kinda easy!

Dan starts toward Steve with carafe. Steve takes step backward, keeping out of range.

STEVE:

I'll have to kill you!

(Dan moves closer to him)

DAN:

(grinning confidently)

With what?

Steve fires gun into the floor. Blast from whistle immediately. Dan's expression shows his surprise. He drops bottle and raises hands. He sighs heavily at his narrow escape and mops his brow. Steve grins sardonically in enjoyment of the game he has been playing. He moves up and levels gun on Dan.

STEVE:

I oughta killed you!

(gruffly)

Get goin'!

Steve puts the gun in his pocket, still keeping Dan covered. They exit.

140. DOOR TO DAN'S ROOM

Steve, marching Dan to brig.

CUT TO:

141. CLOSE SHOT - SKIPPY

He sees and sizes up the situation.

CUT TO:

142. MEDIUM SHOT - ALLEYWAY

Steve, marching beside Dan, taking him to brig. Steve has gun and hand in right coat pocket.

BAR DISSOLVE TO:

## 143. CLOSE SHOT - BRIG

Steve locks the door on Dan.

STEVE:

Lemme give you a little tip, Sucker.-- next time you take the shells out of a smart guy's gun, put some blanks back.

(puts brig key in his vest pocket)

CUT TO:

## 144. CLOSE SHOT - SKIPPY

He watches eagerly around a corner as Steve pockets the key and then runs quickly to stairway or elevator, keeping out of sight of Steve.

## 145. LONG SHOT - DOCKS

The ship is now docking. Colorful atmosphere. Hawaiian music with guitar and ukeleles. Natives waiting to welcome passengers with leis.

## 146. CLOSE SHOT - NEAR GANGPLANK

Betty looks back and forth as though expecting to see Dan go down the gangplank.

Skippy walks quickly by Betty without in any way recognizing her. As he passes he speaks in low voice out of corner of his mouth.

SKIPPY:

He's in the brig --

(patting vest pocket)

-- the key's here.

(moves casually out of scene as Betty gives him a covert nod of understanding)

Joan, dressed for shore, comes in to Betty. She is happy in the expectation of the day at shore with the man she loves.

JOAN:

What a lovely day to go ashore, Countess.

(CONTINUED)

146 (Cont.)

BETTY:

(concealing her fears)  
 Yes -- yes -- it is...I'm just  
 waiting for Mr. Burke to take me.

JOAN:

(not too seriously -  
 almost to herself)  
 I wonder where Dan is.

BETTY:

(casually)  
 Oh, he'll be along.

Steve now comes into the scene. When he sees Joan he dreads the contact, as he hasn't the heart to tell her. He tips his hat to the two of them.

STEVE:

Good morning, ladies.  
 (Betty smiles her  
 greetings)

JOAN:

Good morning, Mr. Burke.

Betty goes close to Steve, her face lighting up, anxious to change the subject. Steve's attitude toward her now is very intimate and possessive. He is very much in love with her, but is still awed by her title and manner.

BETTY:

(admiring his suit)  
 Don't you look handsome!

She rearranges his bow-tie. (The polkadot one we saw in Betty's room was a four-in-hand) She straightens his lapels and pulls down the vest. Her manner is also possessive.

147. CLOSE SHOT - SKIPPY

Leaning against rail between group and gangplank, feigning drunkenness. He looks off furtively and sees what Betty is doing and covertly registers his satisfaction.

148. GROUP SHOT - JOAN, BETTY AND STEVE

Joan is looking around for Dan.

JOAN:

Have you seen Dan anywhere, Mr.  
 Burke?

(CONTINUED)

STEVE:

Why -- no I haven't.  
 (anxious to get away,  
 he takes Betty by the  
 arm - to Betty)  
 We must be going.

JOAN:

We'll see you ashore.

BETTY:

Au revoir.

149. FOLLOW SHOT - BETTY AND STEVE

As they move away, their faces turned from Joan. Steve is worried.

STEVE:

Gee, that was a tough spot.

BETTY:

Poor girl.

They keep walking and come to Skippy, who leans against the rail, apparently very drunk and not even seeing them as he faces in opposite direction. Betty brushes by him. She and Steve go on towards gangplank. CAMERA HOLDS on Skippy till they have passed. Skippy feels his coat pocket, registers his satisfaction and then moves quickly and soberly toward interior of ship.

BAR DISSOLVE TO:

150. CLOSE SHOT - BRIG

Skippy having unlocked the brig door. Dan steps out quickly.

SKIPPY:

(whispering as he locks door)  
 The cop and Betty have gone  
 ashore -- Better give 'em  
 plenty of head start.

DAN:

Thanks...

SKIPPY:

You got all day. Betty'll  
 keep the copper off the boat  
 till the last whistle. He  
 won't miss you till the tub's  
 been gone an hour.

(CONTINUED)

150 (Cont.)

Skippy puts key back in his pocket. Dan pantomimes his thanks to Skippy, then moves off in one direction, Skippy in another.

151. Omitted.

152. CLOSE SHOT - JOAN

She is getting really worried as she scans the deck and docks. She moves right alongside gangplank.

153. CLOSE SHOT - ENGINE ROOM

Dan walks quickly toward deck, feigning calm, but actually very furtive.

154. CLOSE SHOT - DOOR

Dan comes to door which opens on main deck. He stops for a moment to see if all is clear. He looks off and sees -

155. JOAN AT GANGPLANK - FROM DAN'S ANGLE

She is waiting nervously.

156. CLOSE SHOT - DAN

His face shows his shock at his escape being cut off. After a moment's indecision he gathers himself together, assumes his usual poise and moves toward her.

157. CLOSE SHOT - NEAR GANGPLANK

Dan comes in to Joan, whose face lights up.

DAN:  
I'm terribly sorry, dear --  
I --

JOAN:  
Just so you're here.

(CONTINUED)

157 (Cont.)

DAN:

Sweet.

JOAN:

(taking his arm)

Come on, let's go.

The Doctor moves into scene.

DOCTOR:

Good morning, Mr. Hardesty.

DAN:

Good morning, Doctor.

DOCTOR:

(moving close to Joan)

Now please be careful -  
not too strenuous today.

JOAN:

(lightly)

Don't worry about me, old  
dear.

(Dan hears this)

Joan moves away. Dan takes her arm. Dan looks apprehensively at dock as they both step on gangplank and start down.

DAN:

Anything serious?

JOAN:

Of course not, he just has  
to have something to worry  
about.

158. Omitted.

## 159. GANGPLANK - MEDIUM SHOT

as Dan and Joan walk down. Dan deliberately keeps a slow pace in order to allow Steve to get a start on him.

## 160. DOCK - MEDIUM SHOT OF STEVE AND BETTY

Betty is leading Steve a fast pace in order to get him well in advance of Dan. Skippy can be seen in the background following them. CAMERA FOLLOWS Steve and Betty as they go round the corner which takes them out of view of gangplank. Skippy, feigning drunkenness, lurches in between them. Steve is furious. Betty pretends horror.

BETTY:

Oh, that frightful drunkard again!

Steve grabs at Skippy but misses him as Skippy conveniently lurches out of his reach. Obviously in an effort to keep Steve from catching Skippy, Betty shows great horror and rushes to Steve for protection.

STEVE:

(arm about Betty in protective gesture)

When you hit 'Frisco I'll bounce you into the can so's you won't get out till Chinese New Year's!

SKIPPY:

(lurching off)

Listen, flatfoot, I'm stayin' right here. When I hit 'Frisco you'll be trippin' in your whiskers.

Skippy gives his taunting three-time laugh. While he is still laughing -

CUT TO:

INSERT:

Brig key held in Betty's hand.

As Skippy lurches away, Steve makes a move as though to go after him. Betty, now almost hysterical, clings to him and we once more see her hand disappear for an instant under his coat.

## 161. CLOSE SHOT - AUTO RENTING PARK

Dan and Joan have already rented a car and are driving out, Dan at the wheel.

DISSOLVE TO:

## 162. MEDIUM SHOT - WATERFRONT STREET

Dan drives in and stops in front of a Speakeasy; a dingy ominous place patronized by sea-faring men who are coming in and going out.

## 163. CLOSE SHOT . CAR

Dan jumps out blithely.

DAN:

(to Joan)

I won't be a minute, honey.

(enters Speakeasy)

DISSOLVE TO:

## 164. INTERIOR NATIVE SPEAKEASY

Dan is in a corner and has already been talking for some time to the Eurasian proprietor, with whom he is on terms of familiarity.

DAN:

-- So I've got to get out of here today.

PROPRIETOR:

I've got the right man.

Have you got plenty of money?

For answer Dan takes from his pocket the big roll of English bills. The proprietor's eyes bulge.

INSERT: Roll of English bills  
held in Dan's hand.

DISSOLVE TO:

## 165. CLOSEUP DAN'S HANDS

passing the bills into a pair of horny hands. CAMERA PULLS BACK and reveals that Dan is handing the money to a murderous-looking sea captain. The Eurasian proprietor watches the transaction. The sea captain nods his approval, leads Dan to window and points.

SEA CAPTAIN:

There she is -- you can't miss her.

## 166. LONG SHOT FROM DAN'S ANGLE

of a tramp ship lying in harbor with maybe other ships in the background.

## 167. CLOSE SHOT SPEAKEASY

Dan looks at the ship, register his satisfaction.

SEA CAPTAIN:

When do we shove off?

DAN:

(hesitates a moment,  
then)

Just after dark.

SEA CAPTAIN:

All right with me, but if I was you I'd get going now.

DAN:

Just after dark.

(starts out of the place)

DISSOLVE TO:

## 168. MEDIUM SHOT SECLUDED COVE AT WAIKIKI

Dan and Joan are seated on the sand in a place that suggests complete privacy. The car can be seen.

## 169. CLOSE SHOT COVE

Joan lies in Dan's arms and looks off at the sea.

170. LONG SHOT

Beautiful scenic view from their angle.

171. CLOSE SHOT COVE

JOAN:

(dreamily - blissfully)  
I'd be content to stay here al-  
ways.

DAN:

(studying her face;  
trying to tell her)  
I wonder -

JOAN:

(radiant)  
I know it.

DAN:

(slowly - seriously)  
Would you be content to spend  
the rest of your life with me  
in some far-off, isolated place?

JOAN:

(his seriousness still escap-  
ing her in her exalted mood)  
Of course, Dan. Anywhere.  
(she pauses as the signifi-  
cance of his speech 'the  
rest of your life' fully  
dawns on her; then in an  
effort to throw off his  
mood)  
But you're so serious --

DAN:

(interrupting eagerly)  
I could send for you --

JOAN:

(puzzled)  
Send for me?

DAN:

(avoiding her gaze but de-  
termined to go through  
with it)  
You see, dear - there are certain  
matters that may take me half way  
around the world --- to Mexico -- --

(CONTINUED)

171 (Cont.)

JOAN:  
 (brightening)  
 Then don't send for me, Dan.  
 I'll go with you -- there!  
 That's settled!

DAN:  
 (desperate)  
 Darling! I've got to tell you!--

JOAN:  
 (interrupting)  
 If it's serious, I don't want  
 to hear it! Not today --

Dan shifts uncomfortably - unable to continue - to jar her out of her dream of happiness. With an effort at gaiety he takes out a cigarette.

DAN:  
 (gently)  
 You're -- incorrigible.  
 (he lights his cigarette)

JOAN:  
 May I have one?

DAN:  
 I'm sorry!  
 (he gives her a cigarette  
 and holds his own for a  
 light; his is nearly out)

JOAN:  
 Puff.

He puffs his cigarette. This brings their faces very close. A hot passionate fire lights their eyes. Slowly, Dan draws his cigarette away and flips it. PAN TO his cigarette as it falls, smouldering, to the sand. Her cigarette falls into the scene, crossing his.

LAP DISSOLVE TO:

(Delete balance of Scene 171 at top of page 69)

171 (Cont.)

He gives her a cigarette and starts to light it from his own. This brings their faces close together. Their eyes meet and hold as a vibrant flame of passion flashes between them. Dan removes the cigarette from his mouth without moving his eyes from hers and flings it from scene. CAMERA PANS to the burning cigarette in the sand as Joan's cigarette lands beside it.

DISSOLVE TO:

172. STREET IN HONOLULU

Skippy is standing on the sidewalk close to a building. He sees Sir Harold and drops dollar bill on sidewalk in front of him.

Sir Harold is about to pass, sees the dollar bill and quickly steps on it to prevent anyone else from seeing or getting it. Then, with a cautious look about him, he stoops to pick up the bill. As he does so, his coat slips up over his hips, exposing a wallet protruding from his hip pocket. Skippy passes - and the wallet disappears.

173. FOLLOW SHOT SKIPPY

as he rounds the corner, a smug smile on his face. He steps into the first doorway, opens the wallet, and we see his growing chagrin as each compartment proves empty. He finally gets to the last fold of the wallet. His face lights up slightly as he sees a folded bit of paper. He unfolds the paper and a look of disgust and disappointment spreads over his face.

INSERT: A bill for \$500 for  
merchandise with "Please  
remit" written by hand on  
it.

Skippy is boiling. He closes his eyes and grits his teeth in an effort of self-control, and starts counting semi-audibly.

SKIPPY:

(gritting teeth)

One, two, three, four, five,  
six, seven, eight, nine, etc.

## 174. CLOSE SHOT CIGAR COUNTER ON SIDEWALK

Sir Harold is standing at a cigar counter at the sidewalk. In front of him are several wrapped packages.

SIR HAROLD :

How much do I owe?

CLERK:

Four dollars and twenty cents.

Sir Harold whips out an enormous bale of bills from his right trousers pocket and starts to peel one off.

## 175. CLOSE SHOT SKIPPY

as he rounds the corner into CAMERA and stops, staring off with stricken eyes at the roll of bills.

## 176. CLOSEUP SIR HAROLD

with the roll of bills in his hand.

## 177. CLOSE SHOT SKIPPY

There is a momentary flood of anger across his face, then again in stern self-control, he closes his eyes, grits his teeth and starts counting where he left off-

SKIPPY:

-- eighteen, nineteen, twenty,  
twenty-one, twenty-two, etc.

DISSOLVE TO:

## 178. CLOSEUP THE TWO CIGARETTES

in the sand. They are now burned out. CAMERA PANS TO:

## 179. COVE

It is now dusk. Joan rests in Dan's arms. She is deliriously happy. She looks off and sees.

180. LONG SHOT

The sun is half sunk below the horizon. A beautiful pictorial effect.

181. CLOSE TWO SHOT

JOAN:

(sadly)

I suppose we should be starting back.

DAN:

I'm afraid so.

They rise and stand watching the sun, tears brim in Joan's eyes.

JOAN:

(wistfully humorous)

The sun - it's going down...  
Won't you stop it?

DAN:

(smiles)

I haven't much influence.

JOAN:

(her voice breaking -  
to the sun)

Goodbye --

DAN:

(he looks at her and  
sees the tears - he speaks -  
lightly)

What's this -- tears?

JOAN:

I can't help being a little  
sad. -- It's been such a  
happy day.

His arm steals around her; he says nothing, as they watch the sun.

CUT TO:

182. LONG SHOT - SUN

a little farther below the horizon.

DAN'S VOICE:

(regretfully)

It'll soon be dark.

183. MEDIUM SHOT - COVE

Dan is leading Joan toward the car.

DISSOLVE TO:

184. FULL SHOT - DARK STREET

A quiet, sequestered place about a block from the wharf. There are no street lights and no other cars. Dan's car drives up and stops.

185. CLOSE SHOT

as Dan's car stops under a plam tree. The only illumination comes from the moon. Joan looks tired. From the nearby docks can be heard the strains of Hawaiian music, played and sung by the natives in the farewell ceremony which they give departing passengers.

JOAN:

You're lost, aren't you, darling?

(pointing)

There are the docks.

DAN:

(nervous and tense)

No, I'm not lost, dear -- you must go to the ship alone from here.

JOAN:

(surprised)

But what about you?

The boat whistle sounds a warning blast. This causes Dan to come to a decision.

DAN:

(slightly hysterical)

Here, let me hold you close.

(he takes her in his arms)

I've been trying to tell you something all day. I'm not going back on the ship.

## 186. CLOSEUP - JOAN

A look of shocked horror comes over her face. Her eyes close and she slumps in her seat, her head resting on his shoulder. It is obvious to us that she has had a repetition of her heart attacks.

## 187. TWO SHOT - CAR

Dan has not seen her collapse.

DAN:

I can't go back. Joan dear,  
I'm an escaped murderer. If  
you can forgive --

Suddenly Dan becomes aware of her condition.

Another blast of the whistle.

He shakes her gently, pushes her head back and looks closely into her face.

DAN:

Joan! Joan!

She shows no sign of consciousness. Dan is now in a dilemma. He looks off and sees -

## 188. LONG SHOT - TRAMP SHIP

steamed up and ready to go.

## 189. CLOSE SHOT - AT CAR

Dan considers his carefully laid plan for an escape. He looks off again and sees -

## 190. LONG SHOT - THE SHIP

which he came in on. CAMERA ZOOMS to rail of ship, showing Joan's Doctor, anxiously awaiting her return.

## 191. CLOSE SHOT - CAR

Dan tries once more to revive Joan -

DAN:

Joan! Joan!

She shows no sign of consciousness. Dan makes his decision; and starts driving toward the ship.

DISSOLVE TO:

## 192. DOCK

Dan drives up quickly, stops car, takes bill out of pocket and hands it to a Stevedore -

DAN:

(to stevedore)

Turn that car around and leave the engine running. I'm in a hurry.

(Stevedore takes money and nods his understanding)

Dan goes quickly to Joan's side.

INSERT: Ship's whistle blowing a blast.

## 193. FOLLOW SHOT - DAN AND JOAN

Dan has now taken Joan out of the car, has her in his arms and is walking toward the ship with her.

CAMERA HOLDS on him as he carries her through crowd of natives. The crowd parts and makes way for him. Commotion and excitement.

## 194. FOLLOW SHOT

Dan is now on the gangplank with the girl. He carries her to almost the top of it.

## 195. CLOSE SHOT - DECK

Steve and Betty, attracted by the commotion, come to the rail and look. They see -

## 196. HEAD OF GANGPLANK - FROM STEVE'S ANGLE

Dan carries Joan onto the deck.

## 197. CLOSE SHOT - STEVE AND BETTY

They are equally astonished. Betty is figuring out in her mind what probably happened. Steve runs his hand in his vest pocket.

INSERT: Brig key in Steve's hand.

He is more mystified than ever; and angry. He starts toward Dan. Betty follows him.

## 198. FOLLOW SHOT - CORRIDOR

Dan is carrying Joan to her stateroom. Doctor is seen hurriedly coming up in the b.g.

## 199. JOAN'S STATEROOM

Dan enters and places Joan on couch, leaving door open. The Doctor rushes in as though he had been expecting some such calamity and starts working over Joan while Dan frantically drops on his knees beside her.

DAN:  
(desperately)  
Doctor, will she be all right?

DOCTOR:  
I believe so.

Joan moves slightly. Dan quickly kisses her -

DAN:  
(softly)  
Good-bye, Joan.

He now rises and walks quickly toward the door, determined to make his escape. Just as he reaches the door, he hears

JOAN:  
(voice off scene)  
Dan!  
(Dan goes back to her and drops to his knees beside the couch)

(CONTINUED)

199 (Cont.)

JOAN:

Don't leave me, Dan -- don't  
leave me.

DAN:

Never.

Unseen by the others, Steve now comes in the door, determined to arrest Dan. His heart touched by the solemnity of this scene, Steve backs quietly out of the door.

200. CORRIDOR - JUST OUTSIDE JOAN'S STATEROOM DOOR

As Steve backs out, Betty is standing there.

STEVE:

(half to himself)

Poor guy.

BETTY:

(taking hold of his arm  
with a new appreciation)

What did you say?

STEVE:

(changing his manner  
quickly)

I didn't say nothin'.

(they walk down the cor-  
ridor. Betty smiles and  
touches Steve's hand.)

201. JOAN'S STATEROOM

Joan is still holding Dan's hand. The Doctor is seated and bends over her, his manner solicitous and his expression grave. Dan sees letter on table near him.

INSERT:

Letter addressed in Dan's  
handwriting to Miss Joan Ames.

A final blast of ship's whistle. Dan hears this, realizes what it means. He sees that neither Joan or the Doctor is looking at him. With his free hand, he picks up the letter and puts it in his pocket.

## 202. RAIL OF SHIP

Betty and Steve watching preparations for departure.

BETTY:

You're a swell guy, Steve.

Steve tries to stammer an answer and suddenly his attention is attracted by a noise offscene.

CUT TO:

## 203. GANGPLANK

The gangplank is now some two or three feet from the port and is retreating very slowly.

Up the far end of the gangplank we see Skippy as he emerges from the crowd and rushes toward the ship, closely followed by two Hawaiian cops. (Music of "Aloha" through these scenes.)

## 204. CLOSE SHOT

Skippy makes a wild leap onto the retreating ship. He stands on the edge, waving to the outraged cops and utters his derisive three-time laugh. His expression quickly changes as he turns around and finds himself once more face to face with Steve, who is just entering the scene in a belligerent manner.

FADE OUT.

FADE IN

78.

205. JOAN'S SITTING ROOM

DAY

Dan, worn and tired from his vigil, waits anxiously. Presently the door to the bedroom opens. The Doctor comes out and closes the door. Dan goes to him.

DAN:

How is she now, Doctor?

DOCTOR:

Resting easily... Now, my boy, go to bed -- you haven't slept for thirty-six hours -- get some rest or I'll have you on my hands, too.

DAN:

You'll call me if -- ?

DOCTOR:

I promise.

(takes out sleeping powder)

Take this -- it will help you sleep.

(takes Dan's arm and leads him toward door)

DISSOLVE TO:

206. DAN'S AND STEVE'S STATEROOM

Dan enters just as Steve is about to go out on deck. There is an awkward pause as they look at each other, and it is apparent that this is the first time they have seen each other since the Honolulu episode.

STEVE:

(gruffly)

How is she?

DAN:

She's still very ill.

(pauses - looks at Steve a moment and his attitude softens as he adds)

You've been O.K., Steve.

STEVE:

(suddenly freezing - resumes habitual hard exterior)

(CONTINUED)

206 (Cont.)

STEVE: (Cont'd)

O.K. about what?

(stamps out of the room)

Dan takes up a drinking glass, fills it with water and  
we TRUCK to an -

INSERT:

Glass of water as the powder  
is dropped into it and the  
spoon starts to stir.

DISSOLVE TO:

207. CLOSE SHOT - CARD

hanging on Dan's stateroom door, reading "DO NOT  
DISTURB." Over this we hear Steve's voice -

STEVE'S VOICE:

Can't you read?

CAMERA TRUCKS BACK revealing Steve and the Cockney  
room steward, who has been stopped by Steve in the act  
of knocking on Dan's door.

COCKNEY STEWARD:

But he's been sleepin' twelve  
hours.

STEVE:

(sarcastically)

Is there any law against it?

COCKNEY STEWARD:

-- But I thought --

STEVE:

You never thought. Scram!  
(Steve snatches steward  
away from door. The  
surprised steward moves  
off in one direction,  
Steve in the other.)

208. FOLLOW SHOT - STEVE

as he walks along the corridor for a few steps, coming  
face to face with the Doctor, who is approaching Dan's  
room. The Doctor's head is bowed in deep thought and  
his whole attitude is one suggesting tragedy. He  
barely nods as Steve greets him in passing.

Steve turns around to look after the Doctor.

## 209. CLOSE SHOT - DOCTOR

at Dan's stateroom door. He knocks and a muffled, sleepy voice answers -

DAN'S VOICE:

Come in....

## 210. INTERIOR DAN'S STATEROOM

Dan is in bed, still half asleep when the Doctor steps inside. When he sees the Doctor's serious expression, he leaps to his feet -

DOCTOR:

(reassuringly)

Nothing's happened. I just came to have a little talk with you about Joan.

DAN:

(eagerly)

Yes, Doctor --

DOCTOR:

I want you to help me.

DAN:

Anything, Doctor.

DOCTOR:

Her condition is desperate -- You're the only one that can prescribe for her.

DAN:

Tell me what to do.

DOCTOR:

She must have absolute rest and quiet if she is to reach the mainland alive. She survived this attack, but it isn't humanly possible that she could survive another. The slightest excitement might kill her -- a shock surely would. May I depend on you?

DAN:

(stunned)

Yes, Doctor.

DOCTOR:

Thank you.

(starts for the door)

211. CLOSEUP - DAN

A terrific struggle is reflected in his face. He reaches a decision.

212. WIDER ANGLE

Dan moves toward Doctor -

DAN:

Oh, Doctor --

(Doctor stops)

I've got to tell you this --  
a shock is coming - and through  
me.... There's no way to stop  
it -- if I could go over the side  
and save her from it, I'd gladly  
do it -- but that wouldn't help...  
She knows nothing about me... I'm  
under arrest. When this ship pulls  
in I'll be met by the police --  
and turned over to San Quentin --  
I'm to be hung, Doctor -- hung for  
murder!

The Doctor stands aghast.

FADE OUT.

FADE IN

213. LONG SHOT - SHIP AT SEA

DAY

DISSOLVE TO:

214. TRAVELING SHOT - PROMENADE DECK

The CAMERA MOVES with easy flow past a long line of deck chairs in which we see various passengers of the ship in varying attitudes of lazy repose.

CAMERA COMES TO REST on Joan and Dan in deck chairs near shuffle-board courts where Betty and Steve are playing.

JOAN:

(indicating shuffle-board)

Play you a game.

DAN:

No, I'm tired -- let's just lie here and rest.

JOAN:

(smiles)

You're even getting so you look like my doctor.

They are interrupted by hearing something out of scene and look off -

215. MEDIUM CLOSE SHOT - SMALL BOY

whom we have established before. In running down the deck, he has tripped and fallen. He sits up whimpering.

216. WIDER ANGLE

Dan leaps from his chair and picks the child up, examines him to see if he is injured.

DAN:

(to child)

You're not going to cry -- you're a big man.

(he takes child over to Joan)

(CONTINUED)

216 (Cont.)

JOAN:  
 (reaching for child)  
 Let me hold him.

Dan gives him to her and the child instantly nestles close to her, his sobs ceasing.

Dan reseats himself in the deck chair beside her.

217. CLOSER SHOT DAN, JOAN AND LITTLE BOY

Joan holds the boy close to her and there is a great deal of the maternal in her eyes as she looks down at him. When she lifts her eyes she looks into the eyes of Dan, who is watching her with an expression of the most utter devotion. Their eyes hold for a moment, then they both look at the child in complete understanding.

218. CLOSE SHOT STEVE

He is growing warm in his game of shuffle-board; removes his coat and puts it on chair on other side of Joan. An official document is seen protruding from pocket.

INSERT:

DOCUMENT reading:

WARRANT  
 for  
 EXTRADITION  
 of  
 DAN HARDESTY

Convicted of First Degree Murder  
 Sentenced to be hung, July 17, 1930.

Dan, looking past Joan, is startled as he sees the document.

INSERT:

OF DOCUMENT

Joan is looking down at the child in her lap and the direction of her look makes it almost inevitable that she will see the document.

Dan instantly seeks a device to attract her attention toward himself and away from the paper. He reaches over, lifts the child from her arms and places him on his feet between the two deck chairs.

(CONTINUED)

"ONE WAY PASSAGE"

FADE IN

NIGHT

222A CORRIDOR

Skippy comes furtively to stateroom door, looks up and down quickly and then knocks.

Betty, dressed in negligee, opens door, pulls him in quickly.

222B BETTY'S STATEROOM

Betty closes door quickly, impatiently.

BETTY:

You shouldn't come here.

SKIPPY.

Nobody saw me -- I just wanted to pay you that dough you loaned me.

(takes out big roll of English bills. Betty looks at them suspiciously)

BETTY:

Sir Harold?

SKIPPY:

(grinning)

Uh-huh.

BETTY:

I thought I told you to lay off him.

SKIPPY:

No use lettin' him go to waste -- you ain't usin' him.

BETTY:

I've been busy.

SKIPPY:

Yeah -- with that copper. Say, I think you're fallin' for him.

BETTY:

He's not a bad guy.

--  
(CONTINUED)

218 (Cont.)

DAN:  
 (to child)  
 What's your name, Sonny?

As he speaks to the child he looks off, trying to catch Betty's eyes.

219. CLOSE SHOT OF BETTY

She is absorbed in the game, her eyes turned away from Dan.

220. WIDER ANGLE JOAN, DAN and THE CHILD

The child has not answered Dan's question and Joan repeats the question -

JOAN:  
 (to child)  
 Come on, tell us your name.

CHILD:  
 (roguishly)  
 Puddin' Tame.

Dan is still trying to catch Betty's eyes.

221. CLOSE SHOT STEVE AND BETTY

Steve sees the document, glances hastily at Joan, and then quickly goes over and puts his coat on. Betty sees this and her expression shows her appreciation.

222. TRAVEL SHOT

The CAMERA once more picks up its progress, continuing along a line of deck chairs. We see other members of the ship's passenger list lolling in various attitudes of ease and comfort.

Now we come to Sir Harold, just about to fall asleep. Seated in deck chair next to him is a man asleep with newspaper over his face. Sir Harold falls off to sleep. Just as he does so, the man next to him removes the paper from his face and we see that it is Skippy. Skippy's deft fingers are reaching toward Sir Harold's pocket as we -

FADE OUT.

222B(Cont.)

SKIPPY:

(astonished and indignant)

W-h-a-t! Turned copper lover!  
Fallin' for the law! The fox  
fallin' in love with the hounds!  
I'm ashamed of you! I tell you  
that guy's no good!

BETTY:

Wait a minute! His racket's on  
the other side of the fence --  
but he's working it on the up and  
up. He's all copper just like  
you're all thief -- and you know  
yourself, Skippy, if it wasn't for  
the coppers, you'd steal Grant's  
Tomb.

SKIPPY:

(bowled over)

I wonder if I'm hearin' this right.  
(pulls bottle of gin  
out of his pocket)

FADE OUT.

FADE IN

223. LONG SHOT - SHIP

entering the Golden Gate at San Francisco.

224. CLOSE SHOT DECK - DAN AND JOAN

They are leaning against the rail, looking off toward Gate.

DAN:

(awed)

The Golden Gate --

JOAN:

(wistful)

I remember an old song:  
"Keep those golden gates wide open,  
Keep those gates ajar?"

DAN:

Yes -- I remember it. I was  
born in San Francisco and  
when I was a youngster I  
always thought they were  
singing about this gate. I  
thought it was the only one.

JOAN:

(smiles)

I hope you were wrong.

DAN:

So do I.

DISSOLVE TO:

225. CLOSE SHOT - DAN AND JOAN

Still at rail. They are now inside the Golden Gate.  
Dan looks off at the harbor.

JOAN:

Lovely. Isn't it.

226. SAN FRANCISCO HARBOR - FROM DAN'S ANGLE

PAN AROUND, taking in the San Francisco sky line. When  
we reach San Quentin, CAMERA QUICKLY ZOOMS to a -

227. CLOSE SHOT - SAN QUENTIN

dark and menacing.

228. CLOSE SHOT - DAN AND JOAN

A covert expression of horror flashes over Dan's face.  
He quickly pulls himself together.

DAN:

Lovely.

(a pause then -)

I was just thinking how  
short the trip has been -- and  
how terrible that it has to end --

JOAN:

But we'll be together.

DAN:

I wish we could, darling --  
but I've got to go to Mexico --  
the business I should have  
attended to in Honolulu.

JOAN:

I won't see you in San  
Francisco at all?

DAN:

I'm sorry, dear -- as soon as  
the boat docks I must leave.

JOAN:

But you're going to Mexico --  
let's meet in Agua Caliente for  
New Year's.

DAN:

(torn)

It's a date.

229. CLOSE SHOT DECK - STEVE AND BETTY

walking toward a secluded spot.

230. WIRELESS ROOM

The wireless operator is taking a message on typewriter.

(CONTINUED)

230 (Cont.)

INSERT:

Typewriter writing -

STEVE BURKE  
SS Maloa

Shanghai, Dec. 15

WOMAN MASQUERADING ON SHIP AS COUNTESS  
BARILHAUS POSITIVELY IDENTIFIED AS  
BARREL HOUSE BETTY NOTORIOUS CONFI-  
DENCE WOMAN STOP INVESTIGATE

CHIEF OF POLICE

The operator shows his astonishment and amusement. He calls to wireless messenger, a Cockney.

OPERATOR:

Say, Jim, get a load of this.

COCKNEY MESSENGER:

(reading message)

Blimme! I've seen a lot of royalty in me time -- and I thought she was the grandest of them all.

(operator puts message in envelope and gives it to messenger, who starts out with it)

I hates to deliver it.

CUT TO:

231. CLOSE SHOT SHIP'S RAIL - STEVE AND BETTY

They, too, are looking at the scenery and thinking of the future.

Steve speaks seriously.

STEVE:

I guess I'm all through being a copper.

(Betty looks at him questioningly)

I don't know -- but after what's happened, I guess I wouldn't enjoy being the law any more --

(looks at her intently)

-- And I was wonderin' if -- you might be willin' --

(pauses, at a loss for words)

-- The ranch is half paid for, and --

(CONTINUED)

231 (Cont.)

BETTY:  
 (deeply interested)  
 Ranch --?

STEVE:  
 Yeah -- I got a chicken  
 ranch in Petaluma.

Betty's face brightens, then clouds instantly.

BETTY:  
 I'd love it, Steve -- but  
 there's something I got to  
 tell you first. You're a  
 right guy and I'm going to  
 come clean with you.  
 (Steve "takes" this -  
 her change of accent  
 and manner, and looks  
 at her intently as she  
 continues in the  
 vernacular)  
 In the first place, I'm not  
 a Countess -

STEVE:  
 Huh! What!

At this point they are interrupted by the arrival of messenger from the wireless room, who looks in amazed disillusionment at Betty. Betty does not notice him though. Steve takes envelope, and with a mumbled apology, starts to read -

INSERT: MESSAGE (JUST A FLASH)

Steve finishes reading and puts the message behind him. There is an instant of indecision, then pulling himself together, he smiles at Betty and says -

STEVE:  
 You was sayin' --?

BETTY:  
 I was sayin' I ain't any  
 of the things you think I  
 am. I've been a long way and  
 left a wide trail ...

STEVE:  
 (interrupting)  
 If it's your past -- mine ain't  
 been no bed of violets, either...  
 What do you say we forget about  
 it and start from scratch?

(CONTINUED)

231 (Cont.1)

BETTY:  
 (eagerly)  
 On the level, Steve?

STEVE:  
 On the level.

BETTY:  
 It's a bet.

CUT TO:

232. CLOSE SHOT - STEVE'S HAND BEHIND HIM

as it holds the Marconigram over the rail. The hand wads the paper into a tight ball and drops it into the water.

CUT TO:

233. BAR - CLOSE SHOT - DAN AND JOAN

They already have cocktail glasses in their hands and Dan is just raising his in a toast - Both attempt to give this action the same care-free easy feeling as before, while to each it is deeply tragic.

DAN:  
 To Agua Caliente.

JOAN:  
 New Year's Eve.  
 (they drink)

234. CLOSE SHOT - DAN AND JOAN AT BAR

They finish drinking, then break their glasses on the bar and cross the stems. Dan throws a sizable bill on the bar and they turn away.

235. CLOSE SHOT - BAR

The bartender looks at the broken glasses with impotent fury. With silent, controlled rage, he picks up two more cocktail glasses and sends them crashing to the floor as an outlet for his pent-up emotions.

## 236. FOLLOW SHOT - DAN AND JOAN

They are walking out of the bar into salon. Steve is standing nearby as they emerge from the bar, apparently paying no attention to them, as he has wanted to let them have their farewell.

## 237. CLOSEUP - STEVE

He gives Dan the "office" to join him.

## 238. SALON - CLOSE SHOT DAN AND JOAN

Dan sees this but Joan does not. Dan's calm breaks perceptibly. They are at the companionway leading to her room.

DAN:

Excuse me dear -- I haven't finished packing.

He grabs her hand in a nervous gesture of farewell, turns away and goes in the direction of Steve. This, of course, leaves Joan alone in a very unexpected manner. She takes a couple of steps toward him, then stops.

## 239. CLOSEUP - JOAN

She is bewildered and apprehensive.

## 240. LONG SHOT - SHIP

coming up to dock.

## 241. DAN'S AND STEVE'S STATEROOM

The Cockney steward is strapping the suitcases.

Dan and Steve enters. Steve immediately takes out the handcuffs and starts to put one on Dan.

DAN:

Do you have to do that, Steve?

STEVE:

I've got to deliver you according to Hoyle, Dan.

(CONTINUED)

241 (Cont.)

DAN:  
Oh, I know, but --

STEVE:  
I can't help it -- remember  
this ain't no petty larceny  
rap -- it's murder.

He puts hand-cuff on Dan's right hand.

242. CLOSE UP STEWARD

The Cockney steward hears this and reacts to it,  
scurries out with some luggage. (There is still luggage  
left in the room.)

DAN:  
You'll try to keep her  
from seeing it, won't you?

STEVE:  
I'll do my best.

DAN:  
Come on, then, let's go.

Steve puts a light overcoat over the handcuffs to hide  
them and they exit hurriedly, Dan setting the pace.

243. CLOSE SHOT - JOAN'S STATEROOM

Joan has sensed that something is wrong and paces the  
floor in some agitation. At last we see her come to  
a decision and start in direction Dan took.

244. FOLLOW SHOT - JOAN

as she moves quickly down stairway.

245. CLOSE DAN AND STEVE - PURSER'S OFFICE

Dan and Steve come up to the office and offer their  
papers to Purser. Dan is constantly on the alert lest  
he be seen by Joan.

CUT TO:

## 246. FOLLOW SHOT - JOAN

She comes down the corridor to Dan's stateroom. The door is partially ajar and she pauses.

COCKNEY STEWARD:

(voice from inside)

You coulda bowled me over-  
with a belaying-pin---and  
nice as you please, 'e put  
the 'and-cuffs on 'im ---

Joan's knock interrupts. Steward opens the door and Joan enters.

CUT TO:

## 247. INTERIOR DAN'S AND STEVE'S STATEROOM

The Cookney steward and a maid are there. The steward has been telling the maid an exciting story.

JOAN:

Oh, pardon me --- where's Mr.  
Hardesty?

COCKNEY STEWARD:

I was just tellin' 'er, Miss -- right  
'ere in front of me very eyes,  
his friend -- his pal, you might  
rightly say -- takes out a pair  
of bloomin' 'and-cuffs -- snap --  
snap -- he's a prisoner -- their  
arms together -- an' out they go!

## 248. CLOSE JOAN

JOAN:

(she holds herself  
together with great  
effort)

-- Mr. Hardesty?

COCKNEY STEWARD: (Voice)

The very same, Miss -- an' a  
finer gentleman you wouldn't  
wish to see, Miss -- an' 'im  
a red-'anded murderer!

(Joan sways and leans  
against door)

--An' here I go poppin' in and  
h'out o' 'ere as careless as you  
please -- an' turnin' me back on  
'im with never a thought of me  
life... 'E might o' cut me throat  
from ear to ear --!

(CONTINUED)

248 (Cont.)

The last of this is lost as, with desperate effort, Joan summons all her strength and flees from the room, determined to see Dan before he gets off the ship. TRUCK WITH HER from the room. She exits, almost at a run down the alleyway.

CUT TO:

249. CLOSE DAN AND STEVE (FLASH)

They are still at the Purser's office.

250. CLOSE JOAN - STAIRWAY

She struggles weakly--hysterically up the stairs, in search of Dan.

251. CLOSE DAN AND STEVE (FLASH)

They leave the Purser's office.

252. CLOSE SHOT - NEAR GANGPLANK

There is a crowd here waiting to get off. The crew is now setting about lowering the gangplank. Joan forces her way through them, searching in vain for Dan. Failing to find him, she races off again.

CUT TO:

253. CORRIDOR - FOLLOW SHOT JOAN

As she races along deserted decks in search of Dan, more panicky than ever. With faltering steps she tears back down the stairs. Forced to pause by her fluttering heart, she sets her teeth and goes on. She passes a companionway entrance moving off right. HOLD on companionway as Dan and Steve emerge from it and move off left.

CUT TO:

254. LONG SHOT BALLROOM

It is deserted now as Joan races madly across it -- falters -- goes on ----

255. CLOSE DAN AND STEVE - DECK

This is near the gangplank as Dan and Steve enter and press forward, eager to be the first off.

## 256. CLOSE JOAN - STAIRWAY

FOLLOW Joan as she presses on, weaker now but even more wildly determined -- up the stairs and out to the deck.

CUT TO:

## 257. CLOSE JOAN - DECK

TRUCK WITH HER as she searches wildly--madly--through the crowd of disembarking passengers, for Dan.

CUT TO:

## 258. CLOSE DAN

Just a FLASH as he waits impatiently.

## 259. CLOSE JOAN - TRUCKING

She rounds a corner and stops suddenly. She stares -- helpless, now that she has found him.

## 260. CLOSE DAN AND STEVE - JOAN'S ANGLE

Dan stiffens as he sees her--involuntarily he starts toward her--then stops stunned.

## 261. CLOSE SHOT. JOAN

TRUCK WITH HER as with great effort she regains her self-control, then with outward calm, very slowly she walks toward Dan.

## 262. CLOSE TWO - NEAR GANGPLANK

Joan walks slowly up to Dan.

JOAN:

(with a pathetic attempt  
at a smile)

I -- I just wanted to say "Good-  
bye", Dan.

(CONTINUED)

262 (Cont.)

DAN:  
 (trying to match her mood)  
 Not "good-bye", Joan. Auf Wieder-  
 sehen --- until New Years.

JOAN:  
 (calmly)  
 Agua Caliente! Auf Wiedersehen,  
 Dan.

She moves as if to kiss him. He puts his left arm around her and kisses her. She shows no sign whatever of noticing any awkwardness on his part.

The gangplank is now in place. Joan watches quietly-- a little smile on her lips. Dan and Steve step to the gangplank. Dan pauses and smiles reassuringly. He turns and moves down the plank.

263. CLOSE GANGPLANK

As Dan passes under CAMERA his face is a mask of tragedy.

TRUCK TO:

264. CLOSEUP - JOAN

Her eyes are filled with tears. She totters, her eyes close, and she sways backward. The Doctor, who has been watching, moves into scene behind her and puts an arm about Joan to support her.

TRUCK TO:

265. VERY CLOSE JOAN

Her face fills the screen. -- Her lips move almost imperceptibly as scarcely audibly she murmurs:

JOAN:  
 New Year's Eve!

A slight smile--gentle--peaceful--touches her lips.

LAP DISSOLVE TO:

## 266. CLOSEUP - TOY BALLOON

NIGHT

The balloon practically fills the screen. On it is printed - "HAPPY NEW YEAR. AGUA CALIENTE."

Over this we hear gay voices, shrill laughter, popping of corks and dance music. The balloon suddenly bursts, disclosing the hand with the cigarette that caused it to explode. Beyond the hand we see an entire cafe with a bar at the far end. The waiters are Mexican, and the general atmosphere is distinctly Mexican.

At a table in the foreground we see Betty, Steve, the Doctor and several other passengers whom we have seen on the ship. CAMERA PRESSES FORWARD TO A -

## 267. GROUP SHOT

ELDERLY GENTLEMAN:

I wonder what became of that young couple aboard ship -- the ones that always seemed to be looking for something -- I wonder if they ever found it?

STEVE:

(huskily)

I've got a hunch they did.

He places his hand over Betty's as he speaks. Looking up, he finds the Doctor's eyes on him. The Doctor speaks, quietly and with assurance.

DOCTOR:

I am quite sure they did.

At this instant the orchestra strikes a chord, horns are blown and the air becomes vibrant with celebration of the midnight hour.

CAMERA STARTS SWIFTLY to cross the room over the heads of the revellers, until finally it has crossed over the bar, and now holds the entire room in the background, with bar in foreground.

In the immediate foreground are two bartenders polishing glasses. They are so close together that the bar immediately behind them is not visible from CAMERA.

1ST BARTENDER:

(sourly to other)

I'll be glad when this thing is over.

(CONTINUED)

267 (Cont.)

2ND BARTENDER:  
 You're tellin' me? These holi-  
 days are dynamite.

The noises of the cafe have subsided slightly so that now the sentimental theme melody "ABSENT" is heard. Suddenly we hear the tinkle of a breaking glass--and then another.

1ST BARTENDER:  
 (turning gruffly to  
 other)  
 Watch them glasses with your  
 elbow!

2ND BARTENDER:  
 (backing away)  
 I never touched no glasses.

As the two bartenders move apart, staring at the bar, their movement discloses on the bar -- the crossed stems of two broken cocktail glasses.

CAMERA MOVES TO A -

268. CLOSEUP - OF THE CROSSED STEMS

HOLD ON THEM for an appreciable moment, then as the theme song dies, we --

FADE OUT.

THE END

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