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Woman on the beach

FINAL SCRIP

1442

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STORY

DESIRABLE WOMAN

Change

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JANUARY 18, 1946

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DESIRABLE WOMAN

FINAL

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DESIRABLE WOMAN

FINAL

FADE IN

EXT. COAST GUARD STATION NEAR SHORE - DAY (LOCATION)

- 1 LONG SHOT - SHOOTING FROM Coast Guard Station THROUGH entrance arch down a road that leads through the sand dunes to the sea. Two Mounted Coast Guardsmen ride toward camera entering the station through the arch.

EXT. COAST GUARD STATION NEAR SHORE - DAY (STAGE 15)

- 2 LONG SHOT (MATTE) - showing the entire Coast Guard Station with signboard on entrance in f.g. Facing each other are several wartime buildings which are used as office, barracks, etc. for a small mounted coast guard patrol station. A few spindly trees are planted hopelessly in the sand. To the right is a Navy clothesline hung with uniform clothing. Outside of an office and three Petty Officers, the station can accommodate approximately 20 men and their mounts. Various other small buildings form a compact group. An unpaved road winds through the f.g. to the beach. There is a flagpole with a few sickly flowers planted around its base. The two patrolmen approach the station from f.g. In b.g., all hands are running to muster in the Company Street. Lt. Scott Burnett is ready to receive the reports. The lieutenant is a handsome young man in his late twenties. He wears the khaki uniform of a Coast Guard Lieutenant, and a windbreaker. He stands at attention, but not too stiffly. This is obviously just part of the daily routine. As the two mounted coast guardsmen ride toward stable, the other men fall in at attention in front of the lieutenant and the petty officers.
- 3 MED. SHOT - Chief Petty Officer Wernecke about-faces and reports.

- 4 TWO SHOT - Scott and Wernecke.

WERNECKE

All present or accounted for, sir.

SCOTT

Thank you.

- 5 CLOSEUP - Scott.

SCOTT

At ease. Beginning at 1200 today, all beach patrols will be discontinued.

- 6 MED. SHOT - Kirk, Barton and Other Coast Guardsmen react happily to this relaxing of duties.

7 CLOSEUP - Scott, continuing.

SCOTT

I have just received orders from the District Office. The decommissioning of our station has been postponed for one week. Until that time, all other duties remain the same.

(to Wernecke)

Dismiss.

8 MED. SHOT - Scott, Wernecke and men. Wernecke salutes and about-faces.

WERNECKE

Any questions?

8A TWO SHOT - Kirk and Barton. Barton is very depressed by the news of the postponement. Kirk, a young impressionable seaman, who obviously always asks questions, raises his hand for permission to speak.

8B MED. SHOT - Several seamen, as they shrug and otherwise indicate "Here comes Kirk with another question."

8C CLOSEUP - Scott, a bit amused at Kirk.

8D CLOSEUP - Wernecke.

WERNECKE

(resignedly)

Look, Kirk, in two minutes I'll see you in the office and then I'll try to explain the whole thing to your entire satisfaction.

8E MED. SHOT - Kirk and Barton. Kirk is completely satisfied with this answer. Barton is very depressed.

8F LONG SHOT - Scott, Wernecke and Men.

WERNECKE

'Tention! Dismissed!

The formation breaks up. The men, react to the announcements, according to their own problems. Scott and Wernecke exit toward office, followed by the yeoman.

FADE IN

EXT. COAST GUARD STATION NEAR SHORE - DAY (STAGE &
PROCESS)

- 1 As we FADE IN the screen is filled with fire and smoke. The CAMERA SLOWLY MOVES BACK revealing a large heap of rubbish which is being burned. Around the fire are three enlisted Coast Guardsmen, including Kirk, a young man who has only been in the Coast Guard a few weeks. The men are throwing rubbish on the fire.

- 1A CLOSEUP - Kirk, as he throws something on the fire.

KIRK

This reminds me of burning leaves
at home in the fall.

- 1B CLOSEUP - young Coast Guardsman.

YOUNG COAST GUARDSMAN

But leaves smell a lot better.

- 1C MED. SHOT - the group. A second young Coast Guardsman is feeding stacks of official papers (not classified) on to the fire.

2ND YOUNG COAST GUARDSMAN

Think of all the hours some poor
guy spent typing these things.

1ST COAST GUARDSMAN

Yeah. We won the war with paperwork.

O.S. VOICE

Hey you guys, muster all hands...
on the double!

The three men drop everything and run out of the scene.

EXT. COAST GUARD STATION NEAR SHORE - DAY (STAGE &
PROCESS)

- 1D LONG SHOT. Facing each other are two wooden wartime buildings which are used as office, barracks, etc. for a small Mounted Coast Guard Patrol Station. A few spindly trees are planted hopelessly in the sand. To the right is a Navy clothesline hung with uniform clothing. Outside of an officer and three Petty Officers, the station can accommodate approximately 20 men and their mounts. Various other small buildings form a compact group. In far b.g. is an observation tower and the sea. An unpaved road winds through the b.g. to the beach. There is a flagpole with a few sickly flowers planted around its base.

(CONTINUED)

1D (CONTINUED)

Except for the men who man the tower and a mounted patrolman, who is approaching from b.g., all hands are at muster in the Company Street. Lt. Scott Burnett is ready to receive the reports. The lieutenant is a handsome young man in his late twenties. He wears the khaki uniform of a Coast Guard Lieutenant, and a windbreaker. He stands at attention, but not too stiffly. This is obviously just part of the daily routine.

2 MED. SHOT - Chief Petty Officer Wernecke about-faces and reports.

3 TWO SHOT - Scott and Wernecke.

WERNECKE

All present or accounted for, sir.

SCOTT

Thank you.

4 LONG SHOT. We do not hear what Scott tells Wernecke. Wernecke about-faces in order to make an announcement to the men.

5 MED. SHOT.

WERNECKE

At ease. Beginning at 1200 today, all beach patrols will be discontinued.

DESIRABLE WOMAN

FADE IN

EXT. COAST GUARD STATION NEAR SHORE - DAY (STAGE,
PROCESS & LOCATION)

Facing each other are two wooden wartime buildings which are used as office, barracks, etc. for a small Mounted Coast Guard Patrol Station. Small spindly trees, planted hopelessly in the sand, are being whipped by the wind. To the right is a Navy clothesline hung with uniform clothing. Outside of an Officer and three Petty Officers, the station can accommodate approximately 20 men and their mounts. Various other small buildings form a compact group. In far b.g. is an observation tower and the raging sea. An unpaved road winds through the b.g. to the beach. There is a flagpole with a few sickly flowers planted around its base. In b.g., so it can be seen from door of office, is tied a saddled horse.

1 LONG SHOT. Except for the men who man the tower and a mounted patrolman, who is approaching from b.g., all hands are at muster in the Company Street. The Petty Officers are finishing their reports. Lieut. Scott Burnett is ready to receive the reports. The lieutenant is a handsome young man in his late twenties. He wears the khaki uniform of a Coast Guard Lieutenant and a windbreaker. He stands at attention, but not too stiffly. This is obviously just part of the daily routine.

2 MED. SHOT - Chief Petty Officer Wernecke about-faces and reports.

3 TWO SHOT - Scott and Wernecke.

WERNECKE

All present or accounted for, sir. The patrols report nothing unusual.

SCOTT

Thank you. Tell the --

4 LONG SHOT - We do not hear what Scott tells Wernecke. Wernecke about-faces in order to make an announcement to the men.

5 MED. SHOT.

WERNECKE

At ease. Beginning this morning, all beach patrols will be discontinued.

DESIRABLE WOMAN

FADE IN

EXT. COAST GUARD STATION NEAR SHORE - DAY (WIND)
(STAGE, PROCESS & LOCATION)

Facing each other are two wooden wartime buildings which are used as office, barracks, etc. for a small Mounted Coast Guard Patrol Station. Small spindly trees, planted hopelessly in the sand, are being whipped by the wind. To the right is a Navy clothesline hung with uniform clothing which is in danger of being blown off the line. Outside of an Officer and three Petty Officers, the station can accommodate approximately 20 men and their mounts. Various other small buildings form a compact group. In far b.g. is an observation tower and the raging sea. An unpaved road winds through the b.g. to the beach. There is a flagpole with a few sickly flowers planted around its base. The fierce wind whips up the sand. In b.g., so it can be seen from door of office, is tied a saddled horse.

- 1 LONG SHOT. Except for the men who man the tower and a mounted patrolman, who is approaching from b.g., all hands are at rifle inspection in the Company Street. The Petty Officers are finishing their inspections. Lieut. Scott Burnett is ready to receive the reports. The lieutenant is a handsome young man in his late twenties. He wears the khaki uniform of a Coast Guard Lieutenant and a windbreaker. He stands at attention, but not too stiffly. This is obviously just part of the daily routine.
- 2 MED. SHOT - Chief Petty Officer Wernecke calls squads to attention, about-faces and reports.
- 3 TWO SHOT - Scott and Wernecke.

WERNECKE

Inspection complete, sir. The
patrols report nothing unusual.

SCOTT

Thank you. Tell the --

- 4 LONG SHOT - We do not hear what Scott tells Wernecke. Wernecke about-faces in order to make an announcement to the men.
- 5 MED. SHOT

WERNECKE

At ease. Beginning this morning,
patrols will be reduced to one
a day.

DESIRABLE WOMAN

FADE IN

EXT. COAST GUARD STATION NEAR SHORE - DAY (WIND)
(STAGE, LOCATION & PROCESS)

Facing each other are two wooden wartime buildings which are used as office, barracks, etc., for a small Mounted Coast Guard Patrol Station. Small spindly trees, planted hopelessly in the sand, are being whipped by the wind. To the right is a Navy clothesline hung with uniform clothing which is in danger of being blown off the line. Outside of an Officer and three Petty Officers, the station can accommodate approximately 20 men and their mounts. Various other small buildings form a compact group. In far b.g. is an observation tower and the raging sea. An unpaved road winds through the b.g. to the beach. There is a flagpole with a few sickly flowers planted around its base. The fierce wind whips up the sand.

1 LONG SHOT. Except for the men who man the tower and a mounted patrolman, who is approaching from b.g., all hands are at rifle inspection in the Company Street. The Petty Officers are finishing their inspections. Lieutenant Scott Burnett is ready to receive the reports. The Lieutenant is a handsome young man in his late twenties. He wears the khaki uniform of a Coast Guard Lieutenant on duty, with a windbreaker jacket. He stands at attention, but not too stiffly. This is obviously just part of the daily routine.

2 MED. SHOT. Petty Officer calls squads to attention, about-faces and reports.

3 TWO SHOT - Scott and Petty Officer.

PETTY OFFICER
Inspection complete, sir.
The patrols report nothing
unusual.

SCOTT
Thank you. Tell the --

4 LONG SHOT. We do not hear what Scott tells the Petty Officer. Petty Officer about-faces in order to make announcement to men.

MED. SHOT - Barton, Kirk and other coast guardsmen.

BARTON

(dopressed)

Gosh! Another whole week.

KIRK

(joyfully)

Yeah - another whole week with Alice! Great, oh that's great!

OTHER COAST GUARDSMAN

It makes no difference to me.

Kirk and Barton cross toward office.

KIRK

(rubbing hands

gleefully)

Ah, peace, it's wonderful!

INT. OFFICE - COAST GUARD STATION - DAY

9

FULL SHOT - Scott, Wernecke and the yeoman enter. Wernecke and Yeoman cross to their desks. Scott crosses to his desk, puts away a few papers.

SCOTT

I'll pick up the mail while I'm in town, Chief.

WERNECKE

Fine. Will you give my regards to Eve, sir?

Kirk and Barton enter and cross to Wernecke.

KIRK

What I wanted to ask, Chief, was this --

Wernecke completely ignores Kirk and turns to Barton.

WERNECKE

What's wrong, Barton?

10

THREE SHOT - Wernecke, Barton and Kirk.

BARTON

(shyly)

Chief, could I have a word with Mr. Burnett?

SCOTT'S VOICE

Come on in, Barton.

(CONTINUED)

10 (CONTINUED)

KIRK

But, Chief, I --

WERNECKE

Just be calm, Kirk, easy does it.

11 FULL SHOT - Barton crosses to Scott who is standing at his desk.

SCOTT

Something wrong, Barton?

11A TWO SHOT. Barton is very embarrassed and almost on the verge of tears.

BARTON

Yes, sir. If we have to stay here another week, sir -- Well, I had leave coming up and if it's postponed a week I don't know what I'll do.

SCOTT

But you still have your leave coming up. It will just be four weeks from now instead of three.

BARTON

(frantically)

But that will be too late, sir.

SCOTT

Too late for what?

BARTON

(whole story comes out)

My wife's leaving me. I haven't seen her in two years and she's going back to her folks in the West. I got a letter from her. She's a good girl, Lieutenant. She wrote me that there wasn't anybody else - but we've been separated so long, she says she just doesn't want to be married any more. And we've got a kid, sir. Ann just doesn't know what she's doing. It's been hard on her; she's been so lonely - and if I could only get to her and talk to her...

SCOTT

Okay, Barton, I think we can fix it.

5a MED. SHOT - Kirk and other Coast Guardsmen react to this relaxing of duties.

5b MED. SHOT

WERNECKE

(continuing)

Other duties remain the same until our station is decommissioned. Any questions?

5c CLOSE SHOT - Kirk, a young impressionable seaman, who obviously always asks questions. He raises his hand for permission to speak.

5d MED. SHOT - Several seamen, as they shrug and otherwise indicate "Here comes Kirk with another question."

5e CLOSEUP - Scott. He is a bit amused at Kirk.

5f CLOSE SHOT - Wernecke.

WERNECKE

(resignedly)

Yes, Kirk. What is it?

5g CLOSE SHOT - Kirk. He speaks very importantly, trying to make a few numbers by asking impressive questions.

KIRK

Chief, what I want to know is --

5h MED. SHOT - Wernecke.

WERNECKE

Look, Kirk. In two minutes I'll see you in the office and then I'll try to explain the whole thing to your entire satisfaction.

5i MED. SHOT - Kirk, completely satisfied with this answer.

5j MED. SHOT - Wernecke.

WERNECKE

And one more thing. The Lieutenant has ordered me to announce that in spite of repeated inquiries on the part of all of you -- there has been no change in the point system the last half-hour.

5a MED. SHOT - Kirk and other Coast Guardsmen react to this relaxing of duties.

5b MED. SHOT

WERNECKE

(continuing)

Everything else remains the same. Any questions?

5c CLOSE SHOT - Kirk, a young impressionable seaman, who obviously always asks questions. He raises his hand for permission to speak.

5d MED. SHOT - Several seamen, as they shrug and otherwise indicate "Here comes Kirk with another question."

5e CLOSEUP - Scott. He is a bit amused at Kirk.

5f CLOSE SHOT - Wernecke.

WERNECKE

(resignedly)

Yes, Kirk. What is it?

5g CLOSE SHOT - Kirk. He speaks very importantly, trying to make a few numbers by asking impressive questions.

KIRK

Chief, what I want to know is --

5h MED. SHOT - Wernecke

WERNECKE

Look, Kirk. In two minutes I'll see you in the office and then I'll try to explain the whole thing to your entire satisfaction.

5i MED. SHOT - Kirk, completely satisfied with this answer.

5j MED. SHOT - Wernecke.

WERNECKE

And one more thing. The Lieutenant has ordered me to announce that in spite of repeated inquiries on the part of all of you -- there has been no change in the point system the last half-hour.

5 MED. SHOT - Petty Officer feigning gruffness.

PETTY OFFICER

At ease. The Lieutenant has ordered me to announce that in spite of repeated inquiries on the part of all of you -- there has been no change in the point system during the last half-hour.

6 LONG SHOT. The men variously laugh, groan, etc., all in good humor in spite of the wind.

7 MED. SHOT.

PETTY OFFICER

(smiling)

Attention! Dismissed!

The formation breaks up, as the men, laughing and shouting, run to the barracks to assume their regular duties. Petty Officer exits to office.

In b.g. a Coast Guardsman leads a saddled horse from the stable. Hanging from the saddle is a haversack. Scott crosses out of scene in direction of the horse.

8 MED. SHOT at clothesline. Three men run frantically in, hoping to save their laundry from being blown away.

INT. CORNER OF GALLEY - COAST GUARD STATION - DAY

9 A large galvanized iron sink is stacked high with dirty pots, pans, baking sheets, etc. A young seaman rushes in, dons an apron, looks forlornly at the stack of work.

YOUNG COAST GUARDSMAN

(to no one
in particular)

Ah, peace, it's wonderful!

He dives into his work.

INT. CORNER OF BLACKSMITH SHOP - COAST GUARD STATION -
DAY

10 A tall, lanky, middle-aged Coast Guardsman takes a heated horseshoe from forge and resumes shoeing a horse. He looks very incongruous with his leather blacksmith's apron over his sailor suit, and with his white sailor cap planted directly on top of his head.

6 LONG SHOT. The men variously laugh, groan, etc.,
all in good humor.

7 MED. SHOT.

WERNECKE

(smiling)

Attention! Dismissed!

The formation breaks up, as the men, laughing and shouting, run to the barracks to assume their regular duties. Scott and Wernecke exit toward the office. Kirk follows.

8 MED. SHOT at clothesline. Two men run in and take laundry off the line.

1ST GUARDSMAN

Ya know - someday, if I'm
in the service long enough, I'll
know why a Coast Guard Station
like this has horses - instead
of boats.

2ND COAST GUARDSMAN

Beach cowboys, that's us!

1ST COAST GUARDSMAN

Yeah - we have to keep the oysters
from stampeding!

INT. OFFICE - COAST GUARD STATION - DAY

9 MED. SHOT - Scott, Wernecke and Kirk enter, followed by another Coast Guardsman, who is obviously the clerk. The clerk crosses to his desk which is piled very high with paper work to be done. He looks forlornly at the desk and says to no one in particular:

YOUNG COAST GUARDSMAN (CLERK)

Ah, peace, it's wonderful!

Scott goes to desk, puts away a few papers, then crosses to a coat rack and begins to take off his windbreaker jacket, which he will replace with a blouse. A haversack is also hanging on the coat rack. The clerk sits down and starts his paper work.

10 MED. SHOT - Scott, while he is putting on his blouse and haversack.

SCOTT

I'll pick up the mail while I'm
in town, Chief.

(CONTINUED)

6 LONG SHOT. The men variously laugh, groan, etc., all in good humor.

7 MED. SHOT.

WERNECKE

(smiling)

Attention! Dismissed!

The formation breaks up, as the men, laughing and shouting, run to the barracks to assume their regular duties. Scott and Wernecke exit toward the office. Kirk follows.

8 MED. SHOT at clothesline. Two men run in and take laundry off the line.

INT. OFFICE - COAST GUARD STATION - DAY

9 MED. SHOT - Scott, Wernecke and Kirk enter, followed by another Coast Guardsman, who is obviously the clerk. The clerk crosses to his desk which is piled very high with paper work to be done. He looks forlornly at the desk and says to no one in particular:

YOUNG COAST GUARDSMAN (CLERK)

Ah, peace, it's wonderful!

Scott goes to desk, puts away a few papers, then crosses to a coat rack and begins to take off his windbreaker jacket, which he will replace with a blouse. A haversack is also hanging on the coat rack. The clerk sits down and starts his paper work.

10 MED. SHOT - Scott, while he is putting on his blouse and haversack.

SCOTT

I'll pick up the mail while I'm in town, Chief.

WERNECKE

Fine. Will you give my regards to Eve, Sir?

11 MED. SHOT - Scott and Wernecke. Kirk enters the scene.

KIRK

Chief, that's what I wanted to ask you about. If the lieutenant gets married, how many discharge points will he get? And, if I get married, would I get the same number?

(CONTINUED)

6 LONG SHOT. The men variously laugh, groan, etc., all in good humor in spite of the wind.

7 MED. SHOT.

WERNECKE

(smiling)

Attention! Dismissed!

The formation breaks up, as the men, laughing and shouting, run to the barracks to assume their regular duties. Scott and Wernecke exit toward the office. Kirk follows.

8 MED. SHOT at clothesline. Three men run frantically in, hoping to save their laundry from being blown away.

INT. OFFICE - COAST GUARD STATION - DAY

9 MED. SHOT - Scott, Wernecke and Kirk enter, followed by another Coast Guardsman, who is obviously the clerk. The clerk crosses to his desk which is piled very high with paper work to be done. He looks forlornly at the desk and says to no one in particular:

YOUNG COAST GUARDSMAN (CLERK)

Ah, peace, it's wonderful!

Scott goes to desk, puts away a few papers, then crosses to a coat-rack and begins to take off his windbreaker jacket, which he will replace with a blouse. A haversack is also hanging on the coat-rack. The Clerk sits down and starts his paper work.

10 MED. SHOT - Scott, while he is putting on his blouse and haversack.

SCOTT

I'll pick up the mail while I'm in town, Chief.

WERNECKE

Fine. Will you give my regards to Eve, sir?

11 MED. SHOT - Scott and Wernecke. Kirk enters the scene.

KIRK

Chief, that's what I wanted to ask you about. If the lieutenant gets married, how many discharge points will he get? And, if I get married, would I get the same number?

(CONTINUED)

EXT. COAST GUARD STATION - DAY (WIND)

- 11 MED. SHOT - Scott, Coast Guardsman with horse. The latter holds the horse as Scott mounts.

COAST GUARDSMAN

Here's your haversack, sir.

SCOTT

Thank you.

Scott rides out of the scene.

- 12 MED. SHOT. Chief Petty Officer Wernecke rushes out of the office and across the Company Street calling to Scott. He is short, stout, good-natured and obviously used to the simple comforts of life.

WERNECKE

Lieutenant, Lieutenant!
Just a minute, sir.

EXT. EDGE OF COAST GUARD STATION - DUNES & BEACH IN
B.G. - DAY (WIND)

- 13 MED. SHOT. Scott reins his horse, looks back in direction of Wernecke. Wernecke enters scene, running.

SCOTT

What is it, Chief?

- 14 TWO SHOT - Wernecke and Scott.

WERNECKE

Sir, I just got a phone call from Headquarters. They have an unconfirmed report that a tanker just went down a few miles offshore.

- 15 CLOSEUP - Scott. His face darkens as he reacts to this news, almost with a shudder; then he snaps back to business.

SCOTT

Where "offshore"?

WERNECKE'S VOICE

They didn't know.

WERNECKE

Fine. Will you give my regards
to Eve, Sir?

11 MED. SHOT - Scott and Wernecke. Kirk enters the
scene.

KIRK

Chief, that's what I wanted to
ask you about. If the lieutenant
gets married, how many discharge
points will he get? And, if I
get married, would I get the
same number?

(CONTINUED)

MED. SHOT - Scott crosses to coatrack from which he takes a haversack and his cap.

SCOTT

(to Wernecke)

Can we let Barton have his leave as we planned it?

WERNECKE

I think so, sir.

SCOTT

Good. Fix it up.

BARTON

(very quietly
and sincerely)

Thank you, Mr. Burnett.

Barton exits. Scott puts on his haversack and crosses toward the door. Through the open door, we see Scott's horse. A Seaman is holding the horse, and a Blacksmith is tightening a loose shoe, with a hammer. Blacksmith looks very incongruous in his leather apron over his sailor suit.

SCOTT

Any message for your wife, Chief?

WERNECKE

No. Just tell her to take it easy.

Scott and Wernecke smile as if at an old joke.

SCOTT

Will do.

KIRK

Mr. Burnett, sir.

Scott, before Kirk can get his question out, half-winks at Wernecke.

SCOTT

Kirk, just take all your troubles to Chief Wernecke. I'm sure he can handle everything.

Scott exits toward his horse. Wernecke looks at Scott good-naturedly, as if to say "Now look what you've let me in for."

11c

TWO SHOT - Wernecke and Kirk.

KIRK

(not to be
daunted)

Chief, what I wanted to ask
you about is: If the Lieutenant
gets married, how many discharge
points can he get? And, if I
get married, would I get the
same number?

WERNECKE

How long have you been in the
Coast Guard, Kirk?

KIRK

Twelve weeks and five days.

WERNECKE

Well don't worry about points.
I should say that you're at
the beginning of a long career,
at your new station.

KIRK

Am I going to a new station?

WERNECKE

Sure.

KIRK

Well, maybe I can get to see
some boats there, and be really
sea-going. All I've seen at
this station is horses.

WERNECKE

Shove off!

Kirk shoves off.

EXT. COAST GUARD STATION - DAY

12-
17

MED. SHOT - Scott is mounting his horse, which the
Seaman is holding.

BLACKSMITH

I fixed that loose shoe, Lieutenant.

SCOTT

Thanks. You're leaving tomorrow,
aren't you, Wallace?

BLACKSMITH

Yes, sir. Going back to my old job.

SCOTT

It's too bad, you'll miss our
farewell party. What did you
do in civilian life?

(CONTINUED)

Scott and Wernecke laugh.

WERNECKE

How long have you been in the
Coast Guard, Kirk?

KIRK

Twelve weeks and five days.

WERNECKE

Well don't worry about points.
I should say that you're at the
beginning of a long career,
at your new station.

SCOTT

Any message for your wife, Chief?

WERNECKE

No - just tell her to take it
easy.

Scott and Wernecke smile as if at an old joke. Scott
crosses to the door and exits.

SCOTT

Will do.

EXT. COAST GUARD STATION & OFFICE - DAY

12 LONG SHOT. In b.g. is a blacksmith, who looks very
incongruous in his blacksmith's leather apron and a
sailor suit. He is tightening a loose nail on the
horse's hoof with a hammer. Two Coast Guardsmen are
watching him, lazily.

13- Scott enters and crosses to the horse.
17

BLACKSMITH

I fixed that loose nail,
Lieutenant.

SCOTT

Thanks.

(begins to
mount)

You're leaving tomorrow, aren't
you, Walton?

BLACKSMITH

Yes, sir. Going back to my
old job.

SCOTT

It's too bad, you'll miss our
farewell party. What did you
do in civilian life?

(CONTINUED)

Scott and Wernecke laugh.

WERNECKE

How long have you been in the
Coast Guard, Kirk?

KIRK

Six weeks and five days.

WERNECKE

Well don't worry about points.
I should say that you're at the
beginning of a long career.

SCOTT

Any message for your wife,
Chief?

WERNECKE

No - just tell her to take it
easy.

Scott and Wernecke smile as if at an old joke. Scott
crosses to the door and exits.

SCOTT

Will do.

EXT. COAST GUARD STATION & OFFICE - DAY (WIND)

12 LONG SHOT. In b.g. is a blacksmith, who looks very
incongruous in his blacksmith's leather apron and a
sailor suit. He is tightening a loose nail on the
horse's hoof with a hammer. Two Coast Guardsmen are
watching him, lazily.

13- Scott enters and crosses to the horse.
17

BLACKSMITH

I fixed that loose nail,
Lieutenant.

SCOTT

Thanks.

(begins to
mount)

You're leaving tomorrow, aren't
you, Walton?

BLACKSMITH

Yes, sir. Going back to my
old job.

SCOTT

What did you do in civilian
life?

(CONTINUED)

SCOTT

Perhaps I'd better stay here.

WERNECKE

I don't think it's necessary, sir.
I asked Headquarters what they
wanted us to do and they said just
to alert the patrols and stand by
till they got confirmation.

SCOTT

Well, send Kirk out.

- 17 Two enlisted men are vainly trying to sweep the sand
from the Company Street with pushbrooms. We hear
Wernecke call from o.s.

WERNECKE'S VOICE

Hey, Kirk!

Kirk drops his broom and runs towards Wernecke and Scott.

- 18 THREE SHOT - Scott and Wernecke, by horse. Kirk enters.

WERNECKE

(to Kirk)

Take Morrison with you and alert
all the patrols. They think a
tanker's gone down somewhere
offshore. Tell all hands to be
on the lookout for wreckage or
survivors, and particularly for
flares.

KIRK

Okay, Chief.
(happily)
Some excitement, huh?

WERNECKE

On the double!

Kirk exits toward stables, on the double.

SCOTT

You know where to get me.

WERNECKE

Sure, I'll take care of everything.
Will you give my regards to Eve, sir?

SCOTT

Surely. Any message for your wife?

WERNECKE

Well, just tell her to take it easy.

(CONTINUED)

12- (CONTINUED)

17

BLACKSMITH

(with humor;
indicating
hammer)

Believe it or not, I was a
watchmaker.

SEAMAN

Me - I'm going back to school.

BLACKSMITH

You need it.

By this time, Scott has mounted and starts to ride
out of scene.

18 LONG SHOT - (LOCATION) (Scott's Double) He rides out
through the arch and down the road toward the beach.

DISSOLVE

EXT. DUNES AND SEA - DAY (LOCATION) (ALREADY SHOT)

19 TRUCKING SHOT of Scott jogging along briskly. He is
gay and happy. All around him, the dune-studded
countryside resembles a desert rather than a coastline.
The vegetation is meager, flattened out by the wind.
Sand is kicked up by the horse's hoofs. In b.g. is
the sea.

20 CLOSE TRUCKING SHOT - Scott rides along smiling and
possibly whistling. He looks nonchalantly around,
first at the sea then at the dunes, apparently nothing
in particular on his mind.

21 LONG SHOT - desolate landscape of sand and sea - as
seen by Scott. The ocean is very beautiful, and
long thin clouds can be seen high in the heavens.
At this particular spot, the shoreline forms a sort
of bay into which the tide has washed up great
quantities of wreckage, carcasses of ships torpedoed
during the war, outlined gruesomely against the
landscape. The wrecks are of all shapes and sizes,
piles of broken wood, iron bars and wires twisted and
tangled stand up clearly and menacingly against the
sand.

22 CLOSE SHOT - Scott playfully spurs his horse on.

23 MED. SHOT - In b.g. Scott rides toward a mass of
wreckage in f.g.

24 CLOSE SHOT - Scott as he rides unconcernedly through
the wreckage.

BLACKSMITH

(with humor;
indicating hammer)
Believe it or not, I was a
watchmaker.

1ST COAST GUARDSMAN

Me - I'm going back to school.

2ND COAST GUARDSMAN

You need it.

By this time, Scott has mounted and starts to ride out
of scene.

- 18 LONG SHOT - as Scott rides off on his horse, turning
toward the beach.

DISSOLVE

EXT. DUNES & SEA - DAY (STAGE, PROCESS & LOCATION)

- 19 LONG SHOT of Scott jogging along briskly. He is gay
and happy. All around him, the dune-studded countryside
resembles a desert rather than a coastline. The
vegetation is meager, flattened out by the wind. The
sand is kicked up by the horse's hoofs. In b.g. is
the sea.
- 20 CLOSE TRUCKING SHOT. Scott rides along smiling and
possibly whistling. He looks nonchalantly around,
first at the sea then the dunes, apparently nothing in
particular on his mind.
- 21 LONG SHOT - the desolate landscape of sand and sea - as
seen by Scott. The ocean is very beautiful, and long
thin clouds can be seen high in the heavens. At this
particular spot, the shoreline forms a sort of bay into
which the tide has washed up great quantities of
wreckage, carcasses of ships torpedoed during the war,
outlined gruesomely against the landscape. The wrecks
are of all shapes and sizes, piles of broken wood, iron
bars and wires twisted and tangled stand up clearly and
menacingly against the sand.
- 22 CLOSE SHOT - Scott playfully spurs his horse on.
- 23 MED. SHOT. In b.g., Scott rides toward a mass of
wreckage in f.g.
- 24 CLOSE SHOT - Scott, as he rides unconcernedly
through the wreckage.

13- (CONTINUED)
17

BLACKSMITH

(with humor;
indicating hammer)

Believe it or not, I was a
watchmaker.

1ST COAST GUARDSMAN

Me - I'm going back to school.

2ND COAST GUARDSMAN

You need it.

By this time, Scott has mounted and starts to ride out
of scene.

18 LONG SHOT - as Scott rides off on his horse, turning
toward the beach.

DISSOLVE

EXT. DUNES & SEA - DAY (WIND) (STAGE, PROCESS & LOCATION)

19 LONG SHOT of Scott jogging along briskly. He is gay and
happy in spite of the wind. All around him, the dune-
studded countryside resembles a desert rather than a
coastline. The meager vegetation is flattened out by
the wind. The sand, kicked up by the horse's hoofs,
flies about in whirlwinds. In b.g., the sea is as
furious as ever.

20 CLOSE TRUCKING SHOT. Suddenly a particularly strong
gust of wind hits Scott, almost blowing his cap away and
slowing down his horse. He stares in front of him
apparently impressed.

21 LONG SHOT - the desolate landscape of sand and sea - as
seen by Scott. The ocean is very rough, and long thin
clouds can be seen high in the heavens. At this
particular spot, the shoreline forms a sort of bay into
which the tide has washed up great quantities of
wreckage, carcasses of ships torpedoed during the war,
outlined gruesomely against the landscape. The wrecks
are of all shapes and sizes, piles of broken wood, iron
bars and wires twisted and tangled stand up clearly and
menacingly against the dun-colored sand. The ROAR of
the wind is frightening.

22 CLOSE SHOT - Scott spurs his horse on and starts off
against the wind which furnishes the scene with a
deafening accompaniment.

23 MED. SHOT. In b.g., Scott rides toward a mass of
wreckage in f.g.

24 CLOSE SHOT - Scott, fighting against the wind, looks
around him, extremely impressed.

They both smile as if at an old joke.

SCOTT

Will do.

Scott rides off toward the beach. Wernecke exits toward office.

DISSOLVE

EXT. DUNES & SEA - DAY - (WIND) (STAGE, PROCESS & LOCATION)

- 19 LONG SHOT of Scott jogging along slowly, deep in thought. All around him, the dune-studded countryside resembles a desert rather than a coastline. The meager vegetation is flattened out by the wind. The sand, kicked up by the horse's hoofs, flies about in whirlwinds. In b.g., the sea is as furious as ever.
- 20 CLOSE TRUCKING SHOT. Suddenly a particularly strong gust of wind hits Scott, almost blowing his cap away and slowing down his horse. He stares in front of him, apparently impressed. Throughout the following scenes and Scott's entire ride toward the village, his expression must show that he is fighting against old memories brought back to life by the news that another ship has gone down. He scans the beach intently, searching for any new wreckage.
- 21 LONG SHOT - the desolate landscape of sand and sea, as seen by Scott. The ocean is very rough, and long thin clouds can be seen high in the heavens. At this particular spot, the shoreline forms a sort of bay into which the tide has washed up great quantities of wreckage, carcasses of ships torpedoed during the war, outlined gruesomely against the landscape. The wrecks are of all sizes and shapes, piles of broken wood, iron bars and wires twisted and tangled stand up clearly and menacingly against the dun-colored sand. The roar of the wind is frightening.
- 22 CLOSE SHOT - Scott's worried expression deepens. He spurs his horse on and starts off against the wind which furnishes the scene with a deafening accompaniment.
- 23 MED. SHOT. In b.g., Scott rides toward a mass of wreckage in f.g.
- 24 CLOSE SHOT - Scott, fighting against the wind, looks around him, extremely impressed.

25 MED. TRUCKING SHOT - a wreck, the great bare skeleton of a ship.

26 LONG SHOT for possible CAMERA REVERSE.

DISSOLVE

EXT. DUNES & SEA - DAY (STAGE & PROJECTION)

27 MED. TRUCKING SHOT - Another mass of wreckage; twisted, warped pieces of iron pointing up toward the sky as though in prayer.

28 LONG SHOT - Scott's ANGLE - of ocean. Nothing but a vast expanse of water can be seen.

DISSOLVE

EXT. DUNES & SEA - DAY (STAGE & PROJECTION)

29 MED. TRUCKING SHOT of still another mass of wreckage. CAMERA DISCOVERS a woman sitting off in the shelter of some wreckage. She is dressed in a windbreaker and men's work pants, and is watching the sea with a faraway look, as she smokes a cigarette.

30 CLOSE SHOT. Scott notices her, but pays her no particular attention.

31 LONG SHOT - the wreck where the woman is sitting, with Scott on horseback. He passes her by without even a casual glance.

32 CLOSE SHOT - Scott's back as he is riding away and gives the strange woman a slight glance over his shoulder.

33 REVERSE LONG SHOT - the woman. She comes out of her shelter. Her smoking finished, she flips her cigarette away, then she looks at the officer. From a distance, she seems very young and beautiful with her hair blowing slightly in the wind. She very gracefully runs her fingers through her hair in a characteristic gesture, which will identify her throughout the story.

34 OMITTED

DISSOLVE OUT

25 MED. TRUCKING SHOT - a wreck, the great bare skeleton of a ship.

26 LONG SHOT for possible CAMERA REVERSE.

DISSOLVE

EXT. DUNES & SEA - DAY (STAGE & PROJECTION) (WIND)

27 MED. TRUCKING SHOT - Another mass of wreckage; twisted, warped pieces of iron pointing up toward the sky as though in prayer. Scott satisfies himself that none of this wreckage is new and, before proceeding on his way, scans the ocean for possible flares.

28 LONG SHOT - Scott's ANGLE - of ocean. Nothing but a vast expanse of raging water can be seen.

DISSOLVE

EXT. DUNES & SEA - DAY (STAGE & PROJECTION) (WIND)

29 MED. TRUCKING SHOT of still another mass of wreckage. CAMERA DISCOVERS a woman sitting off in the shelter of some wreckage. She is dressed in a windbreaker and men's work pants, and is watching the furious sea with a faraway look, as she smokes a cigarette which she protects from the wind with her hand.

30 CLOSE SHOT. Scott notices her. He seems even more impressed. He stops a moment, then starts off again. The wind keeps roaring.

31 LONG SHOT - the wreck where the woman is sitting, and Scott on horseback. He deliberately chooses his path so they will not meet.

32 CLOSE SHOT - Scott's back. He is riding away; then he stops again, turns around and looks back at the strange woman.

33 REVERSE LONG SHOT - the woman. She comes out of her shelter. Her smoking finished, she lifts her arm and allows the cigarette to be blown away in the wind; then she looks at the officer. From a distance, she seems very young and beautiful with her hair blowing wildly in the wind. She very gracefully runs her fingers through her hair in a characteristic gesture, which will identify her throughout the story.

34 CLOSE SHOT. Scott, embarrassed by the woman's gaze, turns around, spurs his horse on and starts away.

DISSOLVE OUT

DISSOLVE IN

EXT. VILLAGE STREET & GEDDES' BOATYARD & LIVING QUARTERS
- DAY - (STAGE)

On the righthand side of the street are a couple of small-town residences; on the lefthand side is the combination boatyard, boatshed and residence of Bill Geddes. It is a rather old frame building and the unpainted wood has acquired a dark, rich weathered aspect over the years. No attempt has been made to beautify the outside with any landscaping. One comes in contact immediately with planks, beams, everything pertaining to Bill Geddes' trade. Several small boats, propped up on posts, are being repaired. It is a modest workyard unequipped for anything except small craft. The boatshed on the far end of the building is glassed-in.

35 LONG SHOT - Scott rides into the boatyard. Lars, one of the old working men, is heating linseed oil on the porch beside office window. Scott arrives at the porch and dismounts. Lars stops working and takes his horse.

LARS

I'll take care of Blackie, Lieutenant.

SCOTT

Thanks, Lars.

Scott who apparently is in a hurry, rushes towards the office. However, on his way to the door, he glances at the linseed oil which is in the process of warming up.

INT. GEDDES' OFFICE - DAY

It is a small room furnished with an old-fashioned roll-top desk, file cases, etc., and the walls are hung with many pictures of fishing and pleasure craft. All the assorted paraphernalia of an office of a boatyard are scattered around. The far wall of the office is practically all glass, through which we can see the boatshed where a rather large fishing boat is being repaired. The windows and doors all have shades.

36 MED. SHOT - Scott opens the door and rushes in. He stops in front of the door.

36a REVERSE MED. SHOT - Eve, a very pretty young woman whom we recognize immediately as the boss of the Geddes' boatyard, is sitting at the desk and talking to a customer, Mr. Carter.

DISSOLVE IN

EXT VILLAGE STREET & GEDDES' BOATYARD & LIVING QUARTERS
- DAY - (STAGE)

On the righthand side of the street are a couple of small-town residences; on the lefthand side is the combination boatyard, boatshed and residence of Bill Geddes. It is a rather old frame building and the unpainted wood has acquired a dark, rich weathered aspect over the years. No attempt has been made to beautify the outside with any landscaping. One comes in contact immediately with planks, beams, everything pertaining to Bill Geddes' trade. Several small boats, propped up on posts, are being repaired. It is a modest workyard unequipped for anything except small craft. The boatshed on the far end of the building is glassed-in.

35 LONG SHOT. Scott rides into the boatyard. He arrives at the porch and dismounts. Lars, one of the old working men around the boatyard, comes up to take Scott's horse. Lars handles the horse expertly, indicating his love of animals.

LARS

I'll take care of Blackie, Lieutenant. I got your linseed oil. Just get it boiling hot, put it on the wood and then rub it hard. Do that every day for a few weeks and the wood will be as hard as iron. Can't even cut it with an axe.

SCOTT

(anticipating
the work
with pleasure)

Thank you, Lars, I'll get right on it.

Lars pats Blackie as he leads him off.

LARS

Come on, Blackie. It's good to see you again.

Scott goes to the door and enters the office.

INT. GEDDES' OFFICE - DAY

It is a small room furnished with an old-fashioned roll-top desk, file cases, etc., and the walls are hung with many pictures of fishing and pleasure craft. All the assorted paraphernalia of an office of a boatyard are scattered around.

(CONTINUED)

EXT. VILLAGE STREET & GEDDES' BOATYARD
AND LIVING QUARTERS - DAY - (STAGE)

On the righthand side of the street are a couple of small-town residences; on the lefthand side is the combination boatyard, boatshed and residence of Bill Geddes. It is a rather old frame building and the unpainted wood has acquired a dark, rich weathered aspect over the years. No attempt has been made to beautify the outside with any landscaping. One comes in contact immediately with planks, beams, everything pertaining to Bill Geddes' trade. Several small boats, propped up on posts, are being repaired. It is a modest workyard unequipped for anything except small craft. The boatshed on the far end of the building is glassed-in.

35 LONG SHOT. Scott rides into the street in b.g. from the right. In f.g., a woman, with arms full of shopping bundles, crosses street toward house on right. As Scott and the woman meet, she looks up. He recognizes her as Mrs. Wernecke. She is middle-aged, full of humor and very garrulous.

MRS. WERNECKE

Hello, Lieutenant.

SCOTT

Oh, hello, Mrs. Wernecke.

MRS. WERNECKE

Any messages from my husband?

SCOTT

Well, yes.

MRS. WERNECKE

I'll just put these things in the house and I'll be right over.

SCOTT

(indicating
boatyard)

I'll be at Eve's.

MRS. WERNECKE

(laughingly)

As if I didn't know.

Scott smiles faintly and rides on, turning left into boatyard. He arrives at the porch, dismounts and begins to tie the horse. From o.s., in boatyard, Eve's voice is heard:

(CONTINUED)

EXT. VILLAGE STREET & GEDDES' BOATYARD
AND LIVING QUARTERS - DAY (WIND) (STAGE)

On the righthand side of the street are a couple of small-town residences; on the lefthand side is the combination boatyard, boatshed and residence of Bill Geddes. It is a rather old frame building and the unpainted wood has acquired a dark, rich weathered aspect over the years. No attempt has been made to beautify the outside with any landscaping. One comes in contact immediately with planks, beams, everything pertaining to Bill Geddes' trade. Several small boats, propped up on posts, are being repaired. It is a modest workyard unequipped for anything except small craft. The boatshed on the far end of the building is glassed-in. In this scene the wind is blowing as furiously as in the previous one.

35 LONG SHOT - Scott rides into the street in b.g. from the right. In f.g., a woman, with arms full of shopping bundles, crosses street toward house on right. As Scott and the woman meet, she looks up. He recognizes her as Mrs. Wernecke. She is middle-aged, full of humor and very garrulous.

MRS. WERNECKE

Hello, Lieutenant.

Scott is preoccupied, still thinking of the tanker in distress.

SCOTT

Oh, hello, Mrs. Wernecke.

MRS. WERNECKE

Any messages from my husband?

SCOTT

Well, yes.

MRS. WERNECKE

I'll just put these things in the house and I'll be right over.

Both are anxious to get out of the wind.

SCOTT

(indicating boatyard)

I'll be at Eve's.

MRS. WERNECKE

(laughingly)

As if I didn't know.

Scott smiles faintly and rides on, turning left into boatyard. He arrives at the porch, dismounts and begins to tie the horse. From o.s. in boatyard, Eve's voice is heard:

(CONTINUED)

CARTER
That's too expensive, Eve.

EVE
It's prewar canvas, Mr. Carter.

CARTER
(smiling)
Nothing but the best for the
Lucy C.!

EVE
That's right, Mr. Carter.

CARTER
All right, Eve. But you know
I'll never get through paying
for it.

EVE
(indicating
shoddy
material)
There's more profit in this for
us. But it just isn't good
enough. Believe me, Mr. Carter!

36b MED. SHOT. Scott impatiently interrupts Eve and Carter.

SCOTT
Excuse me, Mr. Carter, I'm sorry
to interrupt you. But, Eve, I
have something to tell you that
just can't wait.

CARTER .
(smiling)
Go ahead!

SCOTT
(pleased)
We'll be here an extra week.

36c CLOSE SHOT.

EVE
(elated)
Oh, that's swell, Scott!

36d CLOSE SHOT.

CARTER
But you're coming back here
when you get out -- Why the
fuss about an extra week?

The far wall of the office is practically all glass, through which we can see the boatshed where a rather large fishing boat is being repaired. The windows and doors all have shades and hung on the main door is an "Out to Lunch" sign with a clock-face and a pasteboard hand on it, which is used to indicate the time the owner will return.

36 MED. SHOT. Scott enters and looks for a while at Eve who is sitting at the desk, talking to Mr. Carter. Eve is a very pretty young woman, whom we recognize immediately as the boss of the Geddes Boatyard. Scott removes his haversack and hangs it with his cap and jacket on the coatrack.

CARTER

But, Eve, that's too expensive.

EVE

It costs a lot, I know, but this is pre-war sailcloth. And I assure you it will outlast anything you can buy now. I positively refuse to sell you any shoddy material for the Lucy C. She's too fine a boat.

CARTER

Oh, all right, Eve, but I'll never get through paying for it.

EVE

(indicating
sample of
shoddy material)

Believe me, there's more profit in this, Mr. Carter, but it's not good enough for your boat.

Scott, who has been listening, crosses and interrupts:

SCOTT

It's a pity to put anything but the finest material in any boat.

EVE

Oh, you and your boats! How are you, Scott?

SCOTT

Fine, Eve. And who are you to talk?

Scott takes her hand, and then to Carter:

SCOTT (cont'd)

Hello, Mr. Carter. You and Eve go right ahead. I don't intend to waste my liberty day listening to you two argue.

(CONTINUED)

Hey, Scott!

36 MED. SHOT - Eve and Carter, a customer. They have been inspecting a boat. She approaches Scott through the maze of timber and boats, with Carter on her heels. Obviously there has been an argument. Carter is gesticulating wildly, and Eve is answering him over her shoulder. She has a kerchief tied over her head to protect her hair. Scott waits on the porch.

CARTER

(as they approach)

But, Eve, be sensible. You promised to have my boat finished last week.

Eve, ignoring Carter, squeezes Scott's hand as she passes

EVE

Come on in, Scott.

(over her
shoulder)

I know I did, Mr. Carter, but --

Eve and Carter disappear into the office. Scott follows her rather forlornly.

INT. GEDDES' OFFICE - DAY

It is a small room furnished with an old-fashioned roll-top desk, file cases, etc., and the walls are hung with many pictures of fishing and pleasure craft. All the assorted paraphernalia of an office of a boatyard are scattered around. The far wall of the office is practically all glass, through which we can see the boatshed where a rather large fishing boat is being repaired. The windows and doors all have shades and hung on the main door is an "Out to Lunch" sign with a clock-face and a pasteboard hand on it, which is used to indicate the time the owner will return.

37 MED. SHOT as Eve enters with Carter, Scott following them.

EVE

(continuing)

-- I still can't get the Lucy C finished until next week. The war may be over but the fishing boats come first and you know it. You only want your boat for pleasure, and I just don't think it's right to put you first.

Eve has crossed to the desk where she begins to remove the kerchief from her head. She smiles charmingly to Carter.

(CONTINUED)

EVE'S VOICE

Hey, Scott!

36 MED. SHOT - Eve and Carter, a customer. They have been inspecting a boat. She approaches Scott through the maze of timber and boats, with Carter on her heels. Obviously there has been an argument. Carter is gesticulating wildly, and Eve is answering him over her shoulder. She has a kerchief tied over her head to protect her hair from the wind. Scott waits on the porch. He has something to talk about with Eve.

CARTER

(as they approach)

But, Eve, be sensible. You
promised to have my boat
finished last week.

Eve, ignoring Carter, squeezes Scott's hand as she
passes.

EVE

Come on in, Scott.
(over her
shoulder)

I know I did, Mr. Carter, but --

Eve and Carter disappear into the office. Scott
follows rather forlornly.

INT. GEDDES' OFFICE - DAY

It is a small room furnished with desk, file cases, etc., and the walls are hung with many pictures of fishing and pleasure craft. All the assorted paraphernalia of an office of a boatyard are scattered around. The far wall of the office is practically all glass, through which we can see the boatshed where a rather large fishing boat is being repaired.

37 MED. SHOT as Eve enters with Carter, Scott following
them.

EVE

(continuing)

-- I still can't get the Lucy C
finished until next week. The
war may be over but the fishing
boats come first and you know it.
You only want your boat for
pleasure, and I just don't think
it's right to put you first.

Eve has crossed to the desk where she begins to remove
the kerchief from her head. She smiles charmingly to
Carter.

(CONTINUED)

SCOTT

(modestly)

Well, I'm trying to design a new fishing boat and this will give me time to finish the model.

36f MED. SHOT.

EVE

I'll be with you in a minute, Scott.

Scott takes off his overcoat, his haversack, his cap, as one who is completely at home here. He puts them on a cupboard beside the door. As he does so, he notices Lars, who is back at his work, heating linseed oil on the porch. Eve is back to her dealings with Mr. Carter.

MR. CARTER

I think you're right, Eve. I'll take the Number 3-weight canvas.

EVE

Are you going to re-rig her completely?

CARTER

Yes -- mainsail and jib.

EVE

That means about 140 square feet.

She takes a pencil and starts figuring with Mr. Carter.

36g CLOSE SHOT - Scott, very much interested in what Lars is doing. He opens the door.

36h MED. SHOT - Scott, talking to Lars working on the porch.

SCOTT

Say, Lars, what's that anyway?

LARS

That's linseed oil.

SCOTT

(ignorant)

Oh, I see!

vlb

(CONTINUED)

CARTER

Monday is a funny day for your day off.

SCOTT

I arranged it that way: I take the duty on Sunday so I can come here and tinker around the shop during the week.

Scott exits toward the shop, whistling.

INT. GEDDES' WORKSHOP - DAY

37 Scott passes a workbench where an old workman is doing some delicate turnings on a lathe. Scott stops.

SCOTT

That's something I'm afraid I'll never be good at.

OLD WORKMAN

You're getting better all the time.

SCOTT

But you have the real feeling for it.

OLD WORKMAN

I should have after forty-eight years.

Scott crosses towards his workbench.

SCOTT

I hope it won't take me that long.

Scott's bench has been set aside for his exclusive use. He takes a key from his pocket, unlocks the drawer containing blueprints and spreads them on the bench. He is making a model of a very fine racing sloop. With intense pleasure he begins work on the model.

38 LONG SHOT - Mrs. Wernecke, and the three Wernecke children enter. They are playing commandos and assault the workshop as if it were Anzio beachhead. Mrs. Wernecke is trying to bring order into the confusion. She is middle-aged, full of humor and very garrulous.

MRS. WERNECKE

Johnny, don't do that! Ronny, be quiet! Donny, come here! Now, all of you, get in line; stand up at Attention.

The kids stand at Attention.

(CONTINUED)

37 (CONTINUED)

CARTER

If your Brother Bill were here,
I bet he'd get the work done.

EVE

(laughing)

Yes, you're probably right, but
only because Bill would want to
go fishing with you.

Eve and Carter laugh at this joke.

SCOTT

(with mock
sympathy)

Why, Eve, I'm ashamed of you.
All the poor man wants is the
pleasure of a fishing trip.

(to Carter)

Mr. Carter, Eve will have your
boat ready on time. I give
you my solemn promise.

38 CLOSEUP - Eve.

EVE

(frantically)

But I can't get enough lumber.

39 MED. SHOT.

SCOTT

Don't worry --

He begins to usher Carter to the door.

SCOTT (cont'd)

Don't worry, Mr. Carter, Eve's
got some very fine lumber
hidden away that I know she'll
use for you.

Scott practically shoves Carter out the door.

SCOTT (cont'd)

Good-bye, Mr. Carter.

Scott closes the door, pulls down the shade, sets the
"Out to Lunch" sign at "5 o'clock" and hangs it on
the outside of the door. Eve is flabbergasted but
amused. SOUND of phone ringing.

EVE

Scott, what in the world are you
doing?

She crosses to phone and answers.

EVE (cont'd)

Hello.

(CONTINUED)

EVE (cont'd)

Besides, you can't go fishing
in this wind anyway, now can you?

CARTER

You can take it from me, this
wind will die down in an hour
or so. And, if your Brother Bill
were here, I bet he'd get the
work done.

EVE

(laughing)

Yes, you're probably right, but
only because Bill would want to
go fishing with you.

Eve and Carter laugh at this joke.

EVE (cont'd)

But honestly, I'll do the best
I can.

Carter crosses to the door ready to leave. He has
softened a bit now.

CARTER

I know you will. Say, when is
Bill getting out of the Army
anyway?

EVE

I don't know, there's nothing
definite yet.

CARTER

Well, since Bill's not here
to fish with me, maybe I could
take you and the lieutenant
for a sail, huh?

Scott and Eve exchange self-conscious glances.

EVE

Could be.

Carter exits.

EVE (cont'd)

(jokingly)

I haven't seen you for ages,
Scott.

SCOTT

No, that's right, not since
yesterday. Has anyone called
me from the station?

EVE

No.

(CONTINUED)

LARS

You get it boiling hot, then
put it on the wood and rub it
hard. You do that every day
for a few weeks and pretty
soon the wood'll be as hard as
iron. You couldn't even cut
it with an axe!

SCOTT

(kidding)

I don't believe it!

Scott closes the door.

36i LONG SHOT. Scott crosses the office without
interrupting Eve and Carter deep in their calculations.

EVE

I'm sure 16 square yards will
be enough.

CARTER

Okay. I guess that won't
break me.

At this point, Scott is just leaving the office and
entering the shop where another old workingman is busy
at his bench. Scott stops to look at what he is doing.
We can see them through the glass partition between
the office and the shop.

CARTER (cont'd)

So he's designing a new kind
of fishing boat, eh?

EVE

Yes -- and he has a lot of good
ideas.

CARTER

(friendly)

All right, Eve -- I'm sure he has.

EVE

Besides that, it's good for him
to work around here.

CARTER

Yes -- he was pretty badly
wounded -- Fine record....

INT. GEDDES' WORKSHOP - DAY

37 MED. SHOT - Scott looks at the old man's work.

38 (CONTINUED)

MRS. WERNECKE (cont'd)

Aren't they cute? That's the only good thing that's come out of the Coast Guard. Otto has taught them how to stand at Attention.

Scott is amused, but continues his work. Mrs. Wernecke crosses to Scott.

39 TWO SHOT - Mrs. Wernecke and Scott.

MRS. WERNECKE

Any messages from my husband, Lieutenant?

SCOTT

He said for you to take it easy.

MRS. WERNECKE

Take it easy? With these three? So, Chief Petty Officer Wernecke, the noble guardian of our coast, wants me to take it easy. That's fine! You know, I think Otto started the whole war just so he could sit out there on those sand dunes and make all those cute little sailors wait on him, while I did all the work at home. Those poor little sailors. They got drafted, had to give up their schooling, then spend every day making life comfortable for my lazy husband. Lieutenant, if you don't get Otto discharged pretty soon so he can come home and do some real work again, I'm coming out there and discharge him myself. Then he can come back to work for Eve, and I can keep an eye on him.

Scott laughs.

40 CLOSE SHOT. Mrs. Wernecke suddenly sees Johnny, Ronny and Donny standing at Attention.

41 MED. SHOT.

MRS. WERNECKE

Oh my, look! I left my three little commandos at Attention. All right, boys, dismissed! We're going back home.

The three boys run wildly out into the boatyard.

(CONTINUED)

Scott rushes over and takes the phone from Eve:

SCOTT

(into phone)

I'm awfully sorry, but could
you call Miss Geddes back --

(pause)

Oh, anytime tomorrow morning.
Thank you. Good-bye.

He hangs up the receiver, crosses toward door of boatshed
on his way closing down the top of the rolltop desk,
just as:

39A MED. SHOT - Lars, one of the workmen, enters from
the boatyard.

LARS

Miss Eve, I've got to have
twenty-five more feet of
quarter-inch manila.

EVE

(crossing to desk)

All right, Lars, I'll write out
a check and you can take it to
Mr. Saunders.

SCOTT

What's the matter, isn't your
credit any good?

LARS

Yes, I guess so.

SCOTT

Then tell Mr. Saunders to charge
it. Miss Eve's too busy to write
checks. Good-bye, Lars.

Lars, catching onto the situation, smiles and leaves.
Scott closes the door. Scott turns to Eve.

SCOTT (cont'd)

Well, now that we're closed for
lunch - where's the food?

EVE

(laughing
resignedly)

Oh, what's the use. This is what
I get for inviting you on a Monday.
Here I am, a poor working girl
trying to make an honest living...

They cross toward the dining room.

EVE (cont'd)

--and still be nice to a gentleman
caller. It never works.

Through the glass partition, Eve sees Mr. Saunders in the boatshed.

EVE (cont'd)

I've got to see Mr. Saunders.
Come on out.

(over her shoulder
as she crosses to
door to boatshed)

I thought you'd be along about
noontime, so I fixed enough
lunch for two.

She exits into boatshed, and Scott follows.

INT. BOATSHED - DAY

The walls of the boatshed are lined with work benches on which there are lathes, electric saws and various carpenter tools.

38 Several workmen are repairing a rather large fishing boat. Pumpkin, a nondescript dog belonging to one of them, (Lars), is watching the work intently. Eve enters, followed by Scott.

EVE

Oh, Mr. Saunders.

Saunders, the manager of the local fish cannery, stops at the door and waits for Eve. Meanwhile, Scott crosses to Pumpkin and kneels to pat him.

SCOTT

Hello, Pumpkin.

39 MED. SHOT - Saunders near the door. Eve enters to him.

EVE

Did you get everything
straightened out, Mr. Saunders?

SAUNDERS

Yes, everything's fine, thank you.

EVE

Mr. Carter was pretty burned up
because I wouldn't repair the
Lucy C before I finished with
your fishing boats.

SAUNDERS

I bet he was.

(CONTINUED)

37a CLOSE SHOT - Old Workman.

37b INSERT - Old Workman's hands and the lathe he uses.

37c MED. SHOT.

SCOTT

Wonder if I could ever do that?

WORKMAN

You're getting better all the time.

SCOTT

Sure -- sure...

He shrugs and smiles as though to say, "But not like you."

WORKMAN

Well, I should be good after forty-eight years.

Scott does a take on this length of years.

SCOTT

Forty-eight!

37d MED. SHOT - Scott approaches his bench where we can see the little model boat.

37e CLOSE SHOT. Scott starts working on his boat. His work is not the most skillful in the world. Scott is somewhat all thumbs. But he applies himself with industry if not with skill.

38 LONG SHOT. Mrs. Wernecke and the three Wernecke Children enter. They are playing commandos and assault the workshop as if it were the Anzio beachhead.

MRS. WERNECKE

Johnny, don't do that.
Ronny, be quiet. Donny,
come here. Now, all of you,
get in line and stand up at
Attention.

Children stand at attention. Mrs. Wernecke beams upon them, then crosses to Scott.

39 TWO SHOT - Mrs. Wernecke and Scott.

SCOTT

Hello, Mrs. Wernecke.

41 (CONTINUED)

MRS. WERNECKE (cont'd)

It's really a pleasure to see
you working like this.

Scott is whistling softly to himself.

MRS. WERNECKE (cont'd)

You seem very happy, Lieutenant.
When I think of the condition
you were in when they sent you
here from the hospital: you were
pretty much of a wreck, weren't
you?

SCOTT

That I was. But if I hadn't
been wounded they wouldn't have
sent me here, and I wouldn't
have met Eve.

MRS. WERNECKE

Yes, it's an ill wind and all
that stuff.

SCOTT

That's right.

MRS. WERNECKE

(in meaningful
whisper)

Are you going to stay with us?

SCOTT

That depends on Eve's brother.

MRS. WERNECKE

Bill Geddes doesn't want to
come back -- I can tell you
all about that.

SCOTT

If he doesn't want to come back,
he might want to sell the place, -
but I haven't the money to buy it.

(CONTINUED)

INT. EVE GEDDES HOUSE - DAY

39B It is not luxurious, but it is a very comfortable, clean house. In the kitchen, there is a gas range and a large refrigerator. In the other rooms, the ship prints on the walls are in very good taste. The book shelves are crammed with books; however it is easy to see that it is a man's home rather than a woman's: guns and pipe racks, instead of work tables and musical instruments that one would expect in a more feminine interior. The only feminine thing in the room is a sewing machine.

40 LONG SHOT - dining room. Eve and Scott enter and she crosses to the kitchen. Scott throws his hat on a chair and removes his haversack.

41 MED. SHOT - Eve, at door.

EVE
(mock curtsy at
kitchen door)
Please be seated, sir. Luncheon
will be served in just a moment.

She exits to kitchen, from which we hear SOUND of opening oven door, etc.

42 MED. SHOT. Scott takes two packages of soap chips from haversack and crosses to the table which is already set for two. He ceremoniously places soap chips on Eve's plate, just as Eve enters with the steaming lunch, which she puts on table. She spies the soap chips.

EVE
(rapturously)
Oh, Scott, soap flakes! Where
in the world did you get them?

Scott sits at his place and begins to help himself to the food.

EVE (cont'd)
And two whole boxes!

SCOTT
A mere nothing, madam. I got
them when I was up at ship's
service the other day.

Scott crosses to Eve and bends down to get a kiss of thanks. Eve playfully brushes him away:

EVE (cont'd)
No, no -- no affection till
you've been fed.

SCOTT
(feigning hurt)
Well, if that's the way you
feel about it --

EVE

(to Scott)

Oh, Scott, would you be a pal
and turn off the gas on the
stove. I'll be with you in a
minute.

Scott, who has been playing with the dog, rises and
starts for the office.

SCOTT

Surely.

Pumpkin follows Scott out. Eve turns back to Saunders.

EVE

How's Mrs. Saunders?

SAUNDERS

Still enjoying her rheumatism,
thank you.

EVE

Tommy get over the measles?

SAUNDERS

Yep, he did. But now he's
happy again: twisted his ankle
the same day, so he can't go
to school anyhow.

INT. EVE'S HOUSE - DAY

It is not luxurious, but it is a very comfortable, clean
house. In the kitchen, there is a gas range and a large
refrigerator. In the other rooms, the ship prints on
the walls are in very good taste. The book shelves are
cramped with books; however it is easy to see that it
is a man's home rather than a woman's: guns and pipe-
racks instead of work tables and musical instruments
one would expect in a more feminine interior.

40 LONG SHOT. Scott enters the kitchen and turns off the
gas, as Eve had asked him to do.

41 MED. SHOT. Scott opens the oven, sniffing with
pleasure at the delicious smell of cooking. As he
takes the hot dish from the oven, Pumpkin comes bounding
in. Between the dish that is burning his fingers and
Pumpkin, who is snapping at his ankles, Scott has a
tough time getting into the dining room. He puts the
hot dish on the table, which is set for lunch. He takes
his cap and coat off and sits down very much at ease.
On the wall behind the table, there is the picture of a
young man in Army uniform, standing in front of the
boatyard with the sign in b.g.

(CONTINUED)

MRS. WERNECKE

Does this mean that it's going to be another week before Big Chief Wernecke is discharged?

SCOTT

(happily)

I'm afraid it does.

MRS. WERNECKE

What did he say?

SCOTT

He said for you to take it easy.

MRS. WERNECKE

I see now that I'll have to go out there and discharge him myself.

40 CLOSE SHOT - Mrs. Wernecke suddenly sees Johnny, Ronny and Donny standing at attention.

41 MED. SHOT.

MRS. WERNECKE

Oh my! I left them all at attention. All right, boys, dismissed. Come on, we're going home.

The Children run wildly out into the boatyard. Mrs. Wernecke starts after them, then stops and looks at Scott.

MRS. WERNECKE (cont'd)

You seem very happy, Lieutenant.

SCOTT

I am.

MRS. WERNECKE

When I think of how nervous and depressed you were when you first came here!

SCOTT

Yes. I was pretty bad, wasn't I?

MRS. WERNECKE

After they let you out, you'll be coming back, won't you, Lieutenant?

SCOTT

Depends on Eve's brother. I've written him this letter.

Scott takes it out of his pocket.

(CONTINUED)

41 (CONTINUED)

MRS. WERNECKE

You'll work it out somehow.
This is the healthiest thing
in the world for you. Besides
we're all sort of fond of you,
Lieutenant.

(smiles knowing
at Scott)

42 LONG SHOT as Eve enters from the office, and calls:

EVE

What are you two gossiping about?

MRS. WERNECKE

About you. And I'm just leaving -
the kids must be starving.

Mrs. Wernecke exits, as Eve crosses to Scott.

43 TWO SHOT - Scott and Eve at workbench. Scott indicates the model.

SCOTT

Eve, do you really think she'll
carry this much sail?

EVE

I think so, Scott.

SCOTT

Well, if she does, she'll be
the fastest thing on the coast.

EVE

How about some lunch?

SCOTT

(disappointed)

Is it that time already?

EVE

Aren't you hungry?

SCOTT

I'm starving.

They cross towards the office.

SCOTT (cont'd)

I love this place, Eve.

He gathers up a handful of fresh shavings and smells
them.

SCOTT (cont'd)

I can understand now why Our Lord
chose to be a carpenter.

(CONTINUED)

43 CLOSEUP - Eve.

EVE

How I find time for cooking when I have a shipyard to run is beyond me.

44 CLOSEUP - Scott.

SCOTT

Shipyard?

45 MED. SHOT.

EVE

Oh, all right a boatyard then. It's still a lot of work.

Scott indicates photograph.

INSERT Photograph of Bill on wall dressed in army uniform, standing in front of boatyard with sign in b.g.

SCOTT'S VOICE

When is your brother Bill coming back?

BACK TO SCENE.

EVE

Oh, I don't know, he's getting out soon, but he may never come back here.

46 MED. SHOT - Eve and Scott.

EVE

But I like to work.
(teasingly)

And, of course, you don't care how hard I work so long as I don't neglect my cooking.

SCOTT

The mention of cooking, Eve, brings me to ask you something that I've had on my mind for a long time.

EVE

And what can that be, sir?

SCOTT

Well, I think such an important question can wait until after lunch.

(CONTINUED)

As Scott takes his cap and jacket off, Pumpkin playfully snaps at the haversack.

LARS' VOICE
(whistles: then)
Here, Pumpkin -- here, boy.
(whistles again)

Lars enters.

SCOTT
Hello, Lars.
(to Pumpkin)
Okay, mate, shove off.

Pumpkin and Lars exit.

42 CLOSE SHOT. Scott takes off his haversack and opens it. He takes out two packages of soap flakes to which is tied a sickly little nosegay of flowers. He hangs the haversack with his jacket and cap, and tries to make the flowers look a little better, but without much success. He is interrupted by the SOUND of someone opening a door and quickly puts the soap flakes down at Eve's place opposite him.

43 LONG SHOT THROUGH DOOR leading from kitchen into the dining room - we see Eve closing the door leading into the office which can be seen in b.g. Eve glances at Scott past camera and runs into the dining room.

44 MED. REVERSE SHOT. Eve comes over to the table, takes a mat from a sideboard and puts it under the dish which Scott had brought in.

EVE
(good-naturedly)
That's a good way to burn my
tablecloth, Scott -- it's my
best --
(notices the
soap flakes)
Oh, Scott, soap flakes! Where
in the world did you get them?
And the flowers?

45 CLOSE SHOT - Eve and Scott. Throughout the scene, we can see Scott is making a conscious effort to throw off the somber mood that he was thrown into by the rumor of the sinking ship.

SCOTT
I got the soap flakes in ship's
service at headquarters, and the
flowers we grew at the station.

Scott sits down.

(CONTINUED)

MRS. WERNECKE

It'll work out. I'm sure Eve
will help you. I have a hunch
she's very fond of you,
Lieutenant. Besides, Bill Geddes
doesn't want to come back - I
could tell you about that.

42 LONG SHOT - Eve enters from office.

EVE

What are you two gossiping about?

She goes to bench to see what Scott is doing.

MRS. WERNECKE

You, if you must know.

(suddenly)

Well, I have to go. It's so late.
My kids are probably starving.

Mrs. Wernecke leaves. Eve looks a moment at what Scott
is doing.

43 TWO SHOT.

EVE

(tender)

Scott, let me have that plane!

She pulls the blade out slightly.

EVE (cont'd)

You see, if the blade is too far
out, it gets stuck in the wood
and, if it's not far enough, it
doesn't cut at all. The idea is
to find a happy medium. Look,
you have to feel it with your
finger. Try it now.

SCOTT

It's a miracle.

(showing the boat)

Think she'll sail?

EVE

Of course she will, Scott!

SCOTT

If she does, it will be another
miracle.

EVE

Scott! - Aren't you hungry?

(CONTINUED)

43 (CONTINUED)

She looks at Scott, touched by his words. They exit through the office toward the dining room. Lars enters the workshop, yelling.

LARS

All right, lunchtime -
lunchtime...

He crosses to a workbench where he takes out his lunch pail. He is joined by the other workmen, who start opening their pails, and begin to eat.

LARS (cont'd)

(indicating his
lunch pail)

Look! Chicken - fried chicken -
always fried chicken. You guys
get real food, but my wife never
packs anything but fried chicken.

The men smile at Lars, and go on with their eating.

INT. GEDDES' COMBINATION LIVING ROOM, DINING ROOM &
KITCHEN - DAY

It is not luxurious, but it is a very comfortable clean house. In the kitchen, there is a gas range and a large refrigerator. In the other rooms, the ship prints on the walls are in very good taste. The bookshelves are crammed with books; however, it is easy to see that this is a man's home rather than a woman's: guns and pipe racks instead of work tables and musical instruments that one would expect to see in a more feminine interior. The only feminine thing in the room is a sewing machine.

44 LONG SHOT - dining room, as Eve and Scott enter. Scott has his haversack in his hand. Eve crosses to the kitchen.

EVE

(mock curtsey at
kitchen door)

Please be seated, sir. Luncheon
will be served in just a moment.

She exits to kitchen, from which we hear SOUND of opening oven door, etc.

45 MED. SHOT. Scott takes two packages from haversack and crosses to the table which is already set for two. He ceremoniously places the packages of soap chips at Eve's place, just as Eve enters with the steaming lunch, which she puts on table. She spies the soap chips.

(CONTINUED)

MRS. WERNECKE'S VOICE

(o.s.)

Eve, oh Eve, where are you?

EVE

Here we are in the dining room.

47

LONG SHOT - Mrs. Wernecke and the three Wernecke children, Johnny, Ronny and Donny. They are playing commandos and assault the dining room as if it were Anzio Beachhead. Mrs. Wernecke is trying to bring order into the confusion. She is a very sensible woman, but she considers that everything in life is just one big joke.

MRS. WERNECKE

Johnny, don't do that! Ronny, be quiet! Donny, come here! Now, all of you, get in line; stand up at Attention.

The kids stand at Attention.

MRS. WERNECKE (cont'd)

(indicating kids)

Aren't they cute? That's the only good thing that's come out of the Coast Guard. Otto has taught them how to stand at Attention.

Scott and Eve are amused.

MRS. WERNECKE (cont'd)

And what was the message from my husband, Lieutenant?

SCOTT

He said for you to take it easy.

MRS. WERNECKE

Take it easy? With these three? So, Chief Petty Officer Wernecke, the noble guardian of our coast, wants me to take it easy. That's fine! You know, I think Otto started the whole war just so he could sit out there on those sand dunes and make all those cute little sailors wait on him, while I did all the work at home. Those poor little sailors. They got drafted, had to give up their schooling, then spend every day making life comfortable for my lazy husband. (cont'd)

(CONTINUED)

45 (CONTINUED)

EVE

(crossing to him)

You mean, you actually grew
these in all that sand?

SCOTT

Yes, we did,

Eve leans over and kisses him lightly on the forehead.

EVE

Well, I think they're very
pretty.

She sits at her place, and begins serving.

EVE (cont'd)

But, of course, two whole boxes
of soap flakes, that's really
something!

(back to reality

as she hands

him a well-filled

plate)

You'd better eat before it gets
cold.

Scott begins to eat in a dilatory manner. His worry
has taken the edge off his appetite.

46 CLOSEUP of Eve.

EVE

(gaily)

Now I find time for cooking when
I have a shipyard to run is
beyond me.

47 MED. SHOT

SCOTT

Shipyard?

EVE

Oh, all right, a boatyard. It's
still a lot of work. But I
promised Bill --

INSERT PHOTOGRAPH OF BILL ON WALL dressed in Army
uniform, standing in front of boatyard
with sign in b.g..

EVE'S VOICE

-- that when he came back, the
place would be in just as good
condition as when he left it.

SCOTT'S VOICE

Better, if you ask me.

vlb

BACK TO SCENE.

(CONTINUED)

43 (CONTINUED)

SCOTT

(disappointed)

Is it that time already? --

That's right - I'm famished...

They cross toward the house. Scott, absentmindedly, grabs up a handful of shavings off the bench as he passes by. He looks around the shop as they leave.

SCOTT

Nice place.

EVE

(pleased)

You like it?

Scott nods. They exit toward the dining room, Scott following Eve. Lars enters the shop.

LARS

Lunchtime! -- Lunchtime!

Come on, Saunders!

Lars is holding his lunch box. Saunders enters.

SAUNDERS

What did you bring today?

LARS

The wife gave me some sausages and cheese.

SAUNDERS

My daughter fixed some egg sandwiches and a fine piece of apple pie. Let's share them.

They seat themselves on the bench.

INT. GEDDES' OFFICE - DAY

43A MED. SHOT - Scott and Eve.

EVE

I have to put Bill's book back before I forget it.

INT. GEDDES' COMBINATION LIVING ROOM, DINING ROOM & KITCHEN - DAY

44 LONG SHOT. Coming from the office, Scott and Eve cross the combination dining-living room toward the kitchen. The room looks as if it were rarely used. There is a masculine atmosphere about it, model boats, rifles, sports gear. It is obviously the room where Eve's brother Bill used to entertain his friends. Eve returns the book to a bookcase next to which is Bill's picture.

(CONTINUED)

EVE
(rapturously)
Oh, Scott, soap flakes! Where
in the world did you get them?

Scott sits at his place and begins to help himself to
the food.

EVE (cont'd)
And two whole boxes!

SCOTT
A mere nothing, madam. I got
them when I was up at ship's
service the other day.

Eve sits at her place.

SCOTT (cont'd)
Ah, stew! That's a good
workingman's lunch.

EVE
Thank you, sir.

Scott says grace:

SCOTT
Heavenly Father, make us truly
thankful for these and all
our blessings. Forgive us our
sins. In the name of the Father,
Son and Holy Ghost. Amen.

They begin to eat.

46 MED. SHOT - Scott's ANGLE - Scott indicates a photograph
of Bill Geddes on the wall. Bill is dressed in Army
uniform and is standing in front of the boatyard with
the sign in the b.g.

SCOTT
Eve, is it true that your brother's
not anxious to come back here?

47 CLOSE TWO SHOT.

EVE
I'm afraid so.

SCOTT
What was wrong?

EVE
I'd rather not talk about it.
He never talked about it himself.

(CONTINUED)

MRS. WERNECKE (cont'd)
Lieutenant, if you don't get
Otto discharged pretty soon so
he can come home and do some
real work again, I'm coming out
there and discharge him myself.
Then he can come back to work
for you, Eve, and I can keep an
eye on him.

Scott and Eve laugh.

MRS. WERNECKE (cont'd)
(laughing
reminiscently)
You know, Lieutenant, he always
said that I bought the house
across the street so I could
watch him work. But the truth
is he bought it so he could
sleep late every morning.

48 CLOSE SHOT. Mrs. Wernecke suddenly sees Johnny, Ronny,
and Donny standing at Attention.

49 MED. SHOT.

MRS. WERNECKE
Oh my, look! I left my three
little commandos at Attention.
All right, boys, dismissed!
We're going back home.

The three boys resume their wild play. Mrs. Wernecke
is trying to herd the kids to the door, preparing to
leave.

MRS. WERNECKE (cont'd)
Oh, Lieutenant, I almost forgot.
Otto called from the station.
He wanted to know how long you'd
be here because he's on his way
into town and he has something
to tell you.

SCOTT
Well, I'll be right here, all
afternoon.

Mrs. Wernecke exits with the kids. Scott and Eve
continue eating, and we

DISSOLVE OUT

EVE

Oh, I don't know. When Bill put his mind to it, he worked pretty hard. It's just that he -- You know, I sometimes think the Army might have done Bill a lot of good. Not the fighting or the danger, of course, but he sort of needed a change.

48 CLOSEUP of Scott. He reacts but not obviously to the mention of danger and fighting. He's still thinking of the shipwreck.

SCOTT

Yes, but --
(pauses, unwilling
to go on with what
he was going to say)
No, I know what you mean.

49 MED. SHOT - Eve and Scott.

EVE

Besides, I like to work --
(toasingly)
but, of course, you don't care
how hard I work so long as I
don't neglect my cooking.

Scott smiles, obviously soothed by Eve's gay chatter.

DISSOLVE

INT. EVE'S HOUSE - DAY

50 MED. SHOT - Dining room. The meal is over and Eve is clearing the table. Scott is standing by the window morosely smoking a cigarette. Eve continues to clear the dishes away, silently, frankly puzzled by Scott's gloom.

EVE

What's wrong, Scott?

Scott hesitates a moment before answering.

51 CLOSEUP - Scott.

SCOTT

(flatly)
A big tanker just went down
somewhere offshore.

EVE

He's five thousand miles away,
but I honestly believe he'd know
it if a book were out of place.

45 CLOSE SHOT - Scott and Eve.

SCOTT

I wrote that letter to him last
night.

EVE

(very happy)
Oh, that's fine, Scott!

SCOTT

Would you like to read it?

EVE

No, thanks.

SCOTT

(smiling)
I wish you would - it's just a
business letter.

EVE

All right.

46 MED. SHOT. Eve takes the letter and exits toward the
kitchen. Scott follows.

EVE

(suddenly noticing
the shavings
Scott is still
holding)
What have you got there?

SCOTT

Oh, shavings!

He holds up a curled bit of wood shaving. Eve takes
it, looks at it, as they walk up to the kitchen stove.

47 CLOSE TWO SHOT - Scott and Eve, at the stove.

EVE

(shyly)
You know, my father was very
proud of his trade. He used
to remind us that Our Lord also
was a carpenter.

(CONTINUED)

SCOTT

I'm sorry, Eve. It's just that I'm so interested in anything that concerns you.

EVE

I hope that, if Bill does come back here, everything will be forgotten - then he might tell you about it himself.

WERNECKE'S VOICE

Lieutenant! Eve!

48 MED. SHOT.

SCOTT

In here, Chief.

Wernecke enters.

SCOTT (cont'd)

Well, what are you doing here? What's on your mind, Chief?

WERNECKE

There are a couple of things, Lieutenant.

EVE

Sit down, Otto.

Wernecke pulls up a chair.

WERNECKE

The men want to know when to pack their personal gear.

SCOTT

Tell them not to get excited - I'll let them know when the time comes. What else?

WERNECKE

(after a
moment's
hesitation)

One of our assault transports was sunk on her way back from the Pacific.

SCOTT

Well, that's tough all right -- but what's it got to do with us?

WERNECKE

I think it was your old ship. Weren't you on the Bayview when you were wounded?

52 CLOSEUP - Eve.

EVE

Oh.

She is going to have to handle this carefully.

EVE (cont'd)

How did it happen?

53 MED. SHOT

SCOTT

We don't know yet. Could have been anything: a submarine we haven't captured, a floating mine or just an accident.

EVE

Well, there's nothing we can do about it.

SCOTT

No. The patrol boats are taking care of everything.

EVE

Were there any casualties?

54 CLOSEUP - Scott.

SCOTT

(meaningly)

Ships seldom sink without casualties.

55 CLOSEUP - Eve. She feels she must take the conversation in hand now.

EVE

Well, Scott, you just can't let it get you down.

(crosses to him

at the window)

So quit moping and come help me with the dishes.

She exits to kitchen. Scott puts out his cigarette and follows her.

DISSOLVE OUT

SCOTT
(thoughtfully)
I can understand how your
father felt.

Eve, going back to her present problems, takes the stew
from the stove, lifts the lid and shows Scott what is
inside the pot. A very appetizing steam rises from the
pot.

SCOTT (cont'd)
(delighted)
Stew!

EVE
(shoving a spoon
at him)
Noble!

Eve is delighted. She starts dishing it.

SCOTT
What do you put in it?

EVE
Everything.

SCOTT
How did you learn?

EVE
Years and years of experience!

SCOTT
Forty-eight?

EVE
What?

SCOTT
Nothing.

48 MED. SHOT. They go to the table and sit down.

SCOTT
A meal for a man who works with
his hands.

Eve serves him and starts to help herself.

49 CLOSE SHOT - Scott starts to eat.

WERNECKE'S VOICE
Lieutenant! Eve!

SCOTT
In here, Chief.

(CONTINUED)

49 CLOSEUP - Scott. This news really strikes home.

50 CLOSEUP - Eve, frightened about the possible effect of the news on Scott.

51 CLOSEUP - Scott. He is stunned.

SCOTT

But how? She must have been headed home. I wonder if there were any troops aboard? No, probably just the crew. But that means Smithy, and Al, and Captain Hansen... How did it happen?

52 CLOSE SHOT - Wernecke.

WERNECKE

I don't know. It'll probably be in the papers tonight. But I thought I'd better - you know - tell you myself.

53 CLOSEUP - Eve. She is watching Scott's reaction with tense anxiety.

WERNECKE'S VOICE

It must be tough, awfully tough, on their families. In peacetime, people feel confident that their kids are safe...

54 MED. SHOT

EVE

(interrupting)

You mustn't think of it like that.

(to Scott)

Scott, you can't let yourself get all upset again. I know they were all your friends, but -- people die even in peacetime, and you have to face it with the same philosophy that we did during the war.

55 TWO SHOT - Scott and Eve. He rises.

SCOTT

(violently)

After coming through the whole war --

(CONTINUED)

INT. GEDDES' OFFICE - DAY

55 LONG SHOT - Eve enters followed by Scott and Wernecke.

WERNECKE

The men want to know when to
pack their personal gear.

Eve has crossed to the desk. Scott follows, saying:

SCOTT

Tell them not to get excited -
I'll let them know when the
time comes. What else?

WERNECKE

(after a moment's
hesitation)

One of our assault transports
was sunk on her way back from
the Pacific.

SCOTT

Well, that's tough all right --
but what's it got to do with us?

WERNECKE

I think it was your old ship.
Weren't you on the Bayfield *
when you were wounded?

56 CLOSEUP - Scott. This news really strikes home.

57 CLOSEUP - Eve, frightened about the possible effect
of the news on Scott.

58 CLOSEUP - Scott. He is stunned.

SCOTT

But how? She must have been
headed home. I wonder if there
were any troops aboard? No,
probably just the crew. But
that means Smithy, and Al, and
Captain Hanson... How did it
happen?

* (Note: name of boat subject to Coast Guard approval)

DISSOLVE IN

INT. EVE'S HOUSE - DAY

56

MED. SHOT - kitchen. Scott and Eve have finished the dishes and he is helping her put them away. Under the influence of her intentional gaiety, Scott has lost most of his somber mood. As she puts away her soap flakes:

EVE

I shall have to keep my precious soap flakes hidden or all the neighbors will be trying to borrow them.

She gets out a vase in which to put her small bouquet of flowers that Scott had brought her, and begins arranging them.

SCOTT

I'll try to get you some more.
Anything else you want?

EVE

Well, you know me and chocolate candy. I still don't see how you grew these flowers on those sand dunes. I think it's quite an accomplishment. Something you can be proud of.

SCOTT

(indicating
sugar bowl)
Where does this go?

Eve crosses and opens small cabinet directly in front of Scott.

EVE

You should know by now. Here!

She puts sugar bowl in the cabinet.

57

CLOSE TWO SHOT - Scott and Eve.

SCOTT

Eve, I've got a lot of things
I want to talk to you about.

EVE

(smiling)
Now, Lieutenant, you're not
going serious on me again.

SCOTT

No - but you've done so much
for me these last few months
and I --

(CONTINUED)

49 (CONTINUED)

Wernecke enters. In b.g. we see Mrs. Wernecke in the living room.

SCOTT (cont'd)

What are you doing here?
Anything wrong at the station?

Wernecke, very ill at ease, doesn't answer.

EVE

Sit down, Otto.

WERNECKE

(ill at ease)
The men want to know when to
pack their personal gear.

SCOTT

And you came all the way to town
just to tell me that? -- There
must be something else... What
is it? Come on, out with it!

WERNECKE

(uneasy,
hesitant)
Lieutenant, one of our assault
transports was sunk on her way
back from the Pacific.

SCOTT

Yeah?

WERNECKE

I... Uh... Weren't you on the
Bayview when you were wounded?

50 CLOSE SHOT - Scott is deeply shocked.

51 MED. SHOT. Scott gets up and starts pacing. Eve and
Wernecke register apprehension.

EVE

(putting her
hand out
toward Scott)
Scott...

WERNECKE

Probably a drifting mine - or
maybe an uncaptured sub. It'll
be in the papers tonight. But
I thought I'd better - you know -
tell you myself.

52 CLOSE SHOT. Eve is watching Scott's reaction with great sadness. She understands that the result of all her work of the past months is destroyed and probably also all her happiness.

WERNECKE'S VOICE

Terrible on the families...
The war's over - People feel
their kids are safe...

53 MED. SHOT. Scott doesn't even listen. Wernecke, ill at ease, stops talking. Suddenly with a voice entirely different from what we've heard up to now:

SCOTT

Come on, Chief - we'd better
get back.

Scott takes his cap and forgets his haversack. Wernecke takes it. Suddenly, Scott remembers Eve and goes back to her.

54 TWO SHOT - Scott and Eve.

SCOTT

(hesitating)
But, you know, they were all my
friends -- Smithy -- Captain
Hansen... I'm sorry -- good-bye,
Eve.

EVE

(tenderly)
Good-bye, Scott. Is there
anything I can do?

SCOTT

No, thanks. I'll be back here
next Monday.

55 MED. SHOT. Scott leaves with Wernecke. They meet Mrs. Wernecke, who was waiting in the next room, not daring to enter. Scott doesn't even see her. Wernecke just waves at her. When the two men are out, Mrs. Wernecke rushes to Eve.

56 CLOSE SHOT - Eve, Mrs. Wernecke.

MRS. WERNECKE

How did he take it?

EVE

Oh, Mary, I don't think I could
live without seeing him any more...

(CONTINUED)

56 (CONTINUED)

MRS. WERNECKE

Why shouldn't you see him anymore?

EVE

I don't know... Just a horrible
fear...

57-

60

OMITTED.

EXT. BEACH & SAND DUNES - DAY (LOCATION & PROCESS)

61 LONG SHOT - Scott and Wernecke riding silently toward the station. Scott is depressed and upset. Wernecke is concerned for him.

61A LONG SHOT - Scott and Wernecke (2ND UNIT - DOUBLES) - They stop at a juncture of a road which leads inland from the beach.

Eve rises and crosses to Scott:

EVE
(interrupting)
Scott, I know it sounds silly
to say, but -- the war's not
like a show that's all over
when the curtain goes down -
it's like a sickness that leaves
its mark on everyone --
(almost
frantically)
We've just got to face it.

56 MED. SHOT - the Group.

SCOTT
Come on, Chief, we'd better go
back to the station. I'll see
you later, Eve.

Scott exits, forgetting his haversack and cap.

57 CLOSEUP - Eve. She looks at Wernecke intently, silently
pleading with him to take care of Scott.

58 CLOSEUP - Wernecke. He looks reassuringly at Eve, picks
up Scott's haversack, exits to office where he gets
Scott's cap, and leaves.

EXT. GEDDES BOATYARD - DAY

59- Scott and Wernecke silently mount their horses and
60 ride off.

EXT. BEACH & SAND DUNES - DAY (LOCATION & PROCESS)

61 LONG SHOT - Scott and Wernecke riding silently toward
the station. Scott is depressed and upset. Wernecke
is concerned for him.

61A LONG SHOT - Scott and Wernecke (2ND UNIT - DOUBLES) -
They stop at a juncture of a road which leads inland
from the beach.

59 CLOSE SHOT - Wernecke.

WERNECKE

I don't know. It'll probably
be in the papers tonight. But
I thought I'd better - you know -
tell you myself.

59A CLOSEUP - Eve. She is watching Scott's reaction with
tense anxiety.

WERNECKE'S VOICE

It must be tough, awfully tough,
on their families. In peacetime,
people feel confident that their
kids are safe....

59B MED. SHOT -

EVE

(interrupting)

But you mustn't think of it
like that.

She crosses to Scott.

EVE (cont'd)

And, Scott, you can't let yourself
get all upset again. I know they
were all your friends, but --
It's hard to say, but people die
even in peacetime, and you have
to face it with the same
philosophy that we did during
the war.

59C CLOSEUP - Scott and Eve.

SCOTT

(violently)

But after coming through the
whole war --

EVE

(interrupting)

But, darling, I know it sounds
silly to say, but -- the war's
not like a show that's all over
when the curtain goes down --
it's like a sickness that leaves
its mark on everyone --

(almost frantically)

We've just got to face it.

57 (CONTINUED)

EVE

All I've done is feed you,
and you know it.

MRS. WERNECKE'S VOICE

Eve, oh, Eve, where are you?

58 MED. SHOT - Eve and Scott.

EVE

Here we are.

As Eve exits to dining room, Scott shrugs resignedly
and follows.

59 MED. SHOT - Dining Room. Scott and Eve enter on a scene
of wild confusion because Mrs. Wernecke has brought with
her the three Wernecke children, Johnny, Ronny and
Donny. They are playing commando and have assaulted the
dining room as if it were the Anzio beachhead. Mrs.
Wernecke is trying to bring order into the confusion.
She says everything as if life were just one big joke.

MRS. WERNECKE

Johnny, don't do that!
Ronny, be quiet! Donny, come
here! Now, all of you, get
in line, stand up at Attention.

The kids stand at Attention.

MRS. WERNECKE (cont'd)

(indicating kids)

Aren't they cute? That's the
only good thing that's come
out of the Coast Guard. Otto
has taught them how to stand
at Attention.

Scott and Eve are amused.

MRS. WERNECKE (cont'd)

And what was the message from
my husband, Lieutenant?

SCOTT

He said for you to take it easy.

MRS. WERNECKE

Take it easy? With these three?
So, Chief Petty Officer Wernecke,
the noble guardian of our coast,
wants me to take it easy. That's
fine! You know, I think Otto
started the whole war just so he
could sit out there on those sand
dunes and make all those cute
little sailors wait on him, (cont'd)

(CONTINUED)

59D LONG SHOT - Scott exits to dining room to get his cap and haversack. No one speaks until he returns. He re-enters and crosses directly to the door.

SCOTT

Come on, Chief, we'd better go back to the station.

59E CLOSEUP - Eve. She looks at Wernecke intently, silently pleading with him to take care of Scott.

59F MED. SHOT - Scott, at door, with Wernecke.

SCOTT

I'll -- I'll see you later, Eve.

He rushes out, Wernecke following.

* EXT. GEDDES BOATYARD - DAY

60 Scott and Wernecke silently mount their horses and ride off.

DISSOLVE

EXT. BEACH & SAND DUNES - DAY (LOCATION AND PROCESS)

61 LONG SHOT - Scott and Wernecke riding silently toward the station. Scott is depressed and upset. Wernecke is concerned for him.

MRS. WERNECKE (cont'd)
while I do all the work at home.
Those poor little sailors. They
get drafted, have to give up
their schooling, then spend all
day making life comfortable for
my lazy husband. - Lieutenant,
if you don't get Otto discharged
pretty soon so he can come home
and do some real work again, I'm
coming out there and discharge
him myself. Then he can come
back to work for you, Eve, and
I can keep an eye on him.

Scott and Eve laugh. He is getting his cap, jacket and
haversack, preparing to leave.

MRS. WERNECKE (cont'd)
(laughing
reminiscently)
You know, Lieutenant, he always
said that I bought the house
across the street so I could
watch him work. But the truth
is he bought it so he could
sleep late every morning.

She suddenly sees Johnny, Ronny and Donny standing at
Attention.

MRS. WERNECKE (cont'd)
Oh my, look! I left my three
little commandos at Attention.
All right, boys, dismissed!

The three boys resume their wild play. Mrs. Wernecke
sees Scott putting on his haversack.

MRS. WERNECKE (cont'd)
Oh, Lieutenant, will you please
take this out to Otto.

SCOTT
Glad to. What is it?

MRS. WERNECKE
A --
(a little embarrassed
to be caught in this
moment of affection
for her husband)
a cake.

Scott shakes his head remonstratively.

MRS. WERNECKE (cont'd)
Well, he likes cake.

(CONTINUED)

Scott puts the cake in his haversack.

SCOTT

He's not the only one.

Scott starts to leave.

SCOTT (cont'd)

May I come back tomorrow, Eve --
maybe late in the afternoon?

EVE

Of course.

They look at each other and, in spite of Eve's reserve and Scott's strange shyness, their looks clearly show the real affection they feel for each other.

SCOTT

I hope I can wait that long.

EVE

I think you can stand it.

SCOTT

Well, I've got to shove off.
So long. Good-bye, kids.

WERNECKE KIDS

(chorus)

Good-bye.

Scott exits.

MRS. WERNECKE

He's such a nice lieutenant,
that lieutenant! But sometimes
he seems so -- well, maybe not
unhappy, but -- worried.

EXT. BOATYARD - DAY (WIND)

60 The wind is beginning to die. Scott goes to his horse, unties it, mounts and rides out of the yard and down the village street.

DISSOLVE

EXT. CHURCH & MINISTER'S HOME - DAY (WIND)

61 Another part of the Village where church is located. The wind is still blowing, but less violently. On the left is the General Store, and beyond are the Offices of the Cannery. The Church is a small, rather old wooden building.

61B CLOSE TWO SHOT (PROCESS)

WERNECKE

Let's take the inland road, sir.

SCOTT

No. Come on. We'll go along
the beach.

They ride off.

EXT. BEACH & SAND DUNES NEAR LARGE PIECE OF WRECKAGE -
DAY62 MED. SHOT - Scott and Wernecke ride into scene and stop
beside the wreckage.

62A CLOSE TWO SHOT - Scott & Wernecke.

SCOTT

(indicating
wreck)She's probably full of rats
by now.

WERNECKE

Come on, sir. What's the use
hanging around here?

SCOTT

That's right, Chief, there's
no use.

Scott notices someone o.s.

SCOTT (cont'd)

Who's that over there?

WERNECKE

That's the Butlers.

(calling)

Hi, Tod!

62B LONG SHOT - Scott and Wernecke in f.g. near the wreck,
Peggy and Tod approaching in b.g.

TOD

Hello there, Wernecke, how are
you?

WERNECKE

Fine.

TOD

Where have you been? Haven't
seen you lately.

(CONTINUED)

62 MED. FULL SHOT - Scott and Wernecke, as the latter shoots a worried glance at Scott.

WERNECKE

No sense thinking about the
Bayfield - it won't do any good.

SCOTT

(dully)
No - it won't do any good.

WERNECKE

Then, if -

He is interrupted, as someone hails from the distance.

TOD'S VOICE

Hello - down there - !

Startled, both Wernecke and Scott look off, seeing:

62A LONG SHOT - ANGLE of Scott and Wernecke - UP AT Tod and Peggy standing on the cliff, silhouetted against the sky. (Note: This is the location used in the cliff scene, later.) At the base of the cliff are jagged rocks and a mass of wreckage. Peggy remains still, disinterested.

TOD

(continuing;
calling)

How are you, Wernecke?

62B MED. SHOT - Scott and Wernecke. The latter grins.

WERNECKE

(calling up)

Fine, Tod - fine! Good to see
you again! I'll be dropping in
one of these days!

62C LONG SHOT - UP AT Tod and Peggy.

TOD

(calling down)

Do that. We've missed you.

62D FULL SHOT as Scott and Wernecke continue on their way.
Wernecke waves good-bye over his shoulder.

WIPE

EXT. BEACH AND SAND DUNES - DAY (PROCESS)

62E FULL SHOT as the horses of Scott and Wernecke pick their way carefully through wreckage strewn about the beach.

62

LONG TRUCKING SHOT. As Scott passes the General Store, Two Fishermen (one young, one old) hail him from the sidewalk.

YOUNG FISHERMAN

Hello, Lieutenant Burnett!

SCOTT

Hi there, Tom. No fishing, today?

OLD FISHERMAN

No use, in this wind.

During this exchange, Scott has ridden to the front of the Minister's house, which is right across the street from the church. He has tied his horse, dismounted, and walks toward the door. From inside we hear the SOUND of an obvious amateur practicing a trumpet solo. The hymn, "Nearer, My God, To Thee," is being rendered in every sense of the word.

63

MED. SHOT. Scott rings the doorbell. Mrs. Armstrong, the minister's wife, opens door. She is middle-aged and she has her sewing in her hand.

MRS. ARMSTRONG

How do you do, Lieutenant --
come right in.

SCOTT

Thank you.

Scott enters.

INT. MINISTER'S QUARTERS - DAY

64

MED. SHOT. We are in a modest living room. Besides Mrs. Armstrong there is a young girl, impish and full of life. She is intent on practicing her trumpet solo. She practices through the scene and only takes the trumpet from her mouth to speak. Scott and Mrs. Armstrong have to converse over the noise.

ALICE

(leaving note
hanging in
mid-air)

Hiya, Lieutenant!

SCOTT

Hello, Alice. How's about a
kiss?

Alice removes trumpet long enough to be pecked by Scott.

(CONTINUED)

WERNECKE

Been pretty busy. I'll drop in
to see you one of these days.

TOD

Good. Do that. We'll be looking
for you.

SCOTT

Let's go.

Wernecke and Scott ride on toward the station, passing
Tod and Peggy.

62C-
62F

OMITTED.

FADE OUT

FADE IN

EXT. COAST GUARD STATION - NIGHT (ORIGINAL COAST GUARD
SET)

62G

LONG SHOT - Coast Guard Station in the night. A
light burns in one of the windows. The others are dark.

DISSOLVE

INT. OFFICE - COAST GUARD STATION - NIGHT

62H

MED. FULL SHOT - Wernecke and Clerk, both working
industriously on the reports. CAMERA DOLLIES PAST the
two, heading toward the door to Scott's bedroom.
Wernecke and Clerk are out of scene now.

CLERK'S VOICE

* Sixteen saddles...

WERNECKE'S VOICE

Check.

CLERK'S VOICE

Thirty-two blankets, one with a
hole.

WERNECKE'S VOICE

Check.

CLERK'S VOICE

Sixty-five --

WERNECKE'S VOICE

Check.

(*NOTE: Technical Advisor will check and furnish
list of gear.)

CAMERA is FOCUSED on Scott's door now.

DISSOLVE OUT

62F MED. SHOT - Scott and Wernecke. Scott looks about him at the wreckage.

SCOTT
(thinking aloud)
Guess the Bayfield's a lot of
busted toothpicks now - like
this stuff.

WERNECKE
(concerned)
Lieutenant -

Scott forces himself to snap out of it.

SCOTT
Forget it, Chief. I'll be all
right.

WERNECKE
(dubiously)
Yes, sir.

SCOTT
(brusquely)
You're going to get the monthly
reports out today?
(Note: This to be checked with
Coast Guard advisor.)

WERNECKE
I'll wind 'em up tonight, sir.

SCOTT
Good.

The two men continue on in silence.

FADE OUT

FADE IN

EXT. COAST GUARD STATION - NIGHT (ORIGINAL COAST GUARD
SET)

62G LONG SHOT - Coast Guard Station in the night. A light
burns in one of the windows. The others are dark.

DISSOLVE

INT. OFFICE - COAST GUARD STATION - NIGHT

62H MED. FULL SHOT - Wernecke and Clerk, both working
industriously on the reports. CAMERA DOLLIES PAST the
two, heading toward the door to Scott's bedroom.
Wernecke and Clerk are out of scene now.

(CONTINUED)

SCOTT (cont'd)
Where's your father?

ALICE
He's in the Sunday School in
the basement.

(snaps fingers)
Whoops! Sorry, sir -- I mean,
the chaplain's below decks,
Lieutenant. Right down the
starboard ladder. Roger?

SCOTT
Roger.

Alice continues her rendition.

MRS. ARMSTRONG
You won't forget about the
Church Supper, will you,
Lieutenant?

SCOTT
(over noise)
I wouldn't miss it for the
world.

MRS. ARMSTRONG
It's Friday night, the twenty-
second.

SCOTT
I remember, and I'm giving
liberty to about half the men
at the station for the occasion.
Do you think you can feed that
many hungry seamen?

MRS. ARMSTRONG
You know we can -- and we'll
love doing it.

Alice hits a particularly loud note.

MRS. ARMSTRONG (cont'd)
Alice has been practicing like
mad. She thinks she's going to
perform at the supper and as part
of the String Quartette. Can you
imagine?

Scott and Mrs. Armstrong laugh. Scott, as he crosses
to exit:

SCOTT
Does the Reverend know about
it yet?

DISSOLVE IN

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT
(DREAM SEQUENCE) (SPECIAL EFFECTS)

- 62 CLOSE SHOT - Scott sleeping. He is perfectly still. None of the emotions, the fears which are going to be shown during the next shots are expressed on his face. The monotonous voice of the clerk enumerating the items can be heard. Scott turns his head towards this voice and slightly opens his eyes, but closes them again.
- 63 TRUCKING SHOT - Towards calendar, supposed to be seen by Scott, even though his eyes are closed. He has the calendar on his mind. From the CLOSE SHOT of the calendar we
- DISSOLVE TO
- 64 LONG SHOT - A real sea with waves. The shore in f.g.
- 65 CLOSE SHOT - Scott sleeping, very still. Superimposed waves. The bed is still against the walls of the room. The walls gradually disappear and now we only see water around Scott. (Dissolve from bed in room to black velvet by taking off the walls of the room) Scott, in his bed, starts his movement towards the bottom of the sea. (PAN UP and SLOW MOTION.)
- 66 LONG SHOT - The big waves which are submerging Scott's bed disappear gradually, and we are under the level of the sea. In f.g. the debris is going down towards the bottom. Far away, in b.g., there is a transport ship slowly sinking.
- 67 CLOSE SHOT - Among the debris, Scott, in his bed, going down towards bottom. (PAN SHOT, from down below the bed, to up above it. SLOW MOTION.)
- 68 LONG SHOT - We are under the level of the sea. Very small on the screen, bodies are seen going towards bottom of the sea.
- 69 CLOSE SHOT - One of these, a young man in battle dress. He is dead and is slowly sinking. (Same type of PAN SHOT as in preceding shots. SLOW MOTION.) CLERK'S VOICE. (This voice which had never completely disappeared was covered by the sound of the faraway battle. It now is very clear and still monotonous. The clerk is describing the identify of the various young men seen in CLOSE SHOTS.)

DISSOLVE IN

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT
(DREAM SEQUENCE) (MINIATURE & SPECIAL EFFECTS)

62-I FULL SHOT. On the wall of the room is a calendar showing a typical seascape with a lighthouse in f.g. The calendar advertises Bill Geddes' Boatyard. Scott is asleep in his bed. Outwardly he is very calm, but the words coming out of his mouth with difficulty, make it apparent that inwardly he is terribly agitated.

SCOTT

No -- no... What are all of you
doing here?... You can't stay
here with me... can't... can't...

The drone of the clerk's voice reading lists in the next room, adds to the eerie effect.

DREAM SEQUENCE (MINIATURE & SPECIAL EFFECTS)

63- The following is a narrative description of the dream
82 sequence which takes place in scenes 63 through 82. All special effects and minatures to be done by Harold Palmer, who will furnish script and sketches on each individual cut of the sequence. The first unit will photograph principles in front of proper backings as required by special effects. The entire dream takes place under water.

(CONTINUED)

WERNECKE'S VOICE

(low)

You got that list of sinkings?

CLERK'S VOICE

Right here, sir...

CAMERA IS FOCUSED ON Scott's door now.

DISSOLVE THROUGH

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT (DREAM SEQUENCE) (MINIATURE & SPECIAL EFFECTS)

62J FULL SHOT. On the wall of the room is a calendar showing a typical seascape with a lighthouse in the f.g. The calendar advertises Bill Goddes' Boatyard. Scott is asleep in his bed. Outwardly he is very calm, but the words coming out of his mouth with difficulty make it apparent that inwardly he is terribly agitated.

SCOTT

No -- no... What are all of you
doing here?... You can't stay
here with me... can't... can't...

A beam of light from a nearby lighthouse which flashes into the window across the room periodically, and the drone of the clerk's voice reading a list of casualties in the next room, adds to the eerie effect.

DREAM SEQUENCE - MINIATURE & SPECIAL EFFECTS

63- The following is a short description of the dream
82 sequence which takes place in scenes 63 through 82. All special effects and miniatures to be done by Harold Palmer, who will furnish script and sketches on each individual cut of the sequence. The first unit will photograph principles in front of proper backings as required by special effects. The entire dream takes place under water.

Scott dreams that he is under the ocean with his sinking ship above him. Throughout the dream an unidentified voice, FADING IN and OUT, is reading a list of casualties

VOICE

John Jones, seaman first-class.
Allan Smith, machinist mate second-class.
John Doe, radioman...
Next of kin have been notified...
Etc., etc.,....

(CONTINUED)

WERNECKE'S VOICE
(low, from o.s.)
You got that list of sailings?

CLERK'S VOICE
Right here, sir...

CAMERA is FOCUSED ON Scott's door now.

DISSOLVE THROUGH

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT

62-I TRUCK SHOT - CAMERA STARTS ON a CLOSE SHOT of Scott in bed. He is sleeping; outwardly he is very calm but the words coming out of his mouth with difficulty make it very apparent that inwardly he is terribly agitated.

SCOTT
No -- no... What are all of you
doing here?... You can't stay
here with me... can't... can't...

What he says comes by fits and starts. There is enough time between each sentence for a new image to form itself in his mind. CAMERA PULLS BACK showing the bed in MED. SHOT, and in b.g. the rest of the room slowly changes becoming:

EXT. DECK OF NAVY TRANSPORT - DAY - (PROCESS B.G.
SPECIAL EFFECTS)

63 The bed still remains in f.g. and the officers and sailors, who rush around in b.g. are completely unaware of it. Gradually the SOUND of battle in progress becomes increasingly louder. Separating themselves from the group in b.g., one after another, different visions of people approach Scott's bed. They pass by it and as they arrive very close to the camera, disappear. Scott recognizes them as they pass by.

SCOTT
Oh! You here, Mac? Is that
you, Red?

63A CLOSE SHOT - Scott.

SCOTT
And you, too, Cookie?...

63B CLOSE SHOT - one of the visions.

SCOTT'S VOICE
And old Philly?....

MRS. ARMSTRONG

No, Alice wants to surprise him.

Alice, oblivious to the conversation, strikes a sour note. As Scott exits:

SCOTT

Don't worry. She will.

EXT. STREET, CHURCH & MINISTER'S HOME - DAY (WIND)

65 PAN SHOT. Scott crosses street from Minister's house to the church and disappears down the steps to the basement.

INT. CHURCH BASEMENT - DAY

66 This is a long rectangular basement room that is used for Sunday School and other church gatherings.

67 LONG SHOT. In the distance we still hear SOUND of Alice's trumpet solo. The Minister, Mr. Armstrong, in shirtsleeves, is busy repairing an overhead steampipe. Scott enters and crosses to him.

SCOTT

(good-naturedly)

Good afternoon, Reverend.
Doing a little plumbing, I see.

ARMSTRONG

Hello, Lieutenant.

Armstrong starts down the ladder, Stilson wrench, etc. in hand.

ARMSTRONG (cont'd)

What happy breeze blows you in?

SCOTT

What happy breeze?

ARMSTRONG

I see my mistake. I mean,
what friendly gale?

68 CLOSE SHOT - Scott, Armstrong.

SCOTT

Well, I need some advice.

ARMSTRONG

That's what I'm heré for.

- 70 MED. SHOT - Debris going down.
- 71 CLOSE SHOT - Another young man going towards bottom.
CLERK'S VOICE still heard.
- 72 MED. SHOT - Debris going down.
- 73 CLOSE SHOT - Another young man, as in previous shots.
CLERK'S VOICE still heard.
- 74 CLOSE SHOT - Scott, still sleeping; going towards bottom of ocean. Same slow motion, PAN UP as previously. We don't see Scott's bed anymore. He seems to be asleep, but his eyes are open. Here, the SOUND of the BATTLE has entirely vanished. It is replaced by a very sweet MUSIC, probably the HARMONICA played by Kirk in the beginning of the sequence.
- 75 LONG SHOT - Debris going towards bottom.
- 76 MED. SHOT - Peggy going towards bottom.
- 77 MED. SHOT - A mine going towards bottom.
- 78 CLOSE SHOT - Scott, sleeping, going towards bottom, as previously.
- 79 CLOSER SHOT - Peggy going down.
- 80 CLOSER SHOT - The mine.
- 81 LONG SHOT - Debris and bodies, very small on the screen, reaching bottom.
- 82 CLOSE SHOT - Scott standing on ground at bottom of ocean. He sees something. (In SET at bottom of sea.)
- 82a SMALL FULL FIGURE - Seen by Scott, Eve, walking towards him. (SLOW MOTION- Her dress is slightly wind-blown.)
- 82b CLOSE SHOT - Scott's feet walking on the ground. Lying on the bottom of the sea, among sea shells, are four dead young men.
- 82c CLOSE SHOT - Scott walking and looking at Eve. (SLOW MOTION.)

- 82d FULL FIGURE - Eve approaching. (SLOW MOTION.)
- 82e CLOSE SHOT - Scott's feet. He is now walking among skeletons.
- 82f LONG SHOT - Scott on one, Eve on the other side of the screen. They are trying to join each other.
- 82g MED. SHOT - (TANK) - The mine going towards the bottom.
- 82h LONG SHOT - Same as 82f: Scott and Eve join each other. (SLOW MOTION.)
- 82i CLOSE SHOT - Scott takes Eve in his arms. (SLOW MOTION)
- 82j MED. SHOT - The mine explodes.
- 82k LONG SHOT - The screen covered with fire. Tod and Peggy emerge out of it.
- 82l CLOSE SHOT - Scott - Fire superimposed on his bed in the room. He starts making movements as if he wanted to chase the vision.
- 82m VERY CLOSE SHOT - Peggy smiles in the midst of the flames.
- 82n CLOSE SHOT - Scott awakes, breaks the bedside lamp.
83 The flames disappear.
-
- 84 CLOSE SHOT - the broken lamp on the floor. (ALREADY SHOT)
- 85 CLOSE SHOT. For a moment, the horror of the nightmare can still be read on his tortured face. At the SOUND of a door opening, he turns around. (ALREADY SHOT)
- 86 REVERSE MED. SHOT. Wernecke enters the room and turns the lights on. He walks up to Scott's bed. (ALREADY SHOT)
- 87 CLOSE SHOT - Scott and Wernecke. Wernecke picks up the lamp and unscrews the broken bulb. (ALREADY SHOT)

(CONTINUED)

Scott dreams that he is under the ocean with his sinking ship above him. Throughout the dream an unidentified voice, FADING IN and OUT, is reading a list of casualties.

VOICE

John Jones, seaman first-class.
Allan Smith, machinist mate second-class.
John Doe, radioman...
Etc., etc.

The SOUND of a battle taking place on the surface of the ocean diminishes throughout the dream as we follow the people and the debris toward the bottom of the ocean.

At first we see Scott's body floating down through the water, surrounded by the bodies of his comrades and shipmates. This is INTERCUT with SHOTS of Peggy and Tod, who apparently is perfectly able to see, watching the whole dream as slightly amused spectators.

Large horned mines also float down through the water, occasionally exploding faintly in the b.g. when they contact pieces of debris or bodies. Eve appears, shrouded in seaweed, apparently suffering from Scott's willful inattention.

Finally a large mine floats down above Scott. He vainly attempts to evade it, but as the mine touches him it EXPLODES in a blinding flash, which awakens him.

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT

- 33 CLOSE SHOT - Scott, in bed, sits up suddenly, his eyes wide open, and makes a violent gesture as though awakened by the explosion. As he does so he upsets a lamp on the bedside table.
- 34 CLOSE SHOT - the broken lamp on the floor.
- 35 CLOSE SHOT. For a moment the horror of the nightmare can still be read on his tortured face. At the SOUND of a door opening, he turns around.
- 36 REVERSE MED. SHOT. Wernecke enters the room and turns the lights on. He walks up to Scott's bed.
- 37 CLOSE SHOT - Scott and Wernecke. Wernecke picks up the lamp and unscrews the broken bulb.

(CONTINUED)

SERIES OF STOCK SHOTS:

- 63-c (a) LONG SHOT - Navy Plane crashing in flames...
63-d (b) LONG SHOT - Navy Transport, bombs flying all
around it...
63-e (c) LONG SHOT - Guns firing...

EXT. DECK OF NAVY TRANSPORT - DAY (PROCESS B.G.
SPECIAL EFFECTS)

- 63-f MED. SHOT with bed in f.g. In b.g. sailors are firing the guns. Right behind the bed, the captain appears, shouting commands. During this shot the SOUND of the battle roar becomes deafening.

- 63-g CLOSE SHOT - Scott. His eyes are still closed and he keeps tossing around in his bed.

SCOTT
Captain... Is that you,
Captain Hansen?

- 64 CLOSE SHOT - Captain's back. He does not turn around but remains perfectly calm. In b.g. we see: droves of planes, in the sky attacking the ship.

- 65 LONG SHOT - (STOCK) - a plane dives towards the CAMERA.

EXT. DECK OF NAVY TRANSPORT - DAY (PROCESS B.G.)

- 66 CLOSE SHOT - Scott still asleep, but instead of being in his bed, he is lying on the deck. He raises his hand as if to protect himself. Hardly visible, a friendly vision appears at his side. It is Eve who takes him in her arms to protect him.

EXT. PLANE - DAY - (PROCESS B.G., SPECIAL EFFECTS)

- 67 CLOSE SHOT. The Pilot of the plane takes his glasses off and smiles at Scott. It is Tod who appears perfectly able to see.

- 68 LONG SHOT - (STOCK) - Another plane dives from a different angle towards the camera.

EXT. DECK OF NAVY TRANSPORT - DAY

- 69 CLOSE SHOT - Scott. He hides his face against Eve's vision.

Throughout this scene Scott paces a little nervously around Armstrong, who is seated quietly, plumbing tools in hand. It is a scene between two men who hate to talk too seriously about things close to their heart. When they are compelled to talk about such things, they do it with an air of lightness and humor.

SCOTT

I'm in love with Eve Geddes.

ARMSTRONG

Have you told her about it?

SCOTT

No. I've tried to several times but she sort of brushes me off. Not rudely, you know -- She just doesn't seem to take me seriously.

ARMSTRONG

(smiles knowingly)

I don't think it's a brush-off, Scott. I've known Eve for a long time and she's a rather remarkable girl. Well, she would never be mistaken for a brilliant psychiatrist, but she has a God-given gift for knowing instinctively what people need... You fought a hard war -- and you went through a bad experience... Many men use...

(he hesitates
an instant)

this mental upset as an excuse for a life of wild and immoral pleasure.

SCOTT

(amused)

Reverend! How do you know so much about that?

ARMSTRONG

Returning soldiers have been doing it for centuries.

SCOTT

Maybe I've missed something.

ARMSTRONG

Don't be foolish, Scott. You were a very lucky man to find Eve when you did.

(thoughtfully)

She has faith in you, Scott. Enough faith to let you work things out for yourself. So what you mistake to be Eve's indifference, is probably her way of showing her belief in you, in your good sense and good character.

(CONTINUED)

63-
82 (CONTINUED)

The SOUND of a battle taking place on the surface of the ocean diminishes throughout the dream as we follow the people and the debris toward the bottom of the ocean.

At first we see Scott's body floating down through the water, surrounded by the bodies of his comrades and shipmates. This is INTERCUT with SHOTS of Peggy and Tod, who apparently is perfectly able to see, watching the whole dream as slightly amused spectators.

Large horned mines also float down through the water, occasionally exploding faintly in the b.g. when they contact pieces of debris or bodies. Eve appears, shrouded in seaweed, apparently suffering from Scott's willful inattention.

Finally a large mine floats down above Scott. He vainly attempts to evade it, but as the mine touches him it EXPLODES in a blinding flash, which awakens him.

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT

- 83 CLOSE SHOT - Scott, in bed. He sits up suddenly, his eyes wide open, and makes a violent gesture, as though awakened by the explosion. As he does so he upsets a lamp on the bedside table.
- 84 CLOSE SHOT - the broken lamp on the floor.
- 85 CLOSE SHOT. For a moment the horror of the nightmare can still be read on his tortured face. At the SOUND of a door opening, he turns around.
- 86 REVERSE MED. SHOT. Wernecke enters the room and turns the light on. He walks up to Scott's bed.
- 87 CLOSE SHOT - Scott and Wernecke. Wernecke picks up the lamp and unscrews the broken bulb.

WERNECKE

I'll bring you another bulb,
Lieutenant.

SCOTT

(in a toneless
voice)

What time is it?

(CONTINUED)

RK

EXT. PLANE - DAY (PROCESS B.G. - SPECIAL EFFECTS)

70 CLOSE SHOT. The Pilot of the Second Plane takes off his glasses. It is Tod again, with the same frightening smile, and no sign of blindness.

71 LONG SHOT - (STOCK) - From another direction, a third plane dives towards the CAMERA.

EXT. DECK OF NAVY TRANSPORT - DAY (PROCESS B.G.
SPECIAL EFFECTS)

72 MED. SHOT - the bed in f.g., the captain behind the bed and sailors running around in b.g. The imaginary Eve is holding Scott's head pressed against her. The Captain turns around.

73 CLOSE SHOT - the captain is Tod. Again his eyes are perfectly normal, but now instead of smiling his face is severe and hard. Near him, Peggy appears, running her hand through her hair in her typical gesture.

74 MED. SHOT - the bed in f.g. In b.g. Tod continues to look at Scott and Peggy advances towards f.g.

75 CLOSE MED. SHOT. Peggy puts her arms around Scott's neck, as we have seen her do it in life. Eve's vision is wiped out.

76 MED. SHOT. In f.g. Peggy has her arms around Scott's neck. Scott is pleased. In b.g. Tod keeps watching. A terrific explosion covers the whole screen with flame.

UNDERWATER SHOTS - DAY - (SPECIAL EFFECTS)

77 LONG SHOT. Human bodies slowly floating towards the bottom of the sea. SOUND of the battle is replaced by the air we heard in the last scene at the station, played by a sailor on his harmonica ("Over the Waves"). The harmonica slowly becomes an important mysterious orchestra.

78 CLOSE SHOT - Among the bodies is Scott himself. He appears to be dead. He is pulled toward the bottom by another corpse - Peggy.

79 CLOSE SHOT - a very young and handsome officer. He also slowly sinks to the bottom of the sea.

SCOTT

I hadn't thought of it that way.

ARMSTRONG

No. I daresay you hadn't.

SCOTT

Then she must care something about me.

ARMSTRONG

I'm sure she does. And when she feels it's time you knew about it, she'll tell you.

SCOTT

I hope it's soon.

ARMSTRONG

I do too. But when it happens, it won't be a conscious decision on her part. She'll just recognize the right moment when it comes, and from then on, it'll be up to you.

SCOTT

(relieved)

Well, thanks for the advice, Chaplain.

He starts towards the exit. Armstrong follows.

69 MED. SHOT. Scott, Armstrong.

SCOTT

I'll let you go back to your plumbing, now. See you later.

Scott exits.

ARMSTRONG

So long, Scott.

The Minister returns to his plumbing.

EXT. STREET, CHURCH & MINISTER'S HOUSE - DAY

(WIND HAS DIED DOWN)

70 Eve passes in her car on her way to Cannery Office. She sees Scott, who is just emerging from church basement, and pulls up to the curb.

EVE

Hey, Scott!

Scott crosses to the car.

EVE (cont'd)

What are you doing in church this time of day? Getting religion all of a sudden?

(CONTINUED)

SCOTT

(in a toneless
voice)

Chief, I think it's better if I
don't see Eve for a while. Maybe
you could ask Mrs. Wernecke to
explain it to her. She'll understand.

WERNECKE

You had that nightmare again?

88 CLOSEUP - Scott.

SCOTT

Yes - and worse than ever. I'm not
well yet, Chief, and I might as well
face it. I'm worse than when I got
out of the hospital. And Eve's too
fine a girl to get mixed up with a
guy in my condition.

89 CLOSE SHOT - Wernecke.

WERNECKE

I think you're wrong, sir, but -

90 CLOSE SHOT - Scott.

SCOTT

(fiercely)

No, I'm not! How do I know I
can even make a living! Just
do what I ask you.

91 MED. TWO SHOT.

WERNECKE

(resignedly)

Aye, aye, sir. I'll talk it
over with Mrs. Wernecke.

Wernecke turns toward the door.

WERNECKE (cont'd)

Good night, sir.

SCOTT

(tonelessly)

Good night.

92 MED. SHOT - Wernecke at door, as he exits.

FADE OUT

- 80 CLOSE SHOT - young man is lying at the bottom of the sea in the midst of the undergrowth, seaweed interwoven in his hair.
- 81 CLOSE SHOT. Another person is lying dead at the bottom of the sea. At first the face is hidden by seaweeds. Then a current separates them and we discover Ted, his eyes open, but lifeless.
- 82 CLOSE SHOT - Scott, lying on the sandy bottom of the ocean, Peggy pressed against him. Seaweeds, undergrowth and fish floating around them.

DISSOLVE

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT

- 83 CLOSE SHOT - Scott, in bed. He is motionless, but his face is covered with torture. Suddenly, aloud:

SCOTT

No... no... not that... no...

He sits up in his bed, his eyes wide open, and makes a violent gesture as though to chase the phantoms; as he does so, he upsets a lamp on the bedside table.

- 84 CLOSE SHOT - the broken lamp on the floor.
- 85 CLOSE SHOT. Scott wakes suddenly and sits up. For a moment the horror of the nightmare can still be read on his tortured face. At the SOUND of a door opening, he turns around.
- 86 REVERSE MED. SHOT. Wernecke enters the room and turns the light on. He walks up to Scott's bed.
- 87 CLOSE SHOT - Scott and Wernecke. Wernecke picks up the lamp and unscrews the broken bulb.

WERNECKE

I'll bring you another bulb,
Lieutenant.

SCOTT

(in a toneless
voice)

What time is it?

(CONTINUED)

Scott looks at Eve intently. This is the new Eve that has been so graphically described to him by Armstrong.

SCOTT

(after a pause)

Well, in a way, yes. Also I was learning that you are a rather remarkable young woman.

EVE

Thank you, sir.

Young Fisherman, Tom, has crossed the street from General Store and now interrupts the scene.

TOM

Lieutenant, I hear a ship sank -- a big one...off Johnston's point.

71 CLOSE - Scott and Eve react.

72 MED. SHOT.

TOM

Did you know anything about it?

SCOTT

(doesn't want to talk about it)

We had an unconfirmed report this morning. They're taking care of it from Headquarters.

TOM

Oh.

SCOTT

I'd better go. I'll see you tomorrow, Eve. So long.

EVE

So long, Scott.

Scott exits abruptly towards his horse.

DISSOLVE

EXT. DUNES - BEACH - DAY

73 This is a different location because oil will be put on the sand as if it had been washed in from the ocean.

Scott rides along and is overtaken by a mounted Coast Guardsman on patrol. Ocean is calm now.

CASE

Sir.

87 (CONTINUED)

WERNECKE

Two bolls, sir.
(awkwardly)
You have - that dream again?

SCOTT

I -
(sinks back
wearily)
Yes.

WERNECKE

That happens. You'll be fine
in the morning.

SCOTT

(shakes his head)
I'm not kidding myself, Chief.

88 CLOSE SHOT - Wernecke. In his concern, he loses his
feeling of being "ranked."

WERNECKE

Sure, you are, Lieutenant.
These things always blow over.
It was just hearing about the
bayfield that got you upset.
It's natural.

89 CLOSE SHOT - Scott.

SCOTT

(grimly)
Natural for a case like mine -
yes. How long do you think I
can go on breaking lamps?
(hesitates)
They'll have me back in the
hospital in no time.

90 MED. SHOT - the two.

WERNECKE

The doctors told you you were
cured, didn't they?

SCOTT

(nods)
I thought I was, too - until
tonight. And if it happened
tonight - it'll happen again.
(takes deep
breath)
Chief - I'm going to break off
with Eve.

(CONTINUED)

They exchange cursory salutes.

CASE (cont'd)

There's something up on the beach
I think you should see -- right
up here.

(indicating a few
yards up beach)

Case rides towards it and Scott follows.

- 74 They've reached the spot and both dismount. Scott examines the oily sands and smells it to make sure it's petroleum. Case is very young and obviously inexperienced.

CASE

Could it be from the tanker, sir?
I haven't seen any flares or
anything. How could oil get out
of a sinking tanker, without the
whole thing burning up, sir?

SCOTT

You never can tell what will happen,
Case. I'll report it to Headquarters.

CASE

Yes, sir.

Scott mounts and rides off in direction of Coast Guard Station.

DISSOLVE

EXT. COAST GUARD STATION OFFICE - DAY -(FOG) -(STAGE)

- 75 LONG TRUCKING SHOT - The same two men we saw previously are sweeping Company Street with pushbrooms. Station is very indistinct in the fog. An Enlisted Man is lounging on steps in front of the Office, and is playing his harmonica. The tune is a doleful rendition of "Over The Waves." Through the open door we see interior of the office. Scott is standing at his desk putting chocolate bars in his haversack. Wernecke is talking to him.

INT. COAST GUARD STATION OFFICE - DAY (FOG) (STAGE)

- 76 The harmonica solo rendition of "Over The Waves" can be heard over the entire scene.

Scott continues to stuff chocolate bars in the haversack. Wernecke holds the tin box in which Mrs. Wernecke sent him a cake the day before.

WP

3/11/46
27-28a

93)
93a)
93b)
93c)
93d)
93e)
93f)
93g)
93h)

OMITTED

EXT. COAST GUARD STATION - DAY (FOG) (STAGE)

- 93 MED. SHOT - Scott, Wernecke and Men. All hands are at muster in the company street. Scott is standing beside Wernecke, prepared to make an announcement to the men.

WERNECKE

At ease.

SCOTT

I've just received orders from the district office. The decommissioning of the station has been postponed one week.

(to Wernecke)

Dismiss.

WERNECKE

'Tention! Dismissed!

- 93a MED. SHOT - Kirk and Two Coast Guardsmen, as they break formation.

KIRK

(joyfully)

Great! Oh, that's great!
That means another week with Alice.

OTHER COAST GUARDSMAN

It makes no difference to me.

- 93b CLOSEUP - Seaman Barton, a very sincere young man with a quiet, shy manner. The news of the postponement is a great blow to him.

SEAMAN BARTON

(to himself)

Gosh.

Barton exits from scene.

- 93c LONG SHOT. The men are going back to their various duties. Scott's horse is being led from the stable. Scott crosses to the horse and mounts. Wernecke crosses with him.

- 93d CLOSE TWO SHOT - Scott and Wernecke, at the horse, as Barton enters.

BARTON

(to Wernecke; shyly)

Chief - could I have a word with Mr. Burnett?

90 (CONTINUED)

WERNECKE

(reacting)

Break off with - ! What for?
You -

SCOTT

(interrupting)

They're going to decommission the
station - then I'll be out - that
is, technically, I'll be out...
physically.

(taps his forehead)

But up here - I'll still be in!

WERNECKE

Lieutenant, you'll forget you
ever had those dreams -

SCOTT

Sure, sure - just like my father
forgot. He died six years ago,
still dreaming he was leading a
platoon at Chateau Thierry.

(covers his eyes)

I was just a kid - but I used to
wake up at night - watching him
having those dreams, until my
mother'd chase me back to bed.

WERNECKE

(firmly)

Look, Lieutenant - Eve is a fine
girl - steady. Once you're
settled down -

91 CLOSE SHOT - Scott.

SCOTT

(impatiently)

I don't even know if I can hold
a job when I get out. This
might happen any time.

(shakes head)

I wouldn't let any girl in for
that - especially Eve

92 CLOSE SHOT - Wernecke.

WERNECKE

But a girl like her is just
what you need.

(forces laugh)

Take it from me - after you have
a couple of kids running around
the house - you won't have time
to remember the Bayfield.

SCOTT

I'll check the patrols from here to the village, and you take the South Route.

WERNECKE

Right.

Phone rings. Scott crosses to answer it. The phone is an Infantry Field Telephone in a leather case.

SCOTT

Station Two. Lieut. Burnett speaking... Yes, sir.

INT. HEADQUARTERS OFFICE - DAY

77

A Full Commander Coast Guard with plenty of ribbons and authority is speaking into the phone.

COMMANDER ROGERS

This is Commander Rogers. We've picked up all the survivors from the tanker. Ship was the Stockton Victory. Sank fast. Don't know the cause yet. Explosion, but no fires.

INT. COAST GUARD STATION OFFICE - DAY (FOG STAGE)

78

CLOSE SHOT - Scott and Wernecke. Commander Rogers is talking so loudly that Scott has to hold the phone away from his ear; he is perfectly audible to both Wernecke and Scott.

COMMANDER ROGERS' VOICE

All hands will be on the lookout for any wreckage that might indicate cause of sinking. Any questions?

SCOTT

No, sir.

COMMANDER ROGERS' VOICE

Right.

We hear the SOUND of click, indicating Commander has hung up. Scott hangs up and rings off.

SCOTT

(to Wernecke)
You heard the Commander.

(CONTINUED)

SCOTT

Sure, what's on your mind, Barton?

93f

TWO SHOT. Barton is very embarrassed and almost on the verge of tears.

BARTON

If we have to stay here another week, sir -- well -- I had leave coming up and if it's postponed a week I don't know what I'll do.

SCOTT

You can take your leave when you get it.

BARTON

(frantically)

But that will be too late, sir.

SCOTT

Too late for what?

BARTON

(the whole story comes out)

My wife's leaving me, sir. I haven't seen her in two years and she's going back to her folks in the West. I got a letter from her. She's a good girl, Lieutenant. She wrote me that there wasn't anybody else - but we've been separated so long, she says she just doesn't want to be married anymore. And we've got a kid, sir. Mary just doesn't know what she's doing. It's been hard on her; she's been so lonely - and if I could only get to her and talk to her...

SCOTT

(interrupts)

Okay, Barton, I think we can fix it. Call the district office, Wernecke and see what you can do.

93g

MED. GROUP SHOT.

WERNECKE

Yes, sir. -- Where are you going in all this fog?

SCOTT

(still irritated)

Just for a ride.

Scott rides quickly out of scene.

93h

TWO SHOT - Wernecke and Barton as they watch Scott ride into the fog. Wernecke's face shows he's deeply worried about Scott.

BARTON

(forlornly
almost to
himself)

Thank you, Mr. Burnett.

FADE OUT

93 MED. SHOT - the two.

SCOTT

Maybe, Chief - maybe.
(hopelessly)

But I can't hand a future full
of ifs, ands and buts to Eve.
A woman deserves security. I -
I can't give it to her.

WERNECKE

But, holy smoke, Lieutenant.
Eve loves you! She -

SCOTT

(shraply;
irritably)

Cut it.

Wernecke reacts to the sharp tone and resumes his
naval bearing.

WERNECKE

Yes, sir.

SCOTT

(softens)

I'm sorry, Chief - I'm on edge.

(pleading)

Look - do me a favor -

WERNECKE

Sure, Lieutenant.

SCOTT

(awkwardly)

I - I don't know just how to
tell Eve - maybe it would be
better if someone else did it -
your wife, perhaps -

WERNECKE

Yeah - it might be better that
way. But I sure wish you'd
change your mind -

SCOTT

(shakes his head)

No. Good night, Chief. And
thanks.

WERNECKE

'Night, Lieutenant.

Wernecke hesitates, looking at the lamp and at the
broken bulb in his hand. Shaking his head sadly,
he turns and starts for the door.

FADE OUT

WERNECKE

Every word.

(hands him empty
cake tin)Will you see if you can get a
refill on the cake, sir?

In b.g., through open door, we see Scott's horse being led up by a Coast Guardsman. Scott puts empty cake tin in haversack, and starts toward the door. He is again thinking of the ship just sunk. As he exits, Wernecke calls out:

WERNECKE (cont'd)

(jokingly)

Don't get lost in the fog,
Lieutenant.

SCOTT

(over shoulder)

I'll try not to.

EXT. COAST GUARD STATION OFFICE - DAY (FOG STAGE)

79 Scott mounts his horse and rides into the fog.

(DISSOLVE)

EXT. THE DUNES - DAY - (FOG) - (STAGE WITH PROCESS B.G.)

80 CLOSE SHOT - Scott riding slowly. The fog is so thick he can scarcely see more than a few feet ahead of him. However, he seems in a cheerful mood, probably filled with thoughts of his marriage to Eve.

81 CLOSE SHOT - the horse's legs. They are so close to the edge that the gentle waves actually hit the hoofs. The wind is completely abated and the sea is perfectly calm.

82 LONG SHOT - Scott sees something up ahead which causes him to lose his happy expression.

83 MED. LONG SHOT - a new mass of wreckage - probably washed up during the past night.

84 MED. SHOT - Scott, making his way around the mass of wreckage, partly submerged in water.

85 CLOSE SHOT - He notices something and stops his horse.

FADE IN

EXT. THE DUNES - DAY - (FOG) - (STAGE WITH PROCESS B.G.)

- 94 CLOSE SHOT - Scott riding slowly. The fog is so thick he can scarcely see more than a few feet ahead of him.
- 94a CLOSE SHOT - the horse's legs. They are so close to the edge that the gentle waves actually hit the hoofs. The wind is completely abated and the sea is perfectly calm.
- 94b LONG SHOT - Scott sees something up ahead which causes him to lose his happy expression.
- 94c MED. LONG SHOT - a new mass of wreckage - probably washed up during the past night.
- 94d MED. SHOT - Scott, making his way around the mass of wreckage, partly submerged in water.
- 94e CLOSE SHOT - He notices something and stops his horse.
- 94f MED. SHOT - a piece of sodden material, undoubtedly the remains of someone's clothing, entangled in the wreckage.
- 94g MED. SHOT - Scott seems terribly interested. He dismounts and approaches the object.
- 94h CLOSE SHOT - Scott picks up the piece of material. It is a navy jacket, completely sodden and shapeless.
- 94i CLOSE SHOT - Navy jacket, A name is stenciled on it.
- INSERT CLOSE SHOT on name on jacket. It reads:
"W. H. Price S 2/c"
- 94j CLOSE SHOT - Scott, terribly affected, keeps looking at the jacket which he is holding. He closes his eyes as if unable to overcome some fearful vision. Suddenly a noise causes him to turn.
- 94k LONG SHOT. In the fog we can make out the woman we have already seen on the beach the day before.

(CONTINUED)

She had been gathering driftwood from among the wrecks, and now it is fallen at her feet in a pile. She picks up a few that had dropped to one side and adds them to the rest. She takes her cigarette out of her mouth. She is still dressed in the same rough masculine outfit as the day before.

94L CLOSE SHOT - Scott recognizes the woman and seems furious to have been caught in this mood.

SCOTT

(in an
unfriendly
voice)

What do you want?

94M MED. SHOT - the woman looks at Scott as though amused by his ill-humor.

WOMAN (PEGGY)

Nothing!

She shrugs her shoulders, starts smoking her cigarette and continues gathering wood.

94N CLOSE SHOT - Scott.

SCOTT

What do you do here every day?

95 MED. SHOT - the woman.

WOMAN (PEGGY)

I'm gathering some wood - some
firewood - that isn't forbidden,
is it?

96 MED. SHOT - Scott, still wrapped in his own thoughts, advances towards the woman.

SCOTT

If I were you, I'd never use
that wood...

The woman throws her cigarette away, picks up her wood neatly, piece by piece, arranging it on her arms, gets up and looks at Scott.

97 CLOSE SHOT - the woman. She looks first at Scott's face, then at the Navy jacket in his hands.

FADE IN

EXT. THE DUNES - DAY - (FOG) - (STAGE WITH PROCESS B.G.)

- 94 CLOSE SHOT - Scott riding slowly. The fog is so thick he can scarcely see more than a few feet ahead of him.
- 94A CLOSE SHOT - the horse's legs. They are so close to the edge that the gentle waves actually hit the hoofs. The wind is completely abated and the sea is perfectly calm.
- 94B LONG SHOT - Scott sees something up ahead which causes him to lose his happy expression.
- 94C MED. LONG SHOT - a new mass of wreckage - probably washed up during the past night.
- 94D MED. SHOT - Scott, making his way around the mass of wreckage, partly submerged in water.
- 94E CLOSE SHOT - He notices something and stops his horse.
- 94F MED. SHOT - a piece of sodden material, undoubtedly the remains of someone's clothing, entangled in the wreckage.
- 94G MED. SHOT - Scott seems terribly interested. He dismounts and approaches the object.
- 94H CLOSE SHOT - Scott picks up the piece of material. It is a navy jacket, completely sodden and shapeless.
- 94I CLOSE SHOT - Navy jacket. The name of a ship is stenciled on it.
- INSERT CLOSE SHOT on name on jacket. It reads:
"S. S. DARIEN"
(Check this name for okay.)
- 94J CLOSE SHOT - Scott, terribly affected, keeps looking at the jacket which he is holding. He closes his eyes as if unable to overcome some fearful vision. Suddenly a noise causes him to turn.
- 94K LONG SHOT. In the fog we can make out the woman we have already seen on the beach the day before.

- 86 MED. SHOT - a piece of sodden material, undoubtedly the remains of someone's clothing, entangled in the wreckage.
- 87 MED. SHOT - Scott seems terribly interested. He dismounts and approaches the object.
- 88 CLOSE SHOT - Scott picks up the piece of material. It is a navy jacket, completely sodden and shapeless.
- 89 CLOSE SHOT - Navy jacket. The name of a seaman second class is printed on it.
- 90 CLOSE SHOT - Scott, terribly affected, keeps looking at the jacket which he is holding. He closes his eyes as if unable to overcome some fearful vision. Suddenly a noise causes him to turn.
- 91 LONG SHOT. In the fog we can make out the woman we have already seen on the beach the day before. She had been gathering driftwood from among the wrecks, and now it is fallen at her feet in a pile. She picks up a few that had dropped to one side and adds them to the rest. She takes her cigarette out of her mouth. She is still dressed in the same rough masculine outfit as the day before.
- 92 CLOSE SHOT - Scott recognizes the woman and seems furious to have been caught in this mood.

SCOTT

(in an
unfriendly voice)

What do you want?

- 93 MED. SHOT - The woman looks at Scott as though amused by his ill-humor.

WOMAN (PEGGY)

Nothing!

She shrugs her shoulders, starts smoking her cigarette and continues gathering wood.

- 94 CLOSE SHOT - Scott.

SCOTT

What do you do here every day?

94K (CONTINUED)

She had been gathering driftwood from among the wrecks, and now it is fallen at her feet in a pile. She picks up a few that had dropped to one side and adds them to the rest. She takes her cigarette out of her mouth. She is still dressed in the same rough masculine outfit as the day before.

94L CLOSE SHOT - Scott recognizes the woman and seems furious to have been caught in this mood.

SCOTT

(in an
unfriendly
voice)

What do you want?

94M MED. SHOT - The woman looks at Scott as though amused by his ill-humor.

WOMAN (PEGGY)

Nothing!

She shrugs her shoulders, starts smoking her cigarette and continues gathering wood.

94N CLOSE SHOT - Scott.

SCOTT

What do you do here every day?

97 (CONTINUED)

WOMAN (PEGGY)

Well, Lt. Burnett, if you are so
afraid of ghosts, what about that
jacket you're holding...

98 CLOSE SHOT - Scott looks at the jacket, smiles slightly
and makes a decision.

SCOTT

Yes, you're right.

99- MED. SHOT - Peggy and Scott. Scott takes jacket back to
103 where he found it and puts it back on a piece of wreckage.

104 LONG SHOT - Completely lost in thought, Scott goes
towards his horse, which can be seen in b.g., indistinct
in the fog.

105 CLOSE MED SHOT - Peggy, disappointed, picks up her wood
and gets ready to leave.

106 CLOSE MED. SHOT - Scott, suddenly remembers her presence.

SCOTT

Mrs. Butler...

He goes towards her.

107 MED. SHOT - Peggy and Scott.

SCOTT

Excuse me - I'm stupid - let
me carry your wood...

He relieves Peggy of her wood and walks alongside of her.

108 CLOSE SHOT - Peggy and Scott. She has an almost
imperceptible expression of triumph.

PEGGY

You know where I live?

SCOTT

Naturally -- I am supposed to know
everything around here.

PEGGY

Everything, Lieutenant?

95 MED. SHOT - the woman.

WOMAN (PEGGY)
I'm gathering some wood - some
firewood - that isn't forbidden,
is it?

96 MED. SHOT - Scott, still wrapped in his own thoughts
advances towards the woman.

SCOTT
If I were you, I'd never use
that wood...

The woman throws her cigarette away, picks up her wood
neatly, piece by piece, arranging it on her arms, gets
up and looks at Scott.

97 CLOSE SHOT - the woman. She looks first at Scott's
face, then at the navy jacket in his hands.

MRS. BUTLER (PEGGY)
Well, Lt. Burnett, if you are so
afraid of ghosts, what about
that jacket you're holding?....

98 CLOSE SHOT - Scott looks at the jacket, smiles slightly
and makes a decision.

99 MED. SHOT - Mrs. Butler, Scott. Scott flings the
jacket in back of him. Then, as though feeling that
this is not enough, he leaves Peggy, picks up the
garment and goes towards the sea.

100 MED. SHOT - Mrs. Butler puts her load of wood down and
lights another cigarette as she watches Scott, somewhat
ironically.

101 CLOSE MED. SHOT - Scott, in a sort of cold rage, throws
the jacket into the sea, then he picks up one or two
pieces of wood from the wreck and throws them after
it.

102 REVERSE MED. SHOT. The wood hits the jacket, which
despite this, keeps floating calmly along.

103 CLOSE SHOT - Scott watches for a moment, then turns
around.

108 (CONTINUED)

SCOTT

Well -- I mean -- things like...
the houses...and who lives in them...

PEGGY

That isn't so hard, is it?

SCOTT

No -- I guess it isn't. I guess
it's much more difficult for someone
to know himself.

PEGGY

Fortunately it is...very difficult
...And what's the use...

Peggy and Scott walk away into fog. CAMERA STAYS a
moment ON the masses of wreckage which, in the heavy
fog, really look like ghosts.

DISSOLVE

EXT. BUTLER'S COTTAGE - DAY - (FOG - STAGE SHOT)

109

LONG SHOT. The cottage is small and very simple. It
is situated in a kind of depression, surrounded by
dunes which form a shelter of sorts for it. Ordinarily
it would appear quite cheerfully livable, but now, in
the midst of the thick blanket of fog, there is a
decidedly sinister aspect to the whole place. Peggy
goes up on the porch. Scott ties his horse to a post
and follows her.

104 LONG SHOT - Completely lost in thought, he goes towards his horse, which can be seen in b.g., indistinct in the fog.

105 CLOSE MED. SHOT - Mrs. Butler, disappointed, picks up her wood and gets ready to leave.

106 CLOSE MED. SHOT - Scott, suddenly, remembers her presence.

SCOTT

Mrs. Butler...

He goes towards her.

107 MED. SHOT - Mrs. Butler, Scott.

SCOTT

Excuse me - I'm stupid - let me carry that wood...

Without letting go of the reins he relieves Mrs. Butler of her wood and walks alongside of her.

108 CLOSE TRUCKING SHOT - Mrs. Butler, Scott. She has an almost imperceptible expression of triumph.

MRS. BUTLER (PEGGY)

You know where I live?

SCOTT

(back to reality)

Naturally -- I get paid to know everything on the beach.

MRS. BUTLER

Maybe you know the outside... but to know what's inside the houses...and inside the people...that's a different matter.

CAMERA STOPS. Mrs. Butler and Scott exit. CAMERA STAYS a moment ON the masses of wreckage which, in the heavy fog, really look like ghosts.

DISSOLVE

EXT. BUTLER'S COTTAGE - DAY - (FOG) (STAGE SHOT)

109 LONG SHOT. The cottage is small and very simple. It is situated in a kind of depression, surrounded by dunes which form a shelter of sorts for it. Ordinarily it would appear quite cheerfully livable, but now, in the midst of the thick blanket of fog, there is a decidedly sinister aspect to the whole place. Peggy goes up on the porch. Scott ties his horse to a post and follows her.

WP
110

Scott's reaction
MED. SHOT - Cottage porch. Peggy indicates a woodpile to Scott and motions him to dump his load, watching him as he arranges it.

1/28/46
32

111 CLOSE SHOT - Scott, having finished his chore, turns and meets Peggy's gaze.

112 CLOSE SHOT - Peggy seen by Scott. As soon as she feels his eyes upon her, she undergoes a completely unexpected change. She becomes the "wordly woman," polite and conventional.

PEGGY

It was very kind of you, Lieutenant Burnett, to help me with this load. I hope it didn't take you too much out of your way.

113 CLOSE SHOT - Scott.

SCOTT

Not at all... How did you know me?

114 CLOSE SHOT - Peggy.

PEGGY

I see you ride by on the beach every day -- You certainly took your time deciding to talk to me.

115 MED. SHOT - Peggy and Scott.

SCOTT

I hadn't any idea that you...

PEGGY

Oh, come now, Lieutenant -- you deliberately passed me by -- and I'd like to know the reason... Let's go inside and have a cup of tea.

Obviously sure of his acceptance, she exits toward cottage door. CAMERA STAYS ON Scott, perplexed.

116 MED. SHOT. At the door, Peggy, realizing that Scott is hesitating, turns toward him.

PEGGY

(as to a child)
Well -- are you coming?

- 110 MED. SHOT - Cottage porch. Peggy indicates a woodpile to Scott and motions him to dump his load, watching him as he arranges it.
- 111 CLOSE SHOT - Scott, having finished his chore, turns and meets Peggy's gaze.
- 112 CLOSE SHOT - Peggy seen by Scott. As soon as she feels his eyes upon her, she undergoes a completely unexpected change. She becomes the "worldly woman," polite and conventional.

PEGGY

It was very kind of you, Lieutenant Burnett, to help me with this load. I hope it didn't take you too much out of your way.

- 113 CLOSE SHOT - Scott.

SCOTT

Not at all...How did you know me?

- 114 CLOSE SHOT - Peggy.

PEGGY

I see you pass by on the beach every day -- you certainly took your time deciding to talk to me.

- 115 MED. SHOT - Peggy and Scott.

SCOTT

I hadn't any idea that you...

PEGGY

Oh, come on, Lieutenant -- you were avoiding me -- and I'd certainly like to know why... let's go inside and have a cup of tea...

Obviously sure of his acceptance, she exits toward cottage door. CAMERA STAYS ON Scott, perplexed.

- 116 MED. SHOT. At the door, Peggy, realizing that Scott is hesitating, turns toward him.

PEGGY

(as to a child)
Well...are you coming?

- 117 CLOSE REVERSE SHOT. Scott does not answer. This woman is an enigma to him. Finally he exits from the shot toward her.
- 118 MED. SHOT. The camera is inside the cottage. Scott enters and stops in the doorway, looking past camera. In b.g. we see the countryside, very vague in the thick fog.

INT. BUTLER'S COTTAGE - THE LIVING ROOM - DAY

- 119 FULL SHOT. It appears almost bare, as though its owners find it unnecessary to surround themselves with any particularly pleasing objects. It is furnished with a large table, several smaller ones, an armchair, a few straight chairs, a sofa, cabinets; on one of the small tables, very much in evidence, is a typewriter, but there isn't a single book, nor a picture on the wall; enough to make it comfortable, that's all. There are none of the superfluous niceties which make for an attractive interior. And the only part of the room which seems alive is the fireplace, where a few embers are still glowing.

Peggy walks towards the kitchen and puts some water up on the Butane gas stove which she lights.

PEGGY

Come down to earth, Lieutenant,
and close that door -- I'm
freezing...

- 120 REVERSE LONG SHOT - Scott closes the door and enters. Peggy goes to the fireplace and crouches down to stir up the fire.

PEGGY

Give me a hand, will you?

Scott joins her crouching down in front of the fireplace.

- 121 CLOSE SHOT - Peggy and Scott. Peggy puts some paper and kindling in the fireplace. Scott adds the heavier pieces: among them there is one which attracts his attention and he holds it in his hand as though unwilling to burn it.

SCOTT

This is a -- piece of a keel --
a keel from a lifeboat.

Peggy takes it from him and throws it on the fire.

(CONTINUED)

PEGGY

When the ghosts get too insistent,
you have to get rid of them.

Peggy straightens up. Scott does the same.

122 CLOSE SHOT - Peggy and Scott, standing at fireplace.

PEGGY

The main problem is to make sure
they are ghosts.

(looking him
straight in
the eyes)

And now that you know I'm just
a woman -- tell me why you have
always gone out of your way to
keep from speaking to me.

SCOTT

(embarrassed)
But, honestly, I --

PEGGY

(her face takes on
an extremely sweet
and sad expression,
that of a hurt,
innocent victim)

Don't try to be kind, Lieutenant,
I know you've avoided me.
Everyone has since... Oh, I'm
so alone -- so desperately alone!
Why can't people understand me --
why can't they just try to?

She turns away as if ashamed of having made an
embarrassing confession. We only see her back. She
lowers her head and starts crying softly. Scott looks
at her, overcome with sympathy.

SCOTT

(very hesitantly)
Well, --- I think I do understand. ---
You...

At this, Peggy turns her tearful face to him, looking
squarely and deeply into his eyes. Then suddenly,
almost savagely, she throws her arms around his neck
and kisses him with unexpected passion. Scott lets
himself go, as though suddenly unable to resist her.
Then we sense that a new idea has entered his head,
something he hadn't thought of before. Gently, but
firmly, he tries to free himself from Peggy's embrace;
but her arms remain around his neck. Then she drops
her arms, lowers her head.

PEGGY

(sadly)
Yes, I know what you're thinking --
I'm a married woman...

(CONTINUED)

121 (CONTINUED)

PEGGY

When the ghosts get too insistent,
you have to get rid of them.

Peggy straightens up. Scott does the same.

122 CLOSE SHOT - Peggy and Scott, standing at the fireplace.

PEGGY

The main problem is to make sure
they are ghosts.

(looking him
straight in
the eyes)

And now you know I'm just a woman --
Tell me why have you avoided me
all this time?

SCOTT

(embarrassed)

But honestly... I!...

PEGGY

(her face takes
an extremely
sweet and sad
expression, that
of a hurt innocent
victim)

You're like all the others...
Nobody ever tries to understand
me -- I'm alone, all alone...

She turns away, as if ashamed of having made an
embarrassing confession. We only see her back: she
lowers her head and starts crying softly. Scott
looks at her, overcome with sympathy.

SCOTT

Don't...

At this, Peggy turns her tearful face to him, looking
squarely and deeply into his eyes. Then suddenly, almost
savagely, she throws her arms around his neck and kisses
him with unexpected passion. Scott lets himself go,
as though suddenly unable to resist her. Then we sense
that a new idea has entered his head, something he hadn't
thought of before. Gently, but firmly, he tries to free
himself from Peggy's embrace; but her arms remain around
his neck.

SCOTT

We can't do this..

Peggy drops her arms, lowers her head.

PEGGY

(sadly)

Yes, I know...I'm a married woman...

SCOTT

(anxious to
justify himself)

I shouldn't have come here with
you. -- I don't know why I did it.
-- At times - when I'm around all
those shipwrecks -- I'm not myself....
And you happened to be there --
seemed to understand....

(with sudden
determination)

Good-bye, Mrs. Butler.

Peggy looks at him with pity.

PEGGY

(shrugging her
shoulders)

What's keeping you?...

123 MED. SHOT - Scott picks up his cap from the typewriter table where he had placed it, and starts quickly towards the door. Scott opens the door. Coming up the porch steps in b.g., someone is approaching, barring Scott's way out. It is a tall, powerfully-built man, somewhere between forty and fifty years of age. He seems to be emerging directly out of the fog. Obviously blind, he feels the floor around with his cane. Scott backs into the room again so as to allow the newcomer to enter, but the latter stops at the door.

124 CLOSE SHOT - Scott, obviously struck by the man's arrival,

125 CLOSE SHOT - The man looking around with his unseeing eyes as though sensing something queer in the atmosphere.

MAN (TOD)

Are you here, Peggy? Is there
someone with you?

126 CLOSE SHOT - Peggy having remained by the fireplace is running her fingers through the back of her hair, in her typical gesture. A slight smile on her lips seems to indicate that she is inwardly amused by Scott's predicament.

PEGGY

Yes, there is someone.

127 LONG SHOT - She goes towards her husband who enters the room at this point. She closes the door behind him and leads him up to Scott. The blind man is obviously intrigued by the fact that there is a visitor.

TOD

Who? Somebody I know?

122 (CONTINUED)

SCOTT

(anxious to
justify himself)

I was wrong to come here with you...
I don't know why I did it... At
times... when I'm among all those
shipwrecks... I'm not myself...
And you happened to be there...
seemed to understand...

(with sudden
determination)

Good-bye, Mrs. Butler.

Peggy looks at him with pity.

PEGGY

(shrugging her
shoulders)

What's keeping you?...

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PEGGY

Yes, there is someone.

127 LONG SHOT - She goes towards her husband who enters the room at this point. She closes the door behind him and leads him up to Scott. The blind man is obviously intrigued by the fact that there is a visitor.

TOD

Who? Somebody I know?

128 CLOSE SHOT - Peggy, Tod, Scott.

PEGGY
(very formally)
Lieutenant Burnett, from the
Coast Guard Station, helped me
carry some wood. Lieutenant,
this is my husband, Tod Butler.

SCOTT
(very embarrassed)
I know you very well, Mr. Butler.
Everybody does. This whole town
is flattered to have so great a
painter living here--

TOD
Oh, forget it, I used to be a
painter--

SCOTT
I often see you walking on the
beach.

TOD
Unfortunately, Lieutenant, I can't
say the same. Won't you sit down?

129 CLOSE SHOT - Scott. Despite Tod's friendliness, he is
still overpowered by his desire to leave at once.

SCOTT
(nervously)
Thanks very much--But I was
just leaving.

130 CLOSE SHOT - Tod.

TOD
Too bad--Visitors are rare.

131 CLOSE SHOT - Peggy.

PEGGY
(thoughtfully)
Yes, sometimes we don't see a
living soul for days on end...

132 MED. SHOT - Peggy goes towards the fireplace. We can see
her in the b.g. lighting a cigarette and from time to
time, running her hand through her hair in the usual
gesture. In f.g. Tod gropingly finds Scott's hand and
takes it in his.

(CONTINUED)

TOD

(with exaggerated
friendliness)

Before you go, let's really meet
each other. Ordinarily, two people
just look and each one knows what
the other's like. But these days,
with me, it's different -- I'm
obliged to replace that look with
a lot of boring questions...Are
you a young chap, Lieutenant?

(not waiting
for reply)

Yes -- I can tell by your voice...
And born in New England.

Scott tries to withdraw his hand, but Tod's grip
becomes even firmer.

TOD (cont'd)

And tall...

(with his free
hand, touching
the top of
Scott's head)

Six foot one, I'd say...

At this point, Scott, completely tense, is on the
verge of losing his self-control. Suddenly he feels
Peggy's gaze and turns around to look at her.

133 CLOSE SHOT - Peggy. She is smiling as if greatly
amused by Scott's discomfiture.

134 CLOSE SHOT - Scott, Tod.

TOD

And how about the color of your
hair?

SCOTT

(completely losing
control)

Dark -- a full set of teeth -
Wear size 10 $\frac{1}{2}$ shoe... You must
excuse me -- I'm due at the
station...

He finally succeeds in freeing his hand.

135 MED. SHOT - Peggy approaches Scott as if about to insist,
while Tod, thoroughly familiar with his surroundings,
despite his blindness, almost without hesitation walks
over to a sofa and sits down.

PEGGY

(mockingly)

Oh, surely not yet, Lieutenant -
What about that cup of tea?

136 CLOSE SHOT - Peggy, Scott. She is now right up against the young man and is looking at him with her ironical little smile.

SCOTT

No, thanks -- I'm late already.

With complete lack of self-consciousness, knowing that her husband cannot see, she holds Scott's arm with one hand and with the other, she smoothes back a lock of his hair.

PEGGY

(ironically)

Oh, that's a shame -- really a shame.

Scott only gives her a furious look.

137 CLOSE SHOT - Tod. Near the sofa where he has seated himself, we see the table with the typewriter on it. Tod feels the sheet of paper in the typewriter.

TOD

Don't insist, Peggy, if the Lieutenant has to go.

(to Scott)

But be sure and come back soon.
Kinda nice to see people once in a while.

138 CLOSE SHOT. Peggy, Scott.

SCOTT

I'll try, Mr. Butler. You see, I haven't much free time...

Peggy has changed her tactics. She looks at Scott as though he were simply hopeless and with a shrug of her shoulders, exits.

139 MED. SHOT - Tod is seated in f.g. In b.g. Peggy enters opens a little cabinet and takes out a bottle and a few glasses which she puts down on the table, near the typewriter. She seems to have completely lost interest in whether Scott stays or goes.

TOD

Not much free time -- and besides it's not much fun spending it with a blind man.

PEGGY

You want it with water, Tod?

TOD

No, straight...

140 CLOSE SHOT - Scott. His hand is already on the door knob, but fearing he has insulted Tod, he hesitates to open the door.

SCOTT

It's not that at all, Mr. Butler.
I'll come and see you one of these
days.

141 MED. SHOT - Tod in f.g. In b.g. Peggy calmly setting up the bottle and glasses on the table.

TOD

(stubbornly)
When?...

142 CLOSE SHOT - Scott, uncomfortable, lets go of the door knob. He is completely at a loss as to how to combat this insistence.

SCOTT

Well -- I don't know...
(suddenly)
Tomorrow.

143 CLOSE SHOT - Tod.

TOD

(almost
violently)
That's more like it.
(then, very
friendly)
I'll be expecting you.

144 CLOSE SHOT - Scott, beaten.

SCOTT

I might be late... You know...

145 MED. SHOT - Peggy, Tod. She is now apparently completely indifferent to the whole situation and fills Tod's glass and her own.

TOD

Come at any time. You'll be
welcome -- And don't forget
there's always something to
drink around here.

Peggy sits down next to Tod on the sofa, puts her arm around him lovingly, takes a sip of her drink.

146 MED. SHOT - Scott opens the door, then turns around and looks at Peggy as if making one last effort to understand

SCOTT

Good-bye!

147

CLOSE SHOT - Peggy and Tod. They are both drinking their liquor, smiling and calm, like a typical happy couple.

PEGGY

Will you ever understand,
Lieutenant, that when that door
is open, there's an awful draft?

148

MED. SHOT. With a furious glance, Scott goes out and bangs the door.

FADE OUT

FADE IN

INT. OFFICE - COAST GUARD STATION - NIGHT (RAIN)

(ALREADY SHOT)

149

MED. SHOT. Scott, alone, smokes a cigarette, pacing the floor. He stops at the window. Outside, the rain is coming down fiercely.

150

CLOSE SHOT - Scott, looking outside. A surprised expression comes to his face.

151

LONG SHOT - OVER the shoulder of Scott and THROUGH the windowpane dripping with rain, we see Tod in b.g., standing alone and motionless under the downpour.

152

LONG SHOT - Kirk opens the outside door.

KIRK

Sir!

Scott moves toward the stove. Kirk enters.

KIRK (cont'd)

(breathless)

Sir, do you know who's here?
Mr. Tod Butler, the painter!
He wants to see you.

SCOTT

Have him come in.

KIRK

(on the door steps)

Mr. Butler!

153

LONG SHOT - SEEN THROUGH the window - Tod starts walking toward the office.

147 CLOSE SHOT - Peggy and Tod. They are both drinking their liquor, smiling and calm, like a typical happy couple.

PEGGY

Will you ever understand,
Lieutenant, that when that door
is open, there's an awful draft?

148 MED. SHOT. With a furious glance, Scott goes out and bangs the door.

FADE OUT

FADE IN

INT. OFFICE - COAST GUARD STATION - NIGHT (RAIN)

149- FULL SHOT. Scott is working at his desk. He is alone
192 in the room. The rain is coming down fiercely; and the hard driving SOUND of it on the roof has a lonely and disturbing quality. Scott works away for a minute and then is startled by SOUND of tapping on the window. He looks up and sees the face of Tod Butler framed in the window. His cane is raised and he's tapping on the pane.

193 CLOSE SHOT - Scott.

SCOTT

Mr. Butler!

194 MED. SHOT. Scott crosses to door and opens it. Tod enters, dripping wet.

TOD

Burnett?

SCOTT

Yes.

TOD

Please forgive my tapping on the window, but I couldn't find the door. It isn't often I get this far away from home.

SCOTT

(suspiciously)
You did all right getting here.

TOD

Yes. I use all sorts of things to replace my eyes -- the wind on my face, the feel of the earth under my feet. (cont'd)

(CONTINUED)

147 CLOSE SHOT - Peggy and Tod. They are both drinking their liquor, smiling and calm, like a typical happy couple.

PEGGY

Will you ever understand,
Lieutenant, that when that door
is open, there's an awful draft?

148 MED. SHOT. With a furious glance, Scott goes out and bangs the door.

FADE OUT

FADE IN

INT. OFFICE - COAST GUARD STATION - DAY - (RAIN)

149- FULL SHOT. Scott is working at the desk. Kirk is at
192 another desk, working. The door opens and Wernecke,
in a raincoat, enters. The rain is coming down
fiercely in sheets; the hard, driving SOUND of it
against the Station building has a menacing quality.
Wernecke takes off his raincoat and puts it in his
locker.

SCOTT

Chief...

Wernecke crosses to Scott's desk.

193 MED. SHOT - Wernecke and Scott, with Kirk in b.g.

SCOTT

You know, I don't believe that
Butler guy is really blind.

WERNECKE

(surprised)

Tod?

(shrugs)

Sure he is. Why?

SCOTT

I was over at their place
yesterday.....

KIRK

That must have been interesting,
sir. Did you see any of his
paintings?

SCOTT

No -- I didn't.

(to Wernecke)

How long has Butler been blind?

147 CLOSE SHOT - Peggy and Tod. They are both drinking their liquor, smiling and calm, like a typical happy couple.

PEGGY

Will you ever understand,
Lieutenant, that when that door
is open, there's an awful draft?

148 MED. SHOT. With a furious glance, Scott goes out and bangs the door.

FADE OUT

FADE IN

INT. OFFICE - COAST GUARD STATION - DAY - (RAIN)

149- FULL SHOT. Scott is working at the desk. Kirk is at
192 another desk, working. The door opens and Wernecke,
in a raincoat, enters. The rain is coming down
fiercely in sheets; the hard, driving SOUND of it
against the Station building has a menacing quality.
Wernecke takes off his raincoat and puts it in his
locker.

SCOTT

Chief...

Wernecke crosses to Scott's desk.

193 MED. SHOT - Wernecke and Scott, with Kirk in b.g.

SCOTT

You know, I don't believe that
Butler guy is really blind.

WERNECKE

(surprised)

Tod?

(shrugs)

Sure he is. Why?

SCOTT

I was over at their place
yesterday.....

KIRK

That must have been interesting,
sir. Did you see any of his
paintings?

SCOTT

No -- I didn't.

(to Wernecke)

How long has Butler been blind?

40
147 CLOSE SHOT - Peggy and Tod. They are both drinking their liquor, smiling and calm, like a typical happy couple.

PEGGY

Will you ever understand,
Lieutenant, that when that door
is open, there's an awful draft?

148 MED. SHOT. With a furious glance, Scott goes out and bangs the door.

FADE OUT

FADE IN

INT. OFFICE - COAST GUARD STATION - DAY - (RAIN)

149- FULL SHOT. Scott is working at the desk. Kirk is at
192 another desk, working. The door opens and Wernecke, in a raincoat, enters. The rain is coming down fiercely in sheets; the hard, driving SOUND of it against the Station building has a menacing quality. Wernecke takes off his raincoat and puts it in his locker.

SCOTT

Chief...

Wernecke crosses to Scott's desk.

193 MED. SHOT - Scott and Wernecke, with Kirk in b.g.

SCOTT

Why didn't you tell me Tod
Butler was blind?

WERNECKE

(surprised)

Tod?

(shrugs)

I didn't think of it. Why?

SCOTT

I was over at their place
yesterday.

KIRK

That must have been interesting,
sir. Did you see any of his
paintings?

SCOTT

No - I didn't.

(to Wernecke)

How long has Butler been blind?

rt

(CONTINUED)

147 CLOSE SHOT - Peggy, Tod. They are both drinking their liquor, smiling and calm, like a typical happy couple.

PEGGY

Will you ever understand, Lieutenant,
that when that door is open, there's
an awful draught?

148 MED. SHOT. With a furious glance, Scott goes out and bangs the door.

FADE OUT

FADE IN

INT. OFFICE - COAST GUARD STATION - DAY - (RAIN)

149- FULL SHOT - Scott is working at the desk. Kirk is
192 at another desk, working. The door opens and Wernecke,
in a raincoat, enters. The rain is coming down fiercely,
in sheets; the hard, driving SOUND of it against the
Station building has a menacing quality. Wernecke
starts to take off his raincoat.

WERNECKE

Phew! Coming down cats and
dogs!

He goes to his locker with the raincoat.

WERNECKE (cont'd)

I hope all the boys down at the
village got the storm warnings.

As he talks, Scott gets up from behind the desk and crosses to Wernecke.

193 MED. SHOT - Scott and Wernecke, with Kirk in b.g.

SCOTT

Why didn't you tell me Tod
Butler was blind?

WERNECKE

(surprised)

Tod?

(shrugs)

I didn't think of it. Why?

SCOTT

I was over at their place
yesterday.

(CONTINUED)

147 CLOSE SHOT - Peggy, Tod. They are both drinking their liquor, smiling and calm, like a typical happy couple.

PEGGY

Will you ever understand,
Lieutenant, that when that door
is open, there's an awful draught?

148 MED. SHOT. With a furious glance, Scott goes out and bangs the door.

FADE OUT

FADE IN

EXT. COAST GUARD STATION - NIGHT (ORIGINAL COAST
GUARD SET)

149 LONG SHOT - Coast Guard Station in the night. The lights in several windows go out.

DISSOLVE

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT

150 TRUCK SHOT - CAMERA STARTS ON a CLOSE SHOT of Scott in bed. He is sleeping; outwardly he is very calm but the words coming out of his mouth with difficulty make it very apparent that inwardly, he is terribly agitated.

SCOTT

No...no... What are all of you
doing here?... You can't stay
here with me... can't ...
can't...

What he says comes by fits and starts. There is enough time between each sentence for a new image to form itself in his mind. CAMERA PULLS BACK showing the bed in MED. SHOT, and in b.g. the rest of the room slowly changes becoming:

EXT. DECK OF NAVY TRANSPORT - DAY - (PROCESS B.G.
SPECIAL EFFECTS)

151 The bed still remains in f.g. and the officers and sailors, who rush around in b.g. are completely unaware of it. Gradually the SOUND of battle in progress becomes increasingly louder. Separating themselves from the group in b.g., one after another, different visions of people approach Scott's bed. They pass by it and as they arrive very close to the camera, disappear. Scott recognizes them as they pass by.

(CONTINUED)

154 LONG SHOT - Kirk helps Tod towards the door.

KIRK
Watch your steps.

TOD
Thank you.

Kirk closes the door from outside. Tod stands in front of it.

TOD (cont'd)
I'm sorry to break in on you like this, Lieutenant.

SCOTT
That's all right. What can I do for you?

TOD
I need some help.

SCOTT
Yes?

TOD
You see, Lieutenant, I lose my sense of direction in the rain. Usually I compensate for my eyes with many things: the feel of the wind and the sun on my face, the earth under my feet...

SCOTT
(starting to walk toward the stove)
And your cane, that's a big help, I suppose?

TOD
(walking toward Scott)
Not really. People expect a blind man to carry a cane and I don't want to disappoint them. It's one of those race-track things. I really carry it to sit on.

155 CLOSE SHOT. Tod and Scott are now facing each other.

TOD
But the rain does bother me and I need help getting back.

(CONTINUED)

TOD (cont'd)

I only carry this cane to sit on. And besides everybody expects a blind man to carry a cane, so I can't disappoint them.

SCOTT

(still
suspicious)

Don't you ever wear glasses?

TOD

What for? What do I have to protect?

195 CLOSEUP - Scott.

TOD'S VOICE

May I sit down?

Scott realizes he's been quite rude.

SCOTT

Yes, of course. I'm sorry.

196 MED. SHOT - Tod, with an apparently perfect sense of direction, goes straight to a chair and sits.

TOD

(as he crosses)

Oh, that's all right, Burnett.
I'm the one who has an apology to make.

197 CLOSE SHOT - Tod, as he sits.

TOD

I hope you won't judge me by the way I acted yesterday. I like people and I love to make new friends. But these days when I meet someone new I instinctively go on the defensive. I know I shouldn't, but -- you see, I don't want people to pity Peggy because she's the wife of a blind man.

198 CLOSE SHOT - Scott. He says nothing, but looks at Tod with renewed suspicion.

WERNECKE

Well --

KIRK

(piping up again;
to Scott)

You know, Tod Butler got rich off his paintings. They're worth thousands of dollars -- maybe millions. That's what I want to be, a successful painter. You know -- Bohemian life -- champagne, models.

WERNECKE

(wryly)

Kirk, don't you have a little police duty out in the stables?

KIRK

(about to protest)

I -

(thinks better of it;
slightly hurt)

Okay.

He throws Wernecke a little look, then goes to his locker, exiting from shot.

WERNECKE

(to Scott)

Tod's been blind since before the war -- five or six years.

SCOTT

He doesn't act blind.

WERNECKE

(nods thoughtfully)

Guess he's getting pretty used to it by now.

(shakes head)

Too bad - he was quite a guy.

SCOTT

How did it happen?

194 CLOSE SHOT - Wernecke.

WERNECKE

Nobody knows much. I heard he got hit with a bottle -- some drunken brawl in New York --

KIRK

That must have been interesting,
Sir. Did you see any of his pa-

SCOTT

(cutting in)

No - I didn't.

(to Wernecke)

How long has Butler been blind?

WERNECKE

Well -

KIRK

(piping up again;
to Scott)

Do you suppose he had any of his
stuff in the museums?

WERNECKE

(wryly)

Say, Kirk - the stable roof is
leaking. You'd better throw
some blankets over the horses.

KIRK

(about to protest)

I -

(thinks better of it;
slightly hurt)

Okay.

He throws Wernecke a little look, then goes to his
locker, exiting from shot.

WERNECKE

(to Scott)

Tod's been blind since before
the war - five or six years.

SCOTT

He doesn't act blind.

WERNECKE

(nods thoughtfully)

Guess he's getting pretty used
to it by now.

(shakes head)

Too bad - he was quite a guy.

SCOTT

How did it happen?

194 CLOSE SHOT - Wernecke.

WERNECKE

Nobody knows much. I heard he
got hit with a bottle - some
drunken brawl in New York -

151 (CONTINUED)

SCOTT
Oh! You here, Mac? Is that
you, Red?...

152 CLOSE SHOT - Scott.

SCOTT...
And you too, Cookie?...

153 CLOSE SHOT - one of the visions.

SCOTT'S VOICE
And old Philly?....

SERIES OF STOCK SHOTS:

- 154 (a) LONG SHOT - Navy Plane crashing in flames...
155 (b) LONG SHOT - Navy Transport, bombs flying all
around it...
156 (c) LONG SHOT - Guns firing...

EXT. DECK OF NAVY TRANSPORT - DAY - (PROCESS B.G.
SPECIAL EFFECTS)

157 MED. SHOT with bed in f.g. In b.g. sailors are firing
the guns. Right behind the bed, the captain appears,
shouting commands. During this shot the SOUND of the
battle roar becomes deafening.

158 CLOSE SHOT - Scott. His eyes are still closed and he
keeps tossing around in his bed.

SCOTT
Captain... Is that you, Captain
Hansen?

159 CLOSE SHOT - Captain's back. He does not turn around
but remains perfectly calm. In b.g. we see: Doves
of planes, in the sky attacking the ship.

160 LONG SHOT - (STOCK) - a plane dives towards the CAMERA.

EXT. DECK OF NAVY TRANSPORT - (PROCESS B.G.)

161 CLOSE SHOT - Scott still asleep, but instead of being
in his bed, he is lying on the deck. He raises his hand
as if to protect himself. Hardly visible, a friendly
vision appears at his side. It is Eve who takes him in
her arms to protect him.

155 (CONTINUED)

SCOTT
(walking back)
That's quite a distance for you
to walk in this kind of weather.

TOD
It wasn't raining when I started
out.

SCOTT
You seem prepared for it though.
Why the raincoat?

TOD
At this time of the year, one
can expect anything in this
climate.

156 CLOSE SHOT - Scott, coming back toward Tod.

SCOTT
(sarcastically)
But you got here though.

157 CLOSE SHOT - Tod.

TOD
Yes.
(deliberately)
Frankly, Lieutenant, this was
my destination. I'd like you
to drive me home, have a drink
and maybe stay for dinner.

158 CLOSE SHOT - Scott turns back and walks toward window.

SCOTT
I'm afraid I can't do that.
I have an appointment in town.

159 CLOSE SHOT - Tod.

TOD
I'm sorry. Mrs. Butler will
be very disappointed. You made
a great impression on her.

160 CLOSE SHOT - Scott, near window.

SCOTT
Really?

199 TWO SHOT - Scott and Tod.

TOD

And now I want to ask you a favor.

SCOTT

Yes.

TOD

I want you to come home with me
for dinner.

SCOTT

When?

TOD

Tonight.

SCOTT

But, I --

TOD

I insist.

Scott makes up his mind to solve this mystery of a blind
man who apparently can see.

SCOTT

All right. We can both go
in the jeep.

Scott crosses to get his cap and coat.

TOD

Fine. I'd like to get these
wet clothes off.

CAMERA PULLS BACK to MED. SHOT of room as Wernecke
enters. Because the rain has died down, Wernecke is
not so drenched as Tod was when he entered.

WERNECKE

Well, looks like the rain's
about over.

Wernecke looks curiously from Tod to Scott. Before
Wernecke can say anything:

SCOTT

Mr. Butler has invited me to
dinner, Chief. I'm going to
their house now.

200 CLOSE SHOT - Wernecke. He is displeased at Tod getting
mixed up with the Butlers.

WERNECKE

But, sir, it's raining -- and
the reports --

SCOTT
(thoughtfully)
It's strange -- you don't think
of artists as people who like
to fight.

196 MED. SHOT - Scott and Wernecke.

WERNECKE
(grins)
Tod? He'd tangle with anybody!
We were in a couple of scrapes
together -- and, believe me --
I'm glad he was on my side!

He goes back to his desk. Wernecke follows.

SCOTT
What does a man like that do
with himself -- ?

He is interrupted by the SOUND of a tapping on the
window. Startled, both men turn. Framed in the window
is the face of Tod Butler, his cane raised and tapping
on the pane. Rain pours down over him in rivulets.

WERNECKE
Tod!

He starts for the door.

WERNECKE (cont'd)
Well, I'll be doggonned! Traipsing
around in this weather!

Scott gets to his feet, his manner tense. As Wernecke
opens the door, Tod enters, carrying a package.

WERNECKE (cont'd)
(heartily)
Well, well! You old son-of-a-gun!

He shakes Tod's hand and begins to help him with his wet
coat.

TOD
Please forgive my tapping on the
window -- I couldn't find the door.
It isn't often I get this far
away from home.

195 CLOSE SHOT - Scott.

SCOTT

(thoughtfully)

It's strange - you don't think
of artists as people who like
to fight.

196 MED. SHOT - Scott and Wernecke.

WERNECKE

(grins)

Tod? He'd tangle with anybody!
We were in a couple of scrapes
together - and, believe me - I'm
glad he was on my side!

Scott walks away from Wernecke, his brow furrowed in
thought. He goes back to his desk. Wernecke follows.

SCOTT

What does a man like that do
with himself - ?

WERNECKE

I don't know. But it sure seems
a shame. Before he went blind,
that guy earned all kinds of dough
with those paintings of his. Do
you know he once got \$5,000 for
one picture?

He is interrupted by the SOUND of a tapping on the
window behind Scott. Startled, both men turn. Framed
in the window is the face of Tod Butler, his cane
raised and tapping on the pane. Rain pours down over
him in rivulets.

WERNECKE

Tod!

He starts for the door.

WERNECKE (cont'd)

Well, I'll be doggonned! Traipsing
around in this weather!

Scott gets to his feet, his manner tense. As Wernecke
opens the door, Tod enters, carrying a package.

WERNECKE (cont'd)

(heartily)

Well, well! You old son-of-a-
gun!

He shakes Tod's hand and begins to help him with his
wet coat.

EXT. PLANE - DAY - (PROCESS B.G.)--SPECIAL EFFECTS

162 CLOSE SHOT. The Pilot of the plane takes his glasses off and smiles at Scott. It is Tod who appears perfectly able to see.

163 LONG SHOT - (STOCK) - Another plane dives from a different angle towards the CAMERA.

EXT. DECK OF NAVY TRANSPORT - DAY

164 CLOSE SHOT - Scott. He hides his face against Eve's vision.

EXT. PLANE - DAY (PROCESS B.G.) - SPECIAL EFFECTS

165 CLOSE SHOT. The Pilot of the Second Plane takes off his glasses. It is Tod again, with the same frightening smile, and no sign of blindness.

166 LONG SHOT - (STOCK) - From another direction, a third plane dives towards the CAMERA.

EXT. DECK OF NAVY TRANSPORT - DAY (PROCESS B.G.
SPECIAL EFFECTS)

167 MED. SHOT - the bed in f.g., the captain behind the bed and sailors rushing around in b.g. The imaginary Eve is holding Scott's head pressed against her. The Captain turns around.

168 CLOSE SHOT - the captain is Tod. Again his eyes are perfectly normal, but now instead of smiling, his face is severe and hard. Near him, Peggy appears, running her hand through her hair in her typical gesture.

169 MED. SHOT - the bed in f.g. In b.g. Tod continues to look at Scott and Peggy advances towards f.g.

170 CLOSE MED. SHOT. Peggy puts her arms around Scott's neck, as we have seen her do it in life. Eve's vision is wiped out.

171 MED. SHOT. In f.g. Peggy has her arms around Scott's neck. Scott is pleased. In b.g. Tod keeps watching. A terrific explosion covers the whole screen with flame.

UNDERWATER SEOTS - DAY - (SPECIAL EFFECTS)

172 LONG SHOT. Human bodies slowly floating towards the bottom of the sea. The SOUND of the battle is replaced by the air we heard in the last scene at the station played by a sailor on his harmonica ("Over the Waves"). The harmonica slowly becomes an important mysterious orchestra.

161 CLOSE SHOT - Tod.

TOD
Yes. A very great impression.
So, naturally, I'm interested
in you, too.

162 CLOSE TWO SHOT. Scott walks up to Tod.

SCOTT
Look here, Butler, what exactly
are you up to?

TOD
I have very few friends here
and I'd like to know you better.

SCOTT
That's very flattering, but are
you quite sure Mrs. Butler
expects me?

TOD
Of course -- and I do really
need your help to get home.

SCOTT
All right, let's go...

163 MED. SHOT. Scott walks toward the coatrack to pick up
his cap and raincoat.

SCOTT
But I'm not sure about dinner.
He directs Tod past the railing and towards the door.

TOD
Do you play poker, Lieutenant?

SCOTT
Poker?

TOD
Yes.

SCOTT
Yes. I used to play quite a lot
in the hospital, and I'll be
glad to take you on.

TOD
Good. We'll have a lot of fun.

They reach the outside door, which Scott opens for Tod.

- 197 CLOSE SHOT - Scott, watching the o.s. by-play. He squints narrowly, as though suspecting Tod's actions.
- 198 MED. SHOT - Tod and Wernecke. Tod makes his way to the stove, to dry himself.

TOD

I thought your kids would appreciate these.

He begins to rip open the package.

TOD (cont'd)

That is, if they take after their father.

From the package he takes a deflated punching bag and a set of boxing gloves.

TOD (cont'd)

I don't need them any more.

- 199 LONG SHOT - Scott at his desk in f.g., Wernecke and Tod in b.g.

WERNECKE

(delighted)

Say, that's swell of you, Tod. The kids will love them.

He turns toward Scott.

WERNECKE (cont'd)

These are really something, eh, Lieutenant?

(suddenly remembering)

Oh, Tod, you know Lt. Burnett, don't you?

Scott rises and crosses toward them.

TOD

Oh, yes, of course. My wife seemed quite impressed with you, Lieutenant.

SCOTT

(embarrassed)

Did she? I didn't think she was.

TOD

Please forgive my tapping on the window - I couldn't find the door.

WERNECKE

It's been a long time since you've been down here!

TOD

Isn't often I get this far away from home. And a man gets tired of the same surroundings - even if he can't see them.

He reaches out and feels Wernecke's face.

197 CLOSE SHOT - Scott, watching the o.s. by-play. He squints narrowly, as though suspecting Tod's actions.

TOD'S VOICE

You haven't changed a bit, Wernecke.

198 MED. SHOT - group. Wernecke chuckles. Tod makes his way to the stove, to dry himself.

WERNECKE

Well - I'm older - but no wiser.
(looks around;
remembering)
Say, Tod - you know Lieutenant Barnett.

TOD

Ah, yes - of course.
(takes seat
by stove)
My wife seemed quite impressed with you, Lieutenant.

SCOTT

(with embarrassed
look at Wernecke)
Did she? I didn't think she was.

TOD

She's quite a good judge of character.
(smiles)

But then - so am I. A man in my position must learn to size up friends and enemies without seeing them.

SCOTT

(on guard)
Why should you have any enemies?

- 43
- 173 CLOSE SHOT - Among the bodies is Scott himself. He appears to be dead. He is pulled toward the bottom by another corpse - Peggy.
- 174 CLOSE SHOT - a very young and handsome officer. He also slowly sinks to the bottom of the sea.
- 175 CLOSE SHOT - a young man is lying at the bottom of the sea in the midst of the undergrowth, seaweed interwoven in his hair.
- 176 CLOSE SHOT. Another person is lying dead at the bottom of the sea. At first the face is hidden by seaweeds. Then a current separates them and we discover Tod, his eyes open, but lifeless.
- 177 CLOSE SHOT - Scott, lying on the sandy bottom of the ocean, Peggy pressed against him. Seaweeds, undergrowth and fish floating around them.

DISSOLVE

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT

- 178 CLOSE SHOT - Scott, in bed. He is motionless, but his face is covered with torture. Suddenly, aloud:

SCOTT

No... no... not that... no...

He sits up in his bed, his eyes wide open, and makes a violent gesture as though to chase the phantoms; as he does so, he upsets a lamp on the bedside table.

- 179 CLOSE SHOT - the broken lamp on the floor.
- 180 CLOSE SHOT. Scott wakes suddenly and sits up. For a moment the horror of the nightmare can still be read on his tortured face. At the SOUND of a door opening, he turns around.
- 181 REVERSE MED. SHOT. Wernecke enters the room and turns the light on. He is in his shirtsleeves, evidently ready for bed. He walks up to Scott's bed.
- 182 CLOSE SHOT - Scott and Wernecke. Wernecke picks up the lamp and unscrews the broken bulb.

WERNECKE

I'll bring you another bulb,
Lieutenant.

(CONTINUED)

201 THREE SHOT as Scott and Tod start to exit.

SCOTT

I'll finish all that when
I get back.

The two men exit. CAMERA MOVES IN to CLOSEUP of
Wernecke, worried about Scott's behavior and a little
hurt at Tod's indifference.

202-

203-I OMITTED

DISSOLVE

INT. BUTLER'S COTTAGE - NIGHT

204 CLOSE SHOT - Scott is seated at the table. A cup of
coffee and nothing else in front of him indicates the
dinner is over

SCOTT

One of my shipmates was blind.--
We were in the hospital together.
At first, if I hadn't given him
a hand, he wouldn't have been able
to find his own bed.

CAMERA PULLS BACK and discovers Peggy and Tod seated
at the table. Outside the rain and wind have stopped
and the night is calm. Peggy, Tod and Scott are
drinking coffee and cognac. A cheerful fire is burning
in the fireplace. Peggy is sullen and seems displeased
by Scott's presence here.

TOD

(uncorking
a bottle
of brandy)

That was probably when he first
went blind. Little by little,
you get used to it. -- Things
change...

(to Scott)

A spot of brandy, Lieutenant?

(CONTINUED)

164 LONG SHOT. On the door steps, Scott calls:

SCOTT

Kirk! Tell the chief I'm
going with Mr. Butler. I'll
be back soon.

TOD

And tell Wernecke hello for me.

They exit.

165-
203I OMITTED

DISSOLVE

INT. BUTLER'S COTTAGE - NIGHT (ALREADY SHOT)

204 CLOSE SHOT. Scott is seated at the table. A cup of
coffee and nothing else in front of him indicates the
dinner is over.

SCOTT

One of my shipmates was blind --
We were in the hospital together.
At first, if I hadn't given him
a hand, he wouldn't have been
able to find his own bed.

CAMERA PULLS BACK and discovers Peggy and Tod seated at
the table. Outside the rain and wind have stopped and
the night is calm. Peggy, Tod and Scott are drinking
coffee and cognac. A cheerful fire is burning in the
fireplace. Peggy is sullen and seems displeased by
Scott's presence here.

TOD

(uncorking a
bottle of
brandy)

That was probably when he first
went blind. Little by little,
you get used to it. -- Things
change.

(to Scott)

A spot of brandy, Lieutenant?

(CONTINUED)

200 CLOSE SHOT - Tod.

TOD

I owe you an apology, Lieutenant.
I hope you won't judge me by the
way I acted yesterday. I like
people and I love to make new
friends. But these days when I
meet someone new I instinctively
go on the defensive. I know I
shouldn't, but ---

201 CLOSEUP - Scott.

SCOTT

There's no need to apologize.

202 MED. SHOT - group.

TOD

Yes there is. I shouldn't be
so sensitive. You see -- I don't
want people to pity Peggy because
she's the wife of a blind man.

WERNECKE

Oh, they don't, Tod.

Tod turns to Wernecke.

TOD

And now, Wernecke, I want you to
do me a favor.

WERNECKE

(puzzled)

Me? Sure.

TOD

You must come home with me for
dinner.

WERNECKE

Gosh, I'm sorry, Tod, but my
wife's expecting me. And I
promised I'd stay home with her
and the kids.

203 CLOSE SHOT - Scott. He is watching Tod intently. Tod
laughs.

TOD'S VOICE

Wernecke, you're changed. You're
a regular home-body now.

TOD

(laughs good-naturedly)
The husband of a beautiful woman
is the natural enemy of every
other man who exists.

SCOTT

(a little hard)
That must be tough - not being
able to trust any man!

198A TWO SHOT - Scott and Wernecke.

TOD

No, no, no - you misunderstand.
I have friends, of course.

(smiles)

And while I can never trust what
goes on in their minds - at least,
I can trust their actions, because
they are my friends.

(pleadingly)

But, please, Lieutenant - I
apologize - you mustn't judge
me by the way I acted yesterday.
Instinctively, when I meet
someone new, I go on the defensive -

SCOTT

(softens)

There's no need to apologize -

198B MED. SHOT - group.

TOD

Yes - there is. I shouldn't be
so sensitive. You see - I don't
want people to pity Peggy because
she is the wife of a blind man -

WERNECKE

Aw, they don't, Tod -

TOD

(continuing; ignoring
Wernecke's remark;
smiles again, almost
proudly)

Despite my eyes, I like to think
that I'm the best man for Peggy.

(laughs good-naturedly)

And sometimes, I have to remind
her of the fact. But enough of me -

(rips open the
package; to Wernecke)

- I thought your kids would appreciate
these - that is, if they take after
their father!

SCOTT

(in a
toneless
voice)

What time is it?

WERNECKE

It's two bells, sir. You had
that nightmare again..

SCOTT

Tell me, chief, you know the
people who live in that cottage -
the Butlers -

WERNECKE

Sure, I've known 'em for years.

SCOTT

(hesitantly)

You think he's...really blind?

WERNECKE

Sure -- blind as a bat. Why
do you ask?

SCOTT

Oh -- I don't know... just a
crazy idea...

DISSOLVE

INT. SCOTT'S OFFICE - COAST GUARD STATION - DAY (RAIN)

183

CLOSE SHOT - Scott's hand opens the haversack. He takes
out the chocolate which he had failed to bring Eve the
night before, due to his meeting with Peggy; also, some
faded little flowers which he replaces with fresh ones.
Then putting all back into the haversack, he closes it.

WERNECKE'S VOICE

Quite a guy, Butler! -- He takes
his liquor like an admiral...and
how that man can fight....he'll
tangle with anybody.

CAMERA PULLS BACK discovering Scott seated at his table,
finishing with his haversack.

SCOTT

How did he go blind?

WERNECKE'S VOICE

I heard he got hit with a bottle -
some drunken brawl in New York -
you know those artists...

(CONTINUED)

203A MED. SHOT - of the group.

TOD

How about you, Burnett?

203B CLOSE SHOT - Scott. He thinks a minute, then makes up his mind to accept.

SCOTT

Yes, I'll come, thank you.

Tod's friendliness is disarming to Scott. Wernecke is evidently displeased with Scott's acceptance.

WERNECKE

I hate to mention it, sir. You were going to look over the final report tonight, and we do have to get it in.

SCOTT

I'll look at it later.

203D CLOSE SHOT - Tod, as he listens to the argument.

WERNECKE'S VOICE

(lamely)

But it's raining so hard, sir.

203E MED. SHOT - the group.

SCOTT

A little rain won't hurt me.

TOD

If we could go now I could ride with you. I sometimes lose my way in the rain.

SCOTT

(suspiciously)

You did all right getting here.

Scott crosses to locker and begins putting on his raincoat and cap.

From the package, he takes a deflated punching bag and a set of boxing gloves.

WERNECKE

(delighted)
Say, that's swell of you, Tod!
The kids'll love 'em!
(to Scott)
These are really something, eh,
Lieutenant?

SCOTT

Fine.
(walks closer
to Tod)
I can't help wondering, Mr. Butler -
how did you ever find your way
here?

199 CLOSE SHOT - Tod.

TOD

Well, I'll tell you, young man -
I use all sorts of things to
replace my eyes...the wind on
my face - the feel of the earth
under my feet -
(indicates cane)
I only carry this cane to sit
on.

200 CLOSE SHOT - Scott. He is studying o.s. Tod intently.

TOD'S VOICE

And, too, because everybody
expects a blind man to carry a
cane. So I mustn't disappoint
them.

201 MED. SHOT - Group, as Tod turns to Wernecke.

TOD

Now, my friend, Wernecke - since
you are under obligation to me for
these gifts, you must do me a favor.

WERNECKE

(puzzled)
Me? Sure, Tod -

TOD

You must come home with me for
dinner.

(CONTINUED)

183 (CONTINUED)

CAMERA DISCOVERS Wernecke in b.g. He is near a window, looking up at the sky with a worried expression.

WERNECKE

Look at her comin!...You'd better take your rain-coat, sir, if you don't want to get to Eve's looking like a drowned cat...

184 CLOSE SHOT - Scott sorts some papers, following his own trend of thoughts.

SCOTT

If he's really blind, it must be terrible...

185 CLOSE SHOT - Wernecke. On the window behind him the first drops of rain can be seen.

WERNECKE

And how -- Before he went blind that guy earned dough hand over fist with those paintings of his... Do you know he once got \$5000 for one picture?

186 CLOSE SHOT - Scott.

SCOTT

No -- I didn't mean that...I meant -- What's left in life for an artist who cannot see?

187 LONG SHOT - Scott, Wernecke. Through the window we can see the rain pouring down in sheets.

WERNECKE

Don't you want to wait till it slacks up?

Scott gets up, having made up his mind to forget Butler and his problems. Gaily he goes towards a clothes hanger from which he takes his raincoat and his cap.

SCOTT

No, I think I'll go ahead. That'll give me time to pick up the mail before I go to Eve's.

A Coast Guardsman enters from outdoors. He is soaked by the rain which is now coming down in buckets.

COAST GUARDSMAN

Somebody's asking for you, sir.

188 CLOSE SHOT - Scott abruptly stops buttoning his raincoat obviously struck by this announcement.

(CONTINUED)

TOD

Well, I'll tell you, young man.
I use all sorts of things to
replace my eyes -- the wind on
my face, the feel of the earth
under my feet.

(indicates cane)

I only carry this cane to sit on.

203G CLOSE SHOT - Scott. He is listening to Tod unbelievably

TOD'S VOICE

And besides, everybody expects
a blind man to carry a cane, so
I can't disappoint them.

SCOTT

I'm ready.

203H MED. SHOT - of the group. Wernecke is worried, but has
given up trying to dissuade Scott. Scott and Tod cross
to the door.

SCOTT

Don't you ever wear glasses?

203I CLOSE SHOT - Tod, smiling good-naturedly.

TOD

What for? What do I have to protect?

DISSOLVE

INT. BUTLER'S COTTAGE - NIGHT

204 CLOSE SHOT - Scott is seated at the table. A cup of
coffee and nothing else in front of him indicates the
dinner is over.

SCOTT

One of my shipmates was blind --
We were in the hospital together.
At first if I hadn't given him a
hand, he wouldn't have been able
to find his own bed.

CAMERA PULLS BACK and DISCOVERS Peggy and Tod seated at
the table. Outside the rain and wind have stopped and
the night is calm. Peggy, Tod and Scott are drinking
coffee and cognac. A cheerful fire is burning in the
fireplace. Peggy is sullen and seems displeased by
Scott's presence here.

TOD

(uncorking a
bottle of brandy)

That was probably when he first went
blind. Little by little, you get
used to it -- Things change...

(to Scott)

A spot of brandy, Lieutenant?

(CONTINUED)

WERNECKE

Oh - golly, I'm sorry, Tod -
my wife's expecting me. I've
got to stay home with her and
the kids.

(grins)

Besides - I want to see them
with these boxing gloves on.
The kids, that is - not my wife.

Tod laughs.

TOD

Wernecke - you are changed.
You're a homebody, now.

(sighs)

And such a nice dinner, too.

(brightens suddenly)

I have it!

(turns toward Scott)

How about you, Burnett - I'd be
most grateful - ?

SCOTT

(hesitant)

Well, I -

WERNECKE

Go ahead, Lieutenant - it'll be
a good change for you.

Scott hesitates, looking from one to the other. Then,
finally:

SCOTT

Yes - I'll go. Thank you. But
are you sure it will be all right
with your wife?

TOD

Peggy? Of course.

(smiles)

It will be a good change for
her, too.

Scott frowns. But Tod's friendliness is disarming.

TOD (cont'd)

If you'll come with me now, I'll
feel much safer going back. The
one thing that confuses me, is
rain.

SCOTT

(still suspicious)

You did all right, getting here.

(CONTINUED)

SCOTT

Someone asking for me?

189 MED. TRUCKING SHOT - Scott goes towards open door, CAMERA TRUCKS ON Tod, who is standing there, soaked to the skin, his cane in hand, smiling.

TOD

You promised to visit me, Burnett.
But you see, I've had to come after
you. What have I done to merit such
mistreatment?

190 REVERSE MED. SHOT - at the door, Scott, surprised, remains speechless for a moment. Wernecke approaches and recognizes Butler.

WERNECKE

Well -- Talk of the devil!

Scott regains his self-composure.

SCOTT

Don't stand in that downpour, Mr.
Butler -- Come on inside, please.

191 MED. SHOT - Int. office. Tod enters, feeling his way with little hesitation with his cane. The Coast Guardsman exits, closing the door behind him. Scott looks with interest at Tod who, feeling around with his cane, finds a chair and sits down.

TOD

May I sit down? How are you, Wernecke?

WERNECKE

A little better than the day we
had the fight at Harry's saloon...
You sure gave it to me that time...

TOD

Yeah -- But you know, I'm a
married man now...Don't go in
for that any more.

192 CLOSE SHOT - Scott looks at Tod with suspicion.

SCOTT

How did you ever find your way here?

193 CLOSE SHOT - Tod.

TOD

Well, I'll tell you, young man -
I use all sorts of things to replace
my eyes...The wind on my face --
the feel of the earth under my feet -
(he indicates cane)
I only carry this cane to sit on.
And, too, because everybody expects
a blind man to carry a cane. So
I mustn't disappoint them.

TOD

I was very close to the station
when the storm started. One of
your men helped me.

SCOTT

Oh. I - I'll be glad to go with
you now.

Wernecke starts helping Tod with his raincoat, while
Scott dons his.

202 CLOSE SHOT - Scott, as he dons coat.

SCOTT

Don't you ever wear glasses?

203 CLOSE SHOT - Tod, being helped into coat by o.s.
Wernecke.

TOD

(smiles good-naturedly)
What for? What do I have to
protect?

DISSOLVE

INT. BUTLER'S COTTAGE - NIGHT

204 CLOSE SHOT - Scott is seated at the table. A cup of
coffee and nothing else in front of him indicates the
dinner is over.

SCOTT

One of my shipmates was blind --
We were in the hospital together.
At first if I hadn't given him a
hand, he wouldn't have been able
to find his own bed.

CAMERA PULLS BACK and DISCOVERS Peggy and Tod seated
at the table. Outside the rain and wind have stopped
and the night is calm. Peggy, Tod and Scott, are
drinking coffee and cognac. A cheerful fire is
burning in the fireplace. Peggy is sullen and seems
displeased by Scott's presence here.

TOD

(uncorking a
bottle of brandy)
That was probably when he first
went blind. Little by little,
you get used to it -- Things
change...
(to Scott)
A spot of brandy, Lieutenant?

(CONTINUED)

194 CLOSE SHOT - Wernecke, looking at his watch.

WERNECKE

It's time to go, sir...

195 CLOSE SHOT - Tod. He turns towards Wernecke as though seeing him, then continues:

TOD

There's only one thing that confuses me -- that's rain.

196 CLOSE SHOT - Scott.

SCOTT

(seizing
upon this)

How about this squall?

197 CLOSE SHOT - Tod.

TOD

I was very close to the station when it started -- One of your men helped me. But now, if you abandon me, I'm lost. Somebody's got to get me back.

198 CLOSE SHOT - Scott, he reflects a moment, then:

SCOTT

I'll take you back. I owe you a visit anyhow.

199 CLOSE SHOT - Wernecke, annoyed.

WERNECKE

You mean you're not coming to town, sir? What about the mail?

200 CLOSE SHOT - Scott - He is just as nervous and troubled as he was among the shipwrecks. We feel that his doubts about Butler's blindness irritate him to the nth degree and that he must find out for sure.

SCOTT

I'll drive to town later, but first I'll take Mr. Butler home.

201 MED. SHOT - all.

WERNECKE

(very disappointed)

Okay, sir, if you say so... Good-bye, sir. Good-bye, Butler.

He exits.

SCOTT
No, thanks.

TOD
You don't drink?

SCOTT
Once in a while -- but I can
take it or leave it.

Tod fills his glass and Peggy's.

TOD
I hope you don't regret not
having gone into town for
dinner?

202 CLOSE SHOT - Scott, suspicious.

SCOTT
Don't you ever wear glasses?

203 CLOSE SHOT - Tod.

TOD
(good-naturedly)
What for? What do I have to
protect?

DISSOLVE

INT. BUTLER'S COTTAGE - NIGHT

204 CLOSE SHOT - Scott is seated at the table. A cup of
coffee and nothing else in front of him indicates the
dinner is over.

SCOTT
One of my shipmates was blind --
We were in the hospital together.
At first if I hadn't given him a
hand, he wouldn't have been able
to find his own bed.

CAMERA PULLS BACK and DISCOVERS Peggy and Tod seated
at the table. Outside the rain and wind have stopped
and the night is calm. Peggy, Tod and Scott, are
drinking coffee and cognac. A cheerful fire is burning
in the fireplace. Peggy is sullen and seems displeased
by Scott's presence here.

TOD
(uncorking
a bottle
of brandy)
That was probably when he first
went blind. Little by little,
you get used to it -- Things
change...
(to Scott)
A spot of brandy, Lieutenant?

SCOTT
No, thanks.

TOD
You don't drink?

SCOTT
Once in a while -- but I can
take it or leave it.

Tod fills his glass and Peggy's.

TOD
I hope you don't regret not having
gone into town for dinner?

205 CLOSE SHOT - Scott.

SCOTT

Of course not -- It was delicious.
My compliments, Mrs. Butler.

206 CLOSE SHOT - Peggy. She does not reply, but as she sips her brandy she looks at Scott with her scornful little smile which we have seen before.

TOD'S VOICE

Peggy would have been terribly disappointed if you hadn't stayed.

Peggy makes a face which indicates that she wouldn't have been disappointed in the least.

207 CLOSE SHOT - Tod.

TOD

It's not often that Peggy cooks a real dinner. You must have made an impression on her.

208 CLOSE SHOT - Peggy.

PEGGY

The Lieutenant is just very polite.
-- And I'm certain he'd have had a better time in town. Do you have a cigarette, Tod?

209 CLOSE SHOT - Scott.

SCOTT

Here, Mrs. Butler. Have one of mine.

He takes a package of cigarettes out of his pocket and hands it towards Peggy. The short ensuing silence gives Scott the chance to get back to the idea that possesses him.

SCOTT (cont'd)

The only thing my blind shipmate was able to distinguish was the difference between light and dark.

210 CLOSE SHOT - Peggy. She stretches out her arm to take the cigarette, looking at Scott, beginning to understand what he is driving at.

PEGGY

But Tod's different -- the nerve was cut.

211 CLOSE SHOT - Tod - and right in front of him Peggy's and Scott's hands. The blind man empties his glass of cognac.

211 (CONTINUED)

TOD

But I have a lot of satisfaction -
pleasures --

SCOTT'S VOICE

You must miss your painting,
though.

TOD

(violently)

I miss nothing.

There is a long, awkward pause; then Tod softens. Peggy's hand takes the cigarette and both hands exit from shot. Tod's vacant eyes do not move, as if he had not in the least felt the presence of the hands in front of him.

TOD (cont'd)

I'm sorry. Well, I'll have to
amend that statement. There is
one thing I miss terribly and
that's deep-sea fishing.

212 CLOSE SHOT - Scott. This astounding declaration removes the last doubts from Scott's mind. He takes a Navy-issue Zippo lighter out of his pocket.

SCOTT

Fishing?

213 CLOSE SHOT - Peggy. Pensively, without looking at either Scott or Tod, she taps the cigarette on the table and then puts it in her mouth.

TOD'S VOICE

Yes, sir, it's terrific. I like
to feel that first nibble, then
the strike. You've got him
hooked, and he tries to get away -
but you hold him hard, firm and
relentless. You remember, Peggy,
that big tarpon I got off the key.

214 CLOSE PAN SHOT on Scott, then the others. Scott looks at Peggy and Tod, definitely intrigued. He senses that there is some sort of drama going on between these two people. But returning to his idea, he lights the lighter and holds it toward Peggy.

(CONTINUED)

TOD

Well, anyway, there are still
a few satisfactions left in life.

Peggy's hand takes the cigarette and both hands exit
from shot. Tod's vacant eyes do not move, as if he
had not in the least felt the presence of the hands
in front of him.

TOD (cont'd)

For instance, there is a lot
to be said for the sense of taste,
if people only knew...

(he sips
his brandy,
with obvious
pleasure)

As long as you've got something
to taste. And then there are other
things too. Do you want to know one
of the main satisfactions still left
in my life -- even though I am...

(he does not
add the word
"blind" but
pauses for a
second, before
going on)

...It's fishing.

(he pours
himself
another
drink)

Deep-sea fishing, Lieutenant.
It's terrific.

- 212 CLOSE SHOT - Scott. This astounding declaration
removes the last doubts from Scott's mind. He takes
a Navy issue Zippo lighter out of his pocket.

TOD'S VOICE (cont'd)

Yes, sir, deep-sea fishing.--
Terrific!...Of course, I can't
see -- but just to feel the quiver
of the line -- to know the fish
is biting and trying to wriggle
his way free--

- 213 CLOSE SHOT - Peggy. Pensively, without looking at
either Scott or Tod, she taps the cigarette on the
table and then puts it in her mouth.

TOD'S VOICE

Then you slack it off, you let
him think he's won -- and suddenly
you pull up on the rod with all
your strength --

(with almost sadistic
passion which seems
to frighten Peggy)

(CONTINUED)

214 (CONTINUED)

TOD'S VOICE

(continuing
without
self-pity)

What am I drooling about?
Nobody ever asks me to go
fishing any more -- and I
can't go by myself.

(pauses)

But that's one thing I really
miss.

While Tod is talking, CAMERA PANS WITH the flame which
passes in front of his face in order to reach Peggy.
She lights her cigarette. As the flame passes Tod's
face, his eyes follow its movement.

215 CLOSE SHOT - Tod. He turns his face toward Peggy. His
eyes are expressionless but look in the right direction.

TOD

(lightly)

It's funny, when you think of it.
I used to have so many fishing
pals.

216 CLOSE SHOT - Peggy. She glances furtively at Tod, then
quickly lowers her eyes, as though fearful of his
unseeing look.

SCOTT'S VOICE

Well, put yourself in their place.
A man who can't see the difference
between light and dark.

217 CLOSE SHOT - Scott. He is watching Tod's eyes intently.
Now he feels absolutely sure that Tod is acting a part
and that he can see, at least to a degree.

SCOTT

(suddenly)

Suppose there were an accident.
You wouldn't even know which way
to swim to shore.

218 CLOSE SHOT - Tod. He is quite aware of the young
man's suspicions.

TOD

You're right, Burnett, but I'm
sorry you caught on. I was hoping,
maybe I could talk you into a
fishing trip.

TOD (cont'd)

--hard and tight and firm and relentless, so that the hook has got to stay in his mouth, no matter what he does, no matter how he fights and struggles and twists and turns --

(pauses)

You don't have to be able to see to know those things.

- 214 CLOSE PAN SHOT on Scott, then the others; Scott looks at Peggy and Tod, definitely intrigued. He senses that there is some sort of drama going on between these two people. But returning to his idea, he lights the lighter and holds it towards Peggy.

TOD'S VOICE (cont'd)

(without
self-pity)

What am I drooling about?
Nobody ever asks me to go
fishing any more -- and I can't
go by myself.

(pauses)

But that's one thing I really
miss.

While Tod is talking, CAMERA PANS WITH the flame which passes in front of his face in order to reach Peggy. She lights her cigarette. As the flame passes Tod's face, his eyes follow its movement.

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TOD

(lightly)

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it. I used to have so many
fishing pals.

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SCOTT'S VOICE

Well, put yourself in their place.
A man who can't see the difference
between light and dark.

- 217 CLOSE SHOT - Scott. He is watching Tod's eyes intently. Now he feels absolutely sure that Tod is acting a part and that he can see, at least to a degree.

SCOTT

(suddenly)

Suppose there were an accident.
You wouldn't even know which way
to swim to shore.

219 CLOSE SHOT - Peggy. She raises her head, and, as though to hide her fear, passes her hand through her hair in her habitual manner. Then, making up her mind:

PEGGY

I don't like to put you out,
Lieutenant, but you said you
had to go on duty at nine o'clock.

220 MED. SHOT. Peggy's words seem to come as a relief to Scott.

SCOTT

That's right. What time is it?

Tod shows Scott his wristwatch. Scott reacts.

SCOTT (cont'd)

Why do you wear a watch?

TOD

Out of habit, I guess. I sort
of like the sound of it - besides,
people are always asking me the
time.

SCOTT

Well, I've got to go anyway.
(rises)

TOD

(exaggeratedly
friendly)

None of that, none of that.
You're not gonna leave now,
just when we're getting to
be friends.

(he rises, too)

SCOTT

I'm sorry, but I'm still in
the Coast Guard.

peggy

(pretending to
be impatient
for him to leave)

I'll see you out.

She walks to the door. Scott has put his coat on and walks up to Tod.

221 CLOSE SHOT - Tod and Scott.

SCOTT

(coldly)

Good-bye, Mr. Butler -- and
thanks for a nice evening.

The colder Scott gets, the friendlier Tod becomes.

(CONTINUED)

CLOSE SHOT - Tod. He is quite aware of the young man's suspicions.

TOD

You're right, Burnett, but I'm sorry you caught on. I was hoping, maybe I could talk you into a fishing trip.

CLOSE SHOT - Peggy. She raises her head, and as though to hide her fear, passes her hand through her hair, in her habitual manner. Then, making up her mind:

PEGGY

I don't like to put you out, Lieutenant, but you said you had to go on duty at nine o'clock.

MED. SHOT. Peggy's words seem to come as a relief to Scott.

SCOTT

That's right. Thanks for reminding me.
(he rises)

TOD

(exaggeratedly
friendly)
None of that, none of that.
You're not gonna leave now,
just when we're getting to be
friends.
(he rises, too)

SCOTT

I'm sorry, but I'm still in the Coast Guard.

PEGGY

(pretending to
be impatient
for him to
leave)
I'll get the flashlight.

She goes to get the flashlight and walks to the door.
Scott has put his coat on and walks up to Tod.

CLOSE SHOT - Tod and Scott.

SCOTT

(coldly)
Good-bye, Mr. Butler -- and
thanks for a nice evening.

The colder Scott gets, the friendlier Tod becomes.

TOD

And none of this Mr. Butler,
either. It's about time you
called me Tod. What do you
say -- Scott?

222 CLOSE SHOT - Peggy. She stands at the door, an
indescribable look on her face, as she watches Tod's
effort to win Scott over.

223 MED. SHOT. Scott seems annoyed but finds it difficult
to refuse.

SCOTT

Right, Tod. Goodbye.

Scott walks to the door where Peggy is waiting for him.
Tod, sensing that he is on his way out, turns around as
if trying to see him with his vacant eyes.

224 CLOSE SHOT - Tod. He seems sincerely sorry to see
Scott leave.

TOD

Goodbye, Scott.

225 CLOSE SHOT - Scott and Peggy. Scott, furious at Tod,
throws him a look and without answering, turns around,
and exits. Peggy follows him.

EXT. BUTLER'S COTTAGE - NIGHT - (VERY CALM WEATHER) -
(STAGE SHOT)

226 MED. SHOT - Peggy and Scott as they walk to his jeep.
As he is about to get in, Scott turns toward Peggy.

227 CLOSE SHOT - Peggy and Scott standing near the jeep.

PEGGY

You're wrong, Scott -- but so
wrong!

SCOTT

No, I'm not - You saw what
happened with the lighter...

PEGGY

Of course I saw it -- Tod's
eyes seem perfectly normal -
but he can't see because the
optic nerve was cut.

SCOTT

Are you sure it was cut?

(CONTINUED)

221 (CONTINUED)

TOD

And none of this Mr. Butler,
either. It's about time you
called me Tod. What do you
say -- Scott?

222 CLOSE SHOT - Peggy. She stands at the door, an
indescribable look on her face, as she watches Tod's
effort to win Scott over.

223 MED. SHOT. Scott seems annoyed but finds it difficult
to refuse.

SCOTT

Right, Tod. Goodbye.

Scott walks to the door where Peggy is waiting for him.
Tod, sensing that he is on his way out, turns around as
if trying to see him with his vacant eyes.

224 CLOSE SHOT - Tod. He seems sincerely sorry to see
Scott leave.

TOD

Goodbye, Scott.

225 CLOSE SHOT - Scott and Peggy. Scott, furious at Tod,
throws him a look and without answering, turns around,
and exits. Peggy follows him and turns the flashlight
on.

EXT. BUTLER'S COTTAGE - NIGHT - (VERY CALM WEATHER) -
(STAGE SHOT)

226 MED. SHOT - Peggy lights up the way for Scott as they
walk to his jeep. As he is about to get in, Scott
turns toward Peggy.

227 CLOSE SHOT - Peggy and Scott standing near the jeep.

SCOTT

You're anxious to get rid of
me, aren't you?

PEGGY

(sadly)

Yes -- I am...

SCOTT

You needn't worry -- I'm going.
I know what I came to find out...

Peggy looks at him, shaking her head sadly.

(CONTINUED)

227 (CONTINUED)

PEGGY

Yes -- because I did it.

SCOTT

You?

Peggy shrugs her shoulders and suddenly decides to confess.

PEGGY

We used to drink a lot. And we spent our lives in a sort of a strange state of excitement. We were always off balance -- high-pitched -- tense -- always just at the breaking point.

228 CLOSE SHOT - Peggy. It is obviously hard for her to tell this and her words come with difficulty.

PEGGY

When Tod's drunk, there's no telling how he'll react. He can be unbelievably fierce and brutal -- or very tender. Too tender.

(a look comes
into her eyes)

It was one of those nights I hit him with a bottle. It broke and -- well, there it is.

(pauses)

And here we are, he and I. He's blind and I --

PEGGY

You're wrong, Scott -- but so wrong!

SCOTT

No, I'm not -- You saw what happened with the lighter --

Peggy looks at him and shakes her head. There is an expression of patient resignation on her face.

PEGGY

It was a coincidence, Scott.
He is blind. I know it.

(a long pause)

I know it, because - because
it's my fault, he's blind.

(pauses)

That's the reason I've got to
stay with him, Scott.

This revelation astounds Scott. He turns completely around to Peggy, his back to the jeep. Sensing a mystery, he feels pity welling up in him for her.

SCOTT

Your fault?

Peggy shrugs her shoulders and suddenly decides to confess.

PEGGY

We used to drink a lot. And we
spent our lives in a sort of a
strange state of excitement.
We were always off balance --
high pitched -- tense -- always
just at the breaking point.

228

CLOSE SHOT - Peggy. It is obviously hard for her to tell this and her words come with difficulty. She toys with the flashlight and watches the dance of its beam on the ground.

PEGGY

When Tod's drunk, there's no
telling how he'll react. He
can be unbelievably fierce and
brutal -- or very tender. Too
tender.

(a look comes
into her eyes)

It was one of those nights I hit
him with a bottle. It broke and --
well, there it is.

(pauses)

And here we are, he and I. He's
blind and I --

(CONTINUED)

PEGGY (cont'd)

(she looks straight
into Scott's eyes)

Now you know why I'd rather not see
you here...

(lowering
her head)

Tod's lying to himself when he
says he loves fishing -- or
anything else -- There's only
one thing in the world that
interests him -- me.

229 CLOSE SHOT - Scott. His pity for Peggy is now very
much aroused and he looks at her with gentleness and
even affection, as she goes on talking:

PEGGY'S VOICE

Of course it was an accident --
I didn't mean to... Maybe it
wasn't really my fault... but
when you do something like that,
you have to pay for it.

Scott finally decides to ask a question which by now is
disturbing him.

SCOTT

Do you love him?

230 CLOSE SHOT - Peggy.

PEGGY

No--

(suggesting endless
unmentionable horrors)

If you only knew -- If you only
knew...

(she lifts her
head, smiling
sadly and with
forced gaiety)

But let's not talk of that.
You're young --

231 CLOSE SHOT - Peggy, Scott.

PEGGY

You've got your life before you...
Tomorrow you'll have forgotten all
about me.

She comes closer to Scott, and caresses his face as we
have seen her do before. Scott watches her, hanging on
her every word.

PEGGY

You're nice, Scott -- It's been good to know you. It's made me feel like a normal person--living a normal life--with someone of my own age.

She is speaking slowly, looking straight and deep into Scott's eyes. Her attitude is that of a woman completely in love. Scott lets himself go, as if irresistibly attracted by the enchantment of this woman. He takes her in his arms, gently at first, then crushingly:

PEGGY (cont'd)

I love you, Scott-- With all my soul-- It's absurd-- I know it can never mean anything--but it's stronger than I. I love you.

Scott kisses her passionately.

SCOTT

You've got to leave him, Peggy...

PEGGY

You're really nothing but a little baby. The world doesn't disappear just because you close your eyes.

She kisses him and then draws away slightly.

PEGGY (cont'd)

Go now, Scott. Go quickly...

SCOTT

I have to see you, Peggy -- but not here -- not with him...

PEGGY

Please, go away now... We'll see each other.

Scott tries to hold her back. Peggy puts her hand on his mouth and exits. CAMERA STAYS ON Scott, who doesn't dare insist, and sadly, watches her leave.

233 REVERSE MED. SHOT - Before entering the cottage, Peggy waves to Scott with her flashlight.

234 MED. SHOT. Scott gets in his jeep, starts off, then stops and turns around to look back.

235 CLOSE SHOT - Scott at the wheel. He looks at the cottage with a scrutinizing air.

INT. BUTLER COTTAGE - NIGHT (ALREADY SHOT)

236 REVERSE MED. SHOT - the cottage, lighted windows. Through one of the windows we see Tod rise and approach Peggy. He tries to take her in his arms. She struggles for a moment, then relaxes. He crushes her to him in a passionate embrace.

EXT. BUTLER COTTAGE - NIGHT (ALREADY SHOT)

237 CLOSE SHOT - Scott. He is seized by a furious urge to rush back to the cottage. But he realizes he is powerless and turns away, as if he couldn't bear to look any more. He starts the jeep.

238 LONG SHOT. The jeep disappears into the night.

FADE OUT

FADE IN

INT. OFFICE - COAST GUARD STATION - DAY

239 FULL SHOT. The Yeoman, Two Seamen, Kirk and Wernecke are packing all the files and papers of the station preparatory to sending them into the District Office. Scott is supervising. He crosses to the closet where two men are working at the packing:

SCOTT

When you get all that packed, stencil it and address it to the District Office.

COAST GUARDSMAN

Aye, aye, sir.

Scott gets his cap and jacket, crosses to Wernecke.

SCOTT

How's everything going for the party?

WERNECKE

Fine, Lieutenant. We got the chow and the refreshments -- and the girls are coming from town to help with the decorations.

SCOTT

Good, I'll be back later.

Scott exits. Through the door we see him mount his horse and ride off.

240- OMITTED.
243

DISSOLVE OUT

DISSOLVE IN

EXT. DUNES - DAY (LOCATION) (ALREADY SHOT)

244 CLOSE SHOT - a horse's legs slowly trotting along on the sand.

245 MED. SHOT - in f.g. pieces of wreckage; in b.g., the sea.

EXT. DUNES - DAY (ORIGINAL DUNES SET, PROCESS B.G.)

246 CLOSE TRUCKING SHOT - Scott riding. He looks unhappy and preoccupied. Suddenly a SOUND reaches his ears. He stops in amazement.

PEGGY'S VOICE

Scott - Scott...

His face brightens, and he looks around but sees nothing. Peggy calls him again.

PEGGY'S VOICE (cont'd)

Scott...

Scott seems gay and happy now.

247 MED. SHOT. He jumps from his horse, ties it to a piece of shipwreck and starts searching as though he were entering into a children's game. He climbs onto a pile of wood, peers under another one. Suddenly he stops.

248 CLOSE SHOT - Scott. He looks down ahead of him and smiles with an amused expression on his face.

SCOTT

What is this -- a game of hide and seek?

All of his sadness of a few moments before has disappeared. Obviously the SOUND of Peggy's voice has caused this miracle.

249 REVERSE MED. SHOT. From beneath a pile of wreckage, a thin spiral of smoke is rising into the air.

250 MED. SHOT. Scott walks around the wreckage and discovers an opening. He squats down in front of it.

INT. BUTLER'S COTTAGE - NIGHT

236 REVERSE MED. SHOT - the cottage, lighted windows. Through one of the windows we see Tod rise and approach Peggy. He tries to take her in his arms. She struggles for a moment, then relaxes. He crushes her to him in a passionate embrace.

EXT. BUTLER'S COTTAGE - NIGHT

237 CLOSE SHOT - Scott. He is seized by a furious urge to rush back to the cottage. But he realizes he is powerless and turns away, as if he couldn't bear to look any more. He starts the jeep.

238 LONG SHOT. The jeep disappears into the night.

FADE OUT

FADE IN

EXT. COAST GUARD STATION - DAY

239 FULL SHOT as Scott and Wernecke emerge from the office.

WERNECKE

(looks off, calls)

Hey, Kirk!

240 FULL SHOT - ANGLE of Scott and Wernecke - at Kirk, who is in front of his cabin, washing out some clothes.

KIRK

Yes.

He drops the clothes and starts quickly for Wernecke, CAMERA PANNING.

241 MED. SHOT - Scott and Wernecke as Kirk enters shot.

WERNECKE

(to Kirk)

Get the Lieutenant's horse for him.

KIRK

Yes.

(very anxious
to please)

Your slightest wish is my command.

INT. BUTLER'S COTTAGE - NIGHT

236 REVERSE MED. SHOT. The cottage, lighted windows. Through one of the windows we see Tod rise and approach Peggy. He tries to take her in his arms. She struggles for a moment, then relaxes. He crushes her to him in a passionate embrace.

EXT. BUTLER'S COTTAGE - NIGHT

237 CLOSE SHOT - Scott. He is seized by a furious urge to rush back to the cottage. But he realizes he is powerless and turns away as if he couldn't bear to look any more. He starts the jeep.

238 LONG SHOT - The jeep disappears into the night.

FADE OUT

FADE IN

EXT. DUNES & BEACH - NEAR COAST GUARD STATION - DAY
(LOCATION OR TANK)

239 Kirk is struggling in the surf, apparently drowning. He flounders for a few minutes, then we cut to:

EXT. BEACH & SAND DUNES - NEAR COAST GUARD STATION - DAY
(LOCATION)

240 LONG SHOT - Crew of Coast Guardsmen at surfboat drill. An extra large wave has just doused Kirk. Wernecke is supervising the drill and the men are amused at Kirk's predicament.

241 MED. SHOT - (LOCATION) Scott (Double), on horseback, has just ridden out from the station toward the village, and is watching the drill. We hear Wernecke's voice in b.g. giving orders:

WERNECKE'S VOICE

(Note: Appropriate orders given by a Petty Officer during Surfboat Drill will be obtained from the Coast Guard and dubbed in.)

242 CLOSE SHOT - (STAGE) - of Scott. The strange expression on his face indicates that he is very impressed with what he sees. He is possibly thinking of what Tod would do in such a situation to save himself from drowning.

INT. BUTLER'S COTTAGE - NIGHT

236 REVERSE MED. SHOT. The cottage, lighted windows. Through one of the windows we see Tod rise and approach Peggy. He tries to take her in his arms. She struggles for a moment, then relaxes. He crushes her to him in a passionate embrace.

EXT. BUTLER'S COTTAGE - NIGHT

237 CLOSE SHOT - Scott. He is seized by a furious urge to rush back to the cottage. But he realizes he is powerless and turns away as if he couldn't bear to look any more. He starts the jeep.

238 LONG SHOT - The jeep disappears into the night.

FADE OUT

FADE IN

EXT. SMALL COAST GUARD BOAT - AT SEA - DAY - (PROCESS)

239 CLOSE SHOT - A young boy is struggling in the water apparently drowning. He flounders for a few minutes then we:

CUT TO

EXT. SMALL COAST GUARD BOAT - AT SEA - DAY - (LOCATION)

240 LONG SHOT - Coast Guard boat. They are having life-saving drill. Wernecke is supervising and giving the orders. Scott is seated in stern of boat.

(Note: Details of this scene will be written according to advice of Coast Guard Technical Advisor.)

241 CLOSE SHOT - Scott, with unhappy expression, is watching drill. We hear Wernecke's voice giving orders.

242 CLOSE SHOT - Scott and Wernecke. Scott's mind is obviously elsewhere, possibly thinking of what Tod would do to save himself from drowning. Suddenly Wernecke stops giving orders, turns toward Scott and watches him for a moment.

WERNECKE

What's wrong, Lieutenant?

Scott starts as if Wernecke had wakened him from a sound sleep.

SCOTT

Nothing -- nothing at all.

Wernecke reacts and looks at Scott. He turns back to Kirk, a grim look on his face. Scott grins.

WERNECKE
(pointing finger
in Kirk's chest
for emphasis)
And don't you forget it, either,
bub!

Kirk does a little takem.

KIRK
I -- I won't.

He starts out of scene.

WERNECKE
That kid'll be the death of me!

SCOTT
(smiles)
He's conscientious, anyhow. How's
everything going for the party?

WERNECKE
So far, so good. The food and
drink's been taken care of. And
soon as Mrs. Wernecke makes the
arrangement with the high school
band, we'll have our music.

SCOTT
That's fine, Chief.

WERNECKE
She's roundin' up all the women
to fix the decorations, too.

SCOTT
(smiles)
She's quite an organizer.

WERNECKE
(grins)
She got me organized, all right.
I've been on the wagon since the
day she married me!

242- FULL SHOT as Kirk comes up to Scott and Wernecke,
243 leading Scott's horse.

KIRK
All ready, sir.

SCOTT
Thank you, Kirk.

KIRK

Sir -- I can't help wondering.
What's going to happen to the
station, after it's decommissioned?

SCOTT

I'm sure I don't know.

KIRK

(insistently)
But something's got to happen to
it, doesn't it?

WERNECKE

(burning,
to Kirk)

Yeah! One more question out of
you, and it'll be turned into
an insane asylum!

KIRK

(seriously)
An insane asylum! But that's
not very practical, is it, sir?
I --

(stops short,
getting it)

Oh -- I see what you mean.

(salutes gravely)

Thank you, sir.

A hurt expression on his face, he turns and exits from
scene. Scott grins and shakes his head. As he begins
to mount his horse

DISSOLVE

EXT. DUNES - DAY - (LOCATION)

244 CLOSE SHOT - a horse's legs slowly trotting along on
the sand.

245 MED. SHOT. In f.g. pieces of wreckage; in b.g., the sea.

EXT. DUNES - DAY - (ORIGINAL DUNES SET, PROCESS B.G.)

246 CLOSE TRACKING SHOT - Scott riding. He looks unhappy
and preoccupied. Suddenly a SOUND reaches his ears.
He stops in amazement.

PEGGY'S VOICE

Scott -- Scott...

(CONTINUED)

243 LONG SHOT - (LOCATION) - The Drill continues in b.g. as Scott (double) rides down the beach toward the village.

DISSOLVE

EXT. DUNES - DAY (LOCATION)

244 CLOSE SHOT - A horse's legs slowly trotting along on the sand.

245 MED. SHOT. In f.g. pieces of wreckage; in b.g., the sea.

EXT. DUNES - DAY (ORIGINAL DUNES SET, PROCESS B.G.)

246 CLOSE TRUCKING SHOT - Scott riding. He looks unhappy and preoccupied. Suddenly a SOUND reaches his ears. He stops in amazement.

PEGGY'S VOICE

Scott -- Scott...

His face brightens, and he looks around but sees nothing. Peggy calls him again.

PEGGY'S VOICE (cont'd)

Scott...

Scott seems gay and happy, now.

247 MED. SHOT. He jumps from his horse, ties it to a piece of shipwreck and starts searching as though he were entering into a children's game. He climbs onto a pile of wood, peers under another one. Suddenly he stops.

248 CLOSE SHOT - Scott. He looks down ahead of him and smiles with an amused expression on his face.

SCOTT

What is this -- a game of
hide-and-seek?

All of his sadness of a few moments before has disappeared. Obviously the sound of Peggy's voice has caused this miracle.

249 REVERSE MED. SHOT. From beneath a pile of wreckage, a thin spiral of smoke is rising into the air.

250 MED. SHOT - Scott walks around the wreckage and discovers an opening. He squats down in front of it.

EXT. COAST GUARD BOAT - DAY - (PROCESS)

- 243 Water gliding alongside of boat and oars moving rhythmically. The drill is over -

DISSOLVE

EXT. DUNES - DAY - (LOCATION)

- 244 CLOSE SHOT - A horse's legs slowly trotting along on the sand.
- 245 MED. SHOT. In f.g. pieces of wreckage; in b.g., the sea

EXT. DUNES - DAY - (ORIGINAL DUNES SET - PROCESS B.G.)

- 246 CLOSE TRUCKING SHOT - Scott riding. He looks unhappy and preoccupied. Suddenly a SOUND reaches his ears. He stops in amazement.

PEGGY'S VOICE

Scott -- Scott...

His face brightens, and he looks around but sees nothing. Peggy calls him again.

PEGGY'S VOICE (cont'd)

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250 MED. SHOT. Scott walks around the wreckage and discovers an opening. He squats down in front of it.

251 CLOSE SHOT. In f.g., the back of Scott's head; in b.g., Peggy. She is sitting quietly in a kind of nook formed by pieces of driftwood. She looks perfectly at home and is smoking a cigarette.

PEGGY

(ironically)

Well! What a Coast Guard!
This beach is certainly well
protected!

Peggy is no longer the desperate young woman we saw at the cottage. She smiles affectionately, a calm and happy expression on her face.

SCOTT

What are you doing here, Peggy?

PEGGY

Oh! This is just one of my
many homes.. I have them all
over the place, you know.

252 CLOSE REVERSE SHOT - Peggy in f.g.; Scott in b.g. Scott's face assumes a serious look.

SCOTT

I like this better than your
other one.

253 CLOSE SHOT - Peggy. She is equally serious.

PEGGY

The other one isn't mine. It
belongs to Tod. This is mine
-- and mine alone. And I don't
mean only this tiny place. I
mean the sand -- the sea --
the sky -- everything here
belongs to me.

She punctuates this speech with movements of her hands indicating the things as she mentions them.

254 CLOSE SHOT - Scott. He tries to conceal a serious warning under light banter.

SCOTT

I'm afraid you've signed a bad
lease, madame. This is the
worst location on the beach.
If ever a tide caught you
unawares, you'd be carried far,
far out to sea.

255 CLOSE SHOT - Peggy.

PEGGY

(lightly)

Who'd care?

(CONTINUED)

She smiles at him.

256 CLOSE SHOT - Peggy and Scott.

SCOTT

I would.

Having finished her cigarette, Peggy throws it away.

PEGGY

Help me up, Lieutenant.

Scott gives her a hand.

257 MED. SHOT - Scott helps Peggy to get up. This movement brings them very close together. He puts his arm around her waist. The young woman is barefooted.

258 CLOSE SHOT - Once again Scott has found the Peggy he's been dreaming of. He looks at her lovingly.

PEGGY

I'm so happy today, Scott!
What would you do if we were
both suddenly caught by the tide?

SCOTT

I'd pick you up in my arms and
take you to some high place, where --

PEGGY

Well, what are we waiting for?
Pick me up! Carry me in your
arms! Pretend you're saving my
life. You really are, you know.

Peggy seems to be enjoying herself like a child. Scott has caught her mood, and they are like two kids on a holiday.

259 MED. SHOT. Scott picks Peggy up and carries her in his arms a few steps; then he stops.

260 CLOSE SHOT - Peggy and Scott.

PEGGY

Is that all?

While talking, she caresses his face and hair as she'd done in previous scenes. She seems to consider Scott a sort of nice pet which luck has sent to satisfy her whims.

PEGGY (cont'd)

You're supposed to carry me for
miles and miles and miles and
never get tired.

(CONTINUED)

Scott starts walking again, CAMERA PRECEDING him.

PEGGY (cont'd)
(with childish
insistence)

As a matter of fact, you're
supposed to be so elated, you're
not satisfied just to walk.
You've got to run.

Scott stops walking, looks at her, starts laughing, then

SCOTT
Just what I had in mind!

- 261 MED. SHOT. Carrying her in his arms, he runs a few steps, then stumbles in the sand and they both fall.
- 262 CLOSE SHOT - Peggy and Scott. They lie still in the sand for a moment, then Scott draws Peggy near him and tries to kiss her. She struggles, trying to free herself.
- 263 MED. SHOT. All of a sudden, Peggy rises and dashes away. Scott rises also, but too late to catch her.
- 264 LONG SHOT. Peggy, who is barefooted, enters the water to escape from Scott. A wave forces him back. She takes advantage of this to gain a point and climbs onto a rock. Scott hesitates no longer and enters water in order to catch her. He gets to the rock too late. Peggy has disappeared.
- 265 CLOSE SHOT - Scott looks.
- 266 FULL SHOT - Peggy walking in the water jumps towards another rock.
- 267 LONG SHOT. Scott tries to join her, but too late.
- 268 CLOSE SHOT - Scott, seeing Peggy.
- 269 LONG SHOT - She is back on the shore, running.
- 270 CLOSE SHOT - Scott. An idea flashes through his mind. He smiles.
- 271 MED. SHOT. Instead of running after Peggy, Scott enters the water to get back to his horse on the shore.

EXT. DUNES - DAY - (LOCATION)

- 272 LONG SHOT - Peggy disappears behind a rock beyond which we see a part of the beach with nothing on it but sand.
- 273 MED. SHOT - With self-assurance, Scott unties his horse, tightens the saddle, mounts and starts away at a trot.
- 274 MED. SHOT - Scott leaves the rocky terrain to go into the sandy one.

EXT. DUNES - DAY - (LOCATION)

- 275 LONG SHOT - Scott leaving the shore, makes his horse climb to the top of a dune.
- 276 CLOSE SHOT - He looks around.
- 277 LONG REVERSE SHOT - Lonely dunes - not a soul in sight.
- 278 MED. SHOT - Scott galloping in another direction.
- 279 MED. SHOT. Scott reaches the top of another dune, surveys the surroundings and still sees no one. He starts off again at full speed.
- 280 MED. SHOT. Scott in a different part of the dunes, stops all of a sudden.
- 281 CLOSE SHOT - Scott stares at something.

EXT. LOVE COTTAGE NESTLED IN DUNES - DAY - (STAGE SHOT)

- 282 LONG REVERSE SHOT. A charming little old cottage nestled in a hollow among the dunes. It was probably built at the end of last century and there is a delightful air of the past about it. The front door is invitingly open.

EXT. DUNES - DAY - (LOCATION)

- 283 MED. SHOT. Scott pondering for a moment, then, he exits toward the cottage.

EXT. LOVE COTTAGE - DAY

- 284 MED. SHOT - Scott dismounts, ties his horse to a fence post and walks to the door.

INT. THE LOVE COTTAGE - DAY (ALREADY SHOT)

285 CLOSE SHOT - Scott, looking.

286- REVERSE CLOSE SHOT - Peggy, leaning over the table where
287 the music box is playing and listening to the tune. She
doesn't look at Scott, but is aware of his presence.

PEGGY

That's a tune my music teacher
used to make me play when I was
a little girl. He was an Italian,
a very strange dark man full of
fire and foreign words.

288 MED. SHOT. Scott approaches her and puts his hands on
her shoulders. She doesn't resist.

SCOTT

You're so tiny, Peggy. I could
easily break you in my arms.

PEGGY

Would you do that?

SCOTT

Yes.

Peggy frees herself and walks away.

PEGGY

You didn't seem to approve of
my other homes. How does this
one suit you?

SCOTT

But this house belongs to the
Montgomerys.

PEGGY

I look after it for them when
they're away. They leave the
key with me.

Scott takes her in his arms again.

SCOTT

It's a very charming place.

INT. THE LOVE COTTAGE - DAY

285 CLOSE SHOT - Scott, standing on the threshold. He hesitates and, suddenly, coming from inside, we hear the tired and touching MUSIC of an old Victrola playing a Strauss waltz. Scott is surprised at first, smiles and then, taking the music as an invitation, enters. In b.g., we see Peggy nonchalantly stretched on a sofa as if she had been there for hours.

286 CLOSE SHOT - Peggy turns her face to Scott and seems greatly surprised to see him.

PEGGY

(play acting)

Well! What an agreeable surprise!
Do come in, dear friend. It seems
ages since I've seen you!

287 REVERSE CLOSE SHOT. Scott enters into the spirit of the game and answers in the same vein.

SCOTT

I know, Madame. But you never
invite me. While taking my
morning canter, I suddenly
found myself in front of your
home -- and I took the liberty
of dropping in to pay my respects.

(suddenly back

to his real

personality)

Tell me, Peggy -- What's the
mystery? What are you doing
in the Montgomery house?

288 CLOSE SHOT - Peggy.

PEGGY

(evading)

Oh -- I see -- You're the Fuller
brush man.... Sorry: we don't
need a thing -- Didn't you see
the sign outside: "No Poddlers
allowed."?

289 MED. SHOT. Scott closes the door and walks toward Peggy, his cap in his hand.

SCOTT

But, if you'd only permit me to
demonstrate our new line...

He kneels down in front of her, puts his cap on the
floor and pretends to open an imaginary sample-case.

289 CLOSE TWO SHOT.

PEGGY

Isn't it? I love to come here
to be alone and daydream.

Scott kisses her hair.

SCOTT

Of your Italian music teacher?

She doesn't resist at all.

PEGGY

Did I say he was an Italian?
After all, it doesn't matter...

Scott caresses her, after which she looks gravely at him.

PEGGY (cont'd)

Do you know, Scott, I think you're
making a mistake. For your own
sake, you mustn't see me anymore.
I'm no good for you. I can't go
on inflicting my unhappiness on
you.

In answer, Scott caresses her again. In spite of what
she has just said, she doesn't resist. Suddenly her
face changes.

290 MED. SHOT. She rushes to the music box and stops it.

SCOTT

What's wrong?

Realizing she has seen something through the window, he
looks in that direction.

EXT. DUNES - DAY

291 LONG SHOT - SEEN THROUGH WINDOW - Tod is approaching the
house.

INT. LOVE COTTAGE - DAY

292 MED. SHOT. Peggy goes to the door and locks it. Then:

PEGGY

(pretending)
I don't care if he does come in.

(CONTINUED)

290 CLOSE SHOT - Scott.

SCOTT
This is our extra special hairbrush...
Note the handle -- of genuine
imitation ivory....

291 CLOSE SHOT - Peggy.

PEGGY
(interrupting)
Thanks - I never use a hairbrush.

In her usual gesture she runs her hand through her
hair.

292 CLOSE SHOT - Scott, pretending to pull up something
else.

SCOTT
I have here also this magic shoe
cleaner -- absolutely guaranteed
to revivify the dullest leather...

293 CLOSE SHOT - Peggy.

PEGGY
My poor man -- I fear you're
wasting your time...

294 CLOSE SHOT - Peggy's legs. She wiggles her toes to
demonstrate the uselessness of Scott's efforts.

PEGGY'S VOICE
The only shoes that I ever wear
are of solid gold, encrusted with
pearls...

295 CLOSE SHOT - Peggy.

PEGGY
(changing tone)
You will have to present your
case to my prime minister --
who in turn will present it
to the board of advisors --
And if they approve... I shall
probably deign to affix my
imperial signature to it...

296 CLOSE SHOT - Scott.

SCOTT
The fate of the world hangs upon
your decision, Your Majesty.

She goes back to Scott in an effort to recapture their former mood, but he is tensely looking through the window.

EXT. DUNES - DAY

293 REVERSE LONG SHOT - SEEN THROUGH WINDOW - Tod turns around, passes close by the horse without appearing to notice it, and vanishes.

INT. LOVE COTTAGE - DAY (ALREADY SHOT)

294 MED. SHOT - Peggy, relieved.

PEGGY

(relieved)

Thank heavens! He missed the horse!

SCOTT

He saw it all right!

PEGGY

Why should he pretend to be blind?

SCOTT

To hold you. You said yourself you have to pay for what you think you did.

PEGGY

Don't be silly. For a painter like Tod to make believe he's blind and stop his work -- for any reason -- is just inconceivable.

SCOTT

I can believe anything about Tod. He's so peculiar -- sometimes he treats me like a long-lost brother -- and, at other times, he's positively insulting.

PEGGY

That's his way -- the way of an insanely possessive man -- a man without eyes -- of keeping check on me -- and on you.

SCOTT

I'm sure he knows we're here.

PEGGY

Then why didn't he come in?

(CONTINUED)

297 CLOSE SHOT - Peggy.

PEGGY

Well, of course...

Suddenly stops acting the queen and resumes realistic tone:

PEGGY (cont'd)

And let me have a cigarette,
will you, Scott?

298 MED. SHOT. She sits up and Scott takes a seat by her side. He looks at her, completely under her spell.

PEGGY

(very serious)

You didn't seem to approve of
my other homes -- how does this
one suit you?

Scott looks around. The inside of the cottage is as charming as the outside. There are valuable old drapes at the windows. Authentic early New England furniture brings a note of exquisite taste. The whole place looks like something out of the perfect Old American Fairy Tale.

SCOTT

It's charming. It's just the
sort of place I could imagine
living in with you. - But how
did you get in here?

He has taken his package of cigarettes from his pocket but has forgotten to offer them to Peggy.

PEGGY

How about my cigarette?

SCOTT

Oh!

299 CLOSE SHOT - Scott and Peggy. He has again gone back to the serious mood. He gives her the cigarette; then, anxious to get his point over:

SCOTT

I told you the other night I
love you, Peggy. You know
that I mean it, don't you?

Peggy has lighted her cigarette and, though she listens, to Scott, she seems more interested in the smoke than in him. He takes her by the shoulders, turns her so he can look her straight in her eyes.

SCOTT (cont'd)

You've got to tell me, Peggy. What -
what are you thinking of right now?
The truth.

Peggy pushes one of Scott's hands away and removes the cigarette from her mouth.

(CONTINUED)

294 (CONTINUED)

SCOTT

(following his
own trend of
thought)If I could prove to you that
Tod isn't really blind, would
you leave him?

PEGGY

(unsure)

Of course.

SCOTT

That's all I wanted to know.
Good-bye, Peggy.295- MED. SHOT - Scott exits. Peggy remains, lost in
306 thought.

DISSOLVE

EXT. DUNES - DAY (ALREADY SHOT)

306A LONG SHOT - Scott riding through the dunes. In b.g.
we see Tod walking away from camera.

306B MED. SHOT - Tod walking along in the dunes.

306C CLOSEUP - Scott as he watches Tod. The suspicion that
Tod has been eavesdropping grows in his mind.

FADE OUT

FADE IN

INT. OFFICE - COAST GUARD STATION - DAY

306D Scott and Wernecke are at their desks. Scott is
closing his desk preparing to leave. Wernecke, with
feet on desk, is reading a new magazine or book in which
there are pictures and plans of boats and articles on
boat construction.

SCOTT

What are you reading, Chief?

WERNECKE

Oh, nothing.

Scott gets his cap and jacket. Wernecke is shy about
letting Scott see what he is reading. Scott crosses to
Wernecke's desk and looks over his shoulder.

(CONTINUED)

306D (CONTINUED)

INSERT PAGES OF BOOK showing pictures and plans
 of boats.

BACK TO SCENE:

 WERNECKE (cont'd)
 (hisitant about
 mentioning name)
 I've got to go back to work for
 Eve pretty soon, so I thought
 I'd do a little reading. You
 know, sort of get my hand in,
 catch up on all the new angles.

306E CLOSEUP - Scott reacts to the mention of Eve's name
 and suddenly becomes almost childishly irritated.

 SCOTT
 Yeah. Chief, the men are getting
 pretty lax. Just because we're
 being decommissioned is no
 excuse for the station not being
 in good police.

Scott starts to exit.

306F CLOSE SHOT - Wernecke, very worried about Scott's
 condition and behavior.

 WERNECKE
 Aye, aye.

FADE OUT

FADE IN

EXT. BUTLER'S COTTAGE - DAY (ALREADY SHOT)

307 CLOSE SHOT - Scott on his horse, hiding behind some
 bushes and watching something with great interest.

308 REVERSE LONG SHOT - in front of Butler cottage. Peggy
 is climbing into her car and starts for the village.

309 CLOSE SHOT - Scott watches her disappear and once sure
 of not being seen by her, he spurs his horse on.

310 LONG SHOT. After a few galloping steps, Scott reaches
 the porch of the cottage. SOUND of hoofbeats or snorts
 of Scott's horse.

311 MED. SHOT. Scott dismounts, ties his horse to a fencepost and enters house. Through bedroom window, we can see Tod typing.

INT. BUTLER COTTAGE - DAY (ALREADY SHOT)

312 MED. SHOT. Scott stops in the hall. In b.g., we see Tod seated at a table in his room in front of the typewriter.

TOD

Hello, Scott! Heard your horse.
My wife's in town doing some
errands.

313 CLOSE SHOT - Scott, looking at the typed pages all about Tod.

SCOTT

Did you type all those pages?

PEGGY

There are so many things I'm
thinking of -- I don't know
myself -- what I really think.

SCOTT

(in terrible earnest)
Do you love me?

PEGGY

I'm here with you, Scott.

Scott tries to take her in his arms, but, just as she
had done on the beach, she frees herself.

300 MED. SHOT. Still smoking, Peggy rises and goes to the
Victrola, which has stopped playing. Scott follows her.

301 CLOSE SHOT - Peggy, winding up the Victrola. It's a
very old-fashioned model with hand-crank, cylinders and
a horn. Scott hands her a cylinder, "Over the Waves,"
and she puts it on the Victrola. Again Scott's arms go
about her and he kisses her on the neck very gently.
Peggy does not react.

PEGGY

You refuse to remember -- but
you've got to remember about us.

SCOTT

You've got to leave Tod!

PEGGY

If I did -- would you marry me?

SCOTT

You know that's not the question.
The question is would you have me?

Peggy smiles at him.

SCOTT (cont'd)

If I could prove to you that
Tod isn't really blind -- would
you leave him?

PEGGY

Of course.

(CONTINUED)

301 (CONTINUED)

Suddenly becoming very serious, she looks Scott straight in the eyes and in a low, hoarse voice:

PEGGY (cont'd)

Kiss me, Scott.

Scott crushes her in his arms and kisses her passionately. This time she yields, even returning his kiss, but in a nice, almost sisterly fashion, in complete contrast with his passion.

PEGGY (cont'd)

(detached
once more)

If I were you, Scott, I'd leave this whole place -- me -- everything -- as quickly as I could.

(her tone that
of a mother
advising her
small child)

Yes. I'd get away from here.
Because I tell you again Tod is
blind.

302 MED. SHOT. Scott becomes as gloomy as he was when he first met Peggy on the beach. The young woman, on the contrary, seems perfectly at ease and makes ready to leave.

PEGGY

May I have another cigarette,
Scott?

Mechanically Scott hands her a cigarette, but his thoughts are elsewhere. Peggy lights the new cigarette with the butt of the old one. She opens the door. In b.g. we see the dunes and the horse tied to the fence post. Peggy turns back to speak to Scott.

303 CLOSE SHOT - Peggy.

PEGGY

I've got to lock the door, Scott.
This isn't a dream cottage.

304 CLOSE SHOT - Scott.

SCOTT

I never know, Peggy, what you
want me to regard as a dream --
and what's supposed to be real.

305 MED. SHOT - Peggy. She goes to Victrola and snaps it off.

PEGGY

(smiling)

The money I get from the owners of this cottage just to air it out occasionally is very real, fortunately. Come on.

She exits.

306 MED. SHOT - CAMERA INSIDE the cottage - in b.g. Scott joins Peggy outside the door. From outside, Peggy closes the door. CAMERA STAYS for a moment ON the now empty room.

DISSOLVE

EXT. DUNES - DAY

306A LONG SHOT - Scott riding through the dunes. In b.g. we see Tod walking away from camera.

306B MED. SHOT - Tod walking along in the dunes.

306C CLOSEUP - Scott as he watches Tod. The suspicion that Tod has been eavesdropping grows in his mind.

FADE OUT

FADE IN

INT. SCOTT'S ROOM - COAST GUARD STATION - DAY

306D MED. SHOT - Wernecke & Scott. Scott is dressing.

WERNECKE

Aren't you going to Eve's anymore, sir?

SCOTT

(irritated)

That's my business!

WERNECKE

I'm not thinking of Eve, Mr. Burnett, I'm worried about you and your health. When you first came here, you told me that the doctors at the hospital wanted you to work with your hands --

(gesturing)

You called it psychotherapy or something. I don't know much (cont'd)

(CONTINUED)

WERNECKE (cont'd)
about that, but I do know, when
you were working at Eve's on those
boats and models, you were getting
along fine.

Scott has finished dressing and crosses to the door
prepared to exit.

SCOTT
Let me worry about that, Chief.

Wernecké shrugs in defeat.

FADE OUT

FADE IN

EXT. BUTLER'S COTTAGE - DAY

307 CLOSE SHOT - Scott on his horse, hiding behind some
bushes and watching something with great interest.

308 REVERSE LONG SHOT - in front of the Butler cottage.
Peggy is climbing into her car and starts for the
village.

309 CLOSE SHOT - Scott watches her disappear and once sure
of not being seen by her, he spurs his horse on.

310 LONG SHOT. After a few galloping steps, Scott reaches
the porch of the cottage. SOUND of hoofbeats or snorts
of Scott's horse.

311 MED. SHOT. Scott dismounts, ties his horse to a
fencepost and enters the house. Through the bedroom
window, we can see Tod typing.

INT. BUTLER'S COTTAGE - DAY

312 MED. SHOT - Scott stops in the hall. In b.g. we see Tod
seated at a table in his room in front of the typewriter.

TOD
Hello, Scott! Heard your horse.
My wife's in town doing some errands.

313 CLOSE SHOT - Scott, looking at the typed pages all about
Tod.

SCOTT
Did you type all those pages?

305 MED. SHOT - Peggy. She goes to Victrola and snaps off.

PEGGY

(smiling)

The money I get from the owners of this cottage just to air it out occasionally is very real, fortunately. Come on.

She exits.

306 MED. SHOT - CAMERA INSIDE the cottage. In b.g. Scott joins Peggy outside the door.

From outside, Peggy closes the door. CAMERA STAYS for a moment ON the now empty room.

FADE OUT

FADE IN

EXT. BUTLER'S COTTAGE - DAY

307 CLOSE SHOT - Scott on his horse, hiding behind some bushes and watching something with great interest.

308 REVERSE LONG SHOT. In front of the Butler cottage, Peggy is climbing into her car and starts for the village.

309 CLOSE SHOT - Scott watches her disappear and once sure of not being seen by her, he spurs his horse on.

310 LONG SHOT - After a few galloping steps, Scott reaches the porch of the cottage. SOUND of hoofbeats or snorts of Scott's horse.

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INT. BUTLER COTTAGE - DAY

312 MED. SHOT - Scott stops in the hall. In b.g. we see Tod seated at a table in his room in front of the typewriter.

TOD

Hello, Scott! Heard your horse.
My wife's in town doing some errands.

313 CLOSE SHOT - Scott, looking at the typed pages all about Tod.

SCOTT

Did you type all those pages?

305 MED. SHOT - Peggy. She goes to Victrola and snaps it off

PEGGY

(smiling)

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306 MED. SHOT - CAMERA INSIDE the cottage. In b.g. Scott joins Peggy outside the door.

From outside, Peggy closes the door. CAMERA STAYS for a moment ON the now empty room.

FADE OUT

FADE IN

EXT. BUTLER'S COTTAGE - DAY

307 CLOSE SHOT - Scott on his horse, hiding behind some bushes and watching something with great interest.

308 REVERSE LONG SHOT. In front of the Butler cottage, Peggy is climbing into her car and starts for the village.

309 CLOSE SHOT - Scott watches her disappear and once sure of not being seen by her, he spurs his horse on.

310 LONG SHOT - After a few galloping steps, Scott reaches the porch of the cottage.

311 MED. SHOT - on porch. Scott calling:

SCOTT

Hello! Mrs. Butler! Tod!
Anybody home?

312 REVERSE SHOT - The door opens and Tod appears all dressed for the outdoors. He is wearing sturdy shoes, has on his hat, and is carrying his cane. He turns his vacant eyes in the direction of the horse.

TOD

That you, Scott?

SCOTT

Hi, Tod!

TOD

No, I have to rely on Peggy
for that -- As a matter of fact I
have to rely on her for almost
everything.

315 CLOSE SHOT - Scott.

SCOTT

What are you writing?

315A CLOSE SHOT - Tod

TOD

Oh, nothing - nothing...
It's just a pastime.

315B CLOSE SHOT - Scott.

SCOTT

I've got to ride up by the cliffs.
Do you want to go with me?

316 MED. SHOT.

TOD

(eagerly)
That'll be wonderful -- like
a trip to a new country.

He gets up, walks to the hall, and takes his hat and cane

317 CLOSE SHOT - Scott.

SCOTT

(ironically)
Nothing like a change of
scenery, huh?

318 MED. SHOT. Tod smiles in a friendly fashion,
understanding the implication.

TOD

You're right, Scott. Now more
than ever before, I realize
that a man's eyes are only
the tools of his mind. --
And, if you lose them, it's only
a question of finding something
to take their place.

They exit toward porch.

EXT. BUTLER'S COTTAGE - DAY

319 MED. SHOT - Porch. Tod locks the door and hides the
key.

(CONTINUED)

313 CLOSE SHOT - Tod.

TOD

Peggy's gone to town to do
some errands.

314 CLOSE SHOT - Scott.

SCOTT

I just happened to be passing
by --

(as if it

were a

sudden idea)

You look all set for a walk, Tod.
How about coming along with me?

315 MED. PAN SHOT - Tod approaches Scott's horse and talks
as he walks.

TOD

I was about to invite myself.
It gets pretty monotonous having
to pound the same old beat, when
you're alone -- and blind.

There is nothing maudlin in his remark about being
blind. It is almost as if he were describing a kind of
a joke on himself.

SCOTT

Nothing like a change of scenery,
huh?

Gropingly, Tod has found the strap of Scott's stirrup
and holds onto it tightly.

TOD

It'll be like a trip to a
country you've never seen before.

316 CLOSE SHOT - Scott, believing he has tripped him up.

SCOTT

I should think you'd have to be
able to see -- at least a little --
to appreciate a new view.

317 CLOSE SHOT - Tod. He still smiles in the same friendly
and confident fashion.

(CONTINUED)

319 (CONTINUED)

TOD

Now you know all our secrets --
but I'm sure they are safe with
you.

320 MED. PAN SHOT - they walk towards the horse which Scott
unties.

SCOTT

I'll walk along with you.

321 CLOSE SHOT - Tod, Scott.

TOD

No, you won't. I'll hang onto
the saddle. What color's your
horse, Scott?

SCOTT

Black.

TOD

Good horse? Fast?

SCOTT

Yes -

TOD

Go ahead. I can keep up with
you.

Tod is beaming with pleasure as he turns towards Scott.

322 MED. SHOT. Scott mounts his horse and spurs it on.
They start off at a slow pace. Tod follows along,
holding the saddle in one hand and his cane in the
other.

DISSOLVE

EXT. TOP OF CLIFF AND BELOW BEACH AND SEA - DAY
(LOCATION)

323 LONG SHOT - the strange group: Tod, Scott and the
horse, walking along. They are about twenty feet from
the edge of the cliff which towers above the beach at
the spot where Scott found Peggy the last time they met.

317 (CONTINUED)

TOD

Oh, no. You've just got to
imagine it -- and that's not
hard, if you know there's really
something new to imagine about.

318 CLOSE SHOT - Scott. He does not believe a word of what
Tod has been saying.

SCOTT

Well --
(he seems
ready to
dismount)
I'll walk along with you.

319 CLOSE SHOT - Tod.

TOD

Stay where you are! I'll hang
onto the stirrup. I can keep
up with you.

He is beaming with pleasure as he turns toward Scott.

TOD (cont'd)

Where are you going to take me?

320 CLOSE SHOT - Scott.

SCOTT

What about going over by the
cliffs? That okay?

321 CLOSE SHOT - Tod.

TOD

(happily)
Perfect! I never get there
any more.

322 MED. SHOT - Scott spurs his horse on and they start off
at a slow pace. Tod follows along, holding the stirrup
strap in one hand and his cane in the other.

DISSOLVE

EXT. TOP OF CLIFF AND BELOW BEACH & SEA - DAY (LOCATION)

323 LONG SHOT - the strange group; Tod, Scott and the horse,
walking along. They are about twenty feet from the
edge of the cliff which towers above the beach at the
spot where Scott found Peggy the last time they met.

324 MED. SHOT - Scott stops his horse.

SCOTT
Aren't you tired?

TOD
Not the least bit.

325 CLOSE SHOT - Tod.

TOD
Are we far from the edge of
the cliff?

326 CLOSE SHOT - Scott, hesitating for an instant.

SCOTT
Not very.

327 CLOSE SHOT - Tod.

TOD
About how far?

328 CLOSE SHOT - Scott, even more hesitantly.

SCOTT
I don't know exactly. Fifty
yards or so...

329 CLOSE SHOT - Tod, breathing joyfully.

330 CLOSE SHOT - Scott.

SCOTT
(ironically)
Don't you think it's time to put
that imagination of yours to work?

331 CLOSE SHOT - Tod.

TOD
Sure!
(he turns his
head, as though
he could see)
I can very well see the color
of the water --
(he lifts
his head,
as though to
feel the sun)
The sun is somewhat pale today --
The ocean is gray, rather than
clear bright blue...

He indicates towards the right.

TOD (cont'd)

Out this way -- the dunes are
lost in a rosy fog...It's
magnificent -- A real setting for
an oriental fairy tale.

332 CLOSE SHOT - Scott. He looks at Tod with hatred, no longer able to endure this situation, certain as he is that it is nothing more than a farce.

SCOTT

You want to rest -- or should
we keep on?

333 CLOSE SHOT - Tod. He is again smiling happily, in contrast with Scott's visible state of nerves.

TOD

Let's keep going.
(lightly as if
asking for
indulgence)

But, you know, not too close to
the edge, huh?

334 MED. TRUCKING SHOT. Scott spurs the horse on and they come dangerously near the edge. CAMERA FOLLOWS them FROM the side. At the end of the movement IT discovers the drop.

At the bottom of the cliff we see the rocks pointing ominously toward the sky.

Following the edge of the cliff, Scott draws away from the camera. Tod walks between the horse and the cliff, almost along the edge.

335 MED. TRUCKING SHOT. CAMERA IS PRECEDING the group -- Scott is watching Tod's face with excited fascination. Tod is walking, still clutching the stirrup strap and completely unaware that he is only a couple of feet from the drop.

In b.g. we see the bottom of the cliff and the rocks. Several young men, just back from a fishing party, are amusing themselves by throwing pieces of wood into the sea for their dog to swim out after.

336 CLOSE TRUCKING SHOT - Scott watching Tod.

337 CLOSE TRUCKING SHOT - Tod walking along, unaware of the danger, but subconsciously sensing something.

TOD

Which way are we walking, Scott?
Away from the cliffs? Or toward them?

338 CLOSE SHOT - Scott. He stops his horse. He hardly succeeds in hiding his anger.

SCOTT

(bitter irony)
You really don't know where
you are, at all?

339 CLOSE SHOT - Tod.

TOD

I know we're on the cliffs.
But exactly where on the cliffs --
I have no idea.

340 CLOSE SHOT - Scott. He is looking at Tod as though he'd like nothing better than to push him over the edge; then he shrugs and spurs his horse on in the opposite direction.

341 MED. SHOT. The group walks away from the edge of the cliff. After twenty steps or so, Scott stops again.

342 CLOSE SHOT - Scott. He finds it difficult to hide his impatience. He evidently can no longer bear what he considers to be Tod's hoax.

SCOTT

Would you be able to find your
way home alone, do you think, Tod?

343 CLOSE SHOT - Tod. He ponders a while, turns his face to the left and then to the right.

TOD

The wind's pretty light today
and it might not be too easy --
but I think I could try. Why?

344 CLOSE SHOT - Scott. He does not even try to give a plausible reason for his decision.

SCOTT

I've got to get back to the station.
I forgot about a phone call I was
expecting.

345 CLOSE SHOT - Tod. He looks very disappointed and even slightly worried.

TOD

Well, go on then. I'll manage alone. And thanks a lot, Scott. I mean it. I can't tell you how I've enjoyed the walk.

346 MED. SHOT. Tod lets go of the stirrup strap, turns around to get his bearings, and starts walking directly toward the edge. After a few steps, he stops, an uneasy expression on his face.

347 CLOSE SHOT - Scott, intently watching Tod. He feels certain now that Tod is about to stop the comedy.

348 CLOSE SHOT - Tod.

TOD

Am I going in the right direction?

349 CLOSE SHOT - Scott. He hesitates a moment; then, resolving to push the experiment to the end:

SCOTT

You're okay. Just follow your nose.

350 MED. SHOT. In b.g. we see the edge of the cliff. The cliff-line makes a sort of square corner so that Tod, standing near the edge, would fall if he went either straight ahead or to the right. In b.g., Scott is watching him from his horse. Tod reaches the edge, and, sensing something is wrong, begins feeling the edge with his cane. His cane strikes a loose rock and, as Tod almost loses his balance, the cane falls out of his hand.

350A PAN SHOT - LOW ANGLE. The cane falls down the side of the cliff and hits a particularly jagged piece of wreckage. CAMERA PANS WITH it.

350B MED. SHOT - Scott, as he suddenly realizes that Tod is really blind. He dismounts, shouting:

SCOTT

Tod, stop!

- 350C LOW ANGLE - (STAGE-PROCESS) - Tod, having lost his cane, has turned right from one edge of the cliff towards the other edge. He teeters for a moment, then falls directly into camera.
- 350D CLOSE SHOT - Scott. He was too late to save Tod and is now aghast at what he has done. He runs out of scene.
- 350E MED. SHOT - Scott, frantically climbing down the cliff toward the beach.

DISSOLVE

EXT. BOTTOM OF CLIFF & SEA - DAY (LOCATION)

- 351 MED. SHOT - Tod's crumpled body lies at the edge of the surf.
- 351A LONG SHOT. The Young Men seen on the beach before with their dog are bending over the unconscious Tod.
- 351B MED. SHOT. Scott, who has by now climbed down face of the cliff, runs toward the group. He stops in CLOSEUP and reacts at the sight of Tod's apparently lifeless body.

DISSOLVE

EXT. BOTTOM OF CLIFF & SEA - DAY (LOCATION)

- 352 MED. SHOT. In b.g. is the jeep and the horse of a mounted patrolman. Kirk and Two Guardsmen are helping to put Tod's wet body on a stretcher. They cover him with a blanket. The Young Men with the dog are watching with interest. Scott is silently watching the whole scene.

WERNECKE

Put him on the jeep.

- 353 CLOSE SHOT - Scott, completely overcome by this fantastic accident.
- 354 MED. SHOT. The Four Men pick up the stretcher and start carrying it to the jeep. Scott and Wernecke are watching as Kirk comes into scene.

(CONTINUED)

345 CLOSE SHOT - Tod. He looks very disappointed and even slightly worried.

TOD

Well, go on then. I'll manage alone. And thanks a lot, Scott. I mean it. I can't tell you how I've enjoyed the walk.

346 MED. SHOT - Tod lets go of the stirrup strap, turns around to get his bearings, and starts walking directly toward the edge. After a few steps, he stops, an uneasy expression on his face.

347 CLOSE SHOT - Scott, intently watching Tod. He feels certain now that Tod is about to stop the comedy.

348 CLOSE SHOT - Tod.

TOD

Am I going in the right direction?

349 CLOSE SHOT - Scott. He hesitates a moment; then, resolving to push the experiment to the end:

SCOTT

You're okay. Just follow your nose.

350 MED. SHOT. In f.g., we see the edge of the cliff. Further away, Tod walking toward the camera unaware of the danger. In b.g., Scott is watching him from his horse. Tod reaches the edge. In b.g., Scott shouts suddenly:

SCOTT

Butler! Stop!

But he is too late. Tod beats the air with his arms, loses his balance and disappears over the side. In b.g., Scott, without losing a moment, starts off at a mad gallop.

DISSOLVE

EXT. AT BOTTOM OF CLIFF AND SEA - DAY - (LOCATION)

351 LONG SHOT - Several Coastguardsmen are rushing about among the rocks. A few steps away, some horses are tied to pieces of timber. A jeep is parked alongside. The tide is coming in and the sea is close to the men. Young Men, seen on the beach before with their dog, are watching the scene with interest.

KIRK
(terrificly excited)
You know, Lieutenant, another six inches this way and he would have fallen right on that thing.

Kirk points to:

354A CLOSE SHOT - Insert of same jagged piece of wreckage that the cane fell on.

354B MED. SHOT.

KIRK
(continuing)
Those big spike things would have gone right through him. He'd have been smashed to pieces -- all to pieces. My goodness.

355 CLOSE SHOT - Scott and Wernecke. Scott is lost in his troubled thoughts. Wernecke senses this and shuts up Kirk.

WERNECKE
Knock it off, Kirk.
(to Scott)
Lucky for him you were there, Sir.
Funny place for a blind man --

SCOTT
(interrupting)
Take my horse, Wernecke. I'm going up to the Butler's place.
Come on, Kirk.

356 LONG SHOT - as Scott drives off in the jeep. The stretcher, bearing the unconscious Tod, is across the back of the jeep, and Kirk is attending Tod.

DISSOLVE

INT. BUTLER'S COTTAGE - LIVING ROOM & TOD'S BEDROOM -
DAY

357 MED. SHOT - living room. Coming from outside, Scott, his cap in hand, enters the living room. He walks softly with that particular look reserved for a sick house; however, as far as Scott is concerned, this is not just an attitude. He is really extremely confused and worried.

Outside, in b.g., through open door, we see the coastguardsman in the jeep. Peggy's car and the doctor's are parked before the cottage.

(CONTINUED)

352 MED. SHOT - Scott, Wernecke, several coast guardsmen and a civilian, obviously a doctor, have picked up Tod's wet body and are getting him on to a stretcher.

WERNECKE

Funny place to be walking, when you're blind. And he sure was lucky. He couldn't have found a better place to fall if he'd picked it out in advance.

A COASTGUARDSMAN

(indicating
the rocks)

Another couple of feet -- on those rocks -- and he'd have been smashed to bits.

DOCTOR

I don't think there's anything broken.

353 CLOSE SHOT - Scott, completely overcome by this fantastic accident.

354 MED. SHOT - The Coastguardsmen pick up the stretcher on which Tod is lying, unconscious, and carry it to the jeep. Scott and Wernecks go back to their horses. The jeep takes Ted and the doctor away. Certain spots of the beach have already been covered by the tide and the jeep drives through water, splashing high on either side. Scott and Wernecke mount their horses and start away. Wernecke notices the young men with the dog.

WERNECKE

You'd better hurry up, you fellas.
The tide's rising.

The young men whistle for their dog and hurry off in the same direction as the others.

355 CLOSE TRUCKING SHOT - Scott and Wernecke. Scott seems lost in his thoughts. Wernecke tries to make conversation so as to cheer him up.

WERNECKE

Lucky for him you were there,
Sir.

But Scott isn't even listening to him and continues pensive.

SCOTT

I'm going up to their place.

Scott stops inside the living room and looks around.

358 REVERSE LONG SHOT. The door of Tod's bedroom is open. The doctor and a nurse are busy around his bed. We cannot see the sick man. The nurse is bandaging him, and the doctor has given him a shot of some sort.

DOCTOR
(putting away
the hypodermic;
to Peggy)

That'll put him to sleep for several hours. When he wakes up, he'll probably be in some pain, but the nurse will give him another shot. Don't worry about a thing. He's pretty badly bruised and that's all.
(pauses)

I want to write out a prescription.

PEGGY
Over there, doctor.

She indicates a desk. The doctor sits down at it. Suddenly, Peggy senses Scott's presence, turns and walks toward him.

359 MED. SHOT - living room. Peggy joins Scott, who seems somewhat comforted by the doctor's words. The young man would like to explain to Peggy his motives for trying the experiment, but before he has time to utter a word, Peggy interrupts him.

PEGGY
Let's go outside.

Peggy urges Scott toward the porch.

356 LONG SHOT - Scott, on horseback, changes direction and gallops off while Wernecke rides on slowly. The young men and their dog run from the incoming tide which is getting their feet wet. Wernecke turns toward them and motions to them to hurry.

DISSOLVE

INT. BUTLER'S COTTAGE - LIVING ROOM & TOD'S BEDROOM - DAY

357 MED. SHOT - living room. Coming from outside, Scott, his cap in hand, enters the living room. He walks softly with that particular look reserved for a sick house; however, as far as Scott is concerned, this is not just an attitude. He is really extremely confused and worried.

Outside, in b.g., through open door, we see the coastguardsman in the jeep. Peggy's car and the doctor's are parked before the cottage.

Scott stops inside the living room and looks around.

358 REVERSE LONG SHOT - The door of Tod's bedroom is open. The doctor and a nurse are busy around his bed. We cannot see the sick man. The nurse is bandaging him, and the doctor has given him a shot of some sort.

DOCTOR

(putting away
the hypodermic;
to Peggy)

That'll put him to sleep for several hours. When he wakes up, he'll probably be in some pain, but the nurse will give him another shot. Don't worry about a thing. He's pretty badly bruised and that's all.

(pauses)

I want to write out a prescription.

PEGGY

Over there, doctor.

She indicates a desk. The doctor sits down at it. Suddenly, Peggy senses Scott's presence, turns and walks toward him.

359 MED. SHOT - living room. Peggy joins Scott, who seems somewhat comforted by the doctor's words. The young man would like to explain to Peggy his motives for trying the experiment, but before he has time to utter a word, Peggy interrupts him.

PEGGY

Let's go outside.

Peggy urges Scott toward the porch.

EXT. BUTLER'S COTTAGE - PORCH - DAY

360

CLOSE SHOT - Peggy and Scott. The young woman has assumed the efficient attitude of a trained nurse. She is obviously ready to do her best to cure Tod. She checks again to make sure that no one can see or hear her; then, looks at Scott with a mixture of affection and reproach.

SCOTT

I have to tell you what really happened, Peggy!

As she has already done several times in previous scenes, Peggy caresses Scott's face. She shakes her head as an adult would do to a little child unwilling to improve some act of his misbehavior.

PEGGY

(interrupting him)

You don't have to explain a thing. I know.

(suddenly

very sad)

Oh, Scott, Scott! Why did you do it?

Scott is now beginning to understand what Peggy means and he becomes even more anxious to justify his action.

SCOTT

I was so absolutely certain he wasn't blind -- and I wanted to make him admit it.

(he grabs her

arm to make

her understand

better)

So that you could be free.

Peggy looks distressed by this, but tries to show some indulgence.

PEGGY

You tried to kill him -- so I could be free.

SCOTT

That's not true, Peggy. I swear it's not true.

He is interrupted by the doctor calling.

DOCTOR'S VOICE

Mrs. Butler!

Peggy, called back to her duty, exits inside the house.

INT. BUTLER'S COTTAGE - LIVING ROOM & TOD'S BEDROOM-DAY

361 MED. SHOT. Peggy enters cottage and crosses the living room toward Tod's bedroom. Scott follows her slowly, depressed by his thoughts.

362 REVERSE MED. SHOT - from inside cottage. Scott stops on threshold and looks toward Tod's bedroom. We hear the doctor and Peggy, o.s..

DOCTOR'S VOICE

Miss Jennings will stay here tonight. Will you go to town and get the medicine?

PEGGY'S VOICE

Of course, Doctor.

DOCTOR'S VOICE

That's fine.

363 MED. SHOT - Tod's bedroom. Peggy is standing beside the doctor who is signing the prescription he has just written. Peggy, continuing the efficiency act, picks up the prescription and looks at it.

DOCTOR

Your husband has great courage, Mrs. Butler.

PEGGY

Boric acid -- solution or powder?

DOCTOR

Solution -- 4%. I remember last time you called me, after that fight he had with young Bill Geddes --

PEGGY

(interrupting him)

When will you be back, Doctor?

DOCTOR

(jovially)

But when I got to see Bill Geddes, I realized I should have gone to him first. Bill's certainly no weakling, but your husband --

364 CLOSE SHOT - Peggy. At each mention of Geddes' name, she has lost her self-assurance and her face has assumed an uneasy expression.

PEGGY

(repeating it)

When will you be back, Doctor?

She looks in Scott's direction, anxiously.

365 CLOSE SHOT - Doctor. We aren't sure that he knows the truth about Peggy and Bill, but he certainly suspects something and is obviously anxious to find out for sure.

DOCTOR

I'll look in tomorrow morning --
(resuming his
former trend
of thought)
Bill left home right after that...
joined the Army -- And he didn't
even have to... I wonder why,
Mrs. Butler.

366 REVERSE CLOSE SHOT. Scott, in living room, looks stricken by what he has just heard.

PEGGY'S VOICE

(definitely)
I'm sure I don't know.

DOCTOR'S VOICE

Believe I'll take a last look at
those bandages before I go...
It's nothing at all -- I tell
you -- nothing at all. Tod's
had this sort of thing before --
and he will again.

Scott suddenly rushes out of the cottage as if pursued by wild animals.

EXT. BUTLER COTTAGE - DAY

367 MED. SHOT - Scott. He gets into the jeep. Scott motions to a man to take his horse. Man rides off on horse. At this moment, Peggy appears on the porch.

PEGGY

Scott!

Scott drives away without replying.

FADE OUT

FADE IN

EXT. BILL GEDDES' WORK YARD - DAY

368 MED. SHOT. Scott's jeep stops in front of the building. Scott rushes inside.

365 CLOSE SHOT - Doctor. We aren't sure that he knows the truth about Peggy and Bill, but he certainly suspects something and is obviously anxious to find out for sure.

DOCTOR

I'll look in tomorrow morning --
(resuming his
former trend
of thought)

Bill left home right after that...
joined the Army -- And he didn't
even have to... I wonder why,
Mrs. Butler.

366 REVERSE CLOSE SHOT. Scott, in living room, looks stricken by what he has just heard.

PEGGY'S VOICE

(definitely)
I'm sure I don't know.

DOCTOR'S VOICE

Believe I'll take a last look at
those bandages before I go... It's
nothing at all -- I tell you --
nothing at all. Tod's had this
sort of thing before -- and he
will again.

Scott suddenly rushes out of the cottage as if pursued by wild animals.

EXT. BUTLER COTTAGE - DAY

367 MED. SHOT - Scott. He gets into the jeep. Scott motions to a man to take his horse. Man rides off on horse. At this moment, Peggy appears on the porch.

PEGGY

Scott!

Scott drives away without replying.

FADE OUT

FADE IN

EXT. BILL GEDDES' WORK YARD - DAY

368 MED. SHOT. Eve Geddes' two old workmen are painting the bottom of a boat. The dog, Pumpkin, is overseeing the job.

LARS

(caressing the
boat bottom)

Sure gotta smooth bottom, the
Janie Mac -- ain't she, Pumpkin?

INT. GEDDES' OFFICE AND LIVING QUARTERS - DAY

- 369 MED. SHOT. Scott opens the office door and stops, disappointed.
- 369a MED. SHOT. Eve's desk is closed. She evidently is not here.
- 369b REVERSE MED. SHOT - IN the shop, and SEEN THROUGH the glass partition, Lars and the other old workingman notice Scott and nudge each other. In b.g. we can see the model boat. Lars goes towards Scott. He opens the door between the shop and the office and enters.
- 370 MED. SHOT.

LARS

Hi, Lieutenant! You won't find
Eve. She ain't home.

SECOND WORKMAN

(in b.g.)

She's gone to the city. Mrs.
Wernecke's inside, though.

- 371 CLOSE SHOT. Scott seems terribly disappointed. We understand that he feels that the last possibility of help from Eve is gone.

SCOTT

Thanks.

- 371a REVERSE LONG SHOT. He goes towards the kitchen in b.g., where we can see Mrs. Wernecke at the sewing machine.
- 372- MED. REVERSE SHOT - the kitchen. In f.g., Mrs. Wernecke
374 sewing. Behind her, the children fighting with a broom.
In b.g., Scott enters.

MRS. WERNECKE

Eve's not here.

At that point, she notices what her children are doing.
She rushes in to them, shakes them a little.

MRS. WERNECKE (cont'd)

If you don't behave yourselves,
I'll take you home -- and put
you all to bed! Right now!

369 CLOSE SHOT - Pumpkin. He appears completely
disinterested in the Janie Mac's bottom.

370 LONG SHOT. Scott arrives in the jeep, stops.

LARS

Hi, Lieutenant. You won't find
Eve. She ain't home.

2nd WORKMAN

She's gone to the city.
Mrs. Wernecke's inside, though.
She'll tell you all about it.

SCOTT

Thanks.

INT. GEDDES' LIVING QUARTERS - DAY

371 MED. SHOT. Scott opens the kitchen door. In b.g., in
the dining room, we see Mrs. Wernecke sewing at the
sewing machine. In the kitchen the three Wernecke
children have opened the flour bin and are having a
grand time throwing flour at each other.

372 MED. REVERSE SHOT - the dining room. In f.g., Mrs.
Wernecke, at the sewing machine. Behind her, the children
playing in the kitchen. In b.g., Scott closing the door
leading to the yard.

SCOTT

Hello, Mrs. Wernecke.

MRS. WERNECKE

She's gone to the city. Mrs.
Mayor Greenstreet invited her to
the concert.

At that point, she notices what her children are doing in
the kitchen. She rushes in to them, shakes them a little
and closes the bin.

MRS. WERNECKE (cont'd)

If you don't behave yourselves,
I'll take you home -- and put
you all to bed! Right now!

(to Scott)

Seeing Eve's away for the day,
I'm using her sewing machine.
But come in, Lieutenant. Make
yourself at home.

373 CLOSE SHOT - Scott. He looks quite disappointed at not
finding Eve. A baffled expression covers his face; he is
apparently at a loss as to what to do. He makes up his
mind to stay. Finally:

SCOTT

Thanks, Mrs. Wernecke. I will.

375 CLOSE SHOT - Scott.

SCOTT

Mrs. Wernecke -- you and the Chief are old friends of Eve's... You must have known her brother, Bill.

376 CLOSE SHOT - Mrs. Wernecke. She is running the sewing machine at full speed. Suddenly she stops and looks at Scott.

MRS. WERNECKE

Of course, Lieutenant. Otto's known them both ever since they were born. He used to work for their father.

She starts sewing again.

377 CLOSE SHOT - Scott, making up his mind to come straight to the point.

SCOTT

Then maybe you can tell me. I happened to hear some people talking the other day -- Was there anything between Bill and Peggy Butler?

378 CLOSE SHOT. Mrs. Wernecke stops the machine abruptly, ponders awhile and then:

MRS. WERNECKE

I don't see why I shouldn't tell you, Lieutenant. There was.
(leans forward to give more weight to her words)

That Butler woman's pretty cagey -- and pretty good at hiding her immorality. Nobody in town, not even Otto, saw what was going on. -- But me. I got eyes in the back of my head...

Happy at the chance to recount some dirt, she drops her sewing altogether, closes the door, and goes on with satisfaction.

MRS. WERNECKE (cont'd)

You know how I found it out? One day Otto told me that he'd seen Bill down on the beach. When Otto asked him what he was doing, Bill said he was gathering firewood. Now, tell me, why would Bill go to the beach to gather firewood when he's got all he needs right in the carpenter shop? (cont'd)

et

(CONTINUED)

MED. SHOT. He looks around him, then walks over to the photograph of Bill Geddes, hanging on the wall. It is slightly askew and Scott automatically tries to straighten it, but now it is a bit over to the other side. Mrs. Wernecke keeps talking.

MRS. WERNECKE

Eve will be so disappointed to
have missed you --
(to lads)
Let go of your little brother,
Ronnie, or I'll tan your hide --
And you be quiet, Johnny darling,
you naughty boy.

Scott leans against the wall near Bill's photograph. Mrs. Wernecke sits down again at the sewing machine. One of the boys is hanging to her skirt, while the two others in b.g., having discovered a broom, are fighting over it.

MRS. WERNECKE (cont'd)

(to Scott; as if
she were about to
get up again)
Wouldn't you like a cup of tea?
I know if Eve were here, she'd
make some.

Scott, completely lost in his depressing thoughts, does not answer. Mrs. Wernecke seems impressed by his silence.

375 CLOSE SHOT - Scott. He looks at Bill Geddes' picture hanging on the wall.

SCOTT

Say, Mrs. Wernecke -- you and the
Chief are old friends of Eve's...
you must have known her brother,
Bill...

376 CLOSE SHOT - Mrs. Wernecke. She is running the sewing machine at full speed.

MRS. WERNECKE

Of course, Lieutenant. Otto's
known them both ever since they
were born. You know, he used to
work for their father.

377 CLOSE SHOT - Scott, making up his mind to come straight to the point.

SCOTT

Then maybe you can tell me. I
happened to hear some people
talking the other day -- Was
there anything between Bill and
Peggy Butler?

MRS. WERNECKE (cont'd)

Otto was too lazy to figure it out -- but I knew he was meeting somebody on the beach. So, one day, I watched him and sure enough, there he was with Peggy Butler!

379 CLOSE SHOT - Scott. He accepts this revelation without a word, apparently lost in his thoughts.

380 CLOSE SHOT - Mrs. Wernecke.

MRS. WERNECKE

You get the feeling there isn't a man in the world she isn't after. Searchlight eyes. That's what she's got! And that's why I've forbidden Otto to go over there...

She is interrupted by Lars' voice.

LARS' VOICE

Oh, Lieutenant!

381 MED. SHOT. Lars is standing at the door leading to the living room which he has just opened.

LARS

Mrs. Butler's here. She wants to see you.

He moves aside and we discover Peggy waiting in the living room, in b.g., calm and smiling. She is carrying a parcel which obviously comes from the pharmacy.

382- REVERSE MED. SHOT. Scott stands silently. The Wernecke
384 kids rush towards the newcomer.

PEGGY

What darling little boys you have, Mrs. Wernecke!

Mrs. Wernecke rushes after her children and gathers them up.

MRS. WERNECKE

(ad lib)

Come here, Johnny... Use your hanky, Ronny, like a good boy...
(etc.)

PEGGY

And so obedient, too!

et

Still admonishing her children, Mrs. Wernecke drags them away from the "enemy" back into the kitchen. At that point Scott decides to approach Peggy. Mrs. Wernecke closes the kitchen door, leaving Scott and Peggy alone in the living room.

378

CLOSE SHOT. Mrs. Wernecke stops the machine abruptly, ponders awhile and then:

MRS. WERNECKE

I don't see why I shouldn't tell you, Lieutenant. There was.

(leans forward
to give more
weight to her
words)

That Butler woman's pretty cagey -- and pretty good at hiding her immorality. Nobody in town, not even Otto, saw what was going on -- But me...I got eyes in the back of my head...

Happy at the chance to recount some dirt, she drops her sewing altogether and goes on with satisfaction:

MRS. WERNECKE (cont'd)

You know how I found it out? One day, Otto told me that he'd seen Bill down on the beach. When Otto asked him what he was doing, Bill said he was gathering firewood. Now, tell me, why would Bill go to the beach to gather firewood when he's got all he needs right in the carpenter shop? Otto was too lazy to figure it out -- but I know he was meeting somebody on the beach. So, one day, I watched him and sure enough, there he was with Peggy Butler in piece of wreckage she called her "Little Home..." Believe me, Bill is another one this war was good for. Because, if he hadn't joined up, and been shipped off to the Pacific, by now he would have gone completely to the dogs.

379 CLOSE SHOT - Scott. He accepts this revelation without a word, apparently lost in his thoughts.

380 CLOSE SHOT - Mrs. Wernecke.

MRS. WERNECKE

You get a feeling there isn't a man she isn't considering. Searchlight eyes. That's what she's got! And that's why I've forbidden Otto to go over there...

et

(CONTINUED)

380 (CONTINUED)

She is interrupted by sound of Pumpkin barking and Lars' voice:

LARS' VOICE

Oh, Lieutenant!

381 MED. SHOT. Lars is standing at the door leading to the yard, which he has just opened.

LARS

Mrs. Butler's here. She wants to see you.

He moves aside and we discover Peggy waiting in the yard, in b.g., calm and smiling. She is carrying a parcel, which obviously comes from the pharmacy.

382 REVERSE MED. SHOT. Scott makes as if to go, then decides to remain. Mrs. Wernecke, making a pretense of having something important to do, rushes to her children and gathers them up.

MRS. WERNECKE

(ad lib)

Come here, Johnny...

Use your hanky, Ronny, like a good boy!...

(etc.)

With these admonitions, she drags the children away from the "enemy" toward a door leading to a different part of the house.

383 MED. SHOT. Peggy enters the kitchen, very much at ease. When she passes by Lars, she thanks him.

PEGGY

Thank you.

(caressing the dog which has followed its master)

Hello, Pumpkin.

She walks toward Scott. Lars closes the kitchen door and goes back to work.

384 MED. SHOT. In the living room, Peggy walks toward Scott who is standing in stony silence. In b.g., through the door leading to another part of the house, one of the Wernecke boys comes running in again like an Indian on the warpath, shouting. His mother catches him on his way.

et

(CONTINUED)

385 CLOSE SHOT - Peggy, Scott.

SCOTT

You're well acquainted with
this house, aren't you?

PEGGY

I've been here before.

SCOTT

Peggy, I want to know about you
and Bill Geddes.

Peggy smiles at him, then takes a cigarette out of a
pack, puts it in her mouth and offers one to Scott.

PEGGY

Cigarette?

(then in lower
voice)

You'd better come over to see
Tod. I think he suspects
something. You know you still
have to explain why...you pushed
him over the cliff.

SCOTT

Tell me, Peggy -- answer me --
Was there anything between you
and Geddes?

PEGGY

(very calm and
collected)

What of it? -- What's it to you?
-- You're not my husband...

SCOTT

(in a whisper)

Peggy, you're a...

Peggy lights her cigarette.

PEGGY

Go ahead and say it. I'm a tramp.
You're just finding that out?

386 MED. SHOT. Peggy notices Bill's picture on the wall,
hanging slightly askew.

PEGGY

Poor Bill!

(she straightens
the picture)

I can't bear a picture not
hanging straight. -- Are you
going to come and see Tod?

et

(CONTINUED)

PEGGY

What darling little boys you have, Mrs. Wernecke! And so obedient, aren't they?

Without answering, Mrs. Wernecke flees with her child in her arms.

385. CLOSE SHOT - Peggy and Scott. For a moment, they look at each other as though ready for a furious fight: Scott scornful, Peggy smiling maddeningly as if nothing had happened.

PEGGY

I saw your jeep in the yard.

SCOTT

You're well acquainted with this house, aren't you?

PEGGY

I've been here before.

SCOTT

Peggy, I want to know about you and Bill Geddes.

Peggy smiles at him, then takes a cigarette out of a pack, puts it in her mouth and offers one to Scott.

PEGGY

Cigarette?

(then in lower voice)

You'd better come over to see Tod. I think he suspects something.

SCOTT

Tell me, Peggy -- answer me -- Was there anything between you and Geddes?

PEGGY

(very calm
and collected)

What of it? What's it to you?
-- You're not my husband...

SCOTT

(in a whisper)

Peggy, you're a...

Peggy lights her cigarette.

PEGGY

Go ahead and say it. I'm a tramp. You're just finding that out?

386 (CONTINUED)

SCOTT

(thinks an instant;
then, with defiance
and menacingly)

Yes -- I'll come.

PEGGY

Oh! -- Don't get excited -- It's
for your sake -- not for mine...
That's why I came in when I saw
your jeep outside.

Then she starts towards the door. On her way out, she
almost bumps into Wernecke who is about to enter. The
Petty Officer moves aside.

PEGGY (cont'd)

(very friendly)

Hello, Mr. Wernecke.

WERNECKE

(amazed to see her
here, mumbling)

How-do.

He closes the door and enters, looking definitely
displeased.

387 FULL SHOT - the living room. Scott is still standing
there, thinking over his conversation with Peggy. The
"onemy" gone, Mrs. Wernecke comes back with her children
just as her husband enters. Wernecke stops and starts
giving military orders.

WERNECKE

Attention!

The three kids come to attention.

WERNECKE (cont'd)

Eyes right!

The three little kids turn their faces to the right.
Wernecke approaches them.

388 MED. SHOT. Wernecke carefully inspects each child's
left ear, then:

WERNECKE

Ready front! Eyes left!

He inspects their right ears.

389 CLOSE SHOT - Mrs. Wernecke watching the scene with a
critical eye.

386

MED. SHOT. Peggy notices Bill's picture on the wall, still askew.

PEGGY

Poor Bill!

(she straightens
the picture)

I can't bear a picture not
hanging straight. -- Are
you going to come and see
Tod?

SCOTT

(thinks an instant
then with defiance
and menacingly)

Yes -- I'll come.

PEGGY

Oh -- Don't get excited --
It's for your sake -- not
for mine...

Then she exits through the kitchen and opens the door
leading to the yard. On her way out, she almost bangs
into Wernecke, who was about to enter. The petty
officer moves aside.

PEGGY (cont'd)

(very friendly)

Hello, Mr. Wernecke.

WERNECKE

(amazed to see
her here;
mumbling)

How-do.

He closes the door and enters looking definitely
displeased.

387

FULL SHOT - The dining room. Scott is still standing
there, thinking over his conversation with Peggy.
The "enemy" gone, Mrs. Wernecke comes back with her
children just as her husband enters. Wernecke stops
and starts giving military orders.

WERNECKE

Attention!

The three kids come to attention.

WERNECKE (cont'd)

Eyes right!

The three little kids turn their faces to the right.
Wernecke approaches them.

bt

390 MED. SHOT - Wernecke and kids.

WERNECKE

Ready front! Inspection hands!

The kids seriously present their hands for inspection.
Wernecke looks at them with satisfaction.

WERNECKE (cont'd)

Dismissed!

The little boys rush at him, shrieking delightedly.

391 CLOSE SHOT - Wernecke and one of the boys.

WERNECKE

Say hello, Donny. Give Poppa
a great big kiss.

(to Scott)

No reflections on the Coast
Guard -- But this is the real
life. There's nothing like being
a family man.

392 CLOSE SHOT - Mrs. Wernecke. She grabs hold of the
smallest boy.

MRS. WERNECKE

Where's that hanky again, Ronny?
Here, stick your nose up in the
air and Mamma'll wipe it for you.

393 CLOSE SHOT. Scott watches this little family scene,
deep in thought.

FADE OUT

(Pick up Page 86, Sc. 394: INT. BUTLER'S COTTAGE -
LIVING ROOM AND CLOSET, BEDROOM AND KITCHEN -
LATE AFTERNOON.)

(ALREADY SHOT)

338 MED. SHOT. Wernecke carefully inspects each child's left ear, then?

WERNECKE
Ready front! Eyes left!

He inspects their right ears.

389 CLOSE SHOT - Mrs. Wernecke watching the scene with a critical eye.

390 MED. SHOT. Wernecke and kids.

WERNECKE
Ready front! Inspection hands!

The kids seriously present their hands for inspection. Wernecke looks at them with satisfaction.

WERNECKE (cont'd)
Dismissed!

The little boys rush at him, shrieking delightedly. He picks up the smallest in his arms.

391 CLOSE SHOT - Wernecke with child in his arms.

WERNECKE
Say hello, Donny. Give Poppa
a great big kiss.
(to Scott)
No reflections on the Coast Guard --
but this is my real life. There's
nothing like being a family man.

392 CLOSE SHOT - Mrs. Wernecke.

MRS. WERNECKE
(sarcastically)
Especially the kind of family
man who spends the whole war
sitting out there, on his dunes,
while his poor wife scrubs, and
washes, and cooks -- and sews --
Day in and day out.

393 MED. TRUCK SHOT - Scott is watching this amusing scene which has chased from his mind all thoughts of Peggy and trouble. One of the little boys runs up to him then, suddenly remembering he's an officer, salutes him seriously.

MRS. WERNECKE'S VOICE
Where's that hanky again, Ronny?
Here stick your nose up in the
air and mamma'll wipe it for you.

(CONTINUED)

FADE IN

INT. BUTLER'S COTTAGE - LIVING ROOM AND CLOSET, BEDROOM
AND KITCHEN - LATE AFTERNOON (ALREADY SHOT)394 CLOSE SHOT - Scott is in the kitchen doorway, looking
toward the inside. In b.g. we see the hall.

SCOTT

(as though trying
to tell himself)

I've got to tell you exactly how
it happened, Tod. I could have
warned you when you got near the
edge -- but I let you go on
because I was so convinced you
weren't blind. At least not so
blind you couldn't see where you
were going.

395 REVERSE MED. SHOT - In the kitchen, Tod is shaving.
He is standing in front of the sink, just feeling his
face with his fingers, as he shaves with an old-fashioned
razor (not the safety type) and listens to Scott's
explanations with perfect calm. SOUND of the razor is
exaggerated. He is still wearing some bandages as the
result of his fall. At his side, Peggy, leaning against
the wall, is smoking a cigarette and listening to Scott,
ironical scorn written all over her face. She obviously
disbelieves every word the young man is saying.396 CLOSE SHOT - Scott. Somewhat thrown off by Tod's silence,
he continues explaining, the desire to prove his sincerity
spurring him on.

SCOTT

I had a feeling you were playing
some kind of a joke on me. You
were laughing at me. It became
an obsession I couldn't control....
Why don't you answer me, Tod? I
don't think you're even listening.

397 CLOSE SHOT - Tod stops shaving and turns around.

TOD

Yes, I am -- I am -- and I believe
you. You made it quite apparent
before we started out that you
thought I could see. That remark
of yours about the change of
scenery was very obvious. And I
must tell the truth, I'm not
sorry it happened. Now we can
really be friends, see each other
often -- without any notions that
have to be concealed.

Scott takes the little Wernecke in his arms. CAMERA TRUCKS CLOSE to them.

SCOTT

You're going to be a Coast Guardsman, too, when you get big, eh, Johnny?

JOHNNY

(seriously)

Nope. I'm going to be a grocery man.

FADE OUT

FADE IN

INT. BUTLER'S COTTAGE - LIVING ROOM AND CLOSET, BEDROOM AND KITCHEN - LATE AFTERNOON

394 CLOSE SHOT - Scott is in the kitchen doorway, looking toward the inside. In b.g. we see the hall.

SCOTT

(as though trying to tell himself)

I've got to tell you exactly how it happened, Tod. I could have warned you when you got near the edge -- and I let you go on because I was convinced you weren't blind. At least not so blind you couldn't see enough to know where you were going.

395 REVERSE MED. SHOT - In the kitchen, Tod is shaving. He is standing in front of the sink, just feeling his face with his fingers, as he shaves with an old-fashioned razor (not the safety type) and listen to Scott's explanations with perfect calm. The SOUND of the razor is exaggerated. He is still wearing some bandages as the result of his fall. At his side, Peggy, leaning against the wall, is smoking a cigarette and listening to Scott, ironical scorn written all over her face. She obviously disbelieves every word the young man is saying.

396 CLOSE SHOT - Scott. Somewhat thrown off by Tod's silence, he continues explaining, the desire to prove his sincerity spurring him on.

SCOTT

I had a definite feeling you were playing some kind of a joke. Laughing at me. It was an obsession -- an obsession I couldn't control.

398 CLOSE SHOT. Peggy smiles at Scott and makes an
ironical gesture towards him.

399 CLOSE SHOT - Scott, puzzled.

SCOTT

Yes -- I suppose so....I feel
better since we've had this
talk.

400 MED. PAN SHOT.

TOD

I feel better, too.

Tod puts down his razor and starts walking towards
living room. Peggy looks at Scott.

401 CLOSE SHOT - Scott looking at Peggy.

INT. LIVING ROOM (ALREADY SHOT)

402 MED. SHOT - Scott in doorway of kitchen -- Tod appears
in other door.

TOD

Scott, I'd like to show you
something.

Tod crosses to closet -- Peggy appears in doorway.
CAMERA PANS WITH Scott as he goes towards closet.
Peggy later enters shot.

INT. CLOSET

403 CLOSE TWO SHOT - Scott and Tod.

SCOTT

These are your paintings?

TOD

What's left of them.

SCOTT

Could I look at them?

404 CLOSE SHOT - Peggy in living room, a worried expression
on her face.

TOD'S VOICE

Why of course, I want you to,
but put them back in the right
order. I had to sell quite a
few at first -- to pay doctors
and wipe out old debts.

397 CLOSE SHOT - Peggy and Tod. Her face still shows the same incredulous scorn. With his brush, Tod puts some soap on his face and shaves a spot on his chin which he had missed.

398 CLOSE SHOT - Scott. Unable to bear the silence any longer.

SCOTT
Answer me, Tod. Say something --
I don't think you're even listening.

399 CLOSE SHOT - Peggy, Tod. Peggy drops the ashes from her cigarette and seems completely absorbed in her own thoughts. Tod stops shaving and turns his vacant eyes toward Scott.

TOD
Yes, I am, and I believe you.
When we started out, you made it quite clear - that you thought I could see.

Tod's expression remains friendly, but still there is an ominous quality about it.

TOD (cont'd)
And to tell you the truth, I'm not sorry it happened. Now we can really be friends, see each other often -- without any notions that have to be concealed.

Peggy glances at Scott as if she meant to say: "See where your actions have gotten you! A lot of good it did you!"

400 CLOSE SHOT - Scott. He had certainly expected anything but this reaction and is at a loss for an answer.

SCOTT
I -- I suppose so... Of course --
(suddenly
accepting the
situation)
I feel a lot better now that we've had this talk.

401 FULL SHOT. Tod wipes his face with a towel, then dries the razor which he leaves on the sink and, as if suddenly hit by a thought, he walks very definitely toward the living room.

(CONTINUED)

405 CLOSE TWO SHOT - Scott and Tod.

SCOTT

They must be worth a fortune
now that you are --

TOD

Since you're convinced I'm
blind -- go ahead and say it.
And you're right. Now that I
can't paint any more this stuff
is getting more valuable every
day.

Tod picks up one special painting.

TOD (cont'd)

There's an old saying in my
trade -- a man never gets
rich till he's dead. I assure
you, a blind painter is just
the same as a dead one.

406 CLOSE SHOT - Peggy.

PEGGY

I'm sure the Lieutenant doesn't
care about looking at paintings --
particularly not in this bad
light.

407 CLOSE TWO SHOT - Tod and Scott turn towards her.

TOD

Is it as late as that? I was
under the impression it was
still bright sunlight.

SCOTT

Why do you keep them here?
Somebody might break in the
house and steal them.

TOD

Every art dealer knows my
painting. He'd never accept
one without asking me. Of course
some naive person might try to
sell one -- but he'd never get
away with it. No, they're safe
here as long as I'm alive. I
would like to show them to
you sometime in a good light.

SCOTT

I'd like that, Tod, but you know
I don't understand much about
paintings.

401 (CONTINUED)

TOD

Yeah -- glad we did. I feel
better about it, too.

Scott watches him intently. Peggy remains where she is, leaning against the wall, as if completely unconcerned with the conversation.

402 REVERSE FULL SHOT. Tod enters the living room in b.g. and disappears. Embarrassed, Scott remains in f.g. near door separating hall and kitchen. Tod calls to him:

TOD'S VOICE

Come on in here, Scott. Got
something to show you.

Scott hesitates a moment, turns toward Peggy looking at her past camera with an air of defiance as though trying to make her understand that in spite of her he intends to be friends with Tod.

403 CLOSE SHOT - Peggy. She answers Scott's inquiring look with a scornful shrug of the shoulders. Then she takes out another cigarette and lights it on the butt of the last one.

404 REVERSE FULL SHOT. Realizing that Tod's voice has come from a closet in the corner of the living room next to the hall, Scott goes toward Tod, passing through the hall.

405 MED. SHOT - Interior of closet. Scott joins Tod in f.g. In b.g. we see the living room. Peggy still smoking a cigarette enters from the kitchen and looks at the two men. In the closet there are at least 20 canvasses stacked, their painted sides against the wall. Tod picks one up and feels it with his fingers, trying to determine what is on it. He holds the painting so that only the back of it can be seen by the camera.

SCOTT

These are your paintings?

TOD

What's left of them.

Scott picks up a painting and looks at it.

TOD (cont'd)

You can look them over, but be
sure to put them back at the
right place. At first I had
to sell a good many - to pay
doctor bills and wipe out old
debts.

bt

(CONTINUED)

407 (CONTINUED)

TOD

There's nothing to understand.
It's not a matter of brain, it's
the eye. A painting is like a
woman: either she thrills you,
or she doesn't.

Tod picks up a small painting.

SCOTT

Well, if that's the case, it's
easy.

408 MED. SHOT - near the window. Tod and Scott move out of
closet by window.

TOD

For instance, I never started
to paint well until just before
the lights went out. Here I
think is one of my best -- there's
something about the effect of the
hair -- skin tones -- Nudes were
never my strong suit -- here I
had a particularly beautiful
subject, as you can see. It's
a portrait of Peggy.

SCOTT

Excuse me, Tod -- I think you're
mistaken. I don't see anything
but some roses and a newspaper.

TOD

Peggy!

409 CLOSE SHOT - Peggy looks very innocent.

PEGGY

Yes, Tod.

410 CLOSE SHOT - Tod.

TOD

Where's your portrait?

411 CLOSE SHOT - Peggy.

PEGGY

I don't know.

412 CLOSE SHOT - Tod.

TOD

You're the only one in this
house who can see.

SCOTT

They must be worth a fortune
now that you are --

Scott stops a moment, unwilling to pronounce the word.

TOD

You're convinced I'm blind, so
go on and say it. And you're
right. Since I can't paint
any more, these things get more
valuable every day.

Tod bends over, starts counting the canvasses in a
low voice.

TOD (cont'd)

One, two, three, four --

(lightly)

There's an old saying in my trade --
a man never gets rich till he's
dead. Well, I can assure you, a
blind painter is the same as a
dead one.

406 CLOSE SHOT - Peggy. At the back of the living room,
still smoking, she is watching the two men, a worried
expression on her face.

407 CLOSE SHOT - Tod and Scott, in the closet. Tod is still
counting the paintings and stops on one of the last.

SCOTT

Why do you hide them away in a
closet? You ought to show them
to people -- they'd enjoy them.
-- Or else why not sell them?

Tod does not answer, but picks up the painting at which
he had stopped counting and caresses it gently with
his fingertips. Like the others, only the unpainted
back can be seen by the camera.

TOD

Would you tell me what this one is?

SCOTT

(looking very closely
to see canvass in
the failing light)

It's a bouquet of roses on a table.
There's a bottle, too, and a glass,
and a newspaper...

TOD

It's no good. As a matter of fact
I'm not sure that any of them are.
I was just beginning to know how
to paint when I went blind...But
for some reason - I can't tell you
why - I must keep them. I need them...

413 CLOSE SHOT - Peggy.

PEGGY

You know I never go into that closet without you, Tod.

414 MED. SHOT - Scott and Tod.

TOD

All right, all right... Thank you for your interest, Scott. I would like to have you see them sometime.

SCOTT

I hope I haven't.....

TOD

Not at all -- come back soon.

SCOTT

I'll do that, Tod... Good-bye.

415 REVERSE MED. SHOT - Scott picks up his hat. Peggy puts cigarette out and moves slightly.

SCOTT

Good-bye, Mrs. Butler.

PEGGY

Good-bye, Lieutenant.

416 MED. SHOT - Tod and Peggy wait until Scott is out of the house, then Tod starts for Peggy. She tries to get away, but he finally finds her.

TOD

Where is it?

Peggy is struggling with him.

PEGGY

It's my portrait.

TOD

It's my work -- it's the best thing I've ever done. I want it. I need it, and I'm going to get it. Where is it?...

PEGGY

All right, I'll get it...

Peggy exits. Tod backs up against the window. She re-enters with the painting. Tod puts it away, after slapping her. She turns and looks after him.

other paintings. Tod pushes him away gently and finishes counting the last of them. Suddenly, straightening up:

TOD

Peggy!

In b.g., Peggy very calmly approaches the two men in f.g.

PEGGY

Yes?

She looks at Scott with her calm air, running her hand through her hair in her habitual manner.

409 CLOSE SHOT - Tod and Scott.

TOD

There's a canvas missing. It's the portrait of you with your hand in your hair...

410 CLOSE SHOT - Peggy, still running her fingers through her hair.

PEGGY

(on the defensive)

What are you telling me that for?

411 CLOSE SHOT - Scott, Tod.

TOD

(attacking)

You're the only one in this house who can see.

412 CLOSE REVERSE SHOT - Peggy. She stops arranging her hair.

PEGGY

You know I never go into that closet without you, Tod.

413 CLOSE SHOT - Tod, Scott. The latter evidently senses something strange.

TOD

(as though suddenly willing to give in to her)

All right, all right -- I must be mistaken.

(hypocritically good-natured)

I'll count them again later.

414 CLOSE SHOT - Peggy. Once again she seems completely at ease, the worldly woman.

(CONTINUED)

EXT. BUTLER COTTAGE (ALREADY SHOT)

417 MED. SHOT - Scott walking from cottage. Suddenly door opens and Tod exits. Scott backs away from him.

418 CLOSE SHOT - Scott looks at Tod, then starts back into the house.

419 MED. SHOT - Tod walking on the dunes.

INT. BUTLER COTTAGE (ALREADY SHOT)

420 MED. CLOSE SHOT - Peggy looking at painting through the open door, starts out. Scott is heard. She turns, changes her expression to a heartbroken and beaten look.

SCOTT

Peggy! Peggy!

PEGGY

Yes...

SCOTT

(by her
side)

Did he hurt you?

PEGGY

No -- not much...

421 CLOSE TWO SHOT - Peggy and Scott.

SCOTT

Peggy -- can you ever forgive me?

PEGGY

I'll try -- Now, do you understand, Scott? You don't hate me any more?

SCOTT

Peggy...

PEGGY

You've got to go...

SCOTT

I can't leave you here -- he's bound to come back and...

v1b

(CONTINUED)

PEGGY

This is a queer idea to show
the Lieutenant your works, in
this bad light...

415 MFD. SHOT - Peggy in f.g. Tod and Scott, coming out
of the closet in b.g.

TOD

Is it as late as that? Curiously
enough, I had the feeling there
was still some bright sunshine.

SCOTT

(friendly)

The days are getting shorter.

TOD

Yep, it's getting on towards winter.

Peggy looks at the two men, now so friendly, with a
scornful air. She shrugs her shoulders and exits towards
the kitchen.

TOD (cont'd)

(to Scott)

One of these days, I'll show them
to you in a good light. As a rule
I don't care much about exhibiting -
but it's different with you now...

SCOTT

I'd like that, Tod - but, you
know, I don't understand much
about painting.

TOD

It doesn't have to be understood.
It has nothing to do with your
brain, just your eye - A painting
is like a woman: either it thrills
you, or it doesn't.

SCOTT

Well, if that's the case, it's
easy.

Scott picks up his cap from a table on which are also
a liquor bottle and two empty glasses. He approaches
Tod.

SCOTT (cont'd)

So long, Tod.

TOD

Good-bye, Scott, and come back
soon.

421 (CONTINUED)

PEGGY

I told you I have to stay and
he'll be all right when he comes
back.

SCOTT

I'll stay close by -- in case...

PEGGY

No, no, please don't...

SCOTT

All right, I'll come here first
thing in the morning.

PEGGY

And how will you explain that
to Tod?

SCOTT

Put, Peggy, I've got to see
you -- I've got to know that
you're safe...

PEGGY

All right. I'll try to meet
you at the little cottage
tomorrow early in the afternoon.

SCOTT

I'll be there.

He exits. Peggy goes to closet and closes the door.

422- CLOSE DOLLY SHOT - Peggy comes to cupboard, gets two
426 glasses and bottle, sits at table.

FADE OUT

FADE IN

EXT. LOVE COTTAGE - DAY (STAGE) (ALREADY SHOT)

427 LONG SHOT. Scott, in the jeep, arrives at the cottage
and walks towards the door.

Scott hesitates a moment, then:

SCOTT

Sure.

Scott walks in direction of the cottage door, followed by Tod, feeling for him so as to remain near. CAMERA TRUCKS WITH them. When Scott gets in line with the kitchen door, he stops. Through it he sees Peggy, in b.g., lighting a kerosene lamp.

SCOTT (cont'd)

(icily)

Good-bye, Mrs. Butler.

In b.g. from the kitchen, Peggy waves her hand, ironically.

PEGGY

(flippantly)

Good-bye, Lieutenant.

Scott reacts a moment, then walks to door, and CAMERA PANS WITH him as he exits from the house.

EXT. BUTLER'S COTTAGE - LATE AFTERNOON (STAGE)

- 416 LONG SHOT - Scott exits from cottage and goes to his horse which is tied to the fence post. He mounts and starts off. After a few steps he stops and looks back. The afternoon is dragging to its end. It is getting quite dark.
- 417 CLOSE SHOT - Scott, looking at the cottage.
- 418 LONG SHOT - Through the windows, Peggy can be seen putting the lighted lamp on a table, Tod approaches her.
- 419 CLOSE SHOT - Scott, looking more intently.
- 420 MED. SHOT. Through the windows we see Tod talking menacingly to Peggy. He is holding her by force. As the discussion becomes more violent he shakes her angrily, then slaps both her cheeks.
- 421 CLOSE SHOT - Scott. What he sees discloses an aspect of the problem which he had never imagined before. He is amazed and furious at the same time.

422 LONG SHOT. Scott jumps off his horse and, without even taking time to tie it to the post, he rushes to the cottage.

INT. BUTLER'S COTTAGE - LATE AFTERNOON

423 MED. SHOT. Scott opens the cottage door, through which Tod can be seen still clutching the now unresisting young woman.

TOD

No use running away, either.
You could hide at the ends of
the earth and I'd still manage
to find you.

Suddenly Tod senses Scott's presence. He lets go of Peggy and, without a word, disappears into the bedroom. Peggy is taken aback by Tod's movement. She turns and sees Scott. She lowers her head as if ashamed at having been caught in this situation.

424 REVERSE MED. SHOT - Peggy in f.g., Scott at the door in b.g. At the sight of Peggy all his love for her has returned. He goes to her and takes her tenderly in his arms.

SCOTT

Peggy, my poor darling Peggy...
I never would have believed this.

But Peggy puts her hand on his lips to silence him -- and leads him outside.

EXT. BUTLER'S COTTAGE - PORCH - LATE AFTERNOON

425 CLOSE SHOT - Peggy and Scott.

PEGGY

(smiling sadly;
in a whisper)

What about this great friendship --
with Tod? You believe me now, Scott?
You don't hate me any more?

SCOTT

(beside himself)
Can you ever forgive me, Peggy?

PEGGY

(nods)
Please go now, Scott.

(CONTINUED)

425 (CONTINUED)

SCOTT

But I can't leave you here...
with him...

PEGGY

I told you I have to stay!

SCOTT

I'll be close by -- in case...

PEGGY

No, no. Please don't...

SCOTT

All right then -- I'll be here
first thing in the morning.

PEGGY

And how will you explain that
to Tod?

SCOTT

But, Peggy -- I... I must see you
(hesitates)
I have to know that you're safe...

PEGGY

Well -- all right... Come to the
little cottage, tomorrow, early
in the afternoon.

SCOTT

In the meantime, if anything happens,
call me -- If I hear no more than
one short ring on the telephone, I'll
know it's you... and I'll rush right
back.

426 MED. SHOT. Peggy exits. Scott thinks a moment, then
noiselessly walks towards a window. Just as he sees it,
we see what is happening in the living room. Tod comes
out of his bedroom, goes to the table and, feeling for
the bottle and a glass, pours himself a drink. Peggy
regulates the wick of the lamp. There is something
strange in the atmosphere, but nothing to suggest the
wild struggle which Scott witnessed a few minutes before.
Scott leaves the window and exits towards the camera.

FADE OUT

FADE IN

EXT. LOVE COTTAGE - DAY - (STAGE)

427 LONG SHOT. Scott, in the jeep, arrives at the cottage
and walks towards the door.

INT. LOVE COTTAGE - DAY

428 CLOSE SHOT. Scott tries the door which is unlocked. He peers inside, surprised at finding the room empty, and decides to enter.

429 MED. SHOT - Living room. Scott closes the door and looks around.

SCOTT
(calling softly)
Peggy!

He seems nervous and worried by the fact that Peggy is late. He walks back and forth several times; then he stops at the window and looks out.

430 CLOSE SHOT - Scott, looking out.

431 LONG SHOT - The dunes seen by Scott.

432 LONG SHOT - Sea-gulls flying in droves.

433 MED. SHOT - Same, seen closer.

434 CLOSE SHOT - Details of sea-gulls.

435 CLOSE MED. SHOT - Scott looking. In b.g. we see Peggy who enters the room. Strangely enough, she is dressed for the evening. Her beautiful formal gown is cut very low, but her shoulders are hidden under a lovely Indian shawl. She starts the Victrola the SOUND of which startles Scott who turns around, abruptly.

436 CLOSE SHOT - Scott. At first he doesn't notice her gown.

SCOTT
Oh, Peggy... What happened after
I left? Did he calm down?...

He suddenly notices Peggy's strange get-up.

SCOTT (cont'd)
(amazed)
But... what... What's that dress
for?...

437 FULL SHOT - Peggy, smiling, amused by Scott's amazement.

PEGGY
Don't you like it?...

438 CLOSE SHOT - Scott. In spite of his worries he cannot help smiling.

SCOTT
It's beautiful, Peggy.

439 CLOSE SHOT - Peggy.

PEGGY
It's better than that, but that will do. Let's sit down.

440 LONG SHOT - Peggy sits on the sofa, and Scott sits down at her side.

SCOTT
(indicating
dress)
You didn't walk all the way over -- in that?

PEGGY
I keep it here. From time to time I put it on.

441 CLOSE SHOT - Peggy, Scott.

PEGGY
(continuing)
Keeps me from altogether forgetting the days when I know there was another kind of life. Before I married Tod.

SCOTT
(earnestly)
Peggy, darling, I've been thinking about you... about us... all night long. I love you, Peggy. I love you so terribly... more than anyone else ever has... or ever will -- It looks impossible now... but it can't be -- we will be together -- we've got to....

He has taken Peggy in his arms. She listens with a slight air of reproach. Scott suddenly crushes her passionately to him.

SCOTT (cont'd)
Kiss me, Peggy...

(CONTINUED)

441 (CONTINUED)

Peggy allows him a little rapid kiss. He pulls her to him, unsatisfied by her lack of response. At that moment, the music ends, leaving nothing but the scraping of the needle on the cylinder.

PEGGY

Stop that thing -- it screeches.

Peggy's order halts Scott's affectionate outburst.

442 MED. SHOT. Scott, struck by Peggy's reaction, rises grudgingly and walks toward the Victrola, which he stops. Peggy also rises. She goes to a cabinet which she opens. In it there are bottles and glasses. Peggy takes a bottle of port from the cabinet and fills two glasses.

PEGGY

Against the cold?

SCOTT

(somberly)

Against the cold.

He joins Peggy in front of the cabinet. She hands him his glass of port.

443 CLOSE SHOT - Peggy and Scott. Before drinking, Scott raises his glass.

SCOTT

(bitterly)

Even if I have no part in it...
To your happiness, Peggy!

Peggy looks at him with curiosity, as if trying to decipher the true meaning of his words.

PEGGY

You mean you're drinking to --

(she hesitates)

to something happening to Tod?

(pauses)

Like the other day when you
tried to get rid of him for me?

She drinks. Scott puts his glass down. Her accusation has struck him to the quick. Slowly, as if to force his words into Peggy's mind, he objects:

SCOTT

Peggy, I swear -- what I told
Tod yesterday was the sacred
truth.

A slight pout of disappointment comes over Peggy's face.
She looks at him.

(CONTINUED)

SCOTT (cont'd)

I'm not a murderer, I never
could be.

- 444 CLOSE SHOT - Peggy. By looking at her no one could guess that the subject of discussion is a man's death. In the same slightly disappointed tone, she goes on:

PEGGY

You would rather I died than he did, is that it? Because one of these days he'll kill me. You know that -- after last night. And you know something else -- that you didn't before. I've stayed with him not only because I'm to blame for his being blind, but -- more than anything else -- because I'm afraid of him. Every second of every hour of every day -- I'm afraid of him.

- 445 CLOSE SHOT - Scott.

SCOTT

I'll take you away. Far away.
It's a big world.

- 446 MED. SHOT. Peggy and Scott.

PEGGY

Not too big -- for Tod to find me.

She puts her glass down and walks toward a mirror in front of which she stops. Scott ponders for a moment, then follows her.

- 447 CLOSE SHOT - Peggy and Scott. Peggy is admiring herself in the mirror as if the previous conversation had never taken place. Scott joins her.

PEGGY

This really...
(she hesitates)
... was a nice dress.

SCOTT

(determined to
win her over)
Peggy, just because you live in a world that is run by Tod, you believe that the rest of the world -- the real world belongs to him, too. It's not so. He's only a man -- one man -- and nothing more. Come away with me, Peggy. I'll protect you. You'll never have to be afraid again.

(CONTINUED)

447 (CONTINUED)

As he talks, he squeezes her hand between his. This annoys Peggy and she jerks them away.

PEGGY

Stop talking nonsense. You're still in the Service -- You're not free yourself.

SCOTT

But, Peggy, the war is over -- it's just a matter of a few months...

PEGGY

Leave me alone -- and go -- This is the last time -- I never want to see you again. Never.

In her quick movement, the shawl slips off her shoulders and falls to the floor, leaving her back bare. A big bruise is visible on her shoulder. Scott notices it.

448 CLOSE SHOT - Peggy's back, with the painful-looking bruise.

PEGGY

It's my destiny to stay with Tod. I'm a fool to try to forget it.

449 CLOSE SHOT - Scott, motionless and speechless for a moment; then, pale and tense, he asks:

SCOTT

Did he do that?

450 CLOSE SHOT - Peggy and Scott.

PEGGY

(she nods)
What's the difference to you?

SCOTT

Last night?

PEGGY

Last night -- other nights.

SCOTT

Then this isn't the first time?

PEGGY

(in a sad,
resigned
voice)
It's nobody's business, but mine.

et

(CONTINUED)

SCOTT

And he really --

PEGGY

(in the same
almost indifferent
tone)

Look -- that day I thought he
was going to break my arm.

451 CLOSER SHOT. She bares her shoulder a little more.
There is indeed another blue mark. Scott stands close
against her. She does not push him back.

SCOTT

Why that low, dirty...I'd like
to...

He leans over Peggy's shoulder and kisses the bruise.
She puts her arms around his neck, once more the
affectionate, warm Peggy.

PEGGY

You're so sweet, Scott. It's
too bad, yes, it's too bad --

452 CLOSE SHOT - Peggy's and Scott's legs. The shawl is at
their feet.

PEGGY'S VOICE

He's a brute...I have bruises
all over me -- Here, on the
other arm, too -- and here...

SCOTT'S VOICE

Peggy -- Peggy...

Peggy's hand enters shot and picks up the shawl.

453 CLOSE SHOT - Peggy and Scott. Peggy adjusts her dress
and covers her shoulders with the shawl. This movement
forces Scott to free her. She takes advantage of this
to open the bedroom door. Then in an almost childlike
manner, very tenderly, she puts her arms around Scott
and kisses him. Profiting by the young man's
astonishment, she goes into the bedroom and shuts the
door after her. Left alone, Scott leans against the
door and passes his hand across his face. Then, with
unexpected energy:

SCOTT

Good-bye, Peggy!

454 MED. SHOT. Scott goes toward the door. His attitude is
that of a man at last willing to accept his fate. He
exits.

EXT. LOVE COTTAGE - DAY

455 MED. SHOT. Scott approaches the fence where the jeep is. Peggy comes out of the cottage in turn and locks the door. She is once again dressed in her familiar masculine outfit, but hasn't had time to finish her dressing; she's buttoning her jacket. She approaches Scott. She is as gay and charming as though nothing had happened.

456 CLOSE SHOT - Peggy, Scott.

PEGGY

Don't be angry, Scott. All this isn't important. You stick to your small-town girl -- and I'll stick to Tod. We can still be good friends.

SCOTT

Your friend? It's too late for that now...

PEGGY

Look -- this time I'm the one who's asking you to see me... tomorrow morning... on the beach. You know -- at my own home...

SCOTT

Peggy, I can't take this much longer...

PEGGY

I'll be there. If you want to see me, come -- If not -- just pass me by as you used to do.

457 LONG SHOT. Peggy goes off in one direction. Scott gets in jeep and drives off in another.

FADE OUT

FADE IN

EXT. BEACH - DAY

458 LONG SHOT - Scott, trotting along the beach.

459 CLOSE SHOT. Scott sees something and stops.

460 LONG REVERSE SHOT - Peggy gathering driftwood, like in the beginning of the film.

- 461 LONG SHOT - seen from behind, Scott spurs on his horse, detouring to avoid Peggy. She doesn't even turn towards him and continues gathering wood as though she hasn't even seen him. Having gone past her, Scott suddenly stops his horse.
- 462 CLOSE SHOT - Scott, seen from the back, turns around slowly, looking past camera.
- 463 REVERSE MED. SHOT. Peggy stops her work just for a second. She doesn't look at Scott but this hesitation makes it understandable that she knows he's here.
- 464 FULL SHOT. Scott gets off his horse and advances toward camera. When he is in a VERY LARGE CLOSE SHOT,

DISSOLVE

EXT. THE NOOK BETWEEN THE CLIFFS - DAY (LOCATION)

- 465 LONG SHOT - the beach. Masses of wreckage are everywhere. Among them is the wreck which Peggy calls "her home." The only living thing in this desolate landscape is Scott's horse tied to a piece of timber. The tide is rising and is about to reach the bottom of the cliff.

EXT. DUNES - DAY (ORIGINAL DUNES SET)

- 466 MED. SHOT - Peggy's "home." Scott is standing with Peggy in his arms. They are both looking out to sea.
- 467 CLOSE TWO SHOT - Peggy and Scott.

SCOTT

Maybe I should call his bluff --
This big strong man who is so
brave with his talk -- such a
lion when he has nothing to be
afraid of --

(grows in
intensity)

To put the same fear into him
that he has put into you, that
is the only way to make him
treat you like a human being.

Peggy nestles in his arms.

PEGGY

(dreamily)

I wish we could just stay here,
Scott, and wait for the clean
sweep of the sea to carry us out
and into oblivion, then we'd be
together and no one could do
anything about it.

(CONTINUED)

- 461 LONG SHOT - seen from behind, Scott spurs on his horse, detouring to avoid Peggy. She doesn't even turn towards him and continues gathering wood as though she hasn't even seen him. Having gone past her, Scott suddenly stops his horse.
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EXT. THE DUNES - DAY - (ORIGINAL DUNES SET)

- 466 MED. SHOT - Peggy's "home." As at the beginning of the film, a thin spiral of smoke comes out and vanishes in the air.
- 467 CLOSE SHOT - Peggy's "home." Peggy is there, lying on the sand. Scott is at her side, his arm under her head. She nestles against his shoulder and keeps smoking lazily. Scott's eyes are closed.
- 468 CLOSER SHOT - Peggy and Scott.

PEGGY

(slowly, as
in a dream)

I dreamed last night that Tod
was dead.

Scott opens his eyes and looks at her. She goes on:

PEGGY (cont'd)

And I dreamed of you, too, Scott.
We were here on the beach, you
and I, just as we are now. Only (cont'd)

(CONTINUED)

467 (CONTINUED)

SCOTT

(tenderly)

Peggy, I know exactly what I'm going to do -- and it will scare him so that he'll have to give you up.

468-

470 OMITTED

DISSOLVE

INT. BUTLER'S COTTAGE - DAY

471-

472

MED. SHOT. Tod is dictating to Peggy, who is typing. On the table are two unfinished drinks. There are large pieces of ice in the glasses.

TOD

"It is man's misfortune that the human personality is never singular. Each individual possesses a split identity."

He stops dictating.

TOD (cont'd)

Just words -- empty -- pedantic. Let's not kid ourselves. I can't write.

PEGGY

You're just tired, Tod. Relax. You can write. You can do anything.

TOD

Kiss me, Peggy.

(CONTINUED)

467 (CONTINUED)

SCOTT

(tenderly)
Peggy, I know exactly what I'm
going to do -- and it will
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OMITTED

DISSOLVE

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Relax. You can write.
You can do anything.

TOD

Kiss me, Peggy.

(CONTINUED)

468 (CONTINUED)

PEGGY (cont'd)

it was forever -- for the rest
of our lives.

They both gaze in front of them with a faraway look.

EXT. DUNES - DAY - (LOCATION)

469 LONG REVERSE SHOT. The rising tide is beginning to
submerge the masses of wreckage.

EXT. DUNES - DAY - (STAGE)

470 CLOSE SHOT - Peggy and Scott.

PEGGY

Why can't we stay here, Scott,
and just wait for the clean sweep
of the sea to carry us out? It
would be so much better than --
illness -- and death -- sordid
death -- with all the horrid smells
of disinfectant and -- so much
better, Scott, so much better.

Scott turns around, intently looking at her. She
nestles closer to him.

DISSOLVE

INT. BUTLER'S COTTAGE - DAY

471- MED. SHOT - Tod is dictating to Peggy who is typing.
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human personality is never
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You can write, you can do
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(CONTINUED)

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of disinfectant and -- so much
better, Scott, so much better.

Scott turns around, intently looking at her. She
nestles closer to him.

DISSOLVE

INT. BUTLER'S COTTAGE - DAY

471 MED. SHOT. Peggy is sitting in front of a typewriter.
She is idle for a moment, and looking past camera. Tod
is standing at her side. He evidently has just been
interrupted in his dictation and is also looking past
the camera.

TOD

Sorry, Scott, just one more line.
Not that it's so important, but
I lose my trend of thought so
easily.

(turns to Peggy,
dictates)

"It is man's misfortune that
the human personality is never
singular."

Peggy has started typing again.

472 REVERSE MED. SHOT. Scott, a worried and nervous
expression on his face, is standing near the open
cottage door. He evidently has just come in. In b.g.,
we see the landscape.

(CONTINUED)

471-
472 (CONTINUED)

He pulls her up to him, and kisses her.

TOD

That kiss was a little cold.
Could you possibly be thinking
of Lt. Scott Burnett? You know,
I like Scott -- I like him
because he's straight and good,
but that's what makes him
dangerous -- Peggy, I'm going
to keep you until I die -- Remember
that. No matter what I have to do,
I'm going to keep you. Whatever
you think, no other man can take
my place. Now, come on over here.

He leads her to the sofa, sits down and pulls her down
on his lap. They kiss again.

TOD

That's better.

Tod picks up his glass. The ice tinkles. He shakes
it again, listening to the tinkle.

TOD (cont'd)

(dreamily)

What does that remind you of?

PEGGY

New York -- We have had our good
times together. Yes, and we could
again.

TOD

Remember the champagne parties
we'd have -- all by ourselves?

PEGGY

Sitting on the floor in front
of a big fire. And when we'd
have all we wanted, you'd talk
and talk....

TOD

And sometimes fight...

PEGGY

And I'd fall asleep in your arms,
and when I'd open my eyes the
next morning, there you'd be
standing with my breakfast tray...
Oh, I was so proud of you. You
were the Great Tod Butler, the
fiery American painter, who
approached his canvasses like a
prize fighter. Oh, Tod, I was
young then...

(CONTINUED)

TOD'S VOICE

(dictating)

"Each individual possesses at least a split identity. And it is not at all unusual for a character to be made up of several distinctive sides, oftentimes one or more in direct conflict with the others. This fact must be borne well in mind in the judgment of one's fellow men."

During the last sentence, the SOUND of the typewriter can be heard.

473 FULL SHOT - all three. Tod stops dictating and turns toward Scott. Peggy goes on typing for a few moments.

TOD

That's all for today from the genius. It just isn't coming today at all.

(grinning)

Not that yesterday or the day before were any better. Sit down, Scott.

Peggy, who has finished typing, rises and walks toward Scott.

PEGGY

Yes, do sit down, Lieutenant.

474 CLOSE SHOT - Peggy and Scott. Peggy looks at Scott, her expression overflowing with love. She caresses his face as she has already done several times in previous scenes.

PEGGY

(her coldly polite tone in direct contrast with her actions)

And how are you today, Lieutenant?

After a worried glance in Tod's direction, Scott speaks:

SCOTT

I'm fine, thank you, Mrs. Butler.
(to Tod)

I didn't want to interrupt your work -- but you asked me to come to see you, so - well, here I am...

471- (CONTINUED)

472

TOD

And you think you're old?

PEGGY

I might as well be.

TOD

Peggy, darling, no matter how old you grow to be, I shall always see you as you were the last day I saw you, beautiful, sharp, vivid, exciting. You're so beautiful... So beautiful outside, and so rotten inside.

PEGGY

(amused)

Well, you're no angel.

TOD

No. We're two of a kind. That's why we're so right for each other.

SOUND of jeep o.s.

INT. BUTLER'S COTTAGE - DAY

473

Peggy stands up and looks toward the door as Scott enters.

SCOTT

Tod, I have a boat for the afternoon. I thought you might want to go fishing with me.

There is a long silence; then finally Tod says:

TOD

Yes, that's a splendid idea. I'll go with you -- right now.

Tod crosses to bedroom.

TOD (cont'd)

Have you got plenty of bait?

474

CLOSE SHOT - Peggy.

TOD'S VOICE

And what about tackle? I have plenty here if you need any.

475

CLOSE SHOT - Scott, as Tod crosses in b.g.

TOD

It's pretty windy for fishing. They probably won't bite.

475 CLOSE SHOT - Tod. He has pulled a pouch of tobacco from his pocket and is starting to roll a cigarette.

TOD

Oh! What I'm doing isn't really important. I'm just trying to find a means of getting rid of my surplus energy.

476 CLOSE SHOT - Peggy and Scott. He feels uneasy. Very gently, so as not to make any noise, Peggy draws him toward her and kisses him.

TOD'S VOICE

(continuing)

It used to be so simple. All I needed was a canvas, a brush and some colors. Now that's out, I get jittery --

(as if he were

itemizing them)

and bad tempered -- and surly --

(suddenly)

and even violent at times.

Tod's confession immediately brings back to Scott's mind the recent revelations of his brutality. He crushes Peggy to him and stares with hatred at the blind man.

TOD'S VOICE (cont'd)

I've just gotta find me some kind of safety valve. That's why I'm trying to write.

477 CLOSE SHOT - Tod. He does not seem to suspect in the least the violent emotions seething in the younger man. He strikes a match against the bricks of the mantelpiece and calmly lights his cigarette. Then:

TOD

Only it just doesn't work out.

(as if summing
it up)

It doesn't work out at all.

478 CLOSE SHOT - Peggy and Scott. She quiets him with a gesture of her hands; then, in a very normal voice:

PEGGY

(to Scott)

Please sit down, Lieutenant. I'm beginning to think you don't like it here.

475 (CONTINUED)

Tod takes Scott's arm.

TOD (cont'd)

Well, let's go.

The two men exit. Peggy turns back into the room and unconsciously walks to the closet where the paintings are stored. She hears SOUND of jeep starting and rushes out of the house.

EXT. BUTLER COTTAGE - DAY (WIND)

476 Peggy rushes out the front door, calling:

PEGGY

Scott! Tod! Do you think you should go this afternoon - there might be a storm, or something?

The men pay no attention to her, as they drive away in the jeep.

477 MED. TRUCKING SHOT - Peggy runs through the sand after the jeep, calling:

PEGGY

Scott! Tod!

478 CLOSEUP - Peggy. She realizes she cannot stop them.

479 LONG SHOT - jeep disappearing down the road.

480 MED. SHOT - Peggy runs back into the house.

INT. BUTLER COTTAGE - DAY (WIND)

481 Peggy rushes to the 'phone and rings it frantically.

482 CLOSEUP - Peggy at 'phone.

PEGGY

Six, three - ring one. ---
Chief Wernecke? -- This is
Peggy Butler. Lieut. Burnett
and Tod have gone fishing --
they've gone out in a boat --
and I -- I think -- well, --

479 FULL SHOT - Scott makes an obvious effort to control his feelings, goes to the sofa and seats himself. Groping his way about, Tod finds him there and sits down at his side. Scott has a movement of repulsion, but Peggy motions to him to calm down. She leans against the mantelpiece, takes a cigarette and lights it.

TOD

What's the matter, Scott? Don't tell me you have to leave.

480 CLOSE SHOT - Tod and Scott. The young man glances with hate toward Tod; then, in a superhuman effort to make his voice sound normal:

SCOTT

No, I don't. There's very little for me to do at the station these days. In fact, they are disbanding all mounted patrols now.

TOD

Good.

481 CLOSE SHOT - Peggy. She stops smoking and looks toward Scott, her expression full of affection. And as if to thank him for his patience toward Tod she blows him a silent kiss with her lips.

482 CLOSE SHOT - Scott. Just looking at Peggy seems to soothe him. He looks down for a moment, then he makes up his mind to address Tod.

SCOTT

You said something before about wanting to go fishing, Tod.

TOD

I'd like nothing better in the whole world.

SCOTT

(as quickly as he
can as though
wanting to get it
over with)

Well, I've got a pretty good boat over at the station and plenty of tackle -- so, if you like -- one of these days ---

Tod does not answer immediately. He turns his face toward Scott, surprised by the strange nervousness he senses in the young man's voice.

INT. COAST GUARD STATION OFFICE - DAY - (WIND)

483 MED. SHOT - Wernecke, at phone. Through the window may be seen a clothesline - and the wash on it being blown by the heavy wind.

WERNECKE

So late in the day - and in this wind?....Yes.....okay - I'll see what I can do!

He hangs up the phone, thinks for a moment, then, making up his mind, rings the phone.

WERNECKE (cont'd)

(into phone)

Get me the Geddes Boatyard -
eight-five,....hello, Eve?.....
this is Otto.....The Lieutenant
and Tod Butler have gone on some
crazy fishing trip or something...
I don't know what it's all about,
but there may be some trouble.....
they're probably off Johnson's
Point -

INT. EVE GEDDES' HOUSE - DAY

484 CLOSE SHOT - Eve, on phone.

EVE

(into phone;
calmly)

....yes....yes....I can get a
boat, all right...Old Man Lawrence
is here - I'll use his boat -

She hangs up, thinks a moment, and starts out of shot.

EXT. BUTLER HOUSE - DAY

485 FULL SHOT - Peggy, on porch, the wind whipping her hair, her clothes. She is staring out toward the ocean, a frightened, almost pitiful, look on her face.

486 LONG SHOT - TOWARD ocean - Peggy's ANGLE. Clouds of sand writhe in the air, driven by the wind. Weeds and debris scurry along the sand, almost as if alive.

487 CLOSE SHOT - Peggy; her fear becomes almost too much for her. She shuts her eyes and lowers her head. Now, her mental processes stunned by her deed, she seems almost oblivious to the lash of the wind.

488-

524

OMITTED

hp

DISSOLVE OUT

INT. COAST GUARD STATION OFFICE - DAY (WIND)

483- MED. SHOT - Wernecke, at 'phone.
486

WERNECKE

In this wind? -- Well, we don't
have any boats here at the station
but I'll do something.

He hangs up the 'phone, thinks for a minute, then
decides what to do. He rings the 'phone.

WERNECKE (cont'd)

(into 'phone)

Get me the Geddos Boatyard
eight-five -- Eve? This is Otto.
The lieutenant and Tod Butler
have gone on some crazy fishing
trip or something. I don't know
what it's all about, but there
may be some trouble. Have you
got a boat? -- Good. -- Well,
get Old Man Lawrence to take
you. -- I don't know, probably
off Johnson's Point. -- Good.

He hangs up, as we

DISSOLVE OUT

487-
524

OMITTED

483 CLOSE SHOT - Peggy. She has straightened up and is looking intently at the two men, terrified at the realization that Scott is now ready to murder Tod.

484 CLOSE SHOT - Tod, pondering. He seems to be wondering what the unexpected invitation can mean.

TOD

It's awfully nice of you to ask me, Scott -- and not to keep you in suspense, I accept with pleasure. Any time after tomorrow. The doctor is going to take those bandages off tomorrow and then I'll be myself again.

485 CLOSE SHOT - Scott, horror-stricken by his own underhandedness.

SCOTT

I'll drop in again and we'll make a date.

486 CLOSE SHOT - Peggy, still terrified.

FADE OUT

FADE IN

EXT. COAST GUARD STATION - NIGHT - (LOCATION)

487 LONG SHOT - the station in the night. The only lighted windows are those of the watch.

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT -
(STOCK & SPECIAL EFFECTS)

488 CLOSE SHOT - Scott, in his bed, is tossing around in his sleep.

Successive IMAGES OF BOMBS exploding appear SUPERIMPOSED upon him.

EXT. NAVY TRANSPORT - DAY - (STOCK)

489 LONG SHOT - a boat surrounded by exploding bombs.

EXT. NAVY TRANSPORT - DAY - (PROCESS B.G.)

490 CLOSE SHOT - Scott himself is standing on the deck of the boat. Sailors are milling about him. Thick smoke fills the air. All the men are looking off at:

DISSOLVE IN

EXT. SEA - DUSK (LOCATION - WIND)

525 LONG SHOT - Scott and Tod in a small New England-type double-ended motor dory. Scott is in the stern tending the tiller; Tod, in bow, facing Scott. The sea is fairly rough and the boat is tossing about.

525A LONG SHOT - (STOCK or 2ND UNIT) - A dark, threatening squall cloud approaches over sea.

EXT. SEA - DUSK (PROCESS - WIND)

526 MED. SHOT - Tod and Scott chugging along silently in the boat.

527 CLOSE SHOT - Scott, at tiller. He is staring straight ahead of him, preoccupied and tense.

528 CLOSE SHOT - Tod.
(NOTE: The two men have to yell over SOUND of wind and the motor)

TOD

How far are we from shore?

529 CLOSE SHOT - Scott.

SCOTT

(looks over
shoulder
toward land)

A couple of miles.

530 CLOSE SHOT - Tod.

TOD

I might make it, if I got started in the right direction. -- Why did you invite me for fishing on a day like this?

531 CLOSE SHOT - Scott.

SCOTT

I have something to settle. -- Why did you come?

532 CLOSE SHOT - Tod.

TOD

Because I think it's time for a showdown and this is an ideal place for it. What's on your mind?

DISSOLVE IN

EXT. SEA - DAY (LOCATION) (WIND)

525 LONG SHOT - Scott and Tod in a small New England-type double-ended motor dory. Scott is in the stern tending the tiller; Tod, in bow, facing Scott. The sea is fairly rough and the boat is tossing about.

525A LONG SHOT - (STOCK or 2ND UNIT) - A dark, threatening squall cloud approaches over sea.

EXT. SEA - DAY (PROCESS - WIND)

526 MED. SHOT - Tod and Scott chugging along silently in the boat.

527 CLOSE SHOT - Tod. He fumbles around among the pieces of fishing tackle until he finds his knife and gaff-hook. He puts the gaff-hook beside him where he can reach it easily, and starts cutting bait with the knife.

528 CLOSE SHOT - Scott, at tiller. He is staring straight ahead of him, preoccupied and tense.

529 CLOSE SHOT - Tod. (Note: The two men have to yell over SOUND of wind and the motor.)

TOD

How far are we from the shore?

530 CLOSE SHOT - Scott.

SCOTT

(looks over shoulder
toward land)

About one mile.

Scott idles the motor.

531 CLOSE SHOT - Tod.

TOD

Find. I could swim that easily,
if I got started in the right
direction. -- You're not the first
man who's wanted to murder me.

532 CLOSE SHOT - Scott. He is put a little off-balance by this blunt statement.

SCOTT

I don't want to murder you.

EXT. PLANE - DAY - (STOCK)

491 LONG SHOT. A plane diving towards the boat.

EXT. PLANE - DAY (PROCESS - SPECIAL EFFECTS)

492 CLOSE SHOT - Pilot of this plane takes his goggles off and looks at Scott. The pilot is Peggy.

EXT. NAVY TRANSPORT - DAY - (PROCESS B.G.)

493 MED. SHOT - A bomb explodes on the deck, killing several men. In f.g. the back of the ship's captain can be seen dimly through the smoke.

EXT. PLANE - DAY - (STOCK)

494 LONG SHOT - Another plane diving.

EXT. PLANE - DAY - (PROCESS B.G.)

495 CLOSE SHOT - The Pilot of this plane looks down: it is Peggy again.

EXT. NAVY TRANSPORT - DAY (PROCESS B.G.)

496 MED. SHOT - A bomb explodes on another part of the deck. The Captain is hit; he falls down.

497 CLOSE SHOT - Scott looking.

EXT. NAVY TRANSPORT - DAY - (SPECIAL EFFECTS)

498 CLOSE SHOT - The Captain lying on the deck among other corpses. The Captain is Tod.

Waves slowly cover up that last image entirely.

Up to now the dream has been accompanied by the battle ROAR.

UNDERWATER SHOTS - (SPECIAL EFFECTS)

From now on the following shots will be accompanied by "Over the Waves" which we heard in the little cottage.

499 LONG SHOT. As in the first dream, we are now under water. Men's bodies are floating slowly down towards the bottom of the sea.

SCOTT

Exactly the same as what's on yours -- and a lot more! I can't stand the way you treat Peggy any longer. You've made a slave of her. You're a selfish blind man who holds her to him against her will. You mistreat her, you beat her...One day you'll kill her.

534 CLOSE SHOT - Tod.

TOD

Finished?

535 CLOSE SHOT - Scott.

SCOTT

Yes.

536 MED. SHOT - Tod gets up.

TOD

Now, let me explain a few things about Peggy to you.

537 CLOSE SHOT - Scott.

SCOTT

No. I know everything you could tell me.

538 CLOSE SHOT - Tod.

TOD

All right - you know all about her...There's nothing more to be said. You think you're being noble. You're just a plain sucker...Go ahead...

539 CLOSE SHOT - Scott.

SCOTT

Tod, you've got to set Peggy free. I love her.

540 CLOSE SHOT - Tod.

TOD

Suppose I don't want to.

541 CLOSE SHOT - Scott.

SCOTT

Then you don't go back to shore.

533 MED. SHOT - Tod, knife in hand, begins to maneuver closer to Scott.

TOD

What do you want?

SCOTT

I want to help Peggy.

TOD

Oh...Well, this is a good place for a showdown. Anything that might happen would look like an accident -- but killing me won't help Peggy.

SCOTT

Killing us both might.

By this time Tod, using the gaff-hook and the knife, has maneuvered Scott into a position from which he cannot escape.

534- CLOSE TWO SHOT - Scott and Tod.
557

TOD

Quit trying to be noble, you fool! That's just what Peggy wants -- She wants my pictures so she can be rich, and she can't sell them until I'm dead.

SCOTT

Why, Peggy wouldn't --

TOD

Shut up -- and listen to me! She's making a sucker out of you just like she did Bill Geddes.

SCOTT

I know all about Bill Geddes.

TOD

But you don't know all about Peggy.

SCOTT

I know she'd be better off without you -- and I don't care what happens to me.

Scott tries to inch away from the knife. As he does, the boat gives a sudden lurch throwing them both to the bottom of the boat near the motor. Their struggle and the high waves overturn the boat.

- 500 CLOSE SHOT - Scott himself is dragged towards the bottom. Seaweed is clinging to his arms and his neck. He is trying to get rid of it. Suddenly, instead of seaweed, it is human arms clinging to him -- and those arms are Peggy's. She crushes him to her breast as she's done in real life. Her eyes are closed. She is apparently dead, but her lips are glued to his mouth and he is unable to free himself.
- 501 CLOSE SHOT - Tod. He also is floating down towards the bottom of the sea. He now can see perfectly well and he is watching Peggy and Scott.
- 502 CLOSE SHOT - Eve. She is also floating down, motionless, but apparently living. Her eyes are open and she holds out her arms toward Scott.
- 503 CLOSE SHOT - Scott, Peggy. He notices Eve but cannot free himself from Peggy's embrace which is dragging him towards the bottom of the sea.
- 504 LONG SHOT - the sea bottom, with pieces of wreckage and bodies floating downward.
- 505 CLOSE SHOT - Tod, lying on the sandy bottom, seaweed all around him.
- 506 CLOSE SHOT - Scott. He also has reached the bottom and Peggy is still clinging to him. He is struggling to free himself.

END OF THE MUSIC and

SLOW DISSOLVE

INT. SCOTT'S ROOM - COAST GUARD STATION - NIGHT -
(SPECIAL EFFECTS)

- 507 CLOSE SHOT - Scott, in his bed. At first WAVES are still SUPERIMPOSED upon his image, but they gradually disappear. As in the dream, Scott is waving his arms about as though trying to rid himself of the very thought of Peggy. Suddenly he opens his eyes. Within a few seconds he comes back to reality. He stretches out his hand and turns on the light next to his bed.

INT. SCOTT'S ROOM - NIGHT

- 508 MED. SHOT - Scott, in his pajamas, gets up and walks towards a table on which there is a water jug and a glass. He pours himself a glass, and drinks.

CLOSE SHOT - Tod.

TOD
Perhaps neither of us will.

543 CLOSE SHOT - Scott.

SCOTT
That's all right, too. - You
won't give her up?

He picks up the boat hook he has put aside on the bottom
of the boat.

544 CLOSE SHOT - Tod.

TOD
Definitely not.

545 MED. SHOT.

SCOTT
All right.

He starts pounding on the bottom of the boat with the
boat hook.

546 MED. SHOT - Tod leans toward Scott and tries to grab his
arm to prevent him from sinking the boat.

547 CLOSE SHOT - Scott tries to free himself.

INSERT WATER gushing through the hole in
BOTTOM OF BOAT

548 CLOSE SHOT - Tod and Scott fight over the boat hook.

549 CLOSE SHOT - Their legs, constantly shifting, due to the
tossing of the boat.

550 CLOSE SHOT - A huge wave approaching.

551- CLOSE TWO SHOT - At the climax of the fight, the handle
of the boat hook hits Scott across the side of the head,
knocking him unconscious.

INSERT BOAT HOOK HANDLE hitting Scott's
hand.

552 CLOSE SHOT - Scott falling into the water.

EXT. SEA - DAY (LOCATION & PROCESS - WIND)

110

558 MED. SHOT - The two men, who have regained their feet, are thrown into the sea as the boat overturns. Scott hits his head against the side of the boat and tosses on the waves, unconscious. Tod tries to grab the edge of the boat but only after a superhuman struggle in the violent sea does he succeed.

559 CLOSE SHOT - Tod and Scott. Hanging onto the side, Tod makes an effort to get back into the boat. As he does this, he comes in contact with Scott, unconscious from the blow he received on his head. His first reaction is to defend himself. He grabs Scott and is surprised to find no resistance from his opponent.

TOD

Scott! Scott!

When Scott does not answer, Tod understands what has happened.

TOD (cont'd)

You asked for it! You asked
for it!

With one hand, Tod keeps Scott afloat while he hangs precariously onto the boat with the other. This takes a terrific effort on his part, due to the force of the waves.

560 LONG SHOT - the empty boat and the men tossing in the raging sea.

561 CLOSE SHOT - Tod, still holding Scott and clutching the boat. Suddenly the terrific force of a wave almost tears Scott away from him. In order to get a better grip on the young man, Tod has to let go of the boat.

EXT. SEA - DAY (TANK)

562 MED. SHOT - UNDERWATER - Tod, towing Scott, is swimming up to the surface.

EXT. SEA - DAY (LOCATION)

563 CLOSE SHOT - Tod reappears on the surface of the sea. He pulls Scott's head out of the water and starts swimming in circles. He is hindered terribly by the beating, furious waves, and hardly manages to keep himself up. It is obvious that if he does not succeed in finding the boat at once, the two men are lost.

509 CLOSE SHOT - Scott, slowly passing his hand across his face as if to chase away the last memories of the dream.

DISSOLVE

INT. COAST GUARD STATION - DAY

510 * LONG SHOT - the dining room. In f.g. Scott and three petty officers are eating their lunch at a small table. In b.g. the twenty Coast Guardsmen are eating at a larger table. The lunch is over. The men rise; so do two of the petty officers sitting at Scott's table.

FIRST PETTY OFFICER

Who's on mess duty?

TWO MEN IN B.G.

I am.

Me, sir.

FIRST PETTY OFFICER

Go ahead, then.

The two men, followed by the petty officer exit towards the kitchen. The second petty officer now talks to the rest of the men.

SECOND PETTY OFFICER

Navigation lesson No. 10, men.

In half an hour.

He exits, the men following him. Scott and Wernecke remain by themselves in the dining room, except for a man who stays to clear the table in b.g.

511 CLOSE TWO SHOT - Scott and Wernecke.

SCOTT

I've got to get out of this place at once, Otto. It's a matter of life and death.

Wernecke stops eating and looks affectionately at Scott.

WERNECKE

I think I understand, sir. I don't know what's wrong -- but you haven't been yourself for -- for quite a while.

(CONTINUED)

* NOTE: Dialogue Scene 510 et seq will be changed by Technical Adviser.

553 MED. SHOT. Tod, standing in the empty boat,
stumbles around trying to locate Scott.

TOD

Scott! Scott!

554 CLOSE SHOT - Scott, unconscious in the water.

555 MED. SHOT - Tod gets into the water and, still holding
onto the edge of the sinking boat, finally locates
Scott.

556 CLOSE TWO SHOT - Tod and Scott, in the water. Tod is
frantically trying to hold Scott's head above water as
the huge waves break over them.

557 LONG SHOT - the empty boat and the men tossing in the
raging sea.

558 CLOSE SHOT - Tod, still holding Scott and clutching the
boat. Suddenly the terrific force of a wave almost
tears Scott away from him.

DISSOLVE

EXT. SEA - NIGHT (RKO RANCH - TANK)

559 MED. LONG SHOT - The sea is still fairly rough. In f.g.
the two men are still clinging to the swamped boat.

560 MED. SHOT - fishing boat. On it are Old Fisherman,
steering, the Young Fisherman and Eve, watching
intently.

EVE

Look!

YOUNG FISHERMAN

(to father)

Pop, over there.

561 TWO SHOT - Scott and Tod, in water.

562 MED. SHOT - fishing boat. Young Fisherman throws a
buoy which falls a few feet from Tod.

563 CLOSE SHOT - Scott and Tod, in water. They get buoy
and start out towards boat.

564- MED. SHOT - Scott and Tod are pulled to boat.
566

DISSOLVE OUT

553 MED. SHOT. Tod, standing in the empty boat,
stumbles around trying to locate Scott.

TOD

Scott! Scott!

554 CLOSE SHOT - Scott, unconscious in the water.

555 MED. SHOT - Tod gets into the water and, still holding
onto the edge of the sinking boat, finally locates
Scott.

556 CLOSE TWO SHOT - Tod and Scott, in the water. Tod is
frantically trying to hold Scott's head above water as
the huge waves break over them.

557 LONG SHOT - the empty boat and the men tossing in the
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DISSOLVE

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and start out towards boat.

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566

DISSOLVE OUT

553 MED. SHOT. Tod, standing in the empty boat, stumbles around trying to locate Scott.

TOD
Scott! Scott!

554 CLOSE SHOT - Scott, unconscious in the water.

555 MED. SHOT - Tod gets into the water and, still holding onto the edge of the sinking boat, finally locates Scott.

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557 LONG SHOT - the empty boat and the men tossing in the raging sea.

558 CLOSE SHOT - Tod, still holding Scott and clutching the boat. Suddenly the terrific force of a wave almost tears Scott away from him.

DISSOLVE

EXT. SEA - NIGHT (RKO RANCH - TANK)

559 MED. LONG SHOT - The sea is still fairly rough. In f.g., the two men are still clinging to the swamped boat. A searchlight pierces the darkness.

560 MED. SHOT - Fishing boat. On it are Old Fisherman, steering, the Young Fisherman, operating the searchlight, and Eve, watching intently.

561 TWO SHOT - Scott and Tod, in water. The searchlight picks them up.

562 MED. SHOT - Fishing boat.

OLD FISHERMAN
(yelling)
Hold on! Hold on!

Young Fisherman throws a line which falls a few feet from Tod.

YOUNG FISHERMAN
Swim a little more to the right --
a little more... There, that's it.

564 LONG SHOT - the empty boat dancing about on the waves. In f.g., Tod towing Scott. In b.g., a small fishing smack appears and approaches the two men. On it are Eve and Old and Young Fisherman.

OLD FISHERMAN

(yelling)

Just keep on swimming!

The Young Fisherman throws a buoy which falls several feet away from Tod.

YOUNG FISHERMAN

Swim a little more to the right...

A little more... There, that's it.

565 CLOSE SHOT - Tod and Scott. Still clutching his unconscious companion, Tod grabs the lifebuooy.

566 MED. SHOT. The two fishermen pull Tod and Scott toward the fishing smack. Tod has all he can do to keep Scott's head above water. Eve is watching silently and tensely.

567 UNDERWATER SHOT. Scott's head has gone under the water again. FROM Scott's ANGLE, THROUGH THE WATER, we see the face of Eve, blurred and indistinct, as if in a dream.

EXT. SEA - DAY (PROCESS - WIND)

568 MED. SHOT - FROM inside fishing boat - Scott and Tod are dragged into the boat. They are gasping and completely exhausted. Scott is just beginning to fully regain consciousness.

569 CLOSE SHOT - Eve. She is watching Scott, but merely to see if he is seriously hurt.

570 CLOSE SHOT - Scott. He shakes his head and starts wiping the salt water off his face.

571 MED. SHOT - Eve. Satisfied that Scott is physically all right, she moves back to the stern of the boat where she sits with stoical disinterest throughout the scene.

572 MED. SHOT - Scott, Tod and Young Fisherman. The Old Fisherman has the boat underway, headed toward shore. Young Fisherman gives Scott and Tod a couple of blankets.

564 LONG SHOT - the empty boat dancing about on the waves. In f.g., Tod towing Scott. In b.g., a small fishing smack appears and approaches the two men. On it are Eve and Old and Young Fisherman.

OLD FISHERMAN

(yelling)

Just keep on swimming!

The Young Fisherman throws a buoy which falls several feet away from Tod.

YOUNG FISHERMAN

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A little more... There, that's
it.

565 CLOSE SHOT - Tod and Scott. Still clutching his unconscious companion, Tod grabs the lifebuoy.

565A MED. SHOT. The two fishermen pull Tod and Scott toward the fishing smack. Tod has all he can do to keep Scott's head above water. Eve is watching silently and tensely.

565B UNDERWATER SHOT. Scott's head has gone under the water again. FROM Scott's ANGLE, THROUGH THE WATER, we see the face of Eve, blurred and indistinct, as if in a dream.

565C MED. SHOT FROM fishing smack. Scott and Tod are pulled alongside and into the boat.

FADE OUT

566 (NOTE: FADE IN - Scene 566 et seq. will be replaced by a scene involving Scott, Tod and Eve and possibly Lars or Fishermen at EVE GEDDES' HOUSE.

W.P.)

SCOTT

I'm going to take the recon
and go up to Headquarters to
speak to the Commander.

WERNECKE

You can't do that, sir -- not in
the Coast Guard. You may think
you're in trouble now -- but wait
until you tangle with the Navy Dept.

512 CLOSE SHOT - Scott, very excited and unable to listen
to reason.

SCOTT

I'm taking the recon -- and I'm
going to headquarters.

WERNECKE'S VOICE

You're in command, sir.

DISSOLVE

EXT. HIGHWAY - DAY - (LOCATION)

513 CLOSE SHOT - Recon on road. Scott is sitting beside a
Coast Guard driver.

DISSOLVE

INT. HEADQUARTERS OFFICE - DAY

514 CLOSE SHOT - Coast Guard Commander Rogers sitting at
his desk talking to Scott out of shot. As he talks he
fills his pipe with great care.

COMMANDER ROGERS

Those personal problems are your
own affair unless it's something
in the line of duty. It's not
that, is it?

SCOTT'S VOICE

No, sir.

COMMANDER ROGERS

Would another station satisfy
you -- some place else?

SCOTT'S VOICE

(with relief)

Oh yes, sir! Any place else --
as long as it's quick.

(CONTINUED)

WP DISSOLVE IN

2/28/46
112

EXT. SEA - DUSK

567- SHOT - boat on way back with Tod and Scott, Eve and
568 the Two Fishermen.

569 MED. CLOSE SHOT - Eve and Young Fisherman. She is
looking straight ahead of her.

570 MED. SHOT - Old Fisherman, Tod and Scott. Scott is
looking at Eve.

TOD
(to Old Fisherman)
Jim, that pipe of yours smells
awfully good. Mind if I borrow
it for a minute.

OLD FISHERMAN
Certainly, Mr. Butler.

TOD
You don't mind?

OLD FISHERMAN
Not at all.

TOD
Thanks.

571 CLOSE SHOT - Tod and Scott.

TOD
You know, Scott, we have lots
in common. To begin with, we
are both crazy.

SCOTT
That's right.

572 CLOSE SHOT.

TOD
We're both violent - stubborn...
We'd stop at absolutely nothing
to get what we want - even though
it's a mercenary little woman.

SCOTT
Cut it out, Tod. I don't want
to talk about it.

EXT. SEA - DUSK

567- SHOT - boat on way back with Tod and Scott, Eve and
568 the Two Fishermen.

569 MED. CLOSE SHOT - Eve and Young Fisherman. She is
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We'd stop at absolutely nothing
to get what we want - even though
it's a mercenary little woman.

SCOTT

Cut it out, Tod. I don't want
to talk about it.

- 563 CLOSE SHOT - Tod and Scott. Still clutching his unconscious companion, Tod grabs the lifebuoy.
- 564 MED. SHOT. The Two Fisherman pull Tod and Scott toward their boat. Tod has all he can do to keep Scott's head above water. Eve is watching silently and tensely.
- 565 UNDERWATER SHOT. Scott's head has gone under the water again. FROM Scott's ANGLE, THROUGH the water, we see the face of Eve, blurred and indistinct, as if in a dream.
- EXT. SEA - NIGHT - (RKO RANCH - TANK - WIND)
- 566 MED. SHOT - FROM inside fishing boat. Scott and Tod are dragged into the boat. They are gasping and completely exhausted. Scott is just beginning to fully regain consciousness.
- EXT. SEA - NIGHT - (TANK ON STAGE - WIND)
- 567 CLOSE SHOT - Eve. She is watching Scott, but merely to see if he is seriously hurt.
- 568 CLOSE SHOT - Scott. He shakes his head and starts wiping the salt water off his face.
- 569 MED. SHOT - Eve. Satisfied that Scott is physically all right, she moves back to the stern of the boat where she sits with stoical disinterest throughout the scene.
- 570 MED. SHOT - Scott, Tod and Young Fisherman. Old Fisherman has the boat under way, headed toward shore. Young Fisherman gives Scott and Tod a couple of blankets.
- 571 CLOSE TWO SHOT - Scott and Tod.

TOD

You okay?

SCOTT

Yeah -- and you?

TOD

Sure.

(chuckling)

I expect you're a little wet,
though, for a knight in shining
armor.

573

CLOSE TWO SHOT - Scott and Tod.

TOD

You okay?

SCOTT

Yeah - and you?

TOD

Sure.

(chuckling)

I expect you're a little wet,
though, for a knight in shining
armour.

574

CLOSEUP - Scott. He reacts slightly to this jibe but
not as violently as he did during the fight; evidently
the dip in the ocean has cooled his ardor somewhat.

575

CLOSE TWO SHOT.

TOD

You're a good guy, Scott, but
you're way out of your league.
You're an honest young man and
you have no talent for evil.
You know, evil is something
you have to know very well, if
you're going to live with it.

SCOTT

I don't get you.

TOD

Possibly not - but you can
understand that Peggy's no
good for you. Even if you got
her, you'd never be happy with
her.

576

CLOSE SHOT - Scott. Tod's words are beginning to sink
in.

577

CLOSE SHOT - Tod. He is looking at Eve.

TOD

No, Scott - the last few weeks
you've been on the wrong side
of the fence. Now it's time
for you to get back where you
belong.

COMMANDER ROGERS

Go back to your present station
and write out the request. I'll
see what can be done.

SCOTT'S VOICE

(disappointed)

Go back to my present -- How
long would all this take?

COMMANDER ROGERS

From a month to six weeks from
the time I receive your letter.
You'll have to wait for a vacancy.

515 CLOSE SHOT - Scott, absolutely in despair. He is
standing, not at attention, but politely, as in the
presence of a superior officer.

SCOTT

But I can't wait! My only chance
is to get out of there and stay
out for good.

516 MED. SHOT - Scott and Commander. The Commander lights
his pipe, rises, and starts walking back and forth
while talking in friendly fashion to Scott, who is
still standing in the middle of the room.

COMMANDER ROGERS

You're a healthy, well-adjusted
young man or else you wouldn't
be in that uniform. Of course,
you got shot up pretty badly when
the Ellistown went to the bottom -
and you along with her - and
you're still going through a state
of nerves. I realize that.

CAMERA TRUCKS TO a CLOSE SHOT of Scott, overcome by the
refusal of his plea. His eyes are following the
Commander's movements.

COMMANDER ROGERS' VOICE (cont'd)

I don't know the details of your
problem, and frankly I don't want
to know, but let me assure you
it's not really as serious as it
seems to you. Go back to the
station and sweat it out.

DISSOLVE OUT

TOD

I like you, Scott. That's why I accepted your challenge. That's why I'm asking you again to listen to what I have to tell you about Peggy.

SCOTT

All right. Go ahead.

574

CLOSE SHOT.

TOD

Believe me when I tell you there are two things in this world that Peggy really cares about. First is me, the other is my pictures that are left. Without meaning to brag, I've always known that I am the one in Peggy's life. There never has been any other man, and never will be.

SCOTT

That's what you think.

575

CLOSE SHOT.

TOD

That's what I know. If I agreed to set her free, as you asked me in the boat, she'd be back with me in no time at all. As for the pictures, they mean a lot of money and Peggy loves money. But before she can get her greedy little hands on it, she'll have to get rid of me. And I can assure you, I have no intention of dying to do her a favor.

SCOTT

Are you trying to tell me that Peggy would do away with you just for the pictures?

576

CLOSE SHOT.

TOD

That's exactly what I'm telling you. It isn't very pretty, but that's it.

SCOTT

I don't believe it.

577 CLOSE SHOT.

TOD

Take it or leave it.

SCOTT

A lot of things are coming out
of the fog. The only thing I
can't see clearly is myself.

TOD

The answer to that, my friend,
is in yourself. I can't help
you there. Perhaps somebody
else can.

578 CLOSE SHOT.

TOD

Scott, she still is beautiful,
isn't she?

SCOTT

Eve?

TOD

No, no, no -- Peggy.

SCOTT

Yeah -- she is.

579 CLOSE SHOT - Eve - from Scott's ANGLE.

580 MED. SHOT. The boat continues on its way.

DISSOLVE OUT

EXT. SMALL BOAT DOCK & FLOAT - NIGHT (RKO RANCH - TANK)

581 LONG SHOT. Fishing boat pulls alongside float, and is
secured.581-A CLOSE SHOT - Eve. She gets out of boat and starts
across the float, without even a glance at Scott.581-B CLOSE TWO SHOT - Scott and Eve. He attempts to speak
to her, but her coldness dissuades him.581-C MED. LONG SHOT - Scott's ANGLE - He despondently
watches Eve disappear into the darkness.

FADE OUT

573 CLOSE SHOT.

TOD

I like you, Scott. That's why I accepted your challenge. That's why I'm asking you again to listen to what I have to tell you about Peggy.

SCOTT

All right. Go ahead.

574 CLOSE SHOT.

TOD

Believe me when I tell you there are two things in this world that Peggy really cares about. First is me, the other is my pictures that are left. Without meaning to brag, I've always known that I am the one in Peggy's life. There never has been any other man, and never will be.

SCOTT

That's what you think.

575 CLOSE SHOT.

TOD

That's what I know. If I agreed to set her free, as you asked me in the boat, she'd be back with me in no time at all. As for the pictures, they mean a lot of money and Peggy loves money. But before she can get her greedy little hands on it, she'll have to get rid of me. And I can assure you, I have no intention of dying to do her a favor.

SCOTT

Are you trying to tell me that Peggy would do away with you just for the pictures?

576 CLOSE SHOT.

TOD

That's exactly what I'm telling you. It isn't very pretty, but that's it.

SCOTT

I don't believe it.

577 CLOSE SHOT.

TOD

Take it or leave it.

SCOTT

A lot of things are coming out
of the fog. The only thing I
can't see clearly is myself.

TOD

The answer to that, my friend,
is in yourself. I can't help
you there. Perhaps somebody
else can.

578 CLOSE SHOT.

TOD

Scott, she still is beautiful,
isn't she?

SCOTT

Eve?

TOD

No, no, no -- Peggy.

SCOTT

Yeah -- she is.

579 CLOSE SHOT - Eve - from Scott's ANGLE.

580 MED. SHOT. The boat continues on its way.

DISSOLVE OUT

EXT. SMALL BOAT DOCK & FLOAT - NIGHT (RKO RANCH - TANK)

581 LONG SHOT. Fishing boat pulls alongside float, and is secured.

581-A CLOSE SHOT - Eve. She gets out of boat and starts across the float, without even a glance at Scott.

581-B CLOSE TWO SHOT - Scott and Eve. He attempts to speak to her, but her coldness dissuades him.

581-C MED. LONG SHOT - Scott's ANGLE - He despondently watches Eve disappear into the darkness.

FADE OUT

572 CLOSEUP - Scott. He reacts slightly to this jibe but not as violently as he did during the fight, evidently the dip in the ocean has cooled his ardor somewhat.

573 CLOSE TWO SHOT.

TOD

You're a good guy, Scott, but you're 'way out of your league. You're an honest young man and you have no talent for evil. You know, evil is something you have to know very well, if you're going to live with it.

SCOTT

I don't get you,

TOD

Possibly not -- but you can understand that Peggy's no good for you. Even if you got her, you'd never be happy with her.

574 CLOSE SHOT - Scott. Tod's words are beginning to sink in.

575 CLOSE SHOT - Tod. He is looking at Eve.

TOD

No, Scott -- the last few weeks you've been on the wrong side of the fence. Now it's time for you to get back where you belong.

576 CLOSE SHOT - Scott, with the silent Eve in b.g. His face indicates that he knows what Tod means, but he does not know how he will accomplish it.

SCOTT

Maybe you're right, but how do I get back on my side of the fence?

577 CLOSE SHOT - Tod.

TOD

That's your problem. As for me, I've got one of my own.

(rather grimly)

I don't know all that went on between you and Peggy, but I do know this: you didn't get very far with her and you never would have. But I think I've got you straightened out. Now I've got to do something about Peggy. (cont'd)

(CONTINUED)

578 CLOSE SHOT - Scott, with the silent Eve in b.g. His face indicates that he knows what Tod means, but he does not know how he will accomplish it.

SCOTT

Maybe you're right, but how do I get back on my side of the fence?

579 CLOSE SHOT - Tod.

TOD

That's your problem. As for me, I've got one of my own.

(rather
grimly)

I don't know all that went on between you and Peggy, but I do know this: you didn't get very far with her and you never would have. But I think I've got you straightened out. Now I've got to do something about Peggy.

(boastfully
and cheerfully)

But I think I can handle that also. I didn't do bad today, eh? A blind man saving a Coast Guardsman from drowning.

580 CLOSE SHOT - Scott hangs his head guiltily.

SCOTT

Yeah.

DISSOLVE

EXT. SMALL BOAT DOCK & FLOAT - DAY (2ND UNIT)

581 LONG SHOT - Fishing boat pulls alongside float. As soon as the boat is secured, Eve jumps out and walks quickly away, leaving Tod and Scott to take care of themselves.

DISSOLVE

EXT. COAST GUARD STATION - MESS HALL - NIGHT

582 ESTABLISHING SHOT - People move in and out of the mess hall. As DANCE MUSIC is heard emanating from it, the whole scene has a gay, festive air.

DISSOLVE IN

EXT. SAME HIGHWAY - DAY - (LOCATION)

517 CLOSE SHOT - recon. car on its way back - Scott sitting beside the driver.

EXT. RECON. CAR - DAY - (PROCESS B.G.)

518 CLOSE SHOT - Scott. The Commander's words have broken him. His eyes stare fixedly ahead of him as if he were trying to visualize what is inevitably to happen, and which he no longer can prevent.

DISSOLVE

EXT. ROAD LEADING TO STATION - DUNES - DAY - (LOCATION)

519 LONG SHOT - Recon. car on the road.

DISSOLVE

EXT. COAST GUARD STATION - DAY - (STAGE)

520 LONG SHOT - Recon. car stops in front of the door. Driver jumps out and rushes around to open the door for Scott. But Scott has gotten out before the driver gets there, and is already walking towards the door.

INT. COAST GUARD STATION - DAY

521 CLOSE SHOT. Scott opens the door of his office and enters. He walks to a rack, hangs up his cap and coat. Suddenly a familiar voice calling him causes him to turn around.

TOD'S VOICE

That you Scott? Unless I'm crazier than I think I am, that's your step.

Scott is looking in the direction of Tod's voice without any sign of surprise. He seems resigned to what is bound to happen.

SCOTT

It's me, all right.

522 REVERSE MED. SHOT. Tod is sitting on a bench against the wall. He has his fishing rod in hand and his tackle box is beside him. It's not the nervous Tod we saw the last time, struggling with the problems of a writer, but the friendly man he had been when we first met him.

577 (CONTINUED)

TOD (cont'd)
(boastfully and
cheerfully)
But I think I can handle that
also. I didn't do bad today, eh?
A blind man saving a Coast
Guardsmen from drowning.

578- CLOSE SHOT. Scott hangs his head guiltily.
580

SCOTT

Yeah.

DISSOLVE OUT

INT. MESS HALL - COAST GUARD STATION - DAY

581-D LONG SHOT. The room has been stripped of all its military gear and is being prepared for the party. The walls are being lined with chairs. Several Coast Guardsmen are gaily attempting to wax the rough floor. A piano is rolled into place. One of the Guardsmen, who is a boogie-woogie artist, tries it for tone. Several Girls from town are helping with crepe paper and flower decorations. Mrs. Wernecke and Two Village Matrons are supervising the whole thing. Scott and Wernecke stand near the door. Scott is very morose. Sammy, the boogie-woogie expert, strikes up a tune and the waxers start polishing the floor in boogie-woogie tempo. Wernecke watches with great amusement, as Mrs. Wernecke shouts orders to everyone.

MRS. WERNECKE

Put the chairs over here...

(to the waxers)

Keep waxing, keep waxing -
the floor should shine like
a ballroom. - We should have
curtains on the windows, soft
romantic curtains...

Mrs. Wernecke taps a passing Seaman on the shoulder:

MRS. WERNECKE (cont'd)

You don't have any curtains
around, do you? Chintz, or
marquissette - anything soft
and romantic?

SEAMAN

No, ma'am.

(feigning
seriousness)

We just turned them all in -
sent them back to the Bureau
of Ships.

MRS. WERNECKE

(not getting
the joke)

Oh, that's too bad.

581-DD TWO SHOT - Another Seaman and His Girl.

ANOTHER SEAMAN

Now I know where the chief
learned to give orders.

INT. COAST GUARD STATION - OFFICE - DAY

581-D CLOSE SHOT - Wernecke, at his desk, on the 'phone. Scott is in b.g. Wernecke turns away from Scott so as not to be overheard.

WERNECKE

No, Mrs. Butler, Mr. Burnett isn't here. I don't know where he is.

Wernecke hangs up.

INT. COAST GUARD STATION - MESS HALL - DAY

581-E LONG SHOT. The room has been stripped of all its military gear and is being prepared for the party. The walls are being lined with chairs. Several Coast Guardsmen, with pads on their feet, are gaily attempting to wax the rough floor. A piano is rolled into place and one of the Guardsmen, who is an expert boogie-woogie artist, tries it for tone. Several girls from the town are helping with crepe paper and flower decorations. One of the girls also has pads on her feet and is waxing the floor. Mrs. Wernecke and Two Village Matrons are supervising the whole thing. Scott, who has come from the office, stands off from the scene, very morose. Sammy, the boogie-woogie expert, strikes up a tune and the waxers start polishing the floor in boogie-woogie tempo. Wernecke enters and watches the preparations with great amusement as he crosses to Scott.

581-F CLOSE TWO SHOT - Wernecke and Scott. Wernecke laughs loudly:

WERNECKE

What a bunch of clowns!
Aren't they, Mr. Burnett?

SCOTT

(his mind a million
miles away)
Yes - yes, they are.

581-G MED. SHOT - Barton enters with his Young Wife. She is as shy as he. They cross to Scott and Wernecke.

BARTON

Mr. Burnett, I'd like to introduce my wife, sir. Mary, this is my C.O. - and he gave me the leave -- and this is Chief Wernecke.

MARY

Pleased to meet you both.

(CONTINUED)

INT. COAST GUARD STATION - OFFICE - DAY

581-D CLOSE SHOT - Wernecke, at his desk, on the 'phone. Scott is in b.g. Wernecke turns away from Scott so as not to be overheard.

WERNECKE

No, Mrs. Butler, Mr. Burnett isn't here. I don't know where he is.

Wernecke hangs up.

INT. COAST GUARD STATION - MESS HALL - DAY

581-E LONG SHOT. The room has been stripped of all its military gear and is being prepared for the party. The walls are being lined with chairs. Several Coast Guardsmen, with pads on their feet, are gaily attempting to wax the rough floor. A piano is rolled into place and one of the Guardsmen, who is an expert boogie-woogie artist, tries it for tone. Several girls from the town are helping with crepe paper and flower decorations. One of the girls also has pads on her feet and is waxing the floor. Mrs. Wernecke and Two Village Matrons are supervising the whole thing. Scott, who has come from the office, stands off from the scene, very morose. Sammy, the boogie-woogie expert, strikes up a tune and the waxers start polishing the floor in boogie-woogie tempo. Wernecke enters and watches the preparations with great amusement as he crosses to Scott.

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BARTON

Mr. Burnett, I'd like to introduce my wife, sir. Mary, this is my C.O. - and he gave me the leave -- and this is Chief Wernecke.

MARY

Pleased to meet you both.

(CONTINUED)

DISSOLVE IN

EXT. SMALL BOAT DOCK & FLOAT - NIGHT - (2ND UNIT)

581 LONG SHOT. Fishing boat pulls alongside float. As soon as the boat is secured, Eve jumps out and walks quickly away, leaving Tod and Scott to take care of themselves.

FADE OUT

FADE IN

INT. COAST GUARD STATION - OFFICE - DAY

581A FULL SHOT. Wernecke is behind one of the desks, working, when the door to Scott's bedroom opens, and Scott comes out, still buttoning his jacket.

SCOTT

'Morning, Chief.

WERNECKE

'Morning, Sir. Sleep well?

SCOTT

All right, thanks.

He crosses to the window and stares out. There is heavy silence for a moment, then Scott turns irritably to Wernecke.

SCOTT

Well -- where are the questions?

WERNECKE

(non-committally)

You're a pretty good swimmer,
Lieutenant.

SCOTT

(snapping it)

I was unconscious.

WERNECKE

I know.

A concerned look comes to Wernecke's face. He gets up and goes to Scott.

581B TWO SHOT - Scott and Wernecke.

hs

(CONTINUED)

583 MED. FULL SHOT - Group, milling about outside mess hall. Scott is seen moving through it, heading for the entrance. Kirk is just coming out.

KIRK

Party's going swell, sir.

SCOTT

Good.

Kirk moves out of scene, and Scott exits into the mess hall.

INT. MESS HALL - NIGHT

584 FULL SHOT - entrance, as Scott comes in. There are small groups of people, milling about near the door. Scott seems preoccupied, his mind elsewhere, as his eyes rove, searching the crowd. Apparently, he is looking for someone. Now, he starts to move forward, CAMERA TRUCKING WITH him - and as he goes, we see the interior of the room. In one corner there is a small orchestra, comprised of teen-age high school kids; at the moment, they are playing some new tune. In another corner, is a table filled with various kinds of food; several villagers are assisting at this table. Crepe paper decorates the tables - and there are streamers on the walls and ceiling. Everything looks gay, festive. Couples are dancing; laughter fills the room, rising above the music. As the CAMERA MOVES FORWARD WITH Scott, IT PASSES many of the characters we know - those we have seen around Eve Geddes' place and in the village. Acquaintances and friends greet Scott as he goes by. Scott replies politely to each greeting - but his tense manner never leaves him; his eyes continue to dart about the room, looking, searching.

OLD FISHERMAN

(as Scott
goes by)

Hi, there, Lieutenant - long
time no see!

YOUNG FISHERMAN

You got over your accident, huh?

SCOTT

Accident? Oh - oh, yes - thanks.

Now, we pass old Mr. Saunders and Lars, who has his dog with him.

LARS

(to dog)

Look, Pumpkin! It's the
Lieutenant!

(CONTINUED)

523 CLOSE SHOT. Tod, with his vacant eyes, seems to be looking ironically at Scott.

524 MED. SHOT. Scott silently goes to the corner of office, gets his fishing rod and starts toward the door.

DISSOLVE

EXT. SEA - DAY - (LOCATION)

525 LONG SHOT - Scott and Tod in a small New England-type double-ended motor dory. Scott is in the stern tending the tiller; Tod, in bow, facing Scott. The sea is fairly rough and the boat is tossing about. In b.g. we see a small commercial fishing smack.

525A MED. SHOT - fishing smack. Young and Old Fishermen, seen in scenes 61, 62, etc., are pulling in their tackle and nets preparing to leave. They wave at Scott and Tod as they pass, and point o.s. at approaching squall clouds.

525B LONG SHOT - (STOCK or 2ND UNIT) - A dark, threatening squall cloud approaches over sea.

525C Scott passes, ignoring the warning and not returning their wave.

EXT. SEA - DAY - (PROCESS)

526 CLOSE SHOT - Scott staring straight ahead of him at Tod.

527 CLOSE REVERSE SHOT - Tod, sitting in bow calmly.

TOD

(good-naturedly)

Why don't we get some fishing done -- what are we waiting for?

528 CLOSE SHOT - Scott. Tod's question takes him out of his lethargy. He must shout to be heard above SOUND of the motor.

SCOTT

(nervously)

Nothing at all. What makes you think I'm waiting for something.

523 CLOSE SHOT. Tod, with his vacant eyes, seems to be looking ironically at Scott.

524 MED. SHOT. Scott silently goes to the corner of office, gets his fishing rod and starts toward the door.

DISSOLVE

EXT. SEA - DAY - (LOCATION)

525 CLOSE SHOT - Scott, sitting at the stern of a rowboat. He is holding onto the tiller and staring ahead of him. The sea is rough and the boat is tossing about.

EXT. SEA - DAY - (PROCESS B.G.)

526 CLOSE REVERSE SHOT - Todd, sitting on the middle seat. He is rowing with all his might.

EXT. SEA - DAY - (LOCATION)

527 MED. SHOT - Tod rowing vigorously, Scott watching him.

EXT. SEA - DAY - (PROCESS B.G.)

528 CLOSE SHOT - Tod. He stops rowing for awhile, almost shouts so as to be heard above the roar of the waves.

TOD

What are you waiting for?

529 CLOSE SHOT - Scott. Tod's question takes him out of his lethargy.

SCOTT

(nervously)

Nothing at all. What makes you think I'm waiting for something?

530 CLOSE SHOT - Tod. He is as calm as Scott is disturbed.

TOD

Well, don't you think we could start fishing?

EXT. SEA - DAY - (LOCATION)

531 MED. SHOT. Scott lets go of the tiller and walks to the prow of the boat, stepping over Tod's seat. He leans down to pick up some fishing implements, then walks back. He sits down next to Tod, but facing in the opposite direction. The boat is a motor dory, the motor idling so as to keep the boat into the wind.

581-E MED. SHOT - near piano. Four Seamen, who form a quartet, gather 'round the piano to practice "Semper Paratus."

PIANIST

Settle down, everybody.
We got to rehearse. Knock it off.

MRS. WERNECKE

Yes, knock it off, all hands,
knock it off!

581-F LONG SHOT - The Quartet begins to sing. After a couple of bars, we see A Seaman come into doorway, tap Wernecke on the shoulder and indicate that he's wanted on the telephone. Wernecke exits and crosses towards office. After a few moments, Scott follows him.

INT. OFFICE - COAST GUARD STATION - DAY

581-FF In f.g., is the telephone, which is ringing. Through open door, we see Wernecke approach the office, enter and cross to the 'phone, which he answers. O.s. MUSIC of Quartet can be heard in b.g.

WERNECKE

Station One - Chief Wernecke speaking.

In b.g. we see Scott exit from the mess hall and start toward office. His cross is blocked by a car which drives up before the mess hall.

WERNECKE (cont'd)

No, Mrs. Butler, Mr. Burnett isn't here. -- I don't know where he is.

EXT. COMPANY STREET - COAST GUARD STATION - DAY

581-G Mrs. Wernecke's car is parked on right-hand side of the street. Scott, by the automobile that has just arrived. Three Girls get out and go to the mess hall, ad-libbing greetings to Scott.

GIRLS

(ad lib)

How are you, Lieutenant?
Hello, Mr. Burnett.

SCOTT

Hello. - Good to see you...

Barton and His Wife get out of the car and cross to Scott.

581-G (CONTINUED)

Scott and Wernecke acknowledge the introduction. There is a moment of embarrassed silence. Mary hangs her head, then looks straight at Scott.

581-H CLOSE THREE SHOT - Mary, Barton and Scott.

MARY

Mr. Burnett, if you hadn't given Bart the leave, I --

She hangs her head again, then looks at Scott:

MARY (cont'd)

Well, I almost made an awful mistake. And when Bart came and we talked it over, you know like two people should, I realized we were both wrong and that the most important thing was for the two of us to be together, no matter what. And we're awful grateful to you, sir.

She takes her husband's arm.

SCOTT

(lamely)

I'm glad I could help.

BARTON

(with more
reassurance
than he's ever
shown before)

I knew we could work it out, sir, if we could just talk it over. And we did!

(as an
afterthought)

And the kid's fine!

SCOTT

Good. I'm glad to hear that.

BARTON

Well - we'll go and help the others, sir.

Barton and his wife leave.

581-I CLOSE TWO SHOT - Scott and Wernecke.

SCOTT

Wernecke, Tod Butler's supposed to be the man who's really blind - but that's not true - I'm the one.

DISSOLVE OUT

581-GG THREE SHOT - Barton, Ann and Scott.

SCOTT

Hello, Barton. When did you get in?

BARTON

Just now, Sir -- I'd like to introduce my wife. Ann, this is my C.O.

ANN

Then you must be Lieutenant Burnett.

SCOTT

Yes.

Ann looks straight at Scott, very sure of herself and determined to state her case with dignity.

ANN

I am very glad to meet you because I want to thank you for giving Bart his leave when you did. It meant a great deal to both of us.

Scott starts to say something, but Ann continues:

ANN (cont'd)

I was about to do something very selfish.

SCOTT

Everybody makes mistakes -- You were very lucky to catch yours in time.

ANN

You see, Lieutenant, when Bart first left, I was terribly lonely -- And I had to work very hard to get used to being without him -- to make myself independent and self-sufficient.

(hangs her head)

Well, I'm afraid I carried self-sufficiency a little too far. I actually made myself believe that I didn't want to be married any more.

(takes Barton's

hand, looks at

him lovingly)

And then, suddenly, one day, my husband was home. He was home and the war had never happened. I was his wife again. All I really needed was to see him, to talk to him, and you made that possible. We're very grateful to you.

SCOTT

(lamely)

I'm glad I could help.

(CONTINUED)

581-GG THREE SHOT - Barton, Ann and Scott.

SCOTT

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BARTON

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(she hangs
her head)

Well, I'm afraid I carried self-sufficiency a little too far. I actually made myself believe that I didn't want to be married anymore.

(takes Barton's
hand, looks at
him lovingly)

And then, suddenly, one day, my husband was home. He was home and the war had never happened. I was his wife again. All I really needed was to see him, to talk to him, and you made that possible. We're very grateful to you.

SCOTT

(lamely)

I'm glad I could help.

581-GG (CONTINUED)

BARTON

(with more
reassurance than
he's ever shown
before)

I knew we could work it out,
Sir, if we could just talk
it over. And we did!

(as an afterthought)
And the kid's fine!

SCOTT

Good! I'm happy to hear that.

Wernecke enters scene.

BARTON

Hello, Chief. I'd like you
to meet my wife. This is
Chief Wernecke, Ann.

ANN

How do you do.

WERNECKE

Pleased to meet you.

BARTON

Well -- I guess we'll go and
help the others.

Barton and Ann exit to mess hall.

581-H CLOSE TWO SHOT - Scott and Wernecke.

SCOTT

Wernecke, Tod Butler's supposed to
be the man who's really blind -- but
that's not true. I'm the one.

581-IH MED. SHOT - Mrs. Wernecke comes from mess hall and
hurries to her car, parked on right-hand of street,
calling to Scott and Wernecke as she goes:

MRS. WERNECKE

I've got to go in town -- but
I'll be right back. Everything
is going to be beautiful --
just beautiful!

She gets in her car and drives off.

581-I REVERSE LONG SHOT - (2ND UNIT) - Mrs. Wernecke (double)
in her car drives out of the station entrance and off
toward the village.

DISSOLVE OUT

581-GG (CONTINUED)

BARTON

(with more
reassurance than
he's ever shown
before)

I knew we could work it out,
sir, if we could just talk
it over. And we did!

(as an afterthought)
And the kid's fine!

SCOTT

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Wernecke enters scene.

BARTON

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to meet my wife. This is
Chief Wernecke, Ann.

ANN

How do you do.

WERNECKE

Glad to meet you.

BARTON

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help the others.

Barton and Ann exit to mess hall.

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DISSOLVE OUT

581-G (CONTINUED)

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She hangs her head again, then looks at Scott:

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She takes her husband's arm.

SCOTT

(lamely)
I'm glad I could help.

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(with more
reassurance
than he's ever
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BARTON

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Barton and his wife leave.

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SCOTT

Wernecke, Tod Butler's supposed to be the man who's really blind - but that's not true - I'm the one.

DISSOLVE OUT

581B (CONTINUED)

WERNECKE

(softly)

Scott, I've known you for a long time -- and right now I've got to cut out all the Sirs and Lieutenants and salutes and -- well -- I've got to talk to you like a Dutch uncle!

SCOTT

All right, Wernecke -- go ahead --

WERNECKE

Thanks. This is it. I like you -- and I like Tod Butler. But I like pickles -- and I like ice cream -- and the two just don't go together. Whenever pickles and ice cream do get together -- there's trouble!

(after slight
hesitation)

Maybe you found that out yesterday.

SCOTT

Tod and Peggy are just human beings -- like the rest of us.

WERNECKE

They're human -- sure. But not like the rest of us. They've been places and thought things together that you or I would never even dream of. They know why people tick. We don't.

SCOTT

Then it's about time I found out!

581C CLOSE SHOT - Wernecke.

WERNECKE

I never read many books, Scott -- but I am sure of one thing. One half of the world doesn't know how the other half lives. One half is for people like Tod and Peggy. The other half is for people like you and Eve.

581D CLOSE SHOT - Scott.

SCOTT

Eve?

(shakes his head)

I'm not even in her world, now.

584 (CONTINUED)

SAUNDERS

Happy to see you, Lieutenant!

Scott gives a slight smile, waves and goes on, the
CAMERA FOLLOWING. Now, Scott cuts across diagonally,
still searching. He stops when he comes to Mrs.
Wernecke. CAMERA HOLDS.

MRS. WERNECKE

Ah, Lieutenant -- I'm so glad
you came.

SCOTT

It's a wonderful party, Mrs.
Wernecke.

(hesitates)

Have you seen --

(sees something

o.s. and reacts)

Never mind...

Mrs. Wernecke frowns puzzledly, then turns and looks in
the same direction in which Scott is staring.

585 FULL SHOT - ANGLE of Scott and Mrs. Wernecke. Eve is at
one of the tables on which is a large punch bowl. Three
young men are with Eve, paying her much attention, as all
drink from punch cups.

586 MED. SHOT - Eve and three young men, favoring Eve. All
laugh at some joke we don't hear -- and then suddenly the
laughter fades from Eve's face, as she turns slightly and
finds herself staring at Scott. Confusedly, she lowers
her eyes and turns back to her companions.

587 MED. SHOT - Scott and Mrs. Wernecke. Scott is still
staring off at Eve.

MRS. WERNECKE

(softly)

You'd better talk to her, Scott --
I think you owe her that...

SCOTT

She doesn't want to talk to me.

MRS. WERNECKE

Has she said so?

SCOTT

(dully)

She didn't have to.

et

(CONTINUED)

529 CLOSE SHOT - Tod. He is as calm as Scott is disturbed, and his only answer is a good-natured shrug.

530 CLOSE SHOT - Scott, still watching Tod intently.

EXT. SEA - DAY - (LOCATION)

531 MED. SHOT. Scott idles the motor to keep from drifting and secures the tiller to keep the bow into the wind. He leans to pick up some fishing gear, then walks forward. He sits on seat next to Tod, but facing toward the bow.

EXT. SEA - DAY - (PROCESS)

532 CLOSE SHOT - Scott - seen from front; Tod, seen from back. Scott picks up a piece of fish which is to serve as bait; then he rises up slightly, reaching toward something o.s.

533 CLOSE SHOT - Scott's hand grasping a large, sharp knife which has been in a tacklebox filled with fishing necessities.

534 CLOSE SHOT - Scott, seen from the front, Tod, seen from the back. Scott, knife in his hand, goes back to his seat. The tossing of the boat throws him against Tod.

535 REVERSE CLOSE SHOT - Tod, seen from the front; Scott, standing behind him. To keep from falling, Scott has grabbed hold of Tod's collar with his hand. In the other, he still holds the knife. For a moment, he remains in that position, staring menacingly at Tod's back.

TOD

My guess, they'll never bite
in weather like this.

Scott, as though cooled off, sits down again. He is now seen from the back but he turns around to talk to Tod.

SCOTT

(obviously
lying)

We just passed Old Man Lawrence
and Tom. They were pulling
them in by the dozens.

TOD

Give me the knife. I'll cut
the bait. You put it on the
hook.

(CONTINUED)

535 (CONTINUED)

Scott hesitates for a while, then hands Tod the bait and knife.

SCOTT

Okay.

EXT. SEA - DAY - (LOCATION)

536 MED. SHOT. Scott picks up a rod, steps over Tod's seat and sits down at the stern. Tod hands him the piece of bait he has cut off and Scott puts it on the hook.

EXT. SEA - DAY - (PROCESS B.G.)

- 532 CLOSE SHOT - Scott, seen from the front -- Tod, seen from the back. Scott picks up a piece of meat which is to serve as bait, then he rises up slightly, reaching out toward something out of shot.
- 533 CLOSE SHOT - Scott's hand grasping a large, sharp knife which had been in a tackle box filled with fishing necessities.
- 534 CLOSE SHOT - Scott, seen from the front -- Tod, seen from the back. Scott, knife in his hand, goes back to his seat. The tossing of the boat throws him against Tod.

REVERSE CLOSE SHOT - Tod, seen from the front -- Scott, standing behind him. To keep from falling, Scott has grabbed hold of Tod's collar with his hand. In the other, he still holds the knife. For a moment, he remains in that position, staring menacingly at Tod's back.

TOD

My guess, they'll never bite.
In weather like this.

Scott, as though cooled off, sits down again. He is now seen from the back but he turns around to talk to Tod.

SCOTT

Well, as long as we're out this far, it'd be silly not to try, anyway.

TOD

Tell you what. Lemme have the meat -- and the knife. I'll cut the bait. You can put it on the hooks.

Scott hesitates for a while, then he hands Tod the meat and the knife.

SCOTT

Okay.

EXT. SEA - DAY - (LOCATION)

- 536 MED. SHOT. Scott picks up a rod, steps over Tod's seat and sits down at the stern. Tod hands him the piece of meat he has cut off and Scott puts it on the hook.

DISSOLVE IN

INT. GEDDES BOATYARD - OFFICE - DAY

581-J EVE is at her desk working at her bookkeeping. Lars is standing beside her.

581-K MED. TWO SHOT - Eve and Lars.

EVE

When can we get started on the Johnson job, Lars?

LARS

Right away, I guess.

Mrs. Wernecke enters from outside, interrupting their conversation. She's full of enthusiasm about the preparations for the party at the station.

MRS. WERNECKE

Oh, Eve, we've had more fun decorating the station for the party.

She imitates the men waxing the floor.

MRS. WERNECKE (cont'd)

They were waxing the floor with pads.

EVE

(interrupts)

Just a minute, dear.

(turns to Lars)

Go on, Lars.

LARS

As I said, we could get started right away, if we could use the bench the lieutenant worked on.

581-L CLOSE SHOT - Eve. She thinks for a minute.

EVE

Yes. You can use it.

581-M MED. SHOT - Group. Mrs. Wernecke seems saddened by Eve's decision.

LARS

(reluctantly)

I hate to do it, but... Well... I'll take all of his things and lock them in the shed out in the yard so he'll find them just as he left them. Do you think he's coming back?

(CONTINUED)

DISSOLVE IN

INT. GEDDES BOATYARD - OFFICE - DAY

581-J Eve is at her desk working at her bookkeeping. Lars is standing beside her.

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They were waxing the floor with pads.

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(interrupts)

Just a minute, dear.

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LARS

I'll take all of his things and lock them in the shed out in the yard so he'll find them just as he left them. Do you think he's coming back?

581-M (CONTINUED)

EVE

I'm sure I don't know. Go on
with your work, Lars.

Lars exits to the shed. Mrs. Wernecke crosses to Eve
and puts her arm around her affectionately.

581-N CLOSE TWO SHOT - Eve and Mrs. Wernecke.

MRS. WERNECKE

I don't see how the lieutenant
could be coming back. They're
all leaving tomorrow. It's too
bad, we'll miss them. We've got
so used to those boys.

Eve starts back to work on the books.

MRS. WERNECKE (cont'd)

Aren't you going to their
farewell party tonight? I'm
sorry, Eve, I don't mean to be
telling you what to do, but --

Mrs. Wernecke is extremely ill at ease. Eve doesn't
answer, but looks up from her work and out toward the
shed.

581-O MED. SHOT - Eve's ANGLE - THROUGH window of office. We
see Scott's bench and his boat model.

EVE

(looking at model)

You're a good person, Mary,
and I am not. As a matter of
fact, I am guilty of the one
sin the Lord never forgives --
the sin of pride.

MRS. WERNECKE

(protesting)

Oh, Eve....

581-P TWO SHOT - Eve and Mrs. Wernecke. Eve rises and crosses
to the window.

EVE

The other day, after the rescue,
instead of taking him by the hand
and making him feel my friendship --
as soon as I saw he was safe, my old
anger came back. I could only think
of that Butler woman, and so I
remained stupidly silent. It
was just pride, false pride --
taking it for granted that he was
in love with me and that I had
all the rights over him.

(CONTINUED)

581-P (CONTINUED)

EVE (cont'd)

... And I won't let that same
false pride keep me from at
least telling him good-bye.

(pauses)

Are you taking the children?

MRS. WERNECKE

Sure.

EVE

Then let's all go together in
my car.

MRS. WERNECKE

Are you really going?

EVE

Yes, I am.

581-Q MED. SHOT - Through the window, we see Lars unlock a
drawer of the Lieutenant's bench and start to take
the boat model off. When Eve sees this, she runs to
the office door and calls:

EVE

Lars, leave everything there.

LARS

(happily)

Yes, Miss Eve, I will.

His curiosity gets the better of him and he approaches
the office as Eve takes Scott's letter to Bill out of
a drawer. The old working man, as curious as Lars,
approaches too.

EVE

(handing Lars
the letter)

When the postman passes, be sure
to give him this letter.

She exits towards living-room. Mrs. Wernecke follows.

581-R CLOSE SHOT - Lars and the old workngman inspect the
letter.

OLD WORKINGMAN

It's to her brother, from the
Lieutenant.

LARS

You mark my words: things are
going to happen around here.

581-P (CONTINUED)

Mrs. Wernecke crosses to Eve at the window.

MRS. WERNECKE

But he was -- and, believe me,
he still is. Otto says that
Peggy Butler is just part of
that manic depression, or
whatever they call it. Some
people get a high fever when
they're sick -- In the lieutenant's
case it was worse, that's all.

EVE

Ill or not, I'm not the one
to judge. Nobody has the right
to judge anybody else.

(she thinks)

It would be childish not to say
good-bye to him before he leaves...

(looks around)

after all the wonderful times
we've had together here in the
shop...

(pauses)

Are you taking the children?

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Sure.

EVE

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my car.

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door and calls:

EVE

Lars, leave everything there.

Lars protests:

LARS

But, you told me --

EVE

I know I did, but just leave
everything as it is. We'll talk
about it tomorrow.

581-Q (CONTINUED)

Lars shrugs resignedly.

EVE (cont'd)
(to Mrs. Wernecke)
Come on, let's get dressed.

FADE OUT

FADE IN

EXT. COAST GUARD STATION - MESS HALL - NIGHT

582 ESTABLISHING SHOT. People are moving in and out of mess hall, cars are arriving and being parked. The jeep is parked near the door. SOUND of the boogie-woogie pianist, Sammy, beating it out.

583 OMITTED
INT. MESS HALL - NIGHT

584 FULL SHOT - The party is in full swing. Everyone is dancing gaily. As MUSIC stops, all applaud Sammy, the boogie-woogie artist.

585 TWO SHOT - Scott and Wernecke. Scott is very sober. Wernecke seems worried. One of the enlisted men, wearing plenty of ribbons, comes up to Scott.

ENLISTED MAN (STEVE)
Sir, since this is a farowell party, I just want to say it's been a pleasure serving under you.

Scott comes out of his somber mood for a moment. They shake hands.

SCOTT
(sincerely)
Well, it's been a real pleasure to have you with us, Steve.

ENLISTED MAN
I'll probably be a civilian in two weeks.

SCOTT
Yes, so will I.

ENLISTED MAN
I hope we run into each other some day.

SCOTT
I'm sure we will.

v1b

(CONTINUED)

DISSOLVE IN

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Oh, Eve, we've had more fun decorating the station for the party.

She imitates the men waxing the floor.

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They were waxing the floor with pads.

EVE

(interrupts)

Just a minute, dear.

(turns to Lars)

Go on, Lars.

LARS

As I said, we could get started right away, if we could use the bench the lieutenant used to work on.

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EVE

Yes. You can use it.

581-M MED. SHOT - Group. Mrs. Wernecke seems saddened by Eve's decision.

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I'll take all of his things and lock them in the shed out in the yard so he'll find them just as he left them. Do you think he's coming back?

581-M (CONTINUED)

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so used to those boys.

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(looking at model)

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(protesting)

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remained stupidly silent. It
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taking it for granted that he was
in love with me and that I had
all the rights over him.

581-P (CONTINUED)

Mrs. Wernecke crosses to Eve at the window.

MRS. WERNECKE

But he was -- and, believe me, he still is. Otto says that Peggy Butler is just part of that manic depression, or whatever they call it. Some people got a high fever when they're sick -- In the lieutenant's case it was worse, that's all.

EVE

I'll or not, I'm not the one to judge. Nobody has the right to judge anybody else.

(she thinks)

It would be childish not to say good-bye to him before he leaves...

(looks around)

after all the wonderful times we've had together here in the shop...

(pauses)

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Sure.

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EVE

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EVE

Lars, leave everything there.

Lars protests:

LARS

But, you told me --

EVE

I know I did, but just leave everything as it is. We'll talk about it tomorrow.

581-Q (CONTINUED)

Lars shrugs resignedly.

EVE (cont'd)
(to Mrs. Wernecke)
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FADE OUT

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INT. MESS HALL - NIGHT

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Scott comes out of his somber mood for a moment. They shake hands.

SCOTT
(sincerely)
Well, it's been a real pleasure to have you with us, Steve.

ENLISTED MAN
I'll probably be a civilian in two weeks.

SCOTT
Yes, so will I.

ENLISTED MAN
I hope we run into each other some day.

SCOTT
I'm sure we will.

vlb

(CONTINUED)

581E MED. SHOT - Scott and Wernecke.

WERNECKE

(grins)

What 'll you bet?

SCOTT

No -- she doesn't want any part
of me. I know, Wernecke.

WERNECKE

Look -- you're going to be at
the party, aren't you?

SCOTT

Oh, sure --

WERNECKE

Well, maybe Eve will be there,
too.

SCOTT

Not if she knows I'm going to
be there.

WERNECKE

Maybe and maybe not.

(smiles)

I told you -- the wife is a
good organizer. I got a hunch
Eve just needs a little
organizing!

As Scott looks at Wernecke with a hopeful little smile -

DISSOLVE OUT

hs

587 (CONTINUED)

MRS. WERNECKE

Try again, please -- it's so important.

SCOTT

(nods)

She's got to understand -- she must...

Mrs. Wernecke smiles and pats his shoulder. Scott gives a little smile, then starts toward Eve o.s.

588 MED. SHOT - REVERSE - PAST Eve and her friends, AT Scott, who is approaching. The three young men, busy with the punch, are barely aware of Scott's nearness.

SCOTT

(softly; to Eve)

Eve --

EVE

Hello, Scott.

SCOTT

Will you dance with me -- please?

Eve hesitates, then:

EVE

If you wish, Scott.

They move off together.

589 FULL SHOT as Eve and Scott start to dance on floor.

590 MED. CLOSE TRAVELING SHOT - Eve and Scott, as they dance. Eve seems aloof; there is a hurt look in her eyes.

SCOTT

(softly)

Eve, will it do any good to ask you to forgive me?

EVE

It really isn't necessary, Scott.

SCOTT

But it is --

EVE

Why? You made it quite clear through Mrs. Wernecke that I wasn't to be part of your life. There's no need to answer to me for anything you do.

EXT. SEA DAY - (PROCESS B.C.)

537 CLOSE SHOT - Tod, continuing to cut the meat.

TOD

You know, you're not the first
man who's wanted to kill me.

538 CLOSE SHOT - Scott. He stops short in the act of
putting the bait on the hook. He is completely
taken aback by the revelation that Tod is aware
of his plan. Then, strangely enough, he seems
almost relieved.

SCOTT

Then why did you insist on coming
out fishing with me?

539 CLOSE SHOT - Tod.

TOD

Because there's something I
wanted to tell you -- and up
to this minute, I wasn't sure
you'd listen to me.

(pauses)

I want to save you, Scott.

540 CLOSE SHOT - Scott, now as calm as Tod.

SCOTT

I'm not the one that's in
danger. You're the one.

541 CLOSE SHOT - Tod, still cutting up bait. The
rocking of the boat keeps increasing.

TOD

I know what you mean. All you've
got to do is to turn this boat
over -- and I'd have a hard time
getting back to shore. But the
danger I'm in -- that's just
physical. I'd still have a
chance -- no matter how slight --
to get out of it. But you're in
much greater danger, believe me.

(CONTINUED)

585 (CONTINUED)

ENLISTED MAN

(a little
embarrassed)
Well, thank you, sir.

Enlisted man turns and joins the party.

WERNECKE

(as Steve disappears)
Good boy, that Steve.

Scott lapses back into his somber mood again.

SCOTT

Yeah, good boy.

WERNECKE

I wonder what's keeping the Missus.

586 FULL SHOT - the dancers, showing Kirk and his girl
dancing toward camera.

587 CLOSE SHOT - Kirk and his girl, dancing.

KIRK

If I were to ask you to marry
me, what would you say, Alice?

ALICE

I'd say, "What do you do for a
living, kid?"

KIRK

I'm going to be a great painter.
I'm going to live for my art
alone. I'm going to starve one
day, and have a bacchanalian...
(mispronounces
"bacchanalian")
feast the next.

ALICE

Well, I like the last part of it,
but I'm not so sure about the rest.

By this time they've danced over near Wernecke and Scott.
Kirk drags Alice up to Scott.

KIRK

Mr. Burnett, are we still a
station, or are we not? Do I
belong here, or do I belong
somewhere else?

WERNECKE

What's eating you now, kid?

585 (CONTINUED)

ENLISTED MAN

(a little
embarrassed)

Well, thank you, sir.

Enlisted man turns and joins the party.

WERNECKE

(as Steve disappears)

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(mispronounces
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feast the next.

ALICE

Well, I like the last part of it,
but I'm not so sure about the rest.By this time they've danced over near Wernecke and Scott.
Kirk drags Alice up to Scott.

KIRK

Mr. Barnett, are we still a
station, or are we not? Do I
belong here, or do I belong
somewhere else?

WERNECKE

What's eating you now, kid?

DISSOLVE IN

EXT. COAST GUARD STATION - MESS HALL - NIGHT

582 ESTABLISHING SHOT. People move in and out of the mess hall. As dance MUSIC is heard emanating from it, the whole scene has a gay, festive air. A jeep is parked nearby.

583 MED. FULL SHOT - group, milling about outside mess hall. Scott is seen moving through it, heading for the entrance. Kirk is just coming out.

KIRK

Party's going swell, sir.

SCOTT

Good.

Kirk moves out of scene, and Scott exits into the mess hall.

INT. MESS HALL - NIGHT

584 FULL SHOT - entrance, as Scott comes in. There are small groups of people, milling about near the door. Scott seems preoccupied, his mind elsewhere, as his eyes rove, searching the crowd. Apparently, he is looking for someone. Now, he starts to move forward, CAMERA TRUCKING WITH him - and as he goes, we see the interior of the room. In one corner there is a small orchestra, comprised of teen-age high school kids; at the moment, they are playing some new tune. In another corner, is a table filled with various kinds of food; several villagers are assisting at this table. Crepe paper decorates the tables - and there are streamers on the walls and ceiling. Everything looks gay, festive. Couples are dancing; laughter fills the room, rising above the music. As the CAMERA MOVES FORWARD WITH Scott, IT PASSES many of the characters we know - those we have seen around Eve Geddes' place and in the village. Acquaintances and friends greet Scott as he goes by. Scott replies politely to each greeting - but his tense manner never leaves him; his eyes continue to dart about the room, looking, searching.

OLD FISHERMAN

(as Scott goes by)

Hi, there, Lieutenant - Long time no see!

YOUNG FISHERMAN

You got over your accident, huh?

SCOTT

Accident? Oh - oh, yes - thanks.

591 CLOSE SHOT - Scott.

SCOTT

(deeply
troubled)
You know my reasons. I thought
you'd understand.

592 CLOSE SHOT - Eve.

EVE

You didn't give me much chance
to understand before. Whatever
your life was to be, I wanted to
share it. Now --
(she looks away)
-- I don't know.

593 MED. TRAVELING SHOT - Eve and Scott.

SCOTT

Has so much harm really been
done?

Tears are suddenly in Eve's eyes.

EVE

Oh, Scott -- Scott -- I had so
much faith in you -- in your
good sense -- everything you
wanted and stood for. Then,
suddenly --

Eve stops, hesitant about continuing.

SCOTT

Then, suddenly -- I met Peggy
Butler.

EVE

Yes.
(looks up into
Scott's eyes)
Why did that happen, Scott?

SCOTT

(despairingly)
Eve -- I don't know -- I just
don't know --

EVE

(evenly)
You don't even know whether it's
over yet, or not.

SCOTT

Eve, I --

et

(CONTINUED)

The boat is tossing so furiously now that Tod finds it difficult to cut the meat.

542 CLOSE SHOT - Scott. Tod's allusion to his feeling for Peggy piques him.

SCOTT

(angrily)

I can take care of myself.

543 CLOSE SHOT - Tod.

TOD

I'm not as sure of that as you are.

(pauses)

It's mixed up with Peggy. And Peggy's my wife, in case you haven't been told.

A strong wave tilts the boat. Tod drops the knife which falls to the bottom of the boat. He catches the oars and starts rowing vigorously.

TOD (cont'd)

Get hold of that rudder. Let's cut these waves.

EXT. SEA - DAY - (LOCATION)

544 MED. SHOT - Scott grabs the rudder and manages to get the boat into a less dangerous position.

EXT. SEA - DAY - (PROCESS B.G.)

545 CLOSE SHOT - Tod.

TOD

Let me have that meat -- and the knife.

546 CLOSE SHOT - Scott. He picks up the meat and the knife. Then, after a slight hesitation, he hands them back to Tod.

547 CLOSE SHOT - Tod. He takes them and starts cutting again as if nothing had happened.

TOD

I hope this isn't going to hurt your feelings, Scott, but as a matter of fact -- you really haven't got a talent for murder, believe me. I guess I'm a lucky feller, because the others didn't have a talent -- either.

Now, we pass old Mr. Saunders and Lars, who has his dog with him.

LARS

(to dog)
Look, Pumpkin! It's the
Lieutenant!

SAUNDERS

Happy to see you, Lieutenant!

Scott gives a slight smile, waves and goes on, the CAMERA FOLLOWING. Now, Scott cuts across diagonally, still searching. He stops when he comes to Mrs. Wernecke. CAMERA HOLDS.

(CONTINUED)

KIRK

Well, if we're still a station,
and Mr. Burnett is still our
C. O., I want to ask his permission
to get married.

The dancing continues in the b.g.

WERNECKE

Alice, do you take this kid
seriously?

ALICE

Well, he means it --

WERNECKE

You'd better talk to your dad
about it, first.

ALICE

(teasingly
to Kirk)

You see, that's what I told you.

Alice pulls Kirk back onto the dance floor.

588 FULL SHOT - Scott's ANGLE. Outside door of mess hall
opens. Mrs. Wernecke enters with the three children and
Eve. Scott amazed at seeing Eve at the party, crosses
toward her immediately.

589 TWO SHOT - Scott and Eve.

SCOTT

(abruptly)

Eve, you shouldn't have come here.

Eve looks him straight in the eyes.

EVE

I couldn't let you go away without
saying good-bye, Scott.

589-A MED. SHOT - Wernecke enters the scene. The three
children disperse into the crowd, and Wernecke leads his
wife onto the dance floor.

589-B CLOSE TWO SHOT - Scott and Eve.

SCOTT

Above all things, I didn't want
this to happen. I even got
permission from the District
Office to leave today -- but --
Well, since you're here, let's go
outside. We can't talk in this noise.

They exit.

DISSOLVE OUT

KIRK

Well, if we're still a station,
and Mr. Burnett is still our
C. O., I want to ask his permission
to get married.

The dancing continues in the b.g.

WERNECKE

Alice, do you take this kid
seriously?

ALICE

Well, he means it --

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You'd better talk to your dad
about it, first.

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(teasingly
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Eve looks him straight in the eyes.

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saying good-bye, Scott.

589-A MED. SHOT - Wernecke enters the scene. The three
children disperse into the crowd, and Wernecke leads his
wife onto the dance floor.

589-B CLOSE TWO SHOT - Scott and Eve.

SCOTT

Above all things, I didn't want
this to happen. I even got
permission from the District
Office to leave today -- but --
Well, since you're here, let's go
outside. We can't talk in this noise.

They exit.

DISSOLVE OUT

MRS. WERNECKE

Ah, Lieutenant -

SCOTT

It's a wonderful party, Mrs.
Wernecke.

(hesitates)

Have you seen --

(sees something
o.s. and reacts)

Never mind...

Mrs. Wernecke frowns puzzledly, then turns and looks in
the same direction in which Scott is staring.

585 FULL SHOT - ANGLE of Scott and Mrs. Wernecke. Eve has
just entered the hall. At once, several Coast
Guardsmen surround her.

586 MED. SHOT - Eve and three Coast Guardsmen, favoring
Eve. All laugh at some joke we don't hear - and then
suddenly the laughter fades from Eve's face, as she
turns slightly and finds herself staring at Scott.
Confusedly, she lowers her eyes and turns back to her
companions.

587 MED. SHOT - Scott and Mrs. Wernecke. Scott is still
staring off at Eve.

MRS. WERNECKE

(softly)

There she is, Scott. The next
move is up to you.

SCOTT

She doesn't want to talk to me.

MRS. WERNECKE

Has she said so?

SCOTT

(dully)

She didn't have to.

MRS. WERNECKE

Try again, please - it's so
important.

SCOTT

(nods)

She's got to understand - she
must...

Mrs. Wernecke smiles and pats his shoulder. Scott gives
a little smile then starts toward Eve o.s.

593 (CONTINUED)

He is interrupted by the entrance of Wernecke.

WERNECKE

There's a telephone call for you,
Lieutenant.

SCOTT

(surprised)

Telephone?

(to Eve)

I'll be right back, Eve.

He exits. Eve stares after him, her emotions
thoroughly confused.

594 LONG SHOT. Scott silently crossing the room. He
goes to a phone.

595 CLOSE SHOT. Scott, at phone. He covers his free ear
to shut out the party NOISE.

SCOTT

Hello! Burnett speaking --
I can't hear you...Is that the
station?

In b.g., we see the room filled with people. In the
midst of them Eve can be plainly seen.

All of a sudden, Scott's expression changes. We
recognize the anxious look we have seen many times
before on his face.

SCOTT (cont'd)

Oh...I can't hear you. Talk
a little louder...What? You're
in - in danger. What's the
matter?

He remains silent for an instant, then he looks at Eve.

596 MED. SHOT - Eve listening to the dance music.

597 CLOSE SHOT - Scott at the telephone. He makes up his
mind.

SCOTT

I'll be over right away.

598 MED. SHOT. He puts the receiver back on the hook and
starts away.

599- LONG SHOT. Scott crosses the room toward Eve.

600

548 CLOSE SHOT - Scott, startled but incredulous.

SCOTT

What others?

549 CLOSE SHOT - Tod.

TOD

Oh, there were a few.

(as if honestly

trying to

figure it out)

Let me see. The last one -- the

last one was Bill Geddes.

More tossing of the waves shakes him up badly and he grabs the oars.

TOD (cont'd)

Watch that rudder!

550 CLOSE SHOT - Scott. With a movement of the rudder, he rights the boat again. He is so filled with hatred for Tod that he is stubbornly deaf to what he's said.

SCOTT

(with self-

assurance)

I know about Bill Geddes.

551 CLOSE SHOT - Tod. He is outraged by Scott's stubbornness.

TOD

(shouting)

Well, you and what you know!

Did you happen to know that what

Peggy really wants -- is to get

my pictures?

552 CLOSE SHOT - Scott. He takes Tod's words as a lying insult. Mad with anger, he lets go of the rudder and screams:

SCOTT

Your pictures?

He rises and approaches Tod.

553 CLOSE SHOT - Tod and Scott. Scott, clutching to the side of the tossing boat to keep his balance, bends towards Tod.

TOD

Keep hold of that rudder! You're going to turn us over.

SCOTT

About the pictures? You mean that's all she cares about?

(CONTINUED)

DISSOLVE IN

INT. COAST GUARD STATION - OFFICE - NIGHT

589-C The phone at Wernecke's desk is RINGING. Wernecke enters and answers.

WERNECKE

(into phone)

Station One - Chief Wernecke speaking...

(pause)

No, I'm sorry, Mrs. Butler, the lieutenant isn't here...

(listens for

a minute;

then, reluctantly)

Well, I'll see if I can find him. Hold on.

Wernecke exits.

EXT. DUNES & OCEAN - NEAR COAST GUARD STATION -
MOONLIGHT - (PROCESS)

590 O.s. we hear SOUND of music from the party, which, for the accompaniment of a love scene, has surprisingly changed from boogie-woogie to waltz-time. Eve and Scott enter.

591 CLOSE TWO SHOT.

EVE

You were going to leave without seeing me?

592 CLOSEUP - Scott.

SCOTT

(very sincerely)

Yes, Eve. For the past few days I've been really afraid of suddenly meeting you and having to make a confession -- a confession of guilt and shame. Not only because of how badly I treated you, but there are other things, too -- terrible things...

593 CLOSE SHOT - Eve.

EVE

You don't have to explain, Scott.

DISSOLVE IN

INT. COAST GUARD STATION - OFFICE - NIGHT

589-C The phone at Wernecke's desk is RINGING. Wernecke enters and answers.

WERNECKE

(into phone)

Station One - Chief Wernecke speaking...

(pause)

No, I'm sorry, Mrs. Butler, the lieutenant isn't here...

(listens for

a minute;

then, reluctantly)

Well, I'll see if I can find him. Hold on.

Wernecke exits.

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592 CLOSEUP - Scott.

SCOTT

(very sincerely)

Yes, Eve. For the past few days I've been really afraid of suddenly meeting you and having to make a confession -- a confession of guilt and shame. Not only because of how badly I treated you, but there are other things, too -- terrible things...

593 CLOSE SHOT - Eve.

EVE

You don't have to explain, Scott.

588 MED. SHOT - REVERSE - PAST Eve and her friends,
AT Scott, who is approaching.

SCOTT

(softly -
to Eve)

Eve -

EVE

Hello, Scott.

SCOTT

I'd like to talk with you -

Eve hesitates, then:

EVE

If you wish, Scott.

They move off together. The Coast Guardsmen look after them.

1ST COAST GUARDSMAN

(wryly)

Well, someday, maybe I'll be a
Lieutenant, too!

They start out of shot towards punchbowl table.

589 FULL SHOT as Eve and Scott start through crowd toward exit.

589A MED. SHOT - Mrs. Wernecke. She is watching o.s. Scott and Eve, her eyes following them.

589B MED. LONG SHOT - ANGLE of Mrs. Wernecke, AT Scott and Eve as the two exit from the mess hall.

589C MED. FULL SHOT - Mrs. Wernecke smiles and, with a satisfied air, starts for the table on which is the punch bowl. CAMERA PANS Mrs. Wernecke TO table, where the Coast Guardsmen surround her. Mrs. Wernecke helps herself to some punch.

1ST COAST GUARDSMAN

(kiddingly)

Say - Eve ducked out with the
Lieutenant. Where do you suppose
they're going?

MRS. WERNECKE

(with slight smile)

You know - my husband proposed to
me on the beach one night, too.
The moon was out - just like
tonight.....

(CONTINUED)

601 MED. SHOT - Scott approaches Eve.

SCOTT

Eve, I want to speak to you.

They go out toward the exit.

602 MED. SHOT - Eve and Scott head for exit. CAMERA PANS WITH them as they go out.

EXT. COAST GUARD STATION MESS HALL - NIGHT

603 FULL SHOT - as Eve and Scott come out and head for a quiet spot to be alone.

604- MED. CLOSE SHOT - Scott and Eve. He talks in a
617 determined manner, like a man who has just made an important decision.

SCOTT

That was Peggy Butler who just called me. She says she's in danger. She wants me to come over to her house -

EVE

Are you going?

SCOTT

Yes - but - I - I'll be back quickly. Eve - I've just got to pay my respects at the funeral -

EVE

(alarmed)

Funeral!?

SCOTT

(with slight smile)

Whatever existed between Peggy and me - is dead.

EVE

(relieved)

Oh -

(a little reluctant smile comes to her face, too)

I thought -

SCOTT

(hastily)

Eve, when I get back I'm going to ask you to marry me - what will your answer be?

Eve hesitates, then:

(CONTINUED)

TOD
(as excited
as Scott)
You're catching on.

SCOTT
You're crazy.

TOD
You really don't understand.
She doesn't love you, believe me,
she doesn't love anybody. Just
herself -- and my pictures.
Because they mean money and
security.

Scott, grabbing Tod by his coat collar and violently
shaking him.

SCOTT
You're lying -- and you know
you're lying.

EXT. SEA - DAY - (LOCATION)

554 MED. SHOT. The boat is tossed furiously about by the
waves which are constantly becoming more dangerous. To
resist Scott's clutch, Tod also grabs his opponent by
the throat.

EXT. SEA - DAY - (PROCESS B.G.)

555 CLOSE SHOT - They both stand up straight, each one
clutching at the other's throat with murderous looks on
their faces. Their gestures are uneven due to the
rocking boat.

TOD
I wish there was some way I could
make you understand. You don't
mean anything at all to Peggy
except a way to -- She's trying
to use you, just like everybody
else she -- Can't you see, Scott,
can't you see? That's all she's
trying to do.

SCOTT
(screaming)
You're a liar! A liar! A liar!

556 CLOSE SHOT - Tod's and Scott's legs. In struggling
they have come to one side of the boat. Scott slips and
loses his balance.

589C (CONTINUED)

With a little, amused look at the three puzzled young men, she swallows her punch and starts out of shot.

EXT. DUNES AND OCEAN - NIGHT (PROCESS)

590 FULL SHOT - Eve and Scott as they come to the top of one of the dunes. The ocean, crossed perhaps by a path of moonlight, is in the b.g.

590A MED. SHOT - Eve and Scott. Eve seems aloof. There is a hurt look in her eyes.

SCOTT

(softly)

Eve, will it do any good to ask you to forgive me?

EVE

It really isn't necessary, Scott.

SCOTT

But it is -

EVE

Why? You made it quite clear through Mrs. Wernecke that I wasn't to be part of your life. There's no need to answer to me for anything you do.

591 CLOSE SHOT - Scott.

SCOTT

(deeply troubled)

You know my reasons. I thought you'd understand.

593-A MED. SHOT - Wernecke enters.

WERNECKE

Peggy Butler's on the phone for you, sir. I didn't tell you that she's called several times before -- but this time I think you'd better talk to her...

593-B CLOSE TWO SHOT - Scott and Eve, as they remain silent for a moment.

EVE

(firmly)
The lieutenant will talk to her.

SCOTT

(confidently)
Yes -- yes, I will.

594 MED. SHOT - Scott exits toward the office.

WERNECKE

I wonder what kind of a trick she's up to now.

EVE

Don't get excited, Otto.

INT. COAST GUARD STATION - OFFICE - NIGHT

595 MED. SHOT - Scott, as he goes to the phone.

SCOTT

(into phone)
Hello! Peggy.

Suddenly his expression changes. We recognize the anxious look we have seen many times before on his face.

SCOTT (cont'd)

Oh - yes... What? You're in -- in danger?! What's the matter?

He remains silent for an instant, hesitating.

SCOTT (cont'd)

Very well -- I'll be over right away.

Scott hangs up the receiver and exits.

596- OMITTED

598 EXT. DUNES & OCEAN - NEAR COAST GUARD STATION -
MOONLIGHT - (PROCESS)

599 MED. SHOT - Wernecke and Eve. Scott enters and Wernecke leaves.

604- (CONTINUED)
617

EVE
(sober again)
Let's see if you get back -
first.

Scott hesitates, then nods.

SCOTT
I'll be back.

He turns and exits quickly.

DISSOLVE

EXT. ROAD - NIGHT (LOCATION)

618 CLOSE SHOT - Scott's jeep on road. Scott, alone in
the jeep is driving along, determination written all
over his face.

DISSOLVE

EXT. SANDY ROAD - NIGHT (LOCATION)

619 LONG SHOT - Jeep starts on the sandy road which leads
to the Butler cottage.

DISSOLVE

EXT. ROAD - NIGHT (PROCESS B.G.)

620 CLOSE SHOT - Scott, at wheel of the jeep, driving.

EXT. BUTLER'S COTTAGE - NIGHT

621 LONG TRUCK SHOT - FROM jeep. In the glare of the
headlights, Peggy runs out of the cottage and toward
the approaching jeep. She signals and jeep comes
to a stop.

622 MED. SHOT - Scott getting out of jeep, Peggy running
toward him.

557 CLOSE SHOT - Tod and Scott. Scott, still hanging onto Tod, drags him along as he falls overboard.

EXT. SEA - DAY - (LOCATION)

558 MED. SHOT - the two men falling into the sea. Scott hits his head against the side of the boat and tosses on the waves, unconscious. Tod tries to grab the edge of the boat but only after a superhuman struggle in the violent sea does he succeed.

559 CLOSE SHOT - Tod and Scott. Hanging onto the side, Tod makes an effort to get back into the boat. As he does this, he comes in contact with Scott, unconscious from the blow he received on his head. His first reaction is to defend himself. He grabs Scott and is surprised to find no resistance from his opponent.

TOD

Scott! Scott!

When Scott does not answer, Tod understands what has happened.

TOD (cont'd)

You asked for it! You asked for it!

With one hand, Tod keeps Scott afloat while he hangs precariously onto the boat with the other. This takes a terrific effort on his part, due to the force of the waves.

560 LONG SHOT - the empty boat and the men tossing in the raging sea.

561 CLOSE SHOT - Tod, still holding Scott and clutching the boat. Suddenly the terrific force of a wave almost tears Scott away from him. In order to get a better grip on the young man, Tod has to let go of the boat.

EXT. SEA - DAY - (TANK)

562 MED. SHOT - under water - Tod, towing Scott, is swimming up to the surface.

EXT. SEA - DAY - (LOCATION)

563 CLOSE SHOT - Tod reappears on the surface of the sea. He pulls Scott's head out of the water and starts swimming in circles. He is hindered terribly by the beating, furious waves, and hardly manages to keep himself up. It is obvious that if he does not succeed in finding the boat at once, the two men are lost.

599 (CONTINUED)

SCOTT

She says she's in great danger.
She wants me to come right away.
She won't explain -- but I think
I should go. Eve, the things I
didn't dare say before, now I can
tell you. I must. Will you wait
for me here?

EVE

Of course I will, Scott.

SCOTT

Do you understand why I'm going,
Eve?

600 CLOSEUP - Eve.

EVE

Yes, I understand a lot of things.
A lot more things than you give
me credit for.

601- TWO SHOT - Scott takes her hand for the first time since
604 they've met again.

EVE

Scott, you remember your model
boat? It's right on the bench
where you left it. Should you
not come back tonight, nor even
tomorrow, the little boat will
still be there waiting for you.

Scott looks at her tenderly, then exits.

605-

617 OMITTED

DISSOLVE

EXT. ROAD - NIGHT (LOCATION)

618 CLOSE SHOT - Scott's jeep on road. Scott, alone in
the car, is driving along, determination written all
over his face.

DISSOLVE

EXT. SANDY ROAD - NIGHT (LOCATION)

619 LONG SHOT. The jeep starts on the sandy road which
leads to the Butler cottage.

DISSOLVE OUT

599 (CONTINUED)

SCOTT

She says she's in great danger.
She wants me to come right away.
She won't explain -- but I think
I should go. Eve, the things I
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tell you. I must. Will you wait
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Of course I will, Scott.

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Eve?

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still be there waiting for you.

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605-
617 OMITTED

DISSOLVE

EXT. ROAD - NIGHT (LOCATION)

618 CLOSE SHOT - Scott's jeep on road. Scott, alone in
the car, is driving along, determination written all
over his face.

DISSOLVE

EXT. SANDY ROAD - NIGHT (LOCATION)

619 LONG SHOT. The jeep starts on the sandy road which
leads to the Butler cottage.

DISSOLVE OUT

592 CLOSE SHOT - Eve.

EVE

You didn't give me much chance
to understand before. Whatever
your life was to be, I wanted to
share it. Now -

(looks away)

I don't know.

593 MED. SHOT - Eve and Scott.

SCOTT

Has so much harm really been
done?

Tears are suddenly in Eve's eyes.

EVE

Oh, Scott - Scott - I had so
much faith in you - in your
good sense - everything you
wanted and stood for. Then,
suddenly -

Eve stops, hesitant about continuing.

SCOTT

Then, suddenly - I met Peggy
Butler.

EVE

Yes.

(looks up into
Scott's eyes)

Why did that happen, Scott?

SCOTT

(despairingly)

Eve - I don't know - I just
don't know -

EVE

(evenly)

You don't even know whether it's
over yet, or not.

SCOTT

Eve, I -

He stops short as the SOUND of footsteps sloshing
through the sand is heard. Both turn as Wernecke
enters the shot.

WERNECKE

There's a telephone call at the
office for you, Lieutenant.

564 LONG SHOT. The empty boat dancing about on the waves. In f.g., Tod towing Scott. The small fishing smack (seen in previous scene) appears and approaches the two men.

OLD FISHERMAN

(yelling)

Just keep on swimming!

The Young Fisherman throws a buoy which falls several feet away from Tod.

YOUNG FISHERMAN

Swim a little more to the right
... A little more... There,
that's it.

565 CLOSE SHOT - Tod and Scott. Still clutching his unconscious companion, Tod grabs the lifebuoy.

FADE OUT

FADE IN

INT. SCOTT'S OFFICE IN COAST GUARD STATION - DAY

566 CLOSE SHOT - Scott. It seems that his uncalled-for dunking has had the effect of returning him to normal. His face seems calm and rested. He is seated at his desk, but instead of working, he is calmly drinking a cup of coffee and smoking a cigarette.

DOCTOR'S VOICE

That's the way he is. I can remember, before he went blind, he'd pick on people -- to fight. One night, in Harry's saloon -- oh, in any saloon -- he just liked to fight.

CAMERA TRUCKS BACK discovering the whole desk. Around it, the Doctor and Wernecke are seated, drinking coffee. The latter is smoking a big cigar.

WERNECKE

Don't tell me. I ran into him one night. I wish I hadn't.

564

LONG SHOT. The empty boat dancing about on the waves. In f.g., Tod towing Scott. A boat, carrying Wernecke and several coast guardmen, appears and approaches the two men.

WERNECKE

(yelling)

Just keep on swimming!

From the Coast Guard boat, a sailor throws a bouy which falls several feet away from Tod.

WERNECKE (cont'd)

Swim a little more to the right.

A little more. There -- that's it.

565

CLOSE SHOT - Tod and Scott. Still clutching his unconscious companion, Tod grabs the lifebuoy.

FADE OUT

FADE IN

INT. SCOTT'S OFFICE IN COAST GUARD STATION - DAY

566

CLOSE SHOT - Scott. It seems that his uncalled-for dunking has had the effect of returning him to normal. His face seems calm and rested. He is seated at his desk, but instead of working, he is calmly drinking a cup of coffee and smoking a cigarette.

DOCTOR'S VOICE

That's the way he is. I can remember, before he went blind, he'd pick on people -- to fight. One night, in Harry's saloon -- oh, in any saloon -- he just liked to fight.

CAMERA TRUCKS BACK discovering the whole desk. Around it, the Doctor and Wernecke are seated, drinking coffee. The latter is smoking a big cigar.

WERNECKE

Don't tell me. I ran into him one night. I wish I hadn't..

EXT. ROAD - NIGHT (PROCESS B.G.)

620 CLOSE SHOT - Scott, at wheel of jeep, driving.

EXT. BUTLER'S COTTAGE - NIGHT

621 LONG TRUCK SHOT - from jeep. In the glare of the headlights, Peggy runs out of the cottage and toward the approaching car. She signals and car comes to a stop.

622 MED. SHOT - Scott getting out of jeep, Peggy running toward him.

623 CLOSE SHOT - Peggy and Scott.

SCOTT

What's wrong?

PEGGY

This time Tod is really mad --
so insane that I wonder why
I am still alive.

SCOTT

Why didn't you go on into the
village?

PEGGY

He had locked me in and then he
started pacing back and forth for
hours -- without saying a word --
It was frightening.

SCOTT

How did you manage to phone?

PEGGY

He was in the closet -- the
picture closet -- fumbling around.
When he heard your car just now --
I can't understand it myself -- he
opened the door and I ran out.

SCOTT

You seem perfectly safe now. What
do you expect me to do?

PEGGY

Oh, Scott! You've certainly changed.
You're different. I know I've lost
you -- I can see it in your eyes --
It's too bad -- because I haven't
changed. I still love you as much
as you pretended to love me in the
little cottage -- and more than I
have ever loved anyone else.

All of a sudden their attention is attracted in the
direction of the house.

DISSOLVE IN (ALREADY SHOT)

EXT. ROAD - NIGHT (PROCESS D.C.)

620 CLOSE SHOT - Scott, at wheel of jeep, driving.

EXT. BUTLER'S COTTAGE - NIGHT (ALREADY SHOT)

621 LONG TRUCKING SHOT - from jeep. In the glare of the headlights, Peggy runs out of the cottage and toward the approaching car. She signals and car comes to a stop. (ALREADY SHOT)

622 MED. SHOT - Scott getting out of jeep, Peggy running toward him. (ALREADY SHOT)

623 CLOSE SHOT - Peggy and Scott (ALREADY SHOT)

SCOTT

What's wrong?

PEGGY

This time Tod is really mad -- so insane that I wonder why I am still alive.

SCOTT

Why didn't you go on into the village?

PEGGY

He had looked me in and then he started pacing back and forth for hours -- without saying a word -- It was frightening.

623a CLOSE SHOT - Scott (ALREADY SHOT)

SCOTT

How did you manage to phone?

623b CLOSE SHOT - Peggy (ALREADY SHOT)

PEGGY

He was in the closet -- the picture closet -- fumbling around. When he heard your car just now -- I can't understand it myself -- he opened the door and I ran out.

625c CLOSE SHOT - Scott

SCOTT

You seem perfectly safe now.
What do you expect me to do?

623d CLOSE SHOT - Peggy

PEGGY

Oh, Scott -- I can see in your eyes that we'll never be together again. -- Well, I must take this last chance to tell you something I want you to know: Not everything I said to you was a lie. -- It's true that I often escape to a dreamy rose-colored past... or a brilliant impossible future of my imagination. But one thing is real -- that I never pretended -- one thing that Ted couldn't have told you in the boat -- because he didn't know, and still doesn't. -- It's that I love you, Scott as much as you said you loved me. -- You were my only hope of living in the present...

All of a sudden their attention is attracted in the direction of the house.

625c CLOSE SHOT - Scott

SCOTT

You seem perfectly safe now.
What do you expect me to do?

623d CLOSE SHOT - Peggy

PEGGY

Oh, Scott -- I can see in your eyes that we'll never be together again. -- Well, I must take this last chance to tell you something I want you to know: Not everything I said to you was a lie. -- It's true that I often escape to a dreamy rose-colored past... or a brilliant impossible future of my imagination. But one thing is real -- that I never pretended -- one thing that Ted couldn't have told you in the boat -- because he didn't know, and still doesn't. -- It's that I love you, Scott as much as you said you loved me. -- You were my only hope of living in the present...

All of a sudden their attention is attracted in the direction of the house.

EXT. ROAD - NIGHT (PROCESS B.G.)

620 CLOSE SHOT - Scott, at wheel of jeep, driving.

EXT. BUTLER'S COTTAGE - NIGHT

621 LONG TRUCK SHOT - from jeep. In the glare of the headlights, Peggy runs out of the cottage and toward the approaching car. She signals and car comes to a stop.

622 MED. SHOT - Scott getting out of jeep, Peggy running toward him.

623 CLOSE SHOT - Peggy and Scott.

SCOTT

What's wrong?

PEGGY

This time Tod is really mad --
so insane that I wonder why
I am still alive.

SCOTT

Why didn't you go on into the
village?

PEGGY

He had locked me in and then he
started pacing back and forth for
hours -- without saying a word --
It was frightening.

SCOTT

How did you manage to phone?

PEGGY

He was in the closet -- the
picture closet -- fumbling around.
When he heard your car just now --
I can't understand it myself -- he
opened the door and I ran out.

SCOTT

You seem perfectly safe now. What
do you expect me to do?

PEGGY

Oh, Scott! You've certainly changed.
You're different. I know I've lost
you -- I can see it in your eyes --
It's too bad -- because I haven't
changed. I still love you as much
as you pretended to love me in the
little cottage -- and more than I
have ever loved anyone else.

All of a sudden their attention is attracted in the
direction of the house.

593 (CONTINUED)

SCOTT
(surprised)
Telephone?

WERNECKE
You'd better hurry - it seemed
urgent!

Scott nods. He takes Eve's arm and they start to
exit quickly, Wernecke following.

WIPE

EXT. COAST GUARD STATION - OFFICE - NIGHT

594 FULL SHOT - as Scott, Eve and Wernecke come up to
office. Scott hurries inside. Wernecke gives Eve a
little salute and leaves for the mess hall.

INT. COAST GUARD OFFICE - NIGHT

595 MED. SHOT - Scott, as he goes to phone.

SCOTT
(into phone)
Hello! Lieutenant Burnett
speaking --

Suddenly, Scott's expression changes. We recognize
the anxious look we have seen many times before on
his face.

SCOTT (cont'd)
Oh - Peggy....yes...What?
You're in - in danger?! What's
the matter?

He remains silent for an instant, hesitating.

SCOTT (cont'd)
Very well....I'll be over right
away.

596-

597 OMITTED

598 FULL SHOT. Scott puts the receiver back on the hook
and starts quickly for the door.

EXT. COAST GUARD STATION - OFFICE - NIGHT

599 FULL SHOT - as Scott comes out of office to the waiting
Eve.

567 CLOSE SHOT - Wernecke.

WERNECKE

And you want to know what happened then? He insisted on buying me a pint of liquor -- to straighten me out.

568 CLOSE SHOT - Scott.

SCOTT

(to doctor)

Did you go over to see him today?
How is he?

569 CLOSE SHOT - Doctor.

DOCTOR

Wonderful.

570 CLOSE SHOT - Wernecke.

WERNECKE

Nothing can kill that guy. He's made of iron.

571 MED. SHOT - All of them. The doctor finishes his cup of coffee, gets up and takes his satchel.

DOCTOR

Thanks for the coffee, Burnett.
And I don't think I'll be back.
You aren't going to need me any more.

SCOTT

Good-bye, Doctor. Thanks.

WERNECKE

Good-bye, Doctor.

Doctor walks toward the door. CAMERA MOVES so that we have Scott and Wernecke in f.g., and Doctor in b.g. He opens the door. Beyond it, in the front yard, his car is parked. Another car is just pulling up.

DOCTOR

Looks like company for you, Otto.

WERNECKE

That's not company, that's my wife.

(CONTINUED)

600-

603

OMITTED

604

CLOSER ANGLE - Eve and Scott. There is a questioning look on Eve's face. Scott talks in a determined manner, like a man who has just made an important decision.

SCOTT

That was Peggy Butler who just called me. She says she's in danger. She wants me to come over to her house -

EVE

Are you going?

SCOTT

Yes - but - I - I'll be back quickly, Eve - I've just got to pay my respects at the funeral -

EVE

(alarmed)

Funeral!?

SCOTT

(with slight smile)

Whatever existed between Peggy and me - is dead.

EVE

(relieved)

Oh -

(a little reluctant smile comes to her face, too)

I thought -

(CONTINUED)

He gets up and starts toward her. Doctor walks out toward his car in b.g., while Mrs. Wernecke alights from her car, this time without her children. She crosses the doctor and waves to him.

MRS. WERNECKE

How do you do, Dr. Smith.

DOCTOR

Hello, Mrs. Wernecke.

Mrs. Wernecke stops on the threshold, where Wernecke joins her.

MRS. WERNECKE

Oh, excuse me, Lieutenant.
I didn't know you were here.

Scott rises.

WERNECKE

Excuse me, Sir. My wife and
I -- we'll be on our way.

SCOTT

Not on my account, please.
Come in, Mrs. Wernecke.
Well! A cake, by a coincidence.

MRS. WERNECKE

(showing her
parcel)

Just a little one. Only two
eggs and a little cream and --

WERNECKE

You got here just in time.

SCOTT

Sit down, Mrs. Wernecke.

Mrs. Wernecke sits down at the place the doctor had previously occupied. Wernecke exits to next room and comes back with a cup for his wife. Then he sits down again at the desk and pours her some coffee. Scott sits down also.

MRS. WERNECKE

You're looking very well, Lieutenant.
So much better than when you came
here.

572 CLOSE SHOT - Mrs. Wernecke. She opens the parcel,
takes a knife and starts slicing the cake.

MRS. WERNECKE

Won't you have a piece, please,
Lieutenant?

(to Otto)

Otto? Tell the truth. Has there
ever been a time you haven't
been hungry?

EVE
(sober again)
Let's see if you get back -
first.

Scott hesitates, then nods.

SCOTT
I'll be back.

He turns and exits quickly.

605-
617

FULL SHOT - as Scott goes quickly to the jeep, climbs in and starts the motor. As the jeep starts off,

DISSOLVE

EXT. ROAD - NIGHT (LOCATION)

618

CLOSE SHOT - Scott's jeep on road. Scott, alone in the car, is driving along, determination written all over his face.

DISSOLVE

EXT. SANDY ROAD - NIGHT (LOCATION)

619

LONG SHOT. The jeep starts on the sandy road which leads to the Butler cottage.

DISSOLVE

EXT. ROAD - NIGHT (PROCESS B.G.)

620

CLOSE SHOT - Scott, at wheel of the jeep, driving.

EXT. BUTLER'S COTTAGE - NIGHT

621

LONG TRUCK SHOT - from jeep. In the glare of the headlights, Peggy runs out of the cottage and toward the approaching car. She signals and car comes to a stop.

622

MED. SHOT - Scott getting out of jeep, Peggy running toward him.

WERNECKE

Never.

574 CLOSE SHOT - Mrs. Wernecke. She hands a piece of cake to Scott, out of shot. Then in a different tone of voice:

MRS. WERNECKE

There's something I'm supposed
to ask you --
(hesitating)
for Eve.

575 CLOSE SHOT - Scott. He stops eating his cake and ponders for a moment.

SCOTT

(seriously)

Yes?

576 CLOSE SHOT - Mrs. Wernecke.

MRS. WERNECKE

She wants to know if you still
remember about the Church Supper.
Because she's going and --

577 CLOSE SHOT - Scott, looking very moved.

SCOTT

And she doesn't want to see me.
Okay, tell her I won't be there.

578 CLOSE SHOT - Mrs. Wernecke.

MRS. WERNECKE

But she wants you to come.

579 CLOSE SHOT - Scott. He looks up, very pleased.

DISSOLVE

EXT. CHURCH - NIGHT (RKO RANCH)

580 LONG SHOT - Church. Several young people are entering the building. The SOUND of happy voices can be heard coming from the basement which is brightly lit up. The recon loaded with sailors stops in front of the church and Scott gets out.

DISSOLVE OUT

INT. CHURCH BASEMENT - NIGHT

581

TRUCK SHOT. Several long tables have been set up in the basement. About fifty people are sitting around them. They seem to fill the entire room. Along the lower beams on the ceiling, there are hot-water pipes. In one corner there is a piano and in another a table upon which the people, in charge of the food, have placed their contributions. Several villagers are assisting with the food. The tables are covered with brightly colored crepe-paper, and there are streamers on the walls and across the top of the room.

CAMERA MOVES FORWARD between the two largest tables which are in the middle of the room. The Young Girls waiting on the table are rushing about busily. In the crowd we notice the various characters whom we have seen in the village and at Eve Geddes' place in previous scenes. The Two Fishermen whom Scott had met outside the church the day he came to visit the minister are approaching one of the tables. As they go toward it they look past camera.

OLD FISHERMAN

Hi, there, Lieutenant --
Long time no see.

YOUNG FISHERMAN

You got over your accident, huh?

Scott, who is supposed to be past camera, answers, but we cannot hear what he says because of the NOISE. Farther along in the room, old Mr. Saunders is sitting at a table next to Lars. Lars leans down to give his dog something to eat.

LARS

Look who's here, Pumpkin. The
Lieutenant's come to see us.
Hello, Lieutenant!

SAUNDERS

Happy to see you, Lieutenant.

CAMERA PASSES them by and again the rest of the conversation is drowned by the GENERAL TURMOIL. The CAMERA, as if it were Scott, APPROACHES Mrs. Armstrong whom the Minister joins immediately.

ARMSTRONG

You're a sight for sore eyes,
Scott.

MRS. ARMSTRONG

I'm so glad you came, Lieutenant.

ARMSTRONG

Yes, now the party is complete.

CAMERA CONTINUING ITS MOVEMENT, PASSES them to discover Alice Armstrong who is waving gaily at Scott. She points to trumpet which she holds tightly all during the scene. She and Scott exchange salutes.

(CONTINUED)

At last CAMERA STOPS in front of the table piled with food, behind which several ladies and young girls are helping out. Among them is Mrs. Wernecke, cutting the cakes as Eve puts it on the plates. Suddenly, the latter stops working and stares ahead past camera, visibly moved.

582 REVERSE CLOSE SHOT. Scott is standing in the room staring at her without speaking. However, his face clearly expresses all the affection he once again feels for her.

583 CLOSE SHOT - Eve, so moved she seems on the verge of tears.

EVE

Scott!

584 CLOSE SHOT - Scott.

SCOTT

(in similar tone)

Hello, Eve!

585 MED. SHOT. Eve comes from behind the table. Scott walks toward her, still looking at her. They smile at each other. Everything else is forgotten. In b.g., people are watching them in friendly curiosity, among them the sailors, who are enjoying themselves. Mrs. Wernecke has stopped slicing the cakes. The HUBBUB of the conversation DECREASES GRADUALLY.

586 CLOSE SHOT - Mrs. Wernecke.

MRS. WERNECKE

Lieutenant, you're going to
get an extra big piece of cake --
for coming tonight.

587 MED. SHOT. Mrs. Armstrong whispers in her husband's ear, rises as unobtrusively as possible and exits from the shot. The Minister makes mysterious signs to those around him. They all look toward Scott and Eve.

588 MED. SHOT. Mrs. Armstrong walks to the piano, going through mysterious motions to the people who are looking at Scott and Eve. Alice seems to have had the same idea as her mother, but the latter brushes her laughingly aside and sits down at the piano. There is an atmosphere of emotion about.

589 CLOSE SHOT - Scott and Eve.

EVE

I'm so happy you're here.

SCOTT

Not as happy as I am.

He is about to explain to her when suddenly the PIANO strikes the first bars of, possibly, I LOVE YOU TRULY or OH, PROMISE ME. Scott and Eve turn around, both moved and amused by their friends' attention.

590 PAN SHOT. Mrs. Armstrong is playing the piano. Behind her, boys, girls and sailors are singing. CAMERA PANS showing the entire room where everybody, young and old, is singing in honor of Eve and Scott. Some of them rise and walk toward Eve and Scott.

591 CLOSE SHOT - Scott and Eve, surrounded by friends welcoming Scott and shaking his hand.

DISSOLVE

INT. CHURCH BASEMENT - NIGHT

592 CLOSE SHOT. The Minister is playing the cello. He is one of the musicians in a quartet playing a well-known air by Brahms.

593 CLOSE SHOT - Saunders, playing a violin. Continuation of the Brahms music.

594 CLOSE SHOT - Carter, also playing a violin. Continuation of the Brahms music.

595 CLOSE SHOT - A Fisherman, playing the oboe. Continuation of Brahms music.

596 CLOSE SHOT - Scott and Eve. They are holding hands and listening to the music. They seem perfectly happy.

597 CLOSE SHOT - Mrs. Armstrong and Alice. The former listens enraptured. The latter seems disappointed. She is holding onto her trumpet which, no doubt, she has not been permitted to play.

598 CLOSE SHOT - Mr. and Mrs. Wernecke listening to the music.

MRS. WERNECKE

(in loud whisper)

Why couldn't you be able to play pretty music like that?

Wernecke gestures to her to be quiet and leans over to caress;

599 CLOSE SHOT - Pumpkin, who has been left in his care, and who doesn't seem interested in the music.

600 LONG SHOT. The Quartet finishes playing. APPLAUSE.

601 MED. SHOT. Alice bounds up and, before her mother can hold her back, rushes towards the musicians.

602 MED. SHOT. The Musicians bow, overjoyed at their success. Alice approaches her father.

ALICE

Can I play my piece now, Daddy?

Very uncomfortable, Armstrong searches for some means of stopping her.

ARMSTRONG

Well -- Don't you think -- too much music might be boring?

ALICE

But my music's different.

ARMSTRONG

Are you certain that you've practiced it enough -- to play in public?

ALICE

Sure - you know that. Come on, Daddy, let me...

At this point we hear SOUND of a bell. Armstrong, gratefully taking advantage of the occasion:

ARMSTRONG

You better go answer the phone.

(CONTINUED)

ALICE

Aw!

She exits still clutching her trumpet. Carter advances towards the minister.

CARTER

Looks like they liked us,
Reverend -- They want us to
play the next number...

ARMSTRONG

(delighted)

If they're really asking for it --
we'll give it to them...

They get ready to play again.

603 CLOSE SHOT - Scott and Eve, still holding hands -
Scott seems perfectly happy.

SCOTT

Armstrong's a real musician...and
the others too -- They're excellent--
they could give a concert anywhere...

EVE

Yes -- and that represents hours
and hours of patient practising...
When you have to work for a living --
it's not so easy to find the time...

SCOTT

I'm happy here, Eve -- all these
folks -- they're honest -- and
warm and friendly... It's good
not to feel alone... to be with
people you can trust...

Eve looks at him smiling.

EVE

What's keeping you from staying
here forever?

SCOTT

You really mean that?

EVE

You know I do, Scott - with all
my heart.

At the height of his happiness Scott would like to go
on talking, but the music starts and Eve motions him
to be quiet and listen. After a moment, a hand touches
Scott on the shoulder.

604 MED. SHOT. It is Alice, her trumpet in her hand. She
leans toward Scott.

604 (CONTINUED)

ALICE

The telephone... for you --

SCOTT

(with a worried
look, to Eve)

I'll be right back.

He exits. Alice sits down in his place.

605 LONG SHOT. Silently crossing the basement, where the people are listening to the quartet, he goes into a little office near the stairway and the furnace room.

INT. CHURCH OFFICE - NIGHT

606 CLOSE SHOT. In the office Scott picks up the receiver of the telephone.

SCOTT

Hello! Burnett speaking -- I can't hear you... Is that the station?

In the b.g., through the window, we see the basement filled with people listening to the music which we can just barely hear. In the midst of the audience Eve and Alice can be plainly seen.

All of a sudden, Scott's expression changes. We recognize the anxious look we have seen many times before on his face.

SCOTT (cont'd)

Peggy?... I can't hear you.
Talk a little louder... What?
You're in -- in danger. What's
the matter?

He remains silent for an instant, then he looks at Eve.

607 MED. SHOT. Eve listening to the music.

608 CLOSE SHOT - Scott at the telephone. He makes up his mind.

SCOTT

I'll be over right away.

609 MED. SHOT. He puts the receiver back on the hook and walks out of the office.

- 610 LONG SHOT. Scott crosses the basement and approaches the minister who has just finished the second number. He and the other musicians bow to the enthusiastically applauding audience.
- 611 MED. SHOT. Grabbing her chance, Alice climbs up on the platform with her trumpet and begins to perform. Her father cannot keep from laughing. He hasn't the courage to stop her.
- 612 CLOSE SHOT - Scott, the minister. Scott finally succeeds in getting his friend's attention.

SCOTT

Could you lend me your car?

The minister's expression changes.

ARMSTRONG

Of course, Scott... I'm not asking you where you're going... but ... try to come back soon. We'll be waiting for you here -- All of us...

While the minister speaks, Scott listens, watching Eve intently at the same time.

- 613 CLOSE SHOT - Eve, smiling at him.
- 614 CLOSE SHOT - Scott, the minister.

SCOTT

Thank you. But you needn't worry about me any more --

He exits.

- 615 MED. SHOT. He approaches Eve.

SCOTT

Eve, I want to speak to you.

They go out towards the exit.

- 616 MED. SHOT. They approach the staircase leading outside. In b.g. Alice's number is finished and the audience, very kindly, congratulates her. Scott and Eve go out of the sight of the rest. THE CAMERA PANS WITH them
- 617 CLOSE SHOT - Scott and Eve. He talks in a determined manner, like a man who has just made an important decision.

(CONTINUED)

617 (CONTINUED)

SCOTT

That was Peggy Butler who just called me. She says she's in danger. She wants me to come over to her house.

Eve looks at him, saying nothing.

SCOTT (cont'd)

I'm going over right away. I feel I should. Only, there's something I want to ask you.
(solemnly)

Will you marry me, Eve?

Her self-confidence has returned and her face lights up with it.

EVE

Of course, Scott. You know that.

They look at each other with mutual confidence and understanding. Then Scott puts his cap on and briskly disappears in the stairway.

DISSOLVE

EXT. ROAD - NIGHT (LOCATION)

618 CLOSE SHOT - Minister's car on road. Scott, alone in the car, is driving along, determination written all over his face.

DISSOLVE

EXT. SANDY ROAD - NIGHT (LOCATION)

619 LONG SHOT. Car starts on the sandy road which leads to the Butler cottage.

DISSOLVE

EXT. ROAD - NIGHT (PROCESS B.G.)

620 CLOSE SHOT - Scott, at wheel of the car, driving.

EXT. BUTLER'S COTTAGE - NIGHT

621 LONG TRUCK SHOT - SEEN FROM CAR. In the glare of the headlights, Peggy runs out of the cottage and toward the approaching car. She signals and car comes to a stop.

622 MED. SHOT - Scott getting out of car, Peggy running toward him.

- 624 LONG SHOT - the cottage. Thick smoke and flames are beginning to come through the roof.
- 625 CLOSE SHOT - Peggy and Scott. Her face changes at once. The expression of love of a moment before is replaced by furious anger.

PEGGY

The paintings!

SCOTT

Is Tod still in there?

- 625-A LONG SHOT - Peggy and Scott start running toward the burning cottage seen in b.g.
- 626 LONG REVERSE SHOT - Peggy and Scott running towards the cottage. Scott is ahead of her.
- 627- FULL REVERSE SHOT - The door of the burning cottage.
631 Scott arrives first and enters the house, which is full of smoke. Some flames are starting to be seen. Scott disappears inside for a moment.

SCOTT

Tod! Get out of here!

He soon reappears at the door as Tod himself starts out, holding the painting Peggy had brought back after the scene in the closet, in one hand, and the small typewriter in the other. His action is so fast that Scott has no time to ask questions. Just as Tod and Scott appear at the door, Tod, a little behind Scott, Peggy finally reaches the door and tries to enter. Scott holds her back on the porch. Through the door in b.g. we see the fire progressing inside. Tod is perfectly calm.

PEGGY

The paintings! -- You're burning
the paintings! Let me go! -- Let
me go!

Tod feels the painting that he is holding, then throws it back in the flames.

PEGGY (cont'd)

(furious, to
Scott)

Let me go! You...

Scott still holds her back.

PEGGY (cont'd)

(to Tod)

I knew you were insane! Why are
you burning the paintings?

624

LONG SHOT - the cottage. Thick smoke and flames are beginning to come through the roof.

625

CLOSE SHOT - Peggy and Scott. Her face changes at once. The expression of love of a moment before is replaced by furious anger.

PEGGY

The paintings!

SCOTT

Is Tod still in there?

625-A

LONG SHOT - Peggy and Scott start running toward the burning cottage seen in b.g.

626

LONG REVERSE SHOT - Peggy and Scott running towards the cottage. Scott is ahead of her.

627-
631

FULL REVERSE SHOT - The door of the burning cottage. Scott arrives first and enters the house, which is full of smoke. Some flames are starting to be seen. Scott disappears inside for a moment.

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PEGGY

The paintings! -- You're burning the paintings! Let me go! -- Let me go!

Tod feels the painting that he is holding, then throws it back in the flames.

PEGGY (cont'd)

(furious, to Scott)

Let me go! You...

Scott still holds her back.

PEGGY (cont'd)

(to Tod)

I knew you were insane! Why are you burning the paintings?

623

CLOSE SHOT - Peggy and Scott. She's apparently horror-stricken. He's quite calm.

PEGGY

I was so afraid you wouldn't come. He's locked the front door -- and put the key in his pocket. He's been walking back and forth for hours, without saying a word.

SCOTT

How were you able to phone me?

PEGGY

He was in the kitchen -- groping, knocking things over, fumbling around in the cupboard. When he heard your car just now - I can't understand it myself - he opened the door and I ran out. You've got to calm him somehow, Scott, you've got to.

Scott has been listening to Peggy very intently, but with considerable poise.

SCOTT

I will.

Peggy is stung by his undeniable coldness.

PEGGY

I know what he told you in the boat -- and I know you believed him. But there's one thing he didn't tell you, he couldn't tell you -- because he doesn't know it himself. I love you, Scott.

(bitterly)

As much as you pretended to love me in the little cottage -- and more than I've ever loved anybody else.

SCOTT

Is that why you wanted me to commit murder?

PEGGY

It was the only way to break the terrible tie that binds me to Tod. That's got to bind me to him as long as he lives. Oh, I know I've lost you. I can see it in your eyes. But I've got to know that you know -- that I love you. Kiss me, Scott. Please kiss me.

627-
631 (CONTINUED)

TOD

Why did you hide some of them?

PEGGY

To save them from you -- you are
out of your mind...

SCOTT

Peggy...

PEGGY

(to Scott)

Keep out of this, you fool! Go
back to your stupid little girl!
She's just as tiresome as you
are. I detest you! I never
loved you!

She escapes from Scott, tries to enter the house, but
meets Tod, who in turn holds her back.

TOD

You'll not get in there! Every
single one must be destroyed!

SCOTT

But why?

(then, all of
a sudden)

Come on, we've got to get away
from here.

He pulls them from the porch into the yard. Peggy still
resisting with all her strength.

632 CLOSE SHOT.

PEGGY

Let me go! Let me go!

633 MED. SHOT - They are farther away in the yard. Peggy
is still fighting.

634 REVERSE LONG SHOT - the cottage burning. The two gas
tanks explode.

635 MED. SHOT - the three in the yard.

SCOTT

Come on! There goes the gas!

They run farther away.

627-
631 (CONTINUED)

TOD

Why did you hide some of them?

PEGGY

To save them from you -- you are
out of your mind...

SCOTT

Peggy...

PEGGY

(to Scott)

Keep out of this, you fool! Go
back to your stupid little girl!
She's just as tiresome as you
are. I detest you! I never
loved you!

She escapes from Scott, tries to enter the house, but
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You'll not get in there! Every
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(then, all of
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633 MED. SHOT - They are farther away in the yard. Peggy
is still fighting.

634 REVERSE LONG SHOT - the cottage burning. The two gas
tanks explode.

635 MED. SHOT - the three in the yard.

SCOTT

Come on! There goes the gas!

They run farther away.

She throws her arms around him. Profoundly moved by her apparent sincerity, he is about to take her in his arms. We feel that he is ready, once again, to fall under her spell. All of a sudden, Peggy and Scott turn toward the cottage, overcome by amazement at what they see.

624 LONG SHOT - the cottage. Thick smoke and flames are beginning to come through the roof.

625 CLOSE SHOT - Peggy and Scott. Her face changes at once. The expression of pure, deep love of a moment before is replaced by furious anger.

PEGGY

The paintings!

She runs out of shot. Scott follows her, but less agitatedly.

626 REVERSE LONG SHOT. Peggy running toward the cottage, Scott following her.

SCOTT

(shouting)

Tod! Tod! Get out of there!

(louder)

Get out of there!

Peggy reaches the porch just as Tod comes out of the cottage. The fire is now raging violently.

627 MED. SHOT. Tod bangs into Peggy, recognizing her by the feel of her dress. In b.g., through the open door, we can see the flaming interior.

PEGGY

(frantically)

You're burning the paintings!

TOD

I'm burning your money --

Peggy tries to go inside, but is held back by Tod, who has grabbed her by the arms and pulls her away.

PEGGY

Let me go! Let me go!

628 REVERSE MED. SHOT - Peggy still struggling as Tod drags her away from the fire.

(CONTINUED)

635A REVERSE LONG SHOT - the house in flames.

635B MED. SHOT - Peggy can no longer bear the sight of the fire. Tod relaxes his grip and she breaks away. She walks a few steps and drops to the ground. She hides her face in the sand. Without even realizing it, Scott comes up to Tod.

636 CLOSE SHOT - Peggy. Her face is hidden, and her entire body is shaken by sobs.

637 CLOSE SHOT - Scott -- Tod.

SCOTT
Why? Why did you do it?

638 CLOSE SHOT.

TOD
Because I still want to create --
(touching his
head)
I still have lots of ideas here --
And I know, I am sure, that in
order to express them, I must
get rid of everything I ever
did before.

639 CLOSE SHOT - Scott, deeply impressed.

640 CLOSE SHOT.

TOD
A few months from now, or maybe
a few years, after you've read
my first book -- and if you like
it -- come and pay us a visit --
and we'll talk about it, then.
(calls)
Peggy!

No answer.

TOD (cont'd)
(almost like
a command
to a dog)
Peggy. Come here!

641 CLOSE SHOT - Peggy, still lying on the ground, her face hidden. She moves slightly as if she were going to resist.

- 635A REVERSE LONG SHOT - the house in flames.
- 635B MED. SHOT - Peggy can no longer bear the sight of the fire. Tod relaxes his grip and she breaks away. She walks a few steps and drops to the ground. She hides her face in the sand. Without even realizing it, Scott comes up to Tod.
- 636 CLOSE SHOT - Peggy. Her face is hidden, and her entire body is shaken by sobs.
- 637 CLOSE SHOT - Scott -- Tod.

SCOTT

Why? Why did you do it?

- 638 CLOSE SHOT.

TOD

Because I still want to create --
(touching his
head)

I still have lots of ideas here --
And I know, I am sure, that in
order to express them, I must
get rid of everything I ever
did before.

- 639 CLOSE SHOT - Scott, deeply impressed.
- 640 CLOSE SHOT.

TOD

A few months from now, or maybe
a few years, after you've read
my first book -- and if you like
it -- come and pay us a visit --
and we'll talk about it, then.
(calls)

Peggy!

No answer.

TOD (cont'd)

(almost like
a command
to a dog)

Peggy. Come here!

- 641 CLOSE SHOT - Peggy, still lying on the ground, her face hidden. She moves slightly as if she were going to resist.

PEGGY

I hate you, Tod.
 (seeing Scott a
 few feet away,
 unable to believe
 his eyes)
 I hate both of you!

629 CLOSE SHOT - Peggy, still held fast by Tod.

PEGGY

(to Scott)
 I detest you! I never loved
 you, you fool!

630 CLOSE SHOT - Scott. He looks at Peggy with real horror.

631 CLOSE SHOT - Peggy and Tod.

PEGGY

(to Scott)
 Go back to your stupid little
 girl! She's just as tiresome
 as you are.

Tod is still holding tight to Peggy. His face is turned toward the burning house. All of Peggy's rantings fail to touch him in the least.

TOD

Tell me, Scott, is it burning
 fast?

632 CLOSE SHOT - Scott. The blind man's question brings him back to reality.

SCOTT

Very fast.

633 MED. SHOT - Peggy, Tod and Scott. Peggy has continued struggling with Tod. At this point, she is beside herself with rage.

PEGGY

(to Scott)
 Do something! You said you
 loved me. Don't you know the
 paintings are burning?

With a sudden jerk, she almost succeeds in tearing herself away from Tod. But the blind man has a firm hold on her with one hand, and with the other, he slaps her face soundly. Scott reacts and is on the verge of interfering, when a sudden roar causes them all to turn around.

641 (CONTINUED)

TOD'S VOICE

Peggy! I told you to come here!

Peggy slowly raises her head and looks at Tod. She wipes her eyes.

642 MED. SHOT - Peggy rises and walks toward Tod..

643 CLOSE SHOT - Peggy and Tod.

TOD

Take me to the car. We're leaving here.

PEGGY

(very humbly)

Yes, Tod.

TOD

We're going to New York.

Peggy takes him by the arm and they walk away toward where their car is kept.

644 REVERSE CLOSE SHOT - Scott watches Peggy and Tod disappear. In b.g. the cottage is still burning.

645 REVERSE LONG SHOT - In the glare of the fire, Peggy and Tod vanish into the night.

FADE OUT

THE END

641 (CONTINUED)

TOD'S VOICE

Peggy! I told you to come here!

Peggy slowly raises her head and looks at Tod. She wipes her eyes.

642 MED. SHOT - Peggy rises and walks toward Tod.

643 CLOSE SHOT - Peggy and Tod.

TOD

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644 REVERSE CLOSE SHOT - Scott watches Peggy and Tod disappear. In b.g. the cottage is still burning.

645 REVERSE LONG SHOT - In the glare of the fire, Peggy and Tod vanish into the night.

FADE OUT

THE END

EXT. COTTAGE - NIGHT - (MINIATURE)

- 634 LONG SHOT - the cottage roof falling with a terrific crash.

EXT. COTTAGE - NIGHT

- 635 REVERSE MED. SHOT. Peggy moans and hides her face in her hands, unwilling to watch this catastrophe. Suddenly Tod relaxes his grip.

TOD

You can go now.

Peggy walks away a few steps and then drops on the ground. She hides her face in the sand. Without even realizing it, Scott comes up to Tod.

- 636 CLOSE SHOT - Peggy. Her face is hidden, and her entire body is shaken by sobs.
- 637 CLOSE SHOT - Tod and Scott. Tod is quietly rolling a cigarette. Scott is watching the fire and Tod: he cannot conceal his utter amazement at the older man's strange, violent actions.

SCOTT

I still don't quite understand what this is all about, Tod.

TOD

She hid a few of my pictures -- she stole them from the closet -- I didn't know where -- That's why I had to burn the whole place.

SCOTT

But you can't paint any more.

TOD

(calmly lights his cigarette)
Sure -- That's true.

SCOTT

You had no right to destroy your work.

TOD

I have a right to protect my life.

TOD

You see, young man, I do love
Peggy -- I wish I didn't -- but
it happens I do. She's going to
stay with me as long as I live --
We've got too many quirks in
common to separate just like that --
The only thing that would do it
is death -- the death of one ..
or the other. I burnt the pictures
because I have no intention of
dying -- There are certain types
of fishing trips that are too
risky for a blind man.

639 CLOSE SHOT - Scott, listening to Tod, unable to conceal
a certain admiration.

640 MED. SHOT - Tod and Scott.

TOD

(calls)

Peggy!

No answer.

TOD (cont'd)

(almost like
a command
to a dog)

Peggy! Come here!

641 CLOSE SHOT - Peggy, still lying on the ground, her
face hidden. She moves slightly as if she were going
to resist.

TOD'S VOICE

Peggy! I told you to come
here!

Peggy slowly raises her head and looks at Tod. She
wipes her eyes.

642 MED. SHOT. Peggy rises and walks toward Tod.

643 CLOSE SHOT - Peggy and Tod.

TOD

Take me to the car. We're leaving
here.

(CONTINUED)

PEGGY
(very humbly)
Yes, Tod.

TOD
We're going to New York.

PEGGY
(with last
tentative
at revolt)
You fool -- How are we going to
live?

TOD
(sure of himself)
Frankly, I don't know.

Peggy takes him by the arm and they walk away toward
where their old car is kept.

644 REVERSE CLOSE SHOT. Scott watches Peggy and Tod
disappear. He is not sure himself whether he's filled
with regret or a sense of relief. In b.g. the cottage
is still burning.

645 REVERSE LONG SHOT. In the glare of the fire, Peggy
and Tod vanish into the night...

FADE OUT

THE END