

Transatlantic Merry-Go-Round

1 CREDIT TITLES reach the screen--superimposed on a background of steaming funnels belching steam--accompanied by a musical score of exciting tempo.

DISSOLVE TO:

2 LONG SHOT--NIGHT
Large ocean liner, plowing through darkened waters, its decks and portholes brilliantly illuminated.

CUT TO:

3 QUICK FLASH--MEDIUM SHOT--PROW OF SHIP
Coming straight onto the CAMERA. The speed at which she is traveling throws a phosphorescent spray many feet into the air--almost up to the bowsprit, under which is carved, in ornate letters, S. S. Progress.

DISSOLVE TO:

4 LONG SHOT
Taking in audience and entertainers on board the S. S. Progress. The voices of Jean Sargent and Frank Parker are heard singing Rock and Roll.

CUT TO:

5 CLOSE SHOT--SARGENT AND PARKER

6 CAMERA PANS TO MEDIUM CLOSE SHOT of Denby at microphone. He is reading from a sheet of paper.

DENBY

(into mike)

Hello again! This is Chad Denby--remember?--h'mm --Your Master of Ceremonies--coming to you with another program in mid-atlantic--for the benefit of you folks who just tuned in I want to say that the passengers are all comfortably seated--I wish you listeners back there in the small towns and villages could see the life and glamour on this floating palace--We're having oceans of fun--Am I hot tonight!

Mary enters.

MARY

Oh-h, Mister Den-n-by--

DENBY

Yep--everybody's having a good time but me--What do you want, Mary?

MARY

I just wrote a poem about the Atlantic Ocean--

DENBY

But, Mary--everybody's having such a great time-- why spoil it?

MARY

Somebody's got to do it--

DENBY

Well, let's hear the poem--

MARY

(reads from paper)

Oh, you dear Atlantic Ocean--how you spread across the sea--From New York to dear old Europe--just for boats to ride on thee--

DENBY

(cutting in)

Very good, Mary--

MARY

But I'm not finished yet--(Poem)--And your waves are so colossal--rocking boats both to and fro--Oh-h, Atlantic, how I love you (signs of seasickness)--(repeats)--how I love you--

DENBY

What's the matter, Mary?

MARY

I'm getting seasick--

DENBY

(mockingly)

H'mm--Dear Atlantic--

MARY

Mr. Denby--What do you think I ought to do with that part?

DENBY

Put the whole thing in an envelope and mail it through a porthole--

The voices of Frank Parker and Jean Sargent can be heard during this announcement.

DENBY

You are listening to the golden voices of Jean Sargent

and Frank Parker, who are entertaining with that rollicking bit of syncopation, Rock and Roll--everybody's having a good time--

Mary enters and starts reading from a sheet of paper.

MARY
(reading)
Oh, Mr. Den-n-by!

DENBY
(into mike)
Everyone but me--what do you want now, Mary?

MARY
I feel better now--I've got a riddle! When is a plate of bean soup not a plate of bean soup?

DENBY
All right. When is a plate of bean soup not a plate of noodle soup?

MARY
When it falls off the table and turns turtle--Cute?

DENBY
(reacting sourly)
Mary--fall off the boat and turn to the left--

DISSOLVE TO:

7 LONG SHOT
Finale of act of trio in which Sally is prominent.

8 CLOSE SHOT
Trio taking bows.

CUT TO:

9 DENBY AT MICROPHONE

DENBY
(excitedly; applause comes in)
Listen to that applause--what other steamship line gives you this entertainment on the high seas? Where is it coming from?--you said it! the Transatlantic Merry-go-round of 1934--What a boat!--A snappy deck--three hot funnels--a hundred galloping portholes--and all nice people! Try a trip on our boat for what ails you. Well, this concludes the performance of the Atlantic Follies--Chad Denby signing off until tomorrow night--Good night, folks!

DISSOLVE TO:

10 AUDITORIUM
Passengers laughing and talking and strolling out

on the moonlit decks. PICK UP LOTHER AND FOLLOW HIM DOWN COMPANIONWAY. PICK UP CAPTAIN AND THIRD OFFICER coming up from the opposite direction.

LOTHER
(genially)
Good night, Captain.

CAPTAIN
Good night, Mr. Lother.

SLOW DISSOLVE TO:

11 LOTHER WALKS DOWN COMPANIONWAY TO SALLY'S ROOM--NUMBER 51C.

WE DOLLY WITH HIM IN CLOSE SHOT.

He goes in door, closes it, and we hear the door lock.

We stay on the exterior of door, where we hear two shots fired--a woman screams--we see the Steward run up to the door, and we

CUT TO:

12 MEDIUM CLOSE SHOT--LOTHER
He is lying on the floor--dead.

CUT TO:

13 CLOSE SHOT--EXTERIOR DOOR
The Steward comes up and starts pounding on the door.

LAP DISSOLVE TO:

14 INSIDE CHARTHOUSE
First and Second Navigation Officers leaning over chart.

FIRST NAVIGATION OFFICER
Have you taken the soundings?

SECOND NAVIGATION OFFICER
Yes, Sir--here's our position now.

As the officers lean over the chart,

CUT TO:

15 CLOSE SHOT--Officer's hand tracing the progress of the ship on the chart.

SECOND NAVIGATION OFFICER
We're off the southeastern point of Newfoundland--

43€ West and 52€ North--running dead to time.
(His hand traces backward on the chart)
Twenty-four hours ago--38€, 41€--
(His hand continues going backwards)
Thirty-six hours off the point light--fifty-eight hours
--back in--New York!

As he says "New York" the setup becomes dif-
fused. SOUND TRACK CARRIES a honking and toot-
ing of motor horns--the sound of many voices--
an orchestra playing.

SLOW DISSOLVE TO:

16 SIGN IN GIGANTIC FIGURES:

"PIER 13" (New York Docks)

Over this the SOUND TRACK carries miscellaneous
noises in fast tempo--hooting of taxicabs--
screeching of brakes--babble of excited voices--
hawkers, porters, passengers. CAMERA PANS DOWN
to the passenger entrance at Dock 13 of the Green
Funnel Line.

Within the entire radius of the CAMERA LENS teem-
ing humanity; passengers--vendors selling stream-
ers--steamship officials--a couple of plain-clothes
men--porters, stewards, messenger boys with
flowers, and policemen who keep them moving.

17 MEDIUM SHOT--NEWSBOY

NEWSBOY

(calling)

Paper!--Extra!--Ballinger breaks jail!

(Note: Throughout this entire departure sequence
we occasionally hear this boy's voice calling the
above)

PULL CAMERA BACK TO VERY LONG SHOT. Private
cars and taxis are arriving in a stream, tooting
impatiently as they jockey for a position to drop
their passengers and baggage. In the distance can
be heard the occasional wailing whistles of crafts
in the stream and, from the decks of the S. S.
Progress, the ships orchestra playing gay, familiar
tunes.

As a taxi drives up, CAMERA DOLLIES BACK TO
MEDIUM SHOT, shooting from the roadway through
taxi window to the entrance of the dock. Its
occupant is LEE LOTHER (the man we saw dead in
first sequence).

18 REVERSE ANGLE

He jumps out, pays taxi; porter grabs his hand baggage.

PORTER

Name and reservation, sir?

LOTHER

Lee Lother--4C.

19

TRAVEL SHOT

As they move through the crowd. SOUND TRACK carries paper boy's voice calling the extra. Lother stops and buys a paper. In close proximity is a man reading one of the papers--a woman is looking over his shoulder.

MAN

(heatedly)

Escaped again!--More bank robberies!--More hold-ups!--What we need is a police force!

Lother overhears this as he pays for paper and moves on reading paper, followed by porter, also trying to read it over Lother's shoulder.

PORTER

They'll be a lot of shooting before they get that guy again--slippery as an eel.

CUT TO:

20

EXTERIOR DOCKS

A limousine discharges its passengers. A taxi behind it is tooting impatiently to get alongside.

21

INTERIOR TAXI--ANYA ROSSON AND HER HUSBAND

Anya is a young Russian, blonde, extremely attractive, beautifully dressed--speaks with a slight accent. She is puffing nervously at a cigarette. Her husband is young, middle-aged Grand Mitchell type. They get quickly out of the car and move toward dock. At first-class gangplank they stop. Porter carrying their baggage starts to take it aboard.

ANYA

Wait a minute, porter--my husband's not going aboard.

Porter bows away to a respectful distance. Anya places her hand on her husband's arm.

ANYA

(quietly)

Going to miss me?

Rosson nods his head--his voice is a little husky.

ROSSON

Send me a wireless when you arrive--and have a good time--that's the important thing.

ANYA

(smiling)

It's all happened so suddenly--I can hardly believe I'm going--

As she is speaking these lines her eyes are searching for someone on the ship.

CUT TO:

22 WHAT SHE SEES---QUICK FLASH--LOTHER--
Near the rail. He is looking in another direction--
obviously does not see her.

CUT BACK TO:

23 ANYA AND HER HUSBAND

ANYA

Too bad you couldn't come, too, Herbert.

ROSSON

(kindly)

As long as we can indulge your whims--somebody in the family has to work.

(He kisses her quickly.)

Good-bye, my dear. If I keep those Duluth people waiting another minute, I'll lose the deal.

ANYA

Don't let me go without the jewel case.

(He puts his hand in his pocket and hands her a small case.)

The American Express cheques are in there, aren't they?

ROSSON

(nodding)

You can pick up your letter of credit at Cook's in Cherbourg. Goodbye.

They embrace. Quickly she takes a flower from the corsage she is wearing and places it affectionately in his lapel, pats his cheek, and, without another word, goes up the gangplank followed by the porter. Rosson stands bareheaded watching her for a moment. CAMERA MOVES IN CLOSE to him. We see that his mildness is belied by his eyes and that he is under an emotional strain. His hand goes to the lapel of his coat. He pulls out the flower, crushes it in his hand, and let's it slowly fall to the ground.

24 DOLLY SHOT--HE HURRIES BACK THROUGH THE CROWD
Finds a porter--hands him a check.

ROSSON

Get my baggage out of the check room and put it aboard this ship.

PORTER

Yes, sir--where's your reservation?

ROSSON

(pulling out passport and steamship ticket)
Cabin 108--Second Class--I'll see you aboard.

Rosson disappears through the crowd. The porter, who was already carrying a bag when approached by Rosson, puts it down on top of a theatrical trunk while he goes to collect Rosson's baggage from the check room. CAMERA STAYS ON TRUNK on which is printed: "Sally Marsh--Marsh Trio." A girl is leaning against the trunk, her back to the CAMERA. She turns slowly--it is SALLY MARSH. Beside her is NED, turning the pages of Variety. Also a porter.

SALLY

(to Porter)

Take these things to 51C and the other trunk has my name on it just like this.

PORTER

You get aboard, Miss--I'll take care of it.

SALLY

It's very important--it has our costumes in it.

VOICE

Hey, Sally.

Chad Denby, Master of Ceremonies, comes into scene.

DENBY

The big star of Chad Denby's big seagoing show. We'll have your name up in lighthouses from here to England.

Sally is looking around rather nervously.

SALLY

Well, that's something--even if only the fish can see it.

DENBY

Are you happy?

SALLY

Will be--as soon as the ship sails.

NED

I thought I had our sailing covered up--
(indicates paper)

--and here it is.

SALLY

(alarmed)

Do you think Lothar could have seen it?

DENBY

You'd better get on board. I'll take care of the trunks.
Hey, porter!

Sally moves near gangplank near which is standing a gang of five or six vaudevillians of various types, etc., etc. Suddenly they see Sally and rush forward with enthusiastic greetings.

FIRST VAUDEVILLIAN

Just read in Variety you were sailing. Picked up some of the boys and girls to come down and give you a cheer.

General ad-lib as they give Sally flowers, wish her luck, etc. Sally is ill at ease--she ad-libs with the others.

FIRST VAUDEVILLIAN

Say, these steamship companies are going into the show business in a big way.

SECOND VAUDEVILLIAN

I should say so--this transatlantic showboat idea is a novelty.

THIRD VAUDEVILLIAN

I think it's a conspiracy--They want to take all the vaudeville acts out to the middle of the Atlantic and dump them overboard.

FOURTH VAUDEVILLIAN

Ha! Ha! That's a dirty trick to play on the fish!

FIFTH VAUDEVILLIAN

Do they pay any kind of money on these big ships?

FIRST VAUDEVILLIAN

Sixty-two fifty for teams and a hundred and a quarter for quartets.

25

FIFTH VAUDEVILLIAN

I wouldn't sing on a rowboat for that kind of dough!

The foregoing lines are more or less spoken together--disjointedly.

CAMERA PANS slowly over to the roped-off passport enclosure at which an official is sitting stamping visas. CAMERA MOVES IN close to his hand holding a

passport.

CUT TO:

26

CLOSE SHOT--THE PASSPORT, SHOWING:

PHOTO

JAMES BRETT
New York
Age: 28
Single
Occupation: Architect

We see the official stamp come down on the passport as
CAMERA PANS UP TO MEDIUM CLOSE SHOT OF JIMMY
BRETT (Gene Raymond). He takes back his passport.

BRETT

Thanks.

He is scanning the dock, obviously in search of
someone. He moves toward steerage gangplank in
the direction of SHORTIE--a depressed-looking
individual in steward's white coat.

Shortie's eyes are anxiously searching the crowd.
His expression is anything but happy. He sees
Brett and moves toward him.

SHORTIE

Now listen, Jimmy--!

Brett doesn't even glance at him but continues to
walk past, speaking as he does so.

BRETT

Not here--follow me around the shed.

DISSOLVE TO:

27

BACK OF SHED--BRETT AND SHORTIE

BRETT

(looking around furtively.
He then turns to Shortie)

Don't you know better than to talk to me with people
around?

SHORTIE

(sarcastically)
Oh, putting on the swell, eh?

BRETT

I thought you were a smart guy.

SHORTIE

If I was smart I wouldn't be working my way over on

this ship.

(He lights a cigarette)

BRETT

We didn't have enough dough for two tickets, did we?

SHORTIE

We coulda got two third-class!

BRETT

No bank roll there, boy.

(quickly)

Lucky I could get you signed on--they picked up that Pittsburgh jeweler--made him talk. The heat's on, Shortie--and those Atlantic breezes are going to be mighty welcome.

SHORTIE

Oh, I'm not squawkin', but I'm not used to working and it's a bad habit to get into.

BRETT

It'll never hurt you---Got any money?

SHORTIE

A dollar seventy and I'm gonna keep it!

BRETT

No, you're not. Give me that dollar seventy.

SHORTIE

I'll give you half of it.

(He goes to his pocket and extracts money)

Here's seventy cents.

(Brett takes it)

At this point two uniformed cops approach.
Brett sees them.

BRETT

Nix, the law!

SHORTIE

(immediately becomes servile)

Yes, sir!--I will, sir--Certainly, sir!

BRETT

(Speaking casually as
the man comes near)

He's a colored man in chauffeur's uniform carrying a basket of fruit.

SHORTIE

I'll watch for him, sir.

The cops have stopped and are eying Shortie.

BRETT

Thank you, and here's seventy cents for your trouble.

Shortie pockets the money and is about to start away.

COP

Just a minute!

Shortie swallows hard--turns.

SHORTIE

You speaking to me, sir?

COP

(gruffly)

Can't you read?

(He points)

Shortie looks to what Cop is pointing at.

CUT TO:

28 LARGE SIGN: "NO SMOKING"

CUT BACK TO:

29 SHORTIE AND TWO COPS
Shortie heaves a sigh of relief and drops his cigarette. The cop puts his foot on it.

FIRST COP

You ought to know better than that.

The two dicks move off around the shed.

CUT TO:

30 BRETT AND SHORTIE

BRETT

Quick, let me have that money. I'm broke and I'll need it for tips.

SHORTIE

Oh, no--You're not gonna give my hard-earned money away.

CUT TO:

31 ONE OF THE STEWARDS APPROACHING

CUT TO:

32 BRETT AND SHORTIE

Brett takes advantage of the situation knowing the steward is Shortie's boss.

SHORTIE

Nix--here comes my boss.

BRETT

(to Shortie--loud enough for steward to hear)
Don't forget that \$1.70 change.

Shortie, in a spot, hands it to Brett. The steward walks away.

SHORTIE

You're a wise guy--Gimme back--

BRETT

(interrupts)

Shortie, look!

CUT TO:

33

WHAT THEY SEE

Two plain-clothes detectives are shaking hands with INSPECTOR MCKINNEY. Behind McKinney is a porter carrying his suitcase, etc.

FIRST DETECTIVE

Well, pleasant trip, Inspector.

INSPECTOR

Thanks. I've been waiting fifteen years for this vacation. What are you boys doing here?

CUT TO:

34

CLOSE SHOT--NEWSPAPER IN DETECTIVE'S HAND
As he lets it fall open. Headlines:

"Ballinger Breaks Jail Again"

And a picture of Ballinger.

CUT BACK TO:

35

MEDIUM CLOSE SHOT--BRETT AND SHORTIE
WATCHING THE INSPECTOR.

BRETT

McKinney!--The smartest dick in Manhattan.

SHORTIE

You don't think--?

BRETT

Looks like he's taking a trip--see the baggage? The only time they ever picked me up, McKinney walked

through the room while they were grilling--let's see how good his memory is.

As he moves forward.

SHORTIE

Jimmy, don't!
(But Brett is gone)

CUT TO:

36 INSPECTOR MCKINNEY AND THE TWO DETECTIVES

FIRST DETECTIVE

We got a tip Ballinger might jump this boat.

MCKINNEY

(Smiling)

Not interested, boys. When I left headquarters this morning--I cut the words "police" and "criminals" right out of my vocabulary.

SECOND DETECTIVE

Don't blame you, sir--you've earned a rest.

Brett comes quickly into scene.

BRETT

Pardon me, gentlemen--have you noticed a colored man in chauffeur's uniform, carrying a l-a-r-g-e basket of--fruit?

As he says this he looks the Inspector straight in the eye. There is no sign of recognition on McKinney's part, who replies casually:

MCKINNEY

No, I haven't.

A little smile of satisfaction overspreads Brett's countenance as he thanks them and hurries on through the crowd.

CUT BACK TO:

37 BRETT AND INSPECTOR
CAMERA PANS TO coffin on a truck being pushed by a docker. A woman in mourning follows and gets on the boat. All through this scene policemen are seen at short intervals making their way hurriedly through the crowd.

38 TRAVEL SHOT
Until the coffin becomes the background of a bride and groom who are being showered with rice.

CUT TO:

39

CLOSE SHOT--COFFIN AS THE RICE HITS IT.

CUT BACK TO:

40

SALLY AND VAUDEVILLIANS

SALLY

You're darlings to see me off--I'll write you as soon as I get there.

VAUDEVILLIAN

Coming back on the same boat?

SALLY

Guess not--we're going to try and line up some kind of bookings over there.

VAUDEVILLIAN

Well, good-by, beautiful--I've wanted an excuse to do this for a long time.

ANOTHER VAUDEVILLIAN

Line up, boys!

He grabs Sally and kisses her. The next moment there is general confusion. The gang are all patting her on the back, wishing her luck, etc. Mechanically she kisses each one of them.

As she is doing this, Jimmy Brett, hurrying from left to right, gets mixed up in the group. Sally mechanically kisses him, the next moment realizes her mistake and smiles with embarrassment as the vaudevillians laugh.

BRETT

(after kiss)

That was sweet of you.

The orchestra from the deck commences to play Sweet of You. Brett removes his hat, looks at Sally admiringly and grins.

SALLY

I'm so sorry!

BRETT

(facetiously)

Want to take it back?

He leans toward her hopefully.

SALLY

I thought you were one of my friends.

BRETT

I'd like to be.

(anxiously)

Sailing on the Progress?

SALLY

Yes--are you?

BRETT

(looking her straight in the
eye and smiling)

I wouldn't miss this boat for a million.

SALLY

(looking at boat with
admiration)

She looks like a lot of other boats. I grant you she's
beautiful.

(still looking at boat)

BRETT

(who hasn't taken his eyes
off Sally for an instant)

I'll say she is!

SALLY

Nice lines--

BRETT

Yes--

Sally turns--sees he's looking at her--smiles.

SALLY

Like her paint job?

BRETT

Very much--

SALLY

(Searching for handkerchief)

You've got lipstick all over you.

BRETT

I could stand some more--

SALLY

(laughing)

--You'll have all the boys tipping their hats to you--

(she reaches up with her
handkerchief)

--let me wipe it off.

BRETT

No! Don't touch it! I want the world to see my shame.

NED comes quickly into scene--he's impatient to

get her aboard.

NED

Come on, Sally.

As they move off toward ship.

CUT TO:

41 QUICK FLASH---ORCHESTRA PLAYING Sweet of You
With one of its members singing the refrain
through a megaphone.

42 CLOSE SHOT--SALLY
Looking back over her shoulder at Brett

43 QUICK FLASH--LOTHER'S FACE--
Among the crowded passengers at the railing,
watching Sally. He smiles to himself and steps
back.

44 QUICK FLASH--ANYA
Watching Lother.

45 CLOSE SHOT--BRETT
His eyes are twinkling--there is a smile on his lips
--he is evidently very much impressed. He watches
Sally move toward gangplank.

46 MEDIUM SHOT
As Brett starts to move away he bumps into a
messenger boy carrying a beautiful bouquet of
flowers.

BRETT

(quickly)

Who are those flowers for?

MESSENGER BOY

(looking at label)

Mrs. Armitich.

BRETT

Glad I caught you in time--Mrs. Armitich is not sailing
--so give them to my sister--that lady with the beautiful
red hair going up the gangplank.

He tears label from bouquet.

MESSENGER BOY

But I'm supposed to--

BRETT

(in lordly manner)

--don't argue or I'll close my account!

MESSENGER BOY

Okay. What's her name?--

BRETT

--With the red hair--Hurry!

He gives the boy a push, shoving him out of picture.

CUT TO:

47

GANGPLANK--LONG SHOT FROM BRETT'S ANGLE

We see the boy overtake Sally just before she steps aboard. She takes the flowers--looks surprised--evidently asks the boy who they came from. We see the boy point in Brett's direction. She smiles her thanks just as the fellow singing through the megaphone comes to the phrase--"It was sweet of you."

CUT TO:

48

TAXI ARRIVING-APPARENTLY EMPTY

Porter yanks open the door. Seated on a suitcase on the floor, the befuddled victim of alcohol, is DAN CAMPBELL (Sidney Howard). He has a bottle in his hand and beams at the porter.

DAN

Come in, my dear fellow--pull up a chair--delighted to meet you! My name's Campbell.

He extends his hand. By now the taxi driver has reached the door. There is an impatient tooting of cars from behind.

DRIVER

Come on--get out of there!

DAN

Gentlemen--a toast! Here's to--

DRIVER

(to porter)

He's got a ticket for England--some guy loaded him into my cab.

They yank him to the sidewalk and send him on his way.

49

TRAVEL SHOT--DAN

As he staggers through the crowd--pauses to search through his pockets for something, as he comes to Mary Livingston and Chad Denby, CAMERA PANS TO favor them. Chad is talking to Mary.

DENBY

Mary--I've got a great show for this trip--and with my dry wit and humor--h'mm--a few more trips and

we'll have to furnish straphangers for the passengers to hang on!

MARY
(sarcastically)
With your dry wit and humor--

DENBY
Oh yeah?--My personality put this thing over--

MARY
Maurice Chevalier! There's a fellow with personality.

DENBY
What's he got that I haven't got?

MARY
Well, he has a straw hat--

DENBY
(interrupting)
So have I--I can get it right out of my trunk.

MARY
--And he has sex appeal.

DENBY
So what?

MARY
Get that out of your trunk.

DENBY
All right--don't spoil the trip with any of those jokes--there's a nice bunch of people on this trip--nothing but class--I looked over the passenger list and they're all members of the Who's Who!

MARY
Never mind the Who's Who--Before I get on this boat I want to know What's What! How about my raise? All I get out of these ocean trips is dizzy.

DENBY
Don't blame it on the ocean!--All right, you'll get the raise!

Dan Campbell staggers in between them--Chad grabs hold of him to brace him up.

MARY
Is that one of the Who's Who?

DENBY
(embarrassed)
No--He's probably one of the "Here's How."
(holding up Dan to steady him)

Take it easy--the ocean's pretty rough today--

DAN

I'll say--how fast is this boat going?

DENBY

(winks to Mary)

Oh,--we're doing about thirty--

DAN

(speaking to himself)

Pretty good--thirty miles an hour--

DENBY

No. Knots!

DAN

What?

DENBY

Knots!

DAN

I can see you're no gentleman--

MARY

He's funny--maybe you can use him in the show, Mr. Denby.

DAN

Denby!--Are you Chad Denby?

DENBY

That's me!

DAN

Not the real Chad Denby?--

DENBY

Yes--Me--in person!

DAN

So what?

MARY

(laughing)

Where's your dry humor now, Chad?

Dan staggers.

DENBY

Be careful--come on--I better pour you on the boat--

As the three start away--Denby is still sore at the last remark.

DENBY

I can see where I won't talk much to you.

DAN
(misunderstanding)

Nuts to you too!

CUT TO:

50

LONG SHOT--THE DOCKS
The steerage and second-class gangways are already being lowered--visitors are streaming down the gangplanks from the first saloon. The orchestra is playing--quartermasters are shouting instructions--paper streamers are commencing to be thrown aboard.

CUT TO:

51

QUICK FLASH--THE LAST OF THE FREIGHT BEING SWUNG ABOARD IN THE NETS.

CUT TO:

52

GANGPLANK--MEDIUM SHOT
Denby has Campbell by the arm helping him up the gangplank. Campbell stumbles and his rubber legs buckle under him. Denby has some difficulty helping Campbell back on his feet. After Campbell is put on his feet again, he turns to Denby, and very seriously remarks:

CAMPBELL
(to Denby)
Steady, old boy--I've got you.

DENBY
Thanks--I appreciate it.

They proceed up gangplank, toward deck of boat. Two or three policemen in uniform are seen coming down gangplank, obviously leaving the boat.

FIRST POLICEMAN
He's not there, Inspector--we've searched every inch of the boat.

INSPECTOR
Okay--Report back to the desk.

CUT TO:

53

LONG SHOT--SHIP AND DOCKS
The last gangplank is dragged ashore. The orchestra strikes up Rock and Roll. People are cheering --streamers are flying in great profusion.

CUT TO:

54 LONG SHOT--FROM DOCKS
Slowly the big ship majestically maneuvers from the mooring. The streamers become taut--snap as the S. S. Progress--music playing--passengers waving--whistles blowing--move out into the stream.

CUT TO:

55 MEDIUM CLOSE SHOT--LIFEBOAT UPPER DECK
Slowly the CAMERA is raised and we see the face of Ballinger, which we recognize from the newspaper. It immediately disappears and his hand comes up and drops a policeman's uniform and cap over the side of the boat into the water.

FADE-OUT.

56 FADE-IN:
ONE OR TWO ATMOSPHERIC SHOTS ABOARD SHIP

CUT TO:

57 BRETT'S CABIN ABOARD THE S. S. PROGRESS
Brett has changed into flannels and is fixing his tie. The door opens and Shortie, carrying a heavy package and a bundle of telegrams, enters. Brett sees him in the mirror, speaks without turning.

BRETT

Took your time getting here.

SHORTIE

Yer lucky I'm here at all. I tell you, Jimmy--my feet'll never hold out.

BRETT

Stop squawking! You were doing this job on a ship four years ago when I first picked you up, weren't you?

SHORTIE

Yeah--but high livin's made me soft.

BRETT

How're the tips?

SHORTIE

(depressed)

A dollar forty.

BRETT

I'll need it--gave my last buck to the bedroom steward.

SHORTIE

Not a chance.

BRETT
(coaxingly)

Come on--

(He extends his hand)
I'll promote a card game, and we'll be sitting pretty.

SHORTIE
Until then--the dollar forty stays with me.

BRETT
Is that a nice way to talk to a pal?

SHORTIE
Don't let money spoil a beautiful friendship. Look at these here telegrams to be delivered! This ain't a job--it's a marathon.

He moves to door.

BRETT
Oh, Shortie!--
(his voice is casual)
--there's a girl on this ship--

SHORTIE
(contemptuously)
--there's thousands of 'em!

BRETT
(enthusiastically)
A thousand? She's one in a million--right off the top of the rosebush!

He takes it big.

SHORTIE
(sternly--with a quick look)
This is a business trip!

BRETT
She was wearing a white dress with a cute, black hat--and carrying a bag with S. M. on it.
(half to himself)
Funny--her name's not on the passenger list.
(He picks up passenger list)

SHORTIE
Maybe she's in the show--One of the troupers--did you ever think of that?

BRETT
(happily)
Why didn't I think of that?--I am going to scout around and see if I can find her.

A stateroom steward knocks and enters quickly.

STEWARD
Everything in order, sir?
(He sees Shortie and favors
him with an unfriendly look)
What are you doing here, my lad?

SHORTIE
Telegrams.

STEWARD
(aggressively)
Well--get a move on yer--then get back to yer station.

Shortie casts a look of despair at Jimmy and
commences to exit.

BRETT
Just a minute, steward--haven't you forgotten something?

SHORTIE
No, sir?

BRETT
My change.

SHORTIE
Change?

BRETT
A dollar forty--out of the two dollars I gave you.

He extends his hand. Shortie favors him with a
dirty look, hands him the dollar forty. The steward
eyes him grimly and exits. Shortie starts to follow,
suddenly gets an idea, and moves quickly to Brett's
cabin trunk. He pulls out the top drawer.

58 CLOSE SHOT--IT'S CONTENTS
Gambling paraphernalia, cards, dice, etc.

59 CLOSE SHOT--SHORTIE'S HAND
Takes key and opens his drawer in Brett's trunk.
He takes out a pair of dice and rolls them quickly
two or three times on top of the trunk. Each time
they throw a seven.

SHORTIE'S VOICE
Not bad--I'll use these to get even.

60 MEDIUM SHOT
As he moves toward door.

BRETT
Shortie!--you know my motto?

SHORTIE
Pleasure first if it don't interfere with business.

BRETT

Right!--but it doesn't have to apply to you--Keep
your eyes open for anybody wearing a lot of cracked ice
and give me the office.

SHORTIE

(Visibly brightening)

Now you're talkin'!

He exits.

CUT TO:

61

OUTSIDE--TRUCKING SHOT

Shortie coming down corridor with a big basket of
flowers and the parcel.

CUT TO:

62

MEDIUM CLOSE SHOT--LADY PASSENGER

She sticks her head out of her stateroom door and
sees Shortie.

LADY

Boy!

SHORTIE

Yes, ma'am.

LADY

Will you come in and fix my porthole?

Shortie enters stateroom. CAMERA FOLLOWS him to
porthole which he closes quickly. The lady tips him
and Shortie starts out.

CUT TO:

63

OUTSIDE

Shortie is just closing the door. Sally Marsh enters
scene.

SALLY

I'm looking for 48.

SHORTIE

Right down there, Miss.

He points.

CUT TO:

64

DOOR 48

Chad Denby's office on board.

DISSOLVE TO:

MEDIUM CLOSE SHOT

Ned and Denby. Ned is sitting there very worried about Sally because Lothar is aboard ship.

DENBY

(speaking)

Then, after the first number, I tell the one about the Scotchman trying to open a Pullman window--the Scotchman says to the window--"Gee you're tight."--and the window says--"You loosen up a bit and so will I."--Good?--And then I do the one--

(he stops--sees no reaction

from Ned)

Oh--you don't like it, eh?

NED

Chad--Lothar's on the boat, and I'm worried sick about Sally--

DENBY

Oh!--So that's it. Does she know he's on board?

NED

No--but I'm going to keep my eye on--

The door opens--Sally enters.

SALLY

(gaily)

Am I a member of this club?

DENBY

(forcing a laugh)

You're the President. Come in! Your brother was just telling me a few jokes I can use on the radio--

SALLY

Are you paying any attention to his jokes?--the first thing you know, you'll be taking piano lessons from Venus de Milo--

(then to Ned)

Get out of here.

(She pushes him good-naturedly and he leaves)

DENBY

Everything O.K.?

SALLY

Just what the doctor ordered.

She glances around the large cabin which has been turned into an office for the Master of Ceremonies. It contains the usual paraphernalia, including stacks of music orchestrations, a few theatrical photographs, a violin in a case, a portable mike,

etc.

SALLY

(looking around)

Looks like your old workshop back on 42nd Street.

DENBY

Like it?

SALLY

Swell--You've got Times Square right here--all but the noises--

DENBY

Yep--spending lots of time aboard--you see, Sally, I sold this Transatlantic idea to the shipping company.

SALLY

And you've put it over--haven't you?

DENBY

Why not? I give 'em a great show--and you know--
We're doing capacity, Sally--and all Nice people--

SALLY

(admiringly)

You never fail at anything, do you, Chad?

DENBY

No--not much--excepting--
(looks at her steadily)

SALLY

(glances at her picture on wall)

Still got my picture, I see--I was pretty dumb then,
wasn't I, Chad?

DENBY

No--Inexperienced--
(looks at picture)
A red-headed kid--homemade clothes--Broadway was
Paradise--and a slot at the Automat was a Banquet.

SALLY

I came to tell you what a swell guy I think you are to
do this--

DENBY

Do what--

SALLY

(places her hand on his arm
affectionately)

You made it possible for us to get away at a few hours'
notice--you never asked why, but I guess you know.

DENBY

News travels fast on Broadway--you had to get away from a rat--

SALLY

It wasn't only that--Ned was in a jam.

DENBY

I get it--Lee Lother have a hand in that, too?

SALLY

(nodding)

I was so crazy about him--anything he did or said was O.K. by me.

(She avoids his eye)

I introduced him to people--even after I knew his stock promoting was phoney and the card games were crooked. It didn't seem to matter--I didn't care--

(her voice lowers)

--until he roped Ned in. Some confidence game--and the kid left his fingerprints on a drinking glass.

DENBY

I felt pretty low, Sally, when I heard you were running around with a racketeer--

SALLY

(With a wan smile)

Women have a curious taste for knickknacks. When I found out about Ned--tried to make a break--Lee wouldn't stand for it and--well--here I am!

DENBY

Stay on the other side of the pond for a couple of months--you'll soon forget all about it.

SALLY

Chad Denby broadcasting--

(She kisses him lightly on the cheek)

--the nicest man I ever knew--

DENBY

But not nice enough to marry--eh?

SALLY

(coaxingly)

Come on, now--you've forgotten all about that.

DENBY

I'll never love anybody else.

Sally looks at him a moment before speaking--her eyes are moist.

SALLY

(moodily)

Women are such fools!--Why do so many of us pass up

right guys?

DENBY

Guess they're dull--nothing for you to reform.

CUT TO:

67 INQUIRY OFFICE--BRETT AND SHIP'S CLERK

BRETT

Can you give me names of the people in the show?

CLERK

(thinking)

Well, sir--there's--

BRETT

--don't bother.

68 REVERSE ANGLE--CLOSE SHOT--BRETT

Looking up at the wall above the clerk's head. He smiles.

CUT TO:

69 WHAT HE SEES

An announcement of the entertainers in a frame. It includes a photograph of Sally with her name under it.

CUT TO:

70 TWO-SHOT--BRETT AND CLERK

BRETT

Sally Marsh is the lady I'm looking for--where's her cabin?

CLERK

51C--around to the left--second tier.

Almost before he finishes, Brett is on his way. Lotter comes into scene and addresses the clerk.

LOTHER

What stateroom has Miss Marsh?

CLERK

Miss Sally Marsh?--51C.

LOTHER

Where would that be?

CLERK

Around to the left, sir--second tier.

LOTHER

(as he moves off)

Thanks.

CUT TO:

71 CLOSE-UP OF ANYA.

CUT TO:

72 CORRIDOR--STATEROOMS ON EITHER SIDE
Lother is on his way to find Sally--Brett a few yards ahead of him with the same purpose in mind. As Lother passes a cabin the door opens quickly and Anya steps in the corridor.

73 CLOSE-UP OF NED
Watching.

74 CLOSE SHOT--ANYA

ANYA

Looking for me?

75 REVERSE SHOT--LOTHER
Unable to believe his eyes, it is a moment before he speaks. During this, Brett continues down the corridor.

LOTHER

Anya!

76 TWO-SHOT

ANYA

Don't you hate people that surprise you? ... I do.
(She slips her arm through his--
looks up at him and smiles)
We can't stand here.

Lother gulps.

LOTHER

Well ... guess we'd better have a drink on it.
(as they start to walk)

CUT TO:

77 BRETT KNOCKING BRISKLY ON THE DOOR OF 51C.
No answer. He knocks again. A stewardess comes out of Sally's room.

STEWARDESS

The lady is not in her cabin, sir.

Brett looks disappointed, leans against the opposite wall, and fishes for a cigarette.

BRETT

Thank you.

Looks around--exits.

CUT TO:

78

MEDIUM CLOSE SHOT--LEE LOTHER AND ANYA ROSSON.
Sitting in wicker chairs, in a quiet part of the palm
court. Anya's mood is very gay. She smiles at
Lee. His is very thoughtful--and none too pleasant.
The music is playing and passengers are dancing.

ANYA

You're still surprised, aren't you?

LOTHER

Anya, I think you're crazy.

ANYA

Any woman's crazy to feel about a man the way I do
about you.

LOTHER

I wasn't running out on you. When I got over there--
made my plans--I'd have sent for you.

She smiles disbelievingly. She is in love with Lee
and quite contented as long as she's with him.

ANYA

Then why the sudden exit without even telling me?

LOTHER

Do you want the truth, Anya?

ANYA

(sweetly)

It would be a nice change from you.

LOTHER

I had an idea your husband was getting suspicious.

ANYA

(gaily)

You're a charming liar. You know, Herbert's too dull to
be suspicious about anything--even when I suddenly
decided to come to Europe at a few hours' notice--

LOTHER

How'd you ever get away with it?

ANYA

When I found out you were going I just had an attack of
nerves--a few tears--and Herbert was on his way
downtown to get my passport ... so who cares ...
I'm here with you ... and that's all that matters to
me.

LOTHER
(half-heartedly)

Sure!

ANYA
(with a smile)

I never want to go back....

The steward arrives with the drinks.

ANYA
(raising her glass)

Here's to Europe!

(They drink--she gives him a
quick look--her tone is sharper)

Couldn't try to look a little less glum, could you?

LOTHER

Don't be crazy--I'm tickled to death to see you.

ANYA

That's fine--because you're going to see a lot of me
... for the rest of your life.

79

DOLLY BACK FROM ANYA AND LOTHER TO A MEDIUM
SHOT OF PALM COURT FROM DECK ANGLE
Brett is coming along the deck. As he enters Palm
Court he bumps into a man who is just leaving.

BRETT

I beg your pardon.

He looks up.

80

MEDIUM CLOSE SHOT
The man is Inspector McKinney.

MCKINNEY

(genially)

Hello, young fellow. Did you find that basket of flowers?

BRETT

(with a grin as he goes out
out scene)

Fruit!

McKinney watches him a moment thoughtfully.

CUT BACK TO:

81

MEDIUM SHOT--ANYA AND LOTHER
Summers is coming toward them with outstretched
hands, his face beaming.

SUMMERS

How are you, Mr. Lother?

(He looks at Anya)
Not intruding, I hope?

LOTHER
This is Jack Summers--Mrs. Rosson.

Summers beams good-naturedly.

SUMMERS
A rare pleasure to meet you, ma'am! Where I come from
--out in Montana--we have some pretty women, but I
guess if you walked down Main Street they'd turn out
the fire brigade.

ANYA
Montana?

SUMMERS
Lumber, ma'am--spent all my life out there piling up a
bank balance--
(He slaps his thigh)
--and now gosh darn it--"Honest Jack"--that's what
they call me--is goin' to see the world.

LOTHER
(grinning)
You're wasting your time--she's a friend of mine.

SUMMERS
(suddenly subsiding)
Eh?... Oh.

LOTHER
(to Anya)
He works the boats as a "come-on" man. We ought to
make a fair combination and do a little business. Jack's
a pretty good dealer himself.

SUMMERS
There's a lot of trout in this stream just waitin' for a
fly. I've already been workin' on a young fellow from
Chicago--related to one of the big packin' families--on
his way to Biarritz for a good time. Likes a little game
of bridge and poker.

He winks.

ANYA
(quietly)
Keep your voice down--that blonde boy is looking
straight over here.

CUT TO:

CUT BACK TO:

83 ANYA--LOTHER AND SUMMERS

SUMMERS
(looking up and lowering his voice)
That's him! That's the sucker!!

LOTHER
Looks lonesome--Bring him over here.

Summers exits.

CUT TO:

(84 out)

85 INTERIOR SECOND-CLASS BUFFET--MEDIUM CLOSE
Mr. Rosson and fellow passenger standing at bar
in second-class buffet.

PASSENGER
(to Rosson--enthusiastically)
Something about an ocean voyage that makes everybody
happy!

ROSSON
(evenly)
Not necessarily.

PASSENGER
Oh! Going over on business, eh?

ROSSON
(raising his eyebrow)
--Er--Yes--you might call it that--

CUT TO:

(86-90 out)

91 MEDIUM CLOSE SHOT--ANYA AND BRETT, LOTHER
AND SUMMERS
BRETT has Anya's hand, and is looking at her
bracelet.

ANYA
We'll have cocktails and then a few rubbers of bridge.

BRETT
(still looking at bracelet)
I can think of nothing nicer. It's very kind of you to
invite me--

ANYA
I'm just commencing to enjoy this trip.

CUT TO:

92 OPPOSITE END OF PALM COURT
SALLY IS JUST COMING OUT OF LIBRARY. She carries a couple of books under her arm. She pauses a moment to watch the dancers through the archway.

CUT TO:

92-A MEDIUM SHOT
Suddenly Brett stares--he has seen Sally and for a moment struggles between courtesy and desire.

Desire wins.

BRETT

Hmm! So am I. If you'll excuse me I have some important unfinished business. I'll see you all later.

LOTHER

We'll be expecting you.

Quickly Brett moves away. CAMERA STAYS ON ANYA for a second. Lother and Summers nod approvingly.

CUT TO:

93 ARCHWAY
Sally has not seen Brett--she moves out onto deck. A steward appears carrying a small tray of crackers.

CUT TO:

94 COMPANIONWAY LEADING TO SPORTS DECK
Sally is just about to ascend as Brett comes quickly into scene.

BRETT

Where have you been hiding?

SALLY

(slightly vague)

Oh--hello!

(suddenly remembering)

I got the flowers. That was sweet of you--thank you.

BRETT

Don't thank me. Do you recognize me without the lipstick?

SALLY

(with mock disappointment)

So you washed it off!

BRETT

(With a grin)
How about giving me another coat?

SALLY
(She moves up a step)
Good-by.

BRETT
(quickly)
Wait a minute!--They're dancing in the palm court--

SALLY
Good-by!

BRETT
(dreamily)
There's soft music--

SALLY
(as she starts to climb)
--sorry--got an appointment to play shuffle-board.

BRETT
(nonchalantly)
Have we?--Well, I'd just as soon play shuffle-board.

He takes her by the arm. Dan Campbell staggers
down the stairway in background.

Denby comes to stairway.

DAN
Hello, Denby!

DENBY
I thought I put you to bed.

DAN
Oh, was that me you put to bed? Thanks. I've been looking
all over for you.

DENBY
Well, did you find me?

DAN
Not yet.

(He continues)
Say, where is this boat headed for?

DENBY
This is a fine time to be asking that. You're on your
way to France.

DAN
That's news to me. I'd better cable my wife.

Denby calls a steward--it is Shortie.

DENBY
Hey, boy--give this man a cablegram blank.
(continues to Dan)
Where is your wife?

DAN
She's in New York.

SHORTIE
Here you are, sir.
(He hands Dan cablegram blank
and pencil)

DAN
(starts to write)
What'll I say?

DENBY
Tell her you're on your way to France and will be back
in four weeks.

DAN
That's fine.

He writes and utters aloud as he writes.
Denby exits.

CUT TO:

(95 out)

96 INSERT
 Cablegram which reads:
 "Will be back in New York in four weeks."

DAN'S VOICE
How much will that be?

97 MEDIUM CLOSE SHOT--SHORTIE AND DAN

SHORTIE
(counting words in the cablegram)
Eighty cents a word--three--six--nine words. That'll
be seven twenty, but it's too much--I'll show you how
to save some money.

DAN
How?

Shortie reads cable aloud. "Will be back in New
York in four weeks." He turns to Dan.

SHORTIE
Where do you live?

DAN

In New York.

SHORTIE
Your wife knows that, don't she?

DAN
Sure.

SHORTIE
Then you don't have to tell her--cut out New York.

Shortie crosses it out.

SHORTIE
(reading)
"Will be back in four weeks"--
(turns to Dan)
--that saves you eighty cents right there!

DAN
That's right--here's the eighty cents for you. I'd rather see you get it than the company--send it right off.

SHORTIE
Wait a minute--I think I can cut out a couple o' more words.

DAN
How?

SHORTIE
(reads cable aloud slowly)
"Will--be--back--in--four--weeks." You don't need the "will be." Just say "Back in four weeks."

DAN
That's right. I owe you a dollar sixty.

He hands Shortie the money.

SHORTIE
(getting enthused. He's found a soft racket)
Wait a minute--I think I can cut something else out.
(reads)
"Back in four weeks." Instead of "in four weeks"--say "next month"--That saves another word.

DAN
Right. Here's eighty cents. Send it.

He hands Shortie the money.

SHORTIE
Just a minute--I don't think we need the word "Back"
--Where is "Back"?

DAN

Back is in New York.

SHORTIE

Your wife knows that, don't she?

DAN

Sure.

SHORTIE

Cut it out.

He crosses the word out.

SHORTIE

(looking at cable)

Now we get it down to two words--"next month."

DAN

Send that.

SHORTIE

Wait a minute--What is next month?

DAN

Next month is June.

SHORTIE

Fine! Instead of saying "next month"--we'll use one word and say "June."

DAN

June? That's my wife's name.

SHORTIE

That's great! There's the address and message all in one word.

DAN

O.K.! Send that!

SHORTIE

Just a minute--Your wife knows her own name, doesn't she?

DAN

Sure.

SHORTIE

Well, there's no use in sending it.

(He tears up cable)

See that--I saved you seven twenty!

DAN

Well. I'd rather see you get it than the company.

He hands Shortie the money.

CUT TO:

98 LONG SHOT--SPORTS DECK
Four attractive girls are squealing excitedly as they play deck tennis in shorts.

99 MEDIUM SHOT--BRETT AND SALLY
As they move along the deck.

BRETT
This is great. I'll be able to watch your act every night.

SALLY
You're not very ambitious, are you?

BRETT
Oh, yes, I am, because afterwards--up here in the moonlight.

SALLY
You work too fast for me, young man.

BRETT
(sincerely)
Aw--give a feller a break. My cards are on the table--
I want to know you. How about dining with me tonight?

SALLY
Never eat before the show.

BRETT
Well--breakfast?
(She laughs and shakes her head)
Lunch?

By this time they arrive into:

100 DENBY AND MCKINNEY STANDING BY SHUFFLEBOARD

SALLY'S VOICE
Sorry I'm late.

As she comes into scene, pursued by Brett, Denby turns.

DENBY
(giving Brett the once-over)
I was just about to start a game with this gentleman.

McKinney turns.

MCKINNEY
(introduces himself)
McKinney's the name.

DENBY

(introduces Sally)
Miss Marsh.

She acknowledges introduction.

SALLY
(introduces Brett)
This is Mr.--er--

BRETT
Brett is the name.

SALLY
Mr Denby and Mr. McKinney.

They all shake hands.

MCKINNEY
I think I've met you before, Mr. Brett.

BRETT
(Smiling)
Oh, yes. On the pier.

MCKINNEY
(smiling, but looking straight
into his eyes)
Before that. Your face is very familiar.

BRETT
Yours, too. Are you the McKinney, the dentist on
Calumet Avenue in Chicago?

MCKINNEY
(smiling)
No--not quite.

DENBY
(facetiously)
Their faces are familiar--but not to each other.

BRETT
(smiles)
Now that that's settled, why not make the game a
foursome?

They all agree.

AD-LIB
Fine! ... O.K.!

BRETT
Miss Marsh and I will play against you two.

DENBY
No--I'll take Sally and give you the best of it.

BRETT

Tell you what I'll do.

(He takes a coin out of his pocket)

I'll toss you for her--heads she plays with me.

DENBY

O.K. Heads you win.

Brett flips coin; it comes heads. A medicine ball comes whizzing through the air striking him squarely on the head. He drops the coin and falls into the arms of McKinney. They both stagger with the impact. Denby picks up the coin that Brett dropped.

CUT TO:

101 INSERT OF COIN IN DENBY'S PALM
 It has two heads on it.

101A CLOSE-UP--REACTION OF DENBY

CUT TO:

102 BRETT
 He is rubbing his head.

DENBY

(with polite sarcasm)

That's too bad.

BRETT

(rubbing his head)

I'm O.K. It didn't hurt much.

DENBY

(glances at the two-headed coin)

I'm sorry to hear that.

SALLY

(reprimands Denby)

I think you're very unkind.

At this point a young fellow in athletic shirt enters.

YOUNG FELLOW

(to Brett, apologetically)

I'm awfully sorry.

DENBY

(interrupting the Young Fellow)

That's perfectly all right. Don't mention it.

The young man exits.

SALLY

(to Denby--obviously peeved)
You're just a Master of Ceremonies. He might have
knocked his head off.

DENBY
(laughing)
What's the difference? He's got more heads than he
needs.

SALLY
(puzzled)
I don't get the humor of that remark.

DENBY
(looking at Brett)
He does. Here's your quarter, Brett.

He tosses the coin to him. Brett catches it and
nods his thanks.

CUT TO:

103

BRETT AND SALLY
While walking.

BRETT
Is there a bump on my head?

She runs her hand through his hair.

SALLY
Don't feel any--yes, I do!--Oh--that's a shame.

She rubs his head gently then stops.

BRETT
Don't stop, nurse--I think I'm going to faint.

SALLY
You are a lunatic!

BRETT
Even Cupid's becoming modern, using medicine balls
instead of darts.

She pushes him aside and takes her shot. The following
dialogue is read as they each shoot down
three disks--Sally being very businesslike with her
shots--Brett seldom taking his eyes off Sally.

BRETT
You know, you're not a bad-looking girl. In fact--I
think you're lovely.

SALLY
Keep your eyes on the ball, Mister.

BRETT
Married?

SALLY
Nothing to speak of. What is this--third degree?

BRETT
I want you to get used to my voice--you're going to hear it a lot.

SALLY
What a horrible death! Do you know what you remind me of?

BRETT
(hopefully)
Tell me.

SALLY
A little boy that has escaped from his nurse and--

BRETT
(interrupts)
--you want to adopt him!--Good for you!

He drops his punter and shakes her heartily by the hand. She shakes her head at him and grins.

CUT TO:

104 MEDIUM CLOSE DENBY AND MCKINNEY

DENBY
Here we are, folks--eighty thousand wild-eyed fans go mad--they go mad as Chad Denby--with the arms of iron, and the nerves of steel--picks up his racket--
(to McKinney)
What is this thing--a racket or a mallet?

MCKINNEY
Looks to me like standard equipment for the Department of Street Cleaning--

DENBY
(looks toward Brett and Sally
obviously jealous and annoyed)
Too bad we're not making a trip around the world-- maybe we could finish this game.
(He then yells to Brett)
Hey! When you get through with that conference, shoot that last disk!

CUT BACK TO:

105 SALLY AND BRETT

BRETT

Watch this one.

He takes a careful shot. CAMERA FOLLOWS the disk down the deck. It scatters the others and lands dead center in a ring.

MCKINNEY'S VOICE

Nice shot!

CAMERA PULLS BACK AND FOCUSES ON McKinney and Denby as they start returning the disks from their end.

MCKINNEY

You can always tell how much a man's traveled by the way he plays shuffle-board.

DENBY

Yeah--if he'd only stick to shuffle-board.

FOLLOW THEIR FIRST SHOT back to Sally and Brett, then PULL BACK TO SEMI-WIDE SHOT. During the following dialogue the disks are being shot at their feet from the opposite side. Anya comes into scene. She smiles sarcastically at Brett as she approaches him.

ANYA

Feeling a little better, I see.

BRETT

Yes, yes--the air--

(He looks at Sally)

--I'm getting plenty of air.

(He introduces them)

Miss Marsh--Mrs. Rosson.

SALLY

How do you do. Would you care to finish the game? I have a slight earache.

(She looks at Brett)

--and it's so noisy up here.

ANYA

Thanks, no. I despise any form of exercise.

(to Brett)

Don't forget we have an engagement for cocktails and cards.

BRETT

Thanks. I'll be there. About seven-thirty?

ANYA

(vamping)

Sooner--if you like.

(to Sally)

See you again, I hope.

She crosses to the other side of the deck.

BRETT

(trying to get a rise out of Sally)
Isn't she attractive?

SALLY

(drily)
Very--your mother?

BRETT

Don't be a c-a-t.

SALLY

You asked me to dine with you tonight.

BRETT

Yes?

SALLY

Well, I can't.

BRETT

Don't rub it in.

SALLY

But I'll have cocktails with you.

BRETT

When?

SALLY

At seven-thirty?

BRETT

Sooner it you like.

SALLY

Okay.

BRETT

Fatal fascination of James Brett wins out.

SALLY

(quickly)
Wrong again--

(She looks out of picture in
the direction that Anya left)
But I dislike possessive women.

She turns and looks at him--they both grin, then
giggle, and end up with a good laugh.

DISSOLVE TO:

The competitors, Denby, Brett, Sally, and McKinney are seated at the table in the order named. The steward has just placed the cool drinks in front of them. He hands the check to Brett. McKinney grabs it.

MCKINNEY

No! no! You trimmed us. The drinks are on me.

(He feels in his pocket, looks a little surprised, then feels in his other pocket)

That's funny, I must have left my wallet in the cabin.

DENBY

(grabs the check)

That's all right. I'll attend to this.

BRETT

Wait a minute--let's match for it.

DENBY

Never mind--I'll pay for it now. It'll save time.

SALLY

(rising)

Well--thanks for the game and the drinks, and now if you'll excuse me--

107

TRAVEL SHOT

As Brett follows Sally.

BRETT

See you at seven-thirty in the lounge.

SALLY

I'll be there--Good-by.

She exits.

CUT BACK TO:

107A

CLOSE-UP--REACTION OF DENBY TAKING THIS.

CUT TO:

108

TABLE

MCKINNEY

(to Denby)

Those kids seem to be getting along fine!--

DENBY

It must be the sea air--it gets everybody.

MCKINNEY

He's a likable chap--he's got an honest face--

DENBY

It's all right--if you like honest faces--let's have another drink--Steward!

MCKINNEY

Oh no--I don't want to impose on you--

(half to himself)

It's funny about that billfold--I could have sworn I had it-

(Again he taps his pockets)

DISSOLVE TO:

109

AN OPEN BILLFOLD AND A HAND EXTRACTING A FIFTY-DOLLAR BILL
PULL CAMERA BACK TO MEDIUM SHOT. Brett is in his cabin in Tuxedo trousers and dress shirt. He hands the bill to Shortie who looks slightly surprised.

SHORTIE

(With wide eyes)

Where'd you get the dough?

Brett waves the pocketbook and grins.

BRETT

Inspector McKinney.

SHORTIE

Are you screwy?

BRETT

I fell in his arms--Couldn't resist it.

SHORTIE

You know where that sense of humor's goin' to get you one of these days--

Brett throws him the pocketbook.

BRETT

Here--drop it where they'll find it and return it to him. He's not a bad egg. I'll ship him back the fifty before we arrive.

SHORTIE

(takes pocketbook)

You take some awful chances.

BRETT

Well, I had to get some dough to play with those suckers. Here, get this changed.

He hands Shortie the fifty-dollar bill.

BRETT

Get a lot of one's and a couple of five's. It'll be a good flash.

Brett picks up a deck of cards and rifles them expertly.

LAP DISSOLVE TO:

110 PURSER'S OFFICE--SHORTIE AND MCKINNEY

MCKINNEY

(presenting check to purser)

Will you cash a fifty-dollar American Express check for me?

SHORTIE

(to Purser)

And will you please give me thirty one's and two ten's for this?

(He hands him the fifty-dollar bill)

The Purser takes the fifty from Shortie and hands it to McKinney.

PURSER

(to McKinney)

There you are, sir.

MCKINNEY

Thank you.

PURSER

(to Shortie)

Thirty one's and two ten's?

SHORTIE

Yes, sir.

The Purser starts to count out Shortie's change as we

DISSOLVE TO:

111 MEDIUM CLOSE--LOTHER AND SUMMERS
In Anya's cabin.

Lother and Summers are seated at table. Anya is curled up on the divan with a generous display of shapely legs. Lother and Summers are examining carefully the backs of a deck of playing cards. Summers picks up a card and a smile of satisfaction lights his countenance.

LOTHER

Can you read 'em Jack?

SUMMERS

They're a cinch to read--Queen of Clubs--

(We see the hand turn over the
Queen of Clubs)
--Ace of Diamonds.
(Hand turns up the Ace of
Diamonds)

112 MEDIUM FULL SHOT

LOTHER
The man that marks them is an artist--two hundred
and fifty bucks for six decks--and they're worth it.

SUMMERS
(looking at his watch)
The country boy's about due.

LOTHER
Better unlock the door.
(then to Anya)
Sit up, darling, and be dignified.

113 MEDIUM SHOT--INTERIOR OF BRETT'S CABIN
Shortie and Brett. Shortie has the change for
Brett's fifty-dollar bill.

SHORTIE
Here y'are. Now don't take too many chances on that
card game.

BRETT
(smiling)
They won't squawk--they're professionals.

SHORTIE
(Shrugs his shoulders)
Well, if that's the case, you're sure of winning the first
couple of hands--But what about after that?

BRETT
That's where you come in. Now, listen, Shortie--

DISSOLVE TO:

114 INTERIOR OF ANYA'S CABIN

LOTHER
(to Anya)
And don't forget--you won't play cards because you've
got a headache. After the three of us get started you
can scam.
(to Summers)
Give him the come-on--let him win the first few hands.
When I give you the office
(he pulls the lobe of his ear)
--Start taking him.

There is a knock at the door. In a flash Lother is

at the table playing "Patience." Summers is sitting next to Anya. Another knock.

SUMMERS

(in a loud voice as he starts toward the door)

--that's what we call double-a grade lumber, ma'am; You don't find a knot in a thousand feet.

ANYA

Isn't that interesting?

Another knock.

SUMMERS

Come in!

(He opens the door)

BRETT

(Standing at threshold)

Hope I didn't keep you waiting.

Shortie passes in the corridor. Brett sees him and calls.

BRETT

Oh, boy--

Shortie comes into scene. Brett reaches in his pocket and pulls out a check.

BRETT

Have the purser give you twenty-five hundred dollars for this check--and bring the cash here.

SHORTIE

Yes, Mr. Brett--right away.

Shortie leaves with check.

Lother and Summers and Anya react by exchanging glances.

ANYA

Good afternoon--

BRETT

(looking at bracelet)

Glad to see you again.

Brett seats himself next to Anya while Summers and Lother start to pour drinks.

ANYA

(sweetly)

Do you mind if I don't play? I've a beastly headache.

She puts her hand on her forehead and Brett gazes longingly at the bracelet on her wrist.

LOTHER

But, Anya, dear! Unless you play we won't have a fourth.

ANYA

(rises)

I'm sorry, but you three men can play poker or something.

(She turns to Brett)

Shall I see you tomorrow?

BRETT

I hope so.

ANYA

That's a date.

(She extends her hand)

Brett shakes it gently and it is evident that the bracelet fascinates him.

ANYA

(to others)

You'll excuse me.

(She exits)

SUMMERS

Well, it'll have to be poker--but I'm so unlucky in that game.

BRETT

(timidly)

If you gentlemen play a heavy game, perhaps you'd better count me out.

Summers and Lother exchange disappointed glances.

BRETT

(smiling apologetically)

I never play higher than--say a \$200 limit.

Lother and Summers are obviously delighted.

LOTHER

(apologetically)

We haven't any chips, Mr. Brett--Do you mind playing with cash?

BRETT

Not at all.

It is difficult for Lother and Summers to conceal their glee as they pull their chairs up to the table. The cards are shuffled by Summers. He places them in front of Lother for the cut. Lother cuts the cards and Summers deals them.

LAP DISSOLVE:

115

MEDIUM CLOSE--BRETT

BRETT

I'll bet a couple of hundred--
(glances toward door)
I wonder what's keeping that boy.

SUMMERS

(magnanimously)
Don't worry about that.
(He throws in a couple hundred)
We'll settle after the hand. Out in Montana where I
come from a man's word is all that's necessary. What
have you got?

BRETT

(showing his hand)
Three Jacks.

SUMMERS

(good-naturedly)
That beats two Pairs. I'm glad I didn't win the first pot.
Take the money, Mr. Brett.

Brett scoops in the stakes.

BRETT

Well, I'm off to a pretty good start.

LOTHER

If I ever won a pot that large the boat would sink.
(takes the cards and starts to deal)

SUMMERS

Well, as I said before, I don't like to win the first pot.
Out my way in Montana we're very superstitious--we
always say a good beginning is a bad ending.

(He addresses Brett and laughs)

I hope that won't apply to you.

Shortie comes into scene with thirty one-dollar bills
and two ten's rolled up in such a manner that it
looks like twenty million.

SHORTIE

Here's your twenty-five hundred, Mr. Brett.

BRETT

(takes it)
Thank you.
(he peels a ten dollar bill from
the top of the roll)
I owe you a dollar forty--here--keep the change.

SHORTIE

Thank you, sir.

(He exits)

BRETT

I'll take one.

(Lother deals him a card)

SUMMERS

One will be enough for me.

Lother deals him one.

LOTHER

I should pass, but I'll trail along--I'll take three.

(He takes three)

BRETT

I'll bet a couple of hundred.

SUMMERS

Out my way in Montana we always call a bluff.

(He throws two hundred into the pot)

LOTHER

Well, I helped my hand so I'll have to see you.

BRETT

(Showing his hand)

Aces full.

LOTHER

And me coming in with two pair--

(Sighs)

SUMMERS

I thought my straight was O.K., but--

(Sighs)

Brett scoops in the money. Lother's hand goes to his ear for the high sign to Summers.

SUMMERS

(to Brett)

It's your deal.

BRETT

It's a pleasure.

As he starts to deal the cards there is a knock on the door.

LOTHER

Come in!

Shortie enters.

SHORTIE
Sorry to interrupt you, Mr Brett, but I have a message
for you.

BRETT
(shuffling cards)
What is it?

SHORTIE
Your mother is feeling seasick and would like to see you
right away.

BRETT
(much concerned)
Oh, is she? What a shame!
(He rises, puts the money in his pocket)
You'll pardon me?

LOTHER
(quickly)
You're coming back--

BRETT
That depends on how mother's feeling. You'll excuse me,
gentlemen?

He leaves followed by Shortie. The two men rise
slowly and look at each other and then toward the
door.

LOTHER
(to Summers)
How much did you lose?

SUMMERS
About twelve hundred.

LOTHER
I went for four.

SUMMERS
It's a long trip and we'll get that sucker later.

They exit.

CUT TO:

116 MEDIUM CLOSE TRUCK SHOT -- BRETT AND SHORTIE
Walking down corridor.

SHORTIE
What did you win?

BRETT
About sixteen hundred.

SHORTIE

Partners, ain't we?

BRETT

Sure--and to show you I'm a regular fella--
(He extracts the roll that
Shortie brought into him out
of his pocket)

Here's that twenty-five hundred.
(He turns down the corridor to
the left, leaving Shortie
speechless)

CAMERA STAYS WITH BRETT FOR TRUCK SHOT to
Florist shop at the end of corridor. He writes on a
card and hands it to florist.

BRETT

(pointing to a large bouquet
of roses)

See that Miss Sally Marsh gets that bouquet with my
card immediately.

He tosses a bill on the counter.

BRETT

If there's any change, keep it.

FLORIST

Thank you. I'll attend to it right away.

WIPE TO:

117

INTERIOR SALLY'S CABIN
She is standing at a large bouquet reading the
card that is attached.

CUT TO:

118

INSERT: CARD--"These roses are beautiful, but
they run second to you. Don't forget we have a
date. I'm waiting with love.

Jimmy."

Sally smiles sweetly and buries her face in the
roses. Her brother Ned is seated with his back to
her and she doesn't notice that he is evidently
worried. She can't see his face. She approaches him
and embraces him.

SALLY

Isn't it great to be away from it all? Aren't you happy?
It seems too good to be true.

NED

(turns and pats her hand
affectionately--he smiles to

hide his innermost feelings)
Sure, Sis.

SALLY
Aren't the roses beautiful?

The phone rings, interrupting whatever Ned might
have said. Sally answers the phone.

CUT TO:

119 CLOSE SHOT--AS SALLY ANSWERS TELEPHONE

SALLY
Hello! ... Yes, it is. ...

CUT TO:

120 CLOSE SHOT--SUMMERS AT PHONE

SUMMERS
This is the ship's photographer speaking--could I get
a couple of pictures of you for the Radio News? ...
Thanks very much ... Cabin 4C ... Right away?
... Thanks.

121 FULL SHOT

SUMMERS
She's comin'.

LOTHER
Beat it.

Summers exits.

CUT TO:

122 LOUNGE
Brett walks to a table in the lounge. He looks at
his watch. He watches the entrance expectantly.
Dan Campbell enters.

DAN
(staggering over to Brett)
Don't you hate a pest?

BRETT
I certainly do--

DAN
So do I. There are times when a fellow likes to be alone.

BRETT
(impatiently)
I'd like to be alone right now.

DAN

So would I. Let's sit down and talk it over.

He sits down. Steward enters.

BRETT

(to steward)

Will you try and locate Miss Marsh, please?

STEWARD

Yes, sir.

(He leaves)

CUT BACK TO:

123

LOTHER'S CABIN

There is knock at the door. Lother opens it in such a way that he is almost behind it. Sally enters. He closes the door quickly. He smiles. She stands staring at him speechless. There is a pause.

LOTHER

Well--aren't you going to say something? I've gone to a lot of trouble to give you this little surprise.

(She makes a quick move to leave--he leans against the door)

Don't let's behave like children. Sit down, Sally. Let's face the situation.

SALLY

(deciding to face the issue)

All right--but what is there to face? It's finished.

LOTHER

You ran away because you were afraid. I don't want it to end like that.

SALLY

I didn't want to see you again--that's my privilege.

LOTHER

It wasn't smart. Even if you'd gotten away without me --I'd have found you--no matter where you were.

SALLY

(her voice staccato)

Why don't you leave me alone?

LOTHER

(He moves close to her)

Because I want you--will always want you--no other woman'll ever take your place.

(His voice is tense with emotion)

I want you more now than I did that first night--

(He puts his arms around her--

she tries to push him away)

You've forgotten all that, I suppose?

SALLY

I wish I could.

LOTHER

Get wise to yourself, Sally--you're no sob story.

Sally wrenches herself free. Her voice is tense with emotion.

SALLY

You get wise to yourself! If you know what's good for you, you'll leave me alone. Everybody's entitled to one mistake--Well--you're mine. When the going got too rough, I pulled up stakes and quit. We stay quit!--Get that!--And what're you going to do about it?

LOTHER

That's more like the old Sally--a little bit of fire.
(casually, lighting a cigarette)

How about Ned?

SALLY

He's all right.

LOTHER

Thanks to me.

SALLY

You leave the kid alone.

LOTHER

A tipoff in the right quarter to take his fingerprints and--

SALLY

--you'd go with him!

LOTHER

Don't kid yourself--you know how I stand back there.

He picks up the passenger list.

CUT TO:

124

CLOSE SHOT

As his fingers trace down the names. He stops underneath that of Inspector McKinney.

LOTHER'S VOICE

Why do you think he's aboard?

CUT TO:

125

MEDIUM SHOT (TWO)

SALLY

Not because of Ned.

LOTHER

Of course not--

(politely)

--but isn't it a coincidence that he's from the eighteenth precinct--where they made the squawk?

SALLY

You can't bluff me any more.

CUT BACK TO:

126

BRETT AND DAN IN LOUNGE

BRETT

(trying to be polite)

I'm sorry, Mr. Campbell, but I'm waiting for someone. I'd appreciate it if you'd--

At this point Mary enters; sees Dan.

Mary enters scene on way to rehearsal, with paper in her hand.

MARY

Oh, there you are--

DAN

That's right--you're the one I was looking for.

(to Brett)

You'll excuse me.

(Brett reacts relief)

(back to Mary)

How about you and I being alone?

MARY

Not now, Toots--Which is the right way to say this?

You're dumber than me--or--you're dumber than I?

DAN

Let me see now--Don't tell me--

(trying to figure out)

You're dumber than me and I'm dumber than you. I don't get it.

MARY

Never mind.

She continues reading. Denby enters and sees Mary.

DENBY

H'mm ... no wonder I have trouble rounding up this show--Don't you know there's a rehearsal going on?-- And you wanted a raise.--Come on--get going or you'll get it!

MARY

Oh, all right--

(to Dan)

See you later, Toots.

DAN

Nobody is any help to me at ail.

Mary exits followed by Dan.

BRETT

Oh, Denby--have you seen Sally around?

DENBY

No--I'm looking for Miss Marsh myself. I thought you might know where she is--

BRETT

She was to meet me here--why don't you wait? She ought to be here any minute.

DENBY

I would--but our rehearsal starts right away.

(starts to leave)

Before I go I want to ask you a little favor. Sally is an important part of my show. Some day--not now--when you get a chance--let her come to just one rehearsal. I'll appreciate it.

Brett reacts with a grin, as Denby exits toward rehearsal room.

CUT TO:

126A

MEDIUM SHOT--CORRIDOR

Denby meets Ned, on way to rehearsal room.

DENBY

Seen Sally?

NED

She went over to the ship's photographers.

CUT TO:

127

LOTHER'S CABIN

Sally is sitting on the lounge, Lother next to her. The fight seems to have gone out of her and she looks desperately unhappy.

SALLY

I'm crazy about the kid and I got him into it.

(She looks at him)

What do you want me to do?

LOTHER

Just smile again and be reasonable.

(his voice cajoling)

I'll order dinner here--just the two of us--like old times.

SALLY

--and you swear when you get to the other side, you'll never come near either of us again?

LOTHER

That's a bet--but I couldn't let you walk out like that, Sally. I'd have gone cuckoo back there--just thinking about you--

He puts his arm around her--tries to draw her to him.

SALLY

Don't, Lee--that's dead.

LOTHER

(grabbing her)

Let's see if I can bring it back to life.

Hungrily his lips meet hers. She tries to struggle but his arms are tight about her. He bends her back across the lounge, his lips still to hers. Slowly her resistance ceases. Her arms drop limp. He kisses her eyes, her throat, then back to her lips. She remains inanimate. Suddenly he lets her go and stands towering over her in a fury.

LOTHER

So it's as cold as that, is it?

CUT TO:

128

THE DOOR

It opens quickly and Anya, enters. Behind her stands Summers. She takes in the situation. An ironical little smile plays about the corner of her mouth. Summers, behind her, is signaling to Lothar that he couldn't help it. They enter the room.

CUT TO:

129

FULL SHOT

Anya eyes Lothar with a deadly calm.

ANYA

Hope we're not intruding.

LOTHER

(ill at ease)

This is Miss Marsh.

ANYA

Yes--I met Miss Marsh. In fact, she always seems to be turning up in the most unusual circumstances.

(solicitously)

What's the matter, Miss Marsh--aren't you feeling well?

There is a long, awkward pause.

ANYA

(gaily)

Well--shall we go into dinner?

LOTHER

I'll join you later.

ANYA

And do bring Miss Marsh--

(She surveys the disheveled Sally)

--when she's had time to tidy up a bit.

SALLY

(jumping to her feet)

You're Anya Rosson, aren't you? I've heard of you back in New York.

ANYA

(ironically)

Sorry I can't return the compliment.

SALLY

You were indiscreet enough to leave your gloves in my apartment one evening--

(She points to Lother)

--and he was gentleman enough to boast why you'd been there and show me a snapshot of you.

ANYA

I don't understand.

SALLY

I think you do.

She goes quickly to the door and turns.

CUT TO:

130

CLOSE SHOT--SALLY--AS SHE TURNS

SALLY

I was jealous of you then--I'm sorry for you now.

She exits, closing the door.

CUT TO:

ANYA

So that's your little dancer that you were playing around with in New York.

(She shrugs)

Oh--there's no accounting for tastes--

(She eyes him up and down)

Mine, too, seem to be in the gutter.

LOTHER

I can explain--

ANYA

Sure! You're never at a loss for words.

SUMMERS

Will you pardon me?

ANYA

Gladly.

LOTHER

Scram!

Summers makes a beeline for the door and exits.

ANYA

Don't look so uncomfortable, Lee--it interferes with your good looks. Give me a cigarette.

(as he lights it for her)

What did you do--persuade her to come on this voyage with you?

LOTHER

Don't talk such bunk! She's one of the acts on the ship. I just ran into her by accident.

ANYA

(sweetly)

Did you muss up her hair by accident, too?

LOTHER

You mind your own business! She's an old friend of mine and I like her--what're you going to do about it?

ANYA

(with a smile)

Just make it as difficult as possible for you to see her.

LOTHER

I didn't ask you to come away with me--

ANYA

Oh--a hundred times--

LOTHER

(furiously)
--and I can tell you where to get off.

ANYA

And when you do I'll convey your respects by wireless to Herbert.

(She smiles sweetly)

Take it easy, Lee--no other woman'll ever get you. At least I'm honest when I tell you there must be something pretty low down in me--because I like you.

(He throws himself on the lounge and puffs at his cigarette. She sits on the lounge--strokes his face)

You're such a swine!

LOTHER

Will you leave me alone?

ANYA

(laughing as she pinches his cheek)

I like touching you--poison ivy.

(Suddenly the banter leaves her voice)

You'd just been kissing that girl when I came in, hadn't you?

LOTHER

Baloney!

ANYA

No, darling, lip rouge--all over your mouth.

CUT TO:

132

LARGE CLOSE SHOT--ANYA'S HEAD
As she bends slowly toward him.

ANYA

(slowly)

Let me wipe it off for you.

(She kisses him sensuously, then looks at him, her eyes blazing)

I adore you--you gorilla!

She slaps his face none too gently.

LOTHER

And I'm nuts about you--

(He pinches her face roughly)

--beautiful!

He returns her slap in the face playfully--but with interest.

ANYA
(breathlessly)
I couldn't live without you!

Again she hits him across the face but this time with all her force. Before he can retaliate she has again fastened her lips to his. We see his clenched fist in the air hesitate a moment then relax. His arms go about her--he crushes her to him.

CUT TO:

133 BRETT AND MARY--LOUNGE
Brett is very nervous and impatient. He paces back and forth.

MARY
Why don't you answer my question?

BRETT
(impatiently)
I didn't even hear it.

MARY
Then I'll repeat it.

Brett continues pacing to and fro.

MARY
If spinach makes iron, what makes a boat rock?

BRETT
(uninterested)
Who cares?

MARY
(laughing)
I'll have to tell that to Denby. He'll use it on the radio.

Denby passes by door and hears remark.

DENBY
(sticking head in door)
I don't know what it is, but I won't use it.
(then to Brett)
Is she entertaining you?

BRETT
I should say not.

DENBY
Good!
(then to Mary)
At last you're making yourself useful. So long!

Denby leaves. A steward enters.

STEWARD
No, sir--she's not on the upper deck either.

BRETT
(handing him a bill)
Thank you.
(to Mary)
You'll excuse me, please--

He walks away toward dining room.

DISSOLVE TO:

134

MEDIUM CLOSE
As Brett exits from scene with Mary, he sees Sally,
who is walking dejectedly.

BRETT
(calling)
Oh, Sally!

SALLY
(enters apologizing)
I'm sorry I'm late, but something happened.

BRETT
You're forgiven if you don't make dates with anybody
except me for the rest of the voyage.

SALLY
I must say you're persistent--
(pleased)
--it's kind of flattering.

Occasionally a passenger passes them but the deck
is more or less deserted.

BRETT
(studying her)
You're unhappy about something, aren't you?

She hesitates before replying.

SALLY
A little.

BRETT
Sorry.

SALLY
Thanks.

BRETT
Anything I can do?
(She shakes her head)
I'd jump overboard if it'd help you.

She puts her hand over his and pats it.

SALLY

Mighty decent of you, pal.

BRETT

Decent?

(His expression hardens)

I guess any guy could be decent--if you were interested.

They stop near lifeboat (PROCESS SHOT).

SALLY

(suddenly)

What are you thinking?

BRETT

A lot of things I'd like to forget.

SALLY

That's funny--so was I.

(another pause)

Guess the ocean makes one sentimental

BRETT

I can't blame the ocean--it's you.

SALLY

You don't know anything about me. If you did, you probably wouldn't be here.

He leans toward her--their heads are very close together.

BRETT

Can you keep a secret?

(She nods)

You're the first girl I ever met I wanted to build a fence around.

She looks at him steadily.

SALLY

Don't kid me. I'm in no mood for it.

BRETT

For once I'm dead on the level--

(He lowers his voice)

--crazy about you!

SALLY

Will you take some advice?

(He nods)

If you're looking for romance--count me out--

(as an afterthought)

--if you know what's good for you.

BRETT

But--

SALLY

--I know what I'm talking about. I'm no high-school girl looking through a window--reaching for the moon.

(She starts to rise)

Guess I'll be going.

BRETT

(detaining her)

Sally--!

SALLY

Let's forget it--can't you see I kind of like you, too ... and I don't want to get involved.

BRETT

(eagerly)

You mean that?

SALLY

Don't let's talk about it.

BRETT

(gaily)

You said it! How about a little action?

He leans over and kisses her. For a moment she resists him, then her arms go around his neck.

VOICE

Sandwiches?

As they look up, Sally breaks away from him and runs out of scene, leaving him.

CUT TO:

135

REVERSE ANGLE

Two stewards--one carrying a tray of sandwiches, the other, a tray of bouillon--are standing before him. Brett is oblivious of their presence. The steward places a cup of bouillon and a sandwich in his hand.

They exit.

He comes out of his daze--notices the food in his hand and places it on rail by lifeboat.

PAN TO:

136

CLOSE SHOT OF LIFEBOAT

From the canvas covering of the lifeboat a head slowly appears. It is Ballinger (the man we saw drop the cop's uniform). He is gaunt and haggard.

He looks around furtively. For a moment he looks down--sees the sandwich--reaches for it--brings it back into the lifeboat--and disappears.

FADE-OUT

FADE-IN

137 LONG SHOT--BOAT AT NIGHT

LAP DISSOLVE TO:

138 LONG SHOT--AUDITORIUM
The music is playing--a few couples are dancing--other people are being seated--stewards are looking in through windows.

CUT TO:

139 CLOSE-UP--LOTHER, ANYA, AND SUMMERS
In doorway--Brett is standing near by--Summers sees Brett.

SUMMERS
(looking toward Brett)
There's the chump--over there--
(He points)

LOTHER
(dubiously)
I wonder!

Lother, Anya, and Summers walk over to Brett.

SUMMERS
(to Brett)
How's your mother feeling?

BRETT
Much better--thank you--

LOTHER
How about a little game later?

BRETT
Fine--I'll be glad to.

CUT TO:

140 MEDIUM CLOSE SHOT--BRETT AND ANYA
Anya is wearing a thin bracelet (quite unlike the one she had been wearing in previous scenes). Brett notices this.

CUT TO:

141 MEDIUM CLOSE SHOT--BRETT

He reacts when he sees the bracelet as if an idea has just struck him.

BRETT

(to Anya)

Will you please excuse me? I'll be right back.

ANYA

We'll save you a place at our table.

BRETT

Thanks.

He exits.

CUT TO:

142

MEDIUM CLOSE SHOT--SHORTIE

He is standing by the window and sees Brett leaving. He follows Brett on to the deck.

WALKING SHOT

SHORTIE

(in an undertone)

What's up?

BRETT

The ice is in the storage.

CAMERA FOLLOWS Brett and Shortie to Anya's stateroom, where they stop.

143

MEDIUM CLOSE SHOT--OUTSIDE ANYA'S STATEROOM DOOR. Brett is glancing up and down corridor furtively.

BRETT

Keep a lookout, Shortie--

Brett takes a bunch of keys from his pocket--he inserts a key in the door and goes in.

CUT TO:

144

INTERIOR OF ANYA'S STATEROOM--LIGHT EFFECT
Brett starts to search for the bracelet.

CUT TO:

145

SHORTIE OUTSIDE--CAMERA SHOT DOWN CORRIDOR

QUICK CUT TO:

146

MCKINNEY--MEDIUM CLOSE SHOT

He sticks his head out of stateroom door--he is in evening dress with dress tie untied--he calls to Shortie.

MCKINNEY

Oh, boy!

147

CLOSE-UP--SHORTIE

He turns toward McKinney and reacts nervously.

SHORTIE

(timidly)

Yes, sir.

He goes to McKinney. McKinney takes him by the arm without saying a word, and takes him into his room. Shortie is obviously scared to death. McKinney, slightly embarrassed, speaks softly.

MCKINNEY

Can you tie a bow tie?

SHORTIE

(trembling)

Yes, sir--

He starts fumbling with tie, and ties it very badly.

CUT TO:

148

MEDIUM CLOSE SHOT--BRETT

He has the bracelet which he puts in his pocket and starts to exit to exterior of room. Outside he looks for Shortie.

CUT TO:

149

MEDIUM CLOSE SHOT--MCKINNEY AND SHORTIE

They are coming out of McKinney's room. Brett sees them and starts down corridor toward auditorium.

MCKINNEY

(calling)

What's your hurry, young feller?

Brett turns. He stops and smiles. By this time McKinney has reached Brett's side.

BRETT

I'm going to the show--

MCKINNEY

(good-naturedly)

I'll go with you--

CUT TO:

150

AUDITORIUM--INTRODUCTION OF THE SONG
ENTITLED Oh, Leo IS PLAYING

CUT TO:

151 STAGE--FRANK PARKER, MARY LIVINGSTON, AND
JEAN SARGENT are singing verse of song. (The
business for this number as worked out by Larry
Ceballos.) Parker sings one verse and chorus and
starts to sing a second chorus, but is interrupted
by Denby's voice.

DENBY'S VOICE

Wait a minute--

CUT TO:

152 MEDIUM CLOSE SHOT--DENBY
He is carrying a baby spotlight--he stops the
orchestra--

DENBY

(to orchestra)

That's enough, boys--

(then to Parker)

That was fine, Frank--you've already sung a verse and
chorus, and everybody enjoyed it--I hope--Now I have
a good idea--sit down, Frank, Mary, Jean.

The trio sits down.

DENBY

Here's the idea--we're going to reverse things around
here--you've entertained the audience, and now for a
change they're going to entertain you--

(He turns to audience)

aren't we?--I'll sing the chorus up until I get to the
words, "Oh, Leo," then I'll put the spotlight on some
lady or gentleman, and whoever the lucky one might be,
he or she will then sing the words, "Oh, Leo--Oh Leo--
Oh Leo--Oh--"

Denby sings the best he can, which is bad enough.

DENBY

We'll try it once--

(He addresses the orchestra)

Play, boys!

The orchestra plays. Denby sings until he reaches
"Oh Leo," then puts the spotlight on someone in
the audience, and we

CUT TO:

153 CLOSE-UP--THAT SOMEONE
(Note: We continue this routine, in which we
utilize all principals as well as outsiders.) The
number concludes with entire audience singing song
enthusiastically.

CUT TO:

154 MEDIUM CLOSE SHOT--PARKER, LIVINGSTON, AND
SARGENT
They are applauding the audience.

CUT TO:

155 CLOSE-UP--DENBY
He also is applauding the audience--he is laughing
and having a good time--he addresses the passengers.

DENBY
That was fine, folks--now we'll try it again.

Mary walks into scene and interrupts him.

MARY
Oh, Chad--what about the rest of the show?

DENBY
Oh,--I was having so much fun I almost forgot--

Mary, Parker, and Sargent take him by the arm
and start to lead him off stage--as they do so he
announces the next act while walking toward the
wings.

DENBY
The next act will be Sally Marsh and her troupe of
trained adagio dancers.

Denby exits with trio--orchestra starts introduction
of It Was Sweet of You.

CUT TO:

156 MEDIUM SHOT--STAGE
The curtains part and Sally Marsh and Frank
Parker appear.

CUT TO:

157 CLOSE SHOT--TABLE IN AUDITORIUM
Brett, Lothar, Summers, Anya, and McKinney are
seated around it--Frank Parker's voice comes over
this scene. Anya is sitting between Brett and
Lothar--Brett is looking toward stage and beaming
with pride as he looks at Sally.

CUT TO:

158 MEDIUM CLOSE SHOT--BACKSTAGE IN WINGS
Ned and Denby--Parker is still singing--

DENBY

Does she know Lothar's aboard yet?

NED

No--but I'm going to tell her as soon as the act's finished.

CUT BACK TO:

159

MEDIUM CLOSE SHOT--TABLE IN AUDITORIUM
Where Anya, Lothar, Brett, Summers, McKinney
are sitting.

BRETT

(to Anya)

Isn't she lovely?

ANYA

Yes--and very popular--

(She glances meaningly at Lothar)

Lothar responds to the glance with a faint smile--
by this time Parker has finished the song.

CUT TO:

160

CLOSE SHOT--STAGE
Where we see Sally quickly removing her dress and
throwing it off stage--she is underdressed in her
adagio dance costume. Ned and Hans enter for
Adagio routine (Note: This will be staged by
Larry Ceballos.) During the dance, the following
dialogue is cut into the routine while dancing.

NED

What's the matter, Sally?--you're shaking.

SALLY

I'm all right.

NED

(anxiously)

You saw him sitting out there in front, didn't you?

SALLY

I was in his cabin--

NED

What!--are you crazy?

SALLY

I'll explain later--

NED

If he comes near you again, I'll break his neck--

They continue at a faster tempo which interrupts
their dialogue. The music works up to a gradual

increase in tempo for a whirlwind finish. (Note:
This is to be determined by Ceballos.)

CUT TO:

161 LONG SHOT--AUDIENCE APPLAUDING
This shot is from behind, taking in stage and backs
of people in audience.

LAP DISSOLVE TO:

162 MEDIUM LONG SHOT--PASSENGERS DANCING
There is a perceptible rocking of the boat--individual
orchestra specialties are also introduced here.

CUT TO:

163 MEDIUM CLOSE SHOT--TABLE IN AUDITORIUM
Where Brett, Summers, Anya, Lothar, and McKinney
are seated--dishes are now on the table,
napkins, etc.

SUMMERS

Now that the entertainment is over, how about a little
game of cards?

BRETT

(to McKinney)

Care to join us?

MCKINNEY

(smiling)

No, thanks--I never gambled in my life.

SUMMERS

(laughing)

You're lucky--out my way, in Montana, there's nothing
else to do--

ANYA

(rising)

I'm going down to my cabin. I have to send a wireless--
see you later.

Anya leaves. Lothar rises--he addresses the group.

LOTHER

Excuse me, gentlemen--I'll see you at the card game--

CUT TO:

164 MEDIUM CLOSE SHOT--HERBERT ROSSON
In second-class buffet with three other men--they
are seated at the table with drinks in front of
them.

FIRST PASSENGER

(smiling)
All right--if you must know the truth--I'm going to
Carlsbad for my health.

SECOND PASSENGER
(a Frenchman)
And, gentlemen--I'm going home, because my wife is
going to have a baby.

THIRD PASSENGER
(embarrassed--speaks softly)
I'm on my honeymoon--

FIRST PASSENGER
(turns to Rosson)
How about you--why are you on the boat?

ROSSON
(has the glass almost to his
lips when the question is asked
--he calmly drinks--puts the
glass down quietly, and
earnestly says)
I'm going to kill a man.

He exits.

CUT TO:

165 CLOSE SHOT--REACTION OF OTHER THREE MEN
They look at Rosson and then at each other.
There's a dead silence, for a moment.

FIRST PASSENGER
Was he kidding us?

CUT TO:

166 MEDIUM SHOT--OUTSIDE DOORWAY OF AUDITORIUM
The purser is standing there--Anya enters.

CUT TO:

167 MEDIUM CLOSE SHOT--ANYA
She is very nervous and excited--she addresses the
purser.

ANYA
A very valuable bracelet of mine's been stolen!

PURSER
Where did you have it last?

ANYA
In my cabin. I didn't wear it this evening--when I went
downstairs just now, I found the lock of my jewel box
broken open.

By this time McKinney and Summers come up.

ANYA

(excitedly as she addresses them)

A bracelet's been stolen from my cabin!

MCKINNEY

Where is your cabin?

CUT TO:

168 MEDIUM CLOSE SHOT--TABLE IN AUDITORIUM
Brett--he looks off scene.

CUT TO:

169 MEDIUM CLOSE SHOT--SHORTIE
His eyes shift furtively from left to right,
ascertaining that he is not being watched by anyone. He
nods his head in the affirmative to Brett.

QUICK CUT BACK TO:

170 CLOSE SHOT--BRETT'S HAND UNDER TABLE
He takes bracelet from his pocket, wraps it up in
a napkin and puts it on the table.

CUT BACK TO:

171 MEDIUM CLOSE SHOT--SHORTIE
He leaves the window--picks up a tray from a
table near by and starts toward Brett's table.
TRUCK WITH HIM UP to table, as he starts to
clear the dishes and pile them on to the tray, also
taking napkins. A waiter enters and puts a halt to
Shortie's activities.

WAITER

This is my job--you've got no business in here--

He takes the tray with the piled dishes, including
the napkin which envelops the bracelet from
Shortie, and starts sway.

171A CAMERA PANS WITH SHORTIE AS HE FOLLOWS
WAITER, who goes to chute where dirty linen is de-
posited. He lays the tray down and takes one of
the five napkins on the tray and throws it down the
chute,--he repeats this operation with two more
napkins. Shortie almost faints--he takes a napkin
from the tray and feels the weight of it quickly--
satisfied that it contains nothing, he throws it
down the chute and grabs the only remaining napkin
off the tray. He readily realizes that this contains
the bracelet and jams it quickly into his pocket and
exits.

LAP DISSOLVE TO:

172

MEDIUM SHOT--INTERIOR OF ANYA'S CABIN
Purser, Brett, Anya, McKinney.

BRETT

This is exciting--but if it's been stolen they can't get away with it on a ship--

MCKINNEY

Some of the smartest robberies have taken place aboard ships--

BRETT

It'll be very interesting to see how you go about solving this, Inspector--

MCKINNEY

Sorry--but I'm on a vacation--

BRETT

(to Anya)

If he lets you down I'll try my hand at sleuthing--

(Brett takes cigarette)

Bet I could find that bracelet--

MCKINNEY

(strikes a match)

I wouldn't be surprised--

The two men look at each other.

PURSER

Mrs. Rosson, was the bracelet insured?

ANYA

Yes--for \$10,000--

PURSER

If you'll give me the details in the morning, we'll notify the insurance company--and rest assured if it's on the boat we'll locate it--

Purser exits.

BRETT

(to Anya)

I wouldn't worry about it--it'll turn up--

(to McKinney)

How about a nightcap, Inspector?

MCKINNEY

No, thanks--I'll take a walk around the deck and then turn in--

BRETT

Good night!

Brett exits.

ANYA

(to McKinney)

He's a nice boy--

MCKINNEY

Yes--he's very naïve--

He exits as Summers enters.

SUMMERS

Did you find it?

ANYA

No!--Did you take that bracelet?

SUMMERS

No-o!

ANYA

Where's Lothar?

CUT TO:

173

MEDIUM SHOT--SALLY'S DRESSING ROOM

She is still in her adagio costume. Lothar is present.

SALLY

(to Lothar)

Do you mind getting out of here now--I want to change--

LOTHER

Go ahead--you didn't used to be so fussy--

SALLY

I've lost my taste for knickknacks--

LOTHER

Don't be a mug all your life--I'm trying to help you-- you need me more than I need you--have you figured they might pick the kid up in France and extradite him?

SALLY

Have you ever figured they might extradite you?

LOTHER

I'm not so clumsy with fingerprints--

There's a knock at the door. Sally goes quickly to it and half opens it--Brett is in the companionway --from his position he is unable to see Lothar.

BRETT

Would you like to take a turn around the deck with me?

SALLY

(anxious to escape from Lothar)

Yes--is it all right if I come like this?

(She grabs a cloak and goes out)

CUT TO:

174

WALKING SHOT--BRETT AND SALLY IN COMPANIONWAY

SALLY

This time I'm really glad you showed up.

BRETT

Lonesome?

SALLY

We'll let it go at that--

They exit from companionway.

CUT TO:

175

MEDIUM CLOSE SHOT--EXTERIOR OF SALLY'S
DRESSING ROOM

Ned meets Lothar coming out of Sally's cabin--
he stops momentarily--then rushes into Sally's
cabin--he sees that Sally is not there--he comes
out quickly--

NED

(grabbing Lothar by the arm)

What are you doing around here?

LOTHER

(very calmly)

Take it easy--you'll last longer--

Ned goes after Lothar with a clenched fist.

NED

Why don't you leave Sally alone--you dirty--

Lothar is too quick for Ned and hits him a terrific
punch on the jaw, knocking him down. Lothar then
exits. Denby enters scene--he goes to Ned and
helps him to his feet.

DENBY

(alarmed)

What happened to you?

NED

You've got a gun, haven't you, Chad? Will you let me
have it?

DENBY

What for?

NED

Don't ask any questions--just give it to me.

DENBY

(trying to quiet him)

Easy kid--easy....

(puts his hand on Ned's shoulder)

Come on--I want to talk to you.

He takes Ned by his arm and leads him away.

CUT TO:

176

MEDIUM CLOSE SHOT--SALLY AND BRETT ON
DECK at the rail.

BRETT

(looking at moon)

That's a beautiful moon, Sally?

SALLY

(smiles sweetly)

What, again?

BRETT

(very seriously)

Yes--you know what I've been thinking, Sally?--

SALLY

What?--

BRETT

I think we'll live in Europe after we're married?

SALLY

(is speechless for a moment,
then laughs)

I didn't know we were going to be married.

BRETT

You didn't?--I guess I forgot to tell you--

SALLY

You're a little ahead of yourself--the usual routine
would be for you to propose, and if I accept, then you'd
give me an engagement ring--

BRETT

I'll give you plenty of rings as soon as I get the stones
set--what do you think?

SALLY

I think we ought to walk.

They walk out of scene.

177 CAMERA PULLS BACK ON DECK--MEDIUM LONG SHOT
McKinney is walking along deck. He sees Sally and
Brett--an idea has struck him--he immediately
turns and goes the other way.

CUT TO:

178 MEDIUM CLOSE SHOT--DAN CAMPBELL, STAGGERING
AND SINGING Oh, Leo
He sees McKinney suddenly, and reacts with a
start--he then continues staggering down deck,
singing, "Oh, Leo, Oh, Leo." He stops abruptly,
and a frightened look replaces his happy smile.

CUT TO:

179 CLOSE-UP--WHAT HE SEES
Lifeboat--the canvas covering raises slowly, and
Ballinger's haggard face is revealed.

CUT BACK TO:

180 MEDIUM CLOSE SHOT--DAN CAMPBELL
He stiffens up--turns on his heel, and makes a bee-
line for the barroom.

CUT TO:

180A CLOSE-UP--SHORTIE
In companionway--He sees McKinney go into
Brett's room.

CUT TO:

181 MEDIUM SHOT--MCKINNEY IN BRETT'S ROOM
He is searching.

CUT TO:

182 CLOSE SHOT--MCKINNEY
Coming out of Brett's room and exiting toward
deck.

LAP DISSOLVE TO:

183 DECK
Where Brett and Sally are sauntering along, and
are met by McKinney.

BRETT

(to McKinney)

Thought you were going to turn in, Inspector.

MCKINNEY

Nervous. Couldn't sleep. Feel like a nightcap?
(inviting them both)

SALLY

It's getting kind of chilly on deck. If you'll excuse me, I think I'll go to bed. Good night, Mr. McKinney!

MCKINNEY

Good night!

BRETT

(softly)

Good night, Mrs. Brett!

SALLY

Good night, idiot!

MCKINNEY

(to Brett)

How about you?

BRETT

No, thanks. I've promised to play cards.

MCKINNEY

You know what I'd do, if I were you--before the card game I'd go to the Purser's office.

BRETT

Why?

MCKINNEY

Well, someone else besides myself may have seen you in the vicinity of Mrs. Rosson's cabin this evening--even the stewards in that corridor insisted on being searched. Get me?

BRETT

Sure, I'll go.

MCKINNEY

I'll go with you.

BRETT

Swell!

DISSOLVE TO:

184

PURSER'S OFFICE -- MCKINNEY, BRETT, AND PURSER

PURSER

Well, you insist--

He runs his hands through Brett's pockets.

MCKINNEY

(laughing)

It's easy to see the Purser hasn't had much practice.

BRETT

(smiling)

How about trying your fine Italian hand?

MCKINNEY

This has nothing to do with me--

(He moves to Brett)

But always remember, Purser, when you're searching anybody, take the lining of their coat, like this--

(He suits the action to the words)

--run your fingers all along these seams.... Then--back of the collar--here--that used to be a favorite trick--and never forget to put your finger down inside of the shoe--like this.

BRETT

Hey!--you're tickling me.

MCKINNEY

(ignoring the interruption)

Then we run our hands down a man's arms and legs--like this--in case they got what you're looking for attached to a string.

(He stands off and surveys

Brett, slightly disappointed)

See what I mean, Purser?

PURSER

Very interesting.

BRETT

(good-naturedly)

Well, I guess that's all--good night!

He flips them a salute and goes nonchalantly out.

PURSER

He's certainly good-natured.

MCKINNEY

"Smooth's" the word.

PURSER

I mean--a lot of gentlemen would be offended if you searched them like that.

MCKINNEY

(casually)

It all depends on what you're used to.

McKinney suddenly bangs his fist on the desk.

MCKINNEY

Well, I'll be a son of a sea cook!

PURSER

What's the matter?

MCKINNEY

Nothin--

(He pulls out his billfold and grins)

--I just remembered the name of a guy that owes me fifty bucks.

FADE-OUT

185

FADE-IN

BRETT'S CABIN--NEXT MORNING

Brett in bathing suit and dressing gown, talking to Shortie. Shortie is puffing a cigarette nervously.

SHORTIE

This is the first chance I've had to get away to tell you --McKinney was snooping around in this cabin last night.

BRETT

(smiling)

It's O.K., Shortie--it's still there. Better bring it in.

Shortie goes to porthole and puts his head through window.

CUT TO:

186

REVERSE ANGLE -- SHORTIE'S HEAD THROUGH PORTHOLE
Stuck to the side of the ship with adhesive tape is the bracelet. As Shortie takes it and his head disappears,

CUT BACK TO:

187

INSIDE

SHORTIE

What're you goin' to do with it?

BRETT

You keep it--

(indicating porthole)

SHORTIE

(protesting)

Me!

BRETT

Sure! McKinney will never suspect you--

He moves toward door.

SHORTIE

(Still protesting)

Say--wait a minute!

BRETT

(breezily)

See you later, Shortie--I'm off to the pool.

As Brett exits, Shortie takes bracelet and puts it in his shoe.

188

DOLLY SHOT IN CORRIDOR OUTSIDE
TRUCK AHEAD OF BRETT until we reach cigar and news stand. At the news stand buying books is McKinney. He has two books in his hand, making a decision on which one to buy. He looks up as he hears Brett speak.

BRETT

Large package of Luckies--Good morning, Inspector!

MCKINNEY

Hello, young fellow!

BRETT

Coming to the pool for a swim?

MCKINNEY

Nooooo!--going to catch up on my reading.
(to the store attendant as he hands him the money)
I'll take this one.

He puts a copy of Monte Cristo under his arm and drops the other book in front of Brett. As Brett looks at its title,

189

INSERT--BOOK:

Crime Doesn't Pay

190

MEDIUM SHOT--BRETT
He looks up from the book to the retreating McKinney, smiles, takes his cigarettes and commences to move out of scene.

LAP DISSOLVE TO:

190A

CORRIDOR
McKinney exits from cigar stand to where Chad Denby has been watching. Denby greets him with--

DENBY

Hello, Inspector--I hear your vacation's been spoiled. Somebody lost a bracelet.

MCKINNEY

Yes, a bracelet's been lost, but I'm still on my vacation.

DENBY

I understand you searched Brett for it last night. By the way--what do you know about him?

MCKINNEY

Well, I've seen him here and there. What's on your mind?

DENBY

Oh, nothing--only I wondered why you suspected him.

MCKINNEY

Well, I'll tell you--we picked him up about a year ago--but could never pin anything on him.

DENBY

Maybe he just travels in bad company.

MCKINNEY

Yeah--

He exits.

DISSOLVE TO:

191

BRETT AND ANYA IN THE POOL AT THE SHALLOW END. It is crowded with many beautiful girls in colorful bathing suits. People are diving in and out of the water--huge colored balls are being thrown--the usual hilarity of a crowded pool.

BRETT

(anxiously)

Tell me--did you find your bracelet?

ANYA

No--I'm furious!--Nobody seems to do anything about it--

BRETT

(with an ingratiating smile)

Why worry? It was insured--how about that swimming lesson I promised you?

By now they are just about up to their waists in water. He starts to teach her to swim--his hand is under her chin.

BRETT

Strike out harder with your feet--now exhale as your arms go back.

He holds Anya up as she strikes out.

CUT TO:

192

OTHER END OF POOL--SEMICLOSE SHOT--SALLY

She has just arrived. She throws off her wrap and she looks very fetching in her bathing suit. She sees Brett smile and waves.

CUT TO:

193 BRETT
He has just seen her--forgets Anya and goes quickly toward Sally. Anya, without his support, promptly sinks. He goes back, stands her on her feet, mumbles an apology, and swims quickly toward the other end of the pool.

CUT TO:

194 SALLY DIVES IN
Brett just coming out of the water.

195 SALLY AND BRETT

 BRETT
I thought you were never coming--

 SALLY
 (looking in the direction of Anya)
I could see you were pining away--

 BRETT
Oh, that's Mrs. Rosson--remember, you met her yesterday?

 SALLY
 (drily)
Yes--I remember--

 They sit on the side of the pool and dangle their feet.

 SALLY
 (after a pause)
How well do you know her?

 BRETT
 (casually)
Just met her on the boat--supposed to play bridge with her yesterday--but she wouldn't--so we played poker instead.

 SALLY
 (with a start)
Who with?

 BRETT
A Mr. Summers and a man called Lothar.

 SALLY
Oh, you infant! How much did you lose?

BRETT

Lose?--I won a little--

SALLY

That was the come-on--promise me you won't play with them again--

BRETT

(quickly)

What do you know about them?

SALLY

Too much--Remember--I warned you about me--

(She looks him straight in the eye)

I used to be Lee Lother's girl--

BRETT

You can live that down, can't you?

SALLY

He's a con man--crooked as a tree--and I was part of the racket--helped him!

(She throws her head back
and looks at him)

Now--if you have an appointment elsewhere--I'll excuse you!

She dives off edge of pool and Brett swims after her.

BRETT

(catches up to her)

You can't lose me, Sally--I'm no lily myself!

SALLY

(half to herself)

I'm beginning to think you're a pretty swell guy.

BRETT

(avoiding her eyes)

Come on--let's take a swim.

As they start to rise.

CUT TO:

196

BRETT AND SALLY AS THEY DIVE

Short underwater sequence which is very graceful.

CUT TO:

197

STEWARDS' GLORY HOLE

Shortie, limping, takes a quick look around to make sure he's not observed and commences to take bracelet from his shoe.

CUT TO:

198

OTHER END OF ROOM

Hidden from Shortie's view by a locker, is another steward. He glances casually toward Shortie, sees bracelet, looks surprised, and takes a step forward.

STEWARD

Blime!--wot's that yer got?

SHORTIE

(moving toward door)

Nothin'.

STEWARD

(increasing his pace)

Let me look at it.

SHORTIE

(moving away from him faster)

Ain't got time.

STEWARD

(moves quickly toward him)

Hey--you! Where you going?

CUT TO:

199

FULL SHOT

There is only one thing for Shortie to do. He beats it, pursued by steward out of room onto deck.

CUT TO:

200

SHORTIE RUNNING ALONG DECK PURSUED BY STEWARD

Campbell staggers out of bar as Shortie runs by him. The pursuing steward grazes Campbell's shoulder and swings him around. He goes back to the bar for a drink.

201

SHORTIE RUSHING DOWN STEPS FROM "A" DECK--

Closely pursued by steward. He throws a terrified glance over his shoulder. The steward is shouting at him to stop. At the bottom of the steps is the quartermaster.

STEWARD

Stop him! Stop him! He's got the bracelet!

Shortie manages to elude quartermaster and runs toward pool, pursued by quartermaster and steward. He rushes through the crowd to the edge of the pool, his eyes searching wildly for Brett. Quartermaster and steward arrive and make a grab for Shortie.

CUT TO:

202 CLOSE SHOT--BRETT'S HEAD
Appearing above water. He takes in the situation.

CUT TO:

203 SHORTIE
He dives into pool.

CUT TO:

204 UNDERWATER SHOT
Brett swims to him. Shortie pulls the bracelet out of his pocket. Brett grabs it and tucks it in his trunks. Shortie rises to the surface. Brett swims under water toward opposite end of the pool.

LAP DISSOLVE TO:

205 PURSER'S OFFICE--SHORTIE (DRIPPING WET).
ASSISTANT PURSER, STEWARD, AND QUARTERMASTER.
Shortie's wet shoes are on the desk.

SHORTIE
I tell yuh I ain't got no bracelet--

STEWARD
(threateningly--pointing to shoes)
I saw him take the bracelet out of that shoe.

SHORTIE
Yer crazy!--I ain't got no bracelet.

STEWARD
Then why did you run away?

SHORTIE
(innocently)
Because you ran after me.

LAP DISSOLVE TO:

206 MEDIUM SHOT--DECK OF BOAT
There are several young ladies (probably six or eight). They are dressed either in sport dresses or athletic shorts and blouses or in the dresses they would ordinarily wear on board ship. They are all lined up at the starting line, ready for a "Horse Race." Each of the girls has a boy (or man) for a partner. The idea is this:

The men place their hands on the deck and the ladies take hold of their feet, while the men move forward being partially pushed by the ladies wheelbarrow fashion. All principals are participants and a PAN SHOT discloses Dan Campbell and Sally Marsh as an entry.

CUT TO:

207

MEDIUM CLOSE--DENBY

He is the starter and has full charge. All the contestants are smiling and chatting merrily in anticipation of the coming race. We hear their merriment coming in over Denby's close-up.

DENBY

(addresses contestants)

Take your places, folks. The winner of this horse race will be presented with a handsome autographed ocean wave.

CUT TO:

208

MEDIUM SHOT

They are all lined up à la wheelbarrow. Their positions will naturally be funnier than can be described here.

CUT TO:

209

MEDIUM CLOSE--SALLY AND DAN

Sally is having extreme difficulty with her horse (Dan). His arms collapse and he falls flat on his face.

SALLY

(complaining. She yells to Denby)

I want a new horse. His front legs are full of rubber.

Denby enters scene.

DENBY

(looking at Dan)

Come on, get up.

(He imitates the sound a driver uses to urge his horse with-- then to Sally)

That horse is carrying too much of a load.

DAN

(lifting his face from the deck)

Who won?

DENBY

Well, you got the first down--there's one more to go. Come on, we're ready to start right now. Come on. Just keep stiff.

DAN

I was never stiffer in my life.

DENBY

(addresses everybody with a laugh)

All right, folks, get on your mark. When you hear the

pistol shot--

He reaches for his gun but discovers that it is not
in his pocket.

DENBY

(apologetically)

I forgot my gun.

(He takes his pocket
handkerchief instead)

I'll drop this handkerchief instead--
Get ready--One!--Two!--Three!

He drops handkerchief--the race starts.

CUT TO:

210

MEDIUM LONG SHOT

The passengers watching and cheering their favorites.

CUT TO:

211

MEDIUM CLOSE SHOT

BRETT

Come on, Sally.

(excitedly)

Bet you a hundred dollars she wins!

MCKINNEY

Wouldn't bet against her.

(A pause)

Tell you what I will do--bet you I find that bracelet
before we hit France.

(Brett gives him a side glance
as he continues drily)

Not a hundred, though--just fifty.

BRETT

It's a bet--come on, Sally!

212

CUT OF FAT DAME (GAG)

CUT TO:

213

FINISHING LINE

We see the finish of the race. Dan Campbell slides
over the finish line on his nose.

DENBY

The winner, Sally Marsh! And--

(He raises Sally's hand)

--Dan Campbell--

(He pulls a sliver out of Dan's nose)

--wins by a sliver!

CUT TO:

MCKINNEY

(watching Sally)

Nice girl, that--

(looking at Brett)

I'd hate to see her get a raw deal.

(as he fills his pipe)

You know, the great trouble with crooks is they're too smart. Now if I'd taken that bracelet, I'd find some way to slip it back--I'd know I could never get ashore with it.

BRETT

(with assumed casualness)

Anybody that's taken the trouble to get it would be a mug to put it back.

CAMERA PANS TO THE RACE. Sally is smiling over at Brett. CAMERA SWINGS TO HIM. A hand taps him on the shoulder. He looks up. CAMERA PANS WITH HIM. Lotter is standing behind him.

LOTHER

Could I see you a minute?

BRETT

Sure!

(He rises)

Excuse me.

CUT TO:

MCKINNEY

Congratulations.

SALLY

Exciting, wasn't it? Where's Jimmy?

MCKINNEY

He'll be back.

(suddenly)

What would you do if anybody gave you a bracelet?

SALLY

(laughing)

Say, "Thanks very much!"

MCKINNEY

I mean if you knew it were stolen.

SALLY

Well, of course, I wouldn't take it.

MCKINNEY

And if you liked the person, you'd naturally persuade him to give it back and go straight, wouldn't you?

SALLY

Sure I would--but I don't get what you're driving at.

MCKINNEY

Maybe you will after you've thought it over.

He exits.

CUT TO:

217

BAR

Brett, Lothar, and Summers drinking--apparently quite affable.

LOTHER

(gently)

Well--when are we going to have our little poker game?

BRETT

Well, to tell you the truth, gentlemen, I've sworn off playing poker.

SUMMERS

(reproachfully)

Why, you wouldn't quit when you're ahead, would you?

BRETT

Why isn't that a good time to quit?

LOTHER

(reproachfully)

No gentleman would do that.

BRETT

I agree with you--no gentleman, would--But I would--

(He smiles cheerfully and continues)

--especially when my opponents have taken the precaution of marking the cards.

Lothar and Summers look at each other in amazement.

SUMMERS

I thought you were a sucker--

BRETT

(pleasantly)

Think again--

LOTHER

(flatly)

In that case--you owe us exactly sixteen hundred dollars.

BRETT

Oh, no--I played with your cards--in your cabin--at your suggestion--If you've got a kick coming, make it to the Purser.

LOTHER

(in deadly, even tone)

I'm making it to you. If I don't get it by tonight--you'll find it a rough voyage.

SUMMERS

(grimly)

That goes two ways.

BRETT

Make it three, boys--I'll play this hand pat.

LOTHER

And I'll lay odds you got that bracelet.

BRETT

(unperturbed)

I'll lay odds you get a pair of 'em--Why, a high-school kid could take you saps--and another thing--Lay off Sally Marsh.

(He laughs in Summer's face)

--"Honest Jack"! One look at your mug and the whole world buttons up its pockets.

He exits.

FADE-OUT

218

FADE-IN

STEWARD BLOWING THE DINNER BUGLE. NIGHT BACKGROUND. (FOG EFFECT THROUGH SEQUENCE.)

CUT TO:

219

LIFEBOAT

The sound of the bugle blowing is still coming over SOUND TRACK. Ballinger climbs cautiously out--jumps to the ground, and stretches his cramped limbs. Taking the protection of the shadows he moves stealthily toward steps.

DISSOLVE TO:

220

MEDIUM SHOT--BARBER SHOP

Ballinger enters in evening clothes--gets into barber's chair.

BARBER

Quite a growth, sir--been seasick?

As barber leans him back in chair--

BALLINGER

Yes--leave the moustache on--

221 DOLLY BACK TO INCLUDE ANOTHER CHAIR
Which the barber pulls to upright position,
disclosing McKinney sitting there. McKinney glances
over and notices Ballinger.

CUT TO:

222 CLOSE-UP--MCKINNEY
Recognizing Ballinger--as he looks at Ballinger,
barber puts hot towel over Ballinger's face. By
this time the other barber is finished with
McKinney, who pays him and exits.

CUT TO:

223 EXTERIOR OF BARBER SHOP
Steward going by McKinney--

MCKINNEY

Boy--let me have that radiogram blank--

Steward gives him pencil and blank--he starts to
write--

CUT TO:

224 INSERT
"Chief of Detectives--New York City--

LAP DISSOLVE TO:

225 MEDIUM SHOT--DINING ROOM
Ballinger dressed in tuxedo, glances around, and
sinks into seat at table near door--steward comes
in.

STEWARD

Pardon me, sir--that table's reserved--

BALLINGER

(in husky voice)

I've been in my cabin--ill--this is the first time I've
come to the dining room.

STEWARD

(indicating next table)

You can sit over here tonight, sir--I'll have the Chief
Steward allot you a table tomorrow--

Ballinger goes over--sits down--and Steward
hands him a menu. As he is looking at menu, CAMERA
PANS AROUND TO DOOR. McKinney enters unseen by
Ballinger, and quietly goes around palm tree, and

seats himself at table.

CUT TO:

226

CAMPBELL'S CABIN--

Campbell in his underwear is excitedly gesticulating to a steward.

CAMPBELL

I tell you--my dress clothes have been stolen!--

STEWARD

(amazed)

--but I laid 'em out on that bed for you, sir!

CAMPBELL

(raving)

I know you did! I went to take a shower and when I came back they'd gone--even the shoes.

DISSOLVE TO:

227

CLOSE-UP

Brett and Sally kissing. They step apart, showing us Denby, frowning as he watches in background.

CAMERA DRAWS BACK TO CLOSE SHOT Sally as Denby comes into scene, watching Brett as he goes off.

DENBY

Serious?

SALLY

Yes.

DENBY

Very serious?

SALLY

(soberly)

Very--

Denby frowns.

SALLY

Why--don't you like him?

DENBY

Of course--but--

(breaks off as he changes his manner)

There's your cue--hurry up--

He watches her run out of scene as Lothar enters to him.

CUT TO:

227

MEDIUM CLOSE--BACKSTAGE--DENBY AND LOTHER
Actors going on stage which we do not see.
Parker's voice singing Sweet of You can be heard.
Lother walks into Denby who is standing in wings.
(Scene played quietly)

LOTHER

(affably)

Say, Denby--how soon before Sally'll be through?
I've got a date with her.

DENBY

(wise to him)

I'll give you another chance to tell the truth, Lother.

LOTHER

(innocently)

What do you mean?

DENBY

(quietly)

Why don't you be a good little boy and leave her alone?

LOTHER

Oh--I understand you were an important part of her
education when she came to New York.

DENBY

(softly, with a smile)

I just tried to show her the difference between the
squirrels and the skunks.

LOTHER

(narrowing his eyes)

Meaning what?

DENBY

(evenly)

You don't shoot squirrels.

DISSOLVE TO:

228

HERBERT ROSSON'S CABIN
Jealousy has driven him to despair. He is the victim
of his own imagination. A half-empty whisky
bottle and glass are close at hand. The clock on
the dressing table discloses the time--11:30. Rosson
is a very different individual from the quiet
businessman we met on the dock. He goes to his
valise, takes out a revolver, loads it carefully, and
starts to leave cabin.

DISSOLVE TO:

228-A

BACKSTAGE
The music comes to a finish. Denby exits out of
scene applauding à la master of ceremonies, to

announce next act. CAMERA STAYS ON LOTHER--
Denby's voice and the applause of the audience
can be heard.

Sally runs through MEDIUM SHOT of Lothar. He
sees her and calls.

LOTHER

Oh, Sally!

He follows her.

CUT TO:

229 MEDIUM SHOT--LOTHER AND SALLY
Sally is still in her costume.

LOTHER

Are you going to meet the blonde?

SALLY

(anxious to get away from him)
That's my affair.

Lothar takes her by the arm.

LOTHER

I know he is. You change those clothes and then come to
my cabin. I'll expect you around twelve o'clock.

SALLY

(as she jerks her arm away from him)
Not a chance--I'm through.
(She exits quickly in the
direction of her cabin)

CUT TO:

230 CLOSE-UP OF LOTHER--
He looks after her and then grimly walks out in
the direction she has taken.

CUT TO:

230-A MEDIUM CLOSE SHOT
Brett as Sally enters to him.

SALLY

I'll change and be with you in ten minutes.

BRETT

Make it five.

SALLY

Seven-fifty. Positively my last offer.

BRETT

(laughing)
I'll be waiting on deck.

231 COMPANIONWAY-EXTERIOR OF SALLY'S CABIN
Sally opens the door and enters.
(Through this scene a foghorn blows)

LAP DISSOLVE TO:

232 INTERIOR CHARTHOUSE--(exactly as in Scene 14)
CLOSE SHOT--OFFICER'S HAND--
Still pointing to New York. Slowly he retraces the
course.

FIRST NAVIGATION
OFFICER'S VOICE

... dead on time as we passed the point light--
(His finger hesitates a moment
then continues)
--twenty-four hours ago--38€, 41€--
(His finger continues to
trace forward)
--and here we are off the southeastern point of
Newfoundland--fifty-eight hours out--

His voice is lost as the ship's siren blows a long,
low blast.

DISSOLVE TO:

233 MAN POUNDING ON DOOR (THE SAME MAN WE
SAW IN OPENING OF PICTURE)
He is in exactly the same position, at the same
door.

CUT TO:

234 LONG SHOT--SHOW HEADS OF PASSENGERS STARTING
TO APPEAR IN COMPANIONWAY FROM THEIR CABINS--
Purser, Officers, Captain start to gather around
door, all talking excitedly.

CAPTAIN
(pounding on door, yells)

Open the door!

CUT TO:

235 INTERIOR OF SALLY'S CABIN--CLOSE-UP OF SALLY
Terrified she goes to door and opens it, letting
them in. They see the dead man. React.

236 CLOSE-UP OF DEAD MAN ON FLOOR

CUT TO:

237 CLOSE-UP REACTION OF CAPTAIN AND PASSENGERS

CROWDED IN THE DOORWAY OF SALLY'S CABIN

CAPTAIN
(to Sally)

What happened?

SALLY
He followed me into my cabin, locked the door and as he started to come toward me I heard two shots--That's all I know--

At this point--

CUT TO:

238 LONG SHOT--SHOOTING TOWARD DOOR--
McKinney comes in through the group to the Captain.

CAPTAIN
(to McKinney)
Inspector, for the first time in the history of this line a passenger has been murdered. Won't you please take charge?

CUT TO:

239 CLOSE-UP OF MCKINNEY
He thinks--then suddenly turns and dashes out of the room.

CUT TO:

239-A OUTSIDE BAR
Dan just coming out as McKinney runs by. Dan turns and goes back into bar.

CUT TO:

240 LONG SHOT--COMPANIONWAY
FOLLOW MCKINNEY DOWNSTAIRS INTO ENGINE ROOM.

CUT TO:

241 LONG SHOT OF ENGINE ROOM
McKinney enters--draws gun from his pocket--cautiously goes to corner of engine room (secluded spot)

CUT TO:

242 CLOSE-UP OF MAN--HIS BACK TO CAMERA--ASLEEP--

CUT TO:

243 LONGER SHOT--
McKinney cautiously approaches the sleeping figure, sticks gun in his back:

MCKINNEY

All right, Joe. Get up out of there.

The man stands up and turns around. We see it is Ballinger--in the same tuxedo he wore in previous scenes.

McKinney searches him--takes revolver from his side pocket.

MCKINNEY

Where'd you get it?

BALLINGER

Lifted it out of a guy's cabin last night.

MCKINNEY

(gruffly)

What did you want a gun for?

BALLINGER

Stick-up. Needed dough to get ashore.

MCKINNEY

Is that why you killed Lee Lothar?

BALLINGER

Guess again, copper.

MCKINNEY

Get moving--

LAP DISSOLVE TO:

243-A

OUTSIDE BAR

Dan is just coming out of the bar again as McKinney, holding his gun toward Ballinger passes. Dan turns and staggers back into the bar.

CUT TO:

244

INTERIOR SALLY'S CABIN--GROUP AS BEFORE--

McKinney enters with Ballinger, who is now handcuffed.

CUT TO:

245

CLOSE-UP MCKINNEY AND BALLINGER

MCKINNEY

All right, spill it!

Ballinger looks down at dead man--

BALLINGER

I didn't do it.

CUT TO:

246 LONGER SHOT--GROUP

CAPTAIN
(to McKinney)

Who is he?

MCKINNEY

A rat with a long tail.

(giving orders to two ship's officers)

Take him below--I'll get back to him later.

(He turns to the passengers)

I'll have to ask you all to leave.

CUT TO:

247 TWO-SHOT--MCKINNEY AND CAPTAIN

MCKINNEY

Captain, I want you to get the following passengers in your office--

LAP DISSOLVE:

248 FADE-IN

THE PURSER'S OFFICE

The lights of the cabin are burning. The ship has run into a dense fog. Throughout the following scene the screaming of the siren is heard intermittently. Sally is seated facing McKinney, her face drawn after a sleepless night. McKinney also looks tired. He has undone his tie and loosened his collar. Now that he is back in harness he doesn't spare himself.

SALLY

That's the truth--every single word!

MCKINNEY

I sincerely hope so--

SALLY

Why should I kill him?

MCKINNEY

(drily)

For a very excellent reason from your own admission--

(quickly)

--I'm not saying you did--but I think you know more than you're telling. Years of experience have taught me to mistrust circumstantial evidence. Nevertheless, in your case there's plenty of it.

Quartermaster enters with Brett. Brett quickly crosses to Sally--puts his hand on her shoulder.

BRETT

Thought you might need me--don't talk, kid, and don't let him scare you--

(He points to McKinney)

MCKINNEY

Don't be too smart, Jimmy--you're out in the rough yourself. You had an argument with Lother a couple of hours before he was killed--but I'll deal with that later--

CUT TO:

249

FULL SHOT--MCKINNEY AND SUMMERS

MCKINNEY

(turns to Summers)

Where were you when the murder happened?

SUMMERS

In my cabin playing solitaire.

MCKINNEY

Oh, you couldn't get a friendly little poker game together, eh?

(He turns to Ned)

Still sticking to the same story, Marsh?

NED

Yes, Yes!

MCKINNEY

You didn't have a gun in your hand last night?

NED

No!

MCKINNEY

S'pose you've never thought of killing him--

NED

I wouldn't say that--

(emotionally)

I'm glad he's dead--yes--I'd thought of killing him--but I didn't--

MCKINNEY

Why?

NED

Because I was yellow, I guess--

BRETT

(warningly)

Don't get yourself all worked up--

MCKINNEY

(to Brett)
You keep out of this--
(quickly--to Ned)
You admit you thought of killing him--how were you
going to do it?

NED
I tried to borrow a gun from Chad, but--

MCKINNEY
(as he rises)
This is interesting--
(turns quickly to Denby)
Why didn't you tell me you gave this kid your gun last
night?

DENBY
I didn't--

MCKINNEY
(quickly)
He asked for a loan of it, didn't he?

DENBY
Yes--but I didn't give it to him--

MCKINNEY
(Smiles--takes gun he got from
Ballinger out of his pocket)
Is this your gun?

DENBY
(Surprised at seeing gun--
examines it closely)
Yes!

McKinney nods.

MCKINNEY
Mmmmmmmmmhm....
(He turns to Brett)
Now, Jimmy, what were you doing in that corridor before
the shots were fired?

BRETT
(stalling)
Why, I--

DENBY
Just before the shots! Why, he was with me--backstage
--we ran down together when we heard them.

Both McKinney and Brett look at him in amazement.

CUT TO:

A steward enters--he is very excited.

STEWARD

(He is white)

The lady in cabin--has been killed!

MCKINNEY

Are you sure?--

This scene is shot so that the door in the background is not in the picture--we hear a voice say--

VOICE

That's right, Inspector!--

CAMERA PANS OVER TO DOORWAY.

251 CLOSE-UP--ROSSON

ROSSON

(calmly)

She's dead!--I killed Lother too!

As Inspector, Captain, and Officers go to him--
we--

CUT TO:

251-A CLOSE SHOT--DENBY--NED--SALLY
Denby enters scene where Ned is standing with his arm around Sally.

DENBY

Take her to her cabin--she's all in.

CUT TO:

251AA CLOSE SHOT CORNER OF PURSER'S OFFICE--BRETT
AND DENBY--

BRETT

Thanks for establishing an alibi for me. If that guy hadn't confessed I would have been on the grill plenty, and I don't think I could have weathered it. Get me? Any time I can do you a favor don't hesitate to ask for it.

DENBY

I won't--I'll ask for one right now.
(turns and looks Brett up and down)
Sally tells me she's in love with you.

BRETT

She did?

DENBY

(continuing)

Yes--but don't ask me why--because I could never tell you. I don't know what most guys want out of life--but that would be enough for me--I wouldn't care about--easy money--or--showing off my smart brains--I'd just like to live my life so nothing I did would bounce back and ruin hers--Do I make myself clear?

BRETT

(soberly)

Very clear. That's one favor I'll be glad to do you.

DENBY

(offering his hand)

O.K., kid--

(They shake hands)

I'm only sorry for one thing.

BRETT

What's that?

DENBY

If you hadn't agreed--I was going to throw you overboard--
(Sighs)

Brett grins and leaves him.

As he walks away, Shortie comes up to Brett.

SHORTIE

(nervously)

Hello, Jimmy. What's up?

BRETT

Listen, Runt--Quick! Where's the ice?

SHORTIE

(nervously)

Why--I--er thought with all this heat turned on I'd hide it.

BRETT

Where did you hide it?

SHORTIE

On the drunk.

BRETT

Get it!

Shortie exits.

CUT TO:

251-B

MEDIUM SHOT-DAN-STAGGERING DOWN CORRIDOR.
Shortie follows him.

CUT TO:

251-C

SECTION OF DECK OUTSIDE PURSER'S OFFICE--
CLOSE SHOT--CAPTAIN OF SHIP AND MCKINNEY

CAPTAIN

Well, Inspector--now that that's over--you can go
back to your vacation.

MCKINNEY

Not quite yet. There's still a loose bracelet floating
around here somewhere.

DISSOLVE TO:

252

CLOSE-UP--BRACELET
CAMERA DOLLIES BACK TO BRETT AND SALLY

BRETT

There comes a time in every guy's life when he has to
stand off and take a look at himself. I've been doing that
tonight--and what I saw is pretty phony.

He shows her the bracelet.

BRETT

Now you know.

(repeating her words)

If you have an appointment elsewhere--I'll excuse you.

She looks at him for a moment.

MCKINNEY'S VOICE

Sorry to intrude.

Brett hastily puts bracelet in his pocket.

McKinney comes into scene.

MCKINNEY

Soon as I get that bracelet back I'm going to relax.
Wish the guy that borrowed it would help me out--I got
to win that fifty bucks.

SALLY

I've got a hunch you're going to win that bet, Inspector.

MCKINNEY

I hope so. Well, I guess you two can do without me. I'll
be seeing you.

CUT TO:

253

MEDIUM CLOSE SHOT--BRETT AND SALLY

BRETT

I'm going to return the bracelet right now and face the
consequences.

SALLY

Jimmy!

His hand goes to his pocket.

BRETT

Well, I'll be--!!!

SALLY

What's the matter?

They both react seriously and look off down the deck.

CUT TO:

254

MEDIUM SHOT--MCKINNEY

BACK TO CAMERA is walking down the deck. We catch a flash of the bracelet as he tosses it in the air.

BRETT'S VOICE

Hey--wait a minute!

Quickly, McKinney slips the bracelet into his pocket. Brett comes into the setup. Silently he takes a roll of money from his pocket, peels off a fifty and hands it to McKinney with a quiet look.

BRETT

Here's your fifty.

MCKINNEY

Thanks. That makes us square.

Sally enters scene. McKinney grins and moves off.
CAMERA PANS WITH HIM.

MCKINNEY

Next time I get a vacation I'll spend it at headquarters.
Good-night.

CUT TO:

254-A

CLOSE-UP--SALLY AND BRETT WATCHING HIM

SALLY

He's a swell person. He told me he'd rather turn one guy straight than jug a million.

CUT TO:

255

QUICK FLASH---THE SHOW GOING ON
Chorus, fast tempo, etc.
SUPERIMPOSE Denby at microphone.

DENBY

This is the Transatlantic Merry-Go-Round program
signing off--station W-A-V-E--Chad Denby speaking.

MARY

(interrupting)

Oh, Mr. Denby, I wrote a poem about a bracelet--

DENBY

Good-night, folks.

THE END

Screen Play by Joseph Moncure March and Harry W. Conn
Original Story by Leon Gordon