APR -3 1925

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EVE'S LOVER

Photoplay in 7 reels

Story by Mrs. W. K. Clifford

Directed by Roy Del Ruth

Author of the photoplay (under section 62)
Warner Brothers Pictures, Inc. of U.S.

APR -3 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of Warner Bros. Pictures, Inc.

Eve's Lover - 7 reels

Respectfully,

FULTON BRYLAWSKI

The Warner Bros. Pictures, Inc.
hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

Title	Date of Deposit	Registration
Eve's Lover	4-3-25	©CIL 21321

The return of the above copies was requested by the said Company, by its agent and attorney on the 3rd day of April 1925 and the said Fulton Brylawski for himself, and as the duly authorized agent and attorney of the said Company, hereby acknowledges the delivery to him of said copies, and the receipt thereof.

Fulton Brylawski

APR 7 1925

EVE'S LOVER

BY

MRS. W. K. CLIFFORD

©CIL 21321

ADAPTED BY

DARRYL FRANCIS ZANUCK

DIRECTED BY

ROY DEL RUTH

"WARNER BROTHERS SCREEN CLASSIC"

TITLE: THE BURNSDALE STEEL WORKS IS THE MOST PROGRESSIVE INDEPENDENT FIRM IN THE INDUSTRIAL WORLD.

FADE IN

Ext. 1 Panoramic Long Shot exterior of mammoth steel plant - a great concern employing hundreds of laborers - smoke from the tall chimneys blot out the sky.

LAP DISSOLVE TO:

Ext. 2 Full Shot exterior of the production yards of the Steel Plant - swarms of laborers are busily engaged in the various departments - a scene like small, squirming ants, racing to and fro - a monster crane carries a half completed steel roller across foreground.

LAP DISSOLVE TO:

Ext. 3 Close Shot of a tub of molten steel - it bubbles with white heat, steams and splashes in a grim, gruesome manner.

LAP DISSOLVE TO:

INSERT of a brass nameplate on a desk - the plate is engraved to read:

PRESIDENT

AND

GENERAL MANAGER

LAP DISSOLVE TO:

15

Int. 4 Full Shot - interior of main office - center desk is heaped with mail and telegrams - a character is discovered standing in background by door to outer office - he is looking up at a clock on the wall, frowning.

INSERT of the office wall clock - it is 10 minutes after eight the swinging pendulum guarantees that the clock is keeping time.

Int. 5 Close Up - the character continues to stares at the clock and scowls.

TITLE AMOS POTTS WAS THE PRESIDENT'S SECRETARY - HE ALWAYS HAD BEEN AND ALWAYS HOPES TO BE.

-------- Arthur Hoyt.

continue scene for introduction of Amos.

Int. 6 Medium Shot - door to outer office opens and a woman enters - she nods politely to Amos and crosses to the President's desk.

Int. 7 **Close Shot** of Amos - he climbs up on a chair, opens the clock and turns it back to exactly 8 o'clock - frowns -

TITLE "AT THIRTY THE WORLD RECOGNIZED EVE BURNSDALE AS ONE OF ITS MOST SUCCESSFUL BUSINESS WOMEN.

---------- Irene Rich.

Int. 8 **Close Up** introduction of Eve Burnsdale - she is very mannish in dress and appearance - all business with very few visible feminine traits - her natural appeal and beauty is smothered by her almost masculine characterization - she dismisses the mail and telegrams and reaches for call-board on desk.

INSERT of buzzer call-board - a row of buttons have the following titles:

SUPERINTENDENT - STENOGRAPHER - CHIEF FOREMAN

MORNING MAIL - MESSENGERS - SECRETARY

EVENING MAIL - OFFICE MANAGER - ACCOUNTANT.

Eve's hand enters insert and presses all but two of the buzzers.

Int. 9 **Full Shot** - a stenographer quickly enters from outer office with dictation pad - she is followed by the various department heads - they form a group around Eve - waiting - Amos takes a silent watching position behind her.

Int. 10 **Close Shot** of Eve - she rises and smiles politely to her foremen - picks up a stack of notations and declares:

TITLE "ADVISE THE EMPLOYEES OF YOUR DEPARTMENTS THAT THEY WILL RECEIVE AN ADDED XMAS BONUS."

Eve hands the notations out to the foremen.

Int. 11 **Med. Shot** - the foremen are very grateful - Eve politely dismisses their thanks and turns to other matters - they exit - Amos stands behind her like an advisor behind the throne - the stenographer waits.

Int. 12 **Close Shot** of Eve and secretary - Eve picks up an opened letter and glances at it - thinks to herself and smiles - then turning to the stenographer starts dictating - the stenographer is seen to be taking down the notes.

INSERT of stenographer's dictation pad as her hand writes several hurried lines in shorthand.

LAP DISSOLVE TO:

INSERT of typewritten letter on Burnsdale Steel Works stationery - letter reads:

Austin Starfield, Esq.
Consolidated Metal Products, Inc.
67 Wall St
New York, N.Y.

Dear Sir:

This will advise you that I am forced to decline your offer of $1,500,000.00 for my plant. As long as I am in business I intend to manage it myself.

Thanking you, however, for the compliment of your offer, I remain

Sincerely yours,

Eve's hand enters insert and signs "E. Burnsdale."

LAP DISSOLVE TO:

Int. 13 **Close Shot** - interior of Consolidated Metal Products, Inc. office - a blunt, heavy set character of the typideal Wall Street type is reading the letter - a stock ticker reels off the tape at his elbow - he frowns at the letter - lays it down sulkily on his desk.

TITLE AUSTIN STARFIELD OPERATED ON WALL STREET AND SEVERAL OTHER PLACES NOT SO NOTORIOUS.

------- Willard Louis.

Int. 14 **Close Up** introduction of Austin Starfield - he glances once again at the letter, then sinks back weakily in his chair, greatly disappointed - from a desk drawer he produces a glass and a bottle of Bromo-Seltzer - quickly downs the glass of the foaming spirits - calls over his shoulder to someone out of scene.

Int. 15 **Full Shot** - a dignified business character enters scene from adjoining office door and advances to Austin - Austin rises in a brooding mood and shows him the letter - the character reads it and shurgs his shoulders with an impossible gesture - Austin puffs at a fat cigar and scratches his head trying to think.

Int. 16 **Close Up** of Austin's business partner - he shakes his head and remarks:

TITLE "SHE CERTAINLY IS A PECULAIR WOMAN - DID YOU READ THE ARTICLE IN THIS MORNING'S PAPER ABOUT HER?"

Int. 17 **Med. Shot** - the partner rummages through the mail and documents on Austin's desk and produces a newspaper - Austin is pacing up and down nervously, puffing at his cigar - the partner hands him the paper - Austin pauses and starts to read.

INSERT of the supplement Section of a New York newspaper - a section devoted to scandal and sensational news - the article illustrated with photographs of Eve and pen and ink sketches - it reads:

<u>WOMAN OF THIRTY HEADS STEEL INDUSTRY</u>

This is followed by a head photograph of Eve wearing a big diamond brooch and a photograph of the Burnsdale Steel Works - a pen sketch illustrates a scale - the tray on one side of the scale holds a miniature home of the bungalow type - a husband and wife are seen in the yard playing with a baby - the other tray of the scale holds a monument to "Success" and several bulky bags of gold - the caption underneath reads:

DOES EVE BURNSDALE MISS DOMESTIC HAPPINESS?
IS SHE IMMUNE TO ROMANCE?
DOES HER SUCCESS MEAN MORE THAN A HUSBAND?

Under the photograph of Eve, a caption explains:

EVE BURNSDALE, WHOSE REMARKABLE CAREER IS
THE TALK OF THE INDUSTRIAL WORLD.

Under the photograph of the Steel Works, a caption asks:

WILL CUPID'S ARROW EVER PIERCE THE HEART
OF THE BURNSDALE STEEL WORKS?

Several other titles stand out conspicously in the article tellin of her achievement and success.

BRADSTREET RATES HER AT $4,000,000.00
YET DARK RUMOR SAYS SHE'S NEVER BEEN
KISSED.

----- BUT WHO KNOWS WHEN SOME PRINCE
CHARMING WILL CARRY AWAY HER HEART TO
MARTIAL BLISS?

Int. 18 <u>Close Shot</u> of Austin - he finishes reading the article - laughs at it and lays it down - a thought comes to him - for a moment he pauses in meditation, then looks at the article again.

INSERT of newspaper - Iris down on the one caption:

----- BUT WHO KNOWS WHEN SOME PRINCE CHARMING
WILL CARRY AWAY HER HEART TO MARTIAL BLISS?

Int. 19 **Med. Shot** of Austin and his partner - Austin plainly has an idea - he grins to hi self, then remarks:

TITLE "I'VE ADVANCED ABOUT $3,000. TO THAT BARON FRIEND OF MINE, HAVEN'T I?"

Partner nods - Austin looks at his wrist watch, still deep in thought, and says:

TITLE "IT'S AFTER TWO - HE SHOULD BE UP BY NOW - GET HIM ON THE 'PHONE."

Int. 20 **Close Shot** of the partner and Austin - the partner calls the Baron on the phone - Austin paces up and down behind him impatiently.

INSERT - interior of Baron's apartment - the telephone is seen on a small bedside stand - a lady's silk stocking is stuffed between the phone bells - a wine decanter is discovered on the stand with several upturned glasses - a man's watch and chain and a handful of small coins and burnt cigarettes are scrattered on the stand.

Int. 21 **Long Shot** of the Baron's apartment - a silk hat is seen on the bed post - the covers conceal a figure in bed - the window shades are pulled down - a cane dangles from a chandelier - the room looks very upset. A tea table is in the center of the room, cluttered with a stack of chafing dishes, and soiled plates.

Int. 22 **Close Shot** at the head of the bed - the covers are heaped up concealing the figure on the pillow - the covered figure begins to squirm:

TITLE "BARON GERALDS MADDOX WAS ONE OF ABOUT FIVE MILLION NOBLEMEN WHO CAME TO AMERICA AFTER THE WAR TO CASH IN ON THEIR TITLES.

---------- Bert Lytell.

the covers are drawn down off of pillow - a pair of men's feet clad in shoes and socks are revealed on the pillow.

Int. 23 <u>Pan Shot</u> - Camera turns down the length of bed toward the foot - a figure squirms under the covers - the top of a man's head is revealed at the foot of the bed- head comes out from under covers.

Int. 24 <u>Close Up</u> of the Baron as he blinks at the phone -

INSERT of feminine names and phone numbers on the Baron's shirt fromt: Marie - 6127 Sally - 6172 - Irene Bryant 0072.

Int. 25. <u>Wider Angle</u> - The Baron takes ladies silver pump from pocket of coat on bedstead and throws it at phone.

Insert - of pump hitting phone and knocking it over.

Int. 26 <u>Close Up</u> of Austin's partner - the upset phone shoots a buzzing vibration in his ear - he drops the receiver and takes it, rubbing his ear.

Int. 27 <u>Close Shot</u> - Austin is chewing his cigar impatiently and fuming - he looks at his watch and shakes his head in disgust, turning from desk, annoyed that the phone call fails.

Int. 28 **Full Shot** - a secretary enters from adjoining door and advances to Austin - he hands Austin a check and explains:

TITLE "I'M RATHER DOUBTFUL ABOUT THIS CHECK - I CAN'T RECALL ANY RECORD OF IT ON YOUR CHECK BOOK!"

Austin accepts the check and looks at it quizzically.

INSERT of a New York bank check, signed "Austin Starfield" and made out in favor of the Cafe a La Parte for the amount of $350.00.

Int. 29 **Close Up** of Austin - he frowns - and dismisses the matter - then gets an idea - seems to recognize the handwriting - he exclaims:

TITLE "IT'S A CHECK I GAVE THE BARON TO BUY SOME ANTIQUES FOR ME - HE'S USED IT ON HIMSELF!"

Int. 30 **Med. Shot** - Austin fumes and raves, waving the check and muttering curses - the secretary exits - Austin slumps down in his chair before the phone - he looks up at his partner and suddenly gets idea, saying - "Leave it to me - I'll settle the Baron's hash!" reaches for the phone and calls a number, grumbling and peevishly.

INSERT - of white enamelled phone bells ringing.

Int. 31 **Close Shot** - Interior of Rena's bath - a colored maid is seen removing a lid from a 5-gallon can of milk- the can is painted white and decorated with roses - the maid looks off apparently hearing the phone bell- quickly empties can of milk down out of scene.

Int. 32 **Close Up** pair of beautiful feminine limbs in a sunken tile bathtub - milk splashing down into the scene and covers them - the toes of the feet weave through the milk and rub against each other.

Int. 33 **Close Shot** of a pretty girl in the bathtub - the milk barely covers her dainty figure - she is especially appealing and daring - smokes a long ivory cigarette holder - a perfume atomizer is on the shelf of the tile tub at her elbow.

TITLE RENA D'ARCY HAD KNOWN THE BARON MADDOX IN EUROPE - AND COULDN'T FORGET HIM.

------ Clara Bow.

Int. 34 **CLOSEUP** introduction of Rena D'Arcy - she squirms down in the milk voluptously and starts spraying perfume on her features and hair.

Int. 35 **FULL SHOT** of the bathroom through gauze curtain - the colored maid enters across foreground with telephone connection and plugs it in, handin the 'phone to Rena.

Int. 36 **CLOSEUP** of Austin at the phone - his face lights up - he smiles and starts to talk, asking:

TITLE "WHERE'S THAT BARON FRIEND OF YOURS? I'VE GOT TO SEE HIM!"

Int. 37 **CLOSEUP** Rena in tub with 'phone - she answers Austin's inquiry, replying:

TITLE "HE ENTERTAINED LAST NIGHT AT THE CAFE A LA DUPARTS - HE WOULDN'T THINK OF RISING BEFORE FIVE, YOU KNOW."

Int. 38 CLOSEUP of Austin- this gives him a jolt - he gulps and looks at the check, then says:

TITLE "GET HIM HERE AS SOON AS YOU CAN - IF HE'S GOING TO SPEND MY MONEY HE'S GOT TO MAKE IT!"

Int. 39 CLOSE SHOT of Rena - she agrees with Austin's demand, throws a kiss into mouthpiece of 'phone and hangs up, whistling gaily to herself.

Int. 40 MEDIUM SHOT of Austin's with the partner behind him- Austin jerks the 'phone away from his ear and massages it with his finger, registering that the kiss has caused an unpleasant vibration - Austin is obviously satisfied with what he has accomplished - he smiles up at his partner and reaches for the Brome-Seltzer bottle, smiling shrewdly to himself.

FADE OUT.

FADE IN:

INSERT of fingers tapping nervously on the surface of a desk - they pick up a pencil and continue tapping with it -

LAP DISSOLVE TO:

Int. 41 CLOSE SHOT - interior of Consolidated Metal Products, Inc. Office - Austin is discovered tapping the pencil in an impatient state of mind - he frets and puffs at his cigar - he hears something, his face lights up - he looks off.

Int. 42 CLOSE UP at door to adjoining office - it opens half way and the secretary's head enters - he addresses Austin:

TITLE "THE BARON MADDOX HAS ARRIVED."

The secretary disappears back out of scene, leaving the door partley open.

Int. 43 CLOSE SHOT of Austin - he rises eagerly and prepares to greet the Baron - starts toward door with wide smile.

Int. 44 MEDIUM SHOT at the door - a cane enters scene and pushes the door open wide with a lazy movement - an immaculate handsome, Continental type of gentleman steps into the scene and pauses, looking over the office with a bored, indifferent yawn.

Int. 45 CLOSE UP of Baron Maddox - he nods a mild greeting to Austin and strolls leisurely toward him, swinging his cane lightly.

Int. 46 FULL SHOT - Austin greets the Baron enthusiastically - offers him an outstretched hand - the Baron is most indifferent - he passes up Austin's hand and lazily seats himself in Austin's chair, propingup his patent leather heels on the rim of Austin's desk and toying lightly with Austin's inkwell, poking at it with his cane - Austin gulps uneasily, pulls up a chair and sits down, trying to assume an important manner.

Int. 47 MEDIUM SHOT outside of door to office - two stenographers are seen peeking through the partly ajar door at the Baron - they both utter deep, romantic sighs - one nudges the other and declares:

TITLE "I THINK HE'S SIMPLY WONDERFUL."

The other girl agrees - the secretary enters and shoos them away from the door.

Int. 48 CLOSE SHOT of the Baron and Austin - they have both overheard the girl's remark and turn looking towards the door - the Baron smiles egotistically to himself - thetin thinks a moment then he too smiles in a satisfied manner which seems to say "That's x just what I want."

Int. 49 CLOSE UP of Austin - he picks up the newspaper from his desk and hands it to Geralde, asking:

TITLE "HAVE YOU EVER HEARD OF THIS WOMAN BEFORE?"

Int. 50 CLOSE UP of the Baron - he accepts the paper and looks at it in a blase manner - shakes his head and hands it back to Austin, mentally dismissing the matter.

Int. 51 CLOSE SHOT - Austin gazes at the Baron with a cold smile and declares:

TITLE "WELL TAKE A GOOD LOOK - YOU'RE GOING TO MARRY HER."

Int. 51 Cont'd. Geralde is amused by Austin's declaration - he yawns and answers:

TITLE "REALLY? HOW INTERESTING?

Int. 52 MED. SHOT - Austin becomes serious - a frown wrinkles his forehead - he tosses his cigar aside and taking hold of the arm of the Baron's chair pulls it closer to him gruffly - Geralde seems quite annoyed - Austin explains in a coarse voice:

TITLE "YOU'VE BEEN MY FRIEND - YOU'VE SPENT MY MONEY - NOW IT'S TIME YOU DID SOMETHING FOR ME!"

The Baron senses an impending development and pays a little more attention.

Int. 53 CLOSE UP of Austin - he faces the Baron sternly and declares:

TITLE "UNLESS WE GET CONTROL OF HER PLANT, WE CAN'T SURVIVE ANOTHER YEAR!"

Int. 54 CLOSE UP of the Baron - he relaxes again, plainly uninterested - fumbles absent-mindedly with his boutonniere.

Int. 55 MED. SHOT - Austin is peeved by Geralde's lack of attention - he thumps his fist down on the desk and exclaims:

TITLE "IT'S UP TO YOU TO MAKE LOVE, MARRY HER, AND CONVINCE HER TO SELL OUT TO US!"

Austin does not wait for the Baron to refuse or accept - he opens the drawer of his desk and produces a check, showing it to Geralde.

INSERT: Of a check signed by Austin Starfield and made out payable to Baron Geralde Maddox for $10,000.00.

Int. 56 CLOSE SHOT - the Baron looks at the check with an interested smile - Austin remarks:

TITLE "THIS IS YOURS THE MINUTE SHE SELLS OUT TO US."

The Baron laughs at the idea with an impossible gesture- Austin starts pleading, explaining the matter in detail - at last Geralde begins to show a spark of interest - he looks at the check again, then down at the newspaper spread out on the desk.

INSERT of the newspaper - the portion with the photograph of Eve is conspicuous - Iris down on the diamond brooch matting out her features and leaving only the display of wealth visible.

Int. 57 CLOSE UP of the Baron - he takes his eyes from the paper and smiles to himself, then remarks:

TITLE "DOUBLE THE AMOUNT AND I'LL MARRY HER - JUST FOR THE SAKE OF OUR OLD FRIENDSHIP."

Int. 58 CLOSEUP of Austin - this is obviously more than Austin intended to pay for the service - he complains and starts to argue, whining with self pity.

Int. 59 FULL SHOT - Geralde absolutely dismisses the subject - he rises and turns away leaving Austin flat - starts toward door - Austin trails at his heels, remonstrating and pleading with him - the Baron turns a cold ear.

Int. 60 CLOSE SHOT - Geralde starts out the door - Austin's attitude suddenly changes - his features set grimly - he grabs the Baron grimly by the arm and pulls him back, blocking the passage to the door - Geralde is amazed and insulted - Austin jerks the check from an inner pocket and shows it to Geralde, exclaiming:

TITLE "THAT'S EMBEZZLEMENT - YOU'LL HAVE A HARD TIME EXPLAINING IT TO THE POLICE."

Int. 61 CLOSE UP of Geralde - all the blase indifference leaves him - he tries to laugh off the matter, but fails - thinks a moment grimly, then replies:

TITLE "WELL, IF YOU INSIST, I'LL TRY -- I HATE MARRIAGE THOUGHT, IT'S SO BORING."

The Baron has seen the futility in protesting or refusing and languidly accepts Austin's proposition.

Int. 62 MED. SHOT - Austin is elated - he slaps the Baron on the back and eagerly shakes his limp hand, being cautious enough, however, to replace the check in his own pocket - Geralde favors him with a tolerant smile and leisurely - produces a cigarette from a platinum case - starts looking for a match - Austin is anxious to keep the Baron in a satisfied mood - he quickly hands Geralde the match, eager to please.

Int. 63 CLOSE SHOT of Gerald - he is posed in the open door to adjoining office - the name "Austin Starfield" is painted on the door - the Baron turns to scratch the match Austin has given him - he scratches it right across Austin's name, leaving a burnt line through the letters.

INSERT: Of the black line through Austin's name on the plate glass door.

Int. 64 CLOSE UP of Austin - he sees the line the match has left defacing his name and he takes it with a gulp.

Int. 65 WIDER ANGLE - The Baron calmly drops the match in Austin's hand, yawns, bows politely, and exits - Austin stares after him - the match burns his hand - he takes it big.

FADE OUT.

FADE IN:

Ext. 66 LONG SHOT - City Street in fashionable suburb - early morning light - pedestrians hurrying to work - mild street straffic preceiding usual morning congestion - stone mansion conspicuous in foreground, dignified and impressive - modest limousine comes to stop in frontof mansion.

Ext. 67 MED. SHOT - univormed chauffeur alights from limousine and looks at wrist watch - starts to steps toward door of mansion.

Ext. 68 CLOSE SHOT at mansion door - it opens, revealing Eve in a tailored business suit and conservative hat - she smiles and nods to chauffeur, advancing down steps toward limousine.

Ext. 69 LONG SHOT - street corner near mansion - dark roadster speeds around corner and rapidly shoots down street.

Ext. 70 LONG SHOT - opposite street corner - towing car skids around corner and speeds in opposite direction toward mansion.

Ext. 71 FULL SHOT in front of mansion - the two cars coming from opposite directions, skid and swerve into each other with a mighty crash, completely wrecking both.

Ext. 72 CLOSE SHOT of Eve and chauffeur - he is helping her into the limousine - they hear noise of wreck - see it and exit swiftly into street.

Ext. 73 FULL SHOT of the two wrecked machine - an excited crowd quickly gathers - pedestrians rush into scene from all directions - the drowd is seen to be dragging the occupants of the fatal cars from the wreckage - Eve and her chauffeur enter scene across foreground. Eve weaves her way through the crowd toward the center of interest.

Ext. 74 MED. SHOT - several excited pedestrians are discovered dragging the body of a man from the rear seat of the wrecked touring car - they turn the body over face upward.

Ext. 75 CLOSE UP of the hurt autoist being held up by the pedestrians - he lifts hi head into camera focus and is revealed as Baron Maddox - he is dazed and half conscious.

Ext. 76 WIDER ANGLE - the pedestrians are holding up the limp form of the Baron - the drivers of the two cars are seen to be slightly hurt - all interest is centered on Geralde - Eve edges her way into scene with the thought of offering assistance - several letters drop from Geralde's pocket - one of the pedestrians picks them up.

Ext. 77 CLOSE SHOT of the half-conscious Geralde - a doctor sweeps into scene, carrying his medicine case - Geralde is lowered to the pavement. The doctor starts a hasty examination of his injuries.

Ext. 78 CLOSE UP of the pedestrian who picked up the letters that dropped from Geralde's pocket - he is reading the name on the envelopes, and turning to the crowd exclaims:

TITLE "WHY IT'S THE BARON MADDOX - HERE'S HIS CREDENTIALS!"

Ext. 79 CLOSE UP of Eve, bending over Geralde and the doctor, trying to offer what aid she can - she registers that she has heard the pedestrian's remarks about the identity of the victim.

Ext. 80 MED. SHOT - the doctor completes his hasty examination and declares:

TITLE "INTERNAL INJURIES - TO MOVE HIM FAR MIGHT PROVE FATAL!"

The doctor looks around as if wondering where to take the patient - he asks for assitance, and the pedestrians gently lift Geralde from the pavement.

Ext. 81 CLOSEUP of Eve - she thinks quickly and speaks to the doctor telling him to have the patient carried to her mansion, the nearest door.

Ext. 82 FULL SHOT - Eve leads the way - the doctor, Eve's chauffeur and the pedestrian who read the letters, carry Geralde through the crowd toward the mansion, excited gathering breaks away in front of their advance - Eve runs ahead and opens the front door - the injured Baron is carried up the steps and into the house.

Ext. 83 CLOSE SHOT of Austin seated in a taxi around corner peeking at Geralde being carried into the mansion - he smiles satisfied and settles back in cab seat waiting, contented.

Ext. 84 MED. SHOT - Burnsdale mansion - spare bedroom - Eve is hurriedly fixing the pillows on the bed - the doctor, the chauffeur, and the pedestrian are in the act of laying Gerald on the bed - a maid enters with a towel and a basin of water - the doctor dismisses all the characters except Eve - they exit - the doctor starts gently removing the patient's coat.

Int. 85 CLOSE SHOT of Eve standing near the doorway, waiting to see if she can be of any help to the doctor. She sees him starts to remove the Baron's clothes and betrays a bit of embarrassement - she turns quickly and exits - closing the door behind her.

Int. 86 MED. SHOT upstairs corridor - Eve turns from the door to the spare bedroom and starts down corridor - she pauses in f.g. and thinks a moment - hesitates, glancing back towards the closed door - decides not to leave closed door, apparently greatly interested in the extend of the injury of the patient.

INSERT of Doctor's hands removing a roll of bandages from the medicine grip.

LAP DISSOLVE TO:

INSERT of the Doctor's hands putting the last touches on a completely bandaged leg - he applies the last strip of adhesvie tape.

Int. 87 CLOSE SHOT - Eve still waiting in the corridor outside spare room - her foot xxx taps impatiently - she keeps glancing anxiously towards the closed door.

Int. 88 MED. SHOT at door to spare room - it opens and the doctor steps into the corridor, carrying his medicine case and hat - he puts his fingers to his lips for quiet - Eve enters scene - the doctor speaks in a whispered voice:

TITLE "IT WILL BE SEVERAL DAYS BEFORE HE CAN BE MOVED - I WILL RETURN LATER."

the doctor exits.

Int. 89 CLOSE SHOT. she stands at the door wondering whether to enter it or not - at last she does so, curiously.

Int. 90 MED. SHOT - of the Baron stretched on the bed - he is apparently asleep - the bandaged leg is conspicuous Eve enters scene and crosses on tiptoes to the bed - the covers are partly thrown over Geralde - he twists restlessly - Eve looks down at him - Even now he seems strikingly handsome.

Int. 91 CLOSE UP of Eve as she looks at Geralde - she stoops and pulls the covers around him carefully - her eyes catch something of interest she looks at the bedside table.

Int. 92 INSERT OF THE BEDSIDE TABLE - an open wallet is conspicuous It is seen to be stuffed with currency - a coat of arms and title "BARON GERALDE MADDOX" is engraved on the leather a foreign decoration such as worn by noblemen of rating is seen next to it reposes Geralde's platinum watch engraved with the same coat of arms.

Int. 92 CLOSE SHOT - of Eve - she takes her eyes away from the medal and wallet and pauses a moment thoughtfull - then looks down again at Geralde's handsome features -she thinks - then quickly rouses herself.

Int. 93 FULL SHOT - Eve crosses to archway windows on the side of bedroom and pulls down the sun shades, leaving the room in semi-darkness.

Int. 94 CLOSEUP of the Baron as Eve pulls down the blinds - the sunlight is seen to be shut from his features as the last shade is lowered.

Int. 95 MED. SHOT - Eve removes a vase of flowers from the bureau and places them on the bedside stand, then with one last look at the sleeping aptient, she quietly tiptoes toward the corridor.

Int. 96 CLOSEUP of the door - Eve enters and opens it , starts to exit - poses and looks back at Geralde. a thought comes into her mind, she hesitates, thinking, then quickly arouses herself and exits, closing the door on her back.

Int. 97 CLOSE SHOT - of the Baron he is still asleep, suddenly he sits right up in bed and gazes with a wide grin towards the closed door - chuckling throws off the covers and rises, yawning and stretching his arms, he is clad in trousers and shirt and looks over the room with leisure and ease.

Ext. 98 MED. SHOT of Austin waiting in taxi, Dr. enters scene and quickly gets into cab, Austin anxiously questions him.

Ext. 99 CLOSE SHOT. Dr. grins and says:

TITLE "[illegible]."

they shake hands.

Int. 100 FULL SHOT. the baron strolls around the room looking over the place in a swagger at-home manner, he lights a cigarette and opens the closet door, helps himself to a feminine bathrove and slips it on, crosses to bureau mirror and looks himself over, grinning and blowing puffs of smoke.

~~Int.xx101~~ INSERT of the door knob on corridor door - a woman's hand enters insert and turns the knob in the act of opening the door.

Int. 102 CLOSEUP of Gerald, suddenly hear door open and looks toward it frightened.

Int. 103 MED. SHOT - the corridor door opens and Eve's maid enters. Carrying a pitcher of ice water and a glass - she sees Geralde standing before the bureau and utters a frightened gasp, dropping both pitcher and glass - Geralde quickly enters scene and closes door, latching it from the inside - the maid stares at him speechless - she tries to exit - Geralde gently blocks her way -

Int. 104 CLOSE UP o Geralde - he assumes his most striking manner - smiles handsomely- and remarks in a matter-of-fact voice:

TITLE "DOn't GET EXCITED, MY DEAR - LET ME EXPLAIN - I KNOW YOU'LL UNDERSTAND.

Int. 105 CLOSE SHOT - the maid is not so sure - she is really frightened and grabs for the door knob - the Baron remonstrates with her in an elegantly, polished manner and taking her smilingly by the shoulders, sits her down in the nearest chair - the maid is too dazed to protest.

Int. 106 CLOSE UP of Geralde - he draws up a chair next to the startled maid and calmly offers her a cigarette, flashing a sparkling, romantic glance, quite at ease, perfectly poised.

Int. 107 CLOSE UP of the maid - she is gradually coming to her senses - coldly refuses the cigarette and starts to rise - Geralde leans into scene and again firmly but gently takes her by the shoulders and sits her down in the chair - the maid favors him with an impossible frown, her eyes wide, her expression aghast.

Int. 108 CLOSE UP Geralde is quite at ease and obviously in control of the situation - he pulls his chair close beside the befuddled maid and remarks:

TITLE "YOU'RE JUST THE TYPE I'M LOOKING FOR - WHY CAN'T WE BE FRIENDS?"

Int. 109 WIDE ANGLE - the maid plainly wants to get out of the room- the Baron's sudden appearance out of bed and his last title have set her mind in a whirl - she glances toward the latched door hopelessly - Geralde takes her affectionately by the hand and starts talking in a mild, soothing voice.

FADE OUT.

FADE IN:

INSERT stack of mail, telegrams and business communications on Eve's desk.

Int.110 LAP DISSOLVE TO:

CLOSE SHOT INT. STEEL WORKS MAIN OFFICE discover Amos looking up and frowning in an annoyed manner - he figests impatiently, paces up and down.

INSERT of clock - it is 9:15.

Int. 111 MED. SHOT Eve enters from outer office in same casual manner as always - nods to Amos and crosses to des. all business - Amos breathes a sigh of relief and glares at clock.

NOTE: Make protection shot of Amos setting clock back to 8 o'oclock again as in first sequence.

Int. 112 CLOSE SHOT of Eve as she takes her customary place at desk and starts sorting over the mail with habitual mannerism.

Int. 113 MED. SHOT outer office - stenographer typeing on machine - Amos' head pops in door from main office.

Int. 114 CLOSE UP AMOS. He gives the stenographer an order:

TITLE "MAKE A NOTATION TO SAVE THE CLOCK BECAUSE IT'S GAINING TWO HOURS A DAY!"

Int. 115 CLOSE SHOT of eve concentrating on telegram a vague thought comes to her - her eyes settle on the desk telephone she calls a number.

INSERT of phone bells ringing.

Int. 116 CLOSE SHOT - Int. Burnsdale Mansion - spare bedroom - discover the maid on Gerald's lap, her legs crossed, revealing silk-clad knees - they are both smoking.

INSERT of phonograph - disk revolves rapdily.

Int. 117 CLOSE UP - Geralde and Maid in a gay laughing, intimate mood - they hear the phone and exchange startled glances the maid jumps up and looks around frightened.

INSERT DUPLICATE FLASH OF PHONE BELLS RINGING.

Int. 118 FULL SHOT - Maid starts swiftly towards corridor door - Geralde dives into the bed and pulls up the covers - maid checks herself at door and turns to phonograph in corner of room - turns it off.

INSERT of record on phonograph - title reads "Love Dreams"

Int. 119 CLOSE SHOT of maid - timidly she turns to wall phone connection and removes the receiver from hook and says "Hello" into the mouthpiece of the wall phone.

Int. 120 CLOSE UP of Eve - her face lights up at hearing the maid's voice - she asks, continuing to read the wire, business - like:

TITLE "HOW IS THE BARON - OUR PATIENT?"

Int. 121 CLOSE UP of the maid - she darts a quick glance at Geralde before answering -

Int. 122 CLOSE SHOT of Geralde stretched out leisurely in bed, smoking his cigarette in perfect ease.

Int. 123 CLOSEUP of the maid she grins and replies:

TITLE "HE'S GETTING ALONG JUST SPLENDIDLY, MADAM."

Int. 124 CLOSEUP of Eve - she seems satisfied - smiles to herself betraying real interest in the Baron - still holds business telegram and glances at it.

Int. 125 CLOSE SHOT - of Amos in doorway to outer office - he has plainly overheard Eve's question - he sees her smile strangely and takes it with an amazed and befuddled expression.

Int. 126 CLOSEUP of Eve - she thinks an instant - then speaks again into the mouthpiece:

TITLE "YOU HAVE CHEF PREPARE A LIGHT DINNER FOR THE POOR MAN - I'LL BE HOME EARLY."

Int. 127 CLOSEUP of Amos - this last title gives him an added jolt - he scratches his head, puzzled and utterly out figured.

Int. 128 CLOSE SHOT - of the maid - she courteously bids her mistress "good bye" and hangs up - turns from the phone and faces Gerald a sparkle in her eye, a wicked smile curving her red lips.

Int. 129 CLOSE SHOT - of Eve she replaces the receiver on the hook toys with it absent mindedly - then quickly returns to the waiting telegram.

Int. 130 CLOSE UP of Amos - he is dumbfounded - can't make head or or tails of Eve's titles or strange attitude - slowly shakes his head with a blank expression.

FADE OUT

FADE IN

INSERT of tray of food - immense T-Bone steak- Longbranch potatoes, crab cocktail, combination salad - French pastry, etc.

LAP DISSOLVE TO:

Int. 131 **MED. SHOT** - Int. Burnsdale Mansion - spare bedroom- discover Geralde seated in an overstuffed chair with the tray on a tea table before him - the maid is at his side waiting on him, she is all devotion - the Baron is just about to commence to eat.

Int. 132 **CLOSE UP** - of Gerald - he glances at the maid with a blase tolerant expression - he has evidently neatly dismissed her - starts to take his first bite of stakes, suddenly stops and looks off - the maid gasps.

Int. 133 **CLOSE SHOT** - Eve - she enters from the corridor - looks at Gerald with an amazed frown and quickly advances.

Int. 134 **WIDER ANGLE.** Gerald quickly assumes a weak role, pretends illness - not making it evident that he has seen Eve at the door - he looks up at the maid and asks in a faint voice:

TITLE "REALLY I DON'T THINK I'M ABLE TO EAT ALL THIS - BUT I WILL IF YOU INSIST."

Int. 135 **CLOSE SHOT.** of the maid - she almost swoons under the sudden accusation - blinks her eyes stupidly at Geralde.

Int. 136 **MED. SHOT.** Eve enters and greeting the Baron politely fixes the maid with a cold glance, she orders:

TITLE "KINDLY REMOVE THE TRAY AT ONCE AND BRING ME SOME DRY BREAD AND MILK."

The maid bows nervously and quickly exits with the tray too startled to even offer and alibi.

Int. 137 CLOSE SHOT of Geralde - Eve enters and feels his forehead- the Baron fakes weakness - Eve insists that he return to bed - Geralde vaguely agrees- Eve puts her arm around him and helps him out of chair.

Int. 144 FULL SHOT - the maid enters from corridor with bowl of dry
Int. 138 FULL SHOT - Eve helps the Baron back into the bed - props up the pillows behind him and carefully arranges the covers. maid gives Eve tray - Eve coldly dismisses her - she exits - Eve pulls up chair close to bedside.

Int. 139 CLOSEUP of the Baron - he assumes a rather saddened expression and declares:
Int. 145 CLOSE SHOT - Eve empties the glass of milk into the bowl
TITLE "IT'S WONDERFUL OF YOU TO TAKE ME IN THIS WAY - A PERFECT STRANGER - I FEAR I'M INTRUDING."

Int. 140 CLOSEUP of Eve - she insists that there is nothing wonderful about it and replies, smiling:
TITLE "YOU'RE QUITE WELCOME TO ACCEPT MY HOSPITALITY UNTIL YOU'VE COMPLETELY RECOVERED."

Int. 147 CLOSEUP of the Baron - he conceals his detest for the bran and remarks that he has had sufficient food - then
Int. 141 WIDER ANGLE. Eve and Gerald exchange smiles - Eve takes his wrist and holding it between her fingers, looks at her watch, takes the temperature of his pulse.
"HAT YOUR KINDNESS MEANS - YOU SEE, I'M AN UTTER STRANGER IN AMERICA, A FOREIGNER."

INSERT: of Eve's fingers holding the Baron's wrist.

Int. 148 CLOSEUP of Eve - she is all sympathy - smiles sweetly and lowers her eyes under the flattery to her hospitality.
Int. 142 CLOSEUP of Eve - she looks down at their hands, flesh touching flesh - blushes faintly and turns partly away, a trifle embarrassed.

Int. 149 CLOSEUP of the Baron - he continues:

Int. 143 CLOSEUP of Gerald - he too is looking at their touching hands - he sees Eve blush and smiles to himself, rolling his tongue in his cheek.

Int. 144 FULL SHOT - the maid enters from corridor with bowl of dry bran and glass of milk - Eve finishes taking the Baron's pulse - pantomimes that it is not as bad as she expected - maid gives Eve tray - Eve coldly dismisses her - she exits - Eve pulls up chair close to bedside.

Int. 151 INSERT: of phonograph record - the title reads: "Love Dreams".

Int. 145 CLOSE SHOT - Eve empties the glass of milk into the bowl and starts feeding Gerald with a spoon - the Baron pretends to be greatly enjoying the nourishment - as she turns partly away, he grimaces behind her back.

Int. 152

Int. 153 CLOSEUP - of the maid at the corridor keyhole - she hears

Int. 146 CLOSEUP of the maid in the corridor, peering thru the keyhole of the closed door - she sees Gerald's grimace and giggles inwardly.

Int. 154 CLOSEUP - of Gerald - he grins to himself as he realizes

Int. 147 CLOSEUP of the Baron - he conceals his detest for the bran and remarks that he has had sufficient food - then declares in a self-sympathetic voice:

TITLE "YOU CAN'T REALIZE WHAT YOUR KINDNESS MEANS - YOU SEE, I'M AN UTTER STRANGER IN AMERICA, A FOREIGNER."

Int. 155 WIDE ANGLE - the Baron - he re[illegible] the record - she is pleased - Gerald takes a cigarette from the bedside stand - they chat friendly, developin, their acquaintance - Eve strikes a match and lights Gerald's cigarette -

Int. 148 CLOSEUP of Eve - she is all sympathy - smiles sweetly and lowers her eyes under the flattery to her hospitality.

Int. 156 CLOSEUP of Eve - the match burns her fingers - she drops it, and laughingly remarks:

TITLE "THEY SAY IF YOU [illegible] YOU'LL [illegible]"

Int. 149 CLOSEUP of the Baron - he continues:

TITLE "I KNOW MY PRESENCE IS AN IMPOSITION - I HOPE TO BE MOVED SOON."

Int. 150 CLOSEUP - Eve replies:

TITLE: "NO HURRY - YOU'RE THE ONLY MAN THAT'S EVER BEEN IN THE HOUSE - IT'S RATHER DIFFERENT FOR US."

Int. 151 WIDER ANGLE - Eve rises and crosses toward the phonograph - gets an idea - puts on record - Geralde shoves the bowl of bran farther away.

INSERT: of phonograph record - the title reads: "Love Dreams".

Int. 152 CLOSE SHOT - Eve starts the machine and turns back toward the Baron emiling, registering that his company has interested and held her.

Int. 153 CLOSEUP - of the maid at the corridor keyhole - she hears the phonograph and takes it, scowling peevishly, annoyed that Eve should select the identical number she played for Geralde.

Int. 154 CLOSEUP -f Geralde - he grins to himself as he realises the secret significance of the certain record Eve has selected.

Int. 155 WIDER ANGLE - Eve enters and retakes her seat beside the Baron - he registers and enjoyment of the record - she is pleased - Gerald takes a cigarette from the bedside stand - they chat friendly, developing their acquaintance - Eve strikes a match and lights Geralde's cigarette -

Int. 156 CLOSEUP of Eve - the match burns her fingers - she drops it, and laughingly remarks:

TITLE "THEY SAY IF YOU PLAY WITH FIRE YOU'LL ALWAYS GET BURNED."

Int. 157 CLOSEUP of Geralde - grins and agrees with Eve's remark - Eve becomes thoughtfully silent - they both listen to the record - their eyes meet - a deep subtle glance passes between them.

Int. 162 [illegible] - Rena angrily brushes him out of the way and exits - he stares after her amazed, then looks back at Austin, puzzled.

INSERT: of the smoking match - it gives one last flicker - then goes out.

Int. 163 CLOSEUP of Austin - he reaches for the familiar desk drawer with a sour expression -

FADE OUT.

FADE OUT.

TITLE: EVE WAS NOT SO SURE THAT THOSE WHO PLAY WITH FIRE ARE ALWAYS BURNED.

FADE IN

Int. 158 FULL SHOT - Consolidated Metal Products, Inc. office - discover Austin and Rena in a heated conference - Austin is sunk weakly in his chair - Rena is pacing up and down in a raving, high strung mood.

Ext. 164 [illegible] - picturesque park highway - town car with top thrown back and chauffeur driving, is discovered advancing - it passes camera -

Int. 159 CLOSEUP of Rena - she glares at Austin and exclaims:

TITLE "I HAVEN'T SEEN THE BARON SINCE THE DAY YOU 'PHONED - WHAT HAVE YOU DONE WITH HIM?"

Ext. 165 CLOSE SHOT of [illegible] other in the open tonneau - they are evidently on very intimate terms - Geralde seems to be the devoted lover - Eve seems to be his willing object - Geralde gestures with his cane and points out a passing attraction - Eve looks in the indicated direction -

Int. 160 CLOSEUP of Austin - beads of perspiration glow on his forehead - he shrugs, endeavoring to pantomine innocence and offers a frail alibi.

Ext. 166 FULL SHOT of a fortune teller's concession at the entrance to the park - it is the first of a group of amusement booths -

Int. 161 CLOSE SHOT of Rena - she slams down a book on the desk with a wrathful gesture and threatens:

Ext. 167 CLOSEUP of Gerald - he smiles and [illegible], care-free attitude: "IT'S A LIE - BUT DON'T WORRY - I'LL FIND OUT WHERE HE IS, AND I'LL GET EVEN!"

TITLE [illegible]

Ext. 168 CLOSEUP of Eve - she laughs at Geralde's idea, plainly ridiculing the silly thought - shakes [illegible]

Int. 162 WIDER ANGLE - Rena storms toward door leaving Austin exhausted and weak from her assault - Austin's partner enters door - Rena angrily brushes him out of the way and exits - he stares after her amazed, then looks back at Austin, puzzled.

Ext. 169 WIDER ANGLE - the Baron smilingly coaxes - Eve teasingly agrees - gives order to chauffeur to turn back.

Int. 163 CLOSEUP of Austin - he reaches for the familiar desk drawer with a sour expression -

Ext. 170 LONG SHOT - Chauffeur spins wheel and pilots FADE OUT. to group of amusement booths - stops in front of fortune teller's concession.

TITLE: EVE WAS NOT SO SURE THAT THOSE WHO PLAY WITH FIRE ARE ALWAYS BURNED.

Ext. 171 FULL SHOT - Geralde helps Eve from car - he pretends to [illegible] he escorts her toward the candy, fantastic booth - the chauffeur remains in the car [illegible]

Ext. 164 LONG SHOT - picturesque park highway - town car with top thrown back and chauffeur driving, is discovered advancing - it passes camera -

Ext. 172 FULL SHOT - interior fortune tell[illegible]

Ext. 165 CLOSE SHOT of Eve and the Baron sitting beside each other in the open tonneau - they are evidently on very intimate terms - Geralde seems to be the devoted lover - Eve seems to be his willing object - Geralde gestures with his cane and points out a passing attraction - Eve looks in the indicated direction -

Ext. 173 CLOSE SHOT - Eve finally allows herself to be persuaded - the Minor leads her out of [illegible] waiting.

Ext. 166 FULL SHOT of a fortune teller's concession at the entrance to the park - it is the first of a group of amusement booths -

Ext. 167 CLOSEUP of Gerald - he smiles and suggests in a gay, carefree attitude:

TITLE "JUST FOR THE FUN OF IT, LET'S HAVE OUR FORTUNES TOLD - IT'S QUITE A EUROPEAN FAD, YOU KNOW!"

Int. 17[illegible] [illegible] of Eve on one side of a large, [illegible] crystal - the lights grow dim - she looks across the table at the Minor.

Ext. 168 **CLOSEUP of Eve - she laughs at Geralds's idea, plainly ridiculing the silly thought - shakes her head and declines.**
Int. 176 the crystal - looks into her eyes - then suddenly seems to go into a lethargic trance - stares down at the crystal, mattering incoherent phrases.

Ext. 169 **WIDER ANGLE - the Baron smilingly coaxes - Eve teasingly agrees - gives order to chauffeur to turn back.**
Int. 177 CLOSEUP of Geralds in the waiting room - he is nonchalantly gazing around the scene - suddenly becomes interested - looks toward entrance area.

Ext. 170 **LONG SHOT - Chauffeurspins wheel and pilots car back to group of amusement booths - stops in front of fortune teller's concession.**
Int. 178 MED. SHOT of a cute flapper strolling past the fortune teller's concession - she pauses and glances in curiously wondering whether to enter or not - her back is to camera, not revealing her features.

Ext. 171 **FULL SHOT - Geralds helps Eve from car - he pretends to limp as he escorts her toward the gaudy, fantastic booth - the chauffeur remains in the car - a Hindu character greets them at the doorway and pulls back the draperies for them to enter.**
Int. 179 CLOSEUP of the Baron - he sees the flapper and flashes a smile - rises casually and moves toward entrance - his limp disappears - he swings his cane lightly.

Ext. 172 **FULL SHOT - interior fortune tell's concession - the Hindu priest escorts Eve and the Baron into the weird waiting room - Gerald coaxes Eve into having the first palm reading - Eve smilingly declines - the Baron laughingly insists.**
Int. 180 [illegible] palm read.

Ext. 173 **CLOSE SHOT - Eve finally allows herself to be persuaded - the Hindu leads her out of scene thru a second arch hung with Oriental tapestries - Gerald seats himself, leisurely waiting.**

Int. 182 CLOSEUP - of the Baron - he turns on his heels and darts back into the cover of the booth.
Int. 174 **MED. SHOT - Interior fortune tell's reading room - Eve follows Hindu into scene - sits opposite him at crystal table.**

Int. 175 CLOSEUP of Eve on one side of a large, sparkling crystal - the lights grow dim - she looks across the table at the Hindu.

Ext. 183 MED. SHOT - Rena has not seen Gerald - she starts to enter

Int. 176 CLOSEUP of the Hindu - he takes Eve's hand and places it under the crystal - looks into her eyes - then suddenly seems to go into a lethargic trance - stares down at the crystal, muttering incoherent phrases.

Int. 184 CLOSE SHOT of Geralde - he breathes a deep sigh of relief and edges away from the entrance portals.

Int. 177 CLOSEUP of Geralde in the waiting room - he is nonchalantly gazing around the scene - suddenly becomes interested - looks toward entrance arch.

Int. 185 MED. SHOT - the Hindu is working heavily on Eve - he asks her questions - then as he replies, writes down the answers on a card decorated with hieroglyphics - Eve is taking the entire ceremony with an air of concealed ridicule.

Int. 178 MED. SHOT of a cute flapper strolling past the fortune teller's concession - she pauses and glances in curbusly wondering whether to enter or not - her back is to camera, not revealing her features.

Int. 186 CLOSEUP of the Hindu - he declares in a solemn voice, closing his eyes as he speaks:

TITLE [illegible]

Int. 179 CLOSE SHOT of the Baron - he sees the flapper and flashes a smile - rises casually and moves toward entrance - his limp disappears - he swings his cane lightly.

Int. 187 CLOSEUP of Eve - she takes it with a muffled start - hardly knowing whether to believe or not - wonders, half-troubled

Int. 180 CLOSEUP of the flapper as she turns around - it is Rena - stalls in the entrance, obviously attracted by the idea of having her palm read.

Int. 188 CLOSEUP of the Hindu - his eyes pop open - he makes a mystic gesture - passes his hand over the crystal and

Int. 181 WIDER ANGLE - Geralde strolls into entrance arch, his eyes on the flapper - he suddenly recognizes it is Rena -

TITLE: [illegible]

Int. 182 CLOSEUP - of the Baron - he turns on his heels and darts back into the cover of the booth.

Int. 183 MED. SHOT - Rena has not seen Gerald - she starts to enter booth - pauses, changes her mind and strolls away.

Int. 184 CLOSE SHOT of Geralde - he breathes a deep sigh of relief and edges away from the entrance portals.

Int. 185 MED. SHOT - the Hindu is working heavily on Eve - he asks her questions - then as he replies, writes down the answers on a card decorated with hieroglyphics - Eve is taking the entire ceremony with an air of concealed ridicule.

Int. 186 CLOSEUP of the Hindu - he declares in a solemn voice, closing his eyes as he speaks:

TITLE "YOU WILL MARRY A HANDSOME, DARK-HAIRED MAN - AN ARISTOCRAT OF NOBLE BIRTH"

Int. 187 CLOSEUP of Eve - She takes it with a muffled start - hardly knowing whether to believe or not - wonders, half-troubled half pleased.

Int. 188 CLOSEUP of the Hindu - his eyes pop open - he makes a mystic gesture - passes his hand over the crystal and says:

TITLE: "YOU HAVE MET THROUGH AN ACCIDENT - YOU LOVE HIM, BUT YOU WON'T ADMIT IT!"

Int. 189 CLOSE SHOT of Eve - her head is in a whirl - she doesn't know what to believe - silences the Hindu with a gesture, and rises quickly, turning away from the crystal, registering that she does not want to hear more.

Int. 190 WIDER ANGLE - the Hindu comes out of his trance - rises beside Eve - bows deeply, very apologetic and diligently accedes - remarks:

TITLE: "IF THE CRYSTAL HAS TOLD MADAME TOO MUCH OF THE TRUTH, I HUMBLY APOLOGIZE."

The Hindu again bows - Eve forces herself to smile - the Hindu hands her the answer card he has written - they turn toward archway - to waiting room.

Int. 191 CLOSEUP OF the Baron - he sees Eve and the Hindu enter - rises to greet them, assuming his lame limp again.

Int. 192 MED. SHOT - Geralde joins Eve and hands the Hindu a greenback - Eve seems to want to get out of the place - she edges impatiently toward entrance, leaving her back to the Baron and the Hindu.

Int. 193 CLOSEUP of Geralde - he grins knowingly and winks at the Hindu with an inquisitive expression, plainly pantomizing a silent question.

Int. 194 CLOSEUP of the Hindu - he returns Geralde's wink - smiles and nods his head in the affirmative, slipping the greenback in his tunic.

Int. 195 FULL SHOT - Geralde turns from Hindu and follows Eve thru entrance portals out of waiting room - the Hindu gazes after them, then chuckles to himself, produces the greenback from his tunic, looks at it and shrugs, still grinning.

FADE OUT.

FADE IN:

Int. 196 MED. SHOT - interior steel works - Main Office - discover Amos and the stenographer - he has the office clock on the stenographer's desk and is taking it apart with a screw driver, fuming and fretting as he removes coil and springs.

Int. 203 MED. SHOT - Eve hands the phone extension back to the attendant, dismissing the matter.

Int. 197 CLOSE UP of the stenographer - she looks from clock to her wrist watch, quizzically:

Int. 204 INSERT: Of wristwatch - it is 9:50 o'clock.

Int. 198 CLOSE UP of Amos - he grists his teeth and remarks to the stenographer:

TITLE "I'LL MAKE THIS CLOCK KEEP GOOD TIME YET!"

Int. 205 CLOSE UP of the stenographer - she too seems to feel that something has happened to Eve, and registers a suggestion of befuddlement and says:

INSERT of phone bells ringing - desk phone, main office.

Int. 199 FULL SHOT - Amos hears phone ringing - puts aside the clock and crosses to Eve's desk - takes off the receiver and answers the call.

Int. 200 FULL SHOT - Burnsdale Mansion - Eve's boudoir - discover Eve seated in the centre of the room facing vanity case mirror - the aluminum coils of an electric permanent waver fit over her head - a manicurist is working on her finger nails - an attendant flits about her, regulating the waver - Eve is telephoning;

Int. 201 CLOSE UP of Eve with the phone - the magazine "Vogue" is on her lap - she declares:

TITLE "POSTPONE ALL BUSINESS - I WON'T BE AT THE OFFICE AT ALL, TODAY."

Int. 202 **CLOSE UP** of Amos - he takes the startling news hard - stutters and blinks, hardly able to believe his ears - speaks a weak reply, and hangs up, his head in a whirl.

BARON GERALDE MADDOX

You will marry a very charming and immensely successful woman.

Int. 203 **MED. SHOT** - Eve hands the phone extension back to the attendant, dismissing the matter.

Many [illegible] courtship, a happy honeymoon, and a long life of everlasting ~~happi~~ bliss.

Fate will employ an accident of the streets to bring you together.

Int. 204 **CLOSE SHOT** of Amos, standing at Eve's desk - he looks down at the stack of mail and telegrams, unopened and neglected - shakes his head sadly and remarks over his shoulder to the stenographer:

Int. 209 **TITLE** "SHE MUST BE ILL - WE'D BETTER SEND FLOWERS!"

MED. SHOT - Eve [illegible] importance and [illegible] the maid - she exits through door to corridor - Eve is obviously greatly impressed by what she has read - she stares at it, re-reading the lines.

Int. 205 **CLOSE UP** of the stenographer - she too seems to feel that something has happened to Eve, and registers a suggestion of befuddlement and says:

Int. 210 **TITLE** "I HOPE IT'S NOT TOO SERIOUS."

CLOSE SHOT - Upstairs corridor - [illegible] Geraldo peeking through the partly opened door to Eve's boudoir - he is leaning on his cane and grinning from ear to ear.

Int. 206 **FULL SHOT** - the manicurist has finished her work - Eve rises and crosses to the ivory bench in front of the vanity case - sits down and opens a jar of cold cream - the maid enters room from corridor, holding a feather duster and a folded slip of paper - she crosses to Eve.

Int. 211 [illegible] boudoir [illegible] is in on Geraldo's plan - as she exits down the hall, the Baron throws a light kiss and turns his interest back again to Eve, visible partly through the ajar door.

Int. 207 **CLOSE SHOT** - maid enters and pauses before Eve at vanity case - Eve is dabbing cold cream on her features - maid hands her slip of paper and remarks:

Int. 212 **TITLE** "I FOUND THIS, MADAME - IS IT OF ANY VALUE?"

CLOSE SHOT - of Eve - she realizes that she has begun to believe the answer [illegible] idea - starts to lay it aside - thinks a moment, then opens drawer in vanity case and produces a small, velvet covered book - opens it, still meditating.

Int. 208 **CLOSE UP** of Eve - she looks at the folded slip of paper curiously and opens it - gives a slight start, registering surprise.

INSERT of the Hindu's fortune teller's Answer Card - one similar to that which he presented to Eve - it reads:

BARON GERALDE MADDOX

You will marry a very charming and immensely successful woman.

Look for a whirlwind courtship, a happy honeymoon, and a long life of everlasting bliss.

Fate will employ an accident of the streets to bring you together.

Int. 209 MED. SHOT - Eve registers that the paper is of some importance and dismisses the maid - she exits through door to corridor - Eve is obviously greatly impressed by what she has read - she stares at it, re-reading the lines.

Int. 210 CLOSE SHOT - Upstairs corridor - discover Geralde peeking through the partly opened door to Eve's boudoir - he is leaning on his cane and grinning from ear to ear.

Int. 211 WIDER ANGLE - in corridor - maid enters from Eve's boudoir and passes by Geralde - the Baron gives her an amused wink - the maid returns the sign and smiles, registering that she is in on Geralde's plan - as she exits down the hall, the Baron throws a light kiss and turns his interest back again to Eve, visible partly through the ajar door.

Int. 212 CLOSE SHOT - of Eve - she realizes that she has begun to believe the Answer Card, rouses herself and laughs at the idea - starts to lay it aside - thinks a moment, then opens drawer in vanity case and produces a small, velvet covered book - opens it, still meditating.

INSERT: of the book in Eve's hand - the title "Diary" is plainly readable.

Int. 219 CLOSE SHOT of [illegible] appointment, then shrugs lightly at the [illegible] of the maid protecting her mistress - an idea comes to him - he looks around cautiously to make positive that he is not being watched - assumes a leisure nonchalant manner and strols into the boudoir.

Int. 213 CLOSEUP of the Baron - he is still watching Eve from the partly open corridor door - he shows curiosity as he sees her exmaine the book, edges closer trying to make out what it is.

Int. 220 FULL SHOT - the Baron very quietly crosses to the vanity case, looks around again with cautious eyes, yawns lightly and glances down at the closed drawer where Eve Placed the book that aroused his curiousity.

Int. 214 CLOSE SHOT of Eve - she produces her own Hindu Answer Card from within the Diary - compares it with the Baron's smiles to herself and writes a notation on a page of the book, using the small attached pencil - a half romantic sigh escapes her - she places the two Answer Cards together and puts them between the leaves of the Diary - then still in her semi-romantic attitude, she places the book back in the vanity case drawer.

Int. 221 [illegible] the diary - quickly shows it [illegible] starts nonchalantly back toward corridor.

Int. 215 CLOSE UP of Geralde - he is plainly wondering what Eve has written in the book - steps back from the door and thinks, trying to recall some connection to satisfy his curiousity.

Int. 222 MED. SHOT - Burnsdale Mansion - reception room - discover Geralde seating himself in a cosy corner of the reception room, downstairs - he curiously produces the diary from his coat pocket and opens it with amused smile - starts [illegible] with [illegible] manner, crossing his legs, he [illegible]

Int. 216 FULL SHOT - the maid enters boudoir from door to bathroom and speaks to Eve, gesturing towards the bath - Eve wipes the cold cream from her face and crosses toward maid - maid holds open door for her.

INSERT - of handwritten notation on a page of the Diary :

Int. 217 CLOSE UP of the Baron - he sows more active interest as he sees Eve enter bathroom - he smiles to himself, watches carefully each move Eve makes.

Int. 218 MED. SHOT - bathroom - the maid is standing in the open doorway - Eve starts to slip her dressing gown from her shoulders, revealing her bare back - the maid turns around and looks through doorway in the direction of Geralde - she sees that he is watching - grins and closes the door just as the robe starts to drop from Eve and reveal her figure.

Int. 219 CLOSE SHOT of Geralde - he frowns with obvious disappointment, then shrugs lightly at the thought of the maid protecting her mistress - an idea comes to him - he looks around cautiously to make positive that he is not being watched - assumes a leisure nonchalant manner and strols into the boudoir.

Int. 220 FULL SHOT - the Baron very quietly crosses to the vanity case, looks around again with cautious eyes, yawns lightly and glances down at the closed drawer where Eve Placed the book that aroused his curiousity.

Int. 221 CLOSE SHOT - Geralde - he turns half way from the drawer and looking around reaches down with one hand and opens it - fumbles around with his fingers and extracts the diary - quickly shoves it in his coat pocket and starts nonchalantly back toward corridor.

LAP DISSOLVE TO:

Int. 222 MED. SHOT - Burnsdale Mansion - reception room - discover Geralde seating himself in a cosy corner of the reception room, downstairs - he curiously produces the diary from his coat pocket and opens it with amused smile - starts reading with a humourous manner, crossing his legs, he settles back leisurely in the chair.

INSERT - of handwritten notation on a page of the Diary :

THURSDAY

Imagine Eve Burnsdale keeping a Diary - imagine Eve Burnsdale thinking about love - I wonder what old Amos at the office would think?

Int. 223 **CLOSE UP** of the Baron - he laughs at the notation - thinks, smiles and turns over a page - starts to read:

THE ALMIGHTY HAS BEEN AWFULLY GOOD TO ME.

INSERT of another page in the Diary - it reads:

Int. 226 CLOSE SHOT of Gera[illegible] takes his eyes from the Diary and slowly closes the pages - vaguely he tries to laugh [illegible] has develop[illegible] - again the sa[illegible]tures.

THURSDAY

How delightfully interesting he is - how different from the crude, mechanical men of the business world.

FADE OUT.

Int. 224 **CLOSE UP** of Geralde - this last notation gives him a big laugh - the Diary begins to play on his ego - he turns over the next page a little more eagerly, showing real interest.

INSERT of a handwriting sheet of stationery - embossed with the Baron's coat-of-arms - it reads:

Austin:

INSERT: Of the third page in the Diary:

[illegible] - must see you on matter of importance.

FRIDAY

Geralde.

I wonder if I am just fascinated, just yearning for affection? - or do I really love him?

LAP DISSOLVE TO:

(The word "like" has been scratched out and the word "love" is seen to have been written over it.)

Geralde's hand enters insert and turns the next page of the diary - it reads:

Int. 27 FULL SHOT - the Baron's apartment - Austin and Geralde are discovered in a [illegible] argument - Austin is apparently working hard to convince the Baron - Geralde is still in a worried, [illegible]

SUNDAY

He is the type of man I could trust until Eternity I know my faith in him will never be lost. Geralde loves me, I know he does - my first love - it makes me feel so young again.

Int. 228 CLOSE UP of the Baron as he faces Austin and emphatically exclaims:

Int. 225 **CLOSE UP** of the Baron - his gay, amused attitude has vanished - he is deeply worried and seems greatly troubled by what he has read - a frown crosses his brow - he looks down again at the Diary, registering a sense of uneasiness.

Int. 229 INSERT - Iris down on one line in the Diary - it is underlined and reads:

TITLE THE ALMIGHTY HAS BEEN AWFULLY GOOD TO ME.

Int. 226 CLOSE SHOT of Geralde - he takes his eyes from the Diary and slowly closes the pages - vaguely he tries to laugh himself out of the sudden troubled sensation that has developed in his mind - he seems greatly worried -again the same frown clouds his features.

FADE OUT.

Int. 231 FADE IN:

INSERT of a handwriting sheet of stationery - embossed with the Baron's coat-of-arms - it reads:

Austin:

Come to my apartment at once - must see you on matter of importance.

Geralde.

LAP DISSOLVE TO:

Int. 227 FULL SHOT - the Baron's apartment - Austin and Geralde are discovered in a tense argument - Austin is apparently working hard to convince the Baron - Geralde is still in a worried, troubled mood.

Int. 228 CLOSE UP of the Baron as he faces Austin and emphatically exclaims:

TITLE "FOR THE LAST TIME I TELL YOU I CAN'T GO ON WITH IT - I DIDN'T REALIZE UNTIL YESTERDAY HOW MUCH IT MEANT TO HER!"

Int. 229 **CLOSE UP** of Austin - he endeavors to quiet the Baron, replying in a soothing voice:

TITLE "DON'T BE SILLY - YOU CAN EASILY DIVORCE HER, RETURN TO EUROPE AND LIVE THE LIFE YOU USED TO."

Int. 230 **CLOSEUP** of Geralde - he shrugs at the idea and flares back his answers:

FADE OUT.

TITLE "BUT DON'T YOU UNDERSTAND - SHE REALLY LOVES ME - I'M HER IDOL. IT WOULD MEAN CRUSHING WHAT LITTLE HAPPINESS SHE HAS!"

FADE IN:

Int. 231 **CLOSE UP** of Austin - Geralde's title momentarily stops him, he considers another side of the topic, then says:

TITLE "DO THIS AS YOU PROMISED OR MY FIRM WILL FAIL - OUR YEARS OF FRIENDSHIP SHOULD MEAN MORE THAN THIS WOMAN!"

Int. 232 **WIDER ANGLE** - Geralde continues to pace up and down - he turns back facing Austin, worried and harrassed - fumbles absentmindedly with an ash tray, then replies:

TITLE "SHE THINKS I'M EVERYTHING THAT I'M NOT - I ABSOLUTELY WON'T DISSILLUSION HER - I CAN'T!"

Int. 233 **CLOSE UP** of the Baron - with this he dismisses the matter- and turns away with an air of fanalitu, determined to stick by his decision.

Int. 234 **MED. SHOT** - Austin glares at the Baron in silence - then laughs coldly and produces the embezzled check from his pocket - Geralde sees the check and registers that he realizes Austin has the edge on him - Austin glares at him, remarks in a cutting tone:

TITLE "YOU'RE GOING TO PROPOSE TO HER, MY FRIEND, OR YOU'RE GOING TO JAIL FOR EMBEZZLEMENT."

Int. 235 **FULL SHOT** - Austin does not wait for Geralde's answer - he rises - puts on his hat, crosses to the door, glances back at the Baron with a shrewd, satisfied smile and exits out of room.

Int. 236 **CLOSE SHOT** of Geralde - he stares after Austin, then sinks down and buries his head in his hand, in deep troubled thought.

FADE OUT.

FADE IN:

INSERT: of engraved wedding announcement telling of marriage of Baron Geralde Maddox to Eve Burnsdale on the Tenth of May -

LAP DISSOLVE TO:

Ext. 237 **Picturesque stock shot** of Bermuda at night - moonlight effect on water - tropical background - romantic environment, sensuous and appealing.

Ext. 238 **MED. SHOT** of Eve and Geralde on a patio at the edge of the reflecting waters - palms and tropical shrubbery in background - they are standing close together - silent and motionless, gazing across the waters.

Third Wednesday of June

Ext. 239 **FULL SHOT** of a group of native Bermudians playing banjos and string instruments - they appear exceptionally romantic and soothing - they start to croon a native melody.

INSERT: of English translation of a native Bermuda love melody - romantic verse.

Ext. 240 Close Shot of Eve and Geralde - they are listening to the music, enthralled - for the first time Geralde seems serious in his attitude toward his wife - Eve is thrilled, too happy and elated in this, her first love, to even think - Geralde takes her hand, kisses it as though he actually meant it, [illegible] attitude -

Ext. 241 Close Up of Eve - she gazes up devotedly into her husband's eyes and in a soft voice declares:

TITLE - "I NEVER KNEW WHAT HAPPINESS WAS UNTIL NOW - WILL YOU LOVE ME ALWAYS ---- AND ALWAYS?"

Ext. 242 CLOSE UP of the Baron - he looks down at Eve and replies in a quiet and convincing tone, seemingly sincere:

TITLE - "ALWAYS AND ALWAYS AND ALWAYS - MY DEAREST."

Ext. 243 WIDER ANGLE - Geralde takes Eve in his arms - their lips meet in a long, loving carress.

Int. 247 [illegible] seriously a moment - they says in an almost sorry voice:

TITLE "THE CONTRACTS FOR THE SALE OF THE [illegible] TO AUSTIN ARE NOT BEING [illegible] BY THE ATTORNEYS." FADE OUT.

Int. 248 FADE IN: [illegible] the business partner - this pleases him - he looks Eve and rather sentiously - produces a slip of [illegible] Baron, remarking: INSERT: Of an engraved correct form "at home" invitation card, reading:

TITLE "YOU'VE [illegible] AROUND THIS, BACK."

AT HOME

Third Wednesday of June

Mr. and Mrs. Geralde Maddox,
269 Park Row,
New York City

Int. 249 CLOSE UP of Geralde - he looks at the slip of paper rather seriously - frowns, worried and thoughtful.

LAP DISSOLVE TO:

Int. 247 - of a check for $10,000, made out in favor of Baron Geralde Maddox and signed by Austin Sharfield.

Int. 244 LONG SHOT interior Burnsdale Mansion at night - ballroom and reception chamber - archways leading to veranda balcony - grand staircase, etc. - discover a gay reception in progress - large crowd of ladies in evening gowns - men in full dress - orchestra - dancing on ballroom floor - frivolous, yet dignified attitude -

Int. 245 CLOSE UP of Eve in a low, cut evening gown dancing with a man, his back to camera, not revealing his identity - Eve is exceptionally charming - smiles lovely to her partner - they turn around - Eve goes out of scene - her male partner enters - he is revealed as Austin - he is in a swagger attitude, chatting with Eve.

Int. 246 MED. SHOT - in a corner of the room shaded by palms - discover Geralde and Austin's business partner - they are seated in a divan, on very friendly terms - Geralde seems crestfallen.

Int. 247 CLOSE UP of the Baron - he thinks seriously a moment - they says in an almost sorry voice:

TITLE "THE CONTRACTS FOR THE SALE OF THE STEEL WORKS TO AUSTIN ARE NOW BEING EXAMINED BY THE ATTORNEYS."

Int. 248 CLOSEUP of the business partner - this pleases him - he looks around rather cautiously - produces a slip of paper from an inner pocket, and shows it to the Baron, remarking:

TITLE "YOU'VE CERTAINLY EARNED THIS, BARON."

Int. 249 CLOSE UP of Geralde - he looks at the slip of paper rather seriously - frowns, worried and thoughtful.

INSERT - of a check for $10,000, made out in favor of Baron Geralde Maddox and signed by Austin Starfield.

Int. 250 CLOSE SHOT - Geralde stares a the check, cynically - the partner hands it to him - Gerald declines and turns grimly away - the partner is amazed - Geralde looks out across the dance floor.

Int. 251 CLOSEUP of Eve dancing with Austin

Int. 252 CLOSE UP of Geralde - he looks at Eve - smiles with deep, sincere feeling - real love stamped on his features.

Int. 253 CLOSE UP of Eve - she seew the Baron - smiles back at him with a similar display of devotion.

Int. 254 CLOSE UP of the business partner - he sees Geralde and Eve exchange the loving glances - scratches his head - looks down at the check - then up at Geralde, nudges him and says:

TITL:E "YOU MUST REALLY BE IN LOVE WITH HER?"

Int. 255 WIDER ANGLE - Geralde pays no attention to the remark - continues to gaze at Eve - the partner looks at the check - then quietly slips it in Geralde's pocket - Geralde is not aware.

Int. 256 Full Shot of the orchestra on its platofrm - they stop playing for a short intermission.

Int. 257 WIDER ANGLE - the dancing stops - the guests pair off and start to clutter in laughing and gay groups - Eve and Austin are seen strolling toward palm shaded corner.

Int. 258 MED. SHOT - of the Baron and the partner - they see Eve and Austin advancing - rise to greet them - Austin escorts Eve in scene - the four form a pleasing group.

Int. 259 CLOSE UP of Austin - he remarks to Geralde in a smiling, half joking manner:

TITLE: "I'VE CONVINCED YOUR CHARMING WIFE SHE IS DOING RIGHT TO RETIRE AND SELL OUT TO ME."

Int. 260 CLOSE UP of the Baron - he languidly replies, showing very little interest in the subject:

TITLE "WE'VE OFTEN DISCUSSED THE MATTER - HOWEVER, I ALLOWED EVE TO MAKE HER OWN DECISION."

Int. 261 WIDER ANGLE - Eve registers that she has not made up her mind on the topic of retiring - several additional guests enter and join the group - business is forgotten.

Int. 262 MED. SHOT - interior reception room - street doors - discover butler and the maid in attendance at the door - it bursts open - RENA enters - brushes past butler - haughtily looks over the place.

Int. 263 CLOSE UP of Rena - she smiles cynically to herself - her eyes flash dangerously - she removes her wrap - turns toward maid.

264 Int. CLOSE SHOT - Rena hands her wrap to the maid and dismisses her with a deprecating gesture - turns toward ballroom and exits.

Int. 265 MED. SHOT - of the orchestra - they begin to play. [illegible] start - looks around awkwardly, wondering what to do.

Int. 266 LONG SHOT - the dancing begins - the crowd of guests swarm out on the mammoth floor - the air of festivity renews i's gay spirits with the begining of the music. [illegible] Arabeys dancing on the veranda balcony in in scene - [illegible] mostly propels Geralde through the archway and out of scene.

Int. 267 CLOSE SHOT - Eve looks at her dance program - the business partner enters and bows - it is his dance.

[illegible] of the Baron on the semi-dark balcony - he darts a sharp glance back at the ballroom - then quickly [illegible] away in the dim shadows.

Int. 268 WIDER ANGLE - Eve dances off with the partner - Geralde and Austin are the lone survivors of the group - the other guests split up in partners and making dancing exits.

[illegible] - Austin taken - [illegible] position in the [illegible] - he frets uneasily - Rena enters, gives him a [illegible] frown, and exits past him.

Int. 269 CLOSE UP of Austin and Geralde watching Eve and partner. Austin looks the Baron over, smiles and seems to say, "You certainly are a wonder - how do you do it?" - they turn toward palm shaded corner.

[illegible] - Rena [illegible] - [illegible] - [illegible] turn away, leaving him flat.

Int. 270 MED. SHOT - of Rena - she is slowly advancing around the edge of the crowded dance floor - still on the lookout.

[illegible] - Rena stands by Geralde - [illegible] stands in the [illegible] - [illegible] - [illegible] -

Int. 279 CLOSE UP of Austin in the archway - he is watching Rena and the Baron with downcast eyes and a crestfallen grimace -

Int. 272 CLOSE UP of Rena - she has located her quarry - glares at Austin and Geralde - smiles cynically and starts slowly advancing.

Ext. 280 CLOSE SHOT of Rena and Geralde - Rena grabs him by his

Int. 273 CLOSE UP of the Baron - he recognizes Rena with a frightened start - looks around awkwardly, wondering what to do.

"YOU THINK YOU'RE CLEVER, DON'T YOU? - YOU THINK YOU CAN SHOW ME KNOW - BUT YOUR MISTAKEN'."

Int. 274 WIDER ANGLE - Austin thinks quickly - one of the several archways opening on the veranda balcony is in scene - Austin hastily propels Geralde through the archway and out of scene.

Ext. 281 [illegible] cautiously around, fearing Rena will be overheard.

Int. 275 CLOSE SHOT of the Baron on the semi-dark balcony - he darts a sharp glance back at the ballroom - then quickly backs away in the dim shadows.

Ext. 282 [illegible], raging voice - grim and cynically set on disgracing him up publically.

Int. 276 MED. SHOT - Austin takes a guarding position in the archway - he frets uneasily - Rena enters, gives him a frigid frown, and starts past him.

Ext. 283 [illegible] quiet, not darting frightened glances back at the ballroom - beads of perspiration form on his brow - he seems a mass of jumping nerves.

Int. 277 CLOSE SHOT - Austin takes Rena by her arm, detains her - remonstrating, and begging her not to create a scene - Rena is grimly determined - she sweeps past Austin thru archway, leaving him flat.

Ext. 284 [illegible] to the method that never fails - he forces his arms around the raging Rena and tries to smother her with caresses - Rena pulls away - Geralde pleads and begs for silence - continuing to press his affections.

Ext. 278 FULL SHOT on the balcony - Rena struts up to Geralde - he stands in the shadows calmly waiting for her - realizing that he must have it out now and here - Rena stands glaring at him in silence - then haughtily steps nearer - the Baron calmly lights a cigarette.

Int. 279 CLOSE UP of Austin in the archway - he is watching Rean and the Baron with downcast eyes and a crestfallen grimace - mentally bidding his scheme good-night.

Ext. 280 CLOSE SHOT of Rena and Geralde - Rena grabs him by his coat lapels, mutters a grim oath, and exclaims:

TITLE: "YOU THINK YOU'RE CLEVER, DON'T YOU? - YOU THINK YOU CAN THROW ME DOWN - BUT YOUR MISTAKEN'."

Ext. 281 CLOSE UP of Gerald - he puts his finger to his lips for quiet and gazes cautiously around, fearing Rena will be overheard.

Ext. 282 CLOSE UP of Rena - nothing is going to stop her - she lays out the Baron in a shrill, raging voice - grim and cynically set on disgracing him xx publically.

Ext. 283 CLOSE UP of Austin listening - he withers in mental agony - waving madly at Rena to be quiet, and darting frightened glances back at the ballroom - beds of perspiration form on his brow - he seems a mass of jumping nerves.

Ext. 284 WIDER ANGLE - the Baron resorts to the method that never fails - he forces his arms around the raging Rena and tries to smother her with caresses - Rena pulls away - Geralde pleads and begs for silence - continuing to press his affections.

Int. 285 MED. SHOT of the orchestra - the music ceases for the usual intermission.

Ext. 293 TITLE: "CREATING A SCENE WON'T DO [illegible] MY DEAR - IT WILL ONLY [illegible] FOREVER."

Int. 286 LONG SHOT of the dance floor - the crowd breaks up and starts strolling off the floor - Eve and Austin's partner are discovered in scene.

Ext. 294 CLOSE UP of Rena - she doesn't care - begins to think - considers the matter - looks up at the Baron - half way smiles - snuggles closer - still peevish, however.

Int. 287 CLOSE UP of AUstin - he looks back into the ballroom - gives a weak gasp as he sees the crowd disperse - then another more vital lurch as he notes the advance of Eve and his partner.

Int. 288 MED. SHOT - Eve finishes her glass of punch and excuses herself - the partner endeavors to politely detain her - however, Eve smilingly exits - unaware of the impending drama.

Int. 288 A CLOSE SHOT of Eve and the partner - they stroll toward Austin - chatting pleasantly, not sensing the impending disaster - Eve fans herself, a trilfe weary from the dance.

Int. 286 CLOSE UP of Austin - he watches Eve exit from group at punch bowl - darts a quick glance back at Rena and Geralde - they look again at Eve - breathes a sigh of relief - smiles satisfied.

Int. 289 MED. SHOT - Geralde hears the music stop and taking Rena by the arm, succeeds in oozing her back in a cluster of palms, partly out of view - Rena is not so boisterous as previously - the Baron's lavish affections seem to have made a partly favorable impression.

Int. 289 [illegible] - Eve is going in opposite direction form Austin - finding herself - joins group at last balcony arch.

Int. 290 CLOSE SHOT - Eve and the partner have paused with a group of guests at a punch bowl - a servant is passing the drinks - the partner looks off and suddenly something seems to catch his interest - he stares.

Int. 290 [illegible] retreat - [illegible] - Austin whispers in his ear, enlighting him of the danger - they assume casual attitudes - Austin takes a last look on balcony - then locking his arm in partner's they stroll away from archway - start across ball room.

Int. 291 CLOSE UP of Austin waving and gesturing frantically at his partner - he pantomimes to keep Eve away.

Int. 292 CLOSE SHOT of the parnter understands Austin's signal and turns around, causing Eve to turn also - her back faces the balcony archways.

CLOSE UP of Geralde - he pleads with Rena, kissing her hand and declaring:

Ext. 293 TITLE: "CONTINUING A SCENE WON'T DO YOU ANY GOOD, MY DEAR - IT WILL ONLY KEEP US APART FOREVER."

Ext. 294 CLOSE UP of Rena - she doesn't care - begins to think - considers the matter - looks up at the Baron - half way smiles - snuggles closer - still peevish, however.

Ext. 295 MED. SHOT - Eve finishes her glass of punch and excuses herself - the partner endeavors to politely detain her - however, Eve willingly exits - unaware of the impending drama.

Int. 296 CLOSEUP of Austin - he watches Eve exit from group at bunch bowl - darts a quick glance back at Rena and Geralde - they look again at Eve - breathes a sigh of relief - smiles satisfied.

Int. 297 FULL SHOT - Eve is going in opposite direction form Austin - fanning herself - joins group at last balcony arch.

Int. 298 MED. SHOT Austin is pleased at seeing Eve retreat - partner enters scene - Austin whispers in his ear, enlighting him of the danger - they assume casual attitudes - Austin takes a last look on balcony - then locking his arm in partner's they stroll away from archway - start across ball room.

Ext. 299 CLOSE SHOT of Geralde and Rena - the Baron's method has evidently worked. Rena has almost entirely quieted - Geralde is soothing her with a velvet flow of promises.

Int. 300 MED. SHOT - Eve glances through the last balcony arch - registers that she would like a breath of air - excuses herself from the group, and exits out on balcony.

Int. 301 CLOSE SHOT of Austin and his partner at the punch bowl - Austin is apparently satisfied that Eve is far from the balcony - he wipes the perspiration from him and downs several glasses of punch in rapid succession.

Ext. 302 FULL SHOT Eve is strolling leisurelly down the balcony, fanning herself - drawing nearer and nearer to the clump of palms that conceal Geralde and Rena - Eve pauses - her back to the palms - looks out over balcony.

Ext. 303 CLOSE SHOT of Eve - she is thinking - smiles happily to herself - glances down at dance program.

Ext. 304 CLOSE UP of a dance program - a small card with number of dances and names of partners - small decorative mirror attachment at top - pencil dangles from silver cord - the last 6 dances are not filled - the remained have partners named.

Ext. 305 CLOSE UP of Eve - she is obviously thinking of Geralde - blushes a trifle and starts writing on the dance program, smiling with anticipated bliss.

Ext. 306 CLOSE UP of dance program - Eve's handwrites "Geralde" "Geralde - Geralde - Geralde - Geralde - Geralde in the vacant dances - a relfection of two figures are seen in the small oval mirror which decorates the top of the program - they are discovered as Rena and the Baron.

Ext. 307 CLOSE UP of Eve - she sees the reflection in the program mirror - stres down at it curiously - suddenly gives a gasping start -

Ext. 308 CLOSE UP of Mirror on dance program - Geralde is seen to kiss Rena - they are reflected very clearly through an opening in the cluster of palms.

Ext. 309 CLOSE SHOT - Eve backs away - dazed and horrified - sways as if to faint - drops the program.

INSERT: of the dance Program - [illegible] it drops on floor - mirror breaks.

Ext. 310 CLOSE UP of Rena behind palms - she looks up at the Baron and remakrs:

TITLE: "YOU'D BETTER BE NICE TO ME, OR I'LL TELL YOUR WIFE WHY AUSTIN PAID YOU TO MAKE LOVE AND MARRY HER."

Ext. 311 CLOSE UP of Eve - she registers she has overheard - hardly able to believe her ears - starts weakly toward archway to ballroom - stunned and paralyzed.

Int. 310 CLOSE UP of Eve - still trying to hide her grief, still trying to be brave - laughing and smiling in [illegible] - looks off - gives a slight start -

Ext. 312 CLOSE UP - the Baron pinches Rena's cheek playfully and replies in a convincing voice:

TITLE: "THERE'S NO REASON WHY MY MARRIAGE SHOULD RUIN OUR FRIENDSHIP - WE'LL JUST HAVE TO BE DISCREET, MY DEAR."

Int. 319 CLOSE SHOT - Geralde escorts Rena through archway into ballroom - he sees Eve and the group - starts awkwardly to retreat - Rena glares up at him - the Baron determines to go through and run a bluff - escorts Rena past camera.

313 Ext. CLOSE SHOT - Eve hears this last with a shudder of despair - it seems a final blow - she registers that she wants to get away, away from everything - with a muffled desire to cry, she quickly exits into ballroom, a bit of her heart breaking with each step.

Int. 320 FULL SHOT - Geralde and Rena join the group around Eve - the Baron is fighting off his nervousness - he starts awkwardly presenting Rena to the guests - Eve does not betray her inner feelings - tries valiantly to appear happy and carefree.

Int. 314 FULL SHOT - Eve enters ballroom - starts hurriedly across dance floor - group of younger guests stop her - form a laughing ring around her - playfully and elated, a sort of reception for the bride.

Int. 321 CLOSE SHOT - Geralde hesitates rather nervously, then presents Rena to Eve - following the introduction with a bluffing remark to his wife:

Int. 315 CLOSE UP of Eve in the ring of smiling and gleeful guests - her heart is breaking within her, yet she smiles bravely and tries hard to throw herself into the gay mood of the assembly - her lips tremble - a half tear forms in her eye -

Int. 322 CLOSE UP of Rena as she [illegible] - lately to Eve - there is a certain something in her expression that registers the thoughts surging beneath the calm surface of her [illegible].

Ext. 316 MED. SHOT Geralde and Rena emerge from behind the palms and stroll toward archway to ballroom - the Baron assumes his habitual dignity - Rena seems peacefully serene.

Int. 323 CLOSE UP of Eve as she acknowledges the introduction [illegible] with [illegible] courtesy and [illegible] herself [illegible] [illegible] never existed -

Int. 317 WIDER ANGLE - the girls of the younger group of guests insist on repeating their congratulations to Eve and girlishly take turns embracing her - Eve glances longingly at the stairway leading to the solitude of her boudoir.

Int. 318 CLOSE UP of Eve - still trying to hide her grief, still trying to be brave - laughing and smiling in mockery - looks off - gives a slight start -

Int. 319 CLOSE SHOT - Geralde escorts Rena through a roman into ballroom - he sees Eve and the group - starts awkwardly to retreat - Rena glares up at him - the Baron determines to go through and run a bluff - escorts Rena past camera.

Int. 320 FULL SHOT - Geralde and Rena join the group around Eve - the Baron is fighting off his nervousness - he starts awkwardly presenting Rena to the guests - Eve does not betray her inner feelings - tries valiantly to appear happy and carefree.

Int. 321 CLOSE SHOT - Geralde hesitates rather nervously, then presents Rena to Eve - following the introduction with a bluffing remark to his wife:

TITLE: "MISS DE'ARCY IS A DEAR FRIEND OF MY FAMILY ----- I INVITED HER."

Int. 322 CLOSE UP of Rena as she nods politely to Eve - there is a certain something in her expression that registers the thoughts surging beneath the calm surface of her features.

Int. 323 CLOSE UP of Eve as she acknowledges the introduction - she nods with ultra courtesy and forcing herself to smile, dismisses Rena as though she never existed - yet Eve does so politely, in a way that would not cause comment.

Int. 324 WIDER ANGLE - the Baron fidgets awkwardly - starts presenting Rena to the rest of the guests - Eve tries to pardon herself - one of the girls of the younger group, hugs her playfully forcing her to remain.

Int. 325 MED. SHOT - the orchestra starts anews - a syncopated number.

Int. 326 Close Shot - Geralde asks Eve for the dance - Rena listens silently - Eve replies:

TITLE: "AREN'T YOU GOING TO DANCE WITH MISS D'ARCY? - SHE'S NOT VERY WELL ACQUAINTED YET."

Int. 327 CLOSE UP - the Baron hesitates rather undecided - then assuming an affectionate smile for Eve's benefit, answers:

TITLE "IT MIGHT PROVE BAD LUCK - MY FIRST HONEYMOON DANCE MUST BE WITH YOU, DEAR

Int. 328 CLOSE UP of Rena - she glares at Geralde and smiles cynically to herself.

Int. 329 CLOSE UP - Eve shows a bit of surprise at the Baron's reply - she tries to excuse herself - plainly doesn't want to dance.

Int. 330 CLOSE SHOT of couple of guests looking at Geralde and Eve - one declares:

TITLE: "A LOVELY COUPLE - THEY LOOK JUST STUNNING DANCING TOGETHER."

Int. 331 CLOSE UP of Eve - she registers she has overheard the compliment - hesitates - trying to think what to do.

Int. 332 WIDER ANGLE - Geralde doesn't wait longer for Eve to decline - takes her in his arms and dances her away - Rena is left flat.

Int. 333 CLOSE UP of Rena - she glares after Eve and Geralde - shrugs her shoulders sulkily.

Int. 334 CLOSE SHOT of Austin at the punch bowl - he is a bit tipsy - looks off and sees Rena alone - starts toward her with a slight but hardly noticeable stagger.

Int. 335 CLOSE UP of the Baron dancing with Eve - he is once again the polished lover, the devoted husband - he gazes affectionately down at her and declares:

TITLE: "YOU ARE SIMPLY STUNNING TONIGHT, DEAR - I LOVE YOU MORE THAN EVER!"

Int. 336 CLOSE UP of Eve dancing with Geralde - her dreams have crumbled, her idol is shattered, yet in silence she suffers - the Baron's title rings in her ears like a hollow drum - she bites her lips to keep back the surging tears and weakily lowers her eyes so that he may not realize that she "knows."

Int. 341
Int. 337 CLOSE SHOT - Eve tries to back out of proposal - but the
MED. SHOT - Austin joins Rena - she is staring off to the
sulkily at the Baron and his wife - Austin sees what
she is looking at and quickly suggests they dance - happily -
Rena dismisses Austin with a cold shrug and turns away -
Austin trails after her like a puppy.

Int. 342
Int. 338 CLOSE UP of the youth who offered the toast - he waves
CLOSE SHOT of Eve and the Baron dancing - Geralde declares:
continues to speak sweet love words in her ear - Eve
is suffering silently - the sudden realization that
her husband does not lover her, that he married her
for a mercenary purpose, coming as it did out of a
clear sky, leaves only the shell of her real self -
they have danced near the grand staircase - Eve brushes
Int. 343 her hair back from her head with a faint gesture - her
face is more than a trifle pale - she remarks:

TITLE "I FEEL A TRIFLE ILL - IF YOU'LL PARDON ME, I THINK I'LL REST UPSTAIRS FOR A FEW MOMENTS."

Int. 344 CLOSE UP of Geralde - he too drinks to his wife's
happiness - smiles devotedly at her.

Int. 339 WIDER ANGLE - Geralde and Eve stop dancing - the
Baron is surprised by his wife's sudden suggestion
Int. 340 of illness - they turn toward foot of stair case -
Geralde endeavors to soothe his wife with comforting
platitudes.
one desire is to gain the comforting solitude of her
boudoir, yet gallantly as she accepts the good wishes
of the guests, a mere shadow of her real self

Int. 340 FULL SHOT - Eve is about to start up the stairs - the
Int. 341 dance finishes - the guests start strolling to the
various seats and divans around rim of dance floor -
Geralde stands at the foot of the stairs, pantomimeing
that he hopes Eve will recover quickly from her momentary
illness - a waiter starts serving punch to the guests
in scene - one of the boys of the younger set sees Eve
start up the stairs - he laughingly blocks her way and
holding a glass of punch high, proposes that the guests
join him in offering Eve a toast.

Int. 347 FULL SHOT - the music has apparently started again -
guests start to dance away from the staircase, leaving
the Baron and EVE alone - Eve takes advantage of the
opportunity and quickly starts up the stairs - Geralde
stands watching her, not sensing anything out of the
ordinary.

Int. 341

CLOSE SHOT - Eve tries to back out of proposal - but the youth insists - he holds his glass aloft and calls to the group of guests - they swarm into scene, circling about Eve - she tries to smile, forcing her lips to curve happily - Geralde joins the group in proposing the toast.

Int. 342

CLOSE UP of the youth who offered the toast - he waves his glass in a gay manner and looking at Eve - declares:

TITLE "MAY YOU ALWAYS BE AS HAPPY AS YOU ARE NOW!"

Int. 343

MED. SHOT the group clink glasses to the happiness of Eve - the staircase - Rena enters scene and advances to him - he offers his arm - Rena takes it - they start to dance out of scene.

Int. 344

CLOSE UP of Geralde - he too drinks to his wife's happiness - smiles devotedly at her.

Int. 351

CLOSE UP OF EVE - she smiles bravely to hide her grief - then turns from what she has seen and starts down upstairs corridor - all of the life seems to have gone out of her - a certain, pathetic appeal hovers

Int. 345

CLOSE UP of Eve - she smiles faintly in appreciation - the irony of the toast cuts deep into her soul - her one desire is to gain the comforting solitude of her boudoir, yet gallantly as she accepts the good wishes of the guests, a mere shadow of her real self

Int. 352

MED. SHOT - Austin is watching the scene at the staircase - seeing Eve exit seems to satisfy him - now he doesn't care what happens between Geralde and Rena - he is obviously becoming more tipsy - a servant passes

Int. 346

CLOSE SHOT of Austin and Rena - Rena is watching the group at the bottom of the staircase with a bitter expression. Austin senses a renewal of the disturbance created on the balcony and endeavors to detract Rena's attention from Geralde and Eve - he politely links his arm in hers, as though to escort her in an opposite direction - Rena rebels and holds her ground - Austin perspires hopelessly and gives up.

Int. 353

FULL SHOT - Interior Eve's boudoir - the door opens and Eve enters - he closes it on her back, leans against it a moment as if for support, then slowly crosses to the

Int. 347

FULL SHOT - the music has apparently started again - the guests start to dance away from the staircase, leaving the baron and EVE alone - Eve takes advantage of the opportunity and quickly starts up the stairs - Geralde stands watching her, not sensing anything out of the ordinary.

Int. 354 CLOSE UP of Eve - she looks at herself vaguely in the vanity case mirror - the tears she has suppressed glisten

Int. 348 CLOSE UP of the Baron - he watches his wife mount the stairs - smiles and lightly blows her a kiss, her sobbing features in her hand - looks off at something.

Int. 349 CLOSE SHOT of Eve at the top of the staircase - she pauses and looks back over her shoulder, [illegible] in silver frame.

Int. 350 MED. SHOT of Geralde looking up at Eve at the top of the staircase - Rena enters scene and advances to him - he offers his arm - Rena takes it - they start to dance out of scene.

Int. 351 CLOSE UP OF EVE - she smiles bravely to hide her grief - then turns from what she has seen and starts down upstairs corridor - all of the life seems to have gone out of her - a certain pathetic appeal hovers about her, [illegible] to close as if to shut off the mirrored reflection of her anguished features.

Int. 352 MED. SHOT - Austin is watching the scene at the staircase - seeing Eve exit seems to satisfy him - now he doesn't care what happens between Geralde and Rena - he is obviously becoming more tipsy - a servant passes through scene with tray of loaded punch glasses - Austin politely relieves him of the tray and all.

Int. 353 FULL SHOT - interior Eve's boudoir - the door opens and Eve enters - he closes it on her back, leans against it a moment as if for support, then slowly crosses to the vanity case bench and sinks down - broken and crushed, Eve presents a forlorn picture - all the bitter irony of what she has learned echoed in her ears.

Int. 354 FULL SHOT - Exterior Turnstile Mansion - street and entrance - Geralde is discovered escorting Rena down the steps and across the sidewalk to waiting taxi.

Int. 354 CLOSE UP of Eve - she looks at herself vaguely in the vanity case mirror - the tears she has suppressed glisten in her eyes and wet her cheeks - a sob of utter despair escapes her - she leans forward weakily and rest her sobbing features in her hands - looks off at something.

INSERT - photograph of Gerlade on vanity case in silver frame.

Int. 355 CLOSE UP of Eve - she stares at photo and pleads:

TITLE: "WHY HAVE YOU HURT ME, GERALDE - I LOVE YOU SO."

Int. 356 CLOSE UP of vanity case mirror - Eve is reflected in the glass - she is seen to raise her head from her hands and look at herself - she utters a grief-strung cry, the cry of one broken and trampled under - her eyes are seen to close as if to shut off the mirrored reflection of her anguished features.

Int. 357 LONG SHOT - the music has stopped and the orchestra is preparing to exit - apparently the reception is broken up - the guests are seen to be strolling in groups toward the reception corridor, suggesting that the party is over.

Int. 358 MED. SHOT - Eve rises from the vanity case mirror and crosses weakly to a window - she seems faint, exhausted by the ordeal - registers that she wants a breath of fresh air - pulls back the draperies and opens the window - leans against the wall and breathes deeply.

Int. 359 FULL SHOT - Exterior Burnsdale Mansion - street and entrance - Geralde is discoverd escorting Rena down the steps and across the sidewalk to waiting taxi.

Int. 360 CLOSE UP of Eve - she sees Geralde and Rena down on the street below - she stares with tear-dimmed eyes, not wanting to see more, yet unable to tear her gaze from the man she loves so greatly, the man who has caused her disillusionment.

Int. 361 CLOSE SHOT - the Baron helps Rena in the taxi - then bends and fondly kisses her hand in a blase and indifferent manner, his usual alluring self.

Int. 362 CLOSE SHOT of Eve - she sees Geralde caress Rena's hand and turns away impulsively as if to shut off the sight - this scene is just one more blow to his unfaithfulness, his insincerity - the subdued emotions within her break loose - she exits, grim and cynical.

Int. 363 CLOSE UP of Geralde at the cab - he waves a goodbye to Rena as the cab starts away from curb - turns and looks around - registers that he is glad Rena has gone - sighs - turns back toward mansion.

Int. 364 MED. SHOT - Eve sinks down on her bed and gives vent to the pent up nothing - she buries her head in the curve of her arm and lets go of her repressed emotion - all the grief of what she has seen and heard descends and smothers that great happiness she had known since her marriage - not until, now, in this very scene, does Eve completely relax and alow the deep grief to eat out her heart.

Int. 365 CLOSE SHOT - downstairs corridor near street entrance - Austin is about to make his departure - the punch has had startling effects on him - the butler is helping him in to his coat - Austin is having difficulty trying to find a sleeve hole - the butler hands him his hat - Austin exits toward hall mirror.

Int. 372 CLOSE SHOT - Eve forces herself to smile - with one
Int. 366 MED. SHOT - Austin examines himself before the hallsing mirror and tries on the hat the butler has given him - it doesn't fit and is plainly not his - Austin takes it off with disgust - several other hats are on a stand beside the mirror - Austin looks them over and selects one - tries it on and looks at himself in the mirror - it doesn't seem to suit him - he tosses it aside and picks up another - this one seems to suit
Int. 373 Austin - he smiles satisfied and exits. arms, and caresses her fondly - she is limply irresponsive - asks a favor -

TITLE: "WOULD YOU MIND GETTING ME A GLASS OF WATER ---- PLEASE?"

Int. 367 CLOSE UP of Eve on the bed - she suddenly seems to hear something - quickly sits up and brushes a tear xx from her eye - too proud to be caught betrying the extent of her grief.

Int. 374 FULL SHOT - Geralde rises willingly and crosses the room to the door that adjoins Eve's boudoir with upstairs corridor - he looks back at Eve, smiles, and exits.

Int. 368 MED. SHOT - CORRIDOR door opens and reveals Geralde - he smiles (off) at Eve - closes the doors, enters, - then suddenly pauses seeing that something is wrong - wonders, then advances toward her.

Int. 375 CLOSE UP of Eve - she watches the Baron exit with dim eyes - a grim, determined expression sets on her features - she stares after him, trying to think what to do or say - she registers that she has made a decision and rises from the bed.

Int. 369 CLOSE SHOT - Eve tries to hide her tears - turns partly away - the Baron enters and sits down on bed beside her - he senses some difficulty, wonders, and asks:

Int. 376 TITL:E "YOU LOOK AS THOUGH YOU'VE BEEN looks at it thoughtfully ORYING - IS ANYTHING WRONG, DEAR?" and turns it in the lock.

Int. 370 CLOSE UP of Eve - she shakes her head - stutters a
Int. 377 moment awkwardly, then replies in a frail voice: enters with glass of water - turns the knob of the closed
TITLE: - it "I HAVE A BAD COLD - IT'S SIMPLY - it won't budge - ILLING ME!" and thinks, becoming rather anxious.

Int. 371 CLOSE UP of Geralde - he is sorry - comforts her, replying:

TITL:E "I KNOW YOU'LL FEEL BETTER BY MORNING."

Int. 372 — In CLOSE SHOT - Eve forces herself to smile - with one thought in her mind is to keep the Baron from realizing how hard she has taken his unfaithfulness - she answers with concealed irony - "Oh God, I hope so." slowly exits back toward her bed.

Int. 373 — SIDER ANGLE - Geralde takes Eve in his arms, and caresses her fondly - she is limply irresponsive - asks a favor - must know the truth, must have overheard or seen him - TITLE: "WOULD YOU MIND GETTING ME A GLASS OF WATER PLEASE" knocks on the door anxiously almost frantically - again there is no response - he calls to Eve in a pleading voice - continues to knock and try the door, but to no avail - he seems sincerely frightened and worried by this unexpected twist in his domestic affairs.

Int. 374 — FULL SHOT - Geralde rises willingly and crosses the room to the door that adjoins Eve's boudoir with upstairs corridor - he looks back at Eve, smiles, and exits.

Int. 375 — CLOSE UP of Eve - she watches the Baron exit with dim eyes - a grim, determined expression sets on her features - she stares after him, trying to think what to do or say - she registers that she has made a decision and rises from the bed.

Int. 376 — FULL SHOT - Eve crosses slowly to door - looks at it thoughtfully - then grimly reaches for the key and turns it in the lock.

Int. 377 — MED. SHOT at door to Eve's boudoir - the Baron enters with glass of water - turns the knob of the closed door - it refuses to open - he tries it again - it won't budge - he frowns and thinks, becoming rather anxious.

Int. 378 In
CLOSE SHOT - interior Eve's boudoir - discover Eve leaning weakily with her back to the closed door - tears are in her eyes - her features are set grimly - she draws the key from the door lock - then slowly exits back toward her bed.

Int. 379 CLOSE SHOT of Geralde - he suddenly realizes that Eve must know the truth, must have overheard or seen him with Rena - he drops glass of water and knocks anxiously on the door - no reply - he knocks again, this time almost frantically - again there is no response - he calls to Eve in a pleading voice - continues to knock and try the door but to no avail - he seems sincerely frightened and worried by this unexpected twist in his domestic affairs.

Int. 380 CLOSE SHOT of Eve - she sinks down back in her bed again and gives herself up to the grief within her - broken-hearted, crushed and hurt by the truth she has learned. Eve seems vastly different from the happy wife of a barely an hour before.

Int. 381 CLOSE UP of the Baron - the realization of how Eve is suffering and must have suffered knowing the truth deals the Baron a mighty blow - he calls madly to her, begging and pleading - rattles the door knob and tires to force it open - his face pale, his hands tremble.

Int. 382 CLOSE UP of Eve on the bed - a photograph of Geralde is on a bedside stand in scene - Eve looks at it through a veil of tears, her hand reaches for it as though to take it - her features set grimly - bitter determinat on sinks on her face.

Int. 383 CLOSE UP of a photograph of the Baron on a small revolving easel - Eve's hand enters insert and turns the picture around, closing it out of scene and leaves only the back of the easel visible - her hand sags weakly.

FADE OUT.

FADE IN:

INSERT of the check for $10,000 made out payable to Baron Geralde Maddox and signed by Austin Starfield - Geralde's hands hold it in insert - they tear it to bits.

LAP DISSOLVE TO:

Int. 384 LONG SHOT - interior of a great mammoth impressive church - no definite sect or religious emblem - the figure of a man is discovered kneeling before the altar in the far distance - a ray of sunlight from a high window shines down across the scene.

Int. 385 CLOSE SHOT - the kneeling figure is discovered as Geralde - a dry tear gleams in his eye - he is very grave and sincere.

Int. 386 CLOSE UP of the Baron - he looks up solemnly at the altar and speaks in a soft, convincing voice - the tear runs down his cheek -

TITLE: "FORGIVE ME - I LOVE HER - I'LL DEVOTE MY LIFE TO RIGHTING THE WRONG I HAVE DONE."

Int. 387 CLOSE SHOT - Geralde's head bends in shame and sorrow - the scene is very impressive and gripping:

TITLE: AND IN ANOTHER PART OF THE CHURCH - UNKNOWN TO EACH OTHER.

Int. 388 CLOSE UP of Eve - kneeled on a bench in another section of the church - tears in her eyes - she looks and sobs -

TITLE: "OH, WHY DID IT HAVE TO HAPPEN TO ME - MY FIRST LOVE - MY GERALDE."

Int. 389 CLOSE SHOT of Eve - she looks down at her hand - slowly removes wedding ring - head bended, eyes wet.

SLOW FADE OUT.

FADE IN:

INSERT of telegram, reading:

Mrs. Geralie Maddox
Park Row, New York, N.Y.

Your presence at plant advisable immediately - labor difficulties reaching crisis - sudden change in conditions unexplainable.

Amos Potts

Int. 390 FULL SHOT - interior Steel Works main office - discover Eve and Amos at the balcony window - Amos is rashly exhited - he points down at something in the plant yard - Eve in very grave - garbed in same mannish suit she wore when first introduced.

Int. 391 CLOSE SHOT of Eve and Amos - Eve looks down in yard - her features grow tight - she frowns -

Ext. 392 LONG SHOT - Exterior - Steel Works yard - discover immense mob of laborers and steel workers gathered around several gesturing agitators who are addressing them from an upturned crate - the mob is listening and agreeing.

Int. 393 WIDER ANGLE - Amos darts a quick glance at Eve - she turns to her desk - thinks a moment, fumbles with a pencil in frowning meditation and stares toward door to outer office - Amos silently watches her, waiting nervously for orders.

Int. 394 CLOSE UP of Amos - he hears something and exclaims: "THEY'RE COMING NOW!"

Int. 395 CLOSE UP of Eve at her desk - she hears same - listens - becoming gravely alert.

Int. 402 INSERT of the feet of the 3 spokesmen coming down hallway toward outer office - they scuffle along loudly.

Int. 396 CLOSE SHOT of Eve - she quickly sits down at her desk and pretends to be deeply immersed in work - picks up a communication and feigns reading.

Int. 397 MED. SHOT - Amos glances warily at door to outer office and edges cautiously away - his face grows rather pale - he fidgets anxiously.

Int. 398 FULL SHOT - the door to outer office bursts open revealing the fanatic and the two pugs - they unceremoniously enter - look over the place, sneering at Eve - Eve pays no attention whatever - Amos backs away toward shelter of stenographer's vacant desk in corner.

Int. 399 CLOSE SHOT of Eve pretending to be deep in work - she doesn't even bother to offer the spokesmen a single glance.

Int. 407 MED. SHOT the spokesmen exchange sneers - the fanatic continues to talk, becoming more officious.

Int. 400 MED. SHOT of the agitators - they become nervous and grumble around themselves - stare sulkily at Eve - each in turn awkwardly nudges the other to speak first.

Ext. 408 CLOSE SHOT - Exterior - Taxi stopped at curb near steel works - discover Austin leaning out the cab window, talking excitedly with the leading agitator - they [illegible]

Int. 401 CLOSE UP of Amos - he sees that Eve has got the agitator's goat - chuckles up his sleeve -

Int. 402 CLOSE UP of one of the pugs - he sees Amos grin and darts his a sour scowl, squinting his eyes with an ugly expression.

Int. 403 Close shot of Amos - he gulps and backs farther away - solemn serious - avoiding the pug's glare.

Int. 404 CLOSE UP of Eve - she sets the paper aside which she had pretended to read - looks up and registers that she has seen the agitators for the first time - politely asks what she can do for them.

Int. 405 CLOSE SHOT - the fanatic takes it upon hi self to speak first - he steps forward - the pugs back him up firmly - the fanatic sneers and declares:

TITLE: "AS SPOKESMEN, WE DEMAND THE RIGHT TO CONTROL THE MANAGEMENT AND SHARE 50-50- IN THE PROFITS!"

Int. 406 CLOSE UP of Eve - she smiles openly at the absurd idea and coldly replies:

TITLE: "IMPOSSIBLE! WHO EVER PUT SUCH RIDICULOUS IDEAS IN YOUR HEADS, GENTLEMEN?"

Int. 407 MED. SHOT the spokesmen exchange sneers - the fanatic continues to talk, becoming more officious.

Int. 414 CLOSE SHOT - the fanatic refuses to budge - he smiles cynically at Eve, nudges the nearest pug and obviously makes an insulting remark.

Ext. 408 CLOSE SHOT - Exterior - Taxi stopped at curb near Steel Works - discover Austin leaning out the cab window, talking excitedly with the leading agitator - they look off -

Int. 415 CLOSE SHOT - interior Steel Works outer office - discover Geralde listening at the door to main office - he registers he has overheard the insult - his jaws set grimly - he bursts angrily through the door out of scene.

Ext. 409 LONG SHOT - of the entrance gates to the Steel Wokrs - the mob is seen clamouring noisily about the office in the distance.

Int. 416 FULL SHOT - the Baron bursts in to main office - Eve gives a start as she recognises him - the fanatic and pugs whirl around facing him - Amos crouches back in a corner -

Ext. 410 CLOSE UP of the leading agitator - he exclaims to Austin in an over confident manner:

TITL:E "LEAVE IT TO ME, CHIEF - YOU WAIT HERE AND WATCH THE FIREWORKS!"

Int. 417 CLOSE UP of Geralde - he darts a quick glance at Eve.

Ext. 411 CLOSE SHOT Austin breathes a sigh of satisfied relief and pats the agitator friendly on his back - the leader exits - Austin stares after him, grinning.

Int. 412 CLOSE UP of the fanatic backed by the pugs - he glares at Eve and declares:

TITL:E "SINCE YOU MARRIED, THE PLANT ISN'T THE SAME - YOU'VE NEGLECTED IT AND NEGLECTED US!"

Int. 420 CLOSE UP of Eve - she starts frightened to quell the fight - hesitates and stares aghast.

Int. 413 CLOSE UP of Eve - she takes the title with a jolt - gruffly orders the agitators out of the office - gesturing angrily toward door.

Int. 421 FULL SHOT - the pugs tackle Geralde - he is no match for them - crumbles in a heap on the floor from the impact of a haymaker - the fanatic regains his feet.

Int. 422 CLOSE SHOT of the Baron on the floor - he is half conscious - a stream of blood trickles from his mouth - he tries to rise - falls back.

Int. 414 CLOSE SHOT - the fanatic refuses to budge - he smiles cynically at Eve, nudges the nearest pug and obviously makes an insulting remark.

Int. 423 MED. SHOT of the spokesmen - they shake their fists at Eve - mutter curses and strut out of scene through outer office door.

Int. 415 CLOSE SHOT - interior Steel Works outer office - discover Geralde listening at the door to main office - he registers he has overheard the insult - his jaws set grimly - he bursts angrily through the door out of scene.

Int. 424 CLOSE UP of Eve - she looks down at the Baron on the floor - starts to display sympathy and goes to his aid - checks herself grimly and turns toward door, sternly avoiding him.

Int. 416 FULL SHOT - the Baron bursts in to main office - Eve gives a start as she recognizes him - the fanatic and pugs whirl around facing him - Amos crouches back in a corner -

Int. 425 CLOSE SHOT at stenographer's desk in corner - Amos cautiously peeks from under desk - waste basket on his head - scared and breathless.

Int. 417 CLOSE UP of Geralde - he darts a quick glance at Eve.

Int. 426 MED. SHOT - Eve swiftly exits through outer office door without pausing to look back at Geralde - she seems grave and determined - her fists clenched.

Int. 418 CLOSE UP of Eve - she recognized Geralde and gives a start.

Int. 427 CLOSE SHOT - Geralde manages to get to his knees - he wipes the blood from his mouth - feels his jaw and winces - pale and cut to the quick by the insult he has

Int. 419 MED. SHOT - Geralde does not pause for words - rushes at the fanatic and smashes him flush on the jaw with a terrific upperout - the fanatic drops to his knees - the pugs charge at the Baron

Int. 428 FULL SHOT - the spokesmen rejoining waiting not in front of the office building - they loudly belate Eve's dismissal of their demands - the leading

Int. 420 CLOSE UP of Eve - she starts frightened to quell the fight - hesitates and stares aghast.

Int. 421 FULL SHOT - the pugs tackle Geralde - he is no match for them - crumbles in a heap on the floor from the impact of a haymaker - the fanatic regains his feet.

Int. 422 CLOSE SHOT of the Baron on the floor - he is half conscious - a stream of blood trickles from his mouth - he tries to rise - falls back.

Ext. 429 [illegible] taxi - he addresses the mob, exclaiming:

TITLE: "IT'S UP TO US TO WALK OUT TOGETHER
[illegible] - LET'S GO!"

Int. 423 MED. SHOT of the spokesmen - they shake their fists at Eve - mutter curses and strut out of scene through outer office door.

Ext. 430 AIDED ANGLE - the mob follows the leader's advice - grumbling boisterously they follow him in a body toward street gates.

Int. 424 CLOSE UP of Eve - she looks down at the Baron on the floor - starts to display sympathy and goes to his aid - checks herself grimly and turns toward door, sternly avoiding him.

Ext. 431 CLOSE SHOT of Eve - she appears at the yard door of the office building - watches the mob start their walkout - starts grimly after them.

Int. 425 CLOSE SHOT at stenographer's desk in corner - Amos cautiously peaks from under desk - waste basket on his head - scared and breathless.

Int. 432 CLOSE UP of the Baron - he comes into scene at balcony window and looks down, thinking frantically.

Int. 426 MED. SHOT - Eve swiftly exits through outer office door without pausing to look back at Geralde - she seems grave and determined - her fists clenched.

Ext. 433 LONG SHOT of the mob marching toward the street gates - discover Eve trying madly to catch up with the leaders and check them.

Int. 427 CLOSE SHOT - Geralde manages to get to his knees - he wipes the blood from his mouth - feels his jaw and rises - pale and cut to the quick by the insult he has received.

[illegible] - one glance is enough for the Baron - he [illegible] from the window, tears off his coat and dashes [illegible] out of scene through outer office door [illegible] [illegible] - he [illegible] [illegible] with wide, [illegible] [illegible]

Ext. 428 FULL SHOT - the spokesmen rejoin the waiting mob in front of the office building - they loudly belate Eve's dismissal of their demands - the leading agitator enters and holds up his hands for silence - the mob quiets.

[illegible] of the main office clock - the wall jars under the impact of the glamed door - the clock [illegible] and drops from its lofty perch.

Ext. 429 CLOSE UP of the agitator who talked with Austin at the taxi - he addresses the mob, exclaiming:

TITLE: "IT'S UP TO US TO WALK OUT TOGETHER AN' LEARN HER A LESSON - LET'S GO!"

Ext. 430 WIDER ANGLE - the mob follows the leader's advice - grumbling boisterously they follow him in a body toward street gates.

Ext. 431 CLOSE SHOT of Eve - she appears at the yard door of the office building - watches the mob start their walkout - starts grimly after them.

Int. 432 CLOSE UP of the Baron - he comes into scene at balcony window and looks down, thinking frantically.

Ext. 433 LONG SHOT of the mob marching toward the street gates - discover Eve trying madly to catch up with the leaders and check them.

Ext. 439 the mob as it nears the street gates - it sweeps past camera - as the last straggling few pass, Eve is discovered on one knee, brushed aside by the excited throng, thrown carelessly out of their path.

Int. 434 FULL SHOT - one glance is enough for the Baron - he turns from the window, tears off his coat and dashes wildly out of scene through outer office door - Amos is seen crouched back against the wall - he watches Geralde with wide, frightened eyes;

Ext. 440 [illegible] her failure hangs heavily on her - a failure in love - a failure in your own game", the bitter phrase rings in her ears - she stares after the mob with dim eyes and anguished feelings.

INSERT of the door to outer office - it slams shut with a bang after Geralde has run through it.

Ext. 441 INSERT of the main office clock - the wall jars under the impact of the slammed door - the clock topples and drops from its lofty perch.

Int. 435 CLOSE UP of Amos - he breathes a sigh of relief as Geralde exits - removes waste basket from head - clock drops down into scene and lands on his dome - he yelps and sinks down out of scene.

Ext. 436 MED SHOT - Eve trying to stop the walkout - she begs and pleads with th leading agitator - he laughs in her face - the mob jeers at her - the leader leads them by - the working crowd seeps past Eve.

Ext. 437 CLOSE UP of Eve - she is determined to forestall the walkout - grimly races after the leader for one more attempt to win him over.

Ext. 438 CLOSE SHOT of Austin in the taxi - he is standing on the running board watching the scene at the steel works through binoculars - smiles contentedly - puffs up proudly.

Ext. 439 FULL SHOT - of the mob as it nears the street gates - it sweeps past camera - as the last straggling few pass, Eve is discovered on one knee, brushed aside by the excited throng, thrown carelessly out of their path.

Ext. 440 CLOSE SHOT of Eve - she rises weakly - a broken, pathetic figure - the futility of her failure hangs heavily on her "a failure in love - a failure in your own game", the bitter phrase rings in her ears - she stares after the mob with dim eyes and anguished features.

Ext. 441 WIDER ANGLE - the mob reaches the street gates and starts out - a big figure darts between the gates and spreads out its arms, endeavoring to stop the onward rush - the mob hesitates - the leader steps forward scowling menacingly at the new obstacle.

Ext. 442 **CLOSE SHOT** of the Baron standing between the gates - he starts pleading with the mob. exclaims:

TITLE "AWALKOUT MEANS EVE BURNSDALE WILL HAVE TO SHUT DOWN - YOU'RE LOSING YOUR BEST FRIEND!"

Ext. 443 **MED. SHOT** of the leading agitator and the nearest of the mob - they give the Baron the razz- the leader lunges at him with doubled fists.

Ext. 444 **CLOSE SHOT** - Geralde meets the leader bravely - they come together with a crash and exchange blows - the Baron goes down to his knees - leaps up and lunges with a clinch - the leader peppers him with wicked jabs.

Ext. 445 **CLOSE UP** of Austin on the running board of the taxi - he watches the distant right with an anxious expression - his mouth gapping wide - his eyes popping.

Ext. 446 **FULL SHOT** - the mob forms a hurried circle around the leader and Geralde - the Baron stumbles out of the clinch and manages to land a right across that staggers the leader - the leader goes wild with wrath - rages at Geralde - the Baron sidesteps.

Ext. 447 **CLOSE SHOT** of Eve - she turns slowly back towards office - hears the new commotion - looks around - sees the crowd from the circle around the fighters - registers renewed hope - exits anxiously towards gates.

Ext. 455 CLOSE SHOT - the pug swings at Geralde - the Baron ducks

Ext. 448 MED. SHOT of the fight - Geralde is getting better - he is faster than the huge leade - trips him and lands a straight left - the leader takes it on the point of the chin - stumbles from the trip and falls backward - the mob surges in excitedly -

Ext. 456 CLOSE UP of Eve - fighting her way thru the yelling mob toward Geralde - she makes little progress - the circle around the fighters is impenetrable.

Ext. 449 CLOSE UP of the leading agitator head as it comes down on the hard ground - it lands heavily on a large steel bolt - the leader passes out - unconscious.

Ext. 457 MED. SHOT - the Baron is exhausted - unable to rise - the pug leers over him - reaches down, grabs him by the neck and prepares to smash him. Geralde is too weak to protest.

Ext. 450 WIDER ANGLE - the mob leaps on Geralde - knocks him down and pile and trample on him - the Baron fights like a trapped beast - the mob grinds him under.

Ext. 458 CLOSE SHOT - of the leading agitator - he is coming out of the daze dealt him by the Baron's blow and the steel bolt - he sees the pug about to soak Geralde and yells.

Ext. 451 CLOSE SHOT - Of Eve in the rear of the mob - she recognizes Geralde, she struggles frantically to reach him - tries vainly to pave her way thru the circling group.

Ext. 452 CLOSE UP of Geralde on the ground - the mob tramples over him - kicks him brutally and crushes him down into the dirt and grime. His feet - the mob surges in about him.

Ext. 453 CLOSE SHOT - of one of the laborers - a sympathetic type - he holds up his hand and yells to the mob:

TITLE "GIVE HIM A CHANCE - ONE AT A TIME!"

Ext. 461 CLOSE UP - the leader holds the limp Baron in his arms and

Ext. 454 MED. SHOT - several of the laborers agree with the title - they start pulling the mob off the Baron - Geralde staggers weakly to his feet - bleeding and torn to shreds - one of the pugs squares off for a smack at him - the ring quickly forms about them - Geralde bravely holds up his ground, senseless, and half dazed.

Ext. 455 **CLOSE SHOT** -the pug swings at Geralde - the Baron ducks weakly, loses his balance and falls face forward on the ground.

Ext. 456 **CLOSE UP** of Eve - fighting her way thru the yelling mob toward Geralde - she makes little progress - the circle around the fighters is impenetrable.

Ext. 457 **MED. SHOT** - the Baron is exhausted - unable to rise - the pug leers over him - reaches down, grabs him by the neck and prepares to smash him. Geralde is too weak to protest.

Ext. 458 **CLOSE SHOT** - of the leading agitator - he is coming out of the daze dealt him by the Baron's blow and the steel bolt - he sees the pug about to soak Geralde and yells:

TITLE "STOP - YOU'RE LIKIN' a BETTER MAN THAN ME - IT AIN'T FAIR!"

Ext. 459 **MED. SHOT** - the pug checks his blow and lets of of Geralde - the Baron falls back weakly - the leader enters and lifts him to his feet - the mob surges in about him.

Ext. 460 **CLOSE SHOT** of Eve - she is weaving her way nearer and nearer to Geralde - pushes the nearest of the laborers aside and madly claws her way toward the center of the throng.

Ext. 461 **CLOSE UP** - the leader holds the limp Baron in his arms and shakes his hand friendly - pats him on the back and loudly exclaims:

TITLE "ANYBODY WHO PICKS THE JAW BREAKER YOU DO, IT MY PAL - SHAKE ON IT, BIG BOY!"

Ext. 462 CLOSE UP - of the Baron - he smiles up weakly at the leading agitator - then collapses in an exhausted faint - the ordeal has been too much.

Ext. 463 CLOSE SHOT - of the leading agitator - the mob crowds about him - he gets an idea - yells an authoritative suggestion:

TITLE "I'M FOR EVE BURNSDALE NOW - IF WE'RE GONNA BEAT UP ANYBODY - LET'S BEAT UP THE EGG THAT STARTED THIS MESS!"

Ext. 464 WIDER ANGLE - the leader points thru the gates and down the street-the mob stares in the indicated direction.

Ext. 465 LONG SHOT - with Austin standing on the running board of the cab in the distance - he does not as yet sense difficulties for himself.

Ext. 466 FULL SHOT - the mob eagerly follows the suggestion of their leader - they race after him thru the gates, down the street and out of scene - as they pass, Geralde is discovered in a crumpled heap on the ground, dazed and half conscious - Eve rushes into scene on the trail of the mob and stops quickly beside her beaten husband.

Ext. 467 CLOSE SHOT - of Geralde and Eve - she takes his bleeding head in her lap and wipes his face with her handkerchief - tears gleam in her eyes as she kisses his forehead and frantically tries to bring him to.

Ext. 468 MED. SHOT - Austin sees the mob racing towards him and realizes that something is wrong - with a gasp he drops his binoculars and leps quickly into the taxi - ~~xxx~~ slams the door shut.

Ext. 469 LONG SHOT - of the leader running towards the cab - the mob follows obediently at his heels.

EXT. 470 CLOSE UP - of Austin in the taxi - the rear blind is lowered he gasps the speaking tube and yells into it wildly:

TITLE "GO! SPEED AHEAD - I'LL PAY THE FINES!"

Ext. 471 CLOSE UP of the drivers' seat of the taxi - the chauffeur is not in sight - the seat is empty.

Ext. 472 CLOSE SHOT -of Austin, satisfied that he has made his escape he settles back comfortabley in the seat - then feeling no motion from the motor, he peeks out the side window and suddenly realizes the cab is yet at a standstill.

Ext. 473 CLOSEUP of Austin - he gulps and gives a sour expression of impending doom - a fist crashes into scene thru side window and plants itself flush on Austin's nose - Austin utters a yell and flops backwards out for the count.

Ext. 474 CLOSE UP of Geralde - his head in Eve's lap - his eyes blink and slowly open - Eve is wiping the last of the blood from his features - Geralde smiles at her weakly.

Ext. 475 CLOSE UP of Eve - she looks down at her husband - devotion and tenderness stamped in her expression - tears wet her cheeks.

Ext. 476 CLOSE UP of Geralde - tears in her eyes -

Ext. 477 CLOSE SHOT - of Eve and Geralde - she tightens her arms about him and lifts him up close to her - hugging him tightly, betraying her love - they both suddenly look off toward street gates.

Ext. 478 FULL SHOT - of the mob as it marches back thru the street gates into the steel works - the rebellion attitude has left them - they seem satisfied and happy - the leader is at the head of the procession.

Ext. 479 CLOSE SHOT - of the leading agitator - he is all smiles - wears Austin's battered hat and carries his cane - the binoculars dangle about his neck - he waves gaily to Eve and Geralde.

Ext. 480 CLOSE UP of Eve and Geralde - Eve smilingly returns the leaders' wave - then looks at Geralde p they turns with their backs half to camera - their heads meet - their lips caress.

INSERT - of their hands - Eve slips her weddin ring back on her finger.

Int. 481 CLOSE SHOT - of Amos sitting on the floor beside the shattered clock - he shakes his head stupidly, rubs the bump on it and gazes at the clock with utter disgust.

INSERT: of the clock on the floor - the pendulum is absolutely motionless - it suddenly begins to swing back and forth - the hands start to tick - it runs perfectly.

Int. 482 CLOSE UP - Amos shakes his head sadly - this is too much for hi - he lays back down on the floor, giving it up.

IRIS OUT.

Darryl Francis Zanuck,
for Warner Bros.
January 22, 1925.

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