MAY 13 1925

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THE WOMAN HATER

Photoplay in 7 reels

Story by Ruby M. Ayres

Directed by James Flood

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

MAY 13 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.**

The Woman Hater - 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
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Fulton Brylawski

MAY 15 1925

THE WOMAN HATER

[redacted]

Adapted to
Written for the screen by
Hope Loring and Louis Duryea Lighton

From the novel, "The Woman Hater" by Ruby Ayres.

FADE IN

1. EXT. SIDEWALK - CLOSE SHOT

of a bucket of paste. A bill poster's brush is dipped into the bucket, and then dripping with paste is lifted out again.

LAP DISSOLVE

2. EXT. THEATRE - CLOSE SHOT

The bill poster's brush smoothes up a poster so that it gradually becomes visible to us. (The bill poster himself does not show in the scene - only the brush and poster). The poster is being pasted on a regular wooden frame for that purpose outside the theatre. The poster is a picture of Marie Laurent, and carries the line in French - CE SOIR - DERNIERE APPARANCE - Mlle. MARIE LAURENT. LAP. THE ENGLISH WORDS through the French Tonight - LAST APPEARANCE - MLLE MARIE LAURENT.

3. EXT. THEATRE - MED SHOT.

The bill poster goes on sticking his bill in place. As he finishes his work and leaves people pass to and fro on the sidewalk in front of the poster. They stop to read it - are very much excited over the fact that Marie is leaving them. Among these people there are men and women - delivery girls with their large millinery boxes. As they pass the poster in groups of two and three they all stop to read it aghast at the thought of their favorite artiste leaving them. The scene is typically French in its type and movement.

LAP DISSOLVE TO

4. EXT. LITTLE SHOP WINDOW -

The window is filled with different photographs of Marie, both in costume and straight photographs. One large photograph occupies a prominent place and a small card leaning against this photograph carries the line, both in French and English, "We have for sale the latest photographs of Mlle. Marie Laurent."

LAP DISSOLVE

5. EXT. BILLBOARD - CLOSE SHOT

The bill board carries a large poster of Marie. Across the top of the poster are the words, "The toast of Paris" endorses poudre La Laurent"
FADE OUT

6. FADE INO INT. MARIE'S BOUDOIR - CLOSE SHOT

The top of a desk heaped with mail and boxes of gifts.

LAP DISSOLVE

7. INT. MARIE'S BOUDOIR - CLOSE SHOT

of a letter. The letter is held in Marie's hands. Across the top of a page is the engraved words Andre Guerveau - Parfumerie. The letter is an offer of thirty thousand francs to Marie if she will kindly permit them to name a new perfume for her and permit that perfume to carry her endorsement - also the use of her photograph in advertising. Marie's hand lifts the check for thirty thousand francs made out to Marie Laurent and signed by Guerveau.

LAP DISSOLVE.

8. INT. MARIE'S BOUDOIR - CLOSE SHOT

of Marie as she sits at her desk reading the letter. She is dressed in an exquisite negligee. She tosses the letter and check to one side of her desk and takes the next letter which the hand of her secretary offers her.

9. INT. MARIE'S BOUDOIR - MED. CLOSE SHOT

Marie and her secretary at the desk. Marie takes the letter which her secretary offers, also a small cheap photograph. Marie looks at the photograph first, questioningly.

INSERT: Small cheap photograph of a French baby.

BACK: Marie smiles at the picture then looks at the letter she holds in her other hand.

INSERT: Letter on cheap stationery. Run this for a very few feet in French, then LAP IN the English words. The letter begs that Marie will permit them the great honor of naming their little daughter for her. Also states that they have little of worldly goods to bestow upon this baby. but will feel that she is rich beyond comparison if she may bear Marie's name.

BACK: Marie finishes the letter - smiles over it - then gets the check - puts it with the letter - acting on quick impulse as she tells the secretary with a nod to answer that it is all right and to enclose the check. The secretary hands her another letter.

10. INT. MARIE'S BOUDOIR - FULL SHOT

of the boudoir - Marie and her secretary very busy with the mail - the room full of flowers and boxes of flowers - four maids at work in the room, or hurrying in and out between the boudoir and a living room beyond. Everything is hurry and excitement - Marie's departure is occasioning very much excitement and attention. One maid is busy arranging flowers - another enters hurriedly with more letters and notes which she puts on the desk - small packages - a couple of flower boxes with the lids off under the other arm - stops beside the desk to show the flowers to Marie- the other two maids have hurried out into the waiting room.

11. INT. MARIE'S BOUDOIR - CLOSE SHOT

at desk. The maids offer the boxes of flowers to Marie. Marie lifts a card from one of the boxes.

INSERT: Card held in Marie's hand - it's the visiting card of Count de Roulhac. It carries a crest and the written line "With my undying devotion."

BACK: Marie tosses the card aside and takes from the other box of flowers a jeweler's box.

INSERT: Marie's hands open the jeweler's box disclosing a magnificent necklace. One hand starts to lift the necklace out.

BACK: Marie holds the necklace up - looks at it - then tosses it to one side of her desk.

12. INT. MARIE'S BOUDOIR - CLOSE SHOT

of a heap of jewelery - some on boxes and some loose on one end of her desk.

13. INT. MARIE'S BOUDOIR - CLOSE SHOT

at desk. Marie waves the maids away. Her secretary calls her attention to a small glass of jelly, and then hands her a letter which has come with it.

INSERT: Letter on cheap stationery. The letter begs her to accept this humble gift from one who has seen her and admired her. The letter is signed "Madame Vincent."

BACK: Marie turns to her secretary - instructs her to answer the letter nicely - then she takes the glass of jelly as if she were pleased with the gift - beckons to a maid (off scene)/ The maid hurries into the scene. Marie gives her the jelly, telling her that she will have it for her luncheon.

14. INT. MARIE'S BOUDOIR -

General scene of the confusion - Marie dictating to her secretary - examining cards which come with boxes of flowers - the maids hurrying to and fro - the scene ending with only two maids in the room so that we may be prepared for the other two in the waiting room.

15. INT. MARIE'S WAITING ROOM -

The room is filled with men, young and old - typical dandies - newspaper men, artists - camera men. Among them there is a pair of old twins, foppishly dressed, glaring at each other as they nurse their canes. There is also an elaborately dressed, bald-headed Frenchman. One of the maids is at the door which is open to the hall. She is busily signing receipts for boxes of flowers and gifts and telegrams which a throng of messenger boys have just brought. The other maid is being beseeched by a group of the men to permit them to see Marie. They are begging her to take their cards into her. Philip Tranter is in the room but is hidden from view by the group of men around the maid.

16. INT. MARIE'S WAITING ROOM - CLOSE SHOT

of the foppishly dressed twins - old men dressed exactly alike. They glare at each other but as one of them straightens his tie the other does the same - As one of them rubs his silk hat to a higher polish the other one repeats the action. They sit looking off at the crowd around the maid as if they had already sent in their cards.

17. INT. MARIE'S WAITING ROOM - CLOSE SHOT

of the bald-headed Frenchman. On his knees there is a small box which <u>might</u> contain a gift, but which <u>really</u> contains his toupe.

18. INT. MARIE'S WAITING ROOM -

The crowd of men clustered around the maid - in the b.g. the other maid hurries through scene and goes on into the boudoir. Now as the group of men separate they disclose Philip sitting on a chair in the b.g. The maid (Lester) turns to go to the boudoir - then she stops and she catches sight of Philip. She makes a little bow of recognition.

19. INT. MARIE'S WAITING ROOM - CLOSE SHOT

as Philip smiles at the maid self consciously, and as this maid, Lester, goes on into the boudoir, the other menturn to look at Philip. They smile at him derisively - whispering together that how in the xx world does this mere child expect to be permitted to see Marie. Philip twists uncomfortably - aware of their ridicule as he sits fumbling with his hat. One Frenchman stalks past Philip twisting his moustache with a grandiloquent gesture as he looks Philip over from toe to crown - very superior in his attitude towards this mere boy.

21. INT. MARIE'S BOUDOIR - CLOSE SHOT.

at desk. The secretary is sorting over the mail. Lester places cards before Marie. Marie glances through them hurriedly and brushes them aside, says that she will see no one - then Lester leans a little closer as she says with a smile, "M'sieu Philip Tranter is here, Mam'selle." Marie hears this news with a glad smile and tells Lester that she will see Philip immediately. Later turns away to go back to waiting room and Marie gives a last word of instruction to her secretary and then gets up from the desk.

22. INT. MARIE'S BOUDOIR. MED SHOT

Lester goes on out to the waiting room - passing another maid who enters with more flowers and gifts. Marie gives a quick order for things to be put in shape The secretary gathers up the mail and exits from the room to an adjoining one (not the bedroom which shows at back of set) - The maids give the room little touches of adjustment while Marie goes to a mirror - or picks up a long-handled one from a table - and examines her coiffure and general make-up. All this action goes very quickly so that it is just a flash.

23. INT. MARIE'S WAITING ROOM -

As Lester comes from the boudoir several of the men jump to their feet and hurry to her. The twins sit forward eagerly on their chairs. Philip starts to get up and then is too self-conscious to do so. Cut to.

24. INT. MARIE'S WAITING ROOM - CLOSE SHOT

of the bald-headed Frenchman. Eagerly he removes the lid from his box - takes out a toupe - smoothes it carefully, and adjusts it in place with little pats.

25. INT. MARIE'S WAITING ROOM - CLOSE SHOT

of Philip. He starts to get up, then is too self-conscious to join the throng but he watches the maid expectantly, ever eager but without much hope.

26. INT. MARIE'S WAITING ROOM -

Lester tells the men that Mam'selle will see no one. Some of them protest - the maid insists firmly -the men start to turn away - Philip at the side of the scene gets up hopelessly and turns as if to go. Lester sees this and hurries over towards him. As she starts to go toward Philip who has not seen her as yet, the other men look at him derisively - one of them whispering to another one - "He's going to be told that he need never come back again."

27. INT. MARIE'S WAITING ROOM - CLOSE SHOT

Philip is turning to go - Lester hurries into the scene to him and tells him with a smile that Marie will be glad to see him. Philip's face lights up. Then he draws himself up with kid pride - looks around at the other men out of scene to be sure that they are seeing him - and then very proudly starts out of scene after Lester.

28. INT. MARIE'S WAITING ROOM -

As Philip strides through the room very proudly, following Lester to the boudoir door - the expressions on the faces of the other men are comical with complete amazement. Before Philip reaches the door CUT to

29. INT. MARIE'S WAITING ROOM - CLOSE SHOT

of the bald-headed Frenchman. He sadly takes off his toupe and puts it away in its box, carefully, sighing as he does this.

30. INT. MARIE'S WAITING ROOM - GROUP SHOT

of the other men in the room - dumbfounded as they watch off towards the boudoir door.

31. INT. MARIE'S WAITING ROOM - CLOSE SHOT

at door to boudoir. As Lester opens the door to the boudoir - stands aside smiling to let Philip go in. Philip steps - very cheeky -and gives a last triumphant look back at the other men - then turns and with very much of a manner struts on into the boudoir.

32. INT. MARIE'S BOUDOIR - CLOSE TO DOOR

This is a reverse angle shot on the door. Philip comes through the door with the triumphant swing of his shoulders (Forgot to say that he has with him in this sequence a small box of flowers) Lester closes the door behind Philip (not coming in with him) and now Philip's expression changes as he looks off towards Marie. There is all the humbleness of young love in his face.

33. INT. MARIE'S BOUDOIR - CLOSE SHOT.

of Marie. She stands in the center of the room looking off towards Philip. Now she smiles at him with a smile that welcomes him - then slowly and graciously extends a hand towards him.

34. INT. MARIE'S BOUDOIR - CLOSE SHOT

of Philip. His love is so overwhelming that he is self-conscious and boyishly awkward. Eagerly he starts forward to go to Marie.

35. INT. MARIE'S BOUDOIR - CLOSE SHOT

of Marie as she stands waiting for Philip. Philip hurries into the scene - takes her extended hand - awkwardly, starts to shake it - then because he longs to be the correct lover, he lifts it to his lips. He is very boyish and awkward in this action and Marie smiles at him with a half-amused liking. His very boyishness is the thing that interests her. As Philip lowers her hand from his lips he continues to hold it until Marie draws it gently from him. Then Philip remembers his box -eagerly strips off the cover and offers her the box of flowers.

36. INT. MARIE'S BOUDOIR - CLOSE SHOT BOX OF FLOWERS -

The box contains a beautiful corsage of lilies of the valley with one single, beautiful rose in the center. On the corsage is Philip's visiting card - the name Mr. Philip Trenter clearly visible.

37. INT MARIE'S BOUDOIR - CLOSE SHOT

Philip is watching Marie eagerly as she looks at the flowers. She looks up at him and smiles as she thanks him for them. Philip reaches towards the box and she again looks down at the box as if wondering what he is going to do.

38. INT. MARIE'S BOUDOIR - CLOSE SHOT BOX OF FLOWERS -

Philip's hand turns the card over so that we can read the following words:

You promised to give me my answer today. I love you.

Philip.

39. INT. MARIE'S BOUDOIR - CLOSE-UP

of Philip's face as he watches Marie (out of scene) anxiously - very eager for her answer.

40. INT. MARIE'S BOUDOIR - CLOSEUP

of Marie's face. As she raises her eyes from the card to Philip there is a slow cryptic smile on her face - a smile of mystery that promises n thing.

41. INT. MARIE'S BOUDOIR - CLOSE SHOT

Marie smiles at Philip mysteriously. Philip burst into an impetuous pleading for her to marry him, taking hold of the box as he talks, so that the box is held between them, by both of them. As Philip pleads Marie says nothing - just smiling mysteriously. She lifts the flowers from the box and holds them to her face - still smiling at him mysteriously she turns away out of scene. Philip goes on pleading with desperate, boyish earnestness, unaware that he is holding the empty box.

42. INT. MARIE'S BOUDOIR - CLOSE SHOT

at a mirror. Still smiling, Marie fastens the corsage in place, and then as she hears Philip's continued pleading, she raises her hand in a sort of half-amused gesture to stop him. Then she smiles off at him as she says, lightly.

TITLE 1. "BUT PHILIP. IT'S SO EARLY IN THE MORNING TO PROMISE TO MARRY A MAN."

She finishes title with a little smile.

43. INT. MARIE'S BOUDOIR - CLOSE SHOT.

of Philip. Completely aghast for a moment as he hears Marie's title - then he takes an impulsive step forward- realizes that he is holding the empty box - throws it down with a little impatience, and hurries on to Marie.

44. INT. MARIE'S BOUDOIR - CLOSE SHOT

at the mirror. Philip hurries into the scene and renews his anxious pleading - very boyish - very ardent. Marie listens a moment and then she stops him with a gesture, smiling as she says, "I'll tell you what I'll do." Philip waits eagerly and Marie says:

TITLE 2. "I SAIL FOR AMERICA TOMORROW. I'LL GIVE YOU MY ANSWER - IN NEW YORK."

Philip is again lifted to happiness as he hears this - he longs to grab her in his arms, but hasn't the courage, so takes her hand instead and lifts it to his lips, kissing it repeatedly. With an amused little frown, Marie draws her hand away as she tells him that now he must go - she has a great deal to do. Reluctant to leave, but her abject slave to her slightest command- he turns to leave. Marie watches him go.

45. INT. MARIE'S BOUDOIR - SHOOTING TOWARDS DOOR TO WAITING ROOM

Philip enters past camera - then as he reaches the door he turns back - smiles a farewell - rather awkwardly and self-consciously tries to bow in what he imagines is continental fashion - then he goes on out, closing the door after him.

46. INT. MARIE'S BOUDOIR - MED CLOSE SHOT.

Marie has a pleased sort of amusement with Philip and now that he has gone, she gives a laughing sort of sigh. Then she turns towards the desk ready to resume work. The heap of jewelry catches her eye- she lifts it up, playing with it - then looks around the room at the various floral offerings and then turns towards the mirror and laughs at herself, thinking what a good joke it is that all of Paris should be at her feet. Then as she looks in the mirror her eyes go down to her flowers - she plays with them a moment in smiling thoughtfulness, and then she looks into the mirror as she thinks to herself, "I wonder - will I really marry Philip?"

FADE OUT

47. FADE IN
A MINIATURE WORLD WITH PARIS AT ONE SIDE - NEW YORK AT THE OTHER

A miniature steamer is crossing from Paris to New York

LAP DISSOLVE TO

48. A SHOT OF A BIG OCEAN LINER

LAP DISSOLVE TO

49. TO A SHOT OF NEW YORK HARBOUR TAKEN FROM A STEAMER - THE STATUE OF LIBERTY IN THE F.G.

FADE OUT

50. FADE IN
INT. TRANTER LIVING ROOM

(This is a beautifully furnished living room of a New York home - rather conservative in taste - a hall adjoins this room with stairs leading to an upper floor)

Mrs. Tranter, an aristocratic looking woman of about forty, and Philip, are discovered in the midst of a serious discussion. Philip has broken the news that he is going to marry Marie and his mother is aghast at the thought. She tries to reason with him - he is almost rude as he wheels away from her - then when he sees he has hurt her turns back with a quick apology and says, "I'm sorry Mother, but you don't understand. She is the most wonderful woman in the world." Mrs. Tranter decides to try another means with him. She decides to pretend that he can't be serious.

51. INT. TRANTER LIVING ROOM - CLOSE SHOT

of Mrs. Tranter. he forces a smile - pretending that Philip can't be serious as she says:

TITLE 3. "PHILIP, YOU CAN'T BE SERIOUS! IT'S UTTERLY RIDICULOUS FOR YOU TO THINK OF MARRYING HER!"

She finishes title - a great anxiety underneath her assumed lightness.

52. INT. TRANTER LIVING ROOM - CLOSE SHOT

of Philip as he hears her. He has the kid's attitude of not being understood - he makes a very impatient, exasperated gesture as he says:

TITLE 4. "BUT, MOTHER! I LOVE HER - AND YOU'RE OBJECTING TO HER BEFORE YOU'VE EVER MET HER."

He finishes title.

53. INT. TRANTER LIVING ROOM - CLOSE SHOT

of Mrs. Tranter as she watches Philip (out of scene) -sees that her lightness has accomplished nothing - draws herself up a little frigidly as she says:

TITLE 5. " I SHOULDN'T CARE TO MEET HER, PHILIP. WHY THE WOMAN IS NOTORIOUS."

54. INT. TRANTER L.R. MED SHOT.

to take in both - as Mrs. Tranter finishes title - Philip catches it up quickly and echoes, "Notorious?" very indignantly. He is extremely angry and wrought up at this accusation - says very heatedly in her defense:

TITLE 6. "SHE'S THE IDOL OF PARIS! IT'S NOT HER FAULT THAT WE MAKE FOOLS OF THEMSELVES OVER HER!"

He finishes title - Mrs. Tranter is angry herself - starts to argue with him again - Philip makes an abrupt, angry gesture to silence her - that he won't listen. As she tries to speak again he takes a quick angry step or two towards her - says angrily, but there is something kidlike in his attempt at dignified anger as he says:

TITLE 7. "I WON'T STAY HERE AND HAVE YOU INSULT THE WOMAN I AM GOING TO MARRY. I WILL STAY AT THE CLUB!"

Mrs. Tranter is a little alarmed at how far the scene has carried them - she changes her manner quickly and tries to be gentle as she starts to argue with him again - gets to her feet and lays her hand on his arm as she tells him to wait - notto be hasty. But Philip jerks away from her rudely, roughly - so wrought up that he doesn't realise how rude he has been - then realizes what he has done - a little sorry - and tries to control himself as he says, "I'm sorry Mother - but I'll have to go." As he finishes he turns and walks stiffly out of the room. Mrs. Tranter looks after him in despair - stands helplessly a moment, greatly troubled and trying to think what to do. Then the thought of Miles comes to her and she starts over to the telephone - takes off the receiver and calls a number.

55. INT. TRANTER BEDROOM.

Philip is in the room - very much upset as he throws a suitcase on to the bed - hurriedly starts to gather things to put into it. The dresser has several pictures of Marie, and several others are on the wall. Philip goes over to the dresser - starts to pull open a drawer and then stops as he sees the pictures of Marie - gets a couple of them on his arm, and then as he picks up an extra large one, he stops and looks at it. There is so much boy in him that he dramatizes the situation. He looks at the picture with rather overdone dramatic fervor, as though to say, "See, darling, what I am doing for your sake." Then he puts that with the others - gathers up some more and starts over to the bed with them.

56. INT. CLUB LOUNGE - MED CLOSE SHOT -

Miles Faversham sitting in a chair reading a paper - a club attendant comes in to see him, carrying a portable telephone - says:

TITLE 8. "YOU ARE WANTED ON THE PHONE, MR. FAVERSHAM."

Miles indicates that he will take it - the attendant plugs on the 'phone and hands it to him - Miles lifts the receiver and answers.

57. INT. TRANTER LIVING ROOM - CLOSE SHOT

at phone Mrs. Tranter as she hears Miles answer - is very much worried and starts to talk rapidly - explaining the situation to him.

58. INT. CLUB LOUNGE - CLOSE UP

of Miles as he listens at the phone - nodding his head that he understands - interested.

59. INT. TRANTER LIVING ROOM - CLOSE SHOT

at 'phone Mrs. Tranter talks - says:

TITLE 9. " YOU ARE HIS BEST FRIEND--THE ONLY ONE WHO CAN DO ANYTHING WITH HIM! WON'T YOU COME OVER AND TALK TO HIM, MILES?"

as she finishes title very anxiously.

60. INT. CLUB LOUNGE - CLOSE SHOT

of Miles as he hears her question - nods - says Certainly, that he will come immediately - hangs up the phone and sets it on the floor beside him - gets up and starts out of scene as

LAP DISSOLVE

61. INT. TRANTER LIVING ROOM -

Miles, Mrs. Tranter and Philip in the room. Mrs. Tranter is watching the two men anxiously - Miles has been talking to Philip - and Philip listens very impatiently. Philip makes a gesture of protest to Miles' arguments - Miles pauses and looks at him searchingly, trying to find the best angle of approach.

62. INT. TRANTER L.R. CLOSE SHOT

of Miles. He is standing looking at Philip (out of scene) He is a man with a great deal of reserve - not given to any out ard show of what he is thinking or feeling. He asks quietly:

TITLE 10. " JUST WHO IS THIS MISS LAURENT? WHAT DO YOU KNOW ABOUT HER?"

63. INT. TRANTER L.R. - GROUP

As Miles finishes title - Philip hears and breaks into impetuous and enthusiastic speech - talking rapidly and gesticulating as he tells about her - that all Paris is wild about her. Miles listens impassively - he is not at all moved. As Philip talks he takes quick, nervous steps - and as these bring him close to Miles he sees Miles' lack of enthusiasm. It stops him and he stands facing Miles.

64. INT. TRANTER L.R. - CLOSEUP

of Philip as he looks at Miles (out of scene). He is filled with his pent-up enthusiasm, and is exasperated that Miles gives no sign of sharing it. He breaks out in exasperated protest:

TITLE 11. "OH YOU HATE ALL WOMEN - BUT EVEN YOU'D LIKE HER! I TELL YOU SHE'S DIFFERENT!"

65. INT. TRANTER L.R. - CLOSE SHOT

of Miles and Philip as Philip finishes title - Miles looks at him disapassionately - with a faint, slightly mocking smile.

65. INT. TRANTER L.R. - CLOSE SHOT

of Miles as he starts to talk quietly - telling his story.

LAP DISSOLVE TO

66. INT. TRANTER L. R. - CLOSE SHOT

of Miles as he looks at Philip (out of scene), says quietly:

TITLE 12. "LET ME TELL YOU ABOUT A DREAM I ONCE THOUGHT WAS DIFFERENT."

67. INT. TRANTER L.R. - GROUP

as Miles finishes title - Philip starts to protest that he doesn't want to hear - then restrains himself - makes an impatient gesture of resignation - turns and takes a step to a smoking table - picks up a cigar and a cigar clipper - flounces down on the chair and starts to clip at his cigar - abstractedly - Miles watching him with a quiet smile - Mrs. Tranter listening interestedly.

68. INT. TRANTER L.R. - CLOSE SHOT

of Miles as he starts to talk quietly - telling his story.

LAP DISSOLVE TO

(LAP DISSOLVE FROM PREVIOUS SCENE)

69. INT. MILES' STUDIO -

This is a very cheap, poorly furnished studio. It's rather cluttered with half-finished work. As well as being Miles' workshop, it's his living quarters. Miles has been working on a painting of the Madonna, for which Marie has posed. Now they have stopped for lunch. Miles wears an old, paint-smeared smock, while Marie is dressed in a soft, madonna-like arrangement of veils. They are sitting side by side on a couch, a little table pulled up in front of them. On the table there is a bottle of milk and a box of crackers, a mug and a glass. The milk bottle is only about a quarter full.

70. INT. MILES' STUDIO - CLOSE SHOT

Marie takes a cracker from the box - takes a bite from it, and then offers it to Miles. He takes all that's left in a big bite. She laughs at him - pretends to scold him - then leans over and kisses him quickly. He hastily gulps a mouthful of cracker and then laughs very happily as he says,

TITLE 13 "I LOVE YOU, MARY LAWRENCE, BETTER THAN LIFE OR ANYTHING."

Marie laughs happily, and then holds up two fingers in pantomime as she says, very earnestly:

TITLE 14. "I LOVE YOU TWICE AS MUCH AS THAT!"

Miles laughs as he hears Marie's title - gets the spirit of the play and holds up four fingers as he says to her, "I love you four times as much as that!" Marie laughs gaily as she holds up all ten fingers and says, "I love you ten times anything you can say." Then quickly she grabs his hands so that he can't play any more. Miles laughs as he grabs his hands free and grabs her into his arms to kiss her.

71. INT. MILES' STUDIO - CLOSE SHOT -

of the overturned milk bottle on the table - the milk running out.

72. INT. MILES' STUDIO - CLOSE SHOT

of Miles' and Marie's feet with the milk dripping down on them.

73. INT. MILES STUDIO - MED. CLOSE SHOT -

Miles and Marie locked in each other's arms blissfully unaware of the dripping milk - th ir lips meeting in a kiss. Now suddenly they break apart and look off towards the hall door as if they heard someone knock. Hurriedly Miles smoothe his hair, and then starts out of scene toward the door. Marie straightens her robes - then becomes aware of the overturned milk bottle for the first time - wraps it up quickly - also the cracker box - hurriedly shoves them under the couch - and then gets to her feet.

74. INT. MILES' STUDIO - CLOSE SHOT

at hall door. Miles comes into the scene - opens the door. A very gorgeously gowned woman of about forty - wearing a sable wrap - steps into the doorway. She starts to explain that she's leaving unexpectedly for Florida and finishes up by saying:

TITLE 15. "---SO I'LL HAVE TO CANCEL THE ARRANGEMENTS I MADE FOR MY PORTRAIT."

Miles is greatly disappointed, but he is very courteous as he tells her that he is sorry, but of course it will be quite all right. The woman leaves - Miles closes the door - then he turns back and looks back at Marie - makes a wry face - flings out his hands in a sort of gesture of resignation as if he were making the best of things - and and then starts out of scene towards Marie.

75. INT MILES' STUDIO - CLOSE SHOT -

Marie stands looking towards the door wistfully - Miles comes into the scene and stops beside her. His sense of disappointment grows a bit and he says, rather wistfully:

TITLE 16. "MY FIRST ORDER FOR A PORTRAIT - GONE LIKE A PUFF OF SMOKE."

Miles tries to laugh off his disappointment - then he notices that Marie is silent and still gazes wistfully towards the door - he thinks she is sad on his account and tries to be more brave to cheer her up. He smiles as he says, "Don't worry about it, dear - I'll get another order." But Marie is still quiet - Miles's smile fades and he wears a look of concern as he says, "Why, what's the matter, dear?" Without looking towards him, Marie answers wistfully:

TITLE 17. "IT MUST BE WONDERFUL TO HAVE EVERYTHING THAT SHE HAS."

Miles doesn't take her seriously - He tries to laugh as he says, "Oh, yes, I suppose it's great." But he sees that Marie is still quiet - he looks at her a little more closely, and his face sobers as he says, "Surely, dear, you aren't envying her, are you?" Marie turns towards him, quickly - gives a little sigh, and then says with a sort of wistful smile:

TITLE 18. "MILES, THE WOMAN NEVER LIVED WHO DIDN'T WANT A SABLE COAT."

There is a little pause between them as Marie finishes her title. Miles is thoughtful - then he forces a sort of grim smile as he pats her on the shoulder and says, "No, I suppose not." Then he walks out of the scene over towards his easel.

76. INT. MILES STUDIO - CLOSE SHOT AT EASEL

Miles comes into the scene slowly - stands looking down at his painting of the Madonna for a moment - then he says, thoughtfully:

TITLE 13. "YOU CAN'T SELL MADONNAS NOWADAYS FOR ENOUGH TO BUY SABLE COATS."

He finishes title.

77. INT. MILES STUDIO - CLOSE SHOT

of Marie. She looks towards him quickly - a little puzzled by this new mood of his.

78. INT. MILES' STUDIO - MED. CLOSE SHOT

Miles in the f.g. at his easel - Marie in the b.g. watching him, her action matching previous scene. Miles looks down at the painting - then suddenly he picks it up and starts to tear it. Marie utters a quick cry and hurries forward. She tries to stop, him but he tears the painting and tosses it aside, saying as he does "no, wait a minute, dear - let me show you something." Marie watches him, puzzled - as he snatches up his drawing block and starts to sketch rapidly.

79. INT. MILES STUDIO - CLOSE SHOT AT DRAWING BLOCK

A partially completed poster figure - Miles' hand rapidly completes the drawing.

80. INT. MILES' STUDIO - CLOSE SHOT

Miles holds the sketch up for Marie to see - he is making a sacrifice with this decision of his and forces himself to be gay that Marie may not know how much it hurts him. He says to her gaily:

TITLE 20. "THIS IS THE SORT OF STUFF THAT SELLS - THERE IS MORE MONEY IN COMMERCIAL ART."

BACK: Marie interrupts him as she says, "But Miles, dear, you've always hated that sort of thing - you've said you would never do it." Miles drops the drawing and turns to her - puts his hands on his shoulders as he looks straight into her eyes and says:

TITLE 21. "DARLING, NOTHING IN THE WORLD MEANS AS MUCH TO ME AS YOUR HAPPINESS AND THE CHANCE TO GIVE YOU THE THINGS YOU WANT."

BACK: Marie studies his face a moment and then believes that he is perfectly sincere. She throws her arms around his neck and kisses him while he gathers her close into his arms, happy to make any sacrifice because of his love for her.

LAP DISSOLVE TO

81. INT. TRANTER LIVING ROOM - CL SE SHOT

Miles as he talks - absorbed in telling his story - rouses hi self from the reverie into which the telling has thrown him - l oks off scene toward the others to see how they are taking it.

82. INT. TRANTER L.R. - GROUP

as Miles l oks toward the others - Mrs. Tranter is listening intently - Philip is slumped down in his chair, intent on the cigar and the clipper.

83. INT. TRANTER L.R. - CL SE SHOT

of Philip as he sits clipping at the cigar which he has never lighted - using the cigar cutter - he has clipped the cigar down to a short end and the little pieces of tobacco make a little mound on the arm of his chair.

84. INT. TRANTER L.R. - CL SE SHOT

Miles as he laughs shortly - smiles faintly and very bitterly as he starts to talk again - resuming his story as

LAP DISSOLVE TO

85. INT. HALLWAY - OUTSIDE MARIE'S DOOR.

Miles comes into the scene carrying his portfolio and cap as if he had come from outdoors - he stops beside the door - happy with the thought of the good news he has for Marie. He takes a check out of his pocket and looks down at it.

INSERT: A check made payable to Miles Faversham for the amount of fifty dollars signed by the Atlas Advertising Company.

BACK: Eager to tell Marie his news, Miles starts to knock on the door - then he gets the idea of surprising her - he opens the door softly (no one sees inside the room.)

86. INT. MARIE'S ROOM - CLOSEUP

of Miles' face as he looks through the partly opened door. A smile of eager expectation changes to a look of complete amazement as he sees

87. INT. MARIE'S ROOM FROM MILES' ANGLE.

A man is just placing a sable cape around Marie's shoulders - his arm going about her so that it looks like an embrace. Both of them are turned with backs to camera.

88. INT. HALLWAY - CLOSE SHOT

Miles looks into the room for a moment - he is hurt - bitterly disappointed - he draws back into the hall closing the door softly. He stands thinking a moment and then looks down at the check in his hand in bitter, angry, disillusionment.

LAP DISSOLVE TO

89. INT. TRANTER LIVING ROOM - CLOSE SHOT

of Miles as he finishes his story. He is silent for a moment - then he gives a bitter smile as he sums it all up by saying:

TITLE 22. " I SUPPOSE I WAS A FOOL TO THINK THAT LOVE WAS ENOUGH TO OFFER HER."

90. INT. TRANTER LIVING ROOM - CLOSE SHOT GROUP

Miles finishes his title. Mrs. Tranter has listened with interest to his story and now turns to Philip to see how he has taken it. Philip seems to be thoughtful as he plays with the little heap of tobacco on the chair arm. Let this scene hold a moment so that our audience may perhaps think that he has been impressed. Miles starts to speak - to drive home the point he has made about women, but before he can say anything, Philip jumps to his feet.

91. INT. TRANTER LIVING ROOM - CLOSE SHOT

Philip as he stands up. The story has made no impression on him whatsoever - he is very enthusiastic as he says:

TITLE 23. "BUT I TELL YOU MARIE'S DIFFERENT. WHY DO YOU KNOW WHAT THE KING OF SPAIN SAID ABOUT HER."

92. INT. TRANTER L.R. CLOSE SHOT GROUP

Philip pauses a moment to make more of an impression with his title and then he adds enthusiastically:

TITLE 24. "HE SAID SHE WAS THE MOST WONDERFUL WOMAN THAT PARIS HAD EVER KNOWN."

As Philip says this Mrs. Tranter gives a sigh and turns to Miles in despair. Miles gets up and goes to Philip in an attempt to make the boy listen to reason.

93. INT. TRANTER L.R. CLOSE SHOT

of Miles and Philip. Milestries to make Philip listen to reason. Philip has a small boy's exasperation as he finally breaks in on Miles and says:

TITLE 25. "BUT MILES YOU HAVE NO RIGHT TO JUDGE HER EVEN YOU DON'T KNOW HER!"

BACK: Miles tries to say that he doesn't need to know Marie to judge of what she's like. But Philip interrupts him again, trying to be very grown up and put the proposition as man to man. He says:

TITLE 26. "WILL YOU BE GOOD SPORT ENOUGH TO HAVE DINNER WITH ME TOMORROW NIGHT AND MEET HER?"

BACK: Miles hesitates a moment as he hears this. Then realising that perhaps this is the best way, he tells Philip that he will. Philip is delighted.

94. INT. TRANTER L.R. CLOSE SHOT GROUP

Mrs. Tranter is very anxious - not at all sure that Miles is handling this thing in the best way. Philip is talking very enthusiastically with Miles and says:

TITLE 27. "SHE'S MARVELLOUS, I TELL YOU! EVERY MAN IN PARIS IS MAD ABOUT HER---"

95. INT. TRANTER L. R. CLOSE SHOT.

Philip. He pauses and then pulls himself up very proudly as he says

TITLE 28 " AND SHE'S GOING TO MARRY ME!"

BACK: He finishes title-- throwing out his chest in exultation.

96. INT. TRANTER L.R. CLOSEUP

of Philip's chest as two buttons strain at their moorings and then pop off.

FADE OUT

FADE IN

97. INT. CAFE - FULL SHOT

This shot includes the foyer in the f.g. with the cafe seen through a wide arch in the b.g. This is a big set. The cafe is filled with men and women in evening clothes, hurrying waiters and bus boys. Philip and Marie come into the foyer as if coming from outside. A hat check boy in uniform and a trimly dressed maid hurry forward to take their wraps. A head waiter also comes to welcome them. He acts as if he had expected them.

98. INT. CAFE FOYER - MED. CLOSE SHOT

The head waiter is very obsequious at the thought of serving the famous Marie Laurent, and Philip has all of a small boy's thrill over this experience. The head waiter bows and smiles as he tells them their table is ready. Philip is radiantly happy - so pleased with all the attention he is getting that he would like to jump in the air and click his heels together in small boy exuberance - but he tries to be very much of a man of the world as he takes a bill from his pocket and slips it to the head waiter. The head waiter bows and smiles and starts to take them on into the cafe to their table.

99. INT CAFE - CLOSE SHOT

Willie Selby and Albert Perry - two he-gossips - are having their dinner. Selby is eating asparagus with his fingers very daintily. Perry is busily and fussily preparing a baked potato. He has split it open - added butter - and is now very particular about the amount of paprika which he carefully shakes over it.

TITLE 29. WILLIE SELBY .....

100. INT.CAFE - CLOSE SHOT SELBY

He daintily eats his asparagus with his fingers.

TITLE 30. "---AND ALBERT PERRY . .....

101. INT. CAFE - CLOSE SHOT PERRY

He fixes his potato fussily - takes a little taste of it to see that it is just right - and then as he starts to add more paprika he catches sight of Selby (out of scene) and stares at him a moment disapprovingly.

102. INT. CAFE - CLOSE SHOT PERRY AND SELBY

Selby is just ready to take another bite of asparagus when Perry speaks to him rather primsily, saying

TITLE 31. "WILLIE, WIPE YOUR MOUTH!"

BACK: Selby looks at Perry quickly with a little scared rabbit expression - then grabs up his serviette and wipes his mouth daintily. As he does this Perry resumes his fixing of the potato. Then Selby catches sight of Philip and Marie (out of scene). He stares a moment and then nudges Perry. Both of them stare off.

103. INT. CAFE - PHILIP'S TABLE FROM PERRY AND SELBY'S ANGLE

The head waiter is just drawing back the chair for Marie. Philip anxiously waits to see that she is properly settled - hovering over her very attentively. Then he takes his own place at the table - trying to be very much a man of the world as he tells the head waiter that they will wait until the third member of their party arrives.

104. IN . CAFE - CLOSE SHOT PERRY'S AND SELBY'S TABLE

Selby and Perry get the usual gossip's thrill out of the fact that someone they know is with the famous Laurent - their eyes are popping - and now they begin to chatter together eagerly - Perry doing most of the talking while Selby agrees with him eagerly. They are so excited over this bit of news that their dinner is almost forgotten as they keep watching the other table.

105. INT. CAFE - CLOSE SHOT PHILIP'S TABLE

The table is set for three and Marie indicates the third place as she smilingly asks Philip why it is there. Philip has the small boy's thrill of a secret as he says

TITLE 32 " I HAVE A SURPRISE FOR YOU. I WANTED YOU TO MEET MY BEST FRIEND."

Philip finishes his title - Marie looks at him smilingly. thinking how much of a boy he is.

106. INT. CAFE - CLOSE UP MARIE

She smiles off at Philip and playfully shakes her finger at him as she says:

TITLE 33. "HAVEN'T YOU EVER HEARD THE STORY OF THE MAN, THE WOMAN HE LOVED AND THE BEST FRIEND?"

107. INT. CAFE - CL SE SHOT PHILIP'S TABLE

Philip is puzzled a moment at Marie's remark and then he gets it suddenly. He fairly expands with youthful assurance as he says laughingly, with supreme confidence:

TITLE 34. "OH, I DON'T HAVE TO WORRY ABOUT MY BEST FRIEND! HE'S A WOMAN HATER."

BACK: Philip puts Miles completely out of the running by the way he says his title - Marie laughs with him. Philip leans forward over the table - gazing at her with love-filled eyes as he talks to her.

108. INT. CAFE FOYER -

Miles and the head waiter discovered. Miles has already given his things to the hat check boy and now the head waiter is telling him that Mr. Tranter is already here and is waiting for him. The head waiter starts to lead the way into the cafe in the b.g.

109. INT. CAFE - CLOSE TO SELBY'S AND PERRY'S TABLE

Perry 1 aking off has caught sight of Miles - he nudges Selby - Selby looks in the same direction. They are surprised to see Miles, and then as their heads slowly turn, indicating that they are watching Miles' progress through the cafe - their eyes open wider and their mouths begin to drop open until they register complete and comic amazement as they see that Miles is going to join Philip and Marie.

110. INT. CAFE MED. CLOSE SHOT PHILIP'S TABLE

Philip is leaning over the table talking with Marie very earnestly - Marie is so placed that her big hat screens her face - not only from the audience but from Miles when he enters the scene. The head waiter enters the scene with Miles right behind him. As the head waiter starts to draw out Miles' chair, Miles stops beside Philip, touching him softly on the shoulder. Philip jumps up quickly - delighted that Miles is there - making a quick explanation that "we have waited for you."

111. INT. CAFE - CLOSEUP MARIE.

Her hat screens her face for a moment - then she lifts her head and as she sees Miles (out of scene) she gives a quick start of surprise, and then, woman of the world that she is, she manages to get hold of herself and masks her surprise.

112. INT. CAFE - CLOSE SHOT PHILIP'S TABLE

(With just Philip, Miles and Marie in scene, cutting out the head waiter who is standing behind Miles' chair.)
Miles has not seen Marie's face - and now as Philip starts to introduce them he turns for the first time and looks at her. Philip is not looking at Miles - very enthusiastic and radiantly happy as he introduces them so that he does not get the look of startled surprise that comes into Miles' face.

113. INT. CAFE - CLOSEUP MILES

A look of startled surprise - anger - bitterness on his face as he recognises Marie.

114. INT. CAFE - CLOSEUP MARIE

She wears a bland smile as if she were meeting a total stranger, and then says, very graciously:

Title 35 "I AM DELIGHTED TO MEET MR. FAVERSHAM!"

115. INT. CAFE - CLOSEUP MILES

Miles immediately gets the fact that Marie is pretending that she has never known him before, and he masks his own expression of surprise so that his face is coldly immobile (this is just a flash)

116. INT CAFE - CLOSE SHOT PHILIP'S TABLE

Miles wears a cold, formal smile as he bows rather stiffly in acknowledgement of the introduction. Philip is still boyishly exuberant, and very eager as he sits down again, Miles going around to his own place. The head waiter arranges his chair and then hurries out of the scene to get away.

117. INT. CAFE - CLOSE SHOT SELBY AND PERRY

They are still staring off towards Philip's table - pictures of comic amazement. Now Selby takes out a bottle of smelling salts and sniffs from it daintily, almost overcome. As he does this, Perry, without taking his eyes from Miles, gasps out:

TITLE 36. "MILES FAVERSHAM! DINING WITH THAT NOTORIOUS WOMAN FROM PARIS!"

BACK: Selby nods weakly as if to say, "Yes, isn't it terrible?" Then he takes another sniff at the salts. Perry turns towards him, helplessly, then seeing the salts he takes them himself. Just as Selby is taking a deep whiff of them. As Perry sniffs the salts, poor Selby, who has taken too long a whiff, puckers his face in distress, and then sneezes. Perry gives a startled jump as he hears this and then says, fussily, "Willie, I wish you wouldn't do that. My poor nerves!" Selby apologizes humbly.

118. INT. CAFE - CLOSE SHOT PHILIP'S TABLE

Philip is doing most of the talking - eager and boyishly happy to have his two friends together. Miles listens quietly - rather a cold smile on his face, and Marie grabs little opportunities to size him up. Now as Philip stops talking, Marie looks toward Miles and smiles.

119. INT. CAFE - CLOSE SHOT MARIE

She smiles very sweetly at Miles, and then says as if trying to be pleasant to a total stranger,

TITLE 37. "PHILIP'S TOLD ME SO MUCH OF YOU THAT IT SEEMS ALMOST AS IF I HAD KNOWN YOU."

120. INT. CAFE - CLOSE SHOT AT PHILIP'S TABLE

Marie finishes her title with a sort of speculative look at Miles, wondering just what he is going to do. Philip looks eagerly from one to the other - happy and pleased with Marie. Miles looks at Marie a moment - his face expressionless, then looks down at the table - then looks up at her. There is a sort of breathless pause for just a moment.

121. INT. CAFE - CLOSEUP MILES

His face expressionless as he looks at Marie for just a second, and then with a faint smile that tells nothing of his feelings, he says:

TITLE 38. " I HAVE HEARD A GREAT DEAL OF YOU TOO."

122. INT. CAFE - CLOSE SHOT AT PHILIP'S TABLE

Miles finishes his title with a little smile which Philip takes as an expression of friendliness. He is very happy and enthusiastic as he says: "You see how much I have talked about you both." Marie has felt a certain cold menace in Miles' attitude. She is on the defense - determined to get the better of him. She is getting a little thrill of excitement out of the situation and she smiles brilliantly at Miles as she says (after a little glance that takes Philip into the conversation)

TITLE 39. "PHILIP TELLS ME THAT YOU ARE A WOMAN HATER, MR. FAVERSHAM."

Marie finishes her title. Her words have been a deliberate challenge and Miles realizes this. He gives her a quick glance. Philip is laughing at him - perfectly happy and well pleased with Marie.

123. INT. CAFE - CLOSEUP MILES

As he thinks over Marie's words - flicks her an amused glance - now aware of what her attitude is to be - then after a moment's deliberation he says quietly:

TITLE 40. "PHILIP HAS EXAGGERATED. I AM AFRAID I AM TOO INDIFFERENT TO WOMEN TO HATE THEM."

124. INT. CAFE - CLOSE SHOT PHILIP'S TABLE

As Miles finishes his title Philip makes laughing protest as he says, "Oh, come now Miles, I don't believe you are as bad as you pretend." This occupies Miles' attention so that he does not see Marie's expression. She realizes that she has met a worthy adversary and is going to need all her wits.

125. INT. CAFE - CLOSEUP MARIE -

smiling and forcing herself to seem perfectly at ease, she says, rather archly, but nevertheless pointedly:

TITLE 41. "TO BE INDIFFERENT TO ALL WOMEN A MAN MUST ONCE HAVE CARED GREATLY FOR SOME ONE WOMAN."

126. INT. CAFE -

Miles is a little startled at Marie's daring and he laughs to cover the fact that the old wound has been reopened. Of course Philip gets none of the double meaning in this conversation and he laughs gaily at Miles' seeming discomfort - thinks Marie has been very shrewd, and is proud of her. He laughs at Miles as he says boyishly, "I guess she hit on the truth that time, didn't she, old man?" Miles turns to Philip, smiling in apparent agreement with him.

127. INT. CAFE - CLOSEUP MILES

Miles smiles at Philip as he says:

TITLE 43. "WELL IT'S QUITE TRUE THAT IN MY GALF DAYS I ONCE MADE A COMPLETE IDIOT OF MYSELF ABOUT A WOMAN."

128. INT. CAFE - CLOSE SHOT PHILIP'S TABLE

Miles finishes his title as if making confession to Philip. Philip laughs at him and Marie can't resist indulging in a little smile of satisfaction. The head waiter and another waiter come into the scene, hovering around between Philip and Miles as they wait for the order. The others are apparently unaware that the waiters are there. Marie gives Miles a sharp look, but her manner is seemingly very light as she says:

TITLE 43. "AND YOU'VE NEVER FORGOTTEN HER?"

BACK: Philip thinks this is all very clever repartee -he smiles at Marie and then turns to Miles, waiting with boyish eagerness for Miles' answer. Miles turns and looks Marie square in the eyes.

129. INT.CAFE - CLOSEUP MILES

He looks Marie square in the eyes for a moment - then shrugs lightly and says:

TITLE 44. "THE LAST TIME I SAW HER, MY ONLY EMOTION WAS AMAZEMENT THAT I HAD EVER LOST A NIGHT'S SLEEP ON HER ACCOUNT."

BACK: Miles finishes ~~hex~~ his title very meaningly, though apparently with a certain lightness.

130. INT. CAFE - CLOSE SHOT MARIE AND PHILIP

Philip laughs at Miles' words - not knowing why he is laughing - but just because he feels that everything is going so splendidly. Miles' words have hit Marie hard but she masks this quickly - turns to Philip - puts her hand on his arm as she says very sweetly:

TITLE 45. "PHILIP YOU NEVER TOLD ME HOW AMUSING MR. FAVERSHAM COULD BE."

She finishes title and laughs with Philip.

131. INT. CAFE - CLOSE SHOT OF PHILIP'S TABLE.

Miles gives Marie a quick amused glance - admiring her cleverness in carrying off the scene. As they all three laugh together Philip feels that everything is going great and he is radiantly happy as he says, enthusiastically:

TITLE 46. "I KNEW YOU TWO WOULD GET ON GREAT!"

BACK: As Philip finishes his title the head waiter moves a little nearer to him and asks him if he is ready to order. Philip nods and takes the menu. The waiter places other menus for Marie and Miles - but Philip is too happy to bother with ordering - he feels that he must tell his good news to someone or burst. He turns the menu over to Miles as he says, "Will you order, old man? I want to phone Mother." Then taking Miles' acquiescence for granted, he excuses himself to Marie and gets up from the table. Is so happy and excited that he gives the waiter a bill as he passes him. Miles rises as Philip gets to his feet and then as Philip hurries on out of scene, Miles resumes his seat - starts to order - extremely courteous as he consults Marie.

131a. INT. CAFE - CLOSE SHOT SELBY AND PERRY -

Selby and Perry are watching Philip's table with eager curiosity, and now they follow Philip with their eyes - their heads turning around in a semi-circle - wondering what's going to happen now - then they turn and look at each other. Perry says, "What do you suppose it's all about?" Selby says, excitedly, "I don't know."

132. INT. CAFE - AT PHONE BOOTH

Philip hurries into the scene - very boyishly happy - he jerks open the door of the booth - goes in, closing the door after him - and through the glass door of the booth we see him call a number, and then pick up a pencil which hangs on a string and start marking on a pad on the phone shelf.

133. INT PHONE BOOTH - CAFE

Philip marks idly on the pad - whistling gaily to himself while he waits for his number.

INSERT: Small pad of paper on 'phone shelf.

On the pad there are some meaningless scrolls Philip has made - now his pencil starts another design which turns out to be an "M" - The pencil completes this into the word "Marie". Then the ~~M~~ pencil writes rapidly Mrs. Philip Tranter.

BACK: Philip still whistling - very happy as he writes over and over again on the pad.

INSERT: The pad. Same as above insert except that now the name, Mrs. Philip Tranter, has been written about four times and Philip's pencil is just starting it again.

BACK: As he starts to write the name again Philip hears his mother answer the 'phone. He turns to the 'phone, very eager, and radiantly happy as he bursts forth with:

TITLE 47. "OH MOTHER, MILES THINKS SHE'S WONDERFUL!"

BACK: Philip finishes his title eagerly.

134. INT. TRANTER LIVING ROOM - CLOSE SHOT

Mrs. Tranter at the 'phone. She doesn't understand for a minute what Philip means, and she says, "What do you mean, Philip? Who's wonderful?" Then she listens.

135. INT. 'PHONE BOOTH - CAFE

A flash of Philip talking forty miles a minute - radiantly happy - hardly stopping for breath.

136. INT. TRANTER LIVING ROOM - CLOSE SHOT

Mrs. Tranter is completely amazed - tries to say something - evidently can't get in a word - and finally manages to say, rather stiffly, "Do you mean that Miles really approves of her?"

137. INT. PHONE BOOTH - CAFE

Philip very enthusiastically says

TITLE 48. "HE'S CRAZY ABOUT HER! WHY HE'S ALREADY TELLING HER THE STORY OF HIS LIFE!"

BACK: Philip laughs happily as he says this and then he says, "Well, goodbye Mother, I've got to go now." He hangs up the receiver - then catches sight of the pad - tears off the page he has written on - then gets a sudden thought - his face lights up with inspiration as he tears a narrow strip from the paper - stuffs the rest in his pocket.

138. INT. CAFE AT PHONE BOOTH -

142. INT. Philip comes out of the booth stuffing the rest of the paper in his pocket and carrying the strip. He is very eager to get back to the table and put through his new idea. He starts on out of scene, to measure her engagement ring finger with the strip of paper.

139. INT. TRANTER LIVING ROOM - CLOSE SHOT.

143. INT. CAFE - CLOSE SHOT

Mrs. Tranter has hung up the receiver, but she is still sitting at the phone, completely bewildered as she thinks over what Philip has said - and then anger begins to grow.

144. INT. CAFE - CLOSE SHOT MARIE AND PHILIP

140. INT. CAFE - CLOSE SHOT MELBIN AND PERRY

Philip's going. She looks a little puzzled, and then looks at Melbin. As they catch sight of Philip (out of scene) - their faces perfectly blank as they follow him with their eyes - their heads turning. They don't know what in the world this is all about, and they are both dying of curiosity. They turn to look at each other helplessly.

145. INT. MR. MILES.

He watches Philip's action of measuring Marie's finger. He knows what it's all about, and his faint smile is rather cynical.

141. INT. CAFE - MED CLOSE SHOT AT PHILIP'S TABLE

The head waiter and other waiters are getting the last of Miles' order. Now the waiters exit from the scene. Marie has been watching Miles with a speculative expression, and now she leans forward and just starts to say something when Miles catches sight of Philip out of scene, and gets to his feet. Philip hurries in, with his usual boyish enthusiasm. He sits down at the table. and then looks back at Miles with a little defiance in her smile as if to say, "Perhaps you hate me, but see how much Philip loves me." Then she turns to smile back at Philip as he carefully puts the piece of paper into his pocket, and puts the pocket with a pleased, boyish air of satisfaction. Just then the waiter comes into the scene, and starts placing the hors d'oeuvres before them.

146. INT.

142. INT. CAFE - CLOSE SHOT PHILIP'S TABLE.

Philip reaches for Marie's hand - pulls it closer to him on the table - and then starts to measure her engagement ring finger with the strip of paper.

143. INT. CAFE - CLOSE SHOT

of Marie's left hand as Philip measures her engagement finger with a strip of paper.

144. INT. CAFE - CLOSE SHOT MARIE AND PHILIP

Marie doesn't quite understand what Philip's doing. She laughs a little puzzled, and then looks off at Miles.

145. INT CAFE - CLOSEUP MILES.

He watches Philip's action of measuring Marie's finger. He does know what it's all about, and his faint smile is rather cynical.

146. INT. CAFE - CLOSE SHOT PHILIP'S TABLE

From Miles' expression Marie gets what this is all about, and his unspoken objection. She is immediately on the defense - turns quickly to Philip - smiles into his eyes - and then looks back at Miles with a little defiance in her smile as if to say, "Perhaps you hate me, but see how much Philip loves me." Then she turns to smile back at Philip as he carefully puts the piece of paper into his pocket, and pats the pocket with a pleased, boyish air of satisfaction. Just then the waiter comes into the scene, and starts placing the hors d'oeuvres before them.

147. INT. CAFE - CLOSE SHOT OF PHILIP'S TABLE

This shot is just the table with the hors d'oeuvres already in place before Marie and Miles. The waiter's hands put the hors d'oeuvres in place before Philip.

LAP DISSOLVE TO

148. INT. CAFE - CLOSE SHOT OF PHILIP'S TABLE

This shot is from the same angle as scene 147, except that now there are finger bowls at Marie's and Miles' places, and the waiter's hand is placing a finger bowl before Philip.

149. INT. CAFE - MED. CLOSE SHOT AT PHILIP'S TABLE.

Everything is apparently happy - the meal has been a success. The waiter puts the check at Philip's place. Philip scrawls his name on it hurriedly, and they all three get up to go, Philip jumping up to pull back Marie's chair himself. Then Philip turns to the head waiter, and in his excess of happiness gives the head waiter another bill. The head waiter bows his thanks and steps back as Philip starts away from the table with Marie - his chest thrown out - his head high in happy pride. Miles follows a few steps behind.

150. INT. CAFE - CLOSE SHOT SELBY AND PERRY

They are sitting over their coffee - still gossiping about Philip, Marie and Miles. Now they follow them with their eyes - their heads going around in a semi-circle, and then with one accord they decide that they must be in "at the death". Hurriedly Perry beckons a waiter into the scene and starts to pay his account.

151. INT. CAFE FOYER -

The head waiter is helping Philip to get his coat and Marie's wrap from the hat check boy and maid. Miles stands near them making no effort to get his own things as yet. As the head waiter takes Marie's wrap from the maid, Philip takes it from him and goes to put it around Marie.

152. INT. CAFE FOYER - CLOSE SHOT MILES

As he watches Marie and Philip a fly settles on his forehead and he nods his head to make it go away.

153. INT. CAFE FOYER - CLOSE SHOT MARIE AND PHILIP

as Philip puts the wrap around Marie's shoulders he catches sight of Miles - looks at him enquiringly.

154. INT. CAFE FOYER - CLOSEUP MILES

He is looking in Philip's general direction - nods his head again to dislodge the fly (this is just a flash).

155. INT. CAFE FOYER - CLOSE SHOT PHILIP AND MARIE

Philip takes it that Miles' nod is one of approval of Marie - his face lights up with a glad light. He gives a quick glance at Marie and then nods very enthusiastically - then he turns to take his coat which the head waiter's offering him at the side of the scene. Philip is so delighted at Miles' approval (as he thinks) that as he takes his coat he gives the head waiter another bill.

156. INT. CAFE FOYER - CLOSEUP MILES

The fly is still in place, and now he shakes his head with a little annoyance to dislodge it, and then brushes his fingers across his forehead.

157. INT. CAFE FOYER - GROUP

Philip is putting on his coat - now he turns to Miles as he sees that Miles is not going with them, and says in surprise

TITLE 49 "AREN'T YOU COMING ON TO THE CONCERT WITH US MILES?"

BACK: Marie waits expectantly as if rather hoping that Miles would go with them. But Miles shakes his head, smiling as he says:

TITLE 50. "THANK YOU, BUT I THINK I'VE HAD ABOUT ALL THE EXCITEMENT I CAN STAND FOR ONE DAY."

BACK: Philip and Marie express a courteous regret and then start to go. Philip, very proudly possessing, as he starts to escort Marie from the cafe. Of course Miles has said the proper good-byes - he watches after them a moment - his face settling in rather hard, bitter lines as he thinks of how he's going to put an end to any game that Marie may have with Philip. Then he turns away to get his coat.

158. INT. CAFE FOYER - CLOSE SHOT

Miles takes his coat from the hat check boy - then as he starts to put it on Selby and Perry hurry into the scene eager for all the gossip. Selby and Perry both start talking at the same time - Miles doesn't like them and resents their gossip, but he can't manage to get away. Perry is quite excited as he says:

TITLE 51 "WHY I'VE EVEN HEARD THAT THEY WERE GOING TO BE MARRIED."

BACK: As Perry says his title Selby nods eagerly in agreement - Miles is very much annoyed and very cold as he says, "No, I don't think so."

159. INT. CAFE FOYER - CLOSE SHOT SELBY AND PERRY

They are both surprised for a moment as they hear Miles say this, but they have a gossip's enthusiasm that makes them want to carry on. Perry laughs as he says wisely,

TITLE 52 "WELL, IF SHE'S MADE UP HER MIND TO MARRY HIM, YOU CAN DEPEND UPON IT THAT NOTHING WILL STOP HER."

BACK: AS Perry says this Selby nods his head, and echoes the words, Yes, nothing will stop her."

160. INT. CAFE FOYER - CLOSE SHOT MILES

Very cold - very decided in manner as he says :

TITLE 53 "I'LL STOP HER".

He finishes his title emphatically, but quietly.

161. INT. GAME FOYER - CLOSE SHOT GROUP

As Perry hears Miles' title he laughs with the gossip's willingness to believe that a scandal can never be stopped. Selby echoes his laugh. Miles' jaw tightens - Perry laughs confidently as he says:

TITLE 54. "I'D LIKE TO HAVE A LITTLE BET THAT YOU DON'T."

BACK: As Perry says his title Selby echoes his words eagerly. Miles has not wanted to be pushed to this sort of thing, but he can't get out of it now. He is very cold and distant as he says:

TITLE 55. "I'LL BET WITH YOU. SHALL WE SAY FIVE THOUSAND?"

BACK: Perry eagerly takes the bet - Little Selby pipes up, "I'll just take five thousand too." Miles agrees very bruequely, and then turns and leaves them abruptly. After he has left the scene Perry and Selby pull out their bet books, and eagerly start to make the entry, gossiping and laughing together delightedly.

FADE OUT.

162. FADE IN
CLOSEUP OF MANTEL CLOCK

With hands at a quarter past eleven.

LAP DISSOLVE

163. INT. MILES' ROOM - FULL SHOT

(This is a big bedroom in the club - the fireplace at one side - big easy chairs- the chiffonier so placed that it is near the hall door for future scenes. There is a fire in the fireplace with Miles' slippers on the hearth and his dressing gown thrown across a big chair.)
Miles is just coming into the room - is very thoughtful - takes off his hat and coat - drops them onto a chair - goes down to the big chair in front of the fireplace and sits down, looking thoughtfully into the fire. Greyson, his servant, comes into the room - sees Miles - crosses over to a little 'phone table to get a message that has come for Miles - picks up the pad and starts toward Miles.

164. INT. MILES' ROOM - CLOSE SHOT MILES

AS he sits looking into the fire thoughtfully - crosses one leg over the other and starts to unlace his shoes. Greyson enters the scene and hands him the pad with the message on it. Miles takes it - looks at it -

INSERT: This is one of those " While you were out" pads for telephone messages. On it is written Miss Marie Laurent called at 10:45. In the place for "message" is written Requested that if you came in before 12.00 would you please come to see her - St. Vincente Apartments

BACK: As Miles looks up from the message - thanks Greyson - Greyson exits - Miles glances at the message again - tosses it down - then, thinking, starts to unlace his shoes again.

165. INT. MILES' ROOM - CL. SHOT MILES SHOE

As his hands pull out the laces rapidly - then slow down - then stop just as he pulls out a lace as

FADE OUT

FADE IN

166. INT. MARIE'S BEDROOM -

(This is the bedroom of Marie's New York apartment; there is a door that leads directly to the foyer hall, and another one - which stands open into the living room.)
Marie is discovered dressed in a very beautiful tea-gown. She moves restlessly back and forth across the room a moment. She is thinking about Miles and her meeting with him again after all these years. With a conscious effort to throw off her restless mood she goes to her dressing table and sits down.

167. INT. MARIE'S BEDROOM - CLOSE SHOT AT DRESSING TABLE

As Marie sits down at the dressing table she picks up her lipstick, but as she leans closer to the mirror and starts to use it her thoughts again go back to Miles. Her hand pauses and then lowers as she sits wondering - thinking over his cold antagonism to her. In this shot Marie's back is to camera so that we get her full-face reflection in the mirror. Now she studies her reflection thoughtfully - the reflection speaks, saying:

TITLE 56. "WHY DID YOU SEND FOR HIM?"

BACK: The reflection finishes the title.

168. INT. MARIE'S BEDROOM - CLOSE SHOT MARIE

(In this shot the angle is such that we get the edge of the mirror, but do not get Marie's refelction in it.) Marie is startled at this thought which has come to her. It's as if she's holding conversation with her inner self. She thinks a moment, looking towards the mirror, and then shakes her head slowly as her lips frame the words, "I don't know." Then she leans a little closer to the mirror as she asks earnestly:

TITLE 57. "WILL HE COME?"

BACK: She finishes the title rather anxiously.

169. INT. MARIE'S BEDROOM - CLOSE SHOT MIRROR

Marie's reflection in the mirror shakes its head with a cynical little smile.

170. INT. MARIE'S BEDROOM - CLOSE SHOT MARIE

This is the same angle as scene 168. Marie is looking towards the mirror - again a little startled at the thought of Miles not coming - then she turns away - plays with things on the dressing table nervously as she thinks. Finally with a little defiance she says, as if thinking out loud:

TITLE 58. "WHAT DOES ONE MAN'S INDIFFERENCE MATTER WHEN I HAVE THE ADMIRATION OF SO MANY OTHERS?"

BACK: She finishes the title - she turns to look back at the mirror - still with the same little air of defiance.

171. INT. MARIE'S BEDROOM - CLOSE SHOT MIRROR

Marie's reflection smiles wisely and then says with firm emphasis:

TITLE 59. "YOU KNOW THAT IT DOES MATTER."

BACK: Marie's reflection finishes the title.

172. INT. MARIE'S BEDROOM - CLOSE SHOT

Same angle as scenes 168 and 170. Marie looks towards the mirror - startled as she has heard herself speak this inner truth - she's a little frightened at the knowledge. Then suddenly she turns and looks towards the living room door. She has heard the bell ring.

173. INT MARIE'S LIVING ROOM - MED. CLOSE SHOT

(Camera in l.r. shoots through l.r. door to foyer in b.g. with the door to outside hall visible.)

Lester comes into the foyer as if from another entrance and opens the hall door to admit Miles.

174. INT. MARIE'S BEDROOM - MED.CLOSE SHOT AT DRESSING TABLE.

Marie is looking towards the living room. Now as she hears that it is Miles she gives a quick smile of pleasure - turns back to the dressing table - picks up her powder puff. As she meets the eyes of her reflection she makes a little face at it as if to say, "See, he did come!" Then she quickly uses her puff - gets up and hurries out of the scene towards the living room.

175. INT. MARIE'S LIVING ROOM -

Miles is discovered in the room (Lester having taken his hat and coat and left them in the foyer) He looks around the room - then Marie enters from the bedroom. Miles is not looking in her direction as she comes in. She comes in rather eagerly - then gets hold of herself and pauses. Miles turns towards her - he bows rather formally, and then says with cold enquiry:

title 60. "WELL?"

BACK: Marie feels a little sense of awkwardness and says, without really realizing that she is saying it.

TITLE 61. "WELL---"

BACK: Marie pauses, no knowing exactly what to say - any conventional words of greeting seeming so useless. Miles waits impassively - then he glances around the room again.

176. INT. MARIE'S L.R. - CLOSE SHOT MILES

He looks around the room - then back at Marie and says.

TITLE 62. " I THOUGHT PROBABLY PHILIP WOULD BE HERE."

BACK: This is the last thing Miles has thought but he knows it will give him the advantage.

177. INT. MARIE'S L.R. - CLOSE SHOT MARIE

Marie is a little confused as she answers:

TITLE 63. "NO. I -I WANTED TO TALK TO YOU - ALONE."

BACK: As Marie finishes her title she starts out of scene towards a couch.

178. INT. MARIE'S L.R. - MED. SHOT.

Marie moves over towards the couch - picks up a shawl that's over one end of it and throws it over the back, turningtowards Miles as if inviting him to sit here. Miles bows slightly as if waiting for her to be seated. Marie sits down on the couch, expecting that he will come and sit beside her, but instead of that he takes a chair not far from the couch. There is a smoking stand, or a small table with smoking things beside the chair. Miles's cold indifference nettles Marie - she has expected him to sit beside her, now she pulls herself toge her with a sort of defiance as she opens the attack by saying:

TITLE 64. "I KNOW YOU'RE GOING TO TRY TO KEEP PHILIP FROM MARRYING ME."

Marie's words have come with a sort of rush. Miles leans forward - clasps his hands loosely between his knees as he studies her a moment, and then says.

TITLE 65. "PHILIP DOES NOT KNOW THAT I KNEW YOU SIX YEARS AGO - UNLESS YOU TOLD HIM?"

As Miles finishes his title, looking at her enquiringly, Marie shakes her head.

179. INT. MARIE'S L.R. - CLOSE SHOT MARIE

Marie is on the defense trying to be equally indifferent as she says:

TITLE 66. "WHY SHOULD I TELL HIM? THAT'S JUST IS FORGOTTEN."

180. INT. MARIE'S L.RR. - CLOSE SHOT BOTH

Marie finishes her title - Miles shrugs and then looks away from her thoughtfully, as he says:

TITLE 67. "I USED TO THINK IT WAS - UNTIL I MET YOU TONIGHT."

Back: As Marie hears this her face lights up with a quick hope, that perhaps he is not as indifferent as he seems - but still she's afraid to trust him. She takes refuge in light laughter as she says:

TITLE 68. "IF YOU ARE TRYING TO PAY ME A COMPLIMENT, YOU ARE MORE POLITE THAN YOU SEEMED AT DINNER."

BACK: Miles is very impassive - he takes out his cigarette case and still does not look at Marie as he answers quietly:

TITLE 69. "PHILIP WAS WITH US AT DINNER."

BACK: As Marie hears this she again gets the feeling that Miles must care for her. Her face lights up - then her hopes fall again as Miles, with cold formality, indicates his cigarette case, asking her if she minds if he smokes. Annoyed with herself, she bites her lip as she nods her assent. Miles turns to the stand beside him as he lights his cigarette. The interruption gives Marie a moment to build up her defense against him again. She gets up from the couch restlessly - starts to move away, and then turns to look back at Miles - she's fighting to seem indifferent - fighting to get the upper hand.

181. INT. MARIE'S L.R. - CLOSE SHOT MARIE.

As she looks up at Miles she realizes that she can't keep up her pretense of indifference - she wants his friendship and she is rather wistful as she says.

TITLE 70. "I SUPPOSE YOU HATE ME. BUT WHEN I HURT YOU I WAS VERY YOUNG AND FOOLISH MILES."

Marie finishes her title rather wistfully, pleading for his forgiveness.

182. INT. MARIE'S L.R. - CLOSE SHOT MILES

Miles is apparently not at all moved by Marie's bid for friendliness. He looks off at Marie gravely as he says:

TITLE 71. "I DON'T KNOW THAT YOU SHOULD CALL ME MILES. IF PHILIP HEARS YOU HE WILL WONDER."

183. INT. MARIE'S L.R. - SHOT TO INCLUDE BOTH

Miles finishes his title with a faint smile that angers Marie. She answers rebelliously:

TITLE 72. "I'M BUT MARRIED TO PHILIP - YET."

BACK: As she finishes her title Marie sits down on the arm of the couch a little amazed at her own rebellion and fighting to get back her poise. She plays with a pillow restlessly. Miles gets to his feet feeling that he will have more of an advantage and moved up and down a few steps. Marie follows him with her eyes, and then as his back is turned to her, she feels a great longing for his friendship.

184. INT. MARIE'S L.R. - CLOSE SHOT MARIE

as she makes another appeal for his friendship by saying

TITLE 73. "MILES CAN'T YOU FORGIVE ME? CAN'T WE BE FRIENDS?"

She finishes title wistfully.

185. INT. MARIE'S L.R. - CLOSE SHOT.

Miles turns towards the camera as if looking at Marie - he studies her a moment, thoughtfully, then shakes his head slowly as he answers.

TITLE 74. "FRIENDSHIP WITH YOU IS OUT OF THE QUESTION."

186. INT. MARIE'S L.R. - SHOT TO INCLUDE BOTH.

As Miles finishes his title Marie gets to her feet quickly with a sort of expectant feeling that he cares for her. She asks breathlessly, "Why?" Watching her closely Miles walks over to her. He holds her eyes with his and then says, very directly:

TITLE 75. "DO YOU CARE FOR PHILIP - OR IS IT JUST HIS MONEY?"

BACK: Quick anger flames in Marie's heart as she hears this, and she blazes out at him as she asks him how he dares say that to her. Miles takes her outburst quietly and answers:

TITLE 76. PHILIP IS MY FRIEND, BUT HE'S JUST A BOY - NOT THE SORT OF MAN YOU COULD CARE ABOUT - SERIOUSLY.

BACK: Marie tries to hang on to her defiance - smiles tauntingly as she says

TITLE 77. "YOU ARE VERY SURE THAT YOU KNOW THE SORT OF MAN I COULD CARE FOR."

Miles holds Marie's eyes steadily - then he puts his hands on her shoulders - there is a little pause.

187. INT. MARIE'S L.R. - CLOSE SHOT MILES

(This is shooting over Marie's shoulder, with the back of her head in scene). Miles looks into Marie's eyes for a long moment and then says, quietly and compellingly:

TITLE 78. "DO I KNOW THE SORT OF MAN YOU COULD CARE FOR?"

He finishes title.

188. INT. MARIE'S L.R. - CLOSE SHOT MARIE

(This is reverse angle on the above shot.) Marie looks up at Miles, unable to take her eyes from his. He is forcing her to tell the truth, and almost as if she were hypnotized, she nods her head slowly, as she says, "Yes, you do know."

189. INT. MARIE'S L.R. - CLOSE SHOT BOTH

The scene holds for a moment - Miles' hands on Marie's shoulders - his eyes holding hers. Then her eyes close as she waits, expecting Miles to take her in his arms. But instead of that, he drops his hands from her shoulders and steps back. Marie opens her eyes in surprise. On top of her amazement at his withdrawal from her comes a fresh amazement as he says with quiet courtesy:

TITLE 79. "ARE YOU LUNCHING WITH PHILIP TOMORROW?"

BACK: Marie is too bewildered by this sudden change of his manner to do more than nod her head mutely. Miles says quietly, but firmly.

TITLE 80. "YOU WILL HAVE LUNCH WITH ME INSTEAD."

BACK: Miles finishes his title quietly - makes sort of a little bow of leave taking and then turns and walks out of scene towards the foyer. Marie is completely bewildered by his manner, and she starts to protest, talking rapidly as she says, "But how can I? - I have promised Philip - I couldn't do a thing like that."

190. INT. MARIE'S L.R. - CLOSE SHOT AT FOYER DOOR

Miles enters the scene - then turns back to look at Marie, and says very quietly, as if he hadn't heard a word of her protest:

LITLE 81. "I WILL CALL FOR YOU AT 12.30 TOMORROW."

191. INT. MARIE'S L.R. -

As Miles finishes his title he bows formally in farewell, and then turns and goes on into the foyer - picks up his hat and coat and goes on out to the hall. Marie has been too dumbfounded to say a word. Completely amused, she says to herself, "Well, I'll be darned," then all of her pent-up nervousness breaks out. She snatches up a pillow - tosses it down - furious with herself she starts pacing up and down the room, pulling at the lace of her tea gown in nervous agitation. Finally she comes back to the couch and suddenly becomes very still as she looks off - thinking. She has met her master and she knows it.

192. INT. MARIE'S L.R. - CLOSE SHOT MARIE

As she stares off thinking, tears come into her eyes - one starts slowly down her face:

INSERT: A flash of Phone bells ringing.

BACK: Marie stands perfectly oblivious of the 'phone.

193. INT. PHILIP'S ROOM - CLOSE SHOT.

Philip discovered at the 'phone which is on a small table. He is in his dressing gown. There is a large photograph of Marie on the table beside the 'phone and a small clock. Philip is very happy as he waits for Marie to answer the 'phone. Now suddenly he catches sight of the clock:

INSERT: CLOSEUP OF THE CLOCK - the time is ten minutes after twelve.

BACK: Philip has not realized it is so late. He whistles softly and then carefully hangs up the 'phone as if he were afraid the sound of the receiver might disturb her. Then he leans over to Marie's picture and smiles at it as he says:

TITLE 82. "BLESS YOU LITTLE HEART - YOU'RE ASLEEP, OF COURSE!"

BACK: As he finishes the title, Philip leans over and kisses the picture.

194. INT. MARIE'S L.R. - CLOSEUP

of Marie as she stands looking off into space - tears slowly coursing down her face as

FADE OUT

FADE IN
TITLE 83. JUST BEFORE NOON THE NEXT DAY.

FADE OUT

195. FADE IN
INT. MILES' ROOM -

(A med. shot towards door of the hall, which stands open. The chiffonier stands beside this door in the shot. Through the open door can be seen the door to Philip's room on the other side of the hall.)

Miles is at the chiffonier, carefully finishing dressing for his luncheon with Marie. In the b. g. Philip comes hurriedly through the door from his room - stops as he sees Miles through the open door - comes into Miles' room enthusiastically - very happy as he greets Miles. Miles is very quiet. Philip hangs over the chiffonier.

196. INT. MILES' ROOM - CLOSE SHOT

Miles and Philip. As Philip says enthusiastically:

TITLE 84. "WELL, WASN'T I RIGHT? ISN'T SHE WONDERFUL?"

BANK: Philip finishes title - dead sure that Miles has liked Marie, and will be enthusiastic about her. Miles does not answer - goes on very carefully with his dressing - looks for his tie and sees that Philip is playing with it. He reaches over and takes it from Philip's hands - smoothes it out and starts to put it on. Philip watches his face eagerly - repeating his demand that Miles agree with him that Marie is wonderful. Without answering, Miles turns deliberately out of scene. Philip watches him, a little troubled.

197. INT. MILES' ROOM - CLOSE SHOT MILES.

Beside a chair over which his coat has been hung. He has taken up his coat and is putting it on. In a moment he answers deliberately:

TITLE 86. "I'M SORRY, BUT I SEE NO REASON TO ALTER MY OPINION OF --- MISS LAURENT."

BACK: HE finishes title - very matter-of-factly goes on with his dressing - adjusts his coat and pats his pockets to see if he has a handkerchief - apparently much more interested in that than he is in the subject under discussion.

198. INT. MILES' ROOM - CLOSE SHOT PHILIP

He is amazed at Miles' attitude - starts to protest vehemently - hurt and angry. In a moment Miles comes into scene - paying no attention to Philip's protest - pulls open a drawer and looks for a handkerchief. Philip protests - demands to know what Miles means - wants to make him take it back. Miles listens impassively, carefully adjusting the handkerchief in his pocket, as he says very impassively:

TITLE 86. "IF MISS LAURENT FINDS A MAN WITH MORE MONEY THAN YOU HAVE - SHE'LL TURN YOU DOWN WITHOUT HESITATION."

BACK: Philip is amazed and furious at Miles' attitude - blazes back at him with

TITLE 87. "SEE HERE MILES - IF YOU'VE GOT TO TALK THAT WAY ABOUT MY FUTURE WIFE, I CAN GET ALONG WITHOUT YOUR FRIENDSHIP."

BACK: Miles turns as if to answer Philip - then they both turn and look towards Philip's room - have heard the 'phone ring. Philip turns and flounces angrily out of scene toward the door.

199. INT. MILES' ROOM - MED. CLOSE SHOT

(to take in Miles at the chiffonier - and the door to the hall - Philip's room is the b. g .)

As Philip flounces angrily out of the room - goes into his own room and answers the 'phone in the b. g. - Miles watches after him a moment.

200. INT. MARIE'S BEDROOM -

(This shot takes in the maid at the phone with Marie also in the shot at the dressing table)

The maid is telephoning to Philip while Marie is trying on hats - trying to select the most becoming one - has several hats out. Marie pauses and listens as Lester says into the 'phone.

TITLE 88. "MAM'SELLE IS SO SORRY, BUT SHE CANNOT LUNCH WITH YOU TODAY. SHE HAVE SUCH A HEADACHE!"

BACK: Lester is acting out her explanation - putting her hand to her head and making a face in pantomime with her headache. Marie giggles as she hears - getting a little thrill out of the situation and the lie- more like an excited, happy little girl than has ever been - turns back and goes on with her trying on of hats.

201. INT. PHILIP'S ROOM - CLOSE SHOT PHILIP

at the 'phone - as he hears that Marie is ill and that he cannot see her today. His face falls with boyish disappointment - he is very solicitous as he says how sorry he is - cautions the maid to take good care of her - hangs up the 'phone - is very broken-hearted and dejected.

202. INT. MILES' ROOM -

(The same shot shooting through the door to the hall, and into Philip's room in the b. g.)

Philip can be see standing deejectedly near the 'phone. In the f. g. Miles comes into scene with his topcoat on and his hat in his hand - starts out into the hall - stops as he sees Philip near the 'phone in the b. g. - sees his dejection and knows what has happened - pauses for just a moment as he looks at Philip - then exits on down the hall to go out. In the b. g. Philip turns again to the 'phone.

203. INT . PHILIP'S ROOM - CLOSE SHOT PHILIP

His face has lighted up with a new idea - he is speaking into the 'phone - has called a number - waits a moment - then when the answer comes he asks if it is the florist's - then says:

TITLE 89. "I WANT SOMETHING NICE FOR A SICK ROOM - THREE DOZEN AMERICAN BEAUTIES - AND - AND ---"

BACK: Philip hesitates - trying to think of something else that he can send - his face lights up as he gets an idea - he starts to talk into the 'phone rapidly - in his love for Marie ordering everything he can think of as

FADE OUT.

204. FADE IN
INT. MARIE'S LIVING ROOM - CLOSEUP CLOCK

The hands are at 12.29.

LAP DISSOLVE TO

205. INT. MARIE'S L. R. -

Marie is dressed and ready for her luncheon with Miles - has on her hat - is looking at the clock - troubled and uncertain. It is time for Miles to come, and she is not at all sure whether or not he will come at all. She starts to turn away - catches sight of a mirror - pauses a moment to study her reflection to be sure that she looks her best for him - gives an instinctive little adjustment or two - is very restless and uncertain as she starts to walk across the room - then stops suddenly and looks toward the door as she hears someone there. She hopes that it is Miles - is so eager to see him that she takes a quick, instinctive step towards the foyer to open the door herself - then restrains herself. Lester enters the room from the bedroom and Marie gives a little gesture for her to go to the door - wanting her to hurry. Lester goes on into the foyer - Marie is agitated - turns quickly back to the mirror.

206. INT. MARIE'S L. R. - CLOSE SHOT

of Marie at the mirror as she looks at herself - very agitated - she gains control of herself with an effort - then when she has control she turns and pretends to see him for the first time - smiles - and exits from scene toward him.

207. INT. MARIE'S L. R. -

Miles in f. g. - waiting as Marie comes down to him. She is putting on an act of being very casually gracious, and is very much pertrubed underneath it. She talks rapidly to cover her agitation - says that she had begun to think he wasn't coming, and was just going to have luncheon sent up - trying to act as though it hadn't mattered at all. Miles' attitude is very cold and impassive. He has not taken off his top-coat, and has kept his hat in hsi hand. He listens for a moment - then breaks in abruptly with:

TITLE 90. "WHAT DID YOU TELL PHILIP - THAT YOU HAD A HEADACHE?"

Miles looks directly at Marie as he asks the question - Marie is surprised and flustered - before she realizes what she is saying she asks:

TITLE 91. "HOW DID YOU KNOW?"

Miles looks at her with a quiet smile as he says:

TITLE 92. "I HAVE NOT FORGOTTEN THAT YOU FREQUENTLY USED THAT EXCUSE - IN THE OLD DAYS."

BACK: As Miles says this Marie again gets a quick hope that surely he must care for her. She moves a little as if she were going to step closer to him, impulsively . then she catches herself and stops.

208. INT. MARIE'S L. R. - CLOSE SHOT MARIE

Marie looks at Miles with a sentimentally wistful expression as she says:

TITLE 93. "DO YOU REALLY REMEMBER THOSE OLD DAYS SO WELL?"

She finishes title.

209. INT. MARIE'S LL. R. CLOSE SHOT MILES

Miles is very quiet - his face expressionless as he looks her squarely in the eyes and answers:

TITLE 94. "I REMEMBER EVERYTHING YOU EVER DID OR SAID."

210. INT. MARIE'S L. R. - CLOSE SHOT BOTH

Miles finishes his title. His gaze is so direct that Marie moves uncomfortably, afraid to trust herself for fear she'll say or do something which will bring out Miles' coldness again. Then very casually Miles makes a little move as if to go, and says, "Shall we go?" Miles stands waiting - Marie looks at him uncomfortably - feels that he is dominating her completely - turns out of scene without answering.

211. INT. MARIE'S L. R. - CLOSE SHOT

as Marie comes into scene - wants to put a little distance between herself and Miles - drops into a chair - trying to be defiant because she is baffled as she says:

TITLE 95. "I'M NOT SURE THAT I CARE TO LUNCH WITH YOU AFTER ALL."

BACK: SHE finishes title.

212. INT. MARIE'S L. R. - CLOSE SHOT MILES

As he bows slightly in assent. His face is expressionless as he says:

TITLE 96. "I MUST CONFESS THAT I'M HUNGRY - SO PERHAPS YOU WILL EXCUSE ME?"

BACK: He finishes title without waiting for her answer - turns and starts toward the door.

213. INT. MARIE'S L. R. - CLOSE SHOT MARIE

As she watches Miles (out of scene) uneasily - sees that he is really going - gets to her feet uneasily - says with some exasperation:

TITLE 97. "I DON'T UNDERSTAND YOU. YESTERDAY YOU ORDERED ME TO LUNCH WITH YOU - TODAY YOU DON'T SEEM TO CARE WHETHER I GO OR NOT."

BACK: She finishes title , watching him anxiously.

214. INT. MARIE'S L. R. - CLOSE SHOT

Miles, as he hears her - stops and turns back towards her - says quietly and with perfect courtesy, and a slight smile:

TITLE 98. "I BELIEVE IT WAS YOU WHO SAID YOU DIDN'T CARE TO LUNCH WITH ME."

215. INT. MARIE'S L. R. - MED. SHOT

as Miles finishes title. There is a pause for a moment while Marie looks at him searchingly - Miles is perfectly impassive , save for his faint, amused smile as though she were a bit difficult, small child. Marie looks at him uncertainly for a moment - then smiles almost as if she were admitting that she's been a bad child. On her part it is really an overture of friendliness because he has beaten her at every point. Quietly Miles picks up her fur - getting it ready to put around her - not even asking again if they shall go. but taking it for granted. A little uncertainly she goes to him to have the fur put around her - surrendering by her action.

216 **INT. MARIE'S L.R. CLOSE SHOT**

As Miles puts the fur around Marie's shoulders - his face inscrutable as he says

TITLE 99 "I HAVE RESERVED A TABLE AT THE CLUB."

BACK Marie turns quickly to face him - startled - Marie utters a quick protest and says:

TITLE 100 "NOT AT THE CLUB! PHILIP LIVES THERE - HE'LL SEE US!"

BACK Marie is alarmed at this thought - Miles smiles inscrutable as he says:

TITLE 101 "I'VE NO OBJECTIONS TO PHILIP SEEING US."

BACK Without waiting for any answer, Miles turns toward the door - stands waiting for her to precede him. Marie stands uncertainly - doesn't know what to do. Miles waits a moment, then says

TITLE 102 "WELL?"

BACK Miles looks at her expectantly - putting it up to her. Marie hesitates - then makes a helpless gesture of surrender as she says:

TITLE 103 "WELL ---"

BACK Marie doesn't know what to say - then makes a gesture that she gives in - starts towards the door. Miles waits until she passes him - then starts with her toward the door in b.g. as FADE OUT

217 **FADE IN**
INT. CLUB LOUNGE - CLOSE SHOT

With Perry and Selby - the two gossips - sitting in a couple of high chairs - very excited and chattering their heads off over the fact that they have seen Miles and Marie at lunch together. They talk for a moment - then Perry sees Philip off scene - nudges Selby to look - they both get very excited as they see.

218 **INT. CLUB LOUNGE - FROM PERRY'S ANGLE**

A flash of Philip just coming into the lounge from the lobby - alone - sauntering toward camera - has not seen Perry and Selby yet.

TITLE 106 "MISS LAURENT ISN'T HERE - THAT IS, SHE CAN'T COME TO THE 'PHONE, SIR."

BACK Lester finishes title - feels that she has made a slip, and is a little concerned about it.

219 **INT. CLUB LOUNGE - MED. SHOT**

Perry and Selby are very much excited as they see Philip - eager to spread their gossip and find out if Philip knows anything about it. They jump to their feet - then as Philip enters the scene they hurry to him and stop him.

220 **INT. CLUB LOUNGE - CLOSE SHOT**

Of the three - as Philip looks at them enquiringly wondering what they are all excited about. Perry is fairly bristling with his news as he says

TITLE 104 "WELL, WE WERE SURPRISED TO SEE PAVERHAM AND MISS LAURENT LUNCHING TOGETHER - ALONE."

BACK Philip is very much surprised as he hears - then laughs incredulously - thinks they are crazy - says

TITLE 105 "WHY, YOU'RE CRAZY! MISS LAURENT IS AT HOME - ILL - WITH A HEADACHE!"

BACK Perry and Selby get very old-maidishly huffy that Philip doubts what they have said. Perry says that he guesses they certainly know that they have seen - turns to Selby for confirmation and Selby "rescues" him. Perry goes on talking very indignantly - Philip makes a gesture that he doesn't believe it - turns and exits from scene. Perry and Selby are very indignant - turn and talk to one another - very prissy as they tell one another that they were certainly right.

221 **INT. CLUB LOBBY - CLOSE SHOT**

At the desk where the telephone switchboard is - as Philip comes into the f.g. of the scene from the lounge - stops - thinking. The thing which Perry and Selby have told him has made an impression, in spite of the fact that he has told them he does not believe it. He tries to put the thought away from him and to smile - but it will not be put away. With an impulsive movement he turns and picks up the phone from the desk - calls a number.

222 **INT. MARIE'S BEDROOM - MED. CLOSE SHOT AT PHONE**

As Lester comes into scene - picks up the phone and answers it - hears Philips question says

TITLE 106 "MISS LAURENT ISN'T HERE - THAT IS, SHE CAN'T COME TO THE 'PHONE, SIR."

BACK Lester finishes title - feels that she has made a slip, and is a little concerned about it.

223 **INT. CLUB LOBBY - CLOSE SHOT PHILIP**

At the phone as he hears Lester's answer. His suspicions have been strengthened - she gives a bitter little smile of angry jealousy. Then his eyes show that a quick thought comes to him - he puts on a very pleasant smile a canny sort of expression as he says into the phone.

TIT E 107 "I KNEW THAT SHE WAS LUNCHING WITH MR. FAVERSHAM. BUT I THOUGHT THEY MIGHT HAVE RETURNED."

BACK He finishes title with the shrewd look in his eyes is trying to trap Lester.

224 **INT. MARIE'S BEDROOM - CLOSE SHOT LESTER**

At the phone - a look of relief on her face as she thinks that Philip has known about the luncheon. Then she shakes her head as she tells him that they haven't come back yet.

225 **INT. CLUB LOBBY - CLOSE SHOT**

Philip at the phone - as he hears Lester's admission that Faversham and Marie have been out together. His suspicions are absolutely confirmed. He hangs up the phone - stands for a moment with anger and jealousy growing on his face - then turns quickly and starts to hurry from scene - furious.

226 **INT. CLUB LOUNGE - CLOSE SHOT**

Perry and Selby - they have been watching Philip at the phone and are tremendously excited - their eyes bulging both of them chattering at once as fast as they can go. as FADE OUT

227 FADE IN
INT. ELEVATOR - HALL

In the lobby, or lower hall of the apartment house in which Marie lives - a shot to take in two elevator doors side by side. One door is closed - the other open and an elevator waiting. Philip hurries into scene past camera - enters the elevator - the operator closes the door and starts the elevator up. Just as it goes up the elevator comes down in the other shaft - the door opens and Miles steps out - goes on out through lobby.

228 INT. MARIE'S LIVING ROOM - MED. CLOSE SHOT

Marie in the costume in which she went to lunch with Miles. She is just taking off her hat in front of the mirror - stops and studies her reflection.

229 INT. MARIE'S L.R. CLOSEUP MARIE

As she looks as if into the mirror - her reflection does not show in this shot. She studies the reflection for a moment - then asks almost wistfully

TIT E 108 "WAS I BEAUTIFUL - FOR HIM?"

BACK as she finishes title - studies the reflection (out of scene) for her answer.

230 INT. MARIE'S L.R. CLOSE SHOT MIRROR

With Marie's reflection in the mirror, but Marie herself not in shot. The reflection smiles a little bitterly says

TITLE 109 "WHAT DOES IT MATTER? HE DIDN'T NOTICE."

231 INT. MARIE'S L.R. MED. CLOSE SHOT

Marie looking into the mirror - as she gets the thought which her reflection has given her - turns away, a little rebelliously - doesn't want to listen to that thought. Just as she turns away and takes a step away from the mirror she stops - looks toward the foyer - has heard someone knock.

232 INT. MARIE'S L.R. FROM MARIE'S ANGLE

The foyer shot through the living room door - as Lester goes to the door - opens it partway so that Philip can be seen beyond. Lester holds onto the door - starts to tell Philip that Marie is not at home.

233 INT. MARIE'S L.R. CLOSE SHOT MARIE

As she realizes who it is - doesn't want to see Philip starts quickly to tiptoe out of scene towards the bedroom.

234 **INT. FOYER - CLOSE SHOT AT DOOR**

Lester trying to tell Philip that Marie is not at home He is very much wrought up - doesn't believe her - tries to push into the room - says that he'll wait - Lester insists again that Marie is not there, and doesn't want to admit him - but he pushes past her, and starts toward camera into living room.

235 **INT. MARIE'S L.R. MED. SHOT**

(To take in both the door to the foyer - the door to the bedroom)
Marie just tiptoeing through the bedroom door as Philip bursts in from the foyer. He sees her - she turns quickly to face him.

236 **INT. MARIE'S L.R. CLOSE SHOT MARIE**

As she looks at Philip (out of scene) angrily - doesn't want to see him - her head lifts as she says very sharply

TITLE 110 "I SAID I WAS NOT AT HOME TO ANYONE."

She finishes title.

237 **INT. MARIE'S L.R. CLOSE SHOT PHILIP**

As he hears her title - it adds to his hurt and anger (this shot is just a flash)

238 **INT. MARIE'S L.R. CLOSE SHOT MARIE**

She realizes how harshly she has spoken - forces a laugh to cofer the harshness of her words - says

TITLE 111 "I'M SORRY. BUT I'M TIRED, AND MY HEADACHE."

BACK Marie makes a little gesture toward her head as she finishes.

239 **INT. MARIE'S L.R. CLOSE SHOT PHILIP**

Anger blazes in his face like a small boy as he snaps out

TITLE 112 "IT DIDN'T ACHE TOO BADLY FOR YOU TO HAVE LUNCH WITH FAVERSHAM INSTEAD OF ME."

240 **INT. MARIE'S L.R. MED. SHOT**

As Philip finishes title - very angry and hurt - trying to be masterful but acting more like a pouty, small boy. Marie draws herself up - asks him angrily how he dares to question her that way. Philip strides over to her much wrought up - seizes her by the wrist.

241 **INT. MARIE'S L.R. - CLOSE SHOT BOTH**

As Philip holds Marie's wrist roughtly - berating her about what she has done. Marie looks down at her wrist tries to pull them out of his grip, says "Don't Philip you are hurting me." Philip lets go of her wrists - she stands rubbing them. Philip looks down at her hands then starts to talk again - a little bit of pleading beginning to tinge his anger as he asks her why she did it. Marie hesitates a moment - uncertain whether or not to tell him the truth - looks at him - then says

TITLE 115 "I THOUGHT MR. FAVERSHAM WAS YOUR FRIEND.
I THOUGHT YOU'D BE PLEASED."

BACK She finishes title as thoughshe were hurt by his suspicion. Philip watches wonderingly as she turns and exits from scene toward the couch.

242 **INT. MARIE'S L.R. CLOSE SHOT AT COUCH**

Marie comes into scene - sits down on the couch with the injured manner of one who has been unjustly accused. She will not look at Philip - still rubs her wrist.

243 **INT. MARIE'S L.R. CLOSE SHOT PHILIP**

As he looks at Marie (out of scene) - wonderingly - doesn't get what it's all about, or what she means. Then suddenly he thinks he gets it - his anger drops away from him - a great light comes into his face. He starts out of scene eagerly, toward her.

244 **INT. MARIE'S L.R. - CLOSE SHOT AT COUCH**

Marie sitting on the couch with a very injured manner Philip comes into scene eagerly. He's eager to seize on any explanation that will let him believe in her again and has forced his own excuse. He comes to her delightedly very contrite as he says

TITLE 114 "YOU DID IT FOR ME! YOU WANTED HIM TO LIKE YOU FOR MY SAKE, DIDN'T YOU?"

BACK He finishes title - eager to believe it. Marie gives him a very quick little look - doesn't answer immediately - really doesn't want to enlighten him. Before she can say anything he takes her answer for granted - is delighted - drops on his knees beside her and starts to tell her how wonderful she is - what a fool he was not to believe in her - and how much he loves her. He seizes her hand and kisses it - makes a move as though to put his arms around her. Marie stops him by lifting her hand to her head and pleading her headache as she says

TITLE 115 "PLEASE, PHILIP - I - I CAN'T TALK TO YOU TODAY."

BACK As she finishes title Philip is very repentant - very sorry for her. He says "Oh, my poor darling." He tries to comfort her - Marie wants him to go - then he says eagerly

TITLE 116 "YOU'LL HAVE DINNER WITH ME TOMORROW, WON'T YOU, DARLING?"

BACK Marie hesitates - doesn't want to promise - Philip begs her - she realizes the only way that she can get him to go is to says "Yes." She nods that she will. Philip is very grateful and happy - starts to take her in his arms and kiss her. She evades him, pretending that her headache is terrible - has grown worse. Very contritely Philip drews back.

245 **INT. MARIE'S L.R. - CLOSE SHOT PHILIP**

Very repentant - trying very hard to be a man as he says

TITLE 117 "FORGIVE ME, DARLING - I'VE BEEN A BRUTE."

246 **INT. MARIE'S L.R. MED. SHOT**

As Philip finishes title - Marie nods that it's all right - is anxious for him to go. Philip kisses her hand, very humbly - Marie continues the play of her headache as he gets up, and with exaggerated caution, tiptoes across the room and toward the foyer.

247 INT. MARIE'S FOYER

Philip tiptoes into scene past camera - Lester enters from the side of foyer and hands him his things. He is so overjoyed over the fact of having made up with Marie that he gives Lester a bill - cautions Lester elaborately to take good care of Marie - exits to hall.

248 INT. MARIE'S L.R. CLOSE SHOT MARIE

She is in an attitude of listening until she is sure that Philip has gone & then she relaxes - shrugs a little as though to shake off the memory of the scene that has just passed. Then her eyes grow a little dreamy as her thoughts turn to Miles. A little smile comes to her lips - she lifts her arms and stretches luxuriously - feeling a pleasurable thrill - a warmth through her whole body, with the thought of the man she loves. Hold it for just a few feet.

FADE OUT

FADE IN
SUBTITLE 118

MILES FAVERSHAM HAD REACHED A POINT WHERE HE WAS AT WAR WITH HIMSELF - UNCERTAIN OF WHAT WAS BEST TO DO - HALF-MINDED TO GIVE UP THE WHOLE BUSINESS

FADE OUT

249 FADE IN
INT. MILES' ROOM - MED. SHOT

Miles is discovered pacing up and down the room - troubled - filled with mingled emotion. He does not know what he wants to do. He doesn't know whether or not he has been acting wisely in trying to break up the affair between Marie and Philip. He drops into a chair - sits inspecting his finger tips minutely - a troubled frown on his face. Then he flings up from the chair again and starts again his restless pacing up and down the room. He looks up as Greyson enters the room - then they both look at the phone as they hear it ring - Greyson answers it - looks up and tells Miles that Mrs. Tranter wants him on the phone. Miles crosses quickly and takes the phone from Greyson - speaks into it.

250 INT. TRANTER LIVING ROOM - CLOSE SHOT

Mrs. Tranter at the telephone - very much worried and upset - as she hears Miles answer she starts to talk rapidly - talks for a moment and then says

TITLE 119

"I DEPENDED ON YOU ABSOLUTELY! WHEN PHILIP 'PHONED ME THAT YOU APPROVED OF HER, I WAS DUMBFOUNDED!"

BACK Mrs. Tranter goes on talking as fast as she can go.

251 **INT. MILES' ROOM - CLOSE SHOT MILES**

At the phone - his face shows a mild irritation at Mrs. Trenter's accusation - he starts to explain - can't get a word in - tries to speak again - settles himself with forced patience to listen.

252 **INT. TRENTER L.R. - CLOSE SHOT MRS. TRENTER**

Flash of Mrs. Trenter as she talks very rapidly - scarcely pausing for breath.

253 **INT. MILES' ROOM - CLOSE SHOT MILES**

At the phone as he listens - he tries to speak and can't get a word - he is growing more and more impatient. Finally he can stand it no longer - breaks in with

TITLE 120 "I'M SORRY - BUT I THINK IT WILL BE BETTER IF I HAVE NOTHING MORE TO DO WITH THE WHOLE AFFAIR."

BACK Miles is perfectly courteous - but he finishes his title with an air of finality. He listens for just a moment more - shakes his head that that is quite final says goodbye rather formally - hangs up the receiver He sets the phone down with an air of irritation. The incident has grated on his nerves. He starts out of sc ne, very muchm disturbed.

254 **INT. MILES' ROOM - MED. SHOT**

Miles paces back and forth across the room very restlessly - thinking over the whole affair and growing very sick of the whole thing. He pauses as he sees Grayson - speaks Greyson's name - Greyson comes toward him in f.g. Miles says

TITLE 121 "WE'RE GOING ON A TRIP, GREYSON - FOR WHEREVER I CAN GET A BOAT TONIGHT."

BACK Miles finishes title - Greyson is startled, but tries to conceal any sign of it. Miles tells him to pack the bags right away - Greyson assents Miles picks up his hat - turns and exits from the room as FADE OUT

255 **INT. MARIE'S BEDROOM - MED. CLOSE SHOT**

Marie is discovered at the dressing table - ~~[illegible]~~ in dressing gown. Lester is arranging her hair - Marie pays no attention to the hair dressing - is very thoughtful as she plays with the things on the dressing table. Lester is aware of Marie's mood - sympathetic and moves about quietly without protest trying to arrange Marie's hair. As Marie turns her head from side to side, picking up first this thing and then the other in restless thoughtfulness. At last the hair is arranged and Lester calls Marie's attention to it as she speaks gently "Is that all right mam'selle?" Marie gives the mirror just a brief indifferent glance as she says "Yes, thank you Lester" Then Lester turns away to go to the wardrobe. Marie sits thinking a moment and then decides that she must call Miles. She reaches for the telephone which is on the end of her dressing table and calls a number.

256 **INT. MILES' ROOM**

Greyson is discovered packing a suitcase - now he indicates that he hears the phone - crosses to it and answers it.

257 **INT. MARIE'S BEDROOM - CLOSE SHOT**

Marie's face light up and she asks rather eagerly to speak to Mr. Faverham.

258 **INT. MILES' ROOM - CLOSE SHOT**

Greyson speaks through the phone - explaining that Mr. Faverham is not there - that he is leaving for a trip tonight, and has gone to see about transportation.

259 **INT. MARIE'S ROOM - CLOSE SHOT**

Marie is aghast as she hears that Miles is leaving town and as if she could hardly believe that she had heard aright. She echoes Greyson's words, saying

TITLE 122 "LEAVING TOWN TONIGHT?"

BACK Marie is almost breathless as she asks this - then she listens as she hears Greyson's answer that this is true. She thinks a moment - almost struck dumb with amazement, and then she starts talking quickly as she asks "Was he called out of town? Where is he going? Is he coming back there?"

260 **INT. MILES' ROOM - CLOSE SHOT**

Greyson at the phone He shakes his head as he says "I don't know Miss - it was all rather sudden."

261 **INT. MARIE'S ROOM - CLOSE SHOT**

Completely amazed - almost as if unable to say anything more - Marie hangs up the receiver slowly - and then sits thinking - completely dazed - wondering what it's all about.

262 **INT. MARIE'S BEDROOM - MED. CLOSE SHOT**

Marie in a position to match previous scene as she sits dazed - motionless -her mind going over a thousand reasons for this sudden action of Miles. Lester comes into the scene and stops near her - looks at her sympathetically and then asks gently

TITLE 123 "WILL YOU DRESS NOW, MAM'SELLE?"

Back Marie gives a start as she hears these words - glances toward Lester quickly, as one does when they are aroused from deep thought, and then answers very indifferently. "Yes, I suppose so" Lester exits from the scene. Marie begins to fidget restlessly as she thinks, "What can have happened? Why didn't he say anything to me? What is it all about?" Lester comes back in the scene carrying an evening gown. She holds it up as she asks Marie "Will you wear this mam'selle?" Again Marie gives a little start, and then, without even looking at the gown, she answers rather impatiently, Yes yes anything - it doesn't matter." Then she fidgets with the things on the dressing table, as Lester carefully puts the dress down over a chair and turns back, waiting to help Marie off with her dressing gown. Marie is so preoccupied that Lester speaks to her again and finally Marie stands up - in sort of a daze - her mind so completely occupied with the thought of Miles' leaving, that she hardly realizes what she is doing.

263 **INT. MILES' ROOM**

Greyson is discovered crossing the room as he carries some of Miles' clothes to a steamer trunk. Miles comes in from the hall - his manner is very brusque - he's found something definite to do now and has sort of a nervous activity so that all his actions are rapid. He tosses his hat on the chiffonier - Greyson has stopped as Miles entered the room, and now stands waiting enquiringly as he says "When do we leave, sir?" Miles looks towards him as if aware of him for the first time, and then takes two tickets from his pocket, as he walks over towards Greyson.

264 **INT. MILES' ROOM - CLOSE SHOT**

Greyson stands waiting, holding Miles' clothes, which he started to carry to the trunk. Miles enters the scene hands him one of the tickets as he says

TITLE 124 "I GOT TRANSPORTATION FOR ITALY? WE'LL GO ON BOARD TONIGHT."

BACK As Miles finishes his title, Greyson answers "Yes sir." Then Miles exits from the scene back towards the chiffonier, and Greyson exits towards the trunk.

265 **INT. MILES ROOM - CLOSE SHOT AT TRUNK**

Greyson enters scene - stoops down to put Miles' clothes in the trunk, and then suddenly remembering Marie's call - he turns to Miles and says

TITLE 125 "MISS LAURANT 'PHONED, SIR."

BACK Greyson finishes the title.

266 **INT. MILES' ROOM - CLOSE SHOT**

Miles gives a little start as he hears Greyson's title. He has been looking down at the ticket in his hand - now he looks towards Greyson nods rather absently and then looks back at his ticket - then off into space as he stands playing with the ticket.

267 **INT. MARIE'S BEDROOM - MED. CLOSE SHOT**

Marie now wears an evening gown. Lester is behind her fastening the last clasp of the dress. Marie is in the same mood in which we left her in scene 262 - her minds so occupied with Miles that she scarcely realizes she is getting dressed.

268 **INT. MARIE'S BEDROOM - CLOSEUP MARIE**

Marie looks off past camera - her eyes wide as she thinks of Miles' going, and then slowly tears come to her eyes - one tear rolls down her face carrying with it a streak of mascara. The tears bring Marie to more consciousness of the present, and she starts forward out of scene.

269 **INT. MARIE'S BEDROOM - MED. CLOSE SHOT**

Marie goes to the dressing table - sits down and picks up a handkerchief or thin make-up tissue and wipes the tear from her face.

270 **INT. MARIE'S BEDROOM - CLOSE SHOT AT DRESSING TABLE**

Marie looks into the mirror as she wipes the tear and mascara from her face - then with a sort of nervous preoccupatuib she starts to fix her lashes again.

271 **INT. MARIE'S BEDROOM - CLOSE SHOT LESTER**

She stands watching Marie very sympathetically longing to say some word of comfort, but not knowing just how to do it.

272 **INT. MARIE'S BEDROOM - CLOSE SHOT DRESSING TABLE**

Marie is darkening her lashes, and now as she puts down the mascara, she leans closer to the mirror running her finger along the lower lid of one eye. Then as her eyes meet those of her reflection, her finger pauses, her hand slowly drops to the dressing table, and she sits looking at herself sadly. Slowly the tears come to her eyes again and roll down her face - again ruining her makeup. She realizes that she can't force herself to see Philip tonight. She looks away from the mirror as she says

TITLE 126 "PLEASE 'PHONE MR. TRANTER THAT I CANNOT SEE HIM TONIGHT."

273 **INT. MARIE'S BEDROOM - MED. CLOSE SHOT**

As Marie finishes her title, Lester says "Yes, mam'selle and then comes to the phone. Marie has turned back to the mirror to wipe the mascara from her eyes. As Lester picks up the phone, she says "Shall I make any excuses, Mam'selle?" without looking at her, Marie answers with a sort of a listless impatience, "Oh, make any excuse you like." As she speaks, Marie is wiping the makeup from her eyes. As Lester starts to take the receiver from the hook CUT TO

274 **INT. CLOSE SHOT OF MILLES' HAND RINGING MARIE'S DOORBELL**

275 **INT. MARIE'S BEDROOM - MED. CLOSE SHOT**

Marie and Lester hear the bell. Marie is nervous - thinks it must be Philip. She turns to Lester quickly and says "That must be Mr. Tranber now. Tell him I can't see him, Lester." Lester nods in understanding - puts down the phone and starts for the door which leads directly into the foyer. Marie turns back to the mirror to finish wiping the mascara from her eyes.

276 **INT. MARIE'S FOYER**

Lester comes from the bedroom pulling the door to behind her, but not quite closing it. Then she opens the door to the hall - Miles enters and asks if he may see Marie Laurent.

277 **INT. MARIE'S BEDROOM - MED. CLOSE SHOT**

Marie at the dressing table hears Miles's voice - her face lights up - she's almost frantically happy - she hardly believes that he's there, and without a thought of how she looks, she gets up quickly, and starts for the door that opens into the foyer.

278 **INT. MARIE'S FOYER**

Lester is taking Miles' things. Marie hurries in from the bedroom, unable to conceal her joyousness at seeing him - she hovers around him - anxious to wait on him. Miles is just taking off his coat - Lester stands ready to take it - Marie doesn't even notice Lester, and holds outher hands to take the coat herself. Lester turns and goes back into the bedroom as Marie Miles turns and puts his coat down himself. In this scene, Miles is not so coldly aloof as he has been - his manner is more one of quiet reserve. Marie is rather eager, but trying to control this happy eagerness as they start for the living room.

279 **INT. MARIE'S BEDROOM**

Lester is discovered just closing the door that leads into the living room - she is happy now because Marie is happy - she hurries over to the phone and picks it up to call Philip.

280 **INT. PHILIP'S ROOM**

Philip is dressed in dinner clothes and is just ready to leave for his engagement with Marie when he hears his phone ring. He has been very happy at the thought of seeing Marie and it is in this mood that he turns to answer the phone.

281 **INT. MARIE'S BEDROOM - CLOSE SHOT**

Lester at the phone indicates that she hears Philip's voice and then she starts to explain that Marie will be compelled to break her dinner engagement because of illness.

282 **INT. PHILIP'S ROOM**

Philip is greatly surprised as he gets Lester's message then quick suspicion comes to him and he is rather curt as he says "Very well, thank you" as he hangs up the receiver. He stands thinking - suspicion growing stronger that Miles has something to do with this. He must find out!! He turns quickly and hurries towards the door.

283 **INT. PHILIP'S ROOM**

(This is an angle, with camera just inside Philip's door so that we can shoot straight across the hall to Miles' door.)

Philip hurries into the scene jerks open his door crosses to Miles' door and knocks. Grayson opens the door, Philip asks abruptly if Miles is there. Greyson shakes his head. Philip wheels around and comes back to his own room. He closes the door behind him and then stands there thinking - his thoughts racing madly his jealousy and suspicion growing until it amounts to a frenzy. As he looks around the room.

284 **INT. PHILIP'S ROOM FROM HIS ANGLE**

A flash of the room and then it goes out of focus and things become queerly distorted to symbolize Philip's mental state.

285 **INT. PHILIP'S ROOM - CLOSEUP**

As he stands looking around the room, his eyes wild - almost insane - a hot headed kid up against his first jolt in life. Then a desperate idea begins to come to him and he looks off towards the dresser.

286 **INT. PHILIP'S ROOM**

As Philip in a fury rushes across the room to the dresser - jerks open the drawer and starts rummaging through it (It might be a good idea to shoot here the scene of his getting the gun in case we need it in suspense.)

287 **INT. MARIE'S LIVING ROOM - MED. CLOSE SHOT**

Marie and Miles discovered t ey are both standing and Marie is holding a match for his cigarette - she is pathetically anxious to do something for him and is in a sort of nervous flutter for fear he will see how glad she is that he is there. As he gets the cigarette going, and she extinguishes the match she turns to drop it in an ash try on the smoking stand. Then she looks back at him. As she meets his eyes she becomes conscious of her recent tears.

288 INT. MARIE'S LIVING ROOM - CLOSE SHOT MARIE

Conscious of her recent tears, Marie puts her hand to her face and says with a nervous laugh

TITLE 137 "I LOOK A FRIGHT, DOES IT?"

She finishes title in flustered self-consciousness.

289 INT. MARIE'S LIVING ROOM - CLOSE SHOT MILES

Miles studies Marie out of scene for a moment very sandy calmy and dispassionately and then answers with quiet courtesy

TITLE 138 "YOU ARE ALWAYS BEAUTIFUL TO ME."

290 INT. MARIE'S LIVING ROOM - MED. CLOSE SHOT

As Miles finishes his title, Marie looks at him startled hopeful for a moment and then afraid to build too much hope on his compliment. With a nervous attempt to cover her feelings she sits down on the arm of the chair and indicates the other chair before the smoking stand for him. Miles sits down. There is a pause. Miles' quietness is the kind that makes anyone else speak out in spite of themselves. This is just what Marie does, as she says

TITLE 139 "YOU'RE GOING AWAY TONIGHT, MILES?"

Miles does not look at Marie - turns to put the ash from his cigarette into the tray beside him answering as he does this "Yes, I'm leaving this evening." Marie gies a quick gasp then stifles it.

291 INT. MARIE'S L.R. CLOSE SHOT MARIE

Marie is deeply hurt by Miles' cold indifference but her pride forces her to make an attempt at hiding her feelings she takes refuge in pretended teasing forces a smile as she says

TITLE 140 "ONCE YOU TOLD ME YOU HOPE SOMEONE WOULD HURT ME - AS I HURT YOU. IS THAT WHAT YOU'RE TRYING TO DO?"

292 **INT. MARIE'S L.R. MED. CLOSE SHOT (MARIE IN F.G)**

Marie finishes her title. Miles darts her a quick look she forces herself to seem light hearted and swings one foot carelessly, in seeming indifference. Miles gets to his feet and takes a step or two towards her - then stops as if he had gotten hold of himself, he says with quiet coldness

TITLE 140 "SIX YEARS AGO YOU MADE A FOOL OF ME. ARE YOU TRYING TO DO IT AGAIN?"

Marie's forced smile fades under Miles' steady gaze, and then slowly she shakes her head. Miles turns away and he goes back to the smoking stand.

293 **INT. MARIE'S L.R. CLOSE SHOT**

Miles extinguishes his cigarette slowly and thoughtfull then he turns back towards Marie out of scene and is very cold as he says

TITLE 141 "SUPPOSE I ASK YOU NOW TO CHOOSE BETWEEN PHILIP AND ME?"

Miles finishes his title

294 **INT. MARIE'S L.R. - CLOSEUP MARIE**

A quick light of happiness comes into Marie's face - then a sort of fear that he may be tricking her makes her study his face anxiously.

295 **INT. MARIE'S L.R. - CLOSEUP MILES**

He watches Marie out of scene, underneath his quiet calmness there is also a fear of being the first to admit that he cares.

296 **INT. MARIE'S L.R. CLOSEUP MARIE**

Marie has seen no sign of love in Miles' face and she is afraid to tell him that she would choose him. She is rather pathetic as she says

TITLE 142 "YOU DON'T EVER SAY THAT YOU LOVE ME."

297 INT. MARIE'S L.R. MED. CLOSE SHOT BOTH

As Marie finishes her title Miles does not answer, the scene holds for a moment as Marie searches his face anxiously, then she cannot stand the tension any longer she is the first to speak - she crosses to him quickly puts her hand to his shoulder timidly.

298 INT. MARIE'S L.R. CLOSE SHOT BOTH

Marie stands with her hand on Miles' shoulder, looking up at him as she says

TITLE 143 "OH MILES - IS IT BECAUSE YOU LOVE ME?"

Miles is holding on to himself with an effort - still suspicious - still afraid to trust her, and then he looks straight into her eyes and says

TITLE 144 "DO YOU LOVE ME?"

299 MARIE'S LIVING ROOM - CLOSEUP MARIE

Sudden tears of happiness come to Marie's eyes and her answer is almost a sob as she says

TITLE 145 "I ADORE YOU."

This is a complete surrender on Marie's part.

300 INT. MARIE'S L.R. CLOSEUP MILES

All his suspicions, all his distrust, melts before the look in her eyes. The suddenness of her surrender has completely disarmed him. He speaks her name helplessly

301 INT. MARIE'S L.R. CLOSE SHOT BOTH

Miles sweeps Marie into his arms and their lips meet in a long kiss.

302. INT. MARIE'S BEDROOM - MED. CLOSE SHOT AT THE DOOR.

At the door of the living room. As Lester, carrying a light scarf for Marie, starts to open the door. She stops as she sees Marie and Miles locked in each other's arms. She closes the door softly, a sentimental smile comes to her face. She is happy because Marie is happy. Then she gives a self-conscious, guilty look around the room with the instinctive wonder if she is observed - then gives a little giggle as she kneeds down beside the door and puts her ear to the keyhole, listening intently.

303. INT. MARIE'S L. R. CLOSE SHOT

Miles and Marie as he releases her from the kiss and looks down into her eyes - says with deep emotion:

TITLE 145. "I'VE TRIED TO TELL MYSELF I HATED YOU - BUT ALL THE TIME I'VE BEEN LOVING YOU --"

He pauses for a moment and then goes on to say:

TITLE 146. "---HOPING YOU LOVED ME - AND AFRAID TO BELIEVE."

Miles finishes title . All of Marie's heart is in her eyes as she looks up at him and says:

TITLE 147. "AND DO YOU BELIEVE NOW?"

304. INT. MARIE'S BEDROOM - CLOSE SHOT LESTER.

A very short flash as she listens intently for the answer. Then, as if she had heard it, she settles back with a look of blissful happiness on her face.

305. INT. MARIE'S L. R. - CLOSE SHOT

Miles and Marie. Miles has answered and is just gathering Marie into his arms again to kiss her.

306. INT. MARIE'S FOYER - MED. CLOSE SHOT

At door to hall - as it opens slowly and Philip peers into the room - sees:

306 a. INT. MARIE'S L. R. FROM PHILIP'S ANGLE.

Marie and Miles in each other's arms - his lips on hers.

307. INT. OF FOYER . CLOSEUP PHILIP

As he realizes that the worst he could suspect is true. His eyes are those of a madman.

308. CLOSEUP - PHILIP'S HAND IN HIS POCKET -

As it raises the gun to a threatening position, in the direction of Miles. He will make Miles pay if he has been double crossed by him.

309. INT. FOYER - CLOSE SHOT PHILIP

As he comes the rest of the way into the room - closes the door - starts forward very quietly.

310. INT. MARIE'S L. R. - CLOSE SHOT

Miles and Marie - the kiss over. Marie buries her face against Miles' shoulder. His face is turned away from the foyer - hers towards it. As she starts to raise her head a look of horror comes into her face as she sees:

311. INT. L. R. FROM MARIE'S ANGLE.

Philip just disappearing behind the curtains that hang between the foyer and the livigin room. (These are heavy curtains that are full enough that they can be pulled clear across the arch. The curtain rod extends beyond the jam of the arch so that now when the curtains are ~~pushe~~ not in the closed position across the arch they hang flat against the wall, and the jam of the arch is visible.) Philip does not see that Marie is looking at him. When he is safely hidden he pulls back the edge of the curtain and peers out - stark insanity in his eyes .

312. INT. MARIE'S L. R. - CLOSE SHOT

Miles and Marie - Marie looks away from the curtain quickly, is terrified as she realizes a man, crazy with jealousy , has his gun trained on the man she loves. Miles starts to hold her away from him so that he can look into her face. She quickly masks the look of horror- her mind racing - then suddenly she looks up at Miles, she begins to laugh - wildly and terribly. Miles looks at her in amazement.

313. INT. MARIE'S BEDROOM - CLOSE SHOT LESTER.

A flash as she hears the laughter - cannot understand what has happened - bends close to the keyhole to look.

314. INT. MARIE'S L. R. - CLOSE SHOT

Miles and Marie - as she laughs hysterically. Miles is puzzled and alarmed - shakes her. A look demanding to know what the matter is. She says laughing:

TITLE 148. "YOU BELIEVE ME!"

She laughs - trying to make her laughter seem to be that of ridicule. Miles looks at her in bewildered amusement. She says wildly:

TITLE 149. "I FOOLED YOU - PAID YOU BACK FOR TRYING TO TAKE ME AWAY FROM PHILIP!"

At her words, bewildered, hurt understanding begins to come into Miles' face. She sees the look in his face Marie knows that she cannot stay so close to him and go on with her renunciation. She jerks away from him, still laughing.

315. INT. MARIE'S L. R. - LONG SHOT MARIE

Marie comes into scene, twirls to face camera as she looks back at Miles, keeping on with her hysterical laughter - railing at him wildly and telling him that he has been a fool - that she has tricked him and that he has been easy. & ridiculing him unmercifully.

316. INT. MARIE'S L. R. - CLOSE SHOT MILES.

As the certainty comes to him what all of her actions mean - the bitter hurt of it shows in his eyes for just a moment, and then he severs it, as he freezes up into the old coldness. He makes a desperate effort to meet this action of here with a play of his own. There is a mocking light in his eyes and a faint, ironic, smile comes to his lips as he says:

TITLE 150. "THANK YOU FOR A VERY INTERESTING PERFORMANCE." NOW IF YOU HAVE QUITE FINISHED ---"

As he finishes title, he takes from his pocket his ticket-looks at his watch and then continues:

TITLE 151. " --- I THINK I HAVE JUST TIME TO CATCH MY BOAT."

317. INT. MARIE'S LIVING ROOM - MED. CLOSE SHOT

Miles and Marie. Miles finishes title, makes a formal, ironic, little bow, turns and exits from scene towards the foyer. Marie has continued her laughter until his back is turned, then it dies from her face as she watches his going breathlessly. She stifles a scream with her hand as she sees -

318. INT. MARIE'S L. R. - SHOOTING TOWARDS FOYER

Miles passes the curtain , going within a couple of feet of Philip. Goes on into the foyer, picks up his hat and coat without looking back. Exits thru the door into the hall. The curtains do not move.

319. INT. LIVING ROOM - CLOSE UP MARIE

Her laughter has dropped away from her - she is absolutely motionless and tense as she listens to his going, hears

320. INT. HALL. CLOSE SHOT

Miles' feet cross the hall - stop at the elevator, stand for a moment, then the elevator door opens, Miles steps inside - the door clangs shut.

321. INT. MARIE'S L. R. - CLOSE UP MARIE

She hears the clanging of the door, knows that it is all over; she stands motionless for just a moment, then her eyes turn towards the curtain out of scene.

322. INT. MARIE'S LIVING ROOM.

From Marie's Angle - flash of the curtains.

323. INT. MARIE'S L. R. - CLOSE SHOT MARIE

She starts out of scene towards the curtains, hysteria from the reaction of it all is growing in her.

324. INT. MARIE'S L. R. - CLOSE SHOT AT CURTAINS

Marie comes into scene rapidly - she is half crazed as she jerks back the curtain and reveals Philip with his hand still in his pocket on his gun, but it is dropped to his side. Philip is like a man who is dazed, his brain has stopped with the suddeness of it all. Before he can say anything or even a move, Marie starts to talk hysterically.

325. INT. MARIE'S L. R. - CLOSEUP MARIE

She cries out wildly:

TITLE 162. "HE'S COME! I LOVE HIM - I SENT HIM AWAY HATING ME - TO SAVE HIM FROM YOU"

She finishes title, her breath catches in her throat with a choking hysterical sob

326. CLOSEUP PHILIP - INT. MARIE'S L. R.

He is staring at her with a fixed, almost fascinated gaze.

327. INT. MARIE'S L. R. - CLOSE SHOT MARIE AND PHILIP

Marie goes on, talking hysterically; begging him to go on and kill her. She scarcely knows what she is saying Very slowly Philip's hand starts to lift the gun from his pocket. With the gun half out of his pocket his hand pauses, he looks at her fixedly . Marie sees the action, and urges him wildly to go on.

327a. INT. MARIE'S BEDROOM - CLOSE SHOT

Lester kneeling at the door . Now she understands why Marie talked as she did to Miles. She starts to get up, her hand on the knob - then stops afraid and sinks down against the door - tears streaming down her face.

328. INT. MARIE'S L. R. - CLOSE UP MARIE

As she cries wildly, almost at the limit of her endurance.

TITLE 153. "WHY DON'T YOU SHOOT? MY HEART IS DEAD - MY BODY DOESN'T MATTER ."

SHE finishes title;

329. INT. MARIE'S L. R. - CLOSE SHOT PHILIP

He looks at her fixedly, slowly the gun comes up from his pocket until it points directly at Marie (out of shot)

330. CLOSE SHOT MARIE - INT. MARIE'S L. R.

As she stands waiting, her head lifts defiantly , as if waiting for a shot.

331. INT. MARIE'S L. R. CLOSE SHOT PHILIP

He stands motionless for a moment with his gun pointed at Marie (out of scene) so that we feel he may shoot at any moment. Then the madness begins to die from his eyes, and a strange awe begins to come into them. The hand that holds the gun wavers. Philip sways a little, then the hand with the gun drops. The tension is broken for him.

332. INT. MARIE'S L. R. - CLOSE SHOT OF BOTH

(Shooting towards the foyer in the b. g.)
Philip's hand drops to his side - the gun clatters to the floor from his nerveless fingers. With a cry he throws his other arm across his eyes. His madness has broken. Blindly, and without a word, he turns and rushes from the room , slamming the hall door behind him . Marie stand motionless.

332a. INT. MARIE'S BEDROOM - CLOSE SHOT LESTER

Lester leans back against the door, sobbing helplessly

333. INT. MARIE'S L. R. - CLOSEUP MARIE

She stands motionless, all emotion draining from her in the sharp reaction from the gr at strain thru which she has just passed.

INSERT: CLOSEUP of glass clock with visible works; the hands at 8 o'clock. The gong strikes the hour.

BACK: Marie is roused by the sound of the mark clock - she turns slowly and looks at it.

INSERT: CLOSEUP ; the clock..

BACK: Marie looks at the clock fixedly for a moment - then she catches her breath.Quickly the wild thought comes to her that perhaps she can catch Miles.. Without stopping for a wrap or hat, she rushes out of scene towards foyer.

334. INT. MARIE'S APT. MED. SHOT

Marie rushes through the foyer and out into the hall, slamming the door after her.

335. INT. MARIE'S BEDROOM - CLOSE SHOT

Lester has been leaning back against the door, sobbing helplessly. Now she hears the door slam - she gives a start, then gets to her feet - jerks open the door - and rushes out into the living room.

336. INT. MARIE'S L. R.

Lester comes out from the bedroom, stops as she looks around the empty room - then helplessly she waves her hands up and down in a sort of Lilian Gish gesture of not knowing what to do. She looks towards the foyer door but has not the courage to follow Marie.

337. EXT. CLUB

A taxi is at the curb. Miles' bags are beside the driver . Greyson stands beside the taxi. Miles comes from the Club and down to the taxi. Greyson opens the door. Miles gets in. Greyson follows and leans forward to tell the driver where to go. Miles' face is set in bitter lines.

Taxi moves out of shot.

342. EXT. OF BRIDGE

Marie drives into scene and starts across the bridge fog is rolling in across the scene.

338. EXT. STREET

Marie drives through the scene in her roadster.

343. CLOSEUP MARIE IN CAR

Marie's face is set in a sort of hopeless desperation tears.

339. EXT. STREET - CLOSEUP MARIE IN CAR

Marie's face is desperate - her eyes blinded with tears.

344. EXT. BRIDGE WITH THE CAMERA IN THE CAR.

340. EXT. OF ROAD - THIS IS SUPPOSED TO BE FROM MARIE'S ANGLE - The headlights make a path through the fog. Suddenly with the camera in the car - as it races along SHOOT THROUGH the windshield towards the road. The headlights of the car making a path of light through the fog which is beginning to gather.

345. INT. OF BRIDGE

341. INT. OF MOVING TAXI

Miles sits back in one corner with face set and bitter. He holds a cigarette in his fingers - the cigarette almost burned down to his fingers. Greyson realizes that Miles has undergone some terrible strain and watches him anxiously. Miles' cigarette burns his fingers - he jerks his hand as he feels the pain, then his teeth set with sort of a grim relish of this pain which seems to give relief to his heart-ache. He throws the cigarette out of the window.

346. CLOSEUP

Miles is absolutely unaware of Greyson.

342. EXT. OF BRIDGE

Marie drives into scene and starts across the bridge fog is rolling in across the scene.

343. CLOSEUP MARIE IN CAR

Marie's face is set in a sort of hopeless desperation and her eyes are blinded with tears.

344. EXT. BRIDGE WITH THE CAMERA IN THE CAR.

Shooting through windshield as if from Marie's angle. TheTheadlights make a path through the fog. Suddenly a large truck looms out of the darkness coming straight towards the car. The roadster swerves, barely missing collission with the truck.

345. EXT BRIDGE

The roadster swerves, barely missing collission with the truck, so that we feel the escape is a very narrow one.

346. CLOSEUP - MARIE IN CAR

Marie has hardly noticed the narrowness of her escape as she drives on desperately.

347. EXT. ROAD AT EDGE OF WATER

Marie drives into the scene very fast - as she swings her car around a curve the rear wheels slide over the edge. Marie pulls the car back into the road and drives on.

348. EXT. ROAD - CLOSE SHOT

(THIS SCENE TO BE CUT INTO PREVIOUS SHOT.)

A closeup of one wheel of the roadster as it slides out over the edge of the road.

349. EXT. DOCK.

The steamer is barely visible thru the fog at the end of the dock. Miles' taxi arrives and stops in the f. g.. Miles and Grayson get out. Grayson busies himself with getting the baggage. Miles hands the driver a bill absently - turns away without waiting for his change. Then, hardly realizing what he is doing, he walks over to the edge of the dock. Grayson starts down towards the boat with the bags. And the taxi pulls on out.

350. EXT DOCK - CLOSE SHOT.

Miles stands looking down at the water - there is one overhead light - like a lamppost, near him - this light strikes on the water. The fog is like a mist in the scene.

351. EXT ROAD BESIDE DOCK.

Marie drives into the scene and stops. She is exhausted-- almost at the end of her strength - she looks around for Miles and then suddenly sees him. Her knees will hardly hold her up as she gets out of the car.

352. EXT. DOCK

Miles stands at the edge of the dock in the circle of light. Marie comes into scene and stumbles across to him through the fog.

353. EXT. DOCK CLOSE SHOT.

Miles is so deep in though that he does not hear Marie until she stumbles into the scene beside him, and gasps out his name. Then he wheels towards her, his eyes widen as if he can hardly believe that he is seeing her, but before he can say a word Marie gasps out brokenly:

TITLE 155. "I - I HAD TO TELL YOU - THAT I LIED."

Miles gives no sign that he has heard her.

354. EXT. DOCK - CLOSEUP MARIE.

With barely enough strength to speak, Marie says:

TITLE 156. "I LOVE YOU."

this is Marie's ultimate surrender - her eyes close and she sways and falls out of scene.

355. EXT. DOCK - CLOSE SHOT

As Marie falls down at Miles' feet.

356. EXT. DOCK - CLOSEUP MILES

He looks down at Marie - there is still no sign on his face of his feelings.

357. EXT. DOCK - CLOSE SHOT OF MARIE AT MILES' FEET

After a moment Miles' arms come down into scene and gather Marie up. Hold on this scene for a while, cutting so that their faces do not show.

358. EXT. DOCK - CLOSE SHOT.

Miles' ticket flutters into the scene, rests for a moment on the dock, and then blows off into the water.

359. EXT. WATER - CLOSE SHOT.

The ticket floats down the water, and sinks.

360.. EXT. DOCK - CLOSE SHOT

Miles and Marie are looked in each other's arms - motionless.

FADE OUT

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