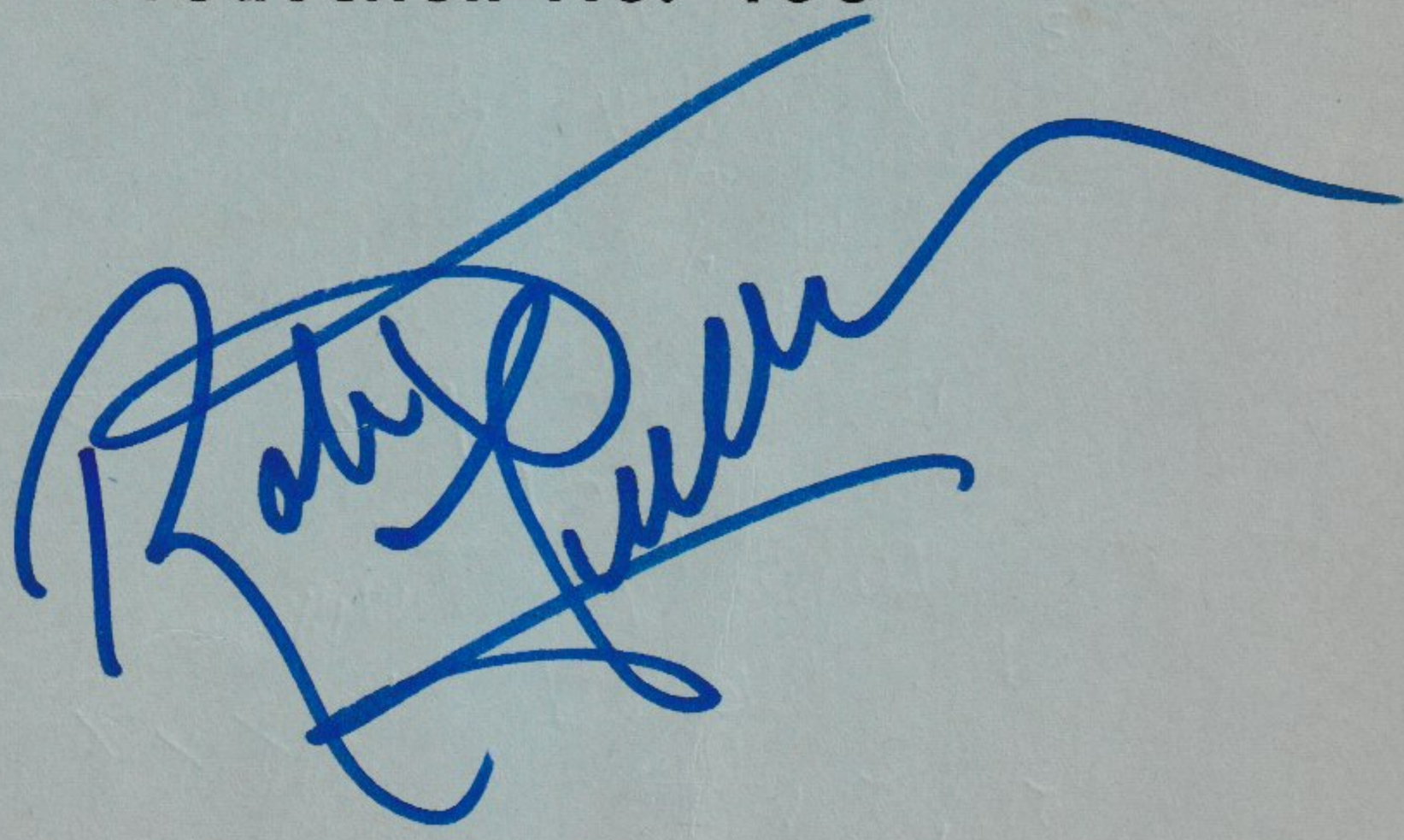
BOB FULLER

The Intruder

Production No. 408



LINDSLEY PARSONS PRODUCTIONS, INC.

1416 N. La Brea Avenue

Hollywood 28, California

THE INTRUDER

From the Novel

by

Helen Fowler

2nd Revised script: 2/15/56

LEWIS ARNOLD

PLEASE RETURN THIS SCRIPT

63

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"THE INTRUDER"

THE INTRUDER

TITLE SHOT

Through thick, tall, forest undergrowth, into which, in the late afternoon, barely sufficient light penetrates to rescue it from complete darkness, something is following camera. It is discernible as little more than a movement, and inevitably it takes on from the surrounding somberness something of the quality of sinister menace.

Presently the darkness lightens to grayness, and the movement becomes a shadow. A few steps more, and the increasing light gives to the shadow the outlines of a man, his face invisible to us because his head is downward bent, and his body is angled forward to take the strain of something he is dragging.

As the last title leaves the screen, he emerges into the mellow light of the setting sun, and he pauses, straightening his body, lifting up his face to the light as if in gratitude for release from the darkness out of which he has come.

He stands there long enough for us to note the lines of suffering in the young, haggard face beneath the matted hair; the torn hands crossed on his breast as they clutch the ropes which pass over his shoulders; the bare torso beneath the tattered, buttonless uniform tunic; the torn trouser-leg from which trails a filthy, bloodied bandage; and finally the rags which are failing in their attempt to cover the bare, bleeding feet.

But it is to the eyes that the attention is irresitibly drawn. They are the eyes of a dreamer who has power to escape at will into some spirit world of his own creating, and it is obvious that he has done that now; for they are unfocussed, and filled with a gentling peace which can have neither part nor origin in the appalling indignities to which his body has been subjected.

This is PAUL QUENTIN.

* * * * *

3 (CONTINUED) 3

He laughs again, enchanted with his joke, then noting Adrian's face suddenly becomes menacing.

OFFICER
You not like?

ADRIAN
(nodding)
Oh yes. As you say, nice and springy, and plenty of ventilation.
(savage sarcasm)
What more can a man ask to die on?

The officer is entranced. He laughs till he chokes. Adrian turns away. The officer calls after him.

OFFICER
You see, Doctor, we know how to look after our guests in Korea.

4 EXT. COMPOUND - LATE AFTERNOON 4

Camera set up to shoot over entrance to one of the huts. In B.G. the officer is still laughing, some of the men are dumping their loads.

Paul is limping toward camera. Adrian is hurrying after him. Adrian is heard calling.

ADRIAN
Paul!

Paul turns and waits, and Adrian joins him, near enough to camera to be heard.

ADRIAN
How's the leg?

PAUL
I haven't been thinking about it.

They come up to entrance of hut, Adrian supporting Paul. At the entrance, Paul hesitates.

PAUL
Let's sit here for a bit.

He doesn't so much sit as sink down to the ground. Adrian sits at his side.

5 TWO SHOT - ADRIAN AND PAUL 5

Now we have a chance to examine Adrian. He is as pitiful, outwardly as Paul, but there is nothing of the dreamer about him. On the contrary, he seems consumed by energy - nervous, restless. His hair is graying, his eyes are forever moving. Even when he gives way to momentary weariness, the gesture is vivid and nervous. He stretches out a hand to the trailing bandage on Paul's leg.

ADRIAN
(wearily)
Couldn't you have kept it out of the dirt? I've no more bandages.

PAUL
I'm sorry. I suppose I could have. I'll wash it.

Adrian unwinds the bandage from the leg, then rolls up the trouser. The leg is covered with sores.

ADRIAN
Keep your pants off that leg.
(laughs bitterly)
As if that'll help in this filth!

He begins to wind the bandage in his hands.

ADRIAN
I asked that swine today if I could go into the forest. I thought I might find some plant or herb out of which I could make something. He just laughed.
(pause)
Three more died today.

PAUL
Why not let them die?

ADRIAN
(fiercely)
Don't say that, d'you hear? The only weapon we have left against these animals is life. We've got to live - all of us. You've got your talent, your music. They must not kill that. I've got my children...

(CONTINUED)

5 (CONTINUED) 5

PAUL
(dreamily)
And Mom and Dad and Meg. Tell me about them again, Adrian.

Adrian looks at Paul and smiles.

ADRIAN
You're a dreamer, aren't you? There's nothing I haven't told you about them.

PAUL
Show me John and Libby again.

With a smile Adrian unstraps his wrist watch, which is big, and opens the back. He hands it over to Paul.

6 INSERT THE WATCH 6

Fitted into the hinged back is a small photograph of the heads of two children little more than babies. Over this:

PAUL'S VOICE
Johnny and Libby, and Libby's baby kisses were always so wet that you had to wipe your face, and she had a rag dog called Wo-wo with all the stuffing out of him...

7 SAME AS #5 7

Adrian gently takes the watch from Paul and looks at it himself.

ADRIAN
(to himself)
I've got to live through this. That other fellow must never have them...never. I'd sooner...

His hand closes over the watch, clutching it in a grip.

PAUL
You never told me anything about Alice.

(CONTINUED)

7 (CONTINUED) 7

ADRIAN
(dully)
There's nothing to tell.

He looks out of shot.

ADRIAN
Here they come -- on their rounds.

8 THEIR P.O.V. 8

To the Commandant, accompanied by the Officer we have already met, and a number of guards. They are entering a hut.

9 SAME AS #5 9

ADRIAN
How he'd love to catch me out!

A man comes from the hut behind them, and sees them.

MAN
Oh Doc, thank God you're here! It's Klein. Something's happening to him.

Adrian and Paul rise. A cry comes from the hut behind them.

ADRIAN
(bitterly)
Something's happening to him! And what I can I do, with nothing but my hands?

He goes into the hut, followed by the other two.

10 INT. HUT 10

The floor is of dirt. On either side lie the sick - UNITED NATIONS SOLDIERS - some on the bare floor, others on rags. Two or three men are gathered around a boy of nineteen, holding him down, for he is struggling to rise. Adrian goes down on his knees as the others make way for him. CAMERA MOVES up to CLOSE SHOT.

(CONTINUED)

BOB - WHERE'S THE DOCTOR

10 (CONTINUED) 10

BOY
Doc! Doc!

ADRIAN
I'm here, Al.

BOY
I can't see. I'm afraid.

ADRIAN
There's nothing to be afraid of, son. Hold my hands. It won't be dark for long.

BOY
(babbling)
Mum...Dad...

ADRIAN
They're here too.

BOY
Stay with me.

ADRIAN
Yes, I'll stay -- we'll all stay. Don't be afraid, Al.

There is a noise at the entrance.

11 INT. HUT - FULL SHOT 11

The Commandant enters, followed by his men.

OFFICER
(shouting)
On your feet, pigs!

ADRIAN
Take it easy, fellers, and we'll ride this one, too.

He gently releases the dying boy's hands and gets to his feet. The others follow suit. The Commandant passes down the line. He is drunk, carries a bottle of rice wine, and every now and then he will take a mouthful and spit it into a face, at which the guards laugh. He arrives at Adrian with the boy at his feet, and points down.

(CONTINUED)

11 (CONTINUED) 11

COMMANDANT
Get him up.

The Officer begins to kick the prostrate boy.

ADRIAN
(through his teeth)
Just a minute.

He bends down and lifts the boy, hodling him up bodily.

12 THREE SHOT - ADRIAN, COMMANDANT, BOY 12

The boy's eyes are glazed in death. The Commandant squints drunkenly at him, then smacks the dead face. The head lolls over, and Adrian looks closely at it. He grins savagely at the Commandant.

ADRIAN
You're too late.

For answer the Commandant grins back, and administers more smacks, the dead head lolling to and fro.

ADRIAN
(to dead boy)
He wants to box you, Al. He doesn't know you're a Golden Glove champ.

Again the Commandant strikes, and Adrian shifts his hold, supporting the boy on one arm. He takes the boy's other arm by the elbow, and as the Commandant is striking, he loses control.

ADRIAN
So you want to box, eh?

He swings the dead arm so that the hand smacks the Commandant's face. He repeats the blow, uttering inarticulate cries. CAMERA PULLS BACK as the guards club Adrian to the floor. He and the dead boy fall together. The guards grab Adrian by the legs and drag him to the door. As he goes Adrian calls out:

ADRIAN
Keep out of this, fellers.

DISSOLVE:

BOB 1/4 WATCH THE GUARDS

13 EXT. COMPOUND - EVENING 13

Adrian is tied to a tree. The guards are whipping him with bamboo switches. He screams as they cut into his flesh.

14 INT. HUT 14

GROUP SHOT of Paul and others wincing and trembling as they hear the screams.

BOB + NOW REMEMBER PAUL ONCE THAT
SENTRY LEAVES YOU ONLY GOT 10 SECONDS
DISSOLVE:
TO GET THERE

15 EXT. COMPOUND - NIGHT 15

CAMERA is PANNING down in a CLOSE SHOT from Adrian's hands tied above his head to the tree. We note that the watch is broken, but still on the wrist. CAMERA TAKES IN the rest of Adrian, down to his feet, the toes of which barely reach the ground. Then it PULLS BACK as a whisper is heard:

PAUL'S VOICE
(whisper)
Adrian.

Paul goes INTO SHOT. He has a bowl in his hand, and a rag. He dips the rag into the bowl and gently mops Adrian's blood-stained face. Adrian makes a muffled sound, and Paul raises the bowl to his lips, and tries to pour water through them.

Paul starts as there is heard the sound of a distant explosion. Then there are shouts, and the muted roar of powerful engines in the sky. Another explosion, this time nearer.

16 LONG SHOT - COMPOUND - NIGHT 16

Guards and prisoners are running about. There are shouted orders:

VOICES
Put out those lights.

17 CLOSE SHOT - TWO PRISONERS 17

They are near the piles of brushwood. Others join them.

(CONTINUED)

17 (CONTINUED) 17

BILL → PRISONER
They're after the ammunition
BOB → dump. Let's help 'em fellers.

There are shouts of agreement as the men set fire to the brushwood which flares up brilliantly.

18 LONG SHOT - COMPOUND - NIGHT 18

The scene, lit up by the fire, is one of chaos, prisoners and guards rushing hither and thither. The noise of the engines is loud now, and the explosions are coming nearer.

BOB — CATCHES RIFLE SHOOTS GUARD

19 CLOSE SHOT - ADRIAN AND PAUL 19

Paul is cutting the rope around Adrian's hands. He gets them loose, then, with his two arms around Adrian, drags him out of shot.

20 FOREST - NIGHT 20

It cannot be very far away from the compound, for flickers of the fire penetrate here. Adrian is propped against a tree. Paul is with him. The air is filled with the sounds of distant shouts, explosions, etc.

ADRIAN
Paul...

PAUL
Yes Adrian. I'm here. You're all right.

ADRIAN
The watch...the key...take them.

PAUL
We're all right, I say.

ADRIAN
(violently)
Take them...take them...

Paul obeys, unstrapping the broken watch from the wrist, and taking the key from Adrian's breast pocket.

(CONTINUED)

BOB - OFFICER COMES OUT
BOB SHOOTS HIM

20 (CONTINUED) 20

PAUL
We've got to go on.

As Paul makes to rise, Adrian pulls him down, feebly.

ADRIAN
Mom and Meg...and Dad...kiss them for me...and the children ...promise me.

PAUL
We got a chance...

ADRIAN
(hoarse scream)
Promise me...don't let him have them...better they die than that, d'you hear? Better they die...

PAUL
(now weeping)
Adrian...

Adrian topples sideways on Paul who throws his arms around the other.

ADRIAN
Promise...promise...John, Libby better dead...

With a final flaring up of strength, Adrian clutches Paul.

ADRIAN
Promise...

PAUL
I promise...

Adrian's head falls forward. Paul pulls it up, bends his own head.

PAUL
Adrian...Adrian...

Adrian's lips are moving. His last words come in a whisper.

ADRIAN
Alice...Alice...

(CONTINUED)

20 (CONTINUED - 2) 20

Now his head falls forward in death. Paul shakes him, weeping wildly, calling his name. He looks up in despair as the air is filled with the ominous whine of a falling bomb, and gives out a great cry just before the explosion. The scene is filled with smoke and falling earth.

FADE OUT:

FADE IN:

21 EXT. GATEWAY - VETERANS' HOSPITAL - DAY 21

DISSOLVE:

22 INT. PSYCHIATRIST OFFICE V.A. - CLOSE ON PAUL 22

He listens casually and easily as Dr. Gunderson talks to him.

DOCTOR GUNDERSON (o.s.)
Paul, there comes the time when a patient must try once more to stand on his own feet - to face the outside world -

The CAMERA DOLLIES BACK TO INCLUDE DOCTOR GUNDERSON, the head psychiatirst of the VETERANS ADMINISTRATION.

DOCTOR GUNDERSON (cont'd)
to try to live again as a happy useful citizen -
(he smiles at Paul)
It won't be easy at first - so we'll take it in small doses -
(he pauses)

PAUL
(curiously)
Yes sir?

DOCTOR GUNDERSON
The week-end is yours, Paul - you may go where you like - And do whatever appeals to you.

Paul stares at him uncertainly -

DOCTOR GUNDERSON (cont'd)
What do you say? Do you think you're ready.

23 CLOSE ON PAUL 23

He thinks for a moment - then:

PAUL
But - I have no place to go - no one to see -

24 CLOSE ON GUNDERSON 24

He smiles -

(CONTINUED)

24 (CONTINUED) 24

DOCTOR GUNDERSON
Now Paul - there are millions of things to see - sights and sounds that you must familiarize yourself with again - it's a wonderful world out there, Paul - It's your world - if you want it.

25 CLOSE ON PAUL 25

His eyes are soft - thoughtful - slowly he turns and looks out of the window.

26 REVERSE ON PAUL 26

He looks out - then slowly a sly almost ominous, self-satisfied look steals into his eyes - he smiles gently - then the look is gone - once more his face is expressionless - he turns back.

27 MED. TWO SHOT 27

PAUL
Yes sir - I think I'm ready.

Dr. Gunderson smiles - crosses, puts a hand on Paul's shoulder.

DOCTOR GUNDERSON
Good. I can't tell you how delighted I am with your decision - all right - get along with you - report back to us eight o'clock Monday morning.

PAUL
(after a pause)
That's all sir?

DOCTOR GUNDERSON
That's all Paul - except - take this -
(gives him card)
if you need any of us - just call.
(shakes hands)
good luck.

(CONTINUED)

27 (CONTINUED) 27

PAUL
Thank you sir -
(puts card in pocket)

He turns and crosses to the door - looks back - Doctor Gunderson smiles reassuringly at him. Paul nods and leaves him - after a second the head nurse comes in - crosses to him -

NURSE
Do you think we'd better send someone with him?

DR. GUNDERSON
No. That would spoil everything - he's on his own. I think he's strong enough to make it.

NURSE
(thoughtfully)
I hope so - I certainly hope so -

DISSOLVE TO:

28 EXT. VETERANS HOSPITAL - DAY 28

Paul comes slowly down the steps. He looks around wonderingly and tentatively. He looks down at his wrist watch (taps watch), looks up and out again.

29 CLOSE ON PAUL 29

There is something frightening lurking behind these eyes. He whispers softly.

PAUL
Eight o'clock Monday morning.

He smiles.

30 FULL SHOT - BUILDING AND GROUNDS 30

Paul straightens his shoulders, and begins to move slowly down the walk. He gradually picks up his pace until he is moving along in the brisk walk of a man with a purpose.

DISSOLVE TO:

Strange Intruder Script

Missing Page

Page 14 is missing from Robert Fuller’s copy of the script

All that remains is the scrap of paper which is part of the page.

It looks like it has been torn out.

30-A EXT. DEPOT - AMBERSPORT - LATE AFTERNOON 30-A

The depot is small, proportionate to the town in the main street of which we are. Paul comes out into the street and looks eagerly about him, as if drinking in every detail of what he sees. Then he turns to his right. He is hatless and has a haversack slung over his shoulder.

DISSOLVE:

31 EXT. RESIDENTIAL DISTRICT - LATE AFTERNOON 31

CAMERA IS SHOOTING over a corner of a street bordered by trees. In a LONG SHOT Paul comes into view walking briskly down the sidewalk. He comes up to camera, and again looks about him. His eyes are alert, there is a little smile on his lips. Once again he pauses, drinking it all in, then turns again to his right.

32 EXT. CARMICHAELS' HOUSE - LATE AFTERNOON 32

The house is two-storied, large, and comfortable-looking, with its front lawn running down to the sidewalk. The front door is wide open.
Paul comes INTO SHOT and stops, back to camera, looking at the house.

33 REVERSE ANGLE TO LAST SHOT 33

Camera in open doorway, shooting down to Paul on the sidewalk. He moves slowly forward, his face happy and excited, coming slowly, as if walking in sleep of which the dreams are happy ones. Again he pauses in a CLOSE SHOT.

34 REVERSE ANGLE TO LAST SHOT 34

CLOSE to Paul advancing slowly through the open door. He pauses just inside it.

35 PAUL'S P.O.V. - THE ROOM 35

It is empty.

35-A INT. CARMICHAEL HOME - HALL - DAY 35-A

Paul enters and looks around. Eagerly he recognizes all the objects and places that he has seen through Adrian's vivid descriptions. He waits and listens for someone to come to him. There is a vacant silence. He walks slowly over to the living room door and looks in. A slow smile of contentment spreads itself across his face as he stands there.

36 MED. SHOT - P.O.V. 36

He sees the comfortably furnished living room with the piano at the far end.

37 BACK TO PAUL 37

He stands for a moment -- looks back into the hallway - then slowly he walks toward the piano. CAMERA GOES WITH HIM. He reaches the piano and almost tenderly reaches down and fingers the keys -- his gaze goes around the room again. He smiles softly.

PAUL
Everything exactly as I pictured it.

He turns back to the piano. Slides down on to the bench and begins to play softly. His face is tender and kind as he plays.

38 INT. HALLWAY 38

The door opens and a young girl enters. She is about nineteen. Her lithe young figure is clad in a shirt and levis. She cocks her head and listens -- then she walks toward the piano. Curiously, she listens. Her name is MEG.

39 MED. SHOT OVER PIANO AND PAUL ON TO MEG 39

We see Meg in the b.g. Paul is unaware of her as yet. Slowly she walks down to him. She stops a couple of feet away. Stands and listens. Suddenly Paul is aware of her. He turns and looks up at her. He stops playing.

(CONTINUED)

39 (CONTINUED) 39

PAUL
You're Meg. I'm Paul Quentin. I knew Adrian.

She studies him.

MEG
That piece - it was always a favorite of Adrian's.

Their eyes meet. There is something electric between them from the first look.

PAUL
I know - You're Adrian's kid sister.

MEG
I'm eighteen!

PAUL
(smiles)
Oh. Forgive me for just walking in -- but the door was open.

MEG
(cocks her head)
Do you always just walk in -- when you find an open door?

He looks at her -- grins.

PAUL
Only when I know what's on the inside.

MEG
You've been here before?

PAUL
No.

MEG
Then how -- ?

PAUL
I've seen it all through Adrian's eyes -- I would have come a long time ago but --
(he trails off - she waits)
It's a beautiful house.

(CONTINUED)

39 (CONTINUED - 2) 39

MEG
(he smiles)
You play beautifully, Paul.

PAUL
Thanks.

Suddenly MARY CARMICHAEL appears. Her face is white.

40 CLOSE ON MARY 40

She stands listening and watching. Her face is drawn.

MRS. CARMICHAEL
Meg --

41 CLOSE TWO - MEG AND PAUL 41

Paul stops playing. Meg and Paul swing around and stand up. Paul smiles.

PAUL
And you're Adrian's mother.

42 MED. CLOSE ON MRS. CARMICHAEL 42

She gasps and then starts slowly toward them. CAMERA GOES WITH HER. She reaches the two.

MEG
(quietly)
This is Paul Quentin, mother.
He knew Adrian.

Mrs. Carmichael stares silently.

PAUL
I knew him better than I ever knew anyone in my life.
(softly)
I was his nearest friend.

MRS. CARMICHAEL
(finally regains her composure)
It's a little bit of a shock to be brought so close to Adrian again -- but -- it was so nice of you to come.

(CONTINUED)

42 (CONTINUED) 42

PAUL
(gently)
I promised him I would.

MRS. CARMICHAEL
Come and sit down.
(tears tremble in her eyes)
Did he -- did he send any message?

PAUL
Everything he told me about you was sort of a message. But there was one thing --

MRS. CARMICHAEL
Yes.

PAUL
It was just before he died -- It was this --
(kisses her)
He made me promise to do that.

Mary's eyes fill with tears -- she throws her arms about him.

MRS. CARMICHAEL
Thank you Paul, -- thank you.

His arms go about her.

PAUL
You mustn't cry. He wouldn't like that. He was always saying you must never give in.

Meg breaks the situation.

MEG
Mother -- Paul knows this house as if he lived in it.

PAUL
(simply)
You see, I have known this house for so long - I have seen it so often in my mind.
(again he looks around)
The piano, the Grandfather's clock --
(continued)

(CONTINUED)

42 (CONTINUED - 2) 42

PAUL (cont'd)
(he stops -- then almost gently re-proachful)
Why did you let it run down? He always loved to wind it since he was a little boy.

MRS. CARMICHAEL
He took the key with him. We've never wound it since.

PAUL
He gave it to me to bring back.

JOADY ENTERS - STOPS - WATCHES PAUL. Paul nods. His hand slides into his pocket, and comes out, holding a brass key. Mrs. Carmichael's fingers fly to her mouth as Paul opens the face of the clock, winds it, synchronizes the hands with his own wrist-watch, closes the face, drops the key back in his pocket, opens the case, and starts the brass pendulum with a gentle push. Then, as the dignified, quiet TICK TOCK fills the hallway, Paul reaches out with the same ritual gesture, and rap-taps the clock with two extended fingers. For a moment a hint of doubt returns to Mrs. Carmichael's face, but at this moment Paul turns about for the first time TOWARD CAMERA. He is young and gravely smiling, with a strange, ascetic look which almost completely masks the banked glow of deep and frightful trouble within and behind his eyes. Joady's eyes are troubled.

MRS. CARMICHAEL
(going into his arms)
Oh, my dear boy!

Paul holds her compassionately, kisses her gray hair.

MRS. CARMICHAEL
I do hope you'll be able to stay for a few days.

PAUL
Thanks, I'd like that. May I -- stay in -- Adrian's room?

(CONTINUED)

42 (CONTINUED - 3) 42

MRS. CARMICHAEL
Of course.
(turns to Joady)
Paul, I'm afraid it hasn't been used for some time -- this is Joady -- she's been with the children since they were small. Joady will you please get Adrian's room ready.

Joady nods silently to Paul, then Paul --

PAUL
I've known you for a long time, Joady. You love Adrian's children don't you?

Joady stares at him for a moment - then slowly starts up the stairs looking back at Paul.

43 INT. LIVING ROOM - DAY 43

MRS. CARMICHAEL
Come, Paul -- I want you to meet Adrian's father.

He starts forward with her -- then stops.

PAUL
But he won't be home for two hours.

MRS. CARMICHAEL
(softly)
He had a stroke the day we got the telegram. Losing Adrian has been so terrible for him. We must be careful not to upset him too much - we must be very careful.

Paul puts his arm around her. TRUCK THEM PAST STAIRS.

43 (CONTINUED) 43

PAUL
But he won't be home for two hours.

MRS. CARMICHAEL
(softly)
He had a stroke the day we got the telegram. Losing Adrian has been so terrible for him. We must be careful not to upset him too much -- we must be very careful.

Paul puts his arm around her. TRUCK THEM PAST STAIRS.

As she opens a closed door, TRUCK AFTER THEM INTO THE DEN. CARMICHAEL, a man in his sixties, sits in a wheel chair, with a blanket over his legs. He glances up over his spectacles, then slowly lays them aside, and waits, with his left forefinger marking a place in his book. His back is to them.

MRS. CARMICHAEL
James, you must try to prepare yourself: This young man was in the Army. He's --

Carmichael starts crippledly. He wheels the chair around.

CARMICHAEL
Adrian!

He stares at Paul.

PAUL
(gently firm)
Mr. Carmichael! You must try to understand -- Adrian's dead!

Carmichael tries to hide his eyes with his unparalyzed left hand.

CARMICHAEL
Excuse me. I'm sorry.

PAUL
(offering his hand)
The name is Paul Quentin, sir.

Carmichael uses his good left hand to lift his dead right hand by the wrist, and Paul clasps it.

(CONTINUED)

43 (CONTINUED - 2) 43

MR. CARMICHAEL
(controlled now)
How do, Paul. Sit down there on the sofa, and tell us about Adrian, please.

MRS. CARMICHAEL
Let Paul get his breath.

PAUL
If neither of you minds, I would like to wash up first.
(quietly curious)
Where's Alice?

MR. CARMICHAEL
She'll be down tonight. What a wonderful surprise it will be for her.

PAUL
(gently puzzled)
Alice isn't with you.

MRS. CARMICHAEL
We did ask her to move in here with the children, but she wanted to stay at Thornfield, where she'd lived with Adrian.

PAUL
Oh, I'd like to see his room now, if I may.

MEG
I'll show it to you.

PAUL
(smiling)
Think I don't know my way.

CAMERA TRUCKS INTO THE HALL - PAUL RETRIVES HIS SATCHEL AND COAT. The family follows him through the hall. Chuckling, he starts upstairs. Mrs. Carmichael stands looking up after him through the balusters, half wrung, half consoled. Meg puts her arm around her.

MRS. CARMICHAEL
(calling up o.s.)
Paul; -- what would you like for your supper?

44 CLOSE SHOT - STAIRHEAD - PAUL CROSSING UPPER HALL 44
DAY

As he goes unhesitatingly to one of the closed doors, his playful tone is belied by his tense, dark look.

PAUL
(calling back o.s.)
Ma'am, I'd hoped there was no question of anything but deep-fried chicken, and maybe one of those big potato salads.

45 CLOSE SHOT - LOWER HALLWAY - MRS. CARMICHAEL - 45
DAY

Happily brushing away the fast-falling tears.

MRS. CARMICHAEL
(calling up o.s.)
And for dessert?

PAUL
(o.s. above)
What do you think?

MRS. CARMICHAEL
(laughing - crying)
I just want to hear you say it!

PAUL
(o.s. above)
The only dessert to come home to is hot peach cobbler. You know that.

46 INT. ADRIAN'S BEDROOM - DAY 46

Everything is exactly as Paul knew it would be -- bed, bookshelves and case of Indian flints. Paul looks around happily.

Suddenly he sees a picture of Adrian on the wall. He stares at it -- takes a step closer -- begins to speak softly.

(CONTINUED)

46 (CONTINUED) 46

PAUL
I'm sorry I took so long, Adrian...
(his face is troubled again)
but they wouldn't let me come sooner -- they gave me the week-end -- two days I have. Adrian -- two whole days.
(he smiles)
I fooled them at the hospital, Adrian -- I never told them about you -- all that time I never told them.

47 MED. CLOSE ON DOOR 47

Joady is looking at him.

JOADY
Did you say something?

48 MED. SHOT - ROOM - INCLUDING TWO 48

Paul turns to her quickly. Then softly --

PAUL
It's a nice room.

He looks back to the picture Joady follows his look.

MEG
We were proud of him.

He nods silently. She leaves as the CAMERA GOES IN ON THE PICTURE.

CUT TO:

48-A EXT. ALICE'S HOUSE - DAY 48-A

48-B INT. ALICE'S BEDROOM - DAY 48-B

Alice, dressed in a negligee, is at her dressing table. Violet, her colored maid, is folding and putting away her outdoor clothes. Violet talks as she works.

VIOLET
Now just you listen to me, Miss Alice honey. If you're tired, why don't you stay at home and have an early night? You'll have plenty to do to-morrow with the children home.

ALICE
I wish I could.

The telephone bell rings. Alice rises and moves.

48-C ANOTHER ANGLE 48-C

To the bedside table where the telephone is. Alice goes to it, and is about to lift the receiver, when she pauses.

ALICE
Violet, you take this.

Violet goes to her.

ALICE
If it's a Mr. Howard Gray, tell him I'm away for the week-end till Monday.

Violet takes up the receiver.

VIOLET
('phone)
Miss Carmichael's residence... Yes...Who?...Just a minute.

She covers the mouthpiece with her hand.

VIOLET
It's that hospital again.

ALICE
That what?

(CONTINUED)

48-C (CONTINUED) 48-C

VIOLET
I clean forgot to tell you. They called this afternoon asking for Dr. Adrian Carmichael, and when I said...

ALICE
(interrupting her)
Give it to me.

She takes the receiver from the maid.

ALICE
('phone)
Who is this, please?....
The Veterans' Hospital at...?
Yes, this is Mrs. Adrian Carmichael...A friend of the doctor's...I see...

She sits on the bed rather helplessly, her face showing consternation.

ALICE
('phone)
I think I understand...But why couldn't I come there to see him?...No, he hasn't come here yet. What did you say his name is?...Very well.

She replaces the receiver.

VIOLET
If you must go out, what will you wear?

Alice, who seems slightly dazed, takes no notice of the question. She rises and returns to the dressing table.

48-D CLOSE SHOT OVER ALICE TO MIRROR 48-D

She seems lost in troubled thought. Violet comes up behind her.

VIOLET
Bad news, honey?

(CONTINUED)

48-D (CONTINUED) 48-D

VIOLET
Sure you ain't seen a ghost, honey? You sure enough look like it.

Mary's voice is heard calling.

MARY'S VOICE
Anybody in? Alice!

Violet is seen going to the door. CAMERA remains on Alice, to show an effort at control of agitation.

VIOLET'S VOICE
In here, Miss Carmichael.

Alice rises to face camera. She makes a final effort, and achieves composure.

48-E ANOTHER ANGLE 48-E

Mary enters. She is smiling excitedly, a little breathless, obviously full of something which pours out of her. Violet follows her, and goes on with her work - all ears.

MARY
I've just come from the store. I had to go into town, and I thought I'd call and tell you instead of 'phoning.

ALICE
What?

MARY
The most wonderful thing has happened. A Paul Quentin, a friend of Adrian's is here.

Alice does not answer, and she babbles on.

MARY
He just walked into the house as if he knew it, and he was with Adrian all through that awful camp.
(pause)
Alice dear, you look...terribly pale. Are you...

(CONTINUED)

48-E (CONTINUED) 48-E

ALICE
I just had a call from the hospital to say he was coming. It was a bit of a shock.

MARY
Yes, of course it must have been. It was to us when he walked in like that.

Alice is about to speak, then notices Violet. She takes Mary's arm and leads her to the door.

ALICE
Come into the other room.

48-F INT. LIVING ROOM ALICE'S HOUSE - DAY 48-F

Mary and Alice are coming from the bedroom.

ALICE
Did Adrian ever mention this Paul Quentin in any of his letters?

MARY
No. Did he to you?

Alice shakes her head. They sit, Alice a little wearily.

MARY
Poor darling! It must be a bigger shock to you, who were much closer to him.

ALICE
(with difficulty)
Has he said anything? I mean about Adrian?

MARY
No. We thought we'd wait till we were all together at dinner. Get dressed and come back with me now.

ALICE
I don't think I could face dinner. I've got such a splitting headache. D'you mind if I lie down for an hour and come over later?

(CONTINUED)

48-F (CONTINUED) 48-F

They rise.

MARY
Come when you like, darling.

They embrace. Alice holds on to it.

ALICE
Mother...

MARY
I love to hear you call me that.

ALICE
You do love me, don't you?

MARY
I couldn't love you more if you were my own child.

ALICE
And always will?

MARY
Darling, we'll never be able to love you enough. Did you doubt it?

ALICE
No...only you and the children are all I have since I lost Adrian.

MARY
You haven't lost Adrian. You never will.

They embrace again.

MARY
(very motherly)
Now go and lie down, darling, and come over as soon as you can.

One more embrace, and Mary goes. Alice turns back into camera, again lost in troubled thought.

48-F INT. ADRIAN'S ROOM - LATE AFTERNOON 48-F

Paul is absorbed in his examination of the room, and seems a little disappointed. There are one or two framed school and college groups, a pendant or so, but the drawers in the chest are empty, and otherwise there remain but few memories of its erstwhile occupant. There is a knock at the door.

PAUL
Come in.

Meg enters, the knapsack in her hand.

MEG
You left this downstairs. I thought you might want it.

Paul takes no notice of what she has said.

PAUL
Where is everything? Where's the collection of Indian flints, and the carved chessmen, and there ought to be a bag of golf clubs in that corner, and all his books...

MEG
They all went over to Thornfield.

PAUL
Thornfield?

MEG
Yes. His and Alice's house.

PAUL
Oh, I see. He didn't tell me about that.

MEG
Well, here's your...

She holds out the haversack. He takes it and smiles down at her.

PAUL
Adrian was very proud of you.

MEG
(uncertainly)
I was of him, too.

(CONTINUED)

48-F (CONTINUED) 48-F

PAUL
He said you were pretty.
I think you're beautiful.

MEG
Oh - I'm not really. Wait till you see Alice.

PAUL
I saw her photograph.

MEG
(defensively)
She's not only beautiful to look at. She's a beautiful person - the most beautiful person.

PAUL
(vaguely)
Adrian didn't tell me mucn about her.

MEG
He didn't know what she's done. When Dad got his stroke, she took over the book store, and she's run it for us ever since.

PAUL
Tell me about yourself.

MEG
Oh - I'm just finishing college.

PAUL
And then you'll get married. No one as lovely as you could stay single long.

MEG
(nervous laugh)
Oh, I can run quite fast. What do you do?

PAUL
I was going to be a musician - concert pianist, maybe conductor eventually.

(CONTINUED)

48-F (CONTINUED - 2) 48-F

MEG
Was? Aren't you going on with it? I should think you'd have a great future.

The smile disappears from his face.

PAUL
Future - for me?

MEG
Why not? Are you any different from the rest of us?

Paul's eyes flicker slightly -- he stiffens almost imperceptibly - then smiles.

PAUL
Maybe not.

MEG
Well - anyway - anyone who plays as well as you never should be allowed to do anything else.

PAUL
You're pretty sure of yourself aren't you?

MEG
Maybe -
(she grins)
Maybe not - well I'll let you alone for awhile - see you soon?

PAUL
(smiles, nods)
Soon.

She smiles - leaves - the smile leaves Paul's face - the CAMERA GOES in quickly on Paul. His face is troubled, restless - once more he is in his own world -

FADE OUT:

FADE IN:

48-G INT. CAR - NIGHT 48-G

Alice is driving slowly. Her face is still tense, as if she is on her way reluctantly to some ordeal.

48-H EXT. CARMICHAELS' HOUSE - NIGHT 48-H

It is a fine night, and the scene is bathed in the softly bright light of a full moon.

CAMERA IS SHOOTING over the entrance to the garden path, down the sidewalk. In F.G. a strolling couple have paused. They are listening to the strains of Beethoven's MOONLIGHT SONTA which come from the house to blend perfectly with the moonlight.

Alice's car comes to a stop some yards down the sidewalk, and Alice gets out and comes toward camera. She wears a frock with a small fur cape over her shoulders,

(CONTINUED)

48 (CONTINUED) 48

and looks very beautiful. CAMERA PANS with her as she turns into the path leading up to the front door, and now we see that the living room is softly lit by the one lamp at the open window and that the front door is open to the cool of the night. Alice pauses for a moment while she listens to the music, then goes slowly up the path.

49 INT. LIVING ROOM - CARMICHAELS' HOUSE - NIGHT 49

CAMERA is just inside the open doorway, on Alice as she comes slowly and quietly toward it. Just before entering, she takes a deep breath, and braces herself, then CAMERA PULLS BACK as she steps across the threshold into the room. Her eyes pan around and settle on one point.

50 ALICE'S P.O.V. 50

To Paul at the piano beneath the one light in the room, which is a large standard lamp. He is utterly absorbed in the music.

CAMERA NOW PANS over the others - Mary, Meg, and James Carmichael, the latter in his wheel chair. They are all seated angled away from the doorway toward the piano, and have not noticed Alice's entrance.

The piece - the first movement - comes to its quiet close, and there are ad lib murmurs of appreciation from the three.

Alice walks into SHOT past camera.

51 ANOTHER ANGLE 51

More or less reverse to the last shot. Alice is advancing slowly in the direction of the piano, her eyes on it. Meg is the first to see her, and she jumps up.

MEG
Here's Alice!

She goes to Alice and kisses her. Mary follows suit.

MARY
The headache gone, darling?

(CONTINUED)

51 (CONTINUED) 51

ALICE
(eyes still on Paul)
Yes, thanks.

CARMICHAEL
Alice dear!

Now she takes her eyes off Paul and goes to the chair, bends over it and kisses Mr. Carmichael.

CARMICHAEL
You have just missed a wonderful treat.

ALICE
I heard some of it.

MARY
Alice, this is Paul.

Paul remains standing at the piano. Alice walks up to him.

52 TWO SHOT - ALICE AND PAUL 52

Their eyes search each other's face, hers stensely, his with a hint of curiosity.

ALICE
(presently)
You played that very beautifully.

PAUL
It was a favorite of Adrian's.

Now she drops her eyes.

ALICE
Yes, I know.

She raises her eyes and holds out her hand. He takes it with a grave smile.

Over this SHOT:

CARMICHAEL'S VOICE
Well, now we're all together, tell us about Adrian, Paul.

53 ANOTHER ANGLE 53

TO INCLUDE all present. Paul and Alice are turning away from the piano.

CARMICHAEL
Come and sit by me, my boy.

Paul draws up a chair near the wheel chair. Alice seats herself on the settee near Mary, whose hand immediately seeks hers.

MEG
How about some more light?

ALICE
(quickly)
No, it's nice like this.

MARY
You might shut the door, Meg.

Meg rises and goes to the door and closes it. She returns to her seat, and all look at Paul.

CARMICHAEL
Now then, Paul.

PAUL
What do you want to know?

CARMICHAEL
We have never heard anything of the years he was a prisoner. We received no letters.

ALICE
Did you?

PAUL
What?

ALICE
Did letters get through to you?

PAUL
No. We never stayed in one place for long, until we got to the last one.

(CONTINUED)

54 CLOSE ON PAUL 54

PAUL
...I don't believe any of us would have lived. When we wanted to die, he gave us strength - when we couldn't live - he helped us to die. And in to this hell came a man called Adrian. A man we came to look upon as God. He fought for us - and died for us.

54-A MED. TWO - MR. AND MRS. CARMICHAEL 54-A

MR. CARMICHAEL
We'd have known that.

MRS. CARMICHAEL
He was always so good - even when he was little.

54-B CLOSE ON PAUL 54-B

PAUL
Good? He was a saint.

55 ANOTHER ANGLE 55

CAMERA IS PANNING around the listeners.

PAUL'S VOICE
I never knew anyone like him. He would spend hours talking of you and this house, until I knew almost as much as he did about it. He gave me this home with his words, and I used to live in it in my thoughts.

Mary and Meg are weeping. Alice's face is a mask. Carmichael's face is grim.

PAUL'S VOICE
I could live through a whole day, from morning till night - every meal - everything. I am sure it was that which kept me alive. He was a sort of saint, both comforting and terrifying. You can't tell about a saint in words.

56 ANOTHER ANGLE 56

TO INCLUDE all present.

Paul looks around at the others. When he continues his voice takes on a new quality.

PAUL
You can save your tears. He would have no use for them.
(pause)
He said to me once that the only weapon we had left against the evil around us was life...

Now he turns to Carmichael at his side.

PAUL
...He said we had no right to doubt, or to falter for a moment. He said that was the great sin - to give in.

There falls a silence.

ALICE
(presently)
You were with him when he died?

PAUL
Yes.
(defiantly)
He died very hard...He fought to the last inch. They beat him and tortured him, and even as he died he spoke to the children, and I would pretend to be the one he wanted. I took his head between my hands and tried to comfort him. He lasted three days, and then the end came. The man who had kept us all alive, died in the filth and the mud.

Again there falls a silence. Then Carmichael heaves a great sigh, and his head falls forward on his chest. Immediately Mary is at his side.

MARY
James...

MR. CARMICHAEL
I'm all right. Never better. Thank you, my boy. Thank you. I'm glad you came here.

He then astonishes the others by manipulating the chair himself. Mary is quick to help him, but he brushes her aside.

MR. CARMICHAEL
I can manage. (CONTINUED)

56 (CONTINUED) 56

And he does. The others watch him as he manipulates the wheels of the chair bit by bit toward the door of the den. Mary looks after him, her face transformed. She hurries to open the door, and follows him into the room.

MEG
I've never seen him do that before.

Alice rises.

ALICE
Meg dear, I'd like to have a word with Paul alone.

MEG
Yes...of course.
(kisses Alice)

PAUL
Goodnight, Meg.

Meg goes toward the stairs, then turns back.

MEG
How about a swim in the morning?

PAUL
A swim? I'd love to, but I haven't got anything to swim in.

MEG
Adrian's things are still here.

PAUL
Yes, of course they are!

MEG
I'll put them in your room. Goodnight.

She goes, and Alice and Paul are left alone. Paul is smiling.

ALICE
Three days! And I tortured him for years. Paul -- I can't talk to you here. Will you come home with me. Please?

37-A (OMITTED) 37-A

56 (CONTINUED - 2-A) 56

PAUL
(to himself)
He used to come over here every morning for a swim, and he kept his bathrobe and suits here. The bathrobe's white towelling stuff with red stripes, and there are two suits, one blue, and the other white.
(looking up at Alice)
Aren't they?

She nods, and there is a short silence.

ALICE
How did he die?

Paul takes his time about answering.

ALICE
They said he died of dysentery.

PAUL
No. They killed him, and they tortured him for nine hours before he died.

ALICE
Nine hours. And I tortured him for years. Paul, I can't talk to you here. Will you come with me? It's quite near. Please!

(CONTINUED)

56 (CONTINUED - 3) 56

PAUL
Yes, why not?

Mary comes back from the den, hurrying out. She is excited.

MARY
Did you see him move that left arm?

ALICE
Mother...

MARY
I'll be back in a minute. I'm just going to get him some water.

ALICE
Mother, I want to talk to Paul. Do you mind if I take him home with me for a few minutes?

MARY
No, of course not.
(to Paul)
I'll leave the door on the latch.

She kisses Alice and hurries off.

ALICE
Come then, Paul.

He follows her to the door.

DISSOLVE:

57 INT. CAR - NIGHT 57

Paul and Alice, she driving. They do not speak. He steals a sidelong glance or two at her, but she continues to look ahead.

DISSOLVE:

58 INT. LIVING ROOM, ALICE'S HOUSE - NIGHT 58

The room is in darkness, except for what moonlight comes through the windows. Alice enters, switches on lights, and Paul follows. He looks about him curiously.

(CONTINUED)

58 (CONTINUED) 58

ALICE
Can I get you a drink?

Paul takes no notice of her question.

PAUL
Did Adrian live here?

ALICE
Yes.

PAUL
I don't know it at all.

ALICE
We only moved in here a few months before he left.

PAUL
(eagerly)
The children...

ALICE
I'll show you their room.

PAUL
(very eagerly)
Yes please.

Alice leads the way up to camera, which DOLLIES AWAY as they follow it into the hall beyond the living room, then PANS with them as they go to one of the bedrooms opening off it. They enter.

59 INT. CHILDREN'S ROOM - NIGHT 59

It is a pretty room filled with children's things and with two little beds. Alice is watching Paul as he takes it all in, his eyes dart here and there. He moves quickly to a bed, then turns almost violently on her.

PAUL
(tensely)
Where are they?

ALICE
(startled)
Why, Paul...

He now comes quickly to her and takes her arms above the elbows.

(CONTINUED)

59 (CONTINUED) 59

PAUL
What have you done with them?

She is now thoroughly startled.

ALICE
They are in school.

PAUL
School?

ALICE
Yes. I look after the store for Father all day, and they live in a boarding school in town, and come home week-ends.

His excitement leaves him, and he turns to the door, as if he has no further interest in this room.

ALICE
What did you think I had done with them?

He does not answer, and passes through the door. She follows.

60 INT. LIVING ROOM - ALICE'S HOUSE - NIGHT 60

Camera is at top of steps leading down into the little hall.

Paul comes INTO SHOT, followed by Alice. She comes alongside him, and repeats her question.

ALICE
What did you think I had done with them?

CAMERA PULLS BACK as they mount the steps into the living room.

PAUL
Nothing...I don't know. I came specially to see them, and they weren't there.

He passes a hand over his forehead.

60 (CONTINUED) 60

ALICE
Are you sure you wouldn't like something? A little brandy?

PAUL
Yes, I think I would.

ALICE
I'll get it.

60-A FULL SHOT - LIVING ROOM 60-A

Alice is going to the kitchen. Paul wanders to the middle of the room, looks about him, sees the piano and goes to it.

60-B CLOSE SHOT - PIANO 60-B

Paul has seated himself on the stool, and is absently running his fingers over the keys without striking them. Alice returns with decanter and glass. She pauses at a table, fills the glass, puts down the decanter, and brings the drink to him. While he sips, she leans on the piano looking down at him.

ALICE
Paul. I want to ask you something. I wrote a certain letter to Adrian.

PAUL
The one about Howard?

ALICE
Then you know about it.

PAUL
I never saw the letter. He told me about it.

ALICE
Did he never get any of my other letters, after that one?

PAUL
No. He got that one the day before he was captured.

(CONTINUED)

60-B (CONTINUED) 60-B

ALICE
It did hurt him, didn't it?

PAUL
He changed after it.

ALICE
Did he hate me for it?

PAUL
I don't know. He just told me about it, and after that...

ALICE
Yes?

PAUL
He only mentioned the children, about how he must come back to save them.

ALICE
(shocked)
From what? From me?

PAUL
From Howard.

ALICE
Did he really think I would ever let him have them?

PAUL
I don't know. He said he'd sooner see them dead.

Now she is really shocked, and she has to turn away from him. He places the glass on the piano, and begins to play very softly. She comes back to him. The stool is a long one, and she sits on it at his side.

PAUL
This was another favorite of his.

ALICE
Paul.

She gently moves his hands from the keys. He turns to her.

60-B (CONTINUED - 2) 60-B

ALICE
I've got to tell someone. I never have, not even Mother and Father and Meg. Will you listen to me.

PAUL
Yes.

ALICE
It had nothing to do with love - not for Howard. I didn't even hate him, much less love him. I've kept all my hatred and disgust for myself. Even Adrian couldn't have had so much for me.

She pauses in distress. Paul looks at her without expression. Presently she continues.

ALICE
D'you think if Adrian had come back he would have believed that?

PAUL
I don't know.

She continues as if to herself, pouring out the thoughts which have been with her for so long. There is now pleading in her voice, which increases as she speaks.

ALICE
D'you think he would have understood that...that when I was with Howard, it was really him - Adrian I was with?

PAUL
I don't know.

ALICE
Do <u>you</u> understand that?

He does not answer. She goes on, the wistful pleading in her voice mounting.

(CONTINUED)

60-B (CONTINUED - 3)

ALICE
Have you never held someone in your arms, and closed your eyes, and dreamed that it was someone else...someone whom you love better than life itself, and whom you've been longing for month after month, year after year?
(pause)
Don't you think he would have understood that? Or would he just have seen in it the weakness...the human weakness?

Paul turns away and looks down at the keys. With a gesture of hopelessness, she rises and walks a few steps away.

ALICE
(very bitterly)
Only women must never be weak. They must wait and long, year after year in loneliness, but they must never give way to their humanity...

Paul has started to play again very softly. Suddenly she turns and glares at him, then goes and stands over him.

ALICE
Is that all you have to say? Just sit and play at me?

As he continues to play, she turns her back to the keys and brings her hands down on them with a crash. He looks up, startled and troubled.

ALICE
(desperately)
Didn't he send me one word? Didn't he even mention my name?

PAUL
(vaguely)
Yes, he did. I had forgotten.

She clutches his shoulders, half lifting him to his feet.

ALICE
What did he say? Tell me.

60-B (CONTINUED - 4) 60-B

PAUL
He said your name.

ALICE
When?

PAUL
When he was dying. He said it twice.

ALICE
How did he say it? How did his voice sound?

PAUL
It was just a whisper...Alice... Alice...It was the last thing he said as he died.

She looks at him, her face transformed with relief, as if a great load had suddenly been lifted from her. There are tears in her eyes. She throws her arms about him.

ALICE
(brokenly)
That was what I wanted to know.

Presently she releases him and dabs at her eyes with her fingers. He passes a hand wearily over his eyes.

ALICE
You must be worn out.

She hooks her arm in his, and they go toward the door.

ALICE
I'll drive you home.

PAUL
I'd rather walk.

ALICE
Are you sure? You know the way.

PAUL
Yes, I know the way.

60-C CLOSE SHOT - PAUL AND ALICE 60-C

They are at the door.

ALICE
(anxiously)
The others know nothing about this.

PAUL
I won't tell anyone.

She manages a smile.

ALICE
Come tomorrow and see the children.

PAUL
Yes, of course. I must see them.

She nods and smiles as he opens the door.

PAUL
Goodnight, Alice.

She leans forward and kisses him on the cheek.

ALICE
You'll never know what you've done for me.

He goes, and she watches him walk away into the moonlight.

FADE OUT:

N.B. PAGE 47 IS OMITTED

Strange Intruder Script

Missing Page

Page 47 is missing from Robert Fuller's copy of the script

This omission is noted at the bottom of page 46

FADE IN:

61 INT. LIVING ROOM CARMICHAELS' HOUSE - DAY 61

FULL SHOT the room. Paul comes down the stairs. He wears the bathrobe, and sandals which are too big for him. One of them slips off at the foot of the stairs, and he has to pause and put his foot into it again. He looks about him, smiling broadly. He makes his way carefully to the kitchen.

62 INT. CARMICHAELS' KITCHEN - DAY 62

Paul, still smiling, peeps around the archway. The kitchen is empty. A coffee pot is percolating on the stove, and there is a tray laid with cup and saucer, etc. Still smiling, Paul sneaks up to where, on a shelf, there are a row of jars. He counts to the third from one end, and takes it down.

63 CLOSE SHOT - BACK DOOR OF KITCHEN 63

Joady enters wiping her hands on her apron. She looks up as if from a reverie and her face changes.

JOADY
Now then, Adr...

She claps a hand to her mouth.

64 ANOTHER ANGLE TO INCLUDE JOADY AND PAUL 64

He has turned. Still smiling delightedly, he is putting cookies from the jar into a pocket of his robe. His mouth is full. Joady collapses into a chair.

JOADY
Oh my goodness! For a moment I thought...
(can't finish sentence)

PAUL
(mouthful and smiling)
Well, come on.

JOADY
Come on what?

(CONTINUED)

64 (CONTINUED) 64

PAUL
This is where you say: Put those cookies back into that jar and get out of my kitchen. Come on. Please - Joady.

She has to smile, but does so uncertainly, then gets to her feet.

PAUL
And then I say: Can't I keep one? Just one, Joady-Poady? And you say: All right, just one. But if I catch you in here again...

She laughs suddenly and joins in.

TOGETHER
I'll put you across my knee, big as you are, and smack your bottom.

They laugh together, and as they do so, Mary and Meg come into the archway. Meg wears a robe over her swim suit. They watch as Paul, his back to them, empties his pocket of the cookies, and puts them back into the jar, and for a moment his eyes are off Joady. She sees Mary and Meg, and shakes her head helplessly. Then Paul, still not seeing Mary and Meg, turns and grabs Joady and busses her heartily on the cheek. He is about to continue with his fooling when he sees Mary and Meg, and as if still in the spirit of his dream, he goes to Mary, kisses her and says:

PAUL
Good morning, Mom.

Then, as he sees her look at him, he remembers, and withdraws in some confusion.

MARY
(uncertainly)
Good morning, Paul. Did you sleep well?

PAUL
Wonderfully. I haven't slept like that for months.

MEG
Do Adrian's things fit you?

(CONTINUED)

64 (CONTINUED - 2) 64

PAUL
Yes, except the sandals.

He holds out a foot to show. Then Joady solves whatever problems there may be in the situation.

JOADY
Off with you, and get your swimming done, and don't be too long, or you'll get cold breakfast.

MEG
Come on Paul, we'll go out this way.

He follows her through the door.

JOADY
He gave me such a start. I saw him there, just like I used to catch Adrian at the cooky jar in the mornings...

MARY
You feel the same, then?

JOADY
About what?

MARY
It's almost like having Adrian back.

JOADY
Well, for a moment, I didn't know where I was.

MARY
I felt it again, just now.

JOADY
(businesslike again)
Here's Mr. Carmichael's tray, and the coffee's ready.

She fills the cup on the tray, talking as she does so.

JOADY
And I'll run up and make his bed. That'll be one room out of the way before breakfast.

She hands the tray to Mary, and they move to the archway.

65 INT. DEN - DAY 65

It was originally a study, and still looks it, but for the presence of a single divan bed in a corner against the walls. The wheel chair is in evidence at its foot. A framed, enlarged photo-portrait of Adrian cominates the room from above the mantel-shelf.

Carmichael, in his pyjamas, is on his feet, hanging on to the mantel-shelf at one end of the hearth. He edges his way along it until he is beneath the portrait, and the effort involved in this is obvious. He is sweating profusely, and his hands grip the mantel-shelf convulsively. He looks up at the portrait.

CARMICHAEL
(panting)
Made it!

There are the sounds of a door opening.

66 CLOSE SHOT - THE DOOR 66

It is opening, and Mary appears. She looks past CAMERA and registers near-horror.

MARY
(a cry)
James!

67 ANOTHER ANGLE 67

To include them both. Mary puts down the tray and rushes to his side, throwing her arms about him.

MARY
Oh, my dear...

CARMICHAEL
(hoarsely)
I made it, Mary.

MARY
(terrified)
Lean on me.

CARMICHAEL
I'm all right. I can do it.

(CONTINUED)

67 (CONTINUED) 67

But she is afraid to let go of him.

CARMICHAEL
Leave me alone.

Thunderstruck, she obeys, and holds her breath as she watches him edge his way back toward the bed, hanging onto anything he can find, once he has left the mantel-shelf. At one point he sways perilously, she rushes to him with a little cry 'Oh!', but he waves his right arm at her.

CARMICHAEL
I can do it. I...I will do it.

Again she stands aside. A few more steps and he reaches the bed. He collapses on it sideways, then struggles up to a sitting position. He is panting, sweating, and his hands are trembling.

CARMICHAEL
There...you...are.

She runs to him, sits at his side, throwing an arm about him, tears in her eyes.

MARY
Wonderful! Wonderful!

CARMICHAEL
I told you I could do it.

MARY
It's like a miracle.

They hold each other for a moment while he fully recovers his breath.

CARMICHAEL
It's no miracle, Mary. I was a coward, a weakling.

MARY
You were never that, dear.

CARMICHAEL
Yes I was. I committed what that young fellow said Adrian called the big sin. I gave in. Since he told us that last night I've felt I could never face Adrian -
(continued)

(CONTINUED)

67 (CONTINUED - 2) 67

CARMICHAEL (cont'd)
(glances up at portrait)
- again unless I tried. Thank God he came in time!

MARY
He came in time for me, too. You aren't the only one who gave in.

He tightens his right arm about her.

CARMICHAEL
Mary, my dear, what are you saying!

MARY
Oh yes, it's true. It's been an awful struggle for me to find a meaning to life since Adrian went.

CARMICHAEL
(presently)
You know something, Mary? I wish we could keep that boy.

MARY
(interested)
I've been thinking exactly the same thing ever since he told us that he had never had a home.

CARMICHAEL
Did he say that?

MARY
Don't you remember? At dinner last night.

CARMICHAEL
Oh yes. He said his parents died when he was quite small...

MARY
Suppose we ask him?

CARMICHAEL
What?

(CONTINUED)

67 (CONTINUED - 3) 67

MARY
Well, what his plans are when he leaves hospital.

CARMICHAEL
(doubtfully)
Oh, I don't know. He's young. Maybe he wouldn't want to bury himself in a little place like Ambersport.

MARY
I'm not so sure. You ought to have seen him just now with Joady - laughing, and happy... stealing cookies just like Adrian used to do.

CARMICHAEL
I suppose there'd be no harm in asking him.

MARY
I'm sure of it. He acts as if this <u>is</u> his home, and there's the store. Alice can't go on with that forever. She's young still, and...

They look at each other, as if afraid to voice the common thought.

CARMICHAEL
(nodding)
I know. Parry Sanborne's a fine chap. He'd make her a good husband.

MARY
(sighing)
Yes, I suppose so.

CARMICHAEL
(bridling)
But anyhow, <u>I'm</u> going back to the store.

She smiles at him and kisses him.

(CONTINUED)

67 (CONTINUED - 4) 67

CARMICHAEL
You wait and see. But even I can't last forever. I'll have a talk with the boy after breakfast, and...

The door opens and Joady enters. She does a take at what she sees.

JOADY
Of all things! Look at us sitting up! What's come to this house this morning?

MARY
This is nothing. He can walk. He walked by himself to the fireplace and back, and it's all because of Paul.

Joady's expression changes.

JOADY
That's what I came to tell you.

MARY
What?

JOADY
About that young man. I was hanging up his jacket upstairs, and a card fell out. It had his name written on it, and Veterans' Hospital...
(pause)
Psychiatric Division.

There is a short silence.

MARY
(presently)
But there's nothing wrong with him.

JOADY
(shrugging)
Maybe not. I thought he looked sick to me yesterday, and you must admit he's been acting a bit queer.

(CONTINUED)

68 EXT. LAKESIDE - DAY 68

In a LONG SHOT, Meg and Paul are racing each other toward camera. Paul suddenly falls, and Meg arrives first, laughing. Paul picks himself up and joins her. He, too, is laughing, and breathless. He sits down on the grass.

MEG
I told you I can run fast.

PAUL
(panting)
That wasn't fair. I lost a shoe.

MEG
I was ahead of you all the time.

PAUL
(airily)
Oh - I was letting you win. You're a girl.

MEG
Well, I like that! Of all the nerve! All right, Mr. Man, let's see what you can do in the water. I'll race you to the other side and back.

PAUL
Let's relax for a minute.

He lies back on the grass.

PAUL
It's so wonderful here. If one could only stop time and stay with this peace forever.

She sits at his side and looks down on him.

MEG
It's always like this here. Nearly always, anyhow. You can come down every morning.

69 CLOSER SHOT - MEG AND PAUL 69

MEG
(presently)
Do you have to go back to the hospital tomorrow?

He does not answer, and she continues.

MEG
Maybe you won't have to stay there long. You can always come back here.

PAUL
Can I?

MEG
Unless you've got somewhere else to go. Somewhere you'd prefer.

PAUL
There's nowhere else.
(pause)
And there's only today and tomorrow.

This puzzles her.

MEG
(presently)
Paul, is anything worrying you?

He sits up with a jerk and looks at her tensely.

PAUL
Why do you ask that?

MEG
You say such odd things.

PAUL
What have I said?

MEG
Well, yesterday you said something about there being no future for you, and just now you said there's only today and tomorrow.

Paul thinks for a moment, then makes a lame excuse.

(CONTINUED)

69 (CONTINUED) 69

PAUL
I just meant I have to go back tomorrow.

She looks a little doubtful at this, but decides not to pursue it. She jumps to her feet and takes off her robe.

MEG
Come on.

Paul rises slowly, and stares so hard at her that she is momentarily embarrassed.

MEG
What's the matter, Paul?

PAUL
You.

MEG
(anxious surprise)
Is there anything wrong with me?

PAUL
Yes.

MEG
What?

PAUL
You are beautiful.

MEG
Well - is there anything wrong with that?

PAUL
There could be.

MEG
Why?

PAUL
Because beauty can be very dangerous.

She decides to laugh off her embarrassment.

MEG
Paul! That's silly! I'm not that beautiful. I'm just average.

69 (CONTINUED - 2) 69

He continues to stare at her now with a frown, and she becomes really puzzled.

MEG
What is it, Paul? Have I said something wrong?

He steps up to her and places his hands on her shoulders.

PAUL
(tensely)
Meg, one day some man will love you, and he will give into your hands his heart, his hopes, and his faith. It will be then that your beauty will be dangerous, for it will have the power either to preserve or to destroy.

She thinks she understands at last.

MEG
So that's what's wrong with you!

PAUL
What do you mean?

MEG
You are in love with someone and she has let you down.

PAUL
What on earth gave you that idea?

MEG
What else could make you talk like that?

He doesn't answer, but continues to look moodily at her while she pulls on her cap. She looks a little unhappy.

PAUL
Have I made you unhappy?

She doesn't answer.

PAUL
I'd sooner cut my own throat than do that.

MEG
Paul, don't say such a thing.

69 (CONTINUED - 3) 69

PAUL
But I mean it. Please don't be unhappy.

MEG
(uncertainly)
Come on, or we'll get cold breakfast.

Without another look at him, she runs out of SHOT, and a splash is heard as she dives into the river. As he unties the girdle of his robe, looking after her a little wistfully...

CUT TO:

70 LONG SHOT - THE LAKE 70

Meg is swimming with graceful power. Paul is seen to dive in and follow her.

DISSOLVE:

71 and 72 (OMITTED) 71 and 72

73 EXT. ALICE'S HOUSE - DAY 73

A car draws up outside the house, its horn tooting. Parry Sanborne gets out, then helps out JOHNNY and LIBBY. At the same time the front door opens, and Alice appears there, looking beautiful as usual. This time in an attractive house gown. The children rush up the path to her while Parry gets out their cases.

74 INT. LIVING ROOM ALICE'S HOUSE - DAY 74

To Alice in the doorway, kneeling down while the children hug her with squeaks of delight. Parry can be seen in b.g. bringing their cases. Alice gets to her feet and comes into the room with the children.

LIBBY
Wo-wo fell down and tore his stomach open.

(CONTINUED)

74 (CONTINUED) 74

ALICE
We'll have to sew him up.

LIBBY
And all his inside fell out.

ALICE
Dear, dear, dear!

LIBBY
And we took him into the garden and filled him full of dirt.

ALICE
Dirt, darling?

LIBBY
And that fell out too.

ALICE
Poor Wo-wo! He has been having a bad time of it. Never mind, we'll see what we can do.

Parry now joins them with the children's cases.

ALICE
Now say thank you to Uncle Parry for fetching you, and then Violet's going to give you breakfast. Run along.

LIBBY
And Johnny ate a worm.

ALICE
He did what?

JOHNNY
(importantly)
I ate a worm.

ALICE
Johnny darling, how can you tell such a fib?

LIBBY
But he did, Mummy, when we were giving Wo-wo a new stomach.

(CONTINUED)

74 (CONTINUED 2) 74

ALICE
(to Johnny)
You mean to say you ate a worm?

JOHNNY
(solemnly)
And I sicked it up again.

Parry is now holding his laughter in with a hand.

LIBBY
And the worm went away.

ALICE
What? The worm was still alive?

Libby nods. Johnny looks more important than ever. Parry explodes. Alice, trying not to laugh himself, looks at him.

ALICE
Parry!

Johnny looks sternly up at Parry.

JOHNNY
You couldn't do that.

PARRY
(difficulty)
You're telling me?

Violet waddles onto the scene. She has apparently heard some of the news. The children run to her.

LIBBY
Vi'let, Johnny ate a worm.

VIOLET
(chuckling)
I heard, I heard.

She leads them away, saying as she goes:

VIOLET
An' you knows what happens to li'l boys who eats worms? They turn into worms theirselves, an' other li'l boys come along and eat them. Landsakes...

(CONTINUED)

74 (CONTINUED - 3) 74

Violet's voice disappears in a chuckle, and Alice and Parry are left alone. Parry is finishing his laugh. Alice is unsmiling.

PARRY
I'm sorry, Alice. Johnny's such a funny kid.

ALICE
It was sweet of you to fetch them.

PARRY
Sweet nothing! It's on my way, to begin with, and you know as well as I do I'd like to have them for the whole day.

ALICE
No fear! I remember too well what happened last time. Libby sick twice...

PARRY
Now that's not fair. She was perfectly all right up to the cream puffs, and I'm sure it was something in them. They backed up on me, too.

ALICE
(smiling)
You're nothing but a big baby yourself.

PARRY
(mock contrition)
Yes, Mummy.

ALICE
Had breakfast?

PARRY
I'd just finished when you called. Another ten minutes and you'd have missed me.

ALICE
I'm not holding you up on anything, am I?

(CONTINUED)

74 (CONTINUED - 4) 74

PARRY
Couple of rounds of golf, that's all, and that can wait. What's on your mind?

He takes a cigarette from a packet he finds in a pocket, and lights it.

ALICE
I want some advice.

PARRY
As a lawyer or as a friend?

ALICE
You're always both to me.

PARRY
(a sigh)
Yes, I know.

He turns away to find an ash tray. There is a settee near the table on which it is.

PARRY
Let's sit down.

He sits, but she remains standing and he waits for her to continue.

ALICE
(nervously)
Can I raise five thousand quickly?

PARRY
(after pause)
You can raise ten if it comes to that. May I - strictly as a lawyer, of course - ask what it's for?

She does not answer. Instead, she goes to a box on a table and takes from it a cigarette. He jumps up and goes to her with a match.

75 TWO SHOT - ALICE AND PAUL 75

He is lighting her cigarette.

(CONTINUED)

75 (CONTINUED) 75

ALICE
I want to lend it to someone.

He is looking intently at her. She turns away and CAMERA PANS her to the settee.

ALICE
I suppose it wouldn't be possible to raise it today?

He goes INTO SHOT and sits at her side.

76 CLOSE SHOT - ALICE AND PARRY 76

They are side by side on the settee.

PARRY
Suppose you tell me what the trouble is?
(pause)
Would its name be Howard Gray?

ALICE
(startled)
How did you know that?

PARRY
I ran into him one night a week or so ago in Los Angeles.

ALICE
(aghast)
Did he tell you anything about me?

PARRY
He was a trifle high. I didn't stay with him long. I didn't want a scene.

ALICE
Then he told you...?

PARRY
(kindly)
Suppose we skip all this? Is he worrying you again?

ALICE
I'll show you.

(CONTINUED)

76 (CONTINUED) 76

She rises and CAMERA PANS her to a secretary cabinet. She takes out a letter in its envelope and brings it back to him.

ALICE
This came this morning.

Parry takes the letter and reads it.

PARRY
Hm! Quite a letter! Love and money, all mixed up. Tell me, Alice, are you in love with this man?

ALICE
How can you ask such a thing?

PARRY
Is this the first time he has <u>borrowed</u> money?

ALICE
No.

PARRY
Because of the same threat - that he would go to the Carmichaels?

ALICE
No, not exactly. He sort of hinted. It was only a few hundred. It was long after I'd finished with him.

PARRY
Why didn't you come to me then?

ALICE
I tried to. I was too ashamed.

PARRY
That's what gentlemen like him count on. You aren't the first, you know.

There is a silence.

(CONTINUED)

76 (CONTINUED - 2) 76

PARRY
(presently)
I've taken the trouble to find out one or two things about Mr. Gray. He's developed into quite a professional. All he needed was a war, and lonely women -- particularly nice, decent ones.

ALICE
(bitterly)
Nice...decent?

PARRY
Oh, you'd be surprised - unless you were a lawyer. Men like this do possess a certain power, and all they need is a chance to use it. They are like disease germs which go to work on a weakened body...
(pause)
And loneliness is a great weakener.

She rises and turns away from him.

77 ANOTHER ANGLE TO INCLUDE BOTH 77

ALICE
(great distress)
How you must despise me!

PARRY
Oh no. I can't throw any stones, and I know very few people who can.

He rises and joins her.

PARRY
Stop moping, Alice. Stop being afraid. This gentleman can be dealt with. If he does come here, tell him if he wants this money he must come to me for it. I'll fix him.

(CONTINUED)

77 (CONTINUED) 77

He takes, for him, a great liberty. He puts his hand beneath her chin, lifts her face, and smiles down cn her.

PARRY
(softly)
Don't worry.

ALICE
(uncertainly)
You're a rather wonderful person, aren't you?

PARRY
(little laugh)
Huh! A lot of people would argue that point with you. I'll tell you what I am, though. When it comes to waiting, I'm the world's champ.

ALICE
Bless you!

PARRY
Amen to that!

They move toward the door, CAMERA PANNING them.

77 INT. DINING ROOM - CARMICHAELS' HOUSE - DAY 77

Mary, Meg, Paul and Carmichael are finishing breakfast. Carmichael sits in an arm chair. The wheel chair is pushed away some distance off.

PAUL
That's the first home-cooked breakfast I ever remember eating.

CARMICHAEL
Have you always been alone, Paul?

PAUL
Not always. I lived with an aunt for a time, but it was long ago. I can't remember her very well. I was only about six when she died.

MARY
And since then?

PAUL
I can only remember the boarding schools. Until the war, that is.

MARY
What a shame!

PAUL
Oh, the schools weren't too bad. They were very good ones. I wasn't the only orphan in them. They used to take us away for vacations, and so on. It wasn't bad, but - it wasn't home.

Joady enters from the kitchen, her usual bustling self.

JOADY
Well, come along. You can't sit here all day. Meg - washing-up for you, my girl.

MEG
I shan't have time to do that and my room. I'm due at the Sorensens' at ten.

(CONTINUED)

77 (CONTINUED) 77

JOADY
(firmly)
After you've done the dishes.
You've got plenty of time.

All but Carmichael rise. Mary starts picking up dishes.

MEG
Would you like to come with
me, Paul?

PAUL
(touch of tenseness)
I can't. I've got to see the
children.

His sudden tension makes them all look at him. He recovers and laughs nervously.

PAUL
I promised...
(looks round
at them)
I promised Alice I'd go over.

MEG
(smiling)
I never knew anyone who made
so many promises.

CARMICHAEL
And I want to have a word with
Paul first.

Mary goes to the wheel chair and brings it to Carmichael's side.

CARMICHAEL
No. Paul, if you'll just give
me a hand.

As Paul goes to his side.

MARY
But you mustn't overdo it, dear.

CARMICHAEL
Oh nonsense! Besides, Paul hasn't
seen me do this yet. Now my boy,
if you'll just...

(CONTINUED)

77 (CONTINUED - 2) 77

Paul helps him to his feet, and with Paul's help, Carmichael makes his way slowly to the den. Mary goes ahead and opens the door, then closes it after them.

MARY
(smiling delightedly)
He's like a boy...showing off. Come on Meg, we'll soon get this out of the way.

They set to on the table.

78 INT. DEN - DAY 78

Carmichael, with Paul's help, has seated himself in a big chair.

PAUL
All right, sir?

CARMICHAEL
Thank you, yes. If I could have a cushion...the pillows from the bed will do.

Paul gets them, and fits them behind Carmichael.

CARMICHAEL
That's fine. Draw up a chair and sit down. I have something to say to you.

Paul draws up a chair and sits, listening.

CARMICHAEL
(presently)
My boy, we have reason to be very grateful to you.

PAUL
In what way, sir?

CARMICHAEL
D'you know, it is years since I moved this arm...
(raising arm)
...much less walked?

PAUL
I didn't know, but what has this to do with me?

(CONTINUED)

78 (CONTINUED) 78

CARMICHAEL
Everything. If you hadn't come here, I would be like I was before - useless to myself and to everyone else.

PAUL
I still don't see what this has to do with me.

CARMICHAEL
D'you remember telling us last night that when you wanted to die in that camp, Adrian would scorn you and lash you with his tongue?

PAUL
He did, too.

CARMICHAEL
That's what you did to me last night.

PAUL
I did, sir?

CARMICHAEL
Or he did, through you. It's all the same. You see, Paul, I had committed the great sin - I had given in. I, with all my responsibilities...
(pause)
Then you walk in through our door, a stranger, and look what happens. I walk again; my wife has new life and hope in her heart; this house...it is as if a shadow has been lifted from it. It is like a miracle to us...as if Adrian himself had come back from the dead...

He pauses in astonishment, because Paul, who has been listening intently suddenly reacts violently. He starts up from his chair, his hands trembling, his eyes dilated.

PAUL
(a cry)
What did you say?

(CONTINUED)

78 (CONTINUED - 2) 78

CARMICHAEL
My boy...what is it?

PAUL
Back from the dead...Don't say that.

CARMICHAEL
Paul, I only meant...

PAUL
(calming a little)
I'm sorry, sir.

He sits and mops his forehead with his handkerchief.

PAUL
I'm very sorry. I've been so happy here...It's so peaceful.

CARMICHAEL
I'm glad to hear that. It helps me to say something I want to say very badly.
(pause)
Are you all right? I know you've been very ill.

PAUL
Yes, I'm all right.

CARMICHAEL
This might seem a strange thing to say to someone we have known for only a matter of hours, but so much has happened in that time.
(pause)
Tell me Paul, what are your plans?

PAUL
Plans?

CARMICHAEL
For the future. You'll be leaving that hospital soon. What then?

PAUL
I don't know.
(suddenly on defensive)
Why do you ask?

(CONTINUED)

78 (CONTINUED - 3) 78

CARMICHAEL
(soothingly)
I didn't mean to pry into your affairs, my boy, but I just wondered...You're young, you'll have a living to earn, a job, career, or...

PAUL
Living? Job? Career? What has all that to do with me?

CARMICHAEL
(now a little puzzled)
You mean you don't have to work? You have money, maybe?

Paul's mood is shifting again. He pauses before answering, as if he is a witness under hostile cross-examination.

PAUL
(presently)
Yes, I have. My parents left me enough.

CARMICHAEL
(nodding)
I see.

PAUL
(touch of cunning)
Why?

CARMICHAEL
I just thought...
(pause, then more decisively)
We understood that you had no home of your own, and...well, to put it briefly, even in the short time you've been with us, we have come to regard you as one of us - as belonging here.

Paul's tension is rising as he listens.

CARMICHAEL
I have a business here - a book store - a good one. You could have a share in it...as my son.

(CONTINUED)

78 (CONTINUED - 4) 78

PAUL
Your son?

CARMICHAEL
(eagerly)
Yes, Paul. This would be your home.

Again Paul's mood shifts. Now, although he speaks to the other, he begins to withdraw into himself and his dreams.

PAUL
And Mom and Dad, and Meg...and Joady...all the things...the clock, the piano...all mine?

CARMICHAEL
(smiling)
All yours, Paul.

Paul's eyes begin to shine, a smile comes to his face.

PAUL
Just as I used to dream.
(suddenly tense)
You really mean this?

CARMICHAEL
Yes, every word. Don't you think he would say the same?

PAUL
Who?

CARMICHAEL
Why, Adrian, of course.

Paul's expression begins to change, and his whole attitude alters as Carmichael continues.

CARMICHAEL
If he were here with us now in this room, don't you think...

Paul jumps to his feet, and Carmichael looks up in surprise, which becomes amazement as Paul suddenly cries out.

(CONTINUED)

78 (CONTINUED - 5) 78

PAUL
He is here. And you offer me all this, and he's here all the time, listening. Oh my God!

He sinks back into his chair, puts his hands to his face and begins to laugh - a laughter with a touch of hysteria in it. Carmichael looks on, utterly at a loss. Presently Paul looks up.

PAUL
Don't you see how funny it is?

CARMICHAEL
Why should it be funny?

PAUL
It is funny. I came here because of my promise, and you offer me his home.

He is coming to the end of his fit of laughter which is succeeded by a mixture of bitterness and sadness.

CARMICHAEL
But Paul, it isn't as if you would be taking anything from Adrian.

PAUL
(to himself)
No, I wouldn't be taking anything from <u>him</u>.

CARMICHAEL
You haven't come as an intruder.
(pause)
Take a little time to think it over. There's all today and tomorrow...

PAUL
(eagerly)
Yes, I still have today and tomorrow.

CARMICHAEL
There's no hurry. You'll get strong again soon now. Just remember always that this is your home for the asking.
(continued)

(CONTINUED)

78 (CONTINUED - 6) 78

CARMICHAEL (cont'd)
(pause)
And now you're going to see the children?

Paul comes out of his reverie. His eagerness of a moment ago has gone, and the sadness is back again.

PAUL
(sadly, and to himself)
Yes, I must see the children.

He rises, goes to the door, and opens it.

79 INT. LIVING ROOM - CARMICHAELS' HOUSE - DAY 79

A shot over Paul through the open door to Carmichael in his chair in the den. Paul is holding the door open, and is turning as Carmichael speaks.

CARMICHAEL
Don't worry, Paul. There's plenty of time.

Paul nods, and comes through the door, closing it after him.

PAUL
(to himself)
Today and tomorrow.

He moves to pass camera.

80 FULL SHOT - LIVING ROOM 80

From the door of the den. Paul is walking away from camera toward the front door. As he nears it, Mary is seen coming from the dining room, taking off an apron.

MARY
Paul?

He stops at her voice. As she comes toward him.

MARY
You're going to Alice's?

(CONTINUED)

80 (CONTINUED) 80

PAUL
Yes.

She arrives near him.

81 TWO SHOT - MARY AND PAUL 81

MARY
Meg said she would come and pick you up there.

Paul's face brightens at this.

PAUL
That will be nice.

MARY
You know the way?

PAUL
Oh yes. I walked back last night.

MARY
Well, have a nice time. But I know you will. You'll love the children.

PAUL
I do already.

He turns from her and goes. She comes toward camera.

82 INT.DEN - DAY 82

Carmichael is still in his chair, deep in thought. Mary enters.

MARY
Did you talk to him?

CARMICHAEL
Yes.

MARY
What did he say?

(CONTINUED)

82 (CONTINUED) 82

MR. CARMICHAEL
We sort of left it up in the air -- He seems to have the idea he's an intruder here -

MARY
I hope you put him right on that.

MR. CARMICHAEL
He was very strange - the future to him doesn't exist - it's as though there isn't any time beyond Sunday.
(pause)
Mary do you think we ought to call the Hospital - perhaps they would tell us what to say - and what not to say?

MARY
No - No James that might do much more harm than good - our love and faith will help him more than anything else.

82 (CONTINUED - 2) 82

MARY
(startled)
Oh James! Are you sure you're not fancying things?

CARMICHAEL
Maybe. He's worrying about something though. He's got something on his mind.

83 EXT. SQUARE - AMBERSPORT - DAY 83

LONG SHOT the square, which is very pretty.

84 EXT. SQUARE - DAY 84

Paul is following camera long a sidewalk. He walks slowly, hands in pockets, his expression moody, his eyes on the ground before him.

He hears the sounds of whistling just ahead of him, looks up out OF SHOT, and pauses.

85 EXT.SQUARE - DAY 85

CLOSE SHOT to a man sharpening knives. He is an itinerant grinder, and has his little apparatus, complete with grindstone and buffer, mounted on a little hand truck. He whistles while he works, and presents all the appearance of contentment with himself and his lot.

Paul comes INTO SHOT and watches him. He finishes the knife he is working on, takes up a big meat knife, feels its blunt edge, looks up and sees Paul, and smiles broadly. He beckons Paul with a finger. Paul goes to him, and he hands Paul the knife, making a gesture to him to feel the edge. Paul looks from the knife to him. The man, smiling broadly, points into his mouth, shakes his head, thereby making it clear that he is a mute. Then he gestures again to Paul to feel the knife's edge. Paul does so. The man then takes it from him, and with pantomime and expression which clearly says: 'Now you watch this,' applies the edge to the grindstone, whistling again as he does so.

(CONTINUED)

85 (CONTINUED) 85

He buffs the edge, then examining it carefully, hands it back to Paul with a gesture which means: 'Now you try that.'

Paul stares down at the knife, then gingerly tries the edge with his thumb. A thin line appears on the skin as it is pierced. Paul stares at the tiny bead of blood, then shudders as he looks at the man who is plainly saying with his gestures and expression: 'I told you so.'

Paul gives him the knife, and moves off hurriedly. The man looks after him with a smile and a shrug, then settles down to his whistling and grinding again.

87 EXT. SQUARE - DAY 87

Paul is following camera again. He is sucking at the cut thumb. His face is filled with trouble - even misery.

DISSOLVE:

88 INT. LIVING ROOM - ALICE'S HOUSE - DAY 88

Violet is coming from the dining room wiping her hands on her apron. She waddles to the front door and opens it. She steps back, saying as she does so:

VIOLET
Mister Quninting. Sure, Miz Alice is expecting you. Come right in.

Paul enters.

VIOLET (cont'd)
They're in the children's room. If you'll sit jest a minute 'cos I got a cake in the oven, I'll tell 'em you're here.

She is obvicusly in a state about her oven, and she finishes her instructions to Paul as she waddles off toward the kitchen, saying as she goes:

VIOLET
Won't never do to have that cake go back on me - no sir!

Her voice tails off into her usual fat chuckle.

Paul, left to himself, looks about. Presently he looks up as there comes from the back of the house children's voices raised in a loud squeak of laughter, and he goes in that direction.

89 DOLLYING SHOT 89

With Paul, as he goes through the living room into the hall beyond.

Over this SHOT are heard more laughing sounds from children's voices, and as Paul arrives opposite the children's room, Libby's voice is heard in a de-lighted cry.

(CONTINUED)

89 (CONTINUED) 89

LIBBY'S VOICE
Mummy, he's fat - fat - look at his tummy!

Paul looks past camera.

90 PAUL'S P.O.V. 90

Through the open door of the children's room. Alice is seated on a chair, her head bent over something she is doing. The children, their backs to Paul are bending over her lap.

Paul goes into SHOT.

91 CLOSE SHOT - PAUL 91

As he looks past camera. He is reacting to what he sees. His lips are parted, and his breathing is slightly quickened.

ALICE'S VOICE
No, darling...wait...If we don't do him properly, his tummy will fall out again. There!

92 INT. CHILDREN'S ROOM - DAY 92

FULL SHOT. Paul is in the doorway. Alice is just rising from her chair, holding the rag dog in her hands, and cutting the cotton thread with her teeth. She sees Paul.

ALICE
Hello, Paul. I thought I heard the bell. Libby, Johnny, this is Uncle Paul.

The children turn and, without leaving their mother, look solemnly at Paul. It may be considered advisable to have Johnny topically dressed - either a cowboy outfit, or perhaps a spaceman's uniform, complete with a celluloid helmet which covers his head and face to the bottom of his neck. We will assume the latter.

(CONTINUED)

92 (CONTINUED) 92

ALICE
Well, go and say 'Hello.'

As they do not move.

ALICE
Go on, he won't eat you.

LIBBY
(without moving)
Hello.

If Johnny has said anything, it is inaudible beneath the helmet.

PAUL
Hello, Libby.

Alice, the children clinging to her, comes to meet Paul, who moves into the room.

ALICE
We've been mending Wo-wo.

She shows him the battered rag dog, his stomach now very distended with new stuffing. Paul's face lights up as he takes the dog and examines it.

PAUL
So this is Wo-wo.

ALICE
Uncle Paul knew all about Wo-wo.

LIBBY
(to Paul)
You did?

PAUL
Oh yes. I remember when he got lost, and you couldn't find him anywhere, and do you know where he was?

Libby shakes her head. Alice is watching the scene.

PAUL
He was in the garbage can, and you only found him just in time.

(CONTINUED)

92 (CONTINUED - 2) 92

Libby looks up at Alice.

LIBBY
Did I?

ALICE
Yes, darling.

Paul has lost his tension and some of his sadness. He is full of the present. He goes down on one knee.

PAUL
Let me look at you.

They stare at him - Johnny through his helmet.

PAUL
You have grown a lot. I only knew you when you were very little.

Alice now commands the camera, to show her gentle reaction to this remark.

93 CLOSE SHOT - CHILDREN AND PAUL 93

Libby is beginning to lose her awe of this stranger. Johnny's face, not too distant through the helmet, remains solemnly poker.

Paul has Wo-wo in his hand. He looks at it.

PAUL
My, my! Wo-wo is fat. He'll have to reduce.

This Libby understands, and she smiles at Paul.

LIBBY
That's what Mummy does - du - duces.

ALICE'S VOICE
There go my secrets.

Paul now looks at Johnny, who stares back at him through the helmet.

PAUL
And this is Johnny.

(CONTINUED)

93 (CONTINUED) 93

Johnny now raises the helmet, and his solemn face is fully revealed.

JOHNNY
Can you eat a worm?
(pause)
And sick him up again alive?

PAUL
(seriously)
I - don't think so. At least I...

JOHNNY
Well, I can.

PAUL
That's very clever of you.

JOHNNY
It was nothing.

Saying which, he replaces the helmet.

94 ANOTHER ANGLE 94

To include all four. Paul rises to his feet. Alice is smiling.

ALICE
Suppose you show Uncle Paul around while I clear up your room?

LIBBY
Can we show him the barn?

ALICE
If Uncle Paul would like that.

LIBBY
(to Paul)
Would you?

PAUL
Very much.

ALICE
And could you try - just try, not to get too dirty?

(CONTINUED)

94 (CONTINUED) 94

PAUL
We'll all try.

LIBBY
(great concession)
You can carry Wo-wo.

PAUL
Thank you.

Johnny takes off his helmet and lays it down.

JOHNNY
I shan't need this. I'll blast off when I come back.

Paul, Libby hanging on to Paul's free hand, Johnny following, make for the door.

ALICE
And Johnny dear, Violet's making your favorite cake for lunch. Don't spoil your appetite with any more worms -- eh?

Johnny nods solemnly, and the three go. CAMERA REMAINS on Alice looking after them with corny as may sound - what can only be described as a 'mother's smile.'

95 INT. DINING ROOM - ALICE'S HOUSE - DAY 95

CAMERA is shooting toward the living room, to Paul with the children. Paul seems to be making for the front door. Johnny pulls his coat.

JOHNNY
Hey! This way.

He leads the way into the dining room, and CAMERA PANS them as they go into the kitchen.

96 INT. KITCHEN - DAY 96

Violet is there, humming to herself. A big cake in its tin is on a table. On side tables, there are all the signs of culinary activity.

(CONTINUED)

96 (CONTINUED) 96

Paul and the children enter. Johnny leads the way, and makes straight for the cake. He puts his nose to it and sniffs. Violet catches him in the act.

VIOLET
Uh-uh!

JOHNNY
I was only smelling.

She chuckles and scuffles his hair.

VIOLET
And it's sure going be as good as it smells.

JOHNNY
(sternly)
It better.

He leads the way to the door. Paul and Libby follow. Violet's chuckle has developed into laughter at Johnny's reply. Paul pauses near the door. He is looking down at something on a side table there.

97 CLOSE SHOT - PAUL 97

To show what he is looking at. It is a large meat knife, its blade stained. Paul's face is a fleeting study of fear.

VIOLET'S VOICE
Jest you all go and work up one nice big appetite.

98 FULL SHOT - KITCHEN 98

Johnny is at the door. Paul and Libby just behind him. Johnny looks back.

JOHNNY
We will.

They go.

99 EXT. BARN DAY 99

CAMERA IS SHOOTING TOWARD the trees surrounding the clearing in which the barn stands.

Paul and the children come through the trees into the clearing.

CAMERA PANS WITH THEM, ending up with a MEDIUM LONG SHOT of the barn. The big doors are open, and the interior is more or less shrouded in comparative darkness.

100 INT. TO EXT. BARN DAY 100

An ANGLED SHOT from just inside the entrance to Paul and the children approaching. Paul holds Libby's hand, and carries Wo-wo in his other. He is smiling happily at Johnny who is improving the occasion by practising aeroplane noises, and banking from side to side with outstretched arms.

CAMERA PULLS BACK as they enter, coming from the sunlight into the shadow of the interior. Paul is still smiling as his eyes rove around the interior.

101 PAUL'S P.O.V. INTERIOR OF BARN 101

CAMERA IS PANNING VERY SLOWLY over the big interior. It pauses with a sudden jerk as it comes to a dangling double rope, then PANS UP to the ceiling, where the rope disappears, obviously to a block and tackle above. It then PANS DOWNWARD.

102 CLOSEUP PAUL'S FACE 102

The smile has disappeared, his eyes are distended, and filled with fear. The hand with the rag dog in it comes up to his mouth.

OVER THIS SHOT, Libby's voice is heard coming from below CAMERA LINE.

LIBBY'S VOICE
Uncle Paul, let's play Up and Down. Come on.

103 INT. BARN DAY 103

ANOTHER ANGLE to the hanging rope. Libby and Johnny run toward it and each seizes it.

LIBBY
Ladies first.

JOHNNY
(loftily)
All right.

Johnny picks up one end of the rope from the floor. It has a running noose tied in it. He proceeds to make it bigger.

104 CLOSE SHOT PAUL 104

Slowly following CAMERA. His eyes are becoming vacant. His mouth is open, and his lower lip is trembling.

JOHNNY'S VOICE
Come on, Uncle Paul. Libby's going first.

CAMERA ARRIVES at the rope, and ADJUSTS itself to a CLOSE SHOT of the three. Paul stands staring at the rope.

JOHNNY
Don't you know how to play Up and Down?

LIBBY
Show him, Johnny.

Johnny slips the noose over Libby's head, and down to her thighs. She holds the rope above the noose.

LIBBY
Now you pull on the other rope, Uncle Paul.

Paul does not respond immediately. Johnny takes the other rope and thrusts it at him.

JOHNNY
Go on.

Paul dazedly takes the other rope in his hands, dropping the rag dog as he does so.

(CONTINUED)

104 (CONTINUED) 104

LIBBY
Pull on it till it's tight.

Paul does so. As the noose tightens, Libby raises her feet from the floor and sits in it.

JOHNNY
Now pull her up and down.

Paul obeys, and Libby is hoisted up and down. She screams with delight, and sings --

LIBBY
Up -- and -- down...
Up -- and down...
You must go faster, Uncle Paul.

The game continues for a moment more.

JOHNNY
Now it's my turn.

As Libby is lowered, and gets out of the noose --

105 CLOSEUP PAUL 105

He is sweating profusely. He puts his hands to his face and shudders violently. When he removes them, the vacancy has left his eyes, and now they are filled again with fear.

106 SAME AS #104 106

Johnny is fitting the noose over his head, and down over his body.

JOHNNY
Ready. And you can pull me higher'n Libby.

PAUL
(with difficulty)
Don't let's play this any more.

JOHNNY
I haven't had my turn.

PAUL
No...I don't like this game.

(CONTINUED)

106 (CONTINUED) 106

JOHNNY
(indignantly)
That's what comes of letting ladies go first.

PAUL
Some other time.

JOHNNY
When?

PAUL
I don't know...but not today. Take that rope off.

Johnny obeys.

JOHNNY
Tomorrow, then?

PAUL
Yes, tomorrow. Come on.

He goes toward the entrance. Johnny follows him. Libby sees the rag dog on the floor, picks it up and runs out of SHOT.

107 EXT. BARN DAY 107

Paul comes out first. He pauses near CAMERA, takes out his handkerchief and mops his forehead. The children join him.

LIBBY
We didn't see all the barn.

JOHNNY
Don't you want to see the loft?

PAUL
No. Tomorrow. We'll see it tomorrow.

LIBBY
D'you want to see the brook?

PAUL
Yes, that would be nice.

Libby takes his hand. As they move off:

(CONTINUED)