

Solitaire 1

Paulette is alone in her cabin. She is at a table playing solitaire. She pauses, turning her head a little, listening to the strains of dance music from the ballroom upstairs. Then she continues with her card playing. She is startled by a sudden rap at the door and by the handle turning impatiently. She goes cautiously to the door and looks through the ventilation slits. The rap is repeated, but this time correctly.

Harvey: It's Harvey. Let me in. (Paulette unlocks the door and he enters.)

Solitaire 2

Harvey: I'm sorry, did I scare you? Damn it, I always forget that secret rap.

P: I was trying to recognize your boots, but you have street shoes on.

Harvey: Are my boots as distinctive as all that?

P: I can recognize anyone's boots. I've looked at them enough through that slit below.

Harvey: You poor kid! Why don't you come upstairs and dance? There's nothing to be afraid of.

Solitaire 3

P: I'd love to, but I'm afraid they'd get wise.

Harvey: They're all three sheets to the wind anyway. Besides, nobody's looking for you. You'd be lost in the shuffle.

P: No, I promised Mr. O I wouldn't leave the cabin.

Harvey: Mr. O? Oh, Ogden. Oh, he wouldn't mind. In fact, he told me so.

P: (Ignoring) I suppose everybody is having a grand time up there?

Solitaire 4

Harvey: Yes, it's pretty lively.

P: Are there many dancing?

Harvey: There's quite a crowd of them.

P: Does Mr. Ogden dance?

Harvey: Not much, but that peroxide blonde is giving him the runaround.

P: The Countess, is she pretty?

Harvey: A little too obvious for me. But he falls for that comely fox type. Say, what are you doing? You're putting the nine on the Jack. And look!

Solitaire 5

Harvey: Here! You can put your four there on your five.

P: Oh! I'm tired of solitaire. I'm tired of this cabin. If I stay here much longer, I'll go crazy.

Harvey: Of course you will. Come on and dance.

P: But the officer? The purser?

Don't worry about them. They don't keep track of anybody. There's a lot up there I've never seen until tonight. Come on up! If anything happens I'll

Solitaire 6

Harvey: see it through.

(resolved): No, I promised Mr. Ogden I'd stay here.

Harvey: But he said it's all right.

P: No, I can't.

Harvey (walking towards the door). Well, I think you're foolish. (at the door) There's a lot of fun going on up there. (Harvey exits.)

Paulette is left alone. She tries to continue her solitaire, then abruptly gets up and decides to go. She hurriedly glances in the mirror, then exits.

Solitaire 7

Dissolve to staircase leading to ballroom. The camera is above the balcony, shooting down. Harvey enters from the gangway passage and starts upstairs. Paulette comes running after him.

Paulette: Harvey! Harvey! I've changed my mind.

Harvey: Why of course. Come on and dance.

But I'm scared.

Don't worry. I'll take care of you. You know, I've a lot to thank you for. You've made this dull trip the most interesting adventure of my whole stupid life. (wipe)

Dancing 1

~~{xxx}~~

P: Do you think it's safe?

H: Of course ~~{xxx}~~

P: But the captain or the purser, supposing they see me...

Harvey: They don't know everybody by sight. You might be a passenger that's been sick in his cabin all the voyage.

~~{xxx}~~

P: Everyone seems to be watching us.

Dancing 2

H: Of course they are! They're admiring you. You're pretty.

P: I don't see Mr. Ogden or his blond friend here.

H: Oh, he's around with her somewhere.

[1]

P (excitedly): there's someone dancing in a uniform!

H: It's only the captain.

Voice: Change your partner!

(The Captain breaks in on Harvey and takes Paulette away from him. Harvey gets a fat old dowager as a partner.)

[1]

P: I am so nervous, I couldn't stay another moment in that cabin.

H: You poor kid. Forget it and enjoy yourself.

Dancing 3

Captain: Ah! I'm lucky after all. I was beginning to loose faith in humanity.

I don't think I've seen you around much.

P: No. I've been confined to my cabin.

Captain: Aren't you a good sailor?

P: Not very.

Capt: Well, now. You give me the number of your cabin and I'll send you my own remedy for sea sickness.

Dancing 4

P: But I'm quite well now.

Capt: Then, I'll send you some flowers.

P: Thank you.

Capt: You see, it's not often an old gentleman gets a chance to dance with a pretty girl.

P: But you're not old.

Capt: Now, now, now. You wouldn't fool an old sailor.

P: But old men are attractive.

Capt: I wish I could believe it. You know what President Taft said:

Dancing 5

Capt: "The older you get the more particular you become and the less desirable". Here comes the purser. What the devil does he want?

Purser: Pardon me. An important radio message from the main office sir.

Capt: How can anything be important at a moment like this? Here, I'll be generous. You can take the lady and finish out the dance. You'll pardon me?

Purser: Do you mind?

P: Not at all.

Dancing 6

Purser: I don't think I've seen you before. Aren't you the lady who's been confined to her cabin?

P: Yes.

Purser: Oh, I'm glad to see you are up and well.

You know there are many that can't stand the sea; the moment they come aboard, they disappear until we land.

P: Pardon me, a moment. May I sit down?

Dancing 7

Purser: I hope you're not ill again. Perhaps you'd like to go to your cabin. I'll escort you there.

P: Oh, no! I shall be all right in a moment.

(The music finishes and Harvey comes over concerned.)

Please allow me to get you to a chair.

H: What's the matter? Is there anything wrong?

P: Oh, no. I've just been dancing with the purser. I mean I came over a little faint.

Dancing 8

Purser: May I get you a glass of water?

P: Oh, no! I'm quite well now.

Purser: Are you sure there's nothing I can do for you?

P: Thank you.

Purser: Will you excuse me?

P: With pleasure, er, certainly.

(Purser exits)

Harvey: What did I tell you? You can do what you like now.
The boat's yours.

Dancing 9

I think I ought to go back to the cabin. Mr. Ogden won't like this.

Say, you're an egotistical little cuss. He's not thinking of you all the time. He's busy with his blonde lady friend. So forget it and enjoy yourself.

(the music starts again)

I don't see them dancing.

I'll get on their track and see what they're up to.

You're not going to leave me?

Dancing 10

H: I'm afraid I must. The caviar and the crêpe suzette have just met and I don't think they approve of each other.

What shall I do?

(feeling sickness coming on): Sit there awhile. I have a problem of my own. (exits)

She sits, frightened, then turns, catching the eye of a young man at another table. He bows to her, she smiles and he comes to her table.

Dancing 11

Tom: Pardon me, would you like to dance?

Paulette: Thank you. (She gets up and they both dance off into the center of the floor.)

(dissolve and wipe to card room)

(two men are playing bridge in the smoking room. Ogden is dealing the cards.)

Ogden: I haven't seen anything of Harvey. I wonder what mischief he's up to?

Clark: He was up to his ears, the last I saw of him.

Fancy Ball Notes

While dancing upstairs in the ballroom, P meets a Russian Baron who knows her father. He is a prosperous White Russian who lives in Paris. He makes a great fuss over P.

~~{xxx}~~

The next day, he endeavors to ascertain the number of her cabin. ~~{xxx}~~

He approaches Harry, recognizes him as having been with her the night before, and asks him if he knows the number of her cabin.

Fancy Ball Notes

~~[xxx]~~

As Harry is evading the question, the purser appears on the scene.

Baron: Ah, Purser. The lady in white you were dancing with last night. The Countess Patricia Sergova. Do you know the number of her cabin?

Harry tries to forestall the Baron.

Harry: He means the lady in white. You know-(he pantomimes her shape as being fat.)

Baron: Oh, no. She isn't fat. She is quite slim.

F B Notes

Harry: Well, after all, of course, out of politeness we won't call her fat. But she isn't slim.

Then you are mistaken. The lady I mean is quite slim.

Not the one I was dancing with.

Yes. The one with whom you were dancing.

Yes, he means the plump lady I was dancing with.

What did you say her

F Ball Notes

Purser: name was?

Baron: The Countess Patricia Sergova.

I'm not sure, but I don't think we have anybody on the boat by that name.

Then she must be going under another name.

That's quite possible.

Is there any way I could find her?

Purser: I should think so, sir. She is bound to be around the boat somewhere.

B: I'm afraid not. I have

F. B. Notes

Baron: only seen her once during the whole trip.

Then it might be the lady in Suite 6A. She's been confined to her cabin the whole voyage.

What did you say her number was?

She's on the first deck, number 6A.

Bridge 13

Third: Oh, no. Harvey's been busy with the brunette.

Ogden: Is that so?

Harvey: Clark, order me a drink.

Clark: I told you not to eat that crepe suzette.

Harvey: Don't mention crepe suzette. It deserted me long ago.

Third: Who was that pretty little thing you were dancing with a while ago? I don't think I've seen her until tonight.

Bridge 14

Harvey: What are you talking about?

Third: Oh, come on! That pretty little thing dressed in red.

(Ogden looks up, alarmed)

Ogden: Eh?

Third: You know. The one the Captain danced with afterwards.

(Ogden suddenly rises and leaves)

Ogden: Excuse me a moment! Someone play my hand.

Second: Where are you going?

You'd better count me out of the game. I'll settle up later.

Dissolve to ballroom.

Ogden enters the ballroom and looks around anxiously. Suddenly he sees Paulette. She is dancing a tango. She sees Ogden who motions to her, indicating his disapproval. But she is peeved with him and continues to dance.

The music finishes and Paulette and her partner go out on the deck.

Paulette: It's a little close in here.

Young Man: There's a breeze outside on the deck. Would you like to go?

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Paulette: I think it would be nice.

(Ogden follows them)

Deck Scene

Paulette: Oh, look at that beautiful moon. It seems ages since I've seen one.

Tom: The "indecent moon," I believe Wilde called it.

Paulette: I wouldn't call it that. To me it is chaste and constant, as in the lines of Shelley in "Prometheus Unbound" where the moon talks to the earth:

"The snow upon my lifeless mountain"

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Paulette: "Is loosened into living fountains./My solid oceans flow, and sing and shine.

A spirit from my heart burst forth,/Its clothes with unexpected birth/My cold bare bosom./Oh, it must be thine".

You've left out the last line: "Oh, mine, oh mine!"

(Ogden walking up and in the background: Bah!)

Tom: As much as I have danced with you tonight, I still don't know your name.

Paulette: What's in a name?

Tom: I suppose you're right, "A rose by any other name would smell as sweet," eh?

(Ogden coughs)

But you're a myth. No one knows you. No one seems to have seen you until tonight. You must be one of those mermaid nymphs of Proteus, cast up from the sea.

Paulette: You make me very interesting.

Tom: But are you to remain a mystery?

P: Don't you think it's exciting?

T: No. May I say it? You're too pretty for that.

P: Perhaps I will tell you when I see you again.

T: I hope it won't be long.

P: I hope not. It's getting rather late. I must go now.

T: Allow me to escort you downstairs.

P: Oh, don't bother.

T: But I won't let you go alone.

P: But I can manage quite well.

T: But I'll come long, if it's only for my pleasure.

P: Please don't trouble.

T: It's no trouble at all.

(Ogden all this time has been walking up and down the deck. When Paulette and Tom exit, he follows close upon them, looking furious.)

Stairs Scene

Paulette: Really! I prefer to go alone.

T: I can't let you. (whispering) This awful man at the back has evil designs on you. He's been hanging around watching you all night.

(Scene of long passage. Paulette and Tom enter, followed by Ogden. Paulette looks agitated and concerned. Paulette starts to go to the right passage then hesitates and goes up the left. Ogden follows them.)

Paulette: Oh, where am I going? I'm lost. (turning anxiously) Well, good night.

T: I better see you to your door. That man is acting very suspiciously.

P: Please don't.

T: But I insist. (Becoming suspicious and looking up the passage. As they both are looking, Ogden walks by and stalls at the foot of the stairs, then creeps back to look again down the passage. As he is creeping, Tom comes up the passage and catches him. Ogden walks past him, embarrassed, looking back as he turns down the right passage. Tom follows him, determined to see what he's after. Ogden goes to his room and slams the door. Tom, satisfied, hurries back to the left passage, only to find that Paulette has disappeared.

1

(Ogden's Room. Continuation of scene from the stairs of the ballroom.

Ogden: I told you not to leave this cabin. Here I am trying to protect you and you place me in jeopardy. It's bad enough you being a stowaway without parading the fact. If you haven't enough decency, enough integrity to keep your promise, you can shift for yourself.

P (pleading): Harvey came for me. He told me you said it would be all right.

2

Ogden: Harvey. What has Harvey to do with it? Is he protecting you? --and dancing with everyone on the boat?

P: But they asked me to.

Ogden: And that whimpering idiot you were with on the deck. The "indecent moon." You haven't known the man five minutes before you're making love to him.

P: I was not making love.

Oh, no? When I heard you deliberately him that you...you...Oh! What's the use.

3

Ogden: ~~xxx~~ "A rose by any other name would smell as sweet," eh? A sweet-smelling situation this is. If you're so much enamored with the young man, let him protect you.

P: I'm not enamored with any man.

Ogden: Oh, no? When you deliberately go out on the deck with him. Oh, well, you're nothing but a cheap brazen

little...taxi dancer. I ought to have known better in the first place, implicating myself in this rotten scandal. I should have called your bluff.

What bluff?

Oh, your blackmailing threats and all the rest of it.

You know I didn't want to blackmail you. I said anything that day because I was desperate to get away from Shanghai. You don't really believe that?

Why shouldn't I?

An irresponsible, desperate adventuress. You can blackmail me yet.

What do you mean?

You've been staying in this cabin since Shanghai. You have me just where you want me.

You don't really mean that. I see. I'm sorry I put you to all this trouble. I won't bother you anymore. (Paulette gets up to go. Ogden turns and ceases her.)

Ogden: Where are you going?

To the purser. I'm going to give myself up. Don't worry. You won't

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be implicated. I'll tell him I've been hiding in the lifeboats.

Don't be melodramatic. Come here.

No. I know what you mean. Please don't bother about me. I don't mind going back to Shanghai. I could never get into America anyway.

Now don't be ridiculous. Go to your room and get to bed.

No. You've been very kind. I don't want to give you any more trouble.

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You can't give me any more than I have now. Be sensible and go to bed.

(Paulette sinks to a chair and weeps bitterly.)

P: I don't want to blackmail you. I swear I don't.

There, there. I know you don't. Now be a good child and get to bed.

I'll have to make up yours first.

Don't bother. I'll do it. You give the thing to me and I'll see you in the morning.

8

(Paulette brings in the bedding which he takes from her.)

Paulette: No, I'll do it.

Ogden: There, there now. You get a good night's rest and forget it all.

Paulette (from the next room): Good night!

(Ogden sighs and starts to make his bed.)