

The Spitfire (1914)

"THE SPITFIRE."

By Edward H. Peple.

Scenario by B. P. Schulberg.

(Produced by The Famous Players' Film Co.)

CAST.

Bruce Morson.

Valda Girard.

Marcus Girard.

James Ormond.

Tracey.

Beasley.

Aunt Mary.

Polly.

SYNOPSIS.

Bruce Morson, a young American, returning from travels in Egypt is robbed of some valuable jewels in a London hotel, and chases the thieves to the yacht, "Spitfire," at Calais, which the crooks have boarded and taken command of under forged orders from its owner, Marcus Girard, who is in London. The yacht is just about to sail out of port, but by a ruse, Morson manages to get aboard, and promptly falls in love with Valda, Girard's pretty daughter, who is also a "spitfire." The crooks tell Valda her father is a smuggler, show her the jewels they have stolen, and convince her they are guarding them for her father, and that Morson is a customs officer, spying upon her in order to trap Girard. Valda indignantly turns upon the helpless Morson, orders him into seaman's costume, and compels him to work his passage to New York. On the homeward voyage, Morson undergoes many ordeals, both humorous and dramatic, and is even finally accused of the theft of his own property, before the final denouement, which shows the burning of the yacht and the heroic rescue of Valda by Morson, who is at last able to right himself, before the thieves, and win the woman he loves.

The Story.

LEADER. BRUCE MORSON, AN AMERICAN ENGINEER,
 TRAVELS THROUGH EYGPT.

Scene 1. EXTERIOR--DESERT ATMOSPHERE.
Sandy road. Morson and two Egyptian
servants riding along on horseback. Morson
dressed for desert travel, helmet, khaki suit,
etc., studying guidebook, surveys scenery, etc.

Scene 2. EXTERIOR--DESERT.
Tent in background. Little Oriental child in
 foreground, evidently wandered from tent.
 Small band of marauders (6) rush into scene,
snatch child off. Sudden commotion at door of
tent. Men and women run from tent, and from
behind tent, old Sheik snatches rifle, mounts
horse, rides off hastily, few servants following.

Scene 3. EXTERIOR--STRETCH OF SANDY ROAD
 (SIMILAR TO SCENE 1).
Morson registers he has seen theft of child.
Tells servants, urges horse forward, looks again,
snatches rifle, aims carefully--shoots (quick
action in all this)--cut.

Scene 4. EXTERIOR--DESERT.
Distant view of man with child (dummy) on
horseback in lead--man rolls from horse.

Scene 5. EXTERIOR.
Morson and followers riding swiftly to rescue.

Scene 6. EXTERIOR--DESERT.
Sheik and followers ride into scene, beating
down marauders. Child rises unhurt. Sheik
leaps from horse to child. Morson and servants
join Sheik in finally routing brigands. Sheik
with son in arms, thanks Morson gratefully.
Cut.

LEADER. NEXT DAY THE SHIEK SENDS MORSON INVALUABLE
 JEWELS AS A REWARD.

Scene 7. EXTERIOR--DESERT.

Hastily-erected travelers' tent. Morson sitting in front of it. He is making notes, eating food servants hand him. Messenger brings him packet from Sheik, which proves to be valuable jewels.

Scene 8. CLOSE UP OF OPENING OF PACKET AND JEWELS.

Scene 9. INTERIOR--GIRARD'S WALL STREET OFFICE IN N. Y. Typical broker's office, handsomely furnished. Girard, prosperous, gray-haired, big gruff man, busy at desk. Clerks come and go. Activity in office. Enter Valda, his daughter, pushing past clerks, who timorously indicate her father has said no one must enter. She approaches desk, he turns with a scowl, until he sees it is his daughter, smiles grimly in spite of himself, then motions her off--too busy for her. She stamps foot--wants him to come with her--he can't, it is out of the question--she picks up hat from rack, she indicates clock, puts hat on his head, tries to drag him off, he resists.

CUT-IN. "Your mother was the only woman who could boss me!"

Back to scene. Valda registers little tempest of rage at being crossed--pounds his desk with her fist--he does the same, both angry, she "chip off the old block"--at last she turns and flounces, almost in tears--he still angry, then chuckles slowly after door closes, shakes head, rises, puts on coat and hat, follows her rapidly --he turns at door and gives awful look to grinning clerks, which stiffens them into soberness.

LEADER. THAT EVENING.

Scene 10. INTERIOR--TYPICAL NEW YORK CLUB ROOM. Girard sitting, smoking, reading--waiter deferentially lights his cigar--two men walk in, one of them Ormond, conspicuous for elegance and suavity. Ormond is introduced to Girard

by the other--the three sit and talk--Girard orders drinks. Girard seems impressed and interested by Ormond during conversation. Girard and Ormond exchange cards--Girard examines Ormond's card. Flash card.

INSERT. (Card): JAMES ORMOND
Pres. International Touring Company,
Offices: London, Paris and Berlin.

Back to scene. Girard registers interest.

Ormond shows by sinister flickering of eyelids his triumph in getting personal attention of the rich man. After a little talk, they rise and go out together.

Scene 11. INTERIOR--ORMOND'S HOTEL ROOM.

Ormond, Beasley, Trainor and Tracey on--by contrast, Ormond and Beasley are gentlemanly in every attitude, while Trainor and Tracey are "rough-necks"--they are seated, grouped closely together about little center table, talking very earnestly--register caution when one raises voice too loud, evidently conspiring--sinister---evidently band of crooks--Ormond takes Girard's card, passes it to the others--speaks:

CUT-IN. "A wealthy capitalist--worth following!"

Back to scene. Others interested--talk animatedly--Tracey over-serious, takes himself and his business and the world very seriously, chews cigar solemnly, is rough and positive in movements, pounds fist on table once, others silence him--Ormond directs conversation to Beasley, they agree to something--Beasley agrees, nods head in reply to Ormond's instructions. Cut.

Scene 12. EXTERIOR--ON PIER.

Girard and Valda, accompanied by Ormond, come into scene. Girard points to trim yacht in the distance, pointing out its various points.

Ormond again impresses the old man with his knowledge of yachts and admiration of this particular one--into launch and off.

Scene 13. CLOSE UP OF LAUNCH.

Valda, Girard and Ormond talking. Girard with mischievous sly look at his daughter, says:

CUT-IN. "I have named the yacht after my daughter!"

Scene 14. FULL VIEW OF LAUNCH AND YACHT--

With name of "SPITFIRE" plainly printed on bow of yacht.

Valda registers petulant indignation. Girard turns to Ormond with "I told you so" expression--laughs.

Scene 15. DECK OF YACHT NEAR LANDING STAIRWAY.

Girard, Valda and Ormond coming over stairway to deck. Capt. Larris greets party, speaks to Girard, in reply to Girard's question as to how things are going, tells Girard they need new first mate. Register Ormond's opportunity, as Girard seems perplexed, speaks:

CUT-IN. "If you need a first mate, I know just the man."

Girard shakes Ormond's hand. Glad. Speaks to Larris. Larris nods briefly. Register that Larris does not appreciate butting-in of Ormond.

They stroll out of scene.

Scene 16. EXTERIOR--A TENT.

Desert exterior. Morson issued from tent, he and servants finishing loading pack-horse, and he bids good-bye to servants, gives them coins which they receive gratefully. He

mounts horse, servant leads the other horse by bridle, other servants all salaam--he and servant wave farewell salute, he with his hat, servant with hand--he is leaving the desert, his face set toward "home."

Scene 17. INTERIOR--OFFICE OF GIRARD.

Girard and Ormond chatting, office empty, clock points to 5:30. Enter Valda, very much upset--has little weekly paper in her hand--nods curtly to Ormond as she remembers to greet him. Turns to her father angrily. Begins to speak, glancing rather nervously at Ormond, who takes cue and strolls to window standing with hands behind back--pretends not to hear, although listening. Valda shows father clipping. Flash clipping.

INSERT. "TOWN ITEMS."

It has just transpired that a certain New York capitalist and yachtsman on his return from Europe found himself in serious trouble with the customs officers, who had discovered in his luggage some valuable jewels, which he said he had "forgotten" to declare, and which probably were intended to deck his beautiful daughter, a popular debutante of the season.

Girard reads, laughs, shrugs shoulders. Valda takes it more seriously. She stamps foot, tears necklace from neck, throws it on desk before him. Girard gets furious, throws papers on floor, pounds desk. Valda up to door, angry, in tears. Girard follows her. Scene at door, during which Ormond slyly picks up paper, reads, tears out article, slips it in pocket, throws paper back under desk. Girard back to desk after Valda leaves, tries to appear unconcerned. Cut.

Scene 18. INTERIOR---ORMOND'S ROOM IN HOTEL.

Beasley and Ormond on, talking. Both in evening dress. Ormond draws out clipping he tore from paper, talks about it. Beasley interested--nods--Ormond speaks:

CUT-IN. "You are to be first mate on the 'Spitfire.'
We may need that yacht in our business."

Ormond shows Beasley theater tickets (don't flash). Beasley smiles broadly. Both talk, Beasley agreeing with Ormond. Ormond and Beasley go out of room.

Scene 19. INTERIOR--RECEPTION PARLOR--SMALL BUT BEAUTIFULLY FURNISHED.

Girard, in smoking jacket and slippers, comes in with Ormond, evidently just from outdoors. Father sends maid for Valda, and calls servant, who takes Ormond's stick, hat and gloves. Father is genial in manner toward Ormond, who talks pleasantly. Enter Valda, who greets Ormond politely, but not effusively.

He draws theater tickets from pocket and invites her to theater. She pleads headache. Father looks at her sternly. She flashes back at him behind Ormond's back. Ormond taken aback and baffled, but smoothly conceals feelings. Returns tickets to pocket, sits, talks entertainingly to Valda, who is bored, but too polite to show it. Ormond politely draws Girard into conversation. Valda takes chance to plead headache and withdraw, to the chagrin of both Ormond and her father, though she does it pleasantly. Cut.

Scene 20. DECK OF THE YACHT.

Preparing to leave--crew active. Beasley now first mate in uniform of "Spitfire," much in evidence. Register Larris' dislike for the officious Beasley.

Scene 21. INTERIOR--VALDA'S ROOM.

Valda, father and maid packing; steamer trunks with traveling clothes, frocks, etc. Girard fussily superintending with outburst from Valda now and then. Valet assisting and being regularly scolded. Enter her Aunt Mary and Cousin Polly, who are greeted with enthusiasm by Valda. Father and Aunt Mary register mutual lack of sympathy. Girard, scowling, leaves. Polly wild with excitement and curiosity about Valda's prospective trip

to Europe. She exclaims in envy and Valda, suddenly getting mischievous idea, turns to her, asking if they want to go, too. Polly, after a moment of silent surprise, turns to Aunt Mary, begs her. Aunt Mary finally consents. Polly dances about in joy, hugs aunt and Valda. Valda laughs to herself as aunt and Polly leave in excitement.

Scene 22. INTERIOR---CLUBROOM (AS IN SCENE 10).
Ormond and friend who previously introduced him, there with others. Girard comes in, tells of his coming trip, bids all good-bye, asks Ormond if he would like to go. Ormond hesitates, narrows eyes, as though he thinks better of it (as though plotting) then refuses politely. All then crowd around Girard, Ormond leading in good-bye toasts.

Scene 23. DECK OF YACHT.
Everything in readiness. Capt. Larris makes last tour of inspection. Girard comes aboard with luggage carried by valet--very fussy and very cross--stewards assist him.

Scene 24. ORMOND'S ROOM AT HOTEL.
Trainor, Tracey and Ormond at door of room. Ormond giving men final instructions. Gives each his steamer ticket folded, which they unfold and examine--nod--he directs them to meet him later, pointing off--they nod--all out.

Scene 25. DECK OF YACHT.
Girard waiting for Valda. "Late as usual." He says same to Capt. Larris, who agrees with him. "Women are all alike." Girard paces deck impatiently, looks at watch, stamps and swears. Suddenly he turns and sees Valda coming up landing stairway followed by Ormond. Girard registers relief. She runs to him and when he reprimands her for her tardiness, smiles sweetly at him and stepping aside, says:

CUT-IN. "I forgot to tell you, I've invited Aunt Mary and Cousin Polly to go to Europe with us!"

She steps aside and discloses Aunt Mary puffing up the stairway followed by the gleeful and excited Polly. Girard takes one look. An expression of horror comes over his face and he nearly collapses. Capt. Larris supports him and sees the humor of it, aside. Aunt Mary looks sternly at the hapless Girard. During this business Ormond walks out. Cut.

Scene 26. ANOTHER SECTION OF BOW AROUND BOAT. Out of sight of others, Beasley on, giving instructions to sailors. Ormond comes on, talks to Beasley hurriedly and earnestly. Beasley registers he understands. Ormond returns to

Scene 27. SAME AS SCENE 25 (DECK OF YACHT). Bids all good-bye and hastily off.

Scene 28. BOW OF DECK. Final casting off, and raising of anchor.

Scene 29. INTERIOR--CORNER OF SMOKING ROOM ON YACHT. Near buffet. Girard with look of despair, takes huge drink of whisky, downs it at one gulp.

Scene 30. EXTERIOR--PIER. Ormond waiting, looking toward yacht--sees it steam off, looks a moment, hastily turns, runs off.

Scene 31. EXTERIOR--STREET NEAR PIER. Ormond hails taxi--jumps in after giving direction to chauffeur. Off.

Scene 32. EXTERIOR--GANGPLANK OF OCEAN LINER. Ormond runs hastily up, the grinning faces of Trainor and Tracey peering at him over the rail.

LEADER. MORSON ARRIVES IN LONDON.

- Scene 33. EXTERIOR--LONDON HOTEL.
Bruce Morson arrives at entrance with luggage
--looks around with pleased expression.
Glad to be back in civilization. Uniformed
attendant comes forward for luggage. He goes
in.
- Scene 34. EXTERIOR--STRETCH OF OCEAN.
The yacht and ocean liner, liner in lead, both
moving in same direction.
- End of reel one.
- "THE SPITFIRE."
- Reel Two.
- Scene 35. EXTERIOR. CAFE.
Ormond and Tracey at side table, and few
others in groups at tables. Morson and friend
come in, sit at table, order drinks. Morson
peels bill from large roll, pays for drinks.
Ormond gets glimpse of bills. Tracey, seeing,
tugs at Ormond's sleeve, with bulging eyes.
Ormond, always the controlled master crook,
calms him sternly, but moves his chair back
a little to hear Morson talk. Ormond's back
is toward Morson, in response to friend's
questions Morson tells of his experience with the
Sheik in Egypt. As he talks fade out into
- Scene 36. SAME AS SCENE 3.
Quick flash.
- Scene 37. SAME AS SCENE 4.
Quick flash.
- Scene 38. SAME AS SCENE 6.
Quick flash.
- Scene 39. SAME AS SCENES 7 AND 8.
Fade out into
- Scene 40. SAME AS SCENE 36.

At finish of the narrative, Morson half pulls out jewel case from pocket with:

CUT-IN. "And so he gave me these jewels."

Morson, with half look around, suddenly remembers he is in a public place and puts back jewels. Ormond indicates intense interest, but has to quiet Tracey, who is now nearly crazy with covetous greed. Morson and friend rise and go out. Ormond and Tracey rise, Tracey rising so quickly that he knocks over chair, nearly ready to run after Morson. Ormond pulls Tracey back sternly. They go out, affecting casual indifference.

Scene 41. SAME AS SCENE 33, EXTERIOR. MORSON'S HOTEL. Morson arrives and goes in. Ormond and Tracey follow cautiously, as though they have been shadowing at a distance.

LEADER. "714, PLEASE."

Scene 42. INTERIOR, HOTEL LOBBY. Morson comes into scene, goes to desk and gets key. Tracey walks casually past desk in time to catch number, turns and walks out, as Morson walks toward elevator. Cut.

Scene 43. EXTERIOR, HOTEL (SAME AS SCENE 41). Tracey out, rejoins Ormond, tells number; both off; Tracey excited.

Scene 44. EXTERIOR, HARBOR. Spitfire steaming into harbor, city in distance.

Scene 45. EXTERIOR, UPPER DECK OF SPITFIRE. Valda, Aunt Mary and Polly looking over rail toward city. Valda explaining to the excited party, marine glasses in use, etc.

Scene 46. INTERIOR, SMOKING ROOM. Beasley cautiously writing, occasionally looking over shoulder. Flash telegram:

INSERT.

James Ormond,
Hotel Cecil,
London.

Arrived at Calais, dropped Girard and valet at Liverpool; old man will be tied up with business deal in London for ten days and is stopping at Hotel Ritz. Await further instructions from you.

BEASLEY.

Finishes writing, folds paper, puts in pocket. Cut.

Scene 47. INTERIOR, ENGLISH HOTEL ROOM
(HANDSOMELY FURNISHED).

Girard fuming, as usual, valet unpacking and panic-stricken. Cut.

Scene 48. EXTERIOR, PIER--SUPPOSEDLY AT CALAIS.
Launch lands, Aunt Mary, Polly and Valda exit from launch and scene, with individual business. Aunt Mary nervous.

Scene 49. INTERIOR. ORMOND'S ROOM IN LONDON HOTEL--RATHER WELL-FITTED ROOM.
Discovered Ormond, smoking and planning, narrowed eyes, uniformed boy brings telegram on tray. Ormond takes message, tips boy, reads, nods, dismisses boy, then studies telegram. Flash (London receiving blank).

INSERT. WIRE WRITTEN BY BEASLEY IN SCENE 46.
Ormond registers approval, knock on door. Trainor and Tracey arrive. Ormond instinctively conceals wire until he sees who they are. Three talk and plan. Trainor is crook of lowest type. Tracey "rough-neck" sport, still chewing cigar. Tracey and Trainor lounge about in characteristic attitudes. When Ormond shows wire they become keen and alert and businesslike. All heads together. Ormond

outlines action:

CUT-IN. "When the job is done, make for Calais and meet me on the 'Spitfire.'"

Tracey and Trainor excited and eager. All leave.

Scene 50. EXTERIOR, STREET--TINT NIGHT.
Ormond, Tracey and Trainor come on. Ormond gives last direction and leaves, Ormond going in opposite direction from others.

Scene 51. INTERIOR, GIRARD'S ROOM HOTEL--LIGHTS--NIGHT (SAME AS SCENE 47).
Girard, changing shoes, excited. Valet becomes nervous. As valet hands Girard shoe he drops it on his stockinged foot. Girard in rage and pain, picks up shoe and hurls it at valet, evidently striking him in the face; valet puts hand to face. Girard commands him to bring the shoe. Valet brings shoe with one hand, guarding his face with the other. Girard snatches shoe, puts it on, slaps on hat and goes out of room with a final impression. Valet shakes fist toward closed door, really dares to be a man in Girard's absence.

Scene 52. EXTERIOR, HOTEL (IMPOSING)--ENTRANCE AS ENGLISH AS POSSIBLE.
Girard comes out. Ormond, who has been cautiously watching in background, hat pulled over eyes, now comes forward and goes, into hotel.

Scene 53. INTERIOR, LOBBY IN MORSON'S HOTEL (SAME AS SCENE 42).
Tracey and Trainor in--up to desk--speaks to clerk:

CUT-IN. "We are friends of Mr. Morson's and would like the room next to his."

Clerk looks at his list of vacant rooms, nods,

calls front, gives key, they register, and off.

Scene 54. INTERIOR, CORRIDOR IN HOTEL--TWO
DOORS SHOWING IN ROW--714 AND 716.
Bellboy, Trainor and Tracey come to room
716--bellboy inserts key in lock. Cut.

Scene 55. INTERIOR, HOTEL ROOM OF GIRARD
(SAME AS SCENE 51).
Ormond enters and is greeted with pleased
surprise by valet. Ormond asks valet about black
eye. Valet explains, tells his troubles. Ormond
sympathizing. Ormond gives valet cigar,
sits, motions valet to sit; valet shows he is
pleased and flattered by Ormond's condescension.
Sits awkwardly. Ormond begins to talk
earnestly. Cut.

Scene 56. INTERIOR, MORSON'S ROOM IN HOTEL.
Morson prepares to retire, opens window
wider, takes jewels out of belt case, putting them
under pillow (they are in soft chamois bag).
Morson starts undressing, takes off collar.
Cut.

Scene 57. INTERIOR, GIRARD'S ROOM IN HOTEL.
Continuation of conversation between Ormond
and valet. Valet now on Ormond's side, listening
eagerly. Ormond gives valet bills, which
valet takes gloatingly. Ormond rises:

CUT-IN. "Remember, if any telegrams arrive from
Calais for Mr. Girard, you are to read and
answer them as I have instructed."

Valet nods with many assurances that he will
do as told. Ormond smiles, pats bim on back.
A monogramed cigar case of Girard's is on
dresser--as he turns, Ormond sees it--thinks--
he decides to ask for it--valet at first
hesitates, then gives it to him--he goes out,
smiling in sinister fashion--valet gloats over
money.

- Scene 58. INTERIOR--MORSON'S ROOM (AS IN SCENE 56).
Morson, in pajamas, puts hand up to turn out
light. Cut to
- Scene 59. INTERIOR--CORRIDOR OUTSIDE ROOMS
714 AND 716 (AS IN SCENE 54)
No light in 716, door slightly ajar, hall dimly
lighted. Tracey's face in door of 716, peering
cautiously out toward 714. The light that
shows over transom of 714 suddenly goes out.
Look of satisfaction on Tracey's face as he
disappears into darkened room 716 again.
- Scene 60. EXTERIOR--R. R. STATION--NIGHT.
Ormond pacing platform impatiently waiting
for Dover train (suggestion, sign in vicinity
of platform, "Train for Dover--time, etc.").
- Scene 61. EXTERIOR--SHOWING WINDOW--MOONLIGHT
--SHOWING WINDOW LEDGES ADJOINING,
SO THAT ONE WINDOW CAN BE REACHED
FROM THE OTHER--DEEP LEDGES, ETC.
The figure of Trainor, with dark lantern,
mask, revolver, etc., from his window L. to
R. window, makes journey with difficulty,
registering peril, caution and fear; he
reaches the other window, begins to enter,
Tracey follows, starting from L. window in same
manner. Cut.
- Scene 62. INTERIOR--MORSON'S ROOM (AS IN
SCENE 56) ROOM ALMOST IN TOTAL
DARKNESS--ONLY WEAK SHAFT OF
LIGHT IN TRANSOM, COMING FROM
LIGHT IN CORRIDOR.
Trainor comes through window with lantern,
flashes light about room, throws it on Morson's
sleeping face, quickly off again, his shadowy
form approaches bed, seen in light which he
has placed on table. He takes bottle from
pocket, saturates handkerchief, puts over
Morson's face--at this point Tracey comes through
window--light now increased by two lanterns.
Morson stirs. Tracey quickly searching for

jewels, feels under pillow, flashing light on it, pulls out jewel bag--registers triumph--Morson rouses in spite of chloroform, jumps up while he is struggling with Trainor, Tracey runs with jewels to window and clambers out. Trainor hits Morson over head with revolver. Morson staggers back against the bed an instant, but recovers, dashes blood from eyes and rushes after Trainor as he reaches window, pulling him back into room by leg--desperate struggle with intermittent darkness and gleams from the lantern. Cut.

Scene 63. EXTERIOR--NIGHT--IN FRONT OF MORSON'S HOTEL.
Tracey out, fearfully and quickly hurries out of scene.

Scene 64. INTERIOR--MORSON'S ROOM.
Morson tying Trainor in chair. Morson turns up light and reveals Trainor trussed in chair and looking as though he had had far the worst of the combat. Morson eyes Trainor contemptuously and then wipes away blood from his own forehead, goes to bed, searches for jewels, goes to Trainor, searches him, asks where they are. Trainor doggedly refuses to tell. Morson sees the other lantern, points to it, and to window, asks him where his partner is--again Trainor sullenly shakes his head won't talk. Trainor registers he is uncomfortable, wants to be unbound. Morson refuses. Trainor must stay as he is tell he decides to tell. Trainor writhes in discomfort, but Morson sits calmly on bed, lights cigarette nonchalantly and waits.

LEADER. DAWN.

Scene 65. EXTERIOR--PIER AT CALAIS (SAME AS SCENE 48)--"SPITFIRE" LITTLE OFF IN HARBOR.
Ormond arrives at pier, registers recognition of the yacht, and success--gets into launch at pier, tells man in charge to make for yacht in

distance.

LEADER. TRAINOR TALKS.

Scene 66. INTERIOR--MORSON'S ROOM.
Continuation of scene 64. Morson now clad in shirt and trousers, sits on edge of bed, still smoking calmly. Trainor, head drooped, exhausted from the all-night confinement in his bonds to chair, all in. Morson asks him if he's ready to talk. Trainor hesitates, then nods emphatically--he is. He talks rapidly. Morson now interested and alert, leans forward, listens, rings bell, into hat and coat, opens door, bellboy in-doorway. Morson quickly speaks to him, pointing to trussed figure of Trainor in chair. Bellboy is left standing in open-mouthed astonishment as Morson rushes past him and out.

End of reel two.

"THE SPITFIRE."

Reel Three.

Scene 67. EXTERIOR--DECK OF YACHT--DAWN TINT.
Beasley and Larris on deck--register attempt at conversation by Beasley--discouraged by Larris, who is gruff. Larris walks away, reads telegram with worried expression. Flash (telegram from Girard to Larris):

INSERT Capt. Larris,
 Aboard Spitfire,
 Off Calais.
Mr. James Ormond to take full charge
--reach New York by twentieth. Fly
private signals and cruise off Sandy
Hook till further orders. Drive her
as hard as hell will let you.

MARCUS GIRARD.

Beasley looks over rail, sees Ormond approaching in launch, speaks to Larris after indicating interest and delight. Indicates to Larris that Ormond is intending to board yacht. Larris surprised.

Scene 68. EXTERIOR--LAUNCH ON WATER APPROACHING YACHT.
Ormond signals Beasley. Launch reaches yacht, Ormond climbs up stairway.

Scene 69. INTERIOR--VALDA'S CABIN.
Valda sleepy, in kimona, sitting at dressing-table combing hair. Polly runs in in negligee, wide awake, chattering. Valda answers her. Polly admires Valda's hair, takes comb, starts to comb. Valda smiles, suddenly Polly comes to a snarl, pulls hair accidentally. Valda jumps up in rage, takes comb away, makes face of pain. Polly overcome by Valda's scolding and remorse at hurting her cries babishly. Valda immediately becomes good natured and comforts Polly.

Scene 70. DECK OF YACHT.
Ormond on board, greeted by Beasley and Larris. Larris polite, but not deferential, rather puzzled by Ormond's presence. Ormond produces telegram. Larris reads. Flash telegram:

INSERT. James Ormond,
 Hotel DuBois,
 Calais, France.
"Spitfire" in port, just off mole--clears this afternoon. Tracey will meet you in time. Go on board and take full charge of sailing directions and anchorage.
 MARCUS GIRARD.

Larris looks angry and puzzled. Returns telegram to Ormond, looks as though he places little credence in its authenticity. Larris paces deck, hands in pockets or behind back, lost in thought, undecided, wondering. Ormond waits, anxious, but affecting calm, and retaining self-

possession. Larris gets idea. Sends steward down to call Valda. Cut.

Scene 71. INTERIOR VALDA'S ROOM.

She and Polly chatting, as in scene 69--steward knocks, is told to come in--stands in doorway and gives message to Valda--captain wants her on deck. Valda rises, wondering. Polly very much excited. Valda calms her with little shake. Valda hastily gets into long steamer coat, throws cape to Polly. Girls out.

Scene 72. EXTERIOR--DECK OF YACHT.

Larris and Ormond still discussing wire. Ormond calm and imperturbable. Larris angry and disturbed, arguing. Beasley watching with a smile. Valda comes on quickly, followed by Polly. Stops short when she sees and recognizes Ormond. Girls embarrassed, quickly pull long coats around them to hide negligee. Aunt Mary enters and witnesses scene. Larris explains situation to Valda.

She looks puzzled and Ormond politely hands her the telegram. She glances at it, looks puzzled again. Ormond steps forward--speaks:

CUT-IN. "I am acting as your father's agent on a private business matter."

Valda accepts the explanation as sufficient--pouts a little--turns to captain, questions him. Reluctantly the captain pulls out his own wire, shown in previous scene (67). Aunt Mary shocked at father's profane wire. Valda laughs, recognizes father's profanity. She is then completely convinced. Valda introduces aunt and Polly. They are rather stiff. Valda and the captain are at one side talking, Valda telling Larris she knows Ormond socially, vouching for him. Polly watches them open-eyed, the scene is altogether too exciting and puzzling for her. Beasley and Ormond are off to one side, exchange quick word or two and meaning glances. Captain nods to Valda,

walks away, slowly and thoughtfully. Valda and Polly excuse themselves, go down to dress.

Scene 73. FLASH OF BRIDGE.

The captain stands at bridge undecided, makes up his mind, stands a moment undecided then makes resolve. Walks away quickly.

Scene 74. INTERIOR--WIRELESS ROOM IN THE YACHT.

Operator at table, apparatus, etc. Larris comes in, gives instructions, operator nods, busies himself in sending messages.

Scene 75. EXTERIOR--DECK OF YACHT.

Tracey climbs on yacht by landing stairway. Ormond greets him. Introduces him to captain. Tracey's jovial, over-friendly manner disgusts the dignified Captain Larris, who repels his advances coldly, looks meaningly at the two and turns his back--walks off.

Scene 76. INTERIOR--GIRARD'S ROOM IN HOTEL SAVOY.

Boy brings in captain's wire to Girard, valet signs, pays, smiles, indicates this is one he is to handle. When boy goes he opens and reads. Flash wire.

INSERT. TRANSCRIPT OF WIRELESS.

Marcus Girard,

Hotel Ritz,
London.

Are James Ormond's orders from you to take full charge of "Spitfire" and sail at once to New York authentic?

LARRIS.

Valet reads, grins, then starts to write with glee, followed by fear and trembling, as he thinks what might happen if caught. Cut.

Scene 77. EXTERIOR--DECK OF YACHT.

Larris, Beasley, Ormond, Tracey, Valda, Polly and aunt, in two or three groups about deck. Ormond and Tracey stroll away from scene into

Scene 78. INTERIOR--SMOKING ROOM.
Ormond glances round, makes sure of privacy, quickly questions Tracey--Tracey nods with importance, hand goes to pocket, draws out chamois bag of Morson's jewels--at this moment door opens--both men start--it is Beasley, who smiles at their nervousness--Tracey, when door is closed, again takes jewels from pocket--Beasley's eyes light up, involuntarily puts out hand. Ormond calmly waves him off takes the jewels from Tracey himself, who is reluctant to part with them. Ormond asks for Trainor, Tracey makes gesture, "all in," describes flight and capture. Ormond thoughtful, registers worry--Ormond draws out Girard's cigarette case from pocket, puts jewels in it--men admire case.

Scene 79. CLOSE UP OF CASE, FINGER POINTING MONOGRAM.

Scene 80. WIRELESS ROOM, AS IN SCENE 74.
Captain Larris standing by operator--then paces floor, waiting answer to his message--light flickers, operator gets message, writes it out, smiles as he gets it--hands it to Larris, who reads. Flash message:

INSERT. Capt. Larris,
Spitfire,

Off Calais.

Mind your own business, or you'll have no business to mind!

MARCUS GIRARD.

Larris finishes reading--crumples wire--exclamation of profane disgust, but convinced of its authenticity--operator chuckles. Larris off.

Scene 81. EXTERIOR--DECK OF YACHT.
Captain Larris appears and tells Valda of wire from father--pulls out message and shows it to Valda, who laughs heartily. Aunt Mary

registers cold disapproval of it all. Larris very much annoyed, as Ormond registers calm triumph--others walk away, leaving Larris scratching chin thoughtfully.

CUT-IN. "I wish I could wake up and find I was drunk."

Shoves hands in pockets, hunches shoulders, strides moodily down deck.

Scene 82. EXTERIOR--ANOTHER PORTION OF DECK
Larris and Beasley on, giving hurried directions to sailors to cast off. Great activity.

Scene 83. EXTERIOR--PIER AT CALAIS.
Morson quickly on, breathlessly, sees yacht in distance--questions man in uniform, man nods --Morson registers delight--it is the "Spitfire," the yacht of which Trainor has told him--he wipes his forehead, pushes hat back--shows relief.

Scene 84. EXTERIOR--CLOSE UP QUICK PLASH OF PULLING UP "SPITFIRE'S" ANCHOR.
Ormond, Beasley and Tracey register nervous relief and gladness.

Scene 85. EXTERIOR--PIER AT CALAIS (SAME AS SCENE 84).
Morson, with dismay, sees "Spitfire" steam slowly off--a moment of indecision and he rushes to the piermaster and points to yacht, imperative that he catch it--men hastily hoist signal flags on pole at end of pier.

Scene 86. EXTERIOR--DECK OF YACHT, SHOWING PORTION OF BRIDGE.
Captain Larris on bridge, with glasses, registers he sees signals, runs down ladder--tells Ormond, points to flags on pole--Ormond shakes head--pay no attention--Larris registers they must stop. Tracey shows comic despair. Ormond indicates his instructions from Girard, must go. Larris glares at him angrily.

- Scene 87. EXTERIOR--PIER.
Morson desperate, yacht further off in the harbor. Morson suddenly conceives idea, makes negotiations with tugmaster. Points to yacht. Talks to tugmaster, rehearses plan, tugmaster laughs; is tempted by roll of bills Morson shows, nods, agrees--hastily orders tug out. Morson aboard. Off.
- Scene 88. EXTERIOR--DECK OF YACHT.
All on--girls excited and gleeful. Aunt Mary struggling with voluminous yells, blown by the wind. Ormond doing the gallant--talking to girls. Valda suddenly sees the tug, points, Polly stares excitedly. Tug can be seen not far off, men can be seen struggling on the deck of tug-boat near rail--all run to rail of yacht, look toward tug, registering excited interest.
- Scene 89. CLOSE UP OF TUG.
Tug-boat crew lift the struggling Morson, and throw him overboard.
- Scene 90. EXTERIOR--DECK OF YACHT.
All see Morson thrown overboard. Larris orders ship to stop and boat to be lowered. Ormond steps forward and stops him--tells Larris to go straight ahead--gasp of horror from all. Larris remonstrates, the man is drowning. Ormond reminds him forcibly that he is commanding the yacht. Morson can be seen struggling in water, evidently drowning--Valda looks at Ormond in horrified displeasure, surprised at lack of humanity. She takes command herself, turns to Captain Larris and tells him to stop the boat. Larris obeys her command with alacrity. Ormond, Tracey and Beasley register chagrin. Captain gives directions to pilot, boat is lowered--swings off to rescue Morson. Beasley and four sailors get into the boat. Valda leaves Ormond with a frown and goes to bridge, looking on through glass. Aunt Mary covers her eyes in fear.

Excitement from Polly.

Scene 91. CLOSE UP OF MORSON IN WATER.

Life-boat reaches him, men haul him in.

Scene 92. EXTERIOR--DECK OF YACHT.

All press against rail except Ormond and Tracey, who register disgust.

Scene 93. CLOSE UP OF DECK.

Lifeboat being hoisted up to rail--crew and Beasley clamber over rail, bringing with them the wet and shivering Morson--Valda comes forward with exclamation of pity. Morson throws hair back out of eyes, looks admiringly at Valda, then bows gratefully and gallantly over her hand. Both register instant admiration and the romance to come. Polly clasps hands romantically, and gazes at Morson adoringly. Tracey, horror-stricken when he recognizes Morson, excitedly pulls at Ormond's coat, and tells him Morson is the man they robbed:

CUT-IN. "Trainor has squealed!"

Tracey quickly and excitedly telling Ormond, who silences Tracey, and is tense in thought, planning quickly. Valda points to Morson's clothing, speaks to Beasley, who is watching Tracey and Ormond in troubled anxiety. Beasley rouses with start, takes Morson with him. Morson turns and bows deeply to Valda, who stands looking after him admiringly. Polly comes up and tries to get a look at retiring Morson, dodging from one side of Valda to the other. Valda turns and catches her. Gives her blank look. Cut.

Scene 94. INTERIOR--GIRARD'S ROOM AT HOTEL.

Valet, repentant, horrified, abject figure of woe, hastily packing to make his getaway before Girard arrives. Worried and frightened, he grasps valise, shoves hat on head, runs out.

Scene 95. INTERIOR--SMOKING ROOM OF YACHT.
Ormond, Beasley and Tracey conspiring best way out. Ormond thoughtful, suddenly draws out clipping of scene 17--flash clipping--Ormond points to it, says he has way out. Tracey relieved and interested. Heads close together. Ormond draws out cigar case of jewels, taps it, explains his plan--Ormond goes out, followed by others.

Scene 96. INTERIOR--MAIN SALON.
Valda dreamily thinking of Morson--knock, she says "Come"--Ormond enters, approaches a little uncertain of his welcome. Valda turns and greets him coldly. Picks up magazine, ignores him. Ormond begins to talk eagerly. She finally listens, impressed by his earnestness. While Valda is listening, Tracey enters. Valda motions Ormond to keep quiet, indicating Tracey. Ormond says it is all right--goes on:

CUT-IN. "Your rescued gentleman is a customs officer. He boarded the yacht by a trick to trap your father, who has placed some undeclared jewels in our trust."

Tracey nods corroboratively, and stares at Ormond in admiration. Valda springs in astonishment and anger. Ormond slowly draws clipping of scene 95 from pocket, hands it to Valda gravely. Valda reads, bites lips, sits, taps foot--registers dismay and apprehension. She asks to see jewels. Ormond, prepared, readily draws out cigar-case, handing it to her. She recognizes monogram of father, starts, is becoming convinced, empties jewels, examines. Cut.

Scene 97. EXTERIOR--BEASLEY'S CABIN.
Morson comes out. Morson is in first mate's dress uniform, looking very spick and span and handsome--lights cigarette, meditates, saunters away, musing.

Scene 98. INTERIOR--CONTINUATION OF SCENE 96.
Valda is putting jewels back into bag and case.
Morson walks past window outside. They see
him. Valda half rises, looking toward him.
Ormond sees him, indicates--

CUT-IN. "He plays on women's sympathies with a story
of having come from Egypt with a fortune in
jewels, and being robbed in a London hotel by
masked burglars!"

Valda registers indignation at Morson. She
will be on her guard. She calmly puts jewel
case in her hand-bag, telling Ormond she will
take care of them. Ormond bites his lips, with
frown, Tracey makes a grab, but is restrained
by Ormond, who makes the best of the situation.
Valda rises and goes out, followed by
Tracey and Ormond who exchange meaning
looks, Tracey shaking head in worry.

Scene 99. EXTERIOR--PORTION OF DECK.
Valda walks on thoughtfully, sits in steamer
chair--meditates, Morson in distance sights
her, comes eagerly toward her. She looks up
as he approaches, cool, but can't resist
interest in him. At his stopping by her side, she
casually shifts handbag to opposite side from
him--this business all through scene. He
takes off cap and stands with bared head,
thanking her for her aid in his "accident."
She coolly deprecates his gratitude. He is a
little dashed, but persistent. He asks if he
may sit. She nods. He comes around to her
other side and takes steamer chair. She
shifts bag to the opposite side of chair, a
little fearfully, and clutches it nervously. He
sits and talks. The rug comes loose from
her feet. He stoops gallantly and fixes it
tenderly. She draws the bag up out of his
reach--registers little panic. He talks on,
not noticing her nervousness. Cut.

Scene 100. EXTERIOR--FLASH ANOTHER SECTION OF DECK.
Tracey and Ormond gazing toward Morson and Valda. Tracey almost wild with anxiety and suspense. Ormond, by contrast quiet, gazes quietly, with narrowed eyes. Men smoking.

Scene 101. EXTERIOR--CONTINUATION OF SCENE 99.
Morson talking to Valda. Valda looks at him a little suspiciously. The bag accidentally catches on steamer chair--falls. Morson gallantly leans over to pick it up. Valda quickly snatches it up and stares defiantly at him, to his complete amazement. Valda, quickly changes expression to fixed smile. Tells him to go on with story. Aunt Mary and Polly listen interestedly as they come into scene. He tells of--fade out into

Scene 102. SAME AS SCENE 16.
Quick flash--fade out into--

Scene 103. SAME AS SCENE 6.
Quick flash--the fight--fade out into.

Scene 104. CONTINUATION OF SCENE 101.
Morson finishes with last punch that ended flight and finds her contemplating him icily, with folded arms and mocking smile. Suddenly she becomes furious. She springs to her feet. The astonished Morson rises also. Valda, in a tempest of rage, denounces him as an imposter. He stares at her dazed. Ormond and Tracey, who have come into scene, register triumph. Aunt Mary in amazement and rebuke. Polly stares at Valda as though she thinks her suddenly demented. Valda speaks:

CUT-IN. "You are an impostor! The uniform of an officer doesn't suit you! You shall work your passage across!"

Morson stares at her in stunned astonishment. but sees her feeling is genuine. For an

instant he is about to resent Valda's attack, but suddenly realizes the humor of the situation and grins. Beasley steps forward to take charge of him. Morson bows low, sweeping deck with cap. Beasley takes him by shoulder. Morson, right-about-face, marches off. Ormond and Tracey in triumph, Polly wringing hands in sorrow over her hero's fate, aunt Mary rebuking. Valda, in rage, stares after him, and as all turn and leave her, sinks down in chair sobbing.

End of Reel Three.

"THE SPITFIRE."

Reel Four.

Scene 105. INTERIOR--MAIN SALON.

Valda enters, looks about cautiously, goes to safe, kneels, works at combination. The sinister face of Ormond is seen at window. He glances in, sees her at safe, face lights up. He watches. She opens safe, takes jewel case from bag, puts it in safe. As she swings safe door shut, Ormond's face leaves window. Valda leaves cabin.

Scene 106. EXTERIOR--THE DECK.

Polly, aunt Mary, Tracey on. Valda comes on and joins party. Morson comes into scene with tin box of cleaning powder and large rag in hands. He is dressed as ordinary seaman, but, most becomingly, wears blue jersey, duck trousers and canvas shoes, while a sailor hat is set at a rakish angle. Beasley ushers him on and points to rail, speaking roughly. Slight commotion when party recognizes the transformed Morson. Polly in distress. Aunt Mary sympathetic, Valda stern with an effort. Ormond hugely pleased. Morson sees Valda, frowns humorously; quickly followed by smile. Following Beasley's orders, Morson rubs rag

in powder and vigorously scrubs rail, standing back to get artistic result. Ormond is smiling. Morson works very gaily, whistling blithely, as though delighted with work. Valda shows irritation, picks up parasol-- opens it. Morson glances toward parasol-- keeps on whistling. Valda puts down parasol, moves off with nose in air. Tracey shakes with satisfied glee, takes cigar out of mouth to chuckle, laughs, suddenly sees Morson staring coldly at him with a vengeful look in his eye, and gasps with fear, shoving the wrong end of cigar in mouth, turning cigar about two or three times nervously before getting the right end. Morson works on nonchalantly. Others watch. Tracey walks off in response to significant glance from Ormond, who precedes.

Scene 107. EXTERIOR--MAIN SALON--NEAR DOOR.
Ormond and Tracey come into scene, look through window--coast is clear. Ormond cautiously opens door, indicates safe, which can be seen through door, to Tracey. Tracey makes a movement to go in as Ormond signifies jewels are in it. Ormond holds him back and they pass on.

Scene 108. EXTERIOR--ANOTHER PORTION OF DECK AT RAIL.
Valda, standing at rail, very angry, foot tapping impatiently. Morson approaches with rag and box, sees her, passes on. Suddenly he turns. She has turned to look at him. Then, angry at his having seen this, turns shoulder again, abruptly, and studies ocean. He hesitates, and then comes to her. He tries to talk to her, but she refuses to listen. He speaks:

CUT-IN "I don't blame you! If somebody told me the tale I told you, I wouldn't believe it myself. At the same time, my jewels are on this yacht, and when we land In New Pork I'll have the whole crew of you arrested--

EXCEPT AUNT MARY!"

He finishes his speech, audaciously shaking his finger near her face. She backs away, perfectly furious--stamps her foot in rage. He goes away laughing at her discomfiture. Gradually her face softens into a tender little smile, and she gives sentimental sigh, looking dreamily off to sea.

Scene 109. EXTERIOR--ANOTHER PORTION OF DECK.
Polly alone at rail. Morson passes, nods to Polly, who smiles very sweetly as he lifts his cap. Encouraged by her friendly manner, he looks back a little as he passes, smiling. When he goes, Polly sighs sentimentally and clasps hands ecstatically.

LEADER. THAT NIGHT.

Scene 110. INTERIOR--GIRARD'S ROOM IN LONDON.
Girard comes in, evidently after a few days' absence. Mail piled high on desk, unopened. Girard walks in and storms about for the valet--gradually works himself into rage--slams valise down, goes into next room, comes out storming, muttering imprecations, shoves hat back on head, goes to desk, prepares to rummage through mail on desk, finds opened envelope containing message from Larris (of scene 76), picks it up, scratches head, pulls out message, reads--flash message. Girard stands stunned. Then realizes that some mischief is intended, shoves hat hastily down on head, still holding message in hand, grabs up valise again, rushes out.

Scene 111. EXTERIOR--DECK OF SPITFIRE.--NIGHT TINT.
Polly and Morson sitting in shadow of boat--mild flirtation--Polly chatting vivaciously, Morson smiling.

Scene 112. ANOTHER PORTION OF DECK.
Valda walks down deck in long steamer coat,

suddenly spies Morson and Polly, becomes extremely jealous, marches toward them indignantly.

Scene 113. DECK NEAR SMALL BOAT (SAME AS SCENE 111).
Morson is about to playfully take Polly's hand when Valda appears and speaks sternly to them. Polly is terrified; Morson amused. Valda speaks to Morson:

CUT-IN. "You are to have no conversation with my guests!"

Morson smiles amusedly, bows gravely to Polly, ironically to Valda, and walks away. Polly, in tempest of tears, turns and marches away. Valda sits in steamer chair, gazes ahead moodily--hurt. Indicates she is now deeply in love with Morson.

Scene 114. EXTERIOR -- CALAIS PIER -- DAYLIGHT, FULL.
Girard talks with a yacht captain, climbing aboard another yacht he has chartered. (Yacht's name must be plainly seen to avoid confusion with "Spitfire.")

Scene 115. INTERIOR--WIRELESS ROOM OF YACHT (OF SCENE 114). (Note--May be same wireless room used in previous scenes, with little change and different operator.)
Girard into room, excited; tells the operator.

CUT-IN. "Locate the yacht 'Spitfire,' en route to New York!"

Operator looks up. Girard irritable. Captain enters, as though accompanying Girard, explains to operator. Operator nods, begins to send. Girard angrily and profanely discussing matter with captain. Cut.

Scene 116. INTERIOR--MAIN SALON OF "SPITFIRE"--CLOSE UP.
Polly on, kneeling on cushioned seat that runs about port-holes. Morson's grinning face can

be seen through port-hole. Polly has sandwich.
He opens mouth. She puts whole sandwich
in his mouth. Cut.

LEADER: MORSON GETS A HAND-OUT

Scene 117. EXTERIOR--DECK OUTSIDE PORT-HOLE.
Morson withdraws head with sandwich in
mouth, takes sandwich out with one hand,
extends other hand through port-hole for grateful
handshake, just as Valda comes into scene.
Valda stands for an instant. Morson takes
hasty glance at her, withdraws hand quickly,
and walks rapidly away. Polly's hand comes
through port-hole, groping frantically for his.
Valda stares in angry amazement, then she
walks angrily to door of salon and enters.

Scene 118. INTERIOR--MAIN SALON--OTHER SIDE OF PORT-HOLE.
Polly waving hand through port-hole as Valda
enters. She hears Valda, hastily draws out
hand, turns to face the indignant Valda. Polly
goes meekly to Valda, who spurns her.

Scene 119. INTERIOR--WIRELESS ROOM ON OTHER
YACHT--SAME AS SCENE 115.
Girard walks in, inquires of operator if any
news of "Spitfire." Operator shakes head.
Girard registers disapproval of operator and
whole d--- thing, smites fist on table, goes out,
slamming door. Operator leans back, gazing
after him, shrugs shoulders, goes back to work.

Scene 120. EXTERIOR--DECK OF "SPITFIRE."
Morson polishing brasses of yacht with the
cleansing powder. Valda comes into scene,
imperatively beckons him to her with finger, as
to a servant. With a mock sailor-like hitch
of his trousers, Morson, can of powder and
rag in hand, comes to her. She points to rail,
rubs finger across it--"Not clean enough." He
touches cap gravely, polishes it briskly. She
talks to him a little, as though rebuking him
for his carelessness. He listens with perky

look on face, hitches his trousers again as he listens, gravely rubs rag in cleansing powder and pretends to polish his nails. Valda, exasperated by his pretense, stamps foot--exclaims:

CUT-IN. "I wish you were back in the sea again!"

Morson points gravely to the sea--"Does she mean it?" She nods vehemently. With a spring, he is over the side, clinging to a rope on the side, though she is not aware of rope, and thinks him overboard. Valda, with wild cry, rushes toward the pilot house, calling to Captain Larris to stop the ship. There is instant excitement of all on board--all rushing toward her.

Scene 121. EXTERIOR--VIEW OUTSIDE OF HULL OF YACHT. Morson clinging to rope hung on davit, out of view of those on deck, grinning mischievously.

Scene 122. EXTERIOR OF "SPITFIRE."
People running toward rail. Polly, wringing hands, grabs boat-hook. Aunt Mary tears off life preserver from rail, throws it aimlessly, faints--supported by the excited and delighted Tracey, who nearly drops her at times in his wild anxiety to glimpse the drowning figure of Morson--off. Ormond and Beasley also register pleased relief, and pretended solicitude. Valda alone quiet, tense, hands clenched, repentant and grief-stricken. As Captain Larris is about to order boat lowered, the anxious Tracey, holding the fainting Aunt Mary, presses close to the rail, and looks over rail. He suddenly sees Morson, safe and clinging to rope. In his disappointed disgust, Tracey drops Aunt Mary with a thump, and she immediately comes to. Tracey points over shoulder with thumb to rail and walks off. Others crowd to rail--register relief and surprise to see Morson safe. Ormond and

Beasley alone disappointed, though pretend otherwise after a second. Polly clasps hands in delight. Valda, hand on heart, sways a little in revulsion of feeling; then her relief is mastered by indignation and she imperiously beckons Morson back. He sheepishly clambers back over rail, with assistance of sailors, saying apologetically to the angry Valda:

CUT-IN. "I almost got my feet wet!"

Valda stamps foot in anger, turns indignantly and walks away.

Scene 123. EXTERIOR--ANOTHER PORTION OF DECK.
Valda comes down deck and approaches Beasley, who is standing morosely against rail. She points back to Morson, seen in distance, talking to the excited Polly, and speaks:

CUT-IN. "He hasn't enough to do. Give him some real work!"

Beasley accepts this suggestion, very pleased, bows--off to Morson.

Scene 124. EXTERIOR--ANOTHER PORTION OF DECK.
Polly comes on, accompanied by Ormond and Tracey, who are trying to be very gallant. Polly is annoyed, showing plainly she has little use for either. She drops her small mesh-bag. Both men stoop gallantly, Tracey nearly getting it, but Polly is quicker, and rescues the purse herself, showing satisfaction purposely; then, with a meaning look at both men, turns and leaves them. Ormond shrugs shoulders, smiles grimly at Tracey's discomfiture--they walk on.

Scene 125. EXTERIOR--STILL ANOTHER PORTION OF DECK.
Beasley enters, followed by Morson. Morson carries a bucket of water and a mop with a long handle, scrubbing brush protrudes from bucket. Beasley carries holy-stone, concealed

behind his back. Morson looks humbly resigned, as though going through an ordeal, Ormond and Tracey pass and register thorough satisfaction. Morson makes gesture as though about to throw bucket at them, but thinks better of it and proceeds on with it. Beasley stops and shows Morson portion of deck he is to scrub--Morson sets down bucket --Beasley slowly produces the holy-stone-- shows it to Morson. Morson pretends to examine it as through opera glasses. Beasley frowns, puts stone down on deck. Morson puts long-handled mop in bucket, starts to push holy-stone along with it--Beasley interrupts him--"It isn't done that way"--gets down on marrowbones and illustrates, with action, method of holy-stone. With a grimace at him, Morson reluctantly gets down on knees as Beasley rises and goes at his work. Beasley registers satisfaction at the humiliation.

Scene 126. EXTERIOR--PORTION OF DECK AT DISTANCE.
Camera follows Ormond and Tracey, with Valda in center, down deck. Polly and Aunt Mary following. The two men point out distant view of Morson scrubbing, with satisfaction to Valda, whose triumph is marred by her own secret sympathy with Morson. She turns away Polly and Aunt Mary register disapproval. With a little sly look of glee toward Ormond and Tracey, Beasley raises his foot, and quickly placing it against Morson's shoulder, pushes him violently, so that Morson falls flat on his face in the soapy water. Valda turns just in time to see this cowardly act. Morson leaps to his feet, is about to rush toward Beasley, when he catches sight of Valda. With a great effort he controls himself, bows to Valda and is about to return to his work. Beasley laughs and Valda, with an outburst of fury, turns to Morson and speaks:

CUT-IN. "Mr. Morson, as mistress of this yacht, I give you full permission to avenge that insult to the limit of your strength and will."

Morson steps back with wondering unbelief, while Beasley and others also show their amazement. Morson thanks Valda and without more ado, goes for Beasley. (The fight should be a short, sharp, decisive affair, with Morson as victor, ending with Beasley prostrate with Morson standing over him.) The sailors all cheer. Valda shows quiet delight in Morson's triumph. Cut.

LEADER. A FEW DAYS LATER--WIRELESS LOCATES "SPITFIRE" ALMOST WITHIN VISION OF GIRARD'S VESSEL.

Scene 127. INTERIOR--WIRELESS ROOM ON GIRARD'S CHARTERED YACHT (SAME AS SCENE 119). Girard on, is told by operator he has located "Spitfire." Girard joyful, begins to dictate message. Cut.

Scene 128. EXTERIOR--DECK OF YACHT "SPITFIRE." Ormond and Larris talking, Tracey at hand--wireless operator comes on deck with message, looks for Larris--gives him transcript of messages --Larris reads. Flash message:

INSERT. Capt. Larris,
Yacht Spitfire.
Take charge of ship immediately. Will overtake you soon. Reduce speed and await instructions.

MARCUS GIRARD.

Larris triumphantly shows wire to Ormond, whose eyelids flicker, but does not otherwise betray emotion. As a matter of course, and as though expecting message, he bows, says a few words to captain, and strolls off easily. The captain looks after the nonchalant Ormond, puzzled, shakes head--the situation has "got him" all right. Tracey joins Ormond,

they walk down deck.

Scene 129. INTERIOR--SMOKING ROOM.

Ormond and Tracey in--they sit with heads together, worried. Ormond outlines action--Tracey listening. Beasley comes in, all talk, finally Ormond, with quick decision, says:

CUT-IN. "Tonight!"

LEADER. WHAT HAPPENED THAT NIGHT.

Scene 130. STRETCH OF SEA--NIGHT TINT.

The "Spitfire" and other yacht, all lighted up, against solid black night, and stars.

Scene 131. EXTERIOR--DECK OF SPITFIRE--NIGHT.

Ormond and Tracey at rail, look off and see lights of the other yacht. They prime themselves for action.

Scene 132. INTERIOR--MAIN SALON.

Valda sitting by table reading by lights--she hears knock, goes to door, opens it cautiously --it is Morson, clad in Beasley's long oilcoat-- she starts to close door, mocking him impertinently --he places foot in door, she can't shut it--finally she allows him to come in--they stand a moment, talking, tender little scene-- he takes her hand as he says good night, she pulls it away gently--she indicates now that she can no longer conceal her love for him. He says good night and closes door. She stands a moment and goes to port-hole, looks after him tenderly, shakes head sadly--still thinks him spy, though she loves him. She goes to door, right, and hesitates a moment, then turns out lights. Room in darkness.

LEADER. MORSON REMEMBERS THE DECK HAND'S LAST DUTY FOR THE NIGHT.

Scene 133. INTERIOR--BEASLEY AND MORSON'S CABIN.

Morson comes on, takes off coat as he goes in

and about to undress, when he remembers he has forgotten to take in the chairs--leaving coat he goes out.

Scene 134. EXTERIOR--DECK.

Morson gathering up steamer chairs.

Scene 135. EXTERIOR--BEASLEY AND MORSON'S CABIN.

Ormond and Beasley come on cautiously-- Beasley glances through port-hole or window-- no one there--Beasley opens door, reaches and gets coat Morson wore and hands to Ormond-- men off.

Scene 136. INTERIOR--MAIN SALON (AS IN SCENE 132).

Very dim light--flash at door of burglar's lantern--figure in long coat of Morson goes to safe, working away at safe, blows it open, steals jewels--to door--just as man gets to door, Valda in doorway of her room, in time to see figure of man dart from door in Morson's coat--look of horror, registering she thinks it Morson, covers face--the room only lighted by dim rays from port-holes and the burglar's light left by man in his haste. Valda takes the burglar's light and goes to safe--kneels, looks through rifled safe.

Scene 137. EXTERIOR--OUTSIDE MAIN SALON.

Morson rounds the corner gathering steamer chairs--by this porthole he stops, transfixed by what he accidentally glimpses through the port-hole--he steps nearer, and gazes in horror at Valda in room. He puts down chair, he walks away dazed and overwhelmed--disappears around corner. Valda rushes out of door with wild excitement, but no outcry-- she knocks at various doors, groups come out, she notifies them. Cut.

LEADER. NEXT MORNING.

Scene 138. INTERIOR--MAIN SALON.

Valda and all on---she shows the captain the

rifled safe, Aunt Mary and Polly register great excitement. Ormond and Tracey saunter in, looking cool and interested. Beasley looks at Ormond and Tracey, but quickly looks away. Captain begins to question them all--finally questions Valda. After struggle with herself she turns, looks toward Morson while speaking, points to him and safe, indicates she saw him at safe. Morson staggers back and looks at her in stunned amazement, indicating that his feeling for his own position is less than his loss of faith in her. He passes hand across his eyes, stares at her, but makes no denial. Captain speaks:

CUT-IN. "Do you deny that you were in the main salon at midnight?"

CUT-IN LEADER. MORSON CANNOT REPLY.

Morson looks long and steadily at Valda, refuses to answer. Valda's eyes drop and she registers emotion. Captain Larris gives orders, they search Morson and bind him to post. Valda crushed. All register dismay at Morson's implied guilt. Cut.

Scene 139. INTERIOR--HOLD OF YACHT.
Fire breaks out, sailor discovers, excitedly runs off.

Scene 140. INTERIOR--MAIN SALON (SAME AS SCENE 138).
Varied business on parts of Polly, Aunt Mary, Valda, Ormond, Tracey, captain, etc. Morson still bound to pillar of cabin. Sailor rushes in to captain, says "Fire!" Others overhear and register wild panic. Captain Larris, after momentary shock, rushes out, giving orders--all rush out in pandemonium, leaving Morson alone, bound--smoke curls in.

Scene 141. QUICK FLASH OF HOLD (SAME AS SCENE 139).
Flame now big and strong. Captain Larris and men appear, but are driven back by fire

and smoke.

Scene 142. EXTERIOR--UPPER DECK.

Women all huddled together. Polly weeping, Aunt Mary praying, Valda tense, suddenly thinks of Morson, turns, rushes off.

Scene 143. EXTERIOR--DECK OF PURSUING YACHT.

Captain, Girard and others at rail, much nearer to "Spitfire" now than in night scene-- see smoke of "Spitfire." Girard registers great fear and anxiety--much excitement--captain gives quick orders to increase speed.

Scene 144. INTERIOR--MAIN SALON OF "SPITFIRE"
(SAME AS SCENE 140).

Morson alone, bound--smoke volumes increasing --Valda rushes in--looks about frantically for some means of releasing him.

Scene 145. EXTERIOR--DECK OF "SPITFIRE."

Lifeboats being lowered--Polly and Aunt Mary being shoved into boat by captain, Beasley and others. Ormond and Tracey at rail, register sudden resolve to finish Morson. Ormond, gun in hand, followed by Tracey, starts off.

Scene 146. INTERIOR--MAIN SALON (AS IN SCENE 144).

Valda cutting cords with knife she finds in desk--Ormond and Tracey come in, are dumbfounded at the sight of Valda--with a spring, Morson, freed, is upon Ormond, wrests away gun, holds Ormond and Tracey at bay--then hands gun to Valda, fights Ormond with bare hands while Valda holds the terrified Tracey easily at bay. Smoke rushing on thicker and thicker--desperate fight between men. Quick, Tracey, recovering from fright, makes threatening movement, is knocked out by Morson. Morson gets mastery over Ormond, knocks him down, searches pockets, finds dangerous-looking knife, throws it aside, searches again, as if for more weapons, finds the morocco cigar case, starts to throw aside, when Valda

gives cry of astonishment--he looks at her, opens case, Ands his jewels--he registers delighted surprise and mental vindication for Valda (Valda same business for him). Smoke and flames now appear. Morson thrusts jewels in belt. Valda overcome. Morson rushes off, half carrying Valda. Tracey and Ormond stagger to their feet and follow.

Scene 147. EXTERIOR--DECK OF SPITFIRE.

Flames mounting high, the captain stands on the bridge watchful and waiting, tense--commanding, heroic figure. Morson is seen rushing through the smoke, carrying Valda. For a moment he bends over her, kisses her, then on to the rail. Boats seen rowing hastily off toward other yacht. Flames envelop the yacht. Cut.

Scene 148. EXTERIOR--EXPANSE OF WATER.

Distant view of the charred hulk of the "Spitfire" descending into the sea.

Scene 149. EXTERIOR--DECK OF GIRARD'S OTHER YACHT.

Girard, captain and others at rail. Boat reaches yacht. Girard scans faces in boat in vain for his daughter. Tears his hair in anxiety and grief. Levels glasses and scans water.

Scene 150. EXTERIOR--EXPANSE OF OCEAN.

In foreground, charred spar of ship with Valda and Morson clinging to it, Morson supporting Valda. A little bit off, a larger piece of wreckage to which cling Beasley, Ormond, Tracey and Captain Larris.

Scene 151. EXTERIOR--DECK OF GIRARD'S OTHER YACHT--
SHORT FLASH.

Girard, looking through glasses, spots daughter on spar. Excitedly tells captain, they lower boat. Cut.

Scene 152. EXTERIOR--ROCKY BEACH.

Valda and Morson on beach, spar lies near them. They look off at sea and then tenderly at each other. Morson draws pouch from belt, thrusts in hand, takes out some jewels, from which he selects diamond ring--puts it on her finger--speaks:

CUT-IN. "You called me a thief--and I am! I'm going to steal you"

She goes to his arms.

Scene 153. FLASH TO BEACH.

Father lands in boat, gets out with one or two sailors, runs up beach, stops short in paralyzed indignation at what he sees.

Scene 154. EXTERIOR--BEACH (AS IN SCENE 152).

Valda still in Morson's arms. Father storms angrily into scene. Morson looks at him, annoyed at interruption. Valda sees father, flies to his arms, and after embrace, and then turning, points to Morson, says:

CUT-IN. "Father, Mr. Morson, a traveler from Egypt!"

Father angry, eyes Morson, sternly, then grins slowly, extends his hand. Fade out.

End of "The Spitfire."

Screenplay by B. P. Schulberg