

"A FAREWELL TO ARMS"

Screenplay

by

BEN HECHT

March 7, 1957

CAST OF PRINCIPAL CHARACTERS  
(In the order of their appearance)

|  | <u>Pages</u> |                       |
|--|--------------|-----------------------|
| Lieutenant Frederic Henry . . . . .    | 1            | ROCK HUDSON           |
| Bonello . . . . .                      | 1            | KURT KRASZNAK         |
| Passini . . . . .                      | 2            | LEOPOLDO TRIESTE      |
| Aymo . . . . .                         | 2            | FRANCO INTERLENGHI    |
| Major Stampi . . . . .                 | 3A           | JOSE NIETO            |
| Major Rinaldi . . . . .                | 4            | VITTORIO DE SICA      |
| Father Galli . . . . .                 | 4            | ALBERTO SORDI         |
| Catherine Barkley . . . . .            | 9            | JENNIFER JONES        |
| Red-headed Nurse . . . . .             | 10           | JOAN SHAWLEE          |
| Captain Bassi . . . . .                | 14           | GEORGES BREHAT        |
| Receptionist . . . . .                 | 15A          | DIANA KING            |
| Captain at Observation Post . . . . .  | 40           | FRANCO MANCINELLI-SCO |
| The Ambulance Driver . . . . .         | 48           | UMBERTO SACRIPANTI    |
| Boy Scout . . . . .                    | 48           | GUIDO MARTUFI         |
| Nino, the Porter . . . . .             | 49           | MEMMO CAROTENUTO      |
| Miss Van Campen . . . . .              | 51           | MERCEDES McCAMBRIDGE  |
| Helen Ferguson . . . . .               | 51           | BLAINE STITCH         |
| The Barber . . . . .                   | 55           | UMBERTO SANDARO       |
| Colonel Valentini . . . . .            | 61           | VICTOR FRANZEN        |
| Civilian Doctor . . . . .              | 61           | GUIDARINO GUIDI       |
| Announcer at Race Track . . . . .      | 78A          | CARLO LICARI          |
| Carabiniere Officer, Milan Street      | 81           | CARLO DE GANDIA       |
| Hotel Clerk . . . . .                  | 81A          | PETER ILLING          |
| Woman with Pekingese . . . . .         | 81B          | GEMMA BOLDRINI        |
| Carabiniere Officer on Mountain Road   | 95           | ENZO FIERLONTE        |
| Medical Lieutenant at Italian Hospital | 96           | PATRICK CREAM         |
| Esmeralda . . . . .                    | 104          | INA CENTRONE          |
| First Carabiniere . . . . .            | 106          | GIACOMO ROSSI STUART  |
| Second Carabiniere . . . . .           | 106          | CARLO PEDERSOLI       |
| Carabiniere Officer . . . . .          | 107          | ALEXIS REVIDES        |
| Colonel at the Court Martial . . . . . | 108          | LUIGI BARZINI, JR.    |
| Arrested Officer . . . . .             | 108          | ALBERTO D'AMARIO      |
| Major (the Accuser) . . . . .          | 108          | PETER MEERSMAN        |
| Captain (the Defender) . . . . .       | 108          | STEPHEN GARRET        |
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| Mrs. Zimmerman . . . . .               | 143          | JOHANNA EOFER         |
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## FOREWORD

We tell a story out of one of the wildest theatres of World War I - the snow-capped Alpine peaks and muddy plains of northern Italy.

Here between 1915 and 1918 the Italians stood against the Austrian and German invaders.

No people ever fought more valiantly, no nation ever rose more gallantly out of defeat to victory.

But our story is not of war alone. It is a tale also of a love between an American boy and an English girl who bade their tragic farewell to arms while the cannon roared.

## 1 EXT. VILLAGE SQUARE OF ORSINO. DUSK.

Lights shine in some of the town's windows. There is a clattery movement of a wagon of food supplies. A group of little boys are kicking a ball around in the square, raising a racket with their yelling.

Lieutenant Henry walks slowly toward the square, past the Italian Hospital. He looks at various points of interest as he goes. When he enters the square he becomes entangled with the little boys playing their game. As he starts to move on, a girl's voice calls:

GIRL'S VOICE  
Lieutenant!...Lieutenant!

Henry looks in the direction of the voice.

## 2 EXT. THE VILLA ROSA

A picturesque sign over a doorway identifies the Villa Rosa Bar. From the windows of the second storey, several vivid-looking girls, rouged and gaily dressed, wave and smile down at the Lieutenant, whom they are obviously glad to welcome back.

## 3 EXT. SQUARE

Henry grins at the heartfelt homecoming in the window and waves back. Then he turns and walks on. He crosses the square and enters an open area adjoining the Italian Hospital.

## 3A EXT. AMBULANCE POOL ADJOINING THE HOSPITAL

Several ambulances are here. BONELLO, a sturdy, happy man in his thirties, is at work fixing the interior of one of them. Bonello is a sergeant in the ambulance corps.

HENRY (as he enters)  
Hi, Bonello.

BONELLO (turning exultantly,  
with farmerlike, naive cordiality)  
Oh - look who is back! Signor Lieutenant!

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April 29, 1957

PROLOGUE

FADE IN:

A41 EXT. ROAD OUTSIDE ORSINO: LONG SHOT

A lorry enters and from it emerges the figure of an officer, LIEUTENANT FREDERIC HENRY, carrying a suitcase and a small bag. He walks toward the arch in the village wall, and as he approaches the arch, we see a line of mules on the road, with boxes of ammunition on each side of their pack saddles.

Henry walks through the arch into the town.

DISSOLVE TO:

B81 EXT. VILLAGE

A small company of troops go by. Under their capes are two leather cartridge boxes on the front of their belts, heavy with the packs of clips of thin, long 6.5 mm. cartridges, bulging forward under the capes.

Through the rubble and war damage, the small figure walks AWAY FROM CAMERA into the streets of the town.

DISSOLVE TO:

HENRY'S VOICE

When I came back from leave that March, everything looked the same, except that the countryside was already green. I saw the old church in a cup in the hills, and the mountains beyond, brown mountains with a little green on their slopes...

(Silent as he goes through the arch)

The war had slowed down during the winter, but the troops still marched with heavily loaded cartridge boxes bulging forward under their capes, as though they were six months gone with child. Our unit was still stationed ~~Next to the town~~ in the town where we had been since autumn. I was very glad the Austrians seemed to want to come back sometime, because they did not bombard it to destroy it, but only a little in a military way.

3A  
(Cont.)

Henry puts out his hand. Bonello starts to put his out, realizes he has grease on it, wipes his hand on his pants, then puts it out again.

HENRY (looking around)  
Cars in good shape? How's this one?

BONELLO (proudly)  
She's okay. Okay number one.

HENRY  
Been having any trouble with the war?

BONELLO  
No - Here in Orsino the ambulance company has no trouble with the war.  
(he looks off toward the hills)  
But up there - the war is bad...always bad.

HENRY (kindly, patting  
Bonello's shoulder)  
I know how you feel, Bonello.  
(he looks around)  
Where are the others?

3AA

## ANOTHER ANGLE

AYMO and PASSINI have entered the motor pool and as they approach they have not observed Henry as yet. We see Aymo, good-looking and typical, unintellectual, obviously little more than a boy; and Passini, a tense clerk-type. Aymo is tormenting Passini by throwing Passini's hat in the air, and the latter is trying futilely to recover it.

PASSINI  
Give me my hat! Give me my hat -- and go play with the girls!

AYMO  
Where? Where? Show me girls and I go play.

He spots the approaching Henry, stops, turns serious, and stands at attention. Passini sees this, turns, quickly adjusts his retrieved hat, and stands at attention. During this:

3AA  
(Cont.)

HENRY (good-naturedly)  
Well, I see nothing's changed. How are you,  
Passini?  
(he extends his hand. Passini takes it)  
And you, Aymo.  
(putting his hand out to Aymo)  
Still causing trouble?

AYMO  
I, Signor Lieutenant? It's Passini who keeps  
moaning.

Passini is shocked and open-mouthed with indignation.

AYMO (continuing)  
You know what he told me about you yesterday?  
He said -  
(imitating Passini's high whining voice  
and dour look)  
the Lieutenant, he don't come back.

PASSINI (breaking in quickly)  
He's wrong. I say you don't come back because  
Americans - they too smart.

HENRY (amused)  
Not all of them, maybe.  
(he turns to go)  
Think I'll check in...  
(looking around, with a smile at Bonello)  
Looks like you get along better without me.

BONELLO  
No. It's better to have an officer to complain  
about.

Henry laughs, exits.

BONELLO (to Aymo and Passini,  
dropping Henry's two bags at their feet)  
Here. Take these to Signor Lieutenant's  
quarters.

Aymo grabs the smaller of the two bags, tossing Passini  
a smug grin. Passini looks at him sourly, picks up the  
heavier bag and follows him out.

3B EXT. STAMPI'S OFFICE

Henry approaches Stampi's office. Two soldiers standing  
outside the office stop playing Morra - an Italian finger  
game - come to attention and return Henry's salute. Henry  
knocks on Stampi's door.

(3C  
deleted)

3D

INT. STAMPI'S OFFICE

This is an improvised room. On the wall are maps. MAJOR STAMPI is seated at a desk in the foreground.

STAMPI (bent over some papers)

Come in.

Henry enters. Stampi looks up.

HENRY (saluting)

Lieutenant Henry reporting back for duty, sir.

STAMPI (chuckling)

You'll never learn -

(as Henry looks at him, concerned)

- it's not like this -

(imitating Henry's American salute)

- like this.

(demonstrating the Italian salute)

Henry grins.

STAMPI

Did you have a good leave, Lieutenant?

HENRY

Very pleasant, sir. Thank you.

STAMPI

You're back in good time. We expect to get a road through the snow in a few weeks - and then -

(he smiles, snaps his finger)

we move. Glad you're back, Lieutenant.

HENRY (saluting - the Italian salute)

Thank you, Major Stampi.

Stampi chuckles. Henry smiles, exits.

3E

EXT. STREET

Henry walks to a villa, walks up outside stairs which lead to his quarters.



4. INT. ROOM INSIDE THE VILLA (OVER HENRY IN FOREGROUND)

MAJOR RINALDI is playing chess with FATHER GALLI. The major has the Medical Corps insignia on his opened tunic. The priest wears a dark red velvet cross above the left breast pocket of his tunic. Otherwise his uniform is the same as Rinaldi's. The priest is studying the chessmen. Henry enters during the following. He stands in the doorway.

RINALDI

What will you say, Father, if after you die you find out there is no God?

FATHER GALLI

I shall keep the bad news to myself, Major.

Rinaldi sees Henry in the doorway. Gaiety comes into his voice as Henry advances, drops his bag.

RINALDI

Behold! The puppy returns!  
(he goes to him, kisses him on both cheeks)

HENRY

Hello, Rini...  
(turning to the priest)  
Father Galli.

FATHER GALLI

Did you have a nice permission, Frederico?  
You are looking very well.

RINALDI (happily)

Lying is a sin, Father. Lieutenant Henry looks terrible. One more kiss and he would fall apart.

HENRY (to Rinaldi)

What's new? I hear from Major Stampi that we're almost ready to go.

RINALDI

Yes, soon we march up the Alps, down the Alps, capture Austria and end the war.

FATHER GALLI

By God's Mercy.

RINALDI

A stubborn fellow. Two years in the war and he's still pretending there is a God of mercy.

4.  
(Cont.)

FATHER GALLI (with a laugh  
at Rinaldi)  
Did you see much of interest, Frederico?

HENRY (slightly embarrassed)  
Well-uh- I saw some fine churches, Father.

RINALDI  
From the outside, I hope.

FATHER GALLI  
Perhaps some day when you have time, Frederico,  
you will enter one. God is patient. Tell  
me... did you go fishing in the Abruzzi? And  
did you see my family?

HENRY (embarrassed)  
I'm sorry about that. I meant to go to the  
Abruzzi, but - things came up in Naples and -  
(he sees Father Galli's  
disappointment)  
We'll go together some day, Father.  
(he looks toward Rinaldi, trying  
to cover his failure with comradeship)  
Perhaps Rini will come with us.

FATHER GALLI (smiling)  
Yes - unbelievers are sometimes devout  
fishermen.

Rinaldi clicks his heels, bows, and salutes the priest.

HENRY (unpacking a few things)  
How are things at the hospital, Rini?

RINALDI  
Since you went away, nothing. Jaundice,  
pneumonia, a few self-inflicted wounds.  
And, of course, venereal diseases. Always  
harder to evade than enemy bullets... But  
tell me - I can wait no longer. What kind  
of time did you have?

HENRY  
Great.

RINALDI  
Many beautiful girls?

HENRY  
Enough.

4.  
(Cont.)

RINALDI

At your age I never spoke that word.

Father Galli smiles tolerantly and takes this conversation as his cue to leave, starts to go.

FATHER GALLI

I think perhaps we should finish our game tomorrow, Major.

RINALDI

You are a good priest, Father Galli. But still a priest - and I shall be happy to beat you tomorrow.

FATHER GALLI (exiting)

Till tomorrow, Frederico.

HENRY

Good night, Father.

Father Galli exits. Henry removes his tunic and shirt and starts washing up, during the following:

RINALDI

Where did you go and what did you do? Tell me everything at once.

HENRY

I went everywhere. Milan, Florence, Rome, Naples, Taormina -

RINALDI (impatient during the above)

You talk like a time-table. Tell me - where was the most beautiful adventure?

HENRY

In Milan.

RINALDI

That was because it was first.

HENRY

She played the piano - beautifully.

RINALDI (mocking)

Ah - there is nothing like talent!... I remember in Verona once a lady artist - a contortionist -

HENRY

Shut up.

4.  
(Cont.)

RINALDI

I bore my friend. Forgive me.  
However, I have something of interest.  
Here in Orsino there is a big  
improvement in the war situation.  
We have beautiful English girls.

HENRY (unenthusiastically)

Wonderful.

RINALDI

Yes, the British have opened a new  
hospital here. I am now in love with  
one of the arrivals - Miss Barkley.

HENRY

Congratulations.

RINALDI

I have even thought of marrying Miss  
Barkley, but I must confess she has one  
drawback: her attitude is uncooperative.

HENRY

You must be slipping.

Henry is finishing washing and drying his face, and  
stretching out, during the following.

RINALDI (denying this slight  
on his Casanova appeal)

No... but she is very strange, very moody...  
Who knows: she might even prefer you to me.  
You will meet her tomorrow. Have you any  
money?

HENRY

Yes.

RINALDI

Loan me fifty lire.

HENRY

In my wallet.

RINALDI (removing the money  
from the wallet)

I must make on Miss Barkley the impression  
of a man of sufficient wealth. You are my  
great and good friend and financial protector.

HENRY

Don't overdo it.

4  
(Cont.4)

RINALDI (counting the money)  
In case I change my mind about Miss Barkley,  
I will need this for the Villa Rosa. Poor  
girls, they have missed me.

HENRY  
You and fifty lire.

RINALDI  
And you! Carmelina told me, if Frederico  
does not come back soon we hang the Villa  
Rosa in black bunting.

Henry is stretched out on a cot.

HENRY (muttering sleepily)  
Shut up about dames.

RINALDI (smiling over him)  
So, my puppy. I can see you had a successful  
vacation.

As Henry starts to doze off, Rinaldi covers him with a coat,  
then leaves.

DISSOLVE TO:

6

EXT. STREET IN FRONT OF LARGE VILLA. MORNING.

The sun cuts through the trees that line the old street. The  
villa is very large and beautiful and there are fine trees in  
the grounds. A Red Cross has been painted on the villa. A  
sign has been added to the architecture of the villa's en-  
trance. It reads:

"BRITISH HOSPITAL"

Henry and Rinaldi walk toward the hospital entrance. Two  
nurses come out of the hospital. An elderly British Medical  
Major comes out in their wake. The two nurses are good-  
looking girls. One especially is a wench of pneumatic  
contours. Rinaldi's eye is taken by the latter. He studies  
her with interest as she approaches and then turns for a rear  
evaluation - as she passes on. Henry is at Rinaldi's side.

RINALDI  
A new one. England is a great country.

The two enter the hospital.

7

INT. BRITISH HOSPITAL. A SMALL ROOM WITH THE LOBBY AND RECEPTIONIST VISIBLE BEYOND.

An orderly and a nurse are seen walking through the lobby. Otherwise it is very quiet, for the hospital has only been open briefly.

Rinaldi and Henry enter. Rinaldi sees the back of a young woman, in the uniform of a V.A.D., kneeling on the floor in front of an open linen closet. She is making an inventory of the sheets and other linen in the closet. Rinaldi goes to her, Henry at his side. The CAMERA MOVES IN WITH THEM AND SHOTS OVER THEIR BACKS.

RINALDI (dubiously)

Miss Barkley?

7A

CLOSE ANGLE ON CATHERINE'S BACK AND SHOULDERS, THEN HER FACE.

She turns and looks up, an inventory sheet in her hand, a swagger stick hanging from her wrist.

7B  
C  
D  
E

GROUP SHOT; TWO-SHOT (AFTER RINALDI'S DEPARTURE); OVER SHOULDERS AND INDIVIDUALS.

During a portion of the action, Catherine finishes checking the sheets in the closet and making notes on the inventory she holds in her hand.

RINALDI

Good morning. May I present my young American friend, Lieutenant Henry?

CATHERINE

How do you do?

HENRY

Hello.

Catherine rises. During course of action, she takes the stick off her wrist and plays with it.

RINALDI

I have been telling Frederico how much more charming the war has become since the English arrived in Orsino.

CATHERINE (to Henry)

Isn't it rather odd - for an American to be in the Italian army?

HENRY

I'm not really in the army. Only the ambulance.

7B-E  
(cont.)

Rinaldi watches the two as they talk. His face makes the comment: youth prefers youth. As the scene progresses, he becomes rueful but amused at his own obvious "unpopularity" - and acknowledges it with an understanding smile.

RINALDI (trying to get into  
the conversation; patronizingly)  
The ambulance is a very important service -  
in its way -

CATHERINE (disregarding)  
It's very odd, though. Why did you do it?

HENRY  
Oh, I missed out on a job as war correspondent.  
I didn't particularly want to kill anybody - so  
I tried the Red Cross - to have a look.

CATHERINE (wryly)  
To have a look - !

HENRY  
Yes. I may want to do some writing. They  
assigned me to the auto-ambulance...  
(with a smile)  
End of story.

RINALDI (smiling at Catherine)  
With me, it is a different story. I am a  
lover of mankind -  
(gallantly, with a slight bow)  
both sexes...

A pretty red-headed nurse has come up and interrupts Rinaldi.

RED-HEADED NURSE (English)  
Doctor Rinaldi -

RINALDI (turning)  
Yes?

RED-HEADED NURSE  
Dr. Gates would like very much to see you -  
if you have time.

Rinaldi looks at Catherine whose eyes are intently observing Henry.

RINALDI (with a shrug)  
Yes, I have time.  
(to Catherine)  
You will pardon me.

Catherine gives him a perfunctory smile. Henry studies her.

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7B-E  
(Cont.2)

RED-HEADED NURSE (to Rinaldi)  
Please follow me, Doctor.

RINALDI (looking her over, happily)  
With pleasure.

He follows the nurse. There's a moment of awkward silence. Henry looks at the stick in Catherine's hand as she flips it idly. They stand through the following:

HENRY  
What's the stick?

CATHERINE  
It belonged to a boy who was killed last year.

HENRY (taking this)  
I'm sorry.

CATHERINE  
He was a very nice boy. He was going to marry me and he was killed in the Somme.

HENRY  
A mean battle.

CATHERINE  
His mother sent me the little stick. They returned it with his things.

HENRY  
Were you engaged long?

CATHERINE  
Eight years. We grew up together.

HENRY  
Why didn't you marry him?

CATHERINE  
I don't know. I was a fool not to.  
(looks calmly at him)  
Have you ever loved anyone?

HENRY  
Off and on...You have beautiful hair.

CATHERINE  
I was going to cut it all off when he died.

HENRY  
That would have been a shame.



7B-E  
(cont.3)

CATHERINE (calmly, casually, as if this were something she had said often before)  
I wanted to do something for him. He could have had anything he wanted if I would have known. I would have married him or anything. I didn't because I thought it would be worse for him to go to war if we were lovers. And then, of course, he was killed and that was the end of it.

HENRY (attempting a bit of solace)  
I don't know.

CATHERINE (with certainty)  
Oh, yes. That's the end of it.  
(she looks at Henry)  
It's very beautiful here...Is it true they are going to have an offensive?

HENRY  
So I've heard.

CATHERINE (casually)  
Then we'll have some work. There's no work now.

HENRY  
Have you done nursing long?

CATHERINE  
Since the end of 'fifteen. I started when he did. I remember having a silly idea he might come to the hospital where I was. With a saber cut, I suppose, and a bandage around his head.

HENRY  
It doesn't happen like that.

CATHERINE  
No. He didn't have a saber cut. They blew him all to bits.  
(turns calmly to Henry)  
Do you suppose it will always go on?

HENRY  
No.

CATHERINE  
What's to stop it?

HENRY  
It will crack somewhere.

CATHERINE  
It really doesn't matter. We die anyway.

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7B-E  
(Cont.4)

HENRY

It takes a while.

CATHERINE (with a quizzical  
expression)

You think so?...

(she smiles)

I must go now. Good-by.

She leaves. Henry watches her go.

7F CLOSE ANGLE ON HENRY

As he watches Catherine leave. Rinaldi enters. Henry is not conscious of his entrance. Rinaldi looks at Henry, looks in the direction of the girl, looks back at Henry and shrugs with the recognition that whatever hopes he had with Catherine Barkley are futile in the face of Henry's interest.

(8 thru 19E  
deleted)

DISSOLVE TO:

19EE INT. OFFICERS' CLUB. EVENING.

It is the ground floor salon of a villa. Through a door we see the mess hall, with the finished dinner being cleaned up by orderlies. In the salon three officers and Father Galli are sitting in easy chairs in front of a fireplace (with fire going), toasting themselves. One is dozing after the meal. The other two officers are having their coffee and cognac.

In the foreground, during the following, Henry and Rinaldi are playing billiards. Henry sights the shot, makes the shot, and misses the shot as Rinaldi is speaking.

RINALDI

I have been thinking about Miss Barkley. She has beauty and mystery - but she is not for us. Miss Barkley is not only a woman. She is a problem. It is not a good mixture.

Henry misses his shot.

HENRY (irritably)

Your lectures throw me off.

Rinaldi plays. Major Stampi enters.

STAMPI (entering with a paper in  
his hand which he slaps on his palm)

Well, gentlemen. I have news. Tomorrow morning at X hour, rain or shine, we advance.

The officers react.

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19EE  
(Cont.)

OFFICER (chuckling)  
I heard that news two days ago from my orderly.

RINALDI (straightening)  
We're advancing in the morning! And here I am  
wasting my time with a billiard ball!  
(he puts up his cue)  
Come, puppy. With this news, in half an hour  
it will be impossible to get into the Villa  
Rosa with a shoe horn.

HENRY  
You go on, Rini. I'm not in the mood.

RINALDI  
This is madness! Tomorrow night you will be  
in the Alps, freezing. You will need a few  
warm memories.

Henry remains silent and idly shoots at the balls. Rinaldi  
studies him for a moment, then realizes the reason.

RINALDI  
Ah, I am stupid. The British! You are going  
to call on Miss Barkley in spite of all my  
warnings.  
(he turns and calls)  
Father Galli! I need your help!

FATHER GALLI (entering scene)  
Yes, Major?

RINALDI  
Please tell our young friend that if he sees  
Miss Barkley three times, he'll have to marry her.

Father Galli sighs with amused annoyance at Rinaldi.

RINALDI (continuing)  
Tell him: - it is a British law. And that is  
not all. After marriage - children!...There is  
no end to the disasters the British can bring  
down on our Frederico.

FATHER GALLI  
I am hardly in a position to discourage marriage,  
Major.

RINALDI  
Aha - an enemy! Have you not sinned enough for  
one day, Father?

HENRY (amused)  
Father Galli sinned?

19EE  
(Cont.2)

RINALDI

Yes! He ate meat, and it is Friday.

FATHER GALLI (smiling)

I am sorry to disappoint you, Major. It is Thursday.

RINALDI (severely)

I say it is Friday. And I know what you've been eating - dead Austrian, that's what you've been eating.

Father Galli and Henry are amused by the revelation of Father Galli's "sin."

FATHER GALLI (long-suffering from Rinaldi's baiting)

Yes, yes, I know...and the white meat is from officers.

RINALDI

Now bless me, Father, for you have sinned.

FATHER GALLI (laughing)

No blessings for you tonight, Major.

RINALDI

Very well...

(to Henry)

Are you coming, puppy?

(extending his hand)

I offer you a last reprieve.

HENRY

I'll see you tomorrow - in the parade.

RINALDI

All right.

(he takes a few steps, turns partially back and speaks again)

But if all does not go well, you know where to find me.

He exits. They both watch Rinaldi's departure. Henry sees Father Galli's affection for Rinaldi and is appreciative of it.

HENRY

You like Rinaldi - for all his sins.

19EE  
(Cont.3)

FATHER GALLI (with a sigh)  
Who could not like him? The jokes -  
(he gestures)  
they are not what he feels...He lives - he  
works - for others. Such a man feels God...

Henry broods about this for a moment.

FATHER GALLI (with a changed mood)  
But do not let me keep you here, Frederico.  
You have plans.

HENRY (quizzically, with a  
little smile)  
You don't disapprove?

FATHER GALLI (putting his arm  
around Henry and speaking as he steers  
him out with a laugh and a chiding finger)  
That all depends...

DISSOLVE TO:

19F

INT. LOBBY OF BRITISH HOSPITAL

It has a marble floor, and the walls are lined with marble busts on painted wooden pillars. The frescoes on the wall are starting to peel and flake off. The hall that the office opens onto is also lined with marble busts.

Henry sits in the empty lobby. The receptionist comes in.

RECEPTIONIST (entering)  
Miss Barkley will be down directly.  
(she sits at her desk)

HENRY (as she sits)  
Thank you very much.

He strolls over and sits in an uncomfortable-looking Italian chair. He pulls out a cigarette to light it, but as he strikes a match, he becomes conscious of the receptionist staring at him. He blows out the match, puts the cigarette back in his pocket. The receptionist resumes her work. Henry looks around at the marble busts.

HENRY (trying to be conversational)  
Looks like a cemetery.

RECEPTIONIST (looking up)  
What did you say?

HENRY (waving at the marble busts)  
I said those busts - they remind me of a cemetery.  
(after a moment, realizing he's not very  
popular, he tries a joke, smiling at her)  
Bad for the patients, I should think.

19F  
(Cont.)

RECEPTIONIST (coolly)

I think the busts are rather handsome...  
By the way, Lieutenant. I assume you know  
that our girls are not permitted to leave  
the grounds in the evening.

HENRY

Oh?

RECEPTIONIST

The Italians do not approve of women this  
near the front.

HENRY

That's pretty silly of them, isn't it?

RECEPTIONIST

No -

(looking at him, meaningfully)  
I'm inclined to think they're quite right.

Henry is rather crushed. Catherine enters. She is carrying  
her swagger stick. Henry rises, goes to her. She comes to  
him with a smile but she somehow seems a little distracted.

CATHERINE (advancing and

putting out her hand)

Good evening.

HENRY

Hello - Miss Barkley.

(he's conscious of the receptionist  
staring at them)

Any place we can go?

CATHERINE (coolly)

Why?

HENRY (thrown a little)

Well, I'd like to see you...

CATHERINE (after a moment)

We could walk in the garden, I suppose.  
But it's going to rain.

HENRY

It's not raining now.

After a moment, she accepts this, starts for the garden.  
He is at her side.

19G

EXT. GARDEN OF HOSPITAL

Henry and Catherine appear. They walk in silence. Then:

HENRY (making conversation)  
They certainly have difficult rules for you  
nurses.

CATHERINE  
I'm not really a nurse. I'm something called a  
V.A.D.

HENRY  
What's the difference?

CATHERINE  
A nurse is like a doctor. It takes a long  
time to be one. A V.A.D is a short cut.  
For war only.

HENRY  
A lot of things are for war only.

Catherine takes this coldly.

CATHERINE (coolly, after a moment)  
Why did you want to see me?

HENRY (with a smile)  
Isn't that rather obvious?

CATHERINE (wryly)  
You mean - "to have a look"?

HENRY  
You're nice looking at.

CATHERINE  
Frankly, I didn't like your attitude about  
the war.  
(she slaps her palm with the stick)  
Some people joined up for other reasons.

HENRY (watching her)  
You mean a better world - and all that?

CATHERINE  
Yes. Seems rather foolish to you, doesn't it?

They have arrived at a bench.

CATHERINE  
We can sit here.

19G  
(Cont.)

HENRY

Fine...

They sit down.

HENRY

You mustn't take things too hard. It's a short life at best.

CATHERINE (quietly)

Yes, I think that, too.

HENRY

Then why not enjoy it? Let's drop the war.

CATHERINE

It's very hard. There's no place to drop it.

HENRY

Let's drop it, anyway.  
(he puts an arm around her)

CATHERINE (she tries to

remove his arm; coolly)

Please -

HENRY

Why not?

CATHERINE

It's so meaningless.

HENRY

No, it's not.

CATHERINE

People who don't even know each other.  
I don't like it. I never have.  
(she rises from the bench)

HENRY (rising)

Please -

He embraces her as she stands staring at him. He holds her closer and starts to kiss her. She slaps his face hard. The blow startles him and brings a tear into his eye from the reflex. After a moment of silence, she realizes she has hit him very hard.

CATHERINE

I'm sorry.

HENRY (feeling his face, casually)

It's all right.



19G  
(Cont.2)

CATHERINE

I'm dreadfully sorry. I couldn't stand the nurse's-evening-off aspect of it. I didn't mean to hurt you. I did hurt you, didn't I?

HENRY (casually)

No harm done. It's happened before.

CATHERINE (trying to smile  
at her deed)

You mean - girls usually slap you?

HENRY

Well, not always.

CATHERINE

And you don't mind when they do?

HENRY (with a smile)

It's more interesting when they don't. Especially when they're as beautiful as you are.

CATHERINE

You don't need to say a lot of nonsense. I said I was sorry.

(she smiles)

But you are sweet.

HENRY

Oh, no, I'm not. But at least we've gotten away from the war.

Catherine laughs lightly. It is the first time he's heard her laugh.

HENRY

I suppose I might have waited until we know each other - if only there'd been time.

CATHERINE (after a moment,  
realizing the significance of what  
he has said)

You're leaving?

HENRY

We all are.

CATHERINE (perturbed)

When?

HENRY

In the morning.

19G (Cont.3) She looks at the stick in her hand - and then at him. She takes this, after a moment speaks:

CATHERINE (her voice touched  
with odd emotion)  
I'd be glad to kiss you if you still want to.

He looks at her a moment, then moves to her and takes her in his arms. She is unresponsive to his kiss. He kisses her more passionately and she tries to pull out of his embrace. It starts to rain. Catherine breaks away from the kiss and looks up at the rain.

CATHERINE (fear in her voice)  
"It's raining!"

She starts for the hospital. Henry catches her by the hand.

HENRY (indicating the conservatory)  
This is closer.

It is pouring rain as they run to the conservatory.

19GG

INT. CONSERVATORY.

It is run-down and neglected, but still contains some plants that look black in the night. There are statues. The lights from the garden and the hospital permit us to see them in silhouette, their faces rim-lit.

Catherine and Henry enter. They stand looking out of the glass walls at the night. The rain hits the glass walls and the roof. The thunder crackles. The wind rises. Catherine wipes the rain from her face, looks at the rain on the glass, obviously disturbed. She shudders. Henry puts his arms on her shoulders.

HENRY (concerned)

You're trembling.

CATHERINE (not looking at him)

It's nothing.

HENRY

What is it?

CATHERINE

Nothing, really.

HENRY

Tell me.

CATHERINE (smiling nervously)

It's only that - I've always been afraid of the rain.

HENRY

Why?

CATHERINE

I don't know.

HENRY

Tell me.

CATHERINE (shuddering)

Don't make me.

HENRY

Tell me.

CATHERINE

I'm afraid of the rain because sometimes I see myself dead in it.

She shudders. He puts his arms around her, holds her close. The rain increases. She clings to him, suddenly. He holds her closer.

19GG  
(Cont.)

CATHERINE (her voice trembling)  
Hold me... Hold me...

He holds her in an ardent embrace.

CATHERINE (her mind in the past)  
Say "I've come back to Catherine in the night."

HENRY (softly)  
I've come back to Catherine in the night.

CATHERINE  
Oh, darling, you have come back, haven't you?

HENRY  
Yes.

CATHERINE  
I love you so and it's been awful.

Catherine's arms embrace Henry as she responds to his passionate kiss. As Henry kisses her and holds her closer, the CAMERA PANS TO THE WINDOW.

19GGG

EXT. GARDEN

It is pouring rain. Gradually, the rain subsides and stops.

DISSOLVE TO:

19H

INT. CONSERVATORY. NIGHT.

Catherine rises, straightening her hair. She laughs. It is a soft, self-deriding laugh.

CATHERINE  
It's very funny, really. Happening to me like this. Not with someone I loved for years and years. But with someone I've just met - a stranger.  
(she turns and looks at Henry)  
with a laugh  
Your name is Frederic Henry, isn't it?

19H  
(Cont.)

HENRY

Don't talk that way. You're so - sweet.

CATHERINE

You don't have to play any games. Or say anything foolish.

HENRY (tenderly)

I'm not playing any games. I'm in love with you.

CATHERINE

I wasn't kissing you -  
(looking away and off into the distance)  
I thought - it sounds mad - I thought he'd come back to me in the night.

HENRY

Catherine, darling -

CATHERINE

"Catherine." You don't pronounce it very much alike. But you're a very nice boy.  
(smiles at him)  
I'm glad you're so nice. But you don't have to pretend you love me. That's over for the evening.

HENRY

I'm not pretending -

CATHERINE (quickly)

You see, I'm not mad and I'm not gone off. It's only a little sometimes.

HENRY (protesting)

But -

CATHERINE (interrupting)

And now you can go off to war - and forget all about this.

HENRY (stepping to her and holding her arms)

I'll come back - to you.

CATHERINE (drawing away, embarrassed)

Oh, please - you make it worse. As if I were a child that needed consoling. I did what I did - and I don't need consoling.

Edited  
10/4/57

REVISIONS OF MARCH 7TH SCRIPT  
June 20, 1957

22A

19H  
(Cont.2)

HENRY

Please, Catherine. I -

CATHERINE (as she starts to go)  
I hope the advance is not too difficult. And  
that you don't get - hurt.

Henry, catching her by the arm, holds her back, pleadingly.

HENRY

Please - don't go away like this -

Catherine looks at him for a moment and she seems to falter.  
But the moment passes.

CATHERINE (casually)

Good night.

She turns and leaves quickly. Henry looks after her, defeated  
Slowly and unhappily, he starts out. The CAMERA PANS AWAY FROM  
HIM AND DOWN TO CATHERINE'S FORGOTTEN STICK, lying on the floor.

DISSOLVE TO:

19K  
(old  
19B)

EXT. VILLA ROSA STREET. LONG SHOT.

Henry walks toward CAMERA. In the windows of the Villa Rosa we see silhouetted figures, and from inside comes the sound of a group of officers and girls singing and laughing gaily. Henry stops and looks up at the window.

19L  
(old  
19C)

CLOSER ANGLE

Henry, listening to the music, is trying to make up his mind whether or not to enter. He takes a false step toward the villa, then stops, and we see on his face his decision not to enter. He turns and walks away from the villa.

19M  
(old  
19D)

BACK TO PRECEDING ANGLE

Henry walks away from CAMERA and the Villa Rosa, the sound of the music and gaiety continuing.

DISSOLVE TO:

19N

INT. BRITISH HOSPITAL. CATHERINE'S ROOM. DAWN.

This is a converted room that was once a small drawing or music room of the villa and that now has in it three white enameled cots. In each of two cots a nurse is asleep. In the third cot, NEAREST TO CAMERA, Catherine lies sleepless. Tortured and unhappy, she has spent the night thinking of what happened in the conservatory. After a while, she sits up in bed and continues her brooding. From the distant hills is heard a bugle. Catherine at first is not aware of the sound. Then she hears it and, realizing its significance, is reminded of Henry's statement that they are leaving today. As another distant bugle is heard, we

DISSOLVE TO:

(20-21  
deleted)

22 EXT. HIGH ON A MOUNTAIN SLOPE. DAY. LARGE HEAD CLOSEUP OF ALPINE BUGLER.

He listens a moment to a distant bugler, then placing his bugle to his lips, he continues with the bugle call. The CAMERA PANS AWAY from him to a company of soldiers on the mountain road. As they fall into position, we...

DISSOLVE TO:

23 A LOCATION LOWER IN THE MOUNTAINS AND NEARER TO ORSINO. DAY. LARGE CLOSEUP OF ANOTHER BUGLER.

The distant bugle from the previous scene is heard, and taking his cue, the second bugler blows his instrument. The CAMERA PANS AWAY, revealing other soldiers coming into position on the mountain road. The CAMERA CONTINUES PANNING AND STOPS on a vista of the valley and Orsino far below.

DISSOLVE TO:

24 EXT. ORSINO SQUARE. CRANE SHOT. DAY. CLOSEUP OF BUGLER ON A ROOFTOP.

The Orsino bugler picks up his cue from the preceding bugler. The CAMERA PANS AWAY FROM HIM AND PULLS DOWN to reveal the village square crowded with an army on the move.

An array of men, trucks, mules and artillery are moving into position for the advance. Above the roar of heavy motor lorries there is a shout of orders, a continuous bellow from the muleteers.

Horse-drawn artillery and supply cars pass and jam the curbs. Infantry, full equipped with rifles and gas masks, move forward. Some of the men wear their steel helmets but most of them carry them slung from their packs. Red-fezzed infantry men are in the line of march.

The townspeople help crowd the scene. They wave and cheer at the slowly passing parade to battle and conquest.

Young and old women follow along, clinging to their men.

A toddling baby girl, separated from her mother, becomes entangled in a column of marching men and wails loudly.

Children follow along with the troops, admiring them.

Nuns stand along the curb, handing out food to the passing soldiers.

Young girls give the marchers flowers, and some of the men stick the flowers in their rifle barrels.



25 OUTSIDE THE MOTOR POOL

The ambulance unit is ready to pull out. Henry stands in front of his ambulance, his eyes searching the crowds in the hope that Catherine might have come to see him off. It is a waning hope, however. After a moment, he is joined by Rinaldi who looks at him with sympathy. As the ambulances start to move out, Rinaldi puts a hand on Henry's shoulder.

RINALDI

I'm sorry, puppy, but we must leave.

As Rinaldi moves away to the rear of the ambulance, Henry lingers for a final look, then gives up and goes to the driver's seat, where Bonello, Passini and Aymo are waiting. They make room for Henry, who gets behind the wheel, and, with Aymo standing on the runningboard, the ambulance moves out.

25A LONG SHOT. THE SQUARE.

Henry's ambulance makes its way into the line moving slowly through the crowded square.

26 CLOSE TRUCKING SHOT. A STREET LEADING INTO THE SQUARE.

The frantic figure of Catherine, in her nurse's uniform, appears in the crowded street. She moves as fast as she can through the congestion.

26A AN ANGLE SHOOTING ACROSS A COLUMN OF SOLDIERS.

Catherine cuts through the column of red-fezzed soldiers. She is given appreciative appraisal as she hurries by, and some of them toss kisses her way.

(26B  
deleted)

27 CLOSE ANGLE ON CATHERINE

Catherine tries to make time while looking eagerly toward the passing vehicles. As she spots an ambulance, her eyes light up expectantly.

27A THE AMBULANCE. CLOSE SHOT.

It is partially hidden by a lorry. As it comes into view from behind the lorry, we see that it is not Henry's ambulance.

(27B  
deleted)  
27C

MOVING CLOSE ANGLE ON CATHERINE

Disappointed, she turns away and pushes on through the crowd. Her hopes rise as she sees another ambulance.

27D THE AMBULANCE. CLOSE SHOT.

It is not Henry's ambulance.

27E BACK TO CATHERINE: MOVING CLOSE ANGLE

Again disappointed, she becomes more frantic as she continues through the crowd, her eyes on the moving cavalcade.

28 HENRY'S AMBULANCE IN THE LINE. LONG SHOT.

(28A  
deleted)

28B CLOSE ANGLE ON CATHERINE.

She stops as she sees Henry.

CATHERINE (calling)  
Lieutenant Henry! Lieutenant Henry!

28C HENRY'S AMBULANCE: CLOSE SHOT - DRIVER'S SEAT.

Henry is looking straight ahead, somberly.

CATHERINE'S VOICE  
Lieutenant Henry!

Henry looks. His face lights up as he spots Catherine.

HENRY (softly)  
Catherine...

Turning the wheel over to Bonello, he starts out of the car.

29 BACK TO CATHERINE.

Almost tearful with excitement, she runs forward.

RETAKE

30  
30A,B

EXT. SQUARE. HENRY'S AMBULANCE.

As Catherine and Henry rush into each other's arms, the ambulance moves slowly on. They embrace hurriedly, clinging desperately to these last few moments.

HENRY  
Catherine, darling...

CATHERINE  
Do you love me truly?

HENRY  
I'm mad about you.

CATHERINE (a cry from her heart)  
Oh, come back to me then! Promise you'll come back.

HENRY  
I promise.

CATHERINE  
Promise you won't let anything happen to you!

RETAKE  
30  
30A, B  
(Cont.)

HENRY

I won't...Good-by, Catherine.

He kisses her a final time and leaves the scene.

CATHERINE (calling to him

and advancing a few steps)

Good-by, my darling...I'll be waiting...

I'll be waiting...

30C THE AMBULANCE. CLOSE ANGLE ON RINALDI (Already Shot)

He emotionally watches the scene.

30D THE AMBULANCE (Already Shot)

Henry jumps on the rear of the ambulance, looks back at Catherine.

31 SHOOTING BACK AT CATHERINE (Already Shot)

Catherine is gradually lost in the crowd as a military band marches TOWARD CAMERA.

DISSOLVE TO:

(32  
deleted)

33 EXT. FOOT OF THE MOUNTAIN SLOPE. MOONLIGHT. (Already Shot)

The Italian advance begins its ascent slowly. A shadowy army, men and animal shadows, the shadows of big guns, start to climb up the zigzag road. We see the mountain looming white-topped above them. There are no gunfire sounds. The only sounds are the creak and roar of trucks, artillery and infantry tramping. The five ambulances are in the procession.

DISSOLVE TO:

34 EXT. FOOTHILLS. THE LINE OF FIVE AMBULANCES. NIGHT.

The cars move with the jam of men and artillery in front and behind them.

35 PROFILE CLOSE ANGLE. LEAD AMBULANCE.

Aymo is playing a harmonica; Passini is looking up, frightened; Bonello is driving, grimly.

RETAKE

35A

INT. REAR OF AMBULANCE

Henry and Rinaldi are inside the car. Rinaldi is drinking.

HENRY

We're liable to be up in these hills a long time.

RINALDI

Poor baby, it will seem longer to you.

HENRY (after a moment of thought)

Do you think we have to capture all the Alps?

RINALDI (smiling)

You sound as if Miss Barkley had been very cooperative.

HENRY (quietly angry)

Shut up.

RINALDI

Tell me - it will make you feel better. Did she --

HENRY (interrupting more angrily)

Shut up!

RINALDI

You will see, I am a man of extreme delicacy...  
Did she -

HENRY (interrupting)

If you want to be my friend, shut up.

RINALDI

I don't want to be your friend...  
(Henry looks at him defensively)  
I am your friend - an envious one.  
(he sighs)

...It's a long time since I had anyone to say  
good-by to.

Henry looks at him a moment, the old friendship gradually thawing his anger.

REVISIONS OF MARCH 7TH SCRIPT  
May 28, 1957

34A

R TAKE  
35A  
(Cont.)

HENRY (looking at him with  
friendly concern)  
Never thought of you as a lonely man, Rini.

RINALDI (smiling)  
I am not lonely in the war...  
(under his wry expression we see a hint  
of the man beneath the seeming clown)  
Yes, when a man belongs nowhere, the war is a  
good place for him --  
(he sighs; thoughtfully, almost to  
himself)  
a useful place...  
(he forces himself back to a gay mood,  
speaks as he hands Henry his bottle)  
Here - drink to Miss Barkley.

HENRY (holding up the bottle)  
To Catherine!  
(he drinks; then:)  
She's a fine girl.

35B. LONG SHOT OF ADVANCE. MOONLIGHT NIGHT. (CONTINUATION OF SCENE 33, OR ANOTHER ANGLE).

DISSOLVE TO:

36. LONG SHOT FEATURING THE FIVE AMBULANCES. DAY.

We see snow for the first time but we are still below the tree line. The advance is moving up the mountain slope near the field hospital. Aymo, Bonello, and Passini are still in the driver's seat of the first ambulance. Bonello is driving.

37. HENRY'S AMBULANCE. DRIVER'S SEAT.

BONELLO (as he peers up)

They slow down.

PASSINI (hopefully)

Maybe they change their mind.

AYMO (jeeringly)

Ha-ha-ha...

PASSINI

You think they like to attack?

BONELLO

Nobody likes to attack.

AYMO

I like to attack.

PASSINI

Then you're stupid.

AYMO

The great Passini - reads books - knows everything.

PASSINI

Better than knowing nothing.

BONELLO

Ssh! Everybody is stupid. Fighting is stupid. The war is stupid!

Passini is a little reassured, Aymo a little angry, during:

PASSINI

That's right.

(gestures)

He's right. What are we doing here?

(he shudders)

It's cold.

38 EXT. FIELD HOSPITAL. DAY.

We see the activity of cars, equipment and hospital staff arriving as the advance continues moving by and on up the mountain road. Henry's ambulance, with Bonello at the wheel, stops outside the hospital.

38A REAR OF AMBULANCE

Bonello comes around to the rear of the ambulance and throws open the doors.

BONELLO

The Field Hospital, Signor Lieutenant.

Henry leaps out, looks around. Rinaldi follows.

HENRY (indicating)

There's your sawmill, doctor.

RINALDI

Good luck up there.

HENRY

See you again, Major.

They hold each other's look for a moment, salute, and part. As Rinaldi walks toward the hospital, Henry turns to Bonello, who has been joined by Aymo and Passini.

HENRY

Bonello, I'll drive for a while. Passini, you and Aymo can hop in the back.

Henry and Bonello move to the front of the ambulance as Aymo and Passini climb into the back of the ambulance.

39 EXT. MOUNTAIN ROAD

Henry's ambulance rejoins the advance. As it moves up the road, Henry looks back toward the hospital and waves to Rinaldi.

DISSOLVE TO:

40 MOUNTAIN SLOPE. DEEP SNOWS. DAY.

For the first time, the advance is above the tree line. The CAMERA OPENS ON THE ALPINE PEAKS, PANS DOWN TO THE VALLEY BELOW, THEN UP the zigzag road, revealing the entire advance. As the men move up the mountain road, they sing an Alpini song. The CAMERA CONTINUES ITS LONG PAN AND FINALLY COMES TO REST on Henry's ambulance, close to CAMERA. Henry is driving. Bonello sits beside him.

41 ANOTHER ANGLE. LONG SHOT.

The advance comes to a turn in the road. Henry applies the brakes, pulls the car backward and stops. As he does so, his attention is caught by something off scene, and he nudges Bonello, who follows his look.

42 A CAVE IN THE MOUNTAINSIDE

Outside the cave entrance, a soldier is ladeling soup to a line of men. The head of a girl with red hair has been drawn on the exterior wall of the cave, and over it the sign, VILLA ROSA. As the men file by, they react appreciatively to the gir

43 CONTINUATION OF SCENE 41

Henry and Bonello smile, amused. Henry puts the car into gear and the ambulance moves up the mountain road in the line of advance.

DISSOLVE TO:

43A HIGHER IN THE MOUNTAINS. LATER IN THE DAY.

It is colder. The advance is moving up the road and around a bend. The CAMERA TILTS UP to a bridge over which the men, silhouetted against the gray sky, are crossing.

43B MOUNTAINSIDE. LONG SHOT. DAY.

A cannon is being hoisted up the sheer side of the mountain.

DISSOLVE TO:

44 STILL HIGHER IN THE MOUNTAINS. DAY.

The ambulances pass a point at which a priest, in uniform, stands outlined against the mountain peaks. Holding a cross in his hand, he is giving a blessing to men who kneel before him, their heads bared. After the blessing, the men rejoin the advance as others leave the line and take their places before the priest.

45 CLOSER ANGLE ON PRECEDING ACTION



45A ANGLE SHOOTING ACROSS HENRY'S AMBULANCE TOWARD THE PRIEST  
AND KNEELING FIGURES

Henry and Bonello turn away from the tableau of the benedictio

BONELLO

Is good, the blessing - no?

HENRY

It can't hurt.

45B MOUNTAINSIDE. HIGH ANGLE, SHOOTING DOWN.

The hoisted cannon is pulled higher up the mountainside.

DISSOLVE TO:

45C A BRIDGE ON THE MOUNTAIN ROAD. LATE AFTERNOON.

The scene is colder and the snows are deeper. The advance  
moves across the bridge.

DISSOLVE TO:

45D CLOSE ANGLE - DIRECTION SIGNPOST

Ambulances and men pass by the signpost.

46 A MOUNTAIN PLATEAU. SUNSET.

The ambulances move up the steep grade to the plateau.  
This plateau is the depot for the cable car. Cables run  
up from the plateau to the crest of the mountain and down  
again.

47-48 A CLEARED AREA ON THE PLATEAU. LOW CAMERA SHOOTING ACROSS  
HENRY'S AMBULANCE AND TAKING IN MOUNTAIN SLOPE BEYOND.

The area is snow-covered. At one edge of it, against the  
mountainside, is a supply hut. On the mountain slope,  
zigzag lines of men thread their way through the deep snows,  
for the road has stopped at the plateau. The ambulances  
pull into the cleared area. Henry and his men hop out of  
their ambulance.

HENRY

Turn the ambulances around before you come in...  
and fill the gas tanks, too.

BONELLO

Yes, sir.

Henry moves off toward the hut.

47-48  
(Cont.)

AYMO (gaily)  
We ought to clean the plugs.

PASSINI (sourly)  
Yes. That will win the war.

BONELLO (looking around, gloomily)  
Very fine. We sleep in the snow.

(49-51  
deleted)

DISSOLVE TO:

51A ALPINE PEAKS ABOVE A SEA OF CLOUDS. SUNRISE.

DISSOLVE TO:

51B ROW OF CANNON. ON TOP OF MOUNTAIN. DAY.

Soldiers crouch behind the cannons which are being fired  
off in rapid succession.

DISSOLVE TO:

51C MOUNTAIN SLOPE. DAY.

Cables stretch down the slope to the plateau below. A  
cable car is moving up from the Red Cross supply depot.  
Henry climbs up the slope, looking around at the activity.

52. EXT. SNOW-COVERED CREST ABOVE THE DEPOT. AN OBSERVATION POST PROTECTED BY SANDBAGS. HIGH ANGLE SHOOTING ACROSS BARRICADE WITH DEPOT SHOWING CLEARLY BELOW. WE SEE REINFORCEMENTS ZIG-ZAGGING UP THE HILL.

Near it is a top of the teleferica (which we see in this or succeeding angles). THE CAMERA IS SHOOTING ACROSS an officer a captain - who is looking through his field glasses. We see eight pieces of field artillery.

Henry enters, salutes.

HENRY

Beg your pardon, Captain.

The captain lowers his field glasses, salutes, and indicates to Henry to get down. Henry drops behind the barricade.

HENRY

I thought I'd come up and have a look.

CAPTAIN (handing him the glasses  
and indicating)

Our front lines are just below.

Henry takes the glasses and looks through them.

52A. VIEWPOINT SHOT.

We see the Italian front lines - the barbed wire emplacements, the trenches with Italian troops, etc. Over this we hear the captain's voice.

CAPTAIN'S VOICE

The enemy is on that ridge facing us.

52B. CLOSE TWO-SHOT OF CAPTAIN AND HENRY.

Henry is looking through the glasses.

CAPTAIN

We're about to let them have it.

He signals the artillerymen.

CAPTAIN

Fire!

52C. CONTINUATION OF VIEWPOINT SHOT (52A)

We see the Italian shells exploding in the peaks. A moment later some enemy shells hit near the Italian line.

- 52D. SIDE ANGLE SHOOTING ACROSS THE CAPTAIN AND HENRY TOWARD THE TELEFERICA (OR CONTINUATION OF 52B).  
We hear the sound of a shell whizzing by. They turn to look.
- 52E. HIGH ANGLE DOWN TOWARD THE DEPOT AND BEYOND. SHOOTING BETWEEN OR OVER THE HEADS OF HENRY AND THE CAPTAIN.  
The men on the way up are throwing themselves down into the snow. We see the ambulance group below also throwing themselves on the ground. We see and hear the shell land shortly beyond the depot.
- 52F. TWO-SHOT. CAPTAIN AND HENRY.  
CAPTAIN  
They're trying to get our supply depot.  
As he says this, another shell goes whizzing overhead.
- 52G. VIEWPOINT SHOT (CONTINUATION OF SCENE 52A)  
Another shell lands near the depot.
- 52H. TWO-SHOT. CAPTAIN AND HENRY (CONTINUATION OF 52F)  
HENRY (saluting)  
I'd better get down. Looks like we'll be busy.  
CAPTAIN  
Take the cable car.  
Henry runs out of scene.
- 52J. ANGLE ON HENRY.  
He enters running in crouched position toward the teleferica, the CAMERA PANNING WITH HIM. Over this we hear the sound of another whistle and in the distance an explosion. Henry reaches the top station of the teleferica and jumps into the car. He signals the operator, the car starts down almost immediately. Over this we hear and see another explosion.
- 52K. CLOSEUP HENRY (IN MOVING CABLE CAR).  
Henry is looking anxiously out. The cable car moves directly into CAMERA.  
A shell explodes close by.

52L. HENRY'S VIEWPOINT.

Shells hit the side of the mountain, and those of the advancing men who have risen again throw themselves down.

52H. ANGLE ON TELEFERICA.

As Henry reaches the depot in the cable car, he calls out:

HENRY  
Passini!

An explosion rocks the depot, tumbling snow and rocks from the mountain slope. Passini runs toward Henry.

HENRY (pointing to ambulance)  
Open that door!

Passini pulls the door open as Henry runs to the ambulance. Another shell explodes nearby. Henry dashes away from the ambulance and dives headlong into the snowbank, followed by Passini. Stretcher-bearers duck down. Aymo and Bonello run behind an ambulance. Henry and Passini look up from the snowbank. Another explosion rocks the depot. They bury their faces in the snow.

PASSINI (looking up, shaking  
with fright)  
Mamma mia... Mamma mia!

HENRY (putting a steadying  
hand on Passini's shoulder)  
Take it easy, Passini.

Henry gets to his feet, makes a run for the rear of the ambulance. Passini follows. As Henry reaches for the door, a shell explodes close by. He stands a moment, looking about frantically, Passini cowering beside him, then he plunges into the snowbank again, Passini on his heels. A direct hit blows the ambulance apart. Henry lies motionless in the snow. Near him Passini is moaning.

53. THE SHELL-SWEPT PATCH OF SNOW.

Henry opens his eyes and looks around.

53  
(Cont.)

PASSINI'S VOICE  
Jesus...Jesus...Mama...

Henry rises quickly, but as he takes a step he falls, and now becomes aware that his leg has been badly hit. He stares at his <sup>T&C</sup>and bloody leg.

PASSINI'S VOICE (moaning)  
Purest lovely Mary...Stop it!...

Henry looks toward Passini.

53A CLOSE SHOT - PASSINI

He lies prone in the snow, his uniform bloody.

PASSINI  
Jesus...

53B MEDIUM SHOT

Henry drags himself to Passini. He removes Passini's helmet and stares down at him. Passini, moaning his words, bites his arm in the agony of pain.

PASSINI  
Shoot me...shoot me...stop it...stop it...  
His moaning stops. He dies.

BONELLO'S VOICE  
Lieutenant...

53C CLOSE SHOT - BONELLO AND Aymo

They run toward Henry.

BONELLO (as he runs)  
Lieutenant Henry! Are you all right?  
Bonello and Aymo stop and stare, horrified.

BONELLO  
Passini!

AYMO (terrified)  
Mother of God! Mother of God!  
(he turns away and puts his hand to his mouth as he is about to retch)

53D MEDIUM LONG SHOT

Henry moves away from Passini.

HENRY (sharply)  
Shut up! Help me out of here!

53D  
(Cont.)

Bonello and Aymo lift Henry upright.

BONELLO

Hold on, Lieutenant...hold on...

As Bonello and Aymo half carry Henry toward an ambulance, a shell explodes nearby, and they pitch forward, pulling Henry down with them.

HENRY (hoarsely, as they lift  
him up again)

Take it easy...

They continue toward the ambulance.

BONELLO (as they go)

Hold on, Lieutenant.

54

REAR OF AMBULANCE.

Two drivers are lifting a wounded soldier into the ambulance. As Bonello and Aymo approach with Henry, Bonello calls to them.

BONELLO

Put Signor Lieutenant on the bottom! Put  
the other man on the top! On the top!

The two drivers put the wounded soldier in the top stretcher. Henry is helped onto the bottom stretcher. The sounds of battle continue loud and wild around them.

AYMO (as he slides Henry in)

Does it hurt?

HENRY

No, it's all right.

BONELLO

Hold on, Lieutenant. We go fast.

He hurries around to the front of the ambulance while Aymo closes the rear doors.

54A

FRONT OF AMBULANCE: CLOSE ANGLE

Bonello settles behind the wheel, starts the motor as Aymo hops on and sits beside him. The ambulance drives away, heads down the mountain road.

## 55. INT. AMBULANCE.

Henry lies looking up at the stretcher above him. It sags under the weight of the other wounded passenger. The motor starts. The car is moving and bumping over the downhill road. Henry bounces on his stretcher as the car rides on. His head hits the side of the ambulance.

## 56. EXT. SNOWY MOUNTAIN SLOPE.

The ambulance moves down the zigzagging road. It leaves behind the crack and roar of battle. Only the dim boom of the heavy artillery is audible.

## 57. INT. AMBULANCE.

Henry stares at the stretcher above him. Blood is dripping out of the blanket that wraps the man overhead. It drips in a larger stream. It falls on Henry's face and chest. He turns his head painfully away from the blood bath.

HENRY (calling)

Bonello! Hey, Bonello!

The car stops.

## 58. INT. AMBULANCE.

Aymo looks into the ambulance through the hole behind his seat.

AYMO

What's the matter?

HENRY

The man over me has a hemorrhage.

BONELLO

Better I go fast, Lieutenant. We're not far from the hospital.

## 58A. INT. AMBULANCE.

Henry is trying to move away from the blood now pouring out of the blanketed figure above. The car starts. Henry bounces on his stretcher. He watches the falling blood. Suddenly there is a movement in the blanket above him as if the man is making himself comfortable. And the blood drips less. Henry watches. The dripping almost stops.



58B INT. AMBULANCE

Bonello turns his head and talks through the rear window.

BONELLO  
How's the fella on top?

HENRY  
He's dead, I think.

BONELLO  
Almost there.

DISSOLVE TO:

59 EXT. FIELD HOSPITAL. DAY. LONG SHOT.

An ambulance is being unloaded and the wounded are carried into the hospital by stretcher-bearers. Another ambulance drives off for a return trip up the mountains as Henry's ambulance, with Bonello at the wheel, pulls up. Aymo hops out and runs to the rear of the ambulance. Two orderlies hurry from the hospital to give him assistance.

DISSOLVE TO:

60-61 INT. FIELD HOSPITAL

This is an armory that has been converted into a hospital and the huge room is crowded with rows of white cots. Doctors, male nurses, orderlies, and nuns move about, tending the wounded men. On one of the cots is Lieutenant Henry. Rinaldi, in surgeon's uniform, enters the room and comes down to Henry's cot.

RINALDI (cheerfully)  
How are you, baby?  
(he takes Henry's pulse)

HENRY (sourly)  
What do you think?

RINALDI (pulling back the covers  
and looking at Henry's bandaged legs)  
The pain hasn't started yet.

HENRY (in no mood for Rinaldi's  
humor)  
A good thing to know.

60-61  
(Cont.)

Rinaldi sits down and taps Henry's arm conspiratorially.

RINALDI

A present for you, baby.  
(he holds up a hip-flask)  
The best cognac in Italy.

HENRY (as Rinaldi picks up a  
glass and examines it)  
What's happened with the mountain? Have we  
taken it yet?

RINALDI

Fifty thousand Italians are now freezing  
triumphantly on its top.

Father Galli, who has been moving among the cots, stops  
beside Henry's cot.

RINALDI

Oh - Father Galli is here with his breath  
of heaven.

FATHER GALLI (smiling down at

Henry)  
Hello, Frederico.

HENRY

Hello, Father.

RINALDI (to Father Galli)

Our puppy is going to be all right.

FATHER GALLI

I am happy to hear.

Rinaldi pours some brandy into a glass.

RINALDI

I have other good news. Lieutenant  
Henry will be decorated. Possibly the  
silver medal.

HENRY

What for?

RINALDI

For heroism. Did you do any heroic act?

He gives Henry the glass.

HENRY

Nothing.

RINALDI

You carried somebody on your back under fire.

60-61  
(Cont 2)

HENRY

Nobody.  
(he drinks the brandy)

RINALDI (insistent)

You refused medical aid before the others.

HENRY

I did not.

RINALDI (with a resigned gesture)

We will settle for the bronze medal. And you will be moved to the new American Hospital in Milan.

HENRY (quickly)

No, Rini! I want to be sent to Orsino.

RINALDI

It is not in my hands. All wounded Americans have been ordered to Milan. And why shouldn't you want to be...

(he breaks off and smiles)

Ahh - I am very stupid. It is not geography -

(looking up at Father Galli)

it is Miss Barkley.

(he smiles down at Henry)

HENRY (grimly)

I'm going to Orsino.

RINALDI (patting his arm)

Relax. I will see what can be done. Between Father Galli and me we will move heaven -

(points to Father Galli)

and earth

(points to himself)

to send Miss Barkley to Milan.

(he tucks the flask under the mattress)

The cognac is here.

Rinaldi rises, attracts the attention of a passing orderly.

RINALDI

Orderly -

(steps to him and speaks confidentially)

Lieutenant Henry is the illegitimate son of President Wilson. Keep the bugs off him.

The orderly looks at Henry in astonishment as Rinaldi exits. The orderly moves on. Henry laughs. Father Galli laughs, then looks down at Henry.

FATHER GALLI

You are not in pain?

HENRY

It's better.

60-61  
(Cont.3)

FATHER GALLI (sitting down)  
I will pray for your quick recovery.

HENRY  
I hope He hears you.

FATHER GALLI  
He hears if you love Him...Perhaps from Milan you will go home.

HENRY (sleepily)  
You, too. To the Abruzzi country.  
(he smiles)  
Next time - I'll visit you there.

FATHER GALLI (smiling)  
Yes - we will go fishing together in a stream below our house.

HENRY (sleepily, reminiscing  
with a half-smile)  
There's a river up in Wisconsin...

Henry's voice trails off. Father Galli's heart is back in his homeland.

FATHER GALLI  
There are fine rivers everywhere. In Abruzzi, perhaps among the best. And the people - kind with a smile for God. The peasants call you 'Don' when you pass them.  
(he has not noticed that Henry has dropped off to sleep)  
The springtime is the most beautiful in Italy. But the fall is even more lovely - the time to walk through the chestnut woods... with the deep green leaves high overhead...

He pulls himself out of his reverie and sees that Henry is asleep. He smiles gently.

FATHER GALLI (rising)  
Sleep well, my friend.  
(making the sign of the Cross)  
And may God bring you to your river.

DISSOLVE TO:

62

EXT. STREET IN MILAN. MORNING. LONG SHOT.

A white Red Cross ambulance speeds down the street, which is under repair. Workers jump aside as the ambulance bounces over the rough street without slackening its speed.

- 62A INT. AMBULANCE: CLOSE SHOT OF HENRY  
As he tries to steady himself in the top stretcher.
- 63 THE DRIVER'S SEAT: CLOSE SHOT  
The driver, who wears a Medical Corps uniform, is an elderly man, gay and weather-beaten. He is singing untunefully but happily. Beside him sits a Boy Scout of high school age, who glances at him nervously as he clings to his seat.
- 64 INT. AMBULANCE: CLOSE SHOT OF HENRY  
A rough bump almost tosses him out of the stretcher.  
HENRY (hanging on and yelling)  
Hey! What kind of driving is this!
- 65 EXT. STREET: CLOSE SHOT OF THE AMBULANCE WHEELS  
The wheels hit a rut in the torn-up street.
- 65A INT. AMBULANCE: CLOSE SHOT OF HENRY  
He is thrown half out of the stretcher and tries desperately to hang on.
- 65B EXT. STREET OUTSIDE THE AMERICAN HOSPITAL  
The ambulance careens over a mound of piled-up earth, continues its reckless speed toward the hospital and, with screeching wheels, turns into the motor entrance.
- 65C EXT. HOSPITAL COURTYARD  
The ambulance comes to a sudden jolting stop.
- 65D INT. AMBULANCE: CLOSE SHOT OF HENRY  
The last jolt unloosens his hold and he tumbles out of the stretcher.
- 65E EXT. AMBULANCE  
The driver, still singing lustily, pulls on the brakes. He gives the Boy Scout a quick little push, indicating the hospital.

65E  
(Cont.)

DRIVER  
Get the porter.

As the Boy Scout hops out and hurries away, the driver steps down and we see that he has a wooden leg.

66 REAR OF AMBULANCE

The driver comes to the rear of the ambulance, throws open the doors. His happy expression changes to a puzzled one as he finds the stretcher empty.

DRIVER  
Where'd he go?

He looks down and sees:

66A CLOSEUP OF HENRY

He lies on the floor of the ambulance, a blanket covering his face. He jerks the blanket away and glares out at the driver.

66B CLOSEUP OF THE DRIVER

He beams down at Henry.

DRIVER  
Oh, there you are.

66C CLOSEUP OF HENRY

Still glaring.

HENRY  
Yeah - big surprise!

66D REAR OF AMBULANCE

As the driver steps back and studies the size and length of Henry, the porter and Boy Scout appear with a wheelchair.

DRIVER (motioning)  
Help me, eh?

Together the driver and the porter start pulling Henry out by his legs.

HENRY (yelling)  
Oww! That's my sore leg, you fool!

66D  
(Cont.)

DRIVER

Excusi me...

After much tugging and pulling, and cries of pain and anger from Henry, the driver and the porter succeed in lifting Henry out of the ambulance and landing him in the wheelchair. The porter leads the way as the driver and the Boy Scout push the wheelchair to the lobby.

67-68

INT. HOSPITAL LOBBY AND ELEVATOR CAGE

The hospital is an old building that has been refurbished and there is a gleaming whiteness to the freshly painted interior. The porter hurries to the elevator and opens the door. As Henry is wheeled to the elevator, he is given a shaking up when the chair is stopped by the too narrow door.

DRIVER (reacting to the sudden bump)

Oopla...

HENRY

Watch what you're doing!

With the help of the porter, the driver turns the wheelchair around and they try pushing it through the door.

PORTER

Easy...

DRIVER (as he struggles with the chair)

Scusi me...

HENRY

Go easy.

DRIVER (giving up trying to get the chair into the elevator)

Don't worry. We get you upstairs.

HENRY

Alive!

Henry is apprehensive as they lift him out of the chair and, struggling under his weight, attempt to manipulate him through the door. The Boy Scout, who has placed a stool inside the elevator cage, lends a hand. Henry's head bangs against the top of the elevator door. Then his head hits the overhead light inside the cage, breaking the glass globe. He comes to rest on the stool, finally. But now it is found that because of the smallness of the cage, Henry's stiff, bandaged leg extends outside the cage door.

PORTER (unable to close the cage door)

He won't fit.

68  
(Cont.)

DRIVER (to Henry)

You gotta put the legs down.

HENRY

I can't.

DRIVER

I help you.

Ignoring Henry's roars of pain, the driver bends Henry's leg slowly downward until it clears the cage door. The Boy Scout stands outside the elevator, watching.

BOY SCOUT (triumphantly)

He fits now!

HENRY (yelling)

It hurts. Put my leg up!



68.  
(Cont.)

DRIVER

Sorry Lieutenant. No room.

The Porter closes the elevator door. The elevator rises. The Boy Scout shakes his head critically. He has done a big job. He has a complaint to make.

(69-  
deleted)

BOY SCOUT (watching the indicator  
move above closed cage door)  
Americans lots of trouble.  
(he scowls like a veteran)

70. INT. HOSPITAL CORRIDOR. FOURTH FLOOR.

The elevator door opens. The two men carry a sweat-drenched pain-throbbing Henry out.

HENRY (grimly)

Got any idea where you're going?

PORTER

I think they have some beds up here.

He looks up and down the empty corridor. So does the Driver.

DRIVER

Nobody here. What do we do?

PORTER (to Henry)

I'll find somebody.

HENRY (grimly)

Good idea.

PORTER

Here she is.

A neat, frosty-faced, middle-aged woman appears. She is in nurse's uniform. Her name is MISS VAN CAMPEN. Beside her is a pert-looking, blonde American girl in her early thirties. She is HELEN FERGUSON and is also in uniform. Ferguson is rolling a wheeled stretcher table. She wheels the table to the elevator cage. The men lift Henry on top of it. The porter starts pushing it. During this Van Campen speaks.

VAN CAMPEN

You are our first patient, Lieutenant Henry. Your doctor in Orsino notified me of your coming. I am Miss Van Campen, the hospital superintendent.

HENRY (sourly)

How do you do?

VAN CAMPEN

And this is Miss Ferguson.

70  
(Cont.)

FERGUSON(smiling)

Hi.

HENRY

How do you do?

(looks around)

Aren't there any other nurses here?

VAN CAMPEN (crisply)

Just Miss Ferguson and myself. I think we're quite enough for one patient.

HENRY (tired but persistent)

You don't expect any others?

VAN CAMPEN (ignoring this)

The corner room, porter.

The porter wheels Henry toward the door.

71

INT. HOSPITAL ROOM

Henry is wheeled in by the porter. The room contains an armoire, bare walls, a bed and two chairs. It has a balcony. Its windows overlook a vista of roof tops. Ferguson and the porter roll Henry from the table onto the bed.

VAN CAMPEN

Undress and bathe him, Miss Ferguson.  
And bring a nightgown for him, porter.

HENRY

I'll undress and bathe myself, thank you.

VAN CAMPEN (crisply)

Nonsense.

Ferguson removes Henry's trousers. The porter exits. Ferguson also removes Henry's tunic and shirt. He is reduced to his shorts. During this, Van Campen talks.

VAN CAMPEN

Would you like to use the bedpan?

HENRY (curtly)

No. When will the doctor be here?

VAN CAMPEN

When he gets back. We've telephoned to Lake Como for him.

HENRY

I'm hungry. How's the food?

VAN CAMPEN

We find it quite satisfactory.

71  
(Cont.)

VAN CAMPEN (stonily)  
Undress and bathe him, Miss Ferguson. And  
bring him a nightgown.

HENRY  
I'll undress and bathe myself, thank you!  
(he pulls off his jacket and flings  
it to the foot of the bed)

VAN CAMPEN (crispily)  
Nonsense.

Ferguson returns with a nightshirt.

VAN CAMPEN  
Would you like to use the bedpan?

HENRY (sourly, unbuttoning his shirt)  
No. When does the doctor get here?

VAN CAMPEN  
When he gets back. We've telephoned to Lake  
Como for him.

Henry flings his shirt to the foot of the bed. Ferguson,  
who has been standing by, poised with the nightshirt, slips  
it quickly over Henry's head.

HENRY (sourly)  
I'm hungry. How's the food?

VAN CAMPEN (testily)  
We find it quite satisfactory.

HENRY  
Can I have wine with my meals?

VAN CAMPEN  
No!

Ferguson, adjusting Henry's nightshirt, taps him on the  
shoulder and winks. He stares at her, oddly.

VAN CAMPEN (approaching with a  
thermometer)  
Open your mouth. Let's see how sick you really are.  
(she thrusts the thermometer into  
his mouth)

HENRY  
I'm not sick. I'm wounded!

As Ferguson tries to remove his trousers, he slaps her  
hands away.

71  
(Cont.)

HENRY

Can I have wine with my meals?

VAN CAMPEN (firmly)

Only if the doctor prescribes it.

HENRY (scowling)

What doctor? There's no doctor here.

The porter returns with a hospital nightgown, hands it to Ferguson. She slips it over Henry's head. The porter exits, looking back dubiously.

VAN CAMPEN

Put this in your mouth. We'll see just how sick you are.

She thrusts a thermometer in his mouth.

HENRY (petulantly)

I'm not sick. I'm wounded. And I need a drink. Can't I have one before the doctor comes?

VAN CAMPEN (sharply)

Absolutely not.

Henry bites the thermometer angrily and breaks it. He spits out the bottom segment.

VAN CAMPEN (coolly)

That's rather infantile.

She removes a second thermometer from her uniform and adds:

VAN CAMPEN

Turn him over, Miss Ferguson. We'll see if he'll try to break it that way.

Ferguson rolls Henry to his side, his face away from Van Campen, who stands ready with the thermometer probe.

DISSOLVE TO:

72

INT. HOSPITAL CORRIDOR. AFTERNOON.

Ferguson is walking down the corridor, with a remarkably protruding bosom. She comes to a door, opens it and looks in.

3

INT. HENRY'S ROOM.

Henry lies on his back. A stubble of beard is on his face. Ferguson enters. Her nurse's uniform is distended in front, as if she had grown an Aunt Jemima bosom since last seen.

73.  
(Cont.)

HENRY

Did you get it?

FERGUSON

Yes, sir. I ran the blockade. Turn away.

HENRY (grinning)

I'm over twenty-one.

Ferguson unbuttons her blouse and deflates it by removing two liquor bottles from its inside. As she reveals the two bottles, Henry adds:

HENRY

It's a pity. They were very becoming.

Ferguson hands him a bottle and puts the other under the mattress.

FERGUSON

Now don't let Van Campen catch you sucking on that. We'll both get life.

HENRY (taking a swig)

Find out anything about Miss Barkley?

FERGUSON

Yes, indeedy.

HENRY (quickly)

What?

Ferguson stands silent. He adds, sharply:

HENRY

What did you find out?

FERGUSON (smiling)

Look at him! The bed-ridden Romeo  
(pauses - then sympathetically)

Miss Barkley is arriving on the eight o'clock train.

HENRY (beaming)

She's coming! You're not kidding!

Ferguson looks at his excited face.

FERGUSON

She must be something.

There is a knock on the door.

73.  
(Cont.)

FERGUSON

Probably the barber. I figured you could use a shave. Always helps a reunion.

(as she goes to the door)

Hide that bottle. And try not to rub Van Campen the wrong way. She can be a tough baby.

She opens the door. A lugubrious, mustachioed, elderly man appears. He is the barber. He carries a kit under his arm, a towel over it, and a basin of hot water in his hands. Henry sticks his bottle under the mattress.

FERGUSON (from doorway)

You've got four hours before dreamboat arrives. Try and relax.

Ferguson exits. The barber is at his bedside. Henry smiles at him.

HENRY

Do I lie down or sit up?

The barber looks at him in silence and starts lathering Henry's face. Henry, full of excitement over the news delivered by Ferguson sits up and grins at the lugubrious barber.

HENRY.

Make me very pretty --

The lathering is done. Unlimbering a razor, the barber begins to shave.

HENRY (miably)

What's the war news?

The barber shaves on in silence. Henry smiles at him.

HENRY

Any more Alps captured?

The barber is silent. He shaves on grinly.

HENRY

What's the matter? I thought barbers talked.

The barber's face darkens.

HENRY (coasingly)

Come on, let hear some ncnws.

BARBER (shaving swiftly)

I will tell you nothing.

HENRY

Look my friend. I haven't seen a newspaper for a week; how is the war coming along?

73.  
(Cont.)

BARBER (tight-lipped)  
Beware! The razor is sharp.

HENRY (irritably)  
What's the matter with you?

BARBER (proudly)  
Silence! I am an Italian patriot!

The barber's shaving speed increases.

HENRY  
Watch out with that razor!

BARBER (grimly)  
You watch out.

HENRY  
I asked you a civil question about the war.

BARBER (glaring)  
One more question and I cut your throat.

The door opens and Ferguson enters.

HENRY (to Ferguson)  
Where did you dig up this maniac?

FERGUSON  
What's the matter?

HENRY  
He wants to cut my throat.

FERGUSON  
Really!

HENRY  
Ask him.

FERGUSON  
What do you want to cut his throat for, Luigi?

BARBER  
No dirty Austrian can squeeze war information from me. I kill him first.

FERGUSON  
He's not an Austrian, Luigi. I told you.  
He's an American.

73  
(Cont.4)

BARBER (gaping at Henry)  
I thought you said Austrian.  
(he starts laughing as he finishes  
the shaving)  
, ho...that's very funny! I almost cut  
your throat! I say to myself, ho, ho, ho --  
this dirty Austrian asks one more question --  
and I cut his throat.

He makes a gurgling noise and pantomimes a throat-cutting operation -- and laughs uproariously as he wipes Henry's face clean.

HENRY  
Get out of here, you lunatic!

The barber is laughing as he starts out.

BARBER  
Ho, ho, ho! What a joke that would have  
been. I cut a wrong throat! A wrong throat!

He exits.

74 INT. CORRIDOR

Still laughing, the barber enters the corridor. The CAMERA HOLDS ON HIM as he goes down the corridor, roaring with laughter.

DISSOLVE TO:

(75  
deleted)

76 DOORWAY OF HENRY'S ROOM. PORTRAIT OF CATHERINE. NIGHT.

The door is opening. Catherine appears in the doorway. She has come to Milan eager, her heart wild. She has been thinking, dreaming, remembering Henry since their good-by several days ago. A compelling fantasy of intimacy and passion has filled her days since then, mixed with some worry about his wound despite what obviously has been the reassurances of Rinaldi.

Henry looks at her intently, silently. She comes slowly toward the bed, the CAMERA MOVING WITH HER.

CATHERINE  
Hello.

HENRY  
Hello.

She stands a moment. They look at each other as she advances.



76  
(Cont.)

HENRY

You sweet. You were wonderful to come here.

CATHERINE

Major Rinaldi managed it.

HENRY (his eyes on her.

Catherine stops)

Come here. Please.

Catherine doesn't move.

CATHERINE

How are you?

HENRY (gesturing, impatiently)

Please --

CATHERINE

Did they operate yet?

HENRY

No. Forget about that.

(adds softly - again)

Please, darling.

She comes to the bed. He embraces her hungrily.

CATHERINE (softly)

Darling.

He pulls her tightly against him.

CATHERINE

You mustn't.

HENRY

I'm crazy about you.

He kisses her ardently.

CATHERINE

Oh, darling.

(she draws back)

You do love me?

HENRY (eager to get her  
again in his arms)

I adore you. Come on - please.

CATHERINE

But do you really love me?

HENRY

Don't keep on saying that...Please, Catherine.

76  
(Cont.)  
(ALREADY  
SHOT)

She moves toward him again. They kiss. He releases her and adds softly:

HENRY

Shut the door.

CATHERINE

No. You shouldn't.

HENRY (kissing her)

Don't talk. Please...please, Catherine. I love you. I love you...

She rises and goes to the door. She opens it and looks out.

77-78

INT. CORRIDOR: CLOSE ANGLE. CATHERINE IN THE DOOR (ALREADY SHOT)

As she looks down the corridor, the light behind her goes out. She is conscious of this, hesitates a second, turns back into the room, closes the door. On the closed door, we

DISSOLVE TO:

79

INT. HENRY'S ROOM. DAWN. (ALREADY SHOT)

The CAMERA OPENS ON THE PAINTED CEILING AND PULLS DOWN to reveal Catherine, her hair loose, the apron of her uniform off, moving noiselessly to the French doors. She opens them carefully and looks out over the rooftops. She stands for a moment, breathing in the morning air. Then she turns, looks off at the sleeping Henry. Noiselessly, she moves back into the room to the bed, picking up her apron from the bedstead. As she bends over Henry to give him a light kiss, he awakens.

HENRY (softly)

Hello...

CATHERINE (kneeling beside the bed;

softly)

Hello...

He pulls her head gently toward him, kisses her tenderly.

80

CLOSE TWO-SHOT (ALREADY SHOT)

Henry strokes Catherine's hair.

HENRY (touching her forehead, her cheeks)  
Smooth...smooth as piano keys.

CATHERINE (stroking his chin)  
Smooth...smooth as emery paper.

HENRY  
Too rough?

CATHERINE  
No, darling. I was just making fun of you...  
Darling, I must go now.

HENRY (tenderly)  
I'm crazy in love with you.

CATHERINE  
You're sure - very sure - that you love me?

HENRY (holding her close)  
Very sure.

Catherine's mood changes. She becomes thoughtful.

CATHERINE  
You will be good to me, won't you, darling?

HENRY (gently)  
Of course I will.

CATHERINE  
You will, won't you? Because we're going to  
have a strange life.

HENRY (looking at her, questioningly)  
Strange?

CATHERINE  
Strange...but it's the only life I want.

DISSOLVE TO:

81

INT. HOSPITAL ROOM. NIGHT. CLOSE-UP OF COLONEL VALENTINI

COLONEL VALENTINI is an elderly, thin-faced man of talent and charm. He is in Army Medical uniform, his collar showing the two stars of his rank. As he speaks, the CAMERA IS PULLING BACK.

VALENTINI

It is an honor to attend a friend of the good Rinaldi. I was his chief at the university. From the start he revealed a talent for female anatomy.

The CAMERA reveals he is standing beside Henry's bed. With him is a plump, young Civilian Doctor, dressed in white and wearing thick-lensed glasses. Standing on the other side of the bed is Ferguson, who holds a large red envelope containing X-ray plates...Catherine is gently swabbing Henry's unbandaged leg with warm water and a sponge.

VALENTINI (continuing, as he notes Catherine's somewhat excessive ministrations and removes her hand)  
If you will allow me, nurse - I think the patient's leg is sufficiently polished.

Catherine reacts with embarrassment at seeming more sweetheart than nurse.

VALENTINI (to the doctor)  
Tell me what the X-rays show, please.

CIVILIAN DOCTOR (sternly to Ferguson)  
The X-rays. Plate A.

She hands a large X-ray plate to the doctor, who studies it carefully as he talks. Ferguson reacts to the doctor, whom she knows! Valentini flexes Henry's leg slowly.

CIVILIAN DOCTOR (a pompous fellow, as he stares at the X-ray)  
I think it will be safer if we do not open the knee until the foreign bodies are encysted. That will take between five and six months.

HENRY (angrily)  
I'm not lying around like a dummy for six months.

81  
(Cont.)

VALENTINI (dryly, and amused  
at the doctor)

Perhaps we will know a little more about  
how long after our examination.

(he sees the eagerly listening  
face of Catherine)  
Is she your girl, young man?

Catherine smiles.

HENRY (smiling back at her,  
his voice soft)  
I'm her fellow.

VALENTINI (looking at them)  
Ah - I thought so.

(he has been gently squeezing Henry's  
legs with his fingers)  
Injury and death. Death and injury. I have  
been standing over them for thirty years. But  
the war changes the picture a little. Youth  
instead of age requires my services. What a  
shame to waste young legs as targets.

(to the plump doctor)  
What does the X-ray of the left kneecap show?

CIVILIAN DOCTOR (studying X-ray)  
The kneecap is free.

VALENTINI (sharply)  
What?

CIVILIAN DOCTOR  
No foreign substances until we come to the calf.

VALENTINI (staring at Henry's knee)  
You are mad! I can see the shrapnel with my  
naked eye.

CIVILIAN DOCTOR (still studying  
X-ray)  
I'm sorry, Colonel, but there is nothing there.  
The left leg needs a few minor probes of the calf.

Valentini seizes the X-ray plate and looks at it.

VALENTINI  
This is the X-ray of the right leg!

CIVILIAN DOCTOR  
Impossible!

VALENTINI (grimly)  
To medical genius, nothing is impossible.  
(frowns at doctor)  
Now kindly look at the leg under discussion,  
the left one, and describe its contents.

81  
(Cont.2)

CIVILIAN DOCTOR (officially,  
to Ferguson)  
Let me see the correct plate, Miss Ferguson...  
the left one.

He takes a second plate from Ferguson's hands. She reacts when she can't be seen. Valentini smiles at Henry and Catherine.

VALENTINI  
She's a lovely girl. I'll do all your  
obstetrical work free -- up to the third  
baby. After that, there will be a small fee.

CIVILIAN DOCTOR (studying X-ray)  
The ankle is curiously swollen and obviously  
full of foreign bodies.

VALENTINI (sharply)  
What ankle?

CIVILIAN DOCTOR  
The left ankle --  
(points)  
-- here.

VALENTINI (looking at plate)  
That is not an ankle. That is a thigh.

CIVILIAN DOCTOR  
Of course. I was holding the plate upside down.

VALENTINI (staring at him)  
A natural mistake.

CIVILIAN DOCTOR (as he turns the  
plate around for re-study, speaks sternly  
to Ferguson)  
Next time, Miss Ferguson, hand me the plate  
in the proper position...right side up.

She can scarcely conceal her pleasure, but is almost caught in the act by the doctor.

HENRY (to Valentini)  
How about it, Doctor? Do I have to wait six  
months for the operation?

VALENTINI (solemnly)  
Well, I think we can get to you a little sooner.  
(a pause)  
Say, tomorrow morning?

HENRY (smiling)  
Good work.

81

(Cont.3) The Civilian Doctor is defeated.

VALENTINI (to the doctor)  
Thank you for your assistance.  
(as he writes on the medical  
chart he speaks to Henry)  
We will meet again at ten in the morning,  
young man.

HENRY (a half-salute)  
See you on the chopping block. Thanks.

Valentini hands Catherine the medical chart.

VALENTINI  
I leave him in good hands.  
(he smiles at her)  
Love is the best medicine. Good evening,  
happy people.

CATHERINE  
We both thank you, Doctor, with our whole  
heart.

As the Civilian Doctor starts to follow Valentini out, Ferguson speaks to him.

FERGUSON  
If I can be of any further help, doctor...

The Civilian Doctor gives her a dirty look as she exits after him. Catherine has followed them to the door. Henry holds out his hand to Catherine.

Psst!...  
HENRY (signalling)  
Catherine walks to his bed and puts a thermometer in his  
mouth.

CATHERINE  
I have duties.  
(she smiles as she straightens the bedclothes)  
I have to get you ready. I don't want anyone else  
to touch you. I know I'm silly. But I'll be  
furious if they touch you.

HENRY (teasing her, the thermometer  
still in his mouth)  
You mean Ferguson?

CATHERINE (straightening bedclothes)  
Especially Ferguson. Now just a little advice.  
When you're going under the ether, don't think  
about us. Because people get very blabby under  
an anesthetic. Think of something very unpleasant.  
Or say your prayers. That ought to create a  
splendid impression.  
(she removes the thermometer)

81.  
(Cont.)

HENRY

I won't talk. Not a chance.

CATHERINE

Don't brag. You're very sweet. You don't have to brag.

(she has studied the thermometer)

You've such a lovely temperature.

HENRY

I like yours better.

CATHERINE

I'm awfully proud of your temperature.

HENRY

Maybe all our children will have fine temperatures.

CATHERINE

Our children will probably have beastly temperatures.

Henry looks admiringly at her.

HENRY

Tonight?

Henry holds out an arm for her and adds, softly:

HENRY

Please --

CATHERINE (smiling, she starts for the door)

For tonight the chart indicates a few drugs, a bath and an emetic.

(with mock severity)

Nothing else.

She blows him a kiss and exits.

DISSOLVE TO:

82. INT. HOSPITAL CORRIDOR OUTSIDE SURGERY. MORNING.

Catherine and Ferguson are wheeling Henry out of the ward. Doctor Valentini and Van Campen walk behind them. Henry is still under the ether, but coming out of it. Catherine's face is tense and glistening with sweat.

FERGUSON

He'll be out of the ether in a few minutes. Couldn't ask for a better operation.

CATHERINE

Don't jiggle him.



82  
(Cont.)  
(ALREADY  
SNOT)

Henry moans faintly on the table as they wheel him along, and speaks in a drugged voice.

HENRY

Catherine - Cathy --- Come here -

FERGUSON (nervously)

Van Campen is listening. You'd better muzzle your Romeo.

HENRY

Cathy --- come here -

FERGUSON

Our patient seems to have a one-track mind. If she hears him, you're sunk.

They hurry the wheeled table along, leaving Van Campen out of earshot.

DISSOLVE TO:

82A EXT. MILAN CATHEDRAL (MINIATURE OR SECOND UNIT) (DUSK FOR NIGHT)

A cloudy, moody night. Distant thunder is heard.

DISSOLVE TO:

RETAKE  
83

INT. HENRY'S ROOM. NIGHT.

It is deep night. Only one small lamp is lit. In the foreground Henry's crutches are visible against the wall and bed (indicating time lapse and progress of his recovery). Catherine is in full uniform. She is giving Henry's back an alcohol rub. He is, meanwhile, guzzling a bottle of strawberry wine, which he is not enjoying very much.

CATHERINE

Doctor Valentini says you'll be able to walk in a few weeks.

HENRY

Did he say if I'd have a limp?

CATHERINE

No, he didn't. But I hope you do. And I hope it lasts until the war is over.

(she smiles)

Then you won't have to go back.

HENRY (after another swig; sourly)

Can you imagine anyone making wine because it tastes like strawberries?

CATHERINE

Why shouldn't they? It sounds splendid.

RETAKE  
83  
(Cont.)

HENRY

It doesn't even taste like strawberries. Next time, if I don't seem too ungrateful, I'd like a little brandy.

CATHERINE

It's much too strong for you.

HENRY (turning over)

Tell you what I'll do, Cat. Get me another bottle of brandy and I'll marry you.

CATHERINE (laughing lightly)

You mean that just for a bottle of brandy you'll make an honest woman of me?

HENRY

No, as a matter of fact, I'm going to marry you even if you do bring me this vile stuff.

(he looks at the bottle and puts it on the floor, assuming that there will be no argument about the marriage idea)

CATHERINE (after a moment; calmly)

No...We're not going to be married.

HENRY (startled)

Oh, yes, we are!

CATHERINE (coming to him)

Darling, I'd rather marry you than do anything else in the world. But if we get married they'll send me away.

HENRY

Who says?

CATHERINE

Wives are not allowed at the front. I'd be whisked out of Italy - and some other nurse would be devoting herself to you. I couldn't stand it.

HENRY

We could be married secretly.

CATHERINE

You can't keep a marriage secret in Italy. We'd have to get certificates from the consulate, and post public notices, and...

HENRY (interrupting disappointedly and still unconvinced)

The plain fact is -

RETAKE  
83  
(Cont.)

CATHERINE (interrupting)  
You don't have to convince me, darling. I'll be delighted to marry you after the war is over - if you still want to.

HENRY  
And what about now? Aren't you embarrassed about not being married?

CATHERINE (shaking her head)  
No...You see, darling, it would mean everything to me if I had any religion ...But you're my only religion. You're all I've got.

There is a sudden gust of wind, and the rain beats on the French doors, making them tremble. Catherine looks at the French doors. Fear is in her face.

HENRY (putting his arms around her, tenderly)  
Come here, Cat.

CATHERINE (burying her face on his shoulder)  
It's all nonsense. I'm not afraid of the rain.  
(repeating it as though the repetition would make it true)  
I'm not afraid of the rain.

Henry strokes her hair. There is a crash of lightning off stage, and the rain grows more intense. Catherine's eyes for a moment are on the rain.

CATHERINE (turning her eyes again as her false reassurance to herself collapses)  
Oh, God, I wish I weren't.

Henry kisses her tenderly.

CATHERINE (raising her face to him, pitifully)  
You'll always love me, won't you?

HENRY (tenderly)  
Always...I'll love you in the rain and in the snow and in the hail and -  
(still tenderly but with lightness to dismiss her fears)  
What else is there?...  
(starting to take her hair down)  
And I'll always love your hair, too.

CATHERINE (reassured somewhat and a bit embarrassed; and coming out of her fears)  
I'm silly, I suppose.

RETAKE

83  
(Cont.2)

HENRY

Not half as silly as I am...You know something?  
(putting her hair over his face)  
I'd like to live in a tent...

And on the picture of the two heads together, Catherine's hair draping over the two of them, we...

(84-86  
deleted)

DISSOLVE TO:

87 INT. NURSES' KITCHEN. MORNING. (ALREADY SHOT)

Catherine is preparing breakfast for her patient. She has a pan cooking on a gas burner. Ferguson enters.

FERGUSON

Did you see the two new patients?

CATHERINE

No.

FERGUSON

A head wound and a hernia.

(sourly)

Interesting.

(she gets cigarette and matches, which she keeps hidden in a jar, and lights the cigarette)

CATHERINE

I'm grateful for them. I was terrified they'd send me back.

FERGUSON

How's your hero?

CATHERINE (gaily)

He walked down the corridor three times. Then he wanted to try running. I had to stop him forcibly. We're going boating next week. I think that will be good for him, don't you, Fergy?

87.  
(Cont.)

FERGUSON (drily)

Dandy.

CATHERINE

I went all over Milan looking for American oatmeal. It's really only gruel. But he insists it has to come out of an American package. Luckily, he's much more tolerant about bacon.

FERGUSON (smiling)

They're all alike.

CATHERINE (looking at her)

What do you mean?

FERGUSON

They've all got habits. The chief one being...

(a pause)

They don't want to get married.

CATHERINE (smiling)

He proposed three days ago.

FERGUSON (a bit sarcastic)

Proposed what?

CATHERINE

To marry me.

FERGUSON (beaming)

Well, well! I take it all back about his being a love 'em and leave 'em boy. Congratulations!

Catherine smiles as she cooks.

CATHERINE

No. Getting married would only mean being separated. You know the regulations.

FERGUSON (gaping at her)

Are you crazy? Don't answer. Listen. In a couple of months, your Frederico walks off on a pair of good legs and leaves you behind.

CATHERINE

It won't be like that.

FERGUSON

Honey, that's also regulations. Every soldier feels he has a right to walk out on any dame he captures while in the service of his country.

87  
(Cont.2)

CATHERINE (voice rising)  
Please stop before you make me angry!

FERGUSON  
Well, get angry! It may pump some sense  
into your head!

Van Campen enters. The girls are immediately quiet.

VAN CAMPEN  
What is all this noise about, Miss Barkley?

Catherine, flustered, is unable to think up a lie. Ferguson,  
loyally, answers for her.

FERGUSON  
Well, I - I was just saying the only way to  
help the Allies is for the Americans to come  
over here and come over quick. Our English  
lady doesn't approve of that statement.

VAN CAMPEN (to both)  
I will not have any disturbance in this hospital -  
of any kind.

CATHERINE  
Yes, Miss Van Campen.  
(she starts out with her tray of food)

VAN CAMPEN  
And if you don't like Americans, Miss Barkley,  
you will please keep it to yourself.

CATHERINE  
Yes, Miss Van Campen.  
(she exits)

VAN CAMPEN (smelling smoke)  
Does Miss Barkley smoke?

FERGUSON (hiding cigarette)  
No, I don't - I mean, no - no - no, she doesn't.  
(she exits quickly)

DISSOLVE TO:

88

EXT. LAKE. SUNNY DAY. EARLY SUMMER. LONG SHOT.

Henry is rowing a small boat that has a striped awning over  
its stern. He is in shirt-sleeves and army trousers. (AS WE  
GET CLOSER we see his coat, neck-piece and hat are in the boat  
along with his crutches. We also see fishing-rod and equipment.  
There is a slight curtain arrangement which has been pulled to  
one side, on the back of the boat, and we see Catherine's off-  
duty uniform and her brim hat.)

88  
(Cont.)

Catherine is swimming behind the boat, in middy blouse bathing costume of the period, her hair down. She is hanging onto the boat with one hand as she trails along with it. The boat stops.

88A  
B  
C

CLOSER ANGLE AND INDIVIDUALS -- SAME AS ABOVE (OVERLAPPING FINAL ACTION OF ABOVE)

During the course of the scene, Henry picks up the fishing rod, prepares and starts to fish. Catherine dives under the water. After a moment, she comes up and speaks.

CATHERINE

How many people have you loved?

HENRY (firmly)

Nobody.

CATHERINE (smiling)

Except me, of course.

HENRY

You're the first and only.

CATHERINE

Oh come, how many others, really?

HENRY

None.

CATHERINE

You're lying to me.

HENRY

A little.

CATHERINE

It's all right. Keep right on lying to me. That's what I want you to do.

Catherine dives under the water again while Henry busies himself with the fishing equipment. Catherine, who has been thinking under the water, comes up with a new series of questions.

CATHERINE

Were they pretty?

HENRY

Not especially.

CATHERINE

That's right. You're just mine. That's true. And you've never belonged to anyone else.

(smiles lovingly)  
But I don't care if you have. I'm not afraid of them. But don't tell me about them,

88ABC  
(Cont.)

HENRY

I won't.

Catherine does a somersault in the water and Henry goes on with his fishing. Catherine comes up with a third series of questions.

CATHERINE

When does a girl say how much it costs?

HENRY

I don't know.

CATHERINE

Of course not.

(pause)

Does she say she loves him? Tell me that.  
I want to know that.

HENRY (reluctantly)

Yes. If he wants her to.

CATHERINE

Does he say he loves her? Tell me, please.  
It's important.

HENRY

He does if he wants to.

CATHERINE

But you never did.  
(looks eagerly at him)  
Tell me the truth. Please.

HENRY

No.

His eyes glance away from her immediate delight.

CATHERINE

You wouldn't. I knew you wouldn't. Oh,  
I love you, darling.

He leans over the edge of the boat and kisses her. She goes under again, then comes up with her final series of questions.

CATHERINE

The girl says just what the man wants her to.

HENRY (nervously)

Not always.

CATHERINE (her heart beating  
in her voice)

But I will. I'll say just what you wish and  
I'll do what you wish and then you'll never  
want any other girls, will you?



88ABC  
(Cont.2)

HENRY

Never.

CATHERINE

I'll do what you want and say what you want  
and then I'll be a great success, won't I?

HENRY

You're lovely and wonderful.

CATHERINE

There isn't any more any more. Just what you  
want. Ask for it.

HENRY

You.

Henry grabs her, starts pulling her into the boat. It almost  
capsizes, but he drags her down to him and kisses her as they  
collapse, laughing, in each other's arms like two children.  
Henry kisses her.

89

LONG SHOT OF THE BOAT SITTING IN THE WATER

The lovers are not visible. The boat rocks slightly to and  
fro.

(NOTE: Make alternate take in which the lovers are  
visible.)

We hear their happy laughter over the lake as we...

DISSOLVE TO:

89A. INT. HOSPITAL CORRIDOR. NIGHT. CLOSEUP OF FERGUSON.

We hear Van Campen's voice.

VAN CAMPEN'S VOICE

Miss Barkley! Where is Miss Barkley!

Ferguson tries to look blank. The CAMERA PULLS BACK as Ferguson starts to walk off. Van Campen appears.

VAN CAMPEN

Miss Ferguson -

Ferguson halts.

VAN CAMPEN (coming to her)

Have you seen Miss Barkley?

FERGUSON (evasively)

I'll tell her you want to see her.

VAN CAMPEN

Where is she?

FERGUSON (a valiant pal)

In the kitchen, I'm sure. Always insists on doing all the dishes. Works like a truck-horse.

VAN CAMPEN

Thank you.

She moves off. Ferguson starts in the opposite direction, toward Henry's room. The CAMERA stays with Ferguson as she hastily approaches Henry's door and knocks. There is no response. She looks anxiously down the corridor and raps more sharply on the door. The door opens. Catherine looks out, holding her hair in place.

FERGUSON

Van Campen's on the warpath.

CATHERINE

Where is she?

FERGUSON

I detoured her to the kitchen. You've got two minutes.

CATHERINE (terrified, quickly)

Thanks.

She quickly closes the door. Ferguson scurries away in the opposite direction from which she came.

89B

0

(90-96  
deleted)

INT. HENRY'S ROOM (ALREADY SHOT)

Catherine turns quickly back into the room.

CATHERINE (to Henry)

Van Campen!

She hastily puts on her uniform headpiece in front of a mirror, picks up a newspaper and sits down in the chair by Henry's bed. Meanwhile, Henry has noticed a liquor bottle on the bed and hastily hides it under the pillow. Catherine is reading aloud and Henry is pretending to be asleep when the door opens. Van Campen watches from the doorway as Catherine, seemingly unaware of her presence, continues reading.

CATHERINE (reading)

With Babe Ruth in the box, the Red Sox again clobbered the wilting Senators today - five dash zero. It was a dreary session except for a triple play in the ninth stanza that led to a groaning exodus from the sweltering Washington bleachers.

Becoming aware of Van Campen, Catherine rises quickly, her headpiece slipping off and falling to the floor.

VAN CAMPEN (quietly)

Miss Barkley, the bedsteads in Ward B need polishing.

CATHERINE

Yes, ma'am.

VAN CAMPEN

I don't understand why you feel it necessary to remain in this room when the patient is asleep.

Henry snores loudly.

CATHERINE (uncomfortably)

Oh...I - I didn't know he was asleep. I - I was reading to him.

VAN CAMPEN

Reading to patients is not part of your duties, Miss Barkley.

CATHERINE

I'm very sorry. I - I thought -

Having picked up her headpiece, she starts out, still clutching the newspaper.

VAN CAMPEN (with sarcasm)

You may leave the paper. He can finish that important dispatch by himself.

89C Catherine puts the paper down and leaves, Van Campen following and closing the door after them. From off scene, Henry throws an ashtray at the door...

DISSOLVE TO:

97 EXT. RACE TRACK. A SUNNY AFTERNOON. LATE SUMMER.

Horses are galloping down the track. Only one horse is black. We PAN ALONG WITH THE HORSES until we reveal Catherine and Henry at a table in the grandstand. Catherine is sitting. Henry is standing in his excitement, leaning heavily on a cane. The crowd is roaring with excitement.

HENRY  
Come on, Black Grief!

97A THE HORSES

As the bunched horses gallop TOWARD CAMERA, we see Black Grief - Number 6 - a losing distance behind.

97B THE GRANDSTAND: HENRY'S TABLE

HENRY  
Look at that dog - Number Six!

97C THE TRACK: A SHOT OF BLACK GRIEF RACING ALONE

97D THE GRANDSTAND: HENRY'S TABLE

Henry is watching the horses moving in to a finish. The Civilian Doctor whom we have seen with Dr. Valentini rushes in, breathing heavily with exertion and excitement.

CIVILIAN DOCTOR (handing Henry a ticket)  
I placed your bet, Lieutenant. Black Grief -  
Number Six. I'm happy you accepted my advice.  
(he looks at the track through  
his binoculars)

98 THE TRACK - AT THE FINISH LINE

The horses cross the finish line, all bunched except for Black Grief, who is five lengths behind. The crowd roars the winner in.

The Civilian Doctor finishes his speech over this cut, and we hear Henry's sarcastic reply:

HENRY'S VOICE  
Thanks a lot, doctor!

99 THE GRANDSTAND: HENRY'S TABLE

Henry tears up his ticket as he looks with chagrin at the somewhat ruffled doctor.

CIVILIAN DOCTOR (lame)

They must have chloroformed him! Lieutenant,  
don't go away. I shall demand an investigation.

He hurries away.

99  
(Cont.)

HENRY (sourly to Catherine)  
Somehow, I'm losing my faith in the doctor. Let's  
pick the next one ourselves.

He looks at Catherine. Her mind is obviously far away.

HENRY  
What's the matter, Cat?

CATHERINE (coming out of it a little)  
Oh, nothing, darling.

HENRY  
Now you're not depressed because we lost the race?

CATHERINE (with a little forced laugh)  
Certainly not.

HENRY  
Then what's wrong?

CATHERINE (averting his look)  
Nothing, really.

HENRY (beginning to be concerned)  
Yes, there is. Tell me, please.

CATHERINE  
I don't want to. I'm afraid it will make you  
unhappy or worry you.

HENRY (with a gentle smile)  
It won't - if it doesn't worry you.

CATHERINE (after a moment, reluctantly -  
and from this point on, rather confidentially,  
as befits the conversation in a public place)  
All right...I'm going to have a baby.

HENRY (rather startled and unenthusiastic)  
That is news.

CATHERINE  
You're not upset?...Please - please don't worry.

HENRY  
I only worry about you.

CATHERINE (eager to soothe him)  
Please don't. I'll be all right. And you mustn't  
feel badly. Everybody has babies - all the time.  
It's a natural thing.

HENRY  
You're pretty wonderful.

99  
(Cont.2)

CATHERINE

No, I'm not. But I won't be any trouble - after this one minute. I've known for some time. Haven't I been a good girl till now? You never suspected.

HENRY

No...When's it going to be?

CATHERINE

Sometime in March.

HENRY (after a moment)

Well, that settles one thing. We get married tomorrow.

CATHERINE (quickly)

Oh, no! That's why I didn't tell you before. I didn't want you to feel trapped...

(after a moment, anxiously)

Tell me you don't feel trapped.

HENRY (who has been lost in his own thoughts, and is off-guard for a moment)

Not by you. Just biologically - both of us.

Catherine is hurt. After a pause she answers.

CATHERINE

I'm sorry. It wasn't on purpose. I've always tried to be the way you wanted.

HENRY (centrite)

I didn't mean that, Cat. I could cut off my tongue.

CATHERINE (still a bit hurt)

I'm sure I won't be any bother.

HENRY (sincerely)

Darling, I'm delighted. Honestly I am. I'll dig up a minister - or the mayor, maybe, and...

CATHERINE (most of the hurt gone)

No, no, please! I'd be shipped straight back to England...

(she sees his unhappiness and continues in a more optimistic mood)

Maybe the war will be over before you have to go back. The most important thing for us is to be together now - just as long as we can...and -

She is interrupted by the sound of drums and bugles from the band. They look out toward the official's stand near the track.

99A

THE OFFICIAL'S STAND (ALREADY SHOT)

An official, holding a megaphone, faces the grandstand and his voice roars out of the megaphone.

99A  
(Cont.)

**MAN**  
Attention! Attention!

The noises subside.

**MAN**  
A special communique from the Isonzo front!  
In spite of desperate resistance by the flower  
of the Austrian army, our troops have reached  
the summits of San Gabriele and San Marco,  
inflicting heavy losses on the enemy. Glory  
to Italy!

A cheer roars from the crowd, and the band starts to play  
a martial air.

100 THE GRANDSTAND: HENRY'S TABLE

Catherine is delighted and applauds with the crowd. As  
the sound of the crowd dies down, she speaks:

**CATHERINE (excitedly)**  
Isn't that wonderful news! I'm sure now -  
the war will be over soon! And then we'll  
have a glorious time, won't we?



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78B

100  
(Cont.)

HENRY (pulling himself out of his fears)  
Of course we will.

Catherine looks at Henry, takes his hand to shake him out of his mood. The music from the band swells.

CATHERINE (her eyes shining)  
Isn't that nice wedding music?  
(holding his hand)  
I, Catherine, take thee, Frederic, for my wedded husband.

HENRY (the bridegroom looks at her tenderly and adoringly)  
To have and to hold...till death do us part...

They look at each other devotedly. Henry lifts her hand, kisses her wedding-ring finger. The band plays on.

DISSOLVE TO:

100A INT.HOSPITAL CORRIDOR: LOWER FLOOR. NIGHT. (ALREADY SHOT)

A cart, filled with soiled sheets, blankets, etc. is being wheeled by the porter past Van Campen. The sound of the rattling of bottles comes from the cart. The porter looks nervously at Van Campen. She is slightly suspicious and walks over to the cart.

VAN CAMPEN (sharply)  
Nino!

Nino stops. Van Campen examines the cart, extracts two empty bottles - one of them a brandy bottle, the other beer-shaped, the beer on its haunches.

100A  
(Cont.)  
(ALREADY  
SHOT)

VAN CAMPEN

Where did you get those bottles, Nino?...I demand an answer.

Nino is silent and miserable.

VAN CAMPEN

They are from Lieutenant Henry's room, aren't they?

(she looks sternly at the unhappy Nino)

NINO

Please - they are empty bottles.

VAN CAMPEN

I understand.

She starts off, bottles in hand.

DISSOLVE TO:

101 INT. CORRIDOR: SHOOTING DOWN THE CORRIDOR STAIRS (ALREADY SHOT)

Van Campen comes up the stairs into the dimly lit corridor, carrying a liquor bottle in each hand. She reaches the top, turns, and starts down the corridor. The CAMERA PANS with her. She pauses at Henry's door, listens for a moment, then cautiously and noiselessly opens the door.

102 INT. HENRY'S ROOM. (ALREADY SHOT)

No light is on. Beyond the screen at the foot of the bed, Catherine and Henry, fully dressed, are embraced on the bed.

HENRY (softly)

You won't ever leave me for anybody else, will you?

CATHERINE (as they kiss; quietly)

No, darling. I have plenty of faults. But I'm very faithful. I'll be so faithful you'll be sick of me.

Van Campen switches on the electric light. Catherine jumps to her feet. Henry sits up on the edge of the bed. Catherine, looking flushed and guilty, moves forward, picking up her headpiece from the top of the bed screen. Henry, too, has come forward. Ignoring Catherine, Van Campen addresses the grim-looking Henry.

VAN CAMPEN (coldly)

Lieutenant Henry, I have long suspected you of using this hospital as a private place of diversion.

102  
(Cont.)

HENRY  
Miss Barkley is no diversion. We are -

VAN CAMPEN (interrupting and  
ignoring his reference)  
Are these your bottles?

HENRY  
Yes. One's brandy. The other's kummel.  
They're empty.

During this Catherine has started to move toward the door,  
hoping to slip out, unnoticed.

VAN CAMPEN  
Just a moment, Miss Barkley.  
(Catherine stops)

We will deal with your case later. You are  
aware of the rules and therefore know what to  
expect.  
(turns back to Henry)

As for you, Lieutenant - obviously you are no  
longer a convalescent. I am notifying head-  
quarters that you are ready to return to active  
duty this very night.

Van Campen exits. Catherine and Henry look at each other.

CATHERINE (staring at him)  
Tonight!

DISSOLVE TO:

102A EXT. MILAN STREET. NIGHT. FOG AND MIST. LONG SHOT

Catherine and Henry are walking forlornly toward CAMERA.  
Their figures show on the wet street. It is cold and miser-  
able. So are they. He is in his uniform and coat. She is  
dressed in dark blue cape and soft felt hat. They stop at a  
lighted shop window.

102B EXT. SHOP WINDOW. SHOOTING ACROSS CATHERINE AND HENRY

The window is filled with sporting goods including riding  
boots, a rucksack, rifles. Featured are skis and ski boots  
with an illustration of the period for skiing. There is  
also a clock. It shows about eighteen minutes to nine. They  
look in silence at the window for a few moments.

CATHERINE  
It's almost nine.

HENRY  
We still have a few hours.  
There's another moment's silence.

CATHERINE  
They'll be skiing at St. Moritz soon.

HENRY  
We'll go some time.

CATHERINE  
All right.

102B  
(Cont.)

They stroll moodily away. He guides her across the street. A carriage goes by. As they get to the other side, they see in the doorway a couple standing, tight against each other, the man's cape around the girl protecting her against the mist. Catherine and Henry walk by and, seeing them, avert their eyes.

HENRY

They're like us.

CATHERINE (unhappily)

Nobody is like us.

HENRY

I wish they had some place to go.

CATHERINE

It might not do them any good.

HENRY

I don't know. Everybody ought to have some place to go.

They walk in silence for a few moments.

CATHERINE (dismissing her mood)

I feel better now. I felt terrible when we started.

HENRY

We always feel good when we're together.

CATHERINE

We always will be together.

HENRY

Yes...except that I'm leaving at midnight.

CATHERINE (trying to be brave)

Don't think about it, darling...Do you have to go back for your things?

HENRY

No. The porter's taking my bag and saving me a place.

(he feels at his knee a bit)

CATHERINE

Good. After you leave, I'll go back and get my things.

(she notices him feeling his knee)

How's your leg? Are you getting tired?

HENRY

No, but let's not walk too long.

CATHERINE

Let's go some place.

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81A

102B  
(Cont.2)  
(ALREADY  
SHOT)

HENRY (his spirits a little picked up)  
Good.

He looks around and ahead, sees a little hotel sign and indicates with his head.

HENRY  
Let's go in there.

Catherine looks at the sign and back at him.

CATHERINE  
All right.

DISSOLVE TO:

102B1 INT. SMALL HOTEL LOBBY. NIGHT. (ALREADY SHOT)

A registration counter is to the right, a flight of stairs to the left. A clerk is seated behind the desk. Henry and Catherine enter. She stands to one side self-consciously as Henry speaks to the clerk.

HENRY  
I'd like a room. A suite, if you have one.

CLERK (smiling)  
For how long?

HENRY  
I'm catching a train in a few hours.

CLERK (smugly, looking appraisingly  
at the embarrassed Catherine)  
Oh, yes. I understand.  
(to Henry)

We have no suites. But we can give you Number  
Fifteen. Our mirror room. Always popular.  
(he looks over the counter at the floor)  
No luggage?

HENRY (sharply)  
No luggage.

CLERK (crisply)  
Ten lire. In advance, please.

Henry irritably pulls the money out of his pocket and pays him.

CLERK  
Would Monsieur and Madame care for some wine?  
We have some very good French champagne.

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81B-  
82

102B1  
(Cont.)

HENRY

All right. And some sandwiches, too.

CLERK (picking out a key and

handing it to Henry)

Your key...

(leaning over the counter and calling)

Arturo!

102B2

ANGLE AT THE FOOT OF THE STAIRS (ALREADY SHOT)

Catherine has become increasingly and horribly embarrassed. As Henry takes her arm and they start toward the stairs, a woman's voice is heard.

WOMAN'S VOICE

Shame on you...shame - shame -

The woman comes down the stairs, chiding the Pekingese in her arms. She is a flashy-looking, middle-aged woman, an ex-charmer with dyed hair, gone to fat.

Catherine and Henry smile at each other as the ex-charmer and her pet move on. Catherine and Henry continue up the stairs.

DISSOLVE TO:

102C-F

INT. SMALL HOTEL ROOM. NIGHT. (ALREADY SHOT)

We see the small, red plush and brass, heavily curtained and much mirrored room. Catherine, in skirt and blouse, sits in the middle of the bed, hugging a pillow. Henry, fully dressed, stands with a glass of champagne in his hand.

CATHERINE (looking around, not very happy)

Just the right atmosphere, isn't it?

Henry notices her mood.

HENRY

What's the matter, darling?

CATHERINE

I never felt like ~~here~~ here before.

Henry takes this, goes to the window, pulls the curtain aside and looks out.

102G. ANGLE ON HENRY AT THE WINDOW. WE ARE ON HIS BACK.

HENRY  
You're not a whore.

102H. ANGLE ON CATHERINE.

CATHERINE (her voice dry and flat)  
I know it, darling, but it isn't nice to feel like one.  
(she sees he is unhappy: she softens)  
Come over here, please.

The CAMERA PULLS BACK to include Henry. Henry does not move.

CATHERINE  
Come here, please, darling. I'm a good girl again.

He turns, smiles at her, moves to the table, pours her a glass of wine and brings it to her.

HENRY  
You're my fine girl.

CATHERINE (taking the wine)  
I'm certainly yours.

HENRY  
And you're a fine, simple girl.

CATHERINE  
Yes, I am a simple girl. But no one ever understood it except you.

HENRY  
I didn't think so at first. I thought you were a crazy girl.

CATHERINE (drinking the wine)  
I was a little crazy. But I wasn't crazy in any complicated way. I didn't confuse you, did I, darling?

HENRY (with a little laugh)  
You did a little...

CATHERINE (drinking)  
Wine is a grand thing. It makes you forget all the bad you do.

HENRY (getting happier)  
Then drink some more.

102H  
(Cont.)

CATHERINE

Vice is a wonderful thing, too...  
(she continues talking as she moves  
round the room, exploring the red plush  
furniture, the brass, the mirrors)  
The people who go in for it seem to have good  
taste about it. The red plush is really  
splendid. Just the thing.

HENRY (looking around)

I don't know how a room like this would be  
for waking up in the morning...with a hangover...

CATHERINE (continuing with  
her own train of thought)  
But everything we do seems so innocent and  
simple.

(she sips her wine)  
Wine is lovely. But it's given my father  
gout very badly.

HENRY

Have you a father?

CATHERINE

Yes. He has gout. You won't ever have to  
meet him. Haven't you a father?

HENRY

No. A stepfather.

CATHERINE

Will I like him?

HENRY

You won't have to meet him. But he's very  
generous. I can draw drafts on him whenever  
I please.

CATHERINE (going to him)

That's good...

(she kisses him)

We have such a fine time. I don't take any  
interest in anything else any more. I feel  
very married to you. And it makes me so happy.

From outside comes the sound of cathedral bells echoing  
through the city. It is half past eleven.

HENRY (moodily quotes)

But at my back I always hear  
Time's winged chariot hurrying near,

Catherine is unhappy. The time is drawing near for his  
departure.



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84A

102H  
(Cont.  
1A)

CATHERINE

Is it time to go?

HENRY (depressed)

Nearly.

Catherine moves toward the bed, picks up her hat which she has left there and starts playing with it.

HENRY

Don't worry, darling. You were fine until now, and now you're worrying.

CATHERINE

I won't.

HENRY

How often will you write?

CATHERINE

Every day. Do they read your letters?

HENRY

Yes.

102H.  
(Cont.)

CATHERINE (putting on her coat  
and hat, with which Henry helps her,  
talking the while)  
I'll make them very confusing. .

HENRY  
But not too confusing.

CATHERINE  
I'll just make them a little confusing.

She looks round the room wistfully. There is a moment's silen

CATHERINE  
I hate to leave our fine house.

HENRY  
So do I.

CATHERINE  
We're never settled in our home very long.

HENRY  
We will be.  
(he puts his arm around her)

CATHERINE  
I'll have a fine home for you when you come  
back.

HENRY  
And for young Catherine.

Henry kisses her.

HENRY (gently)  
We have to go, darling, really.

CATHERINE (with a sigh)  
All right. You go first.

He exits. Catherine gives a sad last look round the room,  
follows him out and we

DISSOLVE TO:

103

EXT. STREET. WET NIGHT BUT NOT RAINING. MIST. (ALREADY SHOT)

A silhouetted carriage rides in the street. We see clearly the black figures of the carriage, the horse, the horseman but no detail.

104

INT. CARRIAGE

There is a moment's silence. Henry is very depressed. So is Catherine, but she obscures her feelings. She is determined to make Henry's leave-taking easier, and not send him off to war with the additional burden of the last memory of a pregnant "sad-sack." Accordingly, she pretends a lightheartedness, and a confidence in the future, that underneath she does not feel - until the moment of actual departure grows closer and closer when she realizes that these may be the last few seconds that she will ever see him, and her false front collapses; then, uncontrolled, come her agonized wails of love, of gratitude for the happiness he has given her, and of misery over his departure, and she clings desperately to their last few seconds - even trying to prolong these by wanting to go into the station with him.

Henry, for his part, is, of course, as tortured and miserable as she is, for he is additionally burdened by his own conviction (as stated at the race track) that the war is about to take a very bad turn against their side; by his guilt at having gotten her into this condition and situation; by the knowledge that he is leaving her, unprotected and alone, with an unborn and illegitimate child; and, of course, by his love for her, which equals hers for him. He sees through her attempts to be lighthearted and gay; recognizes these attempts at dissembling for what they are; and is grateful for and touched by them, but they make him feel worse. He tries to echo her mood, but is no more successful at the pretense than she is. His front does not crack as hers does, for as the man, it behooves him to be strong. He realizes that to let her come into the station with him would make it infinitely more difficult for her - and thus, hard as it is, he refuses her pitiful request. It is only in his final embrace and kiss that he permits the full depth of his emotion, and his sorrow at the parting, to show itself - and when he breaks away from this embrace, he obscures his emotion so as not to make it that much more difficult for her.

CATHERINE (with an attempt  
at a smile)  
Maybe you'll be back soon.

HENRY (sighs, avoids her eyes)  
Maybe...  
(looks at her with a simulated smile)  
But I don't think it'll be easy to get another  
leave.

Catherine takes this and realizes with a pang its truth, but quickly covers up.

104  
(Cont.)

CATHERINE

Yes, but the war could be over...

HENRY (he doesn't believe it, of course)  
Yes...it could be...

CATHERINE (after a moment; a new hope; trying to be light and optimistic)  
Perhaps you'll be wounded just a little - in the foot.

HENRY (trying to adopt her mood)  
Or the lobe of my ear.

CATHERINE (playing with his ear, perhaps kissing it)  
No - I want your ears the way they are.

HENRY  
And not my feet?

CATHERINE  
Your feet and your legs have been hit already.

HENRY (lightly)  
All right...My feet again.

104A EXT. STREET (ALREADY SHOT)

The carriage rides through the street.

104B INT. CARRIAGE

A moment's silence. Henry is looking ahead, depressed. Catherine steals a look at him. He turns toward her and sees this. She smiles at him, tenderly. Henry tries to smile back, but his mood defeats him.

HENRY  
I'm sick with worry about you. Where will you go? What will you do?

CATHERINE (trying to treat it as though it were a discussion of a week end)  
Please don't worry about me, darling. I have plenty of money - and I'll find some place nice. Maybe on the lakes. It ought to be beautiful in the autumn.

HENRY (not taken in at all)  
Where will you have the baby?

104B  
(Cont.)

CATHERINE (still seeking to minimize it)  
Oh, that's a long time off. You're not to worry yourself about that one bit...And, anyway, people have babies everywhere.

HENRY (her last point does, after all, make a little sense)  
Yes...that's true.

He runs his hand over his forehead and his eyes. Catherine looks at him and we see that her attempts to sell him have not been too successful with herself, either.

104C EXT. STREET (ALREADY SHOT)

The carriage is approaching the station.

104D INT. CARRIAGE

The lighting is slightly different, consistent with the exterior. The light from the lamps, in front of the station, comes from one side of the window, but not too close or too prominent (see exterior).

Catherine looks out the window, sees where they are and speaks with a controlled voice.

CATHERINE  
We haven't much farther to go.

HENRY (also looks out the window)  
Yes...We're almost there.

CATHERINE  
Will the train leave on time, do you think?

HENRY  
More or less.

CATHERINE (after a moment)  
I'll go into the station with you.

HENRY (it's very difficult for him to say it)  
No, darling. I'd rather you didn't.

CATHERINE (pleading, for otherwise there are only a few seconds left)  
Oh, darling, please?

HENRY (hoping she'll understand)  
It will be easier to say good-by here.

She looks at him, stricken.

105 EXT. STREET OUTSIDE STATION (ALREADY SHOT)

The carriage pulls up to the station and stops.

106 INT. CARRIAGE

The lighting is now slightly stronger (see exterior shot); and the movement of the carriage has stopped.

Henry looks at Catherine. She looks at him. The moment has come.

HENRY (with a weak little smile)  
Well...this is it, Cat.

Her bravado breaks.

CATHERINE  
Oh, darling!

She collapses in his arms. He kisses her fervently.

CATHERINE  
Thank you...thank you for everything.

HENRY  
I love you.

CATHERINE  
I love you. I adore you.

HENRY  
Take good care of yourself and young Catherine.

CATHERINE  
I will. And you promise - promise you'll come  
back to us.

HENRY  
I will.

He kisses her again, fervently. She smiles at him, a desperate heartsick smile. He pulls himself away.

107 EXT. CARRIAGE (ALREADY SHOT)

(Henry emerges from the carriage, instructs the driver to take her back to the hospital, watches the carriage drive away, then turns and walks toward the station.)

(108  
deleted)

108A EXT. COUNTRYSIDE. NIGHT. LONG SHOT OF A TRAIN.

The train, carrying Henry, is silhouetted against the night sky as it rushes by.

DISSOLVE TO:

108B EXT. ROAD OUTSIDE ORSINO. LONG SHOT. LATE AFTERNOON.

A motorcycle, with Henry in the sidecar, rides up and stops outside the village wall. Henry gets out, taking his suitcase. He salutes the driver and walks toward the entrance arch in the village wall.

109 EXT. ORSINO STREET AND SQUARE

Henry, carrying his suitcase, walks along the same street and crosses the same square in which we first saw him on his return to Orsino from leave. He stops a moment, strokes his injured knee. Then, shifting his bag, he moves on.

But the war has changed the square. There is a distant boom of artillery. Motor lorries pass. Soldiers pass.

Henry passes again the Villa Rosa. He looks up. Out of the window, the Villa Rosa girls lean, looking toward the distant mountains. They do not hail Henry. He moves on to the motor pool.

The ambulances are not in the motor pool, nor are the drivers. Henry walks through.

110 EXT. MAJOR STAMPI'S OFFICE.

Henry approaches Major Stampi's office, returning the salutes of the sentries. Depositing his suitcase outside, Henry knocks on the door and enters.

110A INT. MAJOR STAMPI'S OFFICE

Major Stampi's desk is piled with papers. The walls of the room are covered with maps. As Henry enters, salutes, Stampi looks up from the wall map he has been studying. He is tense and distracted.

STAMPI

Hello. How are you?

HENRY

All right, sir, thank you. And you?

110A  
(Cont.)

STAMPI (turning back to the map)  
You couldn't believe how bad it's been...But  
it will be worse.

(he advances toward Henry)  
What about your countrymen? Now that your country's  
in it, will there be many Americans here beside  
yourself?

HENRY  
They're training an army of ten million.

STAMPI (a gesture of disgust)  
The French front will get them all. We'll never  
get any down here. We'll face the Germans alone.

HENRY (he has heard the rumor  
but is appalled by the confirmation)  
The Germans?

STAMPI  
Yes...Now that the Russians have made a separate  
peace, we can expect the Germans on this front.



110A.  
(Cont.)

HENRY

Many of them, do you think?

STAMPI (shrugging)

Five - ten divisions - who knows?...  
But I suppose we'll know soon enough.

HENRY

I'm afraid the Germans are pretty good.

STAMPI (shaking his head  
negatively)

It isn't that they're better men... They've  
got a better war machine. They've been  
building it gun by gun for years while we  
Italians have been practising civilization.

(he shrugs)

Now, of course, civilization is not very  
useful. But...

(he has no further taste for  
the subject)

There's only one of your ambulances  
left in town. The others I have sent  
to Caporetto. You know Caporetto?

HENRY

Yes. Nice little town with a fountain in  
the square.

STAMPI

I doubt if the fountain is still there...  
Better go along and see your friend, Ri-  
naldi.

HENRY

~~XXXXXXXXXX~~ Anything wrong?

STAMPI

He's had a summer and fall of it, I can  
tell you.

He indicates the interview is over. They exchange salutes.  
Henry leaves.

111. INT. RINALDI AND HENRY'S ROOM.

Henry opens the door. He sees the figure of Father Galli, who  
stands looking out of the window. We still hear the distant  
booming.

HENRY

Hello, Father Galli.

111.  
(Cont.)

FATHER GALLI (turning)  
Frederico! I am glad to see you. Your  
wounds are all healed?

HENRY (relieving himself of  
his equipment)  
All healed.

FATHER GALLI  
You have come back at a bad time.

HENRY  
Yes. Sounds a little noisy.

Major Rinaldi enters. He is worn and white-faced looking.  
His manner has lost its bounce.

RINALDI (quietly to Henry)  
Hello, baby.

HENRY  
Hello, Rini.

RINALDI  
How's the leg?

HENRY  
Working.

RINALDI (smiling wearily)  
Sit down.

Henry sits down. Rinaldi flexes his leg as they talk.

RINALDI  
Eighty percent mobility. It's a crime  
to send you back.  
(he rises)  
Now -- tell me about everything, puppy.

HENRY  
Nothing much to tell. How are you?

RINALDI  
How am I? I dig bullets out of blood.  
I cut off arms, legs, the side of a face.  
I am becoming a remarkable surgeon. We  
will celebrate my genius. We will get  
drunk, puppy.

HENRY  
I'm tired.

111.  
(Cont.)

RINALDI (going for a bottle)  
We will get drunk. Then we will go meet  
come girls with loud voices. Then we will  
feel fine.

He brings the bottle and two glasses.

RINALDI  
Seven stars. War booty from San Gabriele.  
(to Father Galli)  
Some cognac, Father?

FATHER GALLI  
No, thanks.

RINALDI  
Saint Paul said take a little wine for  
your stomach's sake.

FATHER GALLI  
Yes, I know.

RINALDI (smiling wearily)  
Father Galli knows. But Father Galli  
is better than Saint Paul. Saint Paul  
was a rounder and a chaser. Isn't that  
true, Frederico?

HENRY  
I never discuss a Saint after dark.

RINALDI  
So -- you've gone over to the priests!  
I have to bait this priest alone! The  
priests always win! Everybody ends up  
on their knees. Except the miserable  
Rinaldi. He remains true to the devil.

FATHER GALLI (sympathetically;  
going to him)  
No, Rinaldi. You're all right... you're  
all right.

Rinaldi glowers.

HENRY (changing the mood  
and holding up his drink)  
To all of us.  
(he sips it)

RINALDI (watching him)  
You are changed. You drink differently.  
Are you married?

111.  
(Cont.)

HENRY  
Not yet.

RINALDI  
Still in love?

HENRY  
Yes.

RINALDI  
Same girl?

HENRY  
Yes.

RINALDI  
Is she good to you?

HENRY  
Shut up.

RINALDI (bitterness in  
his voice)  
All right: to hell with love!

FATHER GALLI  
He's been under a strain --

RINALDI (pouring himself another  
drink, looks at the glass)  
The Fifth Horseman of the Apocalypse. It  
destroys the liver and makes the hand shake.  
A surgeon's hand shaking inside a man's  
belly. Very fine. I drink to open bellies.

FATHER GALLI  
You ought to have a leave.

RINALDI (drinking)  
He wants to get rid of me. Because I have  
a disease.

HENRY  
Is that true, Father?

FATHER GALLI  
No, it's in his mind... His mind is sick.

RINALDI (drunkenly)  
It's true! Everybody has it! The whole  
world has it! I drink to Saint Mercury.

Rinaldi lies down on his cot.

111.  
(Cont.)

FATHER GALLI (quietly)

You have been working too hard. Day and night.

(he turns to Henry)

There are not enough doctors.

RINALDI (muttering from his cot)

Tell me about Miss Barkley, puppy. I want to hear something pretty. Tell me something pretty.

He closes his eyes. His head sinks wearily to one side. He is asleep. Henry and Father Galli watch him for a moment.

FATHER GALLI (with a sigh)

I will speak to the Colonel about a leave for him. Good night, Frederico.

HENRY

Good night, Father.

Father Galli exits. Henry picks up a blanket and covers the sleeping and exhausted Rinaldi. The situation has reversed itself since the days of the strong, self-possessed Rinaldi.

DISSOLVE TO:

112. EXT. SHOOTING DOWN A MOUNTAIN ROAD NEAR ORSINO (SAME ROAD SEEN DURING ADVANCE). NIGHT.

The battle sounds are loud and continuous. There is the sound of heavy cannonading from the enemy at various points, some near, some distant. Henry's ambulance, foot soldiers and military equipment are moving up the road from Orsino. Coming downhill are ambulances and a few trucks carrying wounded. A captain of the Carabinieri, in a motorcycle sidecar, driven by a courier, rides down the road, stopping the cavalcade and turning it back downhill.

112A. CLOSE ANGLE. HENRY'S AMBULANCE.

Henry is driving, Aymo and Bonello seated beside him.

AYMO (baffled)

Why are they turning around?

Bonello sits grimly.

HENRY

I don't know, but it doesn't look good.

113. VIEWPOINT SHOT: THROUGH WINDSHIELD OF HENRY'S AMBULANCE  
We see the cavalcade turning back and the motorcycle approaching Henry's ambulance.

113A. SIDE ANGLE INCLUDING HENRY'S AMBULANCE AND THE MOTORCYCLE  
Henry applies the brakes. The Carabinieri gets out of the sidecar and comes to the ambulance.

113B. CLOSER ANGLE ON ABOVE

CARABINIERE (saluting)

Sorry, Lieutenant. Turn around and go back.

HENRY

What for?

CARABINIERE

Orders. We must clear the road all the way to Orsino - and fast!

He salutes. Henry returns the salute. The officer goes to the motorcycle. As the motorcycle moves on, Henry starts to back the car down and around.

BONELLO (as Henry starts to turn the car)

I don't understand.

HENRY

I don't know - but I can make a pretty good guess.

He swings the car around.

114. LONG SHOT

As Henry's ambulance and the cavalcade move down the road toward Orsino.

114A. HENRY'S AMBULANCE. CLOSE ANGLE HENRY, AIMO AND BONELLO

The whistle of a shell is heard overhead.

BONELLO

You hear that?

114B. VIEWPOINT SHOT: THE SHELL EXPLODING IN ORSINO.

(114C deleted)

115 EXT. ORSINO STREETS. NIGHT.

It is pouring rain. Several bombarded buildings are in flames. Fleeing civilians, some carrying umbrellas, jam the streets in a mass movement. They move on foot, carrying small bundles, and in carts and wagons that contain household possessions. The barking of dogs, squealing of pigs, and other animal sounds add to the pandemonium.

Henry's ambulance moves through the crowded street and into the square toward the Italian Hospital.

116 EXT. ORSINO SQUARE.

The scene is full of tumult. In the upper windows of the Villa Rosa Bar, the girls can be seen making hasty preparations for departure. They toss their belongings out of the windows. The Villa Rosa sign is lowered from the entrance doorway and added to their salvaged possessions.

Henry's ambulance drives in and stops. As Henry, Bonello and Aymo climb down from the ambulance, one of the girls calls down to Aymo and he turns and waves to her. A shell hits a building down the street with a deafening explosion. Henry, Bonello and Aymo duck for cover against the ambulance, then make a dash for the Italian Hospital across the square. An ambulance in front of the hospital is being hastily loaded with medical equipment.

117 INT. HOSPITAL LOBBY

Henry enters. There is an atmosphere of confusion and excitement. Medical supplies and equipment are being carried out by soldiers. A medical lieutenant comes from an office door and addresses Henry.

MEDICAL LIEUTENANT

Orders from the Division. Take your ambulance to the retreat line.

HENRY

Do I take any wounded?

During the above, Captain Bassi has entered rather worriedly.

117.  
(Cont.)

BASSI

Retreat? Where did you get that information,  
Lieutenant?

MEDICAL LIEUTENANT

From the Division.

BASSI

It's a lie. There's no retreat. The  
Division has orders to hold the line no  
matter what happens.

HENRY (to Medical Lieutenant)

I work under the Medical Corps. When  
it tells me to go, I'll go. But please  
get your orders straight.

Henry continues forward through the lobby and enters the  
hospital ward.

117A. INT. HOSPITAL WARD. NIGHT.

Father Galli - in priest's robe - is seen moving among the  
shadowy beds. Henry enters, the CAMERA MOVING WITH HIM.  
Rinaldi is shaking with fever and exhaustion as he talks with  
Major Stampi. Henry stops. So does the CAMERA. As we  
approach them, and after we stop, we hear and see:

STAMPI

Caporetto is lost. Fifteen German divisions  
have broken through. All three of our  
armies are in retreat.

RINALDI (exhausted, running  
his hand over his eyes)

I am not surprised.

STAMPI (sharply)

We are evacuating. Every doctor is ordered  
to go with the Army.

RINALDI

And what about the wounded?

STAMPI

It is better for the wounded not to move  
them. The ambulances will be used to carry  
medical equipment.

RINALDI

I am not equipment. I am a man. I am  
staying.



117A.  
(Cont.)

STAMPI (sternly)

I repeat Division orders: Every doctor  
is to go with the Army.

RINALDI (saluting)

Yes, sir!

(grimly)

Orders are a noble thing. I must not  
disappoint the Division! Better -

(his voice breaks)

to disappoint -

(he waves vaguely in the  
direction of the wounded)

Stampi looks at him sternly, turns and leaves. Henry moves  
forward, the CAMERA with him.

HENRY

You're sick, Rini.

RINALDI (bitterly)

Leave the wounded and the dying!

HENRY (taking Rinaldi's arm)

Come on, Rini. You're no good here.

You're running a fever.

RINALDI

Yes, sir! They shall be abandoned, sir,  
without hesitation.

He prepares to leave. Henry sees Father Galli and moves to  
him, as does the CAMERA. Father Galli is praying over a bed.

HENRY (interrupting the prayer)

Excuse me, Father. The Germans will be  
along in a few hours. Come with us.  
There's room in the ambulance.

FATHER GALLI

I remain here.

HENRY

They'll pulverize the town before they  
come in.

FATHER GALLI (quietly)

The dying need me.

117A.  
(Cont.)

HENRY

What about Abruzzi? And the chestnut woods? And the river?

FATHER GALLI

Perhaps. If God permits.

HENRY (after a moment)

You're someone to remember, Father.

FATHER GALLI

When you are fishing some time, perhaps you will remember to catch a trout for me.

Rinaldi joins them.

RINALDI (to Father Galli,  
his voice feverish)

I am ordered to leave, Father Galli. But you have better orders - from God - to remain.

(he salutes)

I salute your commanding Officer, Father Galli.

FATHER GALLI

May His blessing go with you.

HENRY (quietly, taking

Rinaldi's arm)

Come on, Rini.

He starts off with Rinaldi. Rinaldi looks back with fevered eyes at the wounded in the shadowy beds - at Father Galli standing alone among them. Rinaldi exits with Henry. The CAMERA PULLS BACK and we see the lone stark figure of the priest with the wounded.

DISSOLVE TO:

117B.)  
117C.)  
117D.)  
117E.)  
117F.)  
117G.)

(Deleted)

118

EXT. FIELD OF MUD. CRANE SHOT. CLOSE ANGLE OF HENRY DRIVING HIS AMBULANCE, RINALDI NEXT TO HIM, BOTH IN PROFILE. DAY.  
(LOCATION)

Henry drives grimly as he looks around. Rinaldi speaks.

RINALDI (bitterly, as to himself)  
We run...The priest stayed. But Rinaldi runs. He runs.

Henry looks at him, annoyed, but realizes that Rinaldi's mind is falling apart, and his reaction changes to one of sympathy.

THE CAMERA STARTS TO WANDER UPWARDS AND IN A GIGANTIC SPIRAL REVEALS that the ambulance is one of many vehicles. Artillery, military equipment, troops, civilians with their children, animals and odd assortment of possessions are swarming over the huge field.

The retreat and the exodus are coming TOWARD CAMERA, and as CAMERA MOVES STRAIGHT UP AND TURNS, we see them in PROFILE spreading over the fields; then as CAMERA CONTINUES TO RISE AND TURN, we see the mass movement going AWAY FROM CAMERA, then in the OTHER PROFILE, until the CAMERA, COMPLETING A 360° TURN, IS BACK ON THE ANGLE IN WHICH IT STARTED, except that now, instead of being very close on the ambulance, IT IS HIGH UP, revealing a panorama of the countryside. During the course of the CAMERA movement, we see:

The ambulances (both motor and horse-drawn) and other vehicles, including Henry's ambulance, are filled to overflowing with as many women and children and old men as they can carry, some of the children with babes in arms.

The ambulances are filled and protruding with large crates on which Red Cross symbols are clearly visible, and with hospital equipment. In some cases individual passengers that have been picked up are sitting on these crates in various positions.

There are several one-man stretchers-on-wheels carrying wounded.

Many of the people are barefooted. Some carry their shoes, a few of them high-heeled shoes, for this is an exodus of the entire population, of all classes, but of course the majority are peasants and simple townfolk.

The exodus has been drenched by rain, and the clothing of the people show it. Those who were obviously in better circumstances, and some of the others as well, carry umbrellas. There are a few umbrellas in the mud that have been broken and lost.

Some vehicles are stuck deep in the mud, with people struggling to get them out. A few vehicles have been abandoned and are turned over, immediately off the road.

118  
(Cont.)

Some animals have become separated from their owners and are wandering around loose.

Women's dresses are torn...Soldiers' packs have been dropped in the mud.

Also dropped in the mud by those who are retreating are precious household objects and heirlooms that, in many cases ridiculously, have been brought along. A large percentage of the people are also carrying their precious possessions.

Among the things that are seen in the mud, being trampled on, are an ironing board...a cage full of birds...a huge glass case containing a statuette of a Chinese mandarin...musical instruments...cooking pots...pottery water pitchers...framed pictures of the Madonna and Child, of the Christ figure, of the Pope...and portraits of relatives and ancestors...some wooden crutches...women's fancy hats...crates of chickens...pigs and dogs...umbrellas...

A few stray children are wandering around and crying for their lost parents.

A woman is carrying a child in a basket on her shoulders...A fat woman is supporting an old man...Several cripples are being helped along...A boy is struggling with a dog on a leash, for he is too tired to carry it longer...

In the vehicles are sofas...sewing machines...large portraits...window drapes fluttering over the edge of the vehicles...a stove...an old upright piano...large cooking kettles on legs...

With the army are all the artillery and other equipment that could be moved.

A few people who are just too tired to go on have plunked themselves down in the mud to rest. A few of them are lying down.

IN ONE MASSIVE SHOT, THE ~~EVER-MOVING~~ CAMERA HAS REVEALED THE WHOLE PICTURE OF AN ARMY AND OF A PEOPLE IN RETREAT, AND AT THE CONCLUSION, ENDS ON AN ANGLE THAT FEATURES THE SILHOUETTE OF A HUGE CHRIST FIGURE ON A HILL, STARING DOWN ON THE TRAGIC MULTITUDE.

DISSOLVE TO:

119

FULL SHOT. HENRY'S AMBULANCE. MISERABLE, VERY GRAY DAY.  
(STUDIO STAGE)

The ambulance moves TOWARD CAMERA, progressing very slowly in the mud.

120

CLOSE ANGLE - HENRY AND RINALDI ON AMBULANCE

Rinaldi is obviously worse. Henry is grim. He is trying to steer his way through the crowd and has to make a small turn to miss hitting someone.

RINALDI

A scene to remember! Make way for Rinaldi, who is saving his skin!

HENRY

Shut up, Rini. You're full of fever.

121

THE AMBULANCE - AS IT PASSES CAMERA

We see that the doors are open in the back, crates of equipment sticking out. Aymo is asleep. Bonello sits looking grimly and tragically at the scene. Two old women and an old man are huddled in a tragic portrait. In the arms of one of the old women is a child, asleep.

122

VIEWPOINT SHOT - OVER BONELLO'S SHOULDER

He sees a youngish woman, a babe in arms, wearily pulling along a small and weary child.

123

BACK OF AMBULANCE. CLOSE ANGLE ON BONELLO

He reacts, suddenly makes up his mind and jumps off.

124

ANOTHER ANGLE ON BONELLO

He helps the woman and her two children onto the back of the ambulance. It is now crowded and there is no room for him.

125

BACK OF AMBULANCE

The woman reacts with tearful gratitude.

126

VIEWPOINT SHOT - FROM BACK OF AMBULANCE

As the ambulance progresses, Bonello joins the walking multitude and gets lost in it - and to our story.

DISSOLVE TO:

REVISIONS OF MARCH 7TH SCRIPT  
June 8, 1957 (SUPERCEDES PREVIOUS VERSION)

102A-  
103

- 127 SILHOUETTE OF A DEAD FIGURE HANGING EERILY, SEEMING IN MID-AIR (See Sketch). NIGHT. MIST. (STAGE SET)
- The CAMERA MOVES FORWARD AND DOWN to reveal the retreat going AWAY FROM CAMERA. Henry's ambulance goes BY CAMERA in silhouette.
- 128 CLOSE ANGLE (MATCHING ABOVE) ON HENRY AND RINALDI (STAGE SET)
- They are looking up at the dead figure.
- HENRY  
Must be a German infiltrator.
- RINALDI  
Look! He is spitting on us. The dead man spits on us! It's what we deserve!
- 129 FULL SHOT OF RETREAT GOING BY CAMERA, LARGELY SILHOUETTED. NIGHT. MIST. (STAGE SET)
- Featured in the foreground, Henry's ambulance goes BY CAMERA AND AWAY FROM IT.
- The roads are crowded and muddy. The ambulance makes a turn around the bend, the CAMERA PANNING WITH IT, and gets bogged down in the mud.
- 130 CLOSE ANGLE - HENRY'S AMBULANCE
- It sinks in the mud and a wheel breaks.
- 131 ANGLE FEATURING HENRY AND RINALDI
- Henry jumps off the front of the ambulance.
- 132 LONGER ANGLE
- Henry goes to examine the wheel, as Aymo jumps off the back and joins him.
- HENRY (curtly to Aymo)  
The wheel's broken.  
(he turns back and calls to Rinaldi)  
Bad luck, Rini. We're walking.  
(turning to Aymo)  
Where's Bonello?

REVISIONS OF MARCH 7TH SCRIPT  
June 13, 1957

104

132  
(Cont..)

AYMO (shrugging)  
I don't know...I was asleep when he got  
off the ambulance and -

HENRY (cynically)  
Just deserted, huh?...Anyway, you stay close  
to us, Aymo.

AYMO (saluting)  
Yes, Signor Lieutenant.

Henry moves up to Rinaldi, the CAMERA MOVING WITH HIM.

HENRY (putting out a helping hand)  
Come on, Rini. It's going to be a long haul.

RINALDI  
Father Galli stayed. The priest stayed, but  
Rinaldi runs.

HENRY (peremptorily)  
Come on! No nonsense!

RINALDI  
I want to see the Germans! I want to be the  
first to surrender!

Henry impatiently grabs him by the arm and almost lifts him  
up.

RINALDI (as Henry is lifting him;  
pitifully and with a flash of his old  
rationality)  
I'm sorry, puppy...I give you trouble.

HENRY (kindly; after putting down  
Rinaldi, he feels his knee, which is trou-  
bling him)  
We'll be all right - if this knee holds out.

133

LONGER ANGLE. HENRY AND RINALDI (RINALDI CLOSER TO CAMERA)  
IN FOREGROUND, AYMO TRUDGING BEHIND THEM. NIGHT. MIST.

The people in the back of the ambulance wearily get out. A  
truck goes by. In it we see the girls of the Villa Rosa, the  
sign which they have saved standing at an angle.

134

CLOSE ANGLE - AYMO

He spots them, calls:

AYMO (calling excitedly)  
Esmeralda! Esmeralda!

135 CLOSE ANGLE OF THE GIRLS ON THE TRUCK

Esmeralda spots Aymo. She calls:

ESMERALDA (calling)

Aymo!

(she waves to him to join them)

136 AYO (LONGER ANGLE THAN 134)

The CAMERA TRUCKS OR PANS WITH HIM as he makes up his mind and jumps on the truck with the girls and is lost as he tumbles among them.

137 HENRY AND RINALDI TRUDGING

Rinaldi looks after Aymo and the girls bitterly. Henry, too, is annoyed.

RINALDI (with a bitter laugh)

My only loves are untrue to me.

DISSOLVE TO:

(138-144  
deleted)

145 LONG SHOT. NIGHT. MIST. (STAGE SET)

We see Henry and Rinaldi trudging along in the foreground. We see some flashlights in the distance.

146 TRUCKING SHOT WITH HENRY AND RINALDI. NIGHT. MIST.  
(STAGE SET)

Henry and Rinaldi move with the retreat, Rinaldi CLOSER TO CAMERA.

RINALDI (bitterly)

What good are we to Italy? We are fit only for surrender! Let the Germans collect the garbage - with a shovel.

Immediately he finishes speaking, a flashlight comes across the scene and stops on Rinaldi's face. The CAMERA PULLS BACK to reveal that the flashlight is in the hands of a Carabinieri, and that another Carabinieri, also carrying a flashlight, and a Carabinieri Officer are with him.

FIRST CARABINIERE (grabbing Rinaldi)

You are under arrest.

HENRY

What are you talking about?

SECOND CARABINIERE

You, also.

(he grabs Henry by the arm)



146  
(Cont.)

HENRY (pulling away)

Don't you know you can't touch an officer?

Henry reaches for his pistol, but as he does one of the Carabiniere grabs Henry from behind and pulls his arm up so that it twists in its socket. Henry turns, and the Second Carabiniere grabs him, too. Henry struggles, but in vain.

CARABINIERE OFFICER

Shoot him if he resists.

HENRY (protesting)

What's the meaning of all this? Who are you?

CARABINIERE OFFICER

Battle police.

HENRY

What do you mean, arresting Major Rinaldi?

CARABINIERE OFFICER

We heard him. He is a German infiltrator, preaching defeat.

HENRY

Just the opposite, you fool!

CARABINIERE OFFICER (indicating  
with his head)

Take them over with the others.

They start to exit.

147 LONGER ANGLE - TRUCKING SHOT. NIGHT. MIST. (STAGE SET)

The CAMERA MOVES WITH THEM as the Carabinieri lead Henry and Rinaldi through the gaping but not very interested and tired crowd over to the side of the road, through an opening in a wall.

148 COURTYARD AND SMALL STRUCTURE AT SIDE OF ROAD (See SET Sketch)

An improvised Court Martial has been set up. There is a crude table, lit by a lamp. A group of men are standing, guarded by Carabinieri. Henry and Rinaldi are brought through the opening.

149 HENRY AND RINALDI'S VIEWPOINT: CLOSE ANGLE OF COURT MARTIAL

The jury consists of a Colonel, Lieutenant Colonel, two Majors, a Captain, and a Lieutenant. There are also an army Major, who is the accuser, and a Captain, who is the defender. A Sergeant and a Marshal record the proceedings. Two Carabinieri stand behind the Colonel with rifles.

149A CLOSE ANGLE - HENRY AND RINALDI

Looking t the Court Martial.

HENRY

It's a Court Martial!

150 CLOSE ANGLE - COURT MARTIAL

Standing in front of the Court Martial is an officer who has been arrested.

COLONEL

What is your division?

ARRESTED OFFICER ( with a slight  
Germanic accent)  
Nineteenth.

COLONEL

The Nineteenth Division was pulled out ten days ago. You are a German in Italian uniform.

MAJOR ( the accuser)

This man is a spy, guilty of spreading panic and preaching surrender. I request he be sentenced to death.

CAPTAIN ( the defender)

I place the accused in the hands of the Court Martial.

The Colonel confers with the jury.

150A HENRY AND RINALDI WATCHING

Henry is grim. Rinaldi is bitterly amused.

150B COURT MARTIAL ( CONTINUATION OF 150)

The jury comes out of the huddle and the Colonel turns to the accused. The Carabinieri are standing at stiff attention ( Consult. Professor Ferrari)

COLONEL

In the name of His Majesty, the jury finds the prisoner guilty and orders him shot.

The Carabinieri take hold of the prisoner to lead him away. During this the Arrested Officer starts protesting.

ARRESTED OFFICER

No! Wait! I will talk --

COLONEL ( interrupting)

Take him away!

The Carabinieri lead the Arrested Officer away.

151

HENRY AND RINALDI

One of the Carabinieri takes Rinaldi's arm to lead him to the Court Martial. Rinaldi disdainfully brushes off his hand.

RINALDI

I need no assistance! Keep your hands off me!

The Carabinieri is cowed, and Rinaldi advances, accompanied by the Carabinieri, the CAIPIERI PANNING WITH THEM as they approach the Court Martial. Henry stands aghast at the fate that he knows is awaiting his friend.

152

CLOSE ANGLE - COURT MARTIAL

Rinaldi is brought in.

COLONEL

Your name, rank and birthplace?

RINALDI

My name is Alessandro Rinaldi. My rank is that of a coward. My birthplace I will not disgrace by naming it.

COLONEL

You have Medical Corps insignia.

RINALDI (wildly)

Forgive me. I forgot to tear it off.  
(he starts tearing at his insignia)

152A  
B

HENRY'S VIEWPOINT OF COURT MARTIAL; ALSO ANGLE OVER HENRY'S SHOULDER

Henry is watching the proceedings.

HENRY (screaming frantically)

No, no! Rini! Stop it! Tell them the truth!

152C

COURT MARTIAL

CARABINIERE OFFICER

He was spreading disorder. He called our army garbage --

RINALDI (wildly)

They were ordered to retreat! But not Father Galli! He did not accept the order!

152C  
(Cont.)

CARABINIERI OFFICER (sharply)  
He was telling our men to surrender --

RINALDI (wildly)  
They ran! I ran with them! I am a doctor -  
needed by our dying men! And I ran! Dispose  
of me, garbage inspector!

152D HENRY AND THE COURT MARTIAL

HENRY  
Stop!  
(calling to the Court Martial)  
Let me talk for him!

COLONEL  
Silence!

152E COURT MARTIAL

RINALDI (wildly, to them)  
Come, you heroes! Shoot a coward and win  
the war!

COLONEL  
You are a German infiltrator or a confessed  
deserter.  
(he confers with jury)  
In the name of His Majesty, you are ordered  
to be shot.

The Carabinieri seize Rinaldi and take him away as we hear  
from the distance the execution of the preceding condemned  
man, the command - "Ready - aim - fire! - and the shot.

152F TRUCKING SHOT WITH HENRY AND THE CARBINIERI

As he is being led toward the Court Martial.

HENRY (desperately)  
You're mad! Major Rinaldi's sick! He's  
sick, I tell you!

By now he is at the Court Martial table. He casually salutes  
as he pleads. They react to the salute, which is wrong, and  
two of them look at one another meaningfully.

HENRY (as he salutes)  
Colonel...you must listen to me!  
(he indicates direction of Rinaldi's exit)  
He's one of the best surgeons in your army.

152F  
(Cont.)

COLONEL (coldly)

Our army?...Give your name, rank and birthplace.

But Henry is looking off in the direction of Rinaldi.

COLONEL

Answer the question!

HENRY

Lieutenant Frederic Henry. Twelfth Ambulance  
Unit, Italian Medical Corps.

153 COURT YARD

Twenty feet away the Carabinieri bring Rinaldi before the  
infantry firing squad and place him on a chair, on which he  
sits astride, his back to the firing squad. A Carabiniere  
starts to bandage his eyes. Rinaldi brushes him away. He  
turns his head in Henry's direction, smiles and waves dimly  
at him.

RINALDI

Good-by, puppy. I am joining Father Galli!

154 COURT MARTIAL

Henry stands staring.

HENRY (with a gasp)

No!

154A ANGLE OVER HENRY'S SHOULDER AT THE EXECUTION

As Rinaldi finishes waving but still looks smilingly at  
Henry.

154B THE FIRING SQUAD

We hear and see the execution orders: "Ready - aim - fire!"  
They fire.

154C ANGLE OVER HENRY'S SHOULDER (CONTINUATION OF 154A)

Rinaldi falls over dead.

155 COURT MARTIAL

Henry watches, horrified.

155  
(Cont.)

COLONEL

You are not an Italian. You are wearing an Italian uniform but you do not even know the Italian salute.

The Colonel turns to confer with the jury. Aware of what is in store for him, Henry makes his decision. After a quick glance around, he moves suddenly and pushes the guards off their feet. In the next moment he has swept the lamps off the table, plunging the room into darkness. As he gains the outer exit and disappears through the door, bullets pepper the wall in his wake.

156           EDGE OF RIVER

The river, over which there is a partially destroyed railway bridge, is a short distance from the rear of the Court Martial building. Henry runs onto the bridge, pausing a moment to look back before continuing on.

157           REAR OF COURT MARTIAL BUILDING

Two Carabinieri run out of the building and are joined by two others. The Carabinieri stop and fire in the direction of the bridge, then give chase.

158           RAILWAY BRIDGE

The river can be seen through the open trestle of ties over which Henry, turning from the pursuing Carabinieri, continues to run. The Carabinieri dash onto the bridge.

159           LOW ANGLE SHOOTING UP THROUGH THE OPEN TIES

Henry runs as swiftly as he can across the narrow footing.

159A          HIGH ANGLE SHOOTING DOWN THROUGH THE GIRDERS

The Carabinieri are in close pursuit.

160           END OF BRIDGE

Henry reaches the broken end of the bridge, looks back, then dives off.

160A          THE RIVER

Henry lands in the water and disappears.

## 160B END OF BRIDGE

The Carabinieri come to the edge of the bridge and fire into the river.

## 160C CLOSE SHOT - HENRY'S CAP FLOATING AMID DEBRIS

The bullets from the Carabinieri's rifles hit the water around Henry's cap. There is no sign of Henry.

DISSOLVE TO:

## 161 THE RIVER. MEDIUM LONG SHOT OF A LOG MOVING DOWNSTREAM

After a moment, Henry's hand appears and hangs onto the log.

DISSOLVE TO:

## 161A FARTHER DOWN THE RIVER. LONG SHOT.

Henry swims away from the log and surrounding debris toward the shore. The CAMERA PANS WITH HIM as he emerges from the water. Exhausted, he wades, half-falling, to the shore.

## 161B CLOSER ANGLE OF THE SHORE

Henry stumbles through the water and sinks to his knees, panting heavily. The body of a dead man, a civilian, lies at the water's edge. As Henry looks around at the surrounding countryside, he does not at first see the body. Then he spots it. From the distance a train whistle is heard. Henry, hearing it, moves with renewed energy to the dead man and starts to remove the corpse's sweater.

DISSOLVE TO:

(162  
deleted)

163 EXT. MILAN RAILROAD STATION. NIGHT.

The station sign, MILANO NORD, is prominent in the foreground.

A Red Cross train has stopped and car after car of wounded are being removed. There are moans and groans. The platforms are bustling with the activity of removing and checking the wounded. Volunteers and Boy Scouts are assisting the doctors and nurses.

164 A SECTION OF THE RAILROAD TRACKS

A freight train moves into the station alongside the stationary Red Cross train. The shabby, dirty, unshaved Henry drops off the train and advances toward CAMERA. He stops short as between the cars of the Red Cross train he sees the wounded being carried by on stretchers.

165 HENRY'S VIEWPOINT - BETWEEN THE TWO CARS

As the wounded are being carried by, two Carabinieri appear.

165A BACK TO HENRY

Seeing the Carabinieri, Henry steps quickly back into the shadows. Suddenly Van Campen's voice is heard.

VAN CAMPEN (calling)  
Ferguson! Ferguson!

Henry comes out of the shadows cautiously and looks off toward the platform.

165B HENRY'S VIEWPOINT - BETWEEN THE TWO CARS

Van Campen comes into view, followed by Ferguson, who is checking off a list as she comes up behind Van Campen. They move on.

165C BACK TO HENRY

His tired face lights up as he sees Ferguson. As soon as they have moved on, Henry ducks down to go between the cars to the platform beyond.



165D ANGLE SHOOTING DOWN STATION PLATFORM

Henry appears and moves cautiously along the crowded platform in search of Ferguson.

165E CLOSE ANGLE - FERGUSON

She is standing by an open car, busily checking her list. Henry hurries up to her, catches her by the arm.

HENRY

Ferguson!

Ferguson gapes at the dirty figure.

FERGUSON

Fred Henry! What are you doing here?

HENRY (tensely)

Don't ask me any questions -

FERGUSON (still gaping)

Look at you!

HENRY

I'm in trouble -

FERGUSON (continuing)

What are you doing in mufti?

HENRY

Where's Catherine?

FERGUSON (overlapping him)

Don't tell me you're wounded -

HENRY

No, I'm not wounded -

FERGUSON (continuing uninterruptedly)

This time I hope it's a hole in your head!

HENRY (grabbing her shoulders in  
desperation)

Where is she?

FERGUSON (angrily)

She's in the mess you got her into - that's where she is.

HENRY

I can't stand here arguing -

FERGUSON (overlapping, her anger rising)

Look - will you stop -

165E  
(Cont.)

HENRY (pleading)  
Ferguson - please - before they grab me -

FERGUSON (trying to free herself  
from his grasp)  
Leave me -

HENRY (pleading more intensely)  
Please, Ferguson - where is she?

Ferguson looks at him and her anger begins to subside.  
After studying his pleading face a moment longer, she  
speaks quietly and with sympathy.

FERGUSON  
In Stresa. Hotel Valeria. Room 7.

Henry lets go of her.

HENRY  
Thanks.

VAN CAMPEN'S VOICE  
Lieutenant Henry!

Van Campen steps into the scene.

VAN CAMPEN  
Are you wounded?  
(continuing before Henry can answer)  
What are you doing in those filthy clothes?

HENRY (quiet and tense)  
Miss Van Campen, before you do anything, let  
me tell you -

VAN CAMPEN  
You don't have to tell me anything! You're  
a deserter!

HENRY  
Not in the way you think. I had to do it -

VAN CAMPEN (breaking in)  
Of course you had to. Cowards always have to  
run! Now, are you going to give yourself up -  
or shall I do it for you?

HENRY  
No, I won't -

Van Campen turns away and calls:

VAN CAMPEN  
Carabinieri!

HENRY  
No firing squad for me!

165E  
(Cont.2)

Henry makes a run for it as Van Campen continues shouting:

VAN CAMPEN

Carabinieri! Stop that man! He's a  
deserter!

## 166 PLATFORM NEAR STATION ENTRANCE

Marching along the platform comes a line of troops led by a rousing band. The marchers are young, with schoolboy faces, new uniforms, new shoes. Sixteen- and seventeen-year-old boys are going off to war. A few tearful mothers, friends and relatives follow along.

Henry runs up to the platform from across the tracks. He stops, finding his way blocked by the band and young soldiers. He looks around desperately as he hears Van Campen's voice in the distance calling, "Carabinieri!" Then he breaks through the line of marchers.

DISSOLVE TO:

## 167 EXT. A WALK AT THE EDGE OF A COVE - SHOOTING TOWARD LAGO MAGGIORE. NIGHT.

Henry has emerged from nearby shrubbery and advances along the cove walk, looking around nervously. He still wears his ill-fitting sweater. The CAMERA follows his look, PANNING ACROSS the little cove to a building bearing the sign: HOTEL VALERIA.

DISSOLVE TO:

## 168 INT. HOTEL VALERIA CORRIDOR. CLOSE ANGLE AT DOOR NUMBER 7.

Henry enters, cautiously, and knocks on the door. He looks around nervously as he waits, then knocks again.

## 168A INT. CATHERINE'S ROOM.

Catherine, in nightdress, approaches the door, hesitantly. The room is lighted by the one lamp Catherine has turned on. She opens the door a crack.

## 168B INT. CORRIDOR.

Catherine looks out at Henry and for a moment does not recognize him.

HENRY

Cat ...

CATHERINE (astounded)

Oh, darling!...

He enters the room.

## 169 INT. CATHERINE'S ROOM

She is speechless with delight as she hugs him and smothers him with kisses.

CATHERINE

Oh, darling - darling -

169  
(Cont.)

HENRY (gently)  
You all right?

CATHERINE (still examining his  
terrible appearance)  
What's the matter?...What's wrong?

HENRY (wearily)  
I'll tell you about it later...I'm so -

He collapses onto the floor. Catherine, in panic, rushes to him, sits down next to him and supports his head on her shoulder, the CAMERA MOVING UP TO A TWO-SHOT. During the above:

CATHERINE  
Darling! You're ill! I'll get a doctor!

HENRY  
No...I don't need a doctor. I'm not sick -  
at least not that way.

CATHERINE  
Then what is it? I don't understand.

HENRY (after a moment)  
It's just that - I'm through. I'm through  
with the war...I've made a separate peace.

CATHERINE (absorbing the meaning  
of this, speaks after a moment; quietly)  
You mean you - deserted?

HENRY (wearily)  
Yes. I'm a deserter.

CATHERINE (after a moment;  
comfortingly, quietly)  
It's not your army...Or your country.  
(gently)  
Tell me what happened.

HENRY (quiet and tense)  
All kinds of hell...  
(tears come to his eyes)  
Rinaldi's dead.

He sobs. Throughout the following, the tears stream down his face. He is a man who is beaten, physically and emotionally, and who is so completely spent that he is beyond caring what he does or says, except that when he begins to realize the comfort of Catherine's shoulder, he finds solace, like a sick child in its mother's arms. But he is generally simply a wounded animal, who has found a pause in the pursuit of him.

169  
(Cont.2)

CATHERINE (a quick cry)

Oh, no!

HENRY

They killed him. A firing squad...I'd better not tell you about it.

CATHERINE

No, no - I want to hear.

HENRY

He was sick and talking like a madman. And the firing squad blew his brains out...I was next. You can't win an argument with a firing squad.

CATHERINE (who has been controlling her fright and horror)  
Of course you can't. And you're not going to try. You're not going back.

HENRY (wearily, bitterly)

I'm not against them. They're the good ones - the brave ones. I wish them all the luck. They deserve it. But it's not my show any more.

CATHERINE (as to a hurt child)  
Of course it isn't...We're together. That's all that matters...The rest is something else - far away. Just us - us.

HENRY

You're sweet to come back to.

CATHERINE

My baby...my poor baby.

His eyes close as she holds him still closer, comforting him and rocking him a little - the Eternal Madonna.

DISSOLVE TO:

169AA

EXT. COVE - SHOOTING TOWARD THE LAKE SHOWING A SMALL ISLAND AND TWO HARBOR LIGHTS

The CAMERA PANS DOWN FROM THE LONG SHOT OF THE LAKE TO CLOSE-UP OF A NEWSPAPER floating in the cove. The newspaper carries a picture of Henry, with an account of his desertion and Court Martial attack.

DISSOLVE TO:

169A

EXTREME LONG SHOT (2ND UNIT OR 2ND CAMERA) - LAKE MAGGIORE, TAKING IN THE SMALL PENSIONE - AS BEAUTIFUL A SHOT AS WE CAN GET OF THIS FAMOUS LAKE. SUNNY DAY.

170

EXT. PENSIONE: SMALL TERRACE OVERLOOKING THE LAKE. BELOW IT, A SMALL POINT WITH STONE BALUSTRADE.

Henry is stretched out in complete ease and comfort, away at last from the hell he's been through. He is shaved. He wears new clothes that do not quite fit him. The trousers are the same as he wore previously. He is enjoying the ease and comfort, and the beautiful view. Catherine is a ministering angel, seeing to his every comfort, serving breakfast to him. He has slept through a large part of the day.

CATHERINE (looking at him  
admiringly)  
I must say you look better.  
(she advances and gives him a kiss)

HENRY  
I could use some more food. I think I'll  
be hungry for a week.

CATHERINE (filling his plate)  
I thought you were going to sleep for a week.  
(examining his clothes and pulling  
at his sleeves)  
The sleeves are a bit short. But it was the  
best I could do - and you are a little tall  
for your age, darling.

HENRY (casually)  
It's a fine outfit.

CATHERINE (smiling)  
We'll just stay right here. It's practically  
deserted at this time of year - and cheap.

HENRY  
Couldn't be nicer.

CATHERINE (being very wifely)  
Now, let's see...shall I get you some papers?

HENRY  
No. I don't want to read the papers.

He has been reminded. He puts down the coffee cup, runs a hand over his eyes.

170  
(Cont.)

CATHERINE (realizing)

I'm sorry...

(gently)

Was it so bad you don't want even to read  
about it, darling?

HENRY

Yes...it was pretty bad.

There is a moment's pause.

CATHERINE

I wish I had been with you so I would know  
about it, too...

(she pours him some more coffee while  
she worriedly thinks of his statement  
that he was "next" with the firing squad,  
and she speaks with concealed dread)  
Darling, what will happen if they find you?

HENRY (quietly)

If I see them first - I'll shoot them.

CATHERINE (horrified)

You wouldn't!...What would they do to you?

HENRY (calmly)

They'd shoot me, of course.

Catherine is aghast at this confirmation of her fears.

CATHERINE

Then we can't stay here!

(thinking hard)

We can go to Switzerland!

HENRY

Please, darling. I'm tired of even thinking  
about it.

CATHERINE (disregarding)

The border's very near here!

HENRY

Yes...and they have guards across it like a  
picket fence.

Catherine thinks this over, turns, and looks down at the  
cove and boats.

170A

ANGLE SHOOTING BEYOND THEM TO THE LAKE: CATHERINE'S VIEW-  
POINT ( OR OVER SHOULDER)

We see a few rowboats at the water's edge.



170A  
(Cont.)

CATHERINE

We can go across the lake...We'll borrow one of those boats.

HENRY

They'd turn us in if we even asked.

CATHERINE

Then we'll steal one. We can send it back.

HENRY

It's over twenty miles, Cat.

CATHERINE

You can do it! I know you can!

HENRY (after a moment)

But what about the patrol boats? They'd spot us sure.

CATHERINE

Not if we go at night.

(tensely)

Darling, don't you see?...We've got to get out of here - fast. Tonight!

Henry thinks it over a moment.

HENRY (after a sigh)

All right...I'll send for you as soon as I'm safe.

CATHERINE (indignant)

You'll send for me? I'm going with you!

HENRY

But what about the baby? It may be a rough trip.

CATHERINE

She'll have to take her chances. We're all in this together. We're all going to make it - or none of us.

Henry doesn't answer. He remains thoughtful.

CATHERINE (leaning closer to him,  
entreating)

Please...

As he looks at her, his hesitancy ends.

HENRY (smiling at her)

All right.

Catherine puts her head against his in happy relief.

HENRY

You're a grand girl.

DISSOLVE TO:

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125-130

(171-178  
deleted)

179 EXT. SMALL COVE ON THE LAKE. MOONLIT NIGHT. LONG SHOT -  
SHOOTING DOWN AT THE WATER'S EDGE FROM HIGH ANGLE

Henry is putting a suitcase into a rowboat. Catherine has an umbrella hung on her arm and she is carrying a package of sandwiches and a bottle of liquor. Henry helps her into the boat. She sits in the stern. He hurriedly casts off, unships the oars and starts rowing. The small boat pulls slowly away from the shore.

DISSOLVE TO:

180 EXT. THE BOAT

Henry is rowing. All seems well. Catherine smiles at him.

180  
(Cont.)  
(ALREADY  
SHOT)

CATHERINE (looks at his steady stroke)  
Darling, not so fast. You'll get tired.

HENRY  
We have to get into Swiss waters before it's daylight.

DISSOLVE TO:

181 EXT. LAKE. LONG SHOT. HIGH ANGLE. BLUE NIGHT. (SECOND UNIT)  
(ALREADY SHOT)

The wind has risen. The boat is farther up the lake.

181A NIGHT SKY

Heavy clouds are obscuring the moon. We see a bolt of lightning.

181B CONTINUATION OF 181 (ALREADY SHOT)

The scene grows darker as the clouds obscure the moon. We hear the rising wind and the crash of thunder.

DISSOLVE TO:

182 THE ROWBOAT. POURING RAIN. NIGHT. (TANK)

The going is rougher. Henry and Catherine are getting drenched. The water is pouring into the boat. Reaching beneath him, Henry picks up a can and starts bailing.

CATHERINE  
Here - I can do that.

HENRY (intently)  
It's no good. I can't put you through this. I'm going to take you back to the hotel.

CATHERINE (firmly)  
You will not take me back.

HENRY (he has stopped rowing)  
Yes, I will. This is crazy...you - and the baby...

CATHERINE (getting angry)  
If you take me ashore, I'll swim after you. A little rain isn't going to hurt me - or the baby. What will hurt me is waiting in that hotel room - not knowing whether the Carabinieri have caught you. And stood you against a wall. Now start rowing.

Henry looks at her for a moment and gives up.

182  
(Cont.)

HENRY  
All right. You win.

CATHERINE  
That's a good boy.

HENRY  
I could use a drink.

Catherine picks up a bottle from the bundle, uncorks it and holds it to his lips. He drinks.

HENRY (handing her the bottle)  
Thanks.

CATHERINE (taking the bottle and  
putting the cork back in)  
You're ever so welcome.

~~She reaches for the umbrella, opens it, and moves with it as close to him as she can, attempting to cover him, too.~~

HENRY  
Listen for the sound of an engine.

CATHERINE  
I will.

During the above, Henry has taken the bailer, put some cold water in it and taken a drink, the cold water causing his teeth to chatter. Catherine looks around and up at the sky.

CATHERINE  
Do you know something?

HENRY  
What?

CATHERINE  
I don't think this rain is going to last.

HENRY  
I hope not.

CATHERINE (her spirits rising)  
And do you know something else?

HENRY  
What?

CATHERINE (a triumphant moment!)  
I don't care if it does!

HENRY looks at her for a moment, thrilled with her courage and with her conquest of her fear, then resumes rowing and keeps the boat headed into the rising waters.

DISSOLVE TO:

183 EXT. LAKE. EXTREME LONG SHOT. (SECOND UNIT) (DAY FOR NIGHT BUT WITH BLACK NIGHT SKY MATTED IN. SILHOUETTES OF THE MOUNTAINS ON BOTH SIDES, WITH THE LIGHTS AT VARIOUS SPOTS ON SHORE AND MOUNTAINS AT A DIFFERENT PORTION OF THE LAKE THAN SCENE 181) (ALREADY SHOT)

The rain has stopped, but it is extremely windy and the small boat is struggling against very choppy waters.

(184,185,  
186 deleted)

187 EXT. LAKE. NIGHT. SMOOTH WATERS. (SECOND UNIT) (ALREADY SHOT)

SHOOTING DOWN FROM THE DISTANT ALPS, the lake looks almost like a sheet of rippled glass. The rowboat is visible, as if it were a little bucket bobbing along - with two tiny dots in it.

(188 deleted)

189 THE ROWBOAT. CLOSE ANGLE. NIGHT. (TANK)

CATHERINE

How much farther do you think?

HENRY

I guess another ten miles.

CATHERINE

That's a long way to row, you poor sweet.  
Aren't you dead?

HENRY

No. I'm all right. My hands are sore is all.

CATHERINE (who has been listening,  
frightened)

I hear something.

From the distance comes the sound of a motorboat, ~~the searchlights~~  
~~playing on the water.~~ Henry stops rowing, listens and looks.

HENRY

It's coming in this direction. We'd better  
get closer to shore.

He turns his head back, quickly starts rowing, turning the boat towards the shore.

CATHERINE

~~Don't make too much noise with the oars.~~

190 ANGLE SHOOTING FROM AND THROUGH REEDS CLOSE TO SHORE  
(SECOND UNIT) (ALREADY SHOT)

The rowboat is coming toward the reeds. We do not see the motorboat as yet, nor the searchlight beam.

190A CLOSE SHOT OF THE ROWBOAT (TANK)

Henry is rowing. Catherine is looking around, frightened, in the direction of the patrol boat. Henry turns the boat sharp toward the reeds.

190B LONG SHOT (SECOND UNIT) (ALREADY SHOT)

The patrol boat comes into view.

190C CONTINUATION OF 190A (TANK)

Catherine and Henry see that it is the patrol boat.

HENRY

It's the patrol boat!

CATHERINE (turning her head, terrified)

Do you think they saw us?

HENRY

I hope not.

He continues rowing into the reeds and swings the boat into profile view to match succeeding Long Shot.

191 ANGLE SHOOTING FROM AND THROUGH REEDS (SECOND UNIT)  
(ALREADY SHOT)

As the boat enters the reeds, the searchlight from the approaching motorboat catches the tail end of the rowboat.

192 ANGLE FROM THE ROWBOAT SHOOTING OUT TO THE LAKE (SECOND UNIT)  
(ALREADY SHOT)

The motorboat approaches closer, its searchlights seeking the fugitives.

192A CLOSE ANGLE: THE ROWBOAT (REEDS BEHIND THE PRINCIPALS, ALSO  
BETWEEN THE PRINCIPALS AND THE CAMERA) (TANK)

The rowboat has just come to a stop in the reeds. The eyes of the fugitives come up over the edge and peer over the side of the boat.

193

PATROL BOAT FROM FUGITIVES' VIEWPOINT (SECOND UNIT)  
(ALREADY SHOT)

The patrol boat is now parallel with the rowboat and is clearly visible.

194

CATHERINE AND HENRY (TANK)

The waves from the patrol boat come toward the shore and rock the rowboat. The motorsound is ominously close. After a moment, they see:

195 THE PATROL BOAT. (SECOND UNIT) (ALREADY SHOT)

The motorboat makes a wide turn and starts back in the direction from which it came, its searchlights telling us its direction.

196 CATHERINE AND HENRY. (TANK) (CONTINUATION OF 194)

HENRY (relieved)

They're turning! We must be close to the border!

197 THE PATROL BOAT. (CONTINUATION OF 195) (SECOND UNIT)  
(ALREADY SHOT)

It is completing its wide turn and heads back in the opposite direction.

198 CATHERINE AND HENRY. (CONTINUATION OF 194 AND 196) (TANK)

She slumps into his arms.

CATHERINE

Oh, darling. I was terrified!

HENRY (his arm around her)

So was I...

(he wipes a straggly hair from her brow)

Are you all right?

CATHERINE (prayerfully)

Oh, darling. I never felt more all right in my whole life.

She leans forward and kisses his heavily breathing face. They are startled by a peculiar sound, look off, terrified.

198A EXT. LAKE AND REEDS (PHOTOGRAPHICALLY SAME AS PRECEDING) (TANK OR STOCK SHOT)

A wild duck takes off in the swamp grass.

198B CATHERINE AND HENRY (CONTINUATION OF 194, 196 AND 198)

They look at each other, laugh happily and practically collapse in each other's arms.

DISSOLVE TO:



198C EXT. LAKE. HIGH ANGLE. JUST BEFORE DAWN. (ALREADY SHOT)

The tiny boat bobs along the choppy waters in the grey pre-dawn light.

DISSOLVE TO:

199 A SWISS TOWN. LONG SHOT. GOLDEN DAWN. (SECOND UNIT)  
(ALREADY SHOT)

It is at the edge of the lake and up a small hill. A flag flutters above one of its large buildings. As the sun appears over the horizon, the Swiss flag is revealed in the sunlight.

199A THE ROWBOAT. CATHERINE AND HENRY. (ULTRA VIOLET OR BACKGROUND PROJECTION PROCESS) (GOLDEN DAWN TO MATCH ABOVE) (TANK)

CATHERINE

There's the Swiss flag!

HENRY (turning his head and looking)

I forgot how friendly a flag could look.  
(he returns to his rowing)

CATHERINE (smiling and beaming)

Isn't it beautiful?

199B REVERSE VERY HIGH ANGLE. SHOOTING FROM THE SWISS FLAG TOWARD THE ROWBOAT IN THE DISTANCE. (SECOND UNIT) (ALREADY SHOT)

The little boat is silhouetted in the rising sunrays.

DISSOLVE TO:

199C EXT. LAKE. SILVER POST-DAWN. (ALREADY SHOT)

Silhouetted in the dawn sunlight, a fisherman sits on the edge of the pier, fishing. The rowboat approaches the shore. Catherine waves happily to the fisherman.

200 THE ROWBOAT. CLOSE ANGLE. (ALREADY SHOT)

As the boat touches the shore, Henry slumps over the oars for a moment, exhausted but happy. He climbs out of the boat, helps Catherine alight. He gives a great sigh of relief.

CATHERINE (happily)

Oh, darling...

HENRY

We're in Switzerland.

200  
(Cont.)

CATHERINE (clinging to him, happily)  
Oh, darling, darling! It's a lovely country.

HENRY  
Yes. It feels good underneath my feet.

DISSOLVE TO:

200A LONG SHOT OF SWISS TOWN: EXT. CAFE. EARLY MORNING LIGHT.  
(SECOND UNIT) (ALREADY SHOT)

DISSOLVE TO:

201 INT. SWISS CAFE. VERY EARLY IN THE MORNING.

The place is empty except for the attendant. Catherine and Henry (but Catherine more) have straightened themselves up a bit in the "little facilities" of the place, but they are still very much wrecks from the ordeal of the crossing. Seated at a table, they are devouring fried eggs and a big supply of rolls, butter, jam and cream, Catherine drinking milk and Henry drinking coffee. Their suitcases are beside them.

HENRY (exhausted, but happy and hungry)  
Can you realize we're actually in Switzerland?

CATHERINE  
Darling, it's true, isn't it? I don't have to drive you down to the station to see you off?

HENRY  
I hope not.

CATHERINE (a little shudder)  
Don't say that. It frightens me.

She notices his hands and takes them.

CATHERINE  
Your poor hands. We'll buy some ointment -- some magic Swiss ointment.

HENRY  
Forget about my hands. I'm still hungry.

CATHERINE (beaming at him)  
So are we.

Henry's eye is suddenly taken by a customs officer in uniform approaching. Catherine turns and also sees the officer. They sit in silence, Catherine trying to hide her fright, as the military figure comes up to the table. He is a lieutenant, smooth-faced and precise-spoken.

LIEUTENANT (coldly)  
Pardon me. I am Lieutenant Zimmerman.

Catherine gives him a sudden radiant smile. He doesn't return the smile.

LIEUTENANT (the impassive officer)  
Is that your rowboat that just came in?

HENRY (coolly)  
Yes.

201  
(Cont.)

LIEUTENANT (not fooled by Henry's  
attitude, and taking in Catherine, too,  
although she avoids his eye)  
What nationality are you?

HENRY

American.  
(a pause - then indicating Catherine  
with his head)  
British.

LIEUTENANT (coldly)

Let me see your passports.

Catherine is a little frightened but covers up. Henry smiles  
at her reassuringly as they each hand him their passports. The  
talk continues as he examines the passports.

LIEUTENANT (studying passports)

Why do you come to Switzerland?

HENRY (trying not too successfully to  
behave normally)

We're tourists. My cousin and I want to enjoy  
the winter sports.

LIEUTENANT (cynically)

You rowed here from Italy?

HENRY (casually - or so he thinks)

Yes. Rowing is my favorite sport. I always row  
when I get a chance.

201  
(Cont.2)

LIEUTENANT (dryly)

Indeed? Your cousin, too?

CATHERINE (trying to emulate Henry's  
attitude, but just a shade too enthusiastic)  
Yes. I love it.

LIEUTENANT (staring at her)  
Cousins with the same taste - of different  
nationalities - rowing all night across the  
lake...Very interesting.  
(more crisply)

What have you been doing in Italy?

HENRY

I've been doing some writing...picking up local  
color, you might say.

LIEUTENANT

Umm...And you, Miss Barkley?

HENRY (quickly)

She's been studying art.

CATHERINE (in proof of this)

Rubens...Raphael...Rembrandt - you know - things  
like that.

LIEUTENANT (nodding)

Umm...How much money have you?

HENRY

Twenty-five hundred lire.

LIEUTENANT (impressed, his attitude  
changing)

Twenty-five hundred lire...And your cousin?

CATHERINE (eagerly)

I have twelve hundred lire.

LIEUTENANT (solemnly)

I see...

(he mutters to himself, adding up the two sums)  
Thirty-seven hundred lire.

HENRY (seeing what's going on, says  
hastily)

I can also draw checks on my American account.

The lieutenant takes this. His voice is suddenly respectful --  
the salesman rather than the officer.

201  
(Cont.3)

LIEUTENANT

As you are so interested in boating, I can recommend an excellent place. Very high in the mountains -

(as he talks, his salesmanship mounts and he is enraptured by his own description)  
- one of the most beautiful views in the entire Jungfrau district - overlooking the most romantic lake...

CATHERINE (eagerly)

It sounds enchanting.

LIEUTENANT (as though it were the merest coincidence)

It so happens it is owned by my mother. Her name is Madame Zimmerman. A very fine place.

HENRY (delighted by the deal)

I'm sure it is.

A sergeant enters, very efficient and stern, and joins the lieutenant. He wears a gray-green uniform and a German-like helmet. He has a healthy-looking face and a little tooth-brush mustache.

LIEUTENANT (co-operatively)

I will write the name and address on a card for you.

(he writes solemnly, sternly throwing a direction over his shoulder to the sergeant as he does so)

Take the luggage - and get these tourists a cab.

SERGEANT (his whole mien changing; happily)

Yes, sir.

LIEUTENANT (the polite Chamber of Commerce man)

Your passports will be kept by the police. I regret this but it is necessary - under the circumstances. They will be returned -

(a veiled warning!)  
after a time!

CATHERINE (tentatively, but turning on the charm)

Captain Zimmerman...

LIEUTENANT (he bows)

Lieutenant Zimmerman.

CATHERINE

Pardon me. Lieutenant Zimmerman...What about our boat?...We - uh - borrowed it from some friends - and we'd like to send it back.

201  
cont.4)

LIEUTENANT (knowingly)  
I'm afraid your - friends - will have to wait a while. Unfortunately, the boat must be confiscated.

HENRY (quickly)  
But you're sure we can stay without being bothered?

LIEUTENANT  
Of course. I am certain you and your cousin will find my mother's hotel very comfortable.  
(he salutes and clicks his heels)  
Service!  
(he leaves)

Catherine and Henry look after him, suppressing their laughter.

202 CLOSE ANGLE: THE LIEUTENANT

He turns and looks back. His face suddenly breaks into a smile. He gives them a big wink and chuckles as he walks away.

203 CATHERINE AND HENRY

They wink back, happily.

HENRY  
It's a great country.

CATHERINE  
Yes - and so practical.

They laugh...and we

DISSOLVE TO:

204 EXT. PENSIONE ZIMIERMAN. EARLY DECEMBER. SUNSET.

The sun is setting behind the snow-capped peaks. An autumn silence fills the hour of sunset. On the mountain slope, overlooking the lake way below, stands the hotel. It is a quaint, chalet-looking building. Its windows twinkle in the sunset light.

DISSOLVE TO:

205 INT. A ROOM IN THE ALPINE HOTEL. AFTERNOON.

Beyond an open door, Henry is seen moving about nervously, pausing now and then to listen to what is going on inside the room. He clutches an ornamental Swiss pipe without smoking it. After a moment, the voice of DR. EMERICH calls to him.

EMERICH'S VOICE

You may come in now, Mr. Henry.

Henry comes into the room quickly, the CAMERA PULLING BACK AND PANNING with him. This is a bed-sitting room. A large, old-fashioned feather-bed stands in an alcove. A fire glows in the fireplace. The cheeriness of the room is heightened by the late afternoon sun pouring in through the gaily curtained windows.

Dr. Emerich, a robust, middle-aged man, has completed his examination of Catherine, who is finishing buttoning her nightdress. Henry goes to her.

EMERICH (putting his stethoscope  
into his bag)

Your wife is an excellent advertisement for Switzerland. She has had only six weeks of our fine air, but she could not be healthier if she were born Swiss. Not one wrong symptom. A beautiful expectant mother.

HENRY (his arm around Catherine)

Good.

EMERICH

You should be very pleased, Mr. Henry.  
(picks up his bag)

HENRY

I am.

EMERICH

I prescribe a little sleep, and, of course, some exercise. No scaling Alpine peaks.

(Catherine and Henry laugh)

Your husband's knee is fine now, but he must take it easy for a while. We want the child to have a healthy father.

CATHERINE (as they all laugh)

Oh, yes. We want him able to walk the baby.

EMERICH

He will be. You will have the baby in the spring. The ideal season for beginning.  
(he goes to the door)



205  
(Cont.)

Catherine and Henry go to the door with him.

HENRY

Thank you, Dr. Emerich. You'll be coming to see us regularly, won't you?

EMERICH (picking up his hat and coat)

Yes, of course. But do not be concerned. We have children quite often in Switzerland.  
(shaking hands with Catherine)

Good-by, Mrs. Henry.

CATHERINE

Good-by, doctor. And thank you.

She closes the door after him and turns, smiling happily, to Henry, who is scraping the bowl of his pipe.

CATHERINE

Oh, I'm so excited - to be healthy -  
(advancing to Henry)

Oh, darling, stop fussing with that silly pipe -  
(she stops suddenly, both hands on her stomach)

Ohhh!

205  
(Cont.)

HENRY

What's up?

CATHERINE

Little Catherine - she's turning a cartwheel...  
Want to feel her?

He extends his hand, gingerly. She takes it and places  
it against her stomach.

HENRY (pulling his hand away with  
surprise)

Wow!...Does it hurt?

CATHERINE (laughing)

No, you idiot! It feels wonderful.

She goes to the alcove and starts making up the bed.

HENRY

By the way, I got our passports back from the  
police today. Now we can get married.

Catherine stops, looks at him.

CATHERINE

No.

(she continues with her bed-making)

HENRY

I'm sure it would be considered the proper  
thing to do...unless you're crazy.

(he leans on a chair, watching her)

CATHERINE (as she works)

Not as crazy as you think. I'm not going to  
let you off the hook - ever. But I'm not going  
to startle the whole countryside now by letting  
them know I'm not married.

HENRY

We could go to some other village.

CATHERINE (turning to him)

Wherever we went, it would be too embarrassing.  
I show too plainly. I can't be married in this -

(smoothing her gown to show her  
swollen stomach)

splendid matronly shape.

HENRY (taking her hand)

You'd make a beautiful bride in any shape.

CATHERINE (sits on the bed, holds his hand)

We'll get married as soon as I'm thin again. And  
everyone will say: 'What a handsome couple.' We'll  
have orange blossoms, organ music - and somebody to  
mind the baby.

They laugh. There is a knock at the door.

Come in!

HENRY

205 (Cont.2) The door opens and an apple-cheeked old lady enters with a tray. It holds beer, wine and pretzels. She is MRS. ZIMMERMAN.

CATHERINE

Oh, how nice, Mrs. Zimmerman. I'm starving.

MRS. ZIMMERMAN (chuckling, as she puts the things down)

I got to tell you a joke. When my son told me you were coming, he made a mistake. He thought you were cousins!

(she laughs ha-ha)

Here is beer and pretzels for the gentleman. And for madame, hot wine and spices.

(beaming)

Happy afternoon, lady and gentleman.

They smile at her and she exits.

HENRY (pouring his beer)

I think maybe I'll marry Mrs. Zimmerman.

CATHERINE

She's too good for you.

HENRY (indicating her drink)

Drink that while it's hot.

Catherine is studying herself in a wall mirror. During the following, they sip at the beer and wine.

CATHERINE

Darling, I'm going to cut my hair short. Very short.

HENRY

Now?

CATHERINE

Oh, no. When I'm thin again. I'll be thin again and I'll have short hair. You're not going to say no, are you?

HENRY

You can cut it, if you want to.

CATHERINE (frowning at him)

Why? I thought you like my hair long.

HENRY

I love it long.

CATHERINE

But you said you prefer it short.

HENRY

I did not.

205  
Cont.3)

CATHERINE (firmly)

You hinted it.

HENRY

I didn't hint anything. I'm just trying to agree with you.

CATHERINE

I wish you wouldn't try to confuse me...I know why you're bored with me - because I love you too much.

HENRY (loudly)

You're mad!

CATHERINE

Please don't shout at me.

HENRY

I'm not shouting. I'm trying to tell you that you don't bore me. Everything else bores me - but that.

CATHERINE (happily reassured)

Oh, darling...

(she goes to him and kisses him)

You mustn't mind me. We really are the same one and we mustn't misunderstand on purpose.

HENRY

We won't.

CATHERINE

But people do. They love each other and they misunderstand on purpose and they fight and then suddenly they aren't the same one.

HENRY

We won't fight.

CATHERINE

We mustn't because there's only us two, and in the world there's all the rest of them. If anything comes between us we're gone and then they have us.

HENRY

They won't get us. Because you're too brave. Nothing ever happens to the brave.

CATHERINE

They die, of course.

HENRY (thoughtfully)

"A coward dies a thousand deaths, the brave but once."

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144A-  
145A

205  
(Cont.4)  
(ALREADY  
SHOT)

CATHERINE

Whoever wrote that was probably a coward.  
He knew a great deal about cowards but  
nothing about the brave. The brave die  
thousands of times if they're intelligent.

HENRY (sincerely)

You're an authority. You're brave.

CATHERINE

No, I'm not...But, anyway, I'm not going to  
cut my hair until after young Catherine's  
born and I'm thin again. I'm going to cut  
it off and then I'll be a fine new girl for  
you, and you'll fall in love with me all over  
again.

HENRY (pulling her down on his lap)

I love you enough now. What do you want to  
do? Ruin me?

CATHERINE

Yes, I want to ruin you.

HENRY

Good. That's what I want, too.

He holds her close to him and they sit embraced in the sunset  
light with the darkening Alpine peaks rimmed in the light.

(205A  
deleted)

DISSOLVE TO:

REVISIONS OF MARCH 7TH SCRIPT  
August 17, 1957

145B

(206-211  
deleted)

212 EXT. SNOW-COVERED ROAD. A HORSE-DRAWN SLEIGH. DAY.  
(Already Shot)

Henry is driving. Catherine is snuggled up close to him.

HENRY

You know how they go courting in the Alps?  
They yodel.

CATHERINE

Oh?

Henry cups a hand to his mouth and yodels loudly. They laugh,  
then listen for the echo.

HENRY

If the lady is interested, she yodels back.

CATHERINE

Oh - really?

She puts her hand to her mouth and yodels. They laugh, listen  
to the echo.

DISSOLVE TO:

212A SHOOTING DOWN ON A SWISS VILLAGE FROM THE MOUNTAINS. SNOW.  
NIGHT.

It is just before midnight of New Year's Eve.

DISSOLVE TO:

212B INT. BEDROOM AT MRS. ZIMMERMAN'S. NIGHT. (ALREADY SHOT)

Henry and Catherine are playing chess. The fire is going.

HENRY (casually; moving accordingly)  
That's it. Checkmate.

CATHERINE (excitedly, moving)  
I don't care! I've got your queen!

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July 23, 1957

145C

212B  
(Cont.)

HENRY (patiently)  
Darling, the game is over. It's checkmate.

CATHERINE  
But why? I still have more of these silly  
pieces that you have...  
(she rises)  
Oh, I wish you liked rummy. It's much more fun.

The bells start to chime twelve (and continue during the scene). He looks at his watch (not a wrist watch). She and he both realize it is the New Year.

CATHERINE  
Happy New Year, darling.

HENRY (taking her in his arms)  
To all three of us.

CATHERINE  
It's 1918...

They kiss. The tolling of twelve stops.

CATHERINE  
Do you mind our being alone - just us - on  
New Year's Eve?

HENRY  
I never feel alone when we're together.

212B  
(Cont.)

CATHERINE

But sometimes a man wants to be alone.

HENRY

I imagine sometimes a girl wants to be alone, too. But if people love each other, they're jealous of that in each other.

CATHERINE (a shade wounded)

I don't want to be away from you - ever.

HENRY

Me, too. My life used to be full of all sorts of things. Now if you're not with me, I haven't a thing in the world.

CATHERINE

But I'm not any fun for you any more. I'm like a big flour-barrel.

HENRY

No, you're not. You're more beautiful all the time.

CATHERINE

Just the same, you're going down to town tomorrow and find yourself some gay young playmate.

HENRY

I don't want to be with anyone else, I tell you.

CATHERINE

Yes, you do - and I'm going to start the New Year by buying little Catherine's first wardrobe. I'll do it tomorrow. I'll find out what's necessary.

HENRY

You ought to know. You were a nurse.

CATHERINE

But so few of the soldiers had babies in the hospital.

HENRY

I did.

She throws a pillow at him, laughingly .

DISSOLVE TO:

(212C  
deleted)



212BB  
(Old  
207X)

EXT. MOUNTAIN ROAD. DAY. LONG SHOT AND CLOSE ANGLES.

Catherine, in white sweater and tam, stands on a snow-packed mountain road. She holds an immense snowball in her hands.

CATHERINE (looking around and calling)

Where are you?...Where are you?

HENRY'S VOICE

I'm right here. I've got a sled.

CATHERINE

You sound like a ventriloquist.

Henry comes up over a snowbank, pulling a small sled.

HENRY (grinning at her)

You look like a spook in fairyland.

CATHERINE

Spook for yourself, darling.

She throws the snowball at him. He ducks, but it hits him in the chest. They laugh as he joins her on the road.

HENRY (getting the sled into position)

All aboard!

CATHERINE

Oh - I don't want to ride. I want to walk.  
It's good for the baby.

HENRY (firmly)

The baby does what I say.

CATHERINE

May I steer?

HENRY

Sure you can steer.

Catherine sits down on the sled and Henry gets on behind her.

HENRY

Okay. Ready?

CATHERINE

Yes.

He shoves off and the sled weaves downhill, with Catherine squealing and laughing.

ALTERNATE ENDING:

The sled hits a snowbank and they topple off, Henry holding her in his arms as they laughingly rub snow in each other's faces.

HENRY

Bubblehead!

DISSOLVE TO:

212BBB EXT. ALPINE MOUNTAIN. A SPRING DAY.

The mountain peaks are covered with snow. CAMERA PANS DOWN to Catherine and Henry walking through a field, their arms around each other. The snows have disappeared <sup>here</sup> and wild flowers are growing in the brown field. Catherine and Henry sing merrily as they walk along and disappear down a wooded path.

DISSOLVE TO:

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147

(212D; 213-214 deleted)

215 EXT. BEAUTY PARLOR. DAY. (ALREADY SHOT)

Henry paces up and down, looks at his watch and goes to the door of the beauty shop.

215A INT. BEAUTY PARLOR. DAY.

It is a small shop. Catherine is having her hair waved. The tongs make a little clicking sound. We see Catherine's face in the mirror while she talks to Henry. Catherine's bag is clearly visible.

HENRY (entering and standing  
in the doorway)  
Is it going to take much longer?

CATHERINE  
Now don't be impatient. She's doing a beautiful job. And it's very important that I look my best when I meet little Catherine.

HENRY  
I'm sure she'll be very impressed.

HAIRDRESSER  
Your first child, Madame?

CATHERINE  
Oh, no. We have two boys.

HAIRDRESSER  
That is wonderful!

HENRY  
And two girls.

HAIRDRESSER  
Ooh-la-la, Monsieur!

Catherine's face changes as she feels a pain coming.

CATHERINE (excitedly)  
Oh-oh.

She looks at Henry and he looks at her, and we

DISSOLVE TO:

16 EXT. STREET AND HOSPITAL. DUSK

(ALREADY SHOT)

A carriage approaches in which we see Catherine and Henry, his arm around her. The carriage pulls up in front of the hospital entrance, and Henry helps her out. They start up the steps, Henry's arm around Catherine.

CATHERINE (looking at him, smiling)  
Darling, she won't come between us, will she?  
The little brat.

HENRY (holding her close)  
No. We won't let her. We'll keep her in a tree.

CATHERINE  
Won't it be fun? There'll be three of us.

DISSOLVE TO:

217 INT. HOSPITAL ROOM. NIGHT.

Catherine is in bed. A nurse is taking her pulse. The nurse is a squat, motherly-looking woman. Catherine wears a square-cut, heavy hospital nightgown. Henry enters with a bag.

HENRY  
Hello, Cat. How are you?

CATHERINE  
I'm fine, darling.

HENRY  
I brought your things...  
(he puts bag down, looks around)  
Isn't the doctor here yet?

NURSE  
In a few minutes.

HENRY (going to Catherine)  
How is it?

CATHERINE  
The pains are coming quite often now.  
(her face draws up as another pain starts,  
but she smiles; pleased)  
This is a real one.  
(the pain subsides)  
You go away, darling. Go out and get something  
to eat. I may do this for a long time, the nurse  
says.

217.  
(Cont.)

NURSE

The first labor is usually protracted.

HENRY

I'd rather stay.

CATHERINE

Please go, darling. I think you're just making me self-conscious. And I do so want to be a good wife and have this child without any foolishness.

NURSE

You have plenty of time, if you'd like to get some dinner.

HENRY

No... I'll be just outside.  
(he goes to the door,  
stops, and calls quietly:)  
Nurse...

She comes over to him.

HENRY (self-consciously)

Do you think I'll be able to go into the delivery room?

NURSE

Yes, I'm sure it will be all right.

HENRY

Thank you.

He throws a kiss at Catherine. She smiles at him and he exits.

DISSOLVE TO:

218. INT. DELIVERY ROOM. NIGHT

Catherine lies on a table, covered by a sheet. The nurse is on one side of her. A younger doctor and Dr. Emerich are on the other side of the table. Near them are some cylinders. Dr. Emerich holds a rubber mask attached to a tube in one hand. Henry in white intern's smock, stands at the head of the table, facing Catherine.

Catherine is in labor.

218.  
(Cont.)

CATHERINE (in pain but  
ecstatic)  
This is a good one!

EMERICH  
Bear down. As hard as you can.

CATHERINE  
It will be soon now. I can tell.

EMERICH  
Yes, my dear. We'll give you some gas to  
ease the pain.

CATHERINE  
I don't want to make any fuss.

She is in pain again, but happy pain. Emerich applies the mask. Henry watches intently. As the pain subsides, Emerich lifts the mask.

CATHERINE  
Darling?...

HENRY  
Yes?...

CATHERINE  
I just wanted to be sure you were here.

HENRY  
I won't leave.

CATHERINE  
That's a good boy..

As the pain starts again, we

DISSOLVE TO:

219. }  
220. } (Deleted)

221. EXT. DELIVERY ROOM. DAY.

Through the window we see the delivery proceeding. It is raining, and the rain flows down the window, but it is a noiseless rain - a drizzle - and oddly, the sun is trying to break through.

222. INT. DELIVERY ROOM. DAY.

Emerich, the young doctor, the nurse and Henry are around Catherine on the table. Catherine is now quite drunk from the gas. The doctors and the nurse are fighting fatigue from the all-night vigil.

CATHERINE

Oh, darling. I have the most wonderful doctor. He has been telling me the most wonderful story and when the pain came too badly he put me all the way out. He's wonderful. You're wonderful, doctor.

HENRY (affectionately)

You're drunk.

CATHERINE

I know it. But you shouldn't say it...

(the pain starts)

Give it to me... Give it to me!

The doctor gives her the gas. She slutches the mask and breathes short and deep, making the respirator click. She gives a long sigh, and the doctor reaches with his left hand and lifts away the mask.

CATHERINE (groggy)

Oh! Oh! That was a very big one.

Henry goes closer to her, takes her hand.

CATHERINE

Do you think I'll ever have this baby?

HENRY

Yes, of course you will.

CATHERINE

I had such good ones a while ago. I don't know what's happened.

EMERICH

Don't worry. Everything is fine.

CATHERINE (wearily)

Couldn't my husband give me the gas?

EMERICH

If you wish.

(to Henry)

You turn it to number two.

Henry advances to see what the doctor is talking about.



222.  
(Cont.)

HENRY

I see.

CATHERINE

I want it now!

She holds the mask tight to her face. Henry turns the dial to number two. When she pulls the mask off, he turns the gas off. He goes back to her. Catherine smiles wearily at him.

CATHERINE

Thank you, darling. That was lovely.  
You're so good to me.

She caresses his wrist. Henry wipes perspiration from her face with a towel.

CATHERINE

Poor darling. You go away. Get yourself some dinner.

HENRY

No. I want to stay.

CATHERINE

I'm sorry I go on so long... I thought I would do it so easily...

(he kisses her hand)

I try as hard as I can. I push down but it goes away.

(Her face tense, her voice rises)

There it comes! Give it to me!

The doctor gives her the gas.

CATHERINE

Oh, please, doctor, give me enough to do some good!

(moaning)

Oh, oh, oh! It doesn't work! It doesn't work! I don't care if I die if it will only stop. Oh! Oh! Oh! Please, please make it stop!

She breathes sobbingly through the mask. Henry can scarcely bear it. He looks up appealingly at the doctor, who dubiously tries the gas mask again. Henry watches agonized. Catherine clanches her fist in pain. The doctor takes away the mask.

CATHERINE

It doesn't work. Nothing works...

(gasping)

Oh, darling. I'm just a fool. I wanted so to have this baby and not make trouble, and now I'm done and all gone to pieces and it doesn't work.

222  
(Cont.2)

HENRY (taking her hand)  
My brave darling.

CATHERINE  
I'm not brave any more. I'm all broken.  
They just keep it up till they break you.

HENRY  
In a little while it will be over.

CATHERINE  
Darling, I won't die, will I?

HENRY  
No, I promise you won't.

CATHERINE  
I don't want to die and leave you. But I get  
so tired of it and I feel I'm going to die.

HENRY  
Nonsense. Everybody feels that.

CATHERINE  
I always knew I was going to die.

HENRY  
You won't - you can't. I won't let you.

He is in agony as he watches her. Tears are in his eyes. Em-  
erich sees this out of the corner of his eye.

CATHERINE  
Don't mind me, darling. Please don't cry.  
Don't mind me. I'm just gone all to pieces.  
You poor sweet. I love you so and I'll be  
good again.

HENRY  
You'll be all right, darling. You'll be all right.

CATHERINE  
You're so good to me.

EMERICH  
You will go out, please, for a few minutes  
and I will make an examination.

CATHERINE (wearily)  
You can come back afterward, darling. Can't  
he, doctor?

EMERICH  
Yes. I will send word when he can come back.

Henry looks at the two doctors. He looks at Catherine,  
agonized and reluctant to move, but he turns and walks out.

223

INT. HOSPITAL CORRIDOR

Henry walks to a chair beside a corridor desk and sits down.  
He looks out the window at the rain. He stares at it for  
moments.

223.  
(Cont.)

HENRY (to himself)  
Poor Cat. This is what people get for loving each other.

He turns back. The nurse comes out of the delivery room.

NURSE  
The doctor wants to see you, Mr. Henry.

HENRY (quickly)  
Anything wrong?

The nurse doesn't answer. Henry follows her to the delivery room door. The door opens and Emerich comes out.

HENRY  
How does it go, doctor?

EMERICH  
It doesn't go.

HENRY (frantic, not understanding)  
But... she was so healthy. You said yourself she was...  
(he looks pleadingly at Emerich's eyes)

EMERICH (unhappy)  
I know... but somehow -  
(he shrugs)  
sometimes nature fails itself.

HENRY  
What do you advise?

EMERICH  
There are two things. Either a high forceps delivery, which can tear and be quite dangerous, besides being possibly bad for the child. Or a Caesarean.

HENRY  
What's the danger of a Caesarean?

EMERICH  
No greater than the danger of an ordinary delivery. If it were my wife, I would do a Caesarean.

HENRY  
What are the after effects?

EMERICH  
None. There is only the scar.

223.  
(Cont.)

HENRY

What if you just went on and did nothing?

EMERICH

You would have to do something eventually. Mrs. Henry is already losing much of her strength. The sooner we operate now, the safer.

HENRY (after a moment)

Operate as soon as you can.

EMERICH

I will go and give the instructions.

He walks off. Henry enters the delivery room.

224. INT. DELIVERY ROOM.

The young doctor stands motionless as he watches the sweat-covered face of Catherine in her agony. Henry enters. Catherine hears his steps and turns her head desperately to see him.

CATHERINE

Did you tell him he could do it?

HENRY

Yes.

CATHERINE

Isn't that grand. Now it will all be over, in no time.

(smiles wearily)

I'm not going to die, darling. I'm past where I was going to die... Aren't you glad?

HENRY

Don't you get in that place again.

EMERICH

You would not do any such foolishness. You would not die and leave your husband.

CATHERINE

Darling?...

HENRY

Yes, Cat?...

CATHERINE

Is it raining?

HENRY (realizing her meaning and evading her eyes)

No... I don't think so.

224  
(Cont.)

CATHERINE

I think it's raining.

Henry leans over, kisses her. Two nurses and a doctor enter with stretcher, place Catherine on it and wheel her out as Henry looks after them in anguish.

DISSOLVE TO:

225A EXT. HOSPITAL. AFTERNOON.

It is still raining.

DISSOLVE TO:

226 INT. GALLERY

It looks down on the operating area. Henry sits in the gallery. There are also two nurses and four medical students. Henry is in the first row. He sees:

227 INT. SURGERY ROOM

They have almost finished giving Catherine the anaesthetic. She writhes and moans and then subsides. She is finally silent and motionless. Emerich begins the cutting of the body, his back hiding it from CAMERA.

228 INT. GALLERY: HENRY

His eyes go to the window beyond the operating table. A heavy rain drums on the glass. The gloom of a rain storm fills the window. He shudders, remembering Catherine's premonition. His eyes return to the operating table.

229 INT. SURGERY ROOM

Emerich suddenly lifts an infant and hands it to his assistant. The assistant slaps the baby's buttocks.

230 INT. GALLERY

A nurse, sitting near Henry, peers to determine the child's sex, speaks.

NURSE

It's a boy. Congratulations.

Henry is silent.

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230  
(Cont.)

SECOND NURSE  
He's magnificent. Aren't you proud of him?

HENRY (bitterly)  
He nearly killed his mother.

He looks down at the operating table.

231 INT. SURGERY ROOM. (CONTINUATION OF 229)

Emerich is sewing up Catherine's wound. His assistant is still slapping the baby.

232 INT. GALLERY

Henry can stand no more. He rises and exits.

DISSOLVE TO:

233 INT. CATHERINE'S HOSPITAL ROOM. AFTERNOON. (ALREADY SHOT)

Catherine is lying in bed. The nurse opens the door.

NURSE  
You may come in now - for a moment.

Henry enters. He comes over to Catherine's bed. She opens her eyes. Her voice is weak.

CATHERINE  
Hello, darling.

HENRY  
Hello, you sweet.

CATHERINE  
What sort of a baby is it?

HENRY  
A boy. Long and wide and dark.

CATHERINE  
Is he all right?

HENRY  
Yes, he's fine.

233  
(Cont.)  
(ALREADY  
SHOT)

CATHERINE

I'm awfully tired. And I hurt like hell.

NURSE

Madame Henry must not talk too much.

CATHERINE (weakly)

You haven't eaten all day, darling. Go and eat something. I'll be all right when you come back.

HENRY (leaning over her; whispering)

I'll be back - in fifteen minutes.

CATHERINE (faintly)

Have a nice dinner.

Henry looks at her with deep compassion. He hesitates, then walks to the door.

234 INT. CORRIDOR (ALREADY SHOT)

Henry comes into the corridor. Emerich goes to him.

EMERICH (quietly)

Mr. Henry...I'm sorry about the baby.

HENRY (aghast)

What about the baby?

EMERICH

The terrible labor - and the operation...The whole ordeal - it was too much. We could not start him breathing.

A moment's pause.

HENRY

So he's dead.

EMERICH (nods)

We tried everything.

HENRY (after a moment)

What about her?

EMERICH

She'll be all right...Come, have a cup of coffee with me.

Henry doesn't move. He looks back, haggard, toward where Catherine is.

EMERICH (taking his arm)

I assure you, she will be all right.

234. Emerich leads him out, Henry walking in a daze.  
(Cont.)

DISSOLVE TO:

235. INT. CAFE NEAR THE HOSPITAL. RAIN. EVENING (LAST TRACE OF TWILIGHT)

It rains steadily outside the cafe windows. There are a dozen patrons scattered at different tables. Henry and Dr. Emerich enter. Three men at one table are laughing raucously. A plump woman in a black dress sits behind a counter, keeping track of everything. It is very smoky.

The proprietor comes up.

PROPRIETOR

Two, Dr. Emerich?

EMERICH

Yes. Coffee and brioche. In the alcove, please.

PROPRIETOR

It will be free in two minutes.

EMERICH

We'll wait.

The proprietor hurries off. The CAMERA MOVES UP to feature Henry. In the background, we see and hear the diners talking. Henry and Emerich stand waiting. Henry doesn't hear the diners. His mind is on Catherine.

A DINER

It's true. Even the German communique admits it's true.

SECOND DINER

Yes... a month ago they said only a miracle could save the Italians.

FIRST DINER

Well, the miracle has happened. The Italians are holding on the Piave River.

HENRY (to himself)

Poor Cat... She wanted the baby so...  
(his voice breaks)  
so much

The proprietor returns.

PROPRIETOR

The table is ready, doctor.

Henry walks with Emerich to the alcove.



236 INT. ALCOVE

Henry and Emerich sit down. Early in the following, after a proper interval, the proprietor brings coffee and brioche, leaves.

HENRY

I don't understand it...I felt him kick. He was alive inside Catherine. Except the last week. That last week he was quiet...Maybe he was dead all the time.

EMERICH (quietly)

Drink your coffee, my boy.

HENRY

Poor kid. Never even had a chance. Maybe it's just as well. They kill you in the end. Maybe it's better that way. Than to wind up dead on a muddy road.

(he sips his coffee disinterestedly)

You don't know what it's all about. You never have time to learn. They throw you in and tell you the rules. And the first time they catch you off base, they kill you. You can count on that. Stay around and they'll kill you...

(he pauses a moment, starts to take a sip of coffee but stops; during this and the following, Emerich looks at him occasionally, covertly, but he is a wise and experienced doctor who knows better than to say too much, and who is, anyway, sympathetic and understanding)

Poor Cat. Poor dear Cat...This is the price you pay for sleeping together...this is the end of the trap...She didn't have a bad time when she was pregnant. She had a good time. She was hardly ever sick. She wasn't even very uncomfortable until - toward the last. But you never get away with anything. Get away hell! They get you in the end...

(he gets a horrible new thought)

Maybe they're going to get her, too.

(he thinks about this a moment, remembers Emerich's presence, and turns to him abruptly)

She's not going to die, is she?

EMERICH

No, my boy. I'm sure.

HENRY (suddenly fearful and angry)

You were sure about the baby, too.

(panicky)

What if she should die?

EMERICH

She's all right, I tell you.

From off scene, a few lines earlier than this, a telephone bell has been heard ringing. Now the proprietor enters, wearing a somewhat concerned look.

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236  
(Cont.)

Dr. Emerich?...

PROPRIETOR

EMERICH

Yes?

The proprietor leans over and quietly tells Emerich that he's wanted at the hospital, but we do not hear what he says.

EMERICH

Oh?

(The proprietor exits as Emerich rises and speaks to Henry)

Excuse me, Mr. Henry. I'm wanted. Finish your coffee and I will see you later at the hospital.  
(he leaves)

Henry has not been conscious of the interruption, nor that Emerich has left the scene. The CAMERA MOVES SLOWLY UP ON HENRY as he continues to voice his thoughts and his agony, totally unconscious of whether Emerich is there or not.

(NOTE: ALTERNATE TAKE FROM THIS POINT ON PLAYED WITH SOUND TRACK OF HIS THOUGHTS ONLY)

HENRY (his voice going hoarse as he mumbles his thoughts, suddenly panicking with the memory of her agony)  
She said she felt like hell. What if she should die?...  
(he reassures himself)  
No, she won't die...People don't die in childbirth nowadays...  
(but the reassurance doesn't work)  
...Yes, but that's what all husbands think. What if she should die?...  
(he tries to sell himself again)  
No, she won't die. She's just having a bad time. That's it. Afterward, we'll say what a bad time, and Catherine will say it wasn't really so bad...  
(his thoughts and his words accelerate in speed - and, toward the end, increase in volume - as gradually his reassurances to himself give way to all his fears, and as his fears grow into panic and eventually into a certainty of doom)  
But what if she should die?..She can't, I tell you.....  
Don't be a fool. It's just a bad time. It's just nature giving her hell. What reason is there for her to die?  
She won't die.....But what if she should?...She won't.  
She's all right. She can't die.....BUT WHAT IF SHE SHOULD?  
HEY, WHAT ABOUT THAT? WHAT IF SHE SHOULD?

During the last few lines his panic has overtaken him; he has pushed the chair back, and slowly he has risen. At the end of the last line, in complete panic he rushes from the room, the CAMERA RUSHING WITH HIM. He runs through the cafe and out into the street.

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NOTE: AFTER EMERICH HAS LEFT THE ROOM, IN ADDITION TO THE SLOW MOVE UP ON HENRY, ADDITIONAL ANGLES WILL BE REQUIRED FOR PURPOSES OF POSSIBLE NECESSARY SHORTEING AND/OR CENSORSHIP.

THESE ANGLES SHOULD INCLUDE HENRY'S HANDS, NERVOUSLY RAISING AND LOWERING THE COFFEE CUP, STIRRING, PLAYING WITH THE SPOON AND WITH THE SUGAR CUBES, RAISING AND LOWERING THE BRIOCHE, ETC.  
(NOTE: HENRY COULD BE ABSENTMINDEDLY EATING THE BRIOCHE AND SIPPING THE COFFEE FOR AFTER ALL HE HAS NOT EATEN FOR 24 HOURS AND THIS IS CONSISTENT WITH HEMINGWAY THAT HE WOULD BE HUNGRY AND WOULD AUTOMATICALLY EAT WHAT IS PUT IN FRONT OF HIM, EVEN THOUGH UNAWARE OF WHAT IT IS AND NOT ENJOYING IT AND PROBABLY NOT EVEN CONSCIOUS THAT HE IS EATING, TAKING ONLY OCCASIONAL BITES AND SIPS.)

(237  
deleted)

238 EXT. STREET LEADING TO THE HOSPITAL (ALREADY SHOT)

Henry runs toward the hospital.

239 EXT. HOSPITAL

Henry rushes through the entrance door.

240 INT. CORRIDOR

Henry walks swiftly down the corridor. A nurse meets him in the hall. She is returning from an errand.

NURSE

Oh, Mr. Henry...I just tried to telephone you.

HENRY

What's wrong?

NURSE (after a second; sympathetically  
and reluctantly)

Mrs. Henry has had a hemorrhage.

HENRY

Can I go in?

NURSE

Not yet.

HENRY

Is it dangerous?

NURSE

It is very dangerous.

She leaves. Henry stands still, staring at Catherine's door.

HENRY (softly)

Don't let her die.

He moves to the wall and speaks with his face almost touching the wall. His fists hit the wall, softly, at the sides of his face.

HENRY

Oh God, please don't let her die. I'll do anything  
if you won't let her die. Whatever wrong I've done -  
please, please, please, dear God, don't let her die.  
You took our baby, but don't let her die. Please, please,  
dear God...don't...don't...

A second nurse appears from the room and beckons to Henry. He starts for the door.

241

INT. HOSPITAL ROOM

Henry follows the nurse into the room. Emerich is standing by the bed. Henry goes to the bed. Emerich moves away discreetly. Catherine looks at Henry and smiles. Henry bends over the bed and starts to cry.

CATHERINE (softly)

Poor darling.

HENRY

You're all right, Cat. You're going to be all right.

CATHERINE (looking up, wanly)

The baby's dead, isn't he?

Henry opens his lips to lie but he can't bring himself to do it.

CATHERINE

I'm going to die, too...

(pauses)

I hate it.

Henry takes her hand.

CATHERINE (feebly)

Don't touch me.

He lets go of her hand. She opens her eyes and looks deeply into Henry's face. A smile slowly replaces the bitterness in her face.

CATHERINE (whispering)

Poor darling. You touch me all you want.

HENRY

You'll be all right, Cat. I know you'll be all right.

CATHERINE

I meant to write you a letter to have if anything happened, but I didn't do it.

HENRY

Do you want me to do anything, Cat? Do you want me to - send for anybody?

CATHERINE

Just you...

(pauses)

I'm not afraid...I just hate it.

Henry is close to her. He whispers.

HENRY

Cat.

CATHERINE

It's been sweet.

241.  
(Cont.)

HENRY

Yes.

CATHERINE

Darling, you won't do our things with another girl, or say the same things, will you?

HENRY

Never.

CATHERINE

I want you to have other girls though.

HENRY

I don't want them.

Catherine is smiling. She is gray-faced. Her voice is faint.

CATHERINE (very weak)

I'll come and stay with you nights.

He is crying now and doesn't answer. Her eyes close. Henry stands looking at her waxen, wearied face. Her eyes open wide. She looks with a last beat of radiance at her lover's face.

CATHERINE

I'm not a bit afraid, darling... It's just a dirty trick.

Her head sinks to the side - into the pillow. Emerich moves to the bed. Henry stands motionless and intent. Emerich touches her throat with his fingers.

EMERICH

She is dead.

Henry is silent. The nurse moves in and pulls the sheet over Catherine's head. Henry watches, too stunned, too aghast, to move or protest. After a moment, Emerich moves to his side, and puts an arm around his shoulder.

EMERICH

It was the only thing to do. The operation proved --

HENRY (interrupting)

I don't want to talk about it.

After a moment:

EMERICH

Can I - do anything -

HENRY

No. Just leave us alone.

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241  
(Cont.2)

EMERICH

I think it might be better if --

HENRY

Get out...both of you!

Emerich and the nurse exit. Henry turns off the electric light.

242

ANOTHER ANGLE

Catherine lies in the dimly-lit room. He leans over her, touches her hair.

HENRY

Darling, my wonderful darling. You'll never leave me. You're with me till I die - my darling - till I die.

He kisses her, then raises his head slightly, struck with grief-stricken terror.

HENRY

Cold. Cold. You're so - so cold, Cat...  
(his voice breaks)  
...like a statue.

He straightens up, slowly, his eyes filled with tears. He moves away, and as he leaves the room, the CAMERA HOLDS ON CATHERINE'S LIFELESS FACE...

DISSOLVE TO:

(243  
deleted)

244.

EXT. STREET. OUTSIDE THE HOSPITAL. RAIN. NIGHT

Rain beats on the street and the buildings. Henry comes out of the hospital. His face is tense. He stares at something in the rain, and the CAMERA MOVES BEHIND HIM as he walks - alone a survivor.

Around him in the rain his memories take form. They are memories of Catherine. He sees their good-bye in the British Hospital -- her eyes blazing with love and life. He sees her coming into the Milan Hospital and embracing him. He sees her in the sunlit boat on the lake (during his convalescence). He sees her laughter in the snows of Switzerland. Her face, vivid with life and love, looks at him out of the remembered scenes.

The walk grows dimmer, and again we hear Catherine's laughter. Through Henry's mind, we see and hear her once again - as she stands, with outstretched arms, against the morning of Milan:

CATHERINE

But it's the only life I want.

SLOWLY FADE IN:

THE END