

Prod.  
Feature  
Drama

JOHN STEINBECK'S

"EAST OF EDEN"

Screenplay

by

Paul Osborn

NOTE: The period of this picture  
is March to August, 1917

CAST AND CREDITS

Warner Bros. Pictures

presents

John Steinbeck's

"EAST OF EDEN"

An Elia Kazan Production

In CinemaScope and WarnerColor

Print by Technicolor

Starring

Julie Harris	as	Abra
James Dean	as	Cal Trask
Raymond Massey	as	Adam Trask

with

Burl Ives	as	Sam
Richard Davalos	as	Aron Trask
Jo Van Fleet	as	Kate
Albert Dekker	as	Will
Lois Smith	as	Ann
Harold Gordon	as	Mr. Albrecht
Timothy Carey	as	Joe
Mario Siletti	as	Piscora
Lonny Chapman	as	Roy
John Conte	as	Montani

Directed by Elia Kazan  
Screen Play by Paul Osborn  
Producer of Photography Ted McCord, ASC  
Co-Directors James Basevi and  
Michael Bora  
Line Editor Owen Marks, A.C.E.  
Editor Stanley Jones  
Music Director Guy Thomas

Music by Leonard Rosenman  
Set Decorator George James Hopkins  
Wardrobe Designed by Anna Hill  
Johnstone  
Color Consultant John Hambleton  
Makeup Artist Gordon Bau, S.M.A.  
Assistant Directors Don Page and  
Horace Hough

\* \* \*

(Please Destroy Previously Issued Cast & Credits) 1-1-54

CAST OF CHARACTERS

OLD TRASK  
ARON TRASK  
ADAM TRASK  
ABRA  
KATE  
JOE  
ANNE  
WILL  
SAM  
MR. ALBRECHT  
ROY  
PISCORA  
RANTANI  
NURSE  
DR. ROBERTS  
BARTENDER  
COLORED WOMAN

"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
1.

FADE IN

1. A BANK TELLER

- counting a sizeable sum of bills. He puts them away. He makes an entry in a bank book and pushes it forward. A pair of gloved hands takes the book and we HEAR a woman's voice say: "Thanks". The hands leave and the bank teller looks up and gives a slight shake of his head. He pulls his collar up and shivers as though he had been exposed to a cold draft.

DISSOLVE TO:

2. A STREET ON THE EDGE OF MONTEREY (MENDOCINO) MORNING

In the middle f.g. there is a corner of a bank. In b.g. past some wooden frame houses we see a piece of Monterey Bay and about ten white fishing boats at anchor.

Out of the bank comes a woman in her middle forties, simply and tastefully dressed. She walks PAST CAMERA, minding her own business. We see that she gives the slightest turn of her head as though she were conscious that someone might be following her. When she is PAST CAMERA, there appears behind her a boy of about twenty, who comes around the corner of the bank and begins to follow her.

LAP DISSOLVE TO:

3. THE WOMAN

walks up a hill. Behind her are the fishing boats. On the side of the rough dirt street in the front yards of small wooden frame houses fishermen are fixing nets. There is a spontaneous brawl of some kind. The woman pays no attention. Again as she gets almost PAST CAMERA, the boy comes into view. We see him closer this time. He is about twenty, is dark and intense.

LAP DISSOLVE TO:

4. THE WOMAN

walks by a soldiers' encampment. It is 1917, with the bivouac tents of the period. Some soldiers who are at work stop and look after her. In b.g., the boy again.

5. A FOUR CORNERS - WITH A HOUSE ON EACH CORNER

The Woman, who is KATE, is heading for the largest and most pretentious of the houses. The BOY following passes a rather undistinguished white frame house on one of the corners. It looks like any other house. A big negress of about fifty is in evidence. He glances at the house briefly, then back at Kate.

(CONTINUED)

2. (Cont.)

She turns into a front gate that is part of a fence around a rather unkempt front yard and goes past ANNE, who is mopping the front porch. (ANNE is a "slavey" type: a thin, flat-chested, sad-looking little girl of about sixteen. She is the bar-maid.) KATE, as she passes ANNE says, without stopping:

KATE:  
You were drunk last night.

ANNE:  
(guiltily)  
I just had -

KATE:  
Next time you do it you're through.

Kate goes on into the house. ANNE looks after her, frightened and discouraged. She starts to pick up her pail, having finished, when WE HEAR:

KATE'S VOICE:  
Anne!  
(Anne goes in quickly)

3. INT. KATE'S HOUSE

It is a room devoted solely to gambling, drinking, dancing. Tables and chairs, gambling tables, a bar at one end.

Kate is at the window, looking out from around the parted curtains. We see only her back. As Anne enters -

KATE:  
Come here.  
(Anne comes to her and looks out)  
Ever see that kid out there before?

ANNE:  
I think maybe he was at the bar last night.  
(she motions to the bar)

KATE:  
Send Joe in.

Anne starts out.

4. OUTDOORS THE BOY

- peering at the house. He picks up a stone as though playing with it.

READS  
BOOKS

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2A.

INT. KATE'S HOUSE

Anne is at the bar, polishing glasses. Joe and Kate are at the window looking out.

KATE:

He followed me all the way to the bank -  
and back.

Suddenly there is the SOUND of a crash against the house. Kate and Joe start back. Anne looks up. Joe starts on a run out of the house.

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3.

EMP. STREET MENDOCINO

DAY

CAL, the boy across the street - as he picks up another stone to throw. He is furious. He stops suddenly as we hear:

JOE'S VOICE:

Hey! You!

Cal hesitates, dropping the stone quickly. It looks as though we were going to run. Then he stops and a tough expression comes to his face. He steps forward. Joe is hurrying toward him. He slows down as Cal walks up to him.

CAL:

You want me?

JOE:

(suddenly hard)

What's the idea of throwin' that stone?

CAL:

Any law against throwing stones?

JOE:

Tough, eh? What are you hangin' around here for anyway?

CAL:

(pointing to the house -- suddenly shy)  
Would she talk to me?

JOE:

(surprised)

Kate? What for?

CAL:

I don't know....

JOE:

(looking at him more carefully -  
seeing he is upset)  
What's the matter, kid?

CAL:

(flaring up)  
Who says anything's the matter?

JOE:

(studying him)  
You live near here -- Monterey?  
(Cal shakes his head)  
Where do you live?

(CONTINUED)

DI. 1007E  
CHANGE

6 (Cont.)

CAL:

Over in Salinas.

JOE:

What's your name?

(Cal says nothing. Joe grins)

Not talking, eh? Now, look, you been followin'  
Kate around. What's the idea?

Suddenly the answer Cal gives is so vicious it surprises  
even Joe.

CAL:

Any law against following the town -- whatever  
you call her?

JOE:

(surprised, but reasonable)

Well, I don't know 'as there's any law against it -  
but she don't like it.

CAL:

(bitterly)

That's her house, too, isn't it?

He nods his head toward the inconspicuous house we have seen  
him pass before.

7. THE INCONSPICUOUS HOUSE

There is no life seen.

JOE'S VOICE:

Sure. But don't you go hanging around there.  
You're too young.

8. CAL AND JOE

CAL:

(sarcastically)

Why don't you tell her to turn out that -- light  
in the daytime?

JOE:

Look, what you got against Kate anyway?

CAL:

(hanging his head)

Nothin'.

(CONTINUED)



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5.

(Cont.)

JOE:

Well, just stop followin' her around then.  
If you don't, she'll tell the law and have  
you thrown in the jug. Get that?

(Cal nods)

Okay. Beat it.

Cal stands a moment and then says:

CAL:

(almost shyly)

That her real name? Kate?

JOE:

(surprised)

Huh? Sure. Far as I know. Why?

CAL:

What's her last name?

JOE:

(even more surprised)

Don't know as I ever heard it. Why?

CAL:

Tell her I hate her.

He turns and goes off. Joe watches him, puzzled.

DISSOLVE TO:

9. A FREIGHT YARD (FORT BRAGG) A MOVING FREIGHT TRAIN DAY  
As Cal runs alongside of it and swings on.

DISSOLVE TO:

10. LONG SHOT FREIGHT TRAIN  
going through lush treeless country of Northern California.

11. TOP OF FREIGHT TRAIN  
as it goes through the beautiful California Valley. Cal is  
sitting on it, hunched and miserable.

DISSOLVE TO:

12. CAL  
walking over a little hill adjoining the front of Salinas  
Junior College. He stops and looks.

DIALOGUE  
CHANGE

13. FRONT GATE OF SALINAS JUNIOR COLLEGE IN DISTANCE

The students are pouring out of the door.

14. CLOSEUP CAL

He puts his fingers to his mouth and whistles.

15. GROUP OF STUDENTS

INCLUDING ARON, about twenty, and ABRA, the same. Several of the boys have on the ill-fitting uniforms of the S.A.T.C. (Students Army Training Corps.) They are all talking: "And don't call me 'Soldier'." "You'll be glad for this S.A.T.C. when the Germans come in here and -." "That's right. You bet." "S.A.T.C. is wonderful training -." Etc.

ARON:

Okay, Fred, calm down. I just happen to think different. Me and Woodrow Wilson. We don't think we'll get into the war.

Again we HEAR Cal's sharp whistle.

16. CLOSEUP ABRA

She looks around for the whistle.

17. ANOTHER ANGLE GROUP

Aron, as he talks to the others, says to Abra, out of the corner of his mouth:

ARON:

Cal's somewhere around.

Abra nods and continues looking.

OTHERS:

Wilson! He could be wrong!

ARON:

Did you read what he said in the paper this morning? "There's such a thing as a nation being so right that it doesn't need to convince others by force."

Cal's whistle again. Abra and Aron as Abra looks for the whistle. Aron says to her, again out of the corner of his mouth:

(CONTINUED)

17. (Cont.)

ARON:

Boy, is he going to catch it from dad!

Abra looks at him in surprise as he turns back to the others.

ARON:

Didn't you read it? He said -- "There is such a thing as being too proud to fight." And I go along with Wilson.

ABRA:

Why? What's he done?

ARON:

Didn't come home all night.

ABRA:

(shocked)

What?

18. GROUP

as ANOTHER BOY HAS joined the group.

A BOY:

What this country needs is a war.

ARON:

(irritated for the first time)

That's a stupid remark!

BOY:

Oh, yes?

ARON:

Don't you realize nothing's ever gained by fighting?

19. ARON AND ABRA

as we HEAR the others start to argue:

ABRA:

All night? Where was he?

ARON:

(shrugging)

Don't ask me. I'm only his brother.

(again Cal's whistle. Aron looks off)

There he is. - Hey, Cal, come on over!

(then, aside to Abra)

He won't come.

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101 CAL

is watching. He doesn't move but waves his hand. He SEE Abra is very thoughtful, looking off toward Cal. Aron turns back to the others who are now ad libbing: "We can't let them go on sinking our ships." "How about the Lusitania?" etc. Suddenly Aron grins.

ARON:

Forget it! I was just kidding when I called you "soldier."  
(he holds out his hand)

BOY:

(suddenly grinning - taking it)  
Sure.

ARON:

Go ahead. Protect us.

The crowd laughs. We see that Aron is very popular. They start to disperse.

AD LIBS:

So long, Aron....  
See you tomorrow, Abra....  
Etc.

As they are ad libbing:

ABRA:

But what would he do all night? Goodbye, Betty.

ARON:

Look, don't ask me why Cal does any of the things he does! So long, Pete.  
(as we hear the others moving off)  
Come on.

ABRA:

Aren't you going to wait for him?

ARON:

If you don't pay any attention to him, he'll catch up with us.

They start walking away slowly. Abra is very thoughtful.

21. GROUNDS ADJOINING SALINAS JUNIOR COLLEGE

ABRA:

Is your father terribly angry with him?

ARON:

Cal seems to go out of his way to make Dad mad. Is he coming?

ABRA:

(glances over her shoulder, stealthily)  
He's coming -- sort of pretending not to - like a cat --

(we see that Cal is getting nearer)  
You know what the girls in class call him?  
The Prowler.

ARON:

(laughing)  
I'll have to tell him that.

ABRA:

(suddenly frightened)  
Don't you dare! Promise you won't!

ARON:

(surprised)  
Why not?

ABRA:

I don't want you to! Promise!

ARON:

Okay, if you don't --

ABRA:

Here he is!

We see that Cal is nearly up to them. Abra and Aron walk on a moment in silence as Cal comes abreast of them and for a moment it seems as though he might pass them.

ARON:

(casually)  
Hello, Cal.

CAL:

Hello.

They stop.

ABRA:

(in a low voice)  
Hello, Cal.

(CONTINUED)

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21 (Cont.)

ABRA: (Cont.)

(Cal says nothing - just looks at her.  
She is embarrassed)  
Excuse me for talking!

ARON:

(quickly)  
We're going to see the ice-house Dad's going  
to buy. Want to come along?

CAL:

What ice-house?

ARON:

(surprised)  
The one he's going to buy! To freeze vegetables  
with! He's been talking about it at dinner every  
night for the last week!  
(aside to Abra)  
He never listens.

CAL:

Will Dad be there?

ARON:

He's going to buy it!

CAL:

I'll skip it!

ARON:

You're going to have to see him sometime!  
(suddenly irritated)  
Come on, Abra.

Aron and Abra start off but Cal is right along with them.  
They walk a moment in silence, then:

CAL:

Well, aren't you going to ask me where I've been?

ARON:

Would you tell me?

CAL:

No.

ARON:

Then what's the use of asking?

CAL:

(hesitantly)  
I suppose Dad's sore again.

Aron stops and faces him. The others stop.

(CONTINUED)

ADDED  
DIALOGUE

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11.

-- (Cont.1)

ARON:  
He was worried.

CAL:  
I bet.

ARON:  
(impatiently)  
Well, you coming or not?

CAL:  
No.

ARON:  
Okay. I'll see you at supper.  
(to Abra)  
Come on.

Abra and Aron start on.

ARON:  
(quietly - to Abra)  
He's coming.

They walk on and Cal joins them.

CAL:  
(worried)  
He's really sore, huh?

22. EXT. THE ICE-HOUSE (STUDIO BACK LOT)

In front of it, seated on a couple of barrels, are Adam Trask and Will Hamilton. They are talking. Adam is rather excited.

ADAM:  
You see, Will, I got the idea from an article I read. They dug up a mastodon somewhere in Siberia. Been in the ice thousands of years. And the meat was still good.

WILL:  
Mastodon?

ADAM:  
Yes, a kind of elephant that hasn't lived on the earth for a long time.

WILL:  
Meat was still fresh?

ADAM:  
Sweet as a pork chop.

(CONTINUED)

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22 (Cont.)

Adam rises, excited and alive, and walks back and forth.

WILL:

(grinning at him)

You're more excited about this, than I've seen you in a long time.

Adam stops abruptly and looks at him, surprised. He smiles.

ADAM:

Well, now, I do seem to be, don't I?  
I sort of got into a rut out there on the ranch, Will. The past sixteen-seventeen years I've been rather out of things.

WILL:

I know.

ADAM:

But I feel now that if I could do something before I die - some little thing for progress, maybe - for people, maybe - for whatever you want to call it - it might make up for the years I've been lying fallow.

Abra, Aron and Cal enter. Adam glances at them; then right back to Will and continues, as they stand waiting for him to speak to them.

ADAM:

And - well, I've been reading up a lot lately on refrigeration -

Will glances up and nods at the others - as Adam goes on.

ADAM:

- and I can't get it out of my head that you can keep things a long time if you can get them cold enough. Like that mastodon kept.

(he looks up, continuing)

Good afternoon, Abra.

ABRA:

Good afternoon, Mr. Trask.

ADAM:

Hello, son.

(Aron nods and says: Hello.)

(Adam looks at Cal)

Good afternoon, Cal.

CAL:

H'lo.

(CONTINUED)



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22 (Cont.)

Adam continues looking at him a moment longer, thinking:  
"We have a talk coming later, young man." Cal knows that's  
what is in his mind, and squirms, uneasily.

ADAM:

Oh -- this is my other son - Cal - Mr. Hamilton.

WILL:

Hello, Cal.

Cal nods. Adam turns back to Will.

ADAM:

Now my son -- that is, Aron -

Cal watches Aron and Adam with a sardonic smile.

ADAM:

- thinks I may have an idea here - .

ARON'S VOICE:

Dad experimented in our ice-box.

Cal turns and looks at Aron, disgusted. He feels completely  
left out. Abra sees Cal's reaction and a puzzled frown comes  
to her forehead.

ARON'S VOICE:

He kept a head of lettuce wrapped in waxed paper -

23. GROUP

as Aron goes on.

ARON:

- for three weeks and it came out fresh and good.  
Isn't that right, Dad?

ADAM:

(smiling at him)

Quite right, son.

ARON:

Can we look around?

ADAM:

Yes, of course, Aron. It belongs to us now.

Abra and Aron go to the door of the ice-house and go in, as  
Adam, paying no more attention to Cal, turns back to Will  
Hamilton.

(CONTINUED)

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23 (Cont.)

ADAM:

(to Will)

Do you know where the biggest market for  
vegetables is in the winter?

WILL:

Where?

ADAM:

New York City. And they can't raise them! Now  
the railroad has promised me those fruit cars -

Cal has been standing there, not knowing what to do. Suddenly  
Adam stops and looks at him.

ADAM:

Did you have something to say to me, Cal?

He smiles as though giving Cal a chance to ask for forgiveness.

CAL:

(taken off-guard)

What? Oh - yeah -

ADAM:

(gravely)

I thought you might have.

CAL:

Yeah, I read in the Monterey paper that if  
we get into the war there's going to be fortunes  
made in corn and beans and stuff like that  
that you don't need ice for. They keep and -

Adam looks at him, severely, realizing no repentance is  
intended by Cal.

WILL:

He's perfectly right! Beans are up to three  
cents already. If you want to make a profit  
you plant beans.

ADAM:

(to Cal)

But I'm not particularly interested in making  
a profit.

24. CLOSURE CAL

He shrugs but we see that he feels hurt and rebuffed. He  
wanders away, vaguely, not knowing where to go. Over him,  
TO HEAR:

(CONTINUED)

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2. (Cont.)

WILL'S VOICE:

Well, I come from a whole family of inventors - people who thought they had ideas - like this one. Well, I'm the only one who didn't have an idea and I'm the only one who ever made a dime. If you want to make money - you plant beans!

Suddenly Cal looks up.

25. A HIGH ICE-CHUTE

This is the chute that is used to let down the ice blocks from the upper level. Cal - as he looks at it. He takes out a cigarette and lights it.

ADAM'S VOICE:

Put out that cigarette! This place is full of sawdust.

Cal turns and looks.

26. ADAM

looking at Cal from around the building. He is angry. He looks a moment, then leaves.

27. CAL

Shrugs, puts out the cigarette and looks back at the ice-chute, thoughtfully, as though it were a challenge to him. Suddenly he starts up it.

28. INT. ICE HOUSE AN EERIE, UPSTAIRS CORNER

There are blocks of ice covered with sawdust. Abra and Aron have come up a ladder and walk toward CAMERA.

ARON:

You wouldn't think just sawdust would protect this ice from all that sun.

ABRA:

He doesn't like anyone does he.

ARON:

WHS -

BRUNSON  
CHANGE

(CONTINUED)

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28 (Cont.)

ABRA:

Why is he so alone all the time?

ARON:

I think dad's made a wonderful buy. What's  
the matter - don't you like Cal?

ABRA:

I - guess I don't know him very well.

ARON:

I love him.

ABRA:

Naturally. He's your brother. But - he's scarey!

(CONTINUED)

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13 (Cont.)

ARON:

Scarey?

ABRA:

When he looks at you - he's sort of like an animal. I don't know - he scares me.

(suddenly she throws her arms around his neck and kisses him, passionately. He returns the kiss, gently)

When are we going to get married, Aron?

ARON:

(smiling)

Oh, when I get through with that darn school.

ABRA:

I wish it was right now!

ARON:

Yeah -- so do I, but --

(he turns and puts his head in her lap)

When we get married, it's going to be perfect - our marriage is going to be -- perfect.

ABRA:

(gently)

Yes -

She begins to gently stroke his hair, as though she had done it many times before. She looks down at him, absently.

ARON:

You're going to make a wonderful mother.

ABRA:

(smiling)

I hope so.

ARON:

You are! Perfect!

ABRA:

(strokes Aron's hair)

You don't remember your mother at all, do you, Aron?

ARON:

(shaking his head)

She died when Cal and I were born.

(CONTINUED)

ADDED  
DIALOGUE

28. (Cont'd)

ABRA:

It must be hard - never to have had a mother.

Suddenly she clenches Aron's hair, convulsively, pulling it, unintentionally. She is looking at the window, intensely.

ARON:

Hey, what's the matter?

ABRA:

Look!

They look at the window.

29. INT. ICE HOUSE THE WINDOW FROM THEIR VIEWPOINT

Outside, outlined against the sky is Cal. He is looking at the window.

30. INT. ICE HOUSE ABRA AND ARON

ABRA:

(tensely)

What's he doing up there?

ARON:

Crazy guy!

ABRA:

He's watching us!

ARON:

No, he isn't.

ABRA:

He is, too! Let's move over here.

They start to move out of sight.

31. EXT. ICE HOUSE CLOSEUP CAL DAY

watching the window. He shrugs. He seems wild and lonely.

32. INT. ICE HOUSE ABRA ARON DAY

ABRA:

I feel as if he can still see us.  
(suddenly she throws her  
arms around his neck and  
kisses him again, passion-  
ately)

Oh, I love you, Aron! Really I do!  
Really!

ARON:

(smiling)

Sure. I love you, too.  
(suddenly she raises her  
head and listens. We HEAR,  
in the distance, a rumbling  
roar)

What's the matter?

ABRA:

(tensely)

Listen!

The roar gets louder. They run to the window and look out.

33. EXT. ICE HOUSE THE ICE CHUTE FROM THEIR VIEWPOINT

Huge cakes of ice are sliding down it, thundering to the  
ground.

34. CLOSEUP CAL

at the top of the chute. He is pushing the ice along wildly,  
grinning, looking over at the window.

35. THE WINDOW ABRA AND ARON

Aron's face is full of concern; Abra's is aglow with a wild  
excitement. We have the feeling she and Cal are looking  
into each other's eyes.

ARON:

What's he think he's doing?

(CONTINUED)

BF (Cont.)

ABRA:  
(breathless, scared, excited)  
I - don't - know -.

DISSOLVE TO:

BB. INT. FRANK LIVING ROOM THAT EVENING (STUDIO STAGE) NIGHT

Adam, Aron and Cal have just finished dinner and are seated at a table. A neighbor woman is clearing off the supper dishes. She leaves. Adam has the bible open before him. There is a tense silence in the room as Adam reads.

ADAM:  
"Blessed is he whose transgression is forgiven.  
Blessed is the man unto whom the Lord imputeth no  
iniquity and in whose spirit there is no guile.  
Selah."

Adam looks up at Cal. Cal is looking down at the floor, angry and mortified. Aron is uncomfortable.

ADAM:  
And you are forgiven, Cal. I think there is no  
iniquity in your actions - only something I do  
not know.  
(he leans toward him earnestly)  
Why did you push that ice down?

CAL:  
I dunno.

ADAM:  
Was it - was it vengeance? Anger? Fear that I  
would punish you for not coming home last night?

CAL:  
I dunno - I wanted to see it slide down the chute.

Adam looks at him a moment, pushes the bible over to him, sighs.

ADAM:  
Perhaps you had better read from here on.

ARON:  
(quickly)  
I'll read it -

ADAM:  
No, it's for Cal to read. Start with the fifth  
verse. Number five.

Cal takes the bible and reads.

(CONTINUED)



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35 (Cont.)

CAL:

Five! "I acknowledge my sin unto thee, and mine iniquity have I not hid. I said, I will confess my transgression unto the Lord; and thou forgavest the iniquity of my sin. Selah."

(he puts all the bitterness he can into the word, "Selah")

Six!

ADAM:

May I suggest a little slower, Cal. And you don't have to read the verse numbers. Just the verse.

CAL:

(reading)

"For this shall everyone that is Godly pray unto thee. Selah." Seven!

ADAM:

Not the number, Cal. Just the Text.

CAL:

"Thou art my hiding place; thou shalt preserve me from trouble."

(he looks up directly at Adam and says -)

"Selah." Eight!

Adam slams his hand on the table, angrily. Cal looks up, defiantly.

ADAM:

You have no repentance! You're bad - through and through - bad - !

There is a sudden pause as Cal and Adam glare at each other. Aron rises.

ARON:

I'll go out and wait for Abra.

Adam sinks back wearily, as Aron goes out. Cal looks at Adam, sincerely and really himself.

CAL:

You're right. I am bad. I've known it a long time.

ADAM:

(quickly, sorry)

I didn't mean that, Cal. I spoke in anger.

CAL:

It's true. Aron's the good one. Maybe there's just a certain amount of good and bad you get from your parents and Aron got the good and I got the bad.

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
21.

33 (Cont. 1)

ADAM:

That's not true! Every man has the choice of being good or evil! It's up to him!

CAL:

No, Aron got the good - I got the bad. I've been thinking that a long time.

(then, suddenly)

My mother didn't die and go to Heaven, did she?

ADAM:

(looking at him, quickly)

Why do you say that?

CAL:

She didn't die at all, did she? She's not buried somewhere in the East like you've always said, is she? She's alive.

ADAM:

What makes you think so?

CAL:

I heard. From a guy -

ADAM:

Who?

CAL:

I don't know his name - he was - just going through.

ADAM: (with a deep sigh)

I was always afraid you might find out.

CAL:

Why have you always told Aron and me she died?

ADAM:

I thought it would save you pain.

CAL:

Pain! If she was still alive - where would she be?

ADAM:

I've no idea. Somewhere in the East.

CAL:

Are you sure? How do you know?

ADAM:

When she left - the ranch we lived on - when you and Aron were born - I heard that she went East.

CAL:

What was she really like? Was she bad?

ADAM:

I guess - I never really knew what she was like. She wasn't like other people. There was something she seemed to lack. Kindness, maybe. Conscience.

(CONTINUED)

ADDED  
DIALOGUE

38 Cont.2)

ADAM: (Cont'd)  
I never knew what she was after.

CAL:  
Why did she leave you?

ADAM:  
I never knew that either. She was so full of -  
hate.

CAL:  
Hate for you?

ADAM:  
For everything. You're not going to tell Aron -  
that she didn't die - ?

CAL:  
(bitterly)  
No, let's not do anything to hurt Aron.  
(then, abruptly)  
What's that scar you have on your shoulder, Father?

ADAM:  
(looking at him sharply)  
I've told you. It's an old wound I got in the  
Indian campaigns. Why do you ask that now?

CAL:  
What did she look like? Was she - pretty?

ADAM:  
(dreamily, looking back - his eyes  
moist)  
She had the most beautiful hands. Like ivory.  
She took such good care of them. Her mother  
had arthritis - and she was always afraid it  
would come to her - in her hands -

CAL:  
Did it?

ADAM:  
No.

Cal leans forward, earnestly.

CAL:  
Tell me all you can, Father! Everything! I can  
face it! I gotta know - I gotta know who I am -  
I gotta know what I'm like - : - Where is she now?

ADAM:  
I tell you truthfully, Cal. I've never heard  
about her since the day she left. She went East -  
she --

(CONTINUED)

36. (Cont. 3)

Suddenly Cal rises.

ADAM:  
Where are you going?

CAL:  
I've something to do!

ADAM:  
Cal, wait! I want to talk more to you. If you leave this room now we may never be able to talk again!

Slowly Cal comes back and sits. Pause. Adam starts to speak but can find nothing to say. They sit in futile silence. Then -

CAL:  
Can I go now?

Adam makes a hopeless gesture of dismissal. Cal rises and goes out.

37. EXT. FRONT PORCH TRASK HOUSE (STUDIO STAGE) NIGHT

As Cal comes out, Abra and Aron are sitting on the steps.

ARON:  
Coming home tonight, Cal?

CAL:  
(with pain)  
What's the difference? You're home, aren't you?  
You're the one he wants! You're the good one!  
Well, then!  
(he goes off, Abra and Aron looking after him)

38. WALK LEADING TO STREET

Cal walks down it. As he does so, he passes MR. ALBRECHT, a plump, jolly, roly-poly little German, who is coming toward the house.

MR. ALBRECHT:  
Gut effening, Cal.

Cal, his mind elsewhere, doesn't even notice him, but moves on. Mr. Albrecht looks after him a moment, then starts on toward the porch.

MR. ALBRECHT  
High strung. Very high strung.

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
24.

38 (Cont.)

He goes up the steps, passes Abra and Aron.

MR. ALBRECHT:

Gut effening, Abra -- Aron --  
(they nod)  
Ver iss mien chess victim?

ARON:

He's waiting for you, Mr. Albrecht.

Mr. Albrecht goes into the house. CAMERA STOPS on Abra and Aron. Aron looks at Abra.

ARON:

I can't imagine. I don't know what Cal meant.

DISSOLVE TO:

39. EXT. IN FRONT OF KATE'S PLACE (MENDOCINO) NIGHT

It is now in full swing: lights blazing, music blaring, people going in and out. We see the lighted sign: KATE'S PLACE.

Joe is kicking out a drunk.

JOE:

Beat it. Your wife's called up three times.

DRUNK:

My wife's a -- ?

JOE:

I know she is. But beat it.  
(as Joe's back is turned, Cal sneaks past him into Kate's place.)

40. INT. KATE'S PLACE (STUDIO STAGE) NIGHT

as Cal comes in. It is the same place we have seen earlier, the ordinary gambling and dancing place with a bar. It is crowded, couples dancing, some gambling. The women present are all very obviously there with their escorts, they have their hats on, they are customers. There is no sign of any girls that work there except for Anne, the bar-maid, and an elderly woman who is dealing the cards at one of the tables. An ordinary gambling dancing place.

Cal goes up quickly to the bar, his head lowered, evidently so as not to be seen by Joe.

CAL:

(to the bartender)

Beer.

As the bartender gets the beer, we see Anne coming toward the bar. The bartender puts the beer before Cal.

(CONTINUED)

ADDED  
DIALOGUE

"EAST OF EDEN"  
FINAL

CHANGE  
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25.

LO(Cont.)

CAL:  
Is - Kate around?

BEHOLD  
CHANGE

BARTENDER:  
What do you want?

CAL:  
Beer.

As he sips his beer, Anne comes to the bar and places a tray of dirty glasses on it. She is tired. She sneaks a drink, then puts her rag down on the bar near Cal. Cal glances at it. She picks it up, hastily.

ANNE:  
Excuse me. That isn't very neat, is it?

CAL:  
(looking up)  
That's all right.

ANNE:  
I'd better get a - .  
(suddenly she sees who it is)  
Oh!

CAL:  
What's the matter?

ANNE:  
(in a low voice)  
You better get out of here.

CAL:  
Who says so?

ANNE:  
You're the one that followed Kate around this morning.

CAL:  
It's a free country, isn't it?

ANNE:  
Oh, I guess it's a free country, all right, but Joe said if I saw you again I was to tell him.

CAL:  
Go ahead and tell him.

There is a slight pause. Anne turns and looks at him, guardedly.

(CONTINUED)

40 (Cont.1)

ANNE:

Gee, you're just a kid, ain't you?

CAL:

I'm older than you are!

ANNE:

Oh, sure, only - . You oughtn't to go around throwing stones and things. That isn't nice. And drinking beer!

(suddenly frightened)

There's Joe coming in.

CAL:

Now's your chance to tell him.

ANNE:

Gee, you got a nerve, haven't you? Look, kid, please go. You don't want to get yourself hurt.

CAL:

(leaning toward her suddenly)

Listen - you know Kate, don't you?

ANNE:

(surprised)

This is Kate's place!

CAL:

Yeah. Well - what's she like? I mean - well, does she treat you okay?

ANNE:

Oh, sure. - Well, I gotta go now. Don't let Joe see you, please.

CAL:

(holding her)

Well, is she -- really tough? I mean - bad?

ANNE:

(frightened)

Please, kid, I gotta go - . It was nice meeting you -

CAL:

Well, isn't there anything nice about her at all?

ANNE:

(looking at him curiously)

What's the matter, kid?

CAL:

Has she got - pretty hands?

(CONTINUED)

"EAST OF EDEN"  
FINAL

5/17/54  
27.

18 (Cont.2)

ANNE:

Hands?

CAL:

Yeah - you know - are they pretty?

ANNE:

I - don't think I ever saw them. She always wears gloves.

CAL:

Where is she?

ANNE:

You mean now?

CAL:

Yeah - now -

ANNE:

Way, back in her office probably.

CAL:

Where's her office?

ANNE:

(waving vaguely behind her)  
Back that way.

CAL:

Show me.

ANNE:

(really frightened)  
Look kid, please don't start any trouble -

CAL:

You can just show me where her office is.

ANNE:

No - honest - this is a tough place -- I can't lose this job - I'm not very good at it anyway - if I stepped out of line, Kate'd throw me out on my ear.

CAL:

Nobody'd know. Just point out the door to me.  
(Anne hesitates)

ANNE:

Gee, kid - I kinda like you but -- .

CAL:

(pressing)  
Come on. Be a sport.  
(a moment's pause. Anne looks at him, wistfully)

(CONTINUED)



10 (Cont.)

ANNE:

Come on.

Slowly she starts quietly through the crowd, Cal following her, avoiding Joe.

11 INT. NARROW PASSAGE LEADING TO KATE'S OFFICE NIGHT

They follow it a little distance. Anne points to a door - there is a light under it.

ANNE:

That's the office.

CAL:

Thanks. You beat it back now.

ANNE:

(scared)

What are you going to do? Look, kid, please don't make any trouble. Kate'll -

CAL:

It won't hurt you. Go on -- I'll wait till you're gone.

ANNE:

It was nice knowing you.

(she hurries away, frightened, as Cal approaches Kate's door)

Cal turns the knob and bursts in.

12 INT. KATE'S OFFICE NIGHT

Kate turns. We see her face for the first time: Hard, mask-like, frightened.

KATE:

(calling)

Joe!

CAL:

Look, I gotta see you - I gotta talk to you -

KATE:

Get out! Joe!

CAL:

(desperately)

Please - I won't make any trouble - I just gotta talk to you a minute.

(CONTINUED)

"EAST OF EDEN"  
FINAL

5/17/54  
29.

12 (Cont.)

CAL: (Cont.)

(there is the SOUND of running feet. Joe breaks in and grabs Cal. Cal struggles. He sobs)

Let go of me!

JOE:

It's the same kid!

KATE:

Get the sheriff's office.

CAL:

(struggling)

I gotta talk to you - I gotta ask you something -  
(he breaks away. Joe comes after him. He grabs a chair and tries to hit Joe. He is sobbing, wildly)

Keep away from me - keep -

(Joe swings at him. They fight. Two other men run in and start to close in on him)

Kate watching it coldly. Cal and the others - fighting.

KATE:

(raising her hand)

Get him out of here!

Suddenly Cal stops. He stands staring as the others beat him up. He makes no effort to resist. He stands staring at - KATE'S HANDS - as she points. They are crippled up with arthritis.

DISSOLVE TO:

13.

SHERIFF'S OFFICE TOWN HALL

NIGHT

Across the back there is a pen. Cal is pretty well beaten up. His clothes disheveled, a bruise on his face. Sam Cooper is giving him first aid. There is a cup of coffee on the table.

CAL:

(bitterly)

Any law says you can't see your own mother?

SAM:

(quietly)

No, I guess there isn't. Hold this on your cheek.

(Cal takes a wet cloth and holds it on the bruise)

Drink some coffee.

(Cal takes a sip. Sam watches him, thoughtfully)

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
6/11/54  
30.

43 (Cont.)

SAM:

How'd you find out about Kate?

(Cal isn't talking; Sam goes on)

That guy I saw you talking with the other night  
in the bar? The one they call Rabbit?

CAL:

Yeah.

SAM:

I thought so. He was never any good. I remember  
him when he worked on your father's ranch. Well  
he won't be around anymore. He's left town for  
good. What do you hang around bars for, anyway?

CAL:

(flaring up)

Is there any law says...

SAM:

(cracking down)

Yeah, there is! I'm the law. Get that through  
your head.

(An old Mexican bum has begun to croak  
a song in the pen at the back)

Shut up back there.

(the song stops)

Does Adam know you roam around over here at night?

CAL:

No sir.

SAM:

Drink your coffee.

(Cal does so)

Adam's an old friend of mine, you know, Cal. From  
way back in his ranch days.

(Sam goes to his desk and starts to  
pull old papers and so forth out of  
a bottom drawer)

When you moved to Salinas last year, I was afraid  
you might find out something about Kate. But she  
was over here on the Bay - and you were over the  
other side of the mountains in Salinas. So I  
figured...

CAL:

(with a sudden shiver)

What if my father should find out about her?

The song has started again.

SAM:

(he has found what he wants - an old  
black-and-white photograph)

Let's move to a new page.

(CONTINUED)

DIAGRAM  
CHANGES

ADD  
DIALOGUE

43 (Cont.1)

CAL:  
I'd say he wouldn't.

SAM:  
(walking over and handing Cal the  
photograph)  
Here. You might as well see this now. It's  
their wedding picture. I've never shown it  
to anyone before.

(Cal looks at the picture. It  
affects him strongly. The song  
behind)  
You love your father, don't you?

CAL:  
(abruptly handing the photo back)  
What's that got to do with it?  
(then he suddenly drops his  
head into his hands)  
I knew it was true! I knew when that guy  
told me in the bar! I couldn't believe it -  
but I knew it was true!

SAM:  
How did you know?

CAL:  
Because she's no good. . . Because I'm just  
like her. I know I must have got it from  
somewhere. I hate her! I hate him too!

SAM:  
Get your coat on. I'll drive you home.

CAL:  
You don't have to drive me home.

SAM:  
I know I don't. Get your coat on.  
(as they start out Sam takes the  
remains of a pint and hands it  
through the bars of the tank)  
Here's a hair of the dog.

They go out.

DISSOLVE TO:

"EAST OF EDEN"  
FINAL

REV. CHANGE  
7/7/54  
31A.

17. SAM'S CAR (PROCESS)

As Sam and Cal drive along in the moonlit night.

18. CLOSE UP CAL

his face is searching, puzzled, torn.

CAL:

But Dad -- he's so -- But where did Dad  
meet her? Where did she come from?

19. CAL AND SAM

SAM:

Nobody ever knew where she came from  
really. There were a lot of drifters  
around at that time.

CAL:

But why did Dad - Dad, of all people?

(CONTINUED)

(Cont.)

SAM:

You have no idea how pretty she was, Cal. And young - full of spirit -- And your father had never been off the ranch much. You know, he's not a worldly man. I think he loved her more than I've ever seen a man love a woman. He'd look at her sometimes as though he couldn't believe she was real. He bought her a ranch way out in the valley - for just the two of them. A beautiful little ranch. The one you and Aron were born on. Nobody for miles around. And then, right after she had you kids, she walked out.

CAL:

(afraid to ask it)

Did she shoot him?

SAM:

Yes.

CAL:

But why?

SAM:

I don't know.

CAL:

Did he ever do anything to her? Hurt her?

SAM:

It wasn't in him to hurt her. After she left him, he died. He walked around but he died. You've never really known your father, Cal.

Cal gets out of the car.

CAL:

He must have done something to hurt her.

SAM:

No. He gave her everything any woman could ask for. Your father has more kindness and conscience than any man I've ever known. He's a good man, Cal. Don't sell him short.

17. CLOSE UP CAL

- taking this in.

DISSOLVE TO:

48. EXT. TRASK HOUSE (STUDIO BACK LOT) MOONLIGHT NIGHT

Sam's car is seen driving off. Slowly Cal starts along the path toward it.

49. OMITTED.

50. CAL'S AND ARON'S BEDROOM (STUDIO STAGE) MOONLIGHT NIGHT

ARON:

Cal?

CAL:

Aren't you asleep?

ARON:

(angrily)

What did you mean, I'm the one he wants?

CAL:

What?

ARON:

That's what you said. "You're the one he wants."

CAL:

Well, you are, aren't you?

(CONTINUED)

50 (Cont.)

ARON:

(angry)

I don't know what you're...

CAL:

(suddenly angry)

Oh, yes, you do! You know perfectly well you're the one Dad loves! He doesn't love me! He never has.

ARON:

(shocked)

Cal!

CAL:

Who's the one he's always made a fuss over?

(he mimics Adam's voice, angrily)

"My son -- that is, Aron -- thinks I may have an idea here." This is my other son -- Cal."  
Yes, and who saved his money when we were kids -- and gave him a beautiful jackknife -- and you gave him a lousy, mangy dog you picked up somewhere -- and he loved the dog and never even said thank you for the jackknife?" Don't make me sick!

(he turns away, picks up a recorder.

Aron stares at him)

ARON:

I just can't believe you feel that way about it!

(Cal says nothing. He puts the recorder to his lips -- angry)

And if you do feel that way about Dad -- let me ask you something. What have you ever done to deserve his love?

(Cal starts to play the recorder)

Who has always been decent to him and tried to make things half-way pleasant?

CAL:

Yeah, you're wonderful!

ARON:

You've done nothing but resent him and hate him and snarl at him...

(Cal plays)

Even with this lettuce business you've done nothing but gripe about it...

(Cal plays)

You can't win anybody's love by fighting them every minute. You've got to fight with them. You've got to show you're on their side.

Cal stops playing. He is thoughtful.

(CONTINUED)



"EAST OF EDEN"  
FINAL

5/17/54  
35.

50 (Cont'd)

ARON:

(sorry for him)

Give Dad a chance, Cal. It's so easy.  
Show him that you love him.

CAL:

(after a moment, in a low voice)

How?

ARON:

It's so easy -- just show him -- tell him --  
do something for him...

CAL:

Yeah...

(he puts the recorder down and  
starts slowly to undress)

Yeah -- I guess that's right, Aron.

ARON:

It's so easy.

CAL:

Sure.

(a moment's pause)

ARON:

(settling down to sleep)

Well -- goodnight...

Cal is looking up at the ceiling, thoughtfully.

CAL:

Goodnight...

(pause)

Thanks, Aron.

DISSOLVE TO:

EXT. THE RAILROAD YARDS (LOCATION - FORT BRAGG) DAY

There are several cars on the siding, partially loaded with  
boxes of lettuce. The sun is shining brightly. Six to eight  
men -- as they work, Cal among them. They are putting an old  
coal chute from the ground into one of the car doors. Cal --  
he is hot, dirty, sweaty -- really working.

CAL:

Okay, a little more over this way.

ONE MAN:

Where'd you get this chute?

CAL:

It'll save a lot of time, won't it?

OTHER MAN:

Sure.

CUT TO:

"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
36.

52. ANOTHER PART OF THE YARDS

DAY

an old-fashioned, horse-drawn coal wagon on the road a short distance away. On it are two, coal-streaked, angry men. As they come on, they look off and bow, respectfully.

COAL MAN:

'Morning, Mr. Trask.

Adam -- he is walking along, absorbed in his thoughts. He looks up and smiles, pleasantly.

ADAM:

Good morning, good morning, er...

OTHER COAL MAN:

Somebody swiped our coal chute right off the wagon.

ADAM:

(shaking his head, thoughtfully)

Dear, dear! Times are getting lawless. It's this war in Europe -- a lawlessness all through the country.

COAL MAN:

Well, anyway, somebody swiped our chute.

OTHER COAL MAN:

This where you're loading?

ADAM:

Yes.

COAL MAN:

We'll go on then. Good day, Mr. Trask.

ADAM:

Good day, gentlemen. It's this war in Europe.

They go on, looking at each other, wondering what the war in Europe has got to do with their coal chute.

53. ANOTHER ANGLE

Adam is walking up to Cal. Cal looks up. His face lights up, hopefully.

CAL:

Hello!

ADAM:

Do you know where Aron is?

(CONTINUED)

"EAST OF EDEN"  
FINAL

5/17/54  
37.

53 (Contd.)

CAL:  
Out on the truck, checking.  
(then eagerly)  
Anything I can do?

ADAM:  
No -- no.  
(Cal is a trifle crestfallen)  
I've some matters to take up with him.  
(stops and watches Cal a moment)  
What have you got there?

CAL:  
We're sliding the boxes up it. Ought to  
save a lot of time.

ADAM:  
Well, that's very ingenious, Cal. Very  
ingenious. Did you think of it?

CAL:  
Yeap!

ADAM:  
I'm very pleased with the way you've taken  
hold and are working so well, Cal.

Cal -- his face lights up. He is delighted out of all proportion  
to the praise.

CAL:  
Thanks. Thanks, Dad.

Adam turns and goes. Cal looks after him a moment, a smile on  
his face, then continues his work. CAMERA GOES TO the side of  
the bank and we see:

54. ABRA

A lunch box in her hand. She stands watching Cal as he works.  
After a moment, Cal looks up and notices her.

55. SHOT ABRA AND CAL

CAL:  
(not stopping his work)  
Aron's out on the truck.

ABRA:  
I brought his lunch.

CAL:  
(looks at his watch)  
Okay, I'll give it to him.

"EAST OF EDEN"  
FINAL

5/17/54  
38.

58. EXT. RAILROAD YARDS - CAL

DAY

He pushes a couple of more boxes up the chute and, as the other men start to their lunches, Cal walks toward the side where his own lunch box is under a tree. As he comes along, we see:

59. A GIRL

She is seated nearby, watching him. She half starts to rise.

60. CAL

He makes an imperceptible gesture to her and she sits again. He passes her, not noticing her, and goes to his tree. He sits on the ground, picks up his lunch box, opens it and looks inside. Abra comes over to him and sits, silently. Cal looks up at her-- giving a trifle embarrassed -- and starts to eat. They say nothing for a moment. Then:

ABRA:

I've been making Aron's lunch. If you like, I'll fix yours, too, after this.

CAL:

Oh, no -- thanks...  
(a pause)  
Thanks, though...  
(pause)

ABRA:

Would you be eating with her if I weren't here?

CAL:

Who?  
(Abra points. Cal looks up)

61. THE GIRL

glaring at them.

62. ANOTHER CLOSER ANGLE CAL AND ABRA

CAL:

Oh! Naw -- I didn't ask her to come here.

ABRA:

Who is she?

CAL:

A girl.

ABRA:

Girls follow you around, don't they?

(CONTINUED)

"EAST OF EDEN"  
FINAL

5/17/54  
39.

33 (Conts.)

CAL:

She bother you?

ABRA:

She doesn't bother me. Who is she?

CAL:

(with a grin)

Never saw her before.

ABRA:

(smiling)

I'll bet.

(pause -- Cal eats)

You're really working at this lettuce business, aren't you?

(Cal shrugs)

Do you think it will come out all right?

(Cal shrugs)

Your father will lose quite a lot of money if it doesn't, won't he?

CAL:

Just about all he's got.

ABRA:

I like your father.

(Cal looks at her. There is a

pause. Abra steals a look at him)

I threw away about three thousand dollars once.

CAL:

(looks at her, aghast)

Huh?

ABRA:

When I was thirteen.

CAL:

You threw it away?

ABRA:

(nodding)

It was a diamond ring worth about that. At least Dad told me that's what he paid for it. I threw it in the river. It made father terribly angry.

CAL:

Angry! Wow!

ABRA:

(smiling)

But I forgave him. And it's been all right since.

CAL:

You forgave him?

ABRA:

Yes.

(CONTINUED)

"EAST OF EDEN"  
FINAL

5/17/54  
40.

80 (Cont. 1)

CAL:

You forgave him because you threw a ring of his  
worth three thousand dollars into the river!

ABRA:

That's right.

CAL:

I wonder if there's another one of those  
eggs in there.

(he looks into Aron's lunch box)

ABRA:

You see, I thought he didn't love me. That's  
an awful feeling when you're thirteen. Girls  
love their fathers terribly.

CAL:

Yeah?

ABRA:

My mother died and father got married again  
not long afterwards. Did you know that?

CAL:

No.

ABRA:

Are you interested in hearing about me?

(Cal looks at her slowly; she  
meets his gaze, steadily; he  
reaches for a sandwich)

CAL:

Sure.

ABRA:

When father got married again it made me ill.  
I hated everybody! I used to sit in a corner  
and just glare at people. I wouldn't even  
answer them when they spoke to me.

CAL:

What's the idea of telling me this?

ABRA:

I want to... I was that way for months. I  
thought nobody in the world loved me. It was  
awful... Then I found the ring my father had  
given...

(she hesitates)

... my new mother -- and I threw it in the river.

CAL:

(grinning)

Good.

ABRA:

(smiling)

I thought you'd like that.

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(CONTINUED)

(Cont. 2)

CAL looks at her, as though understanding her and liking her for really the first time.

CAL:  
(grinning)  
They ever find it?

ABRA:  
(grinning)  
Never. They tried.

CAL:  
What'd they do to you?

ABRA:  
Father punished me. Not badly, I guess -- but he shouldn't have punished me at all. I felt he should have loved me more because I did it. But he didn't. Isn't it funny. I'm grown up now -- but I still understand kids better than I do grown-ups.

CAL:  
You're not so grown-up.

ABRA:  
I'm very grown-up.

CAL:  
It's a matter of opinion.

ABRA:  
I'm very grown up. More than father. Because I forgave him for not understanding. And, as soon as I forgave him in my mind, I got better. We get along fine now -- we love each other -- not as much as we did when I was thirteen, of course -- but enough to live together until I get married. He's just my father now... Nothing to rave about. I still don't like her much -- but then she's a woman.

(pause)  
Can you keep a secret, Cal?

CAL:  
Yeah.

ABRA:  
Sure?

CAL:  
I got a lot of secrets.

(CONTINUED)

60 (Cont. 3)

ABRA:

Good. Put this one with the others, please.  
I've never told this even to Aron.

CAL:

Why did you tell it to me?  
(he gives her a shrewd look.  
She smiles)

ABRA:

You know why. - My, that girl just hates me,  
doesn't she?

61. THE GIRL

- glowering at them.

62. CAL ABRA

ABRA:

You'd better tell her I'm your brother's girl.

CAL:

I don't have to explain anything to anybody.

ABRA:

I'll go now and leave the field to her.  
(she rises, looks down at Cal's head)  
My, your hair's in a mess.  
(she reaches down and smoothes his hair  
lightly, then looks up at the other girl)

She smiles and turns lightly, to go. SHE SEES --

63. HER VIEWPOINT ADAM ARON AT COAL CHUTE

ARON:

Hey, what's that?

ADAM:

Oh, that's something Cal rigged up! It's a  
very good idea.

ARON:

Looks like a coal chute.

ADAM:

Yes. It will save a lot of time -  
(suddenly he stops, thinking back)  
Coal chute?

Suddenly he frowns and looks over at Cal, disapprovingly.  
He starts over to him.

ADAM:

Cal --



64. ARON ABRA

watching Adam go to Cal in b.g.

ARON:

It's wonderful the way Cal is working, isn't it?

65. THEIR VIEWPOINT

Adam seems to be scolding Cal.

ARON:

(continuing)

And don't think Dad doesn't appreciate it.  
Look at them! Dad's praising him and Cal's  
lapping it up.

(suddenly Adam turns and comes back to  
them)

66. ADAM ABRA ARON CAL IN B.G.

ADAM:

(to Aron)

Have a chute made like that out of wood, Aron.  
It will save us a lot of time.

DISSOLVE TO:

67. EXT. RAILROAD STATION (LOCATION FORT BRAGG) DAY

There is quite a crowd of people, excited and talking. THE  
CHAMBER OF COMMERCE, BOY SCOUTS, etc., are out in full force.  
A small brass band is making a noise.

SIX RAILROAD CARS - on the tracks. They are loaded with  
boxes of lettuce. Big posters decorate them, reading:  
SALINAS VALLEY LETTUCE.

ADAM, CAL, ARON, ABRA, WILL HAMILTON, SAM COOPER AND SEVERAL  
OTHER LEADING CITIZENS IN THE GROUP.

WITH GREAT CLAMOR, WHIRLING OF WHEELS, BLOWING OF THE WHISTLE,  
THE TRAIN STARTS TO PULL OUT. THE PEOPLE CHEER, A BAND  
STRIKES UP.

68. WILL AND ADAM

WILL:

I realize I was wrong. I'll be the first to say  
it. You've revolutionized the entire vegetable  
market.

ADAM:

Well, let's wait and see.

"EAST OF EDEN"  
FINAL

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44.

69. CAL'S FACE

Excited and pleased. He smiles and nods at Adam.

70. ADAM

- smiling.

71. WILL ADAM

WILL:

You're an important man in Salinas now, Adam.  
Do you know what you should do?

ADAM:

What?

WILL:

You should -  
(he stops)  
you and the boys come and see me in three or  
four days.

ADDED  
BUSINESS

"Suddenly there is the loud train signal of toot-toots,  
meaning "Here we come". Everyone looks up.

ADDED  
SCENE

71A. CLOSEUP CAL

- looking at Adam, smiling.

ADDED  
SCENE

71B. CLOSEUP ABRA

- looking at Cal compassionately, realizing how painfully he  
he loves his father.

DISSOLVE TO:

72. OUTSIDE SALINAS GARAGE EXT. DAY  
(LOCATION NOT SELECTED)

A brand new Ford - as it stands in the yard, the brass  
radiator and the Prestolite tank on the running board gleam-  
ing with brass polish.

73. ADAM, CAL, ABRA, ARON AND WILL

- as they stand looking at it with awe and wonder. They are  
all excited and happy. ROY, a young mechanic, is talking.  
In b.g. a horse is being shod.

(CONTINUED)

"EAST OF EDEN"  
FINAL

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44A.

73 (Cont.)

ROY:  
(importantly)  
D'ya know the principal of a internal combustion  
engine?

ADAM:  
(nervously)  
I'm afraid not -- no -  
(he turns to Will)  
I'll never be able to learn all the -

WILL:  
You just listen to Roy. He's been to the  
Automobile School in Chicago!  
(Roy looks around, proudly)

(CONTINUED)

"EAST OF EDEN"  
FINAL

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45.

73(Cont.)

ADAM:  
Well, pay strict attention, boys.

CAL:  
(touching something)  
What's this do-hickey here?

ROY:  
(screaming)  
Don't touch that! Wait 'till it's explained  
to you.

ADAM:  
Yes - yes - for Heaven's sakes don't anybody  
touch anything.

ROY:  
Now, the power of the explosion is exerted on  
a piston and through connecting rod -

Adam looking around bewildered at the others, hoping they are  
understanding it.

ROY'S VOICE:  
- and crankshaft through transmission thence to  
rear wheels. Got that so far?  
(Adam blinks and looks at him)

ADDED  
DIALOGUE

74. GROUP

ADAM:  
Yes - yes - got that, boys?

The others stare at him, puzzled.

ROY:  
Now we go on to the operation of the Automobile.  
Come around here.  
(they all follow him as he goes  
to the seat of the car)  
Now this here is the ignition key. Now you push  
this do-hickey here to the left. That puts her  
on battery - see where it says Bat?

They peer in. Adam nods.

ADAM:  
Ah, yes. Bat! Short for Battery.

ROY:  
That's right. Good boy!

(CONTINUED)

7L (Cont.)

ADAM:  
(overjoyed he has understood anything)  
Thank you, thank you very much.

ROY:  
But first you got to retard the spark. If you  
don't retard the spark, she'll probably kick  
your blasted arm off.

ADAM:  
Good Heavens! Remember that, Cal.

ROY:  
Now this here's the spark. You push her way up!  
And this here's the gas. You push her -  
(he pulls it down)

ADAM:  
Down.

ROY:  
(suspiciously)  
You had lessons before?

ADAM:  
No - no, indeed - I just saw you do it.

ROY:  
Oh! You're a smart old buzzard! Keep your eyes  
open, don't you?

ADAM:  
Thank you - thank you very much.

ROY:  
(he goes to the front, the others  
trailing behind him)  
Now this - here is the crank - and see this little  
wire sticking out of the radiator? That's the  
choke. Now watch careful!  
(they all bend over)  
You grab the crank like this and push 'till she  
catches - see how my thumb is turned down?

ADAM:  
Yes, I was noticing that. Why's that?

ROY:  
If you grabbed her this way, with my thumb around  
her, why she'd knock my blasted thumb off!

Adam turns to them, smiling.

ADAM:  
Good heavens, first we lose our blasted arm and now  
our blasted thumb. Kind of wrong way round.

(CONTINUED)

DIALOGUE  
CHANGE

"EAST OF EDEN"  
FINAL

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47.

74 (Cont.1)

ROY'S VOICE:

(sharply)  
How's that?

Adam turns back to him quickly.

ADAM:

(quickly)  
Nothing - nothing - I beg your pardon -

75. CAL ABRA

Cal looks at Abra, surprised and happy.

CAL:

He made a joke!

ABRA:

(smiling - pleased he spoke to her  
of his own accord)

Yes.

CAL:

(grinning)  
Yeah - never saw him so happy.

ADDITIONAL  
BUSINESS

He looks at Abra. For the first time he notices what a pretty smile she has. He looks away.

ROY'S VOICE:

Now I push her in -

76. CROUP

Cal and Aron listen.

ROY:

- and then I pull out this wire and I bring her around careful to suck gas in. Now I let go the wire and give her a hard spin and -

He does so. The motor starts with a loud thumping sound. They all jump back and stare at it.

ADAM:

(shouting)  
What happened?

ROY:

(shouting)  
She caught. First time.

ADAM: (bewildered, to Cal)

Caught on what?

CAL:

She's going. Come on.

As Roy jumps into the driver's seat, they all run around to him.

(CONTINUED)

76 (cont.)

ROY:

(shouting)

Now I advance the spark and retard the gas.  
(he does so. The noise abates somewhat)  
Then I reach over and throw the switch quick  
over to Mag. That's Magnito. And so - there you  
are.

He sits at the wheel, triumphant, the motor going. They all  
stare at him and the car. They are limp with exhaustion.

ADAM:

(mopping his brow)

Well, it's - it's really quite wonderful -. Of  
course, it isn't exactly - er - going anywhere, is  
it?

ROY:

That's the easy part. Now I want you all to  
repeat after me: Spark up, gas down.

ALL:

Spark up, gas down.

ROY:

Switch to Bat.

ALL:

Switch to Bat.

ROY:

Crank to compression, thumb down.

ALL:

Crank to compression, thumb down.

CAL:

(grinning)

Think you got it, Father?

He turns to where Adam has been standing near him. Adam  
isn't there. He looks around surprised.

77. ADAM AND A MAN AT THE SIDE

The man is talking and Adam has a very serious expression on  
his face as he listens.

78. CAL

Worried - he starts over toward them, casually, as we hear  
the others repeating after Roy: Spark up, gas down, etc.

79. ADAM CAL THE MAN

MAN:

Well, it may be all right but so far they  
haven't been able to get through.

CAL:

(quickly)

What is it?

(CONTINUED)

79 (Cont.)

ADAM:

(worried)

Snow slide has closed the Pass. The cars are stopped - about twenty-five miles out.

MAN:

They say they can see water running out of the cars.

Adam and Cal exchange a worried look.

CAL:

We better go see, Father?

ADAM:

(bewildered - helpless)

Yes - perhaps we'd better -

DISSOLVE TO:

80. THE DOOR OF A FREIGHT CAR SUN IS SHINING BRIGHTLY DAY

From beneath the door we see a stream of water flowing out. HANDS - come in and open the door and a flood of water comes out. The hands reach in and pull out some boxes. They tear open a box.

The Box of Lettuce - Opened. It is a mess of rotten, unrecognizable garbage.

81. ADAM CAL ARON

as they stand looking down at the box. They turn away from the stench, choking. Adam looks at the mess, crushed, and defeated.

82. CAL

as he looks at Adam, his face a mask of pain and heartache.

83. ARON CAL AND ADAM IN B.G.

They stand motionless, watching Adam, waiting for him to make the first move. Slowly Adam turns and looks at them. A humorous smile comes slowly to his face.

ADAM:

Well, boys, I guess we bit off more lettuce than we could chew.

A quick expression of pain comes to Cal's face.

84. ADAM

ADAM:

(looking at the cars)

This is a very good idea. Cold can preserve things. Someday, somebody will prove it. Perhaps it was presumptuous of me to believe it would be I.

CAL:

(blurting out)

It was you! It was your idea!

Adam turns and looks at Cal. There is for the first time gentleness and affection in his look.

85. CLOSEUP CAL

He turns away embarrassed, almost blushing.



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86. GROUP

as Adam slowly turns and walks away.

ARON:

(surprised)

What do you know about that! I thought he'd be terribly hurt.

CAL:

(looking at him, possessively)

You don't understand him at all!

DISSOLVE TO:

87. INT. Y.M.C.A. GYM

THE DOOR LEADING TO THE GYMNASIUM OF THE Y.M.C.A.

Through the door we see an assorted group of middle-aged men taking exercises, huffing and puffing as they go up and down. We hear the orders barked out by the Instructor. Cal comes up, hurriedly and starts to go in. A Man stops him.

MAN:

Hey, you can't go in there!

CAL:

I want to see Will Hamilton.

MAN:

He won't be through for an hour. They just started.

CAL:

I got to see him now!

MAN:

Don't you know there's a war going on in Europe?

CAL:

Huh?

MAN:

Look, son, those boys are getting themselves in shape. Now beat it.

Disgusted, Cal turns away, walks down the hall, impatiently; he looks at his watch. He leans against the wall, wondering whether to wait or not. He looks up at a --

88. LARGE FIRE BELL ON THE WALL

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51.

89. CAL

thoughtful. He looks at his watch again. We hear the bark of the Instructor in the gymnasium. Cal listens.

90. INT. GYMNASIUM

as the fat men huff and puff. We see Will Hamilton among them. Also Mr. Albrecht, who is working very hard at his exercises.

MAN:  
(to Albrecht)  
Take it easy, Fritzzy.

MR. ALBRECHT:  
(with an accent, patting his stomach)  
I haf a long vay to go.

The men around him laugh. It is evident that they all like him and think him funny. Suddenly a Fire Alarm goes off. Everyone stops exercising.

THE MEN:  
Hey, what's that! That's the fire bell.  
We better have a look!

ONE WIT:  
Maybe it's the Germans!

A Fat Man - almost all in as he straightens up.

A FAT WIT:  
Fire - Germans - who cares? I surrender!

91. OUTSIDE THE GYMNASIUM HALL CLASS

As the class comes out, looking around, Cal is leaning against the wall, away from the bell, watching the men come out, an amused, sardonic smile on his face. Mr. Albrecht hurries by. Sees Cal.

MR. ALBRECHT:  
Hello, Cal.

Cal waves at him. Suddenly Cal reaches out and grabs Will Hamilton as he comes through the door.

CAL:  
Mr. Hamilton!

WILL:  
There's a fire somewhere.

DIALOGUE  
CHANGE

(CONTINUED)

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81 (Conts.)

CAL:  
Naw, there isn't! I rang the bell.

WILL:  
(flabbergasted)  
You rang it!

CAL:  
Yeah. I had to see you.

Will looks at Cal a moment, speechless. Then he shakes his head, admiringly.

WILL:  
You're crazy! Really crazy! I knew it when you pushed that ice down the chute.

CAL:  
I want to talk to you.

WILL:  
(looking about, furtively)  
Come on. Before they get that class started again. there must be some easier way to stop the Germans than this, anyway!

They start off.

CAL:  
(earnestly)  
Look, Mr. Hamilton, I've gotta make some money!

WILL:  
Sure. Everybody's got to.

CAL:  
But I gotta!

DISSOLVE TO:

82. DESERTED LOCKER ROOM INT. Y.M.C.A. DAY

Will is taking a shower. Cal is pacing restlessly.

CAL:  
Beans. Remember you said if you want to make money, raise beans! Remember?

WILL:  
Sure. Beans are up to three and a half cents now.

CAL:  
Now the way I figure it - like you said - this country is going to be in war, isn't it?

WILL:  
Don't see any way out of it.

(CONTINUED)

SCENE  
CHANGE

92 (Cont.)

CAL:  
And war is good business.

WILL:  
Best there is.

CAL:  
All right, so I want to go into beans, like you said. I gotta make some money to give my father back what he lost.

WILL:  
I see. And you think you can make all that back?

CAL:  
I gotta.

WILL:  
You're crazy! Look, Cal, don't you know you have to have money to make money?

CAL:  
I'll get some money.

WILL:  
How?

CAL:  
(coming close to him, almost threateningly)  
I'll get it!

WILL:  
(leaning away from him)  
All right, all right. Don't come so close to me. I don't want to get all hot again. - How much money do you think you could get?

CAL:  
How much would I need?

WILL:  
(thoughtfully)  
Well - if you had five thousand dollars -

CAL:  
(shocked)  
Five thousand dollars!

(CONTINUED)

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92 (Cont.1)

WILL:

(laughing)

Little different when you put it in figures,  
isn't it?

CAL:

(slowly)

Yeah.

WILL:

Look, Cal, I know you want to help your father-  
but a kid of your age - well, he can't be ex-  
pected to put his hands on five thousand dollars.  
Maybe if you could raise a hundred or so you  
could have a little share in -

CAL:

I don't want a little share. I want the whole  
thing. I'll get five thousand dollars.

WILL:

Maybe if you and Aron went in together -

CAL:

(quickly, vehemently)

Aron's got nothing to do with this!

WILL:

All right - don't get so excited!

CAL:

This is my deal. I can get your five thousand  
dollars.

WILL:

What will you try to do, borrow it?

CAL:

Yeah -

WILL:

All right! If you can raise five thousand dollars,  
I know a farmer who's put nearly five hundred acres  
under cultivation.

CAL:

(eagerly)

Yeah - what do we do?

WILL:

(smiling at his impatience)

If we can guarantee him five cents a pound and  
give him a seed loan, he'll plant beans. So  
will other farmers around here. We could con-  
tract five thousand acres of beans.

(CONTINUED)

92 (Cont.2)

CAL:

(excited)

Great! Let's get started -

(he pauses)

But how can we be sure the price will go over five?

WILL:

(smiling, liking his enthusiasm)

Did you read the papers this morning?

(Cal shakes his head)

We'll be in war any minute now. I've got a contract with the British Purchasing Agency. And I have a friend in the Quartermaster Corps. I bet we could sell all the dried beans we could find at ten cents a pound or more.

CAL:

(as though he is convincing  
Will)

This is it! This is just what I -- ! How much would I make?

WILL:

Enough for what you want.

CAL:

When could we sell?

WILL:

I'd sell before we signed anything. That's just good business. But, of course, we've got to deliver --

CAL:

Sure - sure - well, what are we waiting for? Why don't we get started?

WILL:

(thoughtfully)

I'd have to close on this by - well, say next Wednesday.

CAL:

Close on it now! Why wait until - ?

(suddenly he remembers)

Oh! You got to have my five thousand first!

WILL:

That's it.

CAL:

(after a moment, then suddenly)

I'll have it!

(CONTINUED)

92 (Cont.3)

WILL:

(curious)

But where will you get it? Who would loan you five thousand dollars?

A slight pause. Then:

CAL:

Look, Mr. Hamilton -

WILL:

If we're going to be partners you might as well call me Will.

CAL:

(earnestly)

Look, Will. How about you loaning me five thousand dollars?

WILL:

(aghast)

Me?

CAL:

(coming close to him)

Sure. Everybody knows you've got a lot of dough. You're in every deal in town. Five thousand wouldn't mean -

WILL:

(catching his breath)

Get away from me, will you? Just stay at arm's length!

CAL:

If you give me five thous - .

WILL:

(sharply)

Well, I won't! You're crazy! You're just plain crazy! Why should I give you five thousand dollars to go into business with me?

Pause. Cal gets the point.

CAL:

Yeah - I see what you mean -

WILL:

(shaking his head, admiringly)

I hand it to you!

(CONTINUED)

92 (Cont.)

WILL: (Cont.)

(he leans back and fans himself.)

Cal stands a moment, thoughtfully)

You really take all the oxygen out of the air!

Look. I got two cigarettes going at once!

(Cal starts out)

Now don't rob the bank! I'm a director in that bank!

CAL:

(grinning)

I'll see you.

Cal goes out. Will starts to undress again.

ADDED  
DIALOGUE

WILL:

Guess I'll take another shower.

DISSOLVE TO:

93.

EXT. STREET WE FIRST SAW CAL ON DAY  
KATE AND CAL ON THE STREET (LOCATION MENDOCINO)

Cal is following her. Kate walks on, but she is conscious that Cal is there. Slowly Cal lessens the distance between them. Kate seems to pay no attention. Cal increases his pace and finally comes up alongside of her.

They do not look at each other, just walk on together.

Slowly Kate turns and looks at him. She looks him over carefully. Cal turns and looks at her, closely. They both turn back and walk on. After a moment -

KATE:

What does Cal stand for?

CAL:

Caleb. It's out of the Bible.

KATE:

What's your brother's name?

CAL:

Aron. That's out of the Bible, too.

KATE:

What's he like?

CAL:

He looks more like you.

(CONTINUED)



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93 (Cont.)

KATE:  
Well, is he like me?

CAL:  
No. He's good. I'm more like you.

Kate gives him a quick, humorous look.

KATE:  
How's your father?

CAL:  
I don't want to talk about him.

KATE:  
Oh, you don't!

CAL:  
No.

They walk on in silence. Then -

KATE:  
I didn't know who you were when you were here before.

CAL:  
I know you didn't.

KATE:  
Aren't you afraid to come around here again?

CAL:  
Yeah - I am - kinda -

They walk on in silence. Then -

KATE:  
What do you want? Just to look at me?

CAL:  
I want five thousand dollars.

Kate shows no emotion. They walk on for a moment. Then she turns and looks at him, coldly.

(CONTINUED)

"EAST OF EDEN"  
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59.

93 (Cont.1)

KATE:  
What is this?

CAL:  
You'll get it back and I'll give you interest.  
They have come to the house.

KATE:  
Come in.

He follows her up to the steps onto the sagging porch and into the house.

DISSOLVE TO:

SL. INT. KATE'S OFFICE (WE HAVE SEEN BEFORE) DAY  
(STUDIO SET)

Cal stands looking around as Kate takes off her jacket.

KATE:  
Pull up that chair over there.  
(Cal does so)  
Put it over here so I can see you.  
(Cal does so)  
Sit down.

(Cal sits. He watches her as she goes to her desk and sits facing him, looking at him. Pause)

You've got your father's eyes. That's about all I can see of him. You're a nice looking boy.

CAL:  
(confused)  
Yes, ma'am.

KATE:  
I was very beautiful once.  
(she arches her neck but covers it with her hand)

CAL:  
(embarrassed)  
Yes, ma'am.

(CONTINUED)

"EAST OF EDEN"  
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94 (Cont.)

KATE:  
(with faint, amused scorn)  
Caleb!

CAL:  
Yes, ma'am.

KATE:  
Caleb and Aron. Your father still thinks he's  
living in the Bible, eh?

CAL:  
(defensively)  
They're just names -

KATE:  
Joe says you go to school in Salinas.

CAL:  
Junior College.

KATE:  
Are you good in your studies?

CAL:  
I get away with it.

KATE:  
Does Aron get away with it?

CAL:  
Oh, he's brighter than I am.

KATE:  
What are you going to do when you finish?  
Going on to college somewhere?

CAL:  
Maybe -

KATE:  
Going back to some ranch?

CAL:  
No. I don't like the ranch.

(CONTINUED)

"EAST OF EDEN"  
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9. (Cont'd)

KATE:

(grimly)

You take after me. It makes me mad just to think of a ranch. Why do you want five thousand dollars?

CAL:

I want to go into business.

KATE:

You're kind of young for that, aren't you?

CAL:

I'm old enough.

KATE:

(thinking back)

I guess you are! - What kind of business do you want to go into?

CAL:

Beans. They're about three and a half cents now. They'll go up to ten or more if the war comes.

KATE:

If it comes.

CAL:

It's a gamble I will, but Will Hamilton says -

KATE:

You going into business with Will Hamilton?

CAL:

Yes. My father lost most of his money on a lettuce deal he -

KATE:

I heard about it.

CAL:

I want to pay him back what he lost.

KATE:

What's the matter with him? Can't he make any money?

CAL:

(defensively)

Sure. Only -

KATE:

Only he's too good to bother with money. Okay. What makes you think I'll give you five thousand dollars?

(DIALOGUE  
CHANGE)

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
6/22/54  
62.

94 (Cont.2)

CAL:  
I don't know who else to ask.

KATE:  
You've got a nerve coming to me.

CAL:  
Why? I never did anything to you. And it's  
a good business venture. You'll get your money  
back with interest. You're a business woman,  
aren't you?

He looks around at her office.

KATE:  
(dryly)  
One of the best, son.  
(she looks at him, with grim humor)  
Sam says you think I ought to be run out of  
this town - you're afraid Aron and your father  
might find out about me. Is that it?

(DIALOGUE  
CHANGE )

(Cal nods)  
You want 5,000 dollars now. That wouldn't be  
any part of blackmail would it?

CAL:  
(suspicious)  
No, I -- I never thought of that.

KATE:  
But now that you do it's a good idea.

CAL:  
Maybe -

KATE:  
Well it's not. I'm not going to hurt your  
precious father or brother. They don't know  
anything about me, do they?

CAL:  
(shaking his head)  
My father thinks you're somewhere in the East.  
Aron thinks you're dead.

KATE:  
Then there's no reason they'll ever find out  
about me. We don't exactly move in the same  
circles. What are you staring at?

Cal has been staring at her. He is suddenly very quiet.

CAL:  
Why did you do it?

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
6/22/54  
62A.

(Cont.)

KATE:

Do what?

CAL:

Why did you shoot my father?

KATE:

Did he tell you that?

CAL:

Why did you run away from us? Why did you  
shoot him and go away?

KATE:

I shot him because he tried to stop me. I could  
have killed him if I'd wanted to, but I didn't.  
I just wanted him to let me go.

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
6/22/54  
63.

92 (Cont'd)

CAL:

Why?

KATE:

(suddenly vehement)

Because he tried to - he tried to tie me down - nobody can hold me! Nobody can keep me in a stinking little ranch away from everybody and keep me all to himself! Nobody - nobody holds me.

CAL:

He loved you.

KATE:

He tried to own me! Thought he could bring me up like some snot-nose kid! Tell me what to do. Nobody tells me what to do. Always so right himself! Knowing everything! Reading the Bible at me! - What are you grinning at?

CAL:

(quickly)

Nothing.

KATE:

Always so right himself. You know what I'm talking about!

She stops. She has become very excited, stirring up memories, re-living her hatred, trying to explain to Cal.

CAL:

Yeah, I know.

KATE:

Maybe like you said out there - maybe you're more like me.

CAL:

Yeah -

KATE:

You got sense -- you don't fall for all the s--- any more than I do. Maybe you know what people really are like and what they want. I've got the toughest house on this coast and, the finest oriental. Half the stinking city hall go there. They sneak in at night - I walk in the front door in the daytime. And I built it up from nothing.

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
6/22/54  
64.

94 (Cont.5)

KATE: (Cont.)

And now you want five thousand dollars of my money to go into business to pay your father back what he lost. That's funny.

(she chuckles, grimly)

CAL:

He'd never know where it came from.

KATE:

No. But it's funny just the same. Your father's the purest man there is, isn't he? He thought he had me all tied up with his "purity". And now I give you five thousand dollars that I made - to save him his "purity". If you don't think that's funny, you better not plan to go to college.

Suddenly she turns to her desk, business-like, and picks up a pen in her crippled fingers and starts to write. Cal watches her, fascinated.

KATE:

(continuing)

You tell Will Hamilton to come and see me. He's a good business man. How'd he happen to let you in on this bean business?

CAL:

I don't know.

KATE:

I do. He likes you.

CAL:

Maybe.

KATE:

Yeah. You're a likeable kid.

(she writes him the note)

If he wants to gamble we get into war it's good enough for me.

(she looks at him a second, then turns her back to him abruptly, leaning over her desk, finishes writing)

Okay give this to him. Now get out. I'm running a business.

Cal looks at her back a moment, not knowing quite what to do, then turns and goes out.

DISSOLVE THRU



"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
65.

93. NEWSPAPER HEADLINE

WAR WITH GERMANY DECLARED BY U. S.

DISSOLVE THRU TO:

96. MAIN STREET SALINAS (STUDIO BACK LOT)

SUPERIMPOSED OVER it is a TITLE - "LOYALTY DAY PARADE, MAY".

ADDED  
BUSINESS

It FADES and we see the street is jammed. Troop C leads off and is followed by a small brass band and mobs of people, using brooms, shovels - anything they can lay their hands on - for guns. There is a float consisting of several women in white, carrying United States flags and waving them. An old stage coach with four horses, with a man dressed as Uncle Sam in the back. Many cars of the period, decorated. A fire engine.

AD LIBS:

We'll go over there and clean up this mess for them foreigners in a couple of weeks.....  
Americans are natural born rifle-men....  
Those Germans can't even shoot straight, I hear....  
One American is better than twenty Germans....  
The Kaiser! All we do is call his bluff and he'll come to heel like a dog!

97. PART OF THE PARADE

Cal - as he marches along in the parade. Suddenly he sees Will, watching the parade from the street. He runs to him.

DIALOGUE  
CHANGE

CAL:

(excited)

Hello, partner! Every day in every way we're getting richer and richer!

He claps Will on the back and joins the parade again. Suddenly he stops and looks off.

98. CLOSE TWO SHOT ARON AND ABRA

Aron stands looking at the parade, a tragic, haunted expression on his face. Abra holds his arm and stands looking up at him, worried and hurt for him.

99. CAL

as he looks at them and then slowly leaves the parade and comes to them, quietly.

100. CAL, ABRA, ARON

as Cal comes up to them. They don't see him at first. Then Abra notices him -

(CONTINUED)

100 (Cont.)

ABRA:

Hello, Cal.

Cal nods. Slowly Aron turns and looks at him. For a moment, it doesn't seem as if he knows who it is. Cal senses his feelings and is sorry.

CAL:

Look, Aron - it's awful, I know, but -  
(he grins)

Well, we got to make the world safe for democracy.  
Your own Woodrow Wilson said that himself.

ARON:

Yes, I - I know he did.

(he looks back at the parade. Abra  
just watches Cal)

CAL:

And these Germans can't fight -  
(he grins)

Why, one American is worth twenty -  
(Aron again turns and looks at him  
sadly, tragically. Cal falters  
and grins)

Well, maybe not twenty but --

ARON:

(slowly)

Will you go?

CAL:

Look, it'll all be over before we're old enough  
to go.

ARON:

But if you believe in ----

(he motions to the parade)  
this - why don't you? If you think it's right.

CAL:

I didn't say I thought it was right.

ARON:

No! No, you didn't.

Suddenly there is a cheer heard. They look off.

101. AN OLD WHITE DRAFT HORSE IN THE PARADE

On it a girl in white is holding a torch over her head.  
A man walks beside her with a sign: MISS LIBERTY.

"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
67.

102. ABRA, ARON, CAL

Aron stares at it, haunted.

ARON:

Nothing could ever make me go! Nothing!  
It's not right.

CAL:

Well, we can't let them run over us.

ARON:

(looking at him, scornfully)  
Go back and join your parade, Cal.

Abra watches them glare at each other, frightened at what she sees. Then Cal shrugs and goes back to the parade.

DISSOLVE TO:

103. ANOTHER PARADE MAIN STREET

SUNSET SHOT

Half in shadow, half in sunlight, a column of boys in uniform, carrying suitcases, are marching silently down the street, obviously toward the station. The only sound is the scuff of their feet. Behind the boys in uniform are about fifteen rookies without uniforms.

104. CLOSE SHOTS OF MOTHERS AND FATHERS AND SISTERS WHO LINE THE STREET

- watching the boys march off.

AD LIES:

Marty Hopps' boy was killed. I hear the German army is so much better than ours we don't have a chance. You know, they're sending a lot of our boys in without guns. These Germans sure can fight. I hear the Berges boy was blown to bits.

As the CAMERA COMES to the last face -

CUT TO:

105. A GLASS WINDOW

on which is the sign: GUSTAV ALBRECHT - SHOEMAKER.  
Through the window MR. ALBRECHT is at his bench, tapping away at a pair of shoes, but really looking out of the window watching the parade, an expression of worry and sadness on his face. Two men stand near the window in which is seen the reflection of the parade.

ONE MAN:

Lots of troop ships sunk they don't even tell us about.

OTHER MAN:

I hear George Davis' son was killed.

They move away.

(CONTINUED)

ADDED  
BUSINESS

105 (Cont.)

Suddenly a stone comes from nowhere and crashes through the window. Mr. Albrecht stares with fear and dawning horror, trembling.

DISSOLVE TO:

106. EXT. BACKYARD OF TRASK HOUSE  
MR. ALBRECHT, ADAM, ARON, CAL

SHORTLY AFTER

Mr. Albrecht is seated, the others hovering over him.

MR. ALBRECHT:

I can't seem to stop trembling.

CAL:

Maybe I should get him some whiskey -

He looks from Mr. Albrecht to Adam, eager to be helpful.

MR. ALBRECHT:

No, it's in here.

(touches head)

When I think of what is going to happen from now on.

ADAM:

(passionately)

Nothing is going to happen, Gus! Everyone in town knows that you're a fine, loyal American. And we are your friends. My home is your home.

Cal looks at them, loving Adam for his tenderness.

MR. ALBRECHT:

Yah, I know that, Adam.

CAL:

Nothing's going to happen, Mr. Albrecht.

ARON:

(suddenly)

It's just the start!

They all look at him, quickly. He seems very bitter, in contrast to his former sunniness.

ARON:

He's got good reason to be afraid.

CAL:

Oh, why don't you go -- get a drink of water?  
Huh, Dad?

(CONTINUED)

DIALOGUE  
DELETION

108 (Cont.)

MR. ALBRECHT:

(suddenly turning on Aron)

The German people don't want this war.

(Adam and the boys don't answer;  
they are not convinced that the

German people don't want this war)

And such stories they tell about what the Shermans  
are doing. It isn't true.

(suddenly Adam, Cal and Aron all  
look at him, silently, as though  
they, too, believed the stories.

Mr. Albrecht looks up at them,  
pathetically)

Not the gut ones.

(they all look away)

DIALOGUE  
DELETION

ADAM:

You know I've been wondering lately if we  
shouldn't all go back to the ranch.

ARON:

You think you could get away from it there?

ADAM:

Well, somehow - on a ranch - I don't know - wars  
seem to be city people's business somehow -  
but a farmer - what business has a farmer got  
with war?

He puts his fingers tiredly to his eyes. Cal watches him  
worriedly.

CAL:

Tired, Dad?

ADAM:

It's my eyes. All this work on the draft  
board. Perhaps I'd better see if my glasses  
are all right.

(suddenly he smiles)

Anyway - I looked at the bank account the other  
day - there's not much left - after my great  
fiasco.

CAL - there is a secret, triumphant smile on his face.

CAL:

Let's not worry about money, Dad.

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
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69A.

103 (Cont.)

ADAM: (Cont.)

(suddenly he smiles)

Anyway - I looked at the bank account the  
other day - there's not much left - after  
my great fiasco.

CAL - there is a secret, triumphant smile on his face.

CAL:

Let's not worry about money, Dad.

(CONTINUED)

"EAST OF EDEN"  
FINAL

5/17/54  
70.

106 (Cont. 1)

ARON:  
(mocking him, wearily)  
Let's not worry about money, Dad.

Cal turns on him. Again they glare at each other. Then Cal turns back to Adam.

CAL:  
Let's not worry about money, Dad.  
(he turns to go out)

DISSOLVE TO:

107. EXT. BEAN FARM CAL AND RANTANI DAY  
(TO SIMULATE THE RICH LEVEL FARM LAND OF THE SALINAS VALLEY)  
(LOCATION NOT SELECTED)

RANTANI is a short, Swiss-Italian farmer. They are looking at the land, cultivated but showing nothing but rich earth. A band is HEARD in the background. A GIRL sits nearby, waiting.

CAL:  
But can't you see anything coming up yet?

RANTANI:  
You lived on a ranch. How soon you see beans come up?

CAL:  
The darn things used to come up over night.

RANTANI:  
Ten days before you see anything.

Cal leans over and examines the ground.

CAL:  
Sure they've had enough water?

RANTANI:  
Lot of water -

CAL:  
(quickly)  
Too much?

RANTANI:  
No - no - just the right -- .

CAL:  
Well, hurry 'em up - .

Cal starts away, the girl following him.

DISSOLVE TO:

108. EXT. SAME FIELD DIFFERENT ANGLE CAL AND RANTANI DAY

Now the entire field, as far as eye can see, is covered with little green sprouts. A different GIRL is nearby, waiting.

CAL:

(excited)  
Some sight, uh?

RANTANI:

(shrugging)  
Beans.

CAL:

But what beans! Look, Rantani, you watch over those beans like they were your own children.  
(he points)

109. FOUR MISERABLE, DIRTY, POORLY-DRESSED CHILDREN

The youngest, smaller edition of Rantani, stands near him. He has a big nose.

110. CAL AND RANTANI

Cal looks at them.

CAL:

Well - say like you do your own car -  
(he points)

111. THE CAR

A roadster of the period, shiny and well taken care of.

112. CAL AND RANTANI

CAL:

Don't let one of them escape.

RANTANI:

Every day you come here! What do you think - you going to make them come up quicker?

CAL:

Soon as they are ready, I'll come out and help.  
(he leans down and pats one of the green shoots)

Come on, baby. Come on up. Don't be shy.  
(he laughs, happily. Rantani shakes his head)

RANTANI:(to his son)

He crazy.

Cal laughs and starts off.

CAL:

See you tomorrow - .

DISSOLVE TO:

ADDED  
DIALOGUE



113. A SHOOTING GALLERY - FUNVILLE - SALINAS PARK NIGHT  
(SHOOT ON STUDIO BACK LOT)  
CAL AND A GIRL, NOT THE ONES WE HAVE SEEN BEFORE-SHE  
HAS AN ARMPFUL OF TROPHIES THAT CAL HAS OBEVIOUSLY WON.

Cal shoots rapidly. One after another the targets fall.  
THIS GIRL smiles at him as he puts the rifle down. She  
takes his arm and they start out into the crowd.

114. MIDWAY

We see that Funville is in full swing. It is jammed with  
boys in uniform, plenty of girls. The concessions are  
crowded, there is a feeling of nervous excitement.

115. CAL AND THE GIRL

as they walk along. Cal seems very elated, on top of the  
world. Suddenly he stops and looks off.

116. ABRA

She is standing a little distance away but seems to be in  
some difficulty. A SOLDIER is talking to her, earnestly.  
Abra shakes her head and smiles, and tries to walk away.  
The soldier plants himself in front of her, talking. Abra,  
upset and nervous, tries to get away again. Again the  
soldier stops her.

117. CAL AND THE GIRL

- as Cal watches Abra. He speaks to the girl.

CAL:

You wait here.

He leaves. The girl settles down to wait.

118. CAL ABRA AND SOLDIER

as Cal plows through the crowd up to Abra and soldier.

ABRA:

(a little frightened)

Now please go away! I tell you I'm waiting  
for someone -

SOLDIER:

Sure. You're waiting for me!

ABRA:

If you don't stop bothering me, I'll -

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
73.

118. (Cont.)

Suddenly we hear -

CAL'S VOICE:

H'lo

Abra, Cal and soldier, about twenty-eight years old, as Abra sees Cal. Her face lights up with relief as she turns to him, eagerly.

ABRA:

Oh, Cal - .

CAL:

What's the matter?

Abra goes to him and takes his arm, looking at the soldier.

ABRA:

Nothing - I - I was trying to tell this gentleman I was waiting for someone but -

SOLDIER:

(sternly)

This's a lousy place to leave your girl waiting for you, kid!

CAL:

I'll see it don't happen again.

SOLDIER:

(indignantly)

I should hope so! Lot of lousy characters around here!

(he grins and turns to Abra)

Sorry, sister.

(he moves off into the crowd)

ABRA:

Well, that's the first time that ever happened to me.

CAL:

What are you doing out here?

ABRA:

(nervously)

I'm meeting Aron. I thought I'd come out early and look around and -

CAL:

Never been here before?

ABRA:

Not at night. No.

CAL:

What time is Aron meeting you?

ABRA:

At eight. I thought I'd try to - cheer him up a little. He's so depressed lately. (CONTINUED)

ADDED  
DIALOGUE

118 (Cont.1)

CAL:

Yeah. I know.

ABRA:

I'm - I'm so glad you happened to be here, Cal.

CAL:

Yeah.

A moment's pause. They both become conscious that she is still holding his arm.

CAL:

Eight, huh? Half an hour yet.

Embarrassed, Abra drops his arm on the pretext of looking at her watch. Cal looks at his.

ABRA:

Yes.

They stand a moment longer, self-conscious and silent, watching the mob. Then Abra turns to him with a smile.

ABRA:

Well, how are you, Cal? We don't see much of you anymore.

CAL:

I'm around -

ABRA:

I've been over to dinner several times but you never seem to be there.

CAL:

I don't go home much these days -

ABRA:

No. Aron says he hardly ever sees you.

CAL:

That's right.

ABRA:

I feel awfully sorry for him. He is right, you know. I mean, it is awful - the war - people killing each other -

CAL:

Why feel sorry for Aron? Feel sorry for the people.

ABRA:

It just seems to affect Aron so personally -

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
7/19/54  
75A.

119A. (Cont.)

They smile - in fact, laugh!

DISSOLVE TO:

120. IN FRONT OF DISTORTING MIRRORS

Cal and Abra are walking toward them, putting on a funny walk. Abra is thoroughly enjoying herself, Cal amused and pleased about it.

ABRA:

(as they walk toward the mirrors)

Say, this is fun, isn't it?

CAL:

(grinning)

Sure.

ABRA:

Do you come out here every night?

CAL:

Not every night.

(CONTINUED)

115 (Cont.2)

CAL:

Look. I agree. Aron's right. He's  
always right. He's always been right.  
How about we talk about something else.

ABRA:

All right.

CAL:

(looking at his watch)  
Eight, huh? Lot of sights to see.

ABRA:

(looking out excitedly)  
Would we be back in time for Aron?

CAL:

Huh? - Oh, 'yeah - yeah, sure -

ABRA:

All right. I'd love to.  
(they start off)

DISSOLVE TO:

119. A PHOTOGRAPHER'S BOOTH

Abra and Cal are standing behind a comic cut-out discussing quite seriously as follows:

ABRA:

Aron thinks all this is dirty. I don't see any harm in it.

CAL:

It is kind of dirty. But I like it.

ABRA:

So do I. I love it.

The photographer speaks suddenly:

PHOTOGRAPHER:

Smile!

Cal and Abra look quickly straight out and smile. A flash!

119A. ANOTHER CUT-OUT

PHOTOGRAPHER:

Smile!

(CONTINUED)

ADDED  
DIALOGUE

ADDED  
SCENE

120 (Cont.)

ABRA:  
(laughing)  
I bet.  
(they have come to the mirrors. They start walking back, away from them)  
Anyway, I don't see any harm in it. Aron thinks it's dirty.

CAL:  
It is kind of dirty. But I like it.

ABRA:  
(looking around at everything eagerly)  
So do I. I love it.

As they back up, Abra bumps into the Girl that has been waiting for Cal. The Girl stands in front of Cal and glares at him, angrily. Cal in a deft gesture takes Abra's arm and smoothly sidesteps her.

121. MIDWAY

as Cal and Abra walk down. Abra looks back over her shoulder at the girl, who is glaring at them.

ABRA:  
Who was that?

CAL:  
Who?

ABRA:  
That girl.

CAL:  
I didn't see anybody.

ABRA:  
Why, she stood right --.  
(she looks at Cal, then walks on silently by his side)  
Girls follow you around everywhere you go, don't they?

CAL:  
I don't know what you're talking about.

ABRA:  
(thoughtfully)  
What are girls like that - like?

CAL:  
Huh?

(CONTINUED)

121 (Cont.)

ABRA:

Oh, all right. Never mind.  
(she takes his arm and goes on,  
smiling at him. Suddenly they  
look off)

122. A CAR

in the back seat of which stands a one-legged English officer in uniform. A sign on the car reads "JOIN THE ARMY." A couple of recruits stand near the side. A crowd of men are listening to the officer. We see Mr. Albrecht among them.

ENGLISH OFFICER:

(with his English accent)

In mixed company, it would be quite out of the question for me to describe the horrors that have been committed by the Germans. All I can say is that in one little town - after the Germans had been through - the women of the town - well - they bore very little resemblance to women any longer --

MR. ALBRECHT:

(not able to stand it any more)

It iss lies -- all lies --

The men turn on him.

ENGLISH OFFICER:

(sternly)

What I am telling you I saw with my own eyes!

A MAN:

(turning on Albrecht)

You shut up!

Mr. Albrecht turns and moves off, muttering to himself.

MR. ALBRECHT:

Lies - lies --

123. CAL AND ABRA

who have witnessed the scene, start on.

ABRA:

I wish Mr. Albrecht wouldn't talk back  
to people.

(CONTINUED)

"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
78.

123 (Cont.)

CAL:  
Poor guy! It's hard not to. I guess.

ABRA:  
(suddenly -- pointing)  
Oh, look --

124. A FERRIS WHEEL GOING AROUND MUSIC

DIALOGUE  
CHANGE

ABRA:  
(excited)  
We really shouldn't --

She smiles at Cal. He takes her hand and drags her along.

DISSOLVE TO:

125. FERRIS WHEEL MOVING

One of the carriages moves up in an arc into the CAMERA. In it is a GIRL and the Soldier we have seen before who tried to pick up Abra. They are kissing. The carriage moves on and the next carriage comes up. In it a GIRL and a YOUNG SOLDIER. They are kissing warmly, lost to anything else. The carriage moves out and the next carriage comes up and as it does so the Wheel stops. In the carriage are:

126. ABRA CAL

They sit properly, even more shy and normal than would be the case if it weren't for the necking couple before them. They are very conscious of the couple.

CAL:  
Bet you wish Aron was here.

Abra, embarrassed, says nothing. Cal takes a quick look at her.

CAL:  
Look I didn't mean to snap at you before. Was there something you wanted to say about Aron?

ABRA:  
(hesitating)  
No.

(CONTINUED)



"EAST OF EDEN"  
FINAL

CHANGE  
5/21/54  
79.

126 (Cont.)

CAL:  
Anything wrong between you?

ABRA:  
(soberly)  
No - no, there's nothing wrong, I guess.  
It's just that --  
(suddenly the wheel starts;  
she uses it to change the  
subject; she smiles)  
I hope they built this strong.

CAL:  
Yeah. Look!  
(he points off)  
See those lights? That's Castroville.

ABRA:  
How small everything looks down there.

CAL:  
Over there are acres and acres of beans  
coming up.

ABRA:  
Where?

CAL:  
Over that way. Getting higher and  
higher.

ABRA:  
(looking at him, curious)  
What are you talking about?

CAL:  
Beans. I'll show you sometime.

A moment's pause.

ABRA:  
(suddenly she bursts out)  
Cal - Does Aron really love me?

Cal looks down at her shocked.

ABRA:  
I seem to have sort of - lost him. We're  
going to be married someday, you know, but -  
And if he does love me he doesn't - well - I  
can't tell any more - I -  
(she stops - then:)  
Cal, I want to ask you something.

(CONTINUED)

126 (Cont. 1)

CAL:

Go ahead.

BRA:

These girls that you always have with you and -  
and -- and there was that little Mexican girl -  
and -- what are they like? Well, you don't love  
them, do you -- I mean - well, why do you go out  
with them? Is it because - you're bad?

(she has gone on blindly, embarrassed,  
but eager to know. She pauses. Cal  
says nothing. Abra says quickly:)  
You're not angry, are you?

CAL:

Why should I be angry?

ABRA:

Well, then, why do you? Are you bad, Cal?

CAL:

What do you think?

ABRA:

I don't know. Because -- well -- I'm afraid  
I don't know what is good and what is bad  
exactly. Because -- well -- Aron is so good  
and I -- I'm not. Not good enough for Aron  
anyway. Because sometimes when I'm with Aron --  
well - Aron likes to think about our being in love -  
and talk about it - and that's all right but -  
well, these girls you go out with -

(suddenly confused)

Maybe I don't know what love is really. I know  
love is beautiful -- and good -- the way Aron  
says but - but it's more than that - it's got to  
be -- !

(she suddenly puts her head into her  
hands, embarrassed and upset)

Oh, I shouldn't talk to you this way, Cal! I  
shouldn't! But I don't know whom else to talk to!  
And sometimes I think I'm really bad - and some-  
times I think - I don't know what to think.

(a moment's pause)

CAL:

Aron will knock that out of you.

ABRA:

Will he?

CAL:

Sure.

(then, angry)

He's got to!

A pause. Abra looks up, going on more self-controlled.

ABRA:

You see, the way I've figured it out, I think

(CONTINUED)

ADDED  
DIALOGUE

126 (Cont.2)

ABRA: (Cont'd)

that Aron - never having had a mother - well -- that he has made her everything good that he can think of. And he sort of feels that's what I am. And that's what he's in love with. Not me at all. Because I'm not like that made-up one, not a bit, not a bit - I don't mean I think I'm really bad - but --

(suddenly)

Look at that star!

CAL:

(not looking)

Yeah.

ABRA:

I wonder if it isn't a planet, it's so bright.

CAL:

Yeah. Probably.

Abra looks over the side of the wheel.

ABRA:

I bet that girl's waiting for you down there somewhere.

CAL:

Forget that girl.

ABRA:

She was pretty.

(she looks at him)

You've been awfully nice - taking care of me, Cal.

CAL:

Yeah.

Slowly he leans toward her. He takes her hand and pulls her toward him - and they are in each other's arms. Cal kisses her. She returns it. After a moment, Cal lets her go. For a moment, there is silence - then Abra turns, her head down on the side of the car away from Cal. She is crying.

ABRA:

I love Aron! I do! I do! I really do!

CAL:

(deeply angry with himself)

Why don't they get this thing started!

ABRA:

(sobbing)

I really do!

Cal has looked over the side of the wheel to see what is holding things up. Suddenly he starts -

CAL:

Hey! What's going on down there? -- It's Aron -  
Abra looks.

# DON'T FORGET

Source mat. of used  
instr. mat. must get  
additional  
file a protest by  
telegram -

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127. SHOT OF A GROUP OF MEN BELOW THEIR VIEWPOINT

surrounding Mr. Albrecht and Aron, who is trying to defend him. Mr. Albrecht starts away. Aron tries to detain the others. Someone pushes him.

128. CAL AND ABRA

CAL:

(excited)

And Mr. Albrecht. They're pushing them around. If they hurt Mr. Albrecht, it'll kill Dad. It'll just kill him!

He starts to climb over the side of the carriage. Abra grabs him.

ABRA:

(scared)

Cal -- don't -- don't --

As she tries to pull him back, the wheel starts and he falls back into his seat.

CUT TO:

129. THE ROAD FROM FUNVILLE TO MR. ALBRECHT'S HOUSE

It is an eerie, moonlit scene. Mr. Albrecht is hurrying along the road and several men are following him. He glances over his shoulder, his eyes are frightened. The men catch up to him.

MR. ALBRECHT:

Leaf me alone --

A MAN:

So you think those stories are all lies about the Germans, huh?

MR. ALBRECHT:

All Shermans iss not bad --

A Man takes his arm. Mr. Albrecht pushes him off. We see other men watching along the road. This man whispers to them, and they join in the line following Mr. Albrecht.

130. ARON

farther back in the crowd following Albrecht. He is trying to hurry through them to reach Mr. Albrecht, but others hold him.

131. MR. ALBRECHT

And we see that more men have silently joined the mob. There are about thirty. They shuffle along in a sinister, ever-growing menace. Mr. Albrecht looks back at them again and breaks into a little trot.

132. CAL

He's climbing down the Ferris Wheel. He drops the last ten feet and starts running into CAMERA.

133. EXT. FRONT OF MR. ALBRECHT'S HOUSE (STUDIO BACK LOT) NIGHT

It is a small, white neat house with a picket fence. Aron stands on the steps in front of the mob. The mob is very still, but there is a menacing feeling about it. They listen, their faces set and stony. On the porch, beside Aron, stands Mr. Albrecht, looking out at the mob with frightened eyes.

ARON:

You know as well as I do that he's not a spy. You loved him a few weeks ago. What's got into all of you?

A MAN:

I'm sick of hearing him stick up for the Germans.

ANOTHER VOICE:

You a friend of the Germans?

ARON:

I'm a friend of this German, yes. So were all of you. We liked him! We thought he was funny! He made us laugh because of the funny way he talked - because of his funny German accent.

A MAN IN FRONT:

(holding up a telegram)

Let him read this in his funny German accent.

ARON:

What is it?

THE MAN IN FRONT:

Let him come down here and read it.

ARON:

He doesn't have to read anything.

MR. ALBRECHT:

I'll read it.

Frightened, Mr. Albrecht slowly goes down the steps. The crowd watches him, sullen and silent. He takes the telegram.

MR. ALBRECHT:

(reading)

"The Gofermment mit deep regret informs you dat your son was kilt in action on de 15th of April. He died a hero und an American.

(Mr. Albrecht looks up at the man)

I'm sorry, Luke --

LUKE:

You're not sorry enough.

(CONTINUED)

133 (Cont.)

ARON:

But this isn't Mr. Albrecht's fault! He hasn't --

A VOICE:

Why aren't you in the war?

VOICES FROM THE CROWD:

Yeah, why aren't you in the war?

You're big enough! And what about that brother of yours?

Slacker!

You could enlist! Slacker!

They start to crowd Aron. A couple of men push him. He staggers back, nearly falling. Others come on him and Mr. Albrecht, shouting. As they are about to jump Aron seriously, we see Cal - hot and wild-eyed, panting mad. He pushes his way through the group trying to get to Aron's side.

134. GROUP

As a man is just about to jump Aron, who is making no effort to defend himself, Cal jumps on him savagely and socks him. The man goes down.

Suddenly all hell breaks loose. Everyone surges forward, fists swinging.

135. ARON

as he is being pushed back, drowned in the crowd.

136. CAL

- fighting desperately, hitting everything in sight.

137. THE WHITE PICKET FENCE

- suddenly it is being ripped down by several men. The porch is invaded. Chairs are broken. Window panes are smashed. Several men go into the house and furniture is thrown out.

138. ARON MR. ALBRECHT

Aron is trying to get him to safety.

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139. THE CROWD

- fighting - and suddenly it seems to come to a halt. Sam Cooper and Another Man stand on the porch.

SAM:

All right, that's enough! You! Luke! Jim! Jerry!

The crowd starts to stop.

SAM:

All of you! Cut it out!

(the crowd stops more)

Go home! All of you go home! I'm ashamed of you!  
You'll all be ashamed of yourselves in the morning!  
Go on! Go home! All of you!

He steps down into the crowd and starts pushing them away. The crowd starts to leave, silent, ashamed, quiet. Finally all that remains are:

140. CAL ARON MR. ALBRECHT

- and a little way away, we see Abra, watching them horrified. Cal and Aron are pretty well beaten up. Cal is sobbing with anger and frustration.

ARON:

(angrily, to Cal)

You had to start slugging, didn't you?

CAL:

(yelling)

I was only trying to help you!

ARON:

I don't want you to help me! Don't slug people for me! If you want to act like a tough do it for yourself!

CAL:

But I -

ARON:

And don't lie to me about trying to help!

Cal, sobbing, beside himself with anger, slugs Aron. Aron just stands and looks at him. Cal continues to hit him.

ABRA:

(running up, frightened)

Cal - Cal - stop it - !

Cal takes a couple of more slugs, then suddenly checks himself - horrified at what he is doing and thinking. He and Aron glare at each other.

DIALOGUE  
CHANGE

(CONTINUED)



140 (Cont.)

ARON:  
(coldly)  
You through?

Cal gives him a last vicious look, turns and goes. Abra takes a step after him.

ARON:  
Abra!  
(she stops)  
Wait here.

Aron, wiping the blood from his face, goes to Mr. Albrecht and leads him into the house. Abra looks at the house, hesitates, then turns and looks after Cal.

141. EXT. FRONT OF BAR NITE

We see Cal through the window, seated at the bar. He is giving an order to the bartender. After one more quick look back over her shoulder, Abra starts slowly across to the bar.

142. INT. BAR CAL AND ABRA NITE

as Abra enters. She goes slowly, rather frightened, to the bar and sits by Cal. He doesn't look up. Pause. We see she is almost overwhelmingly attracted to him.

CAL:  
I was only trying to help him.  
(suddenly he gives a bitter laugh)  
Who'm I kidding! I was only trying to kill him!  
(another drink)  
I used to have a prayer when I was a kid! "Dear Lord, let me be like Aron. Let everybody like me the way they do Aron. I don't want to be lonely any more. For Jesus's sake, Amen."

He gives a bitter laugh and motions the Bartender to give him another drink.

ABRA:  
Don't have another.

CAL:  
Why not?

ABRA:  
It's not good for you.

CAL:  
It's good for me.

(CONTINUED)

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142 (Cont.)

ABRA:  
You're going to get drunk.

CAL:  
I'm going to get drunk.

Abra looks out of the window, then back at him, quickly. Slowly Cal looks at her. He looks at her hair, her eyes, her lips. There is a little smile on his face. Suddenly she looks down - she begins to tremble.

DIALOGUE  
CHANGE

ABRA:  
(intensely)  
You've got to forget it, Cal - what happened up there on the Ferris Wheel. We just got - carried away for a moment - it didn't really mean anything! Please forget it! It didn't mean anything!  
(almost piteously)  
Say it didn't, Cal! Please say it didn't!

Slowly Cal looks away from her, straight ahead of him.

CAL:  
Someday he'll see who his real son is.

ABRA:  
What?

CAL:  
Someday he'll see.

ABRA:  
(frightened)  
I don't understand you, Cal. You scare me.

CAL:  
Yeah -  
(he takes another drink)  
I scare myself.  
(he glances out of the window)  
There's Aron.

Abra rises, quickly, guiltily. We see that Aron has come out of Mr. Albrecht's house and is looking for Abra. He sees her through the window and comes across to the bar.

CAL:  
Don't worry. It didn't mean anything. We just got carried away for a minute, like you said. It didn't mean anything at all.

(CONTINUED)

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112 (Cont.1)

Aron comes in and stands looking down at them. Cal doesn't look up.

ARON:

(coldly)

I thought I asked you to wait.

(slowly Abra rises, looking down at Cal. He doesn't move. Aron looks at him coldly)

Let's not let Father know about tonight. He's got enough to worry about as it is! You might at least do that much for him.

Cal doesn't look up. He takes another drink. Aron looks at him, then goes out. Abra follows.

Slowly Cal looks up and stares after Aron. There is deep, murderous hatred in his eyes. Abra glances back over her shoulder. She sees Cal's look. He doesn't even notice her. She shivers slightly, frightened.

DISSOLVE TO:

SCENE  
CHANGE

113.

EXT. WILL HAMILTON'S PORCH CAL WILL NIGHT

Will is in the doorway. Cal, quite drunk, leans toward him earnestly. He seems dangerous.

CAL:

I want it now!

WILL:

But if you leave it in the business you'll --

CAL:

(hitting side of door with his fist)

I want it now!

WILL:

We'll talk about it when you're sober.

CAL:

We'll talk about it now. I've made what I had to have and now I want out!

WILL:

Wait a few weeks. You'll double what --

CAL:

I've paid back the five thousand I borrowed with interest. And I've got all the money Dad lost. So give it to me.

WILL:

You know I haven't any money here.

CAL:

When can you get it?

(CONTINUED)

143 (Cont.)

WILL:

In the morning, I suppose.

Cal starts toward wicker porch settee.

CAL:

I'll sleep here and wait for it.

WILL:

(grabbing his arm)

Cal! Go on home! You come back in the morning and if you still feel the way you do I'll go down to the bank with you and give you everything you've got coming. I'll buy out your share - and go on and make a fortune with it.

CAL:

Fair enough. Thanks.

(he starts away, then stops  
and looks at the settee)

Can I sleep here anyway? I don't want to go home.

WILL:

(sharply)

No, you can't!

CAL:

Okay - okay -

He goes.

DISSOLVE TO:

144. EXT. STREET IN FRONT OF ABRA'S HOUSE (STUDIO BACK LOT) NITE  
as Cal comes along.

145. ABRA'S HOUSE

as Cal looks at it. It is all dark except for a couple of lights upstairs.

146. CAL

comes to a decision. He goes quietly into the yard under one of the windows. He calls, softly -

(CONTINUED)

146 (Cont.)

CAL:

Abra - (there is no answer - he calls a little louder)  
Abra - (no answer - he hesitates - he looks at:)

147. A LATTICE

going up the side of the house ending in a little balcony near  
a window.

148. CAL

looks at it and suddenly starts climbing up.

149. BALCONY

as Cal comes to it. The window is open. He calls into the  
window, softly.

CAL:

Abra -

Suddenly we HEAR a startled movement from inside the room and  
from the darkness we HEAR -

ABRA'S VOICE:

(low, startled)

What - ? Who is it?

CAL:

Me! Cal!

ABRA'S VOICE:

What on earth are you - ?

CAL:

I want to see you.

ABRA'S VOICE:

Wait 'til I put something on.

A light goes on in the room. Cal sits on the balcony, thinking.

CAL:

I want to tell you something. Can you keep a secret?

ABRA'S VOICE:

Yes.

Abra comes to the window, a robe over her nightdress. She is  
frightened. Throughout the scene we have the feeling she is  
thinking more about Cal's welfare than of what she is saying.

ABRA:

What is it, Cal? What's the matter? You look ter-  
rible.

CAL:

(intensely)

Never mind how I look. I've got it, Abra.

ABRA:

What?

(CONTINUED)

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149 (Cont.)

CAL:

The money! Remember the money Dad lost on that lettuce? I've earned back every cent of it.

ABRA:

You mean you've earned -- ?

CAL:

Every cent of it!

ABRA:

That's wonderful, Cal.

CAL:

Now look, how long do you have off from the hospital for lunch tomorrow?

ABRA:

(wondering)

An hour - why?

CAL:

Next Thursday's Dad's birthday. I'm going to give him a party. Oh, just you and Aron and me, I mean - but -- I'm going to give him the money for a birthday present. Can you come and help me get a lot of junk to decorate the house? You know, birthday stuff. Just some ribbons and balloons - kid stuff - ?

ABRA:

We can go to the five and ten.

CAL:

Sure. Will you do it?

ABRA:

I'd like to.

CAL:

(intensely - he's scared of himself)

Will you help me, Abra? Really help me?

ABRA:

(looks at him calmly, strongly)

I'll help you, Cal.

CAL:

(suddenly he looks off)

I'm sort of -

(he hesitates - then worried)

Why did I hit him? - Why did I hit him so hard?  
I'm kind of scared.

He turns abruptly and goes.

DISSOLVE TO:

ADDED  
DIALOGUE

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150. INT. TRASK LIVING ROOM

DUSK

The sun is setting.

The room is decorated with colored ribbons, a few balloons, etc. Cal is fixing flowers in a corner of the room. He's sitting on a stool, looking like a rather helpless child.

O.S. there is a whistle - as if from a distance down the street. Cal stands listening. Behind him, Abra comes out of the kitchen. She wonders if she has heard the whistle from o.s. They look at each other. The WHISTLE comes again. Abra crosses to the window.

ABRA:

That's Aron's whistle. Your father's coming down the street. Don't be nervous, Cal.

CAL:

(moving around the room looking at the decorations)

I just want it to look festive.

(desperately anxious)

Does it look festive?

(then suddenly)

Is this being childish?

ABRA:

No. Not a bit. It looks pretty. Your father will love it.

CAL:

How's the turkey?

ABRA:

It's a nice turkey.

CAL:

Smells ready.

ABRA:

It'll be ready.

CAL:

(suddenly frightened)

Oh! Did Aron get a present for him?

ABRA:

He told me he had something.

DIALOGUE  
CHANGE

(CONTINUED)

150 (Cont.)

CAL:

What?

ABRA:

He wouldn't tell me what it was.

CAL:

It won't stack up against mine.

ABRA:

Oh no.

CAL:

Here, I'll show you. I got it all wrapped up -  
all new bills.

(he has crossed to his norfolk jacket  
which is over the back of a chair and  
taken out a package tied with a ribbon)

Pretty?

ABRA:

Oh yes...

CAL:

Do you really think so?

ABRA:

Yes, Cal...

CAL:

(suddenly suspicious and anxious)

You say Aron didn't tell you what his present was?

ABRA:

No. Really. I'd tell you if he had. Honest  
I would.

CAL:

Well, I should worry.

Outside there is the approaching rumble of men's voices.  
ABRA runs and gets his norfolk jacket and puts it on him.

ABRA:

Now everything is going to go off fine. And  
you look wonderful, Cal. Awfully nice.

CAL:

Don't give anything away. We'll just bring him  
in here and let the room speak for itself.

He starts away from her and arriving at the door, stops,  
looks once more at the room and then at her and says:

CAL:

Thanks for everything.

(CONTINUED)



150 (Cont. 1)

He goes out on the porch. She follows.

151. THE PORCH

Cal has stopped.

ABRA:

There's some one with him.

CAL:

Oh, that's just old Piscora. We'll get rid of him. Come on.

152. ADAM ARON PISCORA

as they approach the house. Piscora seems excited and urgent. Adam is very serious and upset.

PISCORA:

But I need my son, Mr. Trask. It isn't that he doesn't want to fight for his country. He does! But I need him to work the farm.

ADAM:

Things can't be as bad as you say, Josh. You must be making quite a lot of money now on your crops.-

PISCORA:

No money. I sold this crop for five cents before I even planted it. And everything costs so much now. And now I've got to sell next years crop. And I need my boy.

ADAM:

I can do nothing about it, Josh. In all conscience I cannot excuse your son.

PISCORA:

I don't like it, Mr. Trask.

Piscora turns and goes off without a word. Adam, unhappy, walks on slowly with Aron. They come to the porch. Adam looks up and sees Cal and Abra.

ADAM:

(smiling wearily)

Hello, Abra, it's nice to see you. Good evening, Cal.

ABRA:

Good evening, Mr. Trask.

(CONTINUED)

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152 (Cont.)

ADAM:  
I hope you're staying for supper.

ABRA:  
Yes.

ADAM:  
(trying to make conversation)  
Good. I - er - did you notice that there's snow  
on Mount Toro?

ARON:  
Yes. I saw it.

ADAM:  
They say that means a good year to come. We  
could use it.

A moment's pause. Then:

CAL:  
(grinning)  
Well, let's go in!

Adam mounts the steps. He is tired. They are all watching  
him as he goes through the door.

153. INT. TRASK LIVING ROOM

NIGHT

as Adam enters, the others crowding in behind him. Adam  
looks around the room, a puzzled frown on his face as he  
sees the decorations. Aron, watching him, smiling; Abra,  
looking at him and then quickly to Cal, whose face is split  
into a wide grin as he watches Adam's bewilderment. Adam  
turns and looks at the others.

ADAM:  
What -- ?

CAL:  
Happy birthday!

ARON:  
Happy birthday, Father!

ABRA:  
Happy birthday, Mr. Trask.

Adam, as it slowly dawns on him:

ADAM:  
(softly)  
Is it possible?

(CONTINUED)

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153 (Cont.)

ADAM: (Cont'd)

(he looks at the decorations and then  
at the others - sincerely)  
I'm - very touched... I had no idea... I had  
forgotten completely.

CAL:

(grinning)  
We thought you had.

ADAM:

Completely.  
(he looks around at them - smiling  
gently - slightly helpless)  
I don't know what to say.

CAL:

(quickly - to avoid embarrassment)  
We've got champagne - a turkey -- all the  
trimmings -- and --  
(he reaches into his pocket and takes out  
the package of money and gives it to him)  
-- here's - here's something for you.

ADAM:

(taking it)  
Presents, too.

CAL:

(grinning)  
Open it.

ADAM:

Yes -- yes.

As he fumbles with the ribbons, Cal watches him like a cat.

ARON:

Abra and I have one, too-- only we can't  
exactly give it to you.

Cal looks up at Aron, quickly worried, anticipating some-  
thing. Abra looks at Aron, apprehensive.

ARON:

(smiling)  
I didn't tell Abra I was going to do this --  
but we're engaged --

A pause. Cal, his face shocked, fear in it that he is  
going to lose his moment, that it isn't going to be his day  
after all. He stares at Adam. Abra, looking at Cal,  
sensing his fear. Adam is looking at Aron. He smiles.  
Slowly, not thinking, he starts toward him, putting Cal's  
present on the table. Cal watches Adam put his present on  
the table, untouched, unopened. Cal, looking at the present.

(CONTINUED)

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153 (Cont.1)

Abra, watching Cal.

Adam goes to Abra. He kisses her on the forehead, gravely.  
He turns to Aron and shakes his hand.

ADAM:

I couldn't have wished for anything - nicer...A  
lovely birthday present. You have my blessing.

ARON:

Thank you, Father.

ABRA:

(quickly)

But you haven't opened Cal's present.

ADAM:

(absently)

No.

(paying no attention to it, he picks  
up Cal's package - absently)

I can't imagine having anything better than this.  
Of course, I've suspected it right along, but --  
for it to come on my birthday... Excuse me.

He turns away to hide his tears. As he does so he absently  
starts to unwrap Cal's present. Cal's eyes are glued on  
Adam as he starts to open the present. A slight hope comes  
back into his face that all is not yet lost.

Abra, watching Cal, suffering for him.

Adam opens the package and stares down at the crisp new bills.

Cal, watching him, doubt and eagerness and triumph mingled  
in his face.

Abra, watching Cal.

Adam stands staring down at the money, puzzled. Slowly he  
looks up at Cal.

ADAM:

(bewildered)

What is it?

(he fans the money out)

What is it?

CAL:

(wetting his lips)

It's -- I made it - to give to you -- to make  
up for losing the lettuce --

ADAM:

(slowly)

You made it?

CAL:

(eagerly)

Yes.

(CONTINUED)

153 (Cont.2)

ADAM:

But - how -- ?

CAL:

In - business --

ADAM:

What business?

CAL:

With Will Hamilton -- we made it in business --

ADAM:

But I don't understand - so much -- how could you?

Cal, fearing he has lost, makes a motion to take the money back.

CAL:

(quickly)

Never mind - I - I guess you don't --

Abra, seeing Cal's gesture is heartbroken for him. Adam holds on to the money. Cal hesitates.

ADAM:

(slowly)

No - wait -- ! What kind of business, Cal?

CAL:

Beans.

ADAM:

Beans?

CAL:

We bought futures at five cents and when the war came the price jumped way out of sight.

(pause - they all watch Adam)

It's for you - all the money you lost on the lettuce -- it's for you...

A pause. Adam looks down at the money, slowly. They all watch him. He looks up at Cal, then at Aron and Abra, helplessly.

Cal, a fear, a sense of impending calamity in his face.

CAL:

I made it for you --

Slowly, Adam looks at the money. Then:

ADAM:

You'll have to give it back.

(Cal looks at him as though he couldn't believe what he heard)

CAL:

But I got it for you - I wanted you to have it -

(CONTINUED)

153 (Cont.3)

ADAM:  
(looks at Cal)  
You'll have to give it back.

CAL:  
Give it back? To who?

ADAM:  
To the people you got it from.

CAL:  
The British Purchasing Agency? They can't take  
it back.

ADAM:  
Then give it to the farmers you robbed.

CAL:  
Robbed? We paid them two cents a pound over the  
market! We didn't rob them. We haven't robbed  
anybody!  
(a pause. Cal stares at him, as  
Adam slowly sinks into a chair)

ADAM:  
I sign my name and boys go out. And some die and  
some live helpless without arms and legs. Not one  
will come back untorn. Son, do you think I could  
take a profit on that?

CAL:  
I did it for you -

ADAM:  
I don't want the money, Cal. I couldn't take it.  
I thank you for the thought -

CAL:  
(wildly)  
I'll put it away - I'll keep it for you -

ADAM:  
No. I won't ever want it.  
(he looks up at the nearly crazed Cal)  
I would have been so happy if you could have given  
me - well - something like your brother has - some-  
thing honest - and human - and good. Money, even  
clean money, doesn't stack up with that...

Cal stares at Adam, unbelieving and torn.

ADAM: (Cont.)  
Don't be angry, son. If you want to give me a  
present - give me a good life. That would be  
something I could value.

Cal stares at him. Slowly, as though in a trance, he walks  
over and picks up the money. Then, suddenly, he gives a  
loud, choking, agonized scream - and runs out of the room.

152. THE GROUP

watching him run out. Abra - torn and wretched, wanting to run after him.

ADAM:  
(calling after him)  
Don't be angry, son -

153. EXT. TRASK HOUSE BACK YARD NIGHT

- as Cal rushes blindly out. He is sobbing, bewildered, lost. He runs a little way from the house, among the trees. He is overcome with grief. Suddenly we hear:

ABRA'S VOICE:  
Cal -

154. ABRA

stands looking at him, suffering for him... he turns and looks at her.

CAL:  
(sobbing)  
He did it again. He doesn't want anything from me -

ABRA:  
Oh, Cal - Cal -  
(suddenly she throws her arms around him; he stands there, 'stonily)  
Oh, Cal - don't - don't --

As Cal sobs, Aron comes out. He stands looking at them. Abra sees him but makes no move to change her position. Aron comes to them.

ARON:  
(harshly)  
Abra!  
(slowly Cal looks up; Abra drops her arms and stands there; Cal and Aron eye each other)  
What do you think you're doing? Go in the house, Abra.

Abra turns and leaves. Cal and Aron continue to stare at each other. Aron is white with rage.

ARON:  
Don't you ever touch her again.

Cal just stares at him.

(CONTINUED)

"EAST OF EDEN"  
FINAL

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156 (Cont.)

ARON:

(suddenly losing control)

I don't trust you! You understand? You're no good! You're vicious and wild! You always have been! And you know it yourself, don't you? You've always known it! Father and I have always known it. We've put up with every mean and nasty thing you've done since you were a child! And time after time we've forgiven you! But now I don't want you to go near Abra - I don't want you to talk with her again - . Just stay away from her.

Cal has stood watching him quietly. He seems very calm - but there is a murderous look in his eyes. Aron stops and stands glaring at him, furious. Then --

CAL:

(quietly)

Want to go somewhere with me, Aron?

ARON:

Why should I?

CAL:

I got something to show you. You'll find it very interesting.

ARON:

I don't know what you're talking about.  
(he turns and starts toward the house)

CAL:

(lightly)

Maybe our mother didn't die and go to Heaven, after all, Aron?

There is a tight, cruel smile on Cal's face as he watches the effect on Aron. Aron stops and comes back to him, slowly.

ARON:

What do you mean by that?

CAL:

Maybe she didn't. Maybe she's still alive somewhere.

ARON:

What are you up to?

CAL:

Remember how we used to make up stories about her, Aron? You used to say you thought she must have looked like Heaven's youngest angel -- only prettier. Remember?

DIALOGUE  
CHANGE

(CONTINUED)



"EAST OF EDEN"  
FINAL

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102.

156 (Cont. 1)

Aron stares at him, frightened, as Cal softly tightens the noose.

CAL:

(continuing)

And remember that time I shot the rabbit? And you cried - and said I was bad - and that mother was so tender hearted she'd have cried too, if she'd known - ? Remember?

(A pause. Aron stares at him. Cal smiles, pleasantly. Then slowly he beckons with his hand and says, very softly)

Come on. I want to show you something. It won't take long.

(Aron hesitates)

What's the matter? Are you afraid? Are you afraid to look at the truth for once? Can you look at the truth for once? Just for once? Come on.

(he starts away, softly. Aron stands watching him. Cal turns back toward him and beckons. He smiles. He speaks in a whisper, as though they were children and were going on a secret daring mission)

Come on.

Slowly Aron starts after him.

DISSOLVE TO:

157. INT. KATE'S ROOM

NIGHT

Kate is sitting at her desk, staring, wide-eyed. We HEAR the sound of a raucous party from outside. Aron - Cal stand before her. There is a dark, cruel, Satanic smile on Cal's lips.

CAL:

This is your other son - Aron! You've wondered about him! He's good! He's not like you and me! He's everything that's good! Take him, Mother!

Suddenly he gives Aron a vicious push toward Kate. Cal turns quickly and goes out.

158. BAR WE HAVE SEEN BEFORE

It is crowded - a party is going on. For the most part young soldiers and the girls. There is a feeling of desperate gaiety about the party - as though everyone was on the brink of disaster and was determined to get the last ounce of enjoyment out of life. Drinking, couples necking, dancing, a mechanical piano playing war songs.

"EAST OF EDEN"  
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103.

159. CAL

- as he plows through it. He seems in a dangerous mood.

DISSOLVE TO:

160. INT. TRASK LIVING ROOM

NIGHT

as Cal enters. Adam and Abra sit, looking up at him as he enters. Adam seems grim; Abra worried, and frightened.

ADAM:

(grimly)

Where is Aron?

CAL:

How should I know?

(he grins, sardonically)

Am I my brother's keeper?

ADAM:

Where did you go?

CAL:

For a ride -

ADAM:

What did you quarrel about out there?

CAL:

(with a tight grin)

You!

(slight pause; Adam looks at him)

ADAM:

You're angry about the money.

CAL:

Angry? It's great. I'm going to take the money myself and go away. I may set up a nice little business with it - like my mother did!

ADAM:

(slowly)

What do you mean?

CAL:

You'll never hear from me again! Forget I ever existed.

ADAM:

What do you know about your mother?

CAL:

I know where she is! And I know what she is!

(shouts)

And I know why she left you!

(CONTINUED)

(Squent.)

CAL:

(viciously)

Because she couldn't stand it! Just like I can't!  
Because you didn't really love her any more than  
you do me! Because with all your goodness and  
your rightness you never gave either of us an  
inch - ever - from what you thought was right!  
You kept on forgiving us but you never really  
loved us! All right, I don't forgive you! I'll  
never forgive you!

ADAM:

(starting up, angry)

Where is Aron?

CAL:

With her! With his mother! She's right over  
near Monterey. She owns one of the houses  
over there. I took Aron there tonight. I was  
jealous - yeah - all my life I've been jealous!  
Jealous so I couldn't stand it.

(with deep self-contempt)

And tonight I even tried to buy your love.  
But now I don't want it anymore! I can't use  
it anymore, thank you! I don't want any love  
any more!

(he looks at Abra)

Abra looks at him, hurt and frightened.

CAL:

It doesn't pay off! There's no future to it!

He turns abruptly and goes out.

161. ADAM ABRA

Adam seems to have shrunk into his chair. He looks older,  
bewildered, hopelessly sunk. Abra sits, rigid. After a  
moment, she slowly looks over at Adam. He doesn't notice  
her. Slowly she gets up and goes out of the room.

161. CAL'S AND ARON'S BEDROOM

Cal has an open suitcase on the bed and he is piling things into it from various bureau drawers. Suddenly he stops. He goes to the table and opens the drawer. He takes out the package of money. It is still wrapped in its bright birthday ribbons. He looks at it, not knowing what to do with it. He goes over to Aron's bed and puts the money under the pillow. Then he goes back to packing. After a moment, Abra enters quietly. His back is to her but he knows she is there. She comes in and sits quietly and stiffly on a chair, watching him.

CAL:

(after a moment, not turning)

You hate me.

ABRA:

I'm afraid of you. I'm afraid of you because you're cruel - and violent - and dangerous - like a child - only a child is small and can be handled - but you're strong - and you can't be - .

(she pauses)

What you've done to Aron - I don't know what it will do to him.

(we feel she is terribly sorry  
for Aron)

But I know why you did it - and maybe -- maybe you couldn't help it - any more than I can help what I have got to say to you.

(she pauses; Cal says nothing)

When I first met Aron I was still a little girl and we sort of lived in a story we made up. But later - the story wasn't enough. I had to have more than a story. But Aron - didn't grow up. Maybe he never will. And he wanted the story. I haven't loved Aron for a long time. I guess maybe I never did. Do you understand me, Cal?

Cal lies down on his stomach on the bed.

ABRA:

(continuing)

When you're a child you're the center of everything. Everything happens for you. Other people are only ghosts made up for you to talk to. But when you grow up you take your place and you're your own size and shape - and something has got to happen to you. Things go out of you to others and come to you from other people.

(CONTINUED)

DIALOGUE  
CHANGE

132 (Cont.)

ABRA: (Cont.)

It's worse, in a way - but maybe it's better, too. And nothing happened with Aron and me. We were children in a story - only I was no longer a child and couldn't believe the story.

(she pauses - takes a deep breath)

I love you, Cal, and I'm glad. I'm glad I know I love you. Because now I know I wasn't imagining it all - and thinking maybe I was wrong - and sometimes thinking I was bad. Because I could never have loved Aron. He'd tear up the world to make me fit into his story - and I never could have.

(pause)

I love you even though I'm afraid of you. Maybe someday I won't be afraid. Maybe.

Cal buries his head deeper into the bed. Slowly Abra rises. We HEAR the sound of the doorbell downstairs. Then the sound of a door being opened. Abra goes slowly to Cal and sits on the edge of the bed.

ABRA:

(softly)

Cal? -- Cal?

Suddenly he grabs her hand and presses it against his lips. She smiles and brushes her hand through his hair.

Suddenly we HEAR from below the loud SLAM of a door, feet running on the porch. Cal starts up. Abra turns.

CAL:

What's that?

He looks out of the window.

163. OMITTED.

164. CAL ABRA

CAL:

(worried)

Something's happened.

He runs out of the room, Abra following.

"EAST OF EDEN"  
FINAL

REV. CHANGE  
8/3/54  
107.

165. TRASH LIVING ROOM

as Cal and Abra run in. Sam is coming up stairs, calling:

SAM:

Cal -- Cal --

(Sam enters room)

What happened between you and Aron?

DEAR ONE  
CHANGE

CAL:

Why?

SAM:

Well, he's gone kinda crazy.

(ALREADY  
SHOT)

CAL:

Crazy?

SAM:

Couple of fights -- drunk - seems set on getting himself hurt. He's leaving on the troop train tonight from Salinas here - going to enlist tomorrow in King City. Adam's trying to get to the station before the train leaves.

Cal turns and starts out of the house on a run.

166. OMITTED.

167. OMITTED.

168. RAILROAD STATION

A train, packed with boys in uniform, is just about to pull out. Cal comes running in and looks around, wildly. He sees--

169. ADAM

leaning up against the side of the building, panting, sweaty, looking very ill. He has his hands over his face. Cal runs to him.

170. ADAM CAL

CAL:

Father -- where -- what? -

Adam doesn't look up. He just raises his hand and points. Cal looks off.

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CHANGE  
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108.

171. MICHAEL ARON

in the train. His face is marred, dirty -- sagging with drink. He looks like a different person. Slowly he looks up. He sees Cal.

With a vicious gesture, he brings his head back and smashes it against the glass of the window. The window shatters -- the train whistle blows, Aron's head is framed in the jagged edges as the train starts to pull out.

172. ADAM CAL

Cal is looking at Aron, horrified. Slowly Adam starts to sag and fall down along the wall. He crumples into a heap. Cal looks at him, terrified, and bends over him.

CAL:

Dad -- Dad --

DISSOLVE TO:

173. INT. TRASK LIVING ROOM CAL ABRA DR. EDWARDS

Cal sits in his chair, looking straight before him, motionless. Abra is watching him. A nurse is seen.

DR. EDWARDS:

Do you know what a stroke is exactly?

(Cal shakes his head slowly; he seems in a daze)

This one is a leakage of blood in the brain, caused by shock. There have been earlier smaller leakages. The left side is paralyzed. The right side partly. Probably there is no sight in the left eye, but I can't determine that. In other words, your father is nearly helpless.  
(pause)

Cal says nothing.

ABRA:

Can he talk?

DR. EDWARDS:

A little - with difficulty. Don't tire him.

ABRA:

Can he - get well?

DR. EDWARDS:

I've heard of reabsorption cases this bad but I've never seen one.

(CONTINUED)

DLIALOGUE  
DELETED

"EAST OF EDEN"  
FINAL

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109.

173 (Cont.)

Pause. Cal looks up slowly.

CAL:

(quickly)

You mean he's going to die?

DR. EDWARDS:

He might live for a week or a year. He might die tonight.

CAL:

Will he - know me?

DR. EDWARDS:

You'll have to find that out for yourself.

(he goes to Cal)

I'm sorry, Cal, bear up! You'll have to bear up. It always surprised me how people bear up. I'll be in again tomorrow. Goodnight.

(Cal just looks at him)

ABRA:

(faintly)

Goodnight.

Dr. Edwards goes. Slowly Cal gets up and walks to the window. Abra watches him.

CAL:

He'll die. Aron will die. I've killed them both.  
(he looks up at Abra)

I'll go after Aron in the morning. I'll bring him back.

ABRA:

He won't come back.

CAL:

(savagely)

I'll make him!

Abra takes the telegram she received, from where she has concealed it on her person.

ABRA:

Aron sent me this.

(she reads)

"Dear Abra. Don't be sorry. I'm not clean. I'm not fit for you. Aron."

(slowly Cal sits, saying nothing)

That's why I know he won't be back. He couldn't stand to know about his mother because that isn't how he wanted the story to go. He wanted it perfect. He wouldn't have any other.



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174. GROUP

They both look up as the nurse enters.

NURSE:  
(too cheerful)  
Well, here you are!

CAL:  
How is he?

NURSE:  
Oh, he's just fine. He's my darling! I've washed  
his face and combed his hair and -

CAL:  
Can we go up?

NURSE:  
For just a moment - I won't have you tiring him.  
He's got to sleep and --

Cal pushes past her and goes out.

ABRA:  
(in a low voice)  
How is he really?

NURSE:  
You're not one of the family, are you?

ABRA:  
No.

NURSE:  
(suddenly cynical, bored, tough)  
I didn't think so. Well, I can tell you I won't be  
keeping this job long. My luck! I seem to always  
pick them when they're old and just ready to pop off.

Abra, angry, goes past her.

175. INT. ADAM'S ROOM

Cal is standing looking down at Adam as Abra and the nurse  
enter. Adam is in bed, propped high on his pillows. His white  
palms lie on either side of him. He is pale. He breathes  
slowly. His eyes stare.

NURSE:  
Now there he is. Doesn't he look nice?

ABRA:  
Shh -

(CONTINUED)

ADDED  
DIALOGUE

"EAST OF EDEN"  
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111.

175 (Cont.)

NURSE:

He's going to be a darling patient - he even  
tried to smile at me -

(to Adam)

Didn't you, dearie?

CAL:

(staring at Adam)

Go out of the room.

NURSE:

Now I won't have you tiring my patient -

ABRA:

Please go -

NURSE:

Don't you order me about, Miss! I'll report  
you to the doctor.

CAL:

(turns and looks at her, quietly)

Go out of the room and close the door.

(the nurse turns, angrily, and  
flounces out; Cal goes to the bed  
and looks down at Adam)

Father - can you hear me? Can you understand  
me?

(Adam makes no sign)

I don't know whether you can or not.

(he hesitates, then bursts out near  
tears)

- but hear me if you can, Father! Try! I did  
an awful thing! - I'm sorry, Father! I'm sorry -

Unable to go on, near tears, he runs from the room. A  
pause. Slowly Abra goes to the bedside and looks at Adam.

ABRA:

(softly)

Mr. Trask.

(she waits)

Mr. Trask - can you hear me? IS it just Cal  
you won't answer? Can you answer?

(Adam makes no sign)

I think you can understand me, though. I  
think behind your eyes you're just as alert as  
ever and understand everything I say - only  
you can't show it.

(she pauses)

Mr. Trask, it's awful not to be loved. It's  
the worst thing in the world. Don't ask me -  
even if you could - how I know that. I just  
know it. It makes you mean - and violent -

(CONTINUED)

"EAST OF EDEN"  
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112.

175 (Cont.1)

ABRA: (Cont.)

and cruel. And that's the way Cal has always felt, Mr. Trask. All his life! Maybe you didn't mean it that way - but it's true. You never gave him your love. You never asked for his. You never asked him for one thing.

(she pauses. Adam doesn't speak)

Cal did something very bad and I'm not asking you to forgive him - or bless him or anything like that. Cal has got to forgive you - for not having loved him - or for not having shown your love. And he has forgiven you. I know he has. But you must give him some sign, Mr. Trask - some sign that you love him - or he'll never be a man. All his life he'll feel guilty and alone unless you release him.

(she pauses)

I love Cal, Mr. Trask. And I want him happy and strong and whole. And only you can do it. Try! Please try! Find a way to show him! Ask for something. Let him help you, so that he knows you love him - Let him do for you -

(she looks at him a moment  
more)

Excuse me, Mr. Trask, for daring to speak to you this way - if you hear me - but I had to!

Upset, she hurries out of the room to the hall outside of Adam's room. Cal and the nurse are there. Cal looks up.

NURSE:

You've tried my patient and I most certainly will report it to the doctor in the morning!

(she goes into Adam's room)

176. CAL ABRA

ABRA:

He didn't make - any sign -

CAL:

His eyes - they're right in front of me. He'll die - but his eyes will still be looking at me, accusing me.

DIALOGUE  
DELETED

(CONTINUED)

"EAST OF EDEN"  
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176 (Cont.)

DIALOGUE  
DELETED

ABRA:

(angrily)

He is paralyzed - he can't control his eyes!  
You don't know that he accuses you! You don't  
know what he's thinking! Stop it! Are you  
going to cry the rest of your life? Go in and  
talk to him, Cal!

CAL:

I can't!

ABRA:

You go in! Before it's too late! Talk to  
him! Get through to him! Get it straight!  
Before it's too late!

She shakes him, as the nurse opens the door. They turn,  
quickly.

NURSE:

He's asleep. Where can I get a cup of coffee?

ABRA:

(not taking her eyes from  
Cal)

I'll make some in a few minutes.

(Cal starts slowly toward Adam's  
room)

NURSE:

Is there anything to read in the house?  
(Abra doesn't answer. She watches  
Cal as he slowly goes into Adam's  
room)

NURSE:

Something to take my mind off my feet.

Not answering, Abra leaves the surprised nurse and goes into  
Adam's room, shutting the door in her face.

"EAST OF EDEN"  
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114.

177. ADAM'S BEDROOM

Cal is standing by the bed, looking down at Adam, who seems the same. Abra stands, watching them.

CAL:

(softly)

Do you know, Father, one of the earliest things I remember - before I could talk - when I must have been a small baby - is your bending over me, looking at me - and you seemed to me the biggest thing in the world. You still are. And I -

(he hesitates, turns to Abra and shakes his head hopelessly)

He doesn't hear me.

ADDED  
DIALOGUE

ABRA:

(fiercely)

Try!

Cal turns back to Adam and goes on desperately.

CAL:

Father - I don't blame you for not having loved me. I must have always been - very hard to love because - because I've always done bad things. And it was my fault that I did them - I know that now - even though I tried to put the blame on you. I've tried to believe it was born in me - that I couldn't help it - but that isn't so, is it, Father? A man has a choice, hasn't he? You used to say that was where he was different from an animal. A man has a choice - he can rule over sin - and it's that choice that makes him a man. "A ladder to the stars," you said. You see I remember. And you said, "It cuts through the laziness and weakness and cowardice of:" I couldn't help it!

(he pauses a moment and leans closer to Adam, then turns to Abra)

How lonely he looks.

(Abra takes his arm, holding it tightly)

How awfully lonely -

ADDED  
BUSINESS

Cal feels that it is hopeless that he will ever get through to Adam. Even Abra gives up. Suddenly the Nurse sticks her head in at the door.

NURSE:

Look, I can't find any coffee and I'm -

Cal whirls on her angrily and shouts:

CAL:

Get out!

The Nurse gets out quickly, frightened. Suddenly Abra tightens her hold on Cal's arm.

ABRA: (in a whisper)

Look!

Cal turns quickly back to the bed.

178. ADAM

watching them. A faint smile seems to have come to his lips. His eyes turn slightly and seem to look at Abra.

179. ABRA

as she stares at him intently. It seems as though she is begging him to do something.

180. ADAM

as he looks at Abra and the smile seems to be a little more pronounced. It is as though they were communicating about something. Slowly Adam's eyes shift to Cal.

181. CAL

as he strains forward, watching Adam.

182. ADAM

slowly his lips start to move.

183. GROUP

as Abra watches Adam intently. Cal leans forward, watching. He leans over Adam.

ADAM:

(in a whisper)

Cal -

CAL:

(tensely)

Yes, Father - yes - ?

(his hand grasps Adam's)

ADAM:

Do something - for me --

184. ABRA

as she watches. Her lips move silently as though thanking him.

185. ADAM

as he smiles crookedly at Abra.

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186. GROUP

CAL:  
(eagerly)  
Yes, Father - yes - what? - tell me - anything --

ADAM:  
That woman - nurse - can't stand her -- Get me  
another -  
(he smiles)

187. CAL

as he looks at Adam - strained - bewildered - not understand-  
ing at first.

188. ABRA

smiling at Adam, nodding at him again and again and then  
turning to watch Cal.

189. CAL

as he suddenly understands. A light seems to come into his  
face. He grins. He leans forward, eagerly. His hand clasps  
Adam's tightly. He kneels by the bed.

190. GROUP

CAL:  
(brokenly)  
Yes, Father - I can't stand her either --  
(suddenly his head sinks onto their  
clasped hands; he speaks in a whisper -  
brokenly - gratefully - )  
Thank you -

191. ABRA

She has drawn back to leave them alone. She watches them.

192. ADAM CAL

Cal's head is close to Adam's. Adam is whispering something  
to him we don't hear. Cal nods, smiles. Adam's eyes close.  
He seems to be asleep. Cal rises and goes over to Abra.

"EAST OF EDEN"  
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117.

193. ABRA CAL WITH ADAM IN B.G.

Cal kisses her gently, as though to thank her for making him go to Adam. Abra looks up at him.

ABRA:

What did he say to you then?

CAL:

He said, "Don't get anyone else - you stay with me - you take-care of me -- "

(Abra looks at him, no longer afraid.)

FADE OUT.

THE END