"THE THIRD MAN"
"THE THIRD MAN"

FADE IN - CREDITS

LONDON FILM PRODUCTIONS
"BIG BEN"

PRESENTED BY
ALEXANDER KORDA
AND
DAVID O. SELZNICK

(Zither music playing)

JOSEPH COTTON
VALE
ORSON WELLES
TREVOR HOWARD

CAROL REED'S PRODUCTION
"THE THIRD MAN"
BY GRAHAM GREENE

PAUL HOESBGER
ERICH PONTO
HEDWIG BLEIBTREU
WILFRED HYDE-WHITE

ERNST DEUTCH
SIGFRIED BEOUR
BERNARD LEE

SCREEN PLAY BY
GRAHAM GREENE

PHOTOGRAPHED BY
ROBERT KRAKER

SETS DESIGNED BY
VINCENT KORDA

WITH
JOHN HAWKSWORTH
JOSEPH HATO

Zither music
played by
ANTON KARAS
WESTERN ELECTRIC RECORDING

ASSOCIATE PRODUCER
HUGH PERCEVAL
DISTRIBUTED BY
BRITISH LION
FILM CORPORATION

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Wardrobe  Ivy Baker

PRODUCED AND DIRECTED
BY
CAROL REED

FADE OUT
HIGH ANGLE - FULL SHOT - CITY OF VIENNA

The title VIENNA SUPERIMPOSED FADES OUT - commentary commences.

COMMENTATOR
I never knew the old Vienna before
the war, with its -

MED. SHOT - STATUE OF A VIOLINIST

There is snow on it.

COMMENTATOR
Strauss music, its glamour and
easy charm...

MED. SHOT - ROW OF STONE STATUES

ornamenting the top of a building. In the b.g. the top of
a stone archway. They are snow-sprinkled.

COMMENTATOR
Constantinople suited...

MED. SHOT - SNOW-COVERED STATUE

Trees in b.g.

COMMENTATOR
me better. I really got to know
it in the...

CLOSE SHOT - TWO MEN

talking in the street.

COMMENTATOR
- classic period of the black...

CLOSEUP - SUITCASE

opens toward camera, revealing contents consisting of
tins of food, shoes, etc. The hands of a man come in
from f.g. to take something out.

COMMENTATOR
- market. We'd run anything...

CLOSEUP - HANDS OF TWO PEOPLE

standing side by side in the street. The person CL
running hands through a pair of silk stockings.

Cont.
21 Cont.

COMMENTATOR
- if people wanted it enough.

22 CLOSEUP - HANDS OF TWO PEOPLE
A woman's hands CL wearing a wedding ring - a man's hands
CR holding in RH two small cartons - hands them over to
her in exchange for some notes which she hands him.

COMMENTATOR
- and had the money to pay.

23 CLOSE UP - FIVE WRIST WATCHES
on a man's wrist from which the coat sleeve is turned back.

COMMENTATOR
Of course a situation like that -

24 LONG SHOT - CAPSIZED SHIP
in shallow water with a drowned body floating on the water
CR of it.

COMMENTATOR
- doesn't tempt amateurs...You
know, they can't stay the course
like a professional.

25 MED. LONG SHOT - THROUGH STONE ARCHWAY
with Church seen in b.g. through it. A large board in R.
f.g., CS reading:

"ENTERING AMERICAN ZONE"

COMMENTATOR
Now the city is divided -

26 CLOSE SHOT - BOARD
in CR f.g. - gateway CL of it reading:

"BRITISH ZONE"

COMMENTATOR
- into four zones, you know -
CLOSE SHOT - A LARGE BOARD TOP

CR of an ornamental double gateway - wrought iron gates. The inscription is in Russian - corresponding to the two previous zone boards.

COMMENTATOR
- each occupied by a power.

CLOSE SHOT - A LARGE BOARD

bearing the words:

"DEBUT ZONE FRANCAIS"

COMMENTATOR
American, British, Russian and the French.

CLOSE SHOT - FOUR SHIELDS

resting on a ledge at the top of a building. From CL American, British, French and Russian Provost Marshals shields.

COMMENTATOR
- But the center of the city, that's -

MED. CLOSE SHOT

an American officer CL and Russian officer CR. They are facing each other in profile. They exchange salutes. CAMERA PANS RL with the American as they turn away from each other - losing the Russian. The former is on the move RL as we:

COMMENTATOR
- international, policed by an international patrol, one member of each of the four powers...

LONG SHOT

of a parked row of American-type patrol wagons. M.P.'s of the four occupying powers lined up in front of them, waiting for orders.

COMMENTATOR
Wonderful! What a hope they had. All strangers to the place...
MED. LONG SHOT - PATROL WAGON
nearest camera drives away from the parked line toward camera, LR M.P.'s dispersed round the remaining wagons.

COMMENTATOR
- and none of them could speak the same language...

CLOSE SHOT - THE FOUR REPRESENTATIVE M.P.'S
of the International patrol seated in patrol wagon (open). Driving LR through streets of Vienna.

COMMENTATOR
Except of course a smattering of German. Good fellows on the whole. Did their best, you know.

LONG SHOT - SQUARE IN VIENNA
Bomb damaged buildings in R of picture.

COMMENTATOR
Vienna doesn't really look...

LONG SHOT - CITY OF VIENNA
Tower of a church scaffolded in repair in b.g. Woman crosses f.g. RL.

COMMENTATOR
- any worse than...

MED. SHOT - MONUMENT
with buildings of the city in b.g. and bomb damaged roof in R of picture.

COMMENTATOR
- a lot of other European cities.

LONG SHOT - MAN
walking over the rubble of a bombed building.

COMMENTATOR
Bombed about a bit...

CLOSE SHOT
Front rank of uniformed American soldiers on parade rifles and bayonets at "present arms" position. They are at attention in R profile.

Cont.
Oh, I was going to tell you...

standing at attention at the salute on the steps of a large building. At the top of the steps, in b.g. behind them, other Russian soldiers seen.

I was going to tell you about Holly Martins.

front rank of a parade of Russian soldiers, rifles at the "present arms" in front of them. They are in L profile. CAMERA PANS RL slightly to reveal the roadway in front of them.

- an American came all the way here to visit a friend of his - the name...

with rifles and fixed bayonets marching LA.

- was Lime. Harry Lime. Now -

at a standstill, puffing. On wall behind it in large letters - WIEN-WEST-BHF

Martins was broke and Lime had offered him some sort - I don't know - some sort of a job.

moving downstage RL as if to exit past CL. Music crescendo.

Anyway, there he was, poor chap. Happy as a lark, and without a cent.
CLOSE SHOT - TRAIN CARRIAGE WINDOW

pulling into station RL. Holly Martins' head out of the window, looking off CL. Train draws to a standstill. Martins opens the door of the compartment and pulling down his grip from the rack, gets out, and exits CL.

MED. SHOT - MARTINS

making his way down the platform, toward the ticket barrier in f.g. Train stationary CL far side of barrier. M.P.'s (British and Russian) CL near side of barrier. American M.P. CR.

U.S.M.P.

Passport, please.

MARTINS

Oh.

Martins hands his passport to M.P. CAMERA TRACKS IN to CLOSE TWO SHOT.

U.S.M.P.

What's the purpose of your visit here?

CAMERA STOPS TRACKING.

MARTINS

A friend of mine offered me a job here.

U.S.M.P.

Where are you staying?

MARTINS

With him. Fifteen Stiffigasse.

His name?

He looks off CL.

MARTINS


Okay.

MARTINS

I thought he'd be here to meet me.

DISSOLVE TO:
LONG SHOT - VIENNA STREET

Martins, grip in hand, walking down CR pavement toward camera, looking up at the building CR of him.

INT. BUILDING - LONG SHOT - MARTINS

enters from CR moving upstage into the hallway, back to camera. Exits through door CL.

LONG SHOT - HALLWAY

shooting over bannisters of large staircase, down to same. The music stops. Martins in hall below moves to foot of stairs. CAMERA PANS RL with him and CRANES BACK as he runs up stairs LR across f.g. Turns round the bannister head at the top of the stairs and moves along top corridor RL.

PORTER
(singing)
Mit einer musik und ein Wein da pack.

MED. CLOSE SHOT - MARTINS

enters from CR moving along the top corridor RL.

PORTER
(singing)
Ma does in zwetschken ein...
(hums a few more bars)

He rings the doorbell of double door at end of corridor CL and knocks on door.

LONG SHOT - PORTER

trimming candles on bracket close to bannisters on floor above Martins, looking down off CL for him.

CLOSE SHOT - MARTINS

at the door. He looks round and up off CR, reacting to the Porter, calling down to him. He moves forward into CLOSEUP.

PORTER
(over)
Da werden sie kein gluck haben
mein lieber herr. Sie kommen
zehn minuten zu spa...
CLOSE SHOT - PORTER

on landing above - candle bracket CR of him, looking down off L for Martins.

    PORTER
    Das ist niemand mein hier. Sie
    lauten un sonst.

LONG SHOT - MARTINS

on the floo. below, from Porter's viewpoint. He is looking up off past CR from Porter.

    MARTINS
    Speak English?
    PORTER'S VOICE
    English?

CLOSE SHOT - PORTER

looking down off L for Martins. He steps forward to ban-

    PORTER
    Little, little. Sie kommen zehn
    minuten zu spat. Ten minutes too late.

CLOSE SHOT - MARTINS

looking off R for the Porter.

    PORTER'S VOICE
    Already gone.
    MARTINS
    Who?

CLOSE SHOT - PORTER

leaning on bannister rail and looking down off L for

    PORTER
    His friends and - er - the coffin.

CLOSE SHOT - MARTINS

looking up off R for Porter.
57  Cont.

MARTINS
Coffin?

PORTER'S VOICE
Mr. Lime's. Accident...

58  CLOSE SHOT - PORTER
looking down off L for Martins.

PORTER
Knocked over by a car, here in
front of the house.

59  LONG SHOT - MARTINS
from Porter's eye line, on the floor below, looking up off
R for him.

PORTER'S VOICE
Have seen it myself, killed at once,
immediately.

60  CLOSE SHOT - PORTER
looking down L for Martins off.

PORTER
Already in hell or in heaven,

61  CLOSE UP - MARTINS
looking up off R for Porter. CAMERA TRACKS in to BIG CLOSE-

PORTER'S VOICE
I'm sorry for the grave diggers.
Hard work in this frost.

62  LONG SHOT - CEMETARY
Music starts. Martins walking down roadway CR of it to
camera. Peasant woman in L of picture, putting some flowers
on a grave. He exits CL.

63  MED. SHOT - GROUP OF MOURNERS
in black, round a newly dug grave. Priest reading over
the service in L profile in f.g.
CLOSE SHOT - CALLOWAY
Martins discovered in picture, moves downstage to stand CL of him.

MARTINS
Can you tell me whose...

CALLOWAY
Fellow called Lime.

Martins exits CL f.g.

LONG SHOT - MARTINS
moving upstage through the cemetery, toward the group round the grave.

MED. SHOT - THE MOURNERS
round the grave. Priest reading from his book. Anna discovered CR.

PRIEST
Gelitten unter Pontius Pilatua...

CLOSE SHOT - KURTZ AND DR. WINKEL
looking off CR.

PRIEST
- gekreuzuget, gestorben und begraben.
Abstiegen zu...

CLOSE SHOT - ANNA
near the grave. Martins moving downstage, taking off hat, stands just behind her CR.

PRIEST'S VOICE
- der hoelle am dritten tage.
Wieder auferstanden von den toten. Aufgerfahren in den
Himmel sissent zur rechten...

CLOSE SHOT - KURTZ AND DR. WINKEL
looking off CR.

PRIEST'S VOICE
- hand gottes des allmaechtigen
vater.
KURTZ
Wer ist das?

PRIEST'S VOICE
Von dannen er kommen wird zu
richten die lebendigen toten...

CLOSEUP - MARTINS
looking off past CR, reacting to the service.

PRIEST'S VOICE
Ich glaube an den heiligen geist
die heilige katholische...

CLOSE SHOT - KURTZ AND DR. WINKEL
looking off, CR, reacting to the service.

PRIEST'S VOICE
- Kirche. Gemeinschaft der heiligen.

CLOSEUP - MARTINS
looking off, CR, reacting to service.

PRIEST'S VOICE
...Ablass der sveden. Auferstehung
des fleisches.

CLOSEUP - ANNA
in L profile, her eyes lower from Martins' eye line.

PRIEST'S VOICE
Ein ewiges leben. Herr...

CLOSEUP - MARTINS
looking off CL at Anna.

PRIEST'S VOICE
...gib ihnen die ewige ruhe.

MED. SHOT - PRIEST
with the graveyard attendant in L profile beside him.

MEN
Und das ewige licht leuchte ihnen.

Cont.
PRIEST
Im Namen des Vaters und
des heiligen Geistes. Amen.

Priest sprinkles some earth on the grave and moves as if to
exit DR. Sound of music.

CLOSE SHOT - KURTZ AND DR. WINKEL
looking off CR.

MED. SHOT - PRIEST
moving upstage, back to camera, to Anna and Martins CR of
her. He touches her hands sympathetically, then moves on
upstage between the two of them.

CLOSE SHOT - GRAVE DIGGER
looking off CL.

CLOSE SHOT - ANNA AND MARTINS
standing side by side. Anna turns away and moves upstage,
back to camera. Martins moves forward.

MED. CLOSE SHOT - GRAVE DIGGER
Martins enters from CR. The former gives him a spoonful
of earth and Martins sprinkles it on the grave CL out of
picture. He exits CR. Kurtz standing behind him, takes
spoon from grave digger. Winkel standing behind CL of him
looking after Martins CR.

MED. SHOT - MARTINS
puts on his hat, and makes his way upstage, back to camera,
through the graves LR.

CLOSE SHOT - CALLOWAY
looking off CL for Martins. He exits CL.

CLOSE SHOT - DR. WINKEL

taking spoon from grave digger. Kurtz CR of him, holding
wreath and looking off past CR after Martins. CAMERA FANS
R as Dr. Winkel hands back spoon and moves LR to Kurtz to
take wreath. He stoops down to lay the wreath on the
grave off L below frame - and Kurtz steps forward as:
LONG SHOT - CEMETERY
Martins making his way downstage through cemetery, followed
by Calloway. They exit CR.

LONG SHOT - THE ROADWAY
outside the cemetery, which is in L picture. Martins
followed by Calloway enters from CL, he is moving upstage
LR.

CALLOWAY
Like a lift?
He turns round as Calloway calls to him.

MED. SHOT - MARTINS
looks off past CL for Calloway.

CALLOWAY
...to town?

CLOSE SHOT - CALLOWAY
looking off CR for Martins.

CALLOWAY
I've got a car here.

LONG SHOT - THE ROAD
outside the cemetery. Calloway moves downstage LR to car
parked in R f.g. Martins follows him.

MARTINS
Thanks.

CLOSE SHOT - PAYNE
in R profile in jeep, magazine in hand. He is looking
off R reacting to Calloway. He puts down the magazine
and makes a move as if to start the car.

LONG SHOT - DOOR OF CALLOWAY'S CAR
closes and it drives off upstage.

MED. SHOT - PAYNE
driving his jeep, moves out of picture LR.
CLOSE SHOT - MARTINS AND CALLOWAY

seated in the back of the car. Martina's GL - both full face.

CALLOWAY
My name is Calloway.

MARTINS
Martins.

CALLOWAY
You a friend of Lime's?

MARTINS
Yes.

CALLOWAY
Been here long?

MARTINS
No.

MED. CLOSE SHOT - ANNA

walking along the road at the side of the cemetery in R profile, from Calloway's eye line in the car. CAMERA TRAVELS BACK at speed of car, Anna receding into LONG SHOT, still walking. In b.g., GL Payne's jeep is seen slowly following the car.

CLOSE SHOT - MARTINS AND CALLOWAY

seated in the back of the car traveling LR.

CALLOWAY
You've had a bit of a shock, haven't you? You could do with a drink.

MARTINS
Could you buy me one. I haven't got any Austrian kroners. Thanks.

CALLOWAY
Schmolks!

Music stops.

DISSOLVE TO:
MED. SHOT - MARTINS

CL, and Calloway seated at a table in the Kartnerstrasse bar. A bottle is on the table, and each has a glass in front of him.

MARTINS
I guess nobody knew Harry like he did -
I did.

He reaches for the bottle and pours Martins another

CALLOWAY
How long ago?

CAMERA TRACKS IN to CLOSE TWO SHOT.

MARTINS
Back in school. Never so lonesome in my life till he showed up.

CALLOWAY
When did you see him last?

MARTINS
September '39.

CLOSE SHOT - CALLOWAY

past Martins in L f.g.

CALLOWAY
When the business started?

Martins drinks from his glass.

MARTINS
Mmmm.

Putting a cigarette to his mouth.

CALLOWAY
See much of him before that?

MARTINS
Once in a while.

CLOSE SHOT - MARTINS

past Calloway in R f.g. Martins has glass in hand.

MARTINS
Best friend I ever had.
CLOSE SHOT - CALLOWAY

past Martins in L f.g.

CALLOWAY

That sounds like a cheap
tovelette.

CLOSE SHOT - MARTINS

past Calloway in R f.g.

MARTINS

Well, I write cheap novelettes.

CLOSE SHOT - CALLOWAY

past Martins in L f.g.

CALLOWAY

I'm afraid I've never heard of you.
What's your name again?

MARTINS

Holly Martins.

CALLOWAY

No, sorry.

CLOSE SHOT - MARTINS

past Calloway in L f.g., who is drinking.

MARTINS

Did you ever hear of "The Lone
Rider of Santa Fe?"

CALLOWAY

I can't say that I have.

MARTINS

"Death at the Double X Ranch" -
Ra-a-nch.

CALLOWAY

No.

CLOSE SHOT - CALLOWAY

past Martins in L f.g. People seen through the window,
passing in b.g.

MARTINS

Must have known I was broke. Even
sent me an airplane ticket. It's a
shame. Cont.
CALLOWAY

What?

MARTINS

Him dying like that.

CALLOWAY

Best thing that ever happened...

CLOSEUP - MARTINS

looking off CR for Calloway.

CALLOWAY'S VOICE

...to him.

MARTINS

What are you trying to say?

CALLOWAY'S VOICE

He was...

CLOSEUP CALLOWAY

looking off past CL for Martins.

CALLOWAY

...about the worst racketeer who ever made a dirty living in this city.

CLOSEUP - MARTINS

looking off CR for Calloway.

MARTINS

Policeman, eh?

CLOSEUP - CALLOWAY

looking off CL for Martins.

CALLOWAY

Come on, have another drink.

CLOSEUP - MARTINS looking off CR for Calloway.

MARTINS

No...I never did like...
CLOSEUP - CALLOWAY
looking off CL for Martins.

MARTINS' VOICE
...policemen. I have to call them sheriffs.

CALLOWAY
Ever seen one?

MARTINS
Pin it on a...

CLOSEUP - MARTINS
looking off CR for Calloway.

MARTINS
Dead man.

CLOSE SHOT - PAYNE
seated at table in the bar, looking at a magazine. He looks up from it off CR, reacting to the conversation between Martins and Calloway.

MARTINS' VOICE
Some petty racket with gasoline or something.

CLOSEUP - MARTINS
looking off CR for Calloway.

MARTINS
Just like...

CLOSEUP - CALLOWAY
looking off CL for Martins.

MARTINS' VOICE
...a cop. You're a real cop I suppose.

CALLOWAY
It wasn't petrol.

CLOSEUP - MARTINS
looking off CR for Calloway. He gets to his feet, CAMERA PANS UP with him.

Cont.
MARTINS
So, it wasn't petrol. So it was...

CLOSE SHOT - PAYNE
seated at the table looking off CR for Martins. He gets
to his feet as we:

MARTINS
...tires, or saccharin...

CLOSEUP - CALLOWAY
looking off past CL for Martins.

MARTIN'S VOICE
Why don't you catch a few murderers
for a change?

CALLOWAY
Well, you could say that murder
was part...

MED. CLOSE SHOT - MARTINS
alightly under the influence of drink, standing behind the
table.

CALLOWAY
...of his racket.
He leans forward to CR to strike Calloway. As he does so,
a hand comes in from L of picture and swings him back RL,
CAMERA PANNING with him, revealing Paine CL of him - and
he swings Martins round. The latter grabs the post at the
corner of the bench and swings round with it and sits down
on far side, losing his balance.

CALLOWAY
It's all right.

MED. CLOSE SHOT - CALLOWAY
CAMERA HOLDING him as he gets to his feet, looking off CL
for Paine.

CALLOWAY
Paine.
CAMERA PANS RL with him, revealing Paine and Martins seated
DR of him on far side of bench in L profile. He crosses
to them.

Cont.
CONT.

CALLOWAY
He's only a scribbler with too much
drink in him. Take Mr. Holly home.

He exits in GS CAMERA L. The other two look after him.

PAINE
Holly Martins, sir?

CLOSE TWO SHOT - PAINE
standing CL looking down at Martins seated in R f.g.

PAINE
The writer? The author of "Death
at the Double X Ranch?"

MED. CLOSE SHOT - WAITER AND CALLOWAY
who is three-quarters back to camera, taking money out
of his pocket to pay the bill. He looks back, reacting
to Martins.

MARTINS' VOICE
Listen, Callaghan.

CALLOWAY
Calloway - I'm English, not Irish.

CLOSE SHOT - PAINE
standing CL of Martins, seated in L profile R f.g. They
are looking off CL after Calloway.

MARTINS
You're not going to close your files
at a dead man's...

CLOSE SHOT - CALLOWAY
cigarette in hand, looking off past CR for Martins. Takes
his change from off L.

MARTINS' VOICE
...expense.

CALLOWAY
Going to find me the real criminal?
It sounds like one of your stories.

Takes change.

Cont.
121 Cont.

MARTINS' VOICE
When I've finished with you...

122 CLOSE, SHOT - PAINE

standing GL looking down at Martins seated in L profile
R f.g., looking off SL for Calloway.

MARTINS
...you'll leave Vienna, you'll look
so silly.

123 MED. SHOT - CALLOWAY

standing CR of the waiter at the far side of the table,
his change in his hands. He leaves the waiter, crossing
back to Martins, who is revealed with Paine in R of picture.
CAMERA FANS LR losing the waiter.

CALLOWAY

(he stuffs some notes into
Martins' outside overcoat
pocket)

Here's some army money. Should see you
through tonight at Sacher's Hotel, if you
don't drink too much at the bar. We'll
keep a seat for you on tomorrow's plane.

He exits CR in CS.

124 MED. SHOT - PAINE

and Calloway re-enters from CR to him and Martins. Calloway
crosses screen RL of his hat now on, and as he passes, Martins
gets to his feet and grabs him, ready to strike him, but
Paine, standing behind them, strikes him on the jaw and he
jerks back LR, as we -

CUT TO:

125 MED. SHOT - MARTINS

staggers back between the table GL and the bench. Paine
enters from GL f.g. and helps him to his feet, and sits
him down on the bench CR - CAMERA PANNING UP with them.

PAINE
Please be careful, sir. Up we come.
Written anything lately?

CALLOWAY'S VOICE
Take him to Sacher's.
MEDIUM CLOSE SHOT—CALLOWAY

looking off CR for Martino. He turns and walks away up-stage toward the door of the café in b.g.

CALLOWAY

Don't hit him again if he behaves.
(looking back over his shoulder for Martino)
You go carefully there.

CLOSE SHOT—MARTINS

seated in L profile L f.g. Paine full face CR of him.

CALLOWAY

It's a military hotel.

PAINE

I'm so glad to have met you, sir.
I've read quite a few of your books.

Paine leans toward camera and brings Martino's grip up into picture from off R. Martino gets up, helped by Paine.

CAMERA PANS UP RL with them as they move to central aisle and toward the door, backs to camera, revealing waiter standing in b.g.

WAITER

Auf wiedersehen meine herren.

PAINE

I like a good western.

LONG SHOT—MARTINS

entering the lobby of Sacher's hotel, followed by Paine.

CAMERA TRACKS back with them as they move down the corridor.

Paine catches him up.

PAINE

That's what I like about them, sir.
You can pick them up and put them down any time.

Paine calls to Hartman as he crosses picture RL and the reception desk and clerk are revealed in L. of picture. He approaches it, followed by Martino.

PAINE

Oh, Mr. Hartman...

PORTER

Yes, sir?

PAINE

Major Calloway says this gentleman's got to have a room for tonight. He'll be off tomorrow.

Cont.
129  CONT.
      PORTER
      Passport, please.

130  MED, CLOSE SHOT - CRABBIN
    leading a lady through the swing doors from the lounge
    into the lobby.
    CRABBIN
    I can't very well introduce you
    to everybody.
    They move to exit CR.

130  CLOSE SHOT - PAINE - CL - AND MARTINS
    at the hotel reception desk.
    PORTER
    Would you mind filling this in?

131  MED, CLOSE SHOT - CRABBIN AND GIRL
    with him. Paine enters from CR to them. CAMERA PANS L,
    slightly, as girl friend crosses picture, RL, and stands
    on L edge of frame, back to camera.
    PAINE
    Mr. Crabbin.
    CRABBIN
    What is it, Sergeant?
    PAINE
    Mr. Holly Martins, sir.
    CRABBIN
    Who?
    PAINE
    The author. Thought you might
    be interested.
    CRABBIN
    Never heard of him.
    PAINE
    Oh, he's very good, sir. I've
    read quite a few of his books.

108-13
131 Cont.

CRABBIN
Have you, Sergeant? Author -
Martins. Thank you, Sergeant.

Raising his R index finger, cautiously to the girl with
him - CL - he exits past CR.

132 CLOSE SHOT - MARTINS - PAINE OR

Crabbin moves downstage RL to him as he is writing in the
hotel register. He stands OR of Martins.

CRABBIN
Oh, Mr. Martins, my name is Crabbin.
I represent the C.I.S. of O.H.Q.

He continues registering.

MARTINS
You do!

CRABBIN
Yes, Cultural re-education Section
Propaganda. Very important in a
place like this. We do a little
show each week. Last week we did
"Hamlet" and the week before we
had something...

PAINE
Striptease, sir.

CRABBIN
Yes, Hindu dances, thank you, Sergeant.
This is the first opportunity we've had
of making an American author welcome.

MARTINS
Welcome?

CRABBIN
I'll tell you what, Mr. Martins.
On Wednesday night at our institute,
we are having a little lecture on the
contemporary novel...I thought perhaps
you'd like to speak.

Martins puts his handkerchief to his sore jaw - looks at
Crabbin.
MARTINS
They wouldn't know me.

CRABBINS
Nonsense. Your novels are very popular here. Aren't they, Sergeant?

PAINE
Very popular, sir.

CRABBINS
Very popular. Are you staying long?

MARTINS
How long can one stay here on this stage money?

CRABBINS
Listen, Mr. Martins, if you'd agree to be our guest, we'd be delighted to have you.

CLOSEUP - MARTINS' looking off CR for Crabbin.

MARTINS
Would you?

CLOSE SHOT - PAINE AND CRABBIN CR looking off CL for Martins.

CRABBINS
For as long as you care to stay.

CLOSEUP - MARTINS looking off CR for Crabbin.

PAINE
But he's due to...

CLOSE SHOT - PAINE - CRABBIN CR They are looking off CL for Martins.

PAINE
...leaving tomorrow, sir.
CRABBIN
Excuse me, have you got tooth...

CLOSEUP - MARTINS
looking off CR - a man entering through b.g. CL.

CRABBIN'S VOICE
...ache.

PORTER'S VOICE
Number eight, Mr. Martins.

MARTINS
Come upstairs a moment.

CRABBIN
I know a very good dentist.

MARTINS
I don't need a dentist. Somebody
hit me, that's all.

LONG SHOT - RECEPTION DESK.
The Porter ushers Martins downstage with Crabin, Paine
following.

PORTER
Bitte.

Martins and Paine walk forward to CS. CAMERA TRACKS, back
with them, PANING LR, to reveal staircase, and losing
Paine out of picture CL.

CRABBIN
Goodness, we must report that to the
police. Did they try to rob you?

Martins takes off his hat.

MARTINS
It was just a soldier. I was trying
to punch his major in the eye.

CRABBIN
No, a major, were you really?

MARTINS
Heard of Harry Lime?

Cont.
CRABBIN
I've heard of him, of course, but
I didn't exactly know him.

They reach the stairs and start up them.

MARTINS
I was going to stay with him,
but he died Thursday.

CRABBIN
Goodness, that's awkward.

MARTINS
Is that what you say to people
after death? "Goodness that's
awkward..."

RECEPTION PORTER'S VOICE
Mr. Martins.

CLOSE SHOT - RECEPTION PORTER
holding up telephone, off receiver.

PORTER
Excuse me. Telephone.

MED. SHOT - MARTINS
on the staircase - Crabbin CR of him - both turn
back to look off L for reception desk.

MARTINS
Who is it?

CLOSE SHOT - RECEPTION PORTER
behind desk. Martins enters from CR f.g. to him.

PORTER
Baron Kurtz.

MARTINS
Must be some mistake.

CLOSE SHOT - BACK OF MARTINS' HEAD
as he speaks into the phone.
MARTINS
Yes.

BARON'S VOICE
I was a friend of Harry Lime.

He turns round into full face position, talking into the phone.

MARTINS
I would very much like to meet you, Baron. Come around.

BARON'S VOICE
Austrians aren't allowed in your hotel. Couldn't we meet at the Mozart cafe?

MARTINS
Where?

BARON'S VOICE
Just around the corner.

MARTINS
How will I know you?

BARON'S VOICE
I'll carry a copy of one of your books. Harry gave it to me.

He puts down the receiver. He looks off CR for Crabbin.

MARTINS
I'll be there in a moment. Wait a minute, if I do...

143 MED. SHOT - CRABBIN

in R f.g. Martins enters from CL and stands in R profile, looking at him.

MARTINS
...this lecture business, you'll put me up here a while?

CRABBIN
Certainly.
CAMERA PANS RL and TRACKS FORWARD very slightly, revealing Paine and the swing doors in b.g.

MARTIN
It's a deal. Did you ever read a book of mine called "The Lone Rider of Santa Fe?"

Martins starts walking to them, as does Crabbin CR and Paine.

PAINE
No, not that one, sir.

MARTINS
It's a story of a man who hunted down a sheriff who was victimizing his best friend.

Martins exits through the swing doors, and turns round to re-enter through the other one.

CRABBIN
Seems exciting.

MARTINS
It is, and I'm gunning just the same way for your Major Callaghan.

PAINE
Sounds anti-British, sir.

Martin goes out through the door.

DISSOLVE TO:
EXT. MOZART CAFE - LONG SHOT

Cafe tables are outside on the pavement. Baron Kurtz is discovered moving downstage to tables in f.g. book in his hand. Music starts. Traffic noise is heard.

CLOSE SHOT - MARTINS

coming through a swing door.

LONG SHOT - BARON

holding the book prominently in his hand to show cover, moving downstage between the tables looking to right and left.

CLOSEUP - BOOK

in the Baron's hand. The cover depicting a cowboy holding a revolver and titled: "OKLAHOMA KID."

MARTINS

Baron Kurtz?

MED. SHOT - KURTZ

Martins enters from CL. They shake hands. CAMERA PANS RL as they move to a table. Waiter with tray in his hands is revealed on the far side of the table. Martins sit down at the table.

KURTZ

Mr. Martins. Delighted to meet you. Come let's sit down here.

KURTZ


MARTINS

Coffee.

KURTZ

Zwei zwartze.

CLOSE SHOT - KURTZ

who sits into picture full face, past Martins in L. f.g. Kurtz is still holding the book.

KURTZ

It's wonderful how you keep the tension.

Cont.
149 Cont.

Tension?  MARTINS
Suspense.  KURTZ

150 CLOSE SHOT - MARTINS
SHOOTING PAST Kurtz in R. f.g.

MARTINS
You really liked it?

KURTZ
At the end of every chapter --

151 CLOSE SHOT - KURTZ
SHOOTING PAST Martins in L. f.g. He is looking at
Martins.

KURTZ
You are left guessing what he'll
be up to next.

152 CLOSE SHOT - MARTINS
Past Kurtz in R. f.g.

MARTINS
So you were a friend of Harry's?

153 CLOSE SHOT - KURTZ
Past Martins in L. f.g.

KURTZ
I think his best, except for you,
of course.

154 CLOSE SHOT - MARTINS
Past Kurtz in R. f.g.

MARTINS
The police have a crazy notion
that he was mixed up in some sort
of racket.
CLOSE SHOT - KURTZ
Past Martins in L. foreground. Traffic noise is heard.

KURTZ
Everyone in Vienna is. We all sell cigarettes and that kind of thing. I tell you I've done things that would have seemed unthinkable before the war. Once, when I was hard up, I sold some tires on the black market. I wonder what my father would have said.

CLOSE SHOT - MARTINS
Past Kurtz in R. foreground.

MARTINS
I'm afraid the police meant more than that.

CLOSEUP - KURTZ
Looking off CL for Martins

KURTZ
They get rather absurd ideas sometimes. He's somewhere now, he won't mind about that.

CLOSEUP - MARTINS
Looking off CR for Kurtz.

MARTINS
Even so, I'm not going to leave it at this. Will you help me?

CLOSEUP - KURTZ
Looking off CR for Martins.

KURTZ
I wish I could, but you know I am an Austrian. I have to be careful with the police, I'm afraid I can't help you, except with advice of course. Advice...

The music stops.

DISSOLVE TO:
LONG SHOT - KURTZ - CL - MARTINS

walking down the street outside the building of Harry's flat, which is CR. They start to cross road. CAMERA FANNING RL with them. They stop in the middle of the road. He stops and points out as he speaks. He is holding a small dachshund in his arm. Traffic noise is heard over scene.

KURTZ
We came out of his place like this, and were walking this way. A friend of his called to him from over there. Harry went across and from up there came the truck. It was just about here.

MARTINS
Here?

CLOSE SHOT - PORTER
sweeping the road in front of Harry's apartment. He glances up from his work to look off L at Martins and Kurtz.

KURTZ' VOICE
Yes.

MED. SHOT - MARTINS AND KURTZ
who is CR standing talking in the center of the street.

KURTZ
His friend and I picked him up, carried him across over here.

They turn and start to cross to other side. Car honks.

CLOSE SHOT - PORTER'S WIFE
cleaning windows of apartment. She is looking off CL for Martins and Kurtz.

KURTZ' VOICE
It was a terrible thing. Terrible.

MED. SHOT - MARTINS - CL
Kurtz CR backs to camera walking upstage across the pavement.

KURTZ
We laid him down just about here. And this is where he died.

Cont.
They stop and Kurtz, the dog still in his arm, leans back against a dustbin CR in L. profile, looking at Martins who is facing him.

165 CLOSEUP - KURTZ
looking off CR for Martins.

KURTZ
Even at the end, his thoughts...

166 CLOSEUP - MARTINS
looking off CR for Kurtz - in R. profile.

KURTZ! VOICE
...were of you.

MARTINS
What did he say?

167 CLOSEUP - KURTZ
looking off CR for Martins. CAMERA PANS UP slightly as he gets up from leaning position.

KURTZ
I don't remember the exact words, Holly... I may call you Holly, mayn't I? He always called you that to us.

(dog whimpers)
He was anxious that I look after you when you arrived. To see that you got safely home. Tickets...

168 CLOSEUP - MARTINS
looking off CR for Kurtz - in R. profile.

KURTZ! VOICE
...you know and all that.

MARTINS
But he said he died instantaneously.

168A CLOSEUP - KURTZ
looking off L.
sweeping road outside Harry's apartment, from Kurtz' eye line

looking off CL for Martins. He glances off CR at the Porter.

Well he died before the ambulance could reach us.

in R. profile looking off CR for Kurtz.

Well, there was only you, and this friend of his. Who is he?

A Roumanian.

looking off CL for Martins.

Mr. Popescu.

looking off CR for Kurtz, in R. profile.

I'd like to talk to him.

Looking off CL for Martins.

He's left Vienna.

He steps forward and out of picture CR.

177 EXT. HARRY'S APARTMENT - LONG SHOT
The porter, finished sweeping, is just going inside the door.
Martins moves upstage back to camera toward him.

Excuse me!
MARTINS

Yes, sir.
PORTER'S VOICE

178 CLOSE SHOT - PORTER
in doorway. Martins enters to him from CL and stands CL of
him in R. profile.

MARTINS
Did you know Mr. Lime well?
PORTER
Mr. Lime - yes.
MARTINS
You remember me? Upstairs...
PORTER
Yes, yes, I remember you.

179 CLOSEUP - KURTZ
looking off past CR for Martins and Porter, he moves to exit
CR.

MARTINS' VOICE
Well, who used to visit Mr. Lime?

180 CLOSE SHOT - MARTINS AND PORTER
at door. Kurtz enters from f.g. and stands CR looking at them

PORTER
Visit? Was will er wissen?

KURTZ
Er will wissen wer hier verkehrt.

PORTER
So, es kommen so viele lauter
hier - sie - den der...
CLOSE SHOT - PORTER'S WIFE
at window. She turns away into the room.
PORTER'S VOICE
...Popescu...

MED. CLOSE SHOT - MARTINS, PORTER AND KURTZ CR
PORTER
und ich kann nicht alle kennen.
MARTINS
What does he say?
KURTZ
He says he doesn't know everybody.
WIFE'S VOICE
Carl.

CLOSE SHOT - PORTER'S WIFE
at the door, looking off CL for the Porter.
WIFE
Kannst du einen moment zu mir herein kommen?

CLOSEUP - PORTER
past Kurtz tipping R edge of frame. He glances over his L shoulder off CR for his wife. He turns back full face.
PORTER
Ein moment.

MED. SHOT - PORTER'S WIFE
moves downstage.
WIFE
Du musst zum telefon.

CLOSEUP - PORTER
past Kurtz tipping R edge of frame. He turns away to exit CR.
PORTER
Excuse me.
187 MED. SHOT - PORTER'S WIFE

The Porter comes in from CL; she shepherds him through the
door and inside.

188 CLOSE SHOT - MARTINS

looking CR for Kurtz.

MARTINS

Who was at the funeral besides...

189 CLOSE SHOT - KURTZ

past Martins in L f.g.

MARTINS' VOICE

...you.

KURTZ

Only his doctor, Dr. Winkel.

190 CLOSE SHOT - MARTINS

looking off CL for Kurtz.

MARTINS

Wasn't there a girl there?

191 CLOSE SHOT - KURTZ

past Martins in L f.g. He steps forward. Dog whines.

KURTZ

Some girl of the Josefstadt theatre.

Well you, know what Harry was. You
oughtn't to speak to her. It would
only cause her pain.

192 CLOSE SHOT - MARTINS

past Kurtz in R f.g. The latter steps up to Martins who
moves upstage -- slightly close to the wall of the building.
CAMERA TRACKS IN slightly and Martins takes up his position
CR of Kurtz, CAMERA HOLDING them in CLOSE SHOT.

MARTINS

Not necessarily. She'd probably
want to help.

KURTZ

What's the good of another post
mortem? Suppose you dig up some-
thing - well - discreditable to
Harry? Cont.
192 Cont.

MARTINS
Will you give me...

193 CLOSEUP - KURTZ
past Martins in L f.g.

MARTINS' VOICE
...your address?

KURTZ
I live in the Russian sector, but
you'll find me at the Casanova Club
every night. One has to work...

194 CLOSEUP - MARTINS
past Kurt in R f.g.

KURTZ' VOICE
..the best way one can, you know.

MARTINS
What's the name of this girl?

195 CLOSEUP - KURTZ
past Martins in L f.g.

KURTZ
I don't know. I don't think I
ever heard it.

196 CLOSEUP - MARTINS
past Kurtz in R f.g.

MARTINS
But you did mention the theatre.

197 CLOSEUP - KURTZ
past Martins in L f.g.

KURTZ
The Josefstadt. But I still think
it won't do Harry any good. You'd
do better to think of yourself.
CLOSEUP - MARTINS
past Kurtz in R f.g. He smiles at Kurtz.

MARTINS
I'll be all right.

CLOSEUP - KURTZ
past Martins in L f.g.

KURTZ
I'm so glad to have met you.

He crosses f.g. RL and exiting CL in front of Martins.

MED. LONG SHOT - KURTZ AND MARTINS
backs to camera walking along the pavement with the building of Harry's apartment CR of them. Kurtz holds up Martins' book. CAMERA TRACKS with them. They pass a commissionaire moving on stage who passes between them.

KURTZ
A master of suspense. Such a good cover, I think.

DISSOLVE TO:

MED. SHOT - PAINE AND MARTINS
at the reception desk of the hotel, Martins CR. The Reception Porter far aside.

MARTINS
Number 8, please.

Holding up ticket in hand.

PAINE
Major Calloway's compliments, sir, and here's the ticket for the plane tomorrow.

MARTINS
Tell the Major, I won't need it.

He turns from the desk to leave, to camera crossing f.g. LR in CR. CAMERA PANNING with him, losing Paine. He calls back to the Porter.

MARTINS
Oh, and Porter, order me a ticket tonight for the Josefstadt theatre.

Cont.
201 Cont.

He starts to mount the stairs revealed in f.g., moving up them back to camera. Crabbin, with his girl friend CR of him is revealed coming down the CR side.

CRABBIN
Oh, Mr. Martins, good evening.

MARTINS
Good evening Mr. Crabbin.

Paine enters from CL f.g. and Crabbin and the girl with him exit past him RL.

PAIN
He said I was to drive you to the airfield or take you to the bus, whichever you prefer.

Paine holds up the ticket to Martins a few steps up looking down CL at him.

MARTINS
Didn't you hear Mr. Crabbin offer me the hospitality of the H.G.B.M.T.?

DISOLVE TO:

202 INT. JOSEFSTADT THEATRE - LONG SHOT - THE STAGE

over the backs of the heads of audience in darkened theatre in f.g. A costume play is in progress. The stage is crowded with actors bewigged and actresses in powdered wigs and crinolines. Music starts.

ACTORS
(on stage)
Ich bitte dich. Ich bitte dich.
Ich bitte dich. Perlieshe uns jetzt nur nicht streng zu kommen...

203 CLOSE SHOT - MARTINS

seated in stalls, L profile favoring camera. He is opening his program to study it.

ACTORS VOICE
...sonze sagen wir alles der Frau Mama.
CLOSE SHOT - ANNA
in L profile in powdered wig and costume on stage, performing.
CAMERA PANS RL with her as she, laughing, steps back to join
other actors revealed in L of picture.

ACTOR
Um gotteswillem. Nein, nein, nur
das nicht mein herzensguten wenn ich
der Mama nicht sage das stubenmaedehen
nicht immer in die wange zwekat.
Lassse du nich dann den Wolfgang
Heiraten.

CLOSE SHOT - MARTINS
in L profile looking at program then to stage.

ACTOR'S VOICE
Jas das ist ja glatte expressung.

CLOSEUP - ANNA
on stage.

ACTORS
Ja, ja, ja, - also - also.

ACTOR
Ja, ja, ja, Na wenn ich drei
madeln nicht nat' dakonnt' ich
mir auch drei...

CLOSE SHOT - MARTINS
gets up from his seat at the end of the row to leave. He
exits CL.

ACTOR'S VOICE
krenzottern halten. Giftiger -
kommen die auch nicht stochen.
au... 

MED. LONG SHOT - MARTINS
enters from CR moving upstage back to camera, along a corridor
to backstage. A man crosses the corridor LR from door to
door in front of Martins. Hand clapping and music is heard.

MED. SHOT - ANNA
backstage, she moves downstage to CS. CAMERA PANNING RL with
her as she leans against pillar in L f.g.
210 MED. SHOT - MARTINS

looking off CR for Anna. He moves forward into CLOSEUP fully
opening the door - part opening through which we have seen
him.

211 CLOSEUP - ANNA

in R profile leaning by pillar, looking down, adjusting her
costume. Other artists around her.

212 CLOSEUP - MARTINS

at open door, looking in CR at her.

    MARTINS

    I was a friend of Harry Lime's.

213 CLOSEUP - ANNA

as she looks up, reacting to him off CL. Other artists around
her.

    ANNA

    Afterwards.

214 LONG SHOT - ANNA

makes her way on stage from the wings, moving upstage, back
to camera. Girls laughing on stage.

(NOTE: First words of German dialogue lost in this.)

Actor on stage speaks over the laughter.

    ACTOR

    Ich habe gleich frie mid geniessie
das ehelebon in vierfacher auflage.

215 CLOSE SHOT - ANNA

on stage curtseying, looking laughingly up off L for her
actor partner. Laughing, on stage.

216 CLOSEUP - MARTINS

at door looking off CL for Anna. Music over. Chatter from
stage.

217 CLOSEUP - ANNA

on stage looking off CR for Martina in wings. She gets to
her feet from curtseying position, helped by her partner's
hand from off L.

Cont.
217 Cont.

Kind das neue chiffon leid
furdich ist bestellt.

218 OMIT

219 CLOSE SHOT - MARTINS

at open door of Anna's dressing room. Anna's maid exits
past him through door.

Good night.

219 MAID

Good night.

219 ANNA

220 CLOSE SHOT - ANNA

seated in L profile at her dressing table. she is removing
the jewelry from her costume. Jewelry drops onto dressing
table. Music stops.

221 CLOSEUP - MARTINS

in open doorway looking off CL into the dressing room for
Anna.

Miss Schmidt?

221 MARTINS

222 CLOSE SHOT - ANNA

seated at dressing table, looks up off R for Martins at the
door. She gets up out of picture LR as we cut.

Oh, come in.

222 ANNA

223 MED. SHOT - ANNA

comes into picture from CL to Martins who moves downstage
slightly to her from the door. Girl enters from CL and exits
through door. CAMERA PANS L slightly as they move to dressing

table.

Thank you.

223 MARTINS

Sit down.

223 ANNA

Cont.
MARTINS

Thank you. I enjoyed the play very much.

GIRL
(exit ing)
Guten nacht, Anna.

ANNA

Guten nacht.

Martins sits down at the dressing table.

MARTINS

You were awfully good.

ANNA

Do you understand German?

MARTINS

No, no...oh...excuse me.

He gets up, realising he has been sitting on something, crushable. He stands in R f.g. so that we shoot past his L shoulder to close shot of Anna standing with her back to the dressing table.

MARTINS

But I could follow it fine. Perhaps Harry told you about me. My name's Holly Martins.

ANNA

No, he never told me about his friends. Would you like some tea?

She has picked up a packet of tea, and is holding it up in her hand.

MARTINS

Thank you.

CAMERA PANS RL as she crosses over to small stove - losing Martins. She stands in front of it and glances off R for Martins.

ANNA

Someone threw me a packet last week. Sometimes the British do, instead of flowers you know, on the first night.
She picks up a bottle and holds it up, showing it to him.

**ANNA**

There was a bouquet too, from an American. Would you rather have a whiskey?

**CLOSE SHOT - MARTINS**

Standing, looking off CL for Anna.

**MARTINS**

Tea's fine.

**CLOSE SHOT - ANNA**

In L profile at stove.

**ANNA**

Good, I wanted to sell it. Oh, there's some tea left.

**CLOSE SHOT - MARTINS**

Looking off CL for Anna, he moves forward.

**MARTINS**

Had you known him - some time?

**CLOSE SHOT - ANNA**

Holding cup and saucer in hand, looking CR for Martins off.

**ANNA**

Yes.

Martins enters from CR and CAMERA PANS LR slightly to center them in a **TWO SHOT**.

**CLOSE SHOT - MARTINS**

Past Anna in L f.g. She hands him the cup and saucer and he holds it in both hands. She offers him an open tin of milk.

**MARTINS**

I wanted to talk to you. - No, thank you. I wanted to talk to you about him.
CLOSE SHOT - ANNA

past Martins in R f.g.

ANNA
There's nothing really to talk
about, is there? Nothing.

She moves forward as if to exit CR.

MED. SHOT - ANNA

moves into her chair in front of the dressing table in
profile. Martins is seen upstage of her - standing at her
R side full face looking down at her. She takes off her wig.

MARTINS
Well, I saw you at the funeral.

ANNA
I'm so sorry, I didn't notice much.

MARTINS
You were in love with him, weren't
you?

ANNA
I don't know. How can you know a
thing like that afterwards. I
don't know anything any more.

CLOSEUP - ANNA

in L profile seated in front of dressing table taking off her
false eye-lashes.

ANNA
Except that I want to be dead too.
Some more tea?

She looks up at him off CL.

CLOSEUP - MARTINS

looking down off CR for Anna, seated.

MARTINS
No, not tea. Would you like a cigarette?

CAMERA PANS LR with him as he moves to offer her one from a
packet.
CLOSE SHOT - ANNA

seated at dressing table. Martins standing upstage of her at her R side, facing camera (head out of picture above frame). She takes one of the cigarettes he offers her. She runs her fingers through her hair. He sits down into picture upstage of the corner of the dressing table in R profile, looking at her.

ANNA
Oh, American, thank you. I like them.

MARTINS
I was talking to another friend of Harry’s. A Baron Kurtz - do you know him?

He lights her cigarette.

No.

MARTINS
He has a little dog.

ANNA
Oh, yes, yes.

Anna puts her cigarette down. She picks up the wig block at her side and mounts her wig on it.

MARTINS
Don’t understand what Harry saw in a fellow like that.

ANNA
That was the man that brought me some money when Harry died. He said Harry had been anxious at the last moment.

Anna starts to work on the curls of the wig. Re-dressing it.

MARTINS
He said he remembered me too. Seems to show he wasn’t in much pain.

ANNA
Dr. Winkel told me that.

MARTINS
Dr. Winkel? Who is he?
ANNA
The doctor Harry used to go to. He
was passing just after it happened.

MARTINS
His own doctor?

ANNA
Yes.

MARTINS
Were you at the inquest?

ANNA
Still working on the wig.

Yes. They said it wasn't the driver's
fault. Harry often said what a
careful driver he was.

MARTINS
He was Harry's driver?

ANNA
Mmmm.

He starts to get up from chair.

MARTINS
I don't get it...

234 MED. SHOT - MARTINS

makes last move up from chair, and moves away back to camera
upstage. He walks up and down as he speaks.

MARTINS
All of them there. Kurtz, this
Roumanian, Popenescu, his own driver
knocking him over. His own doctor
passing by. No strangers there...

235 CLOSEUP - ANNA

working on the curls on her wig.

MARTINS' VOICE

...at all.

ANNA
I know. I wondered about it a
hundred times, if it really was
an accident.
CLOSEUP - MARTINS
back to camera, swings round full face to look off past
CR at Anna, reacting to her remark. Music crescendo.

CLOSEUP - ANNA
working on wig, looking up off CL for Martins.

ANNA
What difference does it make? He's
dead, isn't he?

MED. SHOT - MARTINS
looking off CR for Anna.

MARTINS
Well, if it wasn't an acci...

MANAGER'S VOICE
Miss Schmidt!

MED. CLOSE SHOT - ANNA
at dressing table, working at wig. She looks up off CR,
reacting to Manager's summons.

ANNA
Ja, Herr Hogan. I must hurry.
They don't like us to use the light.
She gets up and moves to exit CL.

CLOSE SHOT - MARTINS
looking off CL for Anna.

MARTINS
The porter saw it happen.

CLOSE SHOT - ANNA
undoing the back of her dress, partly concealed behind her
dressing table, which she is using as a screen

ANNA
Then why worry?

CLOSE SHOT - MARTINS
looking at his watch.

MARTINS
Do you know that porter?
CLOSE SHOT - ANNA

behind dressing table looking off CR for Martins. She hesitates before she answers.

ANNA

Yes.

DISSOLVE TO:

INT. LIVING ROOM HARRY'S APARTMENT - MED. SHOT

The Porter moves upstage to the closed windows followed by Anna, CL and Martins. He opens them.

PORTER


MARTINS

What's he saying?

ANNA

He says it happened right down there.

CLOSE SHOT - PORTER AND MARTINS

CR in L profile looking at him.

PORTER

Happened...Yes happened right down there.

MARTINS

You saw it?

PORTER

Not saw, heard...heard. I heard the brakes. Wham! And I got to the window and saw them carry the body to the other side of the cr...er Joseph...that's Joseph Emperor Joseph Statue.

MARTINS

Why didn't they bring him in the house?

LONG SHOT - ANNA

moves through the open doors from the living room into the bedroom and switches on the light. In the b.g. Porter and Martins can still be seen, standing together at the window, talking.

Cont.
CAMERA TRACKS BACK with her. She takes off hat and moves to sit down at dressing table.

CLOSE SHOT - ANNA
sits into position at the dressing table, and taking comb from dressing table drawer starts to comb her hair.

CLOSE SHOT - PORTER AND MARTINS
who is CR - both in profile, talking to each other.

MARTINS
Could he have been conscious?

PORTER
Conscious? Ist ich auch noch wissen?

MARTINS
O, er - ohe... was he - was he still alive?

PORTER
Er, alive? He couldn't have been alive, not with his head in the way it was.

MARTINS
I was told that he did not die at once.

PORTER
Ah, er war gleich tot - I mean, sie war gleich tot - brauchen kein angst zu. Ein moment... War ein bissel... Wartein bissel. Fraulein Schmidt!

LONG SHOT - PORTER
walking through the living room downstage toward the bedroom. Martins enters from the window CR b.g. and follows after him.

PORTER
Was sagt man in English gleich tot?

CLOSE SHOT - ANNA
combing her hair at the dressing table in R profile.

ANNA
He was quite dead.
251 LONG SHOT - PORTER
In living room facing camera, looking off into bedroom.
He turns round to left and right looking for Martins, then
discovers him behind him.

PORTER
He was quite dead.

252 CLOSE SHOT - ANNA
At dressing table in R profile looking into the mirror off R.

MARTINS' VOICE
But that sounds crazy. If he was...

253 CLOSEUP - INSERT
Anna picks up a photograph without a frame, of herself
standing at the open door of a car, waving.

MARTINS' VOICE
...killed at once, how could he have
talked about me, and this lady
here, after he was dead?

254 CLOSE SHOT - ANNA
Seated at dressing table in R profile. She puts the photo-
graph in the drawer of the dressing table.

MARTINS' VOICE
Why didn't you say all this at the
inquest.

255 MED. SHOT - MARTINS
Past Porter in L f.g. He walks to Martins and stands CL of
him L profile favoring.

PORTER
It is better not to be mixed up in
things like this.

256 CLOSEUP - MARTINS
Past Porter in L f.g.

MARTINS
Things like what?
CLOSEUP - PORTER
past Martins in R f.g.

PORTER
I was not the only one who did not...

CLOSEUP - MARTINS
past Porter in L f.g.

PORTER'S VOICE
give evidence.

MARTINS
Who else?

CLOSEUP - PORTER
past Martins in R f.g.

PORTER
Three men helped to carry your friend to the statue.

CLOSEUP - MARTINS
past Porter in L f.g.

Kurtz.

MARTINS
Yes.

PORTER
The Roumanian?

MARTINS
Yes.

And?

CLOSEUP - PORTER
past Martins in R. f.g.

PORTER
There was a third man - he didn't give evidence.

Cont.
MARTINS
You don't mean that doctor?

PORTER
No, no. He came late after they
carried him to the Joseph Statue.

CLOSEUP - MARTINS
past Porter in L f.g.

MARTINS
What did this man look like?

CLOSEUP - PORTER
past Martins in R f.g.

PORTER
I didn't see his face...

CLOSEUP - MARTINS
past Porter in L f.g. He exits CL.

PORTER
He didn't look up.

CLOSEUP - PORTER
looking off CR after Martins.

PORTER
He was quite - gewöhnlich...
ordinary.

MED. SHOT - MARTINS
moves RL to the open window CL and stands looking out of it
to the street below.

PORTER'S VOICE
He might have been...

LONG SHOT
the lamp lit street below from Martins eye line as he looks
out of the window.

PORTER'S VOICE
Just anybody...
CLOSEUP - MARTINS
in L profile looking down off L out of the window.

MARTINS
Just anybody.
The telephone rings off.

MED. CLOSE SHOT - ANNA
sits into position LR on the bed CL of bedside table. She
picks up the phone to answer it. In the b.g. in living room
beyond we see the Porter. As she answers - she idly opens
the lid of a box at the side of the bed on the table, and
taking dice and shaker from it starts to throw them.

MARTINS comes into picture from CL in living room in b.g.

ANNA
Hullo...hullo. Wer ist da? Hullo?
Warum antworten sie nicht? Hullo?

MED. SHOT - MARTINS
with Porter CR of him from Anna's eye line. They are both
looking off CR for Anna. She replaces phone on hook.

Who was that?

CLOSE SHOT - ANNA
seated on the bedside table rolling dice.

ANNA
I don't know. They didn't answer.

MARTINS' VOICE
I was told there were only two men there.

MED. SHOT - MARTINS
walks upstage a few steps to stand close CL of the Porter in
R profile, talking to him.

MARTINS
You gotta tell your story to the

PORTER
Police? Why Police? Das ist alles
bloßsum was sie da sangen. No, no.
It is all nonsense it was an accident.

Cont.
MARTINS
You don't know it was an accident.
You only saw a dead man and three
men carry him.

PORTER
Der ami macht mich noch ganz deppert.
I should have listened to my wife.
She said you were up to no good.
Gossip.

MARTINS
Suppose I take...

CLOSE SHOT
floor between wide open double doors from living room to
landing beyond. A large, child's rubber ball rolls through
them into the room.

MARTINS' VOICE
...your evidence to the police?

CLOSE SHOT
on to landing through wide open doors. A woolly mitten
appears round the CR door, and then slowly the face of a
small boy, dressed for the street, appears round the corner
of the door. He looks off CR, reacting to the two men's
angry words.

PORTER'S VOICE
Fer von mir aus gehen sie zur
gansalt aber mich lassen sie aus
mit der politzei.

MARTINS' VOICE
Now, hold on.

PORTER'S VOICE
Das hat man davon wenn man freundlich
ist mit den ausländern...

LONG SHOT
CAMERA TILTED at an angle, from the boy's eye line. Porter
CR in the living room - and Martins CR - Martins back to
camera.
PORTER
I have no evidence, I saw nothing. I said nothing. It's not my business.

MARTINS
Well make it your business.

CLOSE SHOT - HANSEL
in the doorway looking off CL for the two men.

PORTER'S VOICE
Ach jetzt hastes aber zwolte
Geschlagen. Jetzt neh'ma aber.

LONG SHOT
CAMERA TILTED - Porter with Martins CR. Anna enters from bedroom in b.g. putting out light. She moves downstage to the two men. The Porter picks up the rubber ball and throws it off CL to the boy.

...Fraulein Schmidt...ebs sie waren
mir hier sympatische. I have always
liked you but you must not bring
this gentleman here again. You must
go at once please. Soent fersgesseich
meinen wienerischen charm. Please.

MED. SHOT - HANSEL
picks up ball as it rolls into picture and runs off with it upstage along the corridor outside the room.

DISSOLVE TO:

LONG SHOT -
Anna CL and Martins walking side by side along the wet lamp-
lit street. Buildings CL of the pavement. CAMERA TRACKS
BACK with them. They stop in GS in f.g.

ANNA
You shouldn't get mixed up in this.

MARTINS
Well, if I do find out something, can I look you up again?

ANNA
Why don't you leave this town - go home?
280 MED. CLOSE SHOT - LANDLADY

Eider-down wrapped round her shoulders over clothes - hair
unkempt, calling to Anna who enters from R f.g.

WOMAN
Wo unglaublich stecken sie denn
Fraulein Schmidt. Die Polizei
is oben.

She opens the wrought iron doorway.

281 CLOSEUP - ANNA

Looking up off CL at the building.

WOMAN'S VOICE
Sie suchen nach papiereon.

282 CLOSE SHOT - MARTINS

CL and Anna looking up off CL to the building's higher
stories.

WOMAN'S VOICE
Eine lesen alle ihre briefe.

283 LONG SHOT

The lighted windows above from Anna and Martins eye line.

WOMAN'S VOICE
Als wenn man ein werbrocher ware.

284 CLOSE SHOT - MARTINS AND ANNA

Looking off CL for the Landlady.

MARTINS
What is it?

285 CLOSE SHOT - LANDLADY

Looking off CR for Martins and Anna

WOMAN
Was will die polizei von ihnen?

286 CLOSE SHOT - MARTINS AND ANNA

Looking up off CL. Anna turns away. Martins looks after her
then off CL for Landlady.

Cont.
ANNA
Ich weiss nicht.

WOMAN
Das mussen sie doch wissen. Ich
meine ohne grund wird die politzei
doch nicht ins Haus kommen Fraulein
Schmidt, ein schande.

MARTINS
What's she talking about?

ANNA
The police. They're searching my
room. Sie mussen doch wissen.

MED. SHOT - LANDLADY
in doorway, Anna and Martins enter from CR f.g., and crossing
in front of her enter the building.

WOMAN
Une was es sich handelt, Mein
Eott das ist doch ichrecklich...

LONG SHOT
from top of stairs Anna comes through archway at bottom of
stone stairs followed by Martins and the Landlady.

WOMAN
Man ist ja nicht mehr herr in
seinem eigenen Haus.

MED. SHOT - OLD LADY
looking through the iron bannister rails off R. at Martins
and Anna as they mount the stairs.

WOMAN
Wein es noch die Oesterreichische
politzei ware...

LONG SHOT - MARTINS
led by Anna walking along corridor from stone stairs. CAMERA
PANS LR with them revealing a marble corridor and they walk
upstage along this, back to camera.

WOMAN'S VOICE
...einen nach rechtzatig.
LONG SHOT

Anna's room, the Police of the International Patrol, with the Austrian police are searching it. Opening drawers, turning things over, etc. Anna followed by Martins enters from CR and moves downstage to Calloway in f.g.

MARTINS

What the devil?

CALLOWAY

Getting around, Martins.

MARTINS

Oh, pinning things on girls now.

CLOSE SHOT - CALLOWAY

past Anna in L f.g. MP's of the patrol seen in b.g.

CALLOWAY

Miss Schmidt, I should like to see your papers, please.

MED. CLOSE SHOT - ANNA

past Calloway in R f.g. - Martins enters CR of her just behind her L shoulder.

MARTINS

Don't give him anything.

Anna takes out her passport and hands it to Calloway. Martin turns away.

CALLOWAY

Thank you.

CLOSE SHOT - CALLOWAY

past Anna in L f.g. He looks at her passport.

CALLOWAY

You were born in Graz of Austrian...

CLOSE SHOT - ANNA

Calloway in R f.g.

...parents.

CALLOWAY

Yes.

ANNA
CLOSE SHOT - CALLOWAY
past Anna in L f.g.

CALLOWAY
Paine.

He takes a step LR CAMERA PANNING WITH HIM to reveal Paine, and lose Anna. He shows Paine the passport. They stand together - Paine CR looking at it. Paine holds it up to the light.

CALLOWAY
Hmm.

CLOSEUP - ANNA
looking off CR for Paine and Calloway.

CLOSE SHOT - CALLOWAY AND PAINE

PAINE
It's very good sir, isn't it?

Calloway looks off CL for Anna.

CALLOWAY
How much did you pay...

CLOSEUP - ANNA
looking off CR for Calloway.

CALLOWAY
...for this?

CLOSE SHOT - CALLOWAY AND PAINE
looking at passport, then off CL for Anna.

CALLOWAY
I'm afraid I'll have to keep this -

CLOSEUP - ANNA
looking off CR for them.

CALLOWAY
- for a while Miss Schmidt.

MED, CLOSE SHOT - MARTINS
looking off CR for Calloway. Soldiers in b.g. still searching room.

Cont.
MARTINS
How do you expect her to live in
this city without papers?

CLOSE SHOT - CALLOWAY AND PAINE
Calloway hands passport to Paine who exits CL - and Calloway
moves away upstage - CAMERA PANNING RL slightly, and
revealing Anna and holding her in CLOSE SHOT. In b.g.
Martins is discovered, he follows Calloway to the back of
the room.

CALLOWAY
Write her out a receipt, Paine.
Give her a receipt for these
letters too.

PAINE
This way, miss.
Anna exits quickly CL.

MARTINS
I suppose it wouldn't interest you
to know that Lime was murdered?
You're too busy. You haven't even
bothered to get complete evidence.

MED. SHOT - PAINE
In L f.g. seated at a table, he is holding a few letters in
his hands. Anna walks up to the table CR of him.

CLOSE SHOT - PAINE
seated at table letters in hand. Anna enters from CL to
stand at his side, CAMERA TRACKS IN to hold them in
CLOSE SHOT.

ANNA
Must you take those?

PAINE
They'll be returned, miss.

ANNA
They are - private - letters.

PAINE
That's all right, miss, don't worry.
We're used to it - like doctors.
306 MED. SHOT - CALLOWAY AND MARTINS
CR of him. Police around them still carrying on the search.
There is a slight commotion.

MARTINS
And there was a third man there.
I suppose that doesn't sound
peculiar to you.

CALLOWAY
I'm not interested in whether a
racketeer like Lime was killed
by his friends or by accident.
The only important thing is that
he's dead.

307 CLOSE SHOT - ANNA
looking off CR reacting to his remark.

CALLOWAY'S VOICE
I'm sorry.

308 CLOSE SHOT - CALLOWAY
Martins steps up beside him CL.

MARTINS
Tactful too, aren't we, Callaghan?

CALLOWAY
Calloway.

Anna enters from CL, CAMERA TRACKS BACK PANNING LR losing
Martins - Calloway stops in f.g. in CLOSE SHOT having walked
downstage a little way - Anna walks beside him and stops
beside him CL - and they are held in CLOSE SHOT TOGETHER.

ANNA
Must you take those letters?

CALLOWAY
Yes, I'm afraid so.

ANNA
They're Harry's.

CALLOWAY
That's the reason.

ANNA
You won't learn anything from them.
They are only love letters. There
are not many of them.
CALLOWAY
They'll be returned to you, Miss Schmidt, as soon as they've been examined.

ANNA
There's nothing in them.

CLOSE SHOT - ANNA
past Calloway in R f.g.

ANNA
Harry never did any thing. Only a small thing once, out of kindness.

CLOSE SHOT - CALLOWAY
past Anna in L f.g.

CALLOWAY
And what was that?

CLOSE SHOT - ANNA
past Calloway in R f.g.

ANNA
You've got it in your hand.

CLOSE SHOT - CALLOWAY
past Anna. He reacts off L as the M.P. calls him.

Mr. Calloway!

CLOSE SHOT - AMERICAN M.P.
past Russian M.P. in L f.g. and Austrian policemen in R of picture.

Finished?

Yes.

Okay.
313 Cont.

He signals to his partners that the search is over and throws some papers back in a drawer that has been taken out. Moves to exit CR.

314 CLOSE SHOT - GALLOWAY

past Anna in L f.g.

GALLOWAY
You'll have to come with us...

315 CLOSEUP - ANNA

looking off CR.

GALLOWAY'S VOICE

Miss Schmidt.

MARTINS' VOICE

You're not locking her up?

Anna moves to exit CL.

GALLOWAY'S VOICE

Go home, Martins, like a sensible chap. You don't know what you're mixing in.

316 MED. SHOT - MARTINS AND GALLOWAY

who turns away and walks behind Martins RL. CAMERA PANS RL Slightly with him. Policemen cross f.g. RL. CAMERA PANS LR again. Galloway moves downstage again CR and in front of Martins who looks after him. He moves to exit.

GALLOWAY

Get the next plane.

MARTINS

As soon as I get to the bottom of this, I'll get the next plane.

GALLOWAY

Death is at the bottom of everything, Martins. Leave death to the professionals.

MARTINS

Do you mind if I use that line in my next Western? You can't chuck me out, my papers are in order.
317 MED. CLOSE SHOT - ANNA

in kitchen above with Paine CR of her. He has the letters
in his hand which he passes to her.

PAINE
There you are, miss, your receipt
for the letters.

ANNA
I don't want it.

PAINE
Well, I've got it when you want
it, miss.

He moves away upstage back into the main part of the room
again. Martins enters to her from the room, and stands CR
of her.

MARTINS
Anything really wrong with your
papers?

ANNA
They're forged.

MARTINS
Why?

ANNA
The Russians would claim me. I come
from Czechoslovakia.

318 MED. SHOT - GERMAN LANDLADY

with police searching the room around her. She is clutching
the elderdown about her. She speaks to a Russian soldier
in L f.g. who ignores her.

WOMAN
Wie die Vandalen! Ja sie wo schlep -
wo schleppen sie schon das wieder
hir! Mein Gott sie kommen doch
nicht das gause Hans auf den
Kopf stellen S...Monstreur och
verstehet er auch nicht - Mensch
zimmer einer-dame.

CAMERA PANS R with her as she moves LR to a British soldier
revealed in R f.g., who moves across screen RL paying no
attention to her. CAMERA PANS RL again with her revealing
an American MP in CLOSE SHOT in L f.g. going over the content
of a box in his hands. He ignores her and exits CL putting
down the box. She looks off CL for Anna.

WOMAN
Fraulein Schmidt - erklaren sie
doch...

MED. CLOSE SHOT - ANNA
looking off CR for the Landlady. Martins CR of her turns
his head to look at Anna then off R for the Landlady.

WOMAN'S VOICE
Den leuten

ANA
Ja, ja, ja.

WOMAN
Sayen sie ed our den Leuten damit
sie es auch wissen.

MARTINS
What did she say?

CLOSE SHOT - LANDLADY
looking off CL for Anna.

WOMAN
Hier sind fruher Fursten ans unt
eingegangen. Hier hat sogar ein
Metternich verkehrt...

CLOSE SHOT - ANNA AND MARTINS

ANA
Give her some cigarettes.

WOMAN'S VOICE
Das warren noch zeiten.

MED. SHOT - LANDLADY
soldiers in b.g.

WOMAN
Da hut man sich noch austandig
benomen da war?

Martins enters from CL and holds out a packet of cigarettes
to her.
MARTINS

Cigarette?
Paine enters from CR. She takes one.

WOMAN

Danke, danke.

MARTINS

Please take some more.

Calloway is seen behind and between Martins and the Landlady.

WOMAN

...sehr liebermütig danke, danke,
danke vielmals sie sind wäcklich
der einzige auständige Mensch hier...

Calloway calls off CL to Anna, and Paine in R f.g. watches him.

CALLOWAY

Miss Schmidt...

323
CLOSE SHOT - ANNA

standing at the window. A kitten seen on the window sill
outside.

CALLOWAY'S VOICE

Ready?

She turns to look back over her L shoulder CR for Calloway.
Martins enters from CR f.g. to stand CL of her.

MARTINS

Look, look, I'll straighten out all
this nonsense about Harry. You'll
be all right.

324
CLOSEUP - ANNA

looking off CL for Martins. She turns and exits CR.

ANNA

Sometimes he said I laughed too much.

325
MED. SHOT - DOORWAY

crowded with police exiting through it. Anna comes through
the door escorted by two Austrian police, with Paine seen
behind her CL. CAMERA TRUCKS BACK as they come out of the
door. Martins pushes his way through the group behind Anna,
and makes his way to side of CR policemen and calls across
him to Anna RL.

MARTINS
Oh, what was the name of that doctor?
Harry's doctor?

ANNA
Dr. Winkel.
She exits CL and as the doorway clears of police, Calloway
appears in it behind Martins and CL of him.

CALLOWAY
What do you want to see a doctor
for, huh?

MARTINS
A bruised lip.

Calloway exits CL into the corridor, after Anna and Paine.
As he does so the Landlady appears in the open doorway.

326
LONG SHOT

of the hall, Anna escorted, in b.g. moving upstage along the
corridor back to camera, followed by Paine, and Calloway
enters from CR calling to Martins off.

PAINE
Good!

DISSOLVE TO:

327
CLOSE SHOT

a drawer taken out of its chest resting on Calloway's desk.
Music starts. It contains some papers - boxes of powder, etc.
Some hands from CR replace some things - another soldier
hands from off L put some papers back in the drawer.

CALLOWAY'S VOICE
Laboratory?

328
CLOSE SHOT - ANNA
looking off CR for Calloway and other soldiers.

CALLOWAY'S VOICE
We're coming right down.
LONG SHOT - THREE M.P.'s

group round Calloway's desk. Calloway is standing behind it. 
CAMERA PANS RL as carrying the drawer the soldiers followed 
by Calloway cross the room, revealing Anna.

CALLOWAY
You wait here, Miss Schmidt.

The soldier exits through door CL followed by Calloway. She 
wants downstage to CLOSE SHOT. CAMERA TRUCKING BACK WITH 
HER. She looks out of the window which looks on to the 
corridor - and a soldier passes along it.

LONG SHOT

from Anna's eye line of a wide open door to an office on 
opposite side of the corridor. An Austrian policemen showing 
a Russian officer some papers. The open door bears the 
inscription: "RUSSIAN LIAISON OFFICER."

The policeman moves towards door as if to exit.

CLOSEUP - ANNA
looking through window into the corridor off CL.

CLOSE SHOT - RUSSIAN

leaving the Russian office walking RL CAMERA TRUCKING BACK 
with him and PANNING DOWN to CLOSE SHOT of Anna's passport 
which he is looking at held open in his hands - we see her 
photograph.

CLOSEUP - ANNA
looking out of the window CR watching for the policeman off.

DISSOLVE TO:

LONG SHOT - MARTINS

walking down dark street, buildings on CR and CL. He is 
smoking. Music stops. Footsteps are heard on pavement and 
shoetips.

CLOSE SHOT - CHICKEN

being carved on a plate - from CR.

WINKEL'S VOICE
Haben sie lieber den flugel oder das 
bein?

108-13
CLOSE SHOT

the closed front door, past Martins in R f.g. The door opens a little and a maid appears, she looks out at Martins.

MAID

Die sprehstund zwischen is von drei bis fünf...

MARTINS

Dr. Winkel - I'm sorry I don't speak German.

MAID

Nein.

MARTINS

Please, won't you say that I'm a friend of Harry Lime...

CLOSE SHOT - CHICKEN

being carved from off CR.

WINKEL'S VOICE

Hilda!

MAID'S VOICE

Ja.

WINKEL'S VOICE

Fuhrten sie den herrn herein.

MED. CLOSE SHOT - MAID

in doorway past Martins in R f.g. Martins steps forward back to camera, and taking off his hat enters past her.

MAID

Bitte.

LONG SHOT - MARTINS

comes into the living room ushered by the maid. She closes the double doors behind him exiting. We hear a clock chiming.

MAID

Bitte sir.

CLOSE SHOT - WINKEL

looking through glass door into room at Martins off CR.
LONG SHOT - MARTINS
in the living room turns looking around him.

CLOSE SHOT - WINKEL
moves round the glass door and moves forward exiting CR, to enter the living room.

WINKEL
Guten...

CLOSE SHOT - MARTINS
turns round full face and looks off CL for Winkel reacting to hearing his voice.

WINKEL'S VOICE
...abend.

CLOSE SHOT - WINKEL
Martins enters from CR f.g. and we shoot past him in R f.g.
CAMERA TRACKS BACK slightly.

MARTINS
Dr. Winkel?

WINKEL
Vinkel.

MARTINS
Vinkel...You've got quite a collection of er-collection.

WINKEL
Yes.

CLOSE SHOT - DACHSHUND
looking up off CR for his master. Dog yelps.

CLOSEUP - MARTINS
looking down CR for dog.

WINKEL'S VOICE
Was wilst du hier?

CLOSE SHOT - WINKEL
looking down CL for the dog.

Cont.
347 Cont.

WINKEL
Du hast hier ernstlich verloren
macht dass du rauskommst. Ja,
komm, komm, komm, komm, komm,
hier...

348 CLOSE SHOT - DOG
sitting on carpet looking up off CR. He exits CR.

WINKEL’S VOICE
Komm sei brav nu sei brav ja...

349 CLOSEUP - MARTINS
looking down off CL for the dog.

WINKEL’S VOICE
Nu mach schon - mach schon.

350 CLOSE SHOT - GROUND
between open doors. Winkel’s foot hustles the dog through 1
IR.

WINKEL
Mach schon. So, so is gut.

351 CLOSE SHOT - MARTINS
looking off CL for Winkel. He steps forward.

MARTINS
Is that your dog?

352 MED. SHOT - WINKEL
walking down stage from the door. Martins enters from CR
and crosses to stand CL of him.

WINKEL
Yes. Would you mind...er...er....

CAMERA TRACKS BACK as Winkel walking to camera pulls forward
a chair for Martins in R f.g.

MARTINS
Martins.

WINKEL
Coming to the point, please.
352 Cont.

MARTINS

Thank you.

WINKEL

I have guests waiting.

Martins crosses in front of Winkel and sits down in chair
in L profile - Winkel standing CL of him looking down at
him.

MARTINS

We were both friends of Harry Lime.

353 CLOSE SHOT - MARTINS

seated in chair, past Winkel in L f.g.

MARTINS

I want to find out all I can.

354 CLOSE SHOT - WINKEL

standing looking down at Martins in R f.g.

WINKEL

Find out?

MARTINS

Hear the details.

WINKEL

I can tell you very little. He was
run over by a car. He was dead when
I arrived.

355 CLOSE SHOT - MARTINS

seated, past Winkel in L f.g.

MARTINS

Who was with him?

356 CLOSE SHOT - WINKEL

past Martins in R f.g.

WINKEL

Two friends of his.

357 CLOSE SHOT - MARTIN

past Winkel in L f.g.

Sure, two?

MARTINS
CLOSE SHOT - WINKEL
past Martins in R f.g. He exits CL.

WINKEL

Quite sure.

MED. CLOSE SHOT - MARTINS
seated in chair, looking off CL for Winkel.

MARTINS
Could he have been at all conscious?

WINKEL'S VOICE
I understand...

CLOSE SHOT - WINKEL
entering from CR moving RL in L profile. He stops in front of a candle stick and pulls at the unlighted wick. He turns his head to look off CR for Martins.

WINKEL
...he was. Yes, for a short time, while they carried him across the road.

MARTINS' VOICE
In great pain?

WINKEL
Not necessarily.

MED. CLOSE SHOT - MARTINS
seated looking off CL for Winkel.

MARTINS
Well, could he have been capable of making plans...

MED. CLOSE SHOT - DR. WINKEL
pacing up and down in a small area. He walks downstage RL into CLOSE SHOT. CAMERA PANNING WITH HIM and stops behind a small ornamental statue on a table.

MARTINS' VOICE
...for me and others, just...just during those few moments? I understand he left some instruction before he died.

He blows some imaginary dust off the statue.

Cont.
WINKEL
I cannot give any opinion. I was not there. My opinion is limited as to
the cause of death.

He looks off R for Martins.

WINKEL
Have you any reason to be dissatisfied?

CLOSE SHOT - MARTINS
seated in chair looking off CL for Winkel.

MARTINS
Was - is it possible that his death
might have been - not accidental?

CLOSEUP - WINKEL
looking off CR for Martins.

MARTINS' VOICE
Could he have been...could he have
been...

CLOSE SHOT - MARTINS
looking off CL for Winkel.

MARTINS
pushed, Dr. Winkel?

CLOSE SHOT - WINKEL
looking off CR for Martins.

WINKEL
I cannot give an opinion, the injuries
to the head and skull would have been
the same.

DISSOLVE TO:

MED. SHOT - ANNA

CAMERA PANHING RL with her as she walks along the glass
partition of Calloway's office overlooking the corridor.
Calloway comes into picture from CL walking toward the door.
As he opens the door we see the Russian Officer in the
opposite office, papers in hand, looking at Calloway.
367 Cont.

RUSSIAN
Major, may I see you for a moment, please?

Calloway turns back.

CALLOWAY
Certainly Brodsky.

368 CLOSE SHOT - BRODSKY
Calloway enters from CR and stands in L, profile CR of him as Russian turns over pages of passport.

CALLOWAY
What is it?

RUSSIAN
This is forgery. It is very clever.

369 MED: CLOSE SHOT - ANNA
behind CR side of open glass door to Calloway's office looking off CL for him.

RUSSIAN'S VOICE
We are interested in this case. Have you arrested the girl?

CALLOWAY'S VOICE
No, not yet.

370 CLOSE SHOT - BRODSKY AND CALLOWAY
The former gives Calloway the passport.

RUSSIAN
Please keep this passport to yourself, until I make some inquiries, will you, Major?

CALLOWAY
Yes, of course.

RUSSIAN
Thank you.

Brodsky exits into his office again.
MEDIUM SHOT - CALLOWAY

to Anna in R f.g. CAMERA TRACKS AND PANS LR, as he crosses across the screen then exits CR - but holding Anna in CLOSEUP.

CALLOWAY

Right. Sit down Miss Schmidt, we will send your letters and things back to you.

ANNNA

And my passport?

CALLOWAY

We will need that for a while longer.

CLOSE SHOT - ANNA

turns away.

ME Med. LONG SHOT - BRODSKY

in his office taking down a file from the cabinet - across the corridor, from Anna's eye line.

CLOSE SHOT - ANNA

in L profile looking off CL for the Russian.

ANNNA

What does he mean?

CLOSE SHOT - CALLOWAY

at his desk looking off CL for Anna. He picks up a photo from his desk and moving round it CAMERA PANNING RL with him in CLOSEUP - Anna is revealed. He stops in profile Anna CR of him - and we hold them in a CLOSE SHOT.

CALLOWAY

You know as much as I do, Miss Schmidt - you were intimate with Lime, weren't you?

ANNNA

We loved each other, do you mean that?
He holds a photograph of a man up to her.

CALLOWAY
Do you know this man?

ANNA
I have never seen him.

CLOSE SHOT - CALLOWAY
past Anna in R f.g. He is holding up the photograph to her.

CALLOWAY
Joseph Harbin...

ANNA
No.

CALLOWAY
He works in a military hospital.

ANNA
No.

CALLOWAY
It's stupid to lie to me, Miss Schmidt. I'm in a position to help you.

He turns away and exits CR. Anna turns in R profile and looks after him CR.

ANNA
I'm not lying. You're wrong about Harry - you are wrong about everything.

MED. CLOSE SHOT - CALLOWAY
hands in pockets standing behind his desk looking off CL for Anna.

CALLOWAY
In one of his letters he asked you to telephone - a good friend of his called Joseph. He gave you the number of the Casanova Club. That is where a lot of friends of Lime used to go.
'It wasn't important.'

looking off CL for Anna.

What was the message?

looking off CR for Calloway.

Something about meeting Harry at his home.

Marlin disappeared the day you telephoned. We've got to find him.

You can help us.

What can I tell you but that you have got everything upside down.

looking off CL for Anna. He turns to window CAMERA PANNING LR slightly with him.

Okay. That American friend of yours is still waiting for you.

Martins pacing on the far corner - looking up at the window. Tram passes LR.

He won't do you much good.
CLOSE SHOT - CALLOWAY
at the window. He turns back to look off CL for Anna.
Music starts.

CALLOWAY
Thank you, Miss Schmidt. We will send
for you when we want you.

He moves over to CL window CAMERA PANNING RL slightly with
him. Tram running along.

CLOSEUP - ANNA
in R profile eyes lowered. She turns away.

DISSOLVE TO:

CLOSE SHOT - NEON SIGN
over club entrance reading: CASANOVA REVUE BURNE BAR.
Traffic noise.

MED. SHOT - ANNA
entering the club RL past a commissionaire, followed by
Martins.

DOORMAN
Bitte schoen.

CAMERA PANS RL as they leave door and move into hall losing
the door, and revealing Crabbins and his girl friend. Anna
exits. Martins stands CL of Crabbins, they shake hands - the
girl stands CR of Crabbins waiting for him.

CRABBIN
Hello - Mr. Martins, we tried to
get you at your hotel. We have
arranged that lecture for tomorrow.

MARTINS
What about?

CRABBIN
On the modern novel - you remember
what we arranged and we want you
to talk on the Crisis of Faith.

Crabbins friend exits CR and Martins hands his hat and coat
to the hat check girl.

MARTINS
What's that?
CRABBIN
Oh, I thought you would know, you're a writer. Of course you do. Good night, old man.

He starts to exit CR then turns back.

CRABBIN
Oh, I've forgotten my hat. I'll let you know the time later.

Crabbin exits CR and CAMERA TRACKS BACK as Martins walks forward to CLOSE SHOT. CAMERA PANS RL with him as he turns to his R and walks through archway into the empty bar revealed beyond. Anna the only customer is seated back to camera on a stool at the bar - the barman CR of her. She is the only customer. Martins walks upstage to her, back to camera.

CLOSE SHOT - ANNA
seated in R profile at the bar. Martins comes to stand at her R side - looks at her for a moment - then turns to lean with his back against the bar facing her - in L profile.

MARTINS
Drink?

ANNA
Whiskey.

To bartender off R.

MARTINS
Two whiskeys.

CLOSE SHOT - FAT WOMAN CUSTOMER
at a table in restaurant - past man with her in R f.g. opposite side of the table. She is eating soup. Kurtz is standing CR of her - leaning over her serenading with a violin.

CLOSE SHOT - ANNA AND MARTINS
Barman puts drinks on the counter in front of them in f.g. from c.s. R.

BARMAN’S VOICE
Zwei whiskeys.

Cont.
MARTINS
How much?

BARMAN'S VOICE
Zwanzig schillings.

ANNA
They don't take army money here.

Anna starts rummaging in her handbag for money - in the process some of the contents tumble out on to the counter including a photograph. Martins picks it up.

MARTINS
Harry?

ANNA
Yes. He moved his head, but the rest is good, isn't it?

She takes back the photo and puts it in her bag again.

CLOSEUP - WOMAN CUSTOMER
at the table, with Kurtz bending down close CR of her - smiling and playing the violin. He suddenly reacts to sighting Martins off CR. He finishing playing and straightens up CAMERA PANNING UP LR with him and losing the woman customer - and we HOLD HIM IN CLOSEUP looking off CR still.

CLOSE UP - POPESCU
seated at table reading a paper, and smoking a cigar.

CLOSEUP - KURTZ
nods off R at Popescu, then narrowing look off closer to camera for Martins moves forward to exit CR.

CLOSE UP - POPESCU
looks off wider CR for Martins paper still in hand.

CLOSE UP - ANNA AND MARTINS
CR of her. Kurtz moves downstage to stand between them full face.

KURTZ
Good evening, Miss Schmidt.

Martins puts down his glass.

Cont.
397 Cont.

Good evening.

ANNA

KURTZ

So, you have found out my little secret. A man must live.
(to Martins)

How goes the investigation? Have you proved to the police they are
wrong?

398 CLOSEUP - MARTINS

looking off CL for Kurtz.

MARTINS

Not yet.

KURTZ' VOICE

But you will.

399 CLOSEUP - KURTZ

past Martins in R f.g.

KURTZ

Our friend Dr. Winkel said you had
called. Wasn't he helpful?

400 CLOSEUP - MARTINS

past Kurtz in L f.g.

MARTINS

Well, he was - er - limited.

401 CLOSEUP - KURTZ

past Martins in R f.g.

KURTZ

Mr. Popescu is here tonight.

MARTINS' VOICE

The Roumanian?

KURTZ

Yes. The man who helped carry
him.
CLOSEUP - MARTINS
past Kurtz in L f.g.

MARTINS
I thought he left Vienna?

CLOSEUP - KURTZ
past Martins in R f.g.

KURTZ
He is back now.

CLOSEUP - MARTINS
past Kurtz in L f.g.

MARTINS
I'd like to meet all of Harry's friends.

CLOSEUP - KURTZ
past Martins in N f.g. He exits CR.

KURTZ
I'll bring him to you.

CLOSEUP - ANNA
looking off CR for Martins.

ANNA
Haven't you done enough for tonight?

CLOSEUP - MARTINS
CAMERA PANNING DOWN RL to bring in Anna as he leans down on bar CR of her full face.

MARTINS
The porter said three men carried the body - and two of them are here.

LONG SHOT
from Martin's eye line some members of the International Patrol appear in the doorway to the bar.
CR leaving on the bar. Behind them in the reflection of the wall mirror Martins watches the International Patrol as they enter bar. An American M.P. followed by a Russian enter from CL crossing screen behind Anna and Martin LR. As they go Martins turns back to the bar.

MARTINS
Who are you looking for now?

ANNA
Sssh. Don't. Don't, please.

MARTINS
Silly looking bunch.

followed by Popescu making their way through the tables and some members of the patrol CAMERA TRACKING BACK with them and PANNING RL revealing Anna and Martins at the bar in f.g. They stop facing them - Kurtz CL.

Kurtz introduces Popescu.

KURTZ
Mr. Popescu - Mr. Martins.

MARTINS
How do you do.

POPEȘCU
Any friend of Harry's is a friend of mine.

KURTZ
I'll leave you together.

Kurtz exits CR.

POPEȘCU
Good evening, Miss Schmidt. You remember me?

ANNA
Of course.

POPEȘCU
I helped Harry fix her papers, Mr. Martins.

MARTINS
Oh, you did. Cont.
410 Cont.

POPESCU
Not the sort of thing I should
confess to a total stranger, but
you have to break the rules
sometimes. Humanity's duty.

He puts a cigarette in his mouth from a packet in his hand
and offers it to Anna.

POPESCU
Cigarette, Miss Schmidt?

ANNA
Thank you.

POPESCU
Keep the packet.

411 CLOSE SHOT - MARTINS
past Popescu in L f.g.

MARTINS
I understand you were with...

412 CLOSE SHOT - POPESCU
past Martins in R f.g.

MARTINS
Harry...

POPESCU
Two double whiskeys. Was wünschen
sie?

He looks off CL for Anna.

ANNA'S VOICE
Nichts danke. Kein.

POPESCU
Entschuldigen sie. It was a terrible
thing.

413 CLOSEUP - ANNA
holding glass looking down thoughtfully.

POPESCU'S VOICE
I was just crossing the road to go
to Harry.
crossing bar into restaurant. CAMERA PANNING AND TRACKING
EA with them and revealing the almost empty tables beyond.
They move upstage backs to camera, and stop in the center
of the room.

POPEȘCU
He and the Baron were on the sidewalk.
If I hadn’t started to cross the road
it wouldn’t have happened. I can’t
help blaming myself and wishing things
had been different. Anyway he saw
me, and stepped off the sidewalk to
meet me, and the truck...

CLOSE SHOT - POPEȘCU
past Martins in R f.g. Martins walks forward and stands
CR of him in L profile.

POPEȘCU
It was terrible, Mr. Martins - terrible.
I have never seen a man killed before.

He lights a cigarette.

MARTINS
I thought there was something funny
about the whole thing.

POPEȘCU
Funny?

MARTINS
Something wrong.

POPEȘCU
Of course there was. Some ice
for Mr. Martins.

A tray with two drinks comes into picture from CL and they
each take one.

MARTINS
You think so, too?

Martins walks round Popescu RL.

POPEȘCU
It was so terrible for a man like
Harry to be killed in an ordinary
street accident.

108-13 Cont.
Martins is now CL of him in L f.g.

MARTINS
That's all you meant?

POPESCU
What else?

CLOSEUP - MARTINS
past Popescu in R f.g. Music stops.

MARTINS
Who was the third man?

CLOSEUP - GLASS
to his lips, lowers it smiling - past Martins in L f.g.

POPESCU
I oughtn't to drink it. It makes me acid. What man would you be referring to, Mr. Martins?

CLOSEUP - MARTINS
past Popescu in R f.g.

MARTINS
I was told that a third man helped you and Kurtz to carry the body.

CLOSEUP - POPESCU
past Martins in L f.g.

POPESCU
I don't know how you could have heard that there. The finding of the body was in the police report. There was just the two of us - me and the Baron. Who could have told you a story like that?

CLOSEUP - MARTINS
past Popescu in R f.g. He raises glass to drink.

MARTINS
The Porter at Harry's place - he was cleaning the window at the time.
CLOSEUP - POPESCU
past Martins drinking from his glass in L f.g.

POPEȘCU
And saw the accident.

CLOSEUP - MARTINS
past Popescu in R f.g.

MARTINS
No, no. He didn't see the accident - but he saw three men carrying the body.

CLOSEUP - POPESCU
past Martins in L f.g.

POPEȘCU
Wasn't he at the police inquiry?

MARTINS
He didn't want to get involved.

POPEȘCU
Will we never teach these Austrians to be good citizens. It was his duty to give the evidence.

Popescu moves away LR upstage back to camera, CAMERA PANNING with him, and losing Martins. He sits down in a chair.

POPEȘCU
Even so - he remembered wrong.

MED. CLOSE SHOT - MARTINS
moves down stage to CL of Popescu seated in L profile R f.g. at a table smoking. CAMERA PANS LR with Martins as he crosses in front of Popescu.

POPEȘCU
What else did he tell you?

MARTINS
That Harry was dead before you got him to that statue.

Martins sits down CAMERA PANNING DOWN SLIGHTLY with him as he sits CR of Popescu and we SHOOT PAST him in R f.g., to the former.
MARTINS
He probably knows a lot more than
that. Somebody's lying.

POPESCU
(he drinks)
Not necessarily.

CLOSEUP - MARTINS
looking off CL for Popescu.

MARTINS
The police say he was mixed up in
some racket.

CLOSEUP - POPESCU
looking off CR for Martins.

POPESCU
Oh, that's quite impossible. He
had a great sense of duty.

CLOSEUP - MARTINS
looking off CL.

MARTINS
Your friend Kurtz, seems to think
it was possible.

CLOSEUP - POPESCU
looking off CR.

POPESCU
I understand how an Anglo-Saxon
feels. The Baron hasn't travelled,
you know.

CLOSEUP - MARTINS
looking off CL. He looks away for a moment.

MARTINS
He seems to have been around a bit.
Do you know a man called - er - Harbin?
CLOSEUP - POPESCU
looking off CR for Martins.

No.

MARTINS
Joseph Harbin.

POPESCU
Joseph Harbin? No...no.

CLOSEUP - POPESCU
looking off CL - he looks off CR for Anna.

POPESCU
That's a nice girl that, but she
ought to go careful in Vienna.
Everybody ought to go careful
in a city like this.

Music starts.

DISSOLVE TO:

CLOSE SHOT - POPESCU
seated in chair talking into phone. He replaces the
receiver.

POPESCU
You will meet us at the bridge.
Good.

DISSOLVE TO:

CLOSE SHOT - KURTZ
coming out of a door of a house into the street.

DISSOLVE TO:

LONG SHOT - STREET
Dr. Winkel comes out of a passage in a building CR wheeling
a bicycle RL. CAMERA PANS SLIGHTLY with him.

DISSOLVE TO:
CLOSE SHOT - POPESCU
comes out of door into street.

LONG SHOT - SUSPENSION BRIDGE
Center of this in far b.g. are discovered Winkel, Kurtz and Popescu in a group. They start to move away off upstage.

LONG SHOT - HIGH ANGLE
down onto the bridge, the three men walking away upstage RL.

LONG SHOT - MARTINS
outside Harry's apartment building. He starts to cross the road RL.

CLOSE SHOT - MAN
looking off CL for Martins.

LONG SHOT - MARTINS
in the middle of the road. He turns away to walk upstage but is arrested by a call and reacts to it.

PORTER'S VOICE
Hello!

MED. LONG SHOT - PORTER
at the upstairs window from Martins eye line. He is looking down off L for Martins.

PORTER
Hey - is it so very important for you?

LONG SHOT - MARTINS
standing in the middle of the road looking up off CR for the Porter.

Yes, it is.

MARTINS
I am not a bad man.
443 MED. SHOT - PORTER
at the open window looking down past CL.

PORTER
I would like to tell you something.

444 LONG SHOT - MARTINS
standing in the deserted street looking up CR for the Porter off.

MARTINS
Tell me, how did a car...

445 MED. SHOT - PORTER
at window, looking down off L for Martins.

PORTER
Come tonight. My wife goes out...

446 LONG SHOT - MARTINS
in the street looking up off R for the Porter.

MARTINS
All right, I'll come back, but...

447 MED. SHOT - PORTER
at window - he holds his finger to his lips - then goes back into the room.

PORTER
Ssh! Tonight.

448 CLOSE SHOT - PORTER
as he closes the windows and turns back into the room full face. He suddenly looks fearfully off past CR and CAMERA TRACKS INTO CLOSEUP - he is transfixed. Music crescendo.

449 CLOSE SHOT - ANNA
seated on the bed in her room. There is a knock at the door.

ANNA
Wer ist da?
enters through door from CR into Anna's room. He looks off CL for her.

MARTINS
That mean come in?

CLOSE SHOT - ANNA
seated on bed looking off CR for Martins. She gets up out of picture.

ANNA
Oh, yes, yes. Come in.

MED. SHOT - MARTINS
in CR f.g., Anna picks up a bundle of clothes and crosses in front of him LR CAMERA PANNING with her. She puts things in a chest of drawers.

MARTINS
The Porter is going to talk to us tonight.

ANNA
Need we go through it all again?

Martins CL of her who has been standing behind a pile of boxes picks up a script on the top of them and looks at it.

MARTINS
Might as well I suppose. Are you busy?

ANNA
Just another part I've got to learn.

CAMERA PANS RL with Anna as she moves to CR of Martins.

MARTINS
Can I hear you?

ANNA
In German?

MARTINS
I can try. Is it comedy, or tragedy?

ANNA
Comedy. I don't play tragedy.

He puts down his coat.
452 Cont.

MARTINS
Do I...

ANNA
Well you read this.

She moves upstage towards the window. Martins moves forward to lean in CLOSE SHOT on boxes looking at the script.

MARTINS
Gestern kein heurigen...

ANNA
What's that?

"Ein hurigan" - I guess.

453 CLOSE SHOT - MARTINS

Anna enters from CL and stands beside him and we HOLD THEM BOTH IN CLOSE SHOT.

MARTINS
H-E-Z-T...

ANNA
Oh, let me see. No, no that's not the cue. It means she has to sit down.

She exits CL and CAMERA PANS LR slightly to center on Martins.

MARTINS
Well, Frau Housman...

454 CLOSE SHOT - ANNA

at end of bed standing in L profile. She sits down on the end of the bed CAMERA CENTERING HER.

ANNA
No, no. It's no good.

455 MED. CLOSE SHOT - MARTINS

looking off CL for Anna - script still in hand.

MARTINS
Bad day?
CLOSE SHOT - ANNA

seated on bed R profile favoring camera. She is looking off CR for Martins.

ANNA
It is always bad about this time. He used to look in around six I've been frightened at being alone without friends and money. But I've never known anything like this. Please talk.

MED. CLOSE SHOT - MARTINS

looking off CL for Anna.

ANNA'S VOICE
Tell me about him.

MARTINS
Tell you what?

CLOSE SHOT - ANNA

seated on bed, R profile favoring camera.

ANNA
Oh, anything - just talk. When did you see him last?

MED. CLOSE SHOT - MARTINS

lowering script - not looking at her.

ANNA
When...what did you do?

MARTINS
Oh, we didn't make much sense. Drank too much. Once he tried...

CLOSE SHOT - ANNA

seated on end of bed looking off CR for Martins.

MARTINS
...to steal my girl.

ANNA

Where is she?
MED. CLOSE SHOT - MARTINS

throws down script. CAMERA PANS RL with him as he moves upstage, revealing Anna seated on end of bed back to camera, and the window in b.g.

MARTINS

Oh, that was many years ago.

ANNA

Tell me more.

MARTINS

Oh, it's very difficult. You know Harry...we didn't do...

CLOSE SHOT - MARTINS

at the window standing full face - not looking at Anna off.

MARTINS

...anything very amusing. He just made everything seem like such - er - fun.

CLOSE SHOT - ANNA

seated on bed looking off CL for Martins.

ANNA

Was he clever when he was a boy?

CLOSE SHOT - MARTINS

standing full face CR of the window.

MARTINS

I suppose so - he could fix anything.

CLOSE SHOT - ANNA

looking off CL for Martins.

ANNA

What sort of things?

CLOSE SHOT - MARTINS

lights a match.

Cont.
MARTINS

Oh, little things. How to put your temperature up before an exam...the best cribs. How to avoid this and that.

He lights his cigarette.

CLOSE SHOT - ANNA

looking up off CL for Martins.

ANNA

He fixed my papers for me. He heard that the Russians were repatriating people like me who came from Czechoslovakia. He knew the right person straight away, for forging stamps.

CLOSE SHOT - MARTINS

at the window. He looks off R for Anna - then off left out of the window. Blows out match.

MARTINS

Yes.

CLOSE SHOT - MARTINS

moves closer to the window - looks at window box.

MARTINS

When he was fourteen, he taught me the three card trick. That's growing up fast.

CLOSEUP - ANNA

looking off CL for Martins.

ANNA

He never grew up. The world grew up round him that's all.

MED. SHOT - MARTINS

standing by the window - cigarette in hand looking off CR. for Anna back to window.

ANNA

...and buried him.

MARTINS

Anna.
CLOSEUP - ANNA
looks up off CR for Martins.

MED. SHOT - MARTINS
looking off CR for Anna.

MARTINS
You'll fall in love again.

CLOSEUP - ANNA
looking off CL for Martins - she gets up CAMERA PANNING UP with her and turns away back to camera.

ANNA
Can't you see I don't want to.
I don't ever want to.

MED. SHOT - MARTINS
at window looking off R for Anna.

MARTINS
Come on out and have a drink.

CLOSEUP - ANNA
looking off for Martins.

ANNA
Why did you say that?

MED. SHOT - MARTINS
picks up coat. Anna moves to his side in the corner of the room and CAMERA TRACKS IN AND HOLDS THEM IN CLOSE SHOT. Martins puts down her coat instead of helping her on with it.

MARTINS
Seemed like a good idea.

ANNA
It's just what he used to say.

MARTINS
Well, I didn't learn that from him.

ANNA
If we have to see the Porter we'd better go.
MARTINS
What's the hurry? Can't we talk quietly for a couple of minutes?

ANNA
I thought you wanted...

MARTINS
A moment ago you said you didn't want to see the Porter.

ANNA
We're both in it, Harry.

MARTINS
Holly.

ANNA
I'm so sorry.

MARTINS
It's all right.

He exits CR.

CUT TO:

477 MED. CLOSE SHOT - MARTINS
enters from CL picking up coat and hat.

MARTINS
You might get the name right.

478 MED. CLOSE SHOT - ANNA
at door looking off CR for Martins.

ANNA
Do you know - you ought to find yourself a girl.

She opens the door and Martins enters from CR. Music stops.

DISSOLVE TO:

479 LONG SHOT - ANNA AND MARTINS
CL walking down side of wet dark street toward camera which is TRACKING BACK WITH THEM. They stop in f.g. in CLOSE SHOT.
His English is very bad. We'll let him talk German. You'll just be good enough to trans...

Anna looks off RL

Look!

LONG SHOT - GROUP OF PEOPLE

classed round the doorway of the entrance to Harry's apartment. An ambulance is parked outside its doors open toward camera.

MARTINS' VOICE
That's Harry's place, isn't it?

ANNA'S VOICE
Yes.

MED. CLOSE SHOT - ANNA AND MARTINS

She backs away and CAMERA TRACKS IN A LITTLE as he follows her.

ANNA
Let's go away.

MARTINS
What's the matter?

ANNA
Let's not get into any more trouble.

MARTINS
Wait here.

He moves to exit CL. Sound of airplane engine:

LONG SHOT - MARTINS

enters from CR f.g. and moves upstage toward group outside the apartment.

MED. SHOT - GROUP OF PEOPLE

gathered outside the doorway.
CLOSE SHOT - MAN
outside CR side of door and Martins in L profile CR of him.

MARTINS
What's the matter - er - What is loos?

MAN
De Porter ist um gebracht worden.

CLOSE SHOT - HANSEL
holding his father's hand, from Martin's eye line down to him.

MARTINS' VOICE
I don't understand.

MAN
The Porter.

CLOSE SHOT - MAN
past Martins in R f.g.

MAN
Dead.

CLOSE SHOT - ANOTHER MAN
past Martins in R profile in L f.g.

MAN
Kaput - he's murdered.

MAN
The Porter is - odraht - kaput -
Makes a slitting movement with his hand across his throat.

CLOSEUP - HANSEL
looking up off CL for his father.

HANSEL
Papa...papa...

MED. CLOSE SHOT - MARTINS
CL and father of Hansel, who looks down CR for him off.

FATHER
Was willst den Hansel?
CLOSEUP - HANSEL
pointing off CR.

HANSEL
Papa der war's.

CLOSE UP - MARTINS AND HANSEL'S FATHER
looking down off R for Hansel. Martins turns his head to
look off CL toward the door. Hansel's Father points at
Martins still looking off R.

FATHER
Was den herr da?

CLOSEUP - HANSEL
holding ball, looking up off CL for his father.

HANSEL
Ja, papa. Ich hab's doch g'sehen!

CLOSEUP - MAN
in the street looking off CR for the boy.

HANSEL'S VOICE
Papa der ist der murder.

MED. CLOSE SHOT - MARTINS
looking back over his shoulder for Anna. Hansel's father
CR of him who looks at him.

LONG SHOT - ANNA
standing close to the wall of the building CL of her on the
pavement looking off CL.

HANSEL'S VOICE
Murder! Murder!

MED. CLOSE SHOT - MARTINS
looking off CL with Hansel's father CR of him. The latter
taps him on the shoulder.

FATHER
Sagen sie haben sie einen streit
gehabt mit dem portier.
496 Cont.

He exits CL.

MARTINS
I don't understand.

497 CLOSE SHOT - HANSEL
looking up off CR.

HANSEL
Hey, vo gest due mir?

498 CLOSE THREE SHOT
a woman and man either side of Hansel's father looking off CL.

499 CLOSE SHOT - HANSEL
moving among the legs of the spectators outside the house, making his way to camera. He stops in f.g. tugging at the sleeve of Martins coat which is in R of picture and looking up off R for him.

HANSEL
Ta papa der war's.

500 CLOSEUP - MARTINS
looking down off L for Hansel.

HANSEL'S VOICE
Der war's.

501 CLOSE SHOT - HANSEL'S FATHER
between the man and woman in the crowd. They are looking off CR.

HANSEL'S VOICE
Ja papa, der ist der murder.

502 CLOSE SHOT - ANNA
and Martins at her CR side looking off CL towards the boy off.

ANNA
What is it?
MED. SHOT - STRETCHER BEARERS

bringing the stretcher out of the house RL through the people gathered round the door.

MARTINS' VOICE

The Porter has been murdered.

CLOSE SHOT - ANNA AND MARTINS

he is looking off CL reacting to the body being carried out. Anna is looking off CR listening.

FATHER'S VOICE

Warms er ist der mit...

CLOSE SHOT - HANSEL'S FATHER

between the woman CL and the man CR.

FATHER

'Dem portier die rauferei gehabt hat.'

CLOSE SHOT - ANNA

with Martins CR of her. She is looking off CR listening to Hansel's father. She leans back to whisper to Martins.

WOMAN'S VOICE

Warscheinlich ist der murder.

ANNA

They think you did it.

HANSEL'S VOICE

Morder!

MED. SHOT - GROUP OF MEN

among the spectators looking off CR for Martins.

HANSEL'S VOICE

Morder!

CLOSE SHOT - ANNA

with Martins CR of her.

CLOSE SHOT - HANSEL

looking up off CL for his father. He makes a gesture of cutting his throat with his hand.

HANSEL

So gemascht odraht.
CLOSE SHOT - ANNA AND MARTINS

They start to turn away. Music starts.

HANSEL'S VOICE

Der - der - der.

CLOSEUP - THE MAN

Martins first addressed in the crowd - from low angle.

CLOSE SHOT - ANNA

in the lead, with Martins making their way through the people Anna exits CR. Martins follows her.

MED. SHOT - HANSEL

from his height, making his way through the people. He runs out of picture CR.

HANSEL

Papa.

LONG SHOT - ANNA

with Martins CL making their way at a run down stage away from Harry's apartment. Hansel is seen running after them b.g. CL.

HANSEL

Papa der war's.

MED. SHOT - SPECTATORS

with Hansel's father among them looking off CR.

FATHER

Hullo. Warten sie bissl.

He moves to exit CR.

LONG SHOT - ANNA

with Martins walking upstage backs to camera they turn and look back.

MED. CLOSE SHOT - MAN

moving downstage LR.

MAN

Sie moment mal.
LONG SHOT - ANNA AND MARTINS

moving upstage along the pavement. Hansel enters from CL running upstage after them. Anna and Martins turn corner going out of picture CL. Hansel stops and turns round to look back for his father.

HANSEL
Papa!

MED. SHOT - HANSEL

standing full face at the street corner looking back for his father.

HANSEL
Papa!

MED. SHOT - GROUP OF SPECTATORS

with Hansel's father.

FATHER
Stock stehen hier.

He exits CR.

LONG SHOT - HANSEL

turns away and runs up the street again exiting round corner CL after Martins and Anna.

LONG SHOT - MARTINS AND ANNA

running down stone steps with church in b.g.

LONG SHOT - SPECTATORS

running upstage backs to camera toward corner after Hansel, off.

LONG SHOT - SPECTATORS

coming round corner at a run toward camera.

LONG SHOT - STONE STEPS

with church in b.g. Hansel running down them leading the crowd of spectators.

LONG SHOT - OUTSIDE THEATRE

Martins CL and Anna walking along the street LR. She is stopped by Martins as she is about to pass the cinema.

Cont.
526 Cont.

MARTINS
In here.

527 MED. SHOT - MARTINS
enters from CL to box office followed by Anna.

ANNA
That money is no good. Zwei bitte.

She gives him some money and he buys the tickets.

528 LONG SHOT - HANSEL
comes round corner CR with spectators moving downstage.

529 MED. SHOT - ANNA
at the box office. Martins pulls her out of picture CR to
go into cinema.

530 MED. SHOT - ANNA
enters from CL to row of seats. Martins also enters and
sits in a seat just behind her. There is sound of distorted
sound track from German film being shown. Not clearly
audible.

531 CLOSE SHOT - ANNA
in L profile favoring camera. Martins seated in the row
behind her, leans forward over her R shoulder to whisper to
her.

MARTINS
Sneak out the other way, and go
back to your theatre. I'd better
not see you again.

ANNA
What are you going to do?

MARTINS
I wish I knew.

ANNA
Be sensible - tell Major Calloway.

She gets up and exits CR. Martins looks after her.

DISSOLVE TO:
532  CLOSE SHOT - TAXI DRIVER

in the lobby of Sacher's hotel. He is at the reception
deck - the clerk tipping L edge of frame.

DRIVER
Sagen sie furmal hab dieser Mr.
Martins garnichts unter lassen
wegen eine taxi.

CLERK
Nein garnichts.

533  LONG SHOT - PARKED TAXI

outside Sacher's Hotel in R of picture. Martins walking
downtown to it from hotel.

534  CLOSE SHOT - MARTINS

comes into picture from CL. Wheel of taxi and flag reading
"FREI" in f.g. He looks for the driver.

535  CLOSE SHOT - TAXI DRIVER

leaves the reception desk; CAMERA PANS with him LR as he
walks back to camera upstage to door to street. As he
does so Martins comes into picture through the door
passing the driver CL of him and looking off L for the
desk, exits to it. The taxi driver looks after him.

MARTINS
Get me Major Callaghan on the
phone.

CLERK'S VOICE
Oh, Mr. Martins...

536  MED. SHOT - MARTINS

moving in to reception desk from CR standing in front of it
facing the receptionist, in R profile.

CLERK
...excuse me.

MARTINS
Please hurry up - just get him on
the telephone.

PORTER
Do you know his number?

MARTINS
No, I don't know...
CLOSE SHOT - TAXI DRIVER
looking off CL for Martins.

MARTINS' VOICE
...his number.

PORTER'S VOICE
I'll look it up for you.

MARTINS' VOICE
Well, look, is there a car here I can use?

MED. SHOT - MARTINS
in R profile facing the receptionist across the desk. The latter points off CR.

PORTER
Of course - there's one waiting for you.

CLOSE SHOT - TAXI DRIVER
beckoning to Martins off CL.

DRIVER
Bitte schoen mein herr. Bitte schoen.

He moves upstage toward the door in b.g.

CLOSE SHOT - MARTINS
leaves the reception desk and walks away exiting CR.

MARTINS
Never mind about the number.

MED. SHOT - MARTINS
enters from CL f.g. as taxi driver is going through the swing doors past the porter in the doorway. Martins follows him out.

MED. CLOSE SHOT - TAXI DRIVER
gets into front seat of taxi in f.g., with windscreen and wheel. Martins crosses b.g. LR to back of car.
543  CLOSE SHOT - MARTINS
gets into the back of the taxi and sits into position in
L profile looking off CL through barred partition to driver's seat.

     MARTINS
     Take me to headquarters.

544  CLOSE SHOT - DRIVER
starts up taxi and it drives away RL.

545  CLOSE SHOT - MARTINS
falls back with a jerk as taxi suddenly starts.

546  LONG SHOT - TAXI
drives away upstage - a couple of porters outside Sacher's.

547  CLOSE SHOT - MARTINS
recovering his balance leans forward CL to the driver's window and bangs on it.

548  CLOSE SHOT - DRIVER
in L of picture Martins seen through the barred partition,
in the back of the car behind him.

     MARTINS
     Hold on! Hold on! I haven't even
told you where to take me yet.

     DRIVER
     Bleiben sie doch ruhig.

549  MED. LONG SHOT - TAXI
driving through the deserted streets RL. It exits CL.

550  CLOSE SHOT - MARTINS
in L profile banging on the barred partition.

     MARTINS
     Driver! Driver!

551  LONG SHOT - TAXI
driving downstage RL. Peasant woman crossing street in f.g.
LR. It exits CL at speed.
CLOSE SHOT - DRIVER
in L of picture full face - Martins seen behind him CR.

MARTINS
Hey! Stop!
He falls back into the back of the taxi.

CLOSE SHOT - TAXI
from low angle driving through the streets at a high speed. It narrowly misses a woman pedestrian in the quiet street and swerves on off out of picture CL.

CLOSE SHOT - DRIVER
full face in L of picture with Martins behind him CR looking through partition - leaning forward from back seat - in order to do so.

MARTINS
Have you got orders to kill me?
Hey, stop.

LONG SHOT - TAXI
racing through streets. Man in CR f.g. at bin - CAMERA PANS RL with taxi losing him. Taxi turns R and exits CL.

CLOSE SHOT - MARTINS
in back of taxi he looks back over his L shoulder.

CLOSE SHOT - MAN
eating a crust of bread and looking off CL after the taxi.

LONG SHOT - TAXI
driving away down stage at a high speed to camera. CAMERA PANS RL as it swerves round corner turning to its R and then moves upstage away from camera.

CLOSE SHOT - MARTINS
in back of taxi looking back over his L shoulder.

CLOSE SHOT - MAN
looking over fanlight above door, gaze travelling RL as he reacts to watching the taxi race by.
LONG SHOT

from HIGH ANGLE of taxi driving along deserted street in the center of the tram lines - narrowly missing the only pedestrian.

CLOSEUP - MARTINS

in L profile in the back of the taxi. He looks back over his L shoulder.

CLOSE SHOT - TWO MEN

in street looking off CL after the taxi racing by.

CLOSE SHOT - MARTINS

in back of taxi in L profile, he bangs on the partition to the driver.

LONG SHOT - TAXI

driving into large gateway LR.

LONG SHOT - TAXI

comes through archway and draws up in R f.g.

MED. SHOT - DRIVER

gets out of taxi. He opens door in CR f.g. into a building.

MED. CLOSE SHOT - MARTINS

opens door of taxi and looks out CR still sitting in the taxi.

CLOSE SHOT - TAXI DRIVER

in doorway looking off CL for Martins. He points into doorway, off.

    DRIVER
    Bitte schoen, gehen sie herein
    mein herr...

MED. SHOT - MARTINS

gets out of taxi LR and moves forward into CLOSE SHOT in R profile - then swings round to push back the door of the taxi, which open bars his way out and moves to run upstage, then reacts to hearing door open and a pool of light is thrown on him. He backs against the side of the taxi in R profile looking off CR.
LONG SHOT

past a man opening the door to Crabbin walking forward to
door - behind him seen a large hall, with men and women
seated on benches inside seated backs to camera, but all
turned round to look to camera toward the door. A table
just inside the door has large notice propped against it
which reads in English and German: WELCOME TO THE BRITISH
CULTURAL CENTER. ADMISSION FREE.

Crabbin walks forward into CLOSE SHOT smiling and looking
off L for Martins.

CRABBIN

Oh Mr. Martins. What a relief to
see you. I was beginning to
think something had happened to you.
Come along...

CLOSE SHOT - MARTINS

looking incredulously off past CR into the hall and at
Crabbin.

CRABBIN'S VOICE

Mr. Martins, everything is really
for you...

MED. LONG SHOT - AUDIENCE

turning round from platform to face camera and look off
for Martins. They applaud.

CRABBIN

I was frantic in case...

CLOSE SHOT - MARTINS

looking off CR for Crabbin.

CRABBIN'S VOICE

you hadn't got my message at the
hotel. The porters out here are
so unreliable if you know what I
mean.

MED. CLOSE SHOT - CRABBIN

Martins enters from L f.g. to him and he leads him upstage
to the hall.

CRABBIN

We're all set for a wonderful
evening.
close to camera in R profile being led by the arm by Crabbins at his L side LR toward the platform-audience seen in b.g. CAMERA PANS LR with them. A member of the audience is revealed standing in the aisle clapping as they pass.

CRABBIN
You'll find the audience most appreciative. Oh let me take your coat...I've got it.

They stop in the aisle and Crabbins starts to help him off with his coat. He takes it with his hat and continues to lead the way to the platform CAMERA PANNING WITH THEM - Martins following.

CRABBIN
Come along now, Mr. M. follow me.

the platform the backs of heads of the front rows of audience in f.g. Crabbins girl friend is discovered standing on the CL side of the platform. Crabbins hurries into picture onto the platform from CR followed by Martins. There is applause.

CRABBIN
Here we are, ladies and gentlemen. all's well that end well. Would you look after that for me?

Hands Martins' hat and coat to the girl who takes them.

CRABBIN
Would you like to sit there, Mr. Martins? (Martins sits) That's right.

Crabbins indicates a seat CR of him as he stands at speakers' table in center of platform. Martins sits. Crabbins stands looking off CL for the audience.

CRABBIN
Ladies and gentlemen, I have much pleasure in introducing Mr. Holly Martins, from the other side.

sits down and Martins stands to speak. Crabbins girl friend seen in L of picture.
578 Cont.

MARTINS

Well...

He looks helplessly out CL.

DISSOLVE TO:

579 CLOSE SHOT - POPESCU

standing talking into phone - switchboard and girl operator CL of him.

POPEȘCU

Bring the car...and anyone else who'd like to come. Don't be too long, hmm.

He replaces receiver, takes up hat and exits CL.

DISSOLVE TO:

580 MED. CLOSE SHOT - MARTINS

standing on the platform with Crabbin seated CL of him. He is looking out off R for a member of the audience.

MARTINS

Well, yes. I suppose that is what I meant to say.

CRABBIN

Of course, of course, of course.

581 MED. SHOT - THE AUDIENCE

Man at back CR stands up and looks off CR for Martins on the platform.

MAN

Do you believe, Mr. Martins, in the stream of consciousness?

582 CLOSE SHOT - CRABBIN

looking up off CR for Martins.

583 CLOSEUP - MARTINS

looking off CL for man at the back of the hall.

MARTINS

Stream of consciousness...
CLOSEUP - CRABBIN

looks up CR for Martins.

MARTINS' VOICE

Well - well.

LONG SHOT

from the back of the hall. Martins standing on the platform, Crabbins seated CL of him - girl CL on platform. One or two members of the audience get up to leave.

MAN

What author has chiefly influenced you?

MED. SHOT - MARTINS

standing in R of picture with Crabbins seated CL of him - his girl friend wide CL; Martins is looking off CL into the audience.

Grey.

MARTINS

Grey?

WOMAN'S VOICE

587

CLOSE SHOT - WOMAN

seated in audience looking off R for Martins. Another woman CR of her gets up and leaves.

WOMAN

What grey?

MED. CLOSE SHOT - MARTINS

with Crabbins seated CL of him. He is looking off CL.

MARTINS

Zane Grey.

CRABBIN

Oh, that is Mr. Martins' little joke, of course...

LONG SHOT - POPESCU

coming through door into hall, another man enters from CR f.g. and exits through door in b.g. Popescu walks forward taking off his hat.

Cont.
589 Cont.

CRABBIN'S VOICE
We all know perfectly well that Zane Grey wrote what we call Westerns - cowboys...

590 CLOSE SHOT - MARTINS
looking off CL reacting to sighting Popescu.

CRABBIN'S VOICE
...and bandits.

A man in the audience off calls another question.

MAN
Mr. James...

591 MED. SHOT - POPESCU
stops in f.g. leaning on the rail of the stove in f.g., at the back of the hall. Looking off CL for Martins. Some of the audience exiting through doors in b.g.

MAN'S VOICE
...Joyce, now...where would you put him?

592 MED. CLOSE SHOT - CRABBIN
with Martins standing CR of him looking off CL.

MARTINS
Oh, would you mind repeating that question?

593 CLOSEUP - MAN
in audience looking up off CR for Martins - he is seated.

MAN
I said where would you put Mr. James Joyce?

594 MED. CLOSE SHOT - CRABBIN
seated CL and Martins standing CR of him looking off CL for Popescu -

MAN'S VOICE
In what category?

Cont.
594 Cont.

POPESCU

Can I ask...

He reacts to hearing him speak.

595 CLOSE SHOT - POPESCU

looking off CR for Martins on the platform.

POPESCU

...is Mr. Martins engaged on a new book?

596 CLOSE SHOT - MARTINS

looking off CL for Popescu.

MARTINS

Yes, it is called the...

597 CLOSE SHOT - POPESCU

from low angle looking off CR for Martins.

MARTINS' VOICE

Third Man.

POPESCU

A novel, Mr. Martins?

598 CLOSE SHOT - MARTINS

looking off CL for Popescu.

MARTINS

It's a murder story. I've just started it.

599 CLOSE SHOT - POPESCU

looking off CR for Martins.

MARTINS' VOICE

...based on fact.

600 LONG SHOT

of the rapidly emptying hall. The three still on the platform with Martins standing.

Cont.
600 Cont.

CRABBIN
Why, it's Mr. Popescu. Very great pleasure to see you here, Mr. Popescu. As you know, ladies and gentlemen Mr. Popescu is a very great supporter of one of our medical...

601 CLOSE SHOT - POPESCU
looking off CR for Martins.

CRABBIN'S VOICE
...charities.

POPESCU
Are you a slow writer...

602 MED. CLOSE SHOT - MARTINS
with Crabbin CL of him - head between his hands. Martins looking off CL for Popescu.

POPESCU'S VOICE
Mr. Martins...

MARTINS
Not when I get interested.

603 CLOSE SHOT - POPESCU
leaning on the stove rail looking off CR for Martins.

POPESCU
I see you are doing something pretty dangerous...

604 CLOSE SHOT - MARTINS
looking off CL for Popescu.

POPESCU'S VOICE
...this time.

MARTINS
Yes.

605 CLOSEUP - POPESCU
looking off CR for Martins.

POPESCU
Mixing fact and fiction.
MED. CLOSE SHOT – MARTINS

standing CR of Grabin who has head in hands. The former is
looking off CR.

MARTINS
Should I make it all fact?

POPESCU'S VOICE
Why no, Mr. Martins.

CLOSE SHOT – POPESCU

looking off CR.

POPESCU
I'd say stick to fiction. Straight
fiction.

CLOSE SHOT – MARTINS

looking off CL for Popescu.

MARTINS
I'm too far along with the book,
Mr. Popescu.

CLOSEUP – POPESCU

looking off CR.

POPESCU
Haven't you ever scrapped a book...

CLOSE SHOT – MARTINS

looking off CL for Popescu.

POPESCU'S VOICE

...Mr. Martins?

MARTINS
Never.

CLOSEUP – POPESCU

looking off CR for Martins. He turns away.

POPESCU

Pity.
LONG SHOT

the hall which is now nearly empty, the last two or three members of the audience are getting up to leave. The three men still on the platform, with Martins standing CR.

CRABBIN
Ladies and gentlemen, if there are no more questions for Mr. Martins, I think I can call the meeting officially closed.

LONG SHOT

the lobby of the hall. Two men in hats and raincoats come in to Popescu. Some members of the audience leaving through doors in b.g. Music starts.

MED. SHOT - MARTINS

hat and coat over his arm moves downstage CAMERA PANS RL with him as he comes into lobby.

CLOSE SHOT - POPESCU

with the two men CL of him.

LONG SHOT - MARTINS

looking off L reacts to seeing the two men with Popescu - then suddenly turns to his R and darts to doorway in b.g. L through which can be seen iron spiral staircase, he starts up it at a run.

CLOSE SHOT - POPESCU

with the two men CL of him, they are looking off CR and reacting to Martins' action. Popescu gestures to the men to go after him.

POPESCU

Loos.

MED. SHOT

up to the bannisters of the spiral staircase curving round and upwards. Martins moving RL across screen up them.

LONG SHOT

through bannister rails the two men moving through the deserted hall to doorway leading to spiral stairs.
LONG SHOT

up the bannisters of the spiral staircase, Martins disappearing on a landing at the top CL.

LONG SHOT

from top of stairs down to the doorway leading from the hall to the spiral stairs. The two men are hurrying up the stairs LR.

MED. CLOSE SHOT

through bannister rails in f.g. up to Martins approaching a door on landing CR.

MED. SHOT SHOT - MARTINS

entering room CAMERA TRACKS IN to CLOSE SHOT. Parrot is heard squawking.

Martins turns his head and looks off CR reacting to the parrot.

INT. THE ROOM - LONG SHOT

The room is in darkness - from Martins' eye line.

CLOSE SHOT - MARTINS

at door looking off CR.

LONG SHOT

room from Martins' eye line.

CLOSE SHOT - MARTINS

at door - he exits CR.

LONG SHOT - MARTINS

to enters from CL moving across the room downstage to light hanging down in f.g. He steps forward into CLOSE SHOT and reaches up and puts it on, looking off CR.

LONG SHOT

the lighted room from Martins' eye line. Parrot discovered seated on a perch CR of the window among some artist's requisites.
CLOSE SHOT - MARTINS

he puts on hat and moves to exit.

MED. SHOT - MARTINS

enters from CL hat on, and putting on coat. He moves upstage toward window CL of parrot.

CLOSE SHOT - PARROT

on his perch pecks at Martins hand as he opens window.

MED. CLOSE SHOT - MARTINS

at window sucks his pecked finger - then starts to climb out of the window.

LONG SHOT

derelict building street lamp in R of picture. Martins jumps down from a doorway high up - onto some rubble.

MED. SHOT

closed door in the room - Popescu's two men enter through it then exit CR.

LONG SHOT

crumbling wall over a heap of rubble. Martins entering from CR scrambles down it RL.

LONG SHOT

through tunnel in f.g. to heap of rubble - Popescu's two men scramble down the slope toward camera.

LONG SHOT

through tunnel. Martins making his way upstage at a run - over some rubble - back to camera.

LONG SHOT

through arches - Martins enters from CL running upstage back to camera.

LONG SHOT

flight of steps leading up toward church in b.g. Martins runs into picture from CL looking back over his shoulder CL - and starts up the steps.
LONG SHOT
one of the two men making his way across some rubble down-
stage toward camera at a run. Train whistle is heard.

LONG SHOT - MARTINS
at the top of the steps outside the church looks back -
then runs out CR.

VERY LONG SHOT
of the road leading to the church and steps. The two men
enter at a run from CL f.g. and start upstage toward steps.

MED. LONG SHOT
to a mound of rubble with an abandoned derelict car in f.g. -
building in b.g. Martins runs down from the top of the
heap of rubble and dives down into the car.

CLOSE SHOT - MARTINS
falls into position into derelict car LR looking off R.

LONG SHOT
the two men run on to heap of rubble looking off CL.

CLOSEUP - MARTINS
in back of derelict car looking off CR for the two men.

LONG SHOT
over the car in f.g. to the two men standing on the summit
of the heap of rubble. They exit CL.

CLOSE SHOT - MARTINS
in back of car, moves RL to get out of it.

CLOSE SHOT - MARTINS
getting out of back of derelict car RL.

LONG SHOT - OF THE STREETS
Martins enters from L f.g. running upstage back to camera.

LONG SHOT - COBBLED STREET
Martins running downstage toward camera, looking back over
his shoulder as he does so, He slows down to a walk and
exits CL.

DISSOLVE TO:
CLOSE SHOT - CALLOWAY

seated on window sill CAMERA PANS LR with him as he gets up and walks round desk revealing Paine in L f.g. and losing him again as Calloway passes him and revealing Martins leaning against the ledge of the stove in b.g. Music stops.

CALLOWAY
I told you to go away, Martins. This isn't Santa Fe... I'm not a Sheriff, and you aren't a cowboy. You have been blundering around with the worst bunch of racketeers in Vienna... your precious Harry's friends, and now you're wanted for murder.

Calloway is passing in front of Martins LR as he walks round room and back toward desk again. CAMERA PANNING WITH HIM.

MARTINS
Put in drunk and disorderly, too.

Calloway catches sight of Martins hurt finger, and looks back now stopping CR of him.

CALLOWAY
I have. What's the matter with your hand?

MARTINS
A parrot bit me.

CALLOWAY
Oh, stop behaving like a fool, Martins.

MARTINS
I'm only a little fool - I'm an amateur at it - you're a professional. You've been shaking your cap and bells all over town.

CALLOWAY
Paine, get me the Harry Lime file - and Mr. Martins a large whiskey.

Paine crosses f.g. RL exiting.
CLOSE SHOT - MARTINS

seated CR of stove looking off CR for Calloway.

MARTINS
I don't need your drinks, Calloway.

CLOSE SHOT - CALLOWAY

standing behind his desk looking off L for Martins.

CALLOWAY
You will.

He sits in the chair behind the desk, CAMERA PANNING DOWN with him and he swivels round on his chair to face away from Martins, picking up his stick from the desk in front of him.

CALLOWAY
I don't want another murder in this case, and you were born to be murdered. So you're going to hear the facts.

MED. LONG SHOT - MARTINS

looking off CR for Calloway. He walks forward.

MARTINS
You haven't told me a single one yet.

CLOSEUP - CALLOWAY

seated behind his desk looking off L for Martins. He reaches across and tips up desk lampshade.

CALLOWAY
Have you ever heard of penicillin?

CLOSE SHOT - MARTINS

seated on arm of chair looking off CR for Calloway.

Well?

MARTINS

CALLOWAY'S VOICE

In Vienna...
CLOSEUP - CALLOWAY

seated at desk looking off CL for Martins.

CALLOWAY

. . . there hasn't been enough penicillin to go round. So a nice trade started here... Stealing penicillin from the Military hospitals - diluting it to make it go further and selling it to patients.

CLOSEUP - MARTINS

looking off CR for Calloway.

CALLOWAY'S VOICE

Do you see what that means?

MARTINS

Are you too busy chasing a few tubes of penicillin to investigate a murder?

CLOSEUP - CALLOWAY

seated looking off CL for Martins.

CALLOWAY

These were murders. Men with gangrene legs...women in child birth...and there were children, too.

CLOSEUP - MARTINS

looking off CR for Calloway.

CALLOWAY

They used some of this diluted penicillin against meningitis. The lucky children died...

CLOSEUP - CALLOWAY

looking off CL for Martins.

CALLOWAY

The unlucky ones went off their heads. You can see them now in the mental ward.
CLOSEUP - MARTINS
looking down thoughtfully.

CALLOWAY'S VOICE
That is the racket Harry Lime organized.

MARTINS
Calloway, you haven't shown me one
shred of evidence.

CLOSEUP - CALLOWAY
looking off CL for Martins.

CALLOWAY
We're just coming to that. Paine, a
magic lantern show.

He gets up and exits CR.

CLOSE SHOT - LANTERN PROJECTOR
Paine enters from CR and starts to move the machine away
CR.

PAINE
Very good, sir.

CALLOWAY'S VOICE
You know, Paine's one of your
devoted readers. He's promised...

CLOSE SHOT - CALLOWAY
looking off CR for Martins - he unrolls lantern screen with
R hand.

CALLOWAY
...to lend me one of your books
...which one is it, Paine?

MED. CLOSE SHOT - PAINE
with the lantern slide projector - and Martins seated CR
of him in f.g. cigarette in hand.

PAINE
"The Lone Rider of 'Santa Fe,'" sir.
CLOSE SHOT - CALLOWAY

adjusting screen back to camera.

CALLOWAY

That's right - "The Lone Rider..."

MED. CLOSE SHOT - PAINE

upstage CL with Martins in R f.g. looking off CL. Paine is preparing the lantern slides.

CALLOWAY'S VOICE

...of Santa Fe."

PAINE

I'd like to visit Texas one day, sir.

MARTINS

Come on, show me what you've got to show.

CLOSE SHOT - CALLOWAY

looking off CR for Paine screen CR of him.

CALLOWAY

All right, Paine?

MED. CLOSE SHOT - MARTINS

in R f.g. looking off Cl - Paine in b.g. preparing lantern projector puts out light.

PAINE

Yes, sir.

Light goes out.

CLOSE SHOT - CALLOWAY

in R profile the screen CR of him. A slide of a rhinoceros is projected onto it.

CALLOWAY

Paine, Paine, Paine...

CLOSE SHOT - PAINE

at lantern projector. He is changing the slide.

PAINE

I got them muddled. This is the new lot that's just come in from Mr. Crabbin.
CLOSE SHOT - CALLOWAY

the screen CR of him. A slide is projected onto the screen, of two civilians talking to a British soldier. Calloway points to the civilian in L f.g. with stick then looks off CR for Martins.

Calloway
You see this man here - a fellow called Harbin, medical orderly at the general hospital. He worked for Lime and helped to steal the stuff from the laboratories...we forced him to give information to us which led us as far as Kurtz and Lime...but we didn't arrest them, as our evidence wasn't complete and it might have spoiled our chances of getting the others.

CLOSE SHOT - MARTINS

in R f.g. with Paine seen behind him CL at the lantern projector.

Calloway's Voice
Next, Paine.

Martins
I would like a word with this orderly Harbin.

CLOSE SHOT - CALLOWAY

CL of screen on which is projected on CL side a set of finger prints labelled:

Recorded Finger Print of Harry Lime

On the CR side of the screen is a jar with finger prints on it from which the enlarged finger print was taken.

Calloway
So would I.

Martins
Bring him in.

Calloway
I can't. He disappeared...

CLOSE SHOT - MARTINS

with Paine seen behind him CL at lantern projector.

Cont.
...a week ago.

MARTINS
It's more like a mortuary than police headquarters.

CLOSE UP - CALLOWAY
screen CR of him. Harry Lime's finger prints still projected on it. He points to the jar.

CALLOWAY
We have better witnesses. Look here.

CLOSEUP -
of a man's L eye. Music starts.

CLOSEUP - LEATHER CORNER DESK BLOTTING PAD
with three blots of ink writing ringed and arrowed. A hand with small mirror comes in from R f.g., holding it against the writing.

CLOSEUP - CALLOWAY
holding two test tubes up to the light and comparing them.

CLOSEUP - FILE
on desk, hearing words: "HARBIN'S FINGERPRINTS ON MEDICINE CABINET," hand in f.g. holding magnifying glass over prints.

BIG CLOSEUP - MARTINS
looking down in front of him - bewildered.
LONG SHOT - FROM HIGH ANGLE - CALLOWAY'S OFFICE

Calloway, seated at his desk, Martins facing him, with another office CL. The desk is littered with papers, etc.

MED. SHOT - MARTINS

past Calloway in R f.g.

MARTINS

How could he have done it?

CLOSE SHOT - CALLOWAY

looking off CL for Martins.

CALLOWAY

Seventy pounds a tube. Go back to the hotel. And do keep out of trouble. I'll try and fix things with the Austrian police...You'll be all right in the hotel, but I can't...

CLOSE SHOT - MARTINS

looking off past CR for Calloway. CAMERA PANS UP as he gets to his feet.

CALLOWAY'S VOICE

...be responsible for you in the streets.

MARTINS

I'm not asking you to.

CLOSE SHOT - CALLOWAY

looking off CL for Martins.

CALLOWAY

I'm sorry, Martins.

CLOSE SHOT - MARTINS

at the door, coat over his arm, looking off CR. CAMERA PANS RL as he moves to door, revealing Paine who is opening the door. He hands him his hat.

MARTINS

I'm sorry, too. Still got that aeroplane ticket on you?
CLOSE SHOT - CALLOWAY

seated behind his desk. Picks up phone, looking off CL for Martins.

CALLOWAY

We'll send one across to your hotel...

CLOSE SHOT - PAINE - CL AND MARTINS

at the open door, looking off CR.

CALLOWAY'S VOICE

...in the morning.

MARTINS

Thank you. Excuse me.

Martins is about to leave when the Russian officer appears from the office across the hall and crosses to enter the room. He comes through the door between Paine and Martins - the latter goes out of door, and the Russian exits CR to Calloway.

CALLOWAY'S VOICE

Get me...

MED. CLOSE SHOT - RUSSIAN

moving downstage to Calloway's desk - past the latter in R f.g., telephone in hand. The Russian stands at the CR end of the desk, looking down at Calloway.

CALLOWAY

...Austrian Police Headquarters.

RUSSIAN

Can I have that woman's passport?

CLOSE SHOT - RUSSIAN OFFICER

smoking a cigarette and looking down off R for Calloway.

RUSSIAN

You know, the Anna Schmidt one.

CLOSE SHOT - CALLOWAY

seated at desk, holding phone.

CALLOWAY

Oh, we're not going to pick her up for that, are we?
696 CLOSE SHOT - RUSSIAN OFFICER
looking down off R, for Calloway.

RUSSIAN
What can we do?

697 CLOSE SHOT - CALLOWAY
seated at desk, looking up off L. He opens drawer at his
side and takes out passport.

RUSSIAN'S VOICE
We have our instructions. Thank
you.

698 CLOSEUP - INSERT OF PASSPORT
as Calloway throws it onto desk. It bears Anna Schmidt's
name. The Russian's hand comes in from CL and picks it
up.

DISSOLVE TO:

699 LONG SHOT - DANCE FLOOR
inside club. A waiter is moving downstage with a drink
on a tray. The floor and tables are deserted, but for
one spectator in b.g. The waiter exits CR.

700 CLOSE SHOT - MARTINS
seated at a table, an empty glass and some money in front
of him. Waiter enters from CL and puts drink on the table

701 MED. SHOT - ROW OF GIRLS
seated at the bar, back to camera, but all turned round
to look off CR for Martins.

702 CLOSE SHOT - MARTINS
at table with drink. He looks up off CR, then CL.

703 CLOSE SHOT - WOMAN FLOWER SELLER
holding two bunches of Chrysanthemums, leaning against a
pillar. She is looking off CR for Martins.

704 CLOSE SHOT - MARTINS
seated at table, sipping drink. He is looking off CL.
He puts glass down, beckons to flower seller off L, gets
up and exits CL, as we

CUT TO:
MED. CLOSE SHOT - FLOWER SELLER

offers Martins CR of her, a bunch of flowers. He takes them both, giving her some money. He moves away, upstage, toward door and she moves to exit CR.

DISSOLVE TO:

CLOSEUP - ANNA

lying in bed in darkened room R, profile favoring camera. There is a knock on door. She gets up and exits CR.

    ANNA
    Wer ist da?

    MARTINS' VOICE
    Me.

LONG SHOT - ANNA

enters from the bedroom CL, and taking her dressing gown from end of it, moves upstage LR toward light switch. She puts this on. There is a knock on the door. She puts on her dressing gown, crosses LR to door, CAMERA PANNING with her.

CLOSE SHOT - ANNA

at door. She opens CR side. Martins is revealed in the open doorway, his arms full of flowers.

    MARTINS
    Hullo.

CLOSEUP - ANNA

at door, looking off CL for Martins.

    ANNA
    What is it? What's happened to you?

CLOSEUP - MARTINS

over the top of Anna's head in R f.g.

    MARTINS
    I just came to see you.

CLOSEUP - ANNA

looking off CL for Martins.

    ANNA
    Come in.
MED. CLOSE SHOT - MARTINS
in door, past Anna in R f.g. He comes in and exits CL.

ANNA
I thought you were going to go away.
Aren't the police after you?

MARTINS
I don't know.

As she closes door, calls after him.

ANNA
You're drunk, aren't you?

713 MED. SHOT - MARTINS
puts down his hat, and looks back off R for Anna. He walks forward, CAMERA PANNING RL slightly.

MARTINS
A bit. Sorry...but I did want to say good-bye before I pushed off.

714 CLOSE SHOT - ANNA
looking off CL for Martins.

MARTINS' VOICE
I'm going back home.

ANNA
Why?

715 CLOSEUP - MARTINS
looking off CR for Anna, He walks forward to the end of the bed RL, CAMERA PANNING with him, and holding the flowers, he leans over the end of the bed in L profile, looking down off L for kitten.

MARTINS
It's what you've always wanted...
all of you. Kitty, kitty, kitty, kitty.

716 CLOSE SHOT - MARTINS
leaning over bed rail and dangling a piece of string from the bunch of flowers, to a small kitten sitting on the end of the bed below, to tempt it to play.

MARTINS
Kitty, kitty.
CLOSEUP - ANNA
looking off L for Martins.

MARTINS’ VOICE
Don’t you want to play, kitty.

CLOSE SHOT - KITTEN
seated on end of bed - the piece of string dangling into picture. He yawns.

CLOSEUP - MARTINS
holding flowers, looking down, off L, for kitten, dangling string.

MARTINS
Sleepy, kitty?

CLOSE SHOT - KITTEN
gets up and jumps off bed LR.

MARTINS’ VOICE
Not very...

LONG SHOT - KITTEN
enters from CL, jumps onto window sill and out through window.

MARTINS
Sociable, is he?

CLOSE SHOT - ANNA
takes a few steps RL to CL of Martins. CAMERA PANS with her.

ANNA
No. He only liked Harry. What made you decide so suddenly?

MARTINS
I brought you these. They got a little wet.
(he gives her flowers)

ANNA
What happened to your hand?

Cont.
MARTINS
A parrot...Let it go.

ANNA
Have you seen Calloway?

MARTINS
Can you imagine a parrot nipping a man?

ANNA
Have you?

He walks away upstage, toward window in b.g.

MARTINS
Oh, I've been saying good-bye all over.

723 CLOSEUP - ANNA
holding flowers and looking off CR for Martins.

MARTINS' VOICE
...you know.

ANNA
He told you, didn't he?

724 MED. SHOT - MARTINS
from Anna's eye line, leaning against window and looking CL for her.

MARTINS
Told me?

725 CLOSEUP - ANNA
looking off CR for Martins.

ANNA
About Harry.

726 MED. SHOT - MARTINS
at the window, looking off CL for Anna.

MARTINS
You know?
CLOSEUP - ANNA
looking off CR for Martins. She turns away.

ANNA
I've seen Major Calloway today.

CLOSEUP - MARTINS
looking off CL for Anna. He moves forward and exits CL.
TRACK IN to CS at the window box.

DISSOLVE TO:

LONG SHOT - HIGH ANGLE
from Anna's window. Harry Lime is seen in the street,
far below. He dodges into a doorway.

LONG SHOT - LOW ANGLE - COBBLED STREET
Kitten comes into picture, round corner from CR, moving
downstage.

CLOSE SHOT
feet of Harry Lime as he stands in doorway.

MED. CLOSE SHOT - KITTEN
making his way round the corner. He exits past CR.

LONG SHOT - KITTEN
walking along the CR side of the pavement, close to the
wall. You hear the kitten's "miaow." The doorway tips
the R edge of frame in f.g. Kitten walks up steps,
exitng CR.

CLOSE SHOT - HARRY LIME'S FEET
Kitten jumps up between them and looks up at him.

CLOSE SHOT - KITTEN
playing with Harry's R shoelace.

MED. CLOSE SHOT - ANNA
seated on edge of bed, full face, Martins on far side of
room, walking about.
ANNA
He's better dead. I know he was
mixed up - but not like that.

MARTINS
(leans on back of
a chair)
I knew him for twenty years - at
least I thought I knew him. I
suppose he was laughing at fools
like us all the time.

ANNA
He liked to laugh.

MARTINS
(crosses LR to window)
Seventy pounds a tube. He wanted me
to write for his great medical charity.

ANNA
I'll put these flowers in water.

She picks them up and exits CL. CAMERA TRACKS IN, PANNING
LR to center, Martins in MED. CLOSE SHOT.

MARTINS
Perhaps I could have raised the
price to eighty pounds for him.

737 LONG SHOT - ANNA
putting flowers on table in kitchen alcove, looking off R
for Martins.

ANNA
(moves to get water jug
from stand behind her)
Oh, please, for heaven's sake, stop
making him in your image. Harry
was real. He wasn't just your
friend...

738 LONG SHOT - MARTINS
standing looking off CL for Anna.

ANNA
...and my lover. He was Harry.

Cont.
738 Cont.

MARTINS
Well, don't preach wisdom to
me. You talk about him as if
he had occasional bad manners.

739 CLOSE SHOT - ANNA
pouring water into vase.

MARTINS'S VOICE
I don't know - I'm just a hack...

740 CLOSE SHOT - MARTINS
leaning against trunks and playing idly with piece of string.

MARTINS
...writer who drinks too much - and
falls in love with girls. You...

741 CLOSE SHOT - ANNA
jug in hand, looking off R for Martins.

ANNA
Me?

742 CLOSE SHOT - MARTINS
looking off CL for Anna.

MARTINS
Don't be such a fool - of course.

743 CLOSE SHOT - ANNA
putting flowers in vase, looking off CR for Martins.

ANNA
If you'd rung me up and asked me
if you were fair or dark - or had
a moustache. I wouldn't have known.

744 CLOSE SHOT - MARTINS
CAMERA PANNING RL with him as he crosses to window again.

MARTINS
I'm leaving Vienna. I don't care
whether Harry was murdered by
Kurtz or Popescu, or a third man.

108-13 Cont.
744 Cont.

He switches the light on and off CR of the window.

MARTINS
Whoever killed him, there was some sort of justice. Maybe I'd have killed him myself.

He moves away from the window again, CAMERA PANNING RL with him. He stops in L profile in front of dressing table.

745 LONG SHOT - ANNA

walking downstage, holding vase of flowers - looking off CR for Martins.

ANNA
A person doesn't change because you find out more.

746 MED. LONG SHOT - MARTINS

standing at dressing table, holding small animal mascot he has picked up from it.

MARTINS
Look, I've got a splitting headache and you just stand there and just talk, and talk, and talk...

747 CLOSE SHOT - ANNA

holding flowers. She puts them down in f.g., laughing. She moves away CL, still laughing.

MARTINS' VOICE
I hate it...

748 MED. LONG SHOT - MARTINS

looking off CL for Anna. He walks forward a few steps, still holding on to the back of the upright chair, CAMERA PANNING LR with him.

MARTINS
First time I ever saw you laugh. Do it...

749 CLOSE SHOT - ANNA

looking down - then moves forward and sits down in CLOSE-UP in f.g. on the bed, CAMERA PANNING with her. She leans on the bed rail.

Cont.
CONT.

MARTINS' VOICE

...again.

ANNA
There isn't enough for two laughs.

CLOSE SHOT - MARTINS
looking off CR for her. He exits CR.

CLOSE SHOT - ANNA
seated at end of bed. Martins moves downstage to her and
leans over bed rail, close to her CR. CAMERA TRACKS IN to
HOLD THEM in CLOSE TWO SHOT.

MARTINS
I make comic faces, and stand on
my head and grin at you between
my legs, and tell all sorts of
jokes...I wouldn't stand a chance,
would I?

CLOSEUP - ANNA
tears in her eyes.

CLOSE SHOT - MARTINS
looking down off CL for Anna.

CLOSEUP - ANNA
crying.

CLOSEUP - ANNA AND MARTINS
leaning over bed rail CR of her. She lowers her head in
tears.

MARTINS
All right...you did tell me I had
to find myself a girl.

DISSOLVE TO:

LONG SHOT - LIGHTED STREET,
man walking along it, upstage.
LONG SHOT - DOORWAY
with kitten seated on step, washing its paw.

LONG SHOT - MARTINS
enters from R f.g., moving upstage, back to camera.

LONG SHOT - DOORWAY
- kitten sitting on step - from Martin's eye line.

LONG SHOT - MARTINS
crossing street to corner of building CR, CAMERA PANNING
with him.

MARTINS
What kind of a spy do you think
you are?

LONG SHOT - KITTEN
on doorstep. Music stops.

MARTINS' VOICE
...satchel foot?

CLOSE SHOT - MARTINS
at street corner, calling off CR to doorway.

MARTINS
What are you tailing me for?

LONG SHOT - DOORWAY
with kitten on step from Martin's eye line.

MARTINS' VOICE
Cat got your tongue?

MED, CLOSE SHOT - MARTINS
walking down stage RL, looking off R.

MARTINS
Come on out!

LONG SHOT - STREET
outside the doorway. Martins CL, calling across the street
toward it.

MARTINS
Come out - come out wherever you are!
CLOSE SHOT - KITTEN
in doorway, playing between Lime's feet. Sound of a motor car.

MARTINS' VOICE
Step out in the light, let's have a look at you.

LONG SHOT - WINDOW
from street below. Light goes on. A woman calls off from inside the room.

WOMAN
Was ist den da los?

Music starts.

CLOSE SHOT - HARRY LIME
in the doorway, looking up, full face CL. The light from the window falls on to his face.

WOMAN'S VOICE
Was bilden sie sich ein...

CLOSE SHOT - MARTINS
looking off CR, starts forward, reacting to glimpsing Harry Lime.

WOMAN
...sind sie teppert. So.

CLOSE SHOT - LIME
looking off L.

WOMAN
Wie kommen sie...

CLOSE SHOT - MARTINS
looking off CR for Harry - transfixed.

WOMAN
...einen krowall zu machen!

LONG SHOT - WOMAN
at the open window, looking down off CR for the disturbers.
CLOSE SHOT - HARRY LIME
CAMERA TRACKS IN to CLOSEUP. He is looking off CL, smiling.

CLOSEUP - MARTINS
looking off R for Harry.

MARTINS
Harry!

CLOSE SHOT - LIME
looking off CL.

WOMAN
Wie kommen sie einen krowell zu machen.

LONG SHOT - WOMAN
moving back from window.

CLOSEUP - LIME
in doorway. Light from window goes out and his face is in darkness again.

CLOSE SHOT - MARTINS
exits past CR.

LONG SHOT - MARTINS
entering from CL f.g., crossing street in doorway LR. Car enters from CL f.g., moving upstage and narrowly missing Martins who dodges back out of its way. It exits b.g. L.

LONG SHOT - CAR
driving downstage and exiting CR, f.g. Martins crosses street LR to doorway of building - CAMERA TILTED. (Footsteps)

CLOSE SHOT - MARTINS
entering to doorway from CL. It is bricked up. (Sound of car driving away). He feels it with both hands. There is no one there. He steps down to camera.
782 LONG SHOT - MARTINS

steps down on to pavement from doorway. He looks round, then back over his shoulder. He reacts to hearing the footsteps behind him, and turns and runs upstage to corner of street in b.g.

783 LONG SHOT - STREET

with a man's shadow running along CL wall LR.

    MARTINS

    Harry!

784 CLOSE SHOT - MARTINS

CAMERA TILTED - running to camera along street, (sound of footsteps) he exits CR.

785 LONG SHOT - DARK STREET

Shadow disappearing at far CL end of street. Martins enters from L f.g., running upstage, back to camera.

786 LONG SHOT

reverse of the archway at the end of the street, along which the shadow was seen. Martins comes through it, running downstage to camera.

787 LONG SHOT - DESERTED SQUARE

kiosk near f.g. Martins enters from CL - he looks round and starts to run upstage toward the kiosk.

788 MED. SHOT - MARTINS

entering from CL, running round kiosk, the side of which is in L of picture. He looks around.

789 LONG SHOT - KIOSK

Martins coming round CL side of it. He pushes his hat to the back of his head and walks to camera which TRACKS BACK with him. He stops in f.g. at a fountain - he takes a handful of water from it and splashes it on his face. He looks round suddenly. Music stops.

DISSOLVE TO:
LONG SHOT - MARTINS

leading Calloway and Paine through the arch at the end of the street leading to the square. They stop in f.g., then Martins walks away upstage again, followed by Calloway - leaving Paine leaning on the fountain in L f.g.

MARTINS
I followed his shadow until suddenly...

CALLOWAY
Well?...

MARTINS
This is where he vanished.

CALLOWAY
I see.

MARTINS
I suppose you don't believe me.

CALLOWAY
No.

MARTINS
Look...I tell you, you don't think I'm blind, do you?

CALLOWAY
Yes. Where were you when you saw him first?

MARTINS
Fifty yards right down there.

CALLOWAY
Which side of the road?

MARTINS
I was on that side, the shadow was on that side, and no turnings on either side.

CALLOWAY
How about the doorway?

MARTINS
I tell you I heard him running ahead of me.

Cont.
CALLOWAY

Yes, yes, yes, and then he vanished out there, I suppose with a puff of smoke and like a clap of...


LONG SHOT - KIOSK
from Calloway's eye line.

MED. CLOSE SHOT - CALLOWAY

with Paine and Martins behind him CL. He steps forward and exits CR. Paine follows.

LONG SHOT - THE SQUARE

The kiosk in f.g. Calloway walks up to it, Paine following him. Martins enters from L f.g. after them.

CLOSE SHOT - CALLOWAY

CR of the kiosk in L profile. Paine enters from CL as Calloway opens door. Paine looks in past Calloway.

LONG SHOT

down a spiral stone staircase inside the kiosk, from Paine's eye line at the top. Music stops.

CLOSE SHOT - PAINE

with Calloway CR of him, beside the kiosk.

CALLOWAY

It wasn't the German gin.

Calloway exits down the stairs, out of picture CL. Paine and Martins follow.

MED. CLOSE SHOT - CALLOWAY

coming down the spiral staircase, followed by Paine and Martins - he exits CL down the stairs, followed by Paine.

MED. ,CLOSE SHOT - CALLOWAY

walking along tunnel of the sewer toward camera, followed by Paine and Martins. He walks into closeup. CAMERA PANS RL with him as he turns corner in tunnel, moving upstage back to camera, followed by Paine, who re-enters from CR. Martins is lost out of picture on PAN.
LONG SHOT

overflow gushing, down over wall in R of picture to balcony above this. Calloway stands on the balcony, looking down to sewer canal below. Paine enters from CR and stands at his side.

LONG SHOT

overflow gushing, down over sewer wall to canal below, from Caloway's eye line.

MED. SHOT - CALLOWAY

followed by Paine and Martins, making their way along narrow alley-way over water in sluice. CAMERA PANS LR as Calloway turns R, losing Paine and Martins. Paine re-enters from CL, then we lose him again as CAMERA PANS on, revealing the main tunnel of the sewer, water running through it.

MED. CLOSE SHOT - MARTINS

looking off CR. He exits CR.

MED. SHOT - CALLOWAY

Martins and Paine enter to him from CL. CAMERA TRACKS BACK as Calloway steps forward to CS, leaving Martins and Paine standing behind him.

MARTINS

What's this - where are we?

CLOSE SHOT - MARTINS AND PAINE

CR of him.

PAINE

It's the main sewer...runs right into the Blue Danube. Smells sweet, doesn't it?

Paine crosses in front of Martins RL, exiting.

CLOSE SHOT - CALLOWAY

in L f.g. He is looking down thoughtfully off C.R. Paine moves downstage to CR of him.

CALLOWAY

We should have dug deeper than a grave.

Sound of rushing water in sewer steps. Music starts.

DISSOLVE TO:
LONG SHOT - CEMETARY
Martins and Calloway in L f.g. Paine CR f.g. At the grave in b.g. L some men are grouped round - they are about to exhume Harry Lime's body.

MED. SHOT - GRAVE Diggers
grouped round the grave - some are standing inside it and throw their shovels to the top.

MED. SHOT - MARTINS
seated in profile in L f.g. heating a glass over a burning torch. Calloway seen behind him, upstage, looking toward the grave.

MED. SHOT - GRAVE Diggers
pulling up the coffin. Cemetery official walks downstage holding a lighted flare.

OFFICIAL
So jetzt...

CLOSE SHOT - MARTINS
seated, holding flaring torch in L f.g. on edge of graves.

OFFICIAL'S VOICE
...bringen wir den sarg heraus.

Martins gets to his feet to exit.

MED. SHOT
of the grave - coffin being pulled up. Calloway entering to the grave.

CALLOWAY
Auf machen.

CLOSE SHOT - GRAVE DIGGER
CAMERA PANNING DOWN as he kneels in L of picture and looks down into the grave.

MED. LONG SHOT - CALLOWAY
with Paine CR of him, looking down into grave in f.g. Grave digger Official CL f.g., raising the lid of the coffin. They look in - Calloway and Paine move away CR.
CLOSEUP - MARTINS
in L profile, looking off L. He moves away. Music stops.

OFFICIAL'S VOICE
You knew him...

MED. SHOT - CALLOWAY
walking upstage, Paine CR of him - Graveyard Official in L f.g.

OFFICIAL
...Major?

CLOSE SHOT - CALLOWAY
past Official in L f.g. He walks LR into CLOSEUP, CAMERA PANNING with him, losing Official. Paine is seen behind him CL.

CALLOWAY
Hmm, yes, yes. Joseph Harbin...
medical orderly at the General Hospital. He used to work for Harry Lime.

He turns away.

CLOSE SHOT - MARTINS
looking off CL for Calloway.

MARTINS
Joseph Harbin?

CLOSEUP - CALLOWAY
past Official in L f.g. - he looks off CR at Martins.

CALLOWAY
Yes, he's the man I told you was missing. Next time, we'll have a foolproof coffin.

Music starts.

DISOLVE TO:

CLOSE SHOT - ANNA'S OPEN PASSPORT
on a desk. Hand picks it up to look at it from f.g.
LONG SHOT - FOUR MEMBERS OF THE INTERNATIONAL PATROL

outside closed door of the office. Brodsky, the Russian officer, enters through them, carrying Anna's passport, and calls to the Russian representative, who leaves the others and goes to him.

BRODSKY
Smirnoff! Peshalnite suda - vosmite etot pasport I proisvedite arast.

SOLDIER
Slushayus Toverich Commandir.

He starts to walk away, back to the others.

DISSOLVE TO:

CLOSE SHOT - INTERNATIONAL PATROL

in open jeep, traveling toward camera.

DISSOLVE TO:

LONG SHOT

over iron bannister rail in Anna's house. The members of the International Patrol, making its way up the stairs LR. Anna's landlady comes into picture from CL, following them up, and calling after them.

LANDLADY
Sie kommen doch nicht alleine da hinauf gahen warten wie doch bis ich nachkornen ich kann ja nicht so rennen.

MED. SHOT - LANDLADY

eiderdown' wrapped round her, looking up off CL at the Patrol from the corner of the staircase.

LANDLADY
Schlicselich ist das aach eine ausstan diges naus and keine kasorpe.

CLOSEUP - ANNA

in R profile, lying awake on her pillow. Footsteps are heard.

Cont.
POLICE'S VOICE

Aufmachen!

ANNA

We ist da?

POLICE'S VOICE

International politzei...

Anna gets up and exits CR.

LONG SHOT - ANNA

walking across the room toward the door LR. She picks up her dressing-gown from end of bed and starts to put it on, CAMERA PANNING LR with her.

CLOSE SHOT - ANNA

opens inner and outer doors, leading to her room. Russian soldier with other members of the patrol behind him, is revealed outside. He steps forward to GS past Anna in L f.g.

RUSSIAN

Fraulein Schmidt?

ANNA

Ja, was wollen sie?

RUSSIAN

Sie mussen mit uns kommen.

CLOSE SHOT - ANNA

past Russian in R f.g. He is holding her passport.

ANNA

Warum?

CLOSE SHOT - RUSSIAN

past Anna in L f.g., holding up her passport.

RUSSIAN

Ist das ihre pass?

CLOSE SHOT - ANNA

past Russian in R f.g., holding up her passport for her to see.

ANNA

Ja.
CLOSE SHOT - RUSSIAN

past Anna in L f.g. He is holding up her passport.

RUSSIAN
Bitte - siechen sie sick an...

CLOSE SHOT - ANNA

past Russian in R f.g. She turns away.

LONG SHOT - ANNA

in center of room. She picks up her clothes from back of chair.

MED. SHOT - RUSSIAN

just inside the room, holding Anna's passport, other members of the Patrol behind him. He walks forward, looking off CR for Anna.

LONG SHOT - ANNA

at chair, clothes in her arms, bends to pick up shoes from the floor. Sound of door opening. She walks upstream, toward darkened alcove in b.g.

LANDLADY'S VOICE
Was ist donn nun wieder les. Wird
das so weiter gehen? Kommen sie
jetzt jeden tag zu uns? Was machen,
denn die dadringen.

CLOSE SHOT - LANDLADY AND BRITISH SOLDIER

of the Patrol, leaning against pillar CR of her.

LANDLADY
Kommen sie nicht rader ja nichten
nichten nichten. Das kennen jeder.

The solider ignoring her, moves away from the pillar and goes to door. She turns to call after him upstage.

LANDLADY
Rade sollen sie kommen sie nicht
deutch? Die sprechen hatten sie
schon langst lernen kommen. Large
genug sind sie jat hier, jetzt geht
er. Was glotzen sie mich an? Habon
sie nach nie einen turkey geschen?
LONG SHOT - ANNA

putting on her jacket, walks downstage past Russian soldier in L f.g. She exits CR and he turns to look after her.

LONG SHOT

past Russian soldier who has turned round in L f.g. Anna moves to switch on light CR of American member of the patrol standing in the window.

Russian soldier crosses f.g. LR and Anna picks up her coat in b.g. and is helped on with it by American.

ANNA
Where are you taking me?

AMERICAN
International Police Headquarters, just to check up.

CLOSEUP - LANDLADY

in doorway, looking off CL for Anna.

LANDLADY
Haben sie denn garne in shame...

CLOSE SHOT - ANNA

looking off CR for landlady.

ANNA
Aber regen sie sich nicht auf.

LANDLADY
Un glaublich!

RUSSIAN
Ist gut - ist gut.

CLOSE SHOT - RUSSIAN

enters from CL and turns to look back off CL for Anna.

RUSSIAN
Bernigen sie sich sind sie fertig fraulein?

CLOSE SHOT - BRITISH SOLDIER

looking off CL for Anna, who enters from CL.

Cont.
BRITISH SOLDIER
I'm sorry, Miss, it's orders. We can't go against the Protocol.

ANNA
I don't even know what the Protocol means.

BRITISH SOLDIER
Neither do I, Miss.

MED. SHOT - ANNA
with Russian CR of her, and other members of the Patrol following, coming out of her door, into the corridor. Landlady in CR f.g. French soldier comes up behind Anna CL and hands Anna her lipstick -

FRENCH SOLDIER
Mademoiselle, your lipstick.

She turns to take it.

DISSOLVE TO:

LONG SHOT - MARTINS
pacing about on the large main staircase of the International Police Headquarters.

LONG SHOT - ANNA
escorted by the International Patrol, entering the main hall of the Police Headquarters.

CLOSEUP - MARTINS
looking off R, reacting to hearing Anna approach. He moves to exit -

MED. SHOT - ANNA
coming up the stairs with an MP either side of her.

MARTINS
Anna, what's happened to you?

LONG - HIGH ANGLE SHOT - ANNA
with escort, coming up the stairs RL toward Martins, on first landing. He runs up after them.
M.P.
All right, all right, keep out
of this.

MARTINS
Listen, I've got to talk to you.
I've just seen a dead man walk.

MED. SHOT - ANNA
with her escort, including the Russian soldier, coming
into picture, upstairs LR in R profile. Martins runs
after them.

M.P.
All right chum, get back.

MARTINS
I saw him buried!
The M.P.'s push him away.

M.P.
Cut it out...

CLOSE SHOT - ANNA
and her escorts crossing screen LR up the stairs.

MARTINS' VOICE
And now I've seen him alive.

CLOSE SHOT - CALLOWAY
comes out of door, holding some documents. He walks forward,
and stops looking off.

LONG SHOT
from HIGH ANGLE down to first floor of Headquarters. Anna
and her escort coming up to top of stairs LR - Calloway
standing outside door of his office CR of picture.

CALLOWAY
Just a minute. Bring her in here.
You stay out here.

He goes through the door, and Anna and the Patrol follow.
CLOSE SHOT - CALLOWAY

going into the door of his office, followed by Anna, a member of the patrol just behind.

CALLOWAY

Come in, Miss Schmidt.

He closes door, leaving the patrol outside, seen through the glass window to the corridor beyond. He closes door and crosses in front of her RL, CAMERA PANNING with him, Anna following, and we SHOOT PAST him in L f.g. to Anna.

CALLOWAY

Now then, Miss Schmidt, I'm not interested in your forged papers - that's purely a Russian case. When did you last see Lime?

ANNA

Two weeks ago.

He steps to her.

CALLOWAY

I want the truth, Miss Schmidt. We know he is alive.

ANNA

It's true then?

He crosses in front of her LR, CAMERA PANNING with him - he stops in R f.g.

CALLOWAY

Joseph Harbin's body was found in the coffin.

ANNA

What did you say? I'm sorry...

He crosses in front of her again RL, CAMERA PANNING - and stands in L f.g.

CALLOWAY

I said another man was buried in his place.

ANNA

Where's Harry?

CALLOWAY

That's what we want to find out.

Cont.
ANNA
I'm sorry - I don't seem able to understand anything you say. He's alive now this minute - he's doing something.

CALLOWAY
Miss Schmidt, we know he is somewhere across the canal in the Russian sector... You may as well help us. In a few minutes Colonel Brodsky will be questioning you about your papers. Tell me where Lime is.

ANNA
I don't know.

CALLOWAY
If you help me, I am prepared to help you.

ANNA
Martins always said you were a fool...

He crosses in front of her LR, CAMERA PANNING to door and opens it.

CALLOWAY
Vienna is a closed city, Miss Schmidt, he can't get away.

ANNA
Poor Harry, I wish he was dead, he would be safe from all of you then.

She goes through door.

DISSOLVE TO:

853 LONG SHOT - MARTINS
walking down cobbled street, toward Kurtz' house in L F.G. Rubble in b.g.

854 LONG SHOT
from ground level, Kurtz looking down over the balcony to doorway below.

KURTZ
Why that's you!
LONG SHOT - MARTINS
standing in front of the house, looking up off L in L
profile for Kurtz.

KURTZ' VOICE
Come up!

LONG SHOT - KURTZ
on the balcony. He calls off into the room behind him.

KURTZ
Winkel, look who's here!

MED. SHOT - MARTINS
in the street, looking up off L for Kurtz on the balcony.
Tram crossing in b.g.

MARTINS
I want to speak to you, Kurtz.

KURTZ' VOICE
Of course...come up.

MARTINS
I'll wait here.

LONG SHOT - KURTZ
with Winkel now CR of him, looking down off CR for Martins.

KURTZ
I don't understand.

MED. SHOT - MARTINS
in street, looking up off CL for Kurtz and Winkel.

MARTINS
I want to talk to Harry.

CLOSE SHOT - KURTZ AND WINKEL
on the balcony, looking down off R for Martins.

KURTZ
Are you mad?

MARTINS' VOICE
All right - I'm mad. I've seen a
ghost...
861 MED. SHOT - MARTINS

looking up, off CL for Kurtz.

MARTINS

You tell Harry I want to see him.

862 CLOSE SHOT - KURTZ AND WINKEL

looking down off CR for Martins.

KURTZ

Be reasonable - come up and talk.

863 MED. SHOT - MARTINS

with the big wheel in b.g. He moves away upstage, pointing to the wheel and calling back.

MARTINS

No thank you - I like the open.
Tell him I'll wait by that wheel there... Or do ghosts only ride by night, Dr. Winkel? Got an opinion on that?

864 CLOSE SHOT - KURTZ AND WINKEL

on the balcony, looking down off R for Martins. They turn away. Music starts.

DISSOLVE TO:

865 LONG SHOT - MARTINS

seated on parapet of "Chairoplane" at deserted fair ground, the big wheel behind him. He gets up and starts to walk round the "Chairoplane" stand.

866 LONG SHOT - MERRY-GO-ROUND

It is still and nobody near it.

867 LONG SHOT - MARTINS

standing CR of the "Chairoplane" stand, the big wheel behind him in b.g. He walks forward into MED. CLOSE SHOT, looking off CL.

868 LONG SHOT - MERRY-GO-ROUND

and deserted fair ground, with Harry Lime seen in far b.g. walking downstage - from Martins' eye line.
969 MED. CLOSE SHOT - MARTINS
looking off CL.

870 MED. LONG SHOT - HARRY
moving downstage, looking off CR, smiling for Martins - he exits CR. Music stops.

871 MED. SHOT - HARRY
walks downstage to Martins in R f.g. He walks round him and stops in L profile R f.g., facing Martins.

HARRY
Hello, old man. How are you?

Fair attendant passes in b.g.

MARTINS
Hello, Harry.

HARRY
Well, well, they seem to've been giving you quite some busy time.

MARTINS
Listen...

Yes.

HARRY
I want to talk to you.

MARTINS
Talk to me?...Of course...Come on...

872 LONG SHOT - SHOOTING UP
through the structure of the big wheel from ground level - CAMERA PANS UP slightly.

873 MED. SHOT - HARRY
taking off his coat, enters from CR, followed by Martins. The girl attendant of the wheel enters b.g. CL.

HARRY
Kids used to ride this thing a lot in the old days. They haven't got the money nowadays, poor little devils.
Harry gets the tickets from her.

GIRL
Zwei steck.

HARRY
Geht in ordung.

They enter the carriage of the wheel.

GIRL
Vielen danke.

874 MED. SHOT - MARTINS
enters carriage RL, followed by Harry. Girl attendant closes the door and starts the wheel in motion.

MARTINS
Listen, Harry - I didn't believe that...

HARRY
It's good to see you, Holly.

875 CLOSEUP - MARTINS
in R profile, looking off L for Harry.

MARTINS
I was at your funeral.

876 CLOSE SHOT - HARRY
looking off L for Martins - the wheel is turning - ground seen through window in b.g.

HARRY
It was pretty smart, wasn't it? Oh, the same old indigestion. (he takes a tablet)
Holly...these are the only things that help - these tablets. These are the last. Can't get them anywhere in Europe any more.

877 CLOSEUP - MARTINS
in R profile, looking off CL for Harry.

MARTINS
Do you know what's happened to your girl?
CLOSE SHOT - HARRY

in L profile - window in b.g. - and Vienna far below.
He looks off R for Martins.

    HARRY
    Hmm.

MARTINS
She's been arrested.

    HARRY
Tough...tough...Don't worry, old man, they won't hurt her.

CLOSEUP - MARTINS

looking off CR for Harry.

    MARTINS
They are handing her over to the Russians.

CLOSE SHOT - HARRY

looking off CL for Martins - ground seen through window in b.g.

    HARRY
What can I do, old man, I'm dead, aren't I?

    MARTINS
You can help her.

    HARRY
Holly...

He exits past CL.

CLOSE SHOT - MARTINS

Harry enters from CR to him and stands in L profile, looking out of the window, then at him, as he stops in front of him.

    HARRY
...exactly who did you tell about me? Hmm?

    MARTINS
I told the police.
past Martins in L f.g. He is in L profile, looking out of the window.

HARRY

Unwise, Holly...

MARTINS

And - Anna...

HARRY

Did the police believe you?

MARTINS

You don't care anything at all about Anna, do you?

He laughs.

HARRY

Well, I've got quite a lot on my mind.

MARTINS

You wouldn't do anything.

Harry looks at Martins.

HARRY

What do you want me to do?

MARTINS

(overlap)
You can get somebody else...

HARRY

Do you expect me to give myself up?

MARTINS

Why not?

HARRY

It's far better thing that I do... Holly, you and I aren't heroes, the world doesn't make any heroes...

MARTINS

You've got plenty of contacts.

HARRY

Outside of your stories...I've got to be careful.
883        MED. SHOT - HARRY

enters from CL and stands in R profile, near the window.

HARRY
I'm only safe in the Russian Zone...
I'm safe as long as they can use me...

MARTINS' VOICE
As long as they can use you?

HARRY
I wish I could get rid of this thing.

884        CLOSE SHOT - MARTINS

looking off CR for Harry.

MARTINS
Oh, so that's how they found out
about Anna...

885        CLOSE SHOT - MARTINS

entering from CL to Harry, standing by the window of the
carriage. CAMERA PANS LR slightly as he walks to and fro
in front of Harry.

MARTINS
You told them, didn't you?

HARRY
Don't try to be a policeman, old man.

MARTINS
What did you expect me to be - part
of your...

He crosses LR.

HARRY
Part? You can have any part you
want, so long as you don't inter-
fer...I have never cut you out of
anything yet.

MARTINS
I remember when they raided the
gambling joint - you know a safe
way out...

HARRY
Sure...
CLOSEUP - MARTINS

in L profile. Sound of wheel over scene.

MARTINS

Yes, safe for you...not safe for me.

CLOSE SHOT - HARRY

Martins' head tipping L edge of frame -

HARRY

Old man - you never should have gone to the police. You know you ought to leave this thing alone.

Martins turns his head so that we SHOOT PAST him R profile in L f.g.

MARTINS

Have you ever seen any of your victims?

HARRY

Do you know, I don't ever feel comfortable on these sort of things...Victims?

He opens the door of the carriage.

HARRY

Don't be melodramatic.

MED. SHOT - MARTINS

in L f.g., Harry opening door in b.g.

HARRY

Look down there...

LONG SHOT

from Martins' eye line of the fair ground far below and the people now on it.

HARRY'S VOICE

Would you feel any pity if one of those dots stopped moving forever?
CLOSE SHOT - HARRY
looking off CL for Martins.

HARRY
If I offered you $20,000 for every
dot that stopped - would you really,
old man, tell me to keep my money?
Or would you calculate how many dots
you could afford to spare?...Free of
Income Tax, old man...

CLOSE SHOT - MARTINS
looking off CR for Harry.

HARRY
...free of Income Tax.

CLOSE SHOT - HARRY
looking off CL for Martins. Sound of wheel over scene.

HARRY
It's the only way to save money
nowadays.

CLOSE SHOT - MARTINS
looking off CR for Harry. He moves forward.

MARTINS
Lot of good your money will do you
in jail.

Exits CR.

MED. LONG SHOT - HARRY
standing CR of the open window. Martins enters from CL.

HARRY
That jail is in another zone...

CLOSE SHOT - HARRY
over Martins' R shoulder.

HARRY
There's no proof against me,
beside you.

CLOSE SHOT - MARTINS
looking down CR, Harry tipping R edge of frame.
CLOSE SHOT - HARRY
over Martins' R shoulder.

CLOSE SHOT - MARTINS
over Harry's L shoulder.

MARTINS
I should be pretty easy to get rid of.

CLOSE SHOT - HARRY
over Martins' R shoulder.

HARRY
Pretty easy...

CLOSE SHOT - MARTINS
over Harry's L shoulder.

MARTINS
I wouldn't be too sure.

CLOSE SHOT - HARRY
over Martins' R shoulder.

HARRY
I carry a gun...I don't think they'd look for a bullet wound after you'd hit that ground...

CLOSE SHOT - MARTINS
over Harry's L shoulder. Sound of wheel over.

MARTINS
They have dug up your coffin.

CLOSE SHOT - HARRY
over Martins' R shoulder.

HARRY
And found Harbin? Hmm, pity.

MED. SHOT - MARTINS
CL - Harry turning back in R f.g. to look at him.
HARRY

Oh, Holly, what fools we are,
talking to each other this way...
As though I would do anything to
you - or you to me.

Harry moves upstage to Martins, CAMERA TRACKS IN with him -
and Martins exits CL. Harry closes the door of the carriage.

HARRY

You're just a little mixed up
about things.

CLOSE SHOT - MARTINS

sits down into position at the side of the carriage, looking
thoughtfully off R.

HARRY'S VOICE

...in general. Nobody thinks in
terms...

CLOSE SHOT - HARRY

walks downstage RL, CAMERA TRACKS BACK with him - and he
stops in CLOSEUP, looking off L for Martins.

HARRY

...of human beings. Governments
don't, so why should we? They talk
about the people, and the Proletariat...
I talk about the suckers and the mugs...
(ne walks away upstage
to M.C.S. at window)
It's the same thing. They have their
five-year plan, and so have I.

CLOSE SHOT - MARTINS

seated, looking off R - the window behind him.

MARTINS

You used to believe in God.

CLOSE SHOT - HARRY

at window, looking back over his shoulder off L for Martins.

HARRY

I still do believe in God, old man...
I believe in God and Mercy and all that...
The dead are happier dead. They don't
miss much here...
CAMERA PANS RL with him as he moves slightly still, looking off L, and starts to idly write on the window at his side - out of picture.

CLOSE SHOT - THE WINDOW
Wheel turning over scene. Harry's hand in picture from CR - he has drawn on the steamed-up window a heart with an arrow through it. He is writing the word ANNA above it.

HARRY'S VOICE
...poor devils.

CLOSE SHOT - MARTINS
looking off R, reacting to the heart on the window pane.

CLOSE SHOT - HARRY
at the window, looking off L for Martins.

HARRY
What do you believe in?

He exits CR. Wheel noise stops.

MED. SHOT - HARRY
walking to window LR. Martins enters from L f.g., moving up to his side. We see they are now on ground level, through the window.

HARRY
Well, if you ever get Anna out of this mess, be kind to her.

He opens the door and Martins starts to go through.

HARRY
You'll find she's worth it.

MED. SHOT - MARTINS
coming out of the carriage of the big wheel, followed by Harry. CAMERA TRACKS BACK with them and stops as they stop in CS in f.g. - Martins CL.
HARRY
I wish I had asked you to bring me some of these tablets from home...
Holly, I would like to cut you in, old man. Nobody left in Vienna I can really trust - and we have always done everything together. When you make up your mind, send a message...I'll meet you any place, any time. And when we do meet, old man, it is you I want to see, not the police. Remember that, won't you?...

Martin moves away LR, CAMERA PANNING with him - but Harry back up and bars his way on the steps. Music starts.

HARRY
Don't be so gloomy...After all, it's not that awful. Remember what the fellow said...

He backs a little down the steps in CS and CAMERA PANS LR with him, losing Martins.

HARRY
- in Italy, for thirty years under the Borgias, they had warfare, terror, murder, bloodshed, but they produced Michael Angelo - Leonardo Da Vinci, and the Renaissance...In Switzerland, they had brotherly love. They had five hundred years of democracy and peace, and what did that produce?...The cuckoo clock. So long, Holly.

He exits quickly CR.

CLOSEUP - MARTINS
leaning on the rail, looking down thoughtfully.

LONG SHOT - MERRY-GO-ROUND
- a small boy going round on it. Harry enters from CR f.g., looks back - then continues on upstage, toward the merry-go-round. Music stops.
916 MED. SHOT - CALLOWAY

in his office. Martins in L f.g. Calloway moves upstage to map on wall and gestures to it.

CALLOWAY
Look here, Martins. You can always arrange to meet him at some cafe here in the International zone.

He walks away LR, CAMERA TRACKING AND PANNING with him, losing Calloway and revealing Paine - Martins continues on behind Calloway's desk, losing Paine - and looks off L for Calloway.

MARTINS
It wouldn't work.

CALLOWAY
We'll never get him in the Russian zone.

MARTINS
Calloway, you expect too much. I know he deserves to hang, you proved your stuff. But twenty years is a long time - don't ask me to tie the rope.

917 CLOSE SHOT - CALLOWAY

looking off R for Martins, CAMERA PANS LR with him as he moves away.

CALLOWAY
Okay, forget it.

918 MED. SHOT - RUSSIAN OFFICER

comes through door (sound of door opening) - looks off R for Calloway.

BRODSKY
Busy, Major?

919 CLOSE SHOT - CALLOWAY

looking off CL for Russian.

CALLOWAY
What is it, Brodsky?
holding file, looking off R for Calloway. He walks forward to CS and hands file off R to Calloway.

BRODSKY
We have identified the girl. Here is her... report.

Music starts.

MED. CLOSE SHOT - CALLOWAY

past Russian in L f.g., Calloway looking at file. He puts passport down on desk.

CLOSE SHOT - PASSPORT

falling onto desk as Calloway puts it down.

CALLOWAY
I've questioned her - we've...

CLOSEUP - MARTINS

looking down off CR at the passport on the table.

CALLOWAY
...got nothing against her.

BRODSKY
We shall...

CLOSE SHOT - RUSSIAN OFFICER

looking off R for Calloway.

BRODSKY
... apply for her at the Four Power Meeting tomorrow. She has no right to be here.

CLOSEUP - MARTINS

looking down off R at the passport.

CLOSE SHOT - ANNA'S PASSPORT

lying on Calloway's desk.
MED. CLOSE SHOT - CALLOWAY

past Russian in L f.g.

    CALLOWAY
    I've asked your people to help
    with Lime.

    BRODSKY
    That's...

CLOSE SHOT - RUSSIAN

looking off R for Calloway.

    BRODSKY
    ...a different case. It's being
    looked into. So long.

CLOSE SHOT - MARTINS

looking down. He walks away upstage RL, CAMERA PANNING
with him.

    BRODSKY
    ...Major.

    CALLOWAY'S VOICE
    In the last war, a General would hang
    his opponent's picture on the wall...

CLOSE SHOT - CALLOWAY

seated at desk.

    CALLOWAY
    He got to know him that way.

CLOSEUP - BACK OF MARTINS' HEAD

favoring his L profile. He turns around to look off for
Calloway.

    CALLOWAY
    I think this would have worked
    with your help.

CLOSE SHOT - HARRY'S OPEN FILE

with two photographs. PAN RL to Anna's passport.
CLOSEUP - MARTINS
in L profile, looking at him.

MARTINS
What price would you pay?

CLOSEUP - CALLOWAY
looking off R for Martins.

CALLOWAY
Name it.

DISSOLVE TO:

CLOSE SHOT - MARTINS
at station barrier. Train in b.g. Music stops. Sound of steam train.

LONG SHOT - ANNA
with Paine CR coming up steps of station. (Sound of train.) LR, they exit CR.

CLOSE SHOT - MARTINS
at barrier, looking off L for Anna. He moves to exit R.

MED. SHOT - ANNA
enters from L f.g. followed by Paine. Train in b.g. She moves away upstage.

CLOSE SHOT - MARTINS behind barrier, looking off L.

MED. SHOT - PAINE getting into train compartment, followed by Anna. CAMERA TRACKS in to interior of carriage.

PAINE
Here we are. You'll be all right here, Miss.

ANNA
I don't...

CLOSE SHOT - ANNA
in corner of compartment, looking at passport.

ANNA
...understand Major Calloway.
MED. CLOSE SHOT - PAINE

CAMERA AT AN ANGLE. He puts things on rack, looks off R for Anna.

PAINE
I expect he has a soft spot for you, Miss.

CLOSE SHOT - ANNA

passport in hands, looking off L for Paine. (Train noise.)

ANNA
Why has he done all this?

MED. CLOSE SHOT - PAINE

reaching up to luggage rack - CAMERA TILTED.

PAINE
Don't you worry, Miss. You're well out of things.

CLOSE SHOT - PAINE

putting a bundle on the CR rack.

PAINE
There you are, Miss.

CAMERA TRACKS BACK to MED. SHOT, revealing outside of carriage.

ANNA
Thank you, you have been so kind.

Anna moves down to stand CL of Paine.

PAINE
Well, I'll be saying good night. Good night, Miss.

ANNA
Good-bye.

He exits to camera and Anna closes door of carriage behind him and turns back into carriage.

CLOSE SHOT - ANNA

in train, sits down in corner. She takes off hat - rubs window and looks off CL.
LONG SHOT - MARTINS
walking upstage, along platform to buffet.

CLOSE SHOT - ANNA
looking off L - gets up.

LONG SHOT - MARTINS
going into buffet from Anna's eye line.

CLOSE SHOT - ANNA gets out of compartment.

MED. SHOT
through door of buffet. Anna enters, CAMERA TRACKING AND
PANNING RL with her and revealing Martins seated at bar.
He looks up.

ANNA
Are you going, too?

MARTINS
Oh...

MED. SHOT - ANNA
past Martins in L f.g.

ANNA
What are you doing here?

MED. SHOT - MARTINS
standing at bar, looking off R for Anna.

MARTINS
I wanted to see you off.

MED. SHOT - ANNA
standing, looking off L for Martins.

ANNA
See me off? From here?

MED. SHOT - MARTINS
looking for Anna.

MARTINS
Oh, I watched you on the train.
No harm in that.
MED. SHOT - ANNA
looking off L for Martins.

MARTINS' VOICE
...is there?

ANNA
How did you know I would be here?

MED. SHOT - MARTINS
looking off R for Anna.

MARTINS
I heard something about it at Police...

MED. SHOT - ANNA
at door - she walks forward CL.

MARTINS' VOICE
...Headquarters.

ANNA
Have you been seeing Major Calloway again?

CLOSE SHOT - MARTINS
looking off R for Anna, who enters from CR.

MARTINS
Of course not. I don't live in his pocket.

CLOSE SHOT - ANNA
past Martins in L f.g.

ANNA
Harry, what is it?

CLOSE SHOT - MARTINS
past Anna in R f.g. (Train noises over.)

MARTINS
For heaven's sake - stop calling me...
CLOSE SHOT
past Martins in L f.g.

Harry.

MARTINS

I'm sorry.

ANNA

CLOSE SHOT - MARTINS
past Anna in R f.g. He reacts to station announcer in b.g.

MARTINS

Let's go.

MED. SHOT - MARTINS
takes Anna's arm and CAMERA PANS LR as they start toward
doors, Martins CR.

ANNA

What is on your mind? Why did you hide?

MARTINS

Hide? Can't a fellow have a drink?

He puts his coat round her shoulders and CAMERA continues
to PAN them to door.

MARTINS

Here, it will be cold on that train.

ANNA

I shall be all right.

MARTINS

You send me a wire as soon as you arrive.

They exit through door CR. CAMERA TRACKS RL to shoot
through buffet window, past Anna to Martins.

ANNA

What is going to happen? Where is Harry?

MARTINS

He's safe in the Russian zone.

Cont.
964 Cont.

ANNA
How do you know?

MARTINS
I saw him today.

965 MED. CLOSE SHOT - ANNA
looking off L for Martins - door of the buffet behind her.

ANNA
How is he?

966 MED. CLOSE SHOT - MARTINS
opening outer door to let Anna out.

MARTINS
He can look after himself, don't worry.

967 MED. CLOSE SHOT - ANNA
looking off CL for Martins, who enters from CL to her R side, to hurry her out. CAMERA TRACKS IN as she moves back against inner door away from him, and WE SHOOT over his R shoulder to her.

ANNA
Did he say anything about me - tell me?

MARTINS
Oh, the usual things...

ANNA
There's something wrong. Did you tell Calloway about meeting Harry?

CAMERA PANS RL slightly as Martins crosses f.g.

MARTINS
Of course I didn't tell Calloway.

ANNA
Why should he help me like that? The Russians will only make trouble for him.

Cont.
Anna starts to back through swing doors, back into the buffet, Martins looking at her. She exits CR.

MARTINS
That's his headache.

ANNAN
His.

MARTINS
Oh, well.

ANNAN
Why are you lying?

MARTINS
We're getting you out of here, aren't we?

CLOSE SHOT - ANNA looking off L for Martins.

ANNAN
I'm not going.

MED. SHOT - MARTINS
at door. CAMERA PANS L with him following Anna and crosses from door to her. WE SHOOT OVER her L shoulder to him in CS.

MARTINS
You... Anna, don't you recognize a good turn when you see one.

CLOSE SHOT - ANNA
over Martins' shoulder. She steps forward.

ANNAN
You have seen Calloway. What are you two doing?

CLOSE SHOT - MARTINS
over Anna's L shoulder.

MARTINS
Well, they asked me to help take him, and I'm helping.
CLOSEUP - ANNA
looking off L for Martins.

CLOSE SHOT - MARTINS
over Anna's L shoulder. He turns away to exit CL.

CLOSEUP - ANNA
looking down CR.

MED. SHOT - MARTINS
by tables in buffet, back to camera.

Poor Harry.

MED. SHOT - MARTINS
standing by tables, looking off CL for Anna.

Poor Harry! Wouldn't even lift a finger to help you.

CLOSE SHOT - ANNA
looking off CR for Martins.

Oh, you've got your precious honesty and don't want anything else.

MED. SHOT - MARTINS
looks off CL for Anna, then turns away.

You still want him.

CLOSE SHOT - ANNA
in front of coffee bar, looking off CR for Martins.

Sound of train whistle.
980 Cont.

ANN
I don't want him any more. I don't want to see him or hear him, but he is still part of me, that's a fact. I couldn't do a thing to harm him.

981 CLOSE SHOT - MARTINS
steps forward, reacting to whistle, looking off CR for train.

982 LONG SHOT - PLATFORM.
from Martins' eye line and train moving out in cloud of steam.

983 CLOSE SHOT - MARTINS
looking off CL for Anna.

984 CLOSE SHOT - ANNA
looking L for Martins

985 LONG SHOT - WINDOW
from Anna's eye line. The steam covers it as train goes out.

986 CLOSE SHOT - ANNA
looking off CR. Music starts.

987 CLOSE SHOT - MARTINS
looking off CL for Anna, CAMERA PANNING RL with him as he moves across.

MARTINS
Oh, Anna, why do we always have to...

988 CLOSE SHOT - ANNA
looking ahead of her. She tears her passport in two. Martins enters from CR and leans on bar in b.g.

MARTINS
...quarrel?

Cont.
ANNA
If you want to sell your service,
I'm not willing to be the price...
I loved him. You loved him. What
good have we done him. Look at
yourself, they have names for faces
like that.

She turns away and exits CL. CAMERA TRACKS IN to CLOSEUP
of Martins as he looks after her.

CLOSE SHOT
doors of the buffet swinging to and fro after the departed
Anna. CAMERA PANS DOWN to his coat, lying just inside the
doors in a discarded heap. Music stops.

DISSOLVE TO:

LONG SHOT - MARTINS
running up stairs of International Police Headquarters.
CAMERA PANS with him RL. He passes International Patrol
coming down CR side.

CLOSE SHOT - MARTINS
opens door to Calloway's office. CAMERA TRACKS IN as he
enters, revealing Calloway and another officer CL of him --
followed by Paine coming to door.

MARTINS
Calloway!

CALLOWAY
Oh, there you are. Come in here,
there isn't much time.

Martins moves upstage to them and stands center.

MARTINS
I want to get a plane out of here
tonight.

MED. CLOSE SHOT - PAINE AND CALLOWAY
CR, looking off L for Martins. They walk forward.

CALLOWAY
So she talked you out of it?
CLOSE SHOT - MARTINS

looking off CR for Calloway. He is holding the two pieces of Anna's passport.

MARTINS
She gave me these.

CLOSE SHOT - ANNA'S TORN PASSPORT

as Martins throws it down on desk from CL.

MED. CLOSE SHOT - CALLOWAY

walking downstage RL, CAMERA PANNING with him. Paine enters from CR, following him, then is lost out of picture. Martins is revealed CL.

CALLOWAY
A girl of spirit.

MARTINS
She's right. It's none of my business.

Martins crosses picture LR and exits CR., holding Calloway in CS.

CALLOWAY
It won't make any difference - in the long run. I'll get him.

Martins re-enters from CR, crossing screen RL.

MARTINS
I won't have helped.

Calloway moves away LR, CAMERA PANNING with him and losing Martins.

CALLOWAY
That will be a fine boast to make. Well, I always wanted you to catch that plane.

MED. CLOSE SHOT - MARTINS

looking off R for Calloway.

CALLOWAY'S VOICE

Didn't I?

MARTINS
You all did.
MED. CLOSE SHOT - CALLOWAY

looking off L for Martins - he starts to move away.

    CALLOWAY
    I'd better see if there's anyone
    still at the terminus. You may
    need a priority.

DISSOLVE TO:

CLOSE SHOT - MARTINS

CL and Calloway driving in the open jeep with Paine -
traveling downstage LR.

    CALLOWAY
    Do you mind if I drop off somewhere
    on the way? I've got an appointment,
    won't take five minutes...

    MARTINS
    Of course.

    CALLOWAY
    Why don't you come in, too - you're
    a writer... Might interest you.

DISSOLVE TO:

MED. CLOSE SHOT - CALLOWAY AND MARTINS

entering ward of children's hospital from door CR, past
nun nurse. CAMERA TRACKS RL with them as they make their
way along the ward between the cots.

    CALLOWAY
    This is the biggest children's
    hospital in Vienna. All the kids
    in here are the result of Lime's
    penicillin racket...

Martins exits CL. Music starts.

LONG SHOT

through surgical trolley of the ward, Calloway and Martins
walking along between the cots, nursing nun CL of them.

CLOSE SHOT - MARTINS

over the rail at end of cot, looks down CR off for the
occupant. CAMERA TRACKS RL with him as he continues to
next bed.
CLOSE SHOT - CALLOWAY

with nun CL of him - bending over cot. He is looking off R for Martins.

CLOSE SHOT - MARTINS

looking down off R at occupant of cot. Calloway comes down to his L side, coming into picture from behind him, CR. CAMERA PANS L slightly as he also looks into cot, CL.

CALLOWAY

It had meningitis.

CLOSE SHOT - NUN

leaning over cot rail, CR, shaking thermometer.

CALLOWAY'S VOICE

They gave it some of Lime's penicillin.

CLOSE SHOT - CALLOWAY

with Martins CR, still looking down into cot. CAMERA IS TILTED SLIGHTLY.

CALLOWAY

Terrible pity, isn't it.

LONG SHOT

through surgical trolley - two nursing nuns CL - Martins looking into CR row of cots. Calloway crosses RL to cot - Martins follows.

CLOSE SHOT - NURSING NUN

giving oxygen to child in cot, out of picture below frame. Oxygen cylinder in R f.g., operated by nun off R.

CLOSEUP - MARTINS

looking off CR in R profile.

CLOSE SHOT - TWO NUNS

attending bed - one behind screen CL - another in L profile R f.g. - the latter moves across RL with bowl of surgical swabs.

CLOSEUP - MARTINS

looking off CR to cot. He turns his head to look off L.
CLOSEUP - TEMPERATURE CHART
on desk being filled in by the hand of a nursing nun.

MED. SHOT - NURSING NUN

hanging up temperature chart CR head of cot - off. She
drops woolly toy from LH to bedside table shelf CL of her,
as she turns away and CAMERA PANS DOWN TO HOLD basket of
toys in CS.

CLOSE SHOT - TEDDY BEAR

lying face down on shelf.

CLOSE SHOT - MARTINS

CL of Paine who is driving open jeep. Calloway seated in
the back. Traveling downstage LR. CAMERA TRACKS IN to
CS of Martins and Calloway as Calloway leans forward -
Paine now tipping R edge of frames.

CALLOWAY
Paine lent me one of your books,
"Oklahoma Kid," I think it was.
Read a bit of it...

CALLOWAY
Think it's pretty good. What made you
take up this sort of thing? Been doing
it for long?

MARTINS
All right, Calloway. You win.

CALLOWAY
I never knew there were snake charmers
in Texas...

MARTINS
I said you win.

CALLOWAY
Win what?

MARTINS
I'll be your dumb decoy duck.

LONG SHOT - CAFE MARC AUREL

its awning down. It is dark outside.

DISSOLVE TO:
MED. CLOSE SHOT - MARTINS
through window of cafe, seated at table, looking out off R.

LONG SHOT - STREET
outside cafe from Martins' eye line, CAMERA TRACKING RL
along it. It is empty.

MED. CLOSE SHOT - MARTINS
leaning sideways in his chair, looking off close to entrance
of building CL.

LONG SHOT - DESERTED STREET
outside cafe from Martins' eye line.

MED. SHOT - POLICEMAN
standing above fountain from Martins' eye line.

LONG SHOT - DESERTED STREET
glistening pavements - from his eye line.

CLOSE SHOT - POLICEMAN
in profile, looking off CL.

LONG SHOT - DESERTED STREET
from his eye line - CAMERA TILTED.

CLOSEUP - POLICEMAN
looking off CL in L profile.

LONG SHOT - NARROW ALLEYWAY
deserted from his eye line.

CLOSE SHOT - ANOTHER POLICEMAN
full face, looking off CL.

LONG SHOT - DARK AND DESERTED STREET
approaching cafe, from his eye line.

CLOSEUP - POLICEMAN
looking off CL.
deserted from his eye line.

through window of cafe, seated at table with cup of coffee in front of him.

LONG SHOT - POLICEMAN

on steps of fountain, looking down CL.

LONG SHOT - THE SQUARE

which is deserted. Round the corner in far CL b.g., the shadow of a man appears on the wall.

LONG SHOT - POLICEMAN


POLICEMAN

Psst!

CALLOWAY

Paine!...

LONG SHOT - THE SQUARE

with the man's shadow moving LR along wall at far CL corner.

CLOSEUP - POLICEMAN

looking CR.

MED. CLOSE SHOT - MARTINS

seated at table in cafe. He turns to his L and looks off CR, into the street.

LONG SHOT - THE SQUARE

shadow still moving along the building. A man comes into picture LR in far b.g. and starts to walk across the square.

MED. SHOT - PAINE AND CALLOWAY

in shadow of fountain, they step back into deeper shadow.

CLOSEUP - POLICEMAN

looking off CR, then CL.
1040  MED. CLOSE SHOT - MARTINS

through window of cafe, looking off CR. He leans back onto table.

1041  CLOSE SHOT - CALLOWAY

with Paine CL of him. A policeman moves into L profile in R profile in CU. They all look CL.

   PAINE

   Look, sir!

1042  CLOSE SHOT - MARTINS

seated at cafe table, in R profile. He turns his head to look off L, reacting to sound of door opening.

1043  MED. CLOSE SHOT - ANNA

entering cafe door, RL from Martins' eye line. She leans against CR wall in CS, looking off CR for Martins.

   ANNA

   How much longer are you going to sit here?

1044  CLOSE SHOT - PAINE AND CALLOWAY

CR of him.

   PAINE

   Shall I go over there, sir?

   CALLOWAY

   No, no. Leave them for a while.

   Paine looks off R.

1045  LONG SHOT - STREET

outside cafe, which is in far b.g. L. An old man carrying a bunch of toy balloons enters from CR.

1046  CLOSE SHOT - PAINE AND CALLOWAY

he turns away.

1047  LONG SHOT - THE BALLOON MAN

moving down the street very slowly with the aid of a stick toward camera.
CLOSE SHOT - PAINE
over Calloway's L shoulder - policeman tipping R edge of frame.

BALLOON MAN'S VOICE
Wollen sie habe balloon?

Calloway turns to look over his L shoulder off L.

CALLOWAY

Nein danke.

CLOSE SHOT - BALLOON MAN
looking off CR for Calloway.

MED. CLOSE SHOT - PAINE
over Calloway's L shoulder. The latter turns in CU to look off CL for balloon man.

BALLOON MAN'S VOICE
Balloons?

CALLOWAY
Vyter gehen fair schtangzel nicht?

PAINE
Gehen sie weiter go on - scarper!

CLOSE SHOT - BALLOON MAN
looking off R for Calloway.

CLOSEUP - CALLOWAY
turns to look off CL for balloon man - Paine behind him.

BALLOON MAN'S VOICE
Balloon, mein herr?

CALLOWAY
Gehen sie weiter, bitte.

LONG SHOT - PAINE
steps forward to CS from shadow, looking off L for balloon man and leans forward and a balloon is handed in to him from off L. He starts to move back again to Calloway - then calls back over his shoulder off L.

Cont.
PAINE
Nur einen. Come on schnell, schnell. All right, only one. Scarper!

CLOSE SHOT - BALLOON MAN
turns away to exit CL.

LONG SHOT
the top of a derelict bombed building. CAMERA IS TILTED.

LONG SHOT - HARRY
comes round top of corner of derelict building. He is smoking. He stops, looking down off R.

LONG SHOT - THE SQUARE BELOW
from Harry's eye line. Two horses and carriages seen below. CAMERA PANS RL, then TRACKS IN as the cafe is revealed below.

MED. SHOT - MARTINS
seated at table in window of cafe in R profile. Anna in R f.g.

MARTINS
You should have gone. How did you know
I was here...

CLOSE SHOT - ANNA
looking off CL for Martins. She is leaning on the bar of the cafe. CAMERA PANS LR as she moves to center of room.

MARTINS
...anyway?

ANNA
From Kurtz. They have just been arrested. But Harry won't come, he's not a fool.

CLOSE SHOT - PAINE
CL and Calloway looking off past CL for the cafe.

Cont.
Cont.

CALLOWAY

Yes, Paine, slip over there. See
what she is up to.

Paine moves to exit.

PAINE

Right, sir.

MED. CLOSE SHOT - BACK DOOR OF THE CAFE

CAMERA TILTED at AN ANGLE R. It opens slightly and Harry comes in.

ANNA

You can't tell me you're doing all this for nothing.

CLOSEUP - ANNA

looking off CL for Martins.

ANNA

What is your price this time?

CLOSE SHOT - MARTINS

seated at table in R profile.

MARTINS

No price.

CLOSEUP - ANNA

looking off CL for Martins. She steps back.

ANNA

Honest, sensible, sober, harmless
Holly Martins... Holly, what a silly
name...

CLOSE SHOT - HARRY

comes through door, looking off CL for Martins and Anna - the CAMERA TILTED. He reacts to what Anna is saying.

ANNA'S VOICE

You must feel very proud to be a police informer.
turns and catches sight of Harry off CR, Martins unaware, seated behind her in R profile at the table. CAMERA PANS L with her as she moves to lean both hands on table CL and calls off frantically to Harry.

ANNA
Harry, get away!

CLOSE SHOT - HARRY
looking off CL' - takes out gun.

ANNA'S VOICE
The police are outside.

CLOSEUP - MARTINS
at table, looks up off CR and gets up out of picture LR.

ANNA'S VOICE
Quick!

CLOSE SHOT - HARRY
gun in hand, looking off L for Martins - he gestures to Anna to get out of the way.

HARRY
Anna!

MED. SHOT - PAINE
reaches front entrance of cafe and moves to door.

CLOSE SHOT - HARRY
turns away to his R, toward door - he runs out of it and up steps. Door opening to back of hinge (already unclasped).

MED. SHOT - PAINE
turns and runs out of door of cafe again, back to camera and outside - calls off R.

PAINE
Sir!
Music stops.

LONG SHOT - HARRY
making his way over pile of rubble at back of cafe, downstage LR, CAMERA PANNING with him. Sound of Police whistle. He exits CR.

Cont.
The back, the back!

LONG SHOT - HIGH PILE OF RUBBLE
some soldiers making their way over the top of it RL.

MED. CLOSE SHOT - HARRY
CAMERA PANS RL with him, he looks down off L, then starts
down slope, exiting CL.

LONG SHOT - HARRY
running down slope of rubble, back to camera exiting CL.

LONG SHOT - POLICE
running in from R f.g. and on upstage.

LONG SHOT - NARROW STREET
Harry running upstage in far b.g. and exiting CL.

LONG SHOT - STEPS
outside a church - soldier running down them RL, led by
Paine and Martins who exit CL.

LONG SHOT - SQUARE
Harry running down stage LR. He gets down on hands and knees
and opens manhole - takes off hat and climbs down, inside.

LONG SHOT - POLICEMEN
running along arched passage, toward camera.

LONG SHOT - SQUARE MANHOLE
open in f.g. Policeman enters at run from CR and starts
down it. Paine is seen running down to it from b.g. with
Calloway behind him.

LONG SHOT - HARRY
inside sewer, running along the gallery, over the overflow
RL. He exits CL. Sound of running water over entire int.
sewer sequence starts.

CLOSE SHOT - POLICEMEN
running down spiral stairs, followed by Paine and Calloway.
LONG SHOT

over water overflow in f.g. to gallery over it. Calloway and Paine enter from CR.

LONG SHOT

overflow and sluice below - Harry seen close to side of doorway, leading on into sewer from CL. He disappears through upstage.

LONG SHOT - CALLOWAY, PAINE AND MARTINS

making their way round gallery over water overflow.

CLOSE SHOT - HARRY

back to wall, looking off CR.

LONG SHOT - TUNNEL

CAMERA TILTED. Calloway leading Martins and Paine, comes toward camera.

CLOSE SHOT - HARRY

moves away quickly CL, CAMERA PANNING with him and revealing the rest of the tunnel, water running through the center of it.

CLOSE SHOT - CALLOWAY


LONG SHOT - HARRY

disappearing at far end of long sewer tunnel.

CLOSE SHOT - PAINE

comes into picture through tunnel from CL, looks off L.

LONG SHOT - CALLOWAY, PAINE AND MARTINS

making their way along CL side of sewer tunnel. Calloway backs up close to wall, CAMERA PANNING RL with him - the other two follow suit.

LONG SHOT

sewer from Calloway's eye line. Harry is nowhere in sight.
LONG SHOT - MARTINS
splashing his way through water in center of the tunnel, LR.

CALLOWAY'S VOICE
Martins - get back!

CLOSEUP - CALLOWAY AND PAINE
CR of him.

LONG SHOT - MARTINS
in the center of the tunnel. CAMERA PANS RL with him as he splashes through water and exits CL to Calloway. One policeman seen on far side of tunnel close to wall.

LONG SHOT - STREET ABOVE THE SEWER
A police wagon comes into picture and draws up CR. A number of police get out and run downstage toward camera. A tram passes in b.g.

POLICE
Drei mann unten in Donanskanal.
Verkrochen!

They open manhole in f.g. and start down it.

CLOSE SHOT - MAN
running down steps of sewer, entering from R f.g. Sound of rushing water starts, carried over entire interior sewer scene.

LONG SHOT - THREE POLICEMEN
at manhole in street. Tram noise - no water noise on this cut. Policemen shouting instructions in German inaudible above tram noise.

LONG SHOT - SEWER
Police entering from L foreground into tunnel, CAMERA PANNING LR. Water noise continues.

LONG SHOT
tunnel with water rushing through from policeman's eye line - the light moves round it. It is deserted.
1104 MED. CLOSE SHOT - SEWER POLICEMAN
with lamp - shining it round tunnel.

1105 LONG SHOT - TUNNEL
with water running through - light at far end.

1106 CLOSE SHOT - HARRY
full face against the wall, he runs away upstage RL, CAMERA
PANNING with him to center of tunnel.

POLICEMAN'S VOICE
Los!

1107 CLOSE SHOT - CALLOWAY AND MARTINS
The former exits CL. Martins is about to follow.

1108 LONG SHOT
empty tunnel with Harry seen in very LONG SHOT at far end,
Calloway at a run from CR. Paine and Martins following.

1109 MED. SHOT
narrow tunnel - Harry enters from CR - runs downstage,
CAMERA PANS RL as he dodges behind corner in f.g.

1110 LONG SHOT
dark tunnel light at far end, and Storm troop police
coming into view at far end, shining a light.

POLICEMAN
...Halt!

Remainder of shouts indistinguishable.

1111 MED. CLOSE SHOT - HARRY
at corner of sewer. CAMERA PANS RL with him as he turns,
revealing another tunnel.

POLICEMAN'S VOICE
Stehen...bleiben oder ich schisse.
Bleib hier ich lauf hinunter.

1112 LONG SHOT - HARRY
running upstage, back to camera, along dark passage. He
exits at end, upstairs, CL.
CLOSEUP - HARRY
looking up off CL.

LONG SHOT - POLICE
in square, opening manhole to sewer. No water noise over this cut. Noise of tram.

LONG SHOT - FROM LOW ANGLE
Harry enters from CR f.g., stops CR side of passage. He is stooping and bending to pass under very low tunnel.

LONG SHOT - POLICE
in square, going down manhole. Other police on ground level about to follow. No water noise on this cut.

CLOSE SHOT - HARRY
stooping in low tunnel - looking off past CR.

LONG SHOT - SEWER POLICE
moving along the passageway RL.

LONG SHOT - SEWER POLICE
carrying lighted torches going through archway from main tunnel, into narrow side tunnel. They move down stage to CS, looking off R.

LONG SHOT
opposite side of end tunnel - policeman's shadow on archway of opposite wall - otherwise deserted - from policeman's eye line.

POLICEMAN'S VOICE
Hier ist nichts los toter...

CLOSE SHOT - POLICEMAN
holding torch and revolver, looking back over his shoulder to police behind him.

POLICEMAN
Gang gehen richtung stadtpark.

They turn and go.
1122  LONG SHOT
through archway of sewer police making their way along
main tunnel - backs to camera. They turn and start
back again, toward camera.

1123  CLOSE SHOT - HARRY
looking off past CR - he is crouched in tunnel. Sound
of distant shouts.

1124  MED. SHOT
gallery round water overflow and main sewer. Sewer police
with flaming torches enter from CR, moving RL.

1125  LONG SHOT
water overflow in L f.g., falling down over wall into sewer
from police eye line.

1126  MED. SHOT
large round hole in wall, leading to a tunnel. A policeman's head, looking off CL.

1127  LONG SHOT
empty main sewer tunnel from policeman's eye line.

1128  LONG SHOT
SHOOTING UP over overflow fall in R f.g. - Harry is seen
peeping round CR corner of gallery.

1129  LONG SHOT
sewer police coming through round hole in wall, leading to
branching tunnel - to main tunnel. They move upstage LR.
A policeman speaks in German but it is unintelligible.

1130  LONG SHOT
over overflow fall in R f.g., to the gallery above. Harry
is seen peeping round corner in R b.g., disappears behind
it LR again. German police instructions are being shouted
but not inteligible.

1131  LONG SHOT - SEWER POLICE
moving RL along tunnel - carrying torches. German shouts -
unintelligible.
CLOSE SHOT - SEWER POLICEMAN
shining lamp off CR.

LONG SHOT
from policeman's eye line of tunnel as he shines torch into it.

CLOSE SHOT - SEWER POLICEMAN
looking off CL.

LONG SHOT - TUNNEL
with policeman's light shining on it, moving round - CAMERA TILTED.

CLOSE SHOT - SHOCK TROOPER
looking off CR, small machine gun in hand.

LONG SHOT
the sewer from policeman's eye line.

CLOSE SHOT - SEWER POLICEMAN
looking off CL.

LONG SHOT - SEWER POLICE
climbing down wall ladder inside sewer, carrying torches.

MED. CLOSE SHOT - SEWER POLICEMAN
at foot of ladder, shining torch off CR - others coming down ladder into picture, CR. CAMERA PANS L with him as he moves along the wall RL, shining torch.

LONG SHOT
dark tunnel from policeman's eye line. It is deserted. Sound of disturbed stone.

CLOSE SHOT - SEWER POLICEMAN
looking off CL.
1143 CLOSE SHOT
another sewer policeman holding lamp (which is off) looking
off CL.

1144 LONG SHOT - TUNNEL
from policeman's eye line.

1145 MED. CLOSE SHOT - TWO SEWER POLICEMAN
Sound of a disturbed stone.

    POLICEMAN
    Licht!

1146 VERY LONG SHOT
of the tunnel and light being shone down on it from far end.

1147 LONG SHOT - HARRY
with light shining on him - back to camera - feet splashing
through water.

1148 CLOSEUP - SEWER POLICEMAN
looking off CR for Harry.

1149 CLOSE SHOT - STORM TROOPER
with machine gun, exits CR. Police whistle.

1150 CLOSEUP - SEWER POLICEMAN
moving out of picture CR. Police whistle.

1151 LONG SHOT - DARK TUNNEL
Harry exits at a run past CL. In the b.g. light shone by
policemen is moving rapidly downstage. Police whistle.

    POLICE
    Halt - stehen - bleiben
    oder wir schissen! Halt -
    stehen - bleiben oder wir
    schisson!

1152 LONG SHOT - HARRY
climbing over the rail of a small gallery and down ladder,
to camera.
LONG SHOT - POLICE
running along the tunnel, shining light. They move to exit CL.

LONG SHOT - HARRY
running along, close to the wall of the tunnel, RL. CAMERA CRANES UP with him as he runs up staircase in L of picture RL - then reaching the landing, continues on up a wall ladder in CS.

LONG SHOT - SEWER POLICE
opening flaps of manhole - from Harry's eye line - and looking down.

POLICEMAN
Rasch, rasch. Zwei mann alserbach, zwei mann schotterfang rechts hinaber.

MED. CLOSE SHOT
CAMERA PANS DOWN with Harry as he climbs down again. He runs to corner of tunnel, downstage into CU, then turns the corner and runs upstage, back to camera, moving to exit, CL.

LONG SHOT
across overflow in R f.g. to gallery above it. Harry comes into picture on the gallery from CR, looks off L, then starts to climb over the gallery rail.

CLOSE SHOT - HARRY'S FEET
dropping into picture from above - they reach ground - and CAMERA PANS LR with his feet as they move upstage through water in tunnel, until he is wholly revealed in LS, running away upstage, back to camera.

CLOSE SHOT - SEWER POLICE
enter from CR, moving upstage, backs to camera.

LONG SHOT - POLICE
moving along the tunnel. Smaller tunnels branching off CR.

CLOSE SHOT - HARRY
enters from CR f.g. and reacting to shouts, looks back over his shoulder off R.

Cont.
1161 Cont.

POLICEMAN
Franz da geh' riber.

1162 LONG SHOT - THE WATERFALL
tunnels in background. Sewer police slide down it on
rope RL, CAMERA PANNING DOWN with the firestone to the
bottom two, others slide into picture down the rope, and
they start off upstage.

1163 LONG SHOT - TUNNEL

with gallery over it. Harry comes into picture at top of
same CL - running LR. In the tunnel underneath, we see
sewer police, moving downstage to camera. Harry reaches
corner of staircase, down to tunnel, reacts to sound of
footsteps and we:

CUT TO:

1164 CLOSE SHOT - HARRY

at corner of stairs, looking down. He moves LR, CAMERA
PANNING with him and he presses himself against the side
of the wall adjoining the gallery. The police with flares
are seen down below. CAMERA PANS RL with him as he darts
once more to corner of steps.

1165 LONG SHOT
top of the small gallery where we have just seen Harry -
storm troopers coming through doorway CR - and below Harry
running away through lower archway, upstage, back to
camera.

1166 MED. SHOT - THE SPIRAL STAIRCASE

Harry enters from CL - running up the stairs, back to
camera RL.

1167 MED. SHOT - TWO STORM TROOPERS

with an Alsatian looking down manhole from Harry's eye line.

1168 CLOSEUP - HARRY

looking up off L for police. He turns and exits CR.

1169 MED. SHOT - TWO STORM TROOPERS

and dog looking down into manhole from Harry's eye line.
1170 LONG SHOT
along the narrow tunnel. Harry seen in main sewer, running to camera.

1171 MED. CLOSE SHOT - HARRY
looking off CL in L profile - he stops in f.g. panting. Sound of distorted echoing voices.

1172 LONG SHOT - HARRY
in center of main sewer - deserted. He is looking round him.

1173 CLOSE SHOT
empty doorway in tunnel - CAMERA TILTED L from Harry's eye line.

1174 CLOSE SHOT - HARRY
in L profile, looking off CL and around him.

1175 CLOSE SHOT - TWO DOORWAYS
from Harry's eye line - into main tunnel.

1176 CLOSE SHOT - HARRY
in R profile, looking around him.

1177 CLOSE SHOT
dark and empty doorway into main sewer from Harry's eye line - CAMERA TILTED.

1178 CLOSE SHOT - HARRY
in L profile, looking around him.

1179 CLOSE SHOT
two more deserted doorways leading into other tunnels from Harry's eye line.

1180 MED. SHOT
deserted passage from Harry's eye line.

1181 MED. SHOT
round hole leading into main sewer from Harry's eye line.
CLOSE SHOT - HARRY

looking round him to L and R.

POLICE
Halt da ismer.........
(remainder unintelligible)

LONG SHOT

the main tunnel of the sewer - Harry standing alone in the center of it. Harry runs to an arch and exits CR through it.

MED. CLOSE SHOT - MARTINS

in tunnel, looking off CL.

LONG SHOT

tunnel - Harry climbs down ladder against wall CL into another tunnel.

MED. CLOSE SHOT - MARTINS

looking off CL.

MARTINS

Harry!

LONG SHOT

of the tunnel with Harry just dropping off iron steps - CAMERA L, and running upstage back to camera. He falls against the CR side of the wall for cover.

CLOSE SHOT - HARRY

falling back against the wall, looking off CL for Martins, then over his shoulder upstage for flight of steps seen in b.g.

CLOSE SHOT - MARTINS

looking off CL for Harry - he also falls back against wall CL.

HARRY'S VOICE

Is that you?
1190 CLOSE SHOT - HARRY
back to wall, looking over shoulder for steps in b.g.

MARTINS' VOICE
You're through, Harry!

1191 LONG SHOT - SPIRAL STEPS
from Harry's eye line.

MARTINS' VOICE
Come out! You haven't got a chance...

1192 CLOSE SHOT - HARRY
looking off CR for Martins.

MARTINS' VOICE
...this way.

HARRY
What do you want?

1193 CLOSE SHOT - PAINE
revolver in hand looking back over his R shoulder, off CL.
He exits CL.

MARTINS' VOICE
You might as well give up.

1194 CLOSE SHOT - HARRY
pressed close to wall, looking over his shoulders to steps -
then off CR for Martins.

1195 LONG SHOT - PAINE
running along the CR side of the tunnel to camera.

PAINE
Mr. Martins, sir, get back!

1196 CLOSEUP - CALLOWAY
looking off CL.

Get back! PAINE'S VOICE
LONG SHOT - PAINE
running down passage, followed by Calloway in far b.g. He runs down into MS, looking off.

PAINE
Keep back sir, come back!

CLOSE SHOT - HARRY
holding revolver - shoots off.

PAINE'S VOICE
Hurry, come back, sir!

MED. CLOSE SHOT - PAINE
followed by Calloway moving downstage RL, revolver in hand. He stops in f.g., then slowly crumpling up, falls forward. You hear the splashing of water.

MED. SHOT - PAINE
falls to ground in f.g.

CLOSEUP - MARTINS
looking off CL against wall - exits CR.

CLOSE SHOT - HARRY
moves away from wall, exiting CL.

LONG SHOT
along dark tunnel - Harry comes into picture from CL, running.

MED. SHOT - CALLOWAY
steps from shadow in tunnel, firing off R with revolver.

LONG SHOT - HARRY
at far end of tunnel, back to camera, staggers. He falls. Revolver report - sound of saw starts.

CLOSE SHOT - PAINE
doubled up on the ground in f.g. Calloway comes to him from CR and Martins from CL. They turn him over, and Calloway starts to undo his collar.
1207  LONG SHOT - HARRY
at foot of iron staircase, crawling along the ground toward them.

1208  MED. CLOSE SHOT
down the spiral stairs, Harry crawling up them, slowly and painfully.

1209  LONG SHOT
from Harry's eye line of the grille at the top of the stairs to the street.

1210  CLOSE SHOT - HARRY
crawling up the stairs toward camera.

1211  CLOSE SHOT
through iron steps - Harry's face as he crawls up staircase.

1212  MED. CLOSE SHOT - MARTINS AND CALLOWAY
bending over Paine's body.

1213  CLOSE SHOT - HARRY
climbing on all fours, slowly up the stairs, looking up off R for the top.

1214  MED. CLOSE SHOT - GRILLE
at top of stairs from Harry's eye line.

1215  CLOSEUP - HARRY
making his way to top of stairs.

1216  CLOSE SHOT - MARTINS
bending over Paine's body - he takes his gun from his hand and gets up. Calloway in R f.g.

1217  CLOSEUP - HARRY
through the iron steps as he crawls to top.

1218  LONG SHOT - MARTINS
walking along tunnel, back to camera.
CLOSE SHOT - HARRY

climbing up into picture on the stairs from CL - he reaches up for the grille above him.

LONG SHOT - THE STREET

immediately above the grille. Harry's hands coming up into picture through the top, groping to get a hold.

CLOSEUP - HARRY

looking up, off CR, the light from the street above shining on his face.

MED. SHOT - MARTINS

coming round corner of tunnel from CR, looking off R for Harry.

CLOSE SHOT - HARRY

reaching up to the grille, above his head again.

CLOSE SHOT - HARRY'S HANDS

in f.g., coming through the grille above ground and groping to get a hold. His hands grope in the air for a moment, then disappear below ground again.

CLOSE SHOT - HARRY

collapses at the top of the stairs and is still, his head buried in his arms.

MED. CLOSE SHOT - MARTINS

gun in hand, looking off CR for Harry. He moves forward into CU, light falling onto his face.

CLOSE SHOT - HARRY

collapsed on the stairs, looking from the corner of his eye for the approach of Martins off L.

MED. SHOT - CALLOWAY

gets to his feet from beside Paine's body - CAMERA PANS UP with him - he looks off CR and calls.

    CALLOWAY

Martins!

Sewer police move up in b.g. He exits CL.
CLOSE SHOT - HARRY

lying on the stairs, looking up stealthily through crook of arm off L for Martins - gun in hand.

CALLOWAY'S VOICE
Be careful, Martins!

LONG SHOT - CALLOWAY

gun in hand, making his way along CL side of tunnel.

CALLOWAY
Don't take any chances.

CLOSE SHOT - HARRY

looking through crook of arm, off L. He raises head.

CALLOWAY'S VOICE
If you see him, shoot.

Sound of music.

CLOSEUP - MARTINS

looking off CR for Harry.

CLOSE SHOT - HARRY

on the stairs, looking off L for Martins.

CLOSEUP - MARTINS

looking off R for Harry.

CLOSE SHOT - CALLOWAY

walking downstage, along the tunnel to camera RL. You hear the report of revolver - music stops - saw stops.

LONG SHOT - TUNNEL

from Calloway's eye line. At the far end in VERY LS, Martins comes into picture, walking slowly downstage.

MED. SHOT - PRIEST

with graveyard attendant and his assistant beside him.

Cont.
PRIEST
Herr gib ihnen die ewige ruh und
das ewige licht leutche ihnen.
Herr lass sie ruhen in friedenu.
Amen. In namen des vaters des
sohnes und des heiligen geistes,
Amen.

He sprinkles spoonful of soil on the grave, then moves to exit CR. Music starts.

MED. SHOT - MARTINS

CL f.g. - Anna facing the new grave. She takes spoon of earth from graveyard attendant and sprinkles it on grave moving to exit CR.

CLOSEUP - MARTINS

Calloway walks up to him from behind.

LONG SHOT - THE GRAVEYARD

with Harry's new grave in f.g. Martins CL - Calloway's back to camera. They move downstage - Martins replacing his hat.

LONG SHOT - ROAD

CR of the graveyard, Anna walking upstage, back to camera. She exits CR.

MED. LONG SHOT - JEEP

in R f.g. Calloway enters it RL. Martins walks round the back of it, looking at watch - then off CL, after the departing Anna.

CALLOWAY
What time is it?

MARTINS
Two thirty.

LONG SHOT - ANNA

walking upstage, back to camera.

CLOSE SHOT - CALLOWAY

seated in R profile in jeep - Martins gets in LR, beside him. The jeep drives out CR.

Cont.
1244 Cont.

CALLOWAY
I'll have to step on it, if you're going to catch that plane.

1245 CLOSE TWO SHOT - MARTINS

CL and Calloway CR - riding in the open jeep LR. CAMERA TRACKS IN to single CU of Martins looking off R for Calloway. He looks back over his shoulder.

MARTINS
Calloway, can't you do something about Anna?

CALLOWAY'S VOICE
I'll do what I can, if she'll let me.

1246 LONG SHOT - ANNA

walking along the street - CAMERA DOLLYING BACK as from Martins' eye line in jeep. She gets further and further away.

1247 CLOSE TWO SHOT - MARTINS AND CALLOWAY

seated in jeep, driving RL.

MARTINS
Wait a minute - let me out.

CALLOWAY
Well, there's not much time.

MARTINS
One can't just leave - please.

1248 MED. SHOT - JEEP

drives up to curb LR - Martins climbs out near side to camera and CAMERA PANS RL as he moves to back of jeep and takes out his grip and turns away to exit CL. We HOLD Calloway in back of jeep, looking after him.

CALLOWAY
Be sensible, Martins.

MARTINS
I haven't got a sensible name, Calloway.
LONG SHOT

along the avenue of trees, Anna in far b.g., walking down-
stage. Martins enters from CR f.g., moving upstage, back
to camera. He puts down his grip on a cart in L f.g. and
stands waiting.

CLOSE SHOT - CALLOWAY

in jeep looking back over his shoulder off L for Martins.
He starts to drive away upstage.

LONG SHOT - MARTINS

in L f.g., Anna in the middle of the road, coming downstage
toward camera. She passes Martins without a glance, and
continues on, looking straight ahead of her and out of
picture CR - Martins takes out a cigarette and lights it.

FADE OUT

THE END

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