

The Third Man

by

Graham Greene

Converted by D'Bear for pdfscreenplays.net

FADE IN:

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 (CONT'D)

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 (CONT'D)

Constantinople suited...

MED. SHOT - SNOW-COVERED STATUE

Trees in b.g.

COMMENTATOR (CONT'D)

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

CLOSE SHOT - TWO MEN

talking in the street.

COMMENTATOR (CONT'D)

- 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 (CONT'D)

- 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.

COMMENTATOR (CONT'D)
- if people wanted it enough.

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 (CONT'D)
- and had the money to pay.

CLOSE SHOT - FIVE WRIST WATCHES

on a man's wrist from which the coat sleeve is turned back.

COMMENTATOR (CONT'D)
Of course a situation like that -

LONG SHOT - CAPSIZED SHIP

in shallow water with a drowned body floating on the water CR of it.

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

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 (CONT'D)
Now the city is divided -

CLOSE SHOT - BOARD

in CR f.g. - gateway CL of it reading:

"BRITISH ZONE"

COMMENTATOR (CONT'D)
- 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 (CONT'D)
- each occupied by a power.

CLOSE SHOT - A LARGE BOARD

bearing the words:

"DEBUT ZONE FRANCAIS"

COMMENTATOR (CONT'D)
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 (CONT'D)
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 (CONT'D)
- 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 (CONT'D)
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 (CONT'D)
- 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 (CONT'D)
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 (CONT'D)
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 (CONT'D)
- any worse than...

MED. SHOT - MONUMENT

with buildings of the city in b.g. and bomb damaged roof in R
of picture.

COMMENTATOR (CONT'D)
- a lot of other European cities.

LONG SHOT - MAN

walking over the rubble of a bombed building.

COMMENTATOR (CONT'D)
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.

COMMENTATOR (CONT'D)
Oh, I was going to tell you...

LONG SHOT - A GROUP OF AMERICAN AND RUSSIAN OFFICERS

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.

COMMENTATOR (CONT'D)
I was going to tell you about Holly Martins.

CLOSE SHOT

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.

COMMENTATOR (CONT'D)
- an American came all the way here to visit a friend of his - the name...

MED. SHOT - COMPANY OF RUSSIAN SOLDIERS

with rifles and fixed bayonets marching LR.

COMMENTATOR (CONT'D)
- was Lime. Harry Lime. Now -

CLOSE SHOT - STEAM ENGINE

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

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

CLOSE SHOT - STEAM ENGINE

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

COMMENTATOR (CONT'D)
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 Stiffgasse.

U.S.M.P.
His name?

He looks off CL.

MARTINS
Lime. Harry Lime.

U.S.M.P.
Okay.

MARTINS
I thought he'd be here to meet me.

DISSOLVE TO:

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 floor below, from Porter's viewpoint. He is looking up off past CR from Porter.

MARTINS
Speak English?

PORTER (O.S.)
English?

CLOSE SHOT - PORTER

looking down off L for Martins. He steps forward to bannister rail from candles.

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

CLOSE SHOT - MARTINS

looking off R for the Porter.

PORTER (O.S.)
Already gone.

MARTINS
Who?

CLOSE SHOT - PORTER

leaning on bannister rail and looking down off L for Martins.

PORTER
His friends and - er - the coffin.

CLOSE SHOT - MARTINS

looking up off R for Porter.

MARTINS
Coffin?

PORTER (O.S.)
Mr. Lime's. Accident...

CLOSE SHOT - PORTER

looking down off L for Martins.

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

LONG SHOT - MARTINS

from Porter's eye line, on the floor below, looking up off R
for him.

PORTER (O.S.)
Have seen it myself, killed at
once, immediately.

CLOSE SHOT - PORTER

looking down L for Martins off.

PORTER
Already in hell or in heaven.

CLOSEUP - MARTINS

looking up off R for Porter. CAMERA TRACKS in to BIG
CLOSEUP.

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

DISSOLVE TO:

LONG SHOT - CEMETERY

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.

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 Pilatus...

CLOSE SHOT - KURTZ AND DR. WINKEL

looking off CR.

PRIEST

- gekreuzuget, gestorben und
begraben. Abestiengen zu...

CLOSE SHOT - ANNA

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

PRIEST (O.S.)

- der hoelle am dritten tage.
Wieder auferstanden von den toten.
Aufgerfahren in den Himmel sizet
zur rechten...

CLOSE SHOT - KURTZ AND DR. WINKEL

looking off CR.

PRIEST (O.S.)
 - hand gottes des allmaechtigen
 vater.

KURTZ
 Wer ist das?

PRIEST (O.S.)
 Von dannen er kommen wird zu
 richten die lebendigen toten...

CLOSEUP - MARTINS

looking off past CR, reacting to the service.

PRIEST (O.S.)
 Ich glaube an den heiligen geist
 die heilige katholische...

CLOSE SHOT - KURTZ AND DR. WINKEL

looking off, CR, reacting to the service.

PRIEST (O.S.)
 - kirche. Gemeinschaft der
 heiligen.

CLOSEUP - MARTINS

looking off, CR, reacting to service.

PRIEST (O.S.)
 ...Ablass der sueden. Auferstehung
 des fleisches.

CLOSEUP - ANNA

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

PRIEST (O.S.)
 Ein ewiges leben. Herr...

CLOSEUP - MARTINS

looking off CL at Anna.

PRIEST (O.S.)
 ...gib ihner die ewige ruhe.

MED. SHOT - PRIEST

with the graveyard attendant in L profile beside him.

MEN

Und das ewige licht leuchte ihnen.

PRIEST

Im namen des vater des sohnes 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 PANS 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 - PAINE

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 - PAINE

driving his jeep, moves out of picture LR.

CLOSE SHOT - MARTINS AND CALLOWAY

seated in the back of the car. Martins' CL - 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., CL Paine'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
Schmolka!

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 novelette.

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.

CALLOWAY
 What?

MARTINS
 Him dying like that.

CALLOWAY
 Best thing that ever happened...

CLOSEUP - MARTINS

looking off CR for Calloway.

CALLOWAY (O.S.)
 ...to him.

MARTINS
 What are you trying to say?

CALLOWAY (O.S.)
 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 (O.S.)
...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 - PAINE

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 (O.S.)
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 (O.S.)
...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.

MARTINS

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

CLOSE SHOT - PAINE

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.

MARTINS (O.S.)

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

CALLOWAY

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

MED. CLOSE SHOT - MARTINS

slightly under the influence of drink, standing behind the table.

CALLOWAY (CONT'D)

...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 (CONT'D)

It's all right.

MED. CLOSE SHOT - CALLOWAY

CAMERA HOLDING him as he gets to his feet, looking off CL for Paine.

CALLOWAY (CONT'D)

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.

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

He exits in CS 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 (CONT'D)
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 (O.S.)
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 (O.S.)
...expense.

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

MARTINS (O.S.)
When I've finished with you...

CLOSE SHOT - PAINE

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

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

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 PANS 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.

MED. SHOT - PAINE

and Calloway re-enters from CR to him and Martins. Calloway crosses screen RL 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:

MED. SHOT - MARTINS

staggers back between the table CL and the bench. Paine enters from CL 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 (O.S.)
Take him to Sacher's.

MED. CLOSE SHOT - CALLOWAY

looking off CR for Martins. He turns and walks away upstage toward the door of the cafe in b.g.

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

CLOSE SHOT - MARTINS

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

CALLOWAY (CONT'D)
 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 Martins' grip up into picture from off R. Martins 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 wiedersehn 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 (CONT'D)
 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 Martins.

PAINE (CONT'D)
 Oh, Mr. Hartman...

PORTER
 Yes, sir?

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

PORTER
Passport, please.

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.

CLOSE SHOT - PAINE - CL - AND MARTINS

at the hotel reception desk.

PORTER
Would you mind filling this in?

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.

PAINÉ
Mr. Crabbin.

CRABBIN
What is it, Sergeant?

PAINÉ
Mr. Holly Martins, sir.

CRABBIN
Who?

PAINÉ
The author. Thought you might be
interested.

CRABBIN
Never heard of him.

PAINÉ
Oh, he's very good, sir. I've read
quite a few of his books.

CRABBIN

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

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

CLOSE SHOT - MARTINS - PAINE CR

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

CRABBIN

Oh, Mr. Martins, my name is
Crabbin. I represent the C.R.S. of
G.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.

CRABBIN

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

PAINE

Very popular, sir.

CRABBIN

Very popular. Are you staying long?

MARTINS

How long can one stay here on this stage money?

CRABBIN

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.

CRABBIN

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 (CONT'D)

...leaving tomorrow, sir.

CRABBIN

Excuse me, have you got tooth...

CLOSEUP - MARTINS

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

CRABBIN (O.S.)
...ache.

PORTER (O.S.)
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 Crabbin, Paine following.

PORTER
Bitte.

Martins and Paine walk forward to CS. CAMERA TRACKS, back with them, PANNING 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?

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 (O.S.)
 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 (O.S.)
 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 (O.S.)
Austrians aren't allowed in your
hotel. Couldn't we meet at the
Mozart cafe?

MARTINS
Where?

BARON (O.S.)
Just around the corner.

MARTINS
How will I know you?

BARON (O.S.)
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...

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.

MARTINS
It's a deal. Did you ever read a
book of mine called "The Lone Rider
of Sante 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. Ober!
Zwei. What would you like. Tea?
Coffee?

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.

MARTINS

Tension?

KURTZ

Suspense.

CLOSE SHOT - MARTINS

SHOOTING PAST Kurtz in R. f.g.

MARTINS

You really liked it?

KURTZ

At the end of every chapter --

CLOSE SHOT - KURTZ

SHOOTING PAST Martins in L. f.g. He is looking at Martins.

KURTZ (CONT'D)

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

CLOSE SHOT - MARTINS

Past Kurtz in R. f.g.

MARTINS

So you were a friend of Harry's?

CLOSE SHOT - KURTZ

Past Martins in L. f.g.

KURTZ

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

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 PANNING 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 (O.S.)

Yes.

MED. SHOT - MARTINS AND KURTZ

who is CR standing talking in the center of the street.

KURTZ (CONT'D)

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 (O.S.) (CONT'D)
It was a terrible thing. Terrible.

MED. SHOT - MARTINS - CL

Kurtz CR backs to camera walking upstage across the pavement.

KURTZ (CONT'D)
We laid him down just about here.
And this is where he died.

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.

CLOSEUP - KURTZ

looking off CL for Martins.

KURTZ (CONT'D)
Even at the end, his thoughts...

CLOSEUP - MARTINS

looking off CR for Kurtz - in R. profile.

KURTZ (O.S.) (CONT'D)
...were of you.

MARTINS
What did he say?

CLOSEUP - KURTZ

looking off CL 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...

CLOSEUP - MARTINS

looking off CR for Kurtz - in R. profile.

KURTZ (O.S.)
...you know and all that.

MARTINS
 But he said he died
 instantaneously.

CLOSEUP - KURTZ

looking off L.

MED. LONG SHOT - PORTER

sweeping road outside Harry's apartment, from Kurtz' eye
 line.

CLOSEUP - KURTZ

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

KURTZ
 Well he died before the ambulance
 could reach us.

CLOSEUP - MARTINS

in R. profile looking off CR for Kurtz.

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

KURTZ (O.S.)
 A Roumanian.

CLOSEUP - KURTZ

looking off CL for Martins.

KURTZ
 Mr. Popescu.

CLOSEUP - MARTINS

looking off CR for Kurtz, in R. profile.

MARTINS
 I'd like to talk to him.

CLOSEUP - KURTZ

Looking off CL for Martins.

KURTZ
 He's left Vienna.

CLOSEUP - MARTINS

He steps forward and out of picture CR.

CLOSEUP - KURTZ

Martins enters from CL crossing screen LR and exiting CR.
Kurtz looks after him. Dog whimpers.

EXT. HARRY'S APARTMENT - LONG SHOT

The porter, finished sweeping, is just going inside the door.
Martins moves upstage back to camera toward him.

MARTINS

Excuse me!

PORTER (O.S.)

Yes, sir.

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.

CLOSEUP - KURTZ

looking off past CR for Martins and Porter, he moves to exit
CR.

MARTINS (O.S.)

Well, who used to visit Mr. Lime?

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 heir -
sie - den der...

CLOSE SHOT - PORTER'S WIFE

at window. She turns away into the room.

PORTER (O.S.) (CONT'D)
...Popescu...

MED. CLOSE SHOT - MARTINS, PORTER AND KURTZ CR

PORTER (CONT'D)
und ich kann nicht alle kennen.

MARTINS
What does he say?

KURTZ
He says he doesn't know everybody.

WIFE (O.S.)
Carl.

CLOSE SHOT - PORTER'S WIFE

at the door, looking off CL for the Porter.

WIFE (CONT'D)
Kannst due 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.

MED. SHOT - PORTER'S WIFE

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

CLOSE SHOT - MARTINS

looking CR for Kurtz.

MARTINS

Who was at the funeral besides...

CLOSE SHOT - KURTZ

past Martins in L f.g.

MARTINS (O.S.)

...you.

KURTZ

Only his doctor, Dr. Winkel.

CLOSE SHOT - MARTINS

looking off CL for Kurtz.

MARTINS

Wasn't there a girl there?

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.

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 something - well - discreditable to Harry?

MARTINS

Will you give me...

CLOSEUP - KURTZ

past Martins in L f.g.

MARTINS (O.S.)

...your address?

KURTZ

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

CLOSEUP - MARTINS

past Kurt in R f.g.

KURTZ (O.S.)

...the best way one can, you know.

MARTINS

What's the name of this girl?

CLOSEUP - KURTZ

past Martins in L f.g.

KURTZ

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

CLOSEUP - MARTINS

past Kurtz in R f.g.

MARTINS

But you did mention the theatre.

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 exits 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 downstage 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 CS. CAMERA PANNING with him, losing Paine. He calls back to the Porter.

MARTINS (CONT'D)
Oh, and Porter, order me a ticket tonight for the Josefstadt theatre.

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.

PAINE

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.Q.B.M.T.?

DISSOLVE TO:

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. Ferisiche uns jetzt nur nicht streng zu kommen...

CLOSE SHOT - MARTINS

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

ACTORS (O.S.)

...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 zage das
stubenmaedshen nich eimmer in die
wange zwekst. Laesse du nich dann
den Wolfgang Heiraten.

CLOSE SHOT - MARTINS

in L profile looking at program then to stage.

ACTOR (O.S.)

Jas das ist ja glatte expressung.

CLOSEUP - ANNA

on stage.

ACTORS

Ja, ja, ja, - also - also.

ACTOR

Ja, ja, ja, na wenn ich drei
madelen 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 (O.S.)

krenzottern halten. Giftiger -
kommen die auch nicht stechen.
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.

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.

CLOSEUP - ANNA

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

CLOSEUP - MARTINS

at open door, looking in CR at her.

MARTINS

I was a friend of Harry Lime's.

CLOSEUP - ANNA

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

ANNA

Afterwards.

LONG SHOT - ANNA

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

ACTOR

Ich habe gleich fier mid geniessse
das ehelebon in vierfacher auflage.

CLOSE SHOT - ANNA

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

CLOSEUP - MARTINS

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

CLOSEUP - ANNA

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

ACTOR

Kind das nene chiffonk leid furdich
ist bestellt.

CLOSE SHOT - MARTINS

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

MAID

Good night.

ANNA

Good night.

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.

CLOSEUP - MARTINS

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

MARTINS

Miss Schmidt?

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.

ANNA

Oh, come in.

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.

MARTINS

Thank you.

ANNA

Sit down.

MARTINS

Thank you. I enjoyed the play very
much.

GIRL
(exiting)
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 (CONT'D)
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 (CONT'D)
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.

ANNA

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? Still working on the wig.

ANNA

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...

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, Popescu, his own driver knocking him over. His own doctor passing by. No strangers there...

CLOSEUP - ANNA

working on the curls on her wig.

MARTINS (O.S.)

...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 (O.S.)

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

Sehen sie da gleich da unter. Da unten ist est passiert. Passiert - English.

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 er...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. 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? Cas soll ich auch noch wissen?

MARTINS

Oh, er - oh...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...Wart ein bisschen...Wartein bisschen. Fraulein Schmidt!

LONG SHOT - PORTER

walking through the living room downstage toward the bedroom. Martins enters from the window CL b.g. and follows after him.

PORTER

Wis sagt men in English gleich tot?

CLOSE SHOT - ANNA

combing her hair at the dressing table in R profile.

ANNA

He was quite dead.

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.

CLOSE SHOT - ANNA

at dressing table in R profile looking into the mirror off R.

MARTINS (O.S.)
But that sounds crazy. If he was...

CLOSEUP - INSERT

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

MARTINS (O.S.)
...killed at once, how could he have talked about me, and this lady here, after he was dead?

CLOSE SHOT - ANNA

seated at dressing table in R profile. She puts the photograph in the drawer of the dressing table.

MARTINS (O.S.)
Why didn't you say all this at the inquest?

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.

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 (O.S.)
...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.

MARTINS
Kurtz.

PORTER
Yes.

MARTINS
The Roumanian?

PORTER
Yes.

MARTINS
And?

CLOSEUP - PORTER

past Martins in R. f.g.

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

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 -
gewernlich...ordinary.

MED. SHOT - MARTINS

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

PORTER (O.S.)
He might have been...

LONG SHOT

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

PORTER (O.S.) (CONT'D)
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.

MARTINS
Who was that?

CLOSE SHOT - ANNA

seated on the bedside table rolling dice.

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

MARTINS (O.S.)
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 police.

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

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 (O.S.) (CONT'D)

...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 CL, reacting to the two men's angry
words.

PORTER (O.S.)

Fer von mir aus gehen sie zur
gansalt aber mich lassen sie aus
mit der politzei.

MARTINS (O.S.)

Now, hold on.

PORTER (O.S.)

Das hat man davon wenn man
freundlich ist mit den
auslandern...

LONG SHOT

CAMERA TILTED at an angle, from the boy's eye line. Porter CL
in the living room - and Martins CR - Martins back to camera.

PORTER (CONT'D)

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 (O.S.)

Ach jetzt hates aber zwolte
geschlagen. Jetzt heh'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.

PORTER (CONT'D)

...Fr lein Schmidt...ebs sie waren
mir mier sympatische. I have always
liked you but you must not bring
this gentleman here again. You must
go at once please. Sonst
fergesseich 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
lamplit street. Buildings CL of the pavement. CAMERA TRACKS
BACK with them. They stop in CS 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?

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 Politzei is
oben.

She opens the wrought iron doorway.

CLOSEUP - ANNA

looking up off CL at the building.

WOMAN (O.S.)

Sie suchen nach papieron.

CLOSE SHOT - MARTINS

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

WOMAN (O.S.)

Une lesen alle ihre briefe.

LONG SHOT

the lighted windows above from Anna
and Martins eye line.

WOMAN (O.S.)

Als wenn man ein werbrecher ware.

CLOSE SHOT - MARTINS AND ANNA

looking off CL for the Landlady.

MARTINS

What is it?

CLOSE SHOT - LANDLADY

looking off CR for Martins and Anna

WOMAN

Was will die politzei von ihnen?

CLOSE SHOT - MARTINS AND ANNA

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

ANNA
Ich weiss nicht.

WOMAN
Das müssen sie doch wissen. Ich
meine ohne grund wird die politzei
doch nicht ins Hans komme Fraulein
Schmidt, ein schande...

MARTINS
What's she talking about?

ANNA
The police. They're searching my
room. Sie müssen 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 (CONT'D)
Man ist ja nicht mehr herr in
seinem eigenen Hans.

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, backs to camera.

WOMAN (O.S.)
...einen nach rechtzartig.

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. Martins 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.

CALLOWAY

...parents.

ANNA

Yes.

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 (CONT'D)

Hmmm.

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.

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.

PAINÉ

That's all right, miss, don't worry. We're used to it - like doctors.

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.

CLOSE SHOT - ANNA

looking off CR reacting to his remark.

CALLOWAY (O.S.)

I'm sorry.

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.

M.P. (O.S.)
Mr. Calloway!

CLOSE SHOT - AMERICAN M.P.

past Russian M.P. in L f.g. and Austrian policemen in R of
picture.

AMERICAN M.P.
Finished?

CALLOWAY (O.S.)

Yes.

AMERICAN M.P.

Okay.

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.

CLOSE SHOT - CALLOWAY

past Anna in L f.g.

CALLOWAY

You'll have to come with us...

CLOSEUP - ANNA

looking off CR.

CALLOWAY (O.S.)

Miss Schmidt.

MARTINS (O.S.)

You're not locking her up?

Anna moves to exit CL.

CALLOWAY (O.S.)

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

MED. SHOT - MARTINS AND CALLOWAY

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

CALLOWAY

Get the next plane.

MARTINS

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

CALLOWAY

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.

MED. CLOSE SHOT - ANNA

in kitchen alcove 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.

MED. SHOT - GERMAN LANDLADY

with police searching the room around her. She is clutching the eiderdown 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 schlon das wieder hir! Mein gott sie kommen doch nicht das gause Hans auf den Kopf stellen S...Monsieur och versteht 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 (CONT'D)
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 (O.S.) (CONT'D)
Den leuten.

ANNA
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 einganger. Hier hat sogar ein Metternich verkehrt...

CLOSE SHOT - ANNA AND MARTINS

ANNA
Give her some cigarettes.

WOMAN (O.S.)
Das worren nooh zeiten.

MED. SHOT - LANDLADY

soldiers in b.g.

WOMAN (CONT'D)
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 liebersurdig danke, danke,
danke vielmals sie sind wieklich
der einsige austandige Mensch
hier...

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

CALLOWAY
Miss Schmidt...

CLOSE SHOT - ANNA

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

CALLOWAY (O.S.) (CONT'D)
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.

CLOSEUP - ANNA

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

ANNA
Sometimes he said I laughed too
much.

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.

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:

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's hands from off L put some papers back in the drawer.

CALLOWAY (O.S.)

Laboratory?

CLOSE SHOT - ANNA

looking off CR for Calloway and other soliders.

CALLOWAY (O.S.)
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 walks 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 policeman 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 TRACKING 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 a tug hoots...

CLOSE SHOT - CHICKEN

being carved on a plate - from CR.

WINKEL (O.S.)
Haben sie lieber den flugel oder
das bein?

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 sprechstund zwischen is von
drei bis funf...

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 (O.S.)
Hilda!

MAID (O.S.)
Ja.

WINKEL (O.S.)
Fuhren sie den herre 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

Guton...

CLOSE SHOT - MARTINS

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

WINKEL (O.S.)

...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 (O.S.)

Was wilst du hier?

CLOSE SHOT - WINKEL

looking down CL for the dog.

WINKEL

Du hast hier earnichts verloren
mach dass du rauskommst. Ja, komm,
komm, komm, komm, komm, hier...

CLOSE SHOT - DOG

sitting on carpet looking up off CR. He exits CR.

WINKEL (O.S.)

Komm, sei brav nu sei bray ja...

CLOSEUP - MARTINS

looking down off CL for the dog.

WINKEL (O.S.)

Nu mach schon - mach schon.

CLOSE SHOT - GROUND

between open doors. Winkel's foot hustles the dog through it
LR.

WINKEL

Mach schon. So, so is gut.

CLOSE SHOT - MARTINS

looking off CL for Winkel. He steps forward.

MARTINS

Is that your dog?

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.

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.

CLOSE SHOT - MARTINS

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

MARTINS
I want to find out all I can.

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.

CLOSE SHOT - MARTINS

seated, past Winkel in L f.g.

MARTINS
Who was with him?

CLOSE SHOT - WINKEL

past Martins in R f.g.

WINKEL
Two friends of his.

CLOSE SHOT - MARTIN

past Winkel in L f.g.

MARTINS

Sure, two?

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 (O.S.)

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 (O.S.)

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 (O.S.)
 ...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.

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 (CONT'D)
 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 (O.S.)
 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 PANNING 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.

RUSSIAN

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

Calloway turns back.

CALLOWAY

Certainly, Brodsky.

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.

MED. CLOSE SHOT - ANNA

behind CR side of open glass door to Calloway's office looking off CL for him.

RUSSIAN (O.S.)

We are interested in this case. Have you arrested the girl?

CALLOWAY (O.S.)

No, not yet.

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.

MED. SHOT - CALLOWAY

enters from CL to Anna in R f.g. CAMERA TRACKS AND PANS LR, as he crosses 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.

ANNA

And my passport?

MED. CLOSE SHOT - CALLOWAY

behind his desk.

CALLOWAY

We will need that for a while longer.

CLOSE SHOT - ANNA

turns away.

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.

ANNA

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?

ANNA

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.

CLOSEUP - ANNA

ANNA
It wasn't important.

CLOSEUP - CALLOWAY

looking off CL for Anna.

CALLOWAY
What was the message?

CLOSEUP - ANNA

looking off CR for Calloway.

ANNA
Something about meeting Harry at
his home.

CLOSEUP - CALLOWAY

looking off CL for Anna.

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

CLOSEUP - ANNA

looking off CR for Calloway.

CALLOWAY (O.S.)
You can help us.

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

CLOSEUP - CALLOWAY

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

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

LONG SHOT - THE STREET - FROM CALLOWAY'S EYE LINE

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

CALLOWAY

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 BUHNE 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 Crabbin and his girl friend. Anna exits. Martins stands CL of Crabbin, they shake hands - the girl stands CR of Crabbin 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.

Crabbin's 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 (CONT'D)

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 o.s. R .

BARMAN (O.S.)

Zwei whiskeys.

MARTINS

How much?

BARMAN (O.S.)

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 finishes 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 SHOT - 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 SHOT - POPESCU

looks off wider CR for Martins paper still in hand.

CLOSE SHOT - 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.

ANNA

Good evening.

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?

CLOSEUP - MARTINS

looking off CL for Kurtz.

MARTINS

Not yet.

KURTZ (O.S.)

But you will.

CLOSEUP - KURTZ

past Martins in R f.g.

KURTZ

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

CLOSEUP - MARTINS

past Kurtz in L f.g.

MARTINS

Well, he was - er - limited.

CLOSEUP - KURTZ

past Martins in R f.g.

KURTZ

Mr. Popescu is here tonight.

MARTINS (O.S.)

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 R 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 Martins' eye line some members of the International
Patrol appear in the doorway to the bar.

MED. CLOSE SHOT - ANNA AND MARTINS

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.

MED. LONG SHOT - KURTZ

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.

POPESCU

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

KURTZ

I'll leave you together. Kurtz exits CR.

POPESCU

Good evening, Miss Schmidt. You remember me?

ANNA

Of course.

POPESCU

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

MARTINS

Oh, you did.

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 (CONT'D)
Cigarette, Miss Schmidt?

ANNA
Thank you.

POPESCU
Keep the packet.

CLOSE SHOT - MARTINS

past Popescu in L f.g.

MARTINS
I understand you were with...

CLOSE SHOT - POPESCU

past Martins in R f.g.

MARTINS
Harry...

POPESCU
Two double whiskeys. Was wunschen
sie?

He looks off CL for Anna.

ANNA (O.S.)
Nichts danke. Kein.

POPESCU
Entschuldigen sie. It was a
terrible thing.

CLOSEUP - ANNA

holding glass looking down thoughtfully.

POPESCU (O.S.)
I was just crossing the road to go
to Harry.

MED. SHOT - POPESCU AND MARTINS

crossing bar into restaurant. CAMERA PANNING AND TRACKING LR
with them and revealing the almost empty tables beyond. They
move upstage backs to camera, and stop in the center of the
room.

POPESCU
He and the Baron were on the
sidewalk.

(MORE)

POPESCU (CONT'D)

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 - POPESCU

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

POPESCU

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.

POPESCU

Funny?

MARTINS

Something wrong.

POPESCU

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.

POPESCU

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

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 here. 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.

POPESCU

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.

POPESCU

Wasn't he at the police inquiry?

MARTINS

He didn't want to get involved.

POPESCU

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.

POPESCU (CONT'D)

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.

POPESCU

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 (CONT'D)

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.

POPESCU

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.

DISSOLVE TO:

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.

DISSOLVE TO:

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 (O.S.)

Hullo!

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.

MARTINS

Yes, it is.

PORTER (O.S.)

I am not a bad man.

MED. SHOT - PORTER

at the open window looking down past CL.

PORTER

I would like to tell you something.

LONG SHOT - MARTINS

standing in the deserted street looking up CR for the Porter off.

MARTINS

Tell me, how did a car...

MED. SHOT - PORTER

at window, looking down off L for Martins.

PORTER
Come tonight. My wife goes out...

LONG SHOT - MARTINS

in the street looking up off R for the Porter.

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

MED. SHOT - PORTER

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

PORTER
Ssh! Tonight.

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.

DISSOLVE TO:

CLOSE SHOT - ANNA

seated on the bed in her room. There is a knock at the door.

ANNA
Wer ist da?

MED. CLOSE SHOT - MARTINS

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 ott 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.

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 sein heurigen...

ANNA
What's that?

MARTINS
"Ein hurigan" - I guess.

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...

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.

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 (O.S.)
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.

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:

MED. CLOSE SHOT - MARTINS

enters from CL picking up coat and hat.

MARTINS
You might get the name right.

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:

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.

MARTINS
His English is very bad. We'll let
him talk German. You'll just be
good enough to trans...

Anna looks off RL.

ANNA
Look!

LONG SHOT - GROUP OF PEOPLE

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

MARTINS (O.S.)
That's Harry's place, isn't it?

ANNA (O.S.)

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 Martins' eye line down to him.

MARTINS (O.S.)

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. 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 SHOT - 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 (O.S.)
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 (O.S.)
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.

He exits CL.

MARTINS
I don't understand.

CLOSE SHOT - HANSEL

looking up off CR.

HANSEL
Hey, vo gest due mir?

CLOSE THREE SHOT

a woman and man either side of Hansel's father looking off CL.

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.

CLOSEUP - MARTINS

looking down off L for Hansel.

HANSEL (O.S.)
Der war's.

CLOSE SHOT - HANSEL'S FATHER

between the man and woman in the crowd. They are looking off
CR.

HANSEL (O.S.)
Ja papa, der ist der murder.

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 (O.S.)
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 (O.S.)
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 (O.S.)
Warscheinlich ist der murder.

ANNA
They think you did it.

HANSEL (O.S.)
Morder!

MED. SHOT - GROUP OF MEN

among the spectators looking off CR for Martins.

HANSEL (O.S.)
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 (O.S.)
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.

MARTINS

In here.

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.

LONG SHOT - HANSEL

comes round corner CR with spectators moving downstage.

MED. SHOT - ANNA

at the box office. Martins pulls her out of picture CR to go into cinema.

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.

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:

CLOSE SHOT - TAXI DRIVER

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

DRIVER

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

CLERK

Nein garnichts.

LONG SHOT - PARKED TAXI

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

CLOSE SHOT - MARTINS

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

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 (O.S.)

Oh, Mr. Martins...

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.

CLERK

Do you know his number?

MARTINS

No, I don't know...

CLOSE SHOT - TAXI DRIVER

looking off CL for Martins.

MARTINS (O.S.)

...his number.

CLERK (O.S.)

I'll look it up for you.

MARTINS (O.S.)

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.

CLERK

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.

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.

CLOSE SHOT - DRIVER

starts up taxi and it drives away RL.

CLOSE SHOT - MARTINS

falls back with a jerk as taxi suddenly starts.

LONG SHOT - TAXI

drives away upstage - a couple of porters outside Sacher's.

CLOSE SHOT - MARTINS

recovering his balance leans forward CL to the driver's window and bangs on it.

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.

MED. LONG SHOT - TAXI

driving through the deserted streets RL. It exits CL.

CLOSE SHOT - MARTINS

in L profile banging on the barred partition.

MARTINS

Driver! Driver!

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

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 (O.S.)
Mr. Martins, everything is ready
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 (O.S.)
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.

MED. CLOSE SHOT - MARTINS

close to camera in R profile being led by the arm by Crabbin 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 Crabbin 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 (CONT'D)
Come along now, Mr. M. follow me.

LONG SHOT

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

CRABBIN (CONT'D)
 Here we are, ladies and gentlemen.
 All's well that ends well. Would
 you look after that for me?

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

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

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

CRABBIN (CONT'D)
 Ladies and gentlemen, I have much
 pleasure in introducing Mr. Holly
 Martins, from the other side.

MED. CLOSE SHOT - CRABBIN

sits down and Martins stands to speak. Crabbin's girl friend seen in L of picture.

MARTINS
 Well...

He looks helplessly out CL.

DISSOLVE TO:

CLOSE SHOT - POPESCU

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

POPESCU
 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:

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.

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?

CLOSE SHOT - CRABBIN

looking up off CR for Martins.

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 (O.S.)

Well - well.

LONG SHOT

from the back of the hall. Martins standing on the platform, Crabbin 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 Crabbin seated CL, of him - his girl friend wide CL; Martins is looking off CL into the audience.

MARTINS

Grey.

WOMAN (O.S.)

Grey?

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 Crabbin 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.

CRABBIN (O.S.)

We all know perfectly well that
Zane Grey wrote what we call
Westerns - cowboys...

CLOSE SHOT - MARTINS

looking off CL reacting to sighting Popescu.

CRABBIN (O.S.)

...and bandits.

A man in the audience off calls another question.

MAN

Mr. James...

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 (O.S.)
...Joyce, now...where would you put
him?

MED. CLOSE SHOT - CRABBIN

with Martins standing CR of him looking off CL.

MARTINS
Oh, would you mind repeating that
question?

CLOSEUP - MAN

in audience looking up off CR for Martins - he is seated.

MAN
I said where would you put Mr.
James Joyce?

MED. CLOSE SHOT - CRABBIN

seated CL and Martins standing CR of him looking off CL for
Popescu -

MAN (O.S.)
In what category?

POPESCU
Can I ask...

He reacts to hearing him speak.

CLOSE SHOT - POPESCU

looking off CR for Martins on the platform.

POPESCU
...is Mr. Martins engaged on a new
book?

CLOSE SHOT - MARTINS

looking off CL for Popescu.

MARTINS
Yes, it is called the...

CLOSE SHOT - POPESCU

from low angle looking off CR for Martins.

MARTINS (O.S.)
Third Man.

POPESCU
A novel, Mr. Martins?

CLOSE SHOT - MARTINS

looking off CL for Popescu.

MARTINS
It's a murder story. I've just
started it.

CLOSE SHOT - POPESCU

looking off CR for Martins.

MARTINS (O.S.)
...based on fact.

LONG SHOT

of the rapidly emptying hall. The three still on the platform
with Martins standing.

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...

CLOSE SHOT - POPESCU

looking off CR for Martins.

CRABBIN (O.S.)
...charities.

POPESCU
Are you a slow writer...

MED. CLOSE SHOT - MARTINS

with Crabbin CL of him - head between his hands. Martins
looking off CL for Popescu.

POPESCU (O.S.)
Mr. Martins...

MARTINS
Not when I get interested.

CLOSE SHOT - POPESCU

leaning on the stove rail looking off CR for Martins.

POPESCU
I see you are doing something
pretty dangerous...

CLOSE SHOT - MARTINS

looking off CL for Popescu.

POPESCU (O.S.)
...this time.

MARTINS
Yes.

CLOSEUP - POPESCU

looking off CR for Martins.

POPESCU
Mixing fact and fiction.

MED. CLOSE SHOT - MARTINS

standing CR of Crabbin who has head in hands. The former is
looking off CR.

MARTINS
Should I make it all fact?

POPESCU (O.S.)
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 (O.S.)

...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 - 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

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 downstage 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?

CAMERA PANS RL as Calloway crosses back in front of Martins.

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.

CAMERA PANS LR with Calloway as he crosses in front of Martins again losing the latter out of picture L and he goes to his desk - we HOLD HIM IN CLOSE SHOT.

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 (CONT'D)

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.

MARTINS

Well?

CALLOWAY (O.S.)

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 (O.S.)

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 (CONT'D)

They used some of this diluted penicillin against meningitis. The lucky children died...

CLOSEUP - CALLOWAY

looking off CL for Martins.

CALLOWAY (CONT'D)

The unlucky ones went off their heads. You can see them now in the mental ward.

CLOSEUP - MARTINS

looking down thoughtfully.

CALLOWAY (O.S.) (CONT'D)

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 (O.S.)
 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 (O.S.)
 ...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 or 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 (O.S.)

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.

CALLOWAY

...a week ago.

MARTINS

It's more like a mortuary than
police headquarters.

CLOSE SHOT - 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.

DISSOLVE TO:

CLOSEUP

or a man's L eye. Music starts.

DISSOLVE TO:

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.

DISSOLVE TO:

CLOSEUP - CALLOWAY

holding two test tubes up to the light and comparing them.

DISSOLVE TO:

CLOSEUP - FILE

on desk, hearing words: "HARBIN'S FINGERPRINTS ON MEDICINE CABINET," hand in f.g. holding magnifying glass over prints.

DISSOLVE TO:

BIG CLOSEUP - MARTINS

looking down in front of him - bewildered.

DISSOLVE TO:

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 (O.S.)
 ...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 (O.S.)
 ...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 goor between Paine and Martins the latter goes out of door, and the Russian exits CR to Calloway.

CALLOWAY (O.S.)

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?

CLOSE SHOT - RUSSIAN OFFICER

looking down off R, for Calloway.

RUSSIAN

What can we do?

CLOSE SHOT - CALLOWAY

seated at desk, looking up off L. He opens drawer at his side and takes out passport.

RUSSIAN (O.S.)

We have our instructions. Thank you.

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:

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.

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 in front of him. Martins pays him.

MED. SHOT - ROW OF GIRLS

seated at the bar, backs to camera, but all turned round to look off CR for Martins.

CLOSE SHOT - MARTINS

at table with drink. He looks up off CR, then CL.

CLOSE SHOT - WOMAN FLOWER SELLER

holding two bunches of Chrysanthemums, leaning against a pillar. She is looking off CR for Martins.

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 (O.S.)

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?

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.

CLOSE SHOT - ANNA

looking off CL for Martins.

MARTINS (O.S.)

I'm going back home.

ANNA

Why?

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.

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 (O.S.)

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 (O.S.)
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?

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.

CLOSEUP - ANNA

holding flowers and looking off CR for Martins.

MARTINS (O.S.)

...you know.

ANNA

He told you, didn't he?

MED. SHOT - MARTINS

from Anna's eye line, leaning against window and looking CL for her.

MARTINS

Told me?

CLOSEUP - ANNA

looking off CR for Martins.

ANNA

About Harry.

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, exiting 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.

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...

LONG SHOT - MARTINS

standing looking off CL for Anna.

ANNA

...and my lover. He was Harry.

MARTINS

Well, don't preach wisdom to me. You talk about him as if he had occasional bad manners.

CLOSE SHOT - ANNA

pouring water into vase.

MARTINS (O.S.)

I don't know - I'm just a hack...

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...

CLOSE SHOT - ANNA

jug in hand, looking off R for Martins.

ANNA

Me?

CLOSE SHOT - MARTINS

looking off CL for Anna.

MARTINS

Don't be such a fool - of course.

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.

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.

He switches the light on and off CR of the window.

MARTINS (CONT'D)

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.

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.

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...

CLOSE SHOT - ANNA

holding flowers. She puts them down in f.g., laughing. She moves away CL, still laughing.

MARTINS (O.S.)

I hate it...

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...

CLOSE SHOT - ANNA

looking down - then moves forward and sits down in CLOSEUP in f.g. on the bed, CAMERA PANNING with her. She leans on the bed rail.

MARTINS (O.S.)

...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 Martins' 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 (O.S.)

...satchel foot

CLOSE SHOT - MARTINS

at street corner, calling off CR to doorway.

MARTINS

What are you tailing me for?

LONA SHOT - DOORWAY

with kitten on step from Martins' eye line.

MARTINS (O.S.)
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 (O.S.)
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 onto his face.

WOMAN (O.S.)
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.

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.

LONG SHOT - STREET

with a man's shadow running along CL wall LR.

MARTINS

Harry!

CLOSE SHOT - MARTINS

CAMERA TILTED - running to camera along street, (sound of footsteps) he exits CR.

LONG SHOT - DARK STREET

Shadow disappearing at far CL end of street. Martins enters from L f.g., running upstage, back to camera.

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.

LONG SHOT - DESERTED SQUARE

kiosk near f.g. Martins enters from CL - he looks round and starts to run upstage toward the kiosk.

MED. SHOT - MARTINS

entering from CL, running round kiosk, the side of which is in L of picture. He looks around.

LONG SHOT - KIOSK

Martins corning 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.

CALLOWAY

Yes, yes, yes, and then he vanished out there, I suppose with a puff of smoke and like a clap of...

Martins starts to walk away upstage again. Calloway looks intently off R, a sudden thought striking him. Music starts.

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 Calloway'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 CR. 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 - CEMETERY

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 jetz...

CLOSE SHOT - MARTINS

seated, holding flaring torch in L f.g. on edge of graves.

OFFICIAL (O.S.)

...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 (O.S.)

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.

DISSOLVE 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 harauf gahen warten wie doch bis ich nachkornen ich cann 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 (CONT'D)
 Schlicselich ist das aach eine
 austan diges naus and keine
 kasorpe.

CLOSEUP - ANNA

in R profile, lying awake on her pillow. Footsteps are heard.

POLICE (O.S.)
 Aufmachen!

ANNA
 We ist da?

POLICE (O.S.)
 International politzel...

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 CS past Anna in L f.g.

RUSSIAN
 Fraulein Schmidt?

ANNA
 Ja, was wollen sie?

RUSSIAN
 Sie müssen 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 upstage, toward darkened alcove in b.g.

LANDLADY (O.S.)

Was ist denn nun wieder los. Wird das so weiter gehen? Kommen sie jetzt jeden tag zu uns? Was machen, denn die dadrinnen.

CLOSE SHOT - LANDLADY AND BRITISH SOLDIER

of the Patrol, leaning against pillar CR of her.

LANDLADY (CONT'D)

Kommen sie nicht rader ja nichten nichten nichten. Das kennen jeder.

The soldier ignoring her, moves away from the pillar and goes to door. She turns to call after him upstage.

LANDLADY (CONT'D)

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.

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 (O.S.)

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 (CONT'D)
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.

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:

LONG SHOT - MARTINS

walking down cobbled street, toward Kurtz' house in L f.g.
Rubble in b.g.

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 (O.S.)

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 (O.S.)

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 (O.S.)

All right - I'm mad. I've seen a ghost...

MED. SHOT - MARTINS

looking up, off CL for Kurtz.

MARTINS

You tell Harry I want to see him.

CLOSE SHOT - KURTZ AND WINKEL

looking down off CR for Martins.

KURTZ

Be reasonable - come up and talk.

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?

CLOSE SHOT - KURTZ AND WINKEL

on the balcony, looking down off R for Martins. They turn away. Music starts.

DISSOLVE TO:

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.

LONG SHOT - MERRY-GO-ROUND

It is still and nobody near it.

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.

LONG SHOT - MERRY-GO-ROUND

and deserted fair ground, with Harry Lime seen in far b.g. walking downstage - from Martins' eye line.

MED. CLOSE SHOT - MARTINS

looking off CL.

MED. LONG SHOT - HARRY

moving downstage, looking off CR, smiling for Martins - he exits CR. Music stops.

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...

HARRY

Yes.

MARTINS

I want to talk to you.

HARRY

Talk to me?...Of course...Come on...

LONG SHOT - SHOOTING UP

through the structure of the big wheel from ground level - CAMERA PANS UP slightly.

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 ordnung.

They enter the carriage of the wheel.

GIRL
Vielen danke.

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.

CLOSEUP - MARTINS

in R profile, looking off L for Harry.

MARTINS
I was at your funeral.

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.
(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.

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.

CLOSEUP - HARRY

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.

He turns away to exit CR.

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 (O.S.)

As long as they can use you?

HARRY

I wish I could get rid of this
thing.

CLOSE SHOT - MARTINS

looking off CR for Harry.

MARTINS

Oh, so that's how they found out
about Anna...

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
interfere...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 (CONT'D)

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 (O.S.) (CONT'D)
 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 (CONT'D)

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 (O.S.)

...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...

(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 (O.S.) (CONT'D)

...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 (CONT'D)

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 (CONT'D)

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 (CONT'D)

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 (CONT'D)

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 me 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 (CONT'D)

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 (CONT'D)

- in Italy, for thirty years under the Borgias, they had warfare, terror, murder, bloodshed, but they produced Michaelangelo - 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.

DISSOLVE TO:

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.

CLOSE SHOT - CALLOWAY

looking off R for Martins, CAMERA PANS LR with him as he moves away.

CALLOWAY

Okay, forget it.

MED. SHOT - RUSSIAN OFFICER

comes through door (sound of door opening) - looks off R for Calloway.

BRODSKY

Busy, Major?

CLOSE SHOT - CALLOWAY

looking off CL for Russian.

CALLOWAY
What is it, Brodsky?

MED. SHOT - RUSSIAN

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 (O.S.)

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 (CONT'D)
 ...understand Major Calloway.

MED. CLOSE SHOT

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 (CONT'D)
 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 (O.S.)

...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 (O.S.)

...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.

MARTINS (CONT'D)
Harry.

ANNA
I'm sorry.

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
door, Martin 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 (CONT'D)
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.

ANNA

How do you know?

MARTINS

I saw him today.

MED. CLOSE SHOT - ANNA

looking off L for Martins - door of the buffet behind her.

ANNA

How is he?

MED. CLOSE SHOT - MARTINS

opening outer door to let Anna out.

MARTINS

He can look after himself, don't worry.

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.

Anna starts to back through swing doors, back into the buffet, Martins looking at her. She exits CR.

MARTINS
 That's his headache.

ANNA
 His.

MARTINS
 Oh, well.

ANNA
 Why are you lying?

MARTINS
 We're getting you out of here,
 aren't we?

CLOSE SHOT- ANNA

looking off L for Martins.

ANNA
 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.

ANNA
 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.

ANNA

Poor Harry.

MED. SHOT - MARTINS

by tables in buffet, bapk to camera.

MARTINS

Poor Harry?

CLOSEUP - ANNA

looking down CR.

MED. SHOT - MARTINS

standing by tables, looking off CL for Anna.

MARTINS

Poor Harry! Wouldn't even lift a
finger to help you.

CLOSE SHOT - ANNA

looking off CR for Martins.

ANNA

Oh, you've got your precious
honesty and don't want anything
else.

MED. SHOT - MARTINS

looks off CL for Anna, then turns away.

MARTINS

You still want him.

CLOSE SHOT - ANNA

in front of coffee bar, looking off CR for Martins. Sound of train whistle.

ANNA

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.

CLOSE SHOT - MARTINS

steps forward, reacting to whistle, looking off CR for train.

LONG SHOT - PLATFORM

from Martins' eye line and train moving out in cloud of steam.

CLOSE SHOT - MARTINS

looking off CL for Anna.

CLOSE SHOT - ANNA

looking L for Martins

LONG SHOT - WINDOW

from Anna's eye line. The steam covers it as train goes out.

CLOSE SHOT - ANNA

looking off CR. Music starts.

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...

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?

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 (O.S.)
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 (O.S.)

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.

DISSOLVE TO:

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... 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.

DISSOLVE TO:

LONG SHOT - CAFE MARC AUREL

its awning down. It is dark outside.

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.

LONG SHOT - STREET

deserted from his eye line.

MED. CLOSE SHOT - MARTINS

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

on fountain, looking down off R. CAMERA CRANES DOWN, revealing Calloway. Paine comes out of shadow of fountain to stand CL of him.

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.

MED. CLOSE SHOT - MARTINS

through window of cafe, looking off CR. He leans back onto table.

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!

CLOSE SHOT - MARTINS

seated at cafe table, in R profile. He turns his head to look off L, reacting to sound of door opening.

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?

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.

LONG SHOT - STREET

outside cafe, which is in far b.g. L. An old man carrying a bunch of toy balloons enters from CR.

CLOSE SHOT - PAINE AND CALLOWAY

he turns away.

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 (O.S.)
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 (O.S.)
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 (O.S.)
 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.

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.

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 (O.S.)
 You must feel very proud to be a
 police informer.

MED. SHOT - ANNA

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 (O.S.)
 The police are outside.

CLOSEUP - MARTINS

at table, looks up off CR and gets up out of picture LR.

ANNA (O.S.)
 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.

PAINÉ

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 into 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

looking off R, Paine behind him. He exits CL, followed by Paine and Martins.

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 (O.S.)
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.

MED. CLOSE SHOT - SEWER POLICEMAN

with lamp - shining it round tunnel.

LONG SHOT - TUNNEL

with water running through - light at far end.

CLOSE SHOT - HARRY

full face against the wall, he runs away upstage RL, CAMERA PANNING with him to center of tunnel.

POLICEMAN

Los!

CLOSE SHOT - CALLOWAY AND MARTINS

The former exits CL. Martins is about to follow.

LONG SHOT

empty tunnel with Harry seen in very LONG SHOT at far end, Calloway at a run from CR. Paine and Martins following.

MED. SHOT

narrow tunnel - Harry enters from CR - runs downstage, CAMERA PANS RL as he dodges behind corner in f.g.

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.

MED. CLOSE SHOT - HARRY

at corner of sewer. CAMERA PANS RL with him as he turns, revealing another tunnel.

POLICEMAN (O.S.)
 Stehen...bleiben oder ich schisse.
 Bleib hier ich lauf hinunter.

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 (O.S.)
 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.

LONG SHOT

through archway of sewer police making their way along main tunnel - backs to camera. They turn and start back again, toward camera.

CLOSE SHOT - HARRY

looking off past CR - he is crouched in tunnel. Sound of distant shouts.

MED. SHOT

gallery round water overflow and main sewer. Sewer police with flaming torches enter from CR, moving RL.

LONG SHOT

water overflow in L f.g., falling down over wall into sewer from police eye line.

MED. SHOT

large round hole in wall, leading to a tunnel. A policeman's head, looking off CL.

LONG SHOT

empty main sewer tunnel from policeman's eye line.

LONG SHOT SHOOTING UP

over overflow fall in R f.g. - Harry is seen peeping round CR corner of gallery.

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.

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 intelligible.

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.

CLOSE SHOT

another sewer policeman holding lamp (which is off) looking off CL.

LONG SHOT - TUNNEL

from policeman's eye line.

MED. CLOSE SHOT - TWO SEWER POLICEMAN

Sound of a disturbed stone.

POLICEMAN

Licht!

VERY LONG SHOT

of the tunnel and light being shone down on it from far end.

LONG SHOT - HARRY

with light shining on him - back to camera - feet splashing through water.

CLOSEUP - SEWER POLICEMAN

looking off CR for Harry.

CLOSE SHOT - STORM TROOPER

with machine gun, exits CR. Police whistle.

CLOSEUP - SEWER POLICEMAN

moving out of picture CR. Police whistle.

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!

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.

POLICEMAN
Franz da geh' riber.

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.

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:

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.

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.

MED. SHOT - THE SPIRAL STAIRCASE

Harry enters from CL - running up the stairs, back to camera RL.

MED. SHOT - TWO STORM TROOPERS

with an Alsatian looking down manhole from Harry's eye line.

CLOSEUP - HARRY

looking up off L for police. He turns and exits CR.

MED. SHOT - TWO STORM TROOPERS

and dog looking down into manhole from Harry's eye line.

LONG SHOT

along the narrow tunnel. Harry seen in main sewer, running to camera.

MED. CLOSE SHOT - HARRY

looking off CL in L profile - he stops in f.g. panting. Sound of distorted echoing voices.

LONG SHOT - HARRY

in center of main sewer - deserted. He is looking round him.

CLOSE SHOT

empty doorway in tunnel- CAMERA TILTED L from Harry's eye line.

CLOSE SHOT - HARRY

in L profile, looking off CL and around him.

CLOSE SHOT - TWO DOORWAYS

from Harry's eye line - into main tunnel.

CLOSE SHOT - HARRY

in R profile, looking around him.

CLOSE SHOT

dark and empty doorway into main sewer from Harry's eye line - CAMERA TILTED.

CLOSE SHOT - HARRY

in L profile, looking around him.

CLOSE SHOT

two more deserted doorways leading into other tunnels from Harry's eye line.

MED. SHOT

deserted passage from Harry's eye line.

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.

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 wth 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 (O.S.)
Is that you?

CLOSE SHOT - HARRY

back to wall, looking over shoulder for steps in b.g.

MARTINS (O.S.)
You're through, Harry!

LONG SHOT - SPIRAL STEPS

from Harry's eye line.

MARTINS (O.S.)
Come out! You haven't got a
chance...

CLOSE SHOT - HARRY

looking off CR for Martins.

MARTINS (O.S.)
...this way.

HARRY
What do you want?

CLOSE SHOT - PAINE

revolver in hand looking back over his R shoulder, off CL. He
exits CL.

MARTINS (O.S.)
You might as well give up.

CLOSE SHOT - HARRY

pressed close to wall, looking over his shoulders to steps -
then off CR for Martins.

LONG SHOT - PAINE

running along the CR side of the tunnel to camera.

PAINE
Mr. Martins, sir, get back!

CLOSEUP - CALLOWAY

looking off CL.

PAINE (O.S.)
Get back!

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 (O.S.)
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.

LONG SHOT - HARRY

at foot of iron staircase, crawling along the ground toward them.

MED. CLOSE SHOT

down the spiral stairs, Harry crawling up them, slowly and painfully.

LONG SHOT

from Harry's eye line of the grille at the top of the stairs to the street.

CLOSE SHOT - HARRY

crawling up the stairs toward camera.

CLOSE SHOT

through iron steps - Harry's face as he crawls up staircase.

MED. CLOSE SHOT - MARTINS AND CALLOWAY

bending over Paine's body.

CLOSE SHOT - HARRY

climbing on all fours, slowly up the stairs, looking up off R for the top.

MED. CLOSE SHOT - GRILLE

at top of stairs from Harry's eye line.

CLOSEUP - HARRY

making his way to top of stairs.

CLOSE SHOT - MARTINS

bending over Paine's body - he takes his gun from his hand and gets up. Calloway in R f.g.

CLOSEUP - HARRY

through the iron steps as he crawls to top.

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 (O.S.)
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 (O.S.)
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.

DISSOLVE TO:

MED. SHOT - PRIEST

with graveyard attendant and his assistant beside him.

PRIEST

Herr gib ihnen die ewige ruh und
das ewige licht leutche ihnen. Herr
lass sie ruhen in frieden. 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.

CALLOWAY

I'll have to step on it, if you're
going to catch that plane.

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 (O.S.)
I'll do what I can, if she'll let
me.

LONG SHOT - ANNA

walking along the street - CAMERA DOLLYING BACK as from Martins' eye line in jeep. She gets further and further away.

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.

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 downstage. 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.