

112

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REVISED
CUTTING CONTINUITY
ON
"JOURNEY INTO FEAR"
PROD. #356

JANUARY 30, 1943

NO. OF REELS - 4

NO. OF SECTIONS - 7

FOOTAGE - 6126 FT.

RUNNING TIME - 68 MIN. - 4 SEC.

49 pages

LENGTH SCENE
FT.FRM. NO.

"JOURNEY INTO FEAR"

REEL I
SECTION 1A

15-13 1. FADE IN...TITLE #1...RADIO BROADCASTING -

AN RKO
RADIO PICTURE

FADE OUT

128-5 2. FADE IN...NIGHT

EXT. WINDOW - NIGHT -

CAMERA PANS UPWARD SHOWING LIGHTED WINDOW IN HOTEL - CAMERA MOVES UP TO WINDOW - BANAT INSIDE ROOM WINDING VICTROLA - BROKEN RECORD PLAYING "C'EST MON COEUR" - MAN'S VOICE HEARD SINGING - CAMERA MOVES THRU WINDOW INTO ROOM - BANAT GOES TO BG - COMBS HIS HAIR - IGNORING RECORD AS IT STICKS - HE COMES TO LEFT FG - TAKES GUN FROM SUITCASE - PUTS BULLET SHAFT INTO GUN - GOES TO BG - TAKES DOWN COAT AND HAT FROM NAIL ON DOOR IN BG - RECORD STICKING - HE PUTS HAT ON - COMES TO FG - PUTTING ON COAT -

MAN'S VOICE-SINGING
(BROKEN RECORD)

C'EST MON COEUR
MA VIE, UN JOUR, TU L'AS DRISEE,
ET DE NOS DAISERS FAIT RISEE.
LEGEREMENT TU T'ES ENFUIE,
EN ME LAISSANT L'AME MEURTRIE:

C'EST MON COEUR QUE TU'AS PRIS A JAMAIS,
UN BEAU SOIR, DES ETOILES DISTRAIT.
TU M'AS DIT: "JE T'AIMERAI POUR TOUJOURS;
JE T'APPARTIENS, MON AMOUR."

(TRANSLATION:)

ONE DAY YOU SHATTERED MY LIFE,
AND MADE A LAUGHING-STOCK OF OUR KISSES.
WANTONLY YOU FLED AWAY
LEAVING ME AND MY WOUNDED SOUL:

'TIS MY HEART THAT FOREVER YOU TOOK,
ON A STAR-CRAZED EVENING.
YOU SAID: "FOREVER I'LL LOVE YOU;
I BELONG TO YOU, MY LOVE."

HE TURNS OFF VICTROLA - GOES TO DOOR IN BG - TURNS OUT LIGHT - GOES OUT - EXITS - CLOSING DOOR -

67-2 3. TITLE #2...

RKO RADIO PICTURES, INC.
PRESENTS

JOURNEY INTO FEAR

LAP DISSOLVE

TITLE #3...

SCREEN PLAY BY
JOSEPH COTTEN

FROM THE NOVEL BY
ERIC AMBLER

LAP DISSOLVE

TITLE #4...

A MERCURY PRODUCTION

LAP DISSOLVE

TITLE #5...

STARRING

JOSEPH COTTEN
DOLORES DEL RIO
RUTH WARRICK

LAP DISSOLVE

TITLE #6...

WITH

AGNES MOOREHEAD
JACK DURANT
EVERETT SLOANE
EUSTACE WYATT
FRANK READICK
EDGAR BARRIER
JACK MOSS
STEFAN SCHNABEL
HANS CONRIED
ROBERT MELTZER
RICHARD BENNETT
ORSON WELLES

LAP DISSOLVE

CONTINUED

3. CONTINUED

TITLE #7...

MUSIC BY.....ROY WEBB
MUSICAL DIRECTOR.....C. BAKALEINIKOFF
DIRECTOR OF PHOTOGRAPHY.....KARL STRUSS, A.S.C.
SPECIAL EFFECTS BY.....VERNON L. WALKER, A.S.C.
GOWNS BY.....EDWARD STEVENSON

ART DIRECTORS.....(ALBERT S. D'AGOSTINO
MARK-LEE KIRK

LAP DISSOLVE

TITLE #8...

SET DECORATIONS.....(DARRELL SILVERA
ROSS DOWD
FILM EDITOR.....MARK ROBSON
RECORDED BY.....RICHARD VAN HESSEN
RERECORDED BY.....JAMES G. STEWART
ASSISTANT DIRECTOR.....DEWEY STARKEY

I.A.T.S.E.
INSIGNIA

CERTIFICATE No.
8048

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LAP DISSOLVE

TITLE #9...

DIRECTED
BY
NORMAN FOSTER

FADE OUT

NIGHT SEQUENCE

- 29-12 4. FADE IN...EXT. STREET CS - BASKET BEFORE CAMERA ON MAN'S BACK - HE
GOES TO BG - TRAFFIC SEEN CROSSING IN BG - BANAT COMES ON AT RIGHT ON
WALK - HORNS HEARD - CAMERA FOLLOWS HIM TO LEFT FG - HE LOOKS AROUND -
SEES CAB CROSSING TO LEFT - HE WATCHES IT - STOPS NEAR FG AS CAB STOPS
BEFORE HOTEL ENTRANCE IN BG - PEOPLE PASSING -
- 8-4 5. EXT. WALK CS - CAMERA SHOOTING UP TO BANAT WATCHING TO LEFT FG - TAKES
CANDY FROM POCKET - TAKES BITE OF IT - TRAFFIC HEARD -
- 28-0 6. EXT. HOTEL MS - CAB IN FG - PEOPLE PASSING ON WALK - HOWARD AND
STEPHANIE GETTING OUT OF CAB - GO UP STEPS TO ENTRANCE IN BG - EXIT
INSIDE -

HOWARD-OFF

DEAREST STEPHANIE. IF THIS LETTER IS FOUND
ON ME -- IF THIS EVER REACHES YOU, I WANT
YOU TO BELIEVE EVERY WORD OF IT AND TRY TO
UNDERSTAND.

LAP DISSOLVE

INT. LOBBY MCS - MIRROR ON WALL BEFORE CAMERA - REFLECTION IN MIRROR
OF CLERK BEHIND COUNTER - HOWARD AND STEPHANIE ON OTHER SIDE OF DESK -
HOWARD'S VOICE HEARD -

HOWARD-OFF

IT ALL BEGAN THAT NIGHT WE ARRIVED IN
ISTANBOUL.

CLERK TALKS TO HOWARD -

CLERK

OH, THERE IS A GENTLEMAN WAITING TO SEE YOU.

HOWARD

HUH.....

CAMERA MOVES BACK TO FG - SHOWING THREE AT DESK - CLERK LOOKING TO
LEFT FG - TALKS - HOWARD AND STEPHANIE TURN AROUND - LOOK TO LEFT FG -

CLERK

DOSTLARIZ GELDELER KIPEIKIN EFFENDIM.
(YOUR GUESTS ARE WAITING, MR. KOPEIKIN.)

- 32-15 7. INT. LOBBY MCU - KOPEIKIN SEATED - LOOKING AT HIS FINGERNAILS - LOOKS
TO RIGHT BG AS HE HEARS -

CLERK-OFF

GRAHAM BEY VE BEYUM.
(MR. AND MRS. GRAHAM.)

HE SMILES - TALKS -

KOPEIKIN

OH, PESKEY.
(ALL RIGHT.)

HE RISES - GOES TO RIGHT BG - CAMERA FOLLOWS HIM - HE STOPS BEFORE
HOWARD AND STEPHANIE STANDING BY DESK - TALKS TO THEM - OTHERS MOVING
AROUND IN BG -

CONTINUED

7. CONTINUED

KOPEIKIN MR. GRAHAM -- MRS. GRAHAM -- PUT IT THERE!
HE HOLDS OUT HIS HAND TO THEM - SHAKES THEIR HANDS - TALKING - HOWARD
TAKING OFF HIS HAT -

KOPEIKIN IT'S A PLEASURE...KOPEIKIN IS THE NAME.
HOWARD HOW DO YOU DO.

COUPLE PASS IN FG - EXIT RIGHT - HOWARD AND STEPHANIE GLANCING AT
EACH OTHER - KOPEIKIN TALKS TO HOWARD -

KOPEIKIN YOU DOUBT THAT I AM KOPEIKIN?

HOWARD No.....

KOPEIKIN YOU THINK PERHAPS THAT I AM NOT HE?

HE TAKES CARD FROM POCKET - HANDS IT TO HOWARD - HE LOOKS AT IT -

KOPEIKIN MY CREDENTIALS.

18-3 8. INSERT #1...HAND HOLDING CARD READING -

BAINBRIDGE VE OGLU
TUFENK

ISTANBUL AGENT
S. KOPEIKIN

HAND TURNS CARD OVER SHOWING OTHER SIDE READING -

BAINBRIDGE AND SONS
ARMAMENTS

ISTANBUL AGENT
S. KOPEIKIN

KOPEIKIN BAINBRIDGE AND SONS...ARMAMENTS...

HOWARD-OFF STEPHANIE, TAKE MY WORD FOR IT. I DIDN'T
WANT TO GO OUT WITH THAT FELLOW, KOPEIKIN.
HE'S A PEST. I DIDN'T EVEN WANT HIM TO
JOIN US FOR DINNER. HE JUST TALKED HIS
WAY INTO IT.

FADE OUT

NIGHT SEQUENCE

87-9 9. FADE IN...INT. ROOM MCS - THREE SITTING AROUND TABLE - STEPHANIE AT
RIGHT - HOWARD AT LEFT - KOPEIKIN BETWEEN THEM - TALKING TO STEPHANIE -

KOPEIKIN MRS. GRAHAM, I AM GOING TO DEPRIVE YOU OF
YOUR HUSBAND FOR A WHILE, HUH, MR. GRAHAM?
WE GOT SOME BUSINESS TO TALK OVER...OFFICIAL.

HOWARD OH, CAN'T WE TALK RIGHT HERE.

KOPEIKIN AND BOTHER YOUR CHARMING WIFE!

STEPHANIE OH, WELL, DON'T MIND ME...IF YOU HAVE TO
TALK TO MR. KOPEIKIN, DEAR...WHY...

KOPEIKIN SURE, WE GO DOWNSTAIRS IN THE BAR...

STEPHANIE THE BAR...WELL, GO TO THE BAR, IF YOU WANT
TO, DEAR...

KOPEIKIN MAYBE WE WILL HAVE A COUPLE OF DRINKS, TOO.

KOPEIKIN RISES - EXITS LEFT - STEPHANIE TALKING TO HOWARD -

STEPHANIE WELL, THE SOONER YOU GO, THE SOONER YOU'LL
BE BACK...HAVE A GOOD TIME.

HE RISES - TALKING -

HOWARD IT'S NOT A GOOD TIME...IT'S BUSINESS, HE SAYS.

HOWARD GLANCES AROUND AS HE HEARS -

KOPEIKIN-OFF TIME IS FLEEING, HOWARD...

HE MOTIONS - TALKS TO HER -

HOWARD COMPANY REPRESENTATIVE.....

HE KISSES HER CHEEK - TALKS -

HOWARD I'LL BE RIGHT BACK.

STEPHANIE WELL, BE CAREFUL, DEAR.

LAP DISSOLVE

CONTINUED

LENGTH SCENE
FT.FRM. NO.

-4-

REEL I
SECTION 1A

9. CONTINUED

INT. LOBBY MS - HOWARD AND KOPEIKIN COMING ON IN FG - OTHERS AROUND
DESK IN BG - KOPEIKIN PUTTING ON HIS COAT - STOPS HOWARD AS HE TALKS -

KOPEIKIN HOWARD, WHERE ARE YOU GOING?

HOWARD TURNS - TALKS SURPRISED - PEOPLE COMING TO LEFT FG - EXIT -

HOWARD I THOUGHT YOU SAID WE WERE GOING IN THE BAR.

KOPEIKIN OH, BAR! I KNOW A MUCH BETTER PLACE...COME!

HOWARD WELL, I HAVEN'T GOT MY HAT AND COAT.

KOPEIKIN WELL, IT'S JUST AROUND THE CORNER...

KOPEIKIN PULLS HOWARD TO RIGHT - CAMERA FOLLOWING THEM - HOWARD PUTTING
HAND TO HEAD - HIS VOICE HEARD -

HOWARD-OFF KOPEIKIN IS OUR COMPANY'S...

32-3

10. EXT. HOTEL MS - PEOPLE PASSING - HOWARD AND KOPEIKIN COME OUT ENTRANCE
IN BG - THREE MEN ON STEPS - THEY COME DOWN STEPS TO FG - HOWARD'S
VOICE HEARD - THE TWO EXIT NEAR RIGHT FG - THREE MEN COMING DOWN STEPS -
LOOKING AFTER THEM - ONE MAN NODS - THE THREE EXIT RIGHT FG -

HOWARD-OFF ...REPRESENTATIVE IN TURKEY, AND I GUESS HE
THOUGHT HE OUGHT TO SHOW ME A GOOD TIME. I
DIDN'T WANT A GOOD TIME. I WANTED TO STAY
WITH YOU. HE JUST TOOK IT FOR GRANTED THAT
I DIDN'T, AND DRAGGED ME OFF TO THAT NIGHT
CLUB. THAT'S HOW I HAPPENED TO MEET THAT
WOMAN...

LAP DISSOLVE

INT. CLUB CU - CAMERA SHOOTING UP AT JOSETTE - LOOKING DOWN TO LEFT FG -
SMILING - HOWARD'S VOICE HEARD -

HOWARD-OFF ...JOSETTE.

MUSIC AND APPLAUSE HEARD -

2-2

11. INT. CLUB CS - HOWARD SITTING AT TABLE FACING FG - APPLAUDING - HAND
PUTTING GLASS DOWN BEFORE HIM IN FG - APPLAUSE AND MUSIC HEARD -

21-10

12. INT. CLUB MCS - CAMERA SHOOTING UP AT TABLE - WAITER AT LEFT FG -
PUTTING DRINK ON TABLE BEFORE KOPEIKIN AT RIGHT ON OTHER SIDE OF
HOWARD - GOGO HOLDING JOSETTE UP OVER HIS HEAD - EXITS RIGHT - WAITER
EXITS LEFT - SHOWING HOWARD AND GIRL SITTING AT TABLE - OTHERS IN BG -
APPLAUSE HEARD - MUSIC HEARD PLAYING - HOWARD AT LEFT - LEANS FORWARD -
TALKS TO KOPEIKIN -

HOWARD I CAN'T STAY HERE VERY LONG. I'VE GOT TO
GET ON BACK UP TO THE HOTEL.

GOGO AND JOSETTE LEAP ON AT RIGHT BG ON DANCE FLOOR - MUSIC HEARD - HE
PICKS HER UP - WAITER COMING ON AGAIN POURING DRINKS - MUSIC STOPS -
GOGO CARRIES JOSETTE TO BG OVER HIS SHOULDER - PEOPLE APPLAUD -
KOPEIKIN SMILES - TALKS TO HOWARD -

KOPEIKIN SOME NUMBER, EH?

"JOURNEY INTO FEAR"

END OF REEL I

SECTION 1A

LENGTH SCENE
FT.FRM. NO.

"JOURNEY INTO FEAR"

REEL 1
SECTION 1B

NIGHT SEQUENCE

- 4-13 1. INT. CLUB MCS - APPLAUSE HEARD - MUSIC HEARD PLAYING "THREE LITTLE WORDS" - BANAT COMING ON DOWN STEPS AT LEFT - LOOKS TO FG -
- 39-8 2. INT. CLUB MS - HOWARD AND TWO SITTING AT TABLE IN FG - GIRL IN BG STARTS TO SING AS SHE SWAYS - COMES TOWARD THEM -
- GIRL-SINGING OOTCH KU-CHUK SOZ.
(THREE LITTLE WORDS.)
ACH, NEH TAT-LUH SOZLER DIR BA-NA.
(AH, WHAT SWEET WORDS THEY ARE TO ME.)
BOOP-OO-POO-DOOP!
- O, OOTCH SHIR...
- GIRL DANCES TO RIGHT - EXITS SINGING - HOWARD TALKS TO KOPEIKIN - GIRL HEARD SINGING -
- HOWARD I'VE GOT TO GET ON BACK TO THE HOTEL.
- KOPEIKIN YOU MIGHT TAKE A SHINE TO JOSETTE. AFTER ALL, THIS LITTLE GIRLIE IS VERY STUPID. OF COURSE, JOSETTE IS STUPID, TOO, BUT SHE HAS "IT"...PARDON ME...I WILL BE BACK IN A JIFFY.
- GIRL-SINGING-OFF ...IN LU-GHET-LER,
(OH, THOSE SWEET THREE WORDS)
BU-TOUN U-REM DEN BA-NA YE-TER-LER.
(ALL ENOUGH FOR MY WHOLE LIFE.)
HA-CHA-CHA-CHA.
- BU-TOON JA-NUM-DON GET-CHEN-JIT-DE-OH.
(ALL IN MY HEART THAT IS PASSING IS THIS.)
BIL-MEM AS-KA NA-SUL SA-NA SULLAY-IN.
(DON'T KNOW ANY OTHER WAY TO TELL YOU.)
- ACH, KU-CHUK SOZ.
(OH, LITTLE WORDS)
- KOPEIKIN RISES - GOES AROUND TO LEFT - EXITS - GIRL TALKS TO HOWARD -
- MARIE YOU GIVE ME MONEY?
- 8-11 3. INT. CLUB CS - HOWARD SITTING AT LEFT AT TABLE - TALKS TO GIRL BESIDE HIM AT RIGHT -
- HOWARD WHAT FOR?
- MARIE TIP.
- HOWARD OH...
- HOWARD REACHES IN POCKET -
- GIRL-SINGING-OFF DEM-ACK ES-TAR-IM KEY BEN SA-NI...
- 6-13 4. INT. CLUB CS - GIRL IN FG - GESTURING - SINGING -
- GIRL-SINGING ...SE-VA-IM.
HY-DEE-HO-HAA!
(WISH TO SAY THAT I LOVE YOU.)
- SHE ENDS SONG - APPLAUSE HEARD -
- 11-13 5. INT. CAFE CS - TWO SITTING AT TABLE - HOWARD AT LEFT - MARIE TUCKING BILL DOWN FRONT OF HER DRESS - APPLAUSE HEARD - SHE RISES - TALKS TO HIM -
- MARIE YOU EXCUSE ME. IF YOU LIKE ME...I COME BACK.
- HE NODS - MUSIC HEARD PLAYING - SHE NEARLY EXITS - "PIANO IMPROVISATION:
- 304 6. INT. CAFE MCS - PEOPLE SITTING IN FG - OTHERS IN BG - MUSIC HEARD PLAYING - MAN NEAR FG LEANS AGAINST GIRL - SHE SHOVS HIM AWAY - KOPEIKIN COMING ON IN BG WITH JOSETTE AND GOGO - CAMERA FOLLOWING THEM PAST PEOPLE AT TABLES TO LEFT FG - KOPEIKIN TALKING -
- KOPEIKIN I WANT YOU TO MEET MY FRIEND. HE IS AN AMERICAN.
- HE MOTIONS - TALKS - STOPPING BY HOWARD SITTING AT TABLE -
- KOPEIKIN YESHEZO PAKARL,
(TURKISH: ANOTHER GLASS.)
- HOWARD RISES - KOPEIKIN GOES AROUND TO LEFT OF TABLE - INTRODUCES COUPLE TO HOWARD - PEOPLE IN BG - WAITER AND PAYLIK BY THEM -
- KOPEIKIN HOWARD, I MAY PRESENT JOSETTE AND GOGO MARTEL.
- HOWARD HOW DO YOU DO.
- JOSETTE HOW DO YOU DO.

CONTINUED

6. CONTINUED

KOPEIKIN

YOU WILL SIT, PLEASE.

JOSETTE

THANK YOU...

THE THREE SIT DOWN - MEN HELPING JOSETTE - GOGO TURNING TO BG - HOWARD TALKS TO HER -

HOWARD

I ENJOYED YOUR DANCING VERY MUCH,
MADEMOISELLE.

JOSETTE

IT IS NONSENSE TO SAY THAT AMERICANS ARE NOT
POLITE.

6-5

7. INT. CAFE CU - JOSETTE LOOKING TO RIGHT FG - TALKING - MUSIC HEARD -

JOSETTE

THEY ARE SO CLEVER IN BUSINESS AND YET SO
GENEROUS AND SINCERE.

3-10

8. INT. CAFE CU - HOWARD LOOKING TO LEFT FG - SHRUGS - LOOKS DOWN -
GLANCES UP AS HE HEARS -

KOPEIKIN-OFF

DO YOU HEAR THAT, HOWARD...?

6-1

9. INT. CAFE MCS - THREE SITTING AT TABLE - WAITER BY THEM - POURING
DRINK INTO GLASS - JOSETTE TALKS - MUSIC HEARD - PEOPLE AROUND IN BG -

JOSETTE

THE CHAMPAGNE HERE IS FILTHY. I DO NOT WISH
TO LEAVE ISTANBUL WITH A HEADACHE...

2-13

10. INT. CAFE CU - JOSETTE LOOKING TO RIGHT FG - TALKING -

JOSETTE

HOW LONG DO YOU STAY HERE, MR. GRAHAM?

2-12

11. INT. CAFE MCU - KOPEIKIN LEANING ON TABLE - LOOKING TOWARD RIGHT BG -
TALKS - MUSIC HEARD - PEOPLE IN BG -

KOPEIKIN

WHY, HE LEAVES TOMORROW, TOO.

2-14

12. INT. CAFE CU - HOWARD LOOKING TO LEFT FG - TALKS -

HOWARD

YES, I'M LEAVING ON THE MORNING TRAIN.

3-6

13. INT. ROOM CU - JOSETTE HOLDING SMOKING CIGARETTE - LOOKING TO RIGHT
FG - TALKS - PIANO HEARD PLAYING -

JOSETTE

I'M GOING AS FAR AS BATUMI BY BOAT.

19-5

14. INT. CAFE MLS - CAMERA SHOOTING OVER JOSETTE SITTING IN FG - BACK TO
CAMERA - TWO MEN ON EITHER SIDE OF TABLE - PAVLIN AT RIGHT MOTIONS -
SMOKE PUFFS UP IN BG - CURTAINS PART - MAGICIAN COMES OUT - GIRL
STANDING AT LEFT - POSES - DOES LITTLE DANCE - MAGICIAN PULLS OUT
HUGE BOUQUET - MUSIC PLAYING "ORIENTAL DANCE" - MAGICIAN HANDS FLOWERS
TO GIRL -

12-6

15. INT. CAFE MCS- GIRL TAKING FLOWERS FROM MAGICIAN - MUSIC AND APPLAUSE
HEARD - SHE RUNS TO LEFT - EXITS - HE TAKES OFF CAPE - HOLDS IT OUT -
SHAKES IT - DROPS IT SHOWING LITTLE CHINESE BOY BEHIND CAPE - APPLAUSE
HEARD -

2-3

16. INT. CAFE MLS - JOSETTE AND TWO MEN SITTING IN FG AT TABLE - BACKS TO
CAMERA - WATCHING MAGICIAN IN BG - APPLAUSE HEARD - LITTLE BOY RUNS TO
LEFT - EXITS - MAGICIAN MOVES TO RIGHT - MUSIC HEARD -

3-10

17. INT. CLUB CU - CAMERA SHOOTING UP AT CHEF STANDING BY CORNER - LOOKING
TO FG - AMUSED - MUSIC AND APPLAUSE HEARD -

12-1

18. INT. CAFE CS - CAMERA SHOOTING UP AT MAGICIAN MOVING TO RIGHT - CROWD
AT TABLES IN BG - APPLAUDING - MUSIC HEARD - CAMERA FOLLOWS HIM TO
THREE SITTING AT RIGHT AT TABLE - APPLAUDING - HE MOTIONS - REACHES
DOWN TO KOPEIKIN'S CIGARETTE - TALKING -

MAGICIAN

PARDON ME, SIR. WHAT KIND OF CIGARETTES
TO YOU SMOKE?

FLAME LEAPS UP FROM CIGARETTE - KOPEIKIN JUMPS - STARTLED - CROWD
LAUGHS - MAGICIAN CROSSES TO RIGHT TO HOWARD - KOPEIKIN TALKING -

KOPEIKIN

HE IS GOOD...AIN'T HE, HOWARD?

HE LEANS OVER HOWARD - GIRL COMES ON AT LEFT WITH BUNNY ON TRAY -
MAGICIAN TALKING -

MAGICIAN

AND YOU, SIR...

4-9

19. INT. CAFE CS - MAGICIAN AT RIGHT - LEANING OVER HOWARD SEATED - MUSIC
HEARD - PEOPLE IN BG - MAGICIAN PULLS DUCK FROM HOWARD'S COAT - HE
MOVES - STARTLED - CROWD LAUGHING - TALKING INDISTINCTLY - MUSIC HEARD -
MAGICIAN TURNS TO RIGHT - EXITS - APPLAUSE HEARD -

2-14

20. INT. CAFE MCS - THREE AT TABLE IN FG - CROWD AROUND IN BG - APPLAUDING -
MAGICIAN PARTLY ON AT RIGHT FG - EXITS -

LENGTH
FT.FRM.

SCENE
NO.

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REEL I
SECTION 1B

- 6-5 21. INT. CAFE MLS - THREE AT TABLE IN FG - APPLAUDING - OTHERS PARTLY ON AROUND - MAGICIAN GOING TO GONG AT LEFT - MUSIC HEARD - STOPS AS HE RINGS GONG - BOY COMES ON IN BG - MAGICIAN TALKS -
- MAGICIAN CHEUK...
- 11-12 22. INT. CAFE LS - BOY CROSSING TO LEFT WITH FURNITURE - MAGICIAN TALKING TO AUDIENCE SEATED IN BG - MEN COME ON - PUTTING BOX AT LEFT ON FURNITURE - GIRL COMING ON CARRYING CROSS IN FG - PUTS IT DOWN - MEN TURN TO RIGHT -
- MAGICIAN ESKY DENEMAY INDIA DON.
(TURKISH: NOW FOLLOWS AN OLD MARVEL FROM INDIA.)
- MESDAMES ET MESSIEURS, VOUS ALLEZ VOIR MAINTENANT UN ANCIEN MIRACLE DES INDES.
(FRENCH: LADIES AND GENTLEMEN, YOU'RE GOING TO NOW SEE AN ANCIENT MIRACLE OF INDIA.)
- 14-4 23. INT. CAFE MCS - MAGICIAN LOOKING TO RIGHT FG - TALKING - GIRL BY CROSS IN BG - GOES TO RIGHT BG - MUSIC HEARD -
- MAGICIAN LADIES AND GENTLEMEN, I WILL NOW PRESENT TO YOU AN UNBELIEVABLE MIRACLE THAT I LEARNED IN THE MOUNTAIN FASTNESSES OF INDIA.
- 13-13 24. INT. CAFE MLS - THREE SITTING IN FG - BACKS TO CAMERA - MAGICIAN AND HELPERS IN BG - HE COMES TOWARD HOWARD AT LEFT FG AS HE TALKS - MUSIC STOPS -
- MAGICIAN AND FOR THIS ILLUSION, I WILL REQUIRE THE ASSISTANCE OF SOME KIND AND GRACIOUS PERSON FROM THE AUDIENCE...
- HE LOOKS AT HOWARD - TALKS - CLAPPING HIS HANDS -
- MAGICIAN PERHAPS YOU, SIR...THE GENTLEMAN OF THE DUCK...
- PEOPLE LAUGHING - TALKING INDISTINCTLY - MAGICIAN LEANS OVER HOWARD - HE PULLS AWAY -
- 5-10 25. INT. CAFE CS - MAGICIAN PULLING ON HOWARD'S ARM - HE TRIES TO PULL AWAY - CROWD HEARD LAUGHING - TALKING INDISTINCTLY - PEOPLE IN BG - MAGICIAN TALKING INDISTINCTLY - HOWARD MOTIONS - TALKS -
- HOWARD I DON'T WANT TO GO UP THERE.
- KOPEIKIN-OFF GO AHEAD, HOWARD...
- 7-12 26. INT. CAFE LS - CROSS IN FG - MAGICIAN PULLING HOWARD UP FROM TABLE AT RIGHT ON EDGE OF DANCE FLOOR - CROWD AROUND CAFE - LAUGHING - TALKING - URGING HIM ON - GENERAL CONFUSION -
- KOPEIKIN ...IT'LL HAND YOU A LAUGH.
- GIRL AND MAGICIAN TURN HOWARD AROUND - PLACING HIS ARMS UP ON CROSS - GENERAL TALKING AND LAUGHING HEARD - MUSIC HEARD - "SEANCE" -
- 12-0 27. INT. CAFE MS - TWO FASTENING HOWARD TO CROSS - MUSIC HEARD - MAGICIAN AT LEFT - GOES TO RIGHT - CAMERA PANNING - GIRL TRIPS TO LEFT - EXITS - MAGICIAN STOPS BY COFFIN - LOOKS TO FG - TALKS - MUSIC HEARD -
- MAGICIAN AND NOW, LADIES AND GENTLEMEN, I WILL JOIN MY ANCESTORS!
- 2-13 28. INT. CAFE CS - BANAT STANDING ON STEPS - LOOKING TO FG - MUSIC HEARD - GENERAL CROWD NOISE HEARD -
- KOPEIKIN-OFF DON'T WORRY, HOWARD.
- 21-1 29. INT. CAFE MS - HOWARD TIED TO CROSS AT LEFT FG - WATCHING MAGICIAN AS HE CLIMBS INTO COFFIN AT RIGHT - PEOPLE HEARD LAUGHING - MUSICIAN IN BG PLAYING - BOY CLOSING LID ON MAGICIAN - HOWARD LOOKS AROUND - WORRIED - GONG HEARD CRASHING AS BOY LOCKS LID OF COFFIN - GIRL COMES ON AT LEFT BEHIND CROSS - STANDS AT RIGHT - BEHIND BOY AS HE COMES TO RIGHT FG - POINTING GUN UPWARD -
- PAVLIK-OFF LILA!
(RUSSIAN: LIGHTS OUT!)
- LIGHTS GO OUT - MUSIC HEARD - SHOT HEARD -
- 5-13 30. INT. CAFE CS - ROOM IN DARKNESS - MUSIC HEARD -
- PAVLIK-OFF ZVERT!
(RUSSIAN: LIGHTS ON!)
- LIGHTS COME ON - SHOWING BOY STANDING IN FG - POINTING GUN UP - MAGICIAN ON CROSS BEHIND HIM - GIRL AT RIGHT BG - APPLAUSE HEARD - MAGICIAN'S SIDE BLEEDING - HE STIFFENS UP - BOY LOOKING AT GUN PUZZLED -
- 6-13 31. INT. CAFE MLS - PAVLIK STANDING AT LEFT - APPLAUDING - JOSETTE SITTING PARTLY ON BEFORE CAMERA - KOPEIKIN AT RIGHT - MUSIC AND APPLAUSE HEARD - MAGICIAN ON CROSS IN BG - BOY AND GIRL BY HIM - HE SAGS ON CROSS - HANGING BY HIS ARMS - THEY ALL LOOK STARTLED - WOMEN SCREAM -

LENGTH SCENE
FT.FRM. NO.

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REEL 1
SECTION 1B .

2-1 32. INT. CAFE CS - KOPEIKIN AND JOSETTE SITTING IN FG - STARTLED - CROWD IN BG - GENERAL CONFUSION AND SHOUTING HEARD -

MAN-OFF WHAT'S WRONG...?

KOPEIKIN STARTS TO LEAP UP - WAITER COMING TO LEFT FG - EXITS - PEOPLE LEAPING UP FROM TABLES -

4-8 33. INT. CAFE MLS - GIRL AND BOY GOING TO MAGICIAN HANGING ON CROSS IN BG - KOPEIKIN AND JOSETTE LEAPING UP IN FG - GO TO THEM - MANAGER AT LEFT - CROWD YELLING - SCREAMING - GENERAL CONFUSION - KOPEIKIN GOES TO COFFIN AT RIGHT BG -

44-5 34. INT. CAFE MCS - KOPEIKIN TAKING LID OF COFFIN OFF IN FG - OTHERS GATHERING AROUND MAGICIAN IN BG - HANGING ON CROSS - MUCH INDISTINCT TALKING AND CONFUSION - HOWARD SITS UP IN COFFIN - KOPEIKIN TALKS - RELIEVED -

KOPEIKIN AH, THERE YOU ARE, HOWARD!

HOWARD THAT WAS A GOOD TRICK.....WHAT HAPPENED?

KOPEIKIN THE BOY DIDN'T FIRE HIS GUN. SOMEONE ELSE DID.

THEY LOOK AT MAGICIAN IN BG ON CROSS - KOPEIKIN TALKING -

KOPEIKIN THE MAGICIAN IS DEAD.

THEY STARE AT EACH OTHER -

HOWARD-OFF I DIDN'T ADMIT IT, STEPHANIE, BUT I KNEW, THEN, THAT SHOT WAS MEANT FOR ME!

LAP DISSOLVE

EXT. STREET MS - DETECTIVE TAKING HOWARD AND KOPEIKIN TOWARD ENTRANCE OF BLDG IN BG - KOPEIKIN STOPS - MEN GO TO DOOR - MAN OPENING IT - GUARD AT LEFT - GROUP STARTS INSIDE TO BG -

HOWARD-OFF YOU KNOW HOW MANY MONTHS I SPENT FOR THE COMPANY ON THE TURKISH NAVY. WELL, TIME COUNTS IN THIS WAR, AND NOW, WITH ME OUT OF THE WAY, IT'LL TAKE ALL THAT TIME AND MORE WITH SOMEBODY ELSE OUT HERE, BEFORE TURKEY CAN GET...

53-5 35. INT. CORRIDOR MCS - GUARD STANDING AT RIGHT OF DOORWAY - HOWARD AND KOPEIKIN COME IN - OTHERS FOLLOWING - CAMERA PANS - FOLLOWING THEM TO LEFT PAST PEOPLE - HOWARD'S VOICE HEARD -

HOWARD-OFF ...ANY NEW GUNS. THAT'S WHY THEY'RE AFTER ME!

HOWARD TURNS - TALKS INDIGNANTLY TO KOPEIKIN - GENERAL INDISTINCT TALKING HEARD - DETECTIVE CROSSES - STANDS AT LEFT BY HOWARD -

HOWARD THIS IS TERRIBLE...HERE YOU'VE GOT ME INVOLVED IN A DIRTY NIGHT CLUB SHOOTING... I'VE GOT TO CALL MY WIFE!

DETECTIVE BEKLEM, EFFENDIM.
(TURKISH: TAKE IT EASY, MISTER.)

MAN EXITS LEFT - HOWARD TALKS TO KOPEIKIN -

HOWARD YOU'VE GOT TO KEEP THIS OUT OF THE PAPERS.

KOPEIKIN HOWARD, YOU ARE LUCKY! JUST THINK WHAT HAPPENED TO THAT MAGICIAN. SUPPOSE THE TRICK HADN'T WORKED!

HOWARD OFFERS CIGARETTE TO KOPEIKIN - TALKING IMPATIENTLY -

HOWARD THAT'S ENTIRELY BESIDE THE POINT. I'VE GOT NO BUSINESS IN HERE.

CAMERA PANS - THEY GO TO LEFT BG - PASSING PEOPLE - KOPEIKIN TALKING -

KOPEIKIN HOWARD, THEY ARE ONLY DOING THEIR OFFICIAL DUTY FOR YOUR OWN GOOD.

HOWARD OFFICIAL DUTY...THE WHOLE THING'S SO STUPID. I CAN FORGIVE ALMOST ANYTHING BUT STUPIDITY. I WISH I'D BROUGHT MY TOPCOAT.

THEY STOP - CAMERA MOVES BETWEEN THEM TO BG TO JOSETTE - TALKING TO GOGO -

JOSETTE THIS IS A SCANDAL...WE HAVE NO BUSINESS WITH THE POLICE.

GOGO MAYBE WE WILL GET OUR PICTURES IN THE PAPERS

THEY LOOK TO FG AS MAN HEARD TALKING INDISTINCTLY IN TURKISH - ANNOUNCING HAKI'S ARRIVAL -

LENGTH SCENE
FT. FRM. NO.

-5-

REEL 1
SECTION 1B

24-15 36. INT. CORRIDOR MS - CAMERA SHOOTING OVER CROWD TO DOORWAY IN BG - HAKI COMING IN - OFFICER IN DOORWAY SALUTES HIM - TALKING IN TURKISH - HE NODS - PEOPLE TURN - LOOK AT HIM - HE COMES THRU CROWD TO LEFT FG - CAMERA FOLLOWING HIM - HE GLANCES AT PEOPLE - SMOKING - CAMERA PANS - HE PASSES KOPEIKIN AND HOWARD - OFFICER AT DOOR IN BG GREETES HIM AS HE GOES TO DOOR -

KOPEIKIN ACH SHAM, EFFENDIM.
(GOOD EVENING, COLONEL.)

OFFICER OPENS DOOR - HAKI GOES INTO OFFICE IN BG - HOWARD TALKS TO KOPEIKIN -

HOWARD WHO'S THAT?

KOPEIKIN THAT'S COLONEL HAKI. THIS IS HIS OFFICE.

5-3 37. INT. CORRIDOR CU - KOPEIKIN TALKING TO HOWARD IN FG - PEOPLE IN BG -

KOPEIKIN HE'S THE HEAD OF THE SECRET POLICE.

HOWARD SECRET POLICE?

46-9 38. INT. CORRIDOR MCS - TWO STANDING IN FG - CROWD AROUND - KOPEIKIN TALKING TO HOWARD - PAVLIK COMING TO THEM -

KOPEIKIN HE WAS A DEPUTY IN THE PROVISIONAL GOVERNMENT IN 1919...ONE OF ATTATURK'S MEN.

PAVLIK TALKS TO HOWARD -

PAVLIK THERE IS A LEGEND HE CAN DRINK TWO BOTTLES OF WHISKEY WITHOUT GETTING DRUNK.

KOPEIKIN THERE IS ALSO A LEGEND THAT HE KILLED PRISONERS BY TYING THEM TOGETHER IN PAIRS AND THROWING THEM INTO THE RIVER TO SAVE FOOD AND AMMUNITION, BUT I DON'T BELIEVE IT.

PAVLIK HE IS A GREAT PATRIOT.

KOPEIKIN OH...BUT I WOULDN'T TRUST HIM WITH A WOMAN.

DOOR IN BG OPENS - AIDE STEPS OUT - TALKING -

AIDE COLONEL HAKI WILL SEE MR. HOWARD GRAHAM NOW.

KOPEIKIN THAT'S US, HOWARD...COME.

THE TWO GO TO DOORWAY - GO INSIDE - EXIT - GUARD CLOSING DOOR - TELEGRAPH CODE HEARD -

33-9 39. INT. OFFICE MLS - HAKI SITTING AT RIGHT OF DESK - AIDE IN BG - HOWARD AND KOPEIKIN STOPPING AT LEFT BG ON OTHER SIDE OF DESK - TELEGRAPH CODE HEARD - KOPEIKIN TALKS TO HAKI -

KOPEIKIN ACHSHAN, EFFENDIM.
(GOOD EVENING, COLONEL.)

AIDE QUESTIONS HOWARD - ANOTHER AIDE COMING ON - PUTTING TRAY WITH BOTTLE AND GLASSES ON IT AS HAKI SHOVS CIGARETTE BOX TOWARD HOWARD -

AIDE YOU ARE HOWARD GRAHAM?

HOWARD YES...WHAT OF IT?

AIDE YOU ARE EMPLOYED BY A MUNITIONS COMPANY IN AMERICA?

HOWARD WHAT?

AIDE YOU ARE EMPLOYED BY A MUNITIONS COMPANY IN AMERICA?

HOWARD AN ARMAMENT MANUFACTURER.

KOPEIKIN BAINBRIDGE AND SONS.

HOWARD TALKS CURTLY - AIDE EXITS LEFT -

HOWARD NO, THANK YOU. THIS MAN CAN TELL YOU ALL ABOUT IT. HE'S THE LOCAL AGENT.

AIDE WE KNOW THAT.

HOWARD THEN WHY ASK ME?

AIDE YOU ARE A NAVAL ORDNANCE EXPERT?

29-7 40. INT. ROOM CS - CAMERA SHOOTING UP AT HOWARD STANDING AT LEFT - TALKING DISGUSTED - AIDE SITTING AT RIGHT - LOOKS UP AT HIM -

HOWARD "EXPERT!"

AIDE PARDON?

CONTINUED

40. CONTINUED

HOWARD

I'M AN ENGINEER. NAVAL ORDNANCE HAPPENS TO BE MY SUBJECT.

AIDE QUESTIONS HIM -

AIDE

YOUR GOVERNMENT HAS ASSIGNED YOU, THROUGH YOUR COMPANY, TO DO SOME IMPORTANT WORK HERE?

HOWARD

NOW LOOK, I'VE GOT MY INSTRUCTIONS...I'VE BEEN ORDERED BACK TO THE STATES AT ONCE... I'M ONLY STOPPING HERE OVERNIGHT...I'M DOING MY BEST TO STEER CLEAR OF TROUBLE.

6-13

41. INT. OFFICE CS - CAMERA SHOOTING DOWN BETWEEN KOPEIKIN AND HOWARD STANDING IN FG TO HAKI SEATED ON OTHER SIDE OF DESK IN BG - TALKS - SMOKING -

HAKI

YOU REALIZE, NO DOUBT, THAT YOU CARRY SOME VALUABLE INFORMATION.

HOWARD TALKS SHARPLY -

HOWARD

WHATEVER THAT INFORMATION..IS...

3-2

42. INT. ROOM CS - CAMERA SHOOTING UP TO HOWARD STANDING AT LEFT - TALKING - AIDE SITTING AT RIGHT -

HOWARD

...IT'S SAFE ENOUGH...I'VE GOT IT IN MY HEAD.

4-15

43. INT. OFFICE MCS - CAMERA SHOOTING DOWN BETWEEN HOWARD AND KOPEIKIN TO HAKI SEATED ON OTHER SIDE OF DESK - TALKS - PUTTING HAND TO HEAD -

HAKI

THAT'S PRECISELY WHY YOU WERE BROUGHT HERE, MR. GRAHAM.

19-9

44. INT. OFFICE CS - HOWARD AT LEFT - AIDE SITTING AT RIGHT - TALKS - SOUND OF TELEGRAPH KEY HEARD -

AIDE

IT'S YOUR HEAD OUR GOVERNMENT IS SO INTERESTED IN...SUPPOSE YOU HAD BEEN SHOT INSTEAD OF THAT MAGICIAN...WHAT...

HOWARD TALKS IMPATIENTLY -

HOWARD

DON'T BE SILLY!

HE LOOKS TO RIGHT FG - TALKING -

HOWARD

THE TURKISH NAVY CAN GET ALONG PERFECTLY WELL WITHOUT ME. THE COMPANY WOULD SEND OUT ANOTHER MAN...I'M NOT...

36-12

45. INT. OFFICE MLS - HAKI RISING AT RIGHT NEAR FG - TWO MEN STANDING - FACING HIM - HOWARD SHOUTING - AIDE SITTING IN BG - HAKI COMES TO LEFT FG - CAMERA MOVING AROUND TO LEFT FOLLOWING HIM -

HOWARD

...INDISPENSABLE...THERE'S DOZENS OF MEN WITH MY QUALIFICATIONS.

KOPEIKIN

HOWARD!

HAKI STOPS BEFORE CAMERA - HOWARD TALKING IMPATIENTLY -

HOWARD

SOMEBODY ELSE COULD BE SENT OUT FROM AMERICA.

HAKI

AND MEANWHILE?

HOWARD

OR ENGLAND...TO DO MY WORK OVER AGAIN.

HAKI TALKS EARNESTLY -

HAKI

MEANWHILE THE SPRING WILL BE HERE AND THE RUSSIAN WINTER WILL BE OVER AND THOSE SHIPS WILL STILL BE LYING IN THE DOCKYARDS OF IZMIR AND GALLIPOLI WAITING FOR THEIR NEW GUNS AND TORPEDOES.

HE TURNS - LOOKS AT HOWARD - GOES BACK TO DESK - LOOKS AT HOWARD -

81-4

46. INT. OFFICE MCU - TWO MEN PARTLY ON EITHER SIDE OF CAMERA - HAKI STANDING - FACING HOWARD AT LEFT - TALKS -

HAKI

YOU ARE A MILITARY OBJECTIVE.

HOWARD TALKS - PUZZLED -

HOWARD

I DON'T UNDERSTAND YOU.

HAKI MAKES NOISE - MOVES AROUND DESK TO RIGHT - CAMERA FOLLOWING HIM TO RIGHT BG - OTHERS EXIT - HE STOPS BY WINDOW IN BG AS HE TALKS - TURNING TO FG -

CONTINUED

46. CONTINUED

HAKI

HUMPH...MR. HOWARD GRAHAM, YOU ARE A CAREFUL DRIVER AND AN IMAGINATIVE PEDESTRIAN. YOU NEVER RIDE HORSES NOR CLIMB MOUNTAINS. YOU DO NOT HUNT BIG GAME -- YOU'VE NEVER FELT THE SLIGHTEST INCLINATION TO LEAP BEFORE AN APPROACHING EXPRESS TRAIN. I'M SURE YOU NEVER THINK OF DEATH...

HE COMES BACK TO LEFT FG - CAMERA FOLLOWING AS HE TALKS -

HAKI

...IF SO, ONLY ON THOSE OCCASIONS WHEN YOU TAKE OUT AN INSURANCE POLICY --

HE MOVES BEHIND DESK - CAMERA SHOOTING FROM BEHIND HOWARD AND KOPEIKIN STANDING PARTLY ON IN FG - HAKI TALKS TO HOWARD AS HE SITS DOWN IN HIS CHAIR -

HAKI

-- MR. GRAHAM...MR. GRAHAM, HAS YOUR EXCELLENT BRAIN GRASPED WHAT I AM TRYING TO TELL YOU? IT IS PERFECTLY SIMPLE. SOMEONE IS TRYING TO KILL YOU.

KOPEIKIN TURNS TO HOWARD - TALKS -

KOPEIKIN

YOU SEE?

14-4 47. INT. OFFICE MS - TWO STANDING AT LEFT OF DESK - HAKI AT RIGHT - TALKS TO AIDE SITTING IN BG -

HAKI

YOU? ADEE NAY?
(TURKISH: WHAT'S HIS NAME?)

AIDE

KONOPPIN...KOPEIKIN.

KOPEIKIN

KOPEIKIN.

AIDE

KOPEIKIN.

HAKI QUESTIONS KOPEIKIN -

HAKI

WHY DID YOU TAKE HIM TO THAT CABARET?

KOPEIKIN

HE WANTED A GOOD TIME.

HAKI

AH...

6-12 48. INT. OFFICE MCU - HAKI SEATED - LOOKING TO FG - TALKS IN TURKISH -

HAKI

...ADAMAIN, KARROOSOONAY GIT GHER KODJASOO
GIT YERAY GIT MISH.
(GO TO THIS MAN'S WIFE AND TELL HER HE HAS
DISAPPEARED.)

18-8 49. INT. OFFICE MCS - CAMERA SHOOTING UP TO TWO STANDING ON OTHER SIDE OF DESK - KOPEIKIN TALKING -

KOPEIKIN

EVED, COMANDAN.

HE TALKS TO HOWARD -

KOPEIKIN

PARDON ME, HOWARD. I WILL BE BACK IN A JIFFY.

KOPEIKIN TURNS - HURRIES TO DOOR IN BG - STOPS AS HE HEARS -

HAKI-OFF

BIRSHAY SOILEMAY ULDOOZCO UHOON ARAZOOROOZ
DOOKADAR.
(DO NOT SAY ANYTHING ABOUT THE MURDER. TELL
HER WE ARE LOOKING FOR HIM.)

KOPEIKIN NODS - OPENS DOOR - STARTS OUT -

8-3 50. INT. OFFICE MCS - HAKI SITTING AT RIGHT OF DESK - HOWARD STANDING AT LEFT - AIDE SITTING IN BG - DOOR HEARD CLOSING - HOWARD TURNS - HAKI PUTS HAND TO HEAD - GROANS -

38-6 51. INT. OFFICE MCU - CAMERA SHOOTING PAST HOWARD PARTLY ON LEFT FG TO HAKI SITTING BEHIND DESK - SMILES SLIGHTLY - APOLOGIZES -

HAKI

PARDON ME, MR. GRAHAM. I HAVE QUITE A BAD HEADACHE. WE HAVE HERE NOW SO MUCH WORK... SO MUCH -- ANXIETY.

HE PICKS UP PAPER - TALKS - SNIFFING - PUTTING IT DOWN ON DESK BEFORE HOWARD -

HAKI

WE KNOW WHO IS TRYING TO KILL YOU. HERE IS HIS PICTURE. HE IS A THUG...IN THE EMPLOYEE OF A NAZI AGENT, A MAN NAMED MOELLER...

2-13 52. INT. ROOM MCU - CAMERA SHOOTING UP AT HOWARD - HE LOOKS DOWN TO FG - FROWNING -

HAKI-OFF

...OPERATING IN SOFIA.

LENGTH SCENE
FT.FRM. NO.

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REEL 1
SECTION 1B

2-13 53. INSERT #1...FINGERS AT LEFT ON CARD - CARD SHOWING DESCRIPTION OF
BANAT IN TURKISH - HIS PICTURE AT RIGHT WITH NUMBER ON IT READING
6F891 -

1-11 54. INT. ROOM CS - HOWARD LOOKING DOWN TO FG - GLANCES UP -

71-1 55. INT. ROOM MCU - HAKI SEATED - HAND TO MOUTH -

HOWARD-OFF HUH, HE DOESN'T LOOK VERY FRIENDLY.

HAKI GLANCES AROUND - TALKING - PICKING UP CARD -

HAKI OH, BANAT?

HOWARD-OFF I THOUGHT YOU SAID HIS NAME WAS MILLER.

HE LOOKS UP - GESTURES WITH CARD - TALKS -

HAKI MOELLER IS HIS EMPLOYER. THIS MAN'S NAME
IS SUPPOSED TO BE PETRE BANAT...UH...HE IS
AN ASSASSIN.....

HE SMILES - PUTS CARD DOWN - PICKS UP DOTTLE - POURS DRINK AS HE TALKS -

HAKI A PROFESSIONAL. MR. GRAHAM, THERE ARE
MEN WHO ARE NATURAL KILLERS -- BANAT IS ONE
OF THEM. HE WAS CONVICTED TEN YEARS AGO IN
JASSY OF HELPING TO KICK A MAN TO DEATH. IT
IS SAID THAT HIS PRICE FOR KILLING A MAN HAS
BEEN AS LOW AS...

HE HOLDS GLASS UP TOWARD FG -

HAKI ...FIVE THOUSAND FRANCS --

HOWARD No, THANKS.

HAKI -- AND EXPENSES, AND NOW.....

HE DRINKS - PUTS GLASS DOWN -

32-14 56. INT. OFFICE MCS - AIDE SITTING AT LEFT FG - HAKI RISING FROM DESK
RIGHT BG - COMES AROUND TO LEFT FG BEHIND AIDE - TALKING - CAMERA
MOVING BACK -

HAKI WE KNOW...A WEEK AGO, MOELLER GOT IN TOUCH
WITH BANAT.

HE FOLLOWS CAMERA TO FG - AIDE RISING - HOWARD STANDING IN BG - HAKI
TALKING - CAMERA PANS TO RIGHT FOLLOWING HIM PAST GUARD - HOWARD
CROSSING TO RIGHT IN BG -

HAKI TONIGHT, WE LEARN BANAT IS HERE. IT WAS HE
WHO SHOT AT YOU AT THE CADARET.

HAKI STOPS - TAKES DOWN CAP FROM RACK - TALKS - HOWARD COMING TO HIM -
AIDE COMING ON - CROSSING IN BG - EXITS RIGHT -

HAKI A WAITER IDENTIFIED HIM. I AM DUMFOUNDED...
BUT, THEN, I AM DUMFOUNDED EVERY TWENTY-
FIVE MINUTES.

HOWARD WELL, CAN'T YOU ARREST THIS MAN?

HAKI TAKES DOWN COAT - TURNS - GOES TO RIGHT BG - TALKING -

HAKI WE WILL...WHEN WE FIND HIM...BUT NOW, WE
MUST GET YOU BACK SAFELY TO AMERICA.

HAKI GOES TO DOOR - EXITS - HOWARD STARTS TO FOLLOW HIM -

4-1 57. INT. CORRIDOR MCS - PEOPLE AROUND - MAN COMING TO LEFT FG - TURNS -
JOSETTE AND GOGO AT RIGHT FG - HAKI AND HOWARD COMING OUT OF OFFICE IN
BG - HOWARD TALKING -

HOWARD I'LL GET SAFELY BACK TO AMERICA, DON'T YOU
WORRY.

HAKI STOPS - LOOKS AT JOSETTE -

6-5 58. INT. HALL MCU - GOGO AND JOSETTE IN FG - PEOPLE IN BG - SHE TALKS -

JOSETTE IT IS ALWAYS THE SAME. WE ARE THE ONLY
ONES IN A HURRY, SO WE ARE THE LAST.

GOGO IF WE MISS THE BOAT...

3-11 59. INT. HALL MCU - HAKI AND HOWARD IN FG - CROWD BEHIND THEM -

GOGO-OFF ...WE CAN SUE THE GOVERNMENT.

HAKI SMILES - TALKS IN FRENCH -

HAKI MADAMOISELLE...

LENGTH SCENE
FT. FRM. NO.

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REEL I
SECTION 1B

2-1 60. INT. HALL MCU - GOGO AND JOSETTE LOOK TO FG AS THEY HEAR -
HAKI-OFF ...VOUS PARTEZ...

3-3 61. INT. HALL MCU - HAKI LOOKING TO RIGHT FG - TALKING IN FRENCH - HOWARD
AT LEFT BY HIM - OTHERS IN BG -
HAKI ...CE SOIR SUR LE TALASSIA?
(FRENCH: YOU LEAVE THIS EVENING ON THE
TALASSIA?)

2-14 62. INT. HALL MCU - JOSETTE AND GOGO LOOKING TO FG - OTHERS IN BG - SHE
NODS - TALKS -
JOSETTE YES. WE ARE LEAVING TONIGHT FOR BATUMI.

3-11 63. INT. HALL MCU - HOWARD AND HAKI LOOKING TO FG - OTHERS IN BG - HAKI
NODS - TALKS - FROWNING -
HAKI THIS MAN IS YOUR HUSBAND?

4-0 64. INT. HALL MCU - JOSETTE AT RIGHT - GLANCES AT GOGO AT LEFT - OTHERS
IN BG - SHE LOOKS TO FG - TALKS -
JOSETTE WE ARE PARTNERS.

JOURNEY INTO FEAR

END OF REEL I

SECTION 1B

LENGTH SCENE
FT.FRM. NO.

"JOURNEY INTO FEAR"

REEL 2
SECTION 2A

NIGHT SEQUENCE

2-14 1. INT. CORRIDOR MCU - HAKI AND HOWARD IN FG - OTHERS BEHIND THEM - HAKI LOOKS AROUND -

68-1 2. INT. CORRIDOR MCS - GROUP STANDING AROUND HOWARD AND HAKI - HAKI TALKS TO AIDE AT LEFT FG -

HAKI HINTOMAY GITSINLER.
(SEND THEM IN MY CAR.)

AIDE PECKEE YE, COMMANDAN,
(VERY WELL, COLONEL.)

HAKI TALKS TO JOSETTE - AIDE GOES TO RIGHT - EXITS -

HAKI MY CAR IS AT YOUR DISPOSAL. TOUT CE QUE
VOUS VOULEZ, MADEMOISELLE.
(FRENCH: ANYTHING YOU WISH, MADEMOISELLE.)

JOSETTE TALKS TO HOWARD -

JOSETTE GOOD NIGHT, MR. GRAHAM.

HOWARD GOOD NIGHT.

JOSETTE AND GOGO EXIT RIGHT - CAMERA MOVES BACK - HAKI AND HOWARD COME TO FG - GIRL BUMPING INTO HOWARD - THEY COME THRU DOORWAY TO LEFT FG -

HAKI THE TALASSIA BELONGS TO A PRIVATE COMPANY
WHICH RUNS A WEEKLY SERVICE OF SMALL CARGO
BOATS BETWEEN HERE AND BATUMI.

THEY STOP BY DOOR AT LEFT - HAKI LAUGHS - TALKS -

HAKI I'M AFRAID IT IS LITTLE BETTER THAN A
FLOATING SLUM.

HOWARD YES?

THEY COME TO RIGHT FG - CAMERA MOVING BACK TO RIGHT FG - HAKI TALKING - OTHERS SEEN IN BG -

HAKI THEY CARRY A FEW PASSENGERS, TWELVE AT THE
MOST, AND WE HAVE CHECKED THE LIST ON THIS
SAILING. EVERYONE OF THEM IS HARMLESS.

HOWARD WHAT DO YOU MEAN -- GO BY BOAT? I'VE GOT
A RESERVATION ON THE MORNING TRAIN.

THE TWO STOP - HAKI LAUGHING - TURNS - TALKS TO HOWARD - AIDE BEHIND HAKI HELPING HIM ON WITH COAT -

HAKI MY DEAR GRAHAM, IF YOU WERE TO LEAVE ON THAT
OR ANY OTHER TRAIN, YOU WOULD BE DEAD BEFORE
YOU REACHED BATUMI. THIS IS MUCH THE LEAST
OBVIOUS WAY OF GETTING YOU OUT OF TURKEY.

HAKI SLAPS HOWARD ON BACK - TALKING -

HAKI IN THE MIDDLE OF THE BLACK SEA, YOU SHOULD
BE JUST...

64-5 3. EXT. ENTRANCE MS - HAKI AND HOWARD COMING THRU DOORWAY TO FG - AIDE BY THEM - PEOPLE IN BG - HAKI TALKING -

HAKI ...AS SAFE AS YOU ARE IN THIS OFFICE.

THEY COME OUT ENTRANCE ONTO STEPS - HOWARD TALKING -

HOWARD OH, I DON'T KNOW...THAT IS QUITE A DECISION.

THEY STOP IN FG - HAKI TALKING -

HAKI GRAHAM, I AM NOT ASKING YOU TO DECIDE
ANYTHING. I AM TELLING YOU WHAT YOU MUST
DO. YOU ARE, I MUST AGAIN REMIND YOU, OF
GREAT VALUE TO MY COUNTRY IN YOUR PRESENT
STATE OF HEALTH.

HOWARD OHHH.....

HAKI YOU MUST ALLOW ME TO PROTECT MY COUNTRY'S
INTEREST IN MY OWN WAY. I DO NOT WISH TO
HARASS YOU, BUT IF YOU DO NOT CARE TO FOLLOW
OUT MY INSTRUCTIONS, I SHALL HAVE NO
ALTERNATIVE BUT TO HAVE YOU ARRESTED, HAVE
AN ORDER ISSUED FOR YOUR DEPORTATION, AND
HAVE YOU PUT ON BOARD THE TALASSIA UNDER
GUARD. I HOPE I MAKE MYSELF CLEAR.

HOWARD QUITE CLEAR. WOULD YOU LIKE TO HANDCUFF
ME NOW?

HAKI LAUGHS -

82-14 4. EXT. BLDG MS - HAKI PUTTING ARM AROUND HOWARD - LAUGHING - PULLING HIM TO RIGHT FG - GUARD STANDING AT LEFT -

HAKI YOU'LL JUST HAVE TIME IF YOU HURRY.

CAMERA MOVES BACK OVER CAR - HOWARD STARTS TO TALK - HAKI TALKING -

HOWARD WELL, WHAT.....

HAKI 1 DAY!
(TURKISH: MOVE!)

HOWARD WHAT ABOUT MY WIFE?

HAKI SHOVES HOWARD INTO BACK SEAT OF CAR - TALKING - GOGO AND JOSETTE SEATED IN BACK SEAT -

HAKI I'VE ARRANGED THIS THE BEST WAY FOR BOTH OF YOU.

HOWARD NOW LOOK HERE, COLONEL...ER...

HAKI HAKI.

HOWARD COLONEL HAKI?

HAKI YOU TWO KNOW EACH OTHER?

HOWARD HOW DO YOU DO...

JOSETTE OH, YES...

GOGO YEAH.

HOWARD YES, I'VE JUST GOT TO SEE HER. I'VE GOT TO TALK TO HER...

HAKI THAT MAN...KOPEIKIN...IS WITH HER AT THE HOTEL NOW, PUTTING HER MIND AT REST...

CAR DOOR HEARD SLAMMING - HAKI BACKS OUT - TALKING - SLAMMING DOOR -

HAKI LIMANY! CHABOUK!
(TO THE DOCKS -- HURRY!)

CAR GOES TO LEFT - EXITS - SHOWING HAKI STANDING ON SIDEWALK - LOOKING AFTER CAR - HOWARD'S VOICE HEARD -

HOWARD-OFF HAKI THOUGHT HE'D FOOL THE NAZIS BY GETTING ME OUT OF TURKEY THROUGH THE BLACK SEA.

LAP DISSOLVE

EXT. STREET MLS - CAR IN BG COMING TO FG TOWARD LEFT - STOPS IN FG - GOGO, JOSETTE AND HOWARD GET OUT OF CAR - COME TO LEFT FG - HOWARD'S VOICE HEARD -

HOWARD-OFF HE DIDN'T EVEN LET ME CALL YOU UP TO SAY GOOD-BYE. THAT GIRL, JOSETTE, HAD NOTHING TO DO WITH IT. SHE AND HER PARTNER JUST HAPPENED TO BE LEAVING ON THE SAME BOAT.

THE THREE COME TO FG - CAMERA MOVING BACK - THEY STOP IN FG - TALK - CAR COMING FROM BG - STOPS BEHIND THEM -

JOSETTE I THOUGHT YOU WERE GOING BY TRAIN, MR. GRAHAM.

GOGO MAYBE THE POLICE THOUGHT THE SEA AIR WOULD DO HIM GOOD.

JOSETTE COME ON, LET'S GET OUR BAGGAGE THROUGH THE CUSTOMS.

THEY COME TO RIGHT FG - EXIT AS HOWARD TALKS - KOPEIKIN GETTING OUT OF CAR -

HOWARD THAT'S ONE THING I WON'T HAVE TO WORRY ABOUT.

KOPEIKIN CALLS -

KOPEIKIN HOWARD! WAIT...HOWARD...

KOPEIKIN RUNS TO RIGHT FG - CAMERA PANS - FOLLOWING HIM TO RIGHT - HE STOPS BEFORE HOWARD - TALKS BREATHLESSLY -

KOPEIKIN I CAME TO SAY GOOD-BYE. AIN'T IT NICE THAT EVERYTHING'S BEEN ARRANGED SO QUICK.

BOAT WHISTLE HEARD -

32-15 5. EXT. DOCK MCS - HOWARD AT RIGHT - TALKS TO KOPEIKIN AT LEFT - GANGPLANK IN BG - GUARD BY IT - PEOPLE MOVING AROUND IN BG -

HOWARD DO YOU APPROVE OF MY GOING ON THIS BOAT?

CONTINUED

5. CONTINUED

KOPEIKIN I DO, HOWARD. OH, BY THE WAY, HAVE YOU A GUN IN YOUR LUGGAGE?

HOWARD I HAVEN'T GOT ANY LUGGAGE.

KOPEIKIN THEN YOU'D BETTER TAKE THIS. I PICKED IT UP ON MY WAY TO SEE YOUR WIFE. IT IS COMPLETELY LOADED.

HOWARD WHAT'D SHE SAY...I DON'T NEED THIS.

KOPEIKIN PUT IT IN YOUR POCKET. IT'LL MAKE YOU FEEL NICER TO HAVE IT.

9-11 6. EXT. DECK CS - CAMERA SHOOTING UP TO KUVETLI STANDING - LOOKING DOWN TO LEFT FG - LISTENING - SMOKING -

HOWARD-OFF I'VE NEVER FIRED ONE OF THESE THINGS, YOU KNOW.

KOPEIKIN HEARD LAUGHING -TALKS -

KOPEIKIN-OFF THAT'S A GOOD ONE, HOWARD...

HOWARD-OFF WHAT?

171-4 7. EXT. DOCK CS - HOWARD AT RIGHT - KOPEIKIN AT LEFT - TALKING TO HIM - AMUSED - GANGPLANK TO BOAT IN BG - PEOPLE GOING UP IT -

KOPEIKIN YOU ARE A BALLISTICS EXPERT AND YOU NEVER FIRED A GUN....

HOWARD WELL, I JUST NEVER DID.

KOPEIKIN OH, IT'S VERY SIMPLE...YOU JUST POINT IT AND PULL THE TRIGGER.

HOWARD OH, I KNOW HOW IT WORKS.

KOPEIKIN TAKE IT WITH YOU ANYWAY.

BOAT WHISTLE HEARD - THEY LOOK TO BG - KOPEIKIN TALKS TO HOWARD -

KOPEIKIN LOCK, HOWARD, THEY ARE UNLOOSING IT...YOU'D BETTER GO...COME...

KOPEIKIN TAKES HOWARD'S ARM - TAKES HIM TO GANGPLANK IN BG - CAMERA FOLLOWING THEM - KOPEIKIN EXITS LEFT AS CAMERA FOLLOWS HOWARD UP GANGPLANK - KOPEIKIN HEARD TALKING -

KOPEIKIN-OFF WRITE ME A LINE...

HOWARD A...GOOD-BYE.

CAMERA FOLLOWS HOWARD UP GANGPLANK TO BG -

KOPEIKIN-OFF GOOD-BYE, HOWARD.

CAMERA FOLLOWS HIM UP TO DECK OF SHIP - SAILORS ON DECK - ONE BLOWS HIS NOSE - WIPES NOSE ON SLEEVE - HOWARD WATCHING - TURNS - DISGUSTED - COMES DOWN GANGPLANK TO FG - CAMERA MOVING DOWN - HE STOPS AT BOTTOM - HAKI STANDING AT RIGHT - SMOKING - HOWARD TURNS TO HIM - GESTURES - TALKS - NERVOUSLY -

HOWARD I WAS JUST GOING TO TELEPHONE MY WIFE.

HAKI TALKS TO HIM -

HAKI I WILL SEE TO IT THAT SHE IS REASSURED...AND PUT SAFELY ON THE TRAIN.....

COWS AND ANIMALS HEARD - HOWARD LOOKS AROUND - TALKS - PEOPLE COMING ON GO UP GANGPLANK TO DECK -

HOWARD WHAT'S THAT...COWS?

HAKI MOSTLY COWS...IT'S CLEVER, ISN'T IT?

HOWARD WHAT'S CLEVER?

HAKI FOR YOU, GRAHAM, SO UNLIKELY A MEANS OF TRANSPORTATION IS BETTER THAN A DISGUISE... NOW, WITH MRS. GRAHAM, IT MIGHT BE SAFER TO PRACTICE A LITTLE DECEPTION, HUH?

HOWARD HUH?

HAKI YOU CAN CABLE HER WHEN YOU STOP AT TRAPZON, SARGUAY, EH...WHAT? BON SOVER. YOU HAVE YOUR PASSPORT?

HOWARD OH, YES.....

CONTINUED

7. CONTINUED

HOWARD TAKES PASSPORT FROM POCKET - TALKING - HAKI SEES GUN UNDERNEATH HIS COAT -

HOWARD OH, I'VE GOT MY WIFE'S HERE, TOO.....

HOWARD GIVE PASSPORT TO HAKI AS THEY TALK -

HAKI OH, I SEE YOU'RE ARMING YOURSELF...THAT'S ONE THING TO BE A SOLDIER, IS IT NOT? THE ENEMY'S NOT LOOKING FOR YOU IN PARTICULAR... BECAUSE YOU ARE MR. HOWARD GRAHAM. WELL, THE NEXT DEAL WILL DO JUST AS NICELY...

HOWARD THAT'S DEFINITE.

HAKI I WILL SEE TO IT THAT IT'S DELIVERED. .

HOWARD THANK YOU.

HAKI AH, YOU HAVE THIS ADVANTAGE OVER THE SOLDIERS, MR. GRAHAM...YOU CAN RUN AWAY WITHOUT BEING A COWARD.

HOWARD WATCHING HAKI AS HE TALKS - PUTTING PASSPORT IN POCKET -

HAKI DO NOT WORRY ABOUT YOUR WIFE, GRAHAM...I WILL TAKE CARE OF HER PERSONALLY...HAPPY JOURNEY.

THEY SHAKE HANDS - LOOK UP TO BG AS MAN HEARD CALLING - INDISTINCTLY - HOWARD STARTS UP GANGPLANK -

MAN ASLAB KANAP.
(TURKISH: LET GO THE ROPE.)

THIRD OFFICER ASLAB KANAP!

28-0 8. EXT. DOCK LS - CAMERA SHOOTING DOWN FROM DECK - GENERAL ACTIVITY AND NOISES HEARD - HOWARD BELOW IN BG - STARTING UP GANGPLANK - LOOKS AT HAKI BELOW - WATCHING - PEOPLE MOVING AROUND - HE COMES UP TO TOP - OFFICER IN FG TURNS TO FG - CALLING -

THIRD OFFICER DOUR! YESHTSE NJET! YESHTSE NJET! YOK TASLA! YOK TASLA!
(STOP! NOT YET! NOT YET! WAIT! WAIT!)

OFFICER EXITS LEFT FG - HOWARD TURNS - WATCHING TO BG AS GANGPLANK IS RAISED - STEWARD COMES ON - TALKS TO HOWARD -

STEWARD THIS WAY...

THEY TURN TO RIGHT - MUSIC STARTS TO PLAY "MEDLEY" - INDISTINCT TALKING HEARD -

7-9 9. EXT. DOCK CS - HAKI MOVING TO LEFT - LOOKING UP TO LEFT FG - KOPEIKIN COMING ON AT RIGHT - WATCHING - MUSIC HEARD PLAYING - MAN HEARD CALLING INDISTINCTLY -

11-4 10. EXT. DOCK MS - HAKI AND TWO MEN IN FG - WATCHING BOAT PULLING OUT - GOING TO RIGHT - GENERAL NOISES AND MUSIC HEARD - HAKI THROWS CIGARETTE AWAY -

14-7 11. INT. CORRIDOR MCS - STEWARD AND HOWARD COMING UP STEPS AT LEFT - MUSIC HEARD - THEY COME AROUND TO FG - CAMERA MOVING BACK - STEWARD POINTS TO DOOR AT LEFT - TALKS -

STEWARD CABIN TWO.

HE GOES TO BG - HOWARD OPENS CABIN DOOR LEFT FG - GOES INSIDE -

116-14 12. INT. CABIN MS - HOWARD COMING IN DOOR AT RIGHT BG - MUSIC HEARD - LOOKS AROUND AT CABIN - LOOKS IN CLOSET DOOR IN BG - TAKES OUT HIS WATCH - LOOKS AT IT - COMES TO FG - SITS ON BUNK - BUMPS HIS HEAD - PUTTING CIGARETTE IN MOUTH - MUSIC HEARD - HE LIGHTS CIGARETTE - SITS IN BUNK - FEELS GUN - TAKES IT OUT - LOOKS AROUND - UNLOADS IT - AIMS IT - PULLING TRIGGER - SMILES - PUTS BULLETS BACK INTO GUN - STARTS TO RISE -

74-7 13. INT. CABIN MCS - HOWARD RISING FROM BUNK AT LEFT FG - MUSIC HEARD - PUTS GUN IN HIP POCKET - FEELS OF IT - TAKES IT OUT - PUTS IT IN COAT POCKET - MUSIC HEARD - HE LOOKS IN MIRROR IN BG - TAKES GUN OUT - OPENS DOOR OF CHEST IN BG - CLOSSES IT - LOOKS AROUND - PUTS GUN UNDER MATTRESS AT LEFT - CROSSES TO RIGHT - CAMERA FOLLOWING HIM - HE OPENS DOOR - STARTS OUT -

60-15 14. INT. CORRIDOR CS - HOWARD COMING OUT CABIN AT LEFT FG - STOPS AS OFFICER COMES TO HIM - TALKS - STEWARD BEHIND OFFICER - OFFICER WRITING MUSIC STOPS -

2ND OFFICER ARE YOU CABIN TWO?...GRAHAM...HOWARD...

HOWARD YES. HAVEN'T YOU GOT ANY BETTER ACCOMMODATIONS?

CONTINUED

14. CONTINUED

2ND OFFICER

THE CABINS ARE ALL THE SAME, MONSIEUR.
ABOUT YOUR LUGGAGE, WE DON'T SEEM TO BE
ABLE TO FIND IT.

HOWARD

I HAVEN'T GOT ANY LUGGAGE.

2ND OFFICER

NO LUGGAGE?

HOWARD

THAT'S RIGHT...NO LUGGAGE.

STEWARD

OH.

HOWARD PASSES THEM - GOES TO BG - THEY LOOK AFTER HIM - CAMERA FOLLOWS
HIM - JOSETTE AND GOGO COMING UP STEPS AT LEFT - HE STOPS - TALKING -
TO HER - CAMERA MOVING CLOSE TO THEM - GOGO GOES INTO CABIN AT LEFT
BG - OFFICER COMING OUT CABIN - EXITS DOWN STEPS -

HOWARD

HELLO.

JOSETTE

I DO NOT THINK THAT YOU ARE SINCERE AFTER ALL.

HOWARD

WHAT DO YOU MEAN?

JOSETTE

TELL ME TRUTHFULLY, WHY YOU'RE ON THIS BOAT.

HOWARD

YOU WOULDN'T BELIEVE ME.

JOSETTE

VERY WELL, I AM NOT INQUISITIVE.

HOWARD

WELL, IF YOU REALLY WANT TO KNOW, I TOOK THE
BOAT TO GET AWAY FROM SOMEBODY WHO'S TRYING
TO SHOOT ME.

7-4

15. INT. CABIN CU - KUVETLI STANDING BY DOOR - LISTENING - OPENS IT A
LITTLE WIDER -

JOSETTE-OFF

I WOULD SOONER SEE A RAVEN FLYING THAN JOKE
ABOUT KILLING. IF YOU WISH ME TO LIKE YOU...

5-13

16. INT. CORRIDOR MCU - HOWARD AT RIGHT - JOSETTE AT LEFT - TALKING TO HIM -
MAN COMING UP STEPS AT RIGHT WITH TRUNK - GOES TO BG -

JOSETTE

...YOU MUSTN'T SAY SUCH THINGS.

HOWARD

I APOLOGIZE.

12-14

17. INT. CORRIDOR CS - HOWARD AND JOSETTE LEAN ON RAILING IN FG - HE TALKS
TO HER - NOISES HEARD - SAILOR COMING UP STEPS BEFORE CAMERA - GOES TO
BG -

HOWARD

ARE YOU GOING SOMEWHERE NOW FOR A DANCING
ENGAGEMENT?

JOSETTE

INDIA, PERHAPS. I DO NOT KNOW. I HOPE SO,
BUT SO MUCH IS CLOSED ON ACCOUNT OF THE WAR.

HOWARD NODS - GRUNTS -

HOWARD

UMM.....

8-1

18. INT. CABIN CU - KUVETLI STANDING BY DOOR - LISTENING - CLOSES DOOR -

HOWARD-OFF

HOW LONG HAVE YOU BEEN DANCING?

JOSETTE-OFF

SINCE I WAS TEN. THAT'S TWENTY YEARS AGO...

100-10

19. INT. CORRIDOR MCU - JOSETTE TALKING TO HOWARD STANDING AT RIGHT -
NOISES HEARD -

JOSETTE-OFF

...YOU SEE, I DO NOT LIE TO YOU ABOUT MY AGE.
I WAS BORN IN THE PYRENNEES. MY MOTHER AND
FATHER WERE VERY POOR.

HOWARD

BUT HONEST, NO DOUBT.

JOSETTE

OH, NO, MY FATHER WAS NOT AT ALL HONEST. I
TELL YOU EVERYTHING ABOUT MYSELF, ABOUT YOU,
AND I KNOW NOTHING EXCEPT THAT YOU HAVE A
NICE HOUSE.

BOAT WHISTLE HEARD - KUVETLI COMING OUT CABIN AT RIGHT - COMES TO THEM -
TALKING - THEY TURN TO HIM -

KUVETLI

I HEAR ENGLISH SPOKEN, SO I AM INTERESTED AT
ONCE. YOU ARE ENGLISH, SIR?

HOWARD

AMERICAN.

KUVETLI

I AM TURKISH. I SELL TOBACCO. FIRM OF
PAZAR AND COMPANY. MY NAME IS MR. KUVETLI,
SIR.

HOWARD

OH, MY NAME IS HOWARD GRAHAM.....

THE TWO MEN SHAKE HANDS - TALK -

CONTINUED

19. CONTINUED

HOWARD

THIS IS MADEMOISELLE...JOSETTE...

KUVETLI

SO GOOD. MY BOSS, PAZAR, CANNOT SPEAK ENGLISH ANY. HE CANNOT WRITE. HE IS IGNORANT. I REPLY TO ALL FAVOURS FROM ENGLAND AND ELSEWHERE ABROAD. BUT HE KNOWS LOT ABOUT TOBACCO. WE PRODUCE BEST...

KUVETLI TAKES OUT CIGARETTE CASE - TALKING - OFFERING THEM ONE -

KUVETLI

PLEASE, TRY CIGARETTE...MADE FROM TOBACCO BY PAZAR AND COMPANY, PLEASE...

JOSETTE LOOKS AROUND COLDLY - TALKS TO HOWARD -

JOSETTE

IT IS STUFFY IN HERE. I WOULD LIKE TO GO OUTSIDE. WILL YOU COME WITH ME?

HOWARD TAKES CIGARETTE FROM CASE - TALKING -

HOWARD

THANK YOU, MR. KUVETLI. WILL YOU JOIN US?

DOOR IN BG OPENS - MRS. MATHEWS LOOKS OUT - TALKS SHARPLY -

MRS. MATHEWS

WHY DON'T YOU BE QUIET. YOU ARE KEEPING THE WHOLE SHIP AWAKE. SHHH!

SHE GOES BACK INTO CABIN - EXITS - HOWARD LOOKS AROUND - TALKING - JOSETTE COMING TO RIGHT FG - EXITS -

HOWARD

I'M TERRIBLY SORRY.

HOWARD TALKS TO KUVETLI -

HOWARD

SEE YOU LATER...

KUVETLI

YES, PLEASE.

CAMERA PANS TO RIGHT - FOLLOWING HOWARD - SHOWING JOSETTE GOING TO BG - HE FOLLOWS HER -

84-3.

20.

EXT. BOAT MLS - JOSETTE AND HOWARD IN BG - COMING TO FG IN CORRIDOR IN BG - COME OUT ON DECK - TURN - CROSS TO RIGHT - TALKING - CAMERA FOLLOWS THEM -

JOSETTE

I DO NOT LIKE THAT MAN.

HOWARD

PERSONALLY, I LIKE THE TURKS.

JOSETTE

WOULD YOU LIKE TO GO UPSTAIRS?

HOWARD

I REALLY OUGHT TO GET SOME SLEEP.

JOSETTE

AS YOU WISH.

HOWARD

IT'S BEEN QUITE A NIGHT.....

THEY STOP BY RAILING AT RIGHT FG - AS HE TALKS -

HOWARD

.....I WISH I'D BROUGHT MY TOPCOAT.

HE LOOKS UP TO RIGHT - TALKING ADMIRINGLY -

HOWARD

.....IT IS PRETTY UP THERE.

HE LOOKS AT CIGARETTE AS THEY TALK -

JOSETTE

GOGO IS PROBABLY ASLEEP. HE WILL WANT TO PLAY CARDS WITH YOU TOMORROW.

HOWARD

OH, I'LL TRY TO THINK OF A GAME THAT I PLAY WELL.

JOSETTE

HE WILL WIN IN ANY CASE. BUT I HAVE WARNED YOU.

HE THROWS CIGARETTE AWAY - THEY TURN - GO TO BG AS HE TALKS -

HOWARD

I'LL REMEMBER THAT WHEN I LOSE.

THEY GO UP STEPS TO RIGHT - CAMERA FOLLOWING THEM TO UPPER DECK - THEY CROSS TO RIGHT - LOOK OUT WINDOW AT OCEAN IN BG - HOWARD'S VOICE HEARD -

HOWARD-OFF

STEPHANIE, YOU MUST HAVE KNOWN WHEN YOU MARRIED ME THAT I'M NOTHING VERY SPECIAL. I'M A GOOD NAVAL ENGINEER, BUT OUTSIDE OF THAT, I'M NO HERO. I THINK MAYBE I'M A COWARD. YOU USED TO LAUGH AT ME SOMETIMES, AND CALL ME A STUFFED SHIRT. SO, PLEASE, STEPHANIE, TRY AND UNDERSTAND ABOUT THAT GIRL. I JUST NEEDED SOMEBODY TO TALK TO. I'M LONELY, STEPHANIE. I'M SCARED.

FADE OUT

LENGTH SCENE
FT.FRM. NO.

-7-

REEL 2
SECTION 2A

10-1 21. FADE IN...INT. CABIN MCU - CAPTAIN SEATED - EATING SOUP NOISILY -
FACING FG -

JOURNEY INTO FEAR

END OF REEL 2

SECTION 2A

DAY SEQUENCE

- 40-8 1. INT. CABIN MS - GROUP SITTING AT CAPTAIN'S TABLE - EATING - DOOR AT LEFT OPENS - HOWARD COMES IN - OTHERS AT TABLE - EATING - LOOK AT HIM AS HE CLOSSES DOOR - JOSETTE AT TABLE IN BG - TALKS TO HIM -
- JOSETTE HELLO...
- HOWARD GOOD AFTERNOON.
- HE GOES TO HER - SAILOR COMING ON AT RIGHT - PUTS FOOD ON CAPTAIN'S TABLE NEAR FG - OTHERS GREETING HOWARD -
- MATHEWS GOOD AFTERNOON.
- MRS. MATHEWS GOOD AFTERNOON.
- KUVETLI GOOD AFTERNOON.
- HOWARD COMES TO CAPTAIN'S TABLE - WAITER GOING TO LEFT BG - CAPTAIN MUMBLES - EATING -
- CAPTAIN SEDI, SEDI.
(ITALIAN: SIT DOWN, SIT DOWN.)
- HOWARD TALKS - SITTING DOWN BY CAPTAIN AND HALLER -
- HOWARD GOOD AFTERNOON.
- HALLER TALKS TO HIM -
- HALLER MY NAME IS HALLER - DOCTOR FRITZ HALLER.
- 11-6 2. INT. CABIN CS - HALLER AND HOWARD SITTING AT TABLE IN FG - HOWARD TALKING - JOSETTE AND OTHERS AT TABLE IN BG - EATING - HOWARD STARTS TO EAT - TALKING -
- HOWARD MINE'S HOWARD GRAHAM.
- HALLER I SHOULD EXPLAIN THAT I AM A GERMAN, A GOOD GERMAN...OF THE FORMER GERMANY...I AM ON MY WAY BACK TO TEHRAN.
- 17-7 3. INT. CABIN MS - GROUP SITTING AT TABLES - EATING - STEWARD COMING TO HOWARD - 2ND STEWARD COMING ON IN BG - TALKING AS OTHER PUTS DISH BEFORE HOWARD -
- 2ND STEWARD LESH TAHUER SAHONI?
(ARABIC: WHY DO YOU TAKE MY DISHES?)
- STEWARD I SKUT.
(SHUT UP.)
- HALLER TALKS TO HOWARD - 2ND STEWARD EXITS RIGHT BG - 1ST ONE PICKING UP SOUP DISH FROM BEFORE HALLER -
- HALLER I AM TRAVELLING ON A LEAGUE OF NATIONS PASSPORT.
- HOWARD I AM AN AMERICAN.
- STEWARD GOES TO BG - HALLER TALKING -
- HALLER THE STEWARD IS AN IMBECILE. THE FRENCH LADY AND HER HUSBAND...
- 10-12 4. INT. CABIN MCU - MATHEWS AND WIFE SITTING - EATING - LISTENING - STEWARD COMING ON AT LEFT BEHIND THEM - EXITS RIGHT - SHE PUTS SPOON DOWN - ANGRILY - LOOKS AT MATHEWS -
- HALLER-OFF ...AT THE NEXT TABLE WERE PLACED HERE. THEY OBJECTED TO EATING WITH WHAT THEY CALLED THE "ENEMY" -- INSULTED ME AND MOVED.
- 10-7 5. INT. CABIN CS - TWO SITTING AT TABLE - HOWARD EATING - HALLER AT LEFT - TALKING - STEWARD'S HAND COMES ON AT LEFT FG - PUTTING JUG ON TABLE -
- HALLER THE FOOD HERE IS VERY MONOTONOUS WITHOUT CONVERSATION.
- HOWARD YEH, I AGREE WITH YOU THERE.
- 16-8 6. INT. CABIN MS - GROUP AROUND TABLE IN FG - OTHERS IN BG - 2ND OFFICER RISING AT LEFT FG - TALKS TO CAPTAIN -
- 2ND OFFICER STIAMO ARRIVANDO...C' I VOGOLIONO SULLA PASSARELLA.
(ITALIAN: WE ARE COMING ALONGSIDE...THEY WANT US ON THE BRIDGE.)
- HE PICKS UP CAP - GOES TO LEFT - CAPTAIN MUTTERING INDISTINCTLY - THROWING NAPKIN DOWN - PICKS UP CAP -
- CAPTAIN SI.
- THE TWO OFFICERS GO OUT - EXIT LEFT - AS HOWARD TALKS TO HALLER -

CONTINUED

6. CONTINUED

HOWARD HAVE YOU BEEN LONG IN TURKEY?

HALLER A FEW WEEKS. I CAME THERE FROM PERSIA.

9-1 7. INT. CABIN CS - TWO SITTING IN FG AT TABLE - TALKING - OTHERS IN BG - 1ST STEWARD COMING TO TABLE WITH FOOD - PUTS PLATE BEFORE HALLER -

HOWARD OIL?

HALLER No, Mr. GRAHAM, ARCHAEOLOGY...

HOWARD OH...

HALLER ...I WAS INVESTIGATING THE EARLY PRE-ISLAMIC..

6-8 8. INT. CABIN CS - JOSETTE SITTING AT LEFT FG - EATING - GOGO AND MAN ON OTHER SIDE OF TABLE IN BG - GOGO LISTENING - LOOKING TO FG -

HALLER-OFF ...CULTURES.

JOSETTE EATING - GOGO STOPS - LISTENING -

HOWARD-OFF OH...

HALLER-OFF FORGIVE ME, I AM BORING YOU ALREADY.

HOWARD-OFF OH, NOT AT ALL....

9-9 9. INT. CABIN MS - GROUP AROUND AT TABLES - EATING - DOOR AT LEFT OPENING - BOY AND WIDOW COME IN - STEWARD MOTIONS TO LEFT FG TO EMPTY PLACES SET AT TABLE - TWO SIT DOWN - HALLER AND HOWARD RISING AS THEY SIT AT TABLE - HALLER TALKING TO BOY -

HALLER TEE KANADA.
(GREEK: HOW DO YOU DO.)

BOY TEE KANADA, KYRIE.
(HOW DO YOU DO, SIR.)

THE TWO MEN SIT DOWN - GOGO IN BG - TALKING - STEWARDS MOVING AROUND -

GOGO WAR! IT IS NOT...

18-14 10. INT. CABIN CS - JOSETTE AND TWO MEN SITTING AT TABLE - GOGO IN CENTER - TALKING -

GOGO ...BUSINESS-LIKE. IT MAKES IT VERY DIFFICULT TO EARN MONEY.

MATHEWS PARTLY ON RIGHT FG - BACK TO CAMERA - TALKS TO GOGO -

MATHEWS MONEY...YOU SAY THAT...

GOGO I TAKE NO SIDES. I DO NOT CARE WHO WINS.

KUVETLI WAR IS TERRIBLE.

GOGO WAR IS STUPID. IT IS ALL VERY BAD FOR BUSINESS.

GOGO RISING - CROSSES TO LEFT -

11-9 11. INT. CABIN MCS - GROUP AROUND TABLE IN FG - OTHERS IN BG - EATING - GOGO GOING TO DOOR AT LEFT - HALLER TALKS TO HOWARD -

HALLER THE VOICE OF THE FOOL WITH THE TONGUE OF THE WISE.....

HALLER RISES - TALKING - STEWARD PUTTING FOOD BEFORE WIDOW AND BOY -

HALLER I THINK I WILL GO NOW AND LOOK AFTER MY WIFE. WILL YOU EXCUSE ME?

HOWARD OH, SURELY.

GOGO GOES OUT - EXITS - HALLER TURNING TO TWO AT LEFT - TALKS INDISTINCTLY - BOWING - GOES TO LEFT -

57-8 12. INT. CABIN CS - THREE SITTING ON OTHER SIDE OF TABLE IN BG - EATING - MATHEWS AT RIGHT - TALKS -

MATHEWS WAR IS THE LAST REFUGE OF THE CAPITALIST.

WIFE LAUGHS - TALKS TO KUVETLI - STEWARD COMING ON AT LEFT BEHIND THEM - EXITS RIGHT - HAND PUTTING DISH ON TABLE AT LEFT -

MRS. MATHEWS OH, HE TALKS LIKE A FOOL, BUT YOU SHOULD TAKE NO NOTICE, MESSIEURS. HE WAS A BRAVE SOLDIER. HE WON THE SILVER WAR BADGE.

STEWARD COMES ON AT RIGHT AGAIN - EXITS LEFT AS MATHEWS TALKS -

CONTINUED

12. CONTINUED

MATHEWS

OH, A LITTLE PIECE OF SILVER OUTSIDE THE CHEST TO SERENADE THE LITTLE PIECE OF STEEL INSIDE, EH? IT IS THE WOMEN, I THINK, WHO SHOULD FIGHT THESE WARS, THEY ARE MORE FEROCIOUS AS PATRIOTS THAN THE MEN.

TWO STEWARDS COME ON LEFT - EXIT RIGHT AS TWO MEN TALK - TWO SEEN MOVING OUTSIDE PORTHOLE IN BG - BOAT WHISTLE HEARD -

MATHEWS

.....DON'T YOU AGREE, SIR?

KUVETLI

ME? AH, PLEASE. I AM NEUTRAL, YOU UNDERSTAND. I KNOW NOTHING. I HAVE NO OPINION. I SELL TOBACCO.

MATHEWS

TOBACCO? IN ISTANBUL? WHAT COMPANY?

KUVETLI

PAZAR AND COMPANY...ISTANBUL.

MATHEWS

PAZAR.....I.....

KUVETLI SMILES - PUTS NAPKIN DOWN - GOES TO PORTHOLE -

KUVETLI

AH, SEE! THERE IS TRABZON!

COUPLE RISE - LOOK OUT PORTHOLE - WIFE TALKS - THEY CROSS TO LEFT TALKING INDISTINCTLY -

MRS. MATHEWS

OH, WE CAN GO ASHORE AND GET SOME REAL FOOD.

50-5

13.

INT. CABIN MS - HOWARD SITTING AT RIGHT OF TABLE - WIDOW AT LEFT - EATING - MRS. MATHEWS AND OTHERS COMING TOWARD LEFT FG - ALL TALKING AT ONCE - INDISTINCTLY -

MRS. MATHEWS

OH, IT WILL BE SUCH A RELIEF TO GET OUT OF THIS PLACE.....

THEY TALK AS THEY GO OUT DOORWAY AT LEFT -

MATHEWS

BUT WE HAVEN'T FINISHED OUR LUNCH, CHERIE.

MRS. MATHEWS

LUNCH!

KUVETLI

IT IS BEAUTIFUL! SO MANY MOSQUES AND MINARETS!

MRS. MATHEWS

DO YOU CALL THAT LUNCH?

KUVETLI

ARE YOU NOT COMING?

HOWARD LOOKS AT JOSETTE - SITTING AT TABLE AT LEFT BG - AS SHE LIGHTS CIGARETTE - THEY TALK - WAITER MOVING AROUND - COMES TO TABLE IN FG - PICKING UP THINGS -

HOWARD

GOOD AFTERNOON.

JOSETTE

GOOD AFTERNOON. "GOOD AFTERNOON" -- IS THAT ALL YOU HAVE TO SAY?

HOWARD

WHAT SHOULD I SAY?

JOSETTE

I THOUGHT THAT ALL AMERICANS GET OUT OF BED EARLY TO EAT A BIG BREAKFAST. I GET OUT OF BED AT TEN, BUT YOU ARE NOWHERE TO BE FOUND. THE STEWARD SAYS YOU ARE STILL IN YOUR CABIN.

HOWARD RISES - BOWS TO COUPLE AT LEFT FG - EATING - TALKS -

HOWARD

EXCUSE.

88-13

14.

INT. CABIN MS - HOWARD RISING ON OTHER SIDE OF TABLE - JOSETTE SITTING AT RIGHT OF TABLE NEAR FG - COUPLE SITTING IN BG - EATING - HOWARD COMES TO JOSETTE - TALKS -

HOWARD

I DIDN'T GET TO BED UNTIL SIX.

HOWARD SITS DOWN AT TABLE - GOGO COMES IN DOORWAY AT RIGHT - HOWARD TALKS TO HIM -

HOWARD

HOW DO YOU DO.

GOGO MOVES TO LEFT BY HOWARD AS THEY TALK -

GOGO

DO YOU PLAY POKER?

HOWARD

WHY, CERTAINLY, BUT NOT VERY WELL.

GOGO SITS DOWN AT LEFT AT TABLE AS JOSETTE TALKS -

JOSETTE

I TOLD YOU.

GOGO

SHE THINKS THAT BECAUSE I WIN, I CHEAT. I DO NOT CARE WHAT SHE THINKS. PEOPLE ARE NOT COMPELLED BY LAW TO PLAY CARDS WITH ME. WHY SHOULD THEY SQUEAL LIKE STUCK PIGS WHEN THEY LOSE?

CONTINUED

14. CONTINUED

HOWARD

OH, IT IS ILLOGICAL.

GOGO

IT IS VERY BORING TO LISTEN TO ENGLISH. I'M GOING TO DRINK SOME BRANDY.

JOSETTE RISES - TALKING TO HOWARD - HE RISES -

JOSETTE

LET'S GO OUT ON DECK. HE'S VERY UNPLEASANT TODAY. IT IS BECAUSE HE IS DISAPPOINTED.

HOWARD HELPS HER ON WITH WRAP AS SHE TALKS - GOGO LOOKING TO LEFT FG -

JOSETTE

HE THOUGHT THERE WERE GOING TO BE SOME PRETTY LITTLE GIRLS FOR HIM TO ROLL HIS EYES AT. HE ALWAYS HAS GREAT SUCCESS WITH PRETTY LITTLE GIRLS AND OLD WOMEN.

JOSETTE OPENS DOOR AT RIGHT - TURNS - TALKS TO HOWARD -

JOSETTE

ARE YOU COMING?

SHE GOES OUT DOORWAY - EXITS - HOWARD LOOKS AT GOGO - HESITATES - TALKS

HOWARD

I'M SORRY, MISTER.....

HE GOES OUT DOORWAY AT RIGHT - EXITS - HOWARD'S VOICE HEARD -

HOWARD-OFF

COLONEL HAKI'D TOLD ME...

FADE OUT

127-5

15.

FADE IN...EXT. DECK MCS - CAMERA SHOOTING DOWN AT CAPTAIN BELOW AS HE TURNS DIAL - HE HOLDS HANDKERCHIEF TO NOSE - TURNS TO LEFT - HOWARD'S VOICE HEARD -

HOWARD-OFF

...HE'D SEND YOU AHEAD TO MEET ME IN BATUMI. WHEN THE BOAT STOPPED AT TRABZON, I SENT YOU THE CABLE.

LAP DISSOLVE

EXT. DECK MCS - HOWARD STANDING BY MESSENGER - OTHERS AROUND - MESSENGER AT LEFT - READING MESSAGE - HOWARD TRYING TO STOP HIM -

MESSENGER

"STEPHANIE, DEAREST...I THINK OF YOU ALL THE TIME AND DREAM ABOUT YOU AT NIGHT..."

HOWARD

THAT'S RIGHT. ONE MESSAGE...TWO ADDRESSES. SEND IT RIGHT OFF.

MESSENGER

"LOOKED FOR WIRE HERE BUT NONE...HEAVEN'S SAKE WHY...EVERYTHING THAT HAS HAPPENED BEYOND MY CONTROL..."

HOWARD

THAT'S FINE, THANK YOU...

MESSENGER

"SEE YOU, GRAND HOTEL, BATUMI, SATURDAY... I LOVE YOU, ONLY YOU..." VERY GOOD, SIR.

MESSENGER GOES TO BG - HOWARD COMES TO FG - CAMERA MOVING BACK TO FG - FOLLOWS HIM TO RIGHT FG ON DECK - HE STOPS BY HALLER AS HE TALKS TO HIM - CAMERA MOVING CLOSER TO THEM -

HOWARD

OH, THERE YOU ARE, PROFESSOR.

HOWARD HANDS RAZOR TO HALLER - TALKS - MAN GOING TO BG - EXITS - ANOTHER OFFICER COMES ON IN BG - TURNS - EXITS LEFT -

HOWARD

GOOD RAZOR -- THANK YOU.

HALLER

NOT AT ALL.

HOWARD

DIDN'T GO ASHORE?

HALLER

NO, MR. GRAHAM. MY WIFE IS STILL INDISPOSED.

HOWARD

OH, I'M SORRY.

HALLER

I THOUGHT YOU WERE GOING TO SEE THE SIGHTS WITH MR. -- ER --

HOWARD

KUVETLI?

HALLER

KUVETLI? OH, SO THAT'S HIS NAME.

HOWARD

UH.

HALLER

HE SPEAKS GERMAN QUITE WELL.

HOWARD

OH, I THINK HE'S TRAVELLED QUITE A BIT.

HALLER

HE INTERESTS ME, THIS KUVETLI. HE HAS A WAY OF TALKING WITHOUT SAYING ANYTHING.

HOWARD

WELL, MAYBE IT HAS GOT SOMETHING TO DO WITH HIS BEING A SALESMAN. CONTINUED

15. CONTINUED

HALLER

OH, HE IS TOO SIMPLE TO BE TRUE. WHO EVER
HEARD OF A SIMPLE TURKISH BUSINESSMAN? NO,
HE IS A MAN WHO WISHES TO BE UNDER-RATED.

HOWARD

WHY? HE'S NOT SELLING US TOBACCO.

HALLER

PERHAPS, AS YOU SUGGEST, HE REGARDS THE WORLD
AS HIS CUSTOMER.

HOWARD TURNS - LOOKS TO LEFT BG AS BROKEN RECORD IS HEARD PLAYING
"C'EST MON COEUR" - HALLER SMILES - TALKS TO HOWARD -

HALLER

WE HAVE A NEW PASSENGER.

FADE OUT

27-12 16. FADE IN...EXT. WATER LS - SHIP ON WATER - MOONLIGHT SHINING ON WATER -
LAP DISSOLVE

INT. CABIN MLS - CAMERA SHOOTING DOWN AT GROUP SITTING AROUND TABLE IN
FG - CAPTAIN AND OTHERS AT TABLE - IN BG - STEWARD STANDING AT LEFT -
ANOTHER COMES ON RIGHT BG - TALKS TO HIM -

2ND STEWARD

WEN HATATE ZOOM EL GA NA DURA?
(ARABIC: WHERE DO YOU PUT THE CATSUP?)

STEWARD

MA BA RIFF.
(I DON'T KNOW.)

2ND STEWARD

KEZAB.
(LIAR.)

STEWARDS MOVING AROUND - WAITING ON PASSENGERS - MRS. MATHEWS SITTING
IN FG - BACK TO CAMERA - TALKS TO MATHEWS AT LEFT -

MRS. MATHEWS

THE GREEK WOMAN AT THE NEXT TABLE...YOU
REMEMBER I TOLD YOU HER HUSBAND WAS KILLED
IN ATHENS...

MATHEWS

BE QUIET...SHE'LL HEAR YOU.

MRS. MATHEWS

OH, NO.....

12-2 17. INT. CABIN CS - HOWARD SITTING IN FG - BACK TO CAMERA - HALLER AT
RIGHT - HOWARD LOOKS TO FG - AS HE HEARS -

KUVETLI

MR. GRAHAM, DID YOU ENJOY YOUR EXCURSION
ASHORE THIS AFTERNOON?

HOWARD STAMMERS - TALKING AS HE SEES BANAT COME ON IN DOORWAY AT
RIGHT BEHIND HALLER -

HOWARD

WHY...I DIDN'T GO...I...WAS...BUT...

8-0 18. INT. CABIN CS - HOWARD SITTING - STARING TO LEFT - DOOR HEARD CLOSING -
JOSETTE AND OTHERS EATING IN BG - HOWARD WATCHING AROUND TO RIGHT FG -
FROWNING -

14-6 19. INT. CABIN MCU - BANAT SITTING DOWN AT TABLE - LOOKING TO FG - TAKES
OFF HIS HAT - PICKS UP NAPKIN -

13-2 20. INT. CABIN CS - HOWARD SEATED FACING FG - STARING TO FG NERVOUSLY -
REACHES OVER FOR SHAKER - KNOCKS IT OVER - SPILLING SALT - OTHERS
EATING IN BG - STEWARD MOVING AROUND - WAITING ON THEM - HOWARD THROWS
SALT OVER HIS LEFT SHOULDER -

6-4 21. INT. CABIN MCU - BANAT SEATED - STARTS TO EAT - STEWARD MOVING BEHIND
HIM -

3-0 22. INT. CABIN CS - HOWARD SITTING - WATCHING TO FG TENSELY - JOSETTE AND
OTHERS IN BG EATING - STEWARD MOVING AROUND - CRUNCHING OF CRACKER
HEARD -

4-10 23. INT. CABIN MCU - BANAT BREAKING CRACKER INTO SOUP BOWL - MAN COMES ON
BEHIND HIM -

3-11 24. INT. CABIN CS - HOWARD SEATED - FROWNING - TENSELY - OTHERS IN BG -
HE GLANCES TO FG -

6-1 25. INT. CABIN MCU - BANAT LEANING OVER SOUP BOWL - EATING - DROPPING FOOD
FROM MOUTH -

5-7 26. INT. CABIN CS - HOWARD SEATED - LOOKING TO FG - WORRIED - OTHERS IN
BG - BANAT HEARD EATING - HOWARD RISES - TURNS TO LEFT -

4-10 27. INT. CABIN MCU - BANAT WITH SPOONFUL OF FOOD TO MOUTH - WATCHES OFF
TO RIGHT - EATS AS SOUND HEARD OF DOOR OPENING -

6-1 28. INT. CORRIDOR MS - HOWARD COMING OUT OF CABIN AT LEFT BG - CAMERA
FOLLOWS HIM TO RIGHT AS HE GOES UP STEPS TO RIGHT - EXITS -

10-13 29. EXT. DECK MS - HOWARD COMING OUT DOOR IN BG - COMES AROUND TO RIGHT
FG - CAMERA FOLLOWS HIM TO CABIN DOOR AT RIGHT -

207-7 30. INT. CABIN CS - DOOR AT LEFT FG OPENING - HOWARD COMES IN - CLOSES DOOR - CROSSES TO RIGHT - 2ND OFFICER SITTING AT DESK - TALKS TO HIM -

2ND OFFICER Yes?

HOWARD I WANT TO TALK TO THE CAPTAIN.

HE LOOKS TO RIGHT - TALKS IN ITALIAN -

2ND OFFICER ECCO AMERICANO C'A SOSPETTE.
(ITALIAN: HE'S THE AMERICAN TROUBLE-MAKER.)

INDISTINCT NOISE HEARD - HE TALKS TO HOWARD -

2ND OFFICER NOW WHAT IS THE MATTER, MONSIEUR?

HOWARD IT IS ABSOLUTELY NECESSARY THAT I BE PUT ASHORE IMMEDIATELY.

OFFICER LOOKS TO RIGHT - TALKS -

2ND OFFICER EGLI VUOLE SGARCARSI SUL MOMENTO.
(HE WANTS TO BE PUT ASHORE AT ONCE.)

CAPTAIN HEARD LAUGHING UPROARIOUSLY - CAMERA FOLLOWS HOWARD TO RIGHT - HE STOPS BY CAPTAIN LYING DOWN - LAUGHING - HOWARD TALKS ANGRILY -

HOWARD I WANT TO BE PUT ASHORE.

2ND OFFICER-OFF IT IS TOO LATE...

OFFICER COMES ON LEFT FG - HOWARD TALKS TO HIM -

2ND OFFICER ...THE PILOT BOAT IS GONE.

HOWARD I'M WILLING TO PAY.

2ND OFFICER THIS IS A SHIP, MONSIEUR, NOT A TAXI. WE CARRY A CARGO AND RUN ON A SCHEDULE.

HOWARD THIS IS A QUESTION OF LIFE AND DEATH.

2ND OFFICER OHHH...NATURALLY, IF.....

HOWARD THERE'S A MAN ON THIS BOAT WHO'S HERE FOR THE EXPRESS PURPOSE OF MURDERING ME.

OFFICER TALKS TO CAPTAIN -

2ND OFFICER EGLI DICE UN UOMO A BORDO CHE LO VUOLE UCCIDERE.
(HE SAYS THERE'S A MAN ON THE SHIP WHO IS GOING TO MURDER HIM.)

CAPTAIN LAUGHS UPROARIOUSLY - OFFICER POINTS TO HIS HEAD - TALKING -

2ND OFFICER PER BACCO. LUI E PAZZO. TIENE ILLUSIONE.
(OF COURSE, HE'S CRAZY. HE'S MADMAN.)

HOWARD TALKS ANGRILY - CAPTAIN LAUGHING -

HOWARD I AM NOT CRAZY.

2ND OFFICER No, NOT AT ALL, MONSIEUR...WHAT'S HIS NAME?

HOWARD BANAT. B-A-N-A-T!

2ND OFFICER OH, JUST A MINUTE...LET ME SEE...OH...

CAPTAIN LAUGHS - OFFICER TAKING OUT BOOK - HOWARD INDIGNANTLY TALKING -

HOWARD WHAT'S SO FUNNY!

2ND OFFICER THERE IS NO ONE BY THAT NAME...

HOWARD HE'S THE PASSENGER WHO SAT ACROSS THE TABLE FROM ME TODAY AT DINNER.

2ND OFFICER No. 7 CABIN.

HOWARD I DON'T KNOW WHAT HIS NUMBER IS.

2ND OFFICER MAVRODOPOULOS. WHY, HE'S A GREEK BUSINESSMAN.

HOWARD ARGUES WITH OFFICER - CAPTAIN LAUGHING -

HOWARD WILL YOU PLEASE RADIO COLONEL HAKI OF THE TURKISH POLICE IN ISTANBUL.

2ND OFFICER WE ARE NO LONGER IN TURKISH TERRITORIAL WATERS. IN ANY CASE, OUR WIRELESS IS FOR NAVIGATING PURPOSES ONLY.

HOWARD I TELL YOU THE MAN MEANS TO KILL ME.

2ND OFFICER WHY?

CONTINUED

30. CONTINUED

HOWARD BECAUSE HE'S BEEN PAID TO KILL ME.
2ND OFFICER WHO PAYS HIM?
HOWARD THE.....CAN'T YOU SPEAK ENGLISH?
2ND OFFICER THE CAPTAIN SPEAKS ONLY GREEK, ITALIAN,
RUSSIAN AND TURKISH, MONSIEUR. BUT I
UNDERSTAND YOU...YOU HAVE PERHAPS HAD A BAD
DREAM.

HOWARD I HAVEN'T HAD ANY BAD.....

OFFICER PATS HOWARD ON SHOULDER - TALKS CONSOLINGLY -

2ND OFFICER I SUGGEST THAT YOU LIE DOWN IN YOUR CABIN
FOR A WHILE AND REMEMBER, NOBODY IS GOING
TO MURDER YOU ON THIS SHIP. THERE ARE TOO
MANY PEOPLE. IN ANY CASE, THIS SHIP STOPS
IN BATUMI AND NOT BEFORE. NOW, IF YOU WILL
EXCUSE ME...

OFFICER TURNS TO LEFT FG - EXITS -

2ND OFFICER-OFF ...I HAVE WORK TO DO AND IF YOU'LL CLOSE THE
DOOR AS YOU GO OUT.

HOWARD LOOKS AT CAPTAIN - HE POINTS FINGER AT HOWARD - TALKS - LAUGHING

CAPTAIN BOOM-BOOM!

CAPTAIN LAUGHING WILDLY -

114-6 31. INT. ROOM CS - HOWARD IN FG - BACK TO CAMERA - CAPTAIN LYING DOWN AT
LEFT - LAUGHING UPROARIOUSLY - PATS HIMSELF - HOWARD GOES TO BG -

LAP DISSOLVE

INT. ALLEYWAY MS - HOWARD COMING IN DOOR AT BG - COMES TO RIGHT FG -
STOPS BY STEPS AS MATHEWS COMES ON IN FG - TALKS TO HIM -

MATHEWS HELLO, MR. GRAHAM.

HOWARD GOOD EVENING.

MATHEWS YES...IT'S GOING TO BE NASTY TOMORROW.

HOWARD YES, IT IS.

MATHEWS I DON'T MIND, BUT I'M AFRAID MY WIFE DOESN'T
LIKE IT...

DOOR IN BG OPENS - WIFE LOOKS OUT - TALKS IMPATIENTLY - THEY TURN -
LOOK AT HER -

MRS. MATHEWS SSSHH...WHAT ARE YOU DOING OUT THERE? YOU
WILL CATCH COLD. COME BACK TO BED.

MATHEWS YOU BETTER GO BACK TO BED YOURSELF, CHERIE.
YOU'RE MORE DELICATE THAN I.

SHE TURNS - GOES INSIDE - EXITS - MATHEWS TALKS TO HOWARD -

MATHEWS HAVE YOU GOT A WIFE, SIR?

HOWARD YES, I HAVE.....EXCUSE ME.

HOWARD GOES TO BG - MATHEWS FOLLOWING - TALKING - CAMERA MOVING TO BG -

MATHEWS HAS YOUR WIFE GOT A BAD TEMPER, MR. GRAHAM?

HOWARD NO.....VERY GOOD.

THEY STOP - TURN TO FG - MATHEWS AT LEFT - TALKS - HOWARD GLANCING
AROUND - NERVOUSLY -

MATHEWS AH, YOU'RE LUCKY. FOR YEARS I LIVED IN
MISERY. AND THEN, ONE DAY, I MADE A GREAT
DISCOVERY. THERE WAS A SOCIALIST MEETING
AND I WENT TO IT. I WASN'T A SOCIALIST,
I UNDERSTAND. I WENT TO THIS MEETING BECAUSE
I WAS CURIOUS. THE SPEAKER WAS GOOD AND A
WEEK LATER, WE WERE OUT WITH SOME FRIENDS AND
I REPEATED WHAT I'D HEARD. MY WIFE LAUGHED
IN A VERY PECULIAR WAY. AND WHEN I GOT HOME,
I MADE A DISCOVERY. I FOUND OUT MY WIFE WAS
A SNOB AND EVEN MORE STUPID THAN I'D DREAMED.
SHE SAID THAT I HUMILIATED HER BY SAYING SUCH
THINGS AS IF I BELIEVED THEM...THAT ALL HER
FRIENDS WERE RESPECTABLE PEOPLE AND I MUSTN'T
SPEAK AS IF I WAS A WORKING MAN. SHE WEPT!
THEN I KNEW THAT I WAS FREE. MR. GRAHAM, I
BOUGHT BOOKS AND PAMPHLETS TO MAKE MY
ARGUMENTS MORE DAMAGING. AND MY WIFE BECAME
VERY DOCILE, HUH, SHE EVEN COOKED THINGS I
LIKE, JUST SO'S I WOULDN'T DISGRACE HER.

CONTINUED

LENGTH SCENE
FT.FRM. NO.

-8-

REEL 2
SECTION 2B

31. CONTINUED

HOWARD

I SEE...SO YOU DON'T BELIEVE THESE THINGS
YOU SAY.

MATHEWS

No...

31-5

32. INT. HALL CU - MATHEWS AT LEFT TALKS TO HOWARD AT RIGHT - BOASTINGLY -

MATHEWS

...THAT'S WHERE MY LITTLE JOKE COMES IN.
MR. GRAHAM, FOR A WHILE I WAS FREE, AND THEN
A TERRIBLE THING HAPPENED. I FOUND I HAD
DEGUN TO BELIEVE THESE THINGS THAT I SAID...
THE BOOKS I READ SHOWED ME THAT I HAD FOUND
A TRUTH. I, A CAPITALIST BY INSTINCT, BECAME
A SOCIALIST BY CONVICTION. WORSE THAN THAT...
THERE WAS A STRIKE AT THE FACTORY AND I, THE
MANAGER, SUPPORTED THE STRIKERS. I DIDN'T
BELONG TO A UNION...NATURALLY! AND SO I WAS
DISMISSED.....

11-0

33. INT. HALL CU - DOOR OPENING - SHOWING BANAT STANDING LOOKING OUT TO
FG - LISTENING - MOVES FORWARD SLIGHTLY - SMILING SLIGHTLY -

MATHEWS-OFF

IT WAS RIDICULOUS...SO, HERE I AM! I'VE
BECOME A MAN IN MY HOME AT THE PRICE OF
BECOMING A BORE OUTSIDE.

FADE OUT

JOURNEY INTO FEAR

END OF REEL 2

SECTION 2B

NIGHT SEQUENCE

- 51-15 1. FADE IN...INT. CABIN MS - HOWARD COMING IN DOOR IN BG - CLOSES DOOR - LOCKS IT - COMES TO FG TO DUNK - FEELS UNDER MATTRESS FOR GUN - MUSIC HEARD PLAYING "MEDLEY" - HE PULLS MATTRESS BACK - HUNTING FRANTICALLY - LOOKS AROUND - ANXIOUSLY - GOES TO DOOR IN BG - UNLOCKS IT - OPENS IT -
- 13-14 2. INT. CORRIDOR CS - HOWARD LOOKS OUT DOOR LEFT FG - COMES OUT - CLOSES DOOR - BANAT COMING ON IN BG - STOPS - WATCHES HIM - HOWARD TURNS - SEES HIM -
- 3-10 3. INT. CORRIDOR MCU - BANAT LOOKING TO FG - MUSIC HEARD -
- 11-14 4. INT. CORRIDOR MS - CAMERA SHOOTING OVER BANAT'S SHOULDER AT LEFT FG - HOWARD STANDING IN BG - COMES SLOWLY TO FG - STARTS TO PASS BANAT -
- 11-7 5. INT. CORRIDOR MLS - HOWARD PASSING BANAT AT LEFT BG - COMES TO FG - BANAT LOOKS AFTER HIM - CAMERA MOVES BACK - HOWARD COMES AROUND CORNER IN FG - LOOKS BACK AT BANAT - MUSIC HEARD - HOWARD TURNS - EXITS RIGHT -
- 14-0 6. INT. CORRIDOR LS - HOWARD COMING FROM BG - STOPS - KNOCKS ON DOOR NEAR BG - CALLS -
- HOWARD JOSETTE...JOSETTE...
- 8-6 7. INT. CORRIDOR MLS - BANAT AT LEFT BG - EATS CANDY - COMES TO FG - TURNS CORNER TO RIGHT - CAMERA FOLLOWS HIM - HE GOES DOWN CORRIDOR ONTO DECK IN BG - MUSIC STOPS -
- 15-9 8. EXT. SHELTER DECK MLS - HOWARD COMING TO FG - TURNS CORNER AT LEFT FG - LOOKS TO BG - BANAT COMES ON IN BG - LOOKS AROUND - CAMERA PANS TO LEFT AS HOWARD GOES TO LEFT DOWN CORRIDOR - OPENS DOOR - MATHEWS HEARD TALKING -
- MATHEWS-OFF BANKING...
- 8-8 9. INT. SALOON MS - GROUP SITTING AROUND TABLE - MATHEWS AT LEFT BESIDE WIFE - GESTURING - TALKING - HOWARD COMING IN DOOR AT RIGHT BG -
- MATHEWS ...WHAT IS BANKING OUT USURY?
- HOWARD SLAMS DOOR - MATHEWS SITS DOWN BY WIFE - JOSETTE ON OTHER SIDE OF TABLE IN BG - TALKS TO HOWARD -
- JOSETTE AND WHERE HAS OUR AMERICAN BEEN?
- MATHEWS TALKS -
- MATHEWS TODAY, THE USURERS ARE THE GODS OF THE EARTH.
- 3-6 10. INT. SALOON MCU - MATHEWS AND WIFE SITTING AT TABLE - MATHEWS AT RIGHT - TALKING - BOTH FACING FG -
- MATHEWS ...AND THE ONLY MORTAL SIN IS TO BE POOR.
- 6-13 11. INT. SALOON CS - JOSETTE AND GOGO SITTING AT TABLE - HOWARD COMING TOWARD THEM - STOPS BETWEEN THEM AS THEY HEAR - JOSETTE LIGHTING CIGARETTE -
- KUVETLI-OFF THERE ARE SO MANY POOR PEOPLE. IT IS TERRIBLE.
- MRS. MATHEWS-OFF BANKING -- WHAT DOES HE KNOW ABOUT BANKING?
- 4-13 12. INT. SALOON CS - KUVETLI AND GOGO SITTING AT TABLE - MAN STANDING BEHIND THEM - KUVETLI TALKS AS HE WRITES -
- KUVETLI I THOUGHT YOU WERE ILL, SIR. YOU ARE BETTER NOW?
- MAN BEHIND HIM TAKES PAPER - KUVETLI GLANCING UP TO LEFT -
- 7-8 13. INT. SALOON CS - JOSETTE AND GOGO SEATED - HOWARD STANDING BETWEEN THEM LOOKING TO RIGHT FG - NODS - TALKS -
- HOWARD YES, THANKS.
- JOSETTE LOOKS UP AT HOWARD - TALKS -
- JOSETTE YOU HAVE BEEN ILL?
- HOWARD TALKS TO JOSETTE - GOGO DRINKING -
- HOWARD I FELT TIRED.
- 9-7 14. INT. SALOON CS - MATHEWS AND WIFE SITTING AT TABLE - WIFE AT LEFT FG - LEANS FORWARD - TALKS -
- MRS. MATHEWS IT IS THE VENTILATION. I, MYSELF, HAVE FELT A NAUSEA AND A HEADACHE SINCE I GOT ON THIS SHIP. WE SHOULD COMPLAIN!
- 35-9 15. INT. SALOON CS - JOSETTE AND GOGO SEATED - HOWARD STANDING BETWEEN THEM - GOGO AT RIGHT - REACHES FOR BOTTLE IN FG - RISES - EXITS AS HOWARD TALKS -
- HOWARD MRS. MATHEWS IS RIGHT. THE VENTILATION ISN'T GOOD. PERHAPS WE COULD GO OUTSIDE.

CONTINUED

15. CONTINUED

JOSETTE SMILES UP AT HIM - TALKS -

JOSETTE AH, NOW I KNOW THAT YOU MUST BE ILL. YOU ARE POLITE. BUT I WILL GO WITH YOU.

SHE PUTS OUT CIGARETTE - RISES - PICKS UP COAT FROM CHAIR NEAR BG - PUTS IT ON - THEY GO TO BG - HE OPENS DOOR - SHE GOES OUT - EXITS - AS DOOR AT RIGHT OPENS - BANAT COMES IN - HOWARD TURNS - SEES HIM - STARTS OUTSIDE NERVOUSLY -

156-9

16. EXT. SHELTER DECK CS - JOSETTE AT RIGHT - BUTTONING HER COAT AS HOWARD COMES OUT DOOR AT LEFT - CLOSING IT NERVOUSLY - SHE TALKS TO HIM -

JOSETTE IT WAS NOT AT ALL STUFFY IN THE SALOON. NOW YOU SHALL TELL ME WHAT IS REALLY THE MATTER.

THEY COME TO FG - CAMERA MOVING BACK TO FG - SHE TALKS TO HOWARD AS THEY WALK ALONG SHELTER DECK TO FG -

JOSETTE CHERI, I AM SORRY, BUT I HAVE SEEN PEOPLE WHO ARE AFRAID BEFORE. THEY DO NOT LOOK AT ALL LIKE PEOPLE WHO ARE TIRED OR PEOPLE WHO FEEL FAINT IN A STUFFY ROOM. THEY HAVE A SPECIAL LOOK ABOUT THEM. THEIR FACES LOOK VERY SMALL AND GRAY AROUND THE MOUTH, AND THEY CAN'T KEEP THEIR HANDS STILL. I'M GLAD THAT WE CAN WALK LIKE THIS TOGETHER.

HALLER COMES ON RIGHT FG - PASSING THEM - TALKS TO HOWARD AS HE GOES TO BG -

HALLER GOOD EVENING, MR. GRAHAM, TAKING YOUR EVENING CONSTITUTIONAL, I SEE.

CAMERA FOLLOWS THE TWO AS THEY TURN CORNER - GO TO RIGHT - HOWARD TALKING TO JOSETTE -

HOWARD REMEMBER I TOLD YOU I CAME ON THIS SHIP TO AVOID SOMEONE WHO WAS TRYING TO SHOOT ME?

JOSETTE YES, I REMEMBER. IT WAS A BAD JOKE.

HOWARD A VERY BAD JOKE...ONLY IT'S TRUE.

THEY STOP - TALK - MAN PASSING - EXITS LEFT BEHIND THEM -

JOSETTE YOU ARE LYING TO ME.

HOWARD I'M AFRAID NOT.

JOSETTE WHAT HAVE YOU DONE THAT SOMEONE SHOULD WISH TO KILL YOU?

THEY COME TO FG - CAMERA MOVING BACK - THEY FOLLOW IT AS THEY TALK -

HOWARD NOTHING. SOME BUSINESS COMPETITORS DON'T WANT ME TO GET BACK TO AMERICA.

JOSETTE YOU ARE LYING.

HOWARD YES, I'M LYING, BUT NOT VERY MUCH. THERE ARE SOME PEOPLE WHO DON'T WANT ME TO GET BACK TO THE STATES.

JOSETTE WHO ARE THEY?

HOWARD I ONLY KNOW ONE. HIS NAME IS MOELLER OR MILLER OR SOMETHING. HE LIVES IN SOFIA. HE'S A NAZI AGENT.

JOSETTE THE SALOP...BUT HE CANNOT TOUCH YOU NOW.

THEY STOP - TALK - MAN PASSING - GOING TO BG - EXITS -

HOWARD I'M AFRAID HE CAN...THAT FAT MAN ADCARD IS WORKING FOR HIM.

JOSETTE THE GREEK?

HOWARD HE'S NOT A GREEK. HIS REAL NAME IS BANAT. HE'S BEEN HIRED TO KILL ME.

JOSETTE HOW DO YOU KNOW?

HOWARD I'VE SEEN HIS PICTURE.

JOSETTE OH, THIS IS NOT VERY NICE.

THEY WALK TO FG AGAIN - FOLLOWING CAMERA - TALKING -

HOWARD NO...IT'S NOT.

JOSETTE HE KNOWS YOU SUSPECT HIM. HE WAS WATCHING YOU. KUVETLI WAS WATCHING YOU ALSO. YOU LOOKED SO CURIOUS, YOU SEE.

CONTINUED

16. CONTINUED

HOWARD YOU MEAN I LOOKED FRIGHTENED... FRIGHTENED TO DEATH. I WAS FRIGHTENED. I'LL ADMIT IT.

7-4 17. EXT. DOORWAY MCU - CAMERA SHOOTING UP TO DOORWAY - KUVETLI COMING ON - LOOKS TO FG AS HE HEARS -

HOWARD-OFF WHY SHOULDN'T I BE... I'M NOT USED TO PEOPLE TRYING TO KILL ME... BESIDES, SOMEBODY'S STOLEN MY GUN...

5-2 18. EXT. SHELTER DECK MCS - HOWARD AND JOSETTE COMING TO FG - FOLLOWING CAMERA - AS THEY TALK - HOWARD HOLDING HER HAND -

JOSETTE YOU NEEDN'T WORRY. I CAN TELL YOU SOMETHING. THIS...

3-3 19. EXT. SHELTER DECK MCU - CAMERA SHOOTING UP TO KUVETLI STANDING - LOOKING TO FG - LISTENING -

JOSETTE-OFF ...FAT MAN DOESN'T CARRY A GUN.

HE DUCKS BACK TO LEFT - EXITS -

43-2 20. EXT. DECK MCS - TWO WALKING TO FG - FOLLOWING CAMERA - HOWARD TALKING TO JOSETTE - CAMERA FOLLOWING THEM TO RIGHT FG - JOSETTE SMOKING -

HOWARD HOW DO YOU KNOW?

JOSETTE HIS CLOTHES ARE TIGHT. IF HE CARRIED A GUN, ONE COULD SEE THE SHAPE OF IT IN HIS POCKET.

HOWARD OH, HE'S GOT A GUN I KNOW... HE MUST KEEP IT IN HIS CADIN.

JOSETTE HE'S IN THE SALOON NOW. I COULD SEE THAT HE DOESN'T GO TO HIS CADIN FOR A LONG TIME.

HOWARD HOW?

JOSETTE GOGO WILL DO IT.

HOWARD GOGO?

JOSETTE I WILL NOT HAVE TO TELL GOGO ANYTHING ABOUT YOU. GOGO WILL PLAY CARDS WITH HIM.

HOWARD WILL GOGO ASK HIM?

JOSETTE I WILL TELL GOGO THAT I SAW THIS MAN OPEN A WALLET WITH A LOT OF MONEY IN IT. GOGO WILL SEE THAT HE PLAYS CARDS. YOU DON'T KNOW GOGO.

4-5 21. EXT. SHELTER DECK CS - CAMERA SHOOTING UP TO DOOR - BANAT GOING INSIDE - EXITS - CLOSING DOOR -

HOWARD-OFF YOU'RE SURE YOU CAN KEEP HIM IN THERE?

JOSETTE-OFF I'LL MAKE CERTAIN.

7-9 22. EXT. SHELTER DECK CS - TWO STANDING BY DOOR - JOSETTE TURNING TO LEFT - MOTIONS - TALKS -

JOSETTE YOU WAIT HERE..

SHE GOES INSIDE - EXITS CLOSING DOOR -

82-8 23. EXT. SHELTER DECK CS - HOWARD STANDING BY DOOR AS IT CLOSSES - HE MOVES PAST DOOR TO LEFT - CAMERA PANNING - HE TURNS TO FG - STARTLED AS HE HEARS -

HALLER-OFF WON'T YOU JOIN ME, MR. GRAHAM.....

HALLER COMES ON AT LEFT - TALKING - THE TWO MOVING TO FG - CAMERA MOVING BACK AS THEY LEAN ON RAILING -

HALLER I'M JUST GETTING SOME FRESH AIR.

HOWARD OH...

HALLER TO SEE THE LAND FROM A SHIP OR TO SEE A SHIP FROM THE LAND. I USED TO LIKE BOTH. NOW I DISLIKE BOTH. WHEN A MAN REACHES MY AGE, HE GROWS, I THINK, TO RESENT SUBCONSCIOUSLY THE MOVEMENT OF EVERYTHING EXCEPT THE RESPIRATORY MUSCLES WHICH KEEP HIM ALIVE...

DOOR IN BG OPENS AS HE TALKS - HOWARD TURNS TO BG -

HALLER ...MOVEMENT IS CHANGE AND TO AN OLD MAN... CHANGE MEANS DEATH.....

HOWARD EXCUSE ME.

CONTINUED

23. CONTINUED

JOSETTE COMES OUT - COMES TO THEM - HALLER TALKING -

HALLER I THINK I WILL SAY GOOD NIGHT, MR. GRAHAM.

HOWARD GOOD NIGHT.

HALLER GOOD NIGHT, MADEMOISELLE.

HALLER TURNS - EXITS LEFT - JOSETTE TAKES HOWARD'S ARM - THEY CROSS TO RIGHT - CAMERA FOLLOWING THEM -

JOSETTE I MUSTN'T STAY. I CAME ONLY TO TELL YOU THAT IT'S ALL RIGHT.

HOWARD GOOD.

THEY STOP - CAMERA MOVING UP CLOSER TO THEM AS SHE TALKS -

JOSETTE BUT BE SURE TO COME BACK TO THE SALOON AFTER YOU HAVE BEEN TO HIS CABIN SO THAT I WILL KNOW THAT YOU HAVE FINISHED.

HOWARD ALL RIGHT.

SHE TURNS - EXITS LEFT - HE LOOKS AROUND - DOOR HEARD CLOSING - HE GOES DOWN CORRIDOR TO BG -

37-12 24. EXT. DECK MCS - HOWARD COMING ON LEFT FG - GOES CAUTIOUSLY AROUND TO RIGHT BG - CAMERA FOLLOWING - HE STOPS BY CABIN DOOR - CAPTAIN COMES ON AT RIGHT IN DARKNESS - STICKS FINGER AT HIM - YELLS - HOWARD LEAPING AROUND STARTLED -

CAPTAIN BOOM-BOOM!

CAPTAIN LAUGHS UPROARIOUSLY - GOES TO BG - CAMERA PANS - HE EXITS - HOWARD LOOKS AROUND - MUSIC STARTS TO PLAY "MEDLEY" - HE GOES THRU DOORWAY - EXITS LEFT -

21-4 25. INT. CORRIDOR MS - HOWARD COMING ON AT RIGHT NEAR FG - MUSIC HEARD - HE STOPS - LOOKS AROUND - HE TURNS BY STEPS - MAN COMING ON - PASSING HIM - EXITS LEFT - HOWARD GOES TO BG - STOPS BY DOOR - LISTENS -

122-7 26. INT. CABIN MS - HOWARD COMING ON IN BG - THRU DOORWAY - CABIN DARK - MUSIC HEARD - HE CLOSSES DOOR - LIGHTS MATCH - LOOKS AROUND - PUTS MATCH OUT - COMES TO LEFT FG - STRIKES ANOTHER - SEARCHES AROUND AMONG THINGS - CAMERA FOLLOWS AS HE SEARCHES AROUND AMONG THINGS - CAMERA FOLLOWS AS HE SEARCHES COMMODE AND VICTROLA WITH LIT MATCH - HE PUTS MATCH OUT - FOOTSTEPS HEARD - STOP - HE GOES TO DOOR IN BG -

20-6 27. INT. CORRIDOR MLS' - HOWARD COMING OUT DOOR OF CABIN IN BG - MUSIC HEARD - HE COMES TO LEFT FG - CAMERA MOVES BACK - PANS AS HE OPENS DOOR - SHOWING HALLER SEATED INSIDE WITH BOOK - SMILES - TALKS - HOWARD STARTLED -

HALLER AH, MR. GRAHAM, I HAVE BEEN WAITING FOR YOU.....

4-8 28. INT. CABIN MCU - HALLER SEATED HOLDING BOOK - LOWERS IT - SHOWING HIM HOLDING GUN - HE SMILES - TALKS -

HALLER THIS IS WHAT YOU HAVE BEEN LOOKING FOR, ISN'T IT?

25-6 29. INT. CABIN MCS - CAMERA SHOOTING PAST HALLER - SITTING IN FG - BACK TO CAMERA - TALKING TO HOWARD STANDING IN DOORWAY IN BG - STARING DOWN AT HIM TENSELY -

HALLER CLOSE THE DOOR, PLEASE.

HOWARD CLOSSES DOOR - LEANS AGAINST IT - HALLER TALKING -

HALLER I THOUGHT I HAD BETTER KEEP THIS FOR MAVRODOPOULOS.....

HOWARD BANAT! BANAT'S EASIER TO SAY.

HOWARD MOVES TOWARD HALLER - TALKING -

HOWARD I WONDER IF YOUR NAME HAPPENS TO BE MOELLER.

3-14 30. INT. CABIN CS - CAMERA SHOOTING DOWN PAST HOWARD STANDING AT RIGHT FG - BACK TO CAMERA - HALLER SEATED - HOLDING GUN - SMILING UP AT HIM - TALKS -

HALLER YOU HAVE GUESSED IT, MR. GRAHAM. I AM MOELLER.....

4-13 31. INT. CABIN MCS - CAMERA SHOOTING PAST HALLER SITTING AT FG - BACK TO CAMERA - TALKING TO HOWARD STANDING BEFORE HIM -

HALLER BUT I RATHER LIKE MYSELF AS AN ARCHAEOLOGIST.

7-8 32. INT. CABIN CS - CAMERA SHOOTING PAST HOWARD STANDING RIGHT FG - TO HALLER SEATED HOLDING GUN - TALKING -
HALLER I GOT MY LITTLE SPEECHES FROM THIS... "THE SUMERIAN PANTHEON" BY FRITZ HALLER...

8-11 33. INT. CABIN CS - HALLER SITTING BEFORE CAMERA - TALKING TO HOWARD STANDING ON OTHER SIDE FACING HIM -
HALLER MR. GRAHAM, I SHOULD NOT LIKE TO THINK OF YOU BEING MURDERED BY ANY EMPLOYEE OF MINE...

9-9 34. INT. CABIN CS - HOWARD STANDING AT RIGHT FG - HALLER SEATED HOLDING GUN - TALKING GRIMLY -
HALLER ...BUT, AS THINGS STAND AT THE PRESENT, YOU WILL BE DEAD WITHIN A FEW MOMENTS OF YOUR LANDING AT BATUMI TOMORROW MORNING.

9-4 35. INT. CABIN MCS - HALLER SITTING - BACK TO CAMERA - HOLDING GUN AIMED AT HOWARD STANDING BEFORE HIM - HALLER TALKING -
HALLER IF YOU SHOULD DIE BEFORE YOU GET BACK TO AMERICA, SOMEBODY ELSE WILL BE SENT HERE TO TAKE YOUR PLACE...

12-1 36. INT. CABIN CS - HOWARD STANDING RIGHT FG - HALLER SITTING BEFORE HIM - HOLDING GUN - TALKING -
HALLER ...BUT YOUR WORK WILL BE DELAYED AND THAT IS ALL WE'RE INTERESTED IN. MR. GRAHAM, YOU ARE A FORTUNATE MAN!

6-10 37. INT. CABIN MCS - HALLER SITTING - BACK TO CAMERA - HOWARD FACING HIM - TALKS -
HOWARD WELL, WHAT DOES THAT MEAN?
HALLER YOU ARE GOING TO CATCH TYPHUS!
HOWARD WHAT?

14-1 38. INT. CABIN CS - HOWARD PARTLY ON RIGHT FG - HALLER FACING HIM - HOLDING GUN - NODS - TALKS -
HALLER WHEN YOU GET TO BATUMI TOMORROW MORNING, YOU WILL BE TAKEN TO A SMALL PRIVATE HOSPITAL. IN SIX WEEKS, YOU WILL HAVE RECOVERED. HOW DOES THAT APPEAL TO YOU, MR. GRAHAM?

3-1 39. INT. CABIN MCS - HALLER SITTING IN FG - HOWARD ON OTHER SIDE - STANDING TALKS -
HOWARD HASN'T IT OCCURRED TO YOU THAT I MAY NOT BE SO STUPID...

62-7 40. INT. ROOM MCU - HALLER SEATED - HOLDING GUN -
HOWARD-OFF ...AS YOU THINK.
HALLER RISES - CAMERA PANS - HE TALKS ANGRILY - FACING HOWARD -
HALLER GRAHAM... YOU ARE A FOOL! YOU KNOW NOTHING! NOTHING!
HALLER DRAWS BACK WITH GUN - TALKS - SMILING -
HOWARD OH, I DON'T.
HALLER ONE OF THE THINGS YOU DO NOT KNOW IS THAT COLONEL HAKI CONSIDERED IT ADVISABLE TO INSTALL ONE OF HIS AGENTS ON BOARD THIS SHIP TO WATCH OVER YOU. I TRIED HARD YESTERDAY TO INTEREST YOU IN MR. KUVETLI...
HOWARD ARE YOU TRYING TO TELL ME THAT KUVETLI IS A TURKISH AGENT?
HALLER I WANTED TO SEE YOU BEFORE HE MADE HIMSELF KNOWN TO YOU. HE HAS HIS DUTY TO DO AND, DOUBTLESS, HAS EVOLVED SOME LABORIOUS PLAN FOR GETTING YOU TO SAFETY. WHAT I WANTED TO WARN YOU AGAINST IS TELLING HIM OF MY SUGGESTION. IT WOULD BE EMBARRASSING FOR BOTH OF US IF AN AGENT OF THE TURKISH GOVERNMENT SHOULD KNOW OF OUR LITTLE DECEPTION.....

62-4 41. INT. CABIN MCS - HALLER STANDING AT LEFT WITH GUN AIMED AT HOWARD - STANDING FACING HIM - HALLER MOVES TO RIGHT WITH GUN - TALKING - CAMERA PANNING -
HALLER YOU SEE WHAT I MEAN, MR. GRAHAM... IF YOU LET MR. KUVETLI INTO OUR SECRET, YOU WILL DESTROY YOUR ONLY CHANCE OF RETURNING TO AMERICA ALIVE. IT'S A SOLEMN THOUGHT, ISN'T IT?

CONTINUED

41. CONTINUED
HALLER OPENS DOOR IN BG - GOES OUT - EXITS CLOSING DOOR - HOWARD LOOKS AROUND - WORRIED - HEARS KNOCKING -
KUVETLI-OFF GRAHAM! GRAHAM! COME TO THE WALL. I'M IN THE NEXT CABIN.
HOWARD GOES TO WALL AT LEFT - LISTENS -

3-13 42. INT. CABIN CS - HOWARD LEANING AGAINST WALL AT LEFT - TALKS -
HOWARD WELL?

15-8 43. INT. CABIN MCU - KUVETLI TALKING TO WALL AT RIGHT - CAUTIOUSLY -
KUVETLI THIS IS KUVETLI. WE'LL MEET ON THE WELL DECK IN FIVE MINUTES. LEAVE BEFORE ME AND WAIT THERE. I THINK IT'S BEST THAT NO MORE OF YOUR CONVERSATIONS ARE OVERHEARD.

3-14 44. INT. CABIN CS - HOWARD LEANING AGAINST WALL AT LEFT - WHISPERS -
HOWARD OH...ALL RIGHT.

19-5 45. INT. CABIN MCS - HOWARD BY WALL IN BG - TURNS - COMES CAUTIOUSLY TO RIGHT FG - CAMERA FOLLOWS HIM - HE OPENS DOOR - STARTS OUT AT RIGHT FG -

34-6 46. INT. CORRIDOR MLS - HOWARD COMING OUT DOOR AT LEFT - GOES TO BG -
LAP DISSOLVE

EXT. WELL DECK LS - CAMERA SHOOTING DOWN TO DECK LOADED WITH ANIMALS AND CRATES OF ANIMALS - GENERAL ANIMAL NOISES HEARD - HOWARD IN FG - GOING DOWN STEPS TO DECK - GOES TO BG -

18-14 47. EXT. DECK MCS - KUVETLI BY POST AT LEFT FG - HOWARD STOPPING AT RIGHT BG RAILING - TALKS CAUTIOUSLY -
HOWARD WHERE ARE YOU?
KUVETLI HERE, GRAHAM.
HOWARD TURNS - COMES AROUND TO HIM - ANIMAL NOISES HEARD - THE TWO MEN STEP DOWN - HOWARD TALKING -
HOWARD IF YOU'RE A TURKISH AGENT, WHY DIDN'T YOU TELL ME EARLIER?
KUVETLI FROM COLONEL HAKI TO YOU...
HE HANDS PAPER TO HOWARD -

12-0 48. EXT. DECK CU - HOWARD PARTLY ON RIGHT FG - KUVETLI FACING HIM - TALKING GRIMLY -
KUVETLI ...HIS ORDERS WERE FOR ME TO KEEP MY IDENTITY SECRET UNTIL NECESSARY.
HOWARD DID YOU KNOW THAT MOELLER WAS ABOARD...?
KUVETLI I DIDN'T KNOW IT WAS MOELLER UNTIL I SAW HIM TALKING TO BANAT.

7-13 49. EXT. DECK CU - HOWARD LOOKS AT KUVETLI STANDING LEFT OF CAMERA - HE TALKS -
HOWARD MOELLER WANTS ME TO LAY LOW IN SOME SORT OF A PRIVATE HOSPITAL FOR A WHILE...
HE LOOKS DOWN TO RIGHT -

JOURNEY INTO FEAR

END OF REEL 3

SECTION 3A

LENGTH SCENE
FT. FRM. NO.

"JOURNEY INTO FEAR"

REEL 3
SECTION 3B

NIGHT SEQUENCE

- 13-8 1. EXT. DECK CU - HOWARD PARTLY ON RIGHT FG - TALKS TO KUVETLI FACING HIM -
HOWARD DID YOU OVERHEAR THAT, TOO.
KUVETLI TALKS TO HIM -
KUVETLI HE UNDERRATES YOU, GRAHAM. HE SIMPLY TRIED TO PERSUADE YOU TO ALLOW YOURSELF TO BE MURDERED IN THE MOST CONVENIENT MANNER.
- 10-0 2. EXT. DECK CU - KUVETLI AT LEFT FG - HOWARD FACING HIM FROWNING - TALKS -
HOWARD OH. THEN I'LL BE KILLED IF I ACCEPT HIS PROPOSAL AND I'LL BE KILLED IF I DON'T.
- 13-5 3. EXT. DECK CU - HOWARD AT RIGHT FG - KUVETLI FACING HIM - TALKS SERIOUSLY -
KUVETLI NOT NECESSARILY. YOU MUST GO BACK TO MOELLER, YOU MUST TELL HIM THAT YOU AGREE TO HIS SUGGESTION. TELL HIM YOU DO NOT TRUST ME... TELL HIM I THREATENED YOU.
- 14-10 4. EXT. DECK CU - HOWARD FROWNING - TALKS TO KUVETLI - AT LEFT FG -
HOWARD WHAT WITH, DEATH? THAT WOULD BE A LITTLE SILLY, WOULDN'T IT?
KUVETLI NOT SO SILLY, GRAHAM...YOU MUST OBEY MY ORDERS.
HOWARD WELL.....
- 17-9 5. EXT. DECK CU - HOWARD AT RIGHT FG - KUVETLI FACING HIM - TALKING EARNESTLY -
KUVETLI I AM A TURK, GRAHAM. I FOUGHT WITH THE GAZI FOR TURKEY'S FREEDOM. I AM READY TO GIVE MY LIFE TO PROTECT THE GREAT WORK WE HAVE DONE. DO YOU THINK IT STRANGE THEN THAT I SHOULD NOT HESITATE TO GIVE YOURS?
- 6-3 6. EXT. DECK CU - HOWARD FACING KUVETLI AT LEFT FG - TALKS -
HOWARD I GUESS NOT...I'LL DO ANYTHING YOU SAY...
KUVETLI GOOD.
- 10-12 7. EXT. DECK CU - HOWARD AT RIGHT FG - KUVETLI FACING HIM - TALKS -
KUVETLI NOW, TONIGHT AFTER YOU HAVE SEEN MOELLER, YOU MUST GO TO YOUR CABIN AND LOCK YOURSELF IN.
HOWARD ALL RIGHT.
KUVETLI EARLY TOMORROW MORNING, BEFORE THE SHIP DOCKS.
- 8-12 8. EXT. DECK CU - KUVETLI AT LEFT FG - TALKING TO HOWARD FACING HIM -
KUVETLI ...YOU MUST GO TO THE CADIN AT THE END OF THE CORRIDOR...CADIN NUMBER FIVE...
HOWARD YEH?
KUVETLI IT IS EMPTY...AND STAY THERE...
- 10-9 9. EXT. DECK CU - KUVETLI AT LEFT - TALKING TO HOWARD AT RIGHT FG -
KUVETLI MOELLER AND BANAT WILL HAVE TO WAIT FOR YOU ON THE DOCK, BUT I SHALL HAVE GONE ASHORE EARLIER ON THE PILOT BOAT TO ARRANGE FOR THEIR ARREST.....
- 5-7 10. EXT. DECK CU - HOWARD FACING KUVETLI AT LEFT FG - KUVETLI TALKING -
KUVETLI NOW, DO YOU UNDERSTAND?
HOWARD NODS - TALKS -
HOWARD YES, I THINK I DO...
- 3-1 11. EXT. DECK CU - HOWARD AT RIGHT FG - KUVETLI FACING HIM - TALKS -
KUVETLI YOU FEEL BETTER NOW, EH?
- 6-5 12. EXT. DECK MCS - TWO STANDING IN FG - KUVETLI HOLDS OUT HIS HAND TO HOWARD - TALKS -
KUVETLI GOOD LUCK, GRAHAM.
THEY SHAKE HANDS -

FADE OUT

35-7 13. FADE IN...EXT. DECK CS - TWO STANDING BY RAILING IN FG - HALLER AT LEFT - TALKS TO HOWARD -

HALLER YOU HAVE SEEN KUVETLI?

HOWARD I HAVE.

HALLER WELL?

HOWARD I HAVE DECIDED TO ACCEPT YOUR ADVICE.

HALLER AT KUVETLI'S SUGGESTION?

HOWARD MY OWN.

HALLER DID HE MENTION ME BY NAME?

HOWARD YES. HE WARNED ME AGAINST YOU.

HALLER AND HOW DID YOU TREAT THE WARNING?

HOWARD I DECIDED TO IGNORE IT AND FOLLOW YOUR PLAN. I DON'T TRUST THAT FELLOW. WE'VE GOT TO THROW HIM OFF THE SCENT SOMEHOW.

HALLER KUVETLI WILL CAUSE NO TROUBLE.

FADE OUT

DAY SEQUENCE

9-7 14. FADE IN...INT. CABIN MS - KUVETLI LYING ON HIS BACK IN FG - DOOR AT LEFT BG OPENS - HOWARD COMES IN - CLOSSES DOOR - MUSIC HEARD OF BROKEN RECORD PLAYING "C'EST MON COEUR" - HE TURNS TO FG -

3-12 15. INT. CABIN CU - HOWARD STARES DOWN TO FG - DUMFBOUNDED - MUSIC HEARD - IT STOPS -

3-1 16. INT. CABIN CU - CAMERA SHOOTING DOWN TO KUVETLI LYING ON HIS BACK - DEAD -

35-4 17. INT. CABIN CU - HOWARD KNEELS BY KUVETLI LYING ON FLOOR IN FG - HOWARD PUTS HAND ON HIS CHEST - FEELS HIM OVER - RISES - MUSIC STARTS AS HE HURRIES TO BG - VICTROLA HEARD PLAYING BROKEN RECORD INDISTINCT OF "C'EST MON COEUR" -

17-3 18. INT. CABIN CS - CAMERA SHOOTING UP OVER VICTROLA PLAYING BROKEN RECORD - BANAT ON OTHER SIDE - COMbing HIS HAIR - WALKING HEARD - HE LISTENS - CROSSES TO LEFT - EXITS -

8-11 19. INT. CORRIDOR MS - HOWARD STANDING BY DOOR AT RIGHT BG - IT OPENS - MRS. MATHEWS COMES OUT - HE TALKS TO HER - VICTROLA HEARD -

HOWARD GOOD MORNING, MADAME. I'D LIKE TO SPEAK TO YOUR HUSBAND FOR A MOMENT.

MATHEWS COMES OUT - TALKS TO HIM -

MATHEWS OF COURSE, I'M EASY TO APPROACH. YOU LOOK SERIOUS, MY FRIEND.

4-11 20. INT. CABIN CU - BANAT LOOKING OUT DOOR TO LEFT - LISTENING - BROKEN RECORD HEARD -

MATHEWS-OFF I'LL BE BACK IN A MINUTE, CHERIE.

36-10 21. INT. CABIN MS - CAMERA SHOOTING DOWN FROM BUNK - MATHEWS AND HOWARD COMING IN DOOR IN BG - MUSIC HEARD - HOWARD CLOSSES DOOR - TALKS TO MATHEWS - MATHEWS NODDING - ANSWERING -

HOWARD I NEED YOUR HELP.

MATHEWS WHY, CERTAINLY.

HOWARD I WANT YOU TO TAKE A MESSAGE FOR ME.

MATHEWS ALL RIGHT.

HOWARD MR. MATHEWS, IN A WAY...AT THE MOMENT...I'M IN THE JOINT SERVICES OF THE ALLIED GOVERNMENTS.

MATHEWS OH...

HOWARD WHEN I GET OFF THIS SHIP THIS MORNING, THERE'S A GOOD CHANCE I MAY BE KILLED BY GERMAN AGENTS.

MATHEWS YOU ARE IN THE AMERICAN SECRET SERVICE?

HOWARD I WANT YOU TO GO TO THE TURKISH CONSUL IN BATUMI, AND GIVE HIM A MESSAGE FOR ME... WILL YOU DO THAT?

MATHEWS WHAT'S THE MESSAGE?

83-14 22. INT. CABIN MCU - HOWARD AT LEFT - TALKS TO MATHEWS AT RIGHT - MATHEWS NODDING -

22. CONTINUED

HOWARD TELL HIM TO TELL COLONEL HAKI.....
MATHEWS HAKI?
HOWARD H - A - K - I.
MATHEWS YES.
HOWARD ...IN ISTANBUL...
MATHEWS ISTANBUL.
HOWARD ...THAT I'M IN TROUBLE.
MATHEWS IS THAT ALL?
HOWARD WELL, IN THE EVENT OF MY DEATH, ASK HIM TO NOTIFY THE AMERICAN CONSUL.
MATHEWS OF COURSE, MR. GRAHAM.
HOWARD I'D LIKE TO SAY SOMETHING ABOUT MY WIFE.
MATHEWS OH, I UNDERSTAND. YOU'RE IN THE AMERICAN SECRET SERVICE. ONE DOESN'T CONFIDE THESE THINGS, BUT I'M NOT A FOOL. WHY DON'T WE TAKE OUR REVOLVERS AND SHOOT DOWN THESE.....

HOWARD TALKS EXCITEDLY -

HOWARD WAIT A MINUTE! DID YOU SAY YOU HAD A REVOLVER?
MATHEWS WHY NO...I HAVEN'T GOT ANY REVOLVER...
HOWARD OH...

HOWARD DISAPPOINTED - MATHEWS TALKS -

MATHEWS BUT I THOUGHT, OF COURSE, THAT YOU HAD. SORRY, MR. GRAHAM. I'LL DELIVER YOUR MESSAGE, THOUGH.
HOWARD THANKS...

HOWARD TURNS - OPENS DOOR - MATHEWS GOES OUT - EXITS - HOWARD LOOKING THOUGHTFUL - CLOSES DOOR - COMES TO FG -

11-10 23. EXT. BOAT MS - CAMERA SHOOTING THRU PORTHOLE - SHOWING HOWARD IN CABIN IN BG - COMES TO BUNK - CLIMBS UP - LOOKS THRU PORTHOLE TO FG -

9-12 24. INT. PORTHOLE MS - HOWARD PARTLY ON LEFT FG - LOOKING OUT PORTHOLE - JOSETTE COMING ON OUTSIDE - GOES DOWN TO RIGHT WITH BAGGAGE - CUSTOMS BLDG IN BG - BANAT SEEN STANDING BELOW ON DOCK IN BG - OTHERS MOVING AROUND - HOWARD MOVES DOWN - EXITS - HALLER STANDING BY BANAT -

6-11 25. EXT. SHIP MS - CAMERA SHOOTING THRU PORTHOLE - HOWARD MOVING AROUND NERVOUSLY INSIDE CABIN IN BG - GENERAL NOISES HEARD - HE OPENS DOOR - GOES OUT INTO CORRIDOR -

24-8 26. INT. CORRIDOR LS - HOWARD COMING OUT DOOR IN BG - COMES TO FG - NOISES HEARD - PEOPLE COMING OUT OF CABINS - GO TO BG - SAILOR COMING ON LEFT NEAR FG - EXITS RIGHT AS HOWARD COMES TO FG - LOOKS AROUND - GOES TO RIGHT AS HE HEARS -

GOGO-OFF SHE WILL COME BACK. WHY DON'T YOU SIT DOWN AND WAIT?

HE STOPS BY DESK - GOGO SEATED - TALKING -

GOGO YOU DON'T UNDERSTAND, EH?

88-14 27. INT. ROOM CS - GOGO SITTING AT LEFT FG - HOWARD STANDING ON OTHER SIDE OF HIM - TALKS PUZZLED - MAN SHUFFLING CARDS -

HOWARD WHAT?

GOGO SHE IS VERY PRETTY, NO...BUT SHE HAS NO SENSE SHE IS A WOMAN, AND WOMEN DO NOT UNDERSTAND BUSINESS...I AM JOSETTE'S PARTNER, SO I HAVE AN INTEREST IN JOSETTE. DO YOU WISH TO MARRY HER?

HOWARD STARES AT HIM - DUMBFOUNDED - TALKS -

HOWARD WHAT?

GOGO SHUFFLES CARDS - TALKS -

GOGO I DO NOT GIVE HER UP FOR NOTHING. TOGETHER JOSETTE AND ME EARN TWO THOUSAND FRANCS A WEEK - BY DANCING. THAT'S A LOT OF MONEY, HUH?

CONTINUED

27. CONTINUED

HOWARD LOOK...

GOGO BUT I WILL GIVE HER UP.

HOWARD HAVE YOU GOT A REVOLVER?

GOGO A REVOLVER!

HOWARD YES.

GOGO YOU DO NOT BELIEVE WE EARN TWO THOUSAND
FRANCS A WEEK?

HOWARD OH, SURE...ONLY, WHY DON'T YOU AND I...AND
JOSETTE GET OFF THE BOAT TOGETHER. THEN WE
CAN TALK ABOUT ALL THIS LATER.

JOSETTE COMES ON IN BG - TALKS TO THE TWO MEN -

JOSETTE WELL, CHERI, IS EVERYTHING SETTLED?

GOGO HE WANTS US TO MEET HIM LATER.

HOWARD NO - I - MEAN...

HALLER COMES IN IN BG - TALKS TO HOWARD - THE THREE TURN - LOOK AT HIM -

HALLER THE CAR IS WAITING, MR. GRAHAM.

HOWARD OH.

JOSETTE GO ON, CHERI. WE'LL ALL MEET LATER.

HOWARD LOOKS AT THE TWO LONGINGLY - TURNS - TALKING -

HOWARD EXCUSE ME...

HOWARD GOES OUT DOOR AT RIGHT BG AS HALLER TALKS -

HALLER WE WILL JOIN YOU ON THE DOCK.

JOSETTE LOOKS AT GOGO SHUFFLING CARDS - HALLER LOOKING OUT DOORWAY -

2-6 28. INT. CORRIDOR LS - HOWARD GOING DOWN CORRIDOR TO BG -

10-12 29. INT. CORRIDOR MCS - HOWARD COMING ON IN FG - MATHEWS LOOKING OUT
CABIN IN BG - DECKONS - CALLS TO HIM -

MATHEWS MR. GRAHAM.

HOWARD GOES TO HIM - MATHEWS EXITS INSIDE - HOWARD GOES IN -

83-1 30. INT. CABIN MS - MATHEWS STANDING HOLDING DOOR AT LEFT - HOWARD COMES
IN FROM BG - MATHEWS CLOSES DOOR - COMES TO HIM - TALKING -

MATHEWS I'M SORRY ABOUT THE GUN, MR. GRAHAM...BUT
I DO HAVE A KNIFE. PLEASE TAKE IT...

HE HANDS HIM SMALL PENKNIFE - HOWARD LOOKS DISAPPOINTED - STARING AT
IT - MATHEWS TALKING -

MATHEWS I KNOW. BUT TAKE IT ANYWAY.

HOWARD THANKS.

MATHEWS TALKS - GOING TO LEFT - CAMERA PANS - HE PICKS UP UMBRELLA -
HOLDS IT OUT TO HOWARD - TALKING -

MATHEWS ONE THING MORE...I HAVE THIS.

HE SHOWS HOWARD POINT ON END OF IT -

HOWARD I DON'T KNOW WHAT I'LL DO WITH THAT.

MATHEWS NOR DO I...BUT LOOK...I PUT A POINT ON IT.

WIFE COMES ON AT RIGHT - HOWARD TURNS - TALKING -

HOWARD GOOD MORNING.

MATHEWS GOOD-BYE, MR. GRAHAM...I'LL BE DISCREET.

MRS. MATHEWS DISCREET? WHAT IS THERE TO BE DISCREET
ABOUT?

SHE DRAWS BACK HORRIFIED AS MATHEWS TALKS -

MATHEWS AH, YOU MAY ASK! MR. GRAHAM AND I ARE GOING
TO BLOW UP THE BANK OF ENGLAND...SEIZE
PARLIAMENT, SHOOT THE GENTRY AND SET UP A
COMMUNIST GOVERNMENT.

MRS. MATHEWS YOU SHOULD NOT SAY SUCH THINGS...EVEN FOR A
JOKE.

CONTINUED

30. CONTINUED

MATHEWS

A JOKE! YOU'LL FIND OUT IF IT IS A JOKE OR NOT WHEN WE DRAG THESE PEOPLE FROM THEIR HOUSES AND SHOOT THEM DOWN WITH MACHINE GUNS!

MRS. MATHEWS

IF SOMEONE SHOULD HEAR YOU SAY SUCH THINGS...

MATHEWS

LET THEM HEAR...

MATHEWS HANGS UMBRELLA ON HOWARD'S ARM - TALKS -

MATHEWS

GOOD-BYE, MR. GRAHAM...GOOD LUCK.

HOWARD

THANK YOU.

HOWARD GOES TO DOOR - WIFE MOVES TO LEFT FG - HOWARD STARTS OUT -

32-3

31.

INT. CORRIDOR MS - HOWARD COMES OUT CABIN RIGHT DG - COMES TO FG - CARRYING UMBRELLA - CAMERA MOVES BACK - HE TURNS CORNER TO RIGHT - SAILOR COMES ON - BUMPS INTO HIM - OFFICER TALKS -

2ND OFFICER

SORRY.

SAILOR EXITS LEFT - HOWARD TURNS - STARTS DOWN STEPS - MAN PASSING IN FG - HOWARD TURNS - GOES TO RIGHT DG - CAMERA PANNING -

10-10

32.

EXT. DECK MS - HOWARD COMING OUT CORRIDOR FROM DG - COMES TO RAILING IN FG - LOOKS DOWN TO FG -

6-3

33.

EXT. DOCK MLS - HOWARD STANDING AT RIGHT FG - LOOKING DOWN AT HALLER AND TWO MEN BELOW WAITING - MEN WORKING AROUND - MEN LOOKING UP AT HOWARD -

12-3

34.

EXT. DECK CS - HOWARD BY RAILING IN FG - TURNS - GOES TO RIGHT - CAMERA FOLLOWING HIM - HE GOES TO RIGHT DG -

3-2

35.

EXT. DOCK MLS - CAMERA SHOOTING DOWN TO HALLER AND TWO MEN WATCHING UP TO FG - DOCK HANDS WORKING AROUND - OTHERS PASSING -

18-1

36.

EXT. SHIP LS - CAMERA SHOOTING UP LADDER - HOWARD ABOVE - COMES DOWN TO FG WITH UMBRELLA - OTHERS ABOVE -

6-10

37.

EXT. DOCK MLS - OFFICER PARTLY ON AT LEFT FG - CAMERA SHOOTING DOWN STEPS - PEOPLE MOVING BELOW - HOWARD COMES ON - THREE MEN COME ON AT LEFT DG - GATHER AROUND HIM -

24-8

38.

EXT. DOCK MCS - CAMERA SHOOTING UP AT THREE MEN STOPPING BEFORE HOWARD AT RIGHT - HE LOOKS AT THEM - TALKS -

HOWARD

I HAVEN'T SEEN MR. KUVETLI THIS MORNING.
I HOPE EVERYTHING'S GOING TO BE ALL RIGHT.

HALLER NODS - TALKS -

HALLER

THIS WAY, PLEASE, MR. GRAHAM.

MEN TAKE HIM BY ARM - THEY GO TO LEFT DG -

WIPE OVER LAP DISSOLVE

EXT. ARCH LS - CAMERA SHOOTING THRU ARCH - CROWD ON STREET IN DG - GENERAL TALKING AND CONFUSION - MEN GOING TO CAR IN CENTER OF STREET -

38-7

39.

EXT. STREET CS - HOWARD AND MEN COMING ON IN FG - CROWD MOVING AROUND - CAR AT LEFT GOING TO DG - THE THREE STOP AT RIGHT FG BY CAR - HOWARD HOLDING UMBRELLA - KNOCKS IT AGAINST HALLER - HE TURNS - SURPRISED - HOWARD TALKING - CHILDREN HEARD YELLING INDISTINCTLY -

HOWARD

EXCUSE ME.

HALLER TALKS - SURPRISED - TAKING UMBRELLA FROM HIM -

HALLER

WHY, MR. GRAHAM. YOU HAVE A WEAPON. AND WHAT DID YOU THINK YOU'D DO WITH THIS?

HOWARD

I DON'T KNOW. I JUST THOUGHT I'D BRING IT ALONG.

HALLER THROWS UMBRELLA DOWN - TURNING - OPENING CAR DOOR - CHILDREN HEARD YELLING AS THEY RUN AROUND IN STREET - HALLER GETS IN CAR - HOWARD AND BANAT FOLLOWING - THEY EXIT - CAMERA PANS SLIGHTLY TO LEFT - SHOWING TWO BOYS FIGHTING OVER UMBRELLA - POLICEMAN TRYING TO STOP THEM - CAR COMING ON - GOING TO DG - HORN HEARD - GENERAL CONFUSION -

8-7

40.

EXT. STREET MLS - CAMERA SHOOTING OVER TEAM OF HORSES IN FG - GENERAL ACTIVITY ON STREET - CAR COMING ON AROUND CORNER RIGHT DG - CAMERA FOLLOWS IT THRU STREET TO LEFT - IT EXITS -

9-7

41.

INT. CAR CS - HOWARD SITTING BETWEEN HALLER AND BANAT IN BACK SEAT OF CAR COMING TO FG - HALLER TALKS TO BANAT - BANAT HOLDING GUN. - DRIVER AND MAN PARTLY ON BEFORE CAMERA -

CONTINUED

LENGTH SCENE
FT.FRM. NO.

-6-

REEL 3
SECTION 3B

41. CONTINUED

HALLER

WEG MITT DEM REVOLVER...ER IST UANEOTIG.
(GERMAN: PUT AWAY THE GUN...IT'S UNNECESSARY.

BANAT PUTS GUN IN POCKET -

4-8

42. EXT. STREET MLS - CAMERA SHOOTING UNDER HORSE'S HEAD - CROWD AROUND
ON STREET IN BG - CAR ROARS ON AT RIGHT BG - COMES TO LEFT FG - EXITS -
CROWD LOOKING AFTER IT -

JOURNEY INTO FEAR

END OF REEL 3

SECTION 3B

LENGTH SCENE
FT.FRM. NO.

"JOURNEY INTO FEAR"

REEL 4

DAY SEQUENCE

- 6-2 1. EXT. ARCHWAY MLS - PEOPLE PASSING CAR - HORN HEARD - PEOPLE LEAP OUT OF THE WAY AS CAR RACES FROM BG THRU ARCH - EXITS LEFT FG - AIR HEARD HISsing FROM TIRE -
- 5-3 2. INT. CAR CS - THREE SITTING IN BACK SEAT - HISsing NOISE HEARD - DRIVER PARTLY ON LEFT FG - TURNS - TALKS -
CHAUFFEUR REIFEN IST KAPUTT.
(THE TIRE IS GONE.)
HALLER AT LEFT BY HOWARD - TALKS SURPRISED -
HALLER A TIRE?
- 4-15 3. EXT. TOWN LS - CAMERA SHOOTING FROM GROUND - HORSE AND WAGON COMING ON LEFT BEFORE CAMERA - CAR COMING ON RIGHT BG - CROWD AGAINST BLDG AT LEFT BG - WAGON EXITS RIGHT BG - CAR STOPS BEFORE CAMERA -
- 3-0 4. EXT. CAR CS - TWO MEN IN FRONT SEAT BEFORE CAMERA GET OUT - THREE IN BACK SEAT - BANAT AND HALLER WATCHING HOWARD - HE SMILES SLIGHTLY -
- 6-9 5. EXT. ROAD CS - REAR OF CAR BEFORE CAMERA - TIRE FLAT - MAN COMING ON IN FG - LOOKS AT IT - CROWD GATHERING AROUND - ALL TALKING AT ONCE - INDISTINCTLY -
- 2-14 6. EXT. CAR CS - THREE IN BACK SEAT - CROWD SEEN OUTSIDE BACK WINDOW - GENERAL CONFUSION AND INDISTINCT TALKING HEARD - HALLER GETS OUT - EXITS - LEFT -
- 3-3 7. EXT. STREET MS - CROWD AROUND CAR - LOOKING AT FLAT TIRE - GENERAL INDISTINCT TALKING HEARD - WOMAN AT LEFT FG BY HOOD OF CAR - MAN GETTING OUT AT RIGHT - GOES TO REAR OF CAR - GENERAL CONFUSION -
- 14-2 8. INT. CAR MCU - HOWARD AND BANAT SITTING IN CAR - CROWD SEEN OUTSIDE IN BG - GENERAL CONFUSION AND INDISTINCT TALKING HEARD - BANAT WATCHING AS HOWARD REACHES IN COAT POCKET - TAKES OUT PAPER - DROPS IT - SHOWING KNIFE IN HIS HAND - BANAT WATCHING TENSELY - THEY LOOK AT EACH OTHER - BANAT SMILING SLIGHTLY -
- 3-8 9. EXT. ROAD MS - CROWD AROUND CAR - EXAMINING IT CURIOUSLY - GENERAL CONFUSION AND INDISTINCT TALKING HEARD - OFFICER SHOES BOY AWAY -
- 2-6 10. INT. CAR MCU - HOWARD SITTING - HOLDING KNIFE - BANAT SITTING AT RIGHT BY HIM - WATCHING - CROWD SEEN OUTSIDE - TALKING INDISTINCTLY - HOWARD OPENS KNIFE - QUICKLY LEAPS TO FG -
- 3-14 11. INT. CAR CS - HOWARD LEANING QUICKLY OVER FRONT SEAT - BANAT IN BACK SEAT - HOWARD STICKS KNIFE DOWN IN HORN BUTTON - BANAT GRABS HIM - HORN STARTS BLOWING -
- 5-2 12. EXT. ROAD CS - CHAUFFEUR KNEELING - GETTING READY TO CHANGE TIRE - CROWD STANDING AROUND HIM - HE LOOKS UP - STARTLED - AS HORN IS HEARD BLOWING - HE LEAPS UP - DASHES TO LEFT FG - EXITS -
- 4-14 13. INT. CAR CS - HOWARD AND BANAT STRUGGLING IN BACK SEAT - CROWD SEEN OUTSIDE - HORN BLOWING - HOWARD LEANS OVER - HITS ON WINDOW - CHAUFFEUR LEANING IN TRYING TO STOP HORN -
- 6-12 14. EXT. STREET MS - CROWD AROUND CAR - CHAUFFEUR LEANING IN FRONT WINDOW - HORN BLOWING - HE MOVES OVER TO HOOD - HORSES COME ON AT LEFT FG - REARING - NEIGHING - MUCH CONFUSION AS THEY DASH BY CAR TOWARD CROWD -
- 1-4 15. INT. CAR MCU - HOWARD AND BANAT STRUGGLING - CONFUSION HEARD - HORN HEARD BLOWING - HOWARD LEAPS OVER TO FRONT SEAT -
- 4-0 16. INT. CAR CS - HOWARD LEAPING OVER SEAT BEHIND WHEEL IN FG - BANAT IN BACK SEAT - HORN BLOWING - HOWARD KICKS BANAT - HE EXITS - CROWD SEEN OUTSIDE WINDOW IN BG -
- 4-5 17. EXT. STREET MLS - CROWD AROUND CAR IN BG - IT STARTS TO FG - HORN BLOWING - OFFICER AND CROWD WAVING AS CAR DUMPS TO LEFT FG - EXITS -
- 2-6 18. EXT. BLDG MS - PEOPLE MOVING BACK AGAINST WALL IN BG - HORN HEARD - CAR COMING ON - SWERVING AROUND TO LEFT - CAMERA FOLLOWING IT -
- 7-13 19. INT. SHOP LS - MAN IN FG - CAR SEEN IN BG - SWERVING - COMES TOWARD SHOP - MAN LEAPS TO RIGHT - EXITS - CAR CRASHES THRU WINDOWS INTO SHOP - STOPS IN FG - WRECKAGE FALLING - CROWD SEEN IN BG - MUSIC STARTS TO PLAY "MEDLEY" -
- 11-4 20. INT. WRECKED SHOP MCS - CAR IN FG - WRECKAGE AROUND IT - PEOPLE SEEN OUTSIDE IN BG - HOWARD RISES FROM BEHIND WHEEL - LEAPS OUT - PUSHES BOARDS ASIDE - EXITS RIGHT FG - BANAT RISING IN BACK SEAT - CROWD GATHERING IN BG - MUSIC HEARD -
- 10-0 21. INT. ROOM MLS - WOMAN AT STOVE AT LEFT - COOKING - MUSIC HEARD - HOWARD RUNS IN AT LEFT BG - SHE TURNS - STARTLED - CROWD HEARD - HE LOOKS AROUND - RUNS UP STEPS TO RIGHT BG - EXITS -

FADE OUT

NIGHT SEQUENCE

15-1 22. FADE IN...EXT. SKY LS - LIGHTNING FLASHING - THUNDER CRASHING - MUSIC HEARD - STOPS -

LAP DISSOLVE

EXT. HOTEL ENTRANCE MS - STORM RAGING - HOWARD RUNS ON LEFT FG - LOOKS AROUND ANXIOUSLY - RAIN POURING DOWN - PEOPLE PASSING ENTRANCE - HE TURNS - RUNS TO ENTRANCE -

65-14 23. INT. LOBBY MS - PEOPLE AROUND - HOWARD COMES IN DOOR IN BG - CAMERA FOLLOWS HIM AROUND TO RIGHT - HE STOPS AT DESK IN FG - TWO CLERKS AT DESK - HE TALKS TO THEM -

HOWARD Is Mrs. HOWARD GRAHAM REGISTERED HERE?

CLERK STANDING AT RIGHT TALKS TO ONE SEATED LEFT FG -

CLERK Mrs. HOWARD GRAHAM REJISTROYORANA YCHIESS?
(RUSSIAN: Is Mrs. HOWARD GRAHAM REGISTERED HERE?)

ASSISTANT ADNY SEKUNDU. (ONE SECOND.) ROOM FIFTY-FIVE. SHE ARRIVED THIS MORNING.

HOWARD TALKS TO THEM - PEOPLE PASSING IN BG -

HOWARD MAY I SPEAK TO HER, PLEASE?

CLERK WHO SHALL I SAY IS CALLING?

HOWARD HER HUSBAND.

CLERK YO MOOSH.
(HER HUSBAND.)

ASSISTANT NOMER PEDIESAT PYAT PADJALOOSTA.
(ROOM 55, PLEASE.)

HOWARD PICKS UP PHONE - TALKS ON PHONE -

HOWARD HELLO? STEPHANIE? THIS IS HOWARD.

STEPHANIE-OFF HOWARD...WE'LL COME RIGHT UP.

HOWARD PUTS PHONE DOWN - TALKS -

HOWARD WHERE'S THE ELEVATOR?

CLERK RIGHT HERE, SIR, FIFTH FLOOR.

HOWARD THANK YOU.

HOWARD RUNS TO RIGHT BG - CAMERA FOLLOWING - PEOPLE COMING OUT OF ELEVATOR - HE GETS IN - DOORMAN COMING ON AT LEFT -

LAP DISSOLVE

INT. HALL CS - ELEVATOR AT RIGHT OPENING - DOY INSIDE - HOWARD COMES OUT - CROSSES TO LEFT - CAMERA FOLLOWING HIM - MOVES UP CLOSE TO HIM AS HE KNOCKS ON DOOR - HE SNIFFS - DOOR OPENS -

33-15 24. INT. HALL CU - HOWARD SMILES AS DOOR AT LEFT OPENS - HE TALKS -

HOWARD STEPHANIE...

SHE COMES ON - HE TAKES HER IN HIS ARMS - SHE SMILES - TALKS -

STEPHANIE HOWARD, DARLING...

THEY KISS - SHE TALKS DELIGHTED -

STEPHANIE OH, IT'S WONDERFUL TO SEE YOU...BUT, DARLING, WHAT HAPPENED TO YOU? WHERE HAVE YOU BEEN?

HOWARD I'LL TELL YOU ALL ABOUT IT IN THE TUB... WHAT I NEED IS A GOOD HOT BATH...

SHE LOOKS AROUND - TALKS -

STEPHANIE OH, BUT YOUR COMPANY'S REPRESENTATIVE IS HERE...MR. RIDGELY.

HOWARD BILL RIDGELY?

STEPHANIE BUT, DARLING, WE'VE BEEN LOOKING ALL OVER TOWN FOR YOU...YOUR BOAT GOT IN THIS MORNING.

HE PATS HER ARM - SHOVES HER BACK THRU DOORWAY - TALKING -

HOWARD WE'LL TALK IT.....

4-13 25. INT. HALL MCU - HOWARD SHOVING STEPHANIE BACKWARD THRU DOORWAY - TALKING -

CONTINUED

25. CONTINUED

HOWARD ...ALL OVER LATER...

THEY GO INTO ROOM - MAN SEEN SITTING IN CHAIR - HOWARD TALKS DELIGHTED -

HOWARD HELLO, BILL.....

CAMERA FOLLOWS THEM INTO ROOM - HALLER RISES - SMILING - TALKING AS HOWARD GOES TO HIM - STEPHANIE STANDING AT LEFT FG -

HALLER HELLO, HOWARD.....

18-2 26. INT. ROOM CS - HALLER TURNING IN FG - BACK TO CAMERA - HOWARD STANDING AT LEFT - STARING AT HIM DUMFOUNDED - STEPHANIE CLOSING DOOR IN BG - HALLER TALKING -

HALLER YOU ARE LATE.

STEPHANIE STEPS TOWARD THEM - SMILING - TALKING NERVOUSLY -

STEPHANIE WELL, BETTER LATE THAN NEVER...THAT'S WHAT I ALWAYS SAY. IF YOU GENTLEMEN WILL EXCUSE ME...I'M SURE YOU TWO OLD FRIENDS MUST HAVE A LOT TO TALK ABOUT.

SHE CROSSES TO RIGHT - CAMERA FOLLOWING - THEY EXIT - SHE GOES THRU DOORWAY RIGHT BG - EXITS -

21-0 27. INT. ROOM MCU - HALLER POINTING GUN AT HOWARD AT LEFT - TALKING GRIMLY -

HALLER IT WAS VERY STUPID OF YOU TO COME HERE, MR. GRAHAM. YOU'VE BEEN A LOT OF TROUBLE. MORE TROUBLE THAN YOU'RE WORTH. LET'S GET THIS OVER QUICKLY AS POSSIBLE.

THEY GLANCE TO LEFT BG AS THEY HEAR -

STEPHANIE-OFF HOWARD...OH, HOWARD.....

HOWARD LOOKS AT HALLER - CALLS -

HOWARD YES, STEPHANIE...

12-9 28. INT. ROOM CU - STEPHANIE BEFORE MIRROR FACING LEFT FG - TALKING -

STEPHANIE IF YOU AND MR. RIDGELY HAVE ANY BUSINESS TO TALK OVER, PLEASE GO RIGHT AHEAD AND DON'T WORRY ABOUT ME. I'M INVITED DOWNSTAIRS FOR A COCKTAIL, AND YOU'RE TO JOIN US AS SOON AS YOU'RE THROUGH...

12-7 29. INT. ROOM CS - HALLER AT RIGHT - PUTS GUN AWAY - TALKS TO HOWARD - STANDING AT LEFT -

HALLER I'M PERFECTLY WILLING TO SPARE YOUR WIFE.

THEY LOOK TO BG AS STEPHANIE COMES OUT ROOM IN BG - COMES TO THEM - TALKING -

STEPHANIE I DIDN'T SEE HOW I COULD REFUSE. YOU'LL FORGIVE ME, MR. RIDGELY?

HOWARD TURNS - EXITS LEFT - HALLER BOWING TO HER -

9-9 30. INT. ROOM MCU - HOWARD COMING ON RIGHT FG -

STEPHANIE-OFF WHERE ARE YOU GOING, DEAR?

HE OPENS DOOR - SHOWING BANAT STANDING OUTSIDE - GRIMLY - HOWARD DACKS TO RIGHT FG - EXITS - BANAT COMES INTO ROOM -

61-12 31. INT. ROOM MLS - CAMERA SHOOTING FROM LOW ANGLE - HALLER STANDING AT LEFT FG - TALKS TO STEPHANIE AT RIGHT - HOWARD DACKING AWAY IN BG AS BANAT COMES INTO ROOM -

HALLER MRS. GRAHAM, MAY I PRESENT A BUSINESS ASSOCIATE, MR. BANAT.

STEPHANIE HOW DO YOU DO, MR. BANAT.

HALLER OH, AND MR. GRAHAM...MR. BANAT.

BANAT HOLDS OUT HIS HAND - HOWARD SHAKES IT RELUCTANTLY - HALLER TALKS TO STEPHANIE -

HALLER I HATE TO TAKE YOUR HUSBAND AWAY FROM YOU, MRS. GRAHAM.....

STEPHANIE OH, THAT'S QUITE ALL RIGHT. I'M QUITE USED TO IT. BESIDES, TONIGHT I HAVE COMPANY...A CHARMING GENTLEMAN. HE FLEW WITH ME FROM ISTANBUL. PERHAPS YOU'VE HEARD OF HIM... COLONEL HAKI?

CONTINUED

31. CONTINUED

HALLER AND BANAT GLANCE AT EACH OTHER - SURPRISED - HALLER TALKS INDISTINCTLY TO BANAT - TURNS - TALKS TO STEPHANIE - GOING TO HER - TAKING HER ARM - TAKING HER TO BG -

HALLER MRS. GRAHAM, I WONDER IF YOU WOULD DO YOUR HUSBAND A GREAT FAVOR AND COME WITH ME.

STEPHANIE WHY...

HALLER IT WILL ONLY BE A MOMENT.

HE TAKES WRAPS DOWN - SHE TURNS BY DOOR - TALKS WORRIED - HE OPENS DOOR -

STEPHANIE BUT I DON'T UNDERSTAND.

HALLER OH, PLEASE, IT WILL ALL BE EXPLAINED LATER.

STEPHANIE AND HALLER GO OUT DOOR IN BG -

21-6 32. INT. HALL MLS - TWO COMING OUT DOOR AT LEFT - HALLER TALKING TO STEPHANIE - MAN IN FG GOING INTO ELEVATOR AT RIGHT -

HALLER WON'T YOU PLEASE GO DOWN TO THE LOBBY AND HOLD COLONEL HAKI THERE FOR A MOMENT?

STEPHANIE OF COURSE, MR. RIDGELY...IF YOU PUT IT THAT WAY.

HALLER THANK YOU....

SHE STEPS INTO ELEVATOR - EXITS - HE TALKS -

HALLER VENISE...
(RUSSIAN: DOWN...)

DOORS CLOSE - HE LOOKS AROUND - TWO MAIDS COMING FROM BG WITH LINENS - HE CROSSES - EXITS RIGHT - MAIDS STOP AT DOOR AT LEFT -

20-8 33. INT. ROOM CS - HOWARD STANDING AT RIGHT FG - BANAT BEFORE HIM - THEY TURN AS DOOR OPENS - TWO MAIDS COME IN - STOP IN DOORWAY - TALK TO HOWARD -

MAID TZVINI, TOVARISH!
(EXCUSE ME, COMRADE!)

HOWARD OH, COME IN...COME IN...

THEY COME IN - CLOSING DOOR - ONE TALKING TO OTHER IN RUSSIAN - PHONE HEARD RINGING -

MAID TOI TUDA! PEREMENI DELOGE, SNIENII ODEYALO, PALOJI PROSTINI.
(GO IN THERE. CHANGE THE LINEN, TAKE OFF THE COVER, PUT DOWN THE BEDCLOTHES.)

MAID EXIT RIGHT - HE TURNS - PICKS UP PHONE - MAIDS HEARD TALKING INDISTINCTLY - HE TALKS ON PHONE -

HOWARD HELLO.....

2-10 34. INT. LOBBY CS - JOSETTE STANDING FACING FG - TALKING ON PHONE -

JOSETTE IS THIS MR. GRAHAM'S ROOM...?

5-1 35. INT. ROOM MCS - HOWARD STANDING AT LEFT - TALKING ON PHONE - BANAT AT RIGHT - WATCHING - LISTENING - MAIDS WORKING IN BG -

HOWARD YES.

JOSETTE-OFF IS THIS MR. GRAHAM.....

HOWARD YES.

8-11 36. INT. LOBBY CU - JOSETTE SMILING - TALKING ON PHONE -

JOSETTE THAT STUPID CLERK HERE ASKED ME IF I WANTED TO SPEAK TO MR. OR MRS. GRAHAM. THAT WOULD MEAN THAT YOU ARE MARRIED?

2-14 37. INT. ROOM MCS - HOWARD STANDING AT LEFT - TALKING ON PHONE - BANAT WATCHING HIM CAREFULLY - MAID AT RIGHT FG - PUTTING DISH ON TABLE -

HOWARD YES.

5-2 38. INT. LOBBY CU - JOSETTE SMILING - TALKS ON PHONE -

JOSETTE OH, DO NOT BE EMBARRASSED, CHERI. WE CAN STILL BE FRIENDS.....

2-2 39. INT. ROOM MCS - HOWARD STANDING - TALKING ON PHONE - BANAT LISTENING - MAID STANDING AT RIGHT FG - HOLDING COOKIE -

HOWARD WELL.....

- 6-1 40. INT. LOBBY CU - JOSETTE TALKING ON PHONE -
JOSETTE YOU THINK I AM ANGRY...YOU DON'T BELIEVE ME.
I WILL PROVE IT. GOGO IS ON HIS WAY UP...
- 7-6 41. INT. ROOM MCU - HOWARD STANDING AT LEFT - LISTENING ON PHONE - BANAT
AT RIGHT BY HIM -
JOSETTE-OFF ...TO SETTLE MATTERS WITH YOU. BUT I WILL
STOP HIM.
HOWARD TALKS QUICKLY - BANAT MOVING CLOSER TO HIM THREATENINGLY -
HOWARD No, NO...DON'T DO THAT.
- 7-8 42. INT. LOBBY CU - JOSETTE SMILING - TALKING ON PHONE -
JOSETTE IT IS THE BEST WAY. GOOD-DYE, MR. GRAHAM.
ALL MEN ARE NOT SINCERE.
- 20-1 43. INT. ROOM MCS - TWO MEN STANDING BY TABLE - HOWARD PUTS PHONE DOWN -
WORRIED - MAID COMING ON AT RIGHT - ANOTHER AT LEFT - ONE TALKS -
MAID To SKONCHALA? UHODI! Go. SPOKAYNOY MOCHI,
TOVARISH.
(HAVE YOU FINISHED? Go! GOOD-NIGHT, COMRADE.)
MAIDS GO OUT INTO HALL IN BG - HOWARD TALKS SURPRISED -
HOWARD ALL THROUGH ALREADY?
MAID SPI SPOKAYNO TOVARICH.
(SLEEP WELL, COMRADE.)
MAIDS EXIT - CLOSING DOOR - HOWARD LOOKS AT PHONE - DOOR OPENS - GOGO
COMES IN -
- 1-1 44. INT. ROOM CS - CAMERA SHOOTING UP AT GOGO STOPPING SUDDENLY IN DOORWAY -
MOUTH OPEN - DUCKS DOWN AND OUT INTO HALL AS SHOT IS HEARD - BULLET
HITS DOOR -
- 2-1 45. INT. ROOM MCS - BANAT AT LEFT - DUCKS DOWN AS HOWARD HITS HIM WITH
TABLE - RUNS TO BG TO WINDOW - DISHES CRASHING ON BANAT - MUSIC STARTS
TO PLAY "MEDLEY" -
- 3-0 46. EXT. WINDOW MCS - RAIN POURING DOWN - HOWARD LEAPING OUT WINDOW ONTO
LEDGE IN FG - MUSIC HEARD - HE LOOKS DOWN -
- 2-11 47. EXT. BLDG LS - CAMERA SHOOTING DOWN PAST HOWARD BELOW - STANDING ON
LEDGE - LOOKING AT PEOPLE MOVING FAR BELOW ON SIDEWALK - RAIN POURING
DOWN - MUSIC HEARD -
- 1-15 48. EXT. BLDG MCS - HOWARD STANDING ON LEDGE IN RAIN - STARTS TO MOVE
AROUND PILLAR TO LEFT FG - MUSIC HEARD -
- 6-13 49. EXT. BLDG MLS - HOWARD ON LEDGE IN FG - STARTS AROUND PILLAR TO BG -
RAIN POURING DOWN - HE DRAWS BACK - EXITS - BANAT CLIMBS OUT WINDOW IN
FG - LOOKS AROUND PILLAR TO BG -
- 1-11 50. EXT. LEDGE CS - BANAT LOOKING AROUND PILLAR TO LEFT FG - MUSIC HEARD -
RAIN POURING DOWN -
- 4-2 51. EXT. LEDGE CS - HOWARD LOOKING AROUND FRANTICALLY - LOOKS TO RIGHT BG -
MUSIC HEARD - RAIN POURING DOWN - HE SWINGS AROUND PILLAR TO LEFT FG -
NEARLY EXITS -
- 1-11 52. EXT. BLDG MLS - BANAT ON LEDGE AT RIGHT FG - HOWARD SWINGING AROUND
PILLAR TO BG - EXITS - BANAT FIRING AT HIM -
- 1-1 53. EXT. LEDGE CS - BANAT FIRING GUN TO LEFT FG - RAIN FALLING - MUSIC
HEARD -
- 2-8 54. EXT. LEDGE CS - HOWARD BY WINDOW - LOOKS AROUND TO RIGHT BG - MUSIC
HEARD - RAIN POURING DOWN -
- 5-14 55. INT. LOBBY MS - CLERK BEHIND DESK AT LEFT FG - JOSETTE LEANING ON
DESK - BACK TO CAMERA - STEPHANIE COMING FROM BG - MAN AT LEFT BY
JOSETTE - STEPHANIE LEANS ON DESK - TALKS TO CLERK - MUSIC HEARD -
JOSETTE HAVE YOU SEEN COLONEL HAKI ANYWHERE?
CLERK COLONEL HAKI? I SAW HIM JUST A MOMENT AGO.
JOSETTE TURNS - LOOKS AT THE TWO -
- 5-5 56. EXT. BLDG MS - CAMERA SHOOTING UP TO LEDGE - HOWARD BY WINDOW ABOVE -
LOOKS INSIDE ROOM - RAIN POURING DOWN - MUSIC HEARD - BANAT SEEN PARTLY
ON RIGHT BG ON LEDGE -
- 4-1 57. EXT. BLDG MLS - BANAT IN FG - MOVING AROUND PILLAR TO BG IN RAIN -
MUSIC HEARD - CAMERA MOVES TOWARD HIM -
- 3-8 58. EXT. BLDG MS - CAMERA SHOOTING UP TO LEDGE - HOWARD IN WINDOW AT LEFT -
BANAT AT RIGHT BG ON LEDGE - MOVING AROUND PILLAR - HOWARD JUMPS INTO
ROOM - EXITS -
- 4-6 59. EXT. LEDGE MCS - BANAT ON LEDGE IN FG - IN RAIN - MUSIC HEARD - HE
LOOKS AROUND PILLAR TO BG -

6-3 60. INT. LOBBY MS - CLERK BEHIND DESK AT LEFT FG - STEPHANIE AT RIGHT - JOSETTE AND MAN ON OTHER SIDE OF DESK - THEY LOOK TO BG AS GOGO RUNS ON IN BG - COMES TO THEM - TALKING EXCITEDLY -

GOGO BEINEN GISON EROBATEK...AYMEN DOW TIRODAT.
(BASQUE: I'VE BEEN SHOT AT...BY A MADMAN...
A CRAZY MAN!)
A CRAZY MAN JUST SHOT AT ME!

3-15 61. EXT. BLDG MLS - CAMERA SHOOTING UP TO LEDGE - BANAT MOVING AROUND PILLAR WITH GUN - STOPS BY LIGHTED WINDOW - MUSIC HEARD - RAIN POURING DOWN -

4-4 62. EXT. WINDOW CS - BANAT STANDING ON LEDGE - HOLDING GUN - RAIN POURING DOWN - MUSIC HEARD - HE MOVES AROUND PILLAR TO LEFT -

4-12 63. INT. ROOM MS - HOWARD BY WINDOW AT LEFT - HURRIES TO RIGHT - MUSIC HEARD - CAMERA FOLLOWS HIM TO DOOR AT RIGHT - HE OPENS IT -

3-9 64. INT. HALL MCU - DOOR OPENING - HOWARD PEEKS OUT - LOOKS TO BG -

2-5 65. INT. HALL LS - HALLER COMING OUT DOORWAY AT RIGHT - LOOKS AROUND - MUSIC HEARD -

3-1 66. INT. HALL MCU - HOWARD LOOKING OUT DOOR TO RIGHT BG - DUCKS BACK - EXITS - CLOSING DOOR -

5-5 67. INT. ROOM CS - HOWARD IN FG - GOING TO WINDOW IN BG - MUSIC HEARD - HE OPENS WINDOWS - STEPS OUT ON LEDGE INTO RAIN - LOOKS TO LEFT AND RIGHT -

7-9 68. EXT. LEDGE CS - BANAT MOVING CAUTIOUSLY AROUND PILLAR TO LEFT FG WITH GUN - RAIN POURING DOWN - HE MOVES TO LEFT - BACK TO CAMERA -

3-0 69. EXT. LEDGE CS - HOWARD STANDING BY WINDOW IN RAIN - LOOKING AROUND -

6-15 70. EXT. LEDGE CS - HALLER COMING FROM ROOM ONTO LEDGE - LOOKS TO RIGHT - LOOKS AROUND PILLAR TO LEFT - SHOT IS HEARD -

15-0 71. INT. LOBBY MS - GROUP AROUND DESK - GOGO BETWEEN TWO WOMEN - TALKING TO CLERK INDISTINCTLY - MAN RUSHES ON AT LEFT - TALKING EXCITEDLY IN RUSSIAN -

RUSSIAN TOVARISCH - CHELOVIEK TOLKOSHTO VIBRATILSYA ES AKNA OTELA.
(COMRADE, A MAN JUST FELL OUT OF HOTEL WINDOW.)

THEY ALL TALK AT ONCE - INDISTINCTLY -

CLERK KAKYETO LUCHILOS? VE YEVVO VIDELI? NE OPHODNO SO OKSHTIT POLITZII.
(HOW DID THAT HAPPEN...DID YOU SEE HIM? WE MUST NOTIFY THE POLICE.)

JOSETTE HOW TERRIBLE.

STEPHANIE WHAT'S HAPPENED?

JOSETTE TALKS TO STEPHANIE AS CLERK AND MEN RUSH TO LEFT - EXIT - MUCH CONFUSION -

JOSETTE HE SAYS A MAN HAS FALLEN INTO THE STREET.

GOGO TALKS TO MAN AS GIRLS RUN TO LEFT -

GOGO A CRAZY MAN JUST SHOT AT ME!

4-5 72. EXT. BLDG LS - CAMERA SHOOTING DOWN SIDE OF BUILDING - BANAT STANDING ON LEDGE AT RIGHT - NEAR CAMERA - LOOKING DOWN - CROWD GATHERING AROUND BODY FAR BELOW ON WALK - CAR COMING ON AT LEFT - RAIN POURING DOWN - MUSIC HEARD -

8-2 73. EXT. WALK CS - GROUP LOOKING DOWN TO FG IN HORROR - JOSETTE AND STEPHANIE PUSHING THRU CROWD - MUSIC HEARD - RAIN POURING DOWN - STEPHANIE GASPS - HORRIFIED -

STEPHANIE OH, IT'S MR. RIDGELY!

CAMERA SWINGS DOWN TO HALLER - LYING DEAD ON WALK -

JOSETTE-OFF IT'S PROFESSOR HALLER!

9-0 74. EXT. BLDG MLS - CAMERA SHOOTING UP TO LEDGE - HAKI STANDING ON LEDGE BY WINDOW - MUSIC HEARD - RAIN POURING DOWN - CAMERA MOVES UP TO HIM - HE PUTS GUN INSIDE COAT -

2-1 75. EXT. LEDGE CS - BANAT PEEKS AROUND PILLAR TO RIGHT FG WITH GUN - RAIN POURING DOWN - MUSIC HEARD -

3-0 76. EXT. LEDGE MCS - HAKI LOOKING AROUND PILLAR TO LEFT FG IN RAIN - DRAWS BACK QUICKLY -

2-2 77. EXT. LEDGE CS - BANAT LOOKING AROUND LEDGE TO RIGHT FG - RAISES GUN -

6-3 78. EXT. LEDGE CS - HAKI ON OTHER SIDE OF PILLAR - STARTS AROUND TO LEFT FG - CAMERA MOVES BACK - HE DRAWS BACK BY WINDOW -

2-9 79. EXT. LEDGE CS - BANAT PEEKING AROUND PILLAR TO RIGHT FG - RAISING GUN - MUSIC HEARD - RAIN FALLING -

- 3-3 80. EXT. LEDGE CS - HAKI MOVING TO LEFT PAST WINDOW - CAMERA FOLLOWING - HE STARTS TO SWING AROUND PILLAR TO FG -
- 0-12 81. EXT. LEDGE CS - BANAT FIRES AROUND PILLAR TO RIGHT FG -
- 4-12 82. EXT. LEDGE CS - HAKI SWINGING AROUND PILLAR TO LEFT - CAMERA MOVES BACK -
- 3-11 83. EXT. LEDGE MCS - HOWARD STANDING BY OPEN WINDOW - LOOKS AROUND PILLAR TO LEFT - MUSIC HEARD -
- 3-9 84. EXT. LEDGE CS - HAKI CROUCHING BACK - MOVES TO LEFT - MUSIC HEARD -
- 2-0 85. EXT. LEDGE CS - BANAT LOOKING AROUND PILLAR TO RIGHT HOLDING GUN - MUSIC HEARD - RAIN POURING DOWN -
- 3-9 86. EXT. LEDGE CS - HAKI MOVING TO LEFT FG - RAISING GUN - MUSIC HEARD - HE AIMS IT TO LEFT FG -
- 4-4 87. EXT. BLDG MLS - CAMERA SHOOTING ALONG LEDGE - HOWARD IN CENTER BY LIGHTED WINDOW - LEANING AROUND - LOOKING TO LEFT BG - BANAT BY PILLAR AT LEFT BG - RAIN POURING DOWN - MUSIC HEARD - HOWARD STARTS AROUND PILLAR TOWARD BANAT -
- 1-15 88. EXT. LEDGE CS - HAKI AIMING GUN AROUND PILLAR TO LEFT FG - SEES - YELLS -
HAKI GRAHAM, LOOK OUT.....
- 1-7 89. EXT. LEDGE MLS - TWO ON LEDGE NEAR BG - HOWARD DUCKS BACK AROUND PILLAR - BANAT IN BG - FIRES TO RIGHT FG -
- 4-3 90. EXT. LEDGE CS - HAKI STAGGERS BACK AGAINST WINDOW - MUSIC HEARD -
- 1-12 91. EXT. LEDGE CS - BANAT LOOKING AROUND PILLAR TO RIGHT FG - MUSIC HEARD -
- 6-1 92. EXT. BLDG MLS - THREE ON LEDGE - HAKI NEAR FG - STAGGERING - CRASHES BACK THRU WINDOW INTO ROOM - EXITS -
- 3-0 93. EXT. LEDGE CS - BANAT LOOKING AROUND PILLAR TO RIGHT FG -
- 2-10 94. EXT. LEDGE CS - HOWARD BEHIND PILLAR - MOVES OUT TO RIGHT - LOOKS AROUND TO LEFT FG -
- 4-13 95. EXT. LEDGE CS - BANAT LOOKING AROUND PILLAR TO RIGHT FG - AIMS GUN - WIPES HIS GLASSES - TRYING TO SEE - RAIN POURING DOWN -
- 3-15 96. EXT. LEDGE MS - BANAT IN FG - AIMING GUN AROUND TO RIGHT BG - HOWARD PEEKING OUT AROUND PILLAR IN BG -
- 0-14 97. EXT. LEDGE CS - BANAT FIRING GUN AROUND PILLAR TO RIGHT FG -
- 4-3 98. EXT. LEDGE MCS - HOWARD PARTLY SEEN BEHIND PILLAR NEAR FG - MOVES AROUND TOWARD FG - RAIN POURING DOWN - MUSIC HEARD -
- 1-9 99. EXT. LEDGE CS - BANAT BY PILLAR - HOLDING GUN - TRIES TO WIPE RAIN OFF HIS GLASSES - MUSIC HEARD -
- 1-13 100. EXT. LEDGE CS - HOWARD SWINGING AROUND PILLAR TO LEFT FG IN RAIN - CAMERA FOLLOWS - HE HOLDS ONTO AWNING -
- 2-2 101. EXT. BLDG MCS - BANAT BY WINDOW AT LEFT FG - TURNING - HOWARD MOVING AROUND ON LEDGE OF WINDOW AT LEFT -
- 7-5 102. EXT. BLDG CS - HOWARD LOOKS AROUND PILLAR TO LEFT FG IN RAIN - COMES AROUND IT - CAMERA MOVING BACK - MUSIC HEARD -
- 5-9 103. EXT. LEDGE MCS - BANAT MOVING TO LEFT FG BY WINDOW - HOWARD ON OTHER SIDE - MOVING TOWARD HIM - BANAT TAKING HOLD OF AWNING - SWINGS AROUND TO LEFT FG - HOWARD SWINGING AROUND OTHER PILLAR - BOTH HOLDING ONTO AWNING - BANAT FIRES AT HIM -
- 3-0 104. EXT. LEDGE CS - HOWARD DRAWS BACK AGAINST WINDOW - SMOKE FROM SHOT GOING PAST HIM -
- 3-12 105. EXT. LEDGE CU - BANAT HOLDING GUN - TRYING TO WIPE RAIN OFF HIS GLASSES - MUSIC HEARD -
- 3-12 106. EXT. LEDGE MCS - HOWARD COMING ALONG LEDGE FROM RIGHT BG - CAMERA MOVES BACK AS HE STARTS AROUND PILLAR -
- 2-13 107. EXT. LEDGE MCU - BANAT WITH GUN - TRIES TO FIRE TO RIGHT FG - GUN EMPTY - HE STARES AT IT -
- 4-3 108. EXT. BLDG MS - CAMERA SHOOTING UP TO TWO ON LEDGE - HOWARD AT RIGHT FG - BANAT IN BG - TRYING TO FIRE EMPTY GUN - HOWARD MOVING AROUND - CLOSER TO HIM -
- 4-5 109. EXT. LEDGE CU - BANAT STARING TO RIGHT FG - HOLDING GUN - HE THROWS IT TO RIGHT FG -
- 3-9 110. EXT. LEDGE CS - HOWARD HOLDING ONTO AWNING - THROWS ARM UP - PROTECTING HIS HEAD AS GUN FLIES ON -
- 5-6 111. EXT. LEDGE CU - BANAT STARING TO RIGHT FG - TURNS TO BG - SWINGS AROUND PILLAR -
- 6-13 112. EXT. CORNER LS - CAMERA SHOOTING UP TO LEDGE ON BLDG - BANAT MOVING AROUND CORNER ABOVE - CHIMNEY SMOKING NEAR FG - HOWARD ON LEDGE AT RIGHT OF BLDG - FOLLOWING BANAT AROUND - MUSIC HEARD -

LENGTH
FT.FRM.

SCENE
NO.

-8-

REEL 4

5-15 113. EXT. BLDG MCS - HOWARD COMING ALONG LEDGE TO LEFT FG - HOLDING ONTO AWNING - MUSIC HEARD - CAMERA MOVING BACK -

3-6 114. EXT. LEDGE MCS - BANAT HOLDING ON AT RIGHT FG - MUSIC HEARD - RAIN POURING DOWN -

5-15 115. EXT. BLDG LS - CAMERA SHOOTING DOWN PAST BANAT ON LEDGE AT CORNER OF BLDG - PEOPLE MOVING FAR BELOW ON SIDEWALK - RAIN POURING DOWN - MUSIC HEARD - HE MOVES AROUND CORNER -

6-13 116. EXT. BLDG MLS - CAMERA SHOOTING UP TO CORNER OF BLDG - BANAT ABOVE - MOVING AROUND LEDGE TO LEFT -

5-4 117. EXT. LEDGE CS - BANAT CLINGING - MOVING ALONG LEDGE TO BG - GRABS HOLD OF AWNING - SWINGS AROUND - BACKING AGAINST WINDOW - MUSIC HEARD - RAIN POURING DOWN -

4-9 118. EXT. BLDG CS - CAMERA FOLLOWING HOWARD TO LEFT AROUND PILLAR -

6-13 119. EXT. BLDG MLS - CAMERA SHOOTING UP TO BLDG - BANAT UP ON LEDGE AT LEFT OF CORNER OF BLDG - MUSIC HEARD - RAIN POURING DOWN - HOWARD AT RIGHT - MOVING TO CORNER -

3-2 120. EXT. LEDGE CS - BANAT STANDING BY WINDOW - LOOKING AROUND FRANTICALLY - MUSIC HEARD - RAIN POURING DOWN -

2-3 121. EXT. BLDG CS - HOWARD MOVING CAUTIOUSLY TO LEFT ON LEDGE -

10-14 122. EXT. CORNER BLDG MCU - HOWARD'S FINGERS COME ON - GRIPPING CORNER OF BLDG - MUSIC HEARD - RAIN POURING DOWN - HIS ARM COMES AROUND - CLUTCHING - HOLDING ON -

2-14 123. EXT. LEDGE CS - BANAT LOOKING TO RIGHT FG - WATCHING TERRIFIED - MUSIC HEARD - RAIN POURING DOWN -

2-12 124. EXT. BLDG MCU - HOWARD MOVING AROUND CORNER OF BLDG CAUTIOUSLY - HOLDING ON - MOVES AROUND TOWARD LEFT FG -

3-12 125. EXT. BLDG CS - HOWARD IN FG - MOVING ALONG LEDGE TO BANAT - NEAR HIM - BANAT REACHES UP - GRIPPING HOLD OF AWNING - TRIES TO KICK HOWARD OFF LEDGE - AWNING BREAKS - HE FALLS - EXITS -

3-5 126. EXT. BLDG MLS - CAMERA SHOOTING UP TO LEDGE - BANAT FALLING WITH AWNING AT LEFT - HOWARD UP ON LEDGE - BANAT EXITS BELOW - SCREAMING - MUSIC PLAYING - RAIN POURING DOWN -

3-6 127. EXT. LEDGE CS - HOWARD CLINGING ON LEDGE IN FG - LOOKING DOWN TO LEFT - HORRIFIED -

4-7 128. EXT. BLDG LS - CAMERA SHOOTING PAST HOWARD ON LEDGE ABOVE - WATCHING AS CROWD GATHERS BELOW ON STREET - TRAFFIC SEEN -

5-12 129. EXT. BLDG CU - HOWARD AGAINST WALL - STARING DOWN HORRIFIED - MUSIC HEARD - RAIN POURING DOWN -

FADE OUT

10-4 130. FADE IN...INT. CAFE MCU - HOWARD SEATED READING LETTER -

HOWARD STEPHANIE, I CAN'T UNDERSTAND WHY YOU'RE MAD AT ME. THAT GIRL DIDN'T MEAN A THING TO ME, REALLY.

64-8 131. INT. CAFE MCS - HOWARD SEATED AT LEFT FG - READING LETTER - SERVANT LEANING OVER HIM - JABBERING INDISTINCTLY IN JUMBLED RUSSIAN TALK -

HOWARD WON'T YOU PLEASE...

HAKI COMES IN DOOR IN BG - CLOSSES IT - COMES TO FG - TALKING TO HOWARD -

HAKI AH, GRAHAM.

HOWARD OH, HELLO.

HAKI YOU'RE WRITING A LETTER.

SERVANT GESTURES - JABBERS TO HAKI AS HOWARD TALKS IMPATIENTLY -

HOWARD I'M TRYING TO FINISH ONE I STARTED ON THE BOAT.

HAKI HE SAYS HE HAS GOT A MESSAGE FOR YOU FROM STEPHANIE.

HOWARD OH.

HAKI FROM MRS. GRAHAM --

HAKI GOES TO BG - SHOUTING AS SERVANT JABBERS IN RUSSIAN TO HOWARD -

HAKI VODKA!.....

HOWARD ALL RIGHT...NO SPEAKEE.....

SERVANT GOES TO BG JABBERING TO HAKI - HOWARD READING LETTER - WAITER COMES ON AT RIGHT - PUTS BOTTLE ON TABLE BEFORE HAKI - SERVANT AND WAITER EXIT RIGHT -

CONTINUED

131. CONTINUED

HOWARD

WON'T YOU PLEASE FORGIVE ME... I LOVE YOU
MORE THAN ANYONE IN THE WHOLE WORLD.

HAKI TALKS TO HOWARD -

HAKI

HE SAYS SHE'S WAITING FOR YOU UPSTAIRS.

HOWARD

TELL HER TO HOLD HER HORSES.....

HAKI SITS DOWN IN BG AT TABLE - HOWARD WRITING - TALKING -

HOWARD

...YOUR DEVOTED HUSBAND.....

HOWARD LOOKS AROUND - FROWNS - TALKS -

HOWARD

I WONDER WHY YOU ALWAYS FINISH LETTERS YOU'RE
GOING TO TEAR UP?

HE WRITES - TALKS -

HOWARD

HOWARD.....

HOWARD RISES - PICKING UP LETTER - GOES TOWARD HAKI AS HAKI TALKS -

HAKI

MY COMPLIMENTS, GRAHAM.

28-10

132. INT. CAFE CS - HAKI SITTING AT TABLE - HOLDING GLASS - BOTTLE BEFORE
HIM - HOWARD COMING ON LEFT FG WITH LETTER - HAKI TALKING TO HIM -

HAKI

BANAT WAS A DANGEROUS MAN, AND YOU HAD NO
GUN.

HOWARD GOES BEHIND HIM TO RIGHT - TURNS - TALKS -

HOWARD

I GOT MAD!

HOWARD GOES TO DOORS IN BG - TEARING UP LETTER - CAMERA MOVING PAST
HAKI - HE EXITS - CAMERA MOVING CLOSER TO HOWARD - HE TURNS BY DOORS -
LOOKS TO FG - TEARING LETTER UP - TALKS -

HOWARD

SPENT TOO MUCH TIME RUNNING AWAY!

HE THROWS PAPERS DOWN - TURNS - OPENS DOORS - MUSIC STARTS TO PLAY
"MEDLEY" - HE GOES INTO CORRIDOR IN BG - EXITS -

FADE OUT

11-7

133. FADE IN...TITLE #1...MUSIC

THE END

LAP DISSOLVE

TITLE #2...

RKO
RADIO
PICTURES

REG. U.S. PAT. OFF.

FADE OUT