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A.

1938

"THE LADY VANISHES"

H. Hitchcock

Release Script

RUNNING TIME:

1 hour 36 minutes

EXHIBITION FOOTAGE:

8,632 feet

DIRECTED BY:

ALFRED HITCHCOCK

NUMBER OF REELS:

Ten

Printed in England

NOTE: The Bandrieken spoken throughout the film is a fictitious language. The English translations are put down to convey the meaning of the sequence.

"THE LADY VANISHES"

Reel One. Page 1.

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

OPTICALS ARE MEASURED FROM
THEIR CENTRES.

ZERO is the first Action
Frame which is 213'0 before
the first Clear Cut, Scene 2.

I.T.1. Censor Card.
Starts:
0'0

FADE OUT.

FADE IN:

I.T.2. EXT. V.L.S. of SNOW CAPPED MOUNTAINS over which the following
Starts: titles are superimposed:
2'7

GB Pictures
PRESENTS

Margaret Lockwood
Michael Redgrave
Paul Lukas
Dame May Whitty

IN

Superimposition ...

DISSOLVES TO:

I.T.3.
Starts:
5'7'4

"The
Lady
Vanishes"

BASED UPON THE STORY
"THE WHEEL SPINS" BY ETHEL LINA WHITE

WITH

CECIL PARKER
LINDEN TRAVERS
MARY CLARE

RECORDED ON

FULL RANGE BRITISH ACOUSTIC RECORDING
AT ISLINGTON, LONDON

Superimposition ...

DISSOLVES TO:

..T.4. Directed
tarts: by
7'8 Alfred Hitchcock

Superimposition ...

DISSOLVES TO:

..T.5. SCREEN PLAY
tarts: Sidney Gilliatt and Frank Launder
5'4

CONTINUITY
Alma Reville

PHOTOGRAPHY
Jack Cox

EDITING
R. E. Dearing

CUTTING
Alfred Roome

RECORDING
S. Wiles

SETTINGS
Vetchinsky

MUSICAL DIRECTOR
Louis Levy

Superimposition ...

DISSOLVE TO:

..T.6. A
tarts: "Gainsborough"
4'4 picture

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MP
BA
CERTIFICATE NO 02144.

Superimposition ...

DISSOLVES TO:

..T.7. Roller title:
tarts:
5'9

Iris Henderson	Margaret Lockwood
Gilbert	Michael Redgrave
Dr. Hartz	Paul Lukas
Miss Froy	Dame May Whitty
Mr. Todhunter	Cecil Parker
"Mrs." Todhunter	Linden Travers
Caldicott	Naunton Wayne
Charters	Basil Radford
Baroness	Mary Clare
Hotel Manager	Emile Boreo
Blanche	Googie Withers
BY PERMISSION OF EXCELSIOR FILM PRODUCTIONS LT	
Julie	Sally Stewart
Signor Doppo	Philip Leaver
Signora Doppo	Zelma Vas Dias
The Nun	Catherine Lacy
Madame Kummer	Josephine Wilson
The officer	Charles Oliver
Anna	Kathleen Tremaine

Superimposition FADES OUT at: 137'4

CAMERA TRACKS and PANS onto an hotel.

DISSOLVE TO:

END OF MAIN TITLES

Scene
5.

Description and Dialogue

. INT. HOTEL FOYER.
Starts: L.S. of TRAVELLERS.
90'2

CUT TO:

. M.C.S. of MISS FROY and BORIS.
Starts:
13'0 CUT TO:

. M.L.S. of the TRAVELLERS.
Starts:
18'4 CUT TO:

. M.C.S. of MISS FROY and BORIS.
Starts:
21'9 CUT TO:

. M.S. of MISS FROY. She exits. CALDICOTT and CHARTERS are
Starts: CAMERA RIGHT.
24'2 CUT TO:

. M.S. of CALDICOTT and CHARTERS. TWO BAGGAGE MEN enter
Starts: arguing loudly in Bandrieken.
40'5
AD LIB. DIALOGUE

CUT TO:

. C.U. of a CLOCK on the WALL.
Starts:
54'0 AD LIB. DIALOGUE OFF
CUT TO:

. C.S. of BORIS.
Starts:
50'4 BORIS into phone: 'Allo.
CUT TO:

. C.U. of the CLOCK on the WALL.
Starts:
58'1 CUT TO:

. C.S. of BORIS.
Starts:
73'10 BORIS into phone: 'Allo. Prosto. Prosto (Hallo.
Quickly. Quickly).
Signorina. Signore.

CUT TO:

Scene
2.

Description and Dialogue

1. M.L.S. of the TRAVELLERS and BORIS.

Starts:

79'13

BORIS:

Se la moledicato le treno bianga de
meno parpicheri, corra radiostroni
del maruma ha! ha! Mesdames, Messier,
le train va arrive seulment de matin
(Hallo ... hallo ... quickly ...
quickly. The train is held up until
tomorrow. What a rush for rooms
there's going to be ... Ladies and
gentlemen, the train will not leave
until tomorrow morning.

CUT TO:

2. M.C.S. of CALDICOTT and CHARTERS.

Starts:

86'9

CALDICOTT:

What's all this fuss about, Charters?

CHARTERS:

Hanged if I know.

CUT TO:

3. M.L.S. of the TRAVELLERS and BORIS.

Starts:

90'14

BORIS:

Mein Damen und Herren. Bitterscheoun
reaistronen ... (My dear ladies and
gentlemen ... will you please register
now).

CUT TO:

4. M.C.S. of CALDICOTT and CHARTERS.

Starts:

97'1

BORIS OFF:

Dankerschern (Thank you very much).
Dankerschern

CUT TO:

5. C.S. of BORIS.

Starts:

10'8

BORIS:

Ladies and gentlemen, I'm very sorry
the train is a little bit uphold, and
if you wish to stay in my hotel ...

CUT TO:

6. M.S. of CALDICOTT and CHARTERS.

Starts:

20'4

BORIS OFF:

... you will have to register
immediately.

CHARTERS:

Why the deuce didn't he say so in
the first place?

CUT TO:

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
17.	M.S. of BORIS.	
Starts:		
327'13	CUT TO:	
18.	M.S. of BORIS, CALDICOTT and CHARTERS. BORIS exits.	
Starts:		
332'5	BORIS OFF:	How do you do, Miss Henderson.
	CUT TO:	
19.	M.S. of BORIS, BLANCHE, IRIS and JULIE.	
Starts:		
339'2	BORIS:	How do you do, laides. It is a great honour to have you with us again.
	IRIS:	It's nice to see you too, Boris. You haven't changed a bit since last Friday.
	BLANCHE:	Mm ... I see you haven't shaved either.
	JULIE:	Is everything ready?
	BORIS:	Everything is ready. I didn't change anything.
	IRIS:	Not even the sheets, we know. Lead on, Boris.
	BORIS:	You see, I didn't expect you to come so quickly.
	IRIS:	Well, our legs gave out on us. We had to do the last lap in a farm cart.
	BORIS:	Oh!
	BLANCHE:	I see we've got company. Don't tell me Cooks' are running cheap tours here.
	IRIS:	What is it, Boris?
	BORIS:	The havelunch!
	JULIE:	Have a lunch?
	IRIS:	Avalanche, Boris. Avalanche.

Ctd.

Scene
C.

Description and Dialogue

9. BORIS: You see, in the spring, we've got
std. many avalanches. You know, the snow
go like that. Boom! And everything
disappears. Even trains disappear
under the avalanche.

CUT TO:

10. M.C.S. of IRIS and BORIS.

Starts: IRIS: But I'm going home tomorrow. How
195'15 long before they dig it out?

BORIS: By morning. It's lucky for you you
can leave by this train, instead of
your own. How did you said it?
It's a bad wind that blow nowhere
no good.

CUT TO:

11. M.S. of IRIS, BLANCHE, JULIE and BORIS.

Starts: BLANCHE: And talking of wind, we haven't
112'2 eaten since dawn.

IRIS: Serve us some supper, Boris, in
our room.

JULIE: I could eat a horse.

IRIS: Don't put ideas into his head.

Er ... some chicken, Boris, and
a magnum of champagne.

CUT TO:

22. M.S. of CALDICOTT, CHARTERS and the TRAVELLERS.

Starts: IRIS OFF: And make it snappy.
128'7 BLANCHE OFF: Bandrika may have a Dictator ...

CUT TO:

23. M.L.S. of IRIS, BLANCHE, JULIE and BORIS.

Starts: BLANCHE: ... but tonight we're painting
131'10 it red.

CUT TO:

Scene

2.

Description and Dialogue

1. M.C.S. of CALDICOTT and CHARTERS.

Starts:

36'2

CHARTERS: Meanwhile, we have to stand here cooling our heels, I suppose, eh? Confounded impudence.

CALDICOTT: Third rate country. What do you expect?

CHARTERS: Wonder who all those women were?

CALDICOTT: Probably Americans, I should think. You know, almighty dollar, old men.

CHARTERS: Oh, well, I suppose we'll have to wait here. If only we hadn't missed that train at Budapest.

CALDICOTT: I don't want to rub it in, but if you hadn't insisted on standing up until they'd finished their National Anthem ...

CHARTERS: Yes, but you must show respect, Caldicott. If I'd known it was going to last twenty minutes ...

CALDICOTT: Well, it's always been my contention that the Hungarian Rhapsody is not their National Anthem. In any case, we were the only two standing.

CHARTERS: That's true.

CALDICOTT: Well, I suppose we shall be in time after all.

CHARTERS: I doubt it. That last report was pretty ghastly, do you remember? England on the brink.

CALDICOTT: Yes, but that's newspaper sensationalism. The old country's been in some tight corners before.

CHARTERS: Looks pretty black. I mean, even if we get away first thing tomorrow morning, there's still the connection at Basle. We'll probably be hours.

td.

Scene

Description and Dialogue

2.

4.
td.

CALDICOTT:

Mm ... that's true.

CHARTERS:

Somebody surely can help us.

Oh, sir! Do you happen to know
what time the train leaves Basle
for England?

CAMERA HAS PANNED to include BENNING.

BEN:

Ich sprekket kein Englisch (I
don't speak English).

CHARTERS:

Oh, really!

The fellow doesn't speak English.

CUT TO:

5. L.S. of BORIS and the TRAVELLERS.

tarts:
25'12

BORIS into phone:

'Allo ... Alex ... Na Kruska natra
trappa par kartiska, yah denecatisca
champagne Miss Henderson. Griska,
Griska, oi vey's mille (Hallo, Alex ...
Put everything else aside and take
some chicken and a magnum of
champagne to Miss Henderson).

CUT TO:

6. M.C.S. of BORIS and the TRAVELLERS. A WOMAN breaks into a
torrent of rapid French saying she wants a DOUBLE ROOM with
a BATH. CAMERA PANS onto CALDICOTT and CHARTERS.

CHARTERS:

Here's one leaves Basle, twenty-one
twenty.

CALDICOTT:

Twenty-one twenty?

CHARTERS:

Yes.

CALDICOTT:

Twenty, twenty. Twelve from
twenty.

AD LIB. DIALOGUE

CUT TO:

Scene
9.

Description and Dialogue

7. M.S. of MR. and "MRS". TODHUNTER and BORIS.
starts:
87'13

BORIS: I regret, sir, there is only left two single rooms in front, or a little double room at the back.

TODHUNTER: We'll, er ... take the two singles.

BORIS: Very well, sir. Here is ... Thank you.

"MRS". TODHUNTER: At least you might have asked me which I preferred.

TODHUNTER: My dear, a small double room at the back in a place like this ...

"MRS". TODHUNTER: You weren't so particular in Paris last Autumn.

TODHUNTER: It was quite different then. The Exhibition was at its height.

"MRS". TODHUNTER: I realise that now. There's no need to rub it in.

CUT TO:

8. M.S. of CALDICOTT, CHARTERS and BORIS.
starts:
89'11

CALDICOTT: We want a private suite with a bath.

CHARTERS: Facing the mountains.

CALDICOTT: And with a shower, of course.

CHARTERS: Hot and cold.

CALDICOTT: And a private thingummy, if you've got one.

BORIS: Well, I'm sorry, gentlemen, the only thing I've got is the maid's room.

CALDICOTT: Maid's room!

CHARTERS: What's that?

Ctd.

Scene
9.

Description and Dialogue

18. BORIS: Well, I'm sorry. The whole Hotel
td. is packed. Jammed to the sky.

CALDICOTT: But that's impossible. We haven't
fixed up yet.

CHARTERS: Hang it all, you can't expect to
put the two of us up in the maid's
room.

CUT TO:

19. C.S. of BORIS. CALDICOTT is in foreground.
starts: BORIS: Well, don't get excited, I'll remove
55'15 the maid out.

CUT TO:

20. M.C.S. of CHARTERS and CALDICOTT. BORIS is CAMERA RIGHT.
starts: CHARTERS: I should think so. What? What are
59'12 you talking about?

CALDICOTT: Look here, I think I'd sooner sleep
on the train.

CUT TO:

21. M.S. of CHARTERS, CALDICOTT and BORIS.
starts: BORIS: There is no 'eating in the train.
68'2 CALDICOTT: No eating on the train?

BORIS: Yes, I mean heating. Brrr.

CALDICOTT: Oh, there's no heating on the train.

CHARTERS: That's awkward.

All right, we'll take it.

BORIS: Just a minute, on one condition.
You have to have the maid come to
your room, er ... remove her
wardrobe.

CUT TO:

Scene
No.

Description and Dialogue

32. M.C.S. of CHARTERS and CALDICOTT. BORIS is CAMERA RIGHT.
Starts:
690'1 BORIS: Anna!

CUT TO:

33. M.L.S. of ANNA. CAMERA PANS with her to include BORIS,
Starts: CALDICOTT and CHARTERS.
693'6 BORIS: She's a good girl, and I don't
want to lose her.

CUT TO:

34. M.C.S. of ANNA and BORIS.
Starts:
702'10 BORIS: La cracka des tequa lo freita
del la castilla aratita la couta
heh (Will it be all right for those
two gentlemen to have your room)?

CUT TO:

35. C.S. of ANNA.
Starts:
713'12 CUT TO:

36. C.S. of CHARTERS and CALDICOTT.
Starts:
716'3 CUT TO:

37. C.S. of ANNA.
Starts:
718'2 CUT TO:

38. C.S. of CHARTERS and CALDICOTT.
Starts:
721'2 CUT TO:

39. M.S. of ANNA, BORIS, CHARTERS and CALDICOTT.
Starts:
724'13 CHARTERS: We'd better go and dress.
CALDICOTT: Rather primitive humour, I thought.
CHARTERS: Grown up children, you know. That
was rather an awkward situation, over
that girl.

Ctd.

Scene
9.

Description and Dialogue

9. CALDICOTT: Pity he couldn't have given us
td. one each.

CHARTERS: Eh?

CALDICOTT: I mean a room apiece.

CHARTERS: Oh!

CUT TO:

0. INT. IRIS' BEDROOM.
Starts: L.S. of JULIE and BLANCHE. IRIS is standing on a TABLE
51'14 CAMERA LEFT in foreground.

IRIS: I, Iris Matilda Henderson. A
spinster of no particular parish,
do hereby solemnly renounce my
raidenly past ...

CUT TO:

1. M.C.S. of RUDOLPH entering with a TRAY.
Starts: IRIS OFF: ... and do declare that on Thursday
63'10 next, the twenty-sixth inst., being
in my right mind, I shall take the
veil ...

CUT TO:

2. M.C.S. of BLANCHE'S LEGS.
Starts: IRIS OFF: ... and the ...
72'4

CUT TO:

3. M.C.S. of RUDOLPH.
Starts: IRIS OFF: ... orange blossom ...
74'2

CUT TO:

4. M.L.S. of JULIE.
Starts: IRIS OFF: ... and change my name ...
75'14

CUT TO:

5. M.C.S. of RUDOPH.
Starts: IRIS OFF: ... to Lady Charles ...
77'9

CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
16. Starts: 779'12	M.S. of RUDOLPH. IRIS' LEGS can be seen in foreground. IRIS OFF: ... Potheringail. BLANCHE OFF: Can't you get him to change his name instead? JULIE OFF: The only thing I like about him is his moustache. CUT TO:
17. Starts: 790'12	M.C.S. of IRIS. IRIS: You're a couple of cynics. I'm very fond of him. CUT TO:
18. Starts: 791'18	M.S. of RUDOLPH. IRIS' LEGS are in foreground. BLANCHE OFF: Well, I'm fond of rabbits, but they have to be kept down. IRIS OFF: Rudolph, give me a hand. CUT TO:
19. Starts: 805'13	M.S. of BLANCHE, JULIE, RUDOLPH and IRIS. BLANCHE: Have you ever read about that little thing called love? JULIE: It used to be very popular. IRIS: Child, the carpet is already laid at St. Georges, Manover Square, and Father is simply aching to have a coat of arms on the jam label. JULIE: To Iris, and the happy days she's leaving behind. BLANCHE: And the blue blooded cheque chaser she's dashing to London to marry. JULIE: The blue blooded cheque chaser. CUT TO:

Scene
2.

Description and Dialogue

0. C.U. of IRIS.
starts:
39'3 IRIS:

I've no regrets. I've been everywhere
and done everything. I've eaten
caviare at Cannes, sausage rolls at
the dogs. I've played Baccarat at
Biarritz, and darts with the rural
dean. What is there left for me
but marriage?

CUT TO:

1. INT. CORRIDOR.
starts: M.S. of RUDOLPH. ANNA enters in foreground.
70'13

ANNA: Ques embraces sedara enduro on-train
stirrana (This is a nice thing having
to give up one's own bedroom to
passengers on the train).

RUDOLPH: Graman vin cam fin satto (Who is going
in to your room)?

ANNA: En fun das l'englistos (Two Englishmen).

RUDLOPH: L'englistos (Englishmen)?

ANNA: Griska (That's right).

CUT.

END OF REEL ONE

Total length of Reel 892'11

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 28'13 before
the first Clear Cut, Scene 2.

Scene
No.

Description and Dialogue

1. INT. ANNA'S ROOM.
Starts: M.S. of CALDICOTT and CHARTERS.
0'0

CHARTERS: It's this hanging about that gets me.
If only we knew what was happening
in England.

CALDICOTT: Mustn't lose grip, Charters.

A knock is heard at the door.

CALDICOTT: Come in.

ANNA enters.

ANNA: Pareskmi (begging your pardon).

CUT TO:

2. M.C.S. of ANNA.
Starts:
28'13 CUT TO:

3. M.C.S. of CALDICOTT and CHARTERS.
Starts:
30'6 CUT TO:

4. M.S. of CALDICOTT and CHARTERS.
Starts:
33'15 CUT TO:

5. M.C.S. of ANNA.
Starts:
36'5 CUT TO:

6. M.L.S. of ANNA, CALDICOTT and CHARTERS.
Starts:
42'9 CUT TO:

7. M.S. of ANNA, CALDICOTT and CHARTERS.
Starts:
51'11

ANNA: Pas que roben depouli (can I change m
clothes)?

CALDICOTT: Did you follow that?

CHARTERS: I did. Tell her this has gone far
enough.

CALDICOTT: No, er .. no change ... er here.
Mm, outside.

CUT TO:

ene

Description and Dialogue

C.S. of ANNA.

arts:

'5

ANNA:

Pareskai (begging your pardon).

CUT TO:

M.S. of CHARTERS and CALDICOTT.

arts:

'2

CALDICOTT:

She doesn't understand.

CHARTERS:

No, come on.

CUT TO:

M.S. of ANNA, CHARTERS and CALDICOTT.

arts:

'15

CUT TO:

INT. LANDING.

arts:

'1

M.S. of CALDICOTT and CHARTERS coming from ANNA'S ROOM.

CUT TO:

INT. HOTEL FOYER.

arts:

'9'6

L.S. of CALDICOTT and CHARTERS. They walk into foreground and pick up NEWSPAPERS.

CHARTERS:

Nothing newer than last month.

CALDICOTT:

I don't suppose there is such a thing as a wireless set hereabouts.

CHARTERS:

Awful being in the dark like this you know, Caldicott.

CALDICOTT:

Our communications cut off in a time of crisis.

CUT TO:

M.C.S. of BORIS.

arts:

'3'0

BORIS:

(into phone) Hallo, hallo, hallo, London?

CUT TO:

M.C.S. of CHARTERS and CALDICOTT.

arts:

'5'11

CUT TO:

M.C.S. of BORIS.

arts:

'5'7

BORIS:

(into phone) You want Mr. Seltzer? Yes, hold on. I'm going right to find him ... where he is.

BORIS exits.

CUT TO:

cene

9.

Description and Dialogue

6. M.C.S. of CALDICOTT and CHARTERS.

tarts:

75'11

CHARTERS:

London!

CUT TO:

7. C.S. of CHARTERS and CALDICOTT.

tarts:

81'5

CALDICOTT:

Go on, risk it.

CHARTERS:

(into phone) Hallo ... hallo. You ... you in London. What? No, no, no, I'm not Mr. Seltzer. Name's Charters. I don't suppose you know me. What? You needn't worry, they've just gone to fetch him. Tell me, what's happening to England? Blowing a gale? No, you don't follow me, sir. I'm enquiring about the Test Match in Manchester. Cricket, sir, cricket! What, you don't know? You can't be in England and not know the test score.

The fellow says he doesn't know.

CALDICOTT:

Silly ass.

CHARTERS:

(into phone) Hallo, can't you find out? Oh, nonsense, it won't take a second. All right, if you won't, you won't.

CHARTERS replaces the TELEPHONE RECEIVER on the hook.

CUT TO:

8. M.S. of CHARTERS and CALDICOTT.

tarts:

238'9

CHARTERS:

Wasting my time. The fellow's an ignoramus.

BORIS enters in background with MR. SELTZER.

BORIS:

Mr. Seltzer, at last your call's come through to London.

CUT TO:

19. C.S. of CHARTERS and CALDICOTT.

tarts:

246'1

BORIS OFF:

(into phone) Hallo, hallo, hallo, Karistika crastica fatistica London? Me di castia London. Oh! saeme dein a-calle porte (What has happened to call to London? I've been cut off from London ... Oh! what clumsiness

CUT TO:

Scene
9.

Description and Dialogue

3. INT. DINING ROOM.

tarts: L.S. of CALDICOTT and CHARTERS entering.

61'4

CUT TO:

1. M.S. of MISS FROY sitting at a table.

tarts:

77'7

CUT TO:

2. M.C.S. of CALDICOTT and CHARTERS.

tarts:

79'10

CUT TO:

3. M.S. of CALDICOTT, CHARTERS and GUESTS trying to obtain
tarts: seats at MISS FROY'S table.

83'10

CUT TO:

4. M.S. of CALDICOTT and CHARTERS sitting themselves at MISS FROY'S
tarts: table. MISS FROY is CAMERA RIGHT. WAITER enters.

98'6

WAITER:

Pairdum ... (Excuse me)!

Rayni cartodo escht finido ... (There
is no food left).

CHARTERS:

Thank you, waiter.

WAITER:

Rayni cartodo escht finido (There
is no food left).

CHARTERS:

Well, what do you say to a grilled
steak?

CALDICOTT:

A very good idea.

Well done for me, please.

CHARTERS:

On the red side for me.

WAITER:

Rayni cartodo escht finido ... (There
is no food left).

CHARTERS:

These people have a passion for
repeating themselves.

MISS FROY:

I ... I beg your pardon.

CHARTERS:

Mm?

MISS FROY:

He's trying to explain to you that
owing to the large number of visitors
there's no food left.

CUT TO:

ene

Description and Dialogue

. M.C.S. of CALDICOTT and CHARTERS.

arts:
3'5

CHARTERS:

No food? What sort of place is this?
Do they expect us to share a blasted
dog box with a servant girl on an
empty stomach? Is that hospitality?
Is that organisation?

CUT TO:

1. M.S. of CHARTERS, CALDICOTT, WAITER and
arts: MISS FROY.
9'11

CHARTERS:

Oh, thank you.

CALDICOTT:

I'm hungry, you know.

CHARTERS:

What a country! I don't wonder they
have revolutions.

MISS FROY:

You're very welcome to what's left
of the cheese. Of course, it's not
like beefsteak but it's awfully rich
in vitamins.

CHARTERS:

Oh, really ... thank you very much.

CUT TO:

7. M.C.S. of MISS FROY.
arts:
70'1

MISS FROY:

I'm afraid they're not accustomed to
catering for so many people. Bandrik
is one of Europe's few undiscovered
corners.

CUT TO:

8. M.C.S. of CALDICOTT and CHARTERS.
arts:
79'3

CHARTERS:

That's probably because there's nothin'
worth discovering, I should think.

MISS FROY:

You may not know it as well as I do.
I'm feeling quite miserable at the
thought of leaving it.

CALDICOTT:

After you with the cheese, please!

CHARTERS:

Certainly, old man. Why not?

You're going home?

CUT TO:

Scene

2.

Description and Dialogue

3. C.S. of MISS FROY.

Starts:

36'1 MISS FROY:

Tomorrow. My little charges are quite grown up. I'm a governess and ... and music teacher, you know. In the six years I've lived here, I've grown to love the country. Especially the mountains. I sometimes think they're like very friendly neighbours. You know, the big father and mother mountains with their white snow hats, and their nephews and nieces, not quite so big with smaller hats.

A MAN can be heard playing a guitar and singing.

CUT TO:

3. M.C.S. of CALDICOTT and CHARTERS.

Starts:

27'5 MISS FROY OFF:

Right down to the tiniest hillock without any hat at all.

CUT TO:

1. C.S. of MISS FROY.

Starts:

33'0 MISS FROY:

Of course, that's just my fancy.

CUT TO:

2. M.C.S. of CALDICOTT and CHARTERS.

Starts:

36'13 CHARTERS:

Oh, really?

MISS FROY OFF:

I like to watch them from my bedroom every night when there's a moon.

CUT TO:

3. C.S. of MISS FROY.

Starts:

43'1 MISS FROY:

I'm so glad there's a moon tonight. Do you hear that music?

CUT TO:

4. M.C.S. of CALDICOTT and CHARTERS.

Starts:

49'1 CUT TO:

5. C.S. of MISS FROY.

Starts:

51'17 MISS FROY:

Everyone sings here. The people are just like happy children, with laughter on their lips and music in their heart

CUT TO:

Scene
6.

Description and Dialogue

M.C.S. of CALDICOTT and CHARTERS.

Starts:

61'15

CHARTERS:

It's not reflected in their politics, you know.

CUT TO:

C.S. of MISS FROY.

Starts:

64'9

MISS FROY:

I never think you should judge any country by its politics. After all, we English are quite honest by nature, aren't we? You'll excuse me if I run away?

CUT TO:

M.S. of CALDICOTT, CHARTERS and MISS FROY.

Starts:

77'6

MISS FROY:

Good night, good night.

MISS FROY exits.

CHARTERS:

Queer sort of bird.

CUT TO:

M.L.S. of CALDICOTT and CHARTERS.

Starts:

93'9

CALDICOTT:

Trifle whimsical, I thought.

CHARTERS:

After six years in this hole we'd be whimsical.

CALDICOTT:

Oh, I don't think so, old man. She was very decent about that cheese.

CHARTERS:

I see she's finished the pickles.

CUT TO:

INT. CORRIDOR OUTSIDE IRIS' ROOM.

Starts: M.S. of BLANCHE, JULIE and IRIS.

10'15

BLANCHE:

Good night, Iris. Listen, someone's serenading.

IRIS:

Oh, let him. Nothing will keep me awake tonight. Good night, my children.

CUT TO:

L.S. of IRIS. MISS FROY is in foreground.

Starts:

32'12. CUT TO:

Scene

Description and Dialogue

1.

2. INT. MISS FROY'S BEDROOM.

Starts: M.S. of MISS FROY entering. The SINGER can be heard.

18'9

CUT TO:

3. M.L.S. of MISS FROY.

Starts:

18'2

CUT TO:

4. EXT. HOTEL.

Starts: M.S. of the SINGER.

18'5

CUT TO:

5. INT. MISS FROY'S BEDROOM.

Starts: M.C.S. of MISS FROY listening to the SINGER. Stamping and the sound of a clarinette being played can be heard from upstairs.

19'4

CUT TO:

6. M.S. of MISS FROY.

Starts:

12'2

CUT TO:

7. INT. CORRIDOR.

Starts: M.S. of MISS FROY and IRIS coming from their rooms.

17'11

IRIS:

What's happening? An earthquake?

MISS FROY:

That would hardly account for the music, would it? What a horrible noise. What can they be doing?

IRIS:

I don't know, but I'll soon find out.

CUT TO:

8. INT. IRIS' BEDROOM.

Starts: M.C.S. of IRIS.

16'10

IRIS:

(into phone) Hallo.

CUT TO:

9. M.S. of the CHANDELIER vibrating.

Starts:

41'10

CUT TO:

10. M.C.S. of IRIS.

Starts:

44'5

IRIS:

Musical country this.

CUT TO:

Scene
9.

Description and Dialogue

1. M.S..of MISS FROY in the doorway.

Starts:

47'1

MISS FROY:

Yes I ... I feel quite sorry for that poor singer outside having to compete with this.

CUT TO:

2. M.C.S. of IRIS.

Starts:

54'15

IRIS:

(into phone) Boris? Miss Henderson speaking. Look, someone upstairs is playing musical chairs with an elephant. Move one of them out, will you? I want to get some sleep. All right.

That ought to settle it.

CUT TO:

3. M.S. of MISS FROY.

Starts:

71'2

MISS FROY:

Thank you so much.

CUT TO:

4. INT. CORRIDOR.

Starts: M.L.S. of MISS FROY and IRIS.

73'10

MISS FROY:

Some people have so little consideration for others, which makes life so much more difficult than it need be. don't you think? Good night and thank you so much, I expect you'll be going back on the train in the morning

IRIS:

Yes.

MISS FROY:

Then I hope we shall meet again under ... under quieter circumstances. Good night.

IRIS:

Good night.

MISS FROY:

And thank you so much.

MISS FROY exits and BORIS enters in foreground.

BORIS:

Sagri morrida ... pierci ectenda (Miss, please, I'll fix everything).

IRIS:

You'd better.

CUT TO:

55. INT. IRIS' BEDROOM.

Starts: M.L.S. of IRIS.

715'2

CUT TO:

Scene
No.

Description and Dialogue

56. INT. LANDING OUTSIDE GILBERT'S ROOM.
Starts: M.C.S. of BORIS knocking on GILBERT'S DOOR.
719'11.

CUT TO:

57. INT. GILBERT'S ROOM.
Starts: M.C.S. of BORIS entering. CAMERA PANS to include three of the
725'8 SERVANTS folk dancing. GILBERT is CAMERA RIGHT playing a
CLARINETTE.

GILBERT: Hold it. Splendid, don't move, don't
move.

CUT TO:

58. M.C.S. of GILBERT.
Starts:
738'14 CUT TO:

59. M.S. of BORIS.
Starts:
741'8 BORIS:

Er ...

CUT TO:

60. M.C.S. of GILBERT.
Starts:
744'1 CUT TO:

61. M.S. of BORIS, the SERVANTS and GILBERT.
Starts:
748'1 BORIS:

If you please, sir.

GILBERT:

Get out!

One, two.

CUT TO:

62. M.S. of the SERVANTS starting to dance again.
Starts:
758'0 CUT TO:

63. M.C.S. of BORIS and GILBERT.
Starts:
765'12 BORIS:

Please, sir, will you kindly stop?

CUT TO:

64. M.S. of the SERVANTS.
Starts:
773'12 BORIS OFF:

They are all complaining ...

CUT TO:

one

Description and Dialogue

M.C.S. of BORIS and GILBERT.

arts:
5'9

BORIS:

... in the whole hotel. You make too much noise.

GILBERT:

Too much what?

BORIS:

Too much noise.

GILBERT:

You dare to call it a noise. The ancient music with which your present ancestors celebrated every wedding for countless generations. The dance they danced when your father married your mother, always supposing you were born in wedlock, which I doubt. Look at them.

CUT TO:

M.S. of the THREE SERVANTS.

arts:
10'2

CUT TO:

M.C.S. of BORIS and GILBERT.

arts:
12'7

GILBERT:

I take it you're the manager of this hotel?

BORIS:

Sure I am the manager of the hotel.

GILBERT:

Fortunately I am accustomed to squalor. Tell me, who's complaining?

BORIS:

The young English lady underneath.

GILBERT:

Well, you tell the young English lady underneath that I am putting on record for the benefit of mankind, one of the lost folk dances of Central Europe and furthermore that she does not own this hotel. Get out!

BORIS:

But, sir, you don't understand.

BORIS exits.

GILBERT:

Now, one, two!

CUT TO:

8. INT. IRIS' BEDROOM.
arts: C.S. of the CHANTELIER vibrating.
57'12

CUT TO:

Scene

1.

Description and Dialogue

M.S. of BORIS and IRIS.

Parts:

SO'll

BORIS:

And do you know what he said. "Who does she think she is, the Queen of Sheba? She thinks she owns this hotel?"

IRIS:

Well, can't you get rid of him?

BORIS:

Impossible.

IRIS:

Are you sure?

IRIS takes notes from her handbag.

BORIS:

I begin to wonder. It's come back to me. I have got an idea. You see, the German lady she will call him up on the telephone and she say "Young man, it is my room. I did pay for it. Get out quickly." How's that?

IRIS:

Good enough.

BORIS:

We will inject him with a little ... he'll never forget as long as he live.

CUT.

END OF REEL TWO.

Total length of Reel 916'13

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 25'11 before
the first Clear Cut, Scene 2.

ene

Description and Dialogue

INT. ANNA'S ROOM.
arts: C.U. of a NEWSPAPER.
0

CALDICOTT OFF: Nothing but baseball. You know, we
used to call it rounders. Children
play it with a rubber ball and a
stick. Not a word about cricket.
Americans have got no sense of
proportion.

A KNOCK is heard at the DOOR.

CALDICOTT calling OFF: Come in.

The NEWSPAPER is moved to reveal CHARTERS and CALDICOTT
in BED.

CUT TO:

M.S. of ANNA entering.
arts:
11 CUT TO:

M.S. of CHARTERS and CALDICOTT.
arts:
10 CUT TO:

M.S. of ANNA. CAMERA PANS with her to include CHARTERS and
arts: CALDICOTT.
11 CUT TO:

M.S. of ANNA.
arts:
11 CUT TO:

M.C.S. of CHARTERS and CALDICOTT.
arts:
11 CUT TO:

M.S. of ANNA. She exits.
arts:
14 CUT TO:

<u>Time</u>	<u>Description and Dialogue</u>
.	M.C.S. of CHARTERS and CALDICOTT.
arts:	
'0	CUT TO:
.	M.S. of ANNA re-entering.
arts:	
'0	ANNA: Goodermaght (Good evening).
	ANNA exits.
	CUT TO:
.	M.L.S. of CHARTERS and CALDICOTT.
arts:	
'0	CHARTERS: Can't stand this ridiculous lack of privacy ... lock the door.
	CAMERA PANS with CHARTERS to the DOOR. ANNA re-enters.
	CHARTERS exclaiming: Oh!
	ANNA: Goodermaght (Good evening).
	CUT TO:
.	INT. IRIS' BEDROOM.
arts:	M.S. of IRIS in BED.
'10	CUT TO:
.	M.C.S. of GILBERT entering.
arts:	
'11	CUT TO:
.	M.S. of IRIS.
arts:	
'12	CUT TO:
.	M.C.S. of GILBERT.
arts:	
'13	CUT TO:
.	M.C.S. of IRIS.
arts:	
'14	IRIS: Who are you? What do you want?
	CUT TO:
.	M.S. of GILBERT. He plays the CLARINETTE.
arts:	
'14	GILBERT: Recognise the signature tune?
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
17.	M.C.S. of IRIS.
Starts:	
121'13	IRIS: Will you please get out?
	CUT TO:
18.	M.S. of GILBERT.
Starts:	
124'4	GILBERT: Oh, this is a much better room. In fact, definitely an acceptable room.
	CAMERA TRACKS BACK with GILBERT to include IRIS.
	CUT TO:
19.	M.C.S. of IRIS.
Starts:	
140'14	CUT TO:
20.	M.S. of GILBERT. IRIS is in foreground.
Starts:	
143'1	CUT TO:
21.	M.C.S. of IRIS.
Starts:	
150'1	CUT TO:
22.	M.S. of GILBERT.
Starts:	
152'10	IRIS OFF: What exactly do you think you're doing? Keep away!
	CAMERA HAS PANNED with GILBERT to include IRIS.
	GILBERT: Would you hold those for a minute?
	GILBERT takes his PYJAMAS from a SUITCASE.
	IRIS: Put those back at once.
	GILBERT: Now, which side do you like to sleep?
	IRIS: Do you want me to throw you out?
	GILBERT: Well, in that case, I'll sleep in the middle.
	CUT TO:

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
23.	M.S. of GILBERT.	
Starts:		
212'5	GILBERT:	Smart of you to bribe the manager.
	CUT TO:	
24.	M.S. of IRIS.	
Starts:		
222'2	CUT TO:	
25.	M.S. of GILBERT in the BATHROOM. IRIS enters in foreground.	
Starts:		
229'2	GILBERT:	An eye for an eye and a tooth for a toothbrush.
	IRIS:	I suppose you realise you're behaving like a complete cad?
	GILBERT:	On the contrary, you're perfectly at liberty to sleep in the corridor if you want to.
	CUT TO:	
26.	M.C.S. of IRIS.	
Starts:		
249'15	IRIS into phone:	Hallo.
	CUT TO:	
27.	C.S. of GILBERT.	
Starts:		
252'2	GILBERT:	Oh, I shouldn't if I were you. I'd only tell everyone you invited me here.
	CUT TO:	
28.	M.S. of IRIS replacing the TELEPHONE RECEIVER.	
Starts:		
264'2	CUT TO:	
29.	M.S. of GILBERT. IRIS enters in foreground.	
Starts:		
269'4	GILBERT:	And when I say everyone, I mean everyone. I have a powerful voice.
	GILBERT closes the BATHROOM DOOR.	
	IRIS shouting:	Come out of there at once!
	GILBERT OFF:	Not until you bribe the manager to restore me to my attic.
	IRIS:	Come out of that bathroom.
	CUT TO:	

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>	
30.	M.S. of IRIS.	
Starts:		
312'15	IRIS into phone:	Hallo, Boris? Look, I was thinking, I might change my mind about that room upstairs ...
	CUT TO:	
31.	M.L.S. of GILBERT coming from the BATHROOM.	
Starts:		
331'15	GILBERT:	Oh, by the way, you might have my things taken upstairs, would you?
	CUT TO:	
32.	M.C.S. of IRIS.	
Starts:		
347'13	IRIS:	You're the most contemptible person I've ever met in all my life!
	CUT TO:	
33.	M.C.S. of GILBERT in the DOORWAY.	
Starts:		
352'10	GILBERT:	Confidentially, I think you're a bit of a stinker, too.
	DISSOLVE TO:	
34.	EXT. L.S. of the HOTEL.	
Starts:		
362'1	DISSOLVE TO:	
35.	EXT. M.S. of MISS PROY on her BEDROOM BALCONY. MAN with	
Starts:	GUITAR can be heard singing.	
373'4	CUT TO:	
36.	EXT. HOTEL.	
Starts:	C.S. of the MAN with the GUITAR. TWO HANDS come into picture	
383'1	CAMERA LEFT and close round the MAN'S THROAT.	
	CUT TO:	
37.	EXT. M.S. of MISS PROY. She throws a COIN over the BALCONY.	
Starts:		
410'12	CUT TO:	
38.	EXT. HOTEL.	
Starts:	C.S. of the COIN on the GROUND.	
428'13	CUT TO:	

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
39.	INT. MISS FROY'S BEDROOM.
Starts:	M.C.S. of MISS FROY.
432'0	FADE OUT.
	FADE IN:
40.	EXT. ZOLNAY STATION.
Starts:	L.S. of the TRAIN.
446'13	CUT TO:
41.	L.S. of CALDICOTT and CHARTERS.
Starts:	
459'8	CUT TO:
42.	M.S. of CALDICOTT and CHARTERS.
Starts:	
464'6	CALDICOTT: If we get to Basle in time, we should see the last day of the match.
	CHARTERS: Hope the weather's like this in Manchester. A perfect wicket for our fellows.
	CUT TO:
43.	M.S. of PEOPLE in PEASANT COSTUME. Mr. and "MRS". TODHUNTER
Starts:	walk past CAMERA in foreground.
479'5	CUT TO:
44.	M.S. of MR. and "MRS". TODHUNTER.
Starts:	
485'1	"MRS". TODHUNTER: Isn't it somewhere along here?
	TODHUNTER: If you don't hurry, Margaret, we shan't get that compartment to ourselves, you know.
	"MRS". TODHUNTER: Does it matter?
	CUT TO:
45.	M.L.S. of IRIS, JULIE and BLANCHE.
Starts:	
495'10	JULIE: Well, there's still time to change your mind, Iris.
Ctd.	

<u>Scene</u>		<u>Description and Dialogue</u>
15. Ctd.	BLANCHE:	Yes, why not send Charles a greetings telegram and tell him he's all washed up?
	IRIS:	No, it's too late. This time next week, I shall be a slightly sunburnt offering on an altar in Hanover Square. I shan't mind, really.
	CUT TO:	
16. Starts: 524'7	M.L.S. of MISS FROY. MISS FROY:	Ah, good morning. I can't find my bag. It's a brown hold-all, you know. Have you seen it? No, of course not. Thank you.
	CAMERA HAS PANNED with MISS FROY to include IRIS, JULIE and BLANCHE. MISS FROY exits.	
	MISS FROY OFF:	I gave it to the porter. I can't imagine what I could have done with it.
	IRIS:	Oh, she's dropped her glasses.
	CUT TO:	
17. Starts: 548'9	M.S. of MISS FROY. CUT TO:	
18. Starts: 551'4	M.S. of a WINDOW BOX being tipped over a ledge above MISS FROY. CUT TO:	
19. Starts: 553'6	M.S. of MISS FROY. IRIS enters CAMERA LEFT. IRIS:	You dropped your glasses.
	The WINDOW BOX falls into picture and hits IRIS on the HEAD.	
	MISS FROY:	Oh, thank you, my dear. Oh, dear, oh, dear, oh, dear!
	BLANCHE and JULIE enter.	
	BLANCHE:	Are you hurt?
Ctd.		

<u>Scene</u>		<u>Description and Dialogue</u>
10.	IRIS:	I don't know. What was it?
Std.	A GUARD enters CAMERA LEFT.	
	GUARD:	Magrabtund masca nunzo dar treni (Take your place on the train, please).
	BLANCHE:	Never mind about that. This cockeyed station of yours has practically brained my friend.
	MISS FROY:	Yes, indeed.
	BLANCHE:	Well, what are you going to do about it?
	GUARD:	Tenpar mag rabtung ... (I can't keep the train any longer).
	MISS FROY:	He says he can't hold the train.
	JULIE:	Well, I like that!
	BLANCHE:	Hurry up. It's going.
	IRIS:	I'll be all right, really.
	JULIE:	Are you sure?
	IRIS:	Yes, sure.
	MISS FROY:	Don't worry, I'll look after her. Such carelessness.
	CUT TO:	
50.	M.S. of MEN shovelling snow from the RAILWAY TRACK.	
Starts:		
596'7	CUT TO:	
51.	INT. FIRST CLASS COMPARTMENT.	
Starts:	M.C.S. of IRIS.	
505'7	CUT TO:	
52.	M.S. of BLANCHE and JULIE on the PLATFORM as seen by IRIS.	
Starts:		
603'6	BLANCHE:	Are you sure you're all right?
	JULIE:	Send us a copy of the 'Times'.
	BLANCHE:	Write and tell us all about it.
	CUT TO:	

1000

Description and Dialogue

5. C.S. of IRIS.
Starts:
16'4 BLANCHE CPP: Good luck. Look after yourself.

CUT TO:

4. M.S. of BLANCHE and JULIE on the PLATFORM as seen by INFO.
Starts:
17'13 CUT TO:

5. C.S. of IRIS.
starts:
22'8 CUT TO:

6. M.S. of BLANCHE and JULIE on the DIAPYCNIS as seen by TRIS.
Starts:
126'4 CUT TO:

7. C.S. of IAS.
Starts:
28'13 DISSOLVE TO:

18. MONTAGE showing TRAIN WHEELS, BLANCHE and JULE.
Starts:
34'15 DISSOLVE TO:

19. INT. FIRST CLASS COMPARTMENT.
Starts: C.S. of IRIS.
59'3

MISS FROY OFF: There, there, you'll be all right
in a minute. Just take everything
quietly.

CUT TO:

50. M.S. of MISS FROY.
Starts:
577'2 MISS FROY: Put some of this eau de cologne
on your head.

CUT TC:

51. M.S. of IRIS.
Starts:
582'10 CUT TO:

52. M.C.S. of SIGNOR DOPPO. CAMERA PANS onto the BARONESS.
Starts:
588'6 CUT TO:

63. M.C.S. of IRIS.
Starts:
696'5 CUT TO:

Scene
0.

Description and Dialogue

4. M.C.S. of SIGNORA DOPPO and CHILD.

tarts:

98'3 CUT TO:

5. M.S. of IRIS.

tarts:

03'9 CUT TO:

6. M.S. of MISS FROY.

tarts:

07'12 CUT TO:

7. M.C.S. of IRIS.

tarts:

09'15 CUT TO:

8. M.S. of MISS FROY and IRIS in the COMPARTMENT.

tarts:

14'15

MISS FROY:

Do you feel any better?

IRIS:

Yes, thank you. I'm all right now.

MISS FROY:

What you need is a good strong cup of tea. I'll ring for the attendant.

IRIS:

No, no, please, don't bother. I'll go to the dining car myself. I need some air.

MISS FROY:

Well, in that case, I'll come with you. If you don't mind, that is?

IRIS:

No, of course not.

CUT TO:

9. INT. CORRIDOR.

tarts: M.C.S. of MISS FROY and IRIS. MISS FROY stumbles and falls into the TODHUNTERS' COMPARTMENT.

42'8

MISS FROY:

Oh, I beg your pardon. I'm so sorry.

TODHUNTER stands into picture and closes the DOOR and pulls down the BLIND.

MISS FROY:

You can always tell a honeymoon couple, you know. They're so shy.

CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
70.	INT. THE TODHUNTERS' COMPARTMENT.
Starts: M.S. of MR. and "MRS". TODHUNTER.	
773'10	
"MRS". TODHUNTER:	Why did you do that?
TODHUNTER:	We don't want people staring at us.
"MRS". TODHUNTER:	Anyone would think the whole legal profession were dogging you.
TODHUNTER:	Well, one would be enough.
"MRS". TODHUNTER:	You even thought that beggar in Damascus was a barrister in disguise.
TODHUNTER:	I merely said his face was distinguished enough for a judge.
"MRS". TODHUNTER:	You hurried off in the opposite direction I noticed.
TODHUNTER:	That's not true. I was looking for the street called "Straight".
"MRS". TODHUNTER:	You weren't so careful the first few days.
TODHUNTER:	I know. I know.
"MRS". TODHUNTER:	And anyway, as for you meeting someone you know, what about me? Robert thinks I'm cruising with Mother.

CUT.

END OF REEL THREE

Total length of Reel 813'0

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 19'7 before
the first Clear Cut, Scene 2.

Scene
No.

Description and Dialogue

1. INT. DINING CAR.
Starts: M.S. of CALDICOTT and CHARTERS. IRIS and MISS FROY
0'0 enters in background.

MISS FROY: If one is feeling a little bit shaky
I always think it's best to sit in the
middle of the couch ...

CUT TO:

2. M.S. of MISS FROY and IRIS.
Starts: 19'7
MISS FROY: ... preferably facing the engine.

STEWARD enters.

MISS FROY: A pot of tea for two, please.

STEWARD: Very good, madam.

CUT TO:

3. M.C.S. of MISS FROY.
Starts: 26'8
MISS FROY: Oh, and just a minute, will you please
tell them to make it from this. I
don't drink any other.

CUT TO:

4. M.S. of MISS FROY and IRIS. The STEWARD is in
Starts: foreground.
36'14
MISS FROY: And make absolutely sure that the
water is really boiling, do you
understand?

STEWARD exits.

MISS FROY: It's a little fad of mine. My dear
father and mother, who I'm thankful
to say are still alive and enjoying
good health, invariably drink it, and
so I follow their footsteps. Do you
know, a million Mexicans drink it?
At least that's what it says on the
packet.

CUT TO:

Scene
9.

Description and Dialogue

. M.C.S. of IRIS. MISS FROY is CAMERA LEFT.

starts:
8'1

IRIS:

It's very kind of you to help me like this. I don't think we've introduced ourselves. My name's Iris Henderson, I'm going home to be married.

MISS FROY:

Really? Oh, how very exciting. I do hope you'll be happy.

IRIS:

Thank you.

CUT TO:

. M.C.S. of MISS FROY. IRIS is CAMERA RIGHT.

starts:
4'14

MISS FROY:

You'll have children, won't you? The make such a difference. I always thi it's being with kiddies so much that's made me, if I may say so, young for my age. I'm a governess, you know. My name's Froy.

CUT TO:

. M.C.S. of IRIS. MISS FROY is CAMERA LEFT.

starts:
01'10

IRIS:

Did you say Froud?

MISS FROY:

No, C.Y, not F.U.D... Froy.

IRIS:

I'm sorry I can't hear.

CUT TO:

3. M.S. of MISS FROY and IRIS. MISS FROY writes her name on
starts: the WINDOW.
11'2

MISS FROY:

Froy, it rhymes with joy.

STEWARD enters with TRAY.

MISS FROY:

Thank you. Please reserve two places for lunch, will you?

STEWARD exits.

MISS FROY:

That is, if you'd care to have it with me.

IRIS:

Of course.

CUT TO:

Scene
2.

Description and Dialogue

1. M.C.S. of CHARTERS and CALDICOTT.

tarts:
41'0

CHARTERS:

Nothing moot about it, it simply wasn't out, that's all. But for the Umpire's blunder he'd probably still be batting

CALDICOTT:

What do you mean? I don't understand

CHARTERS:

I'll show you. Look here. I saw the whole thing.

CHARTERS tips SUGAR LUMPS onto the TABLE.

CHARTERS:

Now then. There's Hammond, there's the bowler, and there's the Umpire.

CUT TO:

2. M.C.S. of MISS FROY. IRIS is CAMERA RIGHT.

tarts:
55'14

MISS FROY:

Sugar?

IRIS:

Two, please.

MISS FROY:

Dear me, there is no sugar.

CUT TO:

3. M.S. of CHARTERS and CALDICOTT.

tarts:
75'1

CHARTERS:

Now watch this very, very carefully, Caldicott. Gimmet was bowling.

CUT TO:

4. M.C.S. of MISS FROY.

tarts:
81'5

MISS FROY:

May I trouble you for the sugar, please

CUT TO:

5. M.S. of CHARTERS and CALDICOTT.

tarts:
84'10.

CHARTERS:

What?

CUT TO:

6. M.C.S. of MISS FROY.

tarts:
86'14

MISS FROY:

The sugar, please.

CUT TO:

7. M.S. of CHARTERS and CALDICOTT. They replace sugar lumps in the BOWL.

89'9

CUT TO:

Scene

2.

Description and Dialogue

5. M.S. of CHARTERS handing the SUGAR BOWL to MISS PROY and IRIS.

tarts:

11'11 MISS PROY: Thank you so much.

CUT TO:

7. EXT. LOW ANGLE L.S. of the TRAIN crossing a BRIDGE.

tarts:

19'8 CUT TO:

3. INT. CORRIDOR.

tarts: M.S. of IRIS and MISS PROY. They enter the FIRST CLASS

31'15 COMPARTMENT.

MISS PROY:

If I were you I'd try and get a little sleep, it'll make you feel quite well again. There's a most intriguing acrostic in the "Needlewoman". I'm going to try and unravel it before you wake up.

CUT TO:

9. INT. FIRST CLASS COMPARTMENT.

tarts: M.C.S. of IRIS.

56'0

CUT TO:

9. M.S. of SIGNOR DOPPO and CHILD.

tarts:

51'0 CUT TO:

1. M.C.S. of IRIS.

tarts:

58'7 CUT TO:

2. M.S. of SIGNOR DOPPO and the CHILD. CAMERA PANS onto MISS PROY.

tarts:

71'9 CUT TO:

3. C.U. of IRIS.

tarts:

32'3 DISSOLVE TO:

4. EXT. M.S. of the ENGINE.

tarts:

30'0 DISSOLVE TO:

5. M.S. of TELEGRAPH WIRES.

tarts:

32'7 DISSOLVE TO:

6. M.S. of RAILWAY LINES.

tarts:

39'1 DISSOLVE TO:

ene

Description and Dialogue

. M.S. of the ENGINE.

arts:
7'1 DISSOLVE TO:

. M.S. of TELEGRAPH WIRES.

arts:
2'1 DISSOLVE TO:

. M.S. of RAILWAY LINES.

arts:
5'1 DISSOLVE TO:

. EXT. L.S. of the TRAIN.

arts:
8'1 DISSOLVE TO:

. INT. FIRST CLASS COMPARTMENT.

arts: C.U. of IRIS.
3'9

CUT TO:

. M.C.S. of the BARONESS. CAMERA PANS onto SIGNOR DOPPO, and
arts: then onto the empty seat where MISS FROY was sitting.
5'2

CUT TO:

. C.U. of IRIS.

arts: 1'9 ATTENDANT OFF: Prandoor... billst resach
(Reservations for lunch, please).

CUT TO:

. M.S. of IRIS. The ATTENDANT enters.

arts: 4'5 ATTENDANT: Reservations for lunch, please.

CUT TO:

. INT. CORRIDOR.

arts: M.S. of SIGNOR DOPPO, BARONESS, SIGNORA DOPPO, IRIS and
7'14 ATTENDANT in the COMPARTMENT.

SIGNOR DOPPO: Bin may (three please).

ATTENDANT: Daf (for the first lunch)?

SIGNOR DOPPO: Bin daf (three places for the first
lunch).

ATTENDANT: Madame has booked for lunch?

IRIS: Oh, I think my friend did. She's
got the tickets.

CUT TO:

. M.S. of IRIS looking in the CORRIDOR.

arts:
5'6 CUT TO:

Scene

Description and Dialogue

7. INT. FIRST CLASS COMPARTMENT.

Starts: M.S. of SIGNOR DOPPO and the BARONESS. IRIS is CAMERA RIGHT.
32'0

IRIS: Have you seen my friend?

SIGNOR DOPPO: Non (no).

IRIS: My friend. Where is she? La signora Inglese. The English lady, where is she?

BARONESS: There has been no English lady here.

CUT TO:

8. C.U. of IRIS.

Starts: IRIS: What?
31'6

CUT TO:

9. C.S. of the BARONESS.

Starts: BARONESS: There has been no English lady here.
33'7

CUT TO:

10. C.S. of IRIS.

Starts: IRIS: But there has. She sat there in the corner.
38'9

CUT TO:

11. M.S. of SIGNOR DOPPO. IRIS is CAMERA RIGHT.

Starts: IRIS: You saw her, you spoke to her, she sat next to you. But this is ridiculous. She took me to the dining car and came back here with me.
32'0

BARONESS: You went and came back alone.

CUT TO:

12. M.C.S. of IRIS.

Starts: IRIS: Maybe you don't understand. I mean the lady who looked after me when I was knocked out.
36'12

CUT TO:

13. M.S. of SIGNOR DOPPO. The BARONESS is CAMERA RIGHT.

Starts: SIGNOR DOPPO: Ah perhaps it make you forget, eh?
44'3

IRIS: Well I may be very dense, but if this is some sort of a joke I'm afraid I don't see the point.

CUT TO:

Scene

2.

Description and Dialogue

1. INT. CORRIDOR.
Starts: M.L.S. of IRIS.
06'6

CUT TO:

2. INT. DINING CAR.
Starts: L.S. of IRIS. HEAD STEWARD enters in foreground.
09'8

CUT TO:

3. INT. CORRIDOR.
Starts: M.S. of the STEWARD. IRIS enters CAMERA LEFT.
06'5

IRIS: Oh, Steward. You served me tea just now.

CUT TO:

7. M.S. of IRIS and the STEWARD.
Starts:
10'13

STEWARD: Yes, madame.

IRIS: Have you seen the lady I was with. The English lady.

STEWARD: But madame was alone.

HEAD STEWARD OFF: Caproki Eugene (they heard Eugene).

HEAD STEWARD enters.

HEAD STEWARD: Pardon, madame. He make mistake.

IRIS: Well, of course, he must remember the little English lady. She ordered the tea and paid for it.

STEWARD: No, it was you who paid.

HEAD STEWARD: Caproki (she heard).

STEWARD: Nagra Additan (look at the bills).

HEAD STEWARD: He say to look at the bill. I will look, madame.

IRIS: But she gave you a special packet of tea. You can't have forgotten that.

STEWARD: The tea was ours, madame. I received no packet.

IRIS: But you did. I know what happened.

HEAD STEWARD: Pardon, madame. The bill. Tea for one.

td.

Scene
2.

Description and Dialogue

7. IRIS: But that's not right.
td. HEAD STEWARD: Perhaps madame would care to examine the
bills herself.
IRIS: No, I wouldn't. The whole thing's
too absurd.

CUT TO:

3. EXT. L.S. of the TRAIN.
starts: 50'6 CUT TO:

9. INT. CORRIDOR.
starts: M.L.S. of IRIS.
54'14 CUT TO:

3. INT. FOURTH CLASS COMPARTMENT.
starts: M.C.S. of GILBERT and IRIS. PASSENGERS are in background.
59'14

IRIS: Please have you seen a lady pass
through ... Oh!

GILBERT: Well, well. If it isn't Old Stinker.
If I thought you were going to be on
this train I'd have stayed another
week in the hotel. Lady? No, why?

IRIS: It doesn't matter. You probably
wouldn't recognise one anyway.

IRIS sways as if she is about to faint.

GILBERT: Hallo! Feeling queer?

It's that pipe of yours, George. Why
don't you throw your old socks away.
Never mind, thanks for the help all the
same.

Now, come on, sit down and take it
easy. What's the trouble?

IRIS: If you must know something fell on my
head.

GILBERT: When? Infancy?

IRIS: At the station.

GILBERT: Oh, bad luck! Can I help?

IRIS: No, only by going away.

td.

ene

.

d.

Description and Dialogue

GILBERT: No, no, no, no, my father always taught me never desert a lady in trouble, he even carried that as far as marrying mother.

IRIS: I say, did you see a little lady last night in the hotel in tweeds?

GILBERT: I only saw one little lady and she was hardly in tweeds.

IRIS: Yes but she was in my compartment, and now I can't find her.

GILBERT: Well, she must be still on the train. We haven't stopped since we started.

IRIS: Of course she's still on the train. I know that.

GILBERT: All right, all right. Nobody said she isn't.

IRIS: Yes, but that's just what they are saying.

GILBERT: Who?

IRIS: The rest of the people in the compartment and the Steward. They insist they never saw her.

GILBERT: All of them?

IRIS: All of them.

GILBERT: You were saying you got a knock on the head.

IRIS: What do you mean?

GILBERT: Oh, never mind. Do you talk the lingo?

IRIS: No.

GILBERT: Oh, well, they probably thought you were trying to borrow some money. Come on, let's knock the idea out of their stupid heads. A most unfortunate remark, I beg your pardon.

CUT TO:

Scene

2.

Description and Dialogue

1. INT. CORRIDOR.
Starts: M.L.S. of IRIS and GILBERT.
79'8

CUT TO:

2. M.S. of SIGNOR DOPPO and DR. HARTZ as seen by IRIS.
Starts:
31'10 CUT TO:

3. M.S. of IRIS. and GILBERT.
Starts:
34'11 IRIS:

That's one of them. The little dark man.

CUT TO:

4. M.S. of IRIS and GILBERT. CAMERA PANS with them to include
Starts: SIGNOR DOPPO and DR. HARTZ.
90'5

GILBERT:

I say, excuse me. I think there's been a little misunderstanding. This young lady seems to have lost her friend.

DR. HARTZ:

Yes, I have heard. The gentleman has been explaining to me. Most interesting, and I think under the circumstances we shall all introduce ourselves.

SIGNOR DOPPO:

I am Italian citizen. My wife and child.

GILBERT:

How do you do. Bonny little chap. How old is he?

SIGNOR DOPPO:

Nineteen thirty-four class.

GILBERT:

Ah!

SIGNOR DOPPO:

And the lady in the corner is the Baroness Athena.

GILBERT:

Oh, yes. I met her husband, and he presented prizes at the Folk Dances Festival. Minister of Propaganda.

CUT TO:

5. C.S. of DR. HARTZ and SIGNOR DOPPO.
Starts:
'30'4 DR. HARTZ:

And I am Doctor Egon Hartz of Prague. You may have heard of me.

CUT TO:

enc

Description and Dialogue

. C.S. of IRIS and GILBERT.

arts:
5'0

GILBERT:

Not the brain specialist?

DR. HARTZ:

The same.

GILBERT:

Yes, you flew over to England the other day and operated on one of our cabinet ministers.

CUT TO:

. C.S. of DR. HARTZ and SIGNOR DOPPO.

arts:
3'4

DR. HARTZ:

Oh, yes.

GILBERT:

Tell me, did you find anything?

DR. HARTZ:

A slight Cerebral Contusion.

CUT TO:

. C.S. of IRIS and GILBERT.

arts:
9'9

GILBERT:

Oh, well, that's better than nothing.

CUT TO:

. M.S. of DR. HARTZ, SIGNOR DOPPO, IRIS and GILBERT.

arts:
2'0

DR. HARTZ:

But I am picking up a similar case at the next station, but so much more complicated. I shall operate at the National Hospital tonight. Among other things a cranial fracture with compression. You understand?

GILBERT:

Oh yes, a wallop on the head.

IRIS:

I suppose you haven't seen my friend?

DR. HARTZ:

Unfortunately no.

GILBERT:

I'll just take a word with the Baroness.

CUT TO:

. INT. FIRST CLASS COMPARTMENT.

arts: M.S. of GILBERT, the BARONESS and IRIS.
8'14

GILBERT:

Bakara vaskin femera baronak (Excuse me, have you seen an elderly lady in here, Baroness)?

BARONESS:

Nagray femora (I have seen no elderly lady).

GILBERT:

Excusee avete visto la Signora (Excuse me, have you seen this lady)?

CUT TO:

Scene

2.

Description and Dialogue

1. C.S. of SIGNORA DOPPO.

tarts:

92'5

SIGNORA DOPPO:

Non no la seen her (No, I haven't seen her).

CUT TO:

2. M.S. of IRIS, GILBERT and the BARONESS. DR. HARTZ and SIGNOR DOPPO
tarts: are in background.

96'0

IRIS:

What do they say?

GILBERT:

Well, they both say they've never seen her.

IRIS:

But that's not true. She was sitting where you are.

DR. HARTZ:

Can you describe her?

IRIS:

Well, it's a bit difficult. You see she was sort of middle-aged, and ordinary.

GILBERT:

What was she wearing?

IRIS:

Tweeds, oatmeal flecked with brown, a three quarter coat with patch pockets, a scarf, felt hat, brown shoes, a tussore shirt and ... and a small blue handkerchief in her breast pocket. I can't remember any more.

GILBERT:

You couldn't have been paying attention. Now listen, you both went along to tea?

IRIS:

Yes.

GILBERT:

Well, surely you met somebody.

IRIS:

I suppose we did, but wait a moment let me think. Oh yes, there was an Englishman who passed the sugar.

GILBERT:

Right you are. Now, let's go along and dig him out.

DR. HARTZ:

Pardon. May I come with you? This is most interesting to me.

GILBERT:

Well, we don't like people muscling in, but we'll make you a member.

CUT TO:

Scene
2.

Description and Dialogue

3. INT. CORRIDOR.

Starts: M.S. of IRIS, GILBERT and DR. HARTZ.

32'1

IRIS:

Wait a moment, there was somebody else
As we passed this compartment Miss Fro
stumbled in, there was a tall gentleman
and a lady.

GILBERT:

Right, now we're getting somewhere, if
we can really find someone who saw her
we'll have the place searched.

TODHUNTER comes into picture.

TODHUNTER:

Can I be of any assistance?

IRIS:

That's the gentleman.

GILBERT:

Well, do you happen to remember seeing
this young lady pass the compartment
with a little English woman?

CUT TO:

4. C.S. of TODHUNTER. GILBERT is CAMERA RIGHT.

Starts:

36'11

TODHUNTER

I'm er ... I'm afraid not.

CUT TO:

5. M.C.S. of TODHUNTER, IRIS, DR. HARTZ and GILBERT.

Starts:

41'1

IRIS:

But you must have, she almost fell into
your compartment.

CUT TO:

5. L.S. of TODHUNTER, IRIS, DR. HARTZ and GILBERT. CHARTERS is
Starts: CAMERA LEFT in foreground.

46'6

IRIS:

Surely you haven't forgotten. It's
very important. Everybody's saying
she wasn't on the train, but I know
she is and I'm going to find her even
if I have to stop the train to do it.

CHARTERS:

I say, Caldicott. It's Charters.
Can I come in?

CALDICOTT appears.

CHARTERS:

You know that girl we saw in the hotel?
She's back there kicking up a devil of
a fuss, says she's lost her friend.

td.

Scene
1.

Description and Dialogue

1. CALDICOTT: Well, she hasn't been in here, old man.
2. CHARTERS: But the point is she threatens to stop
the train.
3. CALDICOTT: Oh, Lord!
4. CHARTERS: If we miss our connection at Basle,
we'll never make Manchester in time.
5. CALDICOTT: This is serious.
6. CHARTERS: Let's hide in here.

CUT TO:

7. M.C.S. of TODHUNTER, IRIS, DR. HARTZ and GILBERT.

8. CHARTERS: TODHUNTER: I'm sorry, I haven't the faintest
9. recollection. You must be making
a mistake.

IRIS exits.

GILBERT: Well, he obviously doesn't remember.
Let's go and look for the other fellow.

CUT.

END OF REEL FOUR

Total length of Reel 965'1

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 13'12 before
the first Clear Cut, Scene 2.

One

Description and Dialogue

INT. THE TODHUNTERS' COMPARTMENT.
arts: M.S. of MR. and "MRS". TODHUNTER.
0

"MRS". TODHUNTER: Who were you talking to outside?

TODHUNTER: Oh, nobody ... just some people in
the corridor ... arguing.

CUT TO:

INT. CORRIDOR.
arts: M.C.S. of GILBERT followed by IRIS. CHARTERS comes into
'12 picture.

CUT TO:

M.C.S. of IRIS. GILBERT is in background.
arts: '6 IRIS: There he is ... that's the man.

CUT TO:

M.S. of GILBERT and IRIS. CHARTERS and CALDICOTT are
arts: CAMERA RIGHT.
'4

GILBERT: Oh, I say, I'm so sorry - I wonder
if I can bother you ... I wonder
if you can help us.

CHARTERS: How?

IRIS: Well, I was having tea about an
hour ago with an English lady ...
you saw her, didn't you?

CHARTERS: Well, I don't know ... I mean ...
I was talking to my friend, wasn't
I?

CALDICOTT: Indubitably.

IRIS: Yes, but you were sitting at the
next table ... she turned and borrowed
the sugar ... you must remember.

d.

ne

Description and Dialogue

CHARTERS: Oh, yes ... I recall passing the sugar.

IRIS: Well, then you saw her.

CHARTERS: I repeat - we were deep in conversation - we were discussing cricket.

IRIS: Well, I don't see how a thing like cricket can make you forget seeing people.

CHARTERS: Oh, don't you? Well, if that's your attitude, obviously there's nothing more to be said ... Come, Caldicott ... thing like cricket!

CALDICOTT and CHARTERS exit.

GILBERT: Wrong tactics ... we should have told him we were looking for a lost cricket ball.

IRIS: Yes, but he spoke to her ... there must be some explanation.

DR. HARTZ enters.

DR. HARTZ: There is. Please forgive me, I'm quite possibly wrong but I have known cases where a sudden shock or blow has induced the most vivid impressions.

CUT TO:

C.S. of IRIS and GILBERT.

rts:

4

IRIS: I understand - you don't believe me.

CUT TO:

C.S. of DR. HARTZ.

rts:

7

DR. HARTZ: Oh, it's not a question of belief - even a simple concussion may have curious effects upon an imaginative person.

CUT TO:

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
7.	C.S. of IRIS and GILBERT.	
Starts:		
101'4	IRIS:	Yes, but I can remember every little detail ... her name ... Miss Froy everything.
	CUT TO:	
8.	C.S. of DR. HARTZ.	
Starts:		
107'13	DR. HARTZ:	So interesting. You know, if one had time, one could trace the cause of the hallucination.
	CUT TO:	
9.	M.S. of IRIS, GILBERT and DR. HARTZ.	
Starts:		
117'3	GILBERT:	Hallucination?
	DR. HARTZ:	Oh, precisely. There is no Miss Froy. There never was a Miss Froy. Merely a vivid subjective image.
	IRIS:	But I met her last night at the hotel.
	DR. HARTZ:	You thought you did.
	GILBERT:	But what about the name?
	DR. HARTZ:	Oh, some past association. An advertisement or a character in a novel, subconsciously remembered.
		No, there is no reason to be frightened, if you are quiet and relaxed.
	IRIS:	Thank you very much.
	CUT TO:	
10.	M.S. of IRIS, DR. HARTZ and GILBERT.	
Starts:		
153'1	CUT TO:	
11.	EXT. L.S. of the TRAIN. DR. HARTZ is looking out of a WINDOW	
Starts:	in foreground.	
157'3	CUT TO:	

Scene
No.

Description and Dialogue

12. INT. CORRIDOR.

Starts: M.C.S. of DR. HARTZ, GILBERT and IRIS.
162'2

DR. HARTZ:

Dravaks. If you will excuse me, this is where my patient comes aboard. Excuse me. Most interesting.

DR. HARTZ exits.

GILBERT:

We're stopping.

IRIS:

This is our first stop, isn't it? Well, then, Miss Froy must still be on the train. Look, you look out of this window and see if she gets off this side. I'll take the other.

GILBERT:

Most interesting.

CUT TO:

13. INT. COMPARTMENT.

Starts: M.C.S. of IRIS opening the WINDOW.
200'1

CUT TO:

14. INT. CORRIDOR.

Starts: M.C.S. of GILBERT.
207'13

GILBERT:

What was she dressed in? Scotch tweeds, wasn't it?

CUT TO:

15. INT. COMPARTMENT.

Starts: M.C.S. of IRIS.
211'6

IRIS:

Oatmeal tweeds.

CUT TO:

16. INT. CORRIDOR.

Starts: M.C.S. of GILBERT.
214'4

GILBERT:

I knew it had something to do with porridge.

CUT TO:

17. EXT. STATION.

Starts: M.L.S. of DR. HARTZ. TWO ATTENDANTS enter in background,
218'2 wheeling a PATIENT on a STRETCHER.

CUT TO:

<u>Scene</u> <u>no.</u>	<u>Description and Dialogue</u>
18.	M.S. of DR. HARTZ, a NUN, the ATTENDANTS and a PATIENT.
Starts: 226'13	DR. HARTZ: Escht tranquil (Don't let your patient be disturbed).
	NUN: Bin, doktor (Very good, Doctor).
	DR. HARTZ: Gentil ... gentil ... Corren caren (Gently ... gently ... carry her carefully).
	CUT TO:
19.	M.S. of GILBERT at a WINDOW in the CORRIDOR.
Starts: 240'11	CUT TO:
20.	M.C.S. of IRIS looking out of a COMPARTMENT WINDOW.
Starts: 244'9	CUT TO:
21.	EXT. L.S. of the RAILWAY LINES as seen by IRIS.
Starts: 247'2	CUT TO:
22.	M.S. of IRIS. CAMERA PANS onto TODHUNTER who is looking out of the WINDOW of his COMPARTMENT. "MRS". TODHUNTER is in background.
	"MRS". TODHUNTER: How long does it take to get a divorce? Eric?
	TODHUNTER: I'm sorry, I wasn't listening.
	"MRS". TODHUNTER: I said, how long does it take to get a divorce?
	TODHUNTER: That depends. Why?
	CUT TO:
23.	M.S. of "MRS". TODHUNTER and TODHUNTER.
Starts: 273'10	"MRS". TODHUNTER: I was only wondering whether we could take our honeymoon next spring. I mean the official one.
	CUT TO:
24.	C.S. of TODHUNTER.
Starts: 282'7	TODHUNTER: The difficulties are considerable. For one thing the courts are very crowded just now.
	CUT TO:

ene

Description and Dialogue

. M.C.S. of "MRS". TODHUNTER.

arts:

9'3 TODHUNTER OFF: Although, I suppose we barristers
 ought not to complain about that.

CUT TO:

. M.S. of TODHUNTER. "MRS". TODHUNTER is in background.

arts:

4'1 TODHUNTER: As a matter of fact with the ...
 with conditions as they are now,
 my chances of becoming a judge
 are very rosy. That is if, er ...
 nothing untoward occurs.

"MRS". TODHUNTER: Such as you being mixed up in a
 divorce case yourself?

TODHUNTER: Er... yes.

"MRS". TODHUNTER: In that first careless rapture of
 yours, you said you didn't care
 what happened.

TODHUNTER: You must think of it from my point
 of view. The law like Caesar's wife,
 must be above suspicion.

"MRS". TODHUNTER: Even when the law spends six weeks
 with Caesar's wife?

TODHUNTER: Look here.

"MRS". TODHUNTER: Now, I know why you've been running
 around like a scared rabbit. Why you
 lied so elaborately a few minutes ago.

CUT TO:

. M.C.S. of MR. and "MRS". TODHUNTER.

arts:

0'4 TODHUNTER: I lied?

"MRS". TODHUNTER: Yes, to those people in the corridor.
 I heard every word you said.

TODHUNTER: It was merely that I didn't wish
 to be mixed up in any enquiry.

d.

Scene
No.

Description and Dialogue

27. "MRS". TODHUNTER: Enquiry? Just because a little
Ctd. woman can't be found?

TODHUNTER: That girl was making a fuss. If
the woman had disappeared and I'd
admitted having seen her, we might
become vital witnesses. My name
might even appear in the papers,
coupled with yours. A scandal
like that might lead anywhere ...
anywhere ...

"MRS". TODHUNTER: Yes, I suppose it might.

CUT TO:

28. EXT. H.S. of the ENGINE.
Starts: 391'6 CUT TO:

29. EXT. H.C.S. of the ENGINE. It starts to move.
Starts: 393'7 CUT TO:

30. INT. CARRIAGE.
Starts: M.S. of GILBERT.
396'9 CUT TO:

31. M.C.S. of GILBERT and IRIS.
Starts: 410'15

GILBERT: Nobody?

IRIS: Nobody.

GILBERT: The only things that came out my
side were two bits of orange peel
and a paper bag.

IRIS: I know there's a Miss Froy. She's
as real as you are.

GILBERT: That's what you say and you believe
it. But there doesn't appear to be
anybody else who has seen her.

"MRS". TODHUNTER OFF: I saw her ...

CUT TO:

Scene
No.

Description and Dialogue

32. C.S. of "MRS". TODHUNTER.
Starts: 435'0 "MRS". TODHUNTER:

... I think.

CUT TO:

33. M.C.S. of GILBERT and IRIS. CAME-A PAWS with them to include
Starts: "MRS". TODHUNTER.
436'15

IRIS: You did?

"MRS". TODHUNTER: A little woman in tweeds.

IRIS: Yes.

"MRS".TODHUNTER: Wearing a three-quarter coat.

IRIS: With a scarf.

"MRS". TODHUNTER: That's right. I saw her with you when you passed the compartment.

IRIS: I knew I was right. But your husband said he hadn't seen her.

"MRS". TODHUNTER: Oh, he didn't notice, but as soon as he mentioned it I remembered at once.

GILBERT: You win. You know, this calls for action.

Are you prepared to make a statement?

"MRS". TODHUNTER: Of course, if it helps.

DR. HARTZ enters.

DR. HARTZ: Ah, pardon, my patient has just arrived. The most fascinating complication.

IRIS: We have some news for you. This lady actually saw Miss Froy.

DR. HARTZ: So.

GILBERT: We are going to have the train searched.

IRIS: You'll have to think of a fresh theory now, Doctor.

C+D

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
33. Ctd.	DR. HARTZ:	It is not necessary. My theory was a perfectly good one, the facts were misleading. I hope you will find your friend. Excuse me.
	"MRS". TODHUNTER:	I'll be in here if you want me.
	GILBERT:	Right you are. Come along.
	CUT TO:	
34. Starts: 495'12	INT. THE TODHUNTERS' COMPARTMENT. M.S. of "MRS". TODHUNTER re-entering. TODHUNTER is CAMERA RIGHT.	
	"MRS". TODHUNTER:	Eric, I was only going to mention that I told that girl I'd seen her friend.
	TODHUNTER:	What's that? Have you taken leave of your senses?
	CUT TO:	
35. Starts: 515'12	M.C.S. of "MRS". TODHUNTER. "MRS". TODHUNTER:	On the contrary, I've come to them.
	CUT TO:	
36. Starts: 519'2	C.S. of TODHUNTER. TODHUNTER:	What do you mean?
	CUT TO:	
37. Starts: 520'14	C.S. of "MRS". TODHUNTER. "MRS". TODHUNTER:	If there's a scandal, there'll be a divorce. You couldn't let me down, could you? You'd have to do the decent thing as respectfully as only you know how.
	CUT TO:	
38. Starts: 532'11	C.S. of TODHUNTER. TODHUNTER:	You forget one very important thing, Margaret, your husband would divorce you, I've no doubt, but whatever happens, my wife will never divorce me.
	CUT TO:	

Scene
NR.

Description and Dialogue

39. M.S. of MR. and "MRS". TODHUNTER.
Starts:
543'13 CUT TO:

40. INT. CORRIDOR.
Starts: M.S. of GILBERT, IRIS, the GUARD and SIGNOR DOPPO.
546'7

GILBERT: Well, it may seem crazy to you
but I tell you you're going to
search the train.

SIGNOR DOPPO: Ah, Signorina, down there they
look for you. Your friend, she
come back.

IRIS: Come back?

SIGNOR DOPPO: Si, si (Yes).

IRIS: But what happened?

SIGNOR DOPPO: Oh, you go see. She tell you.
Scusi (Excuse me).

GILBERT: All right, Athleston, relax. The
crisis is over. Come on, let's
join the lady.

CUT TO:

41. M.L.S. of GILBERT and IRIS. CAMERA PANS with them to the
Starts: FIRST CLASS COMPARTMENT.
572'13

GILBERT: Here we are.

IRIS: Miss Frey.

CUT TO:

42. M.C.S. of MADAME KUMMER. CAMERA PANS UP onto IRIS.
Starts:
577'14

IRIS: That isn't Miss Frey.

CUT TO:

43. M.C.S. of GILBERT and IRIS.
Starts:
586'5

GILBERT: Isn't it?

IRIS: No.

CUT TO:

Scene
No.

Description and Dialogue

44. INT. FIRST CLASS COMPARTMENT.

Starts: M.C.S. of GILBERT and IRIS entering. MADAME KUMMER is
588'11 CAMERA RIGHT.

GILBERT: I say, it's a silly thing to say,
but are you Miss Froy?

MADAME KUMMER: No, I am Madame Kummer ... Ga dossen
jeclater en heckatch bat kever Fronche
an nond (I helped her into the
carriage when she was hit on the
head ... then went to see some friends)

GILBERT: She says she helped you into the
carriage after you got the biff on
the head and then went to see some
friends.

CUT TO:

45. M.S. of SIGNOR DOPPO, IRIS, GILBERT, MADAME KUMMER and the BARONESS.

Starts:
610'15

BARONESS: Morsk revalt de demalt rinda anglisch
forana (When she said English lady
I didn't think of Madame Kummer).

GILBERT: The Baroness says as you spoke about
an English lady she didn't connect her
with Madame Kummer.

CUT TO:

46. M.C.S. of IRIS and GILBERT. DR. HARTZ is CAMERA RIGHT.

Starts:
620'15

IRIS: But she wasn't the lady I saw.
It was Miss Froy.

GILBERT: Oatmeal tweeds, blouse, blue silk
handkerchief.

IRIS: Yes, I know everything's the same,
but it isn't her.

DR. HARTZ: I beg your pardon, when did you
say you first met this Miss Froy?

IRIS: Last night at the hotel.

DR. HARTZ: Was she wearing a costume like this?

Ctd.

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
46.	IRIS:	Yes, I think she was.
Ctd.	DR. HARTZ:	Then I must apologise. You did meet her after all.
	IRIS:	Then ...
	DR. HARTZ:	But not on this train. In your subconscious mind you substituted for the face of Madame Kummer that of Miss Froy.
	CUT TO:	
47.	C.S. of IRIS.	
Starts:		
657'0	IRIS:	But I didn't. I couldn't have, I tell you. I talked to her here.
	CUT TO:	
48.	M.S. of IRIS, GILBERT and DR. HARTZ.	
Starts:		
661'6	GILBERT:	That's very easily settled, there's an English woman on the train who said she saw her. If this lady wouldn't mind ...
		Madam, Abner broson dak master cay selhan (Would you mind coming with us)?
	MADAME KUMMER sits into PICTURE.	
	MADAME KUMMER:	Non trar taska (No ... not at all).
	GILBERT (in French):	Bon. Apres vous mesdames (Good. After you, ladies). What a gift of languages the fellows get!
	CUT TO:	
49.	INT. CORRIDOR.	
Starts:	M.S. of DR. HARTZ, GILBERT, IRIS and MADAME KUMMER.	
679'14	CUT TO:	
50.	M.C.S. of GILBERT knocking on the TODHUNTERS' COMPARTMENT.	
Starts:		
688'5	CUT TO:	

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
51.	INT. THE TODHUNTERS' COMPARTMENT.
Starts: 690'13	M.S. of MR. and "MRS". TODHUNTER. TODHUNTER opens the DOOR to reveal GILBERT, IRIS and MADAME KUMMER in background.
	GILBERT: I'm so sorry, but would you tell us please, is this the woman you saw?
	IRIS: It isn't a bit like her, is it?
	CUT TO:
52.	C.U. of "MRS". TODHUNTER.
Starts: 702'3	"MRS". TODHUNTER: Yes, she's the woman.
	CUT TO:
53.	M.C.S. of IRIS, MADAME KUMMER and GILBERT.
Starts: 709'10	IRIS: But it isn't, I tell you, it isn't.
	GILBERT: Are you sure?
	CUT TO:
54.	C.U. of "MRS". TODHUNTER.
Starts: 715'5	"MRS". TODHUNTER: Perfectly.
	CUT TO:
55.	C.U. of IRIS.
Starts: 719'7	IRIS: She isn't. She isn't.
	CUT TO:
56.	M.C.S. of IRIS, MADAME KUMMER and GILBERT.
Starts: 722'10	MADAME KUMMER: Bragarsan (Is that all)?
	GILBERT: Ascar (Yes, thank you).
	CUT TO:
57.	M.S. of IRIS and GILBERT. MR. and "MRS". TODHUNTER are in foreground.
Starts: 727'9	GILBERT: Well, come on, then. I'm so sorry to have troubled you.
	TODHUNTER closes the COMPARTMENT DOOR.
	"MRS". TODHUNTER: Well, aren't you going to say anything You might at least gloat, if nothing else
	TODHUNTER: What am I expected to say? You only did it to save your own skin.
	CUT TO:

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
58.	INT. CORRIDOR. Starts: M.S. of IRIS and GILBERT. 749'11	
	IRIS:	She was lying. I saw it in her face. They're all lying, but why, why?
	GILBERT:	Now, why don't you sit down and take it easy?
	IRIS:	Do you believe this nonsense about substituting Miss Froy's face for Madame Kummer's?
	GILBERT:	Well, I think any change would be an improvement.
	IRIS:	Listen, Miss Froy was on this train, I know she was, and nothing will convince me otherwise. Must you follow me round like a pet dog?
	GILBERT:	Well, let's say a watch dog, I've got all the better instincts.
	IRIS:	Goodbye.
	CUT TO:	
59.	INT. FIRST CLASS COMPARTMENT. Starts: M.C.S. of IRIS. 786'0	
	CUT TO:	
60.	C.U. of MISS FROY as seen by IRIS. Her FACE DISSOLVES at: 792'1 Starts: to that of SIGNORINA DOPPO. 789'10	
	CUT TO:	
61.	C.U. of IRIS. Starts: 793'12	CUT TO:
62.	C.U. of MISS FROY as seen by IRIS, her FACE DISSOLVES at: 796'1 Starts: to that of the BARONESS. 794'15	
	CUT TO:	
63.	C.U. of IRIS. Starts: 798'9	CUT TO:

Scene
No.

Description and Dialogue

64. C.U. of MISS FROY her FACE DISSOLVES at: 801'1 to that of
Starts: SIGNOR DOPPO.
799'14

CUT TO:

65. C.U. of IRIS.
Starts:
803'8 CUT TO:

66. C.U. of MISS FROY her FACE DISSOLVES at: 806'1 to that of
Starts: MADAME KUMMER.
805'0

CUT TO:

67. C.U. of IRIS.
Starts:
808'10 CUT TO:

68. INT. CORRIDOR.
Starts: M.C.S. of GILBERT. IRIS appears in background.
811'15

IRIS: The Doctor was right. You're all
right. I never saw Miss Froy on
the train. It didn't happen, I know
now.

GILBERT: I'm glad you're going to take it
like that. What you want to do is
to forget all about it. Make your
mind a complete blank. You know,
watch me, you can't go wrong. What
about a spot of something to eat, eh?

IRIS: Anything.

GILBERT: That's right, come along.

CUT.

END OF REEL FIVE

Total length of Reel 840'0

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 14'7 before
the first Clear Cut, Scene 2.

<u>Scene</u>	<u>Description and Dialogue</u>
2.	
	INT. DINING CAR.
Starts:	L.S. of IRIS and GILBERT entering.
10	
	CUT TO:
	M.S. of GILBERT and IRIS.
Starts:	
11'7	GILBERT: Would you like a little air?
	IRIS: Thanks.
	GILBERT opens the WINDOW slightly revealing MISS PROY'S name on the WINDOW.
	GILBERT: Do you think you could eat anything?
	IRIS: I could try.
	GILBERT: That's the spirit. You'll feel a different girl tomorrow.
	IRIS: I hope so. I don't want to meet my fiance a nervous wreck.
	CUT TO:
	M.C.S. of GILBERT. IRIS is CAMERA RIGHT.
Starts:	
4'11	GILBERT: You're what?
	IRIS: I'm being married on Thursday.
	GILBERT: You're quite sure you're not imagining that?
	CUT TO:
	M.C.S. of IRIS. GILBERT is CAMERA LEFT.
Starts:	
4'11	IRIS: Positive.
	GILBERT: I was afraid so. Ah, food.
td.	

ene

Description and Dialogue

d.

IRIS: I couldn't face it.
GILBERT: You know best. Do you mind if I talk with my mouth full?
IRIS: If you must.
GILBERT: Well now, would you like to hear about my early life?
IRIS: I don't think so.
GILBERT: Well, since you press me, I'll begin with my father.

CUT TO:

M.C.S. of GILBERT. IRIS is CAMERA RIGHT.

arts:
'9

GILBERT: You know, it's remarkable how many great men began with their fathers. Oh, something to drink?
IRIS: No.

CUT TO:

M.C.S. of IRIS. GILBERT is CAMERA LEFT.

arts:
'4

IRIS: Oh, yes I will, a cup of tea, please.
GILBERT: One tea, and no soup for the lady.
You know my father was a very colourful character. Amongst other things, he was strongly addicted to ... you'll never guess.
IRIS: Harriman's Herbal Tea.
GILBERT: No, double scotches'.
IRIS: A million Mexicans drink it.
GILBERT: Maybe they do, but Father didn't
IRIS: Miss Froy gave the waiter a packet of it.

CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
2.	
C.U. of GILBERT.	
tarts: 03'12	GILBERT: A packet of what?
CUT TO:	
C.U. of IRIS.	
tarts: 06'11	IRIS: Harriman's Herbal Tea. She said it was the only sort she liked.
CUT TO:	
C.U. of GILBERT.	
tarts: 10'17	GILBERT: Look here, I thought we agreed that you were going to make your mind a complete blank.
CUT TO:	
C.U. of IRIS.	
tarts: 14'10	IRIS: But it's so real, I'm sure it happened.
CUT TO:	
C.U. of GILBERT.	
tarts: 18'11	GILBERT: Did we, or did we not?
CUT TO:	
C.U. of IRIS.	
tarts: 20'10	IRIS: We did. Sorry. Go on telling me about your father.
CUT TO:	
M.C.S. of GILBERT. IRIS is CAMERA RIGHT.	
tarts 28'15	GILBERT: Well, my father was a very remarkable man ...
	IRIS: Did he play the clarionette?
	GILBERT: He did. In fact he never put it down unless it became absolutely necessary. Well, naturally I couldn't help inheriting his love of music.
CUT TO:	

Scene

Description and Dialogue

. C.U. of IRIS.

arts:
5'5

IRIS: Why not?

GILBERT OFF: That was all he left me.

CUT TO:

. C.U. of GILBERT.

arts:
5'5

GILBERT: You know, you're remarkably attractive. Has anyone ever told you?

CUT TO:

. M.C.S. of IRIS. GILBERT is CAMERA LEFT.

arts:
7'15

IRIS: We were discussing you.

GILBERT: Oh yes, of course. Do you like me?

IRIS: Not much.

CUT TO:

. M.C.S. of GILBERT. IRIS is CAMERA RIGHT.

arts:
5'6

GILBERT: Well, after I'd er ... paid my father's debts. I started to travel, before they tried to cash the cheques. At the moment, I'm writing a book on folk dancing. Would you like to buy a copy?

CUT TO:

. M.C.S. of IRIS. GILBERT is CAMERA LEFT.

arts:
2'12

IRIS: I'd love to. When does it see the light of day?

GILBERT: In about four years.

IRIS: That's a very long time.

GILBERT: It's a very long book.

CUT TO:

. C.U. of GILBERT

arts:
5'13

GILBERT: Do you know why you fascinate me?

CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
1.	C.U. of IRIS.
Parts: 9'15	GILBERT OFF: I'll tell you. You have two great qualities I used to admire in Father. You haven't any manners at all, and you're always seeing things.
	CUT TO:
2.	C.U. of GILBERT.
Parts: 2'0	GILBERT: What's the matter?
	CUT TO:
3.	C.U. of IRIS.
Parts: 4'0	IRIS: Look!
	CUT TO:
4.	C.U. of MISS FROY'S NAME on the WINDOW.
Parts: 6'2	CUT TO:
5.	EXT. L.S. of the TRAIN passing through a TUNNEL.
Parts: 8'5	CUT TO:
6.	INT. DINING CAR.
Parts: 10'13	M.C.S. of IRIS. GILBERT is CAMERA LEFT.
	CUT TO:
7.	C.U. of MISS FROY'S NAME on the WINDOW.
Parts: 12'13	CUT TO:
8.	M.C.S. of IRIS. GILBERT is CAMERA LEFT.
Parts: 16'4	IRIS: It's gone!
	GILBERT: What's gone?
	IRIS: Miss Froy's name on the window.
	CUT TO:
9.	M.S. of IRIS. GILBERT is in foreground.
Parts: 13'0	IRIS: You saw it. You must have seen it. She's on the train.
	GILBERT: Steady! Steady!
	CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
.	M.S. of GILBERT taking a GLASS from a MAN.
arts: 9'12	CUT TO:
.	M.L.S. of IRIS, GILBERT and the MAN.
arts: 2'8	IRIS: No. No. We've got to find her. Something's happening to her.
	GILBERT: Take it easy.
	IRIS: Stop the train.
	CUT TO:
.	M.C.S. of IRIS.
arts: 3'12	IRIS: Listen, everybody.
	CUT TO:
.	M.L.S. of DR. HARTZ.
arts: 1'14	IRIS OFF: There's a woman on this train. Miss Frey. Some of you must have seen her. They're hiding her somewhere.
	CUT TO:
.	M.C.S. of IRIS.
arts: 7'13	IRIS: I appeal to you, all of you, to stop the train.
	DR. HARTZ and GILBERT enter.
	IRIS: Please, help me. Please make them stop the train. Do you hear? Why don't you do something before it's too late?
	DR. HARTZ: Please. Please.
	IRIS: I know you think I'm crazy, but I'm not. I'm not. For heaven's sake, stop this train. Leave me alone. Leave me alone.
	CUT TO:
.	M.L.S. of IRIS, followed by GILBERT and DR. HARTZ.
arts: 1'9	CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
1.	M.C.S. of IRIS pulling the COMMUNICATION CORD. She faints.
Charts:	
5'5	FADE OUT.
	FADE IN:
1.	INT. CHARTERS' COMPARTMENT.
Charts:	M.S. of CHARTERS and CALDICOTT.
9'6	
	CHARTERS: Ten minutes late, thanks to that fool of a girl. If she gets up to any more of her tricks, we shall be too late for the last day of the match.
	CUT TO:
1.	M.S. of CALDICOTT.
Charts:	
4'10	CALDICOTT: I suppose you couldn't put it to her in some way.
	CHARTERS OFF: What?
	CALDICOTT: Well, people just don't vanish and so forth
	CUT TO:
1.	M.C.S. of CHARTERS.
Charts:	
7'0	CHARTERS: But she has.
	CUT TO:
1.	M.S. of CALDICOTT.
Charts:	
8'12	CALDICOTT: What?
	CUT TO:
1.	M.S. of CHARTERS.
Charts:	
0'12	CHARTERS: Vanished.
	CUT TO:
1.	M.S. of CALDICOTT.
Charts:	
3'3	CALDICOTT: Who?
	CHARTERS OFF: The old dame.
	CALDICOTT: Yes.
	CUT TO:

Scene
2.

Description and Dialogue

2. M.S. of CHARTERS and CALDICOTT.

Starts:
39'0

CHARTERS: Well?

CALDICOTT: But how could she?

CHARTERS: What?

CALDICOTT: Vanish.

CHARTERS: I don't know.

CALDICOTT: That just explains my point.
People don't just disappear into thin air.

CHARTERS: It's done in India.

CALDICOTT: What?

CHARTERS: The rope trick.

CALDICOTT: Oh, that. It never comes out in a photograph.

CUT TO:

3. INT. CORRIDOR.

Starts: M.S. of DR. HARTZ and IRIS in the FIRST CLASS COMPARTMENT.
72'6

DR. HARTZ: Look now. In half an hour we stop at Mersken, just before the border. I will leave there with my patient for the National Hospital. If you will come with me, you could stay overnight in a private ward. You need peace and rest.

IRIS: Sorry. Nothing doing.

GILBERT OFF: Isn't there anything we can do?

IRIS: Yes, find Miss Froy.

CUT TO:

4. M.C.S. of GILBERT and DR. HARTZ. IRIS is in background.

Starts:
06'11

DR. HARTZ: I tell you, my friend, if she does not rest I will not answer for her. It will be best if you persuade her. She likes you.

GILBERT: I'm just about as popular as a dose of strychnine.

DR. HARTZ: If you coat it with sugar, she may swallow it.

CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
4. Starts: 37'8	M.C.S. of GILBERT. CUT TO:
5. Starts: 52'3	M.S. of the CHEF appearing with RUBBISH, which he throws out of the WINDOW. CUT TO:
6. Starts: 60'14	M.S. of a PIECE of PAPER sticking to a WINDOW, as seen by GILBERT. CUT TO:
7. Starts: 64'13	C.U. of GILBERT. CUT TO:
8. Starts: 68'7	C.U. of part of a HARRIMAN'S HERBAL TEA PACKET on the WINDOW, as seen by GILBERT. CUT TO:
9. Starts: 72'8	C.U. of GILBERT. CUT TO:
10. Starts: 76'1	M.S. of GILBERT. CUT TO:
11. Starts: 77'10	INT. FIRST CLASS COMPARTMENT. M.C.S. of IRIS. GILBERT enters. CUT TO:
12. Starts: 85'12	M.S. of SIGNOR DOPPO and the BARONESS. CUT TO:
13. Starts: 92'6	M.C.S. of GILBERT and IRIS. GILBERT: Cosmopolitan train this. People of all nations. I've just seen at least a million Mexicans in the corridor. Well, I thought I'd lock in to tell you to think over what Doctor Hartz said. If you feel like changing your mind, I'll be hanging around.

CUT TO:

Scene

Description and Dialogue

1.

INT. CORRIDOR.

Starts: M.S. of GILBERT followed by IRIS.

4'5

IRIS: What's all the mystery?

GILBERT: You're right, Miss Froy is on this train. I've just seen the packet of tea that you were talking about. They chucked it out with the rubbish.

IRIS: You're a trifle late, aren't you? She may be dead by now.

GILBERT: Dead or alive we'll ...

MADAME KUMMER comes into PICTURE.

GILBERT: For sheer variety, give me an English summer. I remember once spending a Bank holiday at Brighton ...

MADAME KUMMER exits.

GILBERT: Come on, we're going to search this train. There's something definitely queer in the air.

CUT TO:

5. EXT. L.S. of the TRAIN.

Starts:

52'6

CUT TO:

7. INT. FOURTH CLASS COMPARTMENT.

Starts: M.S. of GILBERT and IRIS.

58'11

CUT TO:

8. INT. LUGGAGE VAN.

Starts: M.S. of IRIS and GILBERT entering.

79'15

GILBERT: Looks like a supply service for trunk murderers.

IRIS: Don't!

CUT TO:

9. L.S. of a WICKER BASKET, which is moving.

Starts:

96'3

CUT TO:

10. M.S. of GILBERT and IRIS.

Starts:

01'5

IRIS: What's that?

CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
2.	
1.	M.C.S. of the WICKER TRUNK.
starts:	
04'10	CUT TO:
2.	M.S. of GILBERT and IRIS. The WICKER TRUNK is in foreground.
starts:	
08'8	GILBERT: It's all right, Miss Froy, it's only us.
	IRIS: Hurry up. Quickly.
	GILBERT opens the LID of the TRUNK revealing a CALF.
	CUT TO:
3.	C.U. of the CALF.
starts:	
18'8	CUT TO:
4.	M.S. of GILBERT and IRIS.
starts:	
21'12	GILBERT: Maybe it's Miss Froy bewitched. You never know. Well anyway, I refuse to be discouraged. Faint heart never found old lady. By the way, do you know anything about her?
	IRIS: No. Only that she was a governess going back home. What is in this thing?
	GILBERT: Can't imagine. Wait a minute. There might be something down here.
	CUT TO:
5.	C.U. of a MODEL of SIGNOR DOPPO. IRIS and GILBERT are in foreground.
starts:	
59'15	CUT TO:
6.	M.S. of IRIS and GILBERT.
starts:	
63'8	IRIS: What on earth!
	GILBERT: Our Italian friend. I've got it. Wait a minute. There you are, the great Doppo.
	GILBERT unrolls a POSTER.
	GILBERT: His visiting card. Look!
	IRIS: What's it say?
td.	

Scene
2.

Description and Dialogue

5.
td.

GILBERT: The Great Doppo. Magician, illusionist, mind reader. Signor Doppo will appear in all the principal towns and cities. See his fascinating act, The Vanishing ... Lady.

IRIS: The Vanishing Lady?

GILBERT: Perhaps that's the explanation.

IRIS: What?

GILBERT: Maybe he was practising on Miss Froy.

IRIS: Well, perhaps it's a publicity stunt.

GILBERT: No, I don't think so. That wouldn't account for the Baroness or Madame Kummer.

IRIS: Well, what's your theory?

GILBERT: I don't know. My theory? I'll tell you.

GILBERT accidentally unfastens BASKET in background.

CUT TO:

7.
starts:
26'2 C.U. of PIGEONS flying out of BASKET.

CUT TO:

8.
starts:
28'11 M.C.S. of IRIS and GILBERT.

CUT TO:

9.
starts:
32'5 M.S. of IRIS.

IRIS: Oh, dear

CUT TO:

10.
starts:
35'5 M.S. of GILBERT.

IRIS OFF: ... I can't get this one.

He enters TRICK CABINET.

CUT TO:

1.
starts:
49'13 M.C.S. of IRIS.

IRIS: Where are you?

CUT TO:

Scene

Description and Dialogue

2.

2. M.S. of the TRICK CABINET.

starts:
54'5

GILBERT OFF: I'm in here with a strong smell of camphor balls.

IRIS enters CAMERA RIGHT.

IRIS: I can't see you.

GILBERT OFF: I'm about somewhere.

IRIS enters the TRICK CABINET, as GILBERT reappears.

GILBERT: Here I am. Where are you?

IRIS OFF: I don't know.

GILBERT: That's what comes of not saying Abracadabra.

CUT TO:

3. M.S. of a RABBIT in the TRICK CABINET.

starts:
76'3

IRIS OFF: Oh!

CUT TO:

4. M.S. of IRIS. GILBERT enters.

starts:
78'11

IRIS: Ouch!

GILBERT: Are you hurt?

IRIS: Not much.

GILBERT: Come and sit down over here.

IRIS: What is that thing?

GILBERT: Well, in magic circles, we call it the disappearing cabinet. You get inside and vanish.

IRIS: Mm ... so I noticed. You were about to tell me your theory.

GILBERT: Oh, my theory. Well

CUT TO:

5. C.U. of a SHERLOCK HOLMES HAT. GILBERT'S HAND comes into PICTURE.

starts:
05'11

GILBERT OFF: ... my theory, my dear Watson ...

CUT TO:

cene
9.

Description and Dialogue

6. M.C.S. of GILBERT and IRIS.

starts:
08'12

GILBERT: ... is that we are in very deep waters indeed.

IRIS hands pipe to GILBERT.

GILBERT: Oh, thank you very much. Let us marshal our facts over a pipeful of Baker Street shag. In the first place, a little old lady disappears. Everyone that saw her promptly insist that she was never there at all. Right?

IRIS: Right.

GILBERT: We know that she was. Therefore, they did see her. Therefore, they are deliberately lying. Why?

IRIS: I don't know. I'm only Watson.

GILBERT: Well, don't bury yourself in the part I'll tell you why. Because they daren't face an enquiry, because Miss Froy's probably still somewhere on this train.

IRIS: I told you that hours ago.

GILBERT: Oh, yes, so you did. For that, my dear Watson, you shall have a "trichonoply" cigar.

IRIS: Oh, thank you.

GILBERT: Now, there's only one thing left to do, you know. Search the train in disguise.

IRIS: As what?

GILBERT: Well, er ... Old English Gentleman.

IRIS: They'd see through you.

GILBERT: Perhaps you're right. Ah, Will Hay. No, boys, boys, which of you has stolen Miss Froy? Own up. Own up.

GILBERT has perched GLASSES on his NOSE.

IRIS: Those glasses. Give them to me.

Ctd.

<u>Scene</u>	<u>Description and Dialogue</u>
5.	
6.	GILBERT: Why?
td.	IRIS: They're Miss Froy's.
	GILBERT: Are you sure?
	IRIS: Yes. They're exactly the same. Gold rimmed with ... Where did you find them?
	GILBERT: Why, down here on the floor. The glass is broken.
	IRIS: Well, probably in a struggle.
	GILBERT: Pick up the glass.
	CUT TO:
17.	C.U. of GILBERT'S and IRIS' HANDS picking up the GLASS.
Starts:	
910'3	GILBERT OFF: Do you realise that this is our first piece of really tangible proof
	CUT.

END OF REEL SIX

Total length of Reel 916'4

"THE LADY VANISHES"

Reel Seven. Page 1.

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 5'15 before
the first Clear Out, Scene 2.

Scene

Description and Dialogue

INT. LUGGAGE VAN.
Starts: C.U. of SIGNOR DOPPO'S HAND.

GILBERT OFF: That's the lot.

CUT TO:

C.S. of SIGNOR DOPPO'S HAND taking MISS FROY'S SPECTACLES
Starts: from IRIS' HAND. CAMERA PANS UP to show GILBERT, SIGNOR
15 DOPPO and IRIS.

SIGNOR DOPPO: Will you please give me those
spectacles? They belong to
me. My spectacles, please.

GILBERT: Yours? Are you sure?

SIGNOR DOPPO: Dietemmi questi occhiali (You
doubt my word)?

CUT TO:

M.C.S. of GILBERT and SIGNOR DOPPO.
Starts: 3'12

GILBERT: Ah, naughty, naughty. That's a
very large nose for a very small
pair of spectacles. So that's ...

CUT TO:

M.S. of IRIS, GILBERT and SIGNOR DOPPO.
Starts: 3'12

GILBERT: ... the game, is it? We'll soon
see about that. These are Miss
Froy's glasses and you know it.
She's been in here and you know
that too.

CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
5.	C.S. of the CALF in the WICKER BASKET.
Starts:	
52'15	CUT TO:
6.	M.L.S. of IRIS. GILBERT and SIGNOR DOPPO are struggling
Starts:	on the FLOOR.
56'14	
	CUT TO:
7.	M.C.S. of GILBERT and SIGNOR DOPPO.
Starts:	
60'3	GILBERT: Well, don't stand hopping about there like a referee, co-operate. Kick him. See if he's got a false bottom.
	CUT TO:
8.	M.S. of IRIS, GILBERT and SIGNOR DOPPO.
Starts:	
67'8	GILBERT: Wait a minute, I'll get him up.
	CUT TO:
9.	C.S. of THREE WHITE RABBITS.
Starts:	
73'12	CUT TO:
10.	M.S. of IRIS. She kicks GILBERT.
Starts:	
74'2	CUT TO:
11.	C.S. of GILBERT and SIGNOR DOPPO.
Starts:	
78'4	GILBERT: Ouch! That doesn't help.
	CUT TO:
12.	C.S. of the WHITE RABBITS.
Starts:	
81'4	CUT TO:
13.	M.S. of GILBERT and SIGNOR DOPPO struggling.
Starts:	
81'7	CUT TO:
14.	M.C.S. of GILBERT and SIGNOR DOPPO. IRIS enters CAMERA LEFT.
Starts:	
87'0	GILBERT: Quick, pull his ears back. Give them a twist.
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
15.	M.S. of GILBERT, IRIS and SIGNOR DOPPO.
Starts:	
97'6	CUT TO:
16.	M.C.S. of IRIS, GILBERT and SIGNOR DOPPO.
Starts:	
105'7	CUT TO:
17.	M.S. of GILBERT, IRIS and SIGNOR DOPPO.
Starts:	
109'9	GILBERT: Look out, he's got a knife.
	CUT TO:
18.	C.U. of the KNIFE in SIGNOR DOPPO'S HAND.
Starts:	
128'13	CUT TO:
19.	C.S. of GILBERT.
Starts:	
131'15	GILBERT: Try and get hold of it before he cuts a slice off me.
	IRIS enters CAMERA RIGHT.
	IRIS: I can't reach it.
	CUT TO:
20.	M.I.S. of GILBERT, SIGNOR DOPPO and IRIS.
Starts:	
140'14	CUT TO:
21.	M.C.S. of IRIS' FEET and LEGS standing on a CASE.
Starts:	
144'2	CUT TO:
22.	M.C.S. of IRIS. She bites SIGNOR DOPPO'S HAND and he drops the KNIFE. GILBERT comes into picture.
Starts:	
147'7	GILBERT: Well done!
	CUT TO:
23.	C.S. of the CALF in the WICKER BASKET.
Starts:	
153'11	CUT TO:
24.	M.S. of SIGNOR DOPPO and GILBERT.
Starts:	
160'8	CUT TO:

Scene
No.

Description and Dialogue

25. M.S. of GILBERT punching SIGNOR DOPPO on the JAW. He staggers
Starts: back into the TRICK CABINET.
165'0

CUT TO:

26. M.S. of SIGNOR DOPPO coming from the CABINET. IRIS is
Starts: CAMERA RIGHT.
166'7

GILBERT OFF: We know how that thing works.
Come out of there.

IRIS hits SIGNOR DOPPO on the HEAD. GILBERT enters CAMERA
RIGHT.

GILBERT: Is he out, do you think? We've got
to hide him somewhere. I wonder
what's in here?

IRIS: Hurry up!

CUT TO:

27. M.C.S. of SIGNOR DOPPO and IRIS.
Starts:
132'8

IRIS: Quick, before he comes to.

CUT TO:

28. M.S. of SIGNOR DOPPO, IRIS and GILBERT.
Starts:
190'2

GILBERT: It's empty. Bring him along.
Oh, no you don't.

GILBERT places SIGNOR DOPPO in a WOODEN BOX.

CUT TO:

29. M.S. of IRIS and GILBERT sitting on the WOODEN BOX.
Starts:
209'2

GILBERT: Oh!

IRIS: What's the matter?

GILBERT: Garlic. I'll be all right in a
minute. Here, hold on to this.

IRIS: Oh, yes.

Ctd.

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
29.	GILBERT:	Tie him up. Oh, well, we're getting somewhere at last. We definitely know that Miss Froy was on this train and we know that our friend in here had something to do with it. That ought to keep him quiet until we find her. Ah, hard work, but worth it. Let's have the evidence.
Ctd.	IRIS:	Evidence?
	GILBERT:	Yes, the glasses.
	IRIS:	You've got them.
	GILBERT:	No, I haven't got them.
	IRIS:	Oh!
	GILBERT:	He's got them.
	CUT TO:	
30.	C.U. of the INSIDE of the BOX. It is empty.	
Starts:	IRIS OFF:	He isn't there.
257'6	GILBERT OFF:	Shookered. It's a false bottom. The twisted! He's a contortionist.
	CAMERA HAS PANNED UP onto IRIS and GILBERT.	
	IRIS:	He's gone all right.
	GILBERT:	Yes, to find the others and make more trouble. We're in a nasty jam, my dear. We can't fight the whole train. We need allies.
	IRIS:	Yes, but who can we trust?
	GILBERT:	That's the snag.
	IRIS:	There's that Doctor Hartz person.
	GILBERT:	Yes, you're right. He might help. Come on, let's tell him the symptoms.
	IRIS:	All right. Oh, wait a minute.
	CUT TO:	

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
31.	EXT. L.S. of the TRAIN.
Starts:	
303'13	CUT TO:
32.	INT. CORRIDOR.
Starts:	L.S. of IRIS and GILBERT.
310'2	CUT TO:
33.	M.C.S. of IRIS and GILBERT.
Starts:	
319'8	GILBERT: This is the one.
	CUT TO:
34.	INT. SLEEPER COMPARTMENT.
Starts:	C.U. of the BANDAGED PATIENT and a NUN.
325'6	CUT TO:
35.	INT. CORRIDOR.
Starts:	M.C.S. of IRIS and GILBERT.
328'12	
	GILBERT: He's not there. I've just had a particularly idiotic idea.
	IRIS: Ma, I can quite believe that.
	GILBERT: Suppose that patient in there is Miss Froy?
	IRIS: Yes. But it didn't come on the train until after Miss Froy had disappeared.
	GILBERT: Oh, yes. Yes, that's why it's an idiotic idea. Come on, let's find the doctor.
	IRIS: No, no, wait a minute.
	GILBERT: What is it?
	IRIS: Did you notice anything wrong about that Nun?
	GILBERT: No.
	IRIS: I don't think she's a Nun at all. They don't wear high heels.
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
36.	INT. SLEEPER COMPARTMENT.
Starts: M.C.S. of the NUN'S FEET wearing HIGH HEeled SHOES as seen	
382'1	by GILBERT.
CUT TO:	
37.	INT. CORRIDOR.
Starts: M.C.S. of IRIS and GILBERT.	
389'15	
GILBERT:	Yes, you're right. Listen, did you see Madame Kummer get on the train?
IRIS:	No.
GILBERT:	Supposing they decoyed Miss Froy into the luggage van and hid her there. At the first stop the patient comes aboard. Head injury, all wrapped up. The patient is Madame Kummer. Madame Kummer becomes Miss Froy and Miss Froy becomes that.
IRIS:	Yes. But why should they go to all this trouble to kidnap a harmless little governess?
GILBERT:	It isn't a governess at all. Perhaps it's some political thing, you know. Come on, let's investigate.
CUT TO:	
38.	INT. SLEEPER COMPARTMENT.
Starts: M.S. of IRIS and GILBERT entering.	
443'5	
GILBERT (in French):	Parlez vous Francais (Do you speak French)?
	Sprechen sie Deutsch (Do you speak German)?
	Yarka dar Bandrieken (Do you speak Bandrieken)?
	Oh, well, you'll just have to put up with it in English. Can we take a look at your patient, please? Thank you.
	Keep an eye on the Nun.
CUT TO:	

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
39. Starts: 166'10	M.C.S. of the NUN, IRIS and GILBERT. The PATIENT is in foreground. DR. HARTZ OFF: What are you doing here? CUT TO:
40. Starts: 475'14	C.S. of DR. HARTZ in the DOORWAY. DR. HARTZ: Why are you in here? This is a most serious accident case. You have no business to be here at all, neither of you. CUT TO:
41. Starts: 485'8	M.S. of the NUN, IRIS, GILBERT, DR. HARTZ and the PATIENT. GILBERT: Doctor Hartz, we want you to undo those bandages and let us take a look at your patient's face. DR. HARTZ: Are you out of your senses? There is no face there. Nothing but lumps of raw flesh. Already the case has lost so much blood, nothing but a transfusion can save him. What do you want me to do? Murder my patient? GILBERT: You're quite sure that this is your patient? IRIS: We ... we believe it's Miss Frey. DR. HARTZ: Miss Frey? You can't be serious. What on earth put such ideas into your heads? CUT TO:
42. Starts: 525'6	C.S. of the NUN. DR. HARTZ is CAMERA RIGHT. CUT TO:
43. Starts: 529'7	M.C.S. of DR. HARTZ, IRIS and GILBERT. DR. HARTZ: I understand she is deaf and dumb. IRIS: But she may lip read. Ctd.

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
43. Ctd.	DR. HARTZ:	Oh, that's possible. Well, in that case, perhaps you will join me in the dining car? I'll be with you in a moment. I want to be certain my patient hasn't been disturbed.
	GILBERT and IRIS exit.	
	DR. HARTZ:	Gadeskan barogne sar calto drung (Why did they become suspicious)?
	CUT TO:	
44. Starts: 557'8	M.S. of the NUN and the PATIENT. NUN:	How the devil do I know how they cottoned on? Somebody must have tipped them off.
	CUT TO:	
45. Starts: 563'13	M.C.S. of DR. HARTZ. CUT TO:	
46. Starts: 566'12	M.S. of the PATIENT and the NUN. DR. HARTZ enters CAMERA RIGHT. NUN:	You never said the old girl was English.
	DR. HARTZ:	What difference does that make? In a few moments I shall order three drinks in the dining car. Mine will be Chartreuse. Now, one of the stewards is working for us. Now, listen carefully.
	CUT TO:	
47. Starts: 590'11	INT. DINING CAR. M.L.S. of IRIS and GILBERT entering. CUT TO:	
48. Starts: 596'2	M.C.S. of CHARTERS. CALDICOTT is CAMERA RIGHT. CHARTERS:	There's that girl again.
	CALDICOTT:	Seems to have recovered. Lucky it blew over.
	CUT TO:	

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>		
49.	M.S. of GILBERT and IRIS.		
Starts:			
609'7	CUT TO:		
50.	M.L.S. of DR. HARTZ entering.		
Starts:			
613'14	CUT TO:		
51.	M.S. of GILBERT and IRIS. DR. HARTZ enters.		
Starts:			
620'8	DR. HARTZ:	And now, perhaps, you'll tell me what it's all about?	
	GILBERT:	Now, listen, Doctor, have you ever actually seen your patient?	
	CUT TO:		
52.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.		
Starts:			
629'11	DR. HARTZ:	No, I merely received a message to pick the case up and operate at Morsken.	
	CUT TO:		
53.	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.		
Starts:			
634'6	GILBERT:	How do you know that it's not Miss Frey?	
	IRIS:	We believe there's been a substitution, Doctor.	
	DR. HARTZ:	You really mean to say that you think that someone has ...	
	CUT TO:		
54.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.		
Starts:			
644'6	DR. HARTZ:	I want a Green Chartreuse.	
		Won't you join me?	
	GILBERT:	Oh, thanks. I'd like a large brandy, please.	
	DR. HARTZ:	And you?	
	Ctd.		

<u>Scene</u>		<u>Description and Dialogue</u>
3. td.	IRIS OFF:	I don't want anything, thanks.
	GILBERT:	Oh, come, it'll do you good.
	IRIS OFF:	No, really, I don't want it.
	DR. HARTZ:	You are very tired. It will pick you up.
CUT TO:		
5. starts: 52'9	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.	
	IRIS:	All right, then. Just a small one.
CUT TO:		
6. starts: 57'10	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
	DR. HARTZ:	Two brandies and a Chartreuse.
CUT TO:		
7. starts: 72'10	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.	
	GILBERT:	Tell me, do you know anything about the Nun who is looking after your patient?
CUT TO:		
8. starts: 80'0	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
	DR. HARTZ:	Nun? No. Only that she is from a convent close to where the accident occurred.
	GILBERT:	Don't you think it's rather peculiar that she's wearing high heeled shoes?
	DR. HARTZ:	Oh, is she? Well, that is rather ... rather curious, isn't it?
CUT TO:		
9. starts: 89'5	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.	
	IRIS:	It's a conspiracy. That's all it can be. All those people on the train say they haven't seen Miss Froy, but they have. We know that, because just now in the luggage van ...
CUT TO:		

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>	
50.	M.C.S. of CHARTERS and CALDICOTT.	
Starts:		
710'1	CHARTERS:	She's off again!
	CALDICOTT:	I hope she doesn't create another scene. Puts the lid on our getting back in time, if she did.
CUT TO:		
51.	M.C.S. of GILBERTY and IRIS. DR. HARTZ is CAMERA RIGHT.	
Starts:		
720'6	IRIS:	... and then this fellow from the carriage, Doppo's his name, he came along and grabbed the glasses.
	GILBERT:	And then we went for him and had a bit of a fight.
CUT TO:		
52.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
Starts:		
729'15	DR. HARTZ:	Oh, a fight?
	IRIS OFF:	We knocked him out.
	DR. HARTZ:	Oh!
CUT TO:		
53.	M.S. of DR. HARTZ, GILBERT and IRIS. SIGNOR DOPPO starts: passes them in background.	
Starts:		
737'14	CUT TO:	
54.	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.	
Starts:		
742'1	DR. HARTZ:	He seems to have made a speedy recovery.
	GILBERT:	Yes. Oh, that's ...
CUT TO:		
55.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT. WAITER'S HAND starts: comes into picture CAMERA RIGHT with DRINKS.	
Starts:		
746'5	GILBERT:	... just bluff.
CUT TO:		

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>	
66.	M.C.S. of the WAITER. DR. HARTZ is CAMERA RIGHT.	
Starts:		
752'6	WAITER:	Gratsia (Thank you).
	CUT TO:	
67.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
Starts:		
756'13	CUT TO:	
68.	M.C.S. of SIGNOR DOFTO.	
Starts:		
758'3	CUT TO:	
69.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
Starts:		
761'6	DR. HARTZ:	Oh, but how could he be involved ...
	CUT TO:	
70.	C.U. of the DRINKS on the TABLE. DR. HARTZ'S HAND is	
Starts:	CAMERA RIGHT.	
763'9	DR. HARTZ OFF:	... in a conspiracy? Look at him ...
	CUT TO:	
71.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
Starts:		
767'3	DR. HARTZ:	... the poor fellow. He's just a harmless traveller.
	CUT TO:	
72.	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.	
Starts:		
770'7	GILBERT:	He's also a music-hall artist making a tour of Bandricka.
	DR. HARTZ:	Well?
	GILBERT:	And the Baroness' husband is Minister of Propaganda. One word from her and his tour would be cancelled.
	CUT TO:	
73.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
Starts:		
782'6	DR. HARTZ:	Oh, I see.
	GILBERT:	As for the stewards; if they don't do what they're told, they've got a nice cosy brick wall to lean up against.
	CUT TO:	

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>	
74.	C.U. of the DRINKS on the TABLE.	
Starts:		
790'6	CUT TO:	
75.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
Starts:		
793'0	DR. HARTZ:	But ... but ... tell me about the two English travellers over there. They also denied seeing her?
	CUT TO:	
76.	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.	
Starts:		
800'2	GILBERT:	British diplomacy, Doctor. Never climb a fence if you can sit on it. Old Foreign Officer proverb.
	CUT TO:	
77.	M.C.S. of DR. HARTZ. The DRINKS are CAMERA RIGHT.	
Starts:		
807'13	DR. HARTZ:	What I cannot understand is why should anyone want to dispose of the old lady?
	CUT TO:	
78.	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.	
Starts:		
813'13	GILBERT:	Well, that's just what stumps us. All we know is that she was here on this train and now she's ...
	GILBERT swallows his DRINK.	
	CUT TO:	
79.	C.U. of GILBERT'S HAND replacing his GLASS on the TABLE.	
Starts:		
821'12	GILBERT OFF:	... gone.
	CUT TO:	
80.	C.U. of DR. HARTZ.	
Starts:		
825'5	DR. HARTZ:	Well, if you're right, it means the whole train is against us.
	CUT TO:	

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>	
81.	M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.	
Starts:		
835'3	IRIS:	What are we going to do?
	DR. HARTZ:	Well, in view of what you've just told me, I shall risk examining the patient.
	CUT TO:	
82.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
Starts:		
847'9	DR. HARTZ:	One moment, we mustn't act suspiciously. Behave as if nothing had happened. Drink, that'll steady your nerves.
	CUT TO:	
83.	M.C.S. of GILBERT and IRIS.	
Starts:		
864'4	CUT TO:	
84.	C.U. of IRIS' DRINK on the TABLE.	
Starts:		
866'10	CUT TO:	
85.	M.C.S. of DR. HARTZ. GILBERT is CAMERA LEFT.	
Starts:		
870'2	DR. HARTZ:	To our health. And may our enemies, if they exist, be unconscious of our purpose.
	CUT TO:	
86.	M.C.S. of GILBERT and IRIS.	
Starts:		
882'15	DR. HARTZ OFF:	Let's go. We must hurry now.
	CUT TO:	
87.	M.S. of IRIS and DR. HARTZ.	
Starts:		
889'3	GILBERT OFF:	Come on, drink up.
	CUT TO:	
88.	C.S. of IRIS drinking BRANDY. DR. HARTZ is CAMERA RIGHT.	
Starts:		
894'8	CUT TO:	
89.	M.S. of DR. HARTZ, IRIS and GILBERT.	
Starts:		
902'1	CUT.	

END OF REEL SEVEN

Total length of Reel 911'9

"THE LADY VANISHES"

Reel Eight. Page

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 14'5 before
the first Clear Cut, Scene 2.

Scene
2.

Description and Dialogue

1. INT. CORRIDOR.

Starts: M.S. of IRIS, GILBERT and DR. HARTZ.

10

DR. HARTZ: Wait in here.

GILBERT: Right you are.

CUT TO:

2. INT. SLEEPER COMPARTMENT.

Starts: M.S. of the NUN and the PATIENT. DR. HARTZ enters.

14'5

NUN: Anything wrong?

DR. HARTZ: Nothing, except they noticed you were wearing high heels. However it makes no difference. We shall reach Morsk in three minutes. Quite an eventful journey.

CUT TO:

3. INT. COMPARTMENT.

Starts: M.S. of GILBERT and IRIS. DR. HARTZ enters.

14'9

IRIS: Well?

DR. HARTZ: Yes, the patient is Miss Froy.

CUT TO:

4. M.C.S. of GILBERT and IRIS.

Starts:

51'12

DR. HARTZ: She will be taken off the train at Morsk in about three minutes.

CUT TO:

5. C.S. of DR. HARTZ.

Starts:

58'2

DR. HARTZ: She will be removed to the hospital there and operated on.

CUT TO:

Scene
9.

Description and Dialogue

1. M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.
Starts: 3'3 DR. HARTZ: Unfortunately the operation will
not be successful.

CUT TO:

2. C.S. of DR. HARTZ.
Starts: 8'1 DR. HARTZ: Oh I should perhaps have explained,
the operation will be performed by
me.

CUT TO:

3. M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.
Starts: GILBERT moves towards the DOOR.
9'0

CUT TO:

4. C.U. of a GUN in DR. HARTZ's pocket.
Starts: 34'8
CUT TO:

5. M.S. of GILBERT, IRIS and DR. HARTZ.
Starts: 36'15 DR. HARTZ: You see, I am in this conspiracy as
you term it.

CUT TO:

6. C.S. of DR. HARTZ.
Starts: 100'0 DR. HARTZ: You are a very alert young couple,
but it's quite useless for you to
think, as you are undoubtedly doing,
of a way out of your dilemma. The
drink you had just now, I regret
to say, contained a quantity of
Hydrocin.

CUT TO:

12. M.C.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT.
Starts: 119'14 DR. HARTZ: For your benefit, Hydrocin is a
very little known drug which has
the effect in a small quantity of
paralysing the brain and rendering
the victim unconscious for a consider-
able period.

CUT TO:

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
3.	C.S. of DR. HARTZ.	
Starts: 136'4	DR. HARTZ:	In a slightly larger quantity of course, it induces madness.
	CUT TO:	
4.	C.U. of IRIS.	
Starts: 144'2	DR. HARTZ OFF:	However you have my word the dose was a normal one.
	CUT TO:	
15.	M.C.S. of GILBERT. IRIS faints.	DR. HARTZ is CAMERA RIGHT.
Starts: 152'2	DR. HARTZ:	In a very few moments now you will join your young friend.
	CUT TO:	
16.	C.S. of DR. HARTZ.	
Starts: 163'6	DR. HARTZ:	Need I say how sorry I am having to take such a, how shall I say, melodramatic course.
	CUT TO:	
17.	C.U. of GILBERT.	
Starts: 175'13	DR. HARTZ OFF:	But your persistent meddling made it necessary.
	GILBERT falls back.	
	CUT TO:	
18.	C.S. of DR. HARTZ.	
Starts: 182'2	CUT TO:	
19.	M.S. of GILBERT and IRIS. DR. HARTZ is CAMERA RIGHT. He Starts: leaves the COMPARTMENT.	
185'4	CUT TO:	
20.	C.U. of GILBERT. He opens his eyes.	
Starts: 199'5	CUT TO:	

Scene
9.

Description and Dialogue

1. M.C.S. of GILBERT and IRIS.
Starts:
04'6

GILBERT:

Are you all right? You must have fainted. Listen there's a woman next door going to be murdered and we've got to get moving before this stuff takes effect.

IRIS:

I did read once that if you keep on the go you can stay awake.

GILBERT:

Right, come on, let's get going.

CUT TO:

2. M.S. of IRIS and GILBERT.
Starts:
25'10

GILBERT:

It's locked. We can't go that way we'll be spotted.

CUT TO:

3. M.S. of IRIS. GILBERT starts to open the WINDOW.
Starts:
38'9

IRIS:

You can't do that.

GILBERT:

Don't worry, it's only next door, you carry on keeping fit, touch your toes, stand on your head, do anything, only whatever you do don't fall asleep.

CUT TO:

4. EXT. M.S. of GILBERT climbing out of the WINDOW. Another
Starts: TRAIN approaches.
57'8

CUT TO:

5. INT. SLEEPER COMPARTMENT.
Starts: M.S. of the PATIENT and the NUN. GILBERT appears in
79'0 background and climbs through the WINDOW.

CUT TO:

6. M.C.S. of GILBERT and the NUN.
Starts:
97'2 CUT TO:

Scene

2.

Description and Dialogue

7. M.C.S. of the NUN.

tarts:

11'13

NUN:

Go on, you needn't be afraid, it is Miss Froy.

CUT TO:

3. M.S. of MISS FROY swathed in bandages, and GILBERT.

tarts:

17'6

CUT TO:

9. M.C.S. of the NUN.

tarts:

20'12

NUN:

It's all right, you haven't been drugged, he told me to put something in your drinks but I didn't do it.

CUT TO:

0. M.S. of GILBERT untying MISS FROY's bandages.

tarts:

27'12

GILBERT:

Who the devil are you? He said you were deaf and dumb.

CUT TO:

1. M.C.S. of the NUN.

tarts:

31'2

NUN:

Never mind about that now, if you want to save her you've got to hurry.

CUT TO:

2. M.S. of MISS FROY and GILBERT. The NUN enters CAMERA RIGHT.

tarts:

37'2

CUT TO:

3. C.U. of GILBERT's hand untying bandages to reveal MISS FROY.

tarts:

40'8

CUT TO:

4. M.S. of MISS FROY, GILBERT and the NUN.

tarts:

45'2

CUT TO:

5. INT. CORRIDOR.

tarts: L.S. of MADAME KUMMER.

52'2

CUT TO:

Scene
9.

Description and Dialogue

6. INT. SLEEPER COMPARTMENT.
Starts: M.S. of the NUN, GILBERT and MISS FROY.
58'11

NUN: Hartz will be back in a minute,
what's going to happen then?

GILBERT: If we can hold them off until we
get past Morsken, the frontier's
a few miles beyond the station.

MADAME KUMMER enters in background. GILBERT claps his hand
over her mouth.

NUN: Come on, there's still time.

CUT TO:

7. INT. FIRST CLASS COMPARTMENT.
Starts: M.S. of SIGNOR DOPPO and the BARONESS. DR. HARTZ is
81'7 CAMERA RIGHT.

DR. HARTZ: Arkda dak jova set...finiki (Two
thousand, three thousand, four
thousand, five thousand, that's
the lot).

SIGNOR DOPPO: Cinque cento somememento dope tutto
quelle che koha fatto cosa poi de
quest' orrechio marsicato da quello
ragazzo. (Only five thousand for
all the work that I've done, it's
not enough. I want some more).

BARONESS: Magordaveay (Give it to him).

CUT TO:

8. INT. SLEEPER COMPARTMENT.
Starts: M.S. of MISS FROY, GILBERT and the NUN.
08'13

GILBERT: That's Morsken. Have you
finished?

GILBERT opens DOOR to reveal IRIS in the next COMPARTMENT
touching her toes.

GILBERT: Come on, Miss Froy.

CUT TO:

9. INT. COMPARTMENT.
Starts: M.S. of GILBERT slapping IRIS.
121'13

GILBERT: Come on, kid, you're not drugged.
I'll explain later. Abracadabra.

MISS FROY enters.

IRIS: Miss Froy! Oh, I can't believe it

td.

Scene

9.

Description and Dialogue

9.
td.

MISS FROY:

Thank you, my dear. Thank you very much.

GILBERT:

Careful.

CUT TO:

10. INT. CORRIDOR.

Starts: L.S. of DR. HARTZ.

38'13

CUT TO:

11. INT. SLEEPER COMPARTMENT.

Starts: M.S. of the NUN. MADAME KUMMER is lying CAMERA RIGHT
47'14 swathed in bandages. DR. HARTZ enters.

DR. HARTZ:

Ready?

NUN:

Yes.

CUT TO:

12. INT. COMPARTMENT.

Starts: M.S. of DR. HARTZ entering. CAMERA PANS with him to include
58'3 GILBERT and IRIS who appear to be unconscious.

CUT TO:

13. INT. CORRIDOR.

Starts: L.S. of DR. HARTZ. GUARD is in background.

87'4

DR. HARTZ:

Teraner lena derafo, legas cheto
(Keep this door locked).

CUT TO:

44. INT. COMPARTMENT.

Starts: M.C.S. of GILBERT and IRIS. CAMERA PANS as GILBERT opens
51'4 DOOR to TOILET COMPARTMENT to reveal MISS FROY.

GILBERT:

Are you all right. Miss Froy?

MISS FROY:

Yea, thank you. It's rather like
the rush hour on the underground.

CUT TO:

45. EXT. L.S. of the TRAIN.

Starts:

51'3

CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
46.	INT. COMPARTMENT.
Starts:	M.C.S. of GILBERT and IRIS.
518'4	
	GILBERT: We're slowing down!
	CUT TO:
47.	SHOOTING through COMPARTMENT WINDOW onto a L.S. of an
Starts:	AMBULANCE waiting at the STATION.
527'5	
	CUT TO:
48.	M.C.S. of GILBERT and IRIS.
Starts:	
539'11	CUT TO:
49.	L.S. of the AMBULANCE. DR. HARTZ appears.
Starts:	
542'10	CUT TO:
50.	M.C.S. of GILBERT and IRIS.
Starts:	
547'1	CUT TO:
51.	L.S. of DR. HARTZ as seen by GILBERT and IRIS.
Starts:	
549'6	CUT TO:
52.	M.C.S. of GILBERT and IRIS.
Starts:	
552'13	CUT TO:
53.	L.S. of MADAME KUMMER on the stretcher being carried into
Starts:	the AMBULANCE. DR. HARTZ can be seen.
555'5	
	CUT TO:
54.	M.S. of DR. HARTZ and ATTENDANTES.
Starts:	
569'4	DR. HARTZ: Davara...davara (excellent... excellent).
	CUT TO:
55.	INT. AMBULANCE.
Starts:	M.C.S. of DR. HARTZ and MADAME KUMMER.
584'10	
	DR. HARTZ: I'm sorry you've had such an uncomfortable journey, Miss Froy.
	CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
2.	
6.	C.U. of DR. HARTZ's hand fingering a piece of MADAME
tarts:	KUMMER's hair.
93'13	CUT TO:
7.	M.C.S. of DR. HARTZ undoing bandages.
tarts:	
96'13	CUT TO:
8.	M.C.S. of MADAME KUMMER.
tarts:	
99'15	CUT TO:
9.	M.C.S. of DR. HARTZ and MADAME KUMMER.
tarts:	
03'2	DR. HARTZ: Eranaverok (damnation).
	CUT TO:
0.	EXT. PLATFORM.
tarts:	L.S. of DR. HARTZ.
27'0	CUT TO:
1.	M.S. of the FUN who is about to leave the TRAIN. DR. HARTZ
tarts:	is CAMERA LEFT.
30'9	DR. HARTZ: Get back on the train.
	CUT TO:
2.	L.S. of PEOPLE as seen by DR. HARTZ.
tarts:	
44'2	CUT TO:
3.	M.C.S. of DR. HARTZ.
tarts:	
46'11	CUT TO:
4.	L.S. of DR. HARTZ.
tarts:	
48'14	CUT TO:
5.	INT. COMPARTMENT.
tarts:	M.C.S. of GILBERT and IRIS.
66'6	IRIS: I hope nothing goes wrong. Aren't we stopping rather a long time?
	CUT TO:
6.	L.S. of the AMBULANCE moving off as seen from the TRAIN.
tarts:	
73'6	CUT TO:

Scene
No.

Description and Dialogue

67. M.C.S. of GILBERT and IRIS.

Starts:

676'5

GILBERT:

The Ambulance is going, we'll be off in a jiffy.

CUT TO:

68. EXT. M.L.S. of a CARRIAGE being uncoupled from the rest of the

Starts: TRAIN. DR. HARTZ is CAMERA LEFT.

679'13

CUT TO:

69. INT. COMPARTMENT.

Starts: M.C.S. of GILBERT and IRIS.

701'11

GILBERT:

Another couple of minutes, we'll be over the border.

CUT TO:

70. INT. The BARONESS'S SLEEPER.

Starts: M.S. of the NUN, the BARONESS and DR. HARTZ.

707'15

BARONESS:

Briden dan karvik jasconey pas hafden ragenok mantado pondalat (So this is how you repay us, those who treated you so well).

NUN:

I know I've been well paid, and I've done plenty of dirty work for it, but this was murder, and I was an Englishwoman.

BARONESS:

You are Bandrieken.

NUN:

My husband was, but I'm English and you were going to butcher her in cold blood.

CUT TO:

71. M.C.S. of the BARONESS and DR. HARTZ.

Starts:

731'7

DR. HARTZ:

Your little diversion made it necessary not only to remove the lady in question, but two others as well.

CUT TO:

72. M.S. of the NUN. DR. HARTZ is CAMERA RIGHT.

Starts:

741'1

NUN:

You can't do that.

DR. HARTZ:

Also, it would be unwise of us to permit the existence of anyone who cannot be trusted.

NUN:

You wouldn't dare. I know too much.

CUT TO:

ene

! . Description and Dialogue

. M.C.S. of the BARONESS and DR. HARTZ.

arts:

7'2

BARONESS:

Precisely.

CUT TO:

. C.U. of the NUN.

arts:

9'3

CUT TO:

. M.C.S. of the BARONESS and DR. HARTZ.

arts:

2'14

CUT TO:

. INT. COMPARTMENT.

arts: M.S. of GILBERT and IRIS.

6'15

GILBERT:

I think we're over the border now.

You can come out, Miss Froy.

MISS FROY appears.

MISS FROY:

Oh, bless me. What an unpleasant journey.

GILBERT:

Never mind, you shall have a corner seat for the rest of the way. There you are. Look here, now that it's over I think you ought to tell us what's it's all about.

A scream is heard.

GILBERT:

What was that scream?

IRIS:

Surely it was only the train whistle

GILBERT:

It wasn't, it was a woman.

MISS FROY:

Be careful.

CUT TO:

. INT. CORRIDOR.

arts: M.S. of GILBERT. He reacts as he finds that the CARRIAGE
5'14 has been disconnected from the rest of the train.

CUT TO:

. INT. COMPARTMENT.

arts: M.S. of MISS FROY and IRIS. GILBERT enters.

5'11

GILBERT:

They've rumbled, we're on a branch line and they've slipped the rear part of the train.

ed.

<u>Scene</u> <u>No.</u>		<u>Description and Dialogue</u>
78.	MISS PROY:	Oh dear! Oh dear!
Ctd.	GILBERT:	Look here! Who are you, and why are these people going to these lengths to get hold of you?
	MISS PROY:	I really haven't the faintest idea I'm a children's governess, you know I can only think they've made some terrible mistake.
	GILBERT:	Why are holding out on us? Tell us the truth. You got us involved in this fantastic plot you might at least trust us.
	MISS PROY:	I really don't know, I...
	GILBERT:	I wonder if there's anybody else left on the train?
	IRIS:	There's only the dining car in front, but there won't be anybody there now.
	GILBERT:	What do you make it, tea time? All the English will be there, I going to have a look. Come on, we'd better stick together.

CUT TO:

79. INT. DINING CAR.
Starts: L.S. of MR. and "MRS." TODHUNTER, CHARTERS and CALDICOTT.
866'14 CUT.

END OF REEL EIGHT.

Total length of Reel 873'2

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 6'4 before
the first Clear Cut, Scene 2.

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
1.	INT. CORRIDOR.
Starts: 0'0	M.C.S. of GILBERT, MISS FROY and IRIS.
	CUT TO:
2.	INT. DINING CAR.
Starts: 6'4	M.C.S. of CHARTERS and CALDICOTT.
	CHARTERS: There's the old girl turned up.
	CALDICOTT: Told you it was a lot of fuss about nothing. Bolt must have jammed.
	CUT TO:
3.	C.S. of GILBERT.
Starts: 17'6	GILBERT: I've got something to say. Will you all please listen?
	CUT TO:
4.	L.S. of MR. and "MRS". TODHUNTER, CHARTERS and CALDICOTT.
Starts: 22'12	GILBERT: An attempt has been made to abduct this lady by force.
	CUT TO:
5.	M.L.S. of IRIS, MISS FROY and GILBERT. CHARTERS and CALDICOTT are
Starts: 26'9	CAMERA LEFT.
	GILBERT: And I've got reason to believe that the people who did it are going to try again.
	CHARTERS: What the devil's the fellow drivell about?
	GILBERT: Well, if you don't believe me you c. look out of the window. This train has been diverted on to a branch li
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
6.	M.S. of MR. and "MRS". TODHUNTER. GILBERT and IRIS are in
Starts:	foreground.
39'9	
	TODHUNTER: What are you talking about?
	GILBERT: There's been ...
	TODHUNTER: Abduction ... diverted trains ...
	CUT TO:
7.	M.S. of CALDICOTT, IRIS, MISS FROY and GILBERT.
Starts:	
43'9	IRIS: We're telling you the truth.
	CUT TO:
8.	M.S. of MR. and "MRS". TODHUNTER, GILBERT and IRIS are in
Starts:	foreground.
46'5	
	TODHUNTER: I'm not in the least interested. You ... you've annoyed us enough with your ridiculous stories.
	CUT TO:
9.	M.S. of MR. and "MRS". TODHUNTER, GILBERT, IRIS and MISS FROY.
Starts:	
51'8	CHARTERS: My dear chap, you must have got hold of the wrong end of the stick somewhere.
	CALDICOTT: Yes, things like that just don't happen.
	MISS FROY: We're not in England now.
	CALDICOTT: I don't see what difference that makes.
	IRIS: We're stopping.
	CUT TO:
10.	L.S. of TWO CARS PARKED in the WOOD as seen from TRAIN.
Starts:	
65'13	CUT TO:
11.	C.S. of IRIS, MISS FROY and GILBERT.
Starts:	
69'14	GILBERT: Look, you see those cars, they're here to take Miss Froy away.
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
12. Starts: 75'11	M.C.S. of CALDICOTT, CHARTERS is CAMERA LEFT. CALDICOTT: Nonsense. Look, there go a couple of people.
	CUT TO:
13. Starts: 80'14	L.S. of DR. HARTZ and the BARONESS walking towards the CARS in background as seen from the TRAIN. CUT TO:
14. Starts: 83'14	M.C.S. of CHARTERS, GILBERT and CALDICOTT. CALDICOTT: The cars have obviously come to pick them up. GILBERT: Well, in that case why go to the trouble of uncoupling the train and diverting it? CALDICOTT: Uncoupling? GILBERT: There's nothing left of the train beyond the sleeping car. CALDICOTT: There must be. Our bags are in the First Class carriage. GILBERT: Not any longer. Would you like to come and look? CALDICOTT: If this is a practical joke I warn you I shan't think it very funny.
	CUT TO:
15. Starts: 109'4	M.C.S. of GILBERT opening the DINING CAR DOOR to reveal the NUN who is GAGGED in background. CALDICOTT enters CAMERA LEFT. CALDICOTT: Good Lord!
	CUT TO:
16. Starts: 114'13	M.S. of IRIS, MISS FROY, CALDICOTT, the NUN and GILBERT. CAMERA PANS with them to include MR. and "MRS". TODHUNTER. GILBERT: Let's have some of that brandy.
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
17.	M.C.S. of CALDICOTT and CHARTERS.
Starts: 125'3	CHARTERS: You don't suppose there's something in this fellow's story, Caldicott, do you?
	CALDICOTT: Seems a bit queer.
	CUT TO:
18.	M.C.S. of the NUN and CALDICOTT.
Starts: 131'13	CHARTERS OFF: I mean, after all, people don't go about tying up Nuns.
	CUT TO:
19.	C.S. of IRIS.
Starts: 143'5	IRIS: Someone's coming.
	CUT TO:
20.	L.S. of an OFFICER walking towards the TRAIN.
Starts: 147'0	CUT TO:
21.	M.S. of IRIS, CALDICOTT, CHARTERS, GILBERT, the NUN and Starts: Mr. and "MRS". TODHUNTER.
155'8	TODHUNTER: They can't possibly do anything to us, we're British subjects.
	CUT TO:
22.	M.L.S. of the OFFICER entering the DINING CAR. CAMERA TRACKS Starts: and PANS with him to include the GROUP.
160'13	OFFICER: I have come to offer the most sincere apologies. An extremely serious incident has occurred ... an attempt has been made to interfere with passengers on this train.
	CUT TO:
23.	C.S. of the NUN whispering to GILBERT.
Starts: 194'8	OFFICER: Fortunately it was brought to the notice of the authorities.
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
24. Starts: 198'15	C.U. of the OFFICER. OFFICER: And so if you will be good enough to accompany me to Morsken, I will inform the British Embassy at once. Ladies and gentlemen, the cars are at your disposal.
	CUT TO:
25. Starts: 211'6	M.S. of the GROUP and the OFFICER. CALDICOTT: We're very grateful. It's lucky some of you fellows understand English. OFFICER: Well, I was at Oxford. CHARTERS: Oh really, so was I. GILBERT: Hold on, this woman ...
	CUT TO:
26. Starts: 224'8	M.C.S. of the OFFICER and GILBERT. GILBERT: ... seems to be trying to say something, I don't understand the language, but it may be important. Would you ... OFFICER: Certainly.
	OFFICER bends down.
	CUT TO:
27. Starts: 232'11	M.S. of GILBERT picking up a CHAIR. CUT TO:
28. Starts: 234'15	M.S. of GILBERT hitting the OFFICER on the HEAD with the CHAIR. CUT TO:
29. Starts: 236'15	M.L.S. of CHARTERS, CALDICOTT, MR. and "MRS". TODHUNTER, IRIS, MISS FROY, the NUN and GILBERT. The OFFICER FALLS to the FLOOR. GILBERT: That's fixed him.
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
30. Starts: 239'7	C.S. of the STEWARD and CHIEF STEWARD. GILBERT OFF: That's all right. He's only stunned
	CUT TO:
31. Starts: 242'3	M.L.S. of CHARTERS, CALDICOTT, MR. and "MRS". TODHUNTER, IRIS, MISS FROY, the NUN and GILBERT. CALDICOTT: What the blazes did you do that for? GILBERT: Well, I was at Cambridge. CALDICOTT: Well, what's that got to do with it? You heard what he said, didn't you?
	CUT TO:
32. Starts: 250'1	M.C.S. of GILBERT. GILBERT: I heard what she said. That was a trick to get us off the train.
	CUT TO:
33. Starts: 254'0	M.C.S. of MR. and "MRS". TODHUNTER and IRIS. TODHUNTER: I don't believe it, the man's explanation was quite satisfactory.
	CUT TO:
34. Starts: 258'3	M.L.S. of CHARTERS, CALDICOTT, MR. and "MRS". TODHUNTER, IRIS, MISS FROY, the NUN and GILBERT. CHARTERS: A thing like this might cause a war.
	CUT TO:
35. Starts: 261'0	EXT. WOODS. M.S. of the BARONESS, DR. HARTZ and the STEWARD. STEWARD: Madra avendra, offichara ditata (Terrible things are happening ... the Officer has been stunned).
	CUT TO:
36. Starts: 267'11	INT. DINING CAR. M.S. of CHARTERS, CALDICOTT, MR. and "MRS". TODHUNTER, IRIS, MISS FROY, the NUN and GILBERT. CHARTERS: I'm going outside to tell them what' occurred. It's up to us to apologise and put the matter right.
	CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
37. Starts: 276'4	EXT. WOODS. M.S. of the BARONESS, DR. HARTZ, and a SOLDIER. BARONESS: Brancka (Fire)!
	CUT TO:
38. Starts: 280'15	M.S. of CHARTERS as he is about to get out of the TRAIN. CUT TO:
39. Starts: 282'14	M.C.S. of the SOLDIER taking aim with the GUN. CUT TO:
40. Starts: 284'1	M.C.S. of CHARTERS. CUT TO:
41. Starts: 292'15	INT. DINING CAR. M.S. of CHARTERS re-entering. CAMERA PANS down to show he has been shot in the hand.
	CUT TO:
42. Starts: 303'6	M.S. of CHARTERS, CALDICOTT, MR. and "MAS". TODHUNTER, MISS FROY and GILBERT. CHARTERS: You were right. Do you mind, old man? CALDICOTT: Certainly.
	CUT TO:
43. Starts: 311'12	L.S. of DR. HARTZ, the BARONESS and SOLDIERS by the CARS as seen from the TRAIN. DR. HARTZ beckons. CUT TO:
44. Starts: 313'12	M.C.S. of the CHIEF STEWARD. CUT TO:
45. Starts: 316'10	M.C.S. of MISS FROY, IRIS, CHARTERS, TODHUNTER and GILBERT. CHARTERS: Looks as if they mean business. GILBERT: I'm afraid so. TODHUNTER: They can't do anything, it would mean an International situation. MISS FROY: It's happened before.
	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
46. Starts: 324'8	L.S. of DR. HARTZ and SOLDIERS walking towards the TRAIN. CUT TO:
47. Starts: 327'15	M.C.S. of MISS FROY, IRIS, CHARTERS, TODHUNTER and GILBERT. IRIS: They're coming. The NUN stands into PICTURE in background. NUN: Don't let them in. They'll murder u They daren't let us go now. CUT TO:
48. Starts: 335'9	M.S. of the NUN and GILBERT. CUT TO:
49. Starts: 351'13	L.S. of DR. HARTZ and SOLDIERS. DR. HARTZ: I order you to surrender at once. CUT TO:
50. Starts: 354'10	M.S. of GILBERT. GILBERT: Nothing doing. If you come any nearer I'll fire. CUT TO:
51. Starts: 358'9	L.S. of DR. HARTZ and the SOLDIERS, GILBERT is CAMMED RIGHT. GILBERT: I've warned you. GILBERT fires GUN and one of the SOLDIERS falls. CUT TO:
52. Starts: 365'14	M.C.S. of GILBERT and NUN. GILBERT: Better take cover, they'll start any minute now. CUT TO:
53. Starts: 369'7	M.L.S. of CHARTERS, CALDICOTT, MR. and "MRS". TODHUNTER, MISS FROY and IRIS. CALDICOTT: Nasty jam, this ... don't like the look of it. CHARTERS: Got plenty of ammunition? GILBERT OFF: Whole pouch full.

Ctd.

<u>Scene</u>	<u>Description and Dialogue</u>
2.	
3.	CHARTERS: Good.
td.	CALDICOTT: Duck down, you.
	TODHUNTER: I'm not going to fight, it's madness.
	"MRS". TODHUNTER: It will be safer to protest down here
	CUT TO:
4.	L.S. of the SOLDIERS by the CARS.
Starts:	
91'3	CUT TO:
5.	M.C.S. of GILBERT.
Starts:	
97'14	GILBERT: Hallo, they're trying to work round to the other side.
	CUT TO:
6.	M.S. of MR. and "MRS". TODHUNTER
Starts:	
00'15	TODHUNTER: You're behaving like a pack of fools ... what chance have we got against a lot of armed men?
	CAMERA PANS on to CALDICOTT.
	CALDICOTT: You heard what the Mother Superior said. If we surrender now, we're in for it.
	CUT TO:
57.	L.S. of SOLDIERS coming towards TRAIN. GILBERT is
Starts:	CAMERA RIGHT firing GUN.
112'3	CUT TO:
58.	L.S. of SOLDIERS by the CARS.
Starts:	
119'13	CUT TO:
59.	EXT. M.S. of GILBERT at the WINDOW of the TRAIN.
Starts:	
124'1	CUT TO:
60.	INT. DINING CAR.
Starts:	L.S. of SOLDIERS. GILBERT is CAMERA RIGHT.
126'5	CUT TO:
61.	M.S. of WINDOW of DINING CAR being shattered.
Starts:	
129'5	CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
2.	M.S. of CALDICOTT, CHARTERS and GILBERT.
Starts: 30'15	CUT TO:
3.	M.S. of a SOLDIER by the CARS.
Starts: 34'4	CUT TO:
4.	EXT. M.S. of GILBERT at the WINDOW of the DINING CAR.
Starts: 37'3	CUT TO:
5.	INT. DINING CAR.
Starts: 39'10	M.C.S. of CALDICOTT.
	CALDICOTT: We'll never get to the match now.
	"MRS". TODHUNTER OFF: Give it to me... give it to me.
	CUT TO:
6.	M.C.S. of MR. and "MRS". TODHUNTER struggling. CALDICOTT
Starts: 45'9	enters.
	CALDICOTT: What's going on here?
	"MRS". TODHUNTER: He's got a gun and he won't use it.
	CALDICOTT: What's the idea?
	TODHUNTER: I've told you, I won't be a party to this sort of thing. I don't believe in fighting.
	CALDICOTT: Pacifist, eh? Won't work, old boy. Early Christians tried it and got thrown to the lions. Come on, hand it over.
	CUT TO:
7.	C.U. of another WINDOW in the DINING CAR shattering.
Starts: 46'8'6	CUT TO:
8.	C.S. of MR. and "MRS". TODHUNTER and CALDICOTT.
Starts: 46'9'15	CUT TO:
9.	L.S. of the CARS.
Starts: 47'2'13	CUT TO:

Scene
2.

Description and Dialogue

0. M.C.S. of "MRS". TODHUNTER.

Starts:
74'15

"MRS". TODHUNTER: I'm not afraid to use it.

CALDICOTT OFF: Probably more used to it. I once won a box of cigars.

CUT TO:

1. C.S. of CHARTERS.

Starts:
85'4

CHARTERS: He's talking rot ... he's a damned good shot.

CUT TO:

2. M.C.S. of MR. and "MRS". TODHUNTER and CALDICOTT.

Starts:
87'14

CALDICOTT: Hope the old hand hasn't lost it's cunning. You know I'm half inclined to believe that there's some rational explanation to all this. Oh, rotten shot, only knocked his hat off.

CUT TO:

3. M.S. of CHARTERS and GILBERT, MISS FROY and IRIS.

Starts:
95'11

MISS FROY: Would you mind if I talked to you for a minute?

GILBERT: What, now?

MISS FROY: Please forgive me, but it's very important.

GILBERT: Hang on to this for me, will you?

CHARTERS: All right, I'll hold the fort.

MISS FROY: I think it's safer along here. You come too.

GILBERT: Keep your heads down.

CUT TO:

4. M.C.S. of MISS FROY, IRIS and GILBERT.

Starts:
32'2

MISS FROY: I just wanted to tell you that I must be getting along now.

IRIS: But you can't, you'll never get away, you'll be shot down.

td.

Scene
10.

Description and Dialogue

4.
Std.

MISS FROY: I must take that risk.

Listen carefully. In case I'm unlucky and you get through, I want you to take back a message to a Mr. Callendar at the Foreign Office at Whitehall.

IRIS: Then you are a spy.

MISS FROY: I always think that's such a grim word.

GILBERT: What is the message?

MISS FROY: It's a tune.

GILBERT: Tune?

MISS FROY: It contains, in code, of course, the vital clause of a secret pact between two European countries. I want you to memorise it.

GILBERT: Go ahead.

MISS FROY: The first part of it goes like this.

MISS FROY starts to HUM.

MISS FROY: Oh, perhaps I'd better write it down. Have you got a piece of paper?

GILBERT: No, don't bother. I was brought up on music. I can memorise anything.

MISS FROY: Very well then.

CUT TO:

75. M.S. of "MRS". TODHUNTER and CALDICOTT.
Starts: 602'8

CALDICOTT: Hello, the old girl's gone off her rocker.

CUT TO:

76. M.S. of TODHUNTER.
Starts: 607'0

TODHUNTER: I don't wonder. Why don't you face it? Those swines out there will go on firing till they kill the lot of us.

CAMERA has PANNED to include "MRS". TODHUNTER and CALDICOTT.

Ctd.

Scene
No.

Description and Dialogue

76. "ERS". TOMHUNTER: For goodness sake, shut up, Eric.
Ctd.

CUT TO:

77. M.C.S. of GILBERT, IRIS and MISS FROY. GILBERT HUMS.
Starts:
616'9

MISS FROY: That's right. Now we've got two chances instead of one.

GILBERT: You bet.

MISS FROY: You're sure you'll remember it?

GILBERT: Don't worry I won't stop whistling it.

MISS FROY: I suppose this is my best way out?

GILBERT: Yes, just about.

IRIS: But you may be hit and even if you do get away they'll stop you at the frontier.

CUT TO:

78. C.U. of IRIS.
Starts:
638'3

IRIS: We can't let her go like this.

CUT TO:

79. M.C.S. of GILBERT, IRIS and MISS FROY.
Starts:
641'1

GILBERT: You know, this is a hell of a risk you're taking.

MISS FROY: In this sort of job one must take risks. I'm very grateful to you both for all you've done. I do hope and pray no harm will come to you, and that we shall all meet again ... one day.

IRIS: I hope so too. Good luck.

GILBERT: Good luck.

MISS FROY: Will you help me out?

GILBERT: Yes, rather.

GILBERT helps MISS FROY out of a WINDOW.

GILBERT: Now take the weight ... on top ... right you are ... I've got you.

CUT TO:

<u>Scene</u>	<u>Description and Dialogue</u>
30. Starts: 81'9	M.C.S. of GILBERT and MISS FROY. CUT TO:
31. Starts: 86'9	M.S. of IRIS. IRIS: Goodbye. CUT TO:
32. Starts: 89'15	M.S. of MISS FROY as seen from the TRAIN. CUT TO:
33. Starts: 93'15	EXT. V.L.S. of MISS FROY's legs and feet as seen underneath the TRAIN by DR. HARTZ. CUT TO:
34. Starts: 96'13	EXT. WOODS. V.L.S. of DR. HARTZ and SOLDIERS. CUT TO:
35. Starts: 99'14	INT. DINING CAR. M.S. of GILBERT and IRIS. CUT TO:
36. Starts: 101'8	L.S. of MISS FROY running as seen by GILBERT and IRIS. CUT TO:
37. Starts: 104'2	EXT. WOODS. C.S. of DR. HARTZ. DR. HARTZ: Agrakan (make sure of her). CUT TO:
38. Starts: 107'2	L.S. of MISS FROY disappearing as seen by GILBERT and IRIS. CUT TO:
39. Starts: 109'9	INT. DINING CAR. M.S. of GILBERT and IRIS. IRIS: Was she hit? GILBERT: I'm not sure. CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
90. Starts: 712'12	EXT. WOODS. M.S. of DR. HARTZ and SOLDIERS. CUT TO:
91. Starts: 715'2	INT. DINING CAR. M.C.S. of "MRS". TODHUNTER. CALDICOTT, who is CAMERA RIGHT, fires GUN out of WINDOW. CUT TO:
92. Starts: 716'11	EXT. WOODS. M.S. of a SOLDIER falling backwards. CUT TO:
93. Starts: 719'8	INT. DINING CAR. M.S. of "MRS". TODHUNTER and CALDICOTT. CUT TO:
94. Starts: 722'2	M.L.S. of MR. and "MRS". TODHUNTER, CALDICOTT, CHARTERS and the NUN. CALDICOTT: Well, that's the end of my twelve. CHARTERS: There's not much left here, either. CUT TO:
95. Starts: 729'12	M.C.S. of GILBERT and CHARTERS. GILBERT: We've only got one chance now. We've got to get this train going. Drive it back to the main line and then try and cross the frontier. CAMERA PANS back to include MR. and "MRS". TODHUNTER and CALDICOTT. CALDICOTT: I say, that's a bit of a tall order isn't it? Those driver fellows are not likely to do as you tell them, you know. GILBERT picks up GUN. GILBERT: We'll bluff them with this. Who's coming with me? CALDICOTT: You can count on me. CHARTERS: Me too. CUT TO:

Scene
No.

Description and Dialogue

96. M.C.S. of TODHUNTER and GILBERT.

Starts:

751'11

GILBERT:

We can't all go. You stay here and carry on, and if we have any luck we stop the train when we reach the point and you jump out and switch them over.

CHARTERS OFF:

Okay.

TODHUNTER:

You idiots, you're just inviting death.

CUT TO:

97. M.S. of IRIS.

Starts:

767'14 CUT TO:

98. M.C.S. of TODHUNTER and GILBERT.

Starts:

769'11 CUT.

END OF REEL NINE

Total length of Reel ... 774'2

"THE LADY VANISHES"

Reel Ten. Page 1.

MEASUREMENTS ARE CALCULATED
WHILST SOUND AND ACTION ARE
IN CUTTING SYNCHRONISATION.

ZERO is the first Action
Frame which is 15'6 before
the first Clear Cut, Scene 2.

Scene
No.

Description and Dialogue

1. INT. DINING CAR.
Starts: M.C.S. of TODHUNTER.
0'0

TODHUNTER: I've had enough. Just because I've
the sense to try and avoid being
murdered, I'm accused of being a
pacifist. All right, I'd rather be
called a rat than die like one.

CUT TO:

2. M.L.S. of MR. and "MRS". TODHUNTER. IRIS and CHARTERS are in
Starts: foreground.
15'6

TODHUNTER: Think for a moment, will you? If we
give ourselves up, they daren't murder
us in cold blood. They're bound to
give us a trial.

"MRS". TODHUNTER: Stop jibbering, Eric. Nobody's
listening to you.

TODHUNTER: Very well. You go your way, I'll go
mine.

CHARTERS: Hey, where are you off to?

TODHUNTER: I know what I'm about. I'm doing the
only sensible thing.

CHARTERS: Oh, let the fellow go if he wants
to.

CUT TO:

3. EXT. WOODS.
Starts: C.U. of one of the SOLDIERS behind a CAR.
32'9

CUT TO:

4. L.S. of TODHUNTER coming from the TRAIN carrying a WHITE
Starts: HANDKERCHIEF.
42'8

CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
5.	C.U. of the SOLDIER. He fires.
Starts:	
44'9	CUT TO:
6.	L.S. of TODHUNTER falling as he is hit by a BULLET.
Starts:	
46'0	CUT TO:
7.	C.U. of TODHUNTER on the GROUND.
Starts:	
49'1	CUT TO:
8.	INT. DINING CAR.
Starts:	M.S. of CHARTERS, IRIS and "MRS". TODHUNTER.
60'4	CUT TO:
9.	EXT. L.S. of GILBERT and CALDICOTT climbing onto the
Starts:	ENGINE.
75'11	CUT TO:
10.	M.L.S. of GILBERT and CALDICOTT.
Starts:	
80'7	CUT TO:
11.	INT. DINING CAR.
Starts:	M.S. of CHARTERS, IRIS and "MRS". TODHUNTER.
83'11	
	"MRS". TODHUNTER: Don't, please. Why aren't we going? Why aren't we going? They said we were going. Why aren't we?
	IRIS: If only he can get us away now. He must!
	CHARTERS: Only one left. I'll keep that for a sitter.
	IRIS: They're moving away from the cars. They're coming towards us.
	CUT TO:
12.	L.S. of DR. HARTZ and SOLDIERS walking towards the TRAIN.
Starts:	
108'5	CUT TO:
13.	C.S. of IRIS, CHARTERS and "MRS". TODHUNTER.
Starts:	
111'9	CHARTERS: Pity we haven't a few more rounds.
	"MRS". TODHUNTER: It's funny. I told my husband when I left him that I wouldn't see him again.
	IRIS: Gilbert! Gilbert!
	CUT TO:

Scene

Description and Dialogue

9.

4. L.S. of DR. HARTZ and the SOLDIERS walking towards the
starts: TRAIN.

34'10

CUT TO:

5. M.L.S. of "MRS". TODHUNTER, the NUN, CHARTERS and IRIS.
starts: The TRAIN starts to move.

37'5

CHARTERS:

By gad, we're off.

IRIS:

This gives us a chance.

CUT TO:

6. L.S. of DR. HARTZ and the SOLDIERS as seen from the TRAIN.

starts:

45'3

CUT TO:

7. EXT. L.S. of the TRAIN moving.

starts:

52'10

CUT TO:

8. INT. ENGINE.

starts: M.C.S. of CALDICOTT, GILBERT and the TWO DRIVERS.

56'10

GILBERT:

Come on, keep going.

CUT TO:

9. EXT. WOODS.

starts: L.S. of one of the SOLDIERS firing a GUN.

61'1

CUT TO:

10. INT. ENGINE.

starts: M.S. of one of the ENGINE DRIVERS as he is hit by a BULLET.

63'10

CALDICOTT, GILBERT and the other DRIVER can be seen.

CUT TO:

11. EXT. WOODS.

starts: L.S. of the SOLDIERS and DR. HARTZ getting into the CARS.

68'4

A SOLDIER fires a GUN.

CUT TO:

12. INT. ENGINE.

starts: M.C.S. of the 2ND DRIVER as he is hit by a BULLET.

72'1

CUT TO:

13. M.S. of the 2ND DRIVER falling from the TRAIN.

starts:

73'8

CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
24.	M.C.S. of GILBERT and CALDICOTT.
Starts: 175'9	CALDICOTT: I say, do you know how to control this thing?
	GILBERT: I watched the fellow start it. Anywa; I know something about it. Once drove a miniature engine on the Dymchurch line.
	CALDICOTT: Good. I'll look out for the points.
	CUT TO:
25.	M.S. of GILBERT and CALDICOTT.
Starts: 189'14	CUT TO:
26.	L.S. of one of the CARS following the TRAIN.
Starts: 193'0	CUT TO:
27.	M.S. of GILBERT and CALDICOTT.
Starts: 195'12	CUT TO:
28.	INT. DINING CAR.
Starts: 200'0	M.C.S. of CHARTERS, IRIS and "MRS". TODHUNTER.
	CHARTERS: Blighters are chasing us. Look.
	CUT TO:
29.	V.L.S. of one of the CARS as seen from the TRAIN.
Starts: 202'11	CUT TO:
30.	M.C.S. of CHARTERS, IRIS and "MRS". TODHUNTER.
Starts: 208'10	IRIS: We can't have far to go.
	CUT TO:
31.	M.C.S. of the stunned OFFICER on the FLOOR regaining
Starts: 211'5	consciousness.
	CUT TO:
32.	C.U. of REVOLVER as seen by the OFFICER.
Starts: 217'13	CUT TO:
33.	M.S. of the OFFICER.
Starts: 219'8	CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
34. Starts: 221'10	M.S. of CHARTERS, IRIS and "MRS". TODHUNTER. CHARTERS: It's time for my little job changing the points. CUT TO:
35. Starts: 224'11	M.S. of the OFFICER. CHARTERS OFF: Thank heavens we shall be in neutral territory. OFFICER: That will not be necessary. I'm sorry, but the points, as you call them, will not be changed over. CUT TO:
36. Starts: 240'15	M.C.S. of CHARTERS, IRIS and "MRS". TODHUNTER. OFFICER OFF: Please be seated. CUT TO:
37. Starts: 255'16	INT. ENGINE. M.S. of GILBERT and CHARTERS. CHARTERS: There they are, just ahead of us. Do you think you can stop it? GILBERT: Hope so. CUT TO:
38. Starts: 267'13	INT. DINING CAR. M.S. of the NUN and the OFFICER. CHARTERS is in foreground. OFFICER: You'll keep quite still until my friends arrive. CUT TO:
39. Starts: 271'13	C.U. of the NUN who is behind the OFFICER. OFFICER OFF: If anyone moves, I'm afraid I shall have to shoot. CUT TO:
40. Starts: 275'8	M.C.S. of IRIS. IRIS: There's just one thing you don't know Captain. CUT TO:

Scene
No.

Description and Dialogue

50. EXT. ROAD.
Starts: M.S. of the SOLDIERS firing from the CAR.
318'11 CUT TO:

51. EXT. POINTS.
Starts: M.S. of the NUN. She runs back towards the TRAIN.
321'00 CUT TO:

52. INT. ENGINE.
Starts: M.C.S. of CALDICOTT and GILBERT.
325'8 CALDICOTT: Go ahead, she's done it.
CUT TO:

53. EXT. ROAD.
Starts: L.S. of the SOLDIERS in the CAR.
330'7 CUT TO:

54. INT. ENGINE.
Starts: M.S. of GILBERT helping the NUN back into the TRAIN.
333'5 CALDICOTT enters in foreground and assists him.
CUT TO:

55. C.S. of GILBERT, the NUN and CALDICOTT.
Starts: NUN exclaiming: Ouch! It's all right, it's just my
343'11 legs.
CUT TO:

56. EXT. ROAD.
Starts: L.S. of the 2ND CAR arriving. The BARONESS alights from it.
351'00 CUT TO:

57. EXT. L.S. of the TRAIN crossing the BORDER.
Starts: CUT TO:
360'12

58. EXT. ROAD.
Starts: M.C.S. of the BARONESS. CAMERA PANS to include DR. HARTZ.
368'10 BARONESS: Barogluts farshadran (They've got aw:
after all).
DR. HARTZ: Car marniblon.
Or as they say in English; jolly good
luck to them.
CUT TO:

<u>Scene</u> <u>No.</u>	<u>Description and Dialogue</u>
59. Starts: 383'12	INT. ENGINE. M.S. of GILBERT, the NUN and CALDICOTT. CALDICOTT: My word, I'm glad all that's over, aren't you? Heaven knows what the Government will say about all this. GILBERT: Nothing at all. They'll hush it up. CALDICOTT: What? GILBERT: Hey, take your hand off that thing. I've got to remember a tune. CALDICOTT: Remember ...
	DISSOLVE TO:
50. Starts: 407'14	EXT. L.S. of a CHANNEL STEAMER. DISSOLVE TO:
51. Starts: 412'2	EXT. L.S. of VICTORIA STREET. DISSOLVE TO:
52. Starts: 416'8	INT. PLATFORM. VICTORIA STATION. M.S. of a TRAIN drawing into the PLATFORM. DISSOLVE TO:
53. Starts: 423'13	INT. COMPARTMENT. M.S. of IRIS and GILBERT. An ATTENDANT enters in background. ATTENDANT: Porter, sir? GILBERT: No, thanks. IRIS: Well, we're home, Gilbert. Can't you stop humming that awful tune? You must know it backwards. GILBERT: Oh, I'm not taking any risks. Charlie be here to meet you? IRIS: I expect so. GILBERT: Well, you'll be pretty busy between now and Thursday. IRIS: I could meet you for lunch or dinner, if you'd like it.

Ctd.

Scene

2.

Description and Dialogue

3.
td.

GILBERT:

Sorry, I didn't mean that. Oh, as a matter of fact I've got to deliver this theme song to Miss Froy and when I've done that, I'm going to dash up to Yorkshire and finish my book.

IRIS:

Oh, I see.

GILBERT:

Ready?

IRIS:

Yes.

CUT TO:

4. INT. PLATFORM.
starts: L.S. of PASSENGERS.
39'1

CUT TO:

5. M.S. of IRIS and GILBERT.
starts: 92'5

CUT TO:

6. M.S. of CHARTERS and GILBERT.
starts: 99'1

CHARTERS:

Ample time to catch the six-fifty to Manchester after all.

CUT TO:

7. M.S. of a NEWSVENDOR carrying a poster which reads:
starts: 07'4

TEST MATCH
ABANDONED:
FLOODS
EVENING
NEWS

LATE
EXTRA

CUT TO:

8. M.C.S. of CALDICOTT and CHARTERS.
starts: 14'3

CUT TO:

9. M.S. of IRIS and GILBERT.
starts: 17'10

GILBERT:

Any sign of Charles yet?

IRIS:

No, I can't see him.

GILBERT:

Well, this is where we say goodbye.

IRIS suddenly sees CHARLES and dives into a TAXI which is
CAMERA LEFT.

CUT TO:

Scene
2.

Description and Dialogue

0. INT. TAXI.
Starts: M.S. of IRIS. GILBERT enters CAMERA LEFT.
11'4

GILBERT: What's the matter?

CUT TO:

1. M.L.S. of CHARLES as seen by IRIS and GILBERT.
Starts: CUT TO:
16'0

2. M.S. of IRIS and GILBERT.
Starts: GILBERT:
50'11

Charles?

IRIS: Yes, you heartless, callous, selfish,
swollen-headed beast, you.

GILBERT kisses IRIS.

CUT TO:

3. M.C.S. of the TAXI DRIVER.
Starts: TAXI DRIVER:
58'8

Are you going anywhere?

CUT TO:

4. M.C.S. of GILBERT and IRIS kissing.
Starts: GILBERT:
72'7

Foreign Office.

DISSOLVE TO:

5. INT. HALL. THE FOREIGN OFFICE.
Starts: M.L.S. of GILBERT and IRIS.
78'6

IRIS: Where are we going for our honeymoon?

GILBERT: I don't know. Somewhere quiet.
Somewhere where there are no trains.

A MAN enters in background.

MAN: Mr. Callendar will see you now.

GILBERT: Wait a minute. It's gone!

td.

cene
9.

Description and Dialogue

5.
td.

IRIS: What's gone?
GILBERT: The tune. I've forgotten it!
IRIS: No. Oh, no!
GILBERT: Wait a minute, let me concentrate.

GILBERT starts to HUM.

IRIS: No, no, no, no, that's the Wedding March.
GILBERT: This is awful. I've done nothing else but sing it since the day before yesterday, and ... and now I've forgotten it completely.

A PIANO is heard playing the TUNE. CAMERA TRACKS FORWARD with GILBERT and IRIS into MR. CALLENDAR'S ROOM to reveal MISS FROY seated at the PIANO.

IRIS: Miss Froy!
GILBERT: Well, I'll be hanged.

FADE OUT.

FADE IN:

76.
Starts:
677'11

The END TITLE:

The End
A
Gainsborough (over a Gainsborough
Picture Trade Mark)

MADE AT
ISLINGTON, LONDON.

FADE OUT.

Scene
No.

Description and Dialogue

FADE IN:

77.
Starts:
683'3

Roller TITLE:

The Characters in
"THE LADY VANISHES"
were played by

Margaret Lockwood	Iris Henderson
Michael Redgrave	Gilbert
Paul Lukas	Dr. Hartz
Dame May Whitty	Miss Froy
Cecil Parker	Mr. Todhunter
Linden Travers	"Mrs". Todhunter
Naunton Wayne	Caldicott
Basil Radford	Charters
Mary Clare	The Baroness
Emile Boreo	Hotel Manager
Googie Withers	Blanche
Sally Stewart	Julie
Philip Leaver	Signor Doppo
Zelma Vas Dias	Signora Doppo
Catherine Lacy	The Nun
Josephine Wilson	Mme. Kummer
Charles Oliver	The Officer
Kathleen Tramaine	Anna

FADE OUT.

END OF REEL TEN
END OF PICTURE

Total length of Reel 728'15