

FINAL DRAFT SCRIPT
December 10, 1943

Alfred Hitchcock's

THE PARADISE CASE

*

From the Novel
by
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Screen Play
by
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Adaptation by
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*

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cast by:
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THE PARADINE CASE

FADE IN:

1 EXT. PARADINE HOUSE - NIGHT - LONG SHOT

A view of the Paradine house at night.

LAP DISSOLVE TO:

2 INT. PARADINE HALL - NIGHT - LONG SHOT

This is empty, but we hear the sound of a piano coming from one of the rooms off the hall. After a moment an elderly butler comes through with a decanter of sherry and one glass on a tray. The CAMERA TURNS with him and follows behind him into the drawing room. Mrs. Paradine is seated at the piano. She is slim and beautiful, dressed in black, and her manner is that of a woman who has been through a great deal but is controlling her emotions. She is playing Schubert, and as the butler moves in close to her, CAMERA with him, she turns slowly toward and up to CAMERA, and we see for the first time her lovely face and strange, brooding eyes.

Mrs. Paradine
Thank you, Lakin.

Lakin
Dinner will be ready in fifteen minutes, Madam.

She nods as the butler places the sherry on the piano beside her. As he turns to go, she stops playing and takes a sip of sherry. A doorbell sounds and she looks up. The butler goes out at a slightly quickened pace.

3 MEDIUM SHOT

On the wall behind her hangs a portrait of Colonel Paradine in the uniform of a Lieutenant Colonel of the Coldstream Guards. He wears four rows of medals and has the curious staring expression of a blind man. Mrs. Paradine puts the glass back on the piano, and is about to start playing again, when the sound of voices comes from the hall. She listens for a moment, and then resumes playing. As we hear the door open, she half turns.

4 MEDIUM SHOT

Lakin comes in. CAMERA PANS with him across to her. He hands her a card.

Lakin
Inspector Ambrose is here, Madam.

Mrs. Paradine
Oh. Show him in, will you?

As Lakin goes out she gets up from the piano and crosses the room. Passing a mirror, she gives her hair a pat, then turns facing the door - tension in her body, but not in her face.

5 MEDIUM CLOSE SHOT

Lakin is showing in two men - Detective Inspector Ambrose and Detective Sergeant Leggett. Ambrose is forty. Leggett is about thirty; keener, sharper face. As Lakin exits, closing the door, the older man crosses toward Mrs. Paradine, CAMERA with him. The younger man hangs back a little.

Mrs. Paradine
Good evening, Inspector.

Ambrose
Good evening, Mrs. Paradine. I don't think you've met Sergeant Leggett.

Mrs. Paradine
How do you do.

Leggett
How do you do.

Mrs. Paradine
I must say I'm rather surprised to see you again, Inspector. I can't imagine there can be anything else that you want from me -

She waves her hand in a distracted way; obviously is controlling her impatience, and is long-suffering.

Ambrose (apologetically)
I know, Ma'am. I'm aware of what you've been through, but - we have to do these things, Ma'am.

Mrs. Paradine
Of course. I realise it's not your fault, Inspector...
(she indicates)
Won't you sit down?

CONTINUED:

5 CONTINUED (2)

Ambrose (pleasantly)
Thank you, but I - uh - we - I don't think we'll be here very long. I have to tell you that I have been sent here to arrest you.

Mrs. Paradine (calmly)
Oh!
(she bites her lip and a tear almost comes to her eye)
It's incredible.
(pulls herself together)
I'm sorry...then you will want me - to go with you?

Ambrose
Yes.

Mrs. Paradine (after half a second)
I'll tell them I won't need dinner. Will you ring? The bell is over there beside the picture.

6 MEDIUM SHOT

Showing picture. Ambrose steps over to the bellpush.
Mrs. Paradine approaches him as he rings.

Mrs. Paradine
Do you like the picture? It was finished a week or two before he...before he died. I think the artist has caught the blind man's look quite wonderfully.

Ambrose
I'm sorry about your dinner, Mrs. Paradine. We could wait for a bit...

Mrs. Paradine
Please don't bother. I'm sure I can get something at...

Ambrose
At Bow Street...Certainly. Mrs. Paradine, I have to use some formal words at this point.

Lakin enters, without knocking. Mrs. Paradine turns to him.

Mrs. Paradine
Lakin, ask Ellen to give you my black lamb coat and my black handbag.

(to Ambrose)
I suppose that if I need other clothes, they can be fetched.

Ambrose
Yes, Ma'am.

Lakin bows slightly and goes out.

7 CLOSE SHOT

Mrs. Paradine turns facing Ambrose.

Mrs. Paradine

Well?

Ambrose

I have a warrant for your arrest and it is my duty to warn you that you need not say anything, but that what you say will be taken down and may be used in evidence upon your trial. The warrant charges you for that on the sixth of May, nineteen hundred and forty-six, you did wilfully administer, or cause to be administered, some poisonous substance to one Richard Patrick Irving Paradine, and did murder him.

There is a complete silence. Mrs. Paradine's expression does not change. There is an awkward pause.

Lakin re-enters, carrying her coat and handbag. Lakin helps her on with her coat, CAMERA MOVES IN and FOLLOWS HER to front door. Lakin has opened it. She pauses for a second.

Mrs. Paradine (during above)

Lakin, I shall probably not be back this evening.

Lakin

Very good, Madam.

Mrs. Paradine

Tell cook I'm sorry about the dinner.

Lakin

Yes, Madam.

Mrs. Paradine

Goodbye.

Lakin

Goodbye, Madam.

She exits, followed by Ambrose and Leggett. CAMERA MOVES IN as Lakin closes the door and fixes the burglar chain. On his face, deeply distressed, we

DISSOLVE:

8 EXT. BOW STREET - NIGHT - LONG SHOT

Outside Police Station - lighted lamp - word POLICE prominent. Very gloomy and menacing.

DISSOLVE TO:

9 INT. BOW STREET CORRIDOR - NIGHT - LONG SHOT

A rather long drab corridor. In the foreground stands the silhouetted figure of a policeman.

DISSOLVE TO:

A sign on a door, which reads "CHARGE ROOM."

DISSOLVE TO:

11 INT. CHARGE ROOM - NIGHT - MEDIUM SHOT

Mrs. Paradine is seated on a long form, set against one side of the room. Standing by her is Ambrose. A uniformed inspector is seated at a low desk in another corner. Leaning over the desk and murmuring in a quiet voice is Sergeant Leggett. A hatless, uniformed constable passes through the room, carrying some papers.

12 MEDIUM SHOT

Mrs. Paradine and Ambrose.

Ambrose

Yes, I know that country well. I've done a bit of shooting up in that part.

Mrs. Paradine

The trouble is, it's so difficult to get there. We can't go by car, of course, since the war - and the trains are dreadful.

Her head turns suddenly.

13 MEDIUM SHOT

From her viewpoint, we see Sir Simon Flaquer being ushered in by the constable, who was on the door. Sir Simon is very dapper, in a dinner jacket, with a white flower in his buttonhole. Although he is bald, with a fringe of rather errant white curls, he gives an impression of great smoothness and gloss. He wears an open overcoat over his dinner dress. He crosses over toward Mrs. Paradine, CAMERA PANNING with him. He extends a hand to her, which she takes.

Sir Simon

Forgive me for being late. Fact is I was just dressing for dinner when your call came. I took it in a bath towel.

Mrs. Paradine

This is Chief Inspector Ambrose; Sir Simon, my family lawyer.

CONTINUED:

13 CONTINUED (2)

Sir Simon

Ah, yes, we're old friends. How are you, Inspector?

Inspector

Well, thank you, Sir Simon. We don't often see you here, Sir.

Sir Simon

No, no. You must excuse an old man's foibles, but I'm not very keen on this place.

(to Mrs. Paradine)

We'll get out of it as soon as possible, Mrs. Paradine, won't we? As soon as possible.

Ambrose (nods)

As soon as you're ready, Sir Simon, we'll make the formal charge. Do you want to go into another room?

Sir Simon

No. It isn't necessary. Give me a couple of minutes here.

As Ambrose walks away, Sir Simon seats himself beside Mrs. Paradine. THE CAMERA MOVES IN to a CLOSE TWO SHOT. He addresses her in a lower voice:

Sir Simon

Well, now, my dear, don't let's waste words. You don't have to tell me that the police are making a terrible mistake. I'm glad you seem to be taking it very well. We mustn't despond. Above all things, we mustn't despond. You're not desponding, are you?

Mrs. Paradine

No, Sir Simon.

Sir Simon

Now, let me see. They'll read the charge over to you and then ask you whether you've anything to say. I think you had better say, 'No.' Just like that. Quite simply, 'No.' Is that understood?

CAMERA BEGINS TO PULL BACK as Mrs. Paradine rises.

Mrs. Paradine

Yes.

Sir Simon

All right then. You notice the extraordinary odour that hangs about Bow Street? It is the exact opposite of the odour of sanctity. I hate the place.

He rises - speaking over to the inspector:

Sir Simon

All right, Inspector, we're ready.

CONTINUED:

CAM 1 PULLS STILL FARTHER BACK until we get a FULL VIEW of the room. We now have two additional officials present. The station gaoler, and the matron. Mrs. Paradine crosses toward the desk with Sir Simon. The inspector takes a paper from a drawer, and after dipping his pen in the ink, holds it poised, as he looks at Mrs. Paradine and asks with some formality:

Inspector
Your name, please.
Mrs. Paradine
Maddalena Paradine.
Inspector
Married or single?
Mrs. Paradine
Widow.
Inspector
Address?
Mrs. Paradine
109A Wilton Crescent.

Ambrose steps forward to the other side of the desk.

Ambrose
Maddalena Paradine, I charge you that, on May the sixth, nineteen hundred and forty-six, you did wilfully murder Richard Patrick Irving Paradine. Do you wish to say anything in answer to the charge? Whatever you say may be taken down in writing and may be given in evidence.

14 CLOSEUP

Mrs. Paradine
I have nothing to say.

CAMERA PULLS BACK to include Sir Simon in a CLOSE TWO SHOT. He speaks quietly to her:

Sir Simon
That's all we can do at present. I'll look in and tell your maid to put together some of your things. You're allowed a few things - at this stage.

Mrs. Paradine
Who is to defend me? You?

CONTINUED:

14 CONTINUED (2)

Sir Simon
At the trial? Oh, dear me, no, of course not. I'll get you one of the leaders of the Bar. Do you know Mr. Anthony Keane?

Mrs. Paradine
I've heard of him, of course.

Sir Simon
He's very good - in this sort of thing. Full of charm and cunning. But the juries like him. So do I.

Mrs. Paradine
Won't it be difficult to get him?

Sir Simon
We'll see, we'll see. At the moment he's on a case in Lincoln. I'll get my daughter to run me down and have a talk with him.
(he smiles at her)
You'll like him.

Mrs. Paradine (smiling slightly)
That's not as important as his - liking me - is it?

Sir Simon
I think he will. Good night.

She watches him go.

15 MEDIUM SHOT

At the doorway Sir Simon stops and waves her a little farewell.

16 MEDIUM SHOT

Mrs. Paradine looks after him - she is interrupted by Ambrose's voice:

Ambrose's Voice
Would you come this way, please?

Mrs. Paradine collects herself, turns and follows Ambrose from the room. The gaoler and matron bringing up the rear.

DISSOLVE TO;

17 INT. C.I.D. OFFICE - NIGHT - MEDIUM SHOT

This is an upstairs office at Bow Street, and is allocated to the use of the Criminal Investigation Department Inspector of Scotland Yard. It is cluttered up with two or three desks, and numerous files and papers. Round one of the desks a small group is assembled. Mrs. Paradine is in the centre. The group consists of Ambrose, Leggett, the gaoler, and the matron. Their heads are bent over some operation.

18 CLOSE SHOT

Ambrose is taking Mrs. Paradine's fingerprints.

19 CLOSEUP

Mrs. Paradine's well-manicured fingers being individually inked, and pressed onto the official fingerprint form.

DISSOLVE TO:

20 INT. MATRON'S ROOM - NIGHT - MEDIUM SHOT

Mrs. Paradine is standing encased in a faded and washed-out cotton cloak, while the matron is industriously searching through Mrs. Paradine's garments which lie on a desk nearby. Mrs. Paradine's expression is composed, as she coldly watches the woman at her job. The matron runs her fingers through Mrs. Paradine's hair.

DISSOLVE TO:

21 INT. CELL CORRIDOR - NIGHT - MEDIUM SHOT

Mrs. Paradine, now fully dressed in her own clothes again, moves away from CAMERA and down the corridor, followed by the matron. After a few steps, the matron touches her on the arm.

22 MEDIUM SHOT

Mrs. Paradine stops and waits - the matron opens a cell door. The sound of the key and the undoing of the lock is very loud. As the door swings open, Mrs. Paradine steps into the cell.

Chg. 12/28/46

23 INT. CELL - NIGHT - MEDIUM SHOT

This is a reverse angle. As Mrs. Paradine steps in, we see the matron beyond her. Mrs. Paradine gives a glance around the cell and notes the crude interior. She murmurs to herself.

Mrs. Paradine

Oh!

The door beyond her closes with a bang. She turns suddenly so that her back is to the CAMERA. It is rigid.

FADE OUT

FADE IN:

24 EXT. ENGLISH COUNTRYSIDE - DAY - LONG SHOT

An open sports car speeding through the English countryside. It is driven by Judy Flaquer. Her father, Simon, sits beside her.

Sir Simon

I hope we're not wasting petrol foolishly.

Judy

Oh, father, you couldn't keep Tony off the case - once he gets a whiff of it. A chance to ride to the rescue of beauty in distress - and to give another of his great performances.

(she laughs)

He'll adore it.

DISSOLVE TO:

25-27 INT. ASSIZE COURT - DAY - MEDIUM SHOT

This is a very tiny panelled court, where all the various people seem to be on top of each other. It has the atmosphere of an old print. The Judge's bench is on a very high rostrum. Keane is addressing the jury.

CONTINUED:

25-27 CONTINUED (2)

Keane

And so, ladies and gentlemen of the jury, I need detain you only a little longer. Yes, the case of my unhappy client, who confessedly killed his wife, is nearly at an end.

(he pauses, walks toward the window, looks out of it, speaks almost in reverie, as though he were not in the courtroom at all)

There is the feeling of summer outside today...Yes, summer has come to this envy of less happier lands, this blessed plot, this earth, this realm, this England...

(he sighs, turns and walks back to the jury as the CAMERA PULLS BACK)

A new summer begins in the world for all of us - but there can be no summer, no spring, for him who awaits your verdict...For so long as he lives, he must forever carry with him this awful knowledge: That he killed the woman of whose morbid fancies he had been a patient slave for twenty years and more. That she was a shrew, wicked and unfeeling, unworthy of his sacrifice... that he would not be here today had he less of the saintly virtues of patience and of tolerance -- of these facts there can be no doubt.

(as though it were perfectly obvious)

These, surely, will save him from the extreme penalty. As I look into your faces, I see clearly that you are men and women who have lived - yes, and who have loved...and I know that in meting out to him the punishment demanded by justice -

(softly)

mixed with human understanding and divine tolerance - you will remember that

'Each man kills the thing he loves,
By each let this be heard,
Some do it with a bitter look,
Some with a flattering word,
The coward does it with a kiss,
The brave man with a sword.'

(he pauses a moment for effect; comes out of his mood and speaks again, very quietly, with an effort at controlling his emotions)

And now I commend this unfortunate victim of his own long-suffering virtues - to your mercy.

(he sits down)

DURING HIS SPEECH, WE HAVE CUTS TO:

I. THE PRISONER

He is impassive, and Keane's defense is clearly wasted on him.

CONTINUED:

25-27 CONTINUED (3)

II. THE JURY

Their expressions and attitudes are, of course, not all identical, but generally they are weary and hopeful at Keane's promise of only a few more words...Increasingly they are moved, especially the two ladies among them... When he talks about the prisoner's patience and tolerance, a couple of the men take this unto themselves, and one of them folds his arms, and nods his head: "There; but for the grace of God, stands himself in the box."...When Keane talks about their having "lived and loved," they are obviously flattered. One of the women lowers her head, while another looks far off, her recollections stirred... Tears come to the eyes of a few as Keane continues about the summer and into the Wilde quotation...and toward the end, it is apparent that none of them is any longer weary - that all of them have been deeply stirred and are on the edge of their seats as the result of Keane's appeal.

(Since, for the purpose of the scene, the cuts of the jury are obviously the most important, it is suggested that we make at least one additional profile angle in which we can feature the expression of some of the jurists in the foreground. Hopefully these cuts of the jury can be staged from the angles of Keane, Flaquer and Judy, respectively.)

III. THE PROSECUTING ATTORNEY

He is bored at first...then amused...then annoyed...then almost incredulous at Keane's effrontery in martyrizing this character...He leans over to his junior, and it is clear from his expression that he feels the prosecution is licked.

IV. HORFIELD

He is completely cynical and somewhat impatient and annoyed. He folds his hands and closes his eyes, then rubs his hand over his face. Perhaps he suppresses a yawn.

V. FLAQUER AND JUDY

Flaquer is amused but impressed. Judy is watching as though it were a very enjoyable show. She looks at her father, back to Keane. She is obviously very knowing and cynical, but has a sophisticated admiration for Keane's skill with this provincial jury. She looks at the jury and sees how it is taking it. We should show the jury once from Judy's angle so that we can intercut between her look to the jury to see its reaction and her reaction to the jury's being won over.

DISSOLVE TO:

28 INT. CORRIDOR, LOOKING INTO EMPTY COURTROOM

Flaquer and Keane, wig on, stand talking, as a group of spectators pass.

Keane
No, Simmy, no. I'm too tired.

Flaquer
It promises to be quite a dramatic affair.

Keane
I've had enough of drama for a while, thank you...Besides, I've promised my wife faithfully that we'd go abroad for our anniversary...Sorry, Simmy.

Flaquer (wisely)
You know, when this thing comes up, it's going to be a very crowded court. They'll miss you.

Keane
But from what I read at the time it was clearly suicide... Didn't he swallow some poison?

Flaquer
Yes - in a wine glass...

Keane (his interest piqued)
But anyone could handle it...why, even my junior, Saunders...

Flaquer
When you go into the details, you'll find out why the whole country will be following every word of it.

Keane (not quite so sure)
Nonsense. It's just another murder trial.

Flaquer
Millionaire war hero...and blind, incidentally...Beautiful, foreign-born wife...mysterious background...
(looking at his watch)
I'm afraid I'll have to be leaving...What would you think of Atkinson for the case?

Keane (who's been brooding)
I'll tell you what...Oh, Atkinson? He's a stuffed shirt... She'd hang for certain...

The court attendant approaches Keane.

Attendant
The jury's coming back.

Keane
All right...
(the attendant leaves)
...I'll see you later, Simmy.

CONTINUED:

28 CONTINUED (2)

Flaquer
Very well, I'll wait, if you think...

Keane (interrupting)
No promises - but wait.

He starts for the courtroom. Flaquer smiles to himself.

DISSOLVE TO:

29 INT. THE COURT - MEDIUM SHOT

Shooting past the dock we see Horfield. He is addressing the prisoner, who is a little, unattractive creature of fifty.

Horfield
It is not for me to say whether justice has, in this case, been rather over-tempered with mercy. You may congratulate yourself that I am to be spared the painful necessity of pronouncing on you the extreme penalty of the law. You have been defended by one of the leaders of the English Bar; and I have no doubt that his remarkable and characteristic eloquence has played its part in influencing the minds of the Jury.

30 CLOSEUP - KEANE

Keane smiles to himself.

Horfield's Voice (continuing)
Have you anything to say before I pronounce sentence?

Prisoner's Voice
No, Sir.

31 MEDIUM SHOT

Horfield

Very well. The sentence of this Court is that you go to penal servitude for a period of nine years.

Prisoner's Voice

Thank you, Sir.

Horfield (sotto voce)

Not at all.

FADE OUT

FADE IN:

32 EXT. HOTEL - AUTOMOBILE

Judy at the wheel. Keane putting his bag in the car trunk. Sir Simon is helping lock it. Horfield approaches them at the curb. He is now without his wig and dry courtroom formality, a man in his sixties, dapper and keen-eyed.

Horfield

Well, Keane, my congratulations.

Keane

Thank you very much.

Flaquer

I scarcely expected to find one of our most distinguished justices sitting at Lincoln.

Horfield

Half the bench was down with the flu. The younger men, you know - haven't got the stuff of us old timers.

(suddenly spots Judy)

Isn't that your daughter, Judy? One of my pets among the newer generation.

Judy (simultaneously - coolly)

Thank you, Lord Horfield.

Flaquer

Waiting for your car?

Horfield

Just learned it was stuck in London.

Flaquer

Can I drive you back?

CONTINUED:

32 CONTINUED (2)

Horfield
I've been hinting at that. My luggage is coming out. Do you mind if I do a little basking beside Judy?

Judy
Climb in.

He does.

Horfield (snuggling beside her)
This is unexpectedly cozy.

Judy (holding the wheel)
Watch out for my elbows.

Horfield
Don't mind them. Best I can hope for at my age - an occasional young lady's elbow in my stomach.

Keane
(calling to a hotel porter carrying bags)
Bring his lordship's luggage here, please.

Flaquer
I think it'll all fit in.

Porter approaches with luggage, and in the course of the following conversation places it in the back of the car.

Horfield
You're an extraordinary fellow, Keane.

Keane
How's that?

Horfield
I never thought you'd get that nasty little fellow off today. I suppose it was that sentimental little postscript at the end of your speech.

Keane
How do you mean?

Horfield
About the flowers that bloom in the spring...or something.

Keane (laughs)
I don't understand.

Horfield
They had nothing to do with the case.

FADE OUT

FADE IN:

33 EXT. KEANE HOUSE - TWILIGHT. SHOOTING ACROSS FRONT OF CAR.
(Only very little set is required - just the front door,
unless we wish to make a matte shot out of it.)

The automobile has stopped in the front of the house and
Keane is getting out as we open the scene. We see only
Judy and Horfield in the front of the car. Perhaps Keane
has already alighted and is on his way up the steps.

Judy
Give my love to Gay.

Horfield
Mine, too.

Keane
(waving and running through the rain)
Thanks, I will.

Judy throws the car into gear and we

DISSOLVE TO:

34 INT. KEANE'S HALL - EVENING - FOLLOW SHOT
(already shot)

The butler opens the door. Keane, dripping wet, takes
off his hat and shakes it, crosses the hall, and starts
up the stairs. CAMERA with him.

Gay's Voice (from upstairs)
Tony?

Keane (mounting steps)
Yes, my love.

Gay (appearing on the landing)
I knew it. I knew you didn't have an umbrella or a raincoat.
Wet through -
(disgustedly)

Tony!
(calling downstairs)
Baker, will you please bring up those cocktail things from
the study?

Keane (kissing her)
You might ask me if I won my case.

Gay
You always win your case - even if you don't seem to have
enough sense to come home dry.

Keane
Simmy's car. It leaks.

Gay (as she turns to enter her bedroom)
Come and get your things off - and have a hot shower.

34 CONTINUED (2)

Keane, shivering, follows Gay as they go thru her bedroom and into his. CAMERA FOLLOWING.

They are now in Keane's bedroom.

Gay

I'll make your drink strong - and with luck we may pull you through.

Keane

(sourly; starting to remove his coat and shirt)
I've good news for you. We're going to the Horfields for dinner tomorrow.

Gay (sarcastically)

That'll be nice. How did you wangle that?

Keane

Not I, my dear - it's you.

Gay

Oh?

Keane

Horfield said, 'Give your wife my compliments. She knows I'm her victim,' and then he said, 'I don't really think she likes me, but tell her I'm still at her feet.'

Gay

Why should I like Lord Horfield - because he's a judge?

Keane (going into bathroom)

No reason at all, but I thought you did like old Sophy Horfield.

Gay (picking up after him)

Poor old Sophy. I'm sorry for her.

(holding up his wet coat)

Tony, you're utterly impossible! Then will you grow up?

There is a knock at the door of Gay's room.

Gay (entering her room)

Come in, Baker!

Baker enters with a tray of bottles and shaker and places it on the table in Gay's room. She hands him Keane's wet coat as he exits, closing the door behind him.

Gay (continuing, to Keane)

What were you doing in Simmy's car?

CONTINUED:

34 CONTINUED (3)

Keane's Voice
Judy drove him out to Lincoln. He wants me to take a case for him.

Gay (disappointed)
Oh -
(hoping for a negative answer)
Going to?

Keane's Voice
Yes, I think so...

Gay, somewhat disappointed, busies herself with the cocktails.

Gay
(holding the shaker; still a bit hopeful)
When will it come up?

Keane
I don't know...but you might ask me what case I'm talking about.

Gay
Darling, you'll tell me the name of it - after you've won it - as you usually do.

Keane's Voice
It's Mrs. Paradine.

Gay
Oh - I read about it in this morning's paper. I don't believe she did it.

Keane's Voice
Do you mind telling me why? As her defending counsel I might be able to use any bit of evidence.

Gay
Nice people don't go about murdering other nice people.

Keane's Voice
So you think she's nice?

Gay
Her photograph looks nice. And anyone who wasn't nice wouldn't have married that poor blind man.

Her back to the CAMERA, she walks into the bathroom and extends a drink to Keane whom we do not see.

CONTINUED:

34 CONTINUED (4)

Gay

Here you are.

As she returns to the table for her drink...

Keane's Voice

Hmm - just right.

He comes out in a heavy toweling bathrobe, sipping his drink and clutching a towel to him with his other hand. Gay looks up at him.

Gay

Idiot - look at you! Your hair's soaking!

Gay puts down her drink with marked annoyance, snatches the towel from him and starts rubbing his hair.

Keane

Ow! Not so hard. So it's your opinion that nice people never murder their husbands?

Gay (still rubbing vigorously; kiddingly)

We-ll...I suppose there are circumstances...

Keane

It's amazing how eleven years of wedlock with the greatest realist in the country haven't altered a single one of your lovely delusions about nice people.

(holding out his emptied glass as she finishes)

This is a good one.

Gay

I used two fresh lemons. They were smuggled off the Queen Elizabeth.

(she refills his glass)

Anyway, I'm glad you're defending her.

Keane

Why?

Gay leaves him and goes into his room, CAMERA going with her. She walks to a chest of drawers and proceeds to open drawers, pulling out socks and a pair of shorts.

Gay (talking over her shoulder)

Well, it's nice to be married to someone who can help others - even save their lives. But you have changed, you know - eleven years ago you wouldn't have taken the Paradine case.

Keane

Nonsense - I never turned down a thumping-big fee - then, any more than now.

CONTINUED:

34 CONTINUED (5)

Gay

Oh, you'd have taken it - but only after sneering for weeks at the decadence of the rich.

Keane (grinning at her)

I hardly recognize my lost ideals.

Gay (laughing suddenly)

I remember when you first called on me - with two tickets for the opening night of that Shaw play - and you'd forgotten to dress. And my mother's horror as we left the house. It took you five years to forgive her parting look.

Keane (chuckling)

It took her fifty years to perfect that look.

Gay (coming to him)

You look reasonably dry now.

(handing him the socks and shorts)

Get dressed.

Keane

Darling, I'm not really mental.

Gay

I know you're not. But if I didn't pretend you were now and then - I couldn't live with so brilliant and wonderful a man.

Keane

I use that sort of talk only on juries.

Gay

And does it actually work?

Keane (holding out his arms)

Come here!

Gay

No. You hurry up. The Drydens are coming to dinner, and you're late.

Keane

Come here!!

He reaches out and pulls her to him, folding her in his arms and kissing her as we

DISSOLVE:

SCENES 35 and 36 HAVE BEEN ELIMINATED IN EDITING

FADE IN:

37 EXT. LONDON SUBURBAN STREET - DAY - LONG SHOT

CAMERA is shooting down a side street in a London suburb - Camden Road. Keane's Lagonda approaches and turns in toward a gateway, CAMERA PANNING with it. The gateway is topped by two towers in imitation medieval style. There are two heavy doors which are closed. The car waits for a moment, the gates swing open and it passes through. This is Holloway Prison for Women.

DISSOLVE TO:

38 INT. PRISON ENTRANCE HALL - DAY - LONG SHOT

The figures of Keane and Flaquer being led up a broad staircase by a wardress. They arrive on a first landing and are lost to sight.

39 INT. PRISON CORRIDOR - DAY - MEDIUM SHOT

Keane and Flaquer are led down a short corridor towards the Solicitors' Rooms.

40 INT. SOLICITORS' ROOM - DAY - LONG SHOT

They are shown into a small room, with a small table and several chairs.

41 INT. CELL BLOCK - DAY - LONG SHOT

Coming towards us from a distance past a long row of cell doors, is Mrs. Paradine. She is accompanied by a prison nurse.

42 INT. SOLICITORS' ROOM - DAY - MEDIUM SHOT

Keane and Flaquer turn as they hear someone approaching. Mrs. Paradine and the nurse enter the room. The nurse withdraws taking a position outside.

43 MED. SHOT

Mrs. Paradine comes towards the men. Her face is dull and expressionless. Her manner and voice are listless. She seems a woman half-numbed with inner fears and grief. She shakes hands with Flaquer.

Mrs. Paradine
How do you do, Sir Simon.

Flaquer
Well, here is the great man himself. I hope you feel sufficiently honored. Mr. Keane, Mrs. Paradine.

She extends her hand - he takes it - they study each other.

Mrs. Paradine
How do you do.

Keane
How do you do, Mrs. Paradine.

Flaquer
Well, you can take heart now. We've got the Royal Marines on our side.

CONTINUED:

43 . CONTINUED (2)

Mrs. Paradine

You're going to defend me?

Keane

The Royal Marines look forward to very little trouble.
A brief skirmish and you'll be lunching at the Savoy again.

Mrs. Paradine (a smile coming wanly)

Really? I haven't been thinking - about lunching at the
Savoy - again.

Mrs. Paradine turns to the table and seats herself.
Beyond her through the glass partition we see the
nurse pacing up and down. Keane seats himself
opposite Mrs. Paradine.

Keane

I know what you have been thinking.

Mrs. Paradine

Do you?

Keane

Yes - wild, dark thoughts such as - death, where is thy
sting? - grave, where is thy victory?

Mrs. Paradine

(with subdued violence and anger)

I keep hearing them all the time - saying I married a helpless
blind man - for his money - and then killed him - for his money.
And what will they say of Dickie? It makes him out such a fool -
for loving me..

Keane

We'll have answers for whatever they say...you loved him -
and he needed you.

Mrs. Paradine (looks at him surprised)

You know that?

Keane

Weren't you his eyes?

Mrs. Paradine

I was, of course - I had to be.

Flaquer (coughing sharply)

'Had to be,' Mrs. Paradine? Had to be. Dear, dear, you must
mind your verbs.

Keane

Sir Simon means that it was a piece of voluntary service.
You devoted your whole life to this splendid fellow. Freely.
Gladly.

CONTINUED:

43 CONTINUED (3)

Mrs. Paradine

Yes, I see what you mean.

The rather calculating tone of Mrs. Paradine's last remark has startled Flaquer a little. He is looking at her quizzically. Keane is now absorbed in Mrs. Paradine and in his own train of thought.

Keane (softly)

It was a sacrifice. A sublime sacrifice.

Flaquer (dryly)

Yes, I think it would be better to regard it in that light.

Keane

It was the more tremendous that Paradine could not understand - could not possibly understand - the sacrifice you were making. He had never seen you. He had never, as I say, seen you.

Flaquer

Yes, yes - quite, quite. I don't know, my dear lady, whether Mr. Keane will decide to put you in the witness box, but if he does, that is the sort of impression you must give the jury. Without eloquence, of course. You must leave that to Mr. Keane.

Keane

Come, come, Simmy. I don't think we need trouble Mrs. Paradine with all that at this stage.

He rises. Mrs. Paradine and Flaquer rise.

Mrs. Paradine

When shall I be seeing you again, Mr. Keane?

Keane

Just as soon as I've gone over the details with Sir Simon, and from now on I want you to look on this whole thing as just an adventure - an adventure we'll be sharing equally.

Mrs. Paradine (softly)

Adventure...it has seemed like a nightmare - until now. Thank you deeply.

Flaquer

Good afternoon, my dear.

They shake hands.

Mrs. Paradine (quietly to Flaquer)

Thank you for bringing him.

Keane

Until the next time, then.

CONTINUED:

43 CONTINUED (4)

They shake hands silently. She looks at him for a moment, then after a brief pause, she turns and goes through the door. The two men watch her depart.

From their viewpoint we see Mrs. Paradine being escorted away by the nurse. She does not look back. CAMERA IS ON THE BACKS of the two men until she disappears. Flaquer starts to move away. Keane remains still. Flaquer half turns, looks at him.

Flaquer
(quietly, as he taps Keane on the arm)
Come along, Keane.

There is the faintest pause. Then Keane collects himself and exits with Flaquer.

FADE OUT

FADE IN:

44 INT. HORFIELD DINING ROOM - NIGHT - LONG SHOT

The Horfields, the Keanes, Flaquer and Judy are having dessert at a small, candlelit table. Horfield is at the head at one end of the table and Lady Horfield at the other. Gay is on Horfield's right, Judy on his left. On Gay's right is Flaquer and opposite Flaquer is Keane. Lady Horfield, a distressed looking woman, is very silent and keeps darting frightened glances at her husband. As the CAMERA MOVES DOWN Horfield is speaking.

Horfield
I have never been able to identify this vintage. My old father laid it down; but he was rather a woolly person and he employed a dipsomaniac butler. I pretend that it is the genuine, old Black Strap. It still has a tang, even in its period of decay. I flatter myself that I myself resemble it.

Keane
The juniors call you Black Strap.

Horfield
Do they indeed? How clever of them...

The CAMERA IS NOW IN A MEDIUM CLOSE SHOT of Flaquer, Gay and Horfield. Flaquer is passing the port to Gay. She takes the decanter, passes it on to Lord Horfield.

Horfield
Don't you like port, my dear?

Gay (smiling)
Never touch it.

CONTINUED:

44 CONTINUED (2)

Horfield

Your aunt, Lady Millicent, was a great devotee. She was a remarkable old girl, Millicent. We used to have splendid times together at Deauville - back in the Twenties. I persuaded her to bathe - at seventy. I was a brisk young fellow of fifty then - not the inadequate old dotard you see before you. I watched her frolicking in the surf and had sad thoughts about the impermanence of beauty.

45 CLOSEUP - LADY HORFIELD

Nervously watching her husband.

46 BACK TO SCENE:

Horfield (continuing with a sigh)
She was a great toast when I was at Oxford. Sargent painted her...My dear, have you swallowed a plumstone or something?

Lady Horfield
No, Tommy...I'm all right...but I only...I mean, I was trying to catch Mrs. Keane's eye...I thought perhaps...

Horfield (signaling his wife to rise)
Sadly, regretfully, I surrender Mrs. Keane's eye...

Lady Horfield rises, followed by the others.

Horfield (continuing)
...A beautiful object, but it cannot rest on one blossom forever.
(he gestures to himself)

CAMERA PANS the ladies to the door. Keane opens it for them.

Lady Horfield
Don't be too long...you men...I think this is terribly antiquated, this...the ladies, I mean, but he likes it.

Keane
I shan't let him keep us away from you too long.

Judy
Give me a call, Father, if the conversation takes an interesting turn.

Flaquer laughs. Keane closes the door, returns to the table, sits next to Horfield.

Horfield
I see you haven't forgotten my deaf ear.

Flaquer
Keane is too good a barrister to forget that.

Horfield
Sometimes I wonder how good you really are, Keane.

Keane
Oh, good enough - or lucky enough.

Horfield
Come, come - no false modesty.

Flaquer
There are not many better, shall we say.

CONTINUED:

46 CONTINUED (2)

Horfield
Mmm...perhaps, perhaps. But I'm a legalist myself, and all
this emotionalism -
(he waves his hand)

Flaquer
I don't think Keane's all that emotional.

Horfield
Please, Simmy. I don't like to be interrupted in the middle of
an insult. I was about to say - you will recall an antique
cannon called the petard. The bombardiers used sometimes to
overload it and blow themselves up. Thus, to coin a phrase,
they were hoist by their own petard. Now, you, my dear chap,
have a habit of overcharging yourself with emotion when facing
a jury. You understand, Keane, that all this is simply my
concern for you. I shouldn't like ever to see you hoist by
your own petard.

Keane
I don't think you need worry.

Horfield
Oh, I shan't, really! In fact, I drink to your good fortune...
and that of your interesting client.

Keane (looks at him)
Oh?

Horfield
Mrs. Paradine.

LAP DISSOLVE:

47 INT. HORFIELD DRAWING ROOM - NIGHT - MED. SHOT

The Horfield's drawing room is a fussy, bitty, Edwardian
sort of place, reflecting the character of the hostess.
She and Gay are drinking coffee. Lady Horfield has a
liqueur and helps herself to two more while she is
talking. Judy at the piano plays softly.

Lady Horfield
Tommy has a great opinion of your husband, my dear...At least,
I think so...He never says 'Mark his words' or anything, but
you can always tell, can't you?...At least, not always...I
think men are difficult, don't you? Is yours difficult?

Gay
Not very.

CONTINUED:

47 CONTINUED (2)

Lady Horfield

Mine is....Of course, he's terribly kind...in a way...to some people....And he never gets angry...Except with me, now and again, and I can quite understand that...

The piano has stopped playing and Judy calls across to them.

Judy

Shall I hurry them up? They'll be kicking the good old days around all night if somebody doesn't ring a bell.

She exits.

Lady Horfield

Your husband is very clever, isn't he?

Gay

Yes, I think so.

Lady Horfield

So is Tommy. I'm not sure that I like it. Clever people are so hard, aren't they?

Gay (surprised)

Oh, not necessarily, are they?

Lady Horfield (suddenly)

I'm so thankful he didn't hang that little man your husband defended the other day!

Gay

Well, of course, you must be. Lord Horfield was equally pleased, I hope.

Lady Horfield doesn't answer. There is a moment of silence. Gay looks at her curiously. Lady Horfield lowers her eyes nervously.

Lady Horfield

I know I shouldn't be telling you this, but I do dread it when he has to take a murder trial. If they...if they...if he... you know what I mean...he comes home looking like -
(she trails it off)

Gay

Yes, I can well imagine. It must be a terrible nervous strain - trying a capital charge.

Lady Horfield

It may be that...that's very comforting. You're clever, too. Not in a hard way, of course...

(she takes another liqueur)

You won't tell him what I said, will you?

CONTINUED:

47 CONTINUED (3)

Gay (mystified)
No, of course not.

They both turn at the sound of a door opening.

48 MED. CLOSE SHOT

Three men entering with Judy. CAMERA PANS THEM across to Lady Horfield and Gay. Lady Horfield rises to meet them.

Judy
They were re-trying Charles the First, and Tony got him off.

Lady Horfield
You've been such a long time and I've been chattering and chattering.

Horfield
(glances down at Gay and looks up at Lady Horfield)
My dear, I am sure Keane and Simmy would like to see your jade.

Lady Horfield
Would you? I have a few such pretty pieces.

Keane
Very much, indeed.

Lady Horfield, Keane and Flaquer move away to the far end of the L-shaped drawing room to a display cabinet. Horfield seats himself opposite Gay, ignoring Judy who stands by. Horfield's impudent eye takes in Gay from top to toe.

Horfield
You look very, very appetizing tonight, my dear.

Gay
A charming compliment from such a gourmet as yourself, Lord Horfield.

Horfield pours himself a liqueur.

49 MED. CLOSE SHOT - JUDY

She looks down at Horfield a little disapprovingly, then turns away and joins the others.

50 TWO SHOT - HORFIELD AND GAY

As he sips his liqueur, he studies her.

CONTINUED:

50 CONTINUED (2)

Horfield

Tell me, Mrs. Keane. I don't amuse you very much, do I?

Gay

Oh, no - I've always admired your wit, Lord Horfield.

Horfield (preening)

Then you may call on it whenever you wish. Any hour of the day or night. Life can be very boring for grass widows.

Gay (lightly)

What makes you think I'm a grass widow?

Horfield

Don't let's be pedantic. Golf widows, stock exchange widows, law court widows. They're all the same.

(taking her hand)

What a charming ruby. Did your husband earn all that whacking away at juries?

Gay

(pulling gently but unsuccessfully out of his grip)

Lady Horfield was admiring it, too. It pleased me, because she has such excellent taste - in most things.

She manages to free her hand from Horfield.

Horfield

I say, Keane. I'm afraid your wife is wearying of me.

Gay rises and walks away. CAMERA MOVES IN to Horfield as he yawns.

Horfield

Pity, pity,...

DISSOLVE TO:

51 INTERIOR KEANE HALLWAY AND STUDY

Gay and Keane have just returned and are removing their wraps. Keane starts for the study.

Gay

Aren't you coming to bed?

Keane (entering the study)

In a little while.

Gay (following him)

You'll be tired in the morning.

Keane (running his hand through his hair)

Dull evening, wasn't it?

Gay

Yes and no.

CONTINUED:

51 CONTINUED (2)

Keane wanders over to a small cabinet, and during the following picks up a pack of cards, toys with it, and finally sits down and starts playing solitaire. Also during the following Gay sits near him then gets up and moves over next to him, looks over his shoulder and helps a bit with the solitaire.

Keane

I've a murderous day tomorrow. I shouldn't have let Simmy talk me into this new case - with all the others I have.

Gay

Did you see Mrs. Paradine?

Keane

Uh-huh.

Gay

What's she like?

Keane

Strangely attractive. I'm sure you'd think so, anyway.

Gay

Oh no, I wouldn't.

Keane (looking up suddenly)

What do you mean?

Gay

She's cost me too much.

Keane

Cost you? What on earth are you talking about?

Gay

Well, if you don't remember, I'm sure I'm not going to tell you.

She strolls away.

Keane (throwing down the cards)

Oh, I know. The anniversary! And that trip I promised. We'll still make it, Gay. Maybe before the case even comes to trial.

Gay

(returning to him, strokes his hair, as he puts his arms around her and she looks down at him)

It's all right, darling. I'm afraid your excitement will always be in the Old Bailey - and the other musty old law courts.

Keane rises, moves over, takes a cigarette and lights it.

Keane

No, no, dear, honestly. I was thinking just today what fun it would be to go to Italy.

CONTINUED:

51 CONTINUED (3)

Gay
Italy? I thought we'd planned on Switzerland.

Keane
I know, but somehow Italy seems so - well, so much more...
(reaching for the word)
...colorful.
(he loses himself in his thoughts for a moment)
Might even go back to Venice...you know - and get in a gondola.

Gay (laughing)
Oh, darling!

Keane
(coming out of his mood a little annoyed)
Well, what's the matter with that? What's so amusing?

Gay (coming to him, tweaking his cheek)
Nothing at all. I can't imagine anything more wonderful than being in a gondola again with you.

Keane
Well, what is it, then?

Gay
It's just that you're so - transparent. And for such a devious kind of barrister, too.

Keane (begins to catch on)
You're pretty devious yourself, don't you think? Come on. Tell the jury what's on your mind.

Gay
All right. Mrs. Paradine is 'strangely attractive' - and 'isn't Italy colorful?' Q.E.D.

Keane (with transparently fake indignation)
Of all the idiotic...

Gay
I should think it might please you to know that I can be jealous.

Keane
It isn't that. But how you can think that I'd be interested in a woman who...

Gay (breaks in)
Oh, silly. I know you're not interested. I hope you're not getting so old that you can't admire an attractive woman. But I want you to know something - there are lots of men who find me attractive, too.

Keane
Is that so? Who, for instance?

CONTINUED:

51 CONTINUED (4)

Gay
Well - there's Tommy, for instance.

Keane
Tommy?

Gay
Tommy Horfield.

They both laugh. She takes his hand.

Gay
Come on, now. It's getting late.
(she turns out one light and leads him from the room)
It's time we were in the gondola.

CAMERA PANS them out of the room and we hear Gay's voice
singing a few bars of "O Sole Mio" - and Keane's laughter.

FADE OUT

FADE IN:

52

LONG SHOT OF THE PRISON WALL IN THE RAIN

CAMERA MOVES ACROSS AND UP TO one of the windows.

LAP DISSOLVE:

53

SHOOTING THROUGH THE GLASS-PANELLED PARTITION

The room is empty for a moment and then we see the pacing figure of the nurse who glances into the room. She disappears out of the picture.

CAMERA THEN COMMENCES TO PULL BACK and as the nurse retraces her steps, we come to the figures of Keane and Mrs. Paradine who are seated at a small table. During this we have heard the following dialogue:

Keane's Voice

Well, I think that's enough for today. Are they treating you well?

Mrs. Paradine's Voice

Yes, they're very kind.

Keane's Voice

Do you have all the books you want - or may I send you any?

CAMERA IS NOW IN THE TWO SHOT

Mrs. Paradine

No, they have quite a good library here.

Keane

Good.

(he puts the papers in his briefcase as though preparing to go; gives her a tiny sharp glance)
Very soon I'd like to talk to you about yourself - before you met Colonel Paradine.

Mrs. Paradine

Oh - will that be necessary?

Keane

Just one of the more annoying parts of this business. The prosecution will always try to tear down the character of the defendant.

(with a little smile)

Naturally, I wouldn't like them to have the advantage of me.

CONTINUED:

Mrs. Paradine (very cold)
My past is no affair of anyone but my husband and myself. And my husband is dead.

Keane (a bit cool)
But Mrs. Paradine, the character and background of the defendant are of grave importance to the defence.
(he looks at her)
It is my duty to warn you of this.

There is a pause.

Mrs. Paradine
And how far back will this - this inquisition go?

Keane (rather embarrassed)
We must be ready for them to take it back to the beginning - even as far back as your parents.

Mrs. Paradine (with an effort at fortitude)
Very well - since you think it necessary. My parents - they were dishonest, I suppose - by British standards...sometimes they had money, sometimes not.

Keane
One is not to blame for one's parents.

Mrs. Paradine (rather magnificently)
Mr. Keane...my past may be on trial, but not my parents.

Keane (hastily)
Forgive me. I meant only to...May we proceed?

Mrs. Paradine does not answer.

Keane
There's no need to trouble you with all the details of your early years. Sir Simon will - uh -

Mrs. Paradine
As you wish.

Keane:
But, however much I dislike it, I must advise you to convey to me - at least - anything that you think might be - embarrassing.

Again a moment's silence. She looks at him. He avoids her gaze, gets up, walks.

Keane (annoyed)
I must say, Mrs. Paradine, that it's essential I have your cooperation. The very things that it might embarrass you to tell me are the things most certain to be brought up by the prosecution.

CONTINUED:

Mrs. Paradine (after a moment)
 Forgive me if I've been difficult...I shall try.
 (again the bitterness)

It will not shock you, I assume, to learn that I am a woman -
 what would you say? - a woman who has seen a great deal of
 life?

Keane
 Mrs. Paradine, please don't mistake my persistence for any lack
 of sympathy.

Mrs. Paradine
 When I was still at school in Naples, it began. I was sixteen,
 or so I said. Actually I was younger.

Keane
 Tragic.

Mrs. Paradine (with a smile)
 Yes, perhaps...but I didn't think so then...I ran away with
 the man...Athens...Istanbul...Cairo...

Keane (building his case)
 He was much older, of course...rich...He took advantage of
 your youth.

Mrs. Paradine (coldly)
 He was married, respected. I took advantage of him.

Keane
 I understand how you can blame yourself. But I know we can
 persuade the jury to -

Mrs. Paradine (breaking in)
 Then, as suddenly as it began, it ended. He wearied of me,
 I wearied of him - what difference does it make.

Keane
 There were - others?

Mrs. Paradine (her voice rising)
 Of course there were others. We cannot hide these things. You
 said we cannot hide them, Mr. Keane. Let's drag them out - let
 them hang me for the past and be done with it!

Keane
 No, no! You mustn't feel that! We won't permit them to make
 anything of it!

Mrs. Paradine (sadly)
 Poor Dickie...How he would have loathed all this. He gave me
 his name, his fine name. He trusted me to protect it...

Keane
 He knew all about you?

Mrs. Paradine (head high)
I kept nothing from him. He was so good. He trusted me.

Keane (thoughtfully)
Mmm...

(he rises, and with a rhetoric gesture becomes the lawyer again. He stands looking out the window, speaking more to the future jury than to her)
He saw a woman reborn, cleansed of her past sins by the love he gave her.

She takes this.

Keane
(he turns away from the window, comes toward her; continuing)
And you, you adored him for what he had done for you, gave your complete devotion to him.

Mrs. Paradine
(absorbing this, her hopes growing)
Yes...yes...

Keane is emotionally moved, takes her hand, forgetting his future jury.

Keane
You did your best for him...that much is clear.

Mrs. Paradine
He used to sit in the dark - the eternal dark - and weep. He wanted to die. I never told anyone. I owed it to him...he was so proud.

Keane (almost tenderly)
I'm sure you must have given him - happiness.

Mrs. Paradine
I tried. I worshipped him. He was the only man who ever saw me as I really was - as I'd always wanted to be.

Keane
(quietly, almost to himself; completely sold)
The perception of the blind.

Mrs. Paradine
The pain never left him. And towards the end...
(she can't go on)

Keane (takes both her hands)
I've tortured you enough. We'll get you free...trust me.

She looks up.

CONTINUED:

53 CONTINUED (5)

Mrs. Paradine

I shall...I do...

Keane rises, picks up his hat, coat and briefcase. She puts out her hand; he takes it; smiles; she smiles wanly back. He turns and leaves. She walks with him to the door. CAMERA MOVES IN TO A CLOSEUP of Mrs. Paradine as she watches him go. We hear the nurse's voice.

Nurse's Voice

Are you ready, Mrs. Paradine?

Mrs. Paradine (yawning)

Yes, all right.

54 TWO SHOT

Mrs. Paradine joins the nurse and as they start down the corridor, Mrs. Paradine casually reaches over to the nurse's wrist and looks at her watch.

Mrs. Paradine

Oh, it's nearly time for tea.

DISSOLVE:

55 KEANE'S STUDY - LATE AT NIGHT

Flaquer is seated, his legs crossed; smoking away at a cigar. Keane is pacing up and down, full of vibrant energy, playing with an empty pipe as he walks.

Keane

But, Simmy - what possible objection can you have to our proving suicide?

Flaquer

I think it's dangerous. Remember, if we have Horfield on the bench -

Keane (interrupting)

Oh, you all have this unholy fear of Horfield.

Flaquer

Only of his skill. And I don't like to see a defense based on suicide. Clearly the police didn't accept it.

Keane

Of course they didn't accept it. And no wonder.

(impatiently)

'How does a blind man buy poison without attracting attention?.. How does he hide it?...And where?...'

CONTINUED:

Flaquer

Since you ask these questions yourself, why risk bringing them up?

Keane

Because all we have to do is answer these questions. Blind men have committed suicide before. And we only need decide who helped Paradine to do it.

Flaquer

But I persist in asking why? Why not let the Crown have the burden of proof of its accusations? What have you got in mind, Keane? I don't understand you.

Keane

All right...It's because I want to do more than merely get her off...If I'm to be worth my fee, I must have her not only a free woman, but a completely exonerated one...No whispers - no talk that she got off only because of - well...
(he gropes for words)

Flaquer (finishing for him)

...because of the persuasive eloquence of Anthony Keane?

Keane

Frankly, Simmy, I don't think Mrs. Paradine merits such cynicism...

He goes to the folder on the table. The folder contains press cuttings, photographs, and a ten or twelve page typewritten report.

Keane

Here, Simmy - let me show you something.

Flaquer gets up and goes around to him.

Keane

Have you ever realized what a lot you can learn from photographs?

Flaquer (tolerantly)

Uh-huh...

(puffs at his cigar; meditatively)

The social footsteps of time.

Keane continues to run through the research. He selects three or four of them and holds them out to Flaquer..

Keane

Notice anything peculiar?

Flaquer (looking)

Can't say that I do.

Keane lays out the photographs.

56 INSERT RESEARCH MATERIAL

There are photographs, press cuttings, typewritten reports, etc. In Keane's hand is a magazine cutting showing Paradine, Mrs. Paradine, and Andre Latour, the valet, at a country horse race. Latour is only very slightly behind Paradine and has his hand in a guiding position on Paradine's elbow.

A hand picks up a photograph with the mark of a British news agency on it - the type that is supplied to newspapers. In this photograph they are at a beach resort. The photograph is the type that is made for a society column. And again Latour is at his side.

Over the second part of the insert we hear Keane's voice:

Keane's Voice

And everywhere the Paradines went, the valet was sure to go.

57 BACK TO SCENE

Keane is still examining the research material. He passes some that do not include Latour. During this Flaquer answers Keane's previous line, strolling away.

Flaquer

What's so extraordinary? Latour worshipped him. He guided Paradine's every step like a mother hen.

Keane

What was a Frenchman doing in the British Army?

Flaquer

French Canadian -

Keane (picking up something else)

Here he is again.

Flaquer

Latour worked on Paradine's estate - as a groom, I think - and enlisted at the start. Paradine made him his batman, and Latour was with him when he was blinded.

Keane (disregarding; half to himself)

It still mystifies me as to why this valet should have been with them everywhere.

The door opens and Gay enters. She is in negligee. Keane's back is to her.

Gay

It's after midnight.

Keane (turning; boyishly truculent)

I know it's after midnight. I heard the clock strike. I counted the hours. Twelve. And I'm not sleepy. And, my darling, I have work to do.

Gay (firmly)

Jimmy looks dead.

CONTINUED.

57 CONTINUED (2)

Keane

Well, he isn't dead.

Flaquer

Quite right, my dear. I only look dead.

Gay

How about some drinks to revive you?

Keane

Good idea. Tell Baker to bring -

Gay

The servants are asleep at this hour, like all civilized people. I'll get them myself.

Gay leaves. Keane sits in a chair, runs his hand through his hair thoughtfully.

Keane

He's our man - I'm sure of it.

Flaquer

Our man? Who - the valet?

Keane

Who more logical to help Paradine out of his misery?

Flaquer

Forget it. I can't think of anyone less likely.

Keane (disregarding)

The devoted, grateful servant and war companion who would do anything to help end his master's agony.

Flaquer

It won't wash, Tony. Let's face it.

(quietly)

This wasn't suicide - and it wasn't assisted suicide - it was murder.

Keane

Are you trying to infer that Latour might have murdered him?

Flaquer (explosively)

I'm not talking about Latour.

Keane

Who, then?

Flaquer

I'm talking about our client.

Keane (quietly)

Oh?...You think she killed him?

CONTINUED:

Flaquer
It's what the Crown thinks. And will try to prove. There's no sense going into court, hurling other names into the case. We have to prepare ourselves to answer the Crown on Mrs. Paradine -

Keane (rising; quietly)
I'll have an answer.

Flaquer
With facts!

Gay re-enters with a tray of drinks and slowly crosses the room towards the side table. The two men are oblivious of her presence.

Keane
To begin with, we have the very simple and very obvious fact that Mrs. Paradine is not a murderess.

Flaquer (sarcastically)
Really?

Keane
She's too fine a woman.

Flaquer
Indeed! I was under the impression that she'd been a woman of very low estate and rather easy virtue.

Keane (violently)
You're an insufferable snob - morally and socially. I only hope the Crown tries to foul her name - once! Just once!

Flaquer (coldly)
I'm sorry. I hadn't realized the extent to which she had -- impressed you.

Keane
I've spoken to her for hours...and I've done more than hear her words. I've seen a decent, honorable woman behind them. And I intend that the rest of the world shall see her as I do - as a noble, self-sacrificing human being.

Flaquer has seen Gay. He stands looking at her - Keane turns and sees her. He cannot quite cover his own guilt over his revelations, new even to himself, of his emotions.

Gay (covering up)
We've run out of soda water.

Keane (quietly)
Ordinary water will do.

Gay
Shall I pour yours, Jimmy?

CONTINUED:

57 CONTINUED (4)

Flaquer
Please. A strong one.

Gay
And you, Tony?

Keane (abstracted)
Yes.

There is an awkward silence as Gay pours the Scotch into two glasses. She pauses a second.

Gay
I think I'll have one, too.

She pours the Scotch into a third glass as we

DISSOLVE:

58 INT. SOLICITOR'S ROOM - HOLLOWAY - DAY - CLOSE SHOT

A table on which are resting two pairs of hands: those of a man, which are clenched and moving with a slight tenseness; and those of a woman, clasped slightly. Just beyond them, a shadow passes along the edge of the table. The CAMERA PULLS BACK AND UP at the same time, revealing Mrs. Paradine and Keane facing each other while the vague figure of the pacing nurse is seen beyond. During the camera movement we hear the voices of Keane and Mrs. Paradine.

Keane
Will you answer me, please?

Mrs. Paradine (quietly)
I have answered.

Keane
The word 'impossible' is not an answer. It's a feminine reaction. Could Latour have helped your husband commit suicide?

He waits. She remains silent. He continues.

Keane
Latour worshipped the Colonel, that's true, isn't it?

Mrs. Paradine
Yes.

Keane
He was alone with the Colonel a great deal - during the day and night.

CONTINUED:

58 CONTINUED (2)

Mrs. Paradine

Yes.

Keane

So if Colonel Paradine - blind - unable to help himself -
wanted to die - there was only one person he could turn to.
Isn't that right?

Mrs. Paradine (tensely)

I won't say that.

Keane

You won't say what?

Mrs. Paradine

That Andre helped him.

Keane

Andre!

Mrs. Paradine

Latour.

Keane

You call him Andre - a valet?

Mrs. Paradine (softly)

I am not too well trained in the more subtle snobberies of your
class.

Keane

My class!...

(with a smile)

I'm afraid you don't know me very well.

Mrs. Paradine

I know you - always ready to sacrifice some underdog - to win a
point.

Keane

To win a point! Good Michael! To save your life!

Mrs. Paradine

Do you need to invent something about poor Latour in order to
accomplish that?

Keane

You seem extraordinarily eager to protect this man -- from even
suspicion of involvement.

Mrs. Paradine (coldly)

What do you mean?

Keane

I mean - you talk about Latour as if -

CONTINUED:

58 CONTINUED (3)

She waits,

Mrs. Paradine (coldly)

As if what?

Keane (after a pause)

I'm sorry. I can quite understand how you feel about him.

Mrs. Paradine

Can you?

Keane

He was completely devoted to your husband. You don't want to bring him into jeopardy - because of his fanatic loyalty. Even if it meant clearing you of all -

Mrs. Paradine (interrupting)

I am not a martyr...Latour did not do it.

Keane (exploding)

But I'm not accusing the man of murder! I'm simply trying to bring you out of here - stainless - free of all suspicion -

Mrs. Paradine

Making up lies about a man who loved my husband as a devoted slave - adds nothing to my character...In fact, it would shame me. I will not have it.

Keane (frustrated, his explosive mood gone)

I don't want lies...I'm a bit - confused...I don't understand your attitude toward Latour. You speak his name oddly.

Mrs. Paradine (with sudden anger)

Oh, this is truly impossible! I'll not listen to any more stupid, vicious innuendoes.

(turning from him toward CAMERA; sarcastically; with a cynical smile)

You spoke as my rescuer - talked about a brief skirmish -

Keane

(quietly; embarrassed and defeated; but with some bitterness)

So I did. I'll try to recover my position as - as your champion...

(with a sigh)

We'll drop Monsieur Latour - for the time being.

(his voice grows professional)

Now I shall have to ask you to tell me about the wine glass -

On the last sentence, his voice and the scene have been

DISSOLVING OUT:

FADE IN:

59 INT. FLAQUER'S STUDY - NIGHT - RAIN

Flaquer is in his smoking jacket or robe. Judy is in negligee or robe and slippers. Her hair is down.

They are playing chess, but we only see one move made - one by Flaquer, very early in scene so that later he can complain about Judy's failure to move. The game is about half over; and Judy has a decided advantage. The chess set is an old and very handsome one.

Flaquer

No, I think that Keane's given up the idea entirely of dragging the valet into the suicide. At least he couldn't talk Mrs. Paradine into it.

Judy

Has he got a substitute? Or is he going to follow your advice, for a change?

Flaquer

I don't know.

(he moves advantageously)

...Sometimes I wish I hadn't briefed him for the defense, clever as he is.

Judy

You've never worried about Tony's complicated mental processes before, Father...They usually straighten out in front of a jury.

Flaquer

True enough. But he's not confining it to mental processes. He's turning detective.

Judy

What do you mean?

Flaquer

He's going to Cumberland to investigate Hindley Hall - the Paradine country house.

Judy

But the thing happened in London.

(pause)

Oh, I'm bored with this game.

(she rises)

Let's finish it later. 'The Adventures of Anthony Keane' are much more interesting.

Flaquer

(rises and crosses the room. His words are stern, but it is clear that there is deep affection behind them that belies them)

I don't know how you came by this decidedly unfeminine interest in such matters. Your mother was a simple, old-fashioned woman who would have shuddered at the thought of her -

CONTINUED:

59 CONTINUED (2)

Judy walks away thoughtfully. Flaquer is still studying the chess board.

Flaquer
I'm glad you're not going on with the game. You nearly had me.

Judy (suddenly with the birth of an idea)
Is Tony infatuated with that woman?

Flaquer (looking up suddenly, startled)
What? Where on earth do you get such crazy ideas?

Judy (advancing to him)
Tell me something. How does Hindley Hall happen to be still open?

Flaquer
Oh, it's really not open...there's only the housekeeper and...
What sort of plot are you concocting?

Judy (quickly)
Is that handsome valet still there?

Flaquer (interrupting)
I won't answer any more questions.
(he sits in a chair with a coffee table beside it
and pours himself some coffee)
If you don't want to play chess, I'll write some letters. Go to bed.

Judy (slowly, arriving at a conclusion)
I bet you...he's going up there...because there's something between Mrs. Paradine and that valet!

Flaquer (thoughtfully, almost to himself)
The valet?
(then, half to her)
Where did you get that notion?...

Judy
I dunno...Intuition, maybe...
(she observes his thoughtful, rather startled,
expression)
Why are you looking so funny? Did you have the same idea?

Flaquer
No, but Keane was so interested in some photographs...

Judy (impatiently)
What photographs?

Flaquer
"Everywhere the Paradines went, the valet..." - I wonder if Keane could have found out that -

CONTINUED:

59 CONTINUED (3)

Judy (excitedly)

That she and the valet - That's it! And he's jealous! Oh, my heavens, he's jealous - of that valet!

Flaquer

Oh, come, come!

Judy (sitting on his lap)

Don't 'come, come' me! Have you ever known Tony to visit a jail so often - for any other client?

Flaquer

Tony's still in love with Gay and you know it. And why shouldn't he be?

Judy (quietly, but vehemently)

If he lets Gay down...after all these years...

Flaquer

Such things do happen...I am sorry to have to tell you, my dear, that your education - such as it is - was paid for by many a broken heart.

Judy (sharply)

He's in love with that woman, isn't he?

Flaquer (pushing her)

Oh, get off my lap.

He looks after her furtively.

Judy

(strolling to the window and shaking her head)
I never saw it to fail...Men who have been good too long... they get a longing for the mud...want to wallow in it...

Flaquer

Where did you read that?...Tony's too decent for that sort of thing.

Judy (cynically)

Really?

(approaching him).

The best men always end up with the worst women...

(she is now leaning over his face, her arms on the chair)

He's after her boy friend. That's why he's going to Cumberland!

Flaquer (weakly)

It's absurd.

Judy

Don't you think that's right?

Flaquer does not answer.

Judy

Answer me!...

CONTINUED:

59 CONTINUED (4)

Flaquer

I will not be treated like a hostile witness by my own flesh and blood.

Judy (walking away)

Oh! Men are such horrible beasts! I wish I were married to Mr. Anthony Keane for just one hour. How I'd make him jump through hoops!

Flaquer

I wish you were married to someone. Perhaps he could put up with your claptrap more than I can.

Judy (seriously, after a moment's silence)

I hope...no, I don't hope they hang her...I don't like breaking pretty things...but I do hope they send her to prison for life.

(quietly)

What's she really like?

Flaquer

Fascinating. Fascinating...I'm an old ruin, but she certainly brings my pulse up a beat or two.

Judy (thoughtfully)

Poor Gay...

On her face we read her worry for her friend as we

DISSOLVE OUT:

SCENE 60 OMITTED

61 INT. KEANE HOME - NIGHT. SHOOTING DOWN STAIRS TOWARD THE DOOR.

Keane enters, puts his keys, which are on a chain, back in his pocket, throws his hat to one side in his accustomed manner. He comes up the stairs, and as he approaches CAMERA we see increasingly that he is drawn and nervous. He passes very close to the CAMERA which pans as he turns and walks away from us toward his bedroom. Suddenly he stops and observes a light is coming from Gay's room. He hesitates a second, then turns and enters.

62 INT. GAY'S ROOM

Gay is sitting at the dressing table, cold creaming her face before retiring.

Gay (without turning)
Hello, Tony.

Keane
Hello, darling.

Gay
You are late.

Keane (controlling his irritability)
I told you not to wait up for me.

Gay
I wasn't.

There's a moment's silence. Neither seems to have anything to say to the other.

Keane (suddenly)
Well, I think I'll be off to bed myself. Good night, darling.

He starts for the door. Gay turns, soft and remorseful. Before he has taken more than a couple of steps he is stopped by Gay's voice.

Gay (quietly)
Tony.

He stops.

Keane
Yes, dear?

Gay
I'm sorry if I don't seem myself. It's just that I - I've a bit of a headache.

CONTINUED:

Keane
(not looking at her, feeling a bit trapped and a bit guilty)
Oh, I'm sorry you're not feeling well. I'm afraid I'm a bit on the ragged side myself tonight.

Gay rises, comes to him, sits on the edge of a chair next to him.

Gay
Tony, couldn't we get away - for just a little while?

He doesn't answer.

Gay (continuing)
You do need a rest. I've never seen you quite like this before.

Keane (dismissing it)
Oh, darling, just one good night's sleep and -

Gay
Even if it were only for a few days - for our anniversary. You promised and -

Keane
(interrupting; his annoyance showing)
The anniversary again! Really, darling, there are some things more important than -

Gay (wistfully)
You didn't used to think so.

Keane (hastily)
As a matter of fact, I think I have to go away. Mrs. - Mrs. Paradine and her husband lived a good deal of the time at a place called Hindley Hall up in Cumberland. I thought I'd nose around a bit - you know, see what I could pick up - and get a breath of fresh air at the same time.

During the middle of this speech Gay's face and spirits have fallen, but suddenly she is hopeful again.

Gay (with some excitement)
Oh, that sounds wonderful, Tony! You won't be busy all the time, and we can -

Keane
But, darling, it's only for a day or two.

Gay (crestfallen)
Oh...

(hopefully)
Honestly, I won't bother you. I won't say one word to you about - business. But I do so want to be with you.

Keane looks at her miserably.

CONTINUED:

Keane
It wouldn't be any fun for you. You see that, don't you?

Gay (disappointed; quietly)
Yes, I see.

Keane (lightly)
It might be cold and wet up north.

Gay
Yes, I suppose so.

Keane (he looks around the room)
This is the place for you. Warm...cosy...protected. I want to keep all this ugly business away from you.

Gay walks away from him, her back to him.

Gay
But can you?

Keane
Can I what?

Gay (without turning)
Keep the ugliness away.

Keane
But haven't I always? What do you mean? What are you afraid of?

Gay turns and looks at him.

Gay (after a moment)
Need I say?

Keane lowers his eyes before her gaze. He walks toward the window, takes out a cigarette case, turns, cigarette in hand.

Keane (nervously; rapidly)
Listen, darling...This settles it. Nothing is worth this kind of trouble between us.

(he comes to her, takes her in his arms,
looks her in the eyes)
I won't go to Cumberland. I won't go on with the case at all.
(his determination mounts as the idea takes
hold of him)
I'll give up the brief!

Gay, who has been flabbergasted by this about-face, and who for a moment is delighted, cannot quite believe her ears.

CONTINUED:

62 CONTINUED (4)

Gay (excitedly)
Tony!

Keane
I mean it. Simmy can get someone else.

Gay (not knowing what to say)
But - but what will she say?

Keane
(not being able to look her in the eyes;
rather hoarsely)
What the devil does it matter what she says?

He lowers his head, starts walking away from her.
Gay watches him closely as he lights his cigarette.
His hands are trembling.

Keane
(cigarette in mouth, is lighting the cigarette)
The case isn't so difficult - any one of fifty men can handle it.

Gay is still studying him. She is motionless. Keane turns, looks at her, holding the cigarette in his hand.

Keane
Isn't that what you wanted? We'll leave for Switzerland. We can leave Sunday - tomorrow, perhaps.

Gay is moved and unhappy; she comes to him, runs her fingers through his hair.

Gay
Oh, darling, darling.

Keane
What's the trouble now?

Gay
No trouble, darling. Just thank you...thank you for being so - so good.

(the tears come to her eyes)
I knew my old Tony couldn't have changed quite that much.

Keane
(embarrassed, but by no means happy)
What do you think? Lucerne or St. Moritz?

Gay (tenderly)
No, darling. Neither. You're going to Cumberland...and then you're coming back to your office...and then you're going into court.

Keane
(with relief but with simulated resistance)
No, no. I'm tired - that's what you said and you're right...

CONTINUED.

62 CONTINUED (5)

Gay

You're not too tired, Tony - you're not too tired, and I'm not too frightened - for the man I'm so proud of to abandon a client who needs him.

Keane

But -

Gay (cutting in)

No 'buts,' Tony - and there aren't fifty men who could save her. I'm not quite so naive about - all that ugliness, as you call it. There's only one Anthony Keane.

Keane

Oh, you've always had such big ideas about me.

Gay

No, I haven't, darling. And besides -
(she looks away, wistfully)
I have a stake in this, too.

Keane

I don't know what you mean.

Gay

I wouldn't like a woman to be hanged - any woman - just because my husband had tea with her - in jail.

Keane breaks a little, with a torture of mixed passion and devotion; puts his arms around her, lowers his head against hers, closes his eyes.

Keane

Gay.

Gay holds him tightly, passionately, for a moment, then pulls away.

Gay

Now off to bed with you, darling.

Keane moves to kiss her; she pulls back.

Gay (continuing)

No, Tony. Not now.

Keane lowers his eyes.

Keane (weakly)

You'll come to Cumberland with me?

Gay (with a tender smile)

I'll be waiting here. Cozy - and comfortable -- and protected...

(she leans over, kisses his forehead)

Good night, darling.

CONTINUED:

Good night.

Keane (miserably)

He walks out of the room. The CAMERA holds on Gay. Slowly, sadly, she turns. She knows her husband all too well. She knows his weaknesses and his strength. She recognizes that she's up against a tough fight. With Keane out of the room, her stature and nobility evaporate, and she's a little girl in trouble. She walks to the bed, lies on it, face down. She starts to sob miserably.

FADE OUT

NO SCENE 63

CUMBERLAND SEQUENCE

64 EXT. CUMBERLAND LANDSCAPE - DAY - LONG SHOT
(Already shot) An extensive view of the land near the coast of Cumberland.

DISSOLVE TO:

64A EXT. CUMBERLAND LANDSCAPE - DAY - LONG SHOT
(Already shot) A nearer view. In the midst of the rolling country we see the white plume of steam from the engine of a train. The plume eventually comes to a stop.

DISSOLVE TO:

64B EXT. RAILROAD STATION - DAY - LONG SHOT
(Already shot) Shooting along the platform, we see various people alighting from the train, Keane is among them.

DISSOLVE TO:

65 INT. BOOKING HALL - DAY - MEDIUM SHOT

The few people who have come from the train are giving up their tickets to the collector, and pass through the hall toward the station yard. Keane, carrying his own bag, moves toward CAMERA which PULLS BACK WITH HIM until he is outside facing the station yard.

66 EXT. STATION YARD - DAY - MEDIUM SHOT
(Already shot) Keane comes out into the yard. He looks about him for a moment.

66A EXT. STATION HOTEL - DAY - LONG SHOT
(Already shot) From his viewpoint we see the other side of the station yard and the small local hotel.

66B EXT. STATION YARD - DAY - LONG SHOT
(Already shot) Keane crosses the yard in the direction of the hotel.

67 . EXT. STATION HOTEL - DAY - MEDIUM SHOT

He approaches the entrance of the hotel and passes in through the door.

LAP DISSOLVE

68 INT. HOTEL LOBBY - DAY - MEDIUM LONG SHOT

It is empty, save for a couple of local farmers - youngish men who are deep in conversation. Keane is at the small cashier's desk. Behind it is a middle-aged woman, obviously the landlady, dressed in a simple print dress, well-worn. THE CAMERA MOVES IN as we hear Keane saying to her:

Keane
Have I a private sitting room?

Landlady
Oh, yes, sir. You mentioned it in your wire. You'll be wanting to see it?

Keane
Yes, please.

The landlady turns and goes toward a corridor, Keane following.

69 INT. SITTING ROOM - DAY - MEDIUM LONG SHOT

The landlady opens the door and shows Keane in. The room is what might have been expected from the lobby. A glass door with a flapping blind, leading to the garden; iron ornaments on the mantelpiece; a large engraving of John Knox preaching to Mary Queen of Scots; a horrible sideboard with mirrors; and finally a fire place with an unlit fire.

Landlady
You'll be cozy here. Will you want a fire?

Keane
Oh, yes. Thank you.

Landlady
I'll light it.

She crosses and starts putting a match to the paper. An unwilling flame rises. Keane watches her. The landlady rises.

CONTINUED:

59

CONTINUED (2)

Landlady

It's handy. It opens out into the back garden. You'll have some cold fish and salad before you go to bed?

Keane

No, thanks. But is there any chance of a whiskey and soda?

Landlady (surprisingly)

Okaydoki!

She goes over to the door and turns -

69A

MEDIUM CLOSE SHOT

Landlady

Your bedroom's No. 17. I've sent your bag up.

Keane's voice

Thank you.

Landlady (suddenly)

Are you a detective?

69B

MEDIUM CLOSE SHOT

Keane turns sharply.

Keane

No. Why?

Landlady

I just wondered.

Keane

But why do you ask? Had any trouble here?

The landlady comes back from the door.

Landlady

Not exactly here. But we're not too pleased to be in the Sunday papers. Haven't you heard of the big poisoning case? Well, that was Colonel Paradine, that had Hindley Hall. Mercy me, your fire's going out.

She goes over to the fire again and holds an open newspaper in front of it to draw the flame up.

Keane's Voice

Yes. I've heard about that.

CAMERA MOVES IN as the landlady talks over her shoulder.

CONTINUED:

69-B CONTINUED (2)

Landlady
This chimney doesn't draw well. We found a dead owl in it last Sunday. Well, it's the talk of the place. It was Mrs. Paradine that did it, they say. There. That's better. The sticks were damp and the wind's the wrong way...

69-C CLOSE SHOT - KEANE

Keane
Did you know her?

Landlady's Voice
Nobody knew her. She'd ride over here once in a way on a black hunter. Pleasant spoken enough, but kept herself to herself.

Keane is very intent -

Keane
Did she always ride alone?

69-D CLOSE SHOT -

The landlady rises to her feet again - the fire now blazes.

Landlady
There. That's got it. Yes. Now I come to think of it, she was always alone. And now the poor Colonel's dead and the house is to let.

During this CAMERA takes her back to Keane.

Keane
I heard it was. That's what I came about, as a matter of fact.

Landlady (in a satisfied voice)
Oh, that's why you're here, Mr. Keane. I was wondering. You're seeing the house tomorrow?

Keane
Yes, I think so.

Landlady
D'you mind going in a pony and trap? Our car is booked up tomorrow, and it's only about eight miles.

Keane
Fine, fine. Make it ten o'clock.

Landlady
Okeydoke.

DISSOLVE TO:

70 EXT. CUMBERLAND COUNTRYSIDE - DAY - LONG SHOT

Seated in a trap is Keane and a youngish man who is driving. The lad points off into the distance with his whip.

Driver

That's Hindley Village, down there, sir.

71 LONG SHOT

With the horse's nodding head in the foreground, we see the winding road beyond, and at the bottom of the hill, a picturesque cluster of houses and a church. We hear the driver's voice continue:

Driver

Do you want to stop off at the village, sir?

72 MEDIUM CLOSE SHOT - THE TWO

Keane

No, I would like to go straight on to the Hall.

The boy gives him a curious look.

Driver

That's up the hill - on the other side.

73 LONG SHOT

The pony and trap goes on down the hill toward the village.

DISSOLVE TO:

74 EXT. HINDLEY VILLAGE - DAY - LONG SHOT

The trap coming out of the village and-going on up a short hill the other side.

DISSOLVE TO:

75 MEDIUM CLOSE SHOT

As they near the top of the hill the driver points off again -

CONTINUED:

Driver

Up there yonder in those trees in the Hall, sir, - where the poor Colonel lived. Many's the time I've seen him walkin' round here - blind as he was - with Andre.

Keane (interested)

Andre?

Driver

Andre Latour - the Colonel's body servant. A queer one.

Keane

Is he -- anyone living there now?

Driver

Only the caretaker, Mrs. Carr. But maybe Andre's back from London now. They say he knows more about the poor Colonel's death than he'll tell. He's a queer one all right.

Keane

In what way?

Driver

Oh -- I don't know. He keeps himself to himself - p'raps it's because he's foreign -- they never seem quite the same, do they, sir?

The driver looks sideways at Keane - anxious for more gossip - Keane looks ahead.

DISSOLVE TO:

75 EXT. HINDLEY HALL - DAY - LONG SHOT

The pony and trap turn into the main gates, and enter the driveway.

DISSOLVE TO:

76 LONG SHOT

With the horse in the foreground - we turn the bend of the driveway, and revealed in the near distance is Hindley Hall. It is a long, two-story building of a weather-worn brick. It has a plain front, broken by a large porch with pilasters.

DISSOLVE TO:

77 MED. SHOT - PORCH

We get a nearer view as the trap draws up near the front door. Keane steps down.

DISSOLVE TO:

78 CLOSE SHOT

Keane approaches the front door and presses the bell.

79 CLOSE SHOT

The driver watching.

80 CLOSE SHOT

Keane waits for an answer to his ring. Suddenly there is the sound of a key being turned in the lock. The door slowly opens, a man in shirt sleeves stands in the doorway. It is Latour. He is in the shadows and we can only vaguely see him.

81 CLOSE SHOT

The driver calls out from his perch:

Driver

Latour - Here's a gentleman from London come up with an order to see over the Hall.

80 CLOSE SHOT - THE TWO IN PROFILE IN THE SHADOWS

Latour steps out of the shadows, studies Keane carefully. Keane takes out an Order to View from his pocket, hands it to Latour.

Keane
I'm interested in renting the house.

Latour takes it but doesn't look at it. Keane looks at him, then down at the letter.

80A INSERT OF THE ORDER IN LATOUR'S HAND

He doesn't open it.

Latour's Voice
Oh. Mr. Keane.

81 BIG CLOSEUP OF KEANE

Noticing that Latour does not open the order, and reacting.

81A BACK TO TWO SHOT

Latour hands the letter back to him.

Latour .
Will you come in, sir?

Keane steps in and the door closes.

82 INT. HINDLEY HALL - HALLWAY - DAY - MED. SHOT

As Latour closes the door, both men stand in semi-darkness.

82A CLOSEUP

Keane looks around him.

83 LONG SHOT

From his viewpoint, we see very little of the dark hall. Suddenly Latour's voice speaks:

Latour's Voice
If you will wait here a moment, I'll open the shutters...

Latour crosses in the foreground of picture and walks away into the distance. He turns away round a corner.

83A CLOUSEUP

Keane - as he watches him disappear.

83B LONG SHOT

We see the dim figure of Keane waiting. Then gradually the hall lights up. There is a pause, but instead of Latour returning, an elderly woman appears. She has grey hair, twisted into a knob, behind a round head. As she approaches, Keane asks:

Keane

Isn't he coming back?

Mrs. Carr

He might and he might not, sir. Will you step this way?

Keane follows her across the hall.

DISSOLVE TO:

84 INT. MORNING ROOM - DAY - LONG SHOT

Shooting into the room - Keane and Mrs. Carr enter the foreground. The carpets have been taken up and the furniture is shrouded in dustsheets. The curtains are half drawn, the sunlight filters through, giving it an eerie quality. The CAMERA GOES IN with them. There is a moment's silence, then Keane crosses toward the window leaving Mrs. Carr in the foreground.

Mrs. Carr (brusquely)

This is the morning room. It has a fine view, sir.

85 MED. SHOT

Shooting over Keane's shoulder, we see a beautiful view of a terrace and the lake beyond.

Keane

Yes. Beautiful.

He turns and looks back at Mrs. Carr.

86 BACK TO LONG SHOT

Mrs. Carr's voice suddenly softens -

Mrs. Carr

Sad, too. It was the poor Colonel's favorite room before - before the war. Afterwards - he missed the view but he still loved to have her describe it to him - every time the seasons changed.

CONTINUED:

86 CONTINUED (2)

Keane walks back to her - he is about to question her, but she stiffens up again -

Mrs. Carr
I'll show you the upstairs, sir.

As Keane passes through the door -

DISSOLVE TO:

87 INT. CORRIDOR - DAY - LONG SHOT

This should be a portion of the corridor through an archway which gives us the impression it is a private suite. Mrs. Carr and Keane are coming out of the Colonel's bedroom in the foreground. She turns and opens the next door.

88 INT. MRS. PARADINE'S BEDROOM - DAY - LONG SHOT

We get the same shot as downstairs - as Mrs. Carr opens the door CAMERA GOES IN with her and Keane in the foreground.

Mrs. Carr
And this was her room, sir.

Keane goes forward, then pauses and looks around.

88A CLOSEUP - KEANE

His eyes taking in the room.

89 MED. SHOT OF THE ROOM - FROM KEANE'S VIEWPOINT

Here in this room are evidences of the luxury with which Mrs. Paradine surrounded herself. It is an extremely feminine room, done in the Louis Quinze period. At one end is a little bay window with a boudoir piano of very delicate design. Some of her music lies open on the piano. Through the partially opened bathroom door we can glimpse a muraled wall. The closets reveal her furs - hats - dozens of pairs of shoes - her gowns and dresses. There is a large collection of expensive perfumes. Some of her negligees are lying across the bed. There is a chaise longue, with a small table beside it. A folded copy of The Tatler is on the table. On the wall hangs a portrait of her - with a Mona Lisa smile and eyes that look directly at you from whatever angle you view it.

The room seems to be in a state of disarray, and a half-packed trunk stands in the middle of the floor.

Mrs. Carr's Voice (tight)
I'm sorry it's so untidy, sir. I was packing up her things.

90 MED. CLOSE SHOT - KEANE AND MRS. CARR

Mrs. Carr
If you'll excuse me, sir, I'll open up the other rooms.

Keane's eyes are on the portrait looking down at him from the wall. After a moment, he looks away and walks about the room, taking in the details of her personal things - the CAMERA MOVING WITH HIM. He picks up the Tatler and it falls open to a picture of Colonel Paradine, Mrs. Paradine, and Latour.

90A INSERT - THE PICTURE

91 BACK TO SCENE

Keane puts the magazine down. He looks up at her portrait, finds her eyes staring directly at him. He moves to the piano, looks at the music.

91A INSERT - THE OPEN MUSIC SHEET (Title to be supplied)

91B BACK TO SCENE

Keane's eyes are again drawn to the portrait and he is held almost hypnotically for a moment. He suddenly becomes aware of voices outside. He goes to the window and looks out.

92 EXT. HINDLEY HALL GARDEN - DAY - LONG SHOT

From Keane's viewpoint, we see Latour standing talking to the driver by the pony and trap.

93 INT. MRS. PARADINE'S BEDROOM - DAY - MED. CLOSE SHOT

Keane opens the window and calls down -

Latour! Keane

Sir? Latour's Voice

Keane
I should like to see the garden. Would you take me round?

94 EXT. HINDLEY GARDEN - DAY - LONG SHOT

Latour, looking up to the window, hesitates a moment then calls -

Latour

Very good, sir.

95 INT. MRS. PARADINE'S ROOM - DAY

Keane

Wait there for me. I'll be down in a minute.

He closes the window and turns back into the room as Mrs. Carr enters. He crosses quickly to her.

Keane

We won't bother about the other rooms. He - uh -
(reaching for the name)

Latour - is going to show me the gardens.

Mrs. Carr

Very well, sir.

They pass out of the room.

96 INT. CORRIDOR - DAY - MED. CLOSE SHOT

Shot from Mrs. Paradine's room behind them. - As they come out of the room - Keane's eyes suddenly look across the corridor - we see another door directly facing. He stops suddenly.

Keane

Does that lead anywhere?

Mrs. Carr does not answer.

Keane

What's the matter?

Mrs. Carr (curt)

It's Latour's room.

Keane

Latour's? Why wasn't he in the servant's quarters?

Mrs. Carr

She felt he should be near the Colonel.

She indicates with a gesture the Colonel's room. Her expression is completely dead-pan.

96A CLOSEUP - KEANE

His eyes go from Mrs. Carr to Latour's door.

96B CLOSE SHOT - THE DOOR

96C BIG CLOSEUP OF KEANE

As he looks from Latour's door to Mrs. Paradine's room.

DISSOLVE TO:

97 EXT. HINDLEY HALL PORCH - DAY - MED. CLOSE SHOT

Keane is standing in the open doorway - Mrs. Carr holds the door.

Keane

Thank you - and I may look in again tomorrow.

He turns and stops.

98 MED. LONG SHOT

From his viewpoint - the driver stands by his trap, but there is no sign of Latour. Keane comes into picture.

98A MED. CLOSE SHOT

Keane approaches the driver.

Keane

Where's Latour?

Driver (with a dead-pan face)

I'm sure I couldn't say, sir.

Keane

But he was to show me the garden.

Driver

He was called away.

Keane stands thoughtfully for a moment, then suddenly says:

Keane

All right. Back to the Inn.

He climbs up into the trap - the driver mounts and the trap moves out of picture.

99 LONG SHOT

As the trap starts off, in the foreground a BIG HEAD OF LATOUR appears. He watches the trap disappear from view.

FADE OUT

FADE IN:

100 EXT. LAKE SHORE - MOONLIGHT NIGHT - LONG SHOT

The bright, moonlit night shows silhouetted figure of Keane, walking along the edge of a lake. Keane's head is down, as in meditation.

DISSOLVE TO:

101 INT. INN - SITTING ROOM - NIGHT - LONG SHOT

Keane sits bent over a table in the middle of the room. Lit by single fixture over table. He is smoking a cigar. Table strewn with legal looking papers and scrap notes.

NOTE: (Throughout scene we have wind effects, shutters banging, etc.)

102 CLOSEUP

Keane at work. Sound of strong wind and the banging of a shutter makes him look up.

103 MEDIUM SHOT

From his viewpoint we see the window and the shutter banging outside.

104 MEDIUM SHOT

Keane gets up and CAMERA PANS him to window. He opens it and a gust of wind comes in. He fixes the shutter more tightly. CAMERA PANS HIM back to his seat. As he sits down, there is a sound of knocking - on the shutter. He looks up.

105 MEDIUM SHOT - KEANE

From his viewpoint, the shutter is still fixed.

106 CLOSEUP - KEANE

He looks round to another door, partly curtained. More tapping.

107 MEDIUM SHOT

He rises, stands for a moment, then crosses to the glass door. Pulls aside curtain and opens the door.

108 CLOSE SHOT

Over Keane's shoulder we see the door open. Latour is in the doorway. He is bareheaded. A dark handkerchief is knotted round his throat.

Latour

Can I have a word with you, sir?

CAMERA PULLS BACK as Keane steps aside.

Keane

Come in.

As Latour walks in, Keane closes the door and curtain, and walks back to table. Latour waits politely. Keane speaks in a gruff, brusque tone to hide his surprise.

Keane

Sit down, man; sit down...What can I do for you?

Latour

It is not a question very easy to answer.

Keane

How did you know this was my room?

Latour

I saw you come up from the shore and then this light go on...

Keane

You've been watching the Inn for some time?

Latour

Yes. I walked over from Hindley.

Keane

To see me?

Latour

Yes, sir. It came to my mind it would be well to see you.

A pause. Keane then sits down and indicates a chair for Latour.

Keane

Sit down.

Latour lowers himself into the chair.

CONTINUED:

108 CONTINUED (2)

Keane

Why didn't you come to the front door? What was your object in coming in (nodding his head toward the window) the back way?

Latour

They'd all gone to bed, sir. I didn't want to wake the house.

Keane

But you might have come earlier.

Latour

I didn't care to come earlier, sir.

Keane

Why not?

Latour

I leave that to you, sir.

Keane rises and crosses to the fireplace, CAMERA WITH HIM. He puts a coal on the fire, then stands facing Latour with his hands in his pockets and a cross-examination face.

109 CLOSE UP - LATOUR

looks at him without speaking.

110 MEDIUM TWO SHOT - KEANE AND LATOUR

Keane

What is it you want with me?

Latour

Beg pardon, sir, but I thought it was you wanted to see me.

Keane (with assumed lightness)

What caused you to think that?

Latour

Well, sir, you came to the Hall.

Keane

I didn't come to the Hall to see you. I didn't know you were there. I came to see the house.

Latour

But you asked me to show you over the garden.

Keane (losing his control a bit)

Yes! And you said you would - and then you shot out of sight like a rabbit! Why?

CONTINUED:

110 CONTINUED (2)

Latour

I don't know. I think first, 'No, I do not want to talk to him.' Then I think, 'Perhaps I am wrong.'

Keane (advancing toward the table)

And did your change of heart give you the excuse for coming here surreptitiously - disturbing me at such an hour when I am busy working?

Latour

I'm sorry, sir. But I thought I'd better come.

Keane (at the table)

Then remember this, Latour! You forced yourself on me. I didn't seek you out. You are apparently going to be a very hostile witness in this case. You are not one of my witnesses, and it would be most improper for me to - to try to establish contact with you. I came on you entirely by chance.

Latour (quietly)

But you wanted to come on me, sir.

Keane (contemptuously)

You choose to say so! But it so happens that it is my business, my job, to save the life of your former mistress, and -

Latour (interrupting quickly)

Beg pardon, sir. She was not my mistress. Colanél Paradine was my master. I should never have served a woman. It is not in me to do that.

Keane

(annoyed, breaking in over Latour's words)

Have it your own way.

Latour

Excuse me for interrupting you, sir.

Keane

(walks back to the fireplace. Again frustrated, decides to revert to his former attack)

I insist upon knowing what was your reason for wanting to see me tonight.

Latour

If you tell me why you came all the way from London, I'll tell you why I came here.

Keane

Oh, it's to be a bargain, is it? Why should I make a bargain with you?

CONTINUED:

110 CONTINUED (3)

Latour
Call it what you like, sir. All I say is, 'You tell me and I'll tell you.' It seems fair enough.

Keane moves from the fireplace, pulls out a cigarette case, takes a cigarette from the case and moves toward Latour.

Keane
Cigarette?

Latour
No, sir, thank you.

Keane
Don't you smoke?

Latour
I won't smoke, sir, thank you.

Keane is again somewhat frustrated. He lights his own cigarette.

Latour (after a moment's silence)
I know why you wanted to see me, sir.

Keane looks at him.

Latour (continuing)
She sent you.

Keane (startled)
Sh-she...Mrs. Paradine doesn't even know that I'm here. She had nothing to do with my coming.

Latour (disbelieving)
It seems I'm wrong, then.

Keane (drops into chair)
Why in the world do you think that she would send me?

Latour
She might have her reasons.

Keane
I don't know what they could be.

Latour
Perhaps you do not know her as I do.

CONTINUED:

110 CONTINUED (4)

Keane (coldly)
Mrs. Paradine is my client. I know her as her lawyer. That's sufficient for me.

Latour
You may not think it, but you are on the wrong side, sir, and I tell you so.

Keane (hardly)
What do you mean exactly by that? You'd better make yourself clear, if you can.

Latour
Excuse me, sir, you have only known Mrs. Paradine since she is in prison? Is it so?

Keane
Yes.

Latour
Then how can you know her? If you did, I should not need to tell you that only Le Bon Dieu or the Black Devil himself knows what is happening in her head.

Keane (rising angrily)
I'll hear nothing further against her.

Latour
I know what I am talking about. What I say is true. I know her. And I will tell you one thing more. I will tell you about Mrs. Paradine.

(his deep hatred letting itself out completely)
She is bad, bad to the bone! If there was ever an evil woman, she is one.

Keane rises to his feet knocking over his chair as he does so. For a moment he looks as if he were going to strike Latour, who shows no signs of fear. He restrains himself and strides to the glass door, CAMERA FOLLOWING. He pulls aside the curtain, tearing it with the gesture. He turns to Latour.

Keane (in a low voice)
Would you mind getting out of here? I don't want any dirty, lying sneaks in my room. Get out!

Latour gets up slowly and goes toward Keane, CAMERA PANS WITH HIM. He tightens his neckcloth.

Latour
Eh, bien. As you wish. If you'll allow me, sir...I am very sorry for you.
(with a half shrug)
What shall I say - God help you.

CONTINUED:

110 CONTINUED (5)

Latour goes out of the picture. There is a gust of wind as the door opens, which blows the curtain and Keane's hair. Keane's back is seen for a moment as he looks out into the darkness.

FADE OUT

FADE IN:

111 EXT. CUMBERLAND LANDSCAPE - EARLY EVENING - LONG SHOT

(Already

Shot) We see the same landscape that we saw when Keane's train arrived. The sun is going down. A tiny wisp of steam rises from a stationary train. Presently bigger puffs of steam rise as the train slowly moves away in the opposite direction to the one when it arrived. The puffs increase as it gathers speed, and the CAMERA PANS WITH IT as it gets under way.

DISSOLVE TO:

112 EXT. EUSTON STATION - DAY - LONG SHOT

(Already

Shot) CAMERA SHOOTs ALONG the platform, where one or two porters are waiting the arrival of a train. The rails ahead of us are empty. In the distance the train appears. There is a desultory movement among the waiting porters, as it slides toward us alongside the platform, and comes to a stop right in front of the CAMERA. The doors of the compartments swing open and passengers alight and walk toward us.

DISSOLVE TO:

113 EXT. STATION YARD - DAY - MEDIUM SHOT

Keane waiting impatiently in foreground with bag. A porter drives up on the step of a taxi.

Porter

Here you are, Mr. Keane.

Porter jumps off and puts bag on seat next driver. As Keane is about to get in -

Taxi Driver

Where to, sir?

Keane

Holloway Gaol.

The taxi driver gives him a look.

DISSOLVE TO:

114 INT. SOLICITOR'S ROOM - MORNING

Strong morning sunlight, coming through the window, casts shadows of the bars across the floor. Keane is pacing nervously while waiting for Mrs. Paradine. He has developed nerves in his jealousy and is very jittery. He turns quickly as Mrs. Paradine is ushered in by the wardress. They go toward each other. He takes her hands eagerly, looking into her eyes searchingly for some answer to his jealousy. They speak almost simultaneously as he takes both her hands in his.

Keane (his eyes looking into hers)
How are you?

Mrs. Paradine
(quietly; with restrained eagerness)
I thought you'd forgotten me. } SIMULTANEOUSLY

Keane
(pulling himself together, realizing where he is)
I've been out of London for a few days.
(studying her)
I've been up to Hindley Hall.

Mrs. Paradine's lips part then close again. She is surprised and suspicious, but controls herself. Keane watches the effect of his subsequent words.

Mrs. Paradine
Oh?...Why did you go there?

Keane
(struggling to maintain his proper attitude as a lawyer)
I thought it might help me to -
(with a wave of his hand)
know more about your background. I walked on the terrace.
I went into the house -
(the man overtakes the lawyer as he recalls her room, the proximity of Latour's room, etc.)
into your room...

He watches her closely. Only by the merest flicker of her eye does she indicate she is aware of his emotion. Otherwise her face is impassive. Keane walks casually to the window, perhaps lights a cigarette.

Keane
(affecting casualness, but it doesn't quite come off)
I saw -- Latour.
(he waits for a reaction)

115 CLOSEUP - MRS. PARADINE'S FACE

There is no reaction.

116 BACK TO SCENE

Keane turns.

Keane
He behaved very strangely.

Mrs. Paradine (quietly)
Oh?

Keane
First he avoided me. Then he forced himself on me -- He came to my room at the Inn -- very late.

Mrs. Paradine (with not too great interest)
Why did he do that?

Keane
He wanted to talk to me...about you.

Mrs. Paradine (not perturbed)
Indeed?
(she gives a cold and mirthless little laugh; then with a touch of contempt)
And what did my husband's valet have to say about me?

She has minimized and dismissed whatever Latour had to say about her before it is even revealed by her attitude of contempt and imperturbability. Keane is frustrated and maddened. He can no longer maintain his poise, and his jealousy and emotion overcome him.

Keane (breaking out sharply)
Don't -- I beg you, don't behave this way with me!

Mrs. Paradine (with affected surprise)
Behave?

Keane
Unless I can put my heart into this case I shall lose it, and you're deliberately keeping me in the dark.

Mrs. Paradine
I don't know what you mean.

Keane (hastily)
Latour hates you. Do you know that? He hates you most bitterly.

Mrs. Paradine curiously seems to relax; an enigmatic smile crosses her face. It could be a smile of a very patient and tolerant woman, for it is not unkindly.

Keane
He said - he said you were an evil woman.

Mrs. Paradine makes no comment.

Keane
Do you know what he meant by that?

CONTINUED:

116

CONTINUED (2)

There is no change in her. He continues:

Keane

This man despises you...Why?

Mrs. Paradine (she shrugs)

He despises all women.

Keane (passionately)

What's the good of telling me that? It's you he hates -- not all women...The jury will find a reason why he hates you: Because of something you might have done to his master! Can't you see that?

Mrs. Paradine

Of course I see.

(with slight impatience)

You need not explain these things to me as though I were a child.

Keane

Listen to me - I want to save you - I want to fight for you - but I can't - like this - in the dark. I can't sleep - I can't work - I can't think while I...

Mrs. Paradine

I don't understand you, Mr. Keane.

Keane takes a deep breath.

Keane

All right, then...

(slowly)

Is it possible that Latour hates you because you made him - disloyal to his master?

She takes this for a moment, looks at him contemptuously and rises. Then.

Mrs. Paradine (quietly and coldly)

That's enough, Mr. Keane.

Keane (hoarsely)

What existed between you and Latour?

Mrs. Paradine (with a move toward the door)

I will not be treated in this manner by my own lawyer. I should prefer that you give up the case.

Keane

No, no! I must save you. No one else can. My personal feelings are such that --

Mrs. Paradine (interrupting him coolly)

Mr. Keane -- you must forgive me if I regard my life as more important.

CONTINUED:

116

CONTINUED (3)

Keane is crushed, incoherent, humiliated, this man, who has never before bowed to man or woman.

Keane (after a moment; whipped)
I apologize -- deeply -- fervently...And if you will forgive me I shall defend you -
(scarcely able to look at her)
to the best of my ability.

Mrs. Paradine (after a long moment)
I know.

She deigns to favor him with a very tiny and rather sad smile as she puts out her hand. He takes her hand and holds it. He looks at her hungrily, tortured, deeply in love, but silenced.

Mrs. Paradine
(withdrawing her hand with another smile; with evidence of fatigue; with friendship and consideration)
I'm a little tired...I think you also are a little tired.

She turns to exit. THE CAMERA MOVES UP TO A VERY LARGE HEAD OF KEANE, and we see in his face a man who is deeply and impossibly in love.

DISSOLVE

117-118 INT. SAVOY GRILL - LUNCH HOUR

Judy and Gay are seated at a table for two. Through the window in the back we see the river and the bridge.

Gay is different than we've seen her earlier. She is nervous and distracted. Judy is trying to cover her consciousness of this. They are sipping coffee.

As the scene opens Judy is pulling a cigarette out of a case and lighting it. As she does so she speaks:

Judy
Tony back from Cumberland?

... Gay (coming out of her mood)
I'm sorry, Judy...what'd you say?

Judy
Oh, I was just making conversation. I only asked whether Tony was back from Cumberland.

Gay
He was due back this morning. I haven't seen him yet.

There's another moment of silence.

Gay (continuing)
Give me a cigarette, will you, Judy?

Judy gives her one, lights it for her during the following:

Judy (with surprise)
When did you start smoking?

Gay
Oh, just lately.
(she smokes rather like an amateur)

Judy
Poor Father.
(with a sigh)
I'm afraid he's failed with me in every way.

Gay
What do you mean?

Judy
He's been telling me for twenty years, 'Do not ask questions. Leave others to tell you - if they wish. Only vulgar people probe.'

Gay
You're my best friend, Judy. Ask anything you wish.

... Judy
Well...You must know what everyone is saying. Oh, I know it's probably exaggerated and - but does Tony really have to see her so often? He keeps going to the jail instead of sending his juniors, and...

CONTINUED:

117- CONTINUED (2)
118

Gay (interrupting, quietly)
Would it surprise you very much, Judy, to know that he wanted to give up the case?

Judy
Surprise me! It would absolutely floor me. Why didn't he, then?

Gay
Because I wouldn't let him.

Judy is aghast.

Judy
Well, bless my sox!

Gay (continuing)
Suppose someone else had taken over the case? It would have been won - or lost. Either way, the little romance of Gay and Tony Keane would be ended - forever.

Judy
Perhaps so...but I'd have nailed him up in a barrel and carted him out of the country 'til La Paradine was over with one way or the other.

Gay (with a smile)
I don't think I'd like what came out of that barrel...

Gay is fighting her emotion, but she manages to keep the tears back although there is a slight break in her voice.

Gay (continuing)
Judy, darling. Just because a man - a husband - fancies some other woman, you don't treat him - as a criminal.

Judy (grimly).
You don't!

Gay
I doubt if you would, either...It's very painful - but it's painful to him, too. He's - he's very fond of me - and I'd like to keep him so - very much!

Judy (satirically)
Even if it means letting him go?

Gay
No - simply by not making him suffer too much for hurting me. After all, I don't own him - I only love him.

Judy (resigned)
Darling, I think you're wonderful. But don't be too wonderful... You know, there's such a thing as making sin too easy for a man. The books say they don't like that, either.

DISSOLVE:

KEANE'S STUDY - TEA TIME.

We open on a newspaper photograph of Keane coming out of Holloway Prison. Above it appears the headline:

MRS. PARADINE'S COUNSEL VISITS HER IN PRISON
AS TRIAL NEARS

CAMERA PANS DOWN and under the photograph is the following:

(exact wording
to be
supplied)

"Legal circles have noted with great interest the recurring visits of Anthony Keane, Counsel for Mrs. Paradine, to Holloway Prison where she is awaiting trial for the murder of her husband. Comment has been occasioned by the extraordinary interest Mr. Keane has shown in the case and by his refusal to leave to Juniors matters which are normally assigned by Senior Counsels to their Juniors."

WE PULL BACK to reveal that it is in the hand of Gay. She is studying it thoughtfully and is obviously not happy. In front of her on the table are some tea things and small cakes, or whatever else is available and customary in England today. Nothing has been touched and the tea has not been poured. Suddenly we hear Baker's voice.

Baker's Voice

Beg pardon, madam, but is something wrong with the tea?

120

ANGLE TO INCLUDE BAKER

Gay

(carefully folding the newspaper and putting it away; turns to him)

Oh, no -- no, Baker.

(pouring the tea)

It's all right, I'm sure.

Baker bows and exits. As he reaches the hall we see the door open and Keane enters, bag in hand. We hear him say:

Keane

Hello, Baker.

Baker mutters a polite answer.

Keane

Is Mrs. Keane home?

Gay turns.

Gay

I'm in here, Tony.

Keane

Hello, darling.

CONTINUED:

120 CONTINUED (2)

Baker takes his things, including the bag, exits as Keane comes into the study.

Gay (casually, lightly)
You're just in time for tea.

Keane
(entering to her, leans over to kiss her cheek)
Pour me a cup, will you, dear?

He moves and seats himself, throws his head back and closes his eyes in fatigue. During the following Gay pours the tea and moves down to him.

Gay
How was the journey?

Keane
Oh, not very interesting...
(obviously eager to change the subject)
You're doing your hair a new way.

Gay
No.
(touching it, with a little laugh)
You've seen it like this dozens of times.

There's a moment's silence.

Gay
Would you rather I didn't talk?

Keane
What do you mean?

Gay (with a forced little laugh)
Nothing at all. It's just that you look tired - and...

Keane
(putting down his tea cup and rising, strolls away)
No...there's really nothing to tell you, dear...
(he turns to her)
It's a big house - just what you'd expect - you know the lake district.

Gay (smiles; then:)
Oh, Tony!...

Keane
Well, what is it you want to know about, dear?

Gay
Oh, nothing, actually...

She stops suddenly, rises, moves toward the door. Near the door she stops and turns, affecting a completely natural attitude that disregards the situation.

CONTINUED:

Gay
Shall we dine early? Or would you like to sleep a bit?

Keane (suddenly).
I suppose you hate her, don't you?

Gay
(after a moment; genuinely kindly, with no trace
of self-martyrdom)
Let's not talk about it, Tony...I'm trying hard, and I'm
hoping -

Keane
You're hoping that I'll lose the case...

Gay takes this for a moment, turns to go, suddenly
changes her mind, closes the door, turns around to face
him, stands leaning against the door.

Keane
(quietly; picks up a cigarette, plays with it)
I wouldn't blame you, darling - no matter what you hoped for.
(he lights the cigarette, his hand trembling
slightly)

Gay is moved. She goes to him, puts her hand on his arm.
He turns his face away from her, unable to encounter her
gaze. His guilt is boundless, his horror over what he
has done and is doing to Gay very deep and very real.

Gay (during the above)
You've been my life, Tony - and for such a long time...Do you
think I could ever want anything bad for you?

Keane (unemotionally)
No. I suppose not.

Gay looks at him, moves across the room to the fireplace,
stands looking into it, her back to Keane.

121 FULL LENGTH ANGLE OF GAY

Gay
I won't deny that there've been moments when I wished the
worst for her. It's not easy to face the thought of losing
you...We've been really married - really, truly married, as
few people have been...Yes - I've lain awake - alone - night
after night...and I've been tempted to pray that she'd...

He miserably mashes out his cigarette.

123 GAY

Gay

But I've come to a conclusion, Tony. I want her to live. I want very much for her to live. And I hope she goes free - scot-free -

(with a certain bitterness)

free to kill - or to take other wives' husbands - or to do anything else that comes into that beautiful head of hers.

124 ANOTHER ANGLE

Keane looks at her startled.

Keane

You mean that no matter how you feel about her, you want her free just because I'm defending -

Gay

(interrupting, with a cynical little laugh)

No - not just because you're defending her.

Keane

Then I don't understand you. You can't really care about what happens to her -

Gay (she turns to him)

Oh, yes, I do. I care very much. But not for any noble reasons. I do hate her. But I want all this business over and done with - so that there's an end to your being all mixed up - part lawyer, part lover -

Keane (protesting instantly)

What nonsense!

Gay (continuing)

All right - frustrated lover, then. Yes, and part husband still. Because you're not finished with me. You wouldn't have come back home - tonight - if you were.

(she goes to him and stands over him, the portrait

of the eternally understanding half-wife, half-mother)

I've seen your torture - and I love you all the more for letting it torture you. I know the depth of your feelings for me.

Keane (quietly)

Yes, Gay.

CONTINUED:

Gay

I know - and I'm counting on it. All I ask is that she lives - so the fight can be an even one. For if she dies, you're lost to me forever. Because you'll go on thinking that you love her - you'll go on imagining her as your great lost love...

There is a silence.

Gay

May I tell you something, Tony?...

He looks up at her.

Gay (with a tender smile)

You don't love her. No - you don't. I may not be the cleverest woman in the world. And there're lots of things I don't know. But there's one thing I know better than anyone else - I know you!

Keane

Oh, my dear, I wish I could -

Gay (shaking her head)

No...I don't want you to say anything. But I do ask for the most brilliant job of your entire career...I want you to win this case. I want you to get her free.

Keane lowers his eyes, doesn't answer.

Gay (she sighs and speaks very gaily)

There! I've made my speech. And what a speech!
(she moves away, perhaps picks up a small cake,
takes a bite of it and puts it down)
That's what comes of being married to a lawyer!...

She looks at him with tenderness for a moment, then moves toward the door.

Gay (en route)

Well...I'm going up and change. Coming along, darling?

Keane

In a minute...

As Gay leaves, CAMERA MOVES UP TO KEANE AND ON A LARGE PORTRAIT OF HIM, deeply tortured,

WE DISSOLVE:

We see the reflection of Keane as he enters, looks at the name and moves in its direction off scene, diagonally across sign and toward unseen doorway.

DISSOLVE TO:

126

INT. ART GALLERY

The CAMERA is behind Keane as he walks through, obviously looking for someone. As he turns a corner we see Lady Horfield, distractedly trying to look at a picture and turning around. As she sees Keane, she starts toward him but stops suddenly and looks around furtively as Keane advances toward her. The gallery is practically empty, save for two elderly women who move along studying the pictures, and go around the corner from which Keane has come and out of the way for the following scene.

NOTE: At four or five points Lady Horfield coughs nervously.

Lady Horfield (agitated)

Oh, I'm so glad you came...I do hope my note - that this - this meeting didn't inconvenience you.

Keane

Naturally, I was very curious...

The two elderly women glance at them disinterestedly.

Lady Horfield (catching this)

Oh - do you think they - so many people know me by sight because of him - I'm so afraid to be seen here...

Keane

But why shouldn't you be here?

Lady Horfield

With you, like this, secretly - it would seem - they might easily think -

Keane (a little irritated)

Even if they do, they will scarcely think this is an - an assignation!

Lady Horfield

You're laughing at me! He does - often. Do you find me -

Keane

No, no, dear Lady Horfield, I'm not laughing at you. I only meant...

(he abandons the attempt to explain what he meant)

Lady Horfield, very nervous, and embarrassed as well, is a pitiful figure in her confusion.

Lady Horfield

You're defending her - that poor woman. That's why I - otherwise, I should never have spoken, never! You do understand that, don't you?

CONTINUED:

Keane (sympathetically)
Of course, of course.

Lady Horfield
You're a great lawyer. Get her off! They tell me there's no one like you for getting them off. That's why I come to you. It's wrong, perhaps. I oughtn't to do it because I'm his wife and I - he's everything to me. But I feel I must. He can't help it. It's not his fault. It's his duty!

Keane looks at her, wonders if perhaps Lady Horfield isn't just a bit mad.

Lady Horfield (fiercely)
You must believe that!...You can't believe he likes having to sentence...

Keane
Certainly not...

Lady Horfield (looking around)
And another thing -
(deadly serious)
Be nice to him - when you can.

Keane
Nice?

Lady Horfield
Yes. I'm afraid - I'm afraid he doesn't like you. That makes it worse.
(she lowers her eyes in shame)
It's only - you see - when he's angry, he controls himself in court - but then -
(she looks up at him, desperately, and closes her hands in supplication, filled with shame for what she must say)
afterwards - it's so difficult - for me...

Keane (very touched)
I understand.

Lady Horfield
It's so awful for me - especially when it's a woman. It makes him like - like an executioner...I don't think any man should have such - such an obligation. Perhaps - perhaps I'm too religious, but it's ~~against~~ God's will, I'm sure...to give an order that a person must die...

Keane
It's a terrible responsibility...but he does represent the law...

Lady Horfield (who hasn't heard him)
Three months ago a poor wretch of a laundry maid killed her love: Tommy - with that black cap - had to sentence her...to...He came home to me immediately after. He was tired and he wanted a pleasant evening...just like any other man who's done a day's work...but I couldn't...I couldn't...

Keane lowers his head. There's a moment's silence.

CONTINUED:

Keane
I'm deeply sorry for you.

Lady Horfield
Oh, I love him so - and he can't be placed in that position any more! You must convince the jury that she's innocent...for my sake.

From the distance a man's voice is heard.

Man's Voice (sycophantically)
I'm delighted, Lord Horfield, that you found the time to come.

Horfield's Voice
I always find time for art. And besides, my wife was telling me the other evening what a good show it was here.

Lady Horfield (looking around, panicked)
Isn't there some other way out of here?

Keane (calming her)
There's nothing to be worried about...

Lady Horfield
But -

Keane
Come and stand in front of this picture. Talk about it to me.
(urgently, raising his voice)
You see the balance of colors in this particular one is -

Lady Horfield
I know he'll suspect. I'm -

The voices are nearing.

Man's Voice
Most of them are sold. We've had a very successful show.

Horfield has now spotted them.

Horfield
Keane!...And Sophy, of all people...How good of you, Keane, to help Sophy in her efforts to obtain a better understanding of art! How are you getting on, Sophy? Here's the painter himself to add to your knowledge...May I present Mr. Peter De Lindstrom?. My wife...And my good friend, Mr. Anthony Keane.

Lady Horfield, instead of collapsing as Keane half-expected her to, turns around and faces her husband with surprising intrepidity. Keane and De Lindstrom nod to each other..

Lady Horfield
How do you do. This is the second time I've seen your show...an I found Mr. Keane here. He was kindly explaining to me...

She sees her husband's eyes fixed on her between narrowed lids, and her courage falters for a moment.

CONTINUED:

Horfield (softly)
Yes? Yes, Sophy? What?

Keane (casually)
I wasn't really, but I'm afraid I may have sounded a bit professorial in my -

Lady Horfield (interrupting)
No, no! It's only that -

De Lindstrom
(politely, to Lady Horfield, seeing something is wrong)
I'd like to show you my drawings. I have a portfolio downstairs.

He moves away with her, leaving Horfield and Keane together.

Horfield
Sophy doesn't look well, do you think?

Keane
Oh? I hadn't noticed.

Horfield
Yes. She suffers from blood pressure. Perhaps you knew it.

Keane
No, I didn't.

Horfield
That's partly what makes her talk nonsense. Don't bother to be polite; you know, everyone knows what gibberish she talks...
(he takes Keane's arm and propels him away)
It's not only the possibility of a stroke that worries me...
(his voice lowers as we hear him say)
The thought of a sanatorium is so repellent that I...

On the last we have started a SLOW DISSOLVE as they get out of hearing distance.

FADE IN:

127 EXTERIOR OLD BAILEY - DAY - LONG SHOT

At the Newgate side of the Central Criminal Courts we see a queue of about seventy or eighty people lined up at the small door. CAMERA MOVES SLOWLY round to the main entrance as if it were a sightseer. On its way we get a glimpse of the street sign "OLD BAILEY."

At the portice there is a group of about fifty people watching the various arrivals going up the steps into the building.

LAP DISSOLVE:

128 INT. COURT - LANDING - LONG SHOT

The first floor landing; a dozen or so people are hanging about. Entrances to various courts are seen.

129 MEDIUM SHOT

- of double glass doors leading to Number One Court.

130 INT. NUMBER ONE COURT - LONG SHOT - MOVING

CAMERA searches out every corner of the empty Court Room. All kinds of angles and shadow effects are exploited to drive home the atmosphere of the great, wooden Law Machine. In the well of the Court a little Official in a gown totters about like an automatic doll, arranging papers, flicking away dust, etc.

131 CLOSEUP

BIG HEAD of Official with a heavily lined face and a dead eye, gazing into vacancy. He slowly takes snuff, but there is no following sneeze.

132 INT. JUDGE'S ROBINING ROOM - MEDIUM SHOT

Horfield is being helped on with his robes by an attendant - a parched and withered man like most of the rest of them. He walks to a mirror. The Judge's clerk, an elderly type, is also present. He is dressed in black coat and striped trousers.

133 CLOSEUP

BIG HEAD of Horfield studying a pimple on the side of his nose. He touches it gently with his forefinger.

134 INT. CELL CORRIDOR - LONG SHOT

Corridor below the various Courts, containing prisoners' cells and waiting rooms. Various warders and officials moving about.

135 MEDIUM SHOT

CAMERA TRAVELS along row of cell doors. Faces look out through small glass partitions. CAMERA STOPS at one door.

136 INT. CELL - CLOSE SHOT - MRS. PARADINE

Sitting at a small table. She has an open book on the table, but is not reading. SOUND of door being unlocked. She looks up.

137 MEDIUM SHOT - HER VIEWPOINT

Two wardresses framed in the doorway.

Wardress

Ready, Mrs. Paradine?

138 MEDIUM SHOT - MRS. PARADINE

She closes the book and walks to the door, CAMERA PANNING with her.

139 INT. CORRIDOR - MEDIUM SHOT

CAMERA PANS her up the corridor to small stairway leading to dock. Pause here.

140 MEDIUM SHOT

As Mrs. Paradine and the wardresses wait, the Clerk's voice is heard, not loudly, but distinctly -

CONTINUED:

140 CONTINUED (2)

Clerk of Court's Voice
Bring forth the prisoner.

141 CLOSEUP

Mrs. Paradine mounts the stairs into the dock.

142 MEDIUM SHOT

CAMERA takes the place of Mrs. Paradine and goes up the stairs. For a time we get the dark panelled walls of the dock and no more. As we get higher, we see the top part of the panelled courtroom. CAMERA TURNS AROUND and ADVANCES towards the front of the dock. As it does so, the full Court is brought into view. It is now full. Judge and Counsel are in their places and the well is full of solicitors, clerks, police, etc. Reporters are noted. Everything is very still.

143 CLOSEUP - MRS. PARADINE

She glances up.

144 LONG SHOT

Mrs. Paradine's viewpoint. A crowded public gallery.

145 LONG SHOT

A high view of the Court containing all main elements.
An usher rises and recites in a mechanical fashion:

Usher (rapidly)

If anyone can inform my Lords, the King's Justices or the King's Attorney General ere these inquest be taken between our Sovereign Lord the King and the Prisoner at the Bar of any treasons, murder, felonies, or misdemeanours done or committed by the Prisoner at the Bar, let them come forth and they shall be heard. For the Prisoner now stands at the Bar on her deliverance. And all persons who are bound by recognizance to prosecute or give evidence against the Prisoner at the Bar, let them come forth, prosecute and give evidence, or they shall forfeit their recognizances. God Save the King!

Clerk of the Court rises.

CONTINUED:

145 CONTINUED (2)

Clerk

Maddalena Paradine, you are charged that on the sixth day of May, nineteen hundred and forty-six, in the City of Westminster, you did wilfully and with malice aforethought kill and murder Richard Patrick Irving Paradine. Are you guilty or not guilty?

Mrs. Paradine

Not guilty.

DISSOLVE TO:

146 INT. JUDY'S SITTING ROOM - CLOSEUP

Judy is on the telephone.

Judy (arguing)

But, Gay, darling. I don't see how you can possibly stay away...No, Tony won't be able to see you. We'll be in the gallery - just two more dim faces...

(then pleased, as Gay is obviously weakening on the other end of the phone)

You can trust me to get us in. The doorkeeper's wildly in love with me...

DISSOLVE TO:

147 INT. GALLERY CORRIDOR - LONG SHOT

Judy and Gay hurry towards the CAMERA. CAMERA PANS THEM to a door. Judy opens door and peeps through. The voice of Farrell addressing the Jury comes faintly through. Judy turns to Gay.

Judy (in a whisper)

My dear, it's like opening night.

They encounter a Constable who is in charge of the gallery.

Judy (to Constable)

Hello, Drake. Who is on his feet?

CONTINUED:

147 CONTINUED (2)

Constable (to Judy)
Sir Joseph Farrell is halfway through his opening for the Prosecution. He's at the top of his form...

He shuts the door behind them.

148 INT. COURT GALLERY - MED. SHOT

The gallery is crowded. Judy and Gay come through the door with the Constable. He induces a man sitting next them to move up and make room. The Voice of Sir Joseph Farrell is heard:

CAMERA MOVES IN to Gay in CLOSEUP

Farrell's Voice

149 LONG SHOT - COURT

From Gay's viewpoint. Sir Joseph Farrell can be seen addressing the Jury from the front bench of Counsel's seat.

150 MED. SHOT - GAY AND JUDY

Judy
Do you see Tony? Down there -
along from Sir Joe Farrell.

Gay
Yes, I see him.

150A CLOSEUP - GAY

She leans forward.

151 MED. SHOT

Gay's viewpoint. Keane leaning back with his arm over the back of his seat listening to Farrell.

You will hear that, on the night of May the sixth, a quarrel took place at the Paradine town house in which the participants were Colonel Paradine, Mrs. Paradine, and the Colonel's valet, Andre Latour. The Colonel, being in a very agitated state, shut himself up in his bedroom alone, and at about twenty minutes past eight, the butler took his dinner up to him, a dinner consisting of roast chicker, roast potatoes, and cauliflower au gratin. Later, when the Colonel finished his meal, he asked that a single glass of burgundy should be put by his bedside, so that he would know exactly where to feel for it. A single glass of burgundy, Ladies and Gentlemen.

The butler went at once to the dining room, on the ground floor, to fetch the burgundy. As you will hear, Mrs. Paradine was there, finishing her dinner alone. The butler told Mrs. Paradine of the glass of burgundy, then he took it upstairs to the Colonel's bedroom, and placed it as the Colonel had told him.

CONTINUED:

152 CLOSEUP - GAY

She is looking at Keane.
She looks away from him;
stares ahead a little and
then, almost furtively,
turns in another direction.

Farrell's Voice
(continuing)

He then cleared away the
dinner things, and went
downstairs. So much for
the butler.

153 MED. LONG SHOT

Gay's viewpoint. CAMERA
LOOKS DOWN on the dock and
begins to MOVE IN. Finally
CLOSEUP of Mrs. Paradine.

About fifteen minutes later
the valet, Latour, went
upstairs to the Colonel's
room to determine whether
there was anything he could
do to repair the breach
between himself and his
master to whom he had long
been devoted.

154 CLOSEUP - GAY

CAMERA PULLS BACK to include
Judy. She steals a glance
at Gay who is still looking
at Mrs. Paradine. Judy also
looks down and then back
again. Gay turns and looks
into the well of the Court.
Her face changes slightly.

Up there in the hallway,
Latour saw Mrs. Paradine
and gathered the impression,
which I hope to show is
borne out by the fact, that
she had just left the
Colonel's bedroom.

155 MED. SHOT - HORFIELD

On the bench. He listens
with an expressionless face,
stabbing his blotting paper
with a pencil.

When Latour sought to see
the Colonel, the Colonel
told him, very harshly, to
go away. His tone and
manner were such that
Latour left at once, feeling
very much upset.

156 CLOSEUP - GAY

Her eyes turn away from
Horfield.

Members of the Jury, on the
night of May the sixth, and
at a time we may be able to
fix within the compass of a
few minutes, some persons
or person, administered to
Richard Paradine a murderous
dose of poison - for at half
past nine he was heard
calling for help, and a few
minutes later he died
painfully, before he could
be reached by his old
comrade-in-arms and
faithful servant, Andre
Latour.

157 MED. SHOT

The stolid faces of the
Jury - 11 men and 1 woman.
All bourgeois types.

You are aware of Colonel
Paradine's character. He
was a man cast in heroic
mould. One looks back on
his life with humility
and pride.

1 MED. SHOT - GAY AND JUDY

Judy
There's Simmy...At the Solicitors'
table. Leaning back to hand a
note to Tony...

CONTINUED:

159 MED. SHOT
Gay's viewpoint. Flaquer reaching across a note to Keane.

160 CLOSEUP - GAY
Listening to Farrell.

161 CLOSEUP - SIR JOSEPH FARRELL
CAMERA MOVES ROUND him till it brings him into full face. His voice is slow and deliberate. He bends over his papers.

162 CLOSEUP - GAY
She looks away from Farrell and down to Keane.

163 CLOSEUP - KEANE
Looking slowly and furtively toward Mrs. Paradine.
CAMERA BEGINS TO PAN OFF him.

164 CLOSEUP - GAY
Gay's eyes slowly turn in the direction of the PAN. She holds her breath.

165 CLOSEUP
CAMERA COMPLETES THE PAN and arrives at Mrs. Paradine.

166 CLOSEUP - GAY
She swings her eyes back to Keane.

Farrell's Voice
(continuing)

He was like a reincarnation from the spacious days of Queen Elizabeth - incredibly daring - illimitably adventurous. And this man - this man of dynamic energy - is doomed suddenly to darkness and the life of a helpless invalid. You will hear from the witness box that his outbursts of anger were at times terrible. Is it any wonder, with his fiery energy quelled and crippled, that he lived in a state of sullen rage with the Universe, with mankind - with his wife? The accused had to live with him. She was constantly by his side.

Members of the Jury, whatever you - whatever I - may think, we must surely, honestly and sincerely, pity this woman, chained as she was to a ruined giant burning with a dreadful resentment.

CONTINUED;

174 LOW CAMERA ANGLE - SHOOTING UP ON OLD BAILEY CLOCK

It reads "2:05."

DISSOLVE TO:

175 INT. COURT - MEDIUM LONG SHOT - THE LIGHTS ARE ON

CAMERA is now on floor of Court. Keane is standing in Counsel's bench questioning a witness - Lakin, the butler.

Keane

Now Lakin, you have said that after you served dinner to Colonel Paradine in his bedroom, he asked you to place a glass of burgundy by his bedside. Is that correct?

Lakin

Yes, sir.

Keane

It, of course, struck you as odd that Colonel Paradine should order burgundy before retiring?

Lakin

No, sir, not particularly. The Colonel had his whims and fancies. Blind men often have, sir.

Keane

Burgundy, though. Would you call that a suitable bedtime drink? You, as a butler?

Lakin

No, sir. I would not. But the Colonel...

176 MEDIUM SHOT - KEANE

Keane

Answer my questions, please. Had he ever asked for a glass of burgundy to be put by his bedside before?

Lakin's Voice

No, sir. Not that I remember.

Keane

Did he usually drink burgundy?

177 MEDIUM SHOT - LAKIN

Lakin

No, sir. Usually claret.

CONTINUED:

177 CONTINUED (2)

Keane's Voice
He seldom drank burgundy?

Lakin
It didn't usually agree with him. But sometimes...

178 MEDIUM SHOT - JUDY AND GAY

Judy whispers to Gay.

Judy
He's building a suicide motive!

179 CLOSE SHOT - KEANE

Keane
That will do.

180 MEDIUM SHOT - HORFIELD

Horfield (in a bland, encouraging voice)
One moment, er, Lakin. I think you told the Jury that Colonel Paradine did not usually take burgundy because it disagreed with him. Did he dislike burgundy?

Lakin
Oh no, my Lord. On the contrary.

Horfield
He was very fond of burgundy but seldom dared to take it?

Lakin
Yes, my Lord, that's correct. I expect being a bit upset in his nerves, he had a fancy for it that night.

Horfield
That will do...I was anxious that the point should be clear, Mr. Keane...

181 MEDIUM SHOT - JUDY AND GAY

Judy (whispering)
Horfield's killed that point.

Gay
How? What do you mean?

Judy
By making clear that there was nothing so extraordinary about his drinking burgundy.

182 MEDIUM SHOT - OVER WELL OF COURT - KEANE

looking angry -

Keane
Thank you, m'Lord. I'm obliged to your Lordship.

Keane sits down.

Farrell
No questions, my Lord...Call Andre Latour.

Lakin steps down from the witness box.

Court Usher (calls)
Andre Latour!

The court usher makes his way to the dock where he will meet the witness.

183 CLOSEUP - KEANE

He turns his head to the entrance door of the Court.

184 MEDIUM LONG SHOT

Latour enters and advances to the dock, accompanied by a policeman. The court usher now escorts Latour to the witness box. Latour enters the box.

185 CLOSEUP - KEANE

He leans forward and looks keenly at Latour.

186 MEDIUM LONG SHOT

The usher hands the Bible and the oath card to Latour and administers the oath...

186A CLOSEUP - KEANE

His eyes moving away from Latour to:

186B CLOSEUP - MRS. PARADINE

Usher's Voice
Hold the Testament in the right hand and repeat the oath.

Latour's Voice
I swear by Almighty God that the evidence which I shall give shall be the truth, the whole truth, and nothing but the truth.

186C CLOSEUP - LATOUR

He waits.

186D MEDIUM SHOT

Farrell gathers himself together and rises.

Farrell

What is your name?

Latour

Andre St. Etienne Latour.

Farrell

Your age?

Latour

Thirty.

Farrell (turning to Keane)

I am sure my learned friend has no objection to my leading in these matters.

Keane nods his head. Farrell turns back to Latour.

Farrell

You were born, I think, in Montreal, Canada; and you served in the war with Colonel Paradine?

Latour

Yes, sir. I was his manservant before the war, and later I had the honour of serving under his command.

Farrell

You won the Distinguished Conduct Medal - and bar - for gallantry in the field?

Latour

That is so, sir.

Farrell

At the time of Colonel Paradine's death you were again employed as his valet and confidential companion?

Latour

Yes, sir.

Farrell

Speak out, Latour, so that we can all hear you...You were very much attached to Colonel Paradine, were you not?

Latour

He was the best man I ever knew in my life.

Farrell (picking up paper)

Now, Latour...I should like to ask you...

DISSOLVE TO:

187 EXT. LONG SHOT - SHOOTING UP TO DOME OF THE OLD BAILEY - NIGHT

We see the silhouetted figure of Justice against the evening sky. CAMERA PANS DOWN to front of building. There are one or two lighted windows, but these go out one by one till the place is in darkness. A solitary policeman goes by on his beat. The streets are almost deserted.

DISSOLVE TO:

188 INT. PRISON CELL - MEDIUM SHOT - NIGHT

Mrs. Paradine at table, reading. A thick mug and an empty plate with a spoon stand nearby.

DISSOLVE TO:

189 INT. HORFIELD'S DRAWING ROOM - NIGHT

(already
shot)

Horfield and his wife at opposite sides of the fireplace. He is reading the evening paper and smoking a cigar. She is watching him.

190 CLOSE SHOT - HORFIELD

(already
shot)

He looks very pleased with himself. He goes on slowly sipping brandy and puffing contentedly.

191 CLOSE SHOT - LADY HORFIELD

(already
shot)

Her fingers twist and turn together. She looks anxiously across at her husband.

DISSOLVE TO:

192 INT. GAY'S BEDROOM - NIGHT - CLOSE ANGLE ON GAY

She is ostensibly asleep. CAMERA PULLS BACK slightly as Keane enters, looks down at her very moodily, turns and leaves. CAMERA MOVES IN to Gay. She opens her eyes, looks after him wistfully...

DISSOLVE TO:

193 EXT. OLD BAILEY - DAY - LONG SHOT

DISSOLVE TO:

194 INT. NUMBER ONE COURT - DAY - LONG SHOT

Farrell is on his feet. Latour is in the box. Farrell is consulting his papers. He takes off his glasses and looks at Latour.

Farrell

At about eight o'clock you heard the bell ringing violently. You went upstairs to the Colonel's room. You found Colonel and Mrs. Paradine facing one another. What happened then?

195 CLOSE SHOT - LATOUR

He is silent. He looks down and then up again.

Farrell

Yes?...What happened then?

196 MED. SHOT - HORFIELD

He speaks gently and persuasively.

Horfield

I think the Court appreciates your difficulty; but you must tell the Jury the whole truth, you know.

197 CLOSE SHOT - LATOUR

He looks at the Judge.

Latour

Yes, my Lord.

(turns back to Counsel)

He looked at me for a minute in his blind way and then burst out with it...

CONTINUED:

197 CONTINUED (2)

Farrell's Voice (encouraging)
Yes? Tell us.

Latour
He said that Mrs. Paradine had given me away.

198 CLOSE SHOT - MRS. PARADINE
She's impassive.

199 CLOSE SHOT - FARRELL
Farrell
Try to give us his exact words.

200 CLOSE SHOT - LATOUR

Latour
He said, 'Do I understand you're going to leave me - now, when I need you most?' I asked him who told him such a thing. He said...

(he hesitates)
She did.

Farrell's Voice
Did he say anything else?

Latour
He was very angry. He used - strong language.

Farrell's Voice
Had you any intention of leaving him?

Latour
No, sir.

201 CLOSE SHOT - FARRELL

Farrell
What else did he say?

202 CLOSE SHOT - LATOUR

Latour
He said, 'How dare you tell my wife and keep it secret from me?'

Farrell's Voice
Had you, in fact, done so?

CONTINUED:

202 CONTINUED (2)

Latour

No, sir.

Farrell's voice

You're quite certain of that?

Latour

Yes sir, quite certain.

203 CLOSE SHOT - HORFIELD

Horfield

While this conversation was going on, what was the accused doing?

204 CLOSE SHOT - LATOUR

Latour

Nothing, sir. Just standing there as if - well, just standing there.

205 CLOSE SHOT - FARRELL

Farrell

Do you know of any reason why Mrs. Paradine should have told her husband that you were going to leave him?

206 CLOSE SHOT - LATOUR

He looks belligerent; almost defiant.

Latour

She wanted to get rid of me. She thought the Colonel depended on me too much.

207 CLOSE SHOT - FARRELL

Farrell

You mean she was jealous?

Latour's voice

It is possible.

208 MED. SHOT - FARRELL AND LATOUR

Farrell

You said yesterday, Latour, that when you went back up to see Colonel Paradine you saw Mrs. Paradine in the hall outside the bedroom.

Latour

Yes, sir.

Farrell

Would you say that that was shortly before nine o'clock?

Latour (hesitantly)

I - I think so, sir.

Farrell

Now here is a plan of the house. I want you to show me exactly where you saw Mrs. Paradine.

Farrell hands the plan to the clerk of the Court, who in turn passes it on to the usher, who gives it to Latour.

209 INT. GALLERY - CLOSE SHOT JUDY
AND GAY

DURING THIS WE
HEAR, VERY LOW:

Judy and Gay are dressed differently from what they were on the first day.

Judy

Latour's a liar.

Gay

Oh, is he? Don't you think he saw Mrs. Paradine in the hall?

Judy

Oh, maybe he did - but he lied like mad about the quarrel. He's keeping something back. We'll know what it is when Tony gets busy on him.

Farrell's Voice
Now, if one were coming from Colonel Paradine's bedroom, directly opposite Mrs. Paradine's room, will you indicate the route one would take?

Is it your impression, Latour, that the lady was passing directly from the Colonel's bedroom to her own?

Latour's Voice
(reluctantly)

They look down into the Court. It could be so, sir.

210 INT. COURT - MED. SHOT

From the gallery's viewpoint.

Farrell

Thank you. That is all for the time being.

CONTINUED:

Chgs. 11/25/47

89A
RETAKE

INT. HINDLEY HALL - MRS. PARADINE'S BATHROOM (MATTE SHOT) - DAY

This should be a combination dressing room and bathroom. We see evidences of the luxury with which Mrs. Paradine surrounds herself.

(As per Mac Johnson's sketch)

90A-A
RETAKE

INT. HINDLEY HALL - MRS. PARADINE'S BEDROOM - DAY

PANNING SHOT of lingerie on bed and luggage.. (see film for matching)

Mrs. Paradine's lingerie is luxurious and in good taste. Among other pieces, we should see a handsome negligee with fur cuffs. Beautiful slippers should be in evidence also.

(Original shot seemed to feature the luggage and you couldn't tell what some of the pieces of clothing were.)

91A
ADDED
SCENE

INSERT - MUSIC SHEET ON PIANO

This will be a stationary insert - or CAMERA WILL MOVE IN TO THE TITLE: "APPASSIONATA"

119A
RETAKE

KEANE HOME - TEA SCENE - INSERT - NEWSPAPER - DAY

With a picture of Keane coming from Holloway Prison. The newspaper is on Gay's lap. She has been looking at it.

(Get another picture of Keane. Instead of a full-length figure, get a closer shot of him showing him kind of glowering.)

120A
RETAKE

INSERT - NEWSPAPER - DAY

It is on the back of the chair Gay has just left. The angle is from Keane's viewpoint, and it should be very close to avoid "Greece" in the headline.

Chgs. 11/25/47

124A
ADDED
SCENE

INSERT - NOTE FROM SOPHY HORFIELD TO KEANE - DAY
(to precede Art Gallery)

"My dear Mr. Keane:

I implore you to meet me tomorrow at four at the
Albemarle Galleries. I ask your pardon for any
inconvenience this request may incur, and I do
entreat you to keep this meeting a secret.

Faithfully yours,

Sophy Horfield."

NOTE: ANN HARRIS to check on the signature.

210 CONTINUED (2)

Farrell sits down. Keane stands, looking at a sheaf of papers in his hand. There is a long pause - almost deliberately theatrical. Then he looks up sharply and says in a strong voice:

Keane

Does the name of Margaret Wells convey anything to you?

211-212 CLOSEUPS - LATOUR AND KEANE

Latour looks startled then recovers himself.

Latour (reluctantly)

Yes, sir.

Keane

What does that name convey to you?

Latour is silent.

Keane

I must try to help your memory. I put it to you that some years ago you were engaged to Margaret Wells, of Three Rivers, Quebec, and that on your wedding day she left you at the church door, and went off with a saddler named Richard Truton. Is this correct?

Latour (shaking with rage)

That is finished. That is in the past.

213 CLOSE SHOT - HORFIELD

Horfield

Your point may be relevant, Mr. Keane; but I must admit its relevance escapes me.

214 CLOSE SHOT - KEANE

Keane

My Lord, with all respect, my question is strictly relevant. I submit that the witness has shown, in his evidence, and also in his behavior, an almost pathological bias against not only my client but against all women.

215 CLOSE SHOT - HORFIELD

Horfield

I may be very stupid, but I cannot see what bearing this jilting can possibly have on the case. After seeing the witness and observing his appearance and bearing, I should be inclined to regard the young lady's conduct as pathological, not his.

CONTINUED:

Chgs. 2/19/47

107A

215 CONTINUED (2)

Controlled laughter in Court.

Court Usher

Silence!

216 MED. SHOT - JURY

Smiling respectfully.

217 CLOSE SHOT - KEANE

Keane

I am concerned to prove, my Lord, that bias exists, and to explain why it exists.

218 CLOSE SHOT - HORFIELD

Horfield

If you wish to shake the witness' credit, you surely must attempt some different manner than dragging into light an unfortunate love affair of many years ago. As if there was anything discreditable in being jilted! Kindly proceed to your next question.

219 CLOSE SHOT - KEANE

Keane

Very good, my Lord. If I am not to be allowed to show one of the reasons for the witness' hostile attitude towards my client...

He turns back to Latour.

220-221 MEDIUM SHOT - KEANE AND LATOUR

Keane

Were you aware that Colonel Paradine had made a will in which he bequeathed you the sum of three thousand five hundred pounds?

Latour is silent.

Keane

Come, come. It's a simple question of fact.

Latour (after hesitation)

Colonel Paradine told me he might leave me a little something - but I didn't know about the will, sir.

Keane

Do you mean that Colonel Paradine told you he was going to leave you this legacy, but you doubted his word?

Latour

No, sir. I did not doubt his word.

Keane

Then you believed it?

Latour

Yes, sir.

Keane

Believing it, then you knew and believed you would receive such a legacy on his death?

Latour is silent.

Keane

Please answer my question.

Latour

I don't know - what you ask.

222 CLOSE SECT - HORFIELD.

Horfield

You have been asked if you knew you were going to inherit three thousand five hundred pounds from Colonel Paradine - if and when he died.

223 MED. SECT

Latour

We never discussed it. I did not think about it -- Yes, I knew.

Keane (sarcastically)

You don't remember very easily, do you, Latour?

Latour doesn't answer.

Keane

Now please think carefully before you reply to this, and remember that you are on your oath. While you were in London, did you or did you not repeatedly hear Colonel Paradine say that he wished to be dead?

Latour

That he wished he was dead, sir?

Keane

That - he - wished - to - be - dead.

Latour (with hesitation)

He used to complain a lot, sir, but I never took much notice.

Keane

He said so often that he wished to be dead that you thought nothing of it?

Farrell rises in his seat and turns to the Judge.

Farrell

I object to the innuendo, my Lord.

224 MED. SECT - FARRELL AND KEANE

Farrell smiling.

Keane

I respectfully suggest, your Lordship, that in a capital charge it is hardly customary to subject defending counsel to almost continuous interruptions at the very beginning of a cross-examination.

He lies back in his chair.

Horfield

I am bound to confess that the form of learned counsel's last question did not particularly appeal to my sense of what is proper.

(he leans forward)

And I think learned counsel would be less subject to interruption if he adhered a little more closely to the manners and customs of this place. Will you proceed, please?

226 CLOSE SHOT - KEANE

Keane (loudly)

Andre Latour, on your solemn oath do you deny having heard Colonel Paradine say again and again, to you and in your hearing, that he was sick of life and wished to be dead?

227 CLOSEUP - FARRELL

Frowning. He looks at the judge.

228 CLOSEUP - HORFIELD

A faint, weary smile passes over his face.

229 MED. SHOT - KEANE AND LATOUR

Latour

He said a lot of things when he was angry about his blindness. I got so accustomed to them I didn't take much notice.

Keane

You didn't take much notice. You did not teke much notice. Very well...

(briskly)

Will you tell the Court, please, what exactly happened round about eight o'clock on the evening of May the sixth? You remember. When Colonel and Mrs. Paradine were quarreling.

Latour looks puzzled.

Latour

You mean, you want me to go over my evidence again?

Keane

No, Latour, I do not want you to go over your evidence again. I want you to tell the truth.

Latour

I told the truth, sir.

CONTINUED:

229

CONTINUED (2)

Keane

No doubt some of what you told us was true. But did you not stand in that box and swear by Almighty God; as you should answer to Him, on the Great Day of Judgment, that you would tell the truth, the WHOLE truth, and NOTHING BUT THE TRUTH? Did you?

Latour

Yes, sir.

Keane

Very well. I put it to you that your evidence was a tissue of lies. I put it to you that you were trying to cover up what really happened. There is another person in court who was there, who knew what happened. Remember that!

Latour looks in the direction of Mrs. Paradine.

230 CLOSEUP - MRS. PARADINE

She looks at him impassively, returning his gaze, without either friendship or rancor.

231 CLOSE SHOT - HORFIELD

Horfield (annoyed and sarcastic)

Mr. Keane, what is your question?

232 MED. SHOT - KEANE AND LATOUR

Keane looks toward Horfield controlling his anger, then pulls himself together and resumes the cross-examination.

Keane

Do you still wish to allege that Mrs. Paradine invented a cock-and-bull story about your leaving the Colonel's service - and that this precipitated the quarrel?

Latour

Yes, sir. She did.

Keane

It would be her word against yours, now.

Latour

Yes, sir. And so it was then - with the Colonel.

Keane

You are then asking his Lordship and the Jury to believe that, after years of devoted service in the field and in the sick chamber, you were in this position - that Colonel Paradine had absolutely no faith in your word of honor?

CONTINUED:

232 CONTINUED (2)

There is a silence.

Keane
Answer me. You are here to answer.

Latour
It was my word against the word of his wife. He believed her.

Keane
But you could prove you were telling the truth.

Latour (nervously)
How - could I do that?

Keane
By not leaving his service, of course.

Latour
But - he thought I had already planned to do so. His anger was because of that.

Keane
Did he ask you what you intended to do after you left his service?

Latour (nervous - sweating)
Yes -

Keane
And what did you tell him?

Latour
I told him I didn't have any plans because it wasn't true that I wanted to leave.

Keane
Mrs. Paradine contradicted you?

Latour
Yes.

Keane
And did she tell him anything about your future plans?

Latour (hesitating - nervous)
No.

Keane
Did Colonel Paradine ask her?

Latour (sweating)
Yes - I mean - he may have.

Keane
May have? You were there. You heard what was said. You have remembered everything else. How does it happen you forget this vital moment of your quarrel?

CONTINUED:

232 CONTINUED (3)

Latour
I do not forget. He asked her.

Keane
And she had no answer - no evidence against you.

Latour
I do not remember what was said exactly, sir.

Keane
Oh - now your memory is beginning to falter again! But you do remember that your master went into a violent rage against you?

Latour
Yes.

Keane
And he went into this rage - on the basis of an unsupported accusation by Mrs. Paradine that you were quitting his employ? An accusation not borne out by any fact or piece of evidence?

Latour is silent.

Keane (continuing)
I put it to you again, Latour, that your story is a pack of lies. Do you persist in it?

Latour (hoarsely - mutteringly)
If she says the contrary - she'd better -
(he breaks off)

233 CLOSE SHOT - HORFIELD

Horfield
What's that? Speak.

234 CLOSE SHOT - KEANE

Keane
What did you start to say?

235 CLOSE SHOT - HORFIELD

Horfield
Answer the question.

236 CLOSE SHOT - LATOUR

Latour (sullen, defiant)
What does he want?

Horfield

He wants to know whether you still adhere to your version of what took place between Colonel and Mrs. Paradine and you on the evening of May sixth.

238

MED. SHOT - LATOUR AND KEANE

Latour (in a breaking voice)

I stick to what I said.

Keane smiles, stops a moment, picks up some papers and looks at them. We hear coughing.

239

LADY HORFIELD

She is attempting to cover up her coughing.

240

HORFIELD

He looks at her, annoyed.

241

GAY AND JUDY IN GALLERY

Gay is staring at Keane, leaning forward and intent. Judy looks at her, pulls her back a little out of view. Gay looks at her, smiles, lowers her eyes, and turns back.

242

MED. SHOT - KEANE AND LATOUR

Keane continues with his cross-examination.

Keane

If you don't mind, Latour, I should like you to go over that night again -

(sarcastically)

In case any small incidents have slipped your memory...

Latour closes his lips tightly in suppressed anger.

Keane

When the butler, Lakin, took the Colonel his dinner, where were you?

Latour

In my room.

Keane

When did you go up to the Colonel's room?

Latour

After the butler had come down.

Keane

Did you speak to Lakin?

Latour

Yes.

Keane

Did he tell you about putting a glass of burgundy at the Colonel's bedside?

CONTINUED:

242 CONTINUED (2)

Latour
Yes.

Keane
Was that, or was that not, unusual?

Latour
Maybe so.

Keane (sharply)
No maybe about it! Was it - or wasn't it?

Latour
It was, sir.

Keane
After he had told you this, you went upstairs again?

Latour
Yes, sir.

Keane
Why?

Latour (after a moment)
I had no special reason, sir.

Keane
Shortly before, Colonel Paradine had denounced you - 'in strong language' - for deserting him. And yet you went upstairs 'for no special reason'?

Latour hesitates, then speaks quietly.

Latour
I was unhappy about being - on bad terms with him.

Keane (sharply)
What's that? Speak up. The Jury can't hear you.

Latour (loudly, with nervous violence)
I wanted to make it up with the Colonel.

Keane
Very well. You knocked on his door and went in?

Latour (alert)
I knocked on his door. I did not go in.

Keane
Weren't you in the habit of walking in without waiting for an invitation?

Latour.
No, sir. I always knocked and waited.

Keane
Very well, then. You knocked. What happened then?

CONTINUED.

Latour

The Colonel told me to go away.

Keane

He told you to go away. Without even knowing who was knocking?

Latour

No, sir. He asked who it was and I told him. Then he told me to go away.

Keane

You're very sharp, Latour... Tell me, what manner of tone did the Colonel use?

Latour

Sir?

Keane

When he told you to go - to get away from him.

243

FARRELL AND KEANE

Farrell (rising)

My Lord, I beg my learned friend to be careful when he is making any alleged repetition of the evidence. When Latour gave his evidence in chief, the words used by him were 'The Colonel told me to go away,' not 'get away from me.'

Keane (angrily)

'Go away' - 'get away' - what's the difference?

Farrell

My learned friend is sufficient of an artist to appreciate the shades of meaning, and I would much prefer that he be accurate in these matters.

Keane

It's a point of no importance. Make it 'go away,' if you like... Now, then...

244

CLOSE SHOT - HORFIELD

Horfield (interrupting)

Mr. Keane, one moment, please. Counsel for the Crown is right in his contention, and I agree that you should be more careful.

245

KEANE AND LATOUR

Keane (testily)

If Your Lordship pleases, I will continue with my cross-examination.
(he swings back to the witness, his face angry)
When the Colonel told you to go away, did you go away?

CONTINUED:

245 CONTINUED (2)

Latour

Yes, sir.

Keane

What did you do then?

Latour

I stood in the hall.

Keane

You didn't open the door to the Colonel's bedroom?

Latour

No, sir. Just stood outside the door.

Keane

Let us consider for a moment. It would have been a natural thing to go into the room, surely? You used to help the Colonel get to bed, did you not?

Latour

Yes, sir.

Keane

It's quite a complicated matter, putting a blind man to bed. Didn't everything have to be made ready? His toothbrush, his pajamas, his hot water bottle?

Latour

Yes, sir. But everything was ready.

Keane

What time did the Colonel usually go to bed?

Latour

Different times, sir.

Keane

Twelve o'clock? Ten o'clock? Eight o'clock?

Latour

Different times, sir.

Keane

(picking up his papers, looking at them, speaks quietly, drops his tone)

Let's see...What time was it when you went upstairs to see the Colonel?

Latour

You mean when I came into the quarrel?

Keane

No. The time the Colonel wouldn't see you.

(sarcastically)

Surely you remember, Latour.

Latour

Oh...yes, sir. It was about a quarter to nine.

CONTINUED.

245 CONTINUED (3)

Keane (his trap having failed)
I see...And you prepared the Colonel for retiring before this?

Latour (a little unsure)
Yes, sir. I never knew when the Colonel would get tired, and I always prepared everything early.

246 CLOSE SHOT - HORFIELD

Horfield
I think I ought to advise you that it will be better for you to confine yourself to answering the questions put to you - and not to volunteer any information. Perhaps I ought also to advise you that you are free to take your time before answering questions. Proceed, Mr. Keane.

247 MED. SHOT - KEANE AND LATOUR

Keane
Now let's see, Latour...Where were we?
(with exaggerated impatience)
You had knocked, the Colonel had politely asked you who you were, and you had given him this vital bit of information. But you didn't enter his room.

Latour
(he's a bit slower about answering now)
No, sir.

Keane
Not even to see that Lakin had put the burgundy in the right place? Where the Colonel could reach it without knocking it over by mistake?

CONTINUED:

247 CONTINUED (2)

Latour
I wasn't thinking about the burgundy.

Keane
Didn't you tell the Jury that this glass of burgundy was something rather unusual?

Latour
Yes, sir.

Keane
And yet, a few minutes after the butler had told you about it, you had forgotten all about it. Is that correct?

Latour
Yes, sir.

Keane
Very well. You had left the Colonel's room and, for some purpose or other, were hanging about in the hall. Did you see anyone?

Latour
Yes, sir. Mrs. Paradine.

Keane
What was she doing?

Latour
(by now he has forgotten Horfield's advice and Keane's tempo has forced him again into answering quickly)
Going into her bedroom.

Keane
Mrs. Paradine's bedroom was directly across the hall from Colonel Paradine's room. Is that correct?

Latour
Yes, sir.

Keane
You were standing at the Colonel's door and you were very upset. You were trying to think how to make it up with the Colonel. Is that so?

Latour
Yes, sir.

Keane
You were more or less blind and deaf to everything until you saw Mrs. Paradine in the hall near her room? Is that putting it fairly?

Latour
Yes, I think so.

CONTINUED:

247 CONTINUED (3)

Keane

At the moment you saw Mrs. Paradine had you the remotest idea where she had come from?

Latour

No, sir.

Keane

She might even have come out from her room, seen you, and turned to go in again?

Latour

It is possible.

Keane

Might she have come from the staircase or the bathroom or from anywhere at all so far as you know?

Latour

Yes, sir.

Keane

But she could not have come from the Colonel's room without going around you?

(sarcastically)

Or through you? Is that correct?

Latour (after a moment)

Yes, sir.

Keane pauses a moment.

247A CLOSE SHOT - HORFIELD

We see an Undersheriff take a seat on the extreme left of Horfield. Horfield turns his head, sees the Undersheriff take his position.

(NOTE: The clock at this point reads about "12:55")

248 CLOSEUP - MRS. PARADINE

249 CLOSE SHOT - GAY AND JUDY IN THE GALLERY

250 LATOUR AND KEANE

Keane

You saw Mrs. Paradine go into her room and shut the door. Is that correct?

Latour

Yes, sir.

Keane

What did you do then?

Latour

Nothing - I hung about for a minute or two. Then I went downstairs.

CONTINUED:

250 CONTINUED (2)

Keane

You're certain it was only for a minute or two?

Latour

Yes, sir.

Keane

And what was your purpose in 'hanging about for a minute or two'?

Latour

(trying to explain his actions, but finding it difficult)

I did not have any purpose, sir. I just - well, I just did not know what to do - and then I decided to go downstairs.

Keane (quietly)

Tell me, Latour. Have you ever seen anyone die by poison?

Latour (controlling his rage)

No, sir.

Keane (voice and tempo rising)

Or any animal?

Latour (hastily; unthinking in his rage)

No, sir.

Keane

Wasn't there an old dog put away by poison at Hindley about two years ago?

Latour (hastily and eagerly)

Oh! I beg your pardon, sir. I almost forgot.

Keane

Yes, so we noticed...It was killed by poison, wasn't it?

Latour (frightened)

Yes, sir. It was the Colonel's old gun dog. He was sick, and so we put him away - you see -

Keane (again interrupting)

You mean, you put him away.

Latour

Yes, sir.

Keane

What poison did you use?

Latour (now rattled a bit)

I - I don't know, sir.

(he feels the trap tightening)

Keane (on the kill)

Oh, you don't know. Did you keep any of it?

CONTINUED:

250 CONTINUED (3)

Latour
No, sir. We got the single dose from the vet.

Keane
Don't keep on saying 'we.' You mean you did!

Latour
Yes, sir.

Keane
It wasn't a big dose?

Latour
No, sir. Very small.

Keane
And it acted very quickly?

Latour
Yes, it did.

(he begins to tremble violently)

I understand what you mean to say.

(he turns to the Judge frantically)

He's accusing me of poisoning the Colonel! But I didn't! I didn't!

Keane smiles, controls it theatrically.

251 CLOSE SHOT - HORFIELD

Horfield
I must ask the witness to collect himself and remember where he is.

252 CLOSEUP - LATOUR

Latour (shouting)
But it's not true, I tell you! I didn't do it! How could I?

253 CLOSEUP - MRS. PARADINE

She turns her eyes from Latour toward Keane. She is sullen with suppressed rage.

254 CLOSEUP - KEANE

He is smug and confident.

255 MED. SHOT - HORFIELD

Horfield
I must again caution the witness to confine himself to answering questions. He is not on trial and it is quite unnecessary for him to make protestations of innocence concerning actions with which he has not been charged...

Horfield looks up at the clock.

Horfield
I think, Mr. Keane, this will be a convenient opportunity to adjourn.

(NOTE: The clock at this point should read about "1:05")

256 CLOSE SHOT - KEANE

He is disappointed and annoyed.

257 CLOSE SHOT - LATOUR

He is relieved, but still frightened and upset, takes out his handkerchief.

258 MED. SHOT

Horfield (to the Clerk of the Court)
We will resume at five minutes past two.

Jury Usher (to the Judge)
I swear by Almighty God that I shall well and truly keep this Jury...

259 MED. CLOSE SHOT - KEANE

He is very pleased with himself. His Junior is whispering something to him. The Junior is also pleased.

Jury Usher's Voice
(continuing)
...in some private and convenient place with such accommodation as the Court shall direct. I will not suffer any person to speak to them...

260 CLOSE SHOT - MRS. PARADINE

She is looking anxiously in
the direction of Latour.

Jury Usher's Voice
(continuing)

...neither will I speak
to them myself, touching
the trial held here this
day, unless it be to ask
them if they are agreed
upon their verdict
without leave of the
Court.

261 CLOSE SHOT - LATOUR

He mops his brow, is
distraught.

262 CLOSE SHOT - HORFIELD

He rises, nods to the Courtroom, gathers his robes and
exits.

263 INT. GALLERY - GAY AND JUDY

Judy is excited; Gay is troubled.

Judy (excitedly)
Tony's torn him to pieces.

Gay (with a troubled expression)
Yes...It was beastly.

Judy
But, darling, you've got to remember it's Tony's job. He's
got to see that the wrong person doesn't hang. And he obviously
thinks that Latour is the right person.

Gay (dubiously)
I wonder...

Judy looks at her a moment, then:

Judy (taking Gay's arm)
Come on, let's get some lunch.

DISSOLVE TO:

264

INT. CONSULTING CELL IN OLD BAILEY - MIDDAY
(Fifteen minutes later than Scene 263)

Mrs. Paradine is seated at a table. The door is open and we can see a wardress in the half-open door. Keane comes down the short corridor and at the same time from another direction a second wardress arrives with a lunch tray, so that for one moment the room is filled with the two wardresses, Mrs. Paradine and Keane. As the wardresses retire, Keane goes over to Mrs. Paradine, eagerly takes her hands in his.

Keane (eagerly)
It's gone well for us this morning. Really well!

Mrs. Paradine (coolly)
Has it?

She moves from him, sits down to her lunch.

Keane
But surely you must know that.

Mrs. Paradine (coldly)
I'm not a lawyer.

Keane (suddenly, fiercely)
But good heavens! You're a clever woman! Don't you realize how I shook him!

Mrs. Paradine coolly pours a glass of wine and lifts it to her lips.

Mrs. Paradine
You have not kept faith with me.

Keane
What d'you mean?

During the following, Mrs. Paradine examines her lunch, perhaps takes a bite or two, but disregards the rest. However, she sips the wine intermittently.

Mrs. Paradine
I did not agree to what you have done today.

Keane advances to the table and leans over, facing her. He is almost speechless with rage and frustration, especially coming at the time when he expected congratulations and her great admiration.

Keane
But...

Mrs. Paradine
I objected when you wanted to make it appear that Andre had helped my husband kill himself. I objected even to that, and now you make him out to be - a murderer.

CONTINUED:

264 CONTINUED (2)

Keane is speechless, turns and walks toward the door.

Mrs. Paradine

No...I will not forgive you for what you have done today.

Keane (turning and advancing toward her)

Forgive me! You! When I have exhausted myself - destroying - everything in an effort to save you!

Mrs. Paradine (quietly and coldly)

I did not ask you to do that.

Keane

Forgive me! You - forgive me!

(then he adds almost in a whisper to himself)

And I was idiot enough to love you.

He is suddenly aware that he has said it at last. She is completely impassive in the face of the revelation, having known it all along. Keane sits down in the other chair and leans across to her. Then:

Keane

Did you hear what I said just now?

Mrs. Paradine

Of course.

Keane

Well?

Mrs. Paradine

If it's true, how could you deceive me as you've done today?

Keane

Look! The case has narrowed itself down to this - one of three things! Either your husband managed somehow to poison himself; or Latour did it, or -

(deliberately)

you.

Mrs. Paradine (stolidly)

As you like. But I will not have you making Andre the murderer.

There is a moment's silence. His tone changes and his whole mood changes as he looks into her eyes.

Keane (almost afraid)

Tell me...Do you love him? Is that the reason?

Mrs. Paradine

What has that to do with it? You are my lawyer, not my lover.

Keane takes this with a bitter smile. It strikes a chord in his memory. He pushes his chair back and rises.

CONTINUED:

264 CONTINUED (3)

Keane (bitterly)
Yes...Someone else told me something very like that recently.

Mrs. Paradine
I should like to know whether you intend to continue with the case.

Keane (wearily)
Of course.

He sits down, rubs his hand across his eyes.

Keane
I'm planning to cut out all the witnesses except you...

Mrs. Paradine (surprised and a shade uneasy)
Cut out the witnesses?

Keane
Yes - To trust to your evidence and my final speech to save you.
(but he says the last without enthusiasm or even great interest)

Mrs. Paradine rises, comes over next to him, puts her hand on his hand which is on the table.

Mrs. Paradine (with great charm)
I know I can trust you. I feel it.

Keane closes his eyes. She closes her hand around his fingers. Keane cannot resist this, turns and looks up at her. His passion has had a tremendous blow, but he is still in the grip of her fascination.

Keane
Yes. You can trust me.

CONTINUED:

264 CONTINUED (4)

He turns his head away again, withdraws his hand. The faintest shadow of a smile crosses her face. She knows that she still has him in her power.

Mrs. Paradine
You will save me - but not at his expense.

Keane takes this, the rage mounting in him, but he is silent.

Mrs. Paradine
You understand that, don't you?

Keane
(savagely rising to his feet and pushing his chair back)
I shall do things my own way. What do you know of the law - of judges - and juries? Nothing! And you dare to tell me what I must do to get you off!

Mrs. Paradine
(quietly, slowly, and again impassively)
I know what must not be.

Keane looks at her.

Mrs. Paradine (deliberately)
You are not to destroy him. If you do, I shall hate you as I've never hated a man.

This is another and even greater blow to Keane. He overcomes his emotion and tries to speak again as the lawyer.

Keane
And suppose that's the only way to save you?

Mrs. Paradine (after a moment)
You know how I feel about it. I've just told you.

Keane moves away a few steps, turns and speaks to her.

Keane
I must go on the way I've begun. I shall not give in to you. I must act according to my own view. And you can do what you like...I am not through with Latour yet. And after that, I shall put you in the box. Say what you like there. My questions will be mine - your answers yours!

He turns, pulls open the door and exits. Mrs. Paradine looks after him a moment, picks up a fork and carelessly pushes at the food on her plate. Her expression shows that she doesn't like the looks of it. She picks up the half bottle of wine and pours herself a glass.

DISSOLVE TO:

265 OPEN ON CLOCK - INT. COURTROOM

It is about ten minutes to two. There are just a few people in the gallery. PULL THE CAMERA DOWN ACROSS the courtroom. It is empty except for a policeman, off in a corner; Keane is in his place, alone, studying his notes. Flaquer is advancing toward him as the CAMERA STOPS. Keane is for a moment oblivious to Flaquer until Flaquer speaks.

Flaquer
I've been looking everywhere for you, Keane. I thought we were having lunch together.

Keane
(covering up and looking back at his papers)
I wasn't hungry - and I wanted to study my notes.

266- ANGLES - ACROSS KEANE AT FLAQUER, and
267 ACROSS FLAQUER AT KEANE

(NOTE: During the course of the following, the court is gradually filling up, but we see very little of it in these angles. However, Flaquer should turn at one point to note that one of the other counsels has entered, and lower his tone.)

Flaquer
I must say, Keane, that I don't know where you're headed for with this defense.

Keane
(almost with a jeer; his mood is sullen and defensive)
Didn't I give that devil a grilling? Didn't I break him?

Flaquer
But the last part of your cross-examination pointed straight at murder - by Latour!

Keane (defiantly)
And why not? He had the opportunity.

Flaquer
I wish I could agree with you.

Keane
Well, one thing is crystal clear - he was lying this morning, and I intend to break him down.

Flaquer is silently uncertain and worried. After a moment Keane speaks again.

Keane
I've decided to scrap all our witnesses.

CONTINUED:

266-
267

CONTINUED (2)

Flaquer

Oh, I see - so you can have the last word with the jury. Why?
Are you afraid of Prosecutor's speech?

Keane

Yes - if Farrell has the last word - but if we can wind it up
on my speech, I believe we're all right.

(he is suddenly aware of someone offstage. THE
CAMERA PULLS BACK as he says:)

Hello, Farrell.

We see Farrell getting seated, smiling in return and
giving a little wave.

Farrell

Good hunting, Keane.

Keane

Thanks -

DISSOLVE TO:

268

INT. OLD BAILEY COURTROOM - SHOOTING FROM THE WITNESS
BOX ACROSS AT THE COUNSEL BENCHES.

The clock now reads 2:07. We are on Latour's back as he
advances into position in the box. We see Keane rise
from the bench, stand at his seat. He looks at his notes,
puts them down.

269-
273

MASTER SHOT AND INDIVIDUALS, THE INDIVIDUALS PREFERABLY
DIFFERENT FROM ANGLES USED IN MORNING'S CROSS-EXAMINATION

Keane

Now, Latour, you remember your evidence concerning your attempt
to see the Colonel shortly before he died?

(jeeringly)

When you were 'hanging about' in the hall?

Latour

Yes, sir.

Keane

The Colonel told you to go away?

Latour

Yes, sir.

Keane

He was obviously very angry with you?

Latour

Yes, sir.

CONTINUED:

269- CONTINUED (2)
273

Keane

Earlier - during the quarrel - if you remember, he had used strong language with you.

Latour

Yes, sir.

Keane

Did he discharge you?

Latour

No, sir.

Keane (suddenly)

But didn't you assume that you were discharged? Or had you already resigned from his employ?

Latour (a bit rattled)

I - I didn't know what - I didn't know what to think -
(with a gesture)

It was all a lie she told about my leaving and -

Keane

Yes, yes. We've heard all that. Then you assumed you were discharged?

Latour (after a moment)

Yes, sir...I suppose so.

Keane

Oh, you suppose so? But aren't you still employed at Hindley Hall?

Latour (after a moment)

Yes, sir.

Keane

Aren't you aware that Mrs. Paradine is the mistress of Hindley Hall?

Latour (sulkily)

Yes, sir.

Keane

Let me review things for you, Latour. You supposed that you were discharged by the Colonel. Yet you continued in the employ of the woman who allegedly lied about you to your master?

Latour doesn't answer for a moment.

Keane

Answer me, Latour! You are here to answer!

Latour

I - I felt I wanted to help take care of the Colonel's estate...
(he is reaching for a reason)
And there was no place else to go, so -

CONTINUED:

269- CONTINUED (3)
273

Keane (shouting)
Isn't this the real reason you stayed on at Hindley Hall - that you wanted an opportunity to make improper advances to Mrs. Paradine?

Latour (angrily)
No, no! I do not want anything to do with her!

Keane
You mean, you don't like Mrs. Paradine? Perhaps you even hate her?

Latour
I have not said that.

Keane
But you have revealed it clearly enough...Did you at any time disclose to the Prosecution your feelings towards my client?

Farrell is now on his feet.

Farrell
Really, my Lord. I insist that my learned friend keep the defense within proper bounds.

Horfield (interposing - in reply to Farrell)
I agree with Sir Joseph. I must ask counsel for the defense to avoid impromptu interpretations of the witness's replies... The jury will disregard Mr. Keane's last remarks.

Keane
My Lord, I protest. If I am not permitted to do my best for my client, my handicap in this case is really too great.

Horfield (sternly)
There is no handicap put upon you, Mr. Keane. It is a lack of respect to the bench to suggest such a thing.

Keane (hoarsely)
Very well, as I am not permitted to show the reason behind the witness's hostile attitude towards my client -

Horfield (interrupting cuttingly)
I must ask counsel not to question my rulings.

Keane
Very well, my Lord. I won't pursue it -
(he turns to his papers)
I won't pursue it.

(then to Latour)
Do I understand, Latour, that after that quarrel on the night of May the sixth, you never again saw Colonel Paradine alive?

Latour
Yes, sir.

Keane
But you did see him dead?

CONTINUED:

259- CONTINUED (4)
273

Latour (after a moment)

Yes, sir.

Keane

When?

Latour

I saw his body several times, sir, after -

Keane (interrupting impatiently)

No, no! When was the first time you saw him dead?

Latour

After Dr. Young left, I was told to clean up the room.

Keane

Who gave you these instructions?

Latour (after a moment)

She did.

Keane

Whom do you mean by 'she'? -

Latour (after a second)

Mrs. Paradine.

Keane

While you were cleaning up the room, did you notice the wine glass?

Latour

Yes, sir.

Keane

Did it still contain the burgundy?

Latour

There were only a few drops in the bottom of the glass.

Keane

Oh, you say there were a few drops left in the bottom of the glass?

Latour

Yes, sir.

Keane

If you were told that Dr. Young examined the glass after he discovered that Colonel Paradine was dead - that he examined the glass and found it was clean, that it had been washed and dried, what would you say?

Latour is silent.

Keane

Would you still hold to your statement that there were a few drops of burgundy left in the glass?

CONTINUED:

269- CONTINUED (5)
273

Latour (firmly)
Yes, sir. I still say the same thing.

Keane
(after a moment; quietly and insidiously
but dramatically and slowly)
When did you wash and dry that glass, Latour?

Latour (excitedly)
I never washed or dried that glass! I never touched it!
I left it just where it was!

Keane
You stated that it was Mrs. Paradine who sent you in to clean
up the room?

Latour
Yes, sir.

Keane
And that AFTER Mrs. Paradine sent you into that room, the
glass had not yet been washed?

Latour
Yes, sir.

Keane
Then Mrs. Paradine could not have washed that glass?
Farrell comes to his feet.

Farrell
Really, my Lord. All this is most improper. I simply must
insist that these questions be kept within bounds.

Horfield
Yes, I noticed that the learned counsel was tending to make
points rather than ask questions, but I was reluctant to
interfere as I know how he resents interruption.

Keane (with heat)
I beg your Lordship's pardon. I resent no interruption that
is valid. I only object to being interfered with when I'm
performing my bounden duty to my client.

Horfield (suavely)
I think that it would be desirable if learned counsel for
the defense let the witness speak entirely for himself.

Farrell, with a smile of satisfaction, sits down.
Keane takes the rebuke.

274 CLOSEUP - MRS. PARADINE

She turns her head in the direction of Latour, looks at
him impassively.

275 CLOSEUP - LATOUR

He is wiping the perspiration from his forehead.

276 CLOSEUP - GAY AND JUDY

Gay is holding her handkerchief, very worried. Judy looks at her surreptitiously.

DISSOLVE TO:

277 MONTAGE - TILTED CAMERA AND OTHER ODD ANGLES (1 EACH) ON:

KEANE - OVER THIS WE HEAR
THE FOLLOWING:

LATOUR - Latour's Voice
I don't know...Yes, sir...
No, sir!

MRS. PARADINE - Keane's Voice
The truth!

GAY - Latour's Voice
(agonized)
I'm not sure, sir!

THE JURY - Keane's Voice
(louder)
I said the TRUTH!

HORFIELD - Farrell's Voice
I object, my Lord.

FARRELL - Horfield's Voice
I agree with you, Sir Joseph.

THE CLOCK - reading 2:48 Latour's Voice
(confused)
No...Yes...I think so...

THE CLOCK - reading 3:15. Keane's Voice
(very loud)
THE TRUTH! ANSWER ME!

DISSOLVE TO:

278-280 MASTER SHOT AND CLOSE ANGLES - DIFFERENT FROM THOSE PREVIOUSLY USED -

(NOTE: Starting about halfway through the testimony, it is suggested that the Closeups of Keane and Latour grow larger and larger, and that we cover the last two pages with an angle cutting off the tops and bottoms of their respective heads; and also with an angle that takes in only part of their faces, in order to emphasize Keane on the kill and Latour being trapped; and in order, further, not only to catch the expressions in their eyes, but to see the perspiration on both, and especially on Latour.)

At the beginning of the scene, we should get a sense of heat, since it is summer, and of a cross-examination which has gone on for a long time and is terribly wearing on everyone in the Court, most especially, of course, on Latour, and, secondarily, on Keane. The collars on both men should have wilted somewhat by the beginning of this scene. Latour's sleek and well-groomed appearance has undergone a little change, and his hair has fallen a little on his forehead. Keane, too, is not quite the dapper man that we have seen earlier, although he would, of course, not show the wear as much as Latour. Latour is no longer as self-possessed as he was. He has the appearance of one "expecting a terrible blow from fate."

Keane

I put it to you - Andre Latour - that Colonel Paradine had a reason for his rage with you that fatal night - a reason that had nothing to do with the trumped-up story you have told in this Court.

Latour is silent. It is clear that he is weakening as he lowers his eyes and can't meet Keane's gaze.

Keane (as though pronouncing sentence)

Are you aware of the penalty for perjury?

Latour still does not answer.

Keane (sharply)

Answer me!

Latour (quietly)

I've told the truth.

CONTINUED:

278- CONTINUED (2)
280

Keane

And if I put Mrs. Paradine into the box to tell the Jury that she never said a word to the Colonel about your leaving his employ...what will you say then?

Latour half-turns his head and looks at the prisoner.

281 MRS. PARADINE

She is not even looking at him. She is still unruffled, the only one in the Courtroom who has not shown at all any of the results of the wearing ordeal.

282 LATOUR

He turns his head back to Keane.

Latour (he lowers his eyes and mutters)
I cannot help what others say.

283 BACK TO SCENE

Keane (loudly)
Speak up! What was that you said?

Latour (almost shouting)
I cannot help what others say!

Horfield (sharply)
You are in a Court of Justice. Control yourself.

Latour (he turns pitifully to the Judge)
He - (he lifts a hand, which is shaking, and indicates Keane)
he -

Keane :
I suggest, Latour, that you had ideas about Mrs. Paradine scarcely consistent with your professed devotion to her husband.

Latour
I don't understand.

Keane
I will make it more clear: Wasn't your attitude toward Mrs. Paradine altogether too familiar - for a servant?

CONTINUED:

253 CONTINUED (2)

Latour does not answer.

254 MRS. PARADINE

She is startled by the line this questioning is taking, and as it continues she is horrified and angry.

255 BACK TO SCENE

Keane

Was it at Hindley Hall or in London that you first gave Mrs. Paradine occasion to complain of your attentions?

Latour

It's not true! She never did!

Keane

(leaping at this ambiguity as proof that his fishing expedition was justified and he is at last getting the lead he needs)

You're certain that she never complained? You're certain she didn't threaten to tell the Colonel unless you stopped?

Latour

No!

Keane

I suggest to you, Latour, that she only refrained from doing so because she knew how completely her blind husband had come to depend upon you.

Latour

I won't stand here and listen to these filthy lies!
(he looks around as though for escape)

Horfield (sternly)

You will answer the Counsel's questions properly.
(with a wave of his hand to Keane)

Go on!

Keane

Is it not true, Latour, that you continued to persecute Mrs. Paradine with your undesirable attentions - in the belief that she would never dare speak to the Colonel?

Latour

No - she can't say that.

Keane

And was she not at last, forced to go to her husband and beg him to dismiss you from his service?

Latour

No!

CONTINUED:

285 CONTINUED (2)

Keane

And was that in fact the cause, and the only cause, of the terrible scene which took place between the three of you on the night that Colonel Paradine died?

Latour

No!

Keane

(he is racing to his conclusions and to the denouement)

The Colonel knew, didn't he? Knew because she told him!... Isn't THAT the truth?

Silence.

Keane

Answer the question! Isn't that the truth?

Latour (wildly)

I will not answer!

Keane

Why? Because you don't want to admit he had trusted you - and you betrayed him?

Latour

No! I did not! She can't put it on me! She has told you lies! I hate her!

Keane

Because she told her husband about you!

Latour (wildly)

No! She did not. He found out.

Keane

Oh - then he did find out?

Latour

Yes. I didn't want to tell about it. I did not want to hurt his good name. But you have spoken. You and she! Both of you! So I will speak now, too.

CONTINUED:

285 CONTINUED (3)

Go on! Keane (driving at him)

Latour
He heard us.
(in agonized memory he closes his eyes for a moment)

Keane
You mean, he heard you speaking improperly to his wife!

Latour
(painfully, defeated, almost with relief that it is out)
Yes.

Keane
My Lord, I have finished with the witness.

Keane is about to sit. Latour continues talking almost hysterically.

Latour
It was she who dragged us both down! I hated every moment with her - but God forgive me, I could not help myself.

During Latour's speech, we CUT TO:

286 CLOSEUP OF KEANE

He realizes that this thing is going way beyond him and that he must stop it. He talks over Latour.

Keane
My Lord, this man is a confessed perjurer! Must the Jury listen to this rubbish? He has finally been forced to tell the truth, and is now trying to involve my client in his treachery.

During Keane's speech we CUT TO:

287 JUDY AND GAY IN THE GALLERY

They are both rather frantic. We hold them just long enough to hear Gay say:

Gay
Oh, Tony!

288 MRS. PARADINE

She's looking with cold hatred at Keane.

289 FARRELL -

He is alert, looking from one to the other, realizing what Keane has gotten himself into.

290 THE JURY

Held by the drama.

291 BACK TO SCENE

Horfield

Mr. Keane, I might remind you that you always create this over-emotional atmosphere in Court. I cannot blame the witness for his behavior...However -

(turns to the witness)

the witness will please desist from making any further statements unless Counsel for the Prosecution wishes to exercise his right of re-examination.

292 QUICK CUTS:

KEANE - pulling himself together.

293 FARRELL - smiling.

294 LATOUR - exhausted.

295 THE JURY

(NOTE: It is suggested that we get a side angle of the Jury so that we can see more clearly a few of the foreground faces in profile, for this spot and elsewhere. We should see them for various cuts and various reactions: dubious, impressed, startled, etc., in accordance with the several developments.)

296 MRS. PARADINE - staring coldly at Keane.

297 BACK TO ANGLE ON KEANE AND FARRELL

Farrell now rises as Keane looks in the direction of the Jury, then back to Farrell.

Farrell
Latour, you have stated -

Keane
My Lord. With all respect I submit that a transcript of this man's evidence be sent to the Director of Public Prosecutions, with a view to formulation of charges of perjury, which clearly he has committed, and -
(feeling his way and fishing for a big red herring)
and whether to such a charge might not be added a graver one - that of murder.

298- QUICK CUT OF LATOUR

He comes out of his exhaustion sufficiently to look at Keane, then at Horfield. He gives the impression of a trapped animal.

299 HORFIELD

Horfield
Mr. Keane. You seem most anxious to usurp the duties of a Judge in this case. Proceed, Sir Joseph.

300 KEANE

Frustrated and rather frightened, sits down, looks over at Mrs. Paradine, as Farrell rises.

301 MRS. PARADINE

She looks back at him coldly.

302 KEANE

He is looking at her. He can't meet her gaze. Keane's Junior taps him, leans over to him. Counsel is obviously timidly suggesting something in a whisper, which we do not hear, but Keane shakes his head in the negative impatiently, and resumes his attention to Farrell.

CONTINUED:

302 CONTINUED (2)

DURING ALL THIS, we have heard Farrell go ahead with his re-examination.

303 BACK TO SCENE

Farrell

Latour, in testifying as to what was heard by Colonel Paradine, you used the word 'us.' Do you mean by that that the Colonel heard you and Mrs. Paradine?

Latour

Yes.

He is still not fully recovered. He is leaning, slumped and exhausted.

Farrell

Are you implying that you engaged in an adulterous relationship with Mrs. Paradine?

Latour (deeply ashamed)

Yes.

Farrell

And this had gone on for some time?

Latour

Yes. You now know what I did.

(he wails in despair)

I cannot live with the memory of what I have done.

(he lapses into his native French and cries out in French)

Dieu me pardonne mes peches. Je ne peux vivre avec mes pechès. Je ne peux pas vivre en pensant.

(his head falls forward and he is silent in his agony)

Farrell (sympathetically)

I understand your feelings perfectly, Latour, but I shall have to ask you to bear with a few more questions.

Latour does not answer.

Farrell

Did you avoid the truth in your earlier testimony because -

Keane jumps to his feet.

Keane (sarcastically)

Avoid the truth! The man perjured himself -

CONTINUED:

303 CONTINUED (2)

Farrell (interrupting)
Very well, Mr. Keane. I shall not quarrel with your terminology.
(he turns back to Latour)
Did you perjure yourself -
(Keane sits down angrily)
earlier in your evidence - because of your feelings for this woman?

Latour
(deeply ashamed and finding difficulty with the words)
Yes...I lied - because I did not want the world to know what she was...his wife...my Colonel's wife...

Farrell (insistently)
And also because you cared for her?

Latour
I never loved her...but I do not know how to say it...
(he looks painfully across at Mrs. Paradine)

304 MRS. PARADINE

For the first time we see her unable to meet his gaze.
She lowers her eyes.

305 BACK TO SCENE

Latour
I tried not to, but -

Farrell
And you could not bear the thought of her conviction on this charge?

Latour (lowering his eyes)
Yes, that is so...

Farrell
You did not want the world -
(he looks to the Jury)
and the Jury - to know what manner of woman this is.

Latour (eyes still lowered)
She is bad, but I do not want - I cannot see her die.

Farrell
That is all, Latour. My Lord, that concludes the case for the Prosecution.

CONTINUED:

305 CONTINUED (2)

Latour remains stationary in the witness box. The usher goes to him, taps him, and slowly, wearily, he drags himself out of the box.

306 KEANE

He is staring at Mrs. Paradine.

307 MRS. PARADINE

Her head is up, her lips compressed. She is controlling her rage.

308 ANOTHER ANGIE

Latour walks down from the witness box. As he passes behind her, he looks in her direction, his face full of pain, but she does not turn around.

309 MRS. PARADINE

From his viewpoint - as he goes out.

310 LONG SHOT OF THE COURT

Keane is examining his notes, talking with his Junior.

Horfield's Voice (from the distance)
We're waiting for you, Mr. Keane.

Keane rises to deliver his opening speech for the defense.

Keane

Members of the Jury, the woman who is before you in the dock is a foreigner - friendless and alone - in a strange country - but a country, thank heaven, that has always prided itself on its passion for justice. I had the intention to call before you numerous witnesses on her behalf, to speak of her character, of her self-sacrifice, a sacrifice made cheerfully by a beautiful woman while still fascinating and still young, in order to bring the light of her affection into the darkness of a blinded man. But after hearing the case for the Crown, we find so little to rebut that we have decided to call no witnesses, Members of the Jury, except - the prisoner.

He pauses. There is a stir in the court.

311 QUICK CUTS TO THE FOLLOWING:
HORFIELD -

He leans forward in surprise and interest.

312 FARRELL -

He, too, is impressed. His Junior is whispering to him. Farrell shrugs, obviously not displeased.

313 GAY AND JUDY

Judy
He hasn't lost his nerve, I'll say that for him.

Gay is tense with nervousness. Her eyes turn from Keane in the direction of Mrs. Paradine.

314 MRS. PARADINE

Over this we hear:

Keane's Voice
When she has been heard, I am confident that the decision of the Jury will be 'Not guilty,' and that the prisoner at the bar will be exonerated in the sight of all men from the monstrous charge brought against her.

Over the end of this, the track and the picture have

DISSOLVED OUT

DISSOLVE INTO:

315 CLOSEUP - HORFIELD

Stifling a yawn. WE PULL BACK - Keane is still in his opening speech. He is at his theatrical best, seemingly without worry, "his voice powerful and persuasive, his manner serene..." But when we get close to him, we see that this is a mask, his seething emotions and fears underneath.

Keane
Colonel Paradine was not a well man. Many times his devoted wife had occasion to call in specialist after specialist. Were these actions probable on the part of a woman who had resolved to get rid of her husband?...

In any event, in order to bring in a verdict of murder, the Prosecution must convince you beyond all reasonable and possible doubt, that Mrs. Paradine, and she alone, could have committed it...

CONTINUED:

315 CONTINUED (2)

Keane (continuing)

I shall not now detain you longer, other than to point out that there has been a strange lack of motive in the case presented by the Prosecution. Also, you have heard the evidence that Colonel Paradine died of poisoning, but the Crown has offered no satisfactory evidence as to where that poison came from. There has not been a shred of evidence of access to the poison by the defendant. On the contrary, it has been clear that if she had access to it, so did many others who are not on trial in this case.

I will now ask the prisoner to go into the box, absolutely certain that when she leaves it there will be nothing left of the stain which the Prosecution - as I hope to show - has so recklessly and unjustifiably sought to place on her character.

316 GAY AND JUDY -

Judy (in a whisper to Gay)
He seems certain of acquittal.

Gay
(not looking at Judy, her eyes staring at Keane)
What do you think?

Judy
Wait till we've heard her story - then I'll tell you.

317 LONG SHOT - FROM THEIR VIEWPOINT

We see and hear Keane:

Keane
I call the prisoner. Maddalena Paradine.

As she makes her way to the witness box, all eyes are on her. She is accompanied by one female officer. THE CAMERA moves slowly down as she crosses and stops on her as she takes the oath.

318 THE JURY -

They are all leaning forward to get a closer look at her. It is obvious that everyone is fascinated by her.

319 HORFIELD

He, too, leans forward. He looks from her to Keane.

320 KEANE -

He looks at her with mixed feelings. It is clear that he, too, is not completely free of the tremendous fascination that she has for him.

321 HORFIELD -

He clears his voice.

Horfield

If you wish, you may be seated while giving your evidence.

322 MRS. PARADINE

She is completely self-possessed.

Mrs. Paradine

(quietly and with no fear or self-consciousness)

No, thank you, my Lord.

323 QUICK CUTS TO:
THE GALLERY - INCLUDING GAY AND JUDY

324 COURT ATTENDANTS AND POLICEMEN. -

325 FARRELL -

326 HORFIELD -

These cuts are for punctuation and dramatic emphasis of silence, as well as to indicate the eager tension with which everyone in the Court awaits the imminent climax of the trial; the evidence of this mysterious and beautiful defendant.

327 MASTER SHOT AND INDIVIDUALS

Examination of Mrs. Paradine by Keane.

Keane is entirely different in his manner with Mrs. Paradine than he was with Latour. He is strong and towering, "kind but not soft." However, he has been through a great deal with Latour, as we've seen, and his appearance is harassed and no longer sleek. He has lost a great deal of his well-groomed look. He is still struggling with her fascination for him, tortured with jealousy, but - at least during the first part of the succeeding scenes - still the professional and experienced lawyer. She is cool and calm, covering the hatred she feels for Keane for what he has done to Latour - a consummate actress determined to save her own life, and thoroughly aware of the impression she must make.

Keane

What is your name?

Mrs. Paradine

Maddalena Anna Paradine.

Throughout she speaks softly and clearly, without hesitation and seemingly without fear.

Keane

Are you the widow of Richard Patrick Irving Paradine?

Mrs. Paradine

I am.

Keane

What were your circumstances when you married him?

Mrs. Paradine

I was very poor. My life had been unpleasant and - unattractive.

328 GALLERY - GAY AND JUDY

Gay (with some bitterness)

Truthful, isn't she?

Judy

Very clever of Tony, you mean! He's just disarming the other side.

329 BACK TO SCENE:

Keane

Had you no fear at the thought of spending your life with a blind man?

CONTINUED:

329 CONTINUED (2)

Mrs. Paradine
I thought it a splendid opportunity.

Keane
An opportunity?

Mrs. Paradine
Yes. I thought, 'I will be his eyes.'

Keane takes this, looks at her admiringly for her good memory.

Keane
Did you find it difficult to care for a blind man? - to take care of him?

Mrs. Paradine
No...

Keane
Was he never unkind to you?

Mrs. Paradine
Sometimes. But I understood. It was terrible for him, being like that. It was easy to forgive him.

Keane
On the night of your husband's death, a quarrel took place? At your London home - in your husband's room?

Mrs. Paradine
Yes.

Keane
Would you tell the Jury what was the cause of that quarrel?

Mrs. Paradine
I had spoken to my husband about his valet, Latour.

Keane
What did you say?

Mrs. Paradine
I asked my husband to find another place for him.

Keane
Why was that?

Mrs. Paradine does not answer.

Horfield
Answer the question.

Mrs. Paradine (after a moment)
I did not wish Latour to stay in the house.

330 LARGE CLOSEUP OF KEANE

He looks at her. Again jealousy is overtaking him.

330A LARGE CLOSEUP OF MRS. PARADINE

She stares directly at him. Her look is sultry and defiant.

330B BACK TO CLOSEUP OF KEANE

Keane

Why didn't you wish Latour to stay in the house?

330C BACK TO CLOSEUP OF MRS. PARADINE

Her lips are taut. She waits a second, then replies. She is clearly trying to protect Latour.

Mrs. Paradine

I preferred he shouldn't be there.

330D LARGER CLOSEUP OF KEANE - JUST HIS FACE

Keane (insistently)

But why?

330E MATCHING LARGER CLOSEUP OF MRS. PARADINE

Mrs. Paradine (after a moment, reluctantly)

I did not like his manner with me.

331 BACK TO MASTER ANGLES

Keane

What was it in Latour's manner that you disliked?

Mrs. Paradine

I thought it sometimes - too familiar.

Keane

Please explain exactly what you mean by that.

Mrs. Paradine (reluctantly)

He - he took liberties.

Keane (pressing)

Did he try to make love to you?

CONTINUED:

BE CONTINUED (2)

Mrs. Paradine opens her mouth to speak, closes it, is silent.

Keane (insistently)
Please answer. Did Latour try to make love to you?

Mrs. Paradine (reluctantly)
Yes.

Keane takes this, lowers his eyes for a moment. He brushes the side of his hand across his head as though to wipe out his jealousy; speaks again with some difficulty.

Keane
And did you - or did you not - resent that?

Mrs. Paradine looks at him with hatred; then after a moment answers.

Mrs. Paradine (quietly)
I...did.

Keane
And you complained about it to your husband?

Mrs. Paradine
Yes.

Keane
What was your husband's reaction when you told him?

Mrs. Paradine
He was very angry. He rang the bell for Latour.

Keane
Mrs. Paradine, you have heard Latour's version of the quarrel in your husband's room on the night of May the sixth. What actually did happen when Latour came to the room?

Mrs. Paradine
My husband swore at him and said 'You have insulted my wife.'

Keane
And what did Latour say to that?

Mrs. Paradine
He broke down and said - he said that if my husband would forgive him, it would never happen again.

Keane (triumphantly)
So Latour's version of what took place is completely untrue?

Farrell rises.

Farrell
My Lord, I object! My learned friend is once more deliberately putting words into the mouth of a witness.

CONTINUED:

331 CONTINUED (3)

Keane (with nervous anger)
I was merely asking a question.

Horfield
The form is objectionable. I'm anxious not to intervene again,
Mr. Keane.

(cuttingly)
You understand me, I hope.

Keane (sarcastically)
Your Lordship always makes his meaning perfectly clear.

Horfield
Then kindly attend to my ruling, and do not let me have cause to repeat it.

Keane
I hope I shall always take note of the ruling of a learned Judge, however much I may disagree with it.

Horfield
Do not bandy words with me, Mr. Keane; and kindly go on with your examination of the witness!

Keane opens his lips as if to continue the argument, but shuts his lips, controls himself and resumes the examination with cold self-possession.

Keane
Mrs. Paradine, you have heard Latour's evidence concerning the remains of the burgundy that were found in the wineglass - after the Colonel's death?

Mrs. Paradine
Yes.

Keane
You sent him into the Colonel's room to tidy it up?

Mrs. Paradine
Yes.

Keane
Was anyone with you when you sent Latour into the room?

Mrs. Paradine
Dr. Young.

Keane
What did Dr. Young do?

Mrs. Paradine
He talked to me for a time, and then went to my husband's room.

CONTINUED:

331 CONTINUED (4)

Keane
Was Latour still there?

Mrs. Paradine
No. He came out of the room and went downstairs while I was talking to Dr. Young.

Keane
Have you heard of Dr. Young's deposition stating that he found the glass washed and dried?

Mrs. Paradine
I have heard that, yes.

Keane
Then is this not true - that the only person who could have washed and dried that wineglass is Latour?

Farrell half rises.

Farrell
My Lord...

Keane (interrupting)
All right...
(to Mrs. Paradine)
Could anyone else have washed and dried it?

Farrell sits down with a sigh.

Mrs. Paradine (after a moment)
I know what you are trying to make me say...
(with deliberation and slowly)
You're trying to make people think that Andre Latour killed my husband.

332 LARGE HEAD CLOSEUP - KEANE

Showing big reaction.

333 LONG SHOT - COURT

The Court is astonished by this remark.

334 BACK TO SCENE

Keane recovers himself.

Keane (with forced calm)
I asked you whether anyone else could have washed and dried that wineglass.

CONTINUED:

334 CONTINUED (2)

Mrs. Paradine (after a moment)

Yes.

Keane

(frightened but determined to see it through)
What do you mean by 'yes'? Who else could have done it?

Mrs. Paradine looks at Keane steadily.

Mrs. Paradine

I did.

Keane (almost bellowing back at her)

You did?

Mrs. Paradine (coolly)

Yes.

335 MED. ANGLE ON COURTROOM

There is a hubbub and general excitement.

336 ANOTHER ANGLE

Horfield

It is my duty to warn you that you have made a very serious admission. Would you like to make some explanation of it to the Jury?

Keane (staggered)

My Lord, with the utmost respect, I should like to request time to consider this turn of events. This piece of evidence is entirely new to me and...

(he doesn't know what else to say)

Horfield

Mr. Keane, it is getting rather late - and we've had a very trying session. Would it be convenient to you if we adjourn now?

Keane

(a shade relieved, but by no means recovered from the blow)

I'm greatly obliged to your Lordship.

Horfield

Very well. We'll adjourn until tomorrow morning at ten-thirty.

337 KEANE

Court Usher's Voice

He takes a deep breath, looks in the direction of Mrs. Paradine.

All persons who have anything further to do before My Lords, the King's Justices of Oyer and Terminer and general jail delivery for the jurisdiction of the Central Criminal Court may depart hence...

337A MRS. PARADINE

She is staring at him coldly.

337B. KEANE

He lowers his eyes, sits wearily down in his place, and lowers his head in his hands.

DISSOLVE TO:

337C KEANE

As he exits from the Court and passes by the glass partition of the dock.

337D MRS. PARADINE

On the other side of the glass partition. She is beginning to descend the stairs.

DISSOLVE TO:

338 INT. KEANE HOME - HALLWAY - EARLY EVENING (It is summer, so it is still light.)

Keane enters, having let himself in with his own key, very wilted and depressed. As he does so, he is conscious of Judy coming downstairs. (She is in the same costume as in the Courtroom.)

Gay's Voice (off)

Are you sure you won't stay for dinner, Judy?

Judy

No, Gay - I really can't - I promised Father...
(she breaks off)

Hello, Tony.

Keane

(looking up, sees her but is not very interested)
Oh, hello.

339 TWO SHOT. - KEANE AND JUDY

Judy for a moment doesn't know quite what to say, then looks at him very sadly.

CONTINUED:

339 CONTINUED (2)

Keane (nervous, on edge)
What the devil are you looking so sad about?

Judy
Oh, nothing -
(then changes mood - quietly)
I was there today.

Keane (he looks upstairs - suddenly)
Was Gay with you?

Judy (coldly)
Yes.

Keane is silent and embarrassed.

Keane
I suppose that was your idea?

He advances toward the living room, and Judy strolls along with him, CAMERA TRUCKING IN FRONT OF THEM.

Judy (candidly)
Why shouldn't she be there?

Keane (sarcastically)
I suppose you have your usual expert comment to make on the conduct of the case?

Judy (with no self-consciousness)
Yes -

Keane
(still sarcastically; he goes to a table near the wall, mixes and drinks a highball during the following:)
I'm certain it would be most helpful. Precisely what I need at this moment.

Judy
If she washed the wineglass -
(with a gesture as much as to say "the goose is cooked")

Keane (emphatically)
She didn't.

Judy
I hope the Jury sees it your way, but...

Keane (interrupting savagely)
She's trying to cover up that swine. If she did wash the glass, she did it because she knew he killed Paradine.
(he looks into the wall and speaks with violence, almost to himself, and with a gesture, with the glass in his hand)

CONTINUED:

Keane (continuing)

And if only I had access to her while she's a witness, I'd make her say so tonight!

Judy moves away, lights a cigarette.

Judy

Tony - you won't get angry if I ask you something else, will you?

Keane (with a bitter laugh)

Will it make any difference if I do?

Judy

Why are you hammering away at that quarrel in the bedroom? That's what made her say what she did.

Keane (turning and approaching her)

If you really want to know -

(defiantly)

or if your father wants to know - it's because I wanted to get at the motive.

Judy

Oh?

Keane

Latour's motive. He was in love with her and wanted to get rid of her husband.

Judy

And what about your motive?

Keane (angrily)

What do you mean?

Judy (approaching him)

You know, and I know - yes, and Gay knows - that it's your jealousy that's making you believe Latour's the murderer!

Keane (angrily)

What a nerve you have to say that!

Judy

You wouldn't have handled her in the box that way for any other reason... Why, you treated her as though you were cross-examining a witness for the prosecution!

Keane (turning on her coldly)

Look here, Judy. I've put up with a great deal from you -

Judy (interrupting)

It's true, Tony. It's terribly true... Somebody's got to show you! You've got to save this woman - for Gay's sake!

Keane recognizes the truth of what she is saying and turns away in torture.

CONTINUED:

339 CONTINUED (4)

Keane (with quiet bitterness)
If people like you will leave me alone, maybe I still can.

Judy (her anger rising)
If you're left to your own devices, and to your own stupid blindness, I'll bet you one thing - Mrs. Paradine will be hanged by the neck until she is dead...and your career along with it! And if it weren't for Gay I wouldn't be so sure that that'd be a very bad thing, either...Goodnight!

She flings out into the hall, opens the door and slams it.
Keane puts down his drink, goes into the hall, starts up the stairs.

Keane (calling)
Gay!

340 ANGLE SHOOTING UP THE STAIRS - as Keane advances, from above we hear:

Gay's Voice (cheerfully)
Hello, Tony. I thought I heard voices. I'm glad you're home.

Keane
(with a sigh, cheered by her voice and attitude)
So am I.

As he disappears up the stairs, we

DISSOLVE TO:

341 EXT. - SECOND UNIT SHOT - OLD BAILEY

DISSOLVE TO:

341A INT. - OLD BAILEY

SHOOTING across Counsels' benches at Judge's bench.
Mrs. Paradine is standing in the witness box.

Keane rises.

Keane
I have no more questions of this witness, my Lord.

Farrell, with his Juniors, is taken by surprise.

341B JUDY AND GAY - IN GALLERY

Judy (half to herself)
That's funny.

Gay turns to her.

Gay
What do you mean?

Judy (brushing it off)
Oh, nothing... I'll tell you about it later.

341C ANGLE ON FARRELL

He rises. During his examination, Farrell is "almost seductive" with his dulcet tones and his softly inquiring voice. However, as the examination proceeds, his tempo accelerates and he is able enough to fire questions at her when he has her at a disadvantage. At the outset, Mrs. Paradine is completely composed and has herself marvelously well in hand.

Farrell
Mrs. Paradine... Latour has been described as having an aversion to all women. Did you find this so?

Mrs. Paradine
I don't think he cared about women.

Farrell
But you had reason to believe that this - this a - what shall I say - woman-hater, had taken a fancy to you?

Mrs. Paradine (after a moment)
Yes.

Farrell
Was he, in your opinion, a most devoted servant?

Mrs. Paradine
Yes.

Farrell
Didn't you feel his devotion was hypocritical?

Mrs. Paradine (in a low and reluctant voice)
I - I do not care to say that.

Farrell (with a jeer)
You don't care to say that? Here is a man professing devotion to his master - and, according to you, secretly trying to make love to his master's wife. Wouldn't you call that hypocrisy?

Mrs. Paradine is silent. She looks questioningly over to Keane.

341D 'KEANE' -

He is studying her grimly.

342 BACK TO SCENE

Farrell

Kindly attend to me! Do you or do you not believe that Latour was genuinely devoted to his master?

Mrs. Paradine

I suppose so - yes.

Farrell

These - attentions, on the part of Latour had been going on for some time?

Mrs. Paradine

Yes.

Farrell (suddenly - sharply)

Why did you wait until that night to tell your husband about the matter?

Mrs. Paradine

My husband was very fond of Latour. He depended on him.

Farrell

Did you think Latour was more important to him than you, his wife?

Mrs. Paradine

No, of course not.

Farrell

Then why didn't you complain of these alleged gross insults much sooner?

Mrs. Paradine

I hoped to stop them without upsetting my husband.

Farrell

So you put up with these insults for a long time?

Mrs. Paradine (after a moment)

I spoke to Latour on several occasions, and he promised to stop.

Farrell

Did you seek assistance from anyone else?

Mrs. Paradine

No.

CONTINUED:

342 CONTINUED (2)

Farrell

Why not?

Mrs. Paradine

I was ashamed.

Farrell

Why should you be ashamed? Was it your fault?

Mrs. Paradine

Of course not.

Farrell

Then why be ashamed?

There is no answer.

Farrell

(with the slightest suggestion of a sneer)
Was it your modesty that held you back? Remembering your past, would you say that?

Keane jumps to his feet.

Keane

My Lord, I protest against that insinuation! There has been nothing in the evidence that reflects on the witness's past!

Farrell (calmly)

My Lord, there was no insinuation. I merely intended to convey that a lady of her - to use her own words -

(he looks at his notes)

her 'unattractive' past - need hardly have refrained from appealing to her own husband because of maidenly modesty.

Horfield

I find nothing objectionable in the learned Counsel's remark.
(to Farrell)

Proceed.

Keane throws himself down in his seat in a rage.

Farrell (very casually)

Mrs. Paradine...do you think Andre Latour very handsome?

Keane again springs to his feet.

Keane

My Lord, I object! What can such a question have to do with this case?

CONTINUED:

342 CONTINUED (3)

Horfield

I must ask you, Mr. Keane, not to interrupt Counsel. I will intervene if I see reason.

Keane stands for a moment staring at him as Farrell proceeds. Keane's Junior gently pulls at his robe, whispers something to him, and Keane sits down reluctantly.

Farrell

Let me repeat my question. Do you think Andre Latour a very good-looking man?

Mrs. Paradine

Of course not. He is a servant. How could I consider him in that way?

Farrell

Even when Latour made love to you, as you say, you never gave a thought to his looks?

Mrs. Paradine (softly)

I have told you.

Farrell

Very well. Now I ask you on your oath, Mrs. Paradine...did you not refrain from complaining about Latour because you were madly in love with him?

Mrs. Paradine moves sharply back as if she had been struck, then moves forward again, and in a rage, facing Farrell - after a moment -

Mrs. Paradine (in a heavy voice)

What you say is not true.

342A KEANE

He takes this, lowers his head, closes his eyes. He knows it is not the truth.

343 GAY AND JUDY - IN THE GALLERY

Judy (almost to herself)

She is the liar.

344 BACK TO SCENE

Farrell

Were you not in love with Latour all the time he lived with you at Hindley Hall?

Mrs. Paradine

No!

Farrell

Were you not madly in love with him all the time he lived with you in the house in London?

Mrs. Paradine

Madly in love with him! And yet I went to my husband and asked him to send Latour away? Is that what you think?

She laughs a bit hysterically.

344A LONG SHOT

As her laughter comes over the court. All who are there watch her breathlessly.

344B BACK TO SCENE

Farrell

Please stop making statements. You are here only to answer my questions. Is it not the fact that as soon as you discovered that Latour took no interest in women, you resolved to overcome that indifference?

Mrs. Paradine

No.

Farrell

And did you not finally succeed in your objective, and induce this unfortunate man who worshipped his master, to be false to his trust, and betray that master?

Mrs. Paradine (her eyes flashing)

I deny that!

She sits down in the chair almost as though she were going to faint. One of the officers touches her and whispers to her. She shakes her head.

Horfield

If you wish to rest for a moment -

344C MRS. PARADINE

She brushes her head.

Mrs. Paradine
(with a sigh and a pretense of pulling herself
together)
No, my Lord - I am perfectly well. But these dreadful lies...

345 ANOTHER ANGLE

There is a moment's silence as Horfield signals to Farrell to continue.

345A KEANE

His hands are locked tightly together. He is staring at Mrs. Paradine.

346 ANGLE SHOOTING ACROSS FARRELL AND HIS JUNIORS

Farrell
Now, Mrs. Paradine...were you in the habit of dining with your husband?

Mrs. Paradine
Of course.

Farrell
Wasn't it an extraordinary thing for you to be dining downstairs alone while your husband was having his dinner upstairs?

Mrs. Paradine
No, it was not unusual. Sometimes, when he was not feeling well, he preferred to dine alone.

DURING THE LAST LINES we see the court attendant enter excitedly and whisper something to one of Farrell's Juniors. He in turn has told the Junior next to him. Involuntarily they have spoken louder than would have been their custom during the examination, and we have heard them say, "No - I can't believe it!" "It can't be possible!" "It doesn't surprise me. When did it happen?" and "Late last night." All of this has been over Farrell's and Mrs. Paradine's last line or two.

Farrell, on his last line, has looked down at them, annoyed, but has gone on with his questioning.

346A HORFIELD

He senses that something is wrong and looks forward, in the direction of Counsels' bench.

346B FARRELL AND HIS JUNIORS

Farrell is in the process of leaning over and talking to them, engaging in a whispered conversation. Everything else in the court has stopped.

346C KEANE

He is aware of something going on. He looks over at the Prosecution bench.

347 MEDIUM LONG SHOT

Horfield (testily)
Sir Joseph, is something wrong?

Farrell, somewhat confused, stands up again and addresses Horfield.

Farrell
My Lord, I would like to have an opportunity of considering what bearing this has on the case. I have just been informed that the witness, Latour, has done away with himself.

There is a great hubbub in the court. WE CUT immediately to:

347A MRS. PARADINE

She takes this incredulously, horror-stricken, and rises to her feet.

347B KEANE

He looks at Mrs. Paradine and involuntarily rises, the CAMERA with him. He looks in the direction of Farrell, back to Mrs. Paradine, then speaks quickly.

Keane
My Lord. I submit that this has great bearing on the case.
(with growing conviction)
It is perfectly obvious why the witness has committed suicide.
It bears out my...

348 FARRELL

Farrell (interrupting)
I don't think so. You will recall that the witness himself said something about not being able to live with the knowledge that he had betrayed his beloved master.

348A QUICK CUT TO GAY AND JUDY

Gay is aghast.

Judy (rather smugly and bitterly)
That does it!

Gay (agony in her face)
Oh, Tony...My poor Tony...

348B MRS. PARADINE

She is stunned, perhaps open-mouthed. She looks from Farrell to Keane, not knowing what to do or say.

349 BACK TO SCENE

Horfield (suavely)
I suggest that both Counsel recover their equanimity, and remember where they are.
(turning to the Jury)
The Jury will disregard the statements of both Sir Joseph and Mr. Keane and all that they have just heard. None of that was evidence.
(directly to Keane)
Mr. Keane, would you like to apply for an adjournment so that you may consider your position?

Keane
(he doesn't know what to say for a moment, then:)
No, my Lord. On consideration I have no application.
(then forcefully)
But I will have my observations to make to the Jury in due course.

Horfield (drily)
We have no doubt of that, Mr. Keane. No doubt at all. Sir Joseph, does this affect the Prosecution to the degree to asking for an adjournment?

Farrell is in whispered consultation with his solicitors and Juniors. He rises and speaks suavely.

Farrell
Oh, no, my Lord. I merely regret that the Court has been inflicted with additional sensationalism.

Horfield
Then proceed, Sir Joseph.

Keane sits down.

CONTINUED:

349 CONTINUED (2)

Farrell
Mrs. Paradine, you admitted yesterday that you deliberately washed the glass that contained the poison which killed your husband.

349A MRS. PARADINE

She is not hearing him. She is swaying in the box, all her thoughts on her dead lover. Over this we hear Farrell continuing, and we also CUT to him:

350 FARRELL

Farrell
Why did you wash that glass?

351 MRS. PARADINE

She is obviously in a state of great emotion and is far from the court or the questioning.

352 FARRELL

Farrell
Answer my question:
(slower and more deliberately)
Why did you wash that glass?

353 HORFIELD

Horfield (not unkindly)
You must answer the question.

354 MRS. PARADINE

She is suddenly aware of Horfield. She turns and speaks vaguely, as though half in coma.

Mrs. Paradine
I'm sorry...I didn't hear...

355 HORFIELD

Horfield
(rather impatiently and incredulously)
Counsel has repeated the question once.

356 MRS. PARADINE

The tears come to her eyes. Whatever this woman has been, she has a deep emotion and passion for Latour, and the one person in the world she cared about is gone.

Mrs. Paradine

What does it matter now?...Andre is dead...The man I love is dead.

She raises her tear-stained face and waits.

357 FARRELL

Farrell (quietly, almost politely)

Will you tell us why you washed that glass?

358 MRS. PARADINE

Mrs. Paradine

I thought about it day and night...But I didn't know how...I wanted to do it so we could be free...So that Andre and I could go away and live together as we should. But Andre wouldn't help me - he and his 'honor.'

359 KEANE

He rises.

Keane

My Lord! -

360 HORFIELD

Horfield ignores him and addresses Mrs. Paradine.

Horfield

I must warn you of the gravity of the statement you are making.

361 MRS. PARADINE

Mrs. Paradine

Andre knew I killed the blind man...Andre knew it...I didn't tell him, but he knew it...

362 KEANE

His whole world has collapsed and he slumps down into his seat. His Junior touches him sympathetically, but he is oblivious to it. He looks down, covers his face, looks up at her, thunderstruck and unable to collect himself.

362A HORFIELD

Horfield

Do I understand this makes no alteration to the plea of 'Not Guilty'?

362B KEANE

Keane (without rising)

None, my Lord.

363 LONG SHOT - COURT

The whole court is frozen into silence. Farrell goes into a huddle with his Juniors, which we do not hear. The others also have their heads together in whispered consultation. Finally, Farrell rises.

Farrell

I think it quite unnecessary - to ask any further questions, my Lord.

He sits down.

364 LONG SHOT - WITH KEANE IN THE F.G. - LOW CAMERA ANGLE
(Even if it's on his back.)

Keane sits stunned. Horfield waits a moment, then speaks.

Horfield

Is there anything further you wish to ask the witness, Mr. Keane?

Keane rises.

Keane

Mrs. Paradine...

365 MRS. PARADINE

Mrs. Paradine (breaking in)

I have nothing more to say to you, Mr. Keane. I loved Andre Latour - and you murdered him. My life is finished. It is you yourself who have finished it. My only comfort is the hatred and contempt I feel for you. Will you please leave these people to make an end of me?

DURING THIS, CUTS TO:

366 GAY AND JUDY; ALSO GAY ALONE

They are staring and listening with horror, neither of them able to speak. Gay looks from Mrs. Paradine to Keane, then back again.

367 HORFIELD -

368 BACK TO KEANE -

He is looking at Mrs. Paradine searchingly. He is evidently having difficulty pulling himself together, but he manages to do so.

Keane

My Lord, and Members of the Jury, I've done my best. This case has already taken its heavy toll -

368A HORFIELD

He leans forward as though to interrupt, then, with an expression of "what's the difference!" leans back.

368B BACK TO KEANE

Keane

- in the life of Latour, in its burden on you, and indeed on me. I am more than ever conscious of my shortcomings. Everything that I have done seems to have gone against my client. But, Members of the Jury, you must not confuse my incompetence with any of the issues of this trial. Those are two questions apart. Two questions quite apart.

(he now begins to break down)

Many things have become obscured...

(he starts to hesitate)

in this trial...

(SOUND EFFECT TOGETHER WITH MUSIC starts to convey the growing disorder in Keane's mind)

Many things have become obscured...

(the SOUND EFFECT and MUSIC rise to a crescendo)

My Lord, I regret that I can go on no longer. And I request your Lordship's indulgence to let my friend, Mr. Collins, take over the conduct of this case.

DURING KEANE'S SPEECH, we have the following cuts:

368C-D GAY AND JUDY; ALSO GAY ALONE

(Perhaps one of these could start in a TWO-SHOT and MOVE into a CLOSEUP of Gay)

CONTINUED:

368C-D CONTINUED (2)

We see the tears in Gay's eyes, and the agony at the terrible defeat of her beloved husband. Judy is also moved as she looks at Gay, then back again.

368E MRS. PARADINE

She stands, head erect. As Keane condemns himself, a cynical smile comes into her face, but she soon relaxes again into the stony impassivity with which we had come to identify her before her confusion.

368F. FARRELL

As he listens to Keane. Even he is sympathetic and lowers his head.

368G HORFIELD

He sits with no expression whatsoever, the impersonal figure of Justice.

369 KEANE

He starts to exit. His Junior is looking at him sympathetically. The court is stunned and there is silence as we PULL BACK and see Keane wend his way out of the courtroom.

DISSOLVE TO:

370 FADE IN:

INT. HORFIELD DINING ROOM - NIGHT - LONG SHOT

Sir Thomas and Lady Horfield are seated at dinner. The table is lit by candles. It is eight feet long. Horfield sits at one end and Lady Horfield at the other. They are taking dessert. We can hear the sound of heavy rain outside.

371 MEDIUM CLOSE SHOT - LADY HORFIELD

She looks down at her untouched food and looks up nervously. Throughout this scene, she gives an occasional nervous little cough.

372 CLOSEUP - HORFIELD'S HANDS WITH NUT CRACKERS

He holds the walnut in his hand after he has cracked it.

373- MASTER SHOT - AND OTHER ANGLES

377

Horfield

Have you ever seen a post-mortem examination, my love?

Lady Horfield

No, Tommy. Well, not exactly - I mean - no.

Horfield

It is surprising how closely the convolutions of a walnut resemble the human brain.

He eats the nut and washes it down with port. Lady Horfield opens her mouth to speak; stops; then takes courage.

Lady Horfield

I wish you hadn't refused - that is, forbidden me...Of course, you were quite right - to attend the trial today.

Horfield

Your coughing, my dear, might have distracted me. It was important that I should concentrate on Mr. Keane's performance.

Lady Horfield

Yes, of course...

-(with effort)

I read about the trial in today's paper.

Horfield

That was very clever of you. What did it say in today's paper?

CONTINUED:

373- CONTINUED (2)
377

Lady Horfield

Nothing. I mean, they had a whole page of it. They said that it might - that it might draw to a close tomorrow. How I shall pray that the verdict will be 'Not Guilty'!

Horfield

Unfortunately, my love, your prayers will be too late to turn Justice aside from her course.

Lady Horfield is terrified and she plays with her hands in frantic nervousness.

Lady Horfield

But how can you know - that is - perhaps the jury...It hardly seems likely that the jury would...

Horfield

They were out for scarcely half an hour.

Lady Horfield

Oh.

(a pause)

What did they say, Tommy? They couldn't have - Oh, no...Please, Tommy - I know you don't like to discuss these things with me, but please - what was the verdict?

Horfield

It would interest me, my dear, to know how shrewd an observer you can be - how successful as a prophet. What do you think the verdict should have been?

Lady Horfield

Oh, they couldn't - they couldn't have been so cruel - so abominably cruel - as to want her - as to want her -

Horfield.

Must I listen to more of your silly pity for every scoundrel - man or woman - who cumber the earth?

Lady Horfield

(with sudden fierceness and far-away fire)

I do pity her! Does anyone need pity more than the woman - who has sinned?

Horfield :

You forget that punishment is part of the scheme. And an extremely necessary part of it.

Lady Horfield

But doesn't life punish us enough? Doesn't it, Tommy? Why should we hurt each other?

(she stretches forward, awkwardly, and knocks over a glass. She pays no attention to it.)

We have no right to be cruel. If I am certain of anything, I'm certain of that.

CONTINUED:

373- CONTINUED (3)
377

Horfield
(rising; coldly, quietly)
You have thrown over a glass.

Lady Horfield
(her fright returning)
Oh - Oh - have I? -
(she looks)
Oh, yes. How stupid of me! But I'm always so clumsy.

She picks up the glass and sets it down on the table, but so violently that the stem breaks. Horfield comes down to her exasperated.

Horfield
Oh, give it to me!

He picks up the glass, takes it over to the sideboard, then looks around suddenly.

Horfield
You've been talking even greater nonsense than usual tonight, Sophy. I'm afraid the trial has got your nerves. I suggest you go to bed.

Lady Horfield
I will, Tommy. I'm sorry - I didn't mean to -
(then suddenly again)
Oh, that poor woman - how can anyone be certain? There's no absolute proof.
(distractedly)
Isn't there something - something you could do for her?

Horfield turns on her.

Horfield
How dare you speak like that to one of His Majesty's Judges? You silly old woman! The jury decides questions of guilt or innocence.

Lady Horfield
I may be silly - but I love you, Tommy. I've - I've always loved you. And I can't stand - yes, you must know it - you must know it at last, after all these years - you must know how terrible it is to love a man who has to... Oh, Tommy - when you were young, you were kind. You know that Christ said - I'm sorry, Tommy - I can't help being religious. I tried not to be because you're not. I know you don't believe in anything, and I wanted not to be religious so I wouldn't offend you. But even if you're not religious - you can't - please - you can't remain on that bench and -

Horfield
As long as I am on that bench I shall continue to do my duty... And, my dear Sophy, I have performed such a duty today... The Paradine woman will be hanged within three clear Sundays.

CONTINUED:

373-
377

CONTINUED (4)

Lady Horfield is aghast. After a moment, she rises from the table and staggers toward the door. She goes out without looking at him. Horfield walks over to his place at the table, sits down again, takes out his gold toothpick, pulls it open, and picks his teeth under his other cupped hand.

DISSOLVE:

FLAQUER LIVING ROOM - DAWN

The lamps are on but the dawn light is coming through the window.

In the foreground Flaquer is seated idly playing with the chessmen. He is in pajamas, slippers and dressing gown.

Keane stands at the window, a half-finished highball in his hand. He is dressed as he was in the court. His clothes are rather awry, and probably his collar is open, his tie pulled down. His hair is somewhat dishevelled. He hasn't shaved in twenty-four hours. As the scene opens we see him in the background pulling up the shade to let in the dawn light. He stands for a moment looking out moodily.

Flaquer

It's not the end of the world, Tony.

Keane (with a bitter smile)

Yes, I know. 'These are the times that try men's souls' - and all that sort of thing...

(he lowers his head, wipes the back of his hand across his forehead)

Among my other sins is the little matter of what I've done to you.

Flaquer (attempting to minimize it)

Well...We can't win every case.

Keane

Next time you'll place your confidence with more discretion.

He takes a big gulp of his drink, sets it down, comes forward, lighting his cigarette.

Keane

I suppose I ought to get out of here. I've kept you up late enough.

Flaquer

You're more than welcome. But I do wish you'd at least telephone Gay. She must be worried - worried to death.

Keane (with a bitter little laugh)

Worried for fear I'll come home, you mean...No, the least I can do for Gay is to spare her the boring job of 'standing by' me.

He sits down in the chair, throws his head back or forward in an attitude of guilt and confusion. Flaquer looks at him and comes forward, stands over him in a fatherly fashion.

CONTINUED:

378

CONTINUED (2)

Flaquer

Listen to me, my boy. You're not as wise about everything as you may think. And you mustn't despair. If there's one thing I can't abide, it's despairing.

Keane

What would you have me do? Hope for a high court judgeship?

Flaquer

Not for a while. But all this talk of giving up the bar is just so much poppycock. If I know anything about Gay, there's nothing at all she wants at this moment except for you to -

Over the last few words, from off stage we hear Judy's voice:

Judy's voice (in a stage whisper)

Father...

Flaquer turns.

379

JUDY IN DOORWAY PRESUMABLY LEADING TO ENTRANCE HALL

She is in dressing gown, her hair down, obviously just having been awakened a few minutes before. She signals to her father. He goes to meet her. She whispers something to him.

(she is telling him that Gay has arrived)

Flaquer (quietly)

Oh...oh...Where is she?

Judy indicates with her head or her hand that she is just outside. He starts out, Judy behind him.

380

KEANE

His head back on the chair. He speaks without turning.

Keane

Sorry to have been such a nuisance, Judy. I'll be going in a second.

He leans forward, picks up the drink and finishes it. He rises as CAMERA PULLS BACK. He is adjusting his collar, running his hand through his hair. We see Gay enter alone. She stands at a distance from him. Keane turns, sees her standing there and stops, without speaking.

Gay (quietly)

Hello, Tony.

Keane

Hello.

CONTINUED:

380 CONTINUED (2)

Gay (lightly)
You look terrible, Tony.

Keane
I feel terrible.

Gay
What about having some breakfast?

Keane
Do you mind? Thanks. As a matter of fact, I was just leaving.
He goes to get his hat.

381 CLOSE ANGLE

He stops as he picks up his hat. His back is to her, he finds it difficult to speak.

Keane
I'd like Baker to pack some things for me, and send them to -
(he doesn't know where to have them sent because he hasn't thought of that)

Gay (quietly)
To the Club? Now you know you hate that Club.

Keane
Yes, and I suppose the Club returns the feelings in kind. Well -
I'll go to the Savoy and phone Baker when...

Gay (interrupting and coming to him)
Tony, you really shouldn't have worried me like this. I waited up till all hours. I should have known you'd be here with Simmy.

(he doesn't answer)
I was proud of you today -

(he laughs slightly, bitterly)
Yes, I was!...Darling - it won't be easy. There'll be those who laugh at you. And sneer. And I don't think the newspapers will be very kind.

(his back is still to her. She comes around to him, puts her hands on his shoulders)
But I know what you did. You tried to throw everything away - everything you had - everything you were so proud of - in a last wild effort to save her. It's been a wonderful career...

Keane (without looking at her)
What I did to you is the worst thing of all.

CONTINUED:

Gay

Tony...

(she takes a deep breath)

The most important moment in your life wasn't when you discovered - what she was - and it wasn't even when you stood up there before the whole world and damned yourself...

(he looks up at her)

The most important moment in your life -

(she drops her arms, takes on a tone of authority)

Look at me, Tony! The most important moment of your life is now.

(he looks at her)

My husband is the most brilliant man I've ever known...You can throw away your career and become a -

(she gestures deprecatingly; in a somewhat cutting tone, deliberately intended to snap him out of his mood)

- a beachcomber, if that's what you want.

Keane (with a bitter smile)

Maybe that's not such a bad idea.

Gay

(moved and quickly changing back to her other tone)

Oh, darling, don't you understand? I want you back on the job - just as fast as ever you can - and I hope you've a tough case - very tough - so that it will take the very best you have...

During this we have seen Keane slowly coming out of himself, his head rising almost imperceptibly, his shoulders going back. Gay strokes his face.

Gay (continuing)

...winning every verdict you're after, convincing...

Her enthusiasm is carrying her away and there are tears in her eyes. Keane's mood of defeat has gradually changed to one of embarrassment.

Keane (interrupting)

Oh, there you go again, darling, with your fancy ideas about me.

Gay

(she abruptly stops stroking his face now)

Incidentally, darling, you do need a shave.

Keane

(he strokes the other side of his face)

Oh?...

FADE OUT.

THE END

THE PARADINE CASE
Retakes and Added
Scenes Script
11/25/47

5A
ADDED
SCENE

INT. PARADINE DRAWING ROOM - NIGHT

CLOSE SHOT of the Colonel's portrait.

Over this, we will hear Mrs. Paradine's voice as she speaks to Inspector Ambrose who has walked over to ring the bell beneath the portrait.

Mrs. Paradine's Voice
Do you like the picture?

(THIS FOLLOWS KEANE'S FIRST MEETING WITH MRS. PARADINE IN PRISON)

43A
ADDED
SCENE

INT. FLAQUER'S APARTMENT - EVENING

(NOTE: As it is
summer, it is
still light)

Flaquer is in dinner clothes. Judy, in dinner dress, is tying his tie.

Judy
So you think Tony was taken with her, eh, Father?

Flaquer
Now, let's not go on one of your fishing expeditions.

Judy
All right. Don't tell me...Y'know, Tony may be as good a lawyer as you think - but, boy oh boy, how he loves anything dramatic!

Flaquer is trying to light a cigar.

Judy (continuing)
Oh, stand still, Father, if you ever want me to get this thing tied.

Flaquer
The impertinence of young people today is appalling. If there is one thing I can't abide -

Judy
I know - it's impertinence.
(she kisses his cheek and moves over toward her coat)
Can't you just see Tony giving another of his great performances - riding to the rescue of beauty in distress? How he must relish this!

Chgs. 11/25/47

43A
ADDED
SCENE

CONTINUED (2)

Flaquer

Well, if the case comes up before Horfield, he'd better not try one of those performances - or, I'm afraid he'll have his ears slapped down for him properly...Good gracious, we're late!

(he moves to get his hat)

Judy

Yes, we'd better hurry, or Horfield will take it out on poor Sophy.

(as they are starting out; sarcastically)

Let's not miss a single word of His Lordship's reminiscences. But if I hear another word about his gay times in Deauville with Lady So-and-so -

PLEASE SHOOT SO CAN CUT HERE

Flaquer

(clucking, and looking back to his past)

Sometimes I'd like to do a little reminiscing of my own.

Judy (looking at him with mock shock)

Father!

Flaquer (very correctly)

Oh, I'm referring to - uh, certain experiences before I met your mother, of course.

They both laugh as we -

NOTE: In view of Miss Tetzels's unavailability from now on, cover above with enough angles to enable shortening the scene.

DISSOLVE TO:

43B
ADDED
SCENE

INT. HORFIELD DRAWING ROOM - NIGHT

PORTRAIT OF LORD HORFIELD ON WALL - mantel clock beneath.

61A
ADDED
SCENE

INT. KEANE UPPER HALL - NIGHT - CLOSE SHOT GAY'S DOOR

The angle takes in only the lower half of the door showing the light coming through the bottom of the door.

(This will cut in as Keane is about to enter his own room, turns and sees the light under Gay's door.)