

The Sound of Music



"THE SOUND OF MUSIC"

BEFORE MAIN TITLE AND CREDITS

FADE IN:

- 1 HIGH PANORAMIC SHOT OF THE AUSTRIAN ALPS - LATE AFTERNOON IN SUMMER

I will not describe the specific locations. I will tell you the mood, the feeling, the effect that I would like to see. We are floating in UTTER SILENCE over a scene of spectacular and unearthly beauty. As far as the eye can see are majestic mountain peaks, lush green meadows, deep blue lakes, the silver ribbon of a winding river. Isolated locales are selected by the camera and photographed with such stylized beauty that the world below, however real, will be seen as a lovely never-never land where stories such as ours can happen, and where people sometimes express their deepest emotions in song. As we glide in silence over the countryside, we see an occasional farm, animals grazing in the meadows, houses nestling in the hills, the steeples of churches, a castle surrounded by water. And now something is subtly happening to us as we gaze down at the enchanted world. FAINT SOUNDS are beginning to drift up and penetrate our awareness...the tinkle of cowbells...the approaching and receding song of a swiftly passing flock of birds...the call of a goatherd echoing from one mountain side to another. And with this, we are aware that the ground seems to be rising. The treetops are getting closer. Our speed seems to be increasing. Without knowing it, we have started to approach a mountain. A MUSICAL NOTE is heard, the first prolonged musical note that leads to "THE SOUND OF MUSIC". Faster and faster we skim the treetops. And then suddenly we clear the trees and reveal:

- 2 MARIA ON HER MOUNTAIN-TOP

It is a soft and verdant place with a magnificent panorama of the surrounding countryside. Dressed as a postulant, but bareheaded, gazing about at all this breathtaking beauty, is MARIA. She is first seen in a LONG SHOT. As the musical bridge ends, she whirls into CAMERA in a CLOSE SHOT and begins to sing "THE SOUND OF MUSIC", and the CAMERA will drift with her as she moves from one setting to another:

Cont.



2 Cont.

MARIA

The hills are alive
 With the sound of music,
 With songs they have sung
 For a thousand years.
 The hills fill my heart
 With the sound of music -
 My heart wants to sing
 Every song it hears.

My heart wants to beat
 Like the wings
 Of the birds that rise
 From the lake to the trees,
 My heart wants to sigh
 Like a chime that flies
 From a church on a breeze,
 To laugh like a brook
 When it trips and falls
 Over stones in its way,
 To sing through the night
 Like a lark who is learning to pray -

I go to the hills
 When my heart is lonely,
 I know I will hear
 What I've heard before.
 My heart will be blessed
 With the sound of music
 And I'll sing once more.

The MUSIC STOPS. In the silence, DISTANT CHURCH BELLS ARE HEARD. Maria reacts with alarm. She grabs her mantilla, which lies nearby, and starts to run. And as a rousing, full-orchestra take-away of "THE SOUND OF MUSIC" begins we:

CUT TO:

3 A SERIES OF STYLIZED SHOTS OF THE MAGNIFICENT BELL-TOWERS OF AUSTRIA'S CHURCHES AND ABBEYS. Over these shots, THE MAIN TITLE AND CREDITS APPEAR. The bells are heard beneath the music, which now includes the strains of other tunes... "You Are Sixteen"... "My Favorite Things"... "Do Re Mi"... "Something Good"... "Climb Every Mountain". And as we come back to "The Sound of Music" for a soft and gentle finish, the MUSIC ENDS, THE BELLS FALL SILENT AND THE LAST CREDIT FADES over:

4 LONG SHOT OF MARIA'S ABBEY - DUSK

It is a place of stark and simple beauty, weathered by the years. Over the shot, a SUB-TITLE appears briefly, and fades:

Cont.

4 Cont.

"SALZBURG, AUSTRIA,
IN THE LAST GOLDEN DAYS
OF THE THIRTIES"

Off-screen, from within the chapel, we HEAR THE NUNS' CHOIR CHANTING "DIXIT DOMINUS". It will continue during the sequence, until the ending is indicated:

SOLO

Dixit Dominus Domino meo:
Sede a dextris meis.

RESPONSE

Donec ponam inimicos tuos,
scabellum pedum tuorum.

SOLO

Dominus a dextris tuis,
confregit in die irae suae reges.

RESPONSE

De torrente in via bibet:
propterea in exaltabit caput.

SOLO

Gloria Patri, et Filio,
et Spiritui Sancto.

RESPONSE

Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.

Amen.

With the BEGINNING of the chant, we are in the long shot. At the proper point we:

QUICK DISSOLVE TO:

5 HIGH ANGLE - SHOOTING DOWN ON THE CLOISTER OF THE ABBEY

Nuns and novices, singly and in groups, are moving quietly and unhurriedly from all directions toward the entrance to the chapel below us, as the chanting continues.

6 REVERSE ANGLE - THE CLOISTER (FROM GROUND)

We are closer to the women now as they stream across the lawns and gardens toward the chapel and the sound of chanting. A novice, carrying milk pails on a shoulder yoke, stops to set them down before continuing on. Another girl leaves her laundry basket behind. Others have soil-tillers,

Cont.

6 Cont.

some have books. The majestic mountain range beyond the abbey walls, the loveliness of the cloister, the almost "choreographed" grace of the women, evoke a picture of beautiful tranquility here that goes beyond realism.

7 INT. CHAPEL OF ABBEY

Before the magnificent altar, the MOTHER ABBESS, SISTER BERTHE, Mistress of Novices, and SISTER MARGARETTA, Mistress of Postulants, kneel in prayer. Others come in and take their own places to pray. In the choir loft, a dozen nuns continue the chant. On the word "Amen", the chanting changes to singing:

CHOIR

Rex admirabilis,
Et triumphator nobilis,
Dulcedo ineffabilis,
Totus desiderabilis,
Totus desiderabilis.

During this, the CAMERA selects visions of individual beauty and devotion...serene faces, old and young...gentle hands clasped in prayer...murmuring lips...seen in the light filtering through stained-glass windows, in the flickering of altar candles. The SINGING ENDS. There is an interval of silence. The CHAPEL BELL SOUNDS ONCE. The Mother Abbess, Sister Berthe and Sister Margarettta rise and start away. The choir begins to sing a rather joyous "ALLELUIA".

8 TRAVELING SHOT - CORRIDOR OF THE CLOISTER

The Mother Abbess, Sister Berthe and Sister Margarettta are walking silently along the corridor that faces the gardens. A rather worried-looking nun, SISTER BERNICE, hurries across the courtyard and stops the group.

BERNICE

Reverend Mother...

MOTHER ABBESS

Sister Bernice...

BERNICE

I simply cannot find her.

MOTHER ABBESS

Maria?

Cont.

BERNICE

(nods)

She's missing from the Abbey again.

BERTHE

(tartly)

Perhaps we should have put a cowbell around her neck.

MARGARETTA

(quickly, protectively)

Have you tried the barn? You know how much she adores the animals.

BERNICE

I've looked everywhere, in all the usual places.

MOTHER ABBESS

Sister Bernice, considering that it's Maria, I suggest you look someplace unusual.

Sister Bernice nods. The Mother Abbess, Sister Berthe and Sister Margaretta continue on, CAMERA TRAVELING with them as they talk:

BERTHE

(caustically - to Mother Abbess)

Well, Reverend Mother, I hope this new infraction ends whatever doubts you may still have about Maria's future here.

MOTHER ABBESS

(soothingly)

I always try to keep faith in my doubts, Sister Berthe.

MARGARETTA

(defensively, to Berthe)

After all, the wool of a black sheep is just as warm.

BERTHE

We are not talking about sheep, black or white, Sister Margaretta. Of all the candidates for the novitiate, I would say Maria is the least likely to --

MOTHER ABBESS

(interrupting)

Children...children...

Cont.

She is embarrassed, for they have come alongside the CLOISTER PORCH, and the several nuns who are grouped there have overheard the rising voices and slightly heated words. She smiles at the staring faces.

MOTHER ABBESS

It's nothing, my dears. We were merely speculating on the qualifications of some of our postulants. The Mistress of Novices--
(indicating Berthe)
--and the Mistress of Postulants--
(indicating Margaretta)
--were trying to help me by expressing opposite points of view. Sister Catherine, tell me: how do you feel about...Maria?

CATHERINE

She's a wonderful girl...
(Margaretta beams)
Some of the time.
(Margaretta stops beaming)

MOTHER ABBESS

Sister Agatha?

AGATHA

It's very easy to like Maria...
(she frowns)
Except when it's difficult.

MOTHER ABBESS

And you, Sister Sophia?

SOPHIA

I love her very dearly...
(she reflects)
But she always seems to be in trouble, doesn't she?

BERTHE

Exactly what I say!

They all begin to sing "MARIA".

BERTHE

She climbs a tree and scrapes her knee,
Her dress has got a tear.

SOPHIA

She waltzes on her way to Mass
And whistles on the stair.

Cont.

BERTHE

And underneath her wimple
She has curlers in her hair -

CATHERINE

I've even heard her singing in the
Abbey!

AGATHA

She's always late for chapel -

SOPHIA

But her penitence is real.

AGATHA

She's always late for everything -

CATHERINE

Except for every meal.

BERTHE

I hate to have to say it
But I very firmly feel

BERTHE, SOPHIA, AGATHA, CATHERINE

Maria's not an asset to the Abbey.

MARGARETTA

I'd like to say a word in her behalf -

MOTHER ABBESS

. Then say it, Sister Margaretta.

MARGARETTA

Maria . . . makes me . . . laugh!

MOTHER ABBESS

How do you solve a problem like Maria?
How do you catch a cloud and pin it down?

MARGARETTA

How do you find a word that means Maria?

BERTHE AND AGATHA

A flibbertijibbet!

SOPHIA AND CATHERINE

A will-o'-the-wisp!

MARGARETTA

A clown!

Cont.

MOTHER ABBESS

Many a thing you know you'd like to tell her,
Many a thing she ought to understand,

BERTHE

But how do you make her stay
And listen to all you say?

MOTHER ABBESS

How do you keep a wave upon the sand?

MARGARETTA

Oh, how do you solve a problem like Maria?

MOTHER ABBESS

How do you hold a moonbeam in your hand?

SOPHIA

When I'm with her I'm confused,
Out of focus and bemused,
And I never know exactly where I am.

AGATHA

Unpredictable as weather,

CATHERINE

She's as flighty as a feather -

MARGARETTA

(to Berthe)
She's a darling!

BERTHE

(to Margareta)
She's a demon!

MARGARETTA

(to Berthe)
She's a lamb!

SOPHIA

She'll outpester any pest,
Drive a hornet from his nest,

AGATHA

She could throw a whirling dervish out of whirl.

MARGARETTA

She is gentle,
She is wild,

CATHERINE

She's a riddle,
She's a child.

Cont.

BERTHE

She's a headache!

MARGARETTA

She's an angel-

MOTHER ABBESS

She's a girl...

They all assume an attitude of prayer.

ALL

How do you solve a problem like Maria?
How do you catch a cloud and pin it down?
How do you find a word that means Maria?

CATHERINE AND AGATHA

A flibbertijibbet!

MARGARETTA AND SOPHIA

A will-o'-the-wisp!

BERTHE

A clown!

ALL

Many a thing you know you'd like to tell her.
Many a thing she ought to understand,

MOTHER ABBESS

But how do you make her stay?

BERTHE

And listen to all you say?

MARGARETTA

How do you keep a wave upon the sand?

ALL

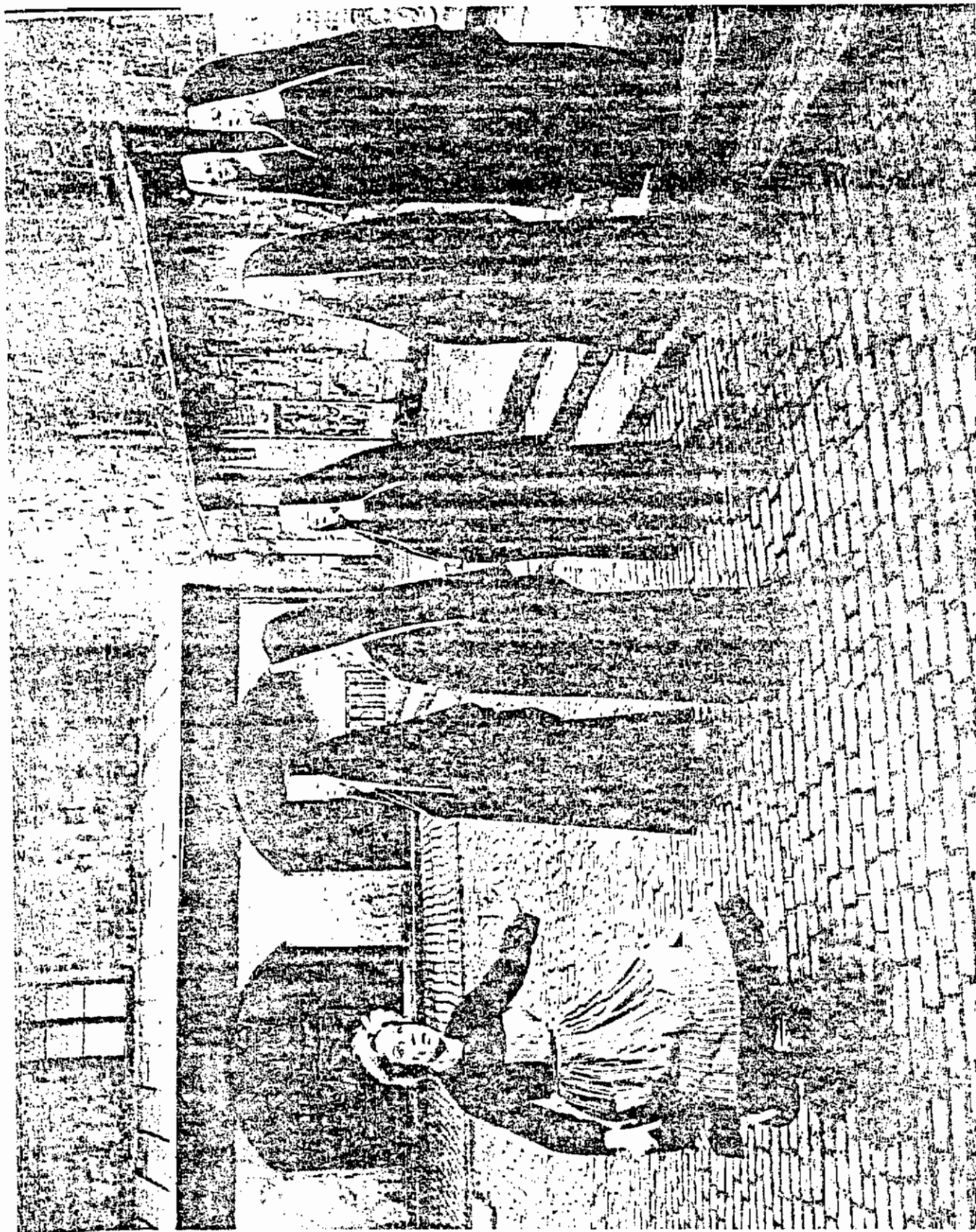
How do you solve a problem...like...Maria...?

The MUSIC AND SINGING SUDDENLY STOP before the song's end as they look off at the SOUND OF RUNNING FOOTSTEPS and SEE Maria running along the cloister, returning tardily from her visit to her mountain-top. Bedraggled and out of breath, she cannot see the nuns, suddenly runs right into them, stops, gulps, continues on. The nuns look at each other, then sing the final line:

ALL

How do you hold a moonbeam in your hand?

DISSOLVE TO:



A-8

CLOSE SHOT - MARIA - INT. MARIA'S ROOM - NIGHT

In her cubbyhole of a room, with its cot, lamp and bare walls, Maria is kneeling in silent prayer before a crucifix. There is a KNOCK on the door, Maria crosses herself, rises like one who is about to go off to execution, opens the door. Sister Margaretta waits outside, says nothing, merely nods. Maria says nothing. She has expected this summons and knows what awaits her. She leaves the room to join Sister Margaretta.

B-8

TRAVELING SHOT - WITH MARIA AND SISTER MARGARETTA

As they move swiftly along the corridor, Maria glances nervously at the other woman's face, as though to read her fate there. But the Mistress of Postulants stares straight ahead, revealing nothing. Presently they arrive at the quarters of the Mother Abbess. Sister Margaretta knocks on the great oak door.

MOTHER ABBESS' VOICE
(from within)

Ave!

Sister Margaretta opens the door, disappears inside for a brief moment. Maria stands outside trying to gather courage. Then Sister Margaretta reappears.

MARGARETTA
You may go in now, Maria.

Just before Maria goes in, Sister Margaretta finally shows her allegiance by giving her a little squeeze of encouragement.

9

INT. QUARTERS OF THE MOTHER ABBESS

As Maria enters, she sees the Mother Abbess, alone behind her desk in her office, a large room with arched ceiling and stained glass windows. An archway leads to a private cloister, which is small and lovely. Maria stands near the door, hesitant with guilt.

MOTHER ABBESS
Come here, my child.
(Maria goes to her
quickly, kneels,
kisses her ring)
Now sit down.

Maria sits on a stool near the desk and bursts into a torrent of words:

Cont.

MARIA

Reverend Mother, I'm so sorry.
I just couldn't help myself. The
gates were open and the hills were
beckoning and before I knew it--

MOTHER ABBESS

(interrupting)

Dear, I haven't summoned you here
for apologies.

MARIA

Oh please, Mother, do let me ask
for forgiveness...

MOTHER ABBESS

If it will make you feel better.

MARIA

(hurriedly)

Well the sky was so blue today and
everything was so green and fragrant,
I just had to be a part of it, and the
Untersberg kept leading me higher and
higher as though it wanted me to go
through the clouds with it...

MOTHER ABBESS

But, child, suppose darkness had
come and you were lost.

MARIA

Reverend Mother, I could never be
lost up there. That's my mountain.
I was brought up on it. It was
that mountain that led me to you.

MOTHER ABBESS

Oh?

MARIA

When I was a little girl I used to
come down the mountain, climb a tree
and look into your garden. I'd
see the sisters at work, and I'd hear
them sing on their way to vespers.
Which brings me to another transgression,
Reverend Mother: I was singing out
there today, without permission.

Cont.

MOTHER ABBESS

Maria, it's only here in the Abbey that we have rules about postulants singing.

MARIA

(with remorse)

I can't seem to stop singing wherever I am. And what's even worse, I can't seem to stop saying things...anything and everything I think and feel...

MOTHER ABBESS

Some people would call that "honesty".

MARIA

Oh, it's terrible, Reverend Mother. You know how Sister Berthe always makes me kiss the floor after we've had a disagreement? Well lately I've taken to kissing the floor when I see her coming, just to save time.

MOTHER ABBESS

(rising)

Maria...when you saw us over the Abbey wall and longed to be one of us, it didn't necessarily mean that you were prepared for the way we live here, did it?

MARIA

(after a pause)

No, Mother, but I pray and I try...

(eagerly)

And I'm learning. I really am...

MOTHER ABBESS

(reaching out
for her hands)

What is the most important lesson you have learned here, my child?

MARIA

(looking up at her)

To find out what is the will of God, and to do it wholeheartedly.

MOTHER ABBESS

Even if it is difficult, perhaps very difficult?

Cont.

9 Cont.2

MARIA

Yes, Reverend Mother. Even then.

The Mother Abbess says nothing for a moment, and Maria looks at her with premonitory alarm.

MOTHER ABBESS

Maria...it seems to be the will of God that you leave us--

MARIA

(horrified)

Leave!

MOTHER ABBESS

Only for a while, Maria...

MARIA

(rising)

Oh, no, Mother! Please don't do that! Don't send me away! This is where I belong. My home, my family. This is my life...

MOTHER ABBESS

(putting an arm
around her)

But are you truly ready for it?

MARIA

(tearfully)

Yes...yes...

MOTHER ABBESS

Perhaps if you go out into the world for a time, knowing what we expect of you, you will have a chance to find out if you can expect it of yourself.

MARIA

(shaking her head)

I know what you expect, Mother. And I can do it. I promise I can.

MOTHER ABBESS

(firmly but gently)

Maria.

MARIA

(after a pause -
bravely)

Yes, Reverend Mother. If it is God's will.

Cont.

MOTHER ABBESS

(crisply)

There's a family near Salzburg,
needs a governess until September--

MARIA

(dismayed)

Until September!

MOTHER ABBESS

--To take care of seven children--

MARIA

(dismayed)

Seven children!

MOTHER ABBESS

You like children, Maria...

MARIA

Yes, but seven children...

MOTHER ABBESS

I will tell Captain von Trapp
to expect you tomorrow...

MARIA

(gingerly)

Captain?

MOTHER ABBESS

A retired officer of the Imperial Navy.
A fine man and a brave one. Sadly
enough, his wife died several years
ago leaving him alone with the children,
and I understand he has had a most
difficult time managing to keep a
governess there.

MARIA

(swallows nervously)

Why "difficult", Reverend Mother?

MOTHER ABBESS

The Lord will show you in His own good
time...

(this only makes

Maria more nervous)

Kneel down, Maria.

(Maria kneels, receives the
sign of the Cross on her
forehead)

God bless you, my child. Now go, and
do what you are about to do wholeheartedly.

Maria kisses her ring, rises, starts for the door,
stops and turns.

Cont.

9 Cont.4

MARIA

(forlornly)

Reverend Mother, may I have your permission to take my guitar along with me?

MOTHER ABBESS

Your guitar?

MARIA

Unless I can sing, I may not be able to do better than...half-heartedly.

The Mother Abbess smiles, nods permission, and Maria goes out.

DISSOLVE TO:

10 OUT

A-10 EXT. OUTER COURTYARD OF ABBEY - MORNING

Maria, in an ill-fitting dress, awkward leather hat, carrying a small carpetbag and a guitar case, is emerging from within the Abbey to the outer courtyard. Off-screen behind her, we HEAR the Sisters singing: "REX ADMIRABILIS." Maria looks back sadly at her "home", then walks through the graveyard toward CAMERA, blinking back tears in the bright sunshine.

B-10 EXT. GATE LEADING OUT OF COURTYARD

Maria pauses at a little shrine, crosses herself and starts away. Above the sound of the Sisters' singing, she murmurs to herself: "God's will hath no why."

C-10 EXT. DESCENDING ROAD NEAR ABBEY

Maria is walking away from the Abbey walls. Once again, the sound of her voice, with the more distant sound of the Sisters' singing beneath it, becomes familiar to us as she says to herself reassuringly: "When the Lord closes a door, somewhere He opens a window." She looks off as she walks, and in a MOVING POINT-OF-VIEW, we see the rooftops of Salzburg. The Sisters' singing comes to an end now, and overlapping its last note, our orchestra sneaks in with the first notes of "I HAVE CONFIDENCE IN ME". Rather tentatively, Maria begins to sing:

Cont.

C-10 Cont.

MARIA

What will this day be like -- ?
 I wonder --
 What will my future be -- ?
 I wonder --
 It could be so exciting
 To be out in the world - to be free,
 My heart should be wildly rejoicing --
 (she comes to a stop)
 Oh, what's -- the matter with me?

D-10 EXT. THE STEPS

Maria is on her way down the 144 steps leading to the Residenzplatz. As she goes, she resumes singing:

MARIA

I've always longed for adventure,
 To do the things
 I've never dared.
 Now, here I'm facing adventure,
 Then why am I so scared?
 (she pauses,
 then continues)
 A captain with seven children...
 What's so fearsome about that?

E-10 EXT. RESIDENZPLATZ

We are CLOSE on Maria as she slowly crosses the square, trying to fire up her determination:

MARIA

Oh, I must stop these doubts, all these worries.
 If I don't I just know I'll turn back.
 I must dream of the things I am seeking --
 I am seeking the courage I lack.
 (her steps quickening)
 The courage to serve them with reliance,
 Face my mistakes without defiance,
 Show them I'm worthy,
 And while I show them --
 I'll -
 Show -
 Me -
 So -

F-10 EXT. KAPITALPLATZ

Maria is walking swiftly now, singing in rousing style as she goes past the Neptune Fountain in the square

Cont.

F-10 Cont.

(SHOOTING UP, we see the Fortress in b.g.) towards a waiting bus, which she enters at the end:

MARIA

Let them bring on all their problems,
I'll do better than my best.
I have confidence they'll put me to the test,
But, I'll make them see
I have confidence in me.

G-10 TRAVELING SHOT - THE BUS - EN ROUTE TO TRAPP VILLA

The bus is traveling along a country road, CAMERA outside the bus and MOVING with it, CLOSE on Maria looking out through an open window as she sings:

MARIA

Somehow I will impress them,
I will be firm but kind.
And all those children
(Heaven bless them)
They will look up to me -
And mind me.

During above, CUT TO A BRIEF MOVING POINT-OF-VIEW of the magnificent countryside as seen by Maria.

H-10 EXT. ROAD LEADING TO TRAPP VILLA

The bus has come to a stop, and just as we cut to this shot, the door opens and Maria is singing as she descends to the roadside:

MARIA

With each step I am more certain
Everything will turn out fine.
I have confidence the world can all be mine,
They'll have to agree
I have confidence in me.

During above, she waves good-bye to the bus driver, watches the bus pull away, then looks off and starts walking vigorously up the road in the direction of the as-yet-unseen Trapp villa, CAMERA MOVING with her as she sings:

Cont.

H-10 Cont.

MARIA

I have confidence in sunshine.
 I have confidence in rain.
 I have confidence that spring will come again.
 Besides which, you see,
 I have confidence in me.

Strength doesn't lie in numbers.
 Strength doesn't lie in wealth.
 Strength lies in nights of peaceful slumbers.
 When you wake up, wake up! It's healthy.

I-10 EXT. GATES OF TRAPP VILLA

MARIA

(approaching gates)

All I trust I leave my heart to.
 All I trust becomes my own.

(she peers through
 the gates, SEES the
 impressive, formidable
 residence)

I have confidence...in...confidence...alone...

Her voice peters out, comes to a stop. Then, gathering courage, she picks up where she had faltered and repeats the line as she goes through the gates to:

J-10 EXT. TRAPP VILLA

She strides up the driveway, past the garden in the center, towards the entrance, singing:

MARIA

I have confidence in confidence alone.
 Besides which, you see,
 I have confidence in me.

The MUSIC ENDS as she reaches the front door.

11 CLOSE SHOT - AT THE VILLA ENTRANCE

Maria comes in close to CAMERA, rings the front doorbell. As she waits, CAMERA PULLS BACK, and presently the door is opened by a man of about fifty-five, dressed in a gray Austrian costume with silver buttons. (His name is FRANZ. He is the butler). He peers at Maria in her strange getup. She manages a smile.

Cont.

11 Cont.

MARIA
 (cheerfully)
 Hello. Here I am...
 (Franz just stares)
 From the convent. I'm the new
governess, Captain...

FRANZ
 (opening the door wider)
 And I...am the old butler, Fraulein.

MARIA
 Oh my. How do you do.

She reaches out and shakes his hand vigorously, much to his surprise. Then she picks up her things and goes past him into the house.

12 INT. TRAPP VILLA - THE GREAT HALL

Maria stares in awe and wonderment at the richness of her surroundings. She is in the great hall, with its curving staircase leading to the balcony-like landing above.

FRANZ
 (going off)
 You will wait here, please.

Maria sets her things down, wanders through the hall, impelled by curiosity. There are large carved doors leading into various rooms, one more sumptuous than the other. She pulls aside the closed drapes of a doorway, steps into a small, elegant ballroom.

A-12 INT. BALLROOM

With its bare parquet floor, closed drapes and covered piano, the room has an unlivd-in, forbidding look. Maria goes to a window, pulls the drapes aside and peeks out.

B-12 POINT-OF-VIEW FROM MARIA

She sees the back terrace, the lawns and gardens, and a beautiful lake, with the Untersberg in the distance.

C-12 INT. BALLROOM

Maria turns away, ventures out onto the dance floor, hums a little tune to herself and starts to waltz. She is turning merrily in the semi-darkness when suddenly the lights go on. She stops, turns and sees CAPTAIN GEORG VON TRAPP standing in the doorway, glowering at her. Frightened, she hurries past him into:

D-12 INT. GREAT HALL

She waits as he snaps off the ballroom lights, jerks the drapes closed over the doorway and turns to her. She stares at him, struck almost dumb by his severe, handsome presence. (If the Captain's speech is clipped, his attitudes sharp, and his exterior hard and unbending, he is still, nevertheless, not an unkind man, and indeed, at times, betrays a gentleness which he tries carefully to hide).

CAPTAIN

(brusquely)

In the future you will not disturb certain rooms in this house which...are not to be disturbed.

MARIA

Yes, Captain...sir.

CAPTAIN

(after a moment)

Why do you stare at me that way?

MARIA

Well...you don't...look at all...
like a sea captain, sir.

CAPTAIN

(under his breath)

I'm afraid you don't look very
much like a governess...

(at Maria)

Turn around please.

MARIA

What?

CAPTAIN

(indicating)

Turn.

Cont.

D-12 Cont.

CAPTAIN (Cont.)

(Maria turns. He
examines her)

Take hat...off.

(Maria removes her hat.

He examines her again)

It's the dress. You must put
another one on before you meet
the children.

MARIA

I haven't any other dress. When
we enter the Abbey our worldly
clothes are given to the poor.

CAPTAIN

What about this one?

MARIA

The poor didn't want this one.

(a pause)

I would have made myself a decent
dress but there wasn't time. I
can make my own clothes, you know.

CAPTAIN

Good. I'll see that you're given some
material - today if possible.

(he begins to pace)

Now, Fraulein...uh...

MARIA

(helping)

Maria, sir.

CAPTAIN

Fraulein Maria, I don't know how
much the Mother Abbess has told you --

MARIA

Not much, sir.

CAPTAIN

--You are the twelfth in a long line
of governesses who have come here to
look after my children since their
mother died. I trust you will be an
improvement on the last one. She
stayed only two hours.

Cont.



D-12 Cont.1

MARIA

What's wrong with the children, sir?

CAPTAIN

(defensively)

There is nothing wrong with the children - only the governesses. They were completely unable to maintain discipline. Without it, this house cannot be properly run. Please remember that, Fraulein.

MARIA

Yes, sir.

CAPTAIN

Each morning you will drill the children in their studies. They must not waste the summer holiday in dreaming. Each afternoon, they will march around the grounds, breathing deeply. Bedtime is to be strictly observed, no exceptions. You will--

MARIA

(interrupting)

Excuse me, sir. When do they play?

CAPTAIN

(ignoring the question)

You will see that they conduct themselves at all times with orderliness and decorum. I am placing you in command.

MARIA

(coming to attention, very military)

Yes, sir.

The Captain scowls at this impertinence, and she wilts. Suddenly he takes a silver boatswain's whistle from his pocket and startles her by blowing a series of siren-like summoning blasts which continue as children materialize from all over the house and line up in a single line, with GRETLE and MARTA on the stairs, KURT, LOUISA, FRIEDRICH and LIESL, in that order, on the balcony behind them. They are dressed uniformly, the boys in knee pants, the girls in skirts. On a brief

Cont.

D-12 Cont.2

signal from the Captain's whistle, they begin to march down the stairs, as Maria watches with astonishment. The children, in turn, eye her warily. At the foot of the stairs, they execute a military left turn and line up before the Captain. There is an empty space between Marta and Kurt. Slowly through a doorway, BRIGITTA enters, reading a book. The Captain takes the book out of her hands, tosses it on a table and gives her an admonishing pat on the behind which sends her running to take her place in formation.

CAPTAIN

(to children)

This is your new fraulein - Fraulein Maria. As I sound your signal you will step forward and give your name. You, Fraulein, will listen carefully and learn their signals, so that you will be able to call them when you want them.

He whistles various signals. Each child responds to his or her signal, stepping forward in a military manner, announcing his or her name, then stepping back into line. Maria frowns at the strange spectacle. Only little Gretl misses her cue. She is so busy staring at Maria that the Captain has to blow angrily a second time. He takes another boatswain's whistle from his pocket and holds it out to Maria.

CAPTAIN

Now, Fraulein, let's see how well you've listened.

MARIA

(not taking whistle)

I...won't have to whistle for them, Reverend Captain--

(catching herself)

What I mean is...I'll use their names...

(looking at children)

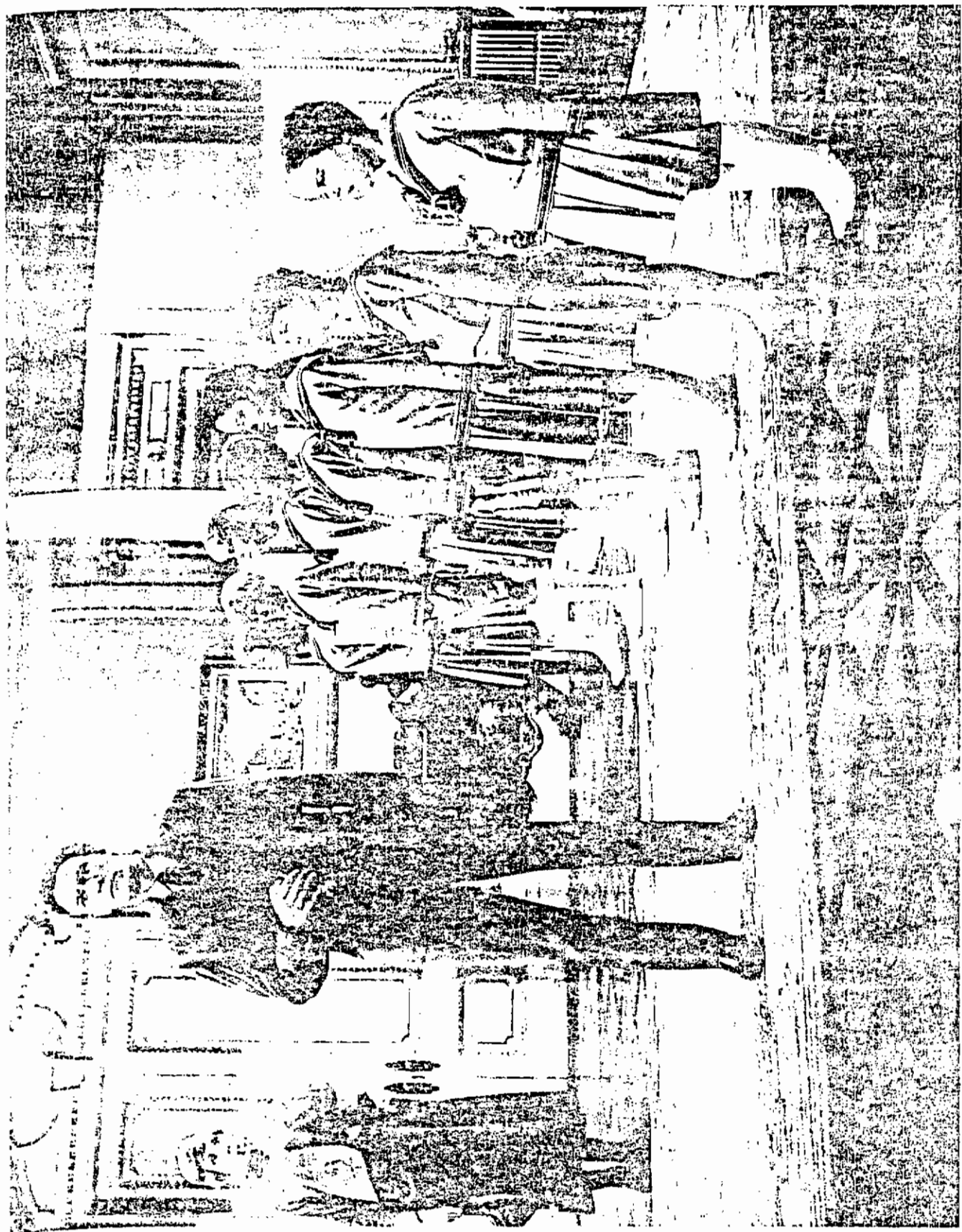
And such lovely names.

CAPTAIN

(still holding out whistle)

This is a large house, the grounds are extensive, and I will not have everyone shouting. Take this, please, and learn to use it. The children will help you.

Cont.



D-12 Cont.3

CAPTAIN (Cont.)

(Maria reluctantly
takes the whistle)

Now, when I want you, this is what
you will hear.

He whistles the governess' signal.

MARIA

Oh no, sir. No. I could never
answer to a whistle. I'm sorry,
sir. Whistles are for dogs and
cats and other animals, but not
for children and definitely not
for me. It would be too...
humiliating.

CAPTAIN

(exasperated)

Fraulein Maria, were you this much
trouble at the Abbey?

MARIA

Much more, sir.

The Captain stares at her a moment, tight-lipped.
He turns and starts away. Maria quickly puts the
whistle to her lips and blows. The Captain stops
and turns.

MARIA

Pardon me, sir -- I don't know
your...signal.

The Captain stares at Maria, keeping his dignity.

CAPTAIN

You may call me Captain.

He turns on his heel and goes out. The children break
out into a giggle, which stops immediately as Maria
turns to them. They snap to attention.

MARIA

At ease...

(the children relax)

Well, now that there's just us,
would you all tell me your names
again, and tell me how old you are.

Each child, in turn, steps forward in military fashion.

Cont.

D-12 Cont.4

LIESL

(coolly)

I'm Liesl. I'm sixteen years old
and I don't need a governess.

MARIA

I'm glad you told me, Liesl. We'll
just be friends.

FRIEDRICH

(proudly)

I'm Friedrich. I'm fourteen. I'm
impossible.

MARIA

Really? Who told you that, Friedrich?

FRIEDRICH

Fraulein Josephine. Four governesses
ago.

LOUISA

(signaling the other
girls, who giggle)

I'm Brigitta.

MARIA

(crosses behind Louisa,
pulls up her braid)

You didn't tell me how old you are -
Louisa.

BRIGITTA

I'm Brigitta. She's Louisa and
she's thirteen years old and you're
smart. I'm ten and I think your
dress is the ugliest dress I ever
saw.

KURT

Brigitta, you shouldn't say that.

BRIGITTA

Why not? Don't you think it's
ugly?

KURT

Of course! But Fraulein Hilda's
was ugliest.

(snapping to attention)

I'm Kurt. I'm eleven. I'm
incorrigible..

Cont.



D-12 Cont.5

MARIA
Congratulations, Kurt.

KURT
(frowns)
What's..."incurable"?

MARIA
It means you want to be treated
like a boy.

MARTA
(steps to Maria,
pulls her skirt)
I'm Marta and I'm going to be seven
on Tuesday and I'd like a pink parasol.

MARIA
Pink is my favorite color, too.
(Gretl steps forward
and stamps her foot
for attention)
And you're Gretl.
(Gretl smiles, holds
up five fingers)
Five years old! You're practically
a lady.
(Gretl is very pleased)
And now I'm going to tell you all a
secret. I've never been a governess
before.

LOUISA
(runs to Maria)
You mean you don't know anything
about being a governess?

MARIA
Nothing. I'll need lots of advice.

The children laugh, gleefully and wickedly.

LOUISA
Well, the best way to start is
to be sure to tell Father to
mind his own business...

FRIEDRICH
You must never come to dinner on
time...

Cont.

D-12 Cont.6

BRIGITTA

Never eat your soup quietly...

Kurt and Friedrich make the horrible sound.

KURT

And during dessert, always blow
your nose.

They giggle.

GRETLE

Don't you believe a word they say,
Fraulein Maria.

MARIA

(with feigned innocence)
Why not?

GRETLE

Because I like you.

Just then, the housekeeper, FRAU SCHMIDT, enters.

FRAU SCHMIDT

(clapping her hands)
All right, children. Outside for
your walk now...Father's orders.
(the children start
away. She turns to
Maria)
Fraulein Maria. I am Frau Schmidt,
the housekeeper.

MARIA

How do you do, Frau Schmidt.

FRAU SCHMIDT

I will show you to your room.
Follow me.

The children are filing out through the front door in
orderly procession as Maria starts up the stairs after
Frau Schmidt. The children glance up innocently at Maria
as she goes. She looks down at them, shakes her head
sadly and sighs:

MARIA

The poor little dears...

Suddenly she stops and lets out little shrieks:

Cont.

D-12 Cont.7

MARIA

Oh!...Oh!...Oh!...

Her hand has found its way into one of her pockets. It comes out holding a live, wriggling toad.

MARIA

Oh!...Oh!...

She juggles the toad from one hand to the other as though it were a hot potato, shrieking, looking about in dismay. Finally she drops the toad to the stairs and watches it as it scampers across the hall and out the front door, right past the children, who have stopped to watch the episode. They look up at Maria without expression. She looks back at them, trying to recover her composure. They turn and file out, closing the door behind them. Maria turns and looks up at the housekeeper.

FRAU SCHMIDT

(calmly)

You're very lucky...

MARIA

I am?

FRAU SCHMIDT

(continuing up the stairs)

With Fraulein Helga...it was a snake.

DISSOLVE TO:

13

INT. DINING ROOM - NIGHT

It is an elegant room with a large dining table, beautifully set with the finest of everything. At the head of the table is the Captain. The "little dears" are seated along both sides. At the opposite end is an empty chair. Dinner has not yet begun. Everyone is waiting. The Captain glances at his watch. And now all heads turn towards the object of the wait - Maria. She is approaching the dining room from the great hall. Her steps falter momentarily as she SEES everyone watching her silently. Then she enters the room and starts toward the empty chair.

MARIA

Good evening.

Cont.

13 Cont.

CHILDREN

(in sweet chorus)

Good evening, Fraulein Maria.

They gaze at her angelically. She sits down. And shrieks. And jumps up. All in the same motion. In a CLOSE SHOT, we see the large, stiff-bristled hairbrush that has been placed on her chair.

CAPTAIN

(smoldering)

Enchanting little ritual.
Something you learned at the
abbey?

The children grow tense, awaiting exposure and its consequences.

MARIA

(explaining)

Oh, no...no...

She quietly conceals the hairbrush in her pocket and sits down again saying:

MARIA

Just my...rheumatism.

She glances at the children. They avert their gaze, relieved and embarrassed by her charity. The Captain takes up his fork, is about to start on the appetizer before him, and the children are about to follow suit, when Maria stops them:

MARIA

Excuse me, Captain. Haven't we
forgotten to thank the Lord?

The Captain stares at her a moment, suffering, then puts his fork down. They all bow their heads. Maria says grace. The Captain betrays impatience. When Maria finishes, everyone promptly starts to tackle dinner. Everyone but Maria, who looks down with uncertainty at the variety of forks and spoons before her. She picks up a dessert fork, puts it down, tries another size. Five-year-old Gretl comes to the rescue:

GRETLE

(holding up her fork)

This one, Fraulein Maria.

MARIA

Thank you, Gretl.

Cont.

13 Cont.1

GRETLE

(looking at the
others defiantly)

You're...welcome.

MARIA

(addressing all
the children)

And I also wish to thank each and
every one of you for the precious
gift you left in my pocket earlier
today...

The children look at her guiltily.

CAPTAIN

What gift?

MARIA

It's meant to be a secret, Captain,
between the children and me...

CAPTAIN

(sharply)

Then keep it, and let us eat.

MARIA

(to children)

Knowing how nervous I must have
been, a stranger in a new house-
hold, knowing how important it
was to me to feel...accepted...
it was so kind and thoughtful of
you to make my first moments here
warm and happy and pleasant...

During the above, all of it suffered by the Captain,
the children's expressions have grown mournful, and
Marta has started to cry.

CAPTAIN

What is it, Marta?

MARTA

(bawling)

Nothing.

Now Brigitta gets the sniffles, and Louisa starts to cry.
The Captain looks from one to the other, then to Maria.

CAPTAIN

(resigned, pained, biting)

Fraulein Maria, is it to be at every
meal, or just at dinner-time, that you
intend to lead us all through this rare
and wonderful new world of indigestion?

Cont.

13 Cont.2.

MARIA
 (smiling)
 They'll be all right, Captain.
 They're just....happy.

On this, even Kurt lets out an unhappy wail.

DISSOLVE TO:

14 EXT. TRAPP VILLA - NIGHT

ROLF, a handsome young Austrian lad wearing a Tyrolean outfit that is almost a uniform, bicycles up the driveway to the front entrance, parks the bicycle, goes up the steps and rings the doorbell. Presently Franz opens the door.

FRANZ
 Ah...Rolf...good evening.

ROLF
 (briskly, with too
 much authority)
 Good evening, Franz. I trust
 everything is under control.

FRANZ
 Yes, yes...

ROLF
 Good.

Franz casts a brief glance over his shoulder, steps outside. There is something vaguely conspiratorial in his manner.

FRANZ
 Are there any...developments?

ROLF
 (the knowledgeable
 "big shot")
 Perhaps. Perhaps not. You will
 know when you are meant to know...

FRANZ
 (humbly)
 I was only--

ROLF
 (interrupting)
 I am here on business.
 (taking out an envelope)
 Is the Captain at home?

Cont.

14 Cont.

FRANZ
Yes, he's at dinner.

ROLF
With...the family?

FRANZ
Yes.

ROLF
Please give him this telegram
right away.

FRANZ
(taking telegram)
Certainly.

ROLF
(crisply)
Until we meet again.

FRANZ
Yes.

ROLF
Good night, Franz.

FRANZ
Good night.

Franz withdraws into the house, closes the door. Rolf waits a moment, then steps to a window, presses his face against it and peers inside. Now he backs away, turns, takes his bicycle and walks it towards the rear of the house, beyond which lies the lake.

15 INT. DINING ROOM

Franz is just arriving with the telegram. Maria and the family are still at the table, but dinner has almost come to an end.

FRANZ
(to Captain)
A telegram for you, sir.

Liesl perks up immediately, glances towards the window as the Captain breaks open the envelope and takes out the telegram.

LIESL
Franz, who delivered it?

Cont.

15 Cont.

FRANZ

That young lad, Rolf, of course.

Maria is keenly aware of Liesl's sudden interest.

LIESL

(eagerly)

Father, may I be excused?

CAPTAIN

(taps on a glass with
a spoon to herald an
announcement)

Children -- I shall be going to
Vienna.

The children let out an almost inaudible sigh of
disappointment. ("Again?") A stern look from the
Captain silences them. Then, after a moment:

GRETl

(sadly)

How long will you be gone this
time, Father?

CAPTAIN

I'm not sure, Gretl.

LOUISA

To visit Baroness Schraeder again?

CAPTAIN

(a bit nettled)

As a matter of fact, yes, Louisa.

FRIEDRICH

(low, to Louisa)

Mind your business.

MARTA

Why can't we ever get to see the
Baroness?

KURT

(low, to Marta)

Why would she want to see you?

CAPTAIN

It just so happens, Marta, you are
going to see the Baroness. I'm
bringing her back here to visit
with us...

The children sigh in happy unison: "Ah!"

Cont.

CAPTAIN

And Uncle Max is coming, too.

CHILDREN

(a little less
subdued)

Uncle Max! Hooray!

During the above, unnoticed by the Captain but very much observed by Maria, Liesl slips away from the table, leaves the dining room and exits through the back door of the great hall.

16 EXT. REAR OF TRAPP VILLA - WITH LIESL - NIGHT

The door opens onto the terrace. Liesl descends to the lawn, runs through the darkness towards the lake, calling out in a cautious whisper: "Rolf?" As she nears a secluded, glass-enclosed pavilion, Rolf runs out of the shadows to meet her. He takes her hand. She goes into his arms, embraces him. He gently disentangles himself.

ROLF

No, Liesl. We mustn't...

LIESL

Why not, silly?

ROLF

(confused)

I don't know...It's just...

LIESL

Isn't this why you're here, waiting for me?

ROLF

Yes. Of course. I've missed you, Liesl...

LIESL

(pleased)

You have? How much?

ROLF

So much that I even thought of sending you a telegram, just so I'd be able to deliver it here.

LIESL

That's a lovely thought. Why don't you...right now?

ROLF

But I'm here.

Cont.

LIESL

Please, Rolf. Send me a telegram.
I'll start it for you. "Dear Liesl..."

ROLF

(dictating)

"Dear Liesl: I'd like to be able to
tell you how I feel about you. Stop.

(a pause)

Unfortunately, this wire is already
too expensive. Sincerely. Rolf."

LIESL

(disappointed)

Sincerely?

ROLF

Cordially.

LIESL

(still dissatisfied)

Cordially!

ROLF

Affectionately?

LIESL

(purring)

Mum.

ROLF

(petting her)

Will there be any reply?

LIESL

"Dear Rolf. Stop. Don't stop.
Your Liesl."

(she snuggles
closer to him)

If only we didn't always have to
wait for someone to send Father a
telegram. How do I know when I'll
see you again?

ROLF

(thinking)

Let's see - I could come here by
mistake - with a telegram for
Colonel Schneider. He's here from
Berlin, staying with --

(he stops, suddenly
concerned)

No one's supposed to know he's here.
Don't tell your father now.

Cont.

16 Cont.1

LIESL

Why not?

ROLF

Well, your father's so...Austrian.

LIESL

We're all Austrian.

ROLF

Some people think we ought to be
Germans and they're real mad at
those who don't think so. They're
getting ready to--well...let's hope
your father doesn't get into any
trouble.

LIESL

(lightly)

Don't worry about Father. He's a
big naval hero. He was even
decorated by the Emperor.

ROLF

I know. I don't worry about him.
But I do worry about his daughter.

LIESL

(eagerly)

Me? Why?

ROLF

Well, you're...so...

LIESL

What?

ROLF

You're such a...baby...

LIESL

(pleased--not frowning)

I'm sixteen. What's "such a baby"
about that?

Rolf answers in song, singing "YOU ARE SIXTEEN".

ROLF

You wait, little girl, on an empty stage
For fate to turn the light on,
Your life, little girl, is an empty page
That men will want to write on -

Cont.

LIESL

To write on.

ROLF

You are sixteen, going on seventeen,
 Baby, it's time to think.
 Better beware,
 Be canny and careful,
 Baby, you're on the brink.

You are sixteen, going on seventeen,
 Fellows will fall in line,
 Eager young lads
 And roués and cads
 Will offer you food and wine.

Totally unprepared are you
 To face a world of men,
 Timid and shy and scared are you
 Of things beyond your ken.

You need someone older and wiser
 Telling you what to do...
 I am seventeen, going on eighteen,
 I'll take care of you.

It has begun to rain lightly. Rolf holds out his hand, feels the raindrops, and as his first act in "taking care of" Liesl, he leads her into:

A-16

INT. PAVILION

The music has continued. There in the glass-enclosed shelter, Liesl does a little DANCE that expresses her feeling of independence, her lack of need for a "protector". Rolf's answer to this is to turn his jacket collar up against the rain and start away from the pavilion. Liesl hurries to him, brings him back to shelter and SINGS:

LIESL

I am sixteen, going on seventeen,
 I know that I'm naive.
 Fellows I meet
 May tell me I'm sweet
 And willingly I'll believe.

I am sixteen, going on seventeen,
 Innocent as a rose.
 Bachelor dandies,
 Drinkers of brandies -
 What do I know of those?

Cont.



A-16 Cont.

LIESL

Totally unprepared am I
To face a world of men,
Timid and shy and scared am I
Of things beyond my ken.

I need someone older and wiser
Telling me what to do...
You are seventeen, going on eighteen,
I'll depend on you.

She DANCES again, this time in a manner to show how much she does need him. He responds, dances with her, becomes her lord and master. The final moment of the dance comes when the developing storm brings forth a FLASH OF DISTANT LIGHTNING. Liesl rushes into the arms of her protector, and he holds her close as the MUSIC ENDS, and DISTANT THUNDER SOUNDS.

DISSOLVE TO:

17 INT. MARIA'S BEDROOM - LATER THAT NIGHT

A large, comfortable room with many windows and a big double brass bed. All the windows have drapes of colorful prettiness. The distant THUNDER of the previous scene is LOUDER now as we see Maria, wearing a dressing robe over her nightgown, starting to close one of several open windows against the rain. There is a KNOCKING at her door.

MARIA

(turns)
Come in!

Frau Schmidt enters carrying three bolts of different materials.

MARIA

Frau Schmidt...

FRAU SCHMIDT

For your new dresses, Fraulein Maria.
The Captain had these sent out from
town.

MARIA

(taking them)
Oh, how lovely. I'm sure these
will make the prettiest clothes I've
ever had. Tell me: do you think the
Captain would get me some more
material if I asked him?

Cont.

17 Cont.

FRAU SCHMIDT

How many dresses does a governess need?

MARIA

(laughs)

Not for me - for the children. I want to make them some playclothes.

FRAU SCHMIDT

(closing a window)

The von Trapp children don't play. They march.

MARIA

Surely you don't approve of that.

FRAU SCHMIDT

Ever since the Captain lost his poor wife, he runs this house like he was on one of his ships again. Whistles... orders...no more music, no more laughing...nothing that reminds him of her...even the children...

MARIA

But that's so wrong.

FRAU SCHMIDT

(sadly)

Ah, well...

(she quickly changes the subject)

Is your room all right? There'll be new drapes for the windows...

MARIA

New drapes? These are perfectly fine.

FRAU SCHMIDT

(firmly)

Nevertheless, new ones have been ordered.

MARIA

But I really don't need them.

FRAU SCHMIDT

(putting an end to it)

Good night now.

She starts away.

MARIA

Frau Schmidt...do you think if I ask the Captain tomorrow -- ?

Cont.

17 Cont.1

FRAU SCHMIDT

He's leaving for Vienna in the morning.

MARIA

Oh yes. Of course.. How long will he be gone?

FRAU SCHMIDT

That all depends. The last time he visited the Baroness, he stayed for a month.

MARIA

Oh?

FRAU SCHMIDT

(intimately again)

I shouldn't be saying this. Not to you. I mean, I don't know you that well. But if you ask me, the Captain is thinking very seriously of marrying the woman before the summer is over.

MARIA

Wouldn't that be wonderful! The children would have a mother again!

FRAU SCHMIDT

(feeling she's talked
far too much)

Yes...well...good night.

MARIA

Good night.

Frau Schmidt leaves. Maria goes to the bed and kneels in prayer, as the storm outside grows noisier.

MARIA

Dear God, now I know why You've sent me here -- to help these children prepare themselves for a new mother. And I pray that this will become a happy family in Thy sight. God bless the Captain, God bless Liesl and Friedrich, Louisa, Brigitta, Marta and little Gretl - and, oh, yes, I forgot the other boy - what's his name? Well, God bless what's-his-name!

Cont.

17 Cont.2

There is a flash of lightning. Liesl enters through the window. Her dress is wet and smudged with dirt. She starts to tiptoe to the hall door. Maria sees her out of the corner of her eye, but continues:

MARIA

God bless the Reverend Mother, and Sister Margaretta and everybody at Nonnberg Abbey. And now, dear God, about Liesl -

(Liesl stops and gives
Maria a startled look)

Help her to know that I am her friend,
and help her to tell me what she's been
up to.

LIESL

Are you going to tell on me?

MARIA

(silencing her with
a gesture)

Help me to be understanding so that
I may guide her footsteps. In the
name of the Father, and of the Son,
and of the Holy Ghost. Amen.

Maria rises.

LIESL

I was out taking a walk and somebody
locked the doors earlier than usual -
and I didn't want to wake everybody
up - so when I saw your window open -
You're not going to tell Father, are
you?

MARIA

(looking out
the window)

How in the world did you climb up here?

LIESL

That's how we always get into this
room to play tricks on the governess.

(proudly)

Louisa can make it with a whole jar
of spiders in her hand.

Cont.

17 Cont.3

MARIA

Liesl, were you out walking all by yourself?

(Liesl shakes her head negatively)

You know, if we wash that dress out tonight, nobody would notice it tomorrow. Then all this would be just between you and me. You could put this on -

(she gives her a nightgown)

Take your dress in there and put it to soak in the bathtub.

(Thunder and lightning.
They embrace each other in fright)

Then come back here and sit on the edge of my bed and we'll have a talk.

LIESL

I told you today I didn't need a governess.

(a pause)

Well, maybe I do.

She exits into the bathroom. More lightning and thunder. Maria jumps, then crosses to the bed and peers under the comforter, looking for possible spiders.

A-17 INT. UPPER HALLWAY

CAMERA is low, catching the skylight at the top of the hallway. A flash of lightning discloses Gretl, in her nightdress, hurrying fearfully towards Maria's room.

B-17 INT. MARIA'S BEDROOM

On a crash of thunder, the door opens and Gretl enters.

MARIA

Oh, it's you, Gretl. Are you frightened, dear?

(Gretl shakes her head.

Thunder and lightning.

Gretl jumps up on the bed with Maria)

You're not afraid of a thunderstorm, are you? You just stay right here with me. Where are the others?

GRETL

They're asleep. They're not scared.

Cont.

B-17 Cont.

Thunder and lightning. Brigitta and Louisa come running in in their nightdresses, Marta trailing after them, calling:

MARTA

Wait for me.

MARIA

(to Gretl)

Oh, no? Look.

(to the others)

Come, all of you. Up on the bed.

(the three girls jump

up on the bed)

Now all we have to do is wait for the boys.

LOUISA

You won't see them! Boys are brave.

Thunder and lightning. Kurt and Friedrich enter in their pajamas.

MARIA

You boys aren't frightened, too, are you?

FRIEDRICH

Oh, no. We just wanted to be sure you weren't.

MARIA

How sweet of you, Friedrich.

FRIEDRICH

It wasn't my idea. It was Kurt's.

MARIA

That's it! Kurt! That's the one I left out.

(looking up)

God bless Kurt.

Lightning and thunder. The boys run and cower at the foot of the bed.

MARTA

Why does it do that?

MARIA

Well, the lightning says something to the thunder, and the thunder answers back.

Cont.



B-17 Cont.1

MARTA

The lightning must be mean.

MARIA

Not really.

MARTA

Then why does the thunder get so angry? It makes me want to cry.

She covers her ears at another crash of thunder.

MARIA

Whenever anything bothers me and I'm feeling unhappy, I just think of nice things...

MARTA AND LOUISA

What kind of things?

MARIA

Oh...all sorts...like...green meadows...
daffodils...skies full of stars and...

(she SINGS)

Raindrops on roses and whiskers on kittens,
Bright copper kettles and warm woolen mittens,
Brown paper packages tied up with string -
These are a few of my favorite things.

Dream-colored ponies and crisp apple strudels,
Doorbells and sleigh bells and schnitzel with
noodles,
Wild geese that fly with the moon on their wings -
These are a few of my favorite things.

Girls in white dresses with blue satin sashes,
Snowflakes that stay on my nose and eyelashes,
Silver-white winters that melt into springs -
These are a few of my favorite things.

When the dog bites,
When the bee stings,
When I'm feeling sad,
I simply remember my favorite things
And then I don't feel so bad!

MARTA

Does it really work?

MARIA

(speaking)

Of course. Try it. You must have some
favorite things.

Cont.

As the MUSIC CONTINUES, the children think hard, think fast, speak out in rapid-fire succession (but in no way simulating the meter of the music that is underneath):

Pussy willow! MARTA

Christmas! LOUISA

Bunny rabbits! GRETE

Snakes! KURT

Chocolate icing! BRIGITTA

No school! FRIEDRICH

Pillow fights! KURT

LIESL
(reappearing in a
nightgown much too
large for her)
Telegrams!

Birthday presents! LOUISA

Any presents! BRIGITTA

Ladybugs! GRETE

Cats! MARTA

Rats! KURT

A good sneeze! LOUISA

Gesundheit! MARIA

Cont.

B-17 Cont.3

They all laugh. Maria jumps out of bed, saying:

MARIA

See what fun it is?

They join her in a little dance as she resumes singing. During the height of these boisterous activities, the Captain quietly enters. He is wearing a smoking jacket. His expression is dark. The children see him and instantly come to terrified military attention. Maria, unaware, blithely goes on whirling and singing:

MARIA

Girls in white dresses with blue satin sashes,
Snowflakes that stay on my nose and eyelashes,
Silver-white winters that melt into springs -
These are a few of my favorite things --

She stops (and the music stops) in the middle of a note as she finds herself inches away from, and facing, the Captain.

MARIA

(gulps)

Hello...

(the silence that
follows is more
frightening than
thunder)

The children were upset by the
storm, so I...thought...perhaps
if I...sang to them...

CAPTAIN

(icily)

Fraulein Maria, did I, or did I not,
tell you that bedtime is to be
strictly observed in this house?

MARIA

(cowed)

You did, sir.

CAPTAIN

And do you, or do you not, have
difficulty remembering such simple
instructions?

MARIA

Only during thunderstorms, sir.

One of the children lets out a little involuntary giggle, which the Captain freezes with a look. Then he turns sharply to Liesl.

CAPTAIN

Liesl?

Cont.

LIESL

(jumps)

Yes, Father...

CAPTAIN

I don't recall seeing you anywhere
after dinner tonight.

LIESL

(tensely)

Oh, really?...Well...as a matter
of fact...

CAPTAIN

Yes?

LIESL

(stalling)

Well...I...was...

CAPTAIN

(relentlessly)

Yes?

MARIA

(quickly to rescue)

What she would like to say, Captain,
is that she and I have been getting
better acquainted tonight. But it's
much too late now to go into all that.

(clapping her hands)

Children! You heard your Father!
Back to bed immediately!

The children scamper out, glad to escape, Liesl giving
Maria a particularly grateful look. The Captain scowls
at Maria, sensing that she has outmaneuvered him.

CAPTAIN

(with bite)

Fraulein Maria, as you know, I shall
be going away in the morning...

(she nods)

As you also know, the first rule in
this house is discipline...

(she nods)

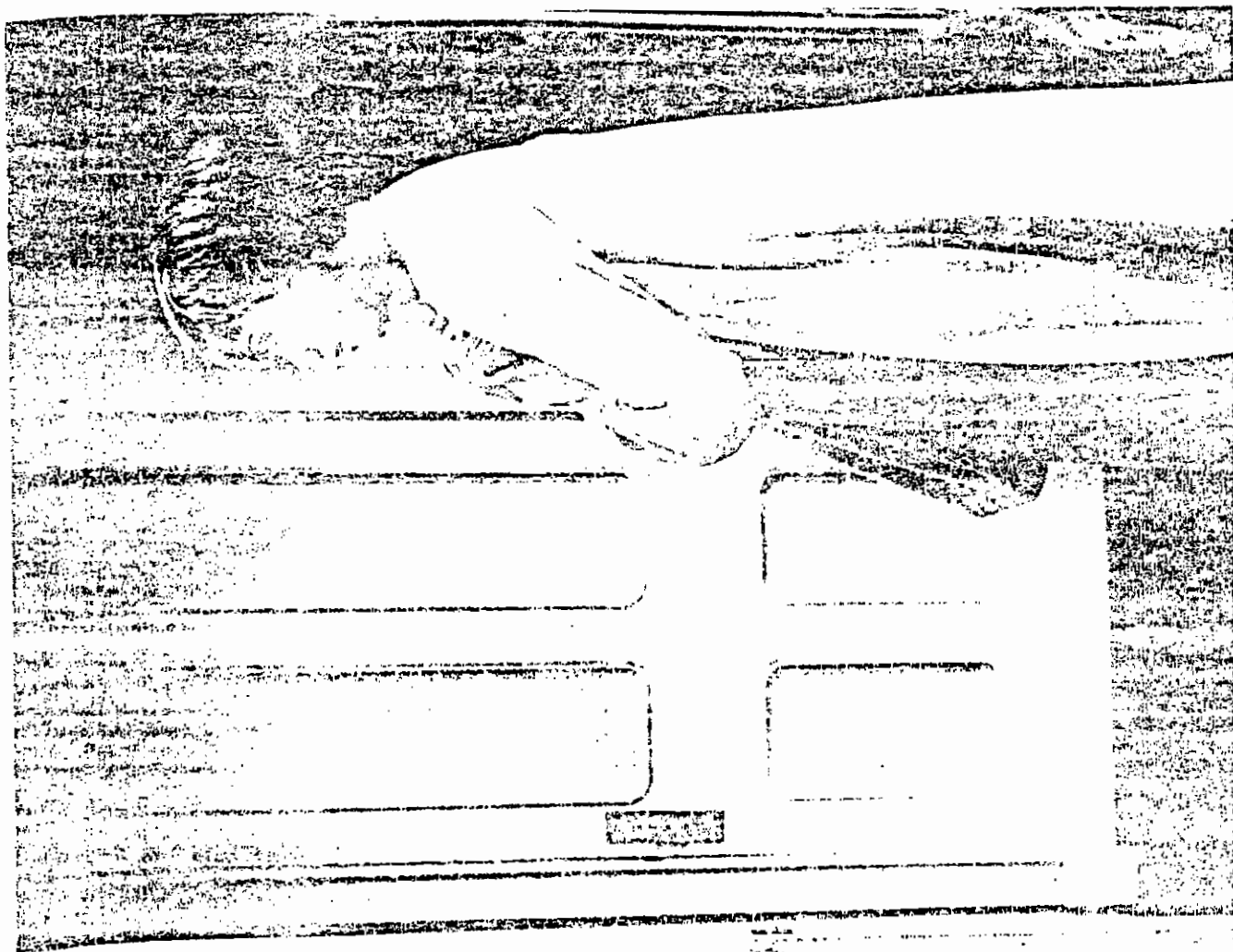
I trust then...that in my absence...
you will acquire some.

He turns away from her outraged expression and starts
to leave. She looks after him, working up courage.

MARIA

Oh, Captain...

Cont.



B-17 Cont.5

CAPTAIN
(stops, without
turning)

Yes?

MARIA
I wonder...before you go...I'd like
to talk to you about some clothes for
the children, for when they play...
If I could have some material --

CAPTAIN
(at her)
Fraulein Maria, you are many things,
not the least of which is...
repetitious.

MARIA
(angrily)
But they're children!

CAPTAIN
(clipped)
Yes. And I am their father. Good
night.

He turns abruptly, walks out and closes the door behind him. Maria stares after him unhappily. She turns, wanders to the window, lost in thought. She starts to SING a slow, sad reprise of "MY FAVORITE THINGS". Suddenly her gaze falls on the cretonne drapes and an idea is born. She quickly measures the drapes at arm's length from her nose, and her voice soars from sad to joyous:

MARIA
When the dog bites,
When the bee stings,
When I'm feeling sad,
I simply remember my favorite things
And then I don't feel so bad!

She is smiling wickedly as we -

DISSOLVE TO:

16 EXT. SAATCHI RIVER, SALZBURG - DAY

This is the opening shot of a TRAVEL SEQUENCE that will take Maria and the children to a picnic in the mountains.

Cont.

18 Cont.

The music during the entire sequence is a light and gay arrangement of "My Favorite Things", and the movements of Maria and the children should be choreographed to fit it. We first see the group walking briskly along the path that borders the Salzach River in the heart of Salzburg. Maria is carrying her guitar; the children are carrying picnic baskets. Maria is wearing a dirndl made of some of the material the Captain had given her. The children are dressed in playclothes made from the grapes in Maria's bedroom. They gape delightedly at the sights about them, happy to be romping in the world beyond the gates of the villa. They walk onto the footbridge that crosses the river and line up at the railing. They peer down at the rushing water below. They turn and look up at the Fortress that towers above the city. Then they continue on across the bridge.

QUICK DISSOLVE TO:

19 EXT. COLLEGIATE CHURCH - DAY

In the square before the church is a colorful, open-air market place. The children's lunch-baskets are open, and Maria is plucking juicy morsels from the fruit and vegetable stalls and tossing them, one by one, to each of the laughing children. Marta misses a fat, ripe tomato and it splatters at her feet. Her face automatically gets ready to cry. But then she remembers one of her favorite things and grins.

QUICK DISSOLVE TO:

20 EXT. HORSE FOUNTAIN - DAY

As the group approaches the colorful fountain and watering place to stare at it, Liesl SEES Rolf bicycling across the Siegmundplatz. She glances at Maria, sees that she and the others are absorbed with the fountain. She turns and waves to Rolf. He sees her, waves back and detours toward her. She moves to meet him. We move in CLOSE on them as he gets off the bike.

LIESL

Hello, Rolf...

ROLF

(staring at her
costume)

Hello...

LIESL

(eagerly)

Would you like to go on a picnic
with us?

Cont.

20 Cont.

ROLF

(coolly)

Picnics are for children. And so
is that...

(gesturing at
her costume)

...get up.

LIESL

(hurt)

Please say something nice.

MARIA'S VOICE

(o.s.)

I don't believe we've met.

They glance off quickly, see that Maria has noticed them
and is approaching.

LIESL

(embarrassed)

Oh...this is...Rolf...

MARIA

How do you do, Rolf.

ROLF

How do you do.

MARIA

I'm Fraulein Maria...

LEISL

(hastily)

The governess of my brothers and
sisters.

MARIA

(with a knowing
glance at Liesl)

That's right. Liesl's friend.

ROLF

(awkwardly)

Yes...uh...well...I have to be
going...

He quickly gets on the bike and pedals away. Liesl takes
a few steps after him, stops and watches him ride off,
oblivious to the others.

Cont.

20 Cont.1

MARIA

(after a moment)

Young lady - your brothers and
sisters and their governess await
you.

Liesl turns and smiles.

QUICK DISSOLVE TO:

21 EXT. RAILWAY UP THE SCHARFBERG - DAY

START on a CLOSE RAKING SHOT of the little steam-engine-
drawn train chugging up the side of the mountain, with
Maria's and the children's heads each poked out of a
different window. As the train goes by, CAMERA PANS and
now we SEE the mountain-top with the train receding away
from CAMERA towards it.

QUICK DISSOLVE TO:

22 EXT. MOUNTAIN-TOP - DAY

Maria and the children are seen standing on a ridge, sil-
houetted against the sky and the distant panorama. Maria
is pointing and the children are "ooh-ing" and "ah-ing".

MARIA

That's Germany...this is Austria...
that way is Switzerland...and over
there is Italy...Now - where shall
we eat?

FRIEDRICH

Right here in Austria.

MARIA

(laughing)

No, I mean --

(pointing up)

In the clouds?

(pointing down)

Or in the wildflowers?

CHILDREN

(chorus)

Wildflowers!

MARIA

Let's go!

She starts running down the mountain-side toward a meadow,
and the children run after her, cheering.

QUICK DISSOLVE TO:



Maria and the children are sprawled on the grass in a lovely meadow. The picnic is ending. The last few bites of plums and pears and peaches are all that remain, and mouths are busy.

LOUISA

(through a mouthful
of plum)

Fraulein Maria, can we do this every
day?

MARIA

Don't you think we'd soon get tired
of it, Louisa?

LOUISA

I guess you're right.
(after another bite)
Every other day?

KURT

I haven't had so much fun since the
day we put glue on Fraulein Josephine's
toothbrush.

The others giggle nostalgically.

MARIA

I can't understand how children as
nice as you are can manage to play
such awful tricks on people.

BRIGITTA

(throwing away
a pit)

Oh, it's easy.

MARIA

But why do it?

LIESL

How else can we get Father's attention?

The others nod sadly.

MARIA

(touched)

I see.

(reflects for a moment)

We'll have to give that one some
thought.

(cheerfully)

All right -- everyone over here.

Cont.

23 Cont.

She picks up her guitar.

MARTA

What're we going to do?

MARIA

Let's think of something to sing
for Baroness Schraeder when she
comes.

MARTA

Father doesn't like us to sing.

MARIA

Perhaps we can change his mind.
What songs do you know?

FRIEDRICH

We don't know any songs.

MARIA

Not any?

LOUISA

We don't even know how to sing.

MARIA

Well...let's not lose any time then.
You must learn.

GRETL

But how?

Maria sits on a rock, plays the guitar, and begins to SING
"DO RE MI", with the children grouped around her.

MARIA

Let's start at the very beginning
A very good place to start.
When you read you begin with -

GRETL

A, B, C.

MARIA

When you sing you begin with do re mi.

CHILDREN

Do re mi?

MARIA

Do re mi.
The first three notes just happen to be
Do re mi.

Cont.

23 Cont.1

CHILDREN

Do re mi!

MARIA

Do re mi fa so la ti -

(speaking)

Come, I'll make it easier. Listen.

MARIA

(singing)

Doe - a deer, a female deer,

Ray - a drop of golden sun,

Me - a name I call myself,

Far - a long, long way to run,

Sew - a needle pulling thread,

La - a note to follow sew,

Tea - a drink with jam and bread.

That will bring us back to do-oh-oh-oh!

GRETLE

Doe -

MARIA

A deer, a female deer,

CHILDREN

Ray -

MARIA

A drop of golden sun,

Me - a name I call myself,

Far - a long, long way to run,

Sew -

ALL

A needle pulling thread,

La - a note to follow sew,

Tea - a drink with jam and bread.

MARIA

That will bring us back to -

CHILDREN

Doe - a deer, a female deer,

Ray - a drop of golden sun,

Me - a name I call myself,

Far - a long, long way to run,

Sew - a needle pulling thread,

La - a note to follow sew,

Tea - a drink with jam and bread.

MARIA

That will bring us back to do

Do re mi fa so la ti do.

Cont.

CHILDREN

So do!

QUICK DISSOLVE TO:

24

EXT. WINKLERS TERRACE - ANOTHER DAY

Though the number will continue musically as though it were all being done at one time, in one place, we will show the passage of time being spent by Maria with the children, and the growing warmth of their relationship, by spreading the staging of the sequence over different days in different locales, with changes of costume in each. Maria and the children are walking along the terrace that overlooks much of Salzburg and the Salzach River valley on a bright, sunny morning. They are in different costumes. Maria no longer has her guitar with her. She is saying:

MARIA

Now, children, do re mi fa so and so on are only the tools we use to build a song. Once you have these notes in your heads you can sing a million different tunes, by mixing them up, like this.

(singing)

So do la fa mi do re.

She brings them all to a stop and speaks:

MARIA

Now you do it.

CHILDREN

So do la fa mi do re.

MARIA

So do la ti do re do.

CHILDREN

So do la ti do re do!

MARIA

(speaking)

Now, let's put it all together -

CHILDREN

So do la fa mi do re

So do la ti do re do!

BRIGITTA

(speaking)

But it doesn't mean anything.

Cont.

24 Cont.

MARIA
 (speaking)
 So, we put in words - one word for
 every note.
 (singing)
 When you know the notes to sing
 You can sing most anything.
 (speaking)
 Together!

ALL
 (singing)
 When you know the notes to sing
 You can sing most anything.

QUICK DISSOLVE TO:

25 EXT. MOUNTAIN ROAD - ANOTHER AFTERNOON

The children and Maria, in their playclothes once more, are riding bicycles toward CAMERA in single file along a beautiful tree-lined road, with Maria riding at the rear. START on CLOSE SHOT OF GRETLE as she sings, shouting joyously:

GRETLE

Doe -

Then CUT TO FULL TRAVELING SHOT to reveal the others during the singing of the next line:

ALL

A deer, a female deer,

26 CUT IN TO ANOTHER CLOSE SHOT:

MARTA

Ray -

CUT BACK AGAIN TO FULL TRAVELING SHOT (and repeat this pattern throughout the musical episode):

ALL

A drop of golden sun,

BRIGITTE

Me -

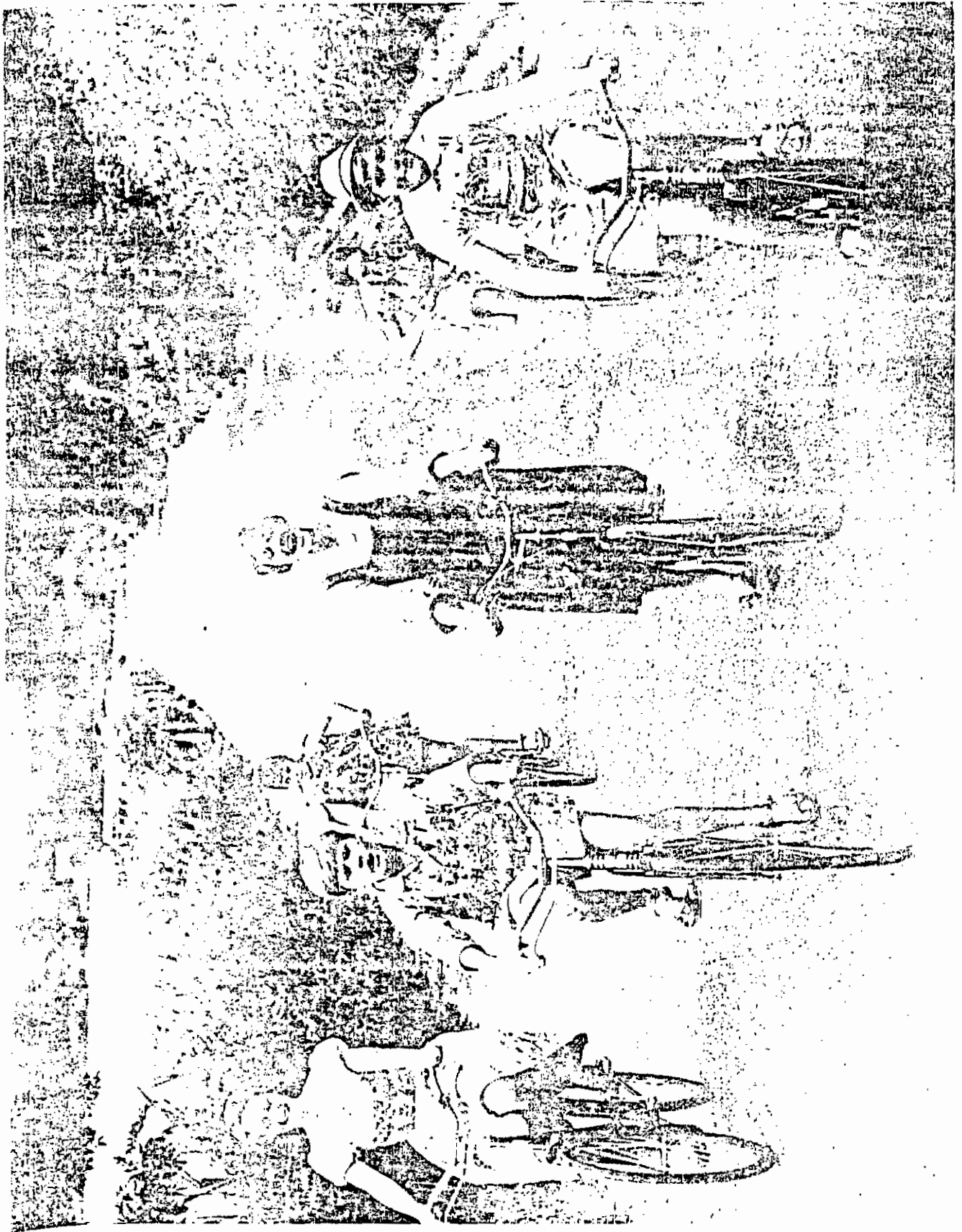
ALL

A name I call myself.

KURT

Far -

Cont.



26 Cont.

ALL
A long, long way to run,

LOUISA
Sew -

ALL
A needle pulling thread,

FRIEDRICH
Tea -

ALL
A note to follow sew,

LIESL
Tea -

ALL
A drink with jam and bread
That will bring us back to do...

QUICK DISSOLVE TO:

27 EXT. SALZBURG STREET - ANOTHER DAY

We are MOVING WITH A FULL SHOT of an oversized fiacre carrying the seven children, facing front, with Maria sitting above them on the back of the seat. They are in different clothes. CAMERA MOVES IN on them as they continue the song, with the horse's hooves clip-clopping to the beat of the music.

CHILDREN
(carillon effect as
Maria taps each one
on the head)
Do re mi fa so la ti do do
Ti la so fa mi re
Do mi mi
Mi so so
Re fa fa
La ti ti
Do mi mi
Mi so so
Re fa fa
La ti ti

MARIA
(singing)
When you know the notes to sing
You can sing most anything.

QUICK DISSOLVE TO:

28

EXT. MIRABELL GARDENS - ANOTHER DAY

The music is rising to a rousing finish as Maria and the children, dressed differently but not in playclothes, come marching down the steps leading to the formal gardens. As they sing, they circle the fountain, and march right back to the steps and start up again:

ALL

Deer - a deer, a female deer,
 Sun - a drop of golden sun,
 Name - a name I call myself,
 Way - a long, long way to run,
 Sew - a needle pulling thread -

CHILDREN

A needle pulling thread,

MARIA

Do - a note to follow sew -

CHILDREN

A note to follow sew,

MARIA

Tea - a drink with jam and bread -

CHILDREN

Jam and bread.

MARIA

(approaching the
 stairs)

That will bring us back to do...

29

REVERSE ANGLE

SHOOTING FROM THE TOP OF THE STAIRS across the gardens with Salzburg and the Fortress in the background, we see Maria and the children marching up the stairs straight into CAMERA for a tight CLOSE SHOT on the final rousing word:

CHILDREN

Do re mi fa so la ti do!

DISSOLVE TO:

30

EXT ROAD OUTSIDE OF SALZBURG - AFTERNOON

An open "touring car" is seen traveling along the highway from Vienna to Salzburg. Von Trapp is driving. Seated beside him is BARONESS ELSA SCHRAEDER, a handsome woman in her thirties, cosmopolitan, alert and attractive. Seated next to her is MAX DETWEILER, a pixyish, hand-kissing impresario who would sell his grandmother down the river only if he couldn't get more money up the river. The car turns off the highway onto a winding road.

31

IN THE CAR - PROCESS

ELSA

(looking off)

Oh, those mountains! Georg,
they're magnificent!

CAPTAIN

(wryly)

I had them put up just for your
visit, Elsa.

MAX

Even if it's to a height of ten
thousand feet, Georg always
believes in "rising to the occasion".

Von Trapp and Elsa give him a sour smile.

CAPTAIN

Unless the jokes improve, Max,
I may take back my invitation.

MAX

You didn't invite me to your villa.
I invited myself.

ELSA

He's right, Georg.

MAX

You needed a chaperone, and I
needed a place to stay where the
cuisine is superb, the wine cellar
unexcelled, and the price...

(he blows a kiss)

Fantastic.

ELSA

(laughing)

Max, you're outrageous.

MAX

Not at all. I'm a charming sponge.

Cont.

31 Cont.

He looks off as he HEARS THE DISTANT SINGING OF A CHOIR.

MAX

Listen...

32 MOVING POINT-OF-VIEW SHOT - A MONASTERY

The distant voices are coming from a monastery, seen through the trees.

CAPTAIN'S VOICE (o.s.)

The Klopmann monastery choir.

MAX'S VOICE (o.s.)

They're good...very good...

33 VON TRAPP, MAX AND ELSA IN CAR

MAX

(dreaming aloud)

I must explore this territory in the next few days. Somewhere, a hungry little singing group is waiting for Max Detweiler to pluck it out of obscurity and make it famous at the Salzburg Folk Festival.

CAPTAIN

They get the fame, you get the money.

MAX

It's unfair, I admit it. But someday that'll be changed. I'll get the fame too.

They look off as they HEAR BOISTEROUS SHOUTING UP AHEAD.

34 MOVING SHOT - WITH CAR

It has just entered a stretch of road that is bordered on both sides by rows of ancient trees, and the effect is one of entering an ambush of sound. Not clearly distinguished by the occupants of the car, but recognized by us because of their playclothes, are Maria and the seven children, each one halfway up a tree, one to a tree, climbing up while shouting, cheering, whooping like Indians, too busy to notice a passing car.

35 IN THE CAR

As it runs the gauntlet of pandemonium and leaves it behind:

Cont.

35 Cont.

ELSA

Good heavens, what was that?

CAPTAIN

(calmly oblivious)

Nothing...

(with distaste)

Just some...local urchins...

A-35 LONG SHOT - THE ROAD

The car approaches CAMERA, continues out of frame as we HOLD on the trees and the sound of urchins.

DISSOLVE TO:

36 EXT. GARDENS OF TRAPP VILLA - LATER IN AFTERNOON

Von Trapp is showing Elsa the estate as they stroll, arm in arm, along a path beside the lake. To their left, across the water, is the Untersberg. Up ahead of them, on their right, is the terrace of the villa.

ELSA

Oh, this is all so exciting to me, Georg...being here with you...

CAPTAIN

A tree...a lake...a mountain...
When you've seen one, you've seen them all...

ELSA

(lightly)

That's not what I mean and you know it.

CAPTAIN

(self-mockingly)

It's me...I'm exciting.

ELSA

Is that so impossible?

CAPTAIN

(thinking it over)

Mm mm. Just...wildly improbable.

ELSA

There you go again, running yourself down.

CAPTAIN

(darkly)

I'm a dangerous driver.

Cont.

36 Cont.

ELSA

Sometimes I wonder if you really mean it.

CAPTAIN

The enigma that walks and talks like a man...

ELSA

Much less of a riddle when I see you here, Georg...

CAPTAIN

(with a sweep of his hand)

In my "natural habitat"...?

ELSA

Yes.

CAPTAIN

Are you trying to tell me that I seem more at home here 'midst the birds and the flowers and the wind that moves through the trees like a restless sea--?

ELSA

(amused)

How poetic.

CAPTAIN

(also amused)

(Yes, isn't it) -- More at home here than in all those crystal-chandeliered salons of Vienna, gossiping gaily with people I don't even know, soaking up champagne I don't even want, stuffing myself with Linzertort I can't even stand, and dancing to waltzes by Strausss I can't even remember? Is that what you're trying to say?

ELSA

(smiling)

More or less.

CAPTAIN

Now wherever did you get that idea?

Cont.

36 Cont.1

They laugh, then fall silent for a moment, looking at each other with sudden intimacy as they continue to stroll.

ELSA

Oh, I do like it here, Georg.
It's so lovely and peaceful.
How can you leave it as often
as you do?

CAPTAIN

(trying to make
light of it)
Leaving is motion...motion is
activity...activity suggests a
life...
(mockingly)
...Filled with purpose.

ELSA

(gently, carefully)
Could it be...running away from...
memories...?

He looks at her, then away.

CAPTAIN

Perhaps...
(after a moment,
half to himself)
Or perhaps I'm just searching for
a reason to stay.

Elsa glances at him, pleased and encouraged by this
admission.

Cont.

36 Cont.2

ELSA

I do hope that's why you've been coming to Vienna so often...

(no immediate reply)

Or were there other distractions there?

CAPTAIN

(carefully)

I'd hardly call you a mere "distraction", Elsa.

ELSA

What would you call me, Georg?

CAPTAIN

Lovely...charming...witty...graceful... the perfect hostess...and (I'm sure you'll hate me for this) in a way, my...savior...

ELSA

How unromantic.

CAPTAIN

I'd be an ungrateful wretch if I didn't tell you just once that it was you, Elsa, and only you, who brought me back into the living, breathing world again.

ELSA

(hiding her momentary disappointment with lightness)

Oh, I'm amusing, I suppose, and I do have the finest couturier in Vienna, and the most glittering circle of friends, and I do give some rather gay parties. But take all that away and there's just wealthy, unattached little me, searching, just like you.

CAPTAIN

(smiles)

Now who's running themselves down?

ELSA

(pointedly)

Most women do, when they're seeking reassurance.

Von Trapp says nothing. Elsa allows a few moments of silence before she tries another approach.

Cont.

ELSA

You know, when I give myself up to all this beauty, I begin to wonder whether Vienna is all that important to me after all...

(a pause)

Do you think I'd be a fish out of water here, Georg?

CAPTAIN

(pats her hand)

Well...certainly the loveliest fish that ever gasped the Tyrolean air...

ELSA

(smiling ruefully)

That's not very much of an answer.

CAPTAIN

(changing the subject)

Come on, let's see what "the charming sponge" is up to.

He leads her towards the terrace.

37

EXT. TERRACE OF VILLA

Max is emerging from the house, frowning. A maid, URSULA, is gathering up dishes from the table where coffee and pastry have been served.

URSULA

More strudel, Herr Detweiler?

MAX

How many have I had?

URSULA

Two.

MAX

(plucking strudel from a tray)

Make it an uneven three.

He gobbles with his fingers, as the Captain and Elsa approach.

CAPTAIN

(to Max)

You're eating again. You must be unhappy.

MAX

(sourly)

This marvelous mixed quartet I've been spending months trying to steal away from Sol Hurck.

Cont.

37 Cont.

ELSA

What happened?

MAX

(rapidly)

Yesterday, Sascha Petrie stole them first. If there's anything I hate, it's a thief.

CAPTAIN

You must learn to love yourself, Max.

MAX

(sadly)

For this I had to call Paris, Rome and Stockholm...

ELSA

(knowingly)

On Georg's telephone, of course.

MAX

How else could I afford it?

(looking about)

I like rich people. I like the way they live. I like the way I live when I'm with them.

DISTANT ABBEY BELLS SOUND.

CAPTAIN

(looking off)

I wonder where the children are?

ELSA

Obviously, they heard I was coming and went into hiding.

CAPTAIN

I was hoping they'd be here to welcome you.

(as he starts for the house)

Max - step out of character for awhile. Be charming.

When the Captain has disappeared into the house, Max takes Elsa's arm, leads her down the steps to the edge of the lake as they talk:

MAX

(conspiratorially)

Well?

Cont.

37 Cont.1.

ELSA
(knowing perfectly
well what's coming)
Well what?

MAX
Have you made up Georg's mind yet?
Do I hear wedding bells?

ELSA
(teasing him)
Peeling madly--

MAX
(falling for it)
Wonderful!

ELSA
(bringing him down)
--But not necessarily for me.

MAX
What kind of talk is this?

ELSA
(lightly)
It's none-of-your-business-talk,
Max. Now stop it. I'm fond of
Georg, and I won't have you toying
with us.

MAX
(undaunted)
I'm a child. I like toys. So
tell me everything.

Elsa looks at him and shakes her head.

MAX
Come on. Tell Max every teensy-
weeny, intimate, disgusting detail.

She shrugs hopelessly. She can't win over Max.

ELSA
Let's just say, I have a feeling
I may be here on approval.

MAX
(grins)
I approve of that. How can you miss?

Cont.

37 Cont.2

ELSA

Too easily.

MAX

If I know you - and I do know you,
precious - you'll find a way.

ELSA

Georg is no ordinary man...

MAX

(nodding)

He's rich.

ELSA

When his wife died, she left him
with a terrible heartache...

MAX

And when your Heinrich died, he
left you with a terrible fortune...

ELSA

(reproachfully)

Now don't be a beast.

MAX

You and Georg are like family to me.
That's why I want to see you two get
married.

(he rubs his hands
in a parody of greed)

All that money's got to be kept in
the family.

(looks off towards
house)

And here comes poppa.

38

ANOTHER ANGLE - THE TERRACE

Von Trapp is emerging from the house. He starts across the terrace, then stops as he sees something to his left that is, to him, unusual: Rolf has bicycled onto the estate and, unaware of Max and Elsa at the lake's edge, is now looking for Liesl, throwing pebbles at her bedroom window and concentrating so hard on the results that he does not know he is being watched. Von Trapp stands there a moment, waiting, then moves toward him.

CAPTAIN

What are you doing there?

Cont.

38 Cont.

Rolf turns, startled, drops the pebbles.

ROLF

Oh, Captain...I was just looking
for...I didn't see, I mean, I
didn't know you were...uh...Heil!

He holds his hand up in a flustered salute.

CAPTAIN

(icily)

Who are you?

ROLF

I have a telegram for Herr Detweiler.

MAX

(coming up
with Elsa)

I am Herr Detweiler.

ROLF

(still flustered)

Oh...uh...yes, sir.

He hands Max the telegram. (Max will open it, read it,
crumple it and throw it into a coffee cup as something
unimportant during following:) Rolf stands there, not
knowing how to leave.

CAPTAIN

You've delivered your telegram.
Now get out!

Rolf hurries away towards his bicycle, as von Trapp
stares after him angrily.

ELSA

Georg, he's just a boy.

CAPTAIN

And I am just an Austrian.

He is so upset, he turns and starts to move away.

MAX

What's going to happen is going to
happen. Just make sure it doesn't
happen to you.

The Captain stops, turns and faces Max, and for once,
he is deadly serious with him.

Cont.

38 Cont.1

CAPTAIN

Don't ever say that again, Max.

MAX

(lamely)

You know I have no political convictions. Can I help it if other people do?

CAPTAIN

Yes. You can help it. You must help it.

He turns and moves away, comes to a stop, brooding, with his back to Elsa. Max, shaken, goes into the house, as Elsa moves up to the Captain. He is utterly preoccupied.

ELSA

Hel-lo...

He comes out of his reverie, looks at her. She smiles, moves close to him.

ELSA

You're far away. Where are you?

CAPTAIN

In a world that's disappearing, I'm afraid.

ELSA

Is there any way -- ?

She stops, and they both look off sharply towards the lake as they HEAR DISTANT SHRIEKS, SHOUTS, WHOOPS AND HOLLERS, intermixed with raucous singing of "Do Re Mi". We know it is the von Trapp children and Maria, coming across the lake in a large rowboat being poled by Friedrich and Kurt. But the Captain cannot see the boat, which is screened by the low-hanging branches of trees along the shore, and he cannot believe the fleeting thought that these sounds could be coming from his children. As the sounds draw nearer, Elsa tries to resume her conversation:

ELSA

Georg - is there any way I can bring you back to the world I'm in?

Cont.

CAPTAIN

(distracted by the
approaching noise)

I'm sorry...I can't even hear you --
What the devil--?

He moves a few steps to the edge of the terrace, peers off and SEES the rowboat with its occupants. His eyes widen as he realizes that these disheveled children, singing roundly in their strange cretonne playclothes, are his own. He stares at them as the boat moves the last few yards along the shore of the lake to the edge of the terrace. Suddenly they see him, and so great is their happiness at seeing him that, oblivious to his stunned expression, they leap to their feet with cries of joy:

CHILDREN

Father! Father! It's Father!

MARIA

Oh, Captain - you're home!

And suddenly the boat tips over and everyone, including Maria, goes splashing into the water. Elsa has rushed to the Captain's side.

MARIA

(cheerfully, to
Elsa)

and you must be Baroness Schraeder.
Erm Fraulein Maria.

ELSA

(amused)

How do you do.

CAPTAIN

(above the noise of
the sputtering
cheerful children)

Come out of that water instantly!

They all clamber out of the water onto the terrace, clamoring noisily and looking like so many drowned rats. With a blast of his boatswain's whistle, the Captain ends the racket. Dismayed, the children quickly line up in military fashion, as Elsa looks on, smiling.

Cont.



38 Cont.3

CAPTAIN

Straight line!

(points to Elsa)

This is Baroness Schraeder...

(with an embarrassed
gesture)And these...are my children...

(angrily, at children)

Go inside, dry off, clean up, change
your clothes and report back here!(the children glance
appealingly at Maria.The Captain whips a soggy
kerchief of drapery material
from Louisa's head)At once!

The children run into the house. Maria starts after them
as though to escape. The Captain's voice stops her in her
tracks.

CAPTAIN

Fraulein!

(she turns)

You will stay here!

ELSA

(hastily, sensing
trouble)I think I'd better see what Max is
doing.

She hurries into the house, as Maria moves slowly towards
the Captain, bracing herself for the storm as she stands
there, dripping.

CAPTAIN

(staring at the
kerchief)

Fraulein Maria...?

MARIA

Yes, Captain.

CAPTAIN

I want a truthful answer from you.

MARIA

Yes, Captain.

Cont.

CAPTAIN

(with great control)

Is it possible...I mean: could
I have imagined it...?

(he shakes his head)

Were my children by any chance
climbing trees today?

MARIA

(with great enthusiasm)

Oh you should've seen them! They're
like little monkeys!

His scowl deepens. He shakes the kerchief with a clenched
fist.

CAPTAIN

And where, may I ask, did they get
those...those...?

MARIA

Playclothes?

CAPTAIN

Is that what you call them?

MARIA

(happily)

I made them - out of the drapes that
used to hang in my bedroom.

CAPTAIN

Drapes!

MARIA

There was still plenty of wear left
in them.

(the Captain hurls
the kerchief on a
chair)

The children have been everywhere
in them...Hellbrunn Castle...the
Siegmondplatz --

CAPTAIN

You mean to say my children have
been roaming around Salzburg dressed
in old drapes!

MARIA

And having a marvelous time!

Cont.

CAPTAIN
They have uniforms!

MARIA
Straitjackets, if you'll forgive
me --

CAPTAIN
I will not!

MARIA
(hotly)
Children cannot climb trees and roll
on the grass and explore rocky caves
and do everything else that children
are supposed to do if they have to
worry about soiling their precious
clothes all the time!

CAPTAIN
I've never heard them complain --

MARIA
They wouldn't dare. They love you
too much. They fear you too much --

CAPTAIN
(stung)
I don't care to hear anything further
from you about my children --

MARIA
Well, you must hear from someone.
You're not home long enough to know
them --

CAPTAIN
(increasingly disturbed)
I said I don't want to hear --

MARIA
(moving closer)
I know you don't, but you've got to.
Take Liesl. She isn't a child any
more. You're going to wake up one
day and discover she's a woman and
you won't even know who she is. And
Friedrich. He's only a boy but he
wants to be a man like you, and there's
no one to show him how --

Cont.

38 Cont.6

CAPTAIN
 (turning away
 in pain)
 Don't tell me about my son.

MARIA
 Brigitta could tell you about him.
 She could tell you a lot of things
 if you'd allow her to get close to
 you, because she notices everything.
 And Kurt - makes believe he's tough
 to hide how hurt he is when you brush
 him aside, the way you do all of them...
 (the Captain starts
 to leave)
 I'm not finished yet, Captain.

CAPTAIN
Oh yes you are, Fraulein.

MARIA
 Louisa - wants to have a good time.
 You've just got to let her have a
 good time. Marta - I don't know about
 yet, but someone has to find out about
 her. And little Gretl - just wants to
 be loved...Oh, please, Captain, love
 Gretl, love all of them --

CAPTAIN
 Stop it!

MARIA
 -- They need you so...

CAPTAIN
 You will pack your things and return
 to the Abbey immediately!

MARIA
 These things had to be said --

CAPTAIN
 And the sooner you're
 gone the better it will--
 (he stops, hearing
 the VOICES OF THE
 CHILDREN SINGING
 WITHIN THE HOUSE)
 What's that?

CHILDREN'S VOICES
 (singing within the
 house)
 The hills are alive
 With the sound of music,
 With songs they have sung
 For a thousand years.

Cont.

38 Cont.7

MARIA
Singing.

CAPTAIN
Who's singing?

MARIA
Your children.

CAPTAIN
My children singing?

MARIA
I taught them something
to sing for the Baroness.

With anger in his eyes, the Captain strides swiftly into the house.

A-38

INT. GREAT HALL - TRAVELING SHOT

The Captain's anger changes to wonderment as he moves towards the living room and the sound of his children singing. He gets to the living room doorway and stops.

39

INT. LIVING ROOM

Standing in a group, freshly scrubbed, dried and combed, and looking utterly charming and appealing in their uniforms, the children are singing to an entranced Elsa, with Friedrich accompanying them on a guitar. Max stands in a corner, watching and listening with interest.

ELSA
(seeing the Captain)
Georg, you must listen --

CHILDREN
(singing)
My heart wants to beat
Like the wings
Of the birds that rise
From the lake to the trees,
My heart wants to sigh
Like a chime that flies
From a church on a breeze.

The Captain, whose heart has melted, moves forward and softly joins in the song, as though singing to himself words that he once knew, and is only now remembering.

Cont.

39 Cont.

CAPTAIN AND CHILDREN

(singing)

I go to the hills
 When my heart is lonely,
 I know I will hear
 What I've heard before.
 My heart will be blessed
 With the sound of music
 And I'll sing once more.

As the song finishes there is a moment of poignant silence. Gretl, who is carrying a white flower, looks towards Maria, who has come in. Maria nods to her. Gretl goes to Elsa, curtsies, and hands her the flower.

ELSA

Edelweiss! Georg, you never told
 me how enchanting your children are.

The Captain goes to Gretl and puts his arm around her. He is close to tears, too moved to speak. He motions the other children to him. The younger ones surround him. He puts his other arm around Marta, then reaches out and gently ruffles Kurt's hair. He looks off towards Maria, who is now standing near the doorway to the great hall. The moment she sees his gaze fall on her, she turns and starts for the hall and the staircase beyond. He gently disengages himself from the children, and when he speaks it is not easy for him to control his voice.

CAPTAIN

Don't go away, children.

He hurries after Maria.

40

INT: GREAT HALL

Maria is just starting up the stairway as the Captain reaches the hall. His voice stops her.

CAPTAIN

Fraulein...

MARIA

(turns)

Yes, Captain?

He moves to the foot of the stairway, looks up at her and speaks with a new softness of tone.

Cont.

40 Cont.

CAPTAIN

I...wish to apologize. I behaved badly.

MARIA

No, you were justified. I was far too outspoken. It's one of my worst faults.

CAPTAIN

You were right. I don't know my own children...

MARIA

There's still time, Captain. They want so much to be close to you.

CAPTAIN

And you've brought music back into my home. I had forgotten.

MARIA

After I leave perhaps you'll --

CAPTAIN

(interrupts)

No. I want you to stay.

(she looks at him

without saying anything)

I ask you to stay, Fraulein.

MARIA

(after a moment)

If I can be of any help to you.

CAPTAIN

You have already. More than you know.

He turns away quickly, because he does not want her to see how much gratitude he feels, and he starts back to the living room. She watches him for a moment, the joy welling up in her. Then she turns and bounds up the stairs, singing happily:

MARIA

Doe - a deer, a female deer,

Ray - a drop of golden sun,

Me - a name I call myself,

Far - a long, long way to run...

The music begins to rise as we -

DISSOLVE TO:

41

INT. LIVING ROOM OF TRAPP VILLA - SEVERAL NIGHTS LATER

Through the dissolve, the music has segued to "THE LONELY GOATHERD". We START CLOSE on a PUPPET SHOW. The figures are dressed in Tyrolean costumes. The setting is Austrian Alpine. And the voices are those of Maria and the children. At first we will see only the puppets. Later we will see that Maria and the older children are the puppeteers. And we will reveal that the show is a portable one, set down in the living room, with Max, the Captain and Elsa the spectators. There is a definite feeling of change in the von Trapp household, a new warmth and cheerfulness. The Captain is genuinely enjoying his children and Elsa is noting the change in him. Max is watching the show with a shrewd, reflective expression. Maria is charmingly dressed in something new she has whipped up for the occasion.

MARIA

High on a hill was a lonely goatherd,
Layee odl, layee odl layee o
Loud was the voice of the lonely goatherd,
Layee odl layee odl o

Folks on a town that was quite remote, heard
Layee odl layee odl layee o
Lusty and clear from the goatherd's throat, heard
Layee odl layee odl o

THE OTHERS

O ho lay-dee odl lee o
O ho lay-dee odl ay!
O ho lay-dee odl lee o
Hodl odl lee-o-lay!

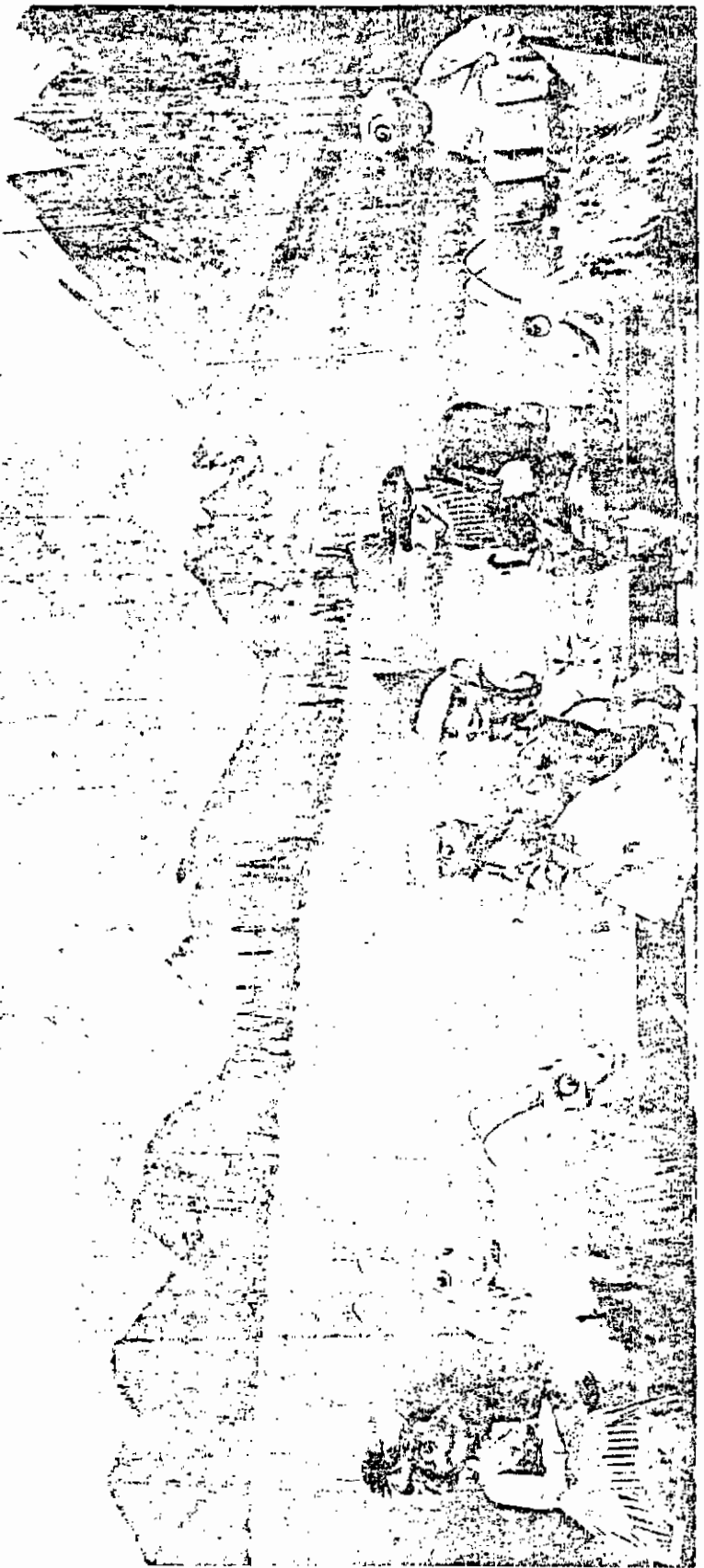
MARIA

A prince on the bridge of a castle moat, heard
Layee odl, layee odl layee o
Men on a road with a load to tote, heard
Layee odl layee odl o
Men in the midst of a table d'hote, heard
Layee odl layee odl layee ee o
Men drinking beer with the foam afloat, heard
Layee odl layee odl o

BOYS

O ho lay-dee odl lee o
O ho lay-dee odl ay!
O ho lay-dee odl lee o
Hodl odl lee-o-lay!

Cont.



41 Cont.

LIESL

One little girl in a pale pink coat, heard
Layee odl, layee odl layee o
She yodeled back to the lonely goatherd,
Layee odl layee odl o
Soon her Mama with a gleaming gloat, heard
Layee odl layee odl layee o
What a duet for a girl and goatherd!
Layee odl layee odl o

GIRLS

O ho lay-dee odl lee o
O ho lay-dee odl ay!
O ho lay-dee odl lee o
Hodi odl lee-o-lay!

MARIA

Happy are they - lay lee o layee lee o
O lay lee o lay lee lay ee c
Soon the duet will become a trio!
Layee odl layee odl o

GRETLE

Hodi lay-ee

FRIEDRICH

Hodi lay-ee

LOUISA

Hodi lay-ee

KURT

Hodi lay-ee

MARTA

Hodi lay-ee

BRIGITTA

Hodi lay-ee

ALL

O-de-layee odl lee-ee odl lay!

As the "performance" ends, the "audience" applauds vigorously and Maria gestures to the children to take several bows after they have come out from behind the equipment.

MAX

Remarkable! Remarkable!

GRETLE

May we REALLY KEEP the puppet show,
Uncle Max?

Cont.

41 Cont.1

MAX

Of course you can, little darlings.

(children: "Aaaaah!")

Why ELSE would I have told Professor
Kohner to send the bill to your
father?

(children: "Ooooooh!")

CAPTAIN

(takes Maria's hand
in his)

Well done, Fraulein. I'm truly
impressed.

MARIA

(shyly)

They're your children, Captain.

The Captain gazes at her, and an extra moment passes
before he releases her hand.

ELSA

(to Maria)

My dear, is there anything you
can't do?

MARIA

Well...I'm not sure I'll make a
good nun.

ELSA

(smiling)

If you have any problems, I'd be
happy to help you.

MAX

(clapping his hands)

Attention, everybody! I have an
announcement to make! Surprise!
Surprise! Today, after a long and
desperate search, I have finally
found a most exciting entry for
the Salzburg Folk Festival!

Everyone applauds.

CAPTAIN

Congratulations, Max. Who's to
be exploited this time?

MAX

(mysteriously)

Ah hah!

ELSA

The St. Ignatius Choir.

MAX

Guess again.

Cont.

41 Cont.2

CAPTAIN
The monks of Kloppman.

MAX
Unh uh.

LIESL
Tell us.

MAX
A singing group all in one family.

CAPTAIN
Charming idea. Whose family?

MAX
(beaming)
Yours.

Von Trapp stares at Max blankly for a moment, then
breaks into hearty laughter.

MAX
They'll be the talk of the Festival,
Georg--
(as the Captain
continues to laugh)
What's so funny?

CAPTAIN
(still laughing)
You are, Max. Expensive, but very
funny...

MAX
But, Georg, you heard them.
They're--

CAPTAIN
(sharply)
No, Max.

MAX
Nothing like it has ever been--

CAPTAIN
(more sharply)
My children do not sing in public.
Now please!

MAX
(shrugs, beaten)
Can't a fellow try to be funny?

Cont.

Maria quickly intervenes to restore the happy mood that has been broken.

MARIA

All right, children. Whom shall we hear from next?

(Liesl beckons Maria closer. The children whisper to her. She turns.)

The vote is unanimous! You, Captain.

CAPTAIN

Me?

Maria picks up her guitar and hands it to him, saying:

MARIA

I'm told that, a long time ago, you were quite good.

CAPTAIN

A very long time ago.

LIESL

I remember, Father.

CAPTAIN

(looking uncertainly at the strange instrument)

Well...

The children make sounds of approval and crowd toward him. He sits down on a stool and the children settle on the floor around him. Elsa sits down beside Max on a nearby love-seat as von Trapp strums a few practice chords. In a CLOSE TWO SHOT, we hear Elsa's aside to Max:

ELSA

(wryly)

Why didn't you tell me?

MAX

What?

ELSA

To bring along my harmonica.

Cont.



41 Cont.4

The Captain begins to sing "EDELWEISS", accompanying himself on the guitar. Maria stands off to one side, apart from the others, watching him and listening. As he sings, his gaze falls upon her several times, and she averts her eyes. She looks particularly lovely in the soft light, and at one point in the song, the Captain's voice falters, he is so struck by something new he sees in Maria. Elsa watches this with a mask-like expression.

CAPTAIN

(singing)

Edelweiss, edelweiss,
 Ev'ry morning you greet me.
 Small and white, clean and bright,
 You look happy to meet me
 Blossom of snow,
 May you bloom and grow,
 Bloom and grow forever -
 Edelweiss, edelweiss,
 Bless my homeland forever.

He nods to Liesl, who joins him.

CAPTAIN AND LIESL

Edelweiss, edelweiss,
 Ev'ry morning you greet me.
 Small and white, clean and bright,
 You look happy to meet me.

CAPTAIN

(alone)

Blossom of snow,
 May you bloom and grow,
 Bloom and grow forever -
 Edelweiss, edelweiss,
 Bless my homeland forever.

As the song ends, there is a curious moment of silence in the room. A spell has been cast and, for a moment, no one wishes to break it. The children are touched by the wonderment of having their father back with them. The Captain is touched by his own reunion with music, and by his new awareness of Maria. She, in turn, knows that something indefinable has happened between her and the Captain during the song. And Elsa has become convinced, now, that she truly does have something to worry about. Max finally breaks the moment:

MAX

Any time you say the word, Georg,
 you're a part of my new act - the
 von Trapp Family Singers.

Cont.

41 Cont.5

The Captain is gazing at Maria. Elsa crushes her cigarette in a gesture of decision and rises.

ELSA

Georg - I have a wonderful idea...

CAPTAIN

(turning)

Em?

ELSA

Why don't we really fill this house with music? You must give a grand and glorious party for me while I'm here --

CAPTAIN

(with faint distaste)

A party?

CHILDREN

(excitedly)

Oh, yes, Father!...Please do!

MARIA

(quickly)

Shhh!

ELSA

I think it's high time I met all your friends here in Salzburg, and they met me. Don't you agree?

Max is observing this maneuver with admiration.

CAPTAIN

(wryly)

I see what you mean.

CHILDREN

Please, Father!...Please say yes!...

MARIA

Children! It's your bedtime! Come now. Say good night.

She quickly herds them out of the room as they chorus their good nights. The last straggler to leave is Gretl. In the doorway, she turns and calls out:

GRETLE

Happy dreams, Father...if you say yes.

She hurries out. The Captain turns to Elsa, smiles.

Cont.

41 Cont.6

CAPTAIN

Looks like you've got your wish,
Elsa.

ELSA

(delighted)

Thank you, Georg.

CAPTAIN

(with bite)

Things being the way they are in
Austria these days, it'll be a
sort of "masquerade party"...my
enemies disguised as friends.

ELSA

What fun! At midnight, everyone
will take off their face!

(then)

Come on, Max, let's find
Frau Schmidt and start working
out the details!

MAX

(to the Captain)

Don't worry, Georg. Nothing very
fancy. Just something -- lavish.

He and Elsa hurry off. Alone now, von Trapp starts
slowly, reflectively for the terrace, his gaze wandering
over the room, to the guitar, the spot where Maria had
stood alone. UNDERNEATH, WE HEAR THE WISTFUL STRAINS
OF "EDELWEISS."

42

EXT. REAR OF VILLA - NIGHT

The Captain comes out onto the terrace. He moves to the
ballustrade, stands looking out over the lake, his mind
filled with thoughts of Maria. And as the wistful music
continues softly, the CAMERA MOVES UP to REVEAL Maria,
gazing out into the night from her bedroom window. Every-
thing about her attitude and her expression tells us that
she is filled with thoughts of the Captain. On this mood,
the night comes to an end.

CUT TO:

43 CLOSE SHOT - ORCHESTRA LEADER - INT. BALLROOM - NIGHT
(A WEEK LATER)

The maestro is just giving the downbeat to the soon-to-be-revealed orchestra, which begins a rousing waltz-time arrangement from the score. CAMERA PULLS BACK to reveal the ballroom, out of the mothballs now, gay and alive with waltzing couples.

44 FULL SHOT - EXT. TRAPP VILLA

We are on the front of the house, ablaze with lights and alive with the color and activity of elegant people arriving in their elegant cars for an elegant party which is (you can HEAR THE MUSIC inside) already under way.

45 INT. GREAT HALL

An Austrian flag is prominently displayed in the hall. Below it, the Captain and Elsa are in a receiving line greeting the arriving guests. It is a brief shot, and the CAMERA is sufficiently removed so that we do not have to hear the formalities. BARON AND BARONESS ELBERFELD, elderly and charming, come in. The Baroness looks Elsa over, smiles at the Captain and nods her approval. The Baron tarrys entirely too long in kissing Elsa's hand. It takes a prodding from his wife to get him to move on. Now HERR ZELLER arrives. He is middle-aged, stiff-backed and a heel clicker. He seems more interested in the Captain's obvious display of the Austrian flag than he is in Elsa. He glances disapprovingly at the flag, then at the Captain, and gives him a vaguely unpleasant smile before moving on. The Captain looks after him with narrowing eyes, then puts on a smile of greeting for the next guest. We MOVE with Zeller through the hall to:

46 INT. BALLROOM

Zeller enters, looks about, walks directly over to a conversational group, catches the eye of a bespectacled man named KROEGMAN. On a slight gesture from Zeller, Kroegman detaches himself from the group and joins him. The music is loud and we are too far away to hear any words. But from the pantomime of Zeller's hands, we get the sense that he is angrily discussing with the other man the flag which he has observed in the hall. It is a brief moment only. Then we are back on the waltzing couples.

47

EXT. SIDE TERRACE OF VILLA

The children are "spying" on the activity of the party, looking through the windows at the dancing couples inside, or watching the guests swirling about the terrace itself, which is beautifully decorated for the occasion and lighted with flaming torches.

BRIGITTA

(awed)

The women look so beautiful!

KURT

I think they look ugly.

LOUISA

You just say that because you're scared of them.

KURT

Silly. Only grown-up men are scared of women.

GRETLE

I think the men look beautiful.

LOUISA

(with superiority)

How would you know?

MARTA

(sighing)

I wish we had a party like this every night.

BRIGITTA

Maybe if we speak to Fraulein Maria...

FRIEDRICH

She didn't make the arrangements.
It was Baroness Schraeder.

BRIGITTA

Who told you?

FRIEDRICH

Frau Schmidt.

LOUISA

How does she know?

FRIEDRICH

She got it from Franz.

Cont.

MARTA

How does he know?

FRIEDRICH

He got it from listening at the door.

Liesl is off by herself, listening to the music and lost in her own thoughts. In pantomime, she imagines a young man asking her to dance; she pretends surprise, then curtsies and extends her arms. Slowly, she begins to waltz.

BRIGITTA

Who are you dancing with, Liesl?

LIESL

(dreamily)

Nobody.

BRIGITTA

Oh yes you are.

They watch her for a moment, and then Friedrich steps forward and "cuts in" with a tap on the shoulder.

FRIEDRICH

May I have this dance?

LIESL.

I'd be delighted, young man.

Friedrich takes her in his arms and they begin to waltz together around the fountain in the center of the garden. Presently Maria appears from the house and watches them for a moment admiringly.

MARIA

Why didn't you children tell me you could dance so well?

KURT

(lightly)

We were afraid you'd make us all dance together...The von Trapp Family Dancers.

He does a pirouette. Maria laughs as she wags a finger at him. Inside, the music stops for a moment. Friedrich and Liesl separate and bow to each other. The MUSIC BEGINS AGAIN. It is "THE LAENDLER".

GRETLE

What's that they're playing?

Cont.

MARIA

That's the Laendler. It's an
Austrian folk dance.

KURT

(reaching out)
Show me?

MARIA

Kurt, I haven't danced that since
I was a little girl.

KURT

Oh, you remember. Please...

As Maria starts to demonstrate the dance to Kurt, the
Captain appears in the doorway to the terrace and pauses
unseen, watching Maria and Kurt.

-MARIA

(to Kurt)

The left hand behind the back...
Right. But first the boy and girl
meet.

KURT

(bowing)
Like this?

MARIA

Good.

(she curtsies)

Then they go for a little stroll.

They join hands and cross the patio in a folk-dance
step to the music coming from inside. Presently they
try to execute a movement which is difficult for Kurt.

CAPTAIN

(moving out of the shadows)

No, that's wrong, Kurt. Let me show
you.

He takes the surprised Maria's hand and they continue the
dance, as Kurt and all the other children look on, somewhat
awed by the sight of their father and their Fraulein
dancing together. The dance reaches the point at which
Maria and the Captain, while holding hands, must execute
a figure which calls for Maria to turn under the Captain's
arms and assume a position in which his arms are around
her and his face is close to hers. This physical embrace
brings an awareness to the both of them that transcends
the looks and glances that had passed between them during

Cont.



47 Cont.2

the singing of "Edelweiss" several nights before. When this same dance figure is repeated, Maria finds herself under the spell of an emotion that she has never experienced before. Self-consciously she breaks away.

MARIA

I...I don't remember...any more...

CAPTAIN

(also self-conscious)

Well, Kurt...that's the way it's done...

The MUSIC comes to an end.

BRIGITTA

(to Maria)

Your face is all red.

MARIA

(flustered)

I guess I'm not very used to dancing.

At this moment, we SEE ELSA, standing at the edge of the terrace, where she has obviously been watching the whole thing.

ELSA

That was beautifully done.

What a lovely couple you make.

The Captain and Maria are both embarrassed.

CAPTAIN

(to Maria)

It's time for the children to say good night to the guests.

MARIA

Yes, of course. We'll be in the hall in a moment. We've got something very special prepared. Right, children? Let's go.

She and the children hurry away, around the corner of the house. The Captain "gathers himself together", goes up to Elsa, takes her arm and they start for the ballroom. She glances sidelong at him. He looks straight ahead, saying nothing, as though nothing really had happened.

ELSA

All that needless worrying, Georg. You thought you wouldn't find a friend at the party...

Cont.

47 Cont.3

CAPTAIN

(avoiding the subject)
A bit chilly out tonight, isn't it....

ELSA

Oh, I don't know. To me it looked
rather warm.

He continues to look straight ahead, as though she
hadn't even said the words. Her face is without expression.

A-47 INT. BALLROOM

They have entered the ballroom during the preceding
dialogue. Some of the guests, including Max, Herr
Zeller and the Elberfelds, are standing about chatting
idly as the musicians fumble with their music sheets for
the next dance. Other guests are in the great hall.
Maria appears in the doorway to the great hall and
silences everybody by announcing in a firm voice:

MARIA

Ladies and gentlemen...!
(everyone looks toward her)
The children of Captain von Trapp
wish to say good night to you!

She gestures to the guests to come out to the great hall.

B-47 INT. GREAT HALL

As the guests assemble at one side of the hall, the
children line up near the stairs. Maria nods to the
children and they begin to sing "SO LONG, FAREWELL".

CHILDREN

There's a sad sort of clanging
From the clock in the hall
And the bells in the steeple, too,
And up in the nursery
An absurd little bird
Is popping out to say "coo-coo".
Regretfully they tell us
But firmly they compel us
To say "good-bye" to you...

So long, farewell
Auf Wiedersehen, good night.

Cont.

B-47 Cont.

MARTA
(steps forward)
I hate to go and leave this pretty sight.

Marta exits.

CHILDREN
So long, farewell,
Auf Wiedersehen, adieu.

KURT
(steps forward)
Adieu, adieu,
To yieu, and yieu, and yieu.

Kurt exits.

CHILDREN
So long, farewell,
Au 'voir, auf Wiedersehen.

LIESL
(steps forward)
I'd like to stay and taste my
first champagne.
(to the Captain, speaking)
Yes?

CAPTAIN
(speaking firmly)
No!

Liesl exits.

CHILDREN
(singing)
So long, farewell,
Auf Wiedersehen, good-bye.

FRIEDRICH
(steps forward)
I leave and heave a sigh and say
good-bye, Good-bye!

Friedrich exits.

BRIGITTA
I'm glad to go, I cannot tell a lie.

LOUISA
I flit, I float, I fleetly flee, I fly.

Brigitta and Louisa exit together.

Cont.

B-47 Cont.1

GRETl

(sitting on the bottom stair)

The sun has gone to bed and so must I.

Still sitting, she backs halfway up the steps, one
at a time.

CHILDREN

(having re-entered onto the
balcony)

So long, farewell, auf Wiedersehen, good-bye,
Good-bye. . .good-bye. . .good-bye.

Liesl goes down the steps to Gretl, takes Gretl in her
arms and exits with the others.

GUESTS

(singing)

Good-bye.

As the music ends, the guests applaud, and Max's eyes
gleam with excitement. (Most of the guests drift back
into the ballroom during following:)

MAX

They're extraordinary! What they
would do at the Festival!

(to Maria)

Young lady - I must have words
with you.

MARIA

(starting to go)

Good night, everybody...

MAX

(to Captain)

You're not going to let this girl
get away, Georg? She has to join
the party...

MARIA

(embarrassed)

Oh, no, really, I--

MAX

(to Maria)

Now stop it!

(to Captain)

Please, Georg?

The Captain is secretly delighted at the thought. Elsa
watches him.

Cont.

CAPTAIN
(as though he
couldn't care less)
Well...if you'd like to, Fraulein...

MAX
(quickly)
I insist.
(to Maria).
You will be my dinner partner.
(sotto voce, to Elsa)
This is business.
(calls out to Franz,
who is passing)
Franz, set another place right next
to me for Fraulein Maria.

FRANZ
(shocked)
Anything you say, Herr Detweiler.

CAPTAIN
(turns to Elsa, shrugs)
It appears to be...all arranged.

ELSA
It certainly does.

MARIA
But I'm really not dressed...

CAPTAIN
(instantly, over
his shoulder)
You can change. We'll wait for you.

MARIA
Well...all right then...

She starts up the stairs. Elsa looks after her, concerned.
Baron and Baroness Elberfeld approach the Captain, who is
standing beneath the prominently-displayed Austrian flag.
(During following, Elsa, unseen by the Captain, goes up
the stairs):

BARONESS
You must be so very proud of your
youngsters, Captain.

CAPTAIN
Thank you, Baroness. I am.

BARON
Is there a more beautiful expression
of what is good in this country of
ours than the innocent voices of our
children?

Cont.

B-47 Cont.3

ZELLER

(for the benefit of all)
My dear Baron - would you have us
believe that Austria alone has the
patent on virtue?

CAPTAIN

(interceding, calmly)
Herr Zeller, some of us do prefer
Austrian voices raised in song to
German threats and "heils".

A hush has fallen over the group.

ZELLER

(smiling easily)
The ostrich buries his head in the
sand...
(glances up at
the banner)
Sometimes, in the flag...
(he looks at
the Captain)
Perhaps those who try to warn you
that the Anschluss is coming--
(harshly)
And it is coming, Captain...
(softly)
Perhaps they would get further
with you by setting their words
to music.

CAPTAIN

If the Nazis take over Austria,
I have no doubt, Herr Zeller,
that you will be the entire
trumpet section.

ZELLER

(bows, concealing
his ire)
You flatter me, Captain.

CAPTAIN

How clumsy of me. I meant to accuse
you.

Cont.

B-47 Cont.4

He turns and walks away, leaving Zeller to stare after him in the embarrassed silence of the group.

CUT TO:

48

INT. MARIA'S BEDROOM

Maria is removing the dress she has been wearing. Elsa is browsing through Maria's wardrobe. During much of the scene, she will not even look at Maria, merely busy herself with dresses on hangers and toss off words with disarming casualness.

MARIA

It's very kind of you to help me, Baroness --

ELSA

Delighted.

MARIA

--But I really don't think I have anything that would be appropriate...

. She is clad only in her petticoat now.

ELSA

Where's that little thing you wore the other night...when the Captain couldn't keep his eyes off you?

MARIA

(turns)

Couldn't keep his eyes...?

ELSA

(easily, searching the closet)

Come, dear, we're women. Let's not pretend we don't know when a man notices us.

(holding up the dress)

Here we are.

MARIA

(taking the dress from Elsa)

The Captain notices everybody and everything...

Cont.

48 Cont.

She puts the dress back on the rack.

ELSA

(smiling)

No need to feel so defensive.
You're quite attractive, you know.

(Maria moves away.

Elsa turns to the
closet)

The Captain would hardly be a man
if he didn't notice you.

MARIA

(voice beginning
to tremble)

Baroness Schraeder, I hope you're
joking--

ELSA

Not at all.

MARIA

--I've...I've never done a thing
to...

ELSA

You don't have to...

(holds another
dress up to Maria)

There's nothing more irresistible
to a man than a woman who's in love
with him.

Maria stares at her, wide-eyed.

MARIA

In love with him...

~~ELSA~~

(smiles)

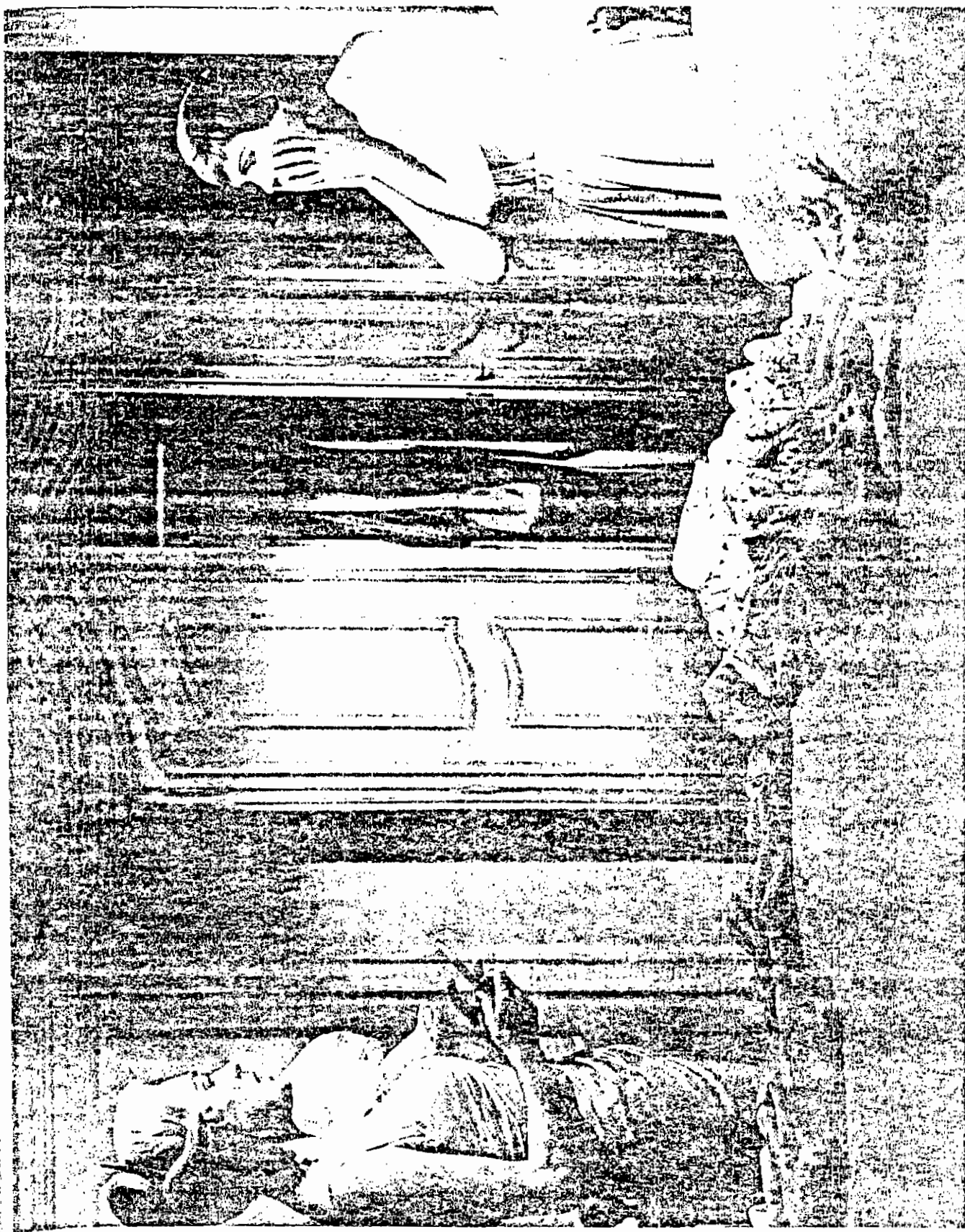
Of course. And what makes it so
nice is that he thinks he's in
love with you.

She turns back to the closet, leaving Maria alone with
her rising confusion.

MARIA

No, that's not true...

Cont.



48 Cont.1

ELSA

(easily)

Surely you've noticed the way he looks into your eyes. And, you know, you blushed in his arms when you were dancing just now...

(Maria utters a small sound of anguish)

Don't take it to heart. He'll get over it soon enough. Men do, you know...

She turns, sees that Maria has pulled her carpetbag out from under the bed, has thrown it onto the bed and opened it.

ELSA

What are you doing?

MARIA

(through tears)

I must go...I mustn't stay here any more...

She starts to toss things helter-skelter into the bag. Elsa watches her for a few moments.

ELSA

Is there...something I can do?

MARIA

(distraught)

No, nothing...yes...please don't say a word about this to the Captain...

ELSA

I wouldn't dream of it.

She continues to watch Maria tearfully packing. Then she goes to the door, turns.

Cont.

48 Cont.2

ELSA

Good-bye, Maria...

(no answer)

I know you'll make a fine nun.

Maria is too upset to say anything. Elsa goes out.
Maria continues to pack, getting more and more distraught.

49

WITH ELSA - TRAVELING SHOT

She is descending the last few steps to the great hall.
She glances back upstairs once, then continues on to
the ballroom, pausing only to primp briefly before a
mirror.

50

INT. BALLROOM

Max is standing near the doorway. The orchestra is
playing. People are dancing. The Captain is nowhere
to be seen. Elsa goes over to Max.

ELSA

Darling, some champagne, please.

I feel like celebrating.

Max studies her expression, senses something, reaches
over and plucks two glasses of champagne from a passing
tray.

ELSA

(touching her
glass to his)

Cheers.

MAX

(staring at her)

You know something.

ELSA

(smiling)

Perhaps.

MAX

Then if you're so smart, tell me
how to get our little Fraulein
to use her influence with Georg.
I want those children in the Festival.

(Elsa eyes him,
saying nothing)

Elsa, this is important to Austria!
And it wouldn't do me any harm, either.

Cont.

50 Cont.

ELSA

Maybe--

(she takes a sip)

--if it's a matter of influence--

(she takes another sip)

--the one you'll have to be talking to--

(and another sip)

--is me.

Max looks at her, and his eyes slowly widen with realization. Brimming with excitement, he suddenly downs the whole glass of champagne in one gulp. Elsa looks off, sees the Captain appear in the ballroom. She hands Max her glass, walks over to the Captain, extends her arms to him in wordless invitation, and they begin to dance.

CUT TO:

51

SECOND FLOOR LANDING AND GREAT HALL

The hall, the stairway and the landing are deserted. From the ballroom, we can HEAR MUSIC AND GAIETY. The music will possibly segue into scoring, as we now see Maria emerge from her bedroom to the upstairs hall. She is wearing the hat and dress she wore the day she first came to the villa, and she is carrying her guitar case and bag. She is the picture of dejection as she looks longingly in the direction of the children's rooms. She crosses the landing, starts down the stairs, draws back for a moment as a servant passes below without noticing her. Then she continues down the stairs. In the great hall, she looks unhappily towards the ballroom, as though she would like to say good-bye to someone. Now she places an envelope on a table, takes a last farewell look around and sadly moves towards the front door. CAMERA PULLS BACK into a FULL SHOT of the great hall as she opens the door and leaves the house. CAMERA HOLDS on the deserted hall as we HEAR GAY MUSIC and LAUGHTER from the ballroom.

SLOW FADE OUT:

(INTERMISSION)

52

ENTR'ACTE CARRIES THROUGH

FADE IN:

EXT. GARDENS AND TERRACE OF TRAPP VILLA - DAY

It is several days later. Elsa is playing a game with the children, throwing a large rubber ball back and forth with each of them as they stand in a semi-circle around her. She is working very hard at being cheerful, but her heart really isn't in it; she doesn't know how to throw a ball; her hair keeps coming askew; and the children are obviously bored and desolate. Max is sitting on the terrace watching, and getting his exercise by sipping on a tall drink.

FRIEDRICH

(to the Baroness)

That isn't the way we do it.

ELSA

(with forced gaiety)

Isn't this fun!

Cont.

52 Cent.

Kurt catches the ball, walks it to Elsa.

KURT

(sadly)

Baroness Schraeder, do you mind
if we stop now? We're tired.

ELSA

Anything you want, dear. We'll
do it again tomorrow.

The children exchange grim glances. Elsa leaves them
behind, goes to the terrace, takes a sip of Max's drink.

ELSA

(sighing)

There must be an easier way.

MAX

I got a fiendish delight, thinking
of you as the mother of seven
children. How do you plan to do it?

ELSA

Haven't you ever heard of a little
thing called "boarding school?"

MAX

(looks at her)

Baroness Machiavelli.

The children arrive on the terrace. They are very droopy.

BRIGITTA

Uncle Max, where's Father?

MAX

I think he's in the house.
What's the matter with all you
gloomy pussies?

BRIGITTA

Nothing.

MAX

(brightly)

I know what we'll do. Let's have
a rehearsal.

LOUISA

What for?

Cont.

MAX

Let's make believe we're standing
on the stage at the Festival.

MARTA

I don't feel like singing.

GRETLE

Not without Fraulein Maria.

MAX

(undaunted)

Liesl, get the guitar.

(as Liesl goes to
the chaise, where
the guitar is)

Come...in a group...you know your
places...

The children slowly take their places. Liesl comes back
with the guitar.

MAX

(addressing the group)

Now. Impress me. Liesl, give us
a key.

Liesl strikes a note.

SOME OF THE CHILDREN

(singing)

Do mi so do.

MAX

Friedrich...Gretl, why don't you
sing?

GRETLE

I can't. I've got a sore finger.

She holds up a bandaged finger.

MAX

(kissing the finger)

The night of the party you sang so
beautifully. Now let's try some-
thing you all know.

Liesl strums the first bar of "The Sound of Music".
Max gives them a downbeat and they begin to sing:

Cont.

CHILDREN

(sadly)

The hills are alive
With the sound of music,
With songs they have sung
For a thousand years.
The hills fill my heart
With the sound...of...music...

During the singing, we SEE the Captain emerge from the house, unseen by the others. For one brief moment, while we are CLOSE on him, we see all the anguish he feels at hearing this song, which reminds him so much of Maria. But her departure is a personal loss he must not admit to himself, nor show to others. As he approaches the group he puts on another countenance. The children's voices falter to a stop as they see him. They have much on their minds.

MAX

(nervously)

They wanted to sing for me, the
little darlings.

CAPTAIN

Lovely. Don't stop.

ELSA

(pouring from a pitcher)
Something long and cool, Georg?

CAPTAIN

No thanks.

BRIGITTA

Father?

CAPTAIN

Yes, Brigitta?

BRIGITTA

Is it true that Fraulein Maria
isn't coming back?

CAPTAIN

(as though he's
forgotten her)
Fraulein Maria?...Oh...I guess not...
(changing the
subject - to Elsa)
What've we got there?

Cont.

52 Cont.3

ELSA

Pink lemonade.

MAX

Laced with lemonade.

BRIGITTA

(persisting)

I don't believe it, Father.

CAPTAIN

(turning, slightly
irritated)I told you what her note said,
didn't I? She missed her life at
the Abbey too much and she had to
leave us.(changing subject,
back to Elsa)Maybe I will have some, after all.

LOUISA

She didn't even say good-bye.

CAPTAIN

(over his shoulder)

She did in her note.

(to Elsa - taking
glass)Thank...you...

LOUISA

(persisting)

It isn't the same thing.

CAPTAIN

(to Elsa, after
a sip)

Not too sweet, not too sour.

MAX

Just too pink.

GRETLE

Father, who is our new governess
going to be?

CAPTAIN

(casually, without
facing the children)You're not going to have a
governess any more.

Cont.

52 Cont.4

SEVERAL CHILDREN

We're not?

CAPTAIN

(turns to face them,
puts on a smile)

You're going to have a new mother.

There is a long moment of silence as they stare at him.
Elsa watches their faces hopefully.

LIESL

A new...mother?

The Captain nods. The children look at Elsa. Her smile pleads for approval. The Captain puts an arm around her.

CAPTAIN

(to the children)

It was all settled last night.
We're very happy.

The children stare at him. Then one by one, without saying a word, they go up to Elsa and kiss her on the cheek. The Captain is unnerved, watching this.

CAPTAIN

All right now, take your after-
noon walk. I mean...run off
and play.

Without a sound, they go off. The Captain looks after them, concerned.

DISSOLVE TO:

53

EXT. ABBEY - THAT AFTERNOON

We see the dome and towers, and HEAR the BELLS of the Abbey. Then we reveal the von Trapp children trudging up the road outside the gate, looking up in awe at the impressive edifice. As the pealing of the bells comes to an end, the children arrive at the gate, press their faces against it and peer through at the activity in the courtyard. Now Liesl pulls the chain that rings the bell at the gate, and a Sister approaches. She opens the gate and smiles at them.

SISTER

Yes, my children?

LIESL

(uncertainly)

Uh...my name is Liesl...

Cont.

SISTER

Yes, Liesl.

LIESL

We...uh...my brothers and sisters...
we...we want to see Fraulein Maria...

SISTER

(puzzled)

Fraulein Maria?

(frowns)

Oh...Maria...

(opens gate wider)

Come in, please.

(the children go
through the gate)

Wait here.

The children huddle in the courtyard as the Sister turns and looks around. She sees Sister Margaretta and hurries over to her. The children watch anxiously as the Sister says something to Sister Margaretta. The latter glances towards the children, then comes over to them alone.

MARGARETTA

I'm Sister Margaretta. I understand you've been inquiring about Maria...

FRIEDRICH

(eagerly)

We have to see her. Will you tell her we're here, please?

MARGARETTA

I'm afraid I can't do that--

LOUISA

But you've got to. We have to speak to her--

MARTA

She's our governess--

GRETLE

We want her back--

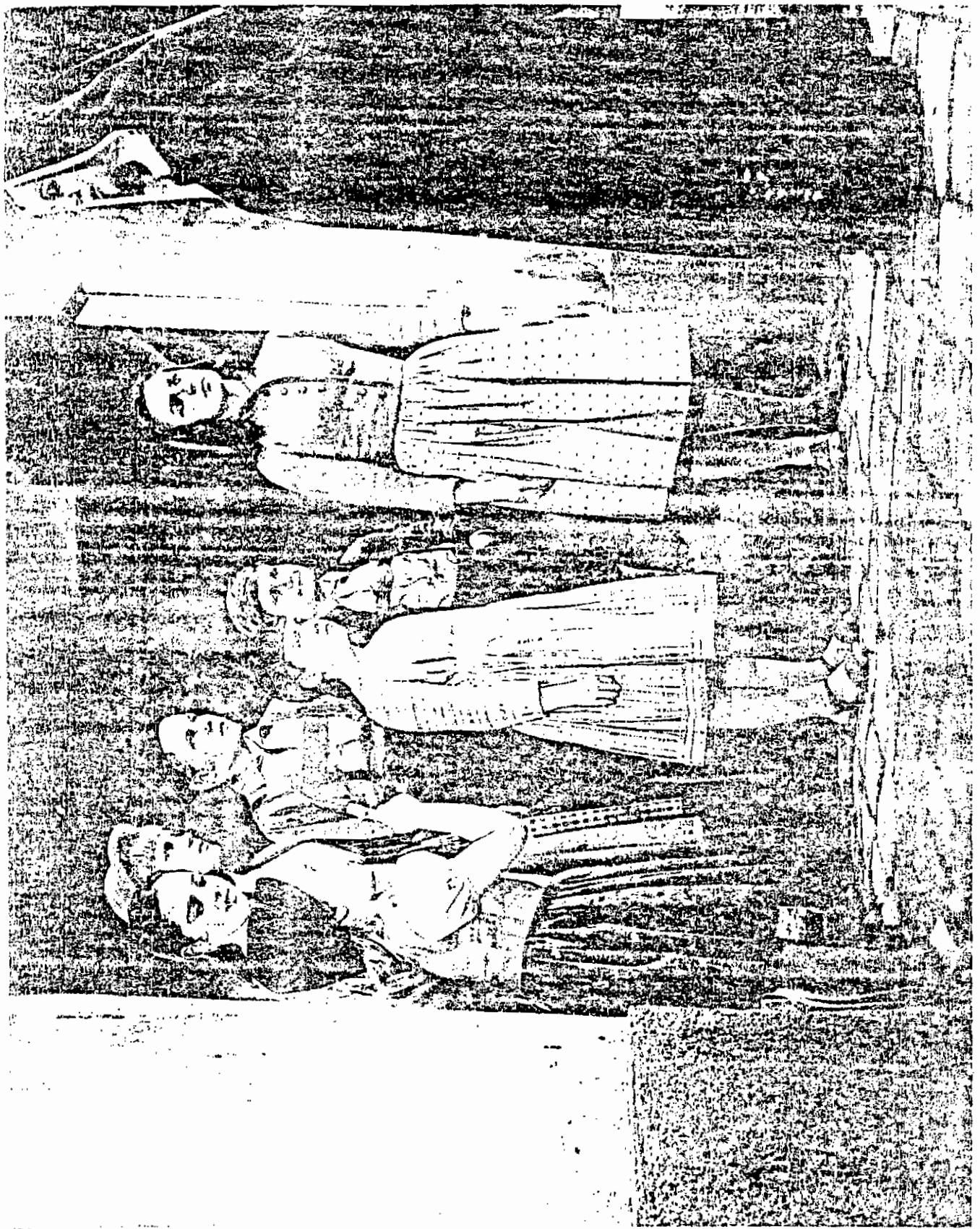
KURT

She didn't even say good-bye--

BRIGITTA

It's very important--

Cont.



53 Cont.1

LIESL

All we want to do is talk to her--

MARGARETTA

I'm terribly sorry, children, but Maria is in seclusion and hasn't been seeing anyone--

FRIEDRICH

She'll see us. I guarantee it.

GRETL

(holding up her
finger)

I want to show her my finger--

MARGARETTA

(herding them out)

Some other time. I'll tell her you were here. It was sweet of you to call. Good-bye, now, children. Good-bye.

The children are on the other side of the gate, and Sister Margaretta is closing it as they chorus: "Please! Please! Please!" Sister Margaretta walks away, leaving a forlorn group hanging on the bars of the gate peering through. As Sister Margaretta crosses the courtyard she is stopped by the Mother Abbess, who peers past her at the gate and the children.

MOTHER ABBESS

What was that all about, Sister Margaretta?

MARGARETTA

The von Trapp children, Reverend Mother.

(a pause - then,
reluctantly)

They want to see Maria.

MOTHER ABBESS

(surprised)

Maria? Is she here?

MARGARETTA

(nods)

I didn't want to tell you, until she was ready to come to you...

MOTHER ABBESS

What happened? Do you know?

Cont.

53 Cont.2

MARGARETTA

She hasn't spoken, except in prayer.

MOTHER ABBESS

Poor child.

MARGARETTA

It's strange. She seems happy to be back here, and yet she is unhappy, too.

MOTHER ABBESS

(after a moment's reflection)

I think you had better send her to me - even if she is not yet ready.

MARGARETTA

Yes, Reverend Mother.

DISSOLVE TO:

54 INT. MOTHER ABBESS' QUARTERS WITH CLOISTER ADJACENT - LATER

The Mother Abbess is seated at her desk. A new postulant - a young girl distinctively and attractively dressed - is standing with Sister Augusta facing the desk.

MOTHER ABBESS

Sister Augusta, take our new postulant to the robing room. Bless you, my daughter.

The postulant kneels. The Mother Abbess blesses her. There is a knock on the door.

MOTHER ABBESS

Ave!

(Sister Margaretta opens the door and nods)

Yes - bring her in.

As Sister Augusta and the new postulant leave, Sister Margaretta ushers Maria in and closes the door, staying in the room with her. Maria, dressed as a postulant again, goes directly to the Mother Abbess and kneels.

MOTHER ABBESS

(blessing her)

You have had a trying experience, Maria. I'm sorry.

Cont.

54 Cont.

MARIA
(rising)
Yes, Reverend Mother.

MOTHER ABBESS
Has it taught you anything?

MARIA
I've learned that I never want
to leave these walls again.

MOTHER ABBESS
Why did they send you back to us?

MARIA
(after a moment's
hesitation)
They didn't send me back. I left.

MOTHER ABBESS
Sit down, Maria.
(Maria sits by
the desk)
Tell me what happened.

MARIA
I was frightened.

MOTHER ABBESS
Frightened?

MARIA
(with difficulty)
I was confused. I felt - I never
felt that way before. I couldn't
stay - and I knew that here, I
would be away from it - and here,
I would be safe.

MOTHER ABBESS
Maria, our Abbey is not to be used
as an escape. What is it you can't
face?

MARIA
I can't face him again.

The Mother Abbess glances quickly towards Sister
Margaretta.

Cont.

MOTHER ABBESS

Thank you, Sister Margaretta.

Sister Margaretta leaves. The Mother Abbess rises, stands behind Maria, puts her hands on her shoulders, and speaks quietly:

MOTHER ABBESS

Maria, are you in love with Captain von Trapp?

MARIA

(with emotion)

I don't know. I don't know. The Baroness said that I was...She said that he was in love with me...But I didn't want to believe it... I mean, there were times when we would look at each other and I... well, I could hardly breathe... I couldn't stay, Reverend Mother, I just couldn't...

She gets to her feet.

MOTHER ABBESS

But you do like him, Maria?

MARIA

I like the kindness in his eyes. I like the way he speaks - even when he's stern. I like the way he smiles at little Gretl.

MOTHER ABBESS

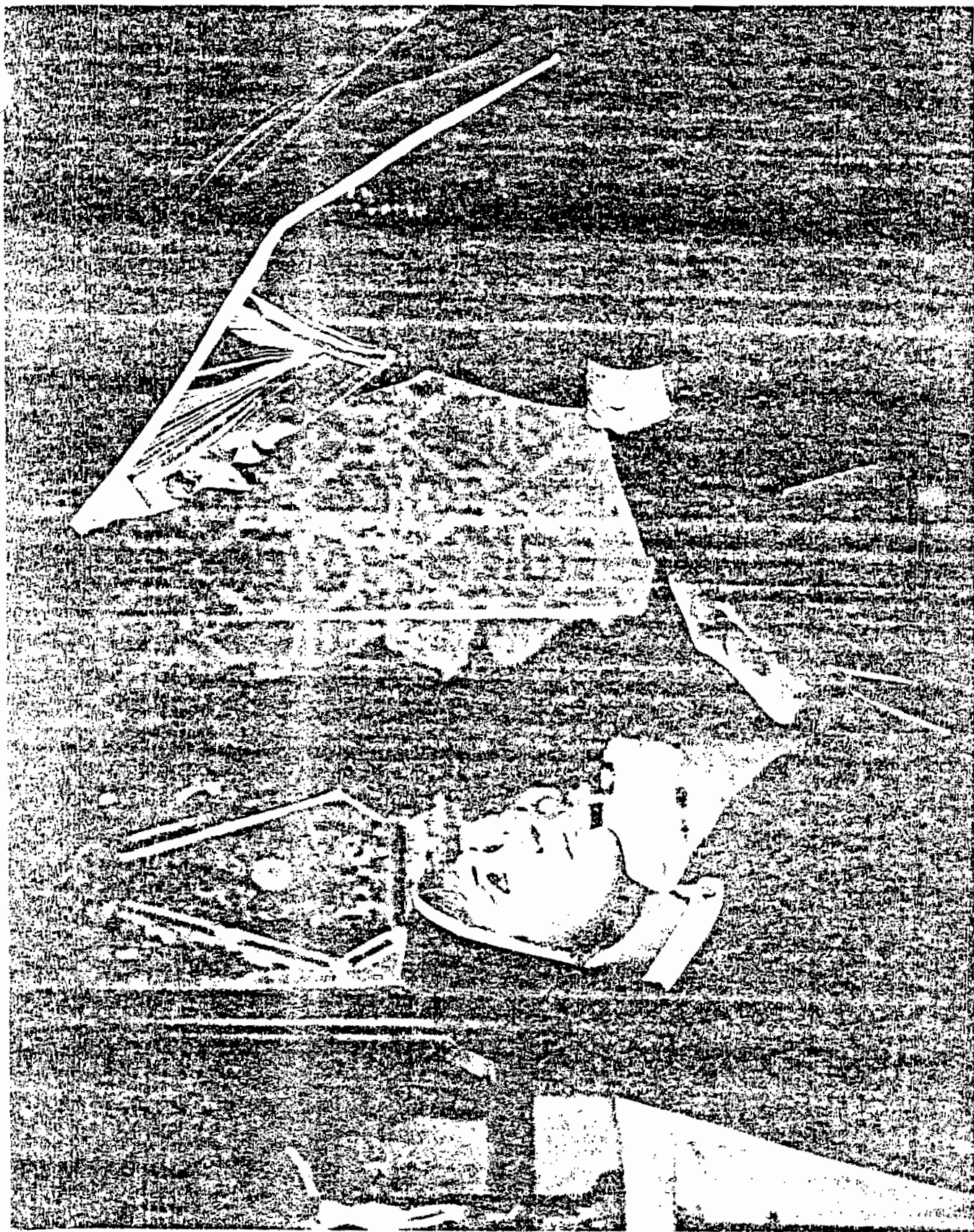
Did you let him see how you felt?

MARIA

(turning to her)

If I did, I didn't know that I was doing it. That's what's been torturing me. I was there on God's errand. To have asked for his love would have been wrong. I don't know, Mother. I do know this -

Cont.



MARIA (Cont.)

(she kneels before
the Mother Abbess)

I am ready at this very moment to
take my vows. Please help me!

MOTHER ABBESS

(helping Maria
to rise)

Maria, the love of a man and a
woman is holy, too. You have a
great capacity to love. What you
must find out is - how does God
want you to spend your love.

MARIA

I've pledged my life to God's
service. I've pledged my life
to God.

MOTHER ABBESS

My daughter, if you love this man,
it doesn't mean that you love God
less. You must find out. You must
go back.

MARIA

Oh, no, Mother, please, don't ask
me to do that. Please! Let me
stay here.

The Mother Abbess puts an arm around Maria's shoulder
and leads her out to the cloister, saying:

MOTHER ABBESS

These walls were not made to shut
out problems, Maria. You have to
face them. You have to find the
life you were born to live.

(gesturing to the mountains,
she begins to sing)

Climb every mountain,
Search high and low,
Follow every byway,
Every path you know.

Climb every mountain,
Ford every stream,
Follow every rainbow
Till you find your dream.

Cont.

MOTHER ABBESS (Cont.)

A dream that will need all the love you can give
Every day of your life for as long as you live.

Climb every mountain,
Ford every stream,
Follow every rainbow
Till you find your dream.

A dream that will need all the love you can give
Every day of your life for as long as you live.

Climb every mountain,
Ford every stream,
Follow every rainbow
Till you find your dream.

As the song swells to its finish, Maria removes the
postulant's veil from her head and stands transfixed.

DISSOLVE TO:

55

EXT. TRAPP VILLA - EARLY EVENING (TWILIGHT)

We are on the side lawn. The Captain is berating the
children, who have obviously just returned from their
trip to the Abbey. They are weary looking and quite
bedraggled from their journey. The Captain suspects -
even hopes - that they went to see Maria, but he can't
let them know this. Liesel secretly wishes her father
would bring up the whole subject of Maria.

CAPTAIN

It is not like my children to be
secretive...

LOUISA

We're not being secretive, Father.

CAPTAIN

And it is not like you to be late
for dinner.

FRIEDRICH

We lost track of the time.

CAPTAIN

Now who's going to be the first
one to tell me the truth...
Friedrich...Liesel...Brigitta?

LIESEL

Where do you think we were, Father?
If you don't believe us, you must
have some idea where you think we were.

CAPTAIN

(almost saying it)
Are you sure you didn't -- ?

Cont.

LIESL.

(eagerly)
Yes, Father?

CAPTAIN

Never mind. Marta, you tell me.

MARTA

Friedrich told you, Father. We were
berry-picking.

CAPTAIN

All afternoon?

LOUISA

We picked thousands of them.

CAPTAIN

(at Friedrich)
What kind of berries?

FRIEDRICH

Uh...blueberries, sir.

CAPTAIN

It's too early for blueberries.

FRIEDRICH

(quickly)
They were strawberries, but it's
been so cold lately they turned
blue.

CAPTAIN

(holding out
his hand)
I see. Show me the berries.
(the children stare
at him, confused)
Show me the berries you picked.

KURT

We don't have them any more.

CAPTAIN

Where are they?

BRIGITTA

We ate them.

CAPTAIN

All of them?

GRETLE

They were delicious.

Cont.

55 Cont.1

CAPTAIN

(stares at them grimly,
not believing a word of it)
All right. If you're filled with
"thousands of berries", you obviously
can't be hungry, so I'll tell Frau
Schmidt to skip your dinner.

He turns and walks to the house. The children stare after
him dejectedly.

KURT

(to Friedrich)

It's all your fault. We should've
told him the truth.

FRIEDRICH

And had him angry, boiling mad at us?

KURT

It's better than starving to death.

LOUISA

We didn't do anything wrong. We
just wanted to see her.

KURT

My stomach's making noises.

MARTA

The least they could've done was
let us say hello.

KURT

I wonder what grass tastes like.

GRETLE

I feel awful.

BRIGITTE

When Fraulein Maria wanted to feel
better, she used to sing that song.
Remember?

LIESL

Yes.

BRIGITTE

Let's try it.

LIESL AND BRIGITTE

(singing, disconsolately -
unaccompanied)

Raindrops on roses and whiskers on kittens,

55 Cont.2

FRIEDRICH, LOUISA AND KURT
 (joining in)
 Bright copper kettles and warm woolen mittens,

ALL
 (light orchestral accompaniment
 sneaks in during the following)
 Brown paper packages tied up with strings -
 These are a few of my favorite things...

GRETLE
 (spoken)
 Why don't I feel better?

ALL
 (singing)
 Girls in white dresses with blue satin sashes,
 Snowflakes that stay on my nose and eyelashes,

During the preceding line, Maria's voice comes soaring in from off in the distance. As the children become aware of it, they gradually stop singing and listen.

MARIA
 (approaching)
 Silver-white winters that melt into springs -
 These are a few of my favorite things.

CHILDREN
 (running toward the
 sound of her voice
 excitedly)
 Fraulein Maria! Fraulein Maria!
 She's back!

She comes around the house and they run to meet her, laughing happily. She is wearing the dress we saw the new postulant wear at the Abbey.

MARIA AND CHILDREN
 (singing with great
 gusto and joy)
 When the dog bites,
 When the bee stings,
 When I'm feeling sad,
 I simply remember my favorite things
 And then I don't feel so bad.

She sets down her things and hugs all the children.

MARIA
 Children, children, I'm so happy
 to see you...

Cont.

55 Cont.3

MARTA

We missed you...

MARIA

And I missed you. Kurt, how are you?

KURT

Hungry.

MARIA

Gretl, what happened to your finger?

GRETl

It got caught.

MARIA

Caught in what?

GRETl

Friedrich's teeth.

MARIA

Liesl - have you been all right?

LIESL

Just...fair...

MARIA

Many telegrams delivered here lately?

LIESL

None at all, Fraulein. But I'm learning to accept it. I'll be glad when school begins.

MARIA

Liesl, you can't use school to escape your problems. You have to face them.

(she hugs her warmly)

Oh, I have so much to discuss with all of you.

DURING ABOVE, THE CAPTAIN, HEARING THE NOISE, HAS EMERGED FROM THE HOUSE, COMES TO A STOP FOR A MOMENT, UNOBSERVED.

LOUISA

We have things to tell you, too.

MARIA

I'm sure you do.

BRIGITTA

The most important thing is that Father's going to be married.

Cont.



55 Cont.4

MARIA

(stares at her)

Married?

LOUISA

To Baroness Schraeder. He told us.

MARIA

I see.

The Captain steps forward into view.

GRETLE

(excitedly)

Father, look!

Maria turns, faces him.

MARIA

(quietly)

Good evening, Captain.

CAPTAIN

Liesl, take the children in and
get ready for dinner.

KURT

Dinner!

A great cheer goes up led by Kurt, as the children head
for the house. Alone together, Maria and the Captain
gaze at each other for a moment in silence, then:

CAPTAIN

You've come back?

MARIA

Yes.

CAPTAIN

You left without even saying...
good-bye to the children.

MARIA

It was very wrong of me. Forgive me.

CAPTAIN

Why did you do it?

MARIA

Please don't ask me. Anyway, the
reason no longer exists...

Cont.

55 Cont.5

At this moment, Elsa appears from the house, sees Maria and reacts with a surprised disappointment which she quickly conceals.

ELSA

(gushing)

Fraulein Maria! You've returned!
Georg, isn't it wonderful?

MARIA

(under great control)

May I be permitted to wish you much happiness, Baroness Schraeder? And you too, Captain. The children have told me you're going to be married.

ELSA

Thank you, my dear.

Maria picks up her guitar case.

CAPTAIN

(uncertainly, to Maria)

You are back to stay.

MARIA

Only until arrangements can be made for another governess.

She goes off towards the house. The Captain looks after her. Elsa watches the Captain.

DISSOLVE TO:

56

EXT. TERRACE AND LAKE FRONT - THAT NIGHT

Maria emerges from the house, walking slowly, aimlessly, clearly in a pensive mood. From within the villa can be HEARD the SOUND of the children's impromptu singing and laughter, but Maria is hearing none of that. She is too lost in her own romantically confused thoughts, underscored by the soft strains of music. It is a night meant for such thoughts. The mountain peaks are clear against the night sky, lit by a moon that is reflected in the lake. As Maria crosses the terrace--

CUT TO:

57

EXT. SECOND-FLOOR BALCONY OVERLOOKING TERRACE

The Captain stands at the railing, looking off, also lost in thought. He becomes aware of Maria below him, looks down at her reflectively. Now Elsa appears on the balcony behind him. She stops, watches him for a moment with troubled expression. Then she puts on a smile and moves towards him.

ELSA

(gaily)

There you are.

The Captain barely turns, glances at her wordlessly, looks off again. As Elsa comes up to the railing beside him, she looks off, and in a brief point-of-view shot, we know that she sees Maria, just as Maria disappears into the darkness along the path that borders the lake. There is a moment of uneasy silence.

ELSA

I must speak to cook about the weiner schnitzel. It's entirely too delicious for my figure...

(a pause)

And it makes you much too quiet at the dinner table...

(she glances at him)

Or was it the wine?

CAPTAIN

(not looking at her)

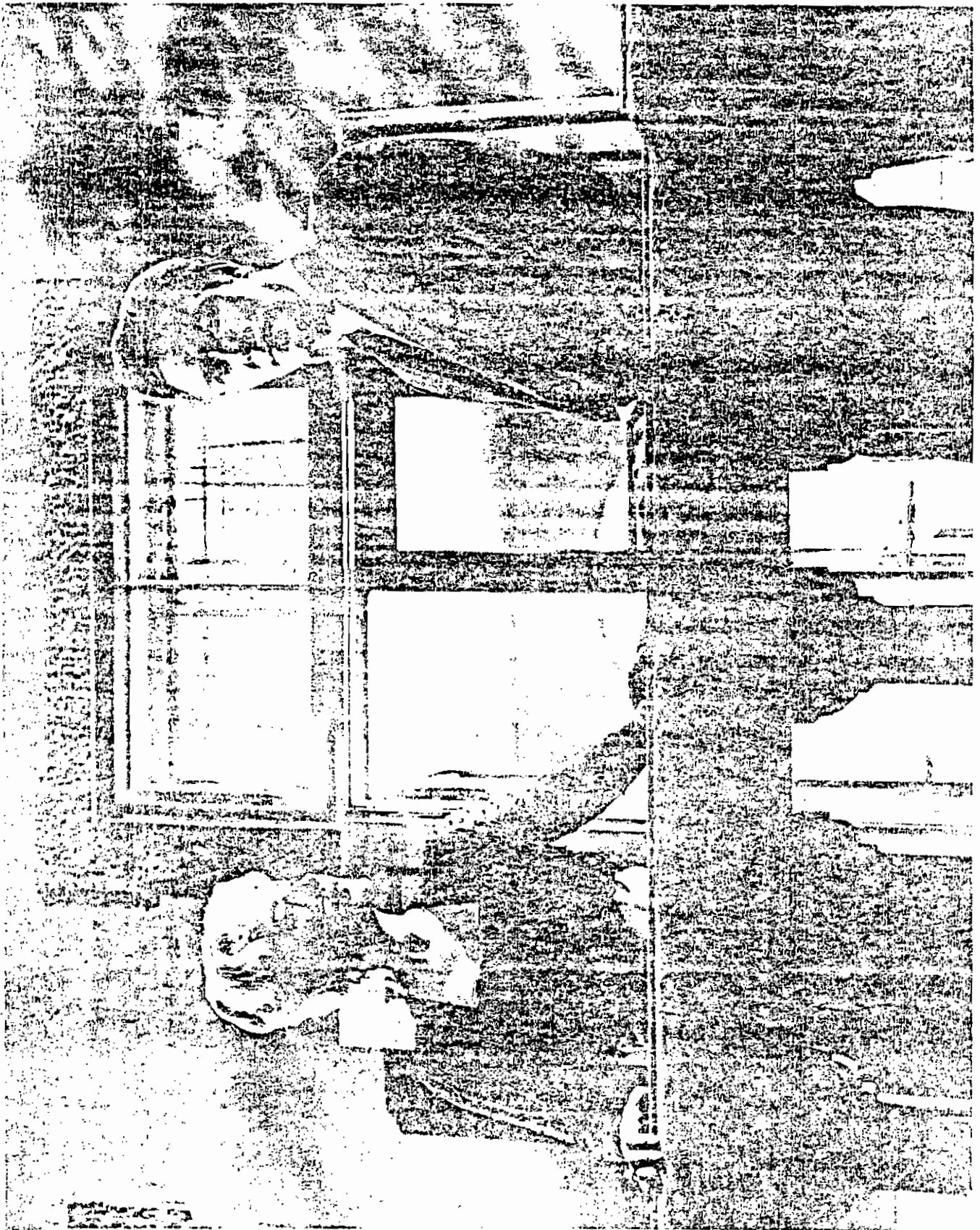
Perhaps.

More silence. Elsa senses what is happening, but if she talks enough and is light-hearted enough, maybe it will all go away like a bad dream:

ELSA

You have no idea what kind of trouble I'm having, trying to decide what to get you for a wedding present...Oh, I know - I'm enough, but I do want you to have some little trifle for the occasion. At first I thought of a fountain pen, but you've already got one. And then I thought of a villa in the south of France, but they're so difficult to gift-wrap. How do you feel about yachts, Georg? Something long and sleek for the Mediterranean...or a tiny one for your bathtub--

Cont.



57 Cont.

CAPTAIN
(trying to stop her)
Elsa--

ELSA
(quickly)
No, don't tell me. I want to surprise you. And where to go on our honeymoon. Now there's a subject of much inner debate. I thought: "A trip around the world," and then I said: "Oh, Elsa, there must be someplace better to go." And by the way, when we come back here, I do hope you'll let me do something about that overgrown meadow beyond the chestnut trees. We could put in a tennis court or -- wait a minute -- I have a marvelous idea -- a private landing field! And instead of a yacht, I'll give you a plane! --

CAPTAIN
(interrupts her)
Elsa...

ELSA
Yes, Georg?

CAPTAIN
It's no use...

ELSA
Oh, I'll think of something.
Don't worry --

CAPTAIN
(correcting her)
You and I, Elsa...
(her expression clouds over. She stares at him for a long moment)
I was impulsive last night, dishonest to the both of us, and utterly unfair to you. When two people talk of marriage--

Cont.

57 Cont.1

ELSA

(puts her hand over
his mouth, stops him)
No, don't. Don't say another word,
Georg. Please?

She takes her hand away. He looks at her gravely.
When she speaks, her pride does its best, not always
successfully, to conceal the pain of defeat:

ELSA

(falteringly)

There are...other things I've been
thinking, Georg...Fond as I am of
you, I don't think you're the right
man for me. You're too...independent.
I need someone who needs me desperately...
or at least needs my money desperately...
(he takes her hand
to comfort her)

I've enjoyed every moment we've had
together, and I do thank you for that.
But now, if you'll forgive me, I'm
going inside, pack my little bags
and return to Vienna where I belong.
I'll miss your sunsets here, Georg.
They're truly beautiful. I may even
miss you...

CAPTAIN

We tried, Elsa...

ELSA

I tried harder than you'll ever know...
(she looks towards
the lake)

And somewhere down there...is a young
lady...who, I think, will never be a
nun.

CAPTAIN

(looks at her)

Don't be ridiculous, Elsa.

ELSA

Don't you be ridiculous, Georg.
(she kisses his cheek)

Auf Wiedersehen.

She breaks away and hurries into the house. The Captain
looks after her for a moment, then looks off towards the
lake.

QUICK DISSOLVE TO:

58

EXT. AND INT. PAVILION - A FEW MINUTES LATER

Maria is still walking slowly along the moonlit path near the pavilion. She HEARS something (the snapping of a twig?) from the direction of the house. She glances behind her and reacts as she catches a brief glimpse through the trees of the Captain coming in her direction, peering about as he goes. Flustered, she hurries into the pavilion. The Captain's footsteps come closer. Her lips form a silent little prayer. And then he is standing there on the path outside the pavilion. They gaze at each other in silence. He enters the pavilion, but keeps his distance. There is something tentative, awkward, about them both. They dare not reveal what they feel, until there is some faint hope that perhaps, wonder of wonders, the other might be feeling the same.

CAPTAIN

It's...a beautiful evening, isn't
it?

MARIA

Yes...

Silence.

CAPTAIN

I thought I might find you out here...

More silence.

MARIA

Was there...something you wanted?

CAPTAIN

No...no...

(more silence. He stares
at her for a while and
then, impulsively:)

Maria, I have to know...

(she glances at him. This
is the first time he has
not called her Fraulein)

Why did you run away to the Abbey?

(she doesn't answer him)

What made you come back?

MARIA

(turning away)

I...had an obligation to fulfill...
and I came back to fulfill it.

CAPTAIN

Is that all?

Cont.

58 Cont.

MARIA.

And...and I missed the children...

CAPTAIN

Only the children?

MARIA

Well...no...not exactly but...I mean...
isn't it right that I should've missed
them...?

CAPTAIN

Yes...yes...only I was hoping...

MARIA

(turning eagerly)

What?

CAPTAIN

(fumbling)

Well, nothing was the same while
you were away and it'll be all wrong
again when you leave and I was hoping
...that maybe you'd change your mind...

MARIA

(looking away,
disappointed)

I'm sure the Baroness will be able
to make things happy for you.

He looks at her for a long moment.

CAPTAIN

(quietly)

There isn't going to be any
Baroness, Maria.

MARIA

(looks at him,
puzzled)

I don't understand.

CAPTAIN

We've called off our engagement.

MARIA

Oh, I'm sorry.

CAPTAIN

(hopes dashed)

You are?

Cont.

58 Cont.1

MARIA

I mean - you did?

CAPTAIN

(nods)

You can't marry one person, when
you're in love with another.

MARIA

(after a moment)

Is Baroness Schraeder in love with
someone else?

CAPTAIN

(looking into her eyes)

No, Maria.

Maria stares at him, slowly getting the import of what
he has said. Suddenly it is too much for her to handle
and she turns away.

MARIA

The Reverend Mother always says,
"When the Lord closes a door,
somewhere He opens a window."

The Captain puts his hands gently on her shoulders,
turns her back to him.

CAPTAIN

(softly)

What else does the Reverend Mother
say?

MARIA

That you have to look for your life.

CAPTAIN

Is that why you came back?

MARIA

(finally admitting it)

Yes.

CAPTAIN

And have you found it, Maria?

Cont.



58 Cont.2

MARIA

(gazing up at him)

I think I have...

(with total
commitment)I know I have.

He looks into her eyes, then takes her in his arms
and they kiss tenderly, murmuring words of endearment.

MARIA

(in happy wonderment)

Can this be happening to me?

(she SINGS)

Perhaps I had a wicked childhood,
Perhaps I had a mis'erable youth,
But somewhere in my wicked, mis'erable past -
There must have been a moment of truth.
For here you are standing there loving me -
Whether or not you should -
So, somewhere in my youth or childhood,
I must have done something good.

Nothing comes from nothing,
Nothing ever could,
So, somewhere in my youth or childhood,
I must have done something good...

Cont.

58 Cont.3

CAPTAIN

(speaks, as the
music continues)Maria, when did you begin to feel
this way?

MARIA

The first time you blew on that
silly whistle.

They laugh.

CAPTAIN

Do you know when I started loving you?

MARIA

Tell me.

CAPTAIN

That night at the dinner table, when
you sat on that idiotic hairbrush!

MARIA

You knew!

CAPTAIN

Oh, wonderful, fortunate night!

(he SINGS)

For here you are standing there loving me -
Whether or not you should -

MARIA

(sings)

So, somewhere in my youth or childhood,
I must have done something good.

CAPTAIN

(sings)

Nothing comes from nothing...

MARIA

(sings)

Nothing ever could...

BOTH

(sing)

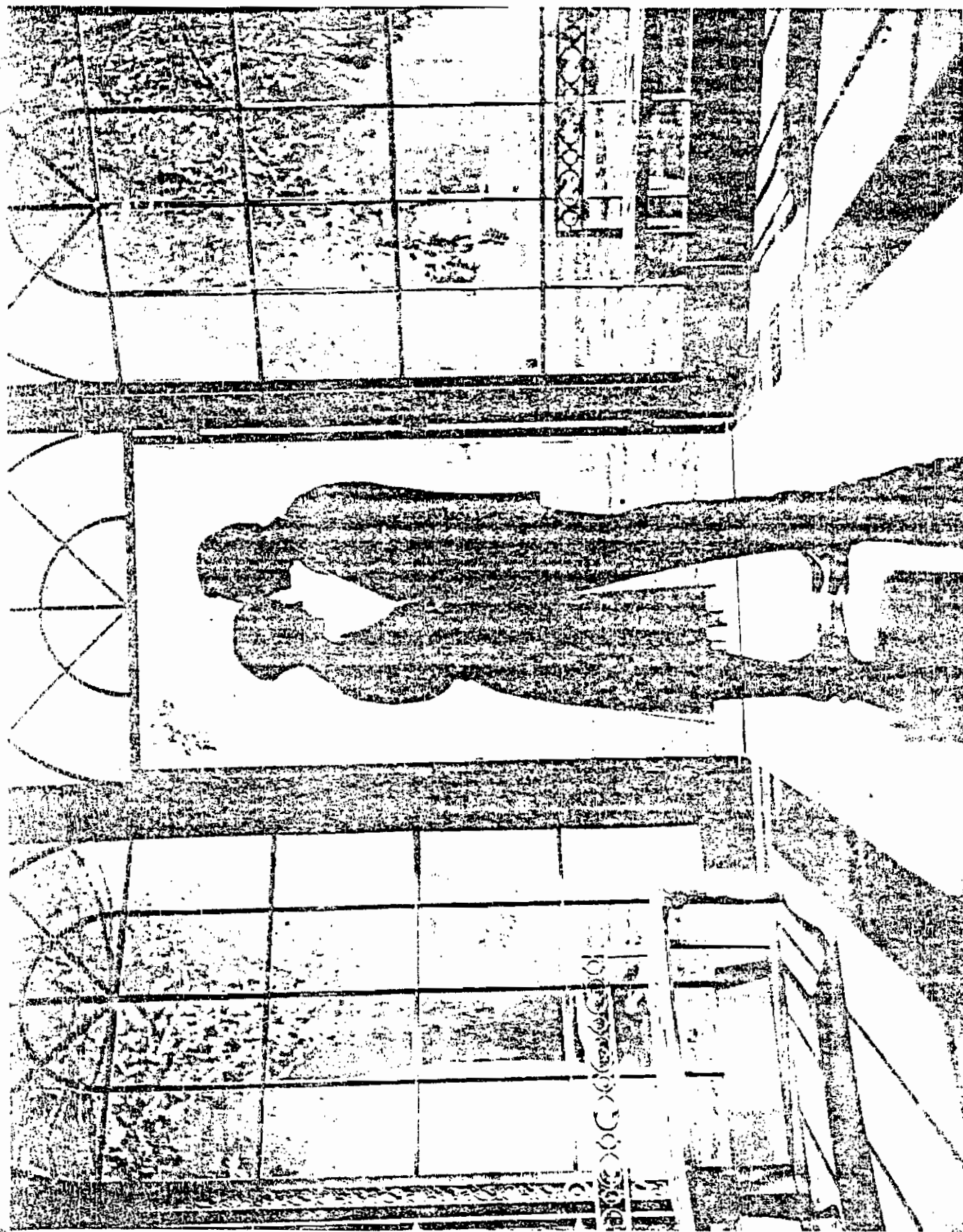
So, somewhere in my youth or childhood,
I must have done something...
...Something good.

CAPTAIN

(speaking)

Maria, is there anyone I should go to -
to ask permission to marry you?

Cont.



MARIA
(she looks at him
and smiles)
Why don't we ask the children?

CUT TO:

59 CLOSE SHOT - FLANK OF PIPES OF A GREAT BAROQUE ORGAN -
INT. CATHEDRAL OF ABBEY - DAY

Over this shot we HEAR a PRELUDE to the WEDDING MARCH.

CUT TO:

60 INT. ROOM OFF CLOISTER

As the prelude continues, we see Maria, a vision of loveliness in her bridal gown, being assisted by Sister Margareta, Sister Berthe and Sister Sophia. The Mother Abbess looks on, and other nuns hover admiringly in the background. The sisters adjust the train of Maria's wedding dress. Two of them put on her veil. Sister Sophia gives the Mother Abbess a wreath of myrtle. Maria kneels and the Mother Abbess places this symbol of virginity on her head. Maria rises, and with the others, she now exits to the cloister.

A-60 TRAVELING SHOT - THE CLOISTER

There is grace and beauty in the movements of the nuns as they escort Maria through the cloister towards a gate leading to the cathedral, and to the ceremony that awaits her beyond. The gate is now opened. Maria takes a last look at the sisters, at the life she is leaving forever. She makes a final gesture of farewell to the Mother Abbess, and goes through to the cathedral. The gate closes on the nuns, as it must, and they peer through poignantly.

61 INT. CATHEDRAL

It is filled with assembled guests, resplendent in their finery. Kurt stands waiting at the head of the aisle as Maria approaches. He gives Maria his arm as she comes up to him and they face forward. Ahead of them are the von Trapp girls. Liesl and Louisa are in front. Behind them are Brigitta and Marta. Then Gretl, carrying a bouquet of roses. Waiting at the altar is Captain von Trapp in dress uniform, wearing his sword and decorations. Beside him is his best man, Max, close to tears. On the other side stands the eldest son, Friedrich, holding a velvet pillow on which rests the Captain's Navy hat. The priest looks up. The WEDDING MARCH begins, and the procession starts moving down the aisle to its solemn rhythm.

Cont.



61. Cont.

Watching through the grille, the nuns sing "Maria" in counterpoint to the march:

NUNS

(singing)

How do you solve a problem like Maria?
How do you catch a cloud and pin it down?
How do you find a word that means Maria?
A flibbertijibbet, a will-o'-the-wisp, a clown!
Many a thing you know you'd like to tell her,
Many a thing she ought to understand,
But how do you make her stay
And listen to all you say?
How do you keep a wave upon the sand?
How do you solve a problem like Maria?
How do you hold a moonbeam in your hand?

Somewhere during the above, we discover the butler, Franz, seated among the onlookers. He slowly looks up towards the balcony, as though to exchange a glance with someone. And there in the balcony, in a BRIEF CLOSE UP, we see a figure standing, looking down at the procession with a frown on his face. It is HERR ZELLER. He turns, walks purposefully out of the shot. Down below - the procession reaches the altar. The Captain and Maria gaze at each other lovingly, then kneel side by side, and as the ceremony begins, we -

QUICK DISSOLVE TO:

62

A MONTAGE SEQUENCE USING THE BELLS OF THE ABBEY AND OTHER BELLS IN THE VALLEY - DAY

The Abbey bells are pealing joyous tidings of the von Trapp marriage. So too are the other bells of the valley as the "bell music" soars and we go from one tower to the other through cuts and quick dissolves and helicopter shots. And then a transition takes place in the sound of the bells. During a dissolve, the bell-music becomes harsh, discordant, mournful. Something has happened, and it is not joyful.

63

CLOSE SHOT - BELL-TOWER - EXT. RESIDENZPLATZ - DAY

We are CLOSE on the final bell-tower of the sequence. The bell is still tolling mournfully. Now it comes to a stop. At first there is a complete void of sound. And then we HEAR an ominous SOUND in the distance, the SOUND OF MARCHING FEET. The CAMERA PANS DOWN from the tower to the square below, and we know then what has happened to Austria. At first, during the PAN, we see SWASTIKA BANNERS on the sides of buildings. Then we pick up a detachment of armed Nazi troops marching across the square.

64

MOVING SHOT - RESIDENZPLATZ AND CATHEDRAL SQUARE

From a CLOSER ANGLE of the marching troops, we pick up an official looking car crossing the square, a small

64 Cont.

swastika flag whipping from each of the front fenders. We FOLLOW the car through an archway into Cathedral Square and across this square to:

65 EXT. FELSENREITSCHULE (ROCKY RIDING SCHOOL)

The car comes to a stop, a uniformed SA man seated beside the uniformed driver jumps out, opens the rear door and out steps ZELLER. He is now obviously a man of Nazi importance. He goes into the building, followed by his aide.

66 INT. ROCKY RIDING SCHOOL

Zeller and his aide go down a series of steps until they arrive at a spot which gives Zeller a view of the interior. The "interior" is, in a way, more literally an exterior. This was once an old riding school created out of an abandoned quarry in the side of a mountain. It is now an open-air theatre used for festival performances. Surrounding the stage on three sides are three tiers of arches carved out of the mountain side. Facing the stage are hundreds of seats. The place is comparatively deserted now. A festival rehearsal is in progress. There are still some singers on the stage. To one side, Max is conferring with the von Trapp children. He has in hand a sheaf of festival programs. Zeller walks swiftly towards Max the moment he sees him.

ZELLER

Herr Detweiler...

(Max turns)

Heil!

MAX

(not returning
the salute)

Good afternoon, Herr Zeller.

ZELLER

Perhaps you have not heard: I am now the Gauleiter. Heil!

MAX

(looks around uneasily,
then, reluctantly:)

Heil.

ZELLER

(briskly)

I have just come from Captain von Trapp's house, incidentally the only one in the neighborhood not flying the flag of the Third Reich since the Anschluss. But we have fixed that situation...

MAX

I don't think the Captain will be--

Cont.

66 Cont.

ZELLER

(interrupting)

The housekeeper told me I would find you here. It was the only information I could get from the woman...

MAX

What kind of information are you looking for?

ZELLER

We wish to know when the Captain is returning.

MAX

(evasively)

He's on his honeymoon trip. He hasn't been in touch with us.

ZELLER

Are you asking me to believe that the Captain hasn't communicated with his children in over a month?

MAX

Herr Zeller - how many men do you know who communicate with their children while on their honeymoon?

Zeller stares at him angrily.

ZELLER

Well, when he does return, he will be expected to take his proper place in the new order.

MAX

(nervously)

Naturally, naturally. And may I congratulate you, that is, your people, for deciding to allow the Festival to go on tonight as planned.

ZELLER

(defensively)

Why should it not go on! Nothing has changed in Austria! Music and singing will show this to the world! Austria...is the same! Heil!

MAX

Uh huh. Heil.

Cont.

66 Cont.1

Zeller turns on his heel and stalks out, followed by his aide. Max watches him for a moment, then turns to the children, who have come up to him.

MAX

Come, children, let's go home.

They START UP THE AISLE, talking as they go, and we MOVE WITH THEM:

GRETLE

Why was he so cross?

MAX

Everybody's cross these days, darling.

MARTA

Maybe the flag with the black spider on it makes people nervous.

LIESL

Is Father going to be in trouble?

MAX

He doesn't have to be. The thing to do these days is get along with everybody. And I want you all to remember that tonight at the concert.

BRIGITTA

Are we really going to sing before a whole lot of people tonight?

MAX

(showing them the programs he is carrying)
Of course. Look. The von Trapp Family Singers. And here are your names: Liesl, Friedrich, Louisa, Kurt, Brigitta, Marta and Gretl.

GRETLE

Why am I always last?

MAX

Because you're the most important.

GRETLE

(pleased)

Ach...

They have reached the doors to the sidewalk now, and go through.

67

EXT. ROCKY RIDING SCHOOL

The von Trapp car, which Max has been using, is parked at the curb nearby. They continue to talk as they walk towards the car and start to get in:

BRIGITTA

Uncle Max, are you sure Father will approve of our singing in public?

MAX

He'll be pleased and proud.

BRIGITTA

Liesl, do you think so?

MAX

(to Brigitta)

Don't you trust me?

BRIGITTA

No.

MAX

(shrugs)

Who can blame you?

They are getting into the car. Liesl is last. She is still on the sidewalk when she hears her name being called, looks off and SEES Rolf approaching on foot. There is something decidedly different about him since we last saw him. His bearing, his manner of speech, even his style of dress, are almost "military".

LIESL

(delighted)

Rolf! I'm so glad to see you!
It's been --

ROLF

(coolly)

Good afternoon...

(takes envelope
from pocket)

You will take this please and
deliver it to your father as soon
as he comes home.

LIESL

(taking envelope)

He's on his honeymoon.

ROLF

I know that.

Cont.

67 Cont.

LIESL

You do?

ROLF

We make it our business to know
everything about everyone.

LIESL

Who's "we"?

ROLF

(pointing at envelope)
See that he gets it.

LIESL

What is it?

ROLF

A telegram. From Berlin.

LIESL

(softly)

Don't you want to come over tonight
and deliver it yourself?

ROLF

(harshly)

I am now occupied with more important
matters. And your father better be,
too, if he knows what's good for him.

Abruptly he walks away.

LIESL

(calls after him,
forlornly)

But...Rolf...?

He keeps on going. Sadly, she gets into the waiting car
and it immediately pulls away.

DISSOLVE TO:

68

EXT. TRAPP VILLA - DAY

We START on a violent CLOSE SHOT of the Captain in the act
of tearing down a swastika flag from his house, ripping it
and hurling it to the ground. During this, and soon
revealed, Max and the children come up the driveway in the
car. As soon as the car stops, the children clamber out
with excited cries that will bring Maria out of the house.
(She is dressed simply but smartly in travel clothes, and
there is a new and subtle air of maturity in her manner).

Cont.

68 Cont.

CHILDREN

(running)

Father! Father!...They're back!...
They're back!...

CAPTAIN

Hollo, children! Max!

MARIA

(coming from house)

Children! How are you?

MAX

(seeing swastika)

I had nothing to do with this, Georg.

CAPTAIN

(soberly)

We decided to come back as fast as
we could...

(to the children,
who surround him)

My how we missed you.

GRETLE

What did you miss most?

MARIA

(hugging them)

We missed kissing you good night.

CAPTAIN

We missed all the noise you make
in the morning telling each other
to be quiet.

MARIA

We missed hearing you sing.

BRIGITTA

(grabs a program
from Max)

You came back just in time! Look,
Fraulain Maria, I mean Mother...
Father, we're going to sing in the
Festival tonight!

MARIA

You are?

CAPTAIN

(frowning, takes program)

Let me see this.

Cont.

He glances at it, then looks up at Max, who smiles sheepishly.

MAX

Surprise surprise.

CAPTAIN

(to Max)

We will talk inside.

(to children)

Children, there are presents waiting on the terrace.

CHILDREN

Presents! Hooray!

They charge around to the back of the house, cheering as they go. All except Liesl, who remains behind. She puts her arm around Maria, clearly in need of her, as the group goes into the house.

69

INT. TRAPP VILLA

In the great hall, Max's uneasiness impels him to stop the Captain with "explanations".

MAX

I would have told you about it, Georg, but...you were away...

(von Trapp stares at him silently)

I...I had to make a last minute decision...I was fortunate to be able to enter them at all...They'll be the talk of the Festival - seven children in one family...

CAPTAIN

(quietly, firmly)

I have made it quite clear to you how I feel about my family singing in public.

MAX

The committee heard them. They were enchanted.

MARIA

(eagerly)

Really? What did they say?

MAX

(to Maria)

You never heard such enthusiasm.

Cont.

69 Cont.

MARIA

Georg, don't you think perhaps -- ?

CAPTAIN

(interrupting)

It's out of the question!

He starts for the stairs.

MAX

(desperately)

Georg, it's for Austria!

CAPTAIN

(stops, turns)

There is no Austria.

MAX

But the Anschluss happened peacefully. Let's at least be grateful for that.

CAPTAIN

Grateful? To those swine?

As he starts away again, Liesl suddenly pulls the telegram out of her pocket.

LIESL

Father?

CAPTAIN

Yes?

LIESL

I forgot. This is for you.

She gives him the envelope. He takes it and goes up the stairs without opening it.

MAX

(to Maria)

Maria, he's got to at least pretend to work with these people. You must convince him--

Cont.

69 Cont.1

MARIA

No. I can't ask Georg to be less than what he is.

MAX

Then I'll talk to him. If the children don't sing in the Festival - well, it would be a reflection on Austria...

(starting for
the stairs)

And it wouldn't do me any good either.

He goes up the stairs after the Captain. Liesl is finally alone with Maria.

LIESL

Mother...?

(Maria turns to her)

Oh, that sounds so nice.
I like calling you "mother".

MARIA

(smiles)

And I like hearing it.

She takes Liesl's hand as they start for:

70

INT. LIVING ROOM

LIESL

You love Father very much. I can tell you do.

MARIA

Very much.

As they sit down on the sofa together:

LIESL

(troubled)

Mother...what do you do when you think you love someone, I mean, when you stop loving someone, or he stops loving you...?

Cont.

70 Cont.

MARIA

(studies her
for a moment)

You cry a little...and then wait for
the sun to come out. It always does.

The music of "You Are Sixteen" starts underneath:

LIESL

There are so many things I think I
should know, but I don't. I really
don't...

MARIA

How can you?

LIESL

Sometimes I feel the world is coming
to an end...

MARIA

And then you feel it's just beginning...

LIESL

Yes!

MARIA

It was that way with me, Liesl. And
for you, it will be just as wonderful.
I promise you.

LIESL

(hopefully)

Do you really think so?

MARIA

(sings)

A bell is no bell till you ring it,
A song is no song till you sing it,
And love in your heart
Wasn't put there to stay -
Love isn't love
Till you give it away.

When you're sixteen, going on seventeen,
Waiting for life to start,
Somebody kind
Who touches your mind
Will suddenly touch your heart!

Cont.



70 Cont.1

LIESL

(singing)

When that happens, after it happens,
Nothing is quite the same.
Somehow I'll know
I'll jump up and go
If ever he calls my name!

MARIA

Gone are your old ideas of life,
The old ideas grow dim -
Lo and behold! You're someone's wife
And you belong to him!
You may think this kind of adventure
Never may come to you...
Darling sixteen-going-on-seventeen,
Wait - a year - or two.

LIESL

(singing)

I'll wait - a year -

BOTH

Or two!

As the song ends, they hug each other affectionately.
Suddenly the Captain appears in the doorway. The opened
telegram is in his hand. His expression is grave.

CAPTAIN

(an expression
of dismissal)

Liesl - please?

Liesl immediately rises and hurries out.

MARIA

(rising)

Something's wrong. I know it.

CAPTAIN

Berlin has offered me a commission
in their Navy. I'm requested to
accept immediately, and report to
the naval base at Bremerhaven
tomorrow.

(Maria looks at
him in horror)

I knew something like this would
happen. I just didn't know it would
happen so soon.

Cont.

70 Cont.2

MARIA

What will you do?

CAPTAIN

Joining them would be unthinkable.
Turning them down will be extremely
dangerous to us all...

MARIA

(alarmed)

Georg, the children...

CAPTAIN

We must get out of Austria right
away...Tonight.

DISSOLVE TO:

71

EXT. TRAPP VILLA - NIGHT

In a SLOWLY MOVING HIGH ANGLE SHOT we see the estate. There is utter silence and a mood of mystery. Nobody is seen, only a partially lighted house, looming in the darkness. As the CAMERA SLOWLY MOVES, the mood of mystery increases. The ANGLE CHANGES. We are in the driveway near the garage. And now something strange is seen. The von Trapp car. Its lights are out. Its motor is silent. There appears to be nobody in it. But the car is moving, very slowly. As it comes toward us, we see Friedrich behind the wheel. And then we see the Captain and Max pushing the car from behind. To the side, and moving with them, are Maria and the other children. Everyone except Max is dressed in native capes and hats. When anyone talks, it is in a cautious whisper. Max and the Captain inch the car along carefully. We will be moving with the group down the driveway and eventually through the gates as the scene progresses:

MAX

(puffing)

This not only strains my back, it
breaks my heart, to think of a certain
singing group that will not appear at
the Festival tonight.

CAPTAIN

By the time you make the announcement,
we'll be over the border.

Cont.

71 Cont.

MAX

I hope you appreciate what a sacrifice I'm making.

CAPTAIN

You have no choice.

MAX

I know. That's why I'm making it.

MARTA

(to Maria)

Why doesn't Father turn the motor on?

KURT

Because he doesn't want anyone to hear us, silly.

LOUISA

What will Frau Schmidt and Franz say when they discover we're gone?

MARIA

They'll be able truthfully to say they don't know a thing, if anyone questions them.

LIESL

(sadly)

Will we be coming back here?

MARIA

(disturbed)

Someday, Liesl. I do hope someday.

GRETLE

Are Father and Uncle Max going to push the car all the way to Switzerland?

CAPTAIN

(turning his head)

S-h-h-h!

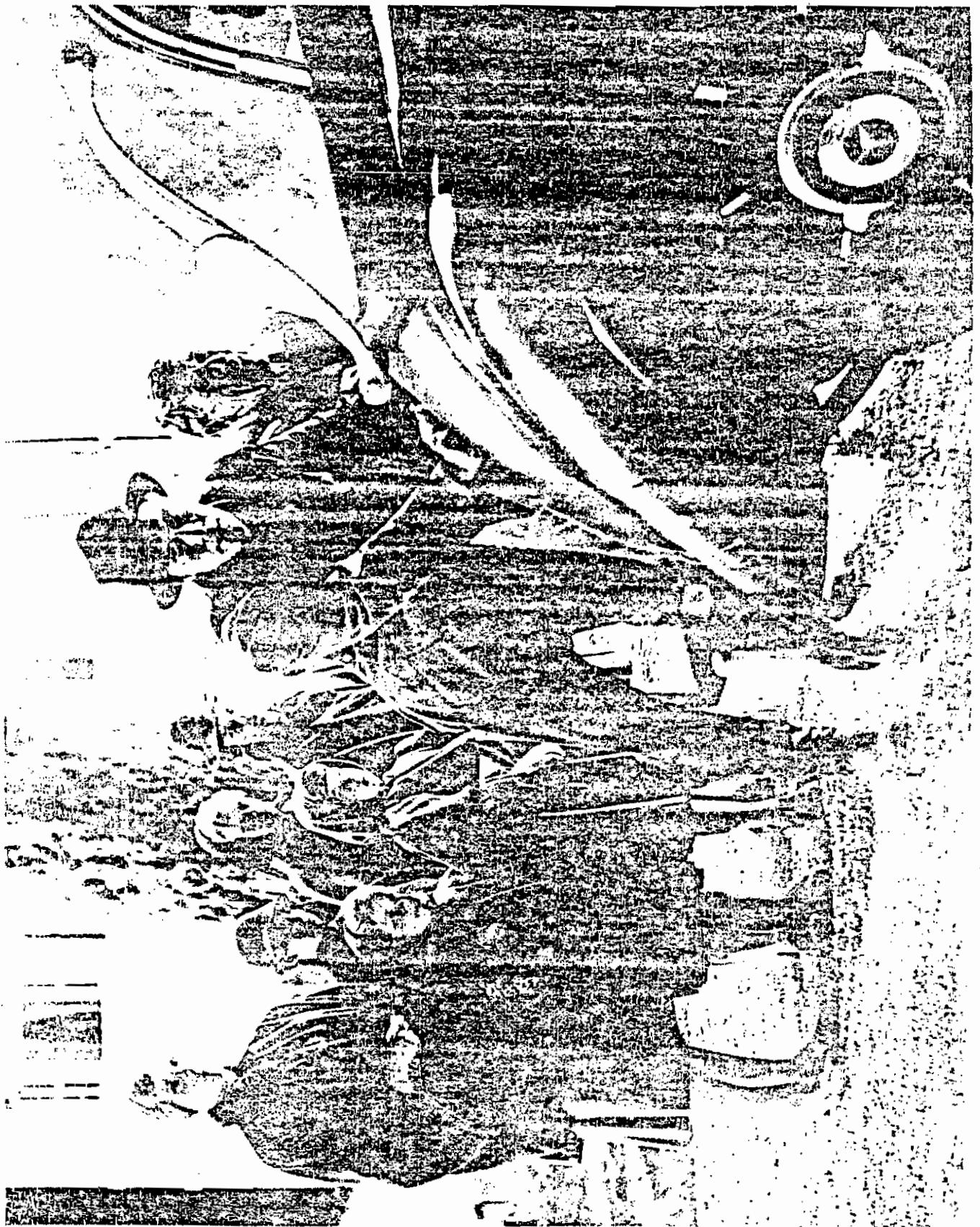
As they continue down the driveway in silence, we

CUT TO:

72

ANGLE SHOOTING DOWN ON CAR AND GROUP - FROM HOUSE

A brief shot showing the stealthy progress of the "escapees".



It should come as a shock to us to realize that we have just been in a point-of-view shot. Franz is standing at an upstairs window, his face expressionless as he watches the group below. CAMERA PANS DOWN and reveals a swastika button in his lapel.

The car comes rolling through the opened gates. The Captain and Max bring it to a stop. The Captain opens the front door. Friedrich jumps out. Maria and the children come up. And then all at once the darkness is shattered by the glare of suddenly turned-on lights. The von Trapps wheel about, freeze with dismay as they find themselves caught in the headlights of two swastika-emblazoned vehicles that have been parked in the darkness beyond the gates, waiting to ambush them. Zeller is standing in the road, flanked by two SA men. Other SA men are in the cars. There is a small, cold smile of satisfaction on Zeller's face. An air of terrible tension hangs over every polite word that follows:

ZELLER

Something wrong with your car,
Captain?

CAPTAIN

(carefully)
Yes...I...couldn't get it started.

ZELLER

(to one of his men)
Karl - fix Captain von Trapp's car
so that it will start.

The SA man quickly steps into the car, starts it easily, then turns off the motor and gets out, all this as Zeller watches the discomfort of von Trapp and Maria.

ZELLER

Well done, Karl.
(to von Trapp)
I have not asked you where you and
your family are going, nor have you
asked me why I am here....

CAPTAIN

(coldly)
Apparently we both suffer from a
deplorable lack of curiosity, Herr
Zeller.

Cont.

74 Cont.

ZELLER

(briskly)

A telegram was sent to you, and you have not answered it. A telegram from Admiral von Schreiber of the navy of the Third Reich.

CAPTAIN

I was under the impression that the contents of telegrams are private in Austria -- at least the Austria I know.

ZELLER

(stung)

I have my orders. They are to take you personally to Bremerhaven tonight, where you will accept your commission.

There is a moment of stunned silence. Maria and the children look at each other with dismay. The Captain glances at Max, thinks quickly, then looks at Zeller again.

CAPTAIN

I'm afraid that will be impossible.

(a pause)

You see, we...I mean, all of us... the whole family...we're singing in the Festival tonight...

(Maria, Max and the children look at him in amazement)

As a matter of fact, that's where we were going right now.

MARIA

(quickly)

I do hope we're not late.

ZELLER

(smiles)

You ask me to believe this? You... Captain von Trapp...singing in a concert?

MAX

Believe me, it will be a performance beyond even what I dreamt of!

During above, Maria has quickly taken her guitar case from the car. She hands it to the Captain, who holds it up.

CAPTAIN

Like you, Herr Zeller, I am a man of hidden talents.

Cont.

Zeller stares at the group. Max suddenly remembers something, takes a program from his pocket, thrusts it at Zeller.

MAX

Here, look. The program.

ZELLER

(holds the program to the light, reads, looks up)

It says here only the names of the children.

CAPTAIN

It says the von Trapp Family Singers.
I am the head of the von Trapp family,
am I not?

ZELLER

And these...

(gesturing)

...these travel clothes you are all
wearing...?

MARIA

Our costumes, naturally. Herr Zeller,
this night air is not good for the
children's voices.

Zeller stares at the group for a long time. They wait in suspenseful silence. Finally, he speaks, making of it a command:

ZELLER

A short delay will not be serious.
Therefore - you will sing. You will
all sing--

(the children almost
spoil it with a sigh
of relief)

But only because that is the way I
want it to be! It will demonstrate
that nothing has changed in Austria!
And immediately after you are
finished singing, you, Captain, will
be taken to Bremerhaven.

(he makes a sweeping bow)

And now, if you will all get into your
car, we will escort the von Trapp Family
Singers to the Festival.

The Captain's and Maria's expressions show victory suddenly turned to defeat.

Cont.

74 Cont.2

CAPTAIN

(quickly)

An escort will not be necessary.

ZELLER

My pleasure, Captain. After all, we
 wouldn't want you to get lost in the
 crowds...

(he smiles)

Would we.

Zeller turns on his heel and starts toward his car.
 Von Trapp takes Maria's hand, holds it comfortingly
 as they watch Zeller walking away.

CAPTAIN

We'll find a way. We've got to
 find a way...

MARIA

(quietly)

I'm already thinking.

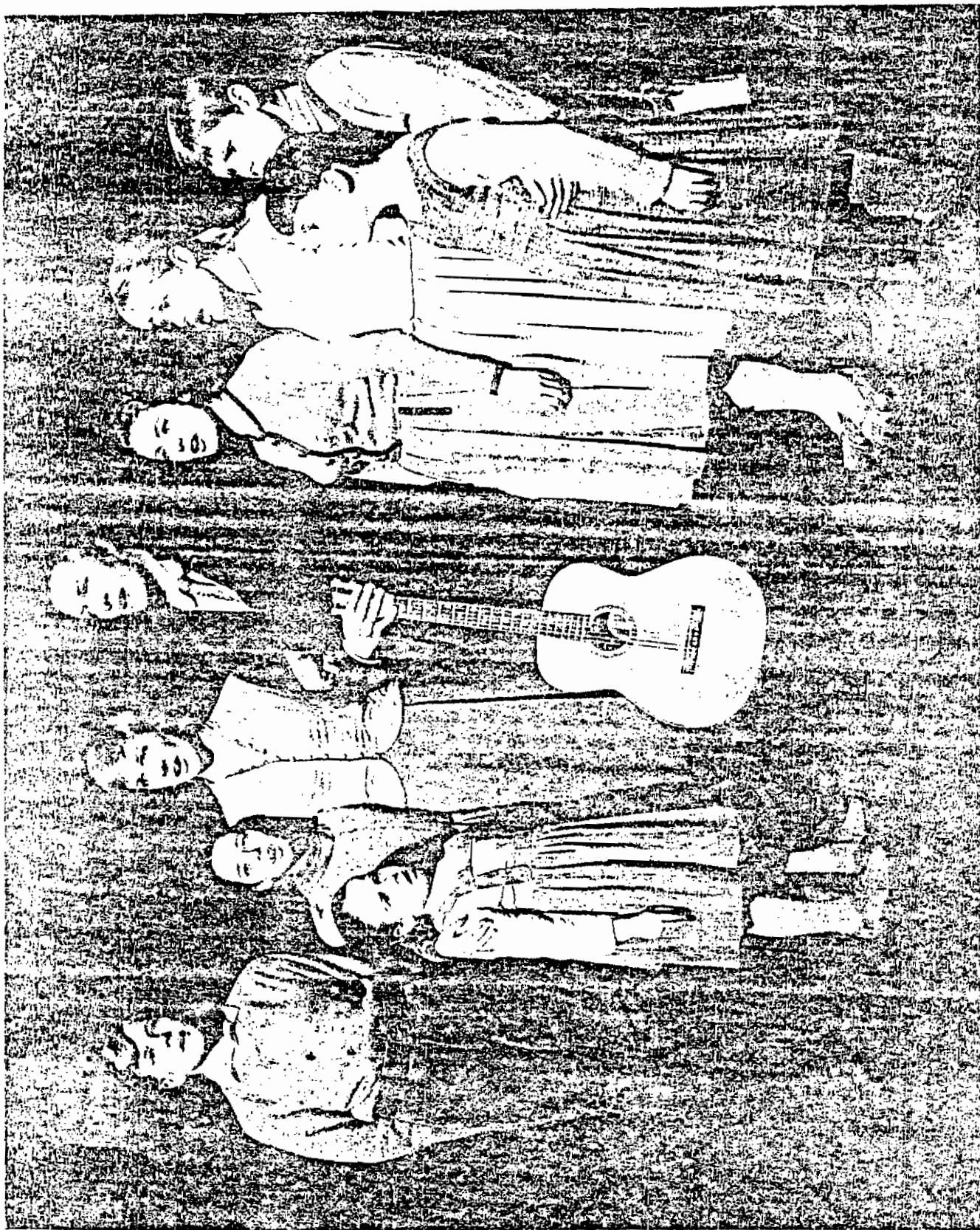
DISSOLVE TO:

75

INT. ROCKY RIDING SCHOOL - NIGHT - (MASTER SCENE)

We come in on a stunning shot of the dramatically lighted, jam-packed open-air arena as the von Trapp family stands in concert position on the stage, facing the vast audience and singing a concert arrangement of "Do Re Mi". During this we see Zeller, flanked by two SS men, seated in the audience. We see the Festival judges in the front row listening to the performance with obvious admiration. We see SA men standing in the tiers of arches behind the performers, and strategically positioned in other parts of the auditorium. And, of course, we see Maria and the Captain glancing about as imperceptibly as possible, assessing the dangers of their situation, as they sing along with the children. Finally, the song comes to an end and there is a tremendous storm of applause from the audience and exuberant acclaim from the judges. So great is the enthusiasm that Zeller, looking around, feels conspicuous in not clapping, and so he, too, joins half-heartedly in the applause. Max walks proudly onto the stage carrying Maria's guitar. He hands it to the Captain, who steps forward to a microphone as Maria and the children sit down on the floor.

Cont.



CAPTAIN

(to audience)

My fellow Austrians, I shall not
be seeing you again...perhaps for
a very long time...

(Zeller's head is nodding
in contented agreement)

I wish to sing for you now a love
song. I believe you share this
love. I pray that you will never
let it die...

Zeller's expression changes to slight puzzlement. The
Captain now sings "Edelweiss", accompanying himself on the
guitar. He sings it with deep feeling, and as he does so,
we see the emotion that is felt by many Austrians in the
audience. The Captain's eyes glisten. So, too, the eyes
of many of his listeners.

CAPTAIN

(sings)

Edelweiss, edelweiss,
Ev'ry morning you greet me.
Small and white, clean and bright,
You look happy to meet me.
Blossom of snow,
May you bloom and grow,
Bloom and grow forever -
Edelweiss, edelweiss,
Bless my homeland forever.

(on the last line,
Zeller's face shows
darkening anger)

Edelweiss, edelweiss,
Ev'ry morning you...

He stops, choked with emotion! In the deathly silence of
the arena, Maria and the children quickly pick up the song:

MARIA AND CHILDREN

(singing)

Small and white, clean and bright -

CAPTAIN

(resuming the song
with them)

You look happy to meet me...

And now, overcome with feeling, scores of Austrians in the
audience sing out with the von Trapps to the consternation
of Zeller.

Cont.

CAPTAIN, MARIA, CHILDREN, AUDIENCE

Blossom of snow,
May you bloom and grow,
Bloom and grow forever -
Edelweiss, edelweiss,
BLESS MY HOMELAND FOREVER!

There is a moment of silence, charged with emotion. And then a storm of applause. During this, Max comes out quickly, goes to the Captain, Maria and the children, and in a CLOSE ANGLE we hear him say to them, with conspiratorial haste:

MAX

I think it will work. They're all
out front. My God how I'll miss you.
How I'll miss the money I could have
made with you.

(he turns away from them,
steps to the microphone
as the applause dies down)

Thank you, ladies and gentlemen.
Thank you. The Festival competition
has come to its conclusion - except,
of course, we don't know what the
conclusion is going to be. And while
the judges are arriving at their
decision, I have been given permission
to offer you an encore. This will be
the last opportunity the von Trapps
will have to sing together for a long
long time. Even now, officials are
waiting in this auditorium to escort
Captain von Trapp to his new command
in the naval forces of the Third Reich...

(a murmur rises from
those in the audience
who had sung with the
Captain)

And so, ladies and gentlemen, the
family von Trapp again, to bid you
farewell.

He blows a furtive little kiss to the family and walks
off, as they line up on the stage and begin to sing with
what we can see is an air of nervous apprehension.

Cont.

MARIA

There's a sad sort of clanging
From the clock in the hall
And the bells in the steeple, too,
And up in the nursery
An absurd little bird
Is popping out to say "coo-coo".

CHILDREN

Coo-coo, coo-coo.

CAPTAIN

Regretfully they tell us
But firmly they compel us
To say "good-bye" to you.

ALL

So long, farewell, auf Wiedersehen,
Good night.

KURT AND MARTA

We hate to go, and miss this pretty sight.

Kurt and Marta exit from the stage and disappear in the darkness, glancing back nervously, during the short musical interlude.

ALL

So long, farewell, auf Wiedersehen, adieu.

FRIEDRICH AND LIESL

Adieu, adieu, to yieu and yieu and yieu.

Friedrich and Liesl exit in the same manner.

ALL

So long, farewell, auf Wiedersehen, good-bye.

LOUISA AND BRIGITTA

We flit, we float, we fleetly flee, we fly.

Louisa and Brigitta exit.

ALL

So long, farewell, auf Wiedersehen, good-bye.

GRETl

The sun has gone to bed and so must I,
Good-bye!

Gretl exits.

MARIA

Good-bye.

Cont.

CAPTAIN

Good-bye.

BOTH

Good-bye.

Maria takes the Captain's hand and they exit as the music comes to an end and the audience applauds. Max returns to the stage, watches Maria and the Captain disappear. Then he steps forward to take an envelope which the head of the judging committee is holding out to him from his standing position before his front-row seat. Max opens the envelope, takes out a sheet of paper, glances at it, looks off in the direction the von Trapps have taken, then steps to the microphone.

MAX

Ladies and gentlemen, I have here the decision of our distinguished judges. We will start with the award for third prize. For this honor, the judges have named the trio of the Saengerbund of Herwegen!

A spotlight picks out the trio as it comes out onto the stage, bows and goes off, to applause.

MAX

(to microphone)

The second prize to Fraulein Schweiger, the first soloist of the choir of St. Agathe's Church in Murbach!

The spotlight reveals Fraulein Schweiger coming on to applause, bowing and going off. Max takes a final look towards the exit, as if to reassure himself that it is safe to proceed.

MAX

(to microphone)

And the first prize - the highest honor in all Austria - goes to the von Trapp Family Singers!

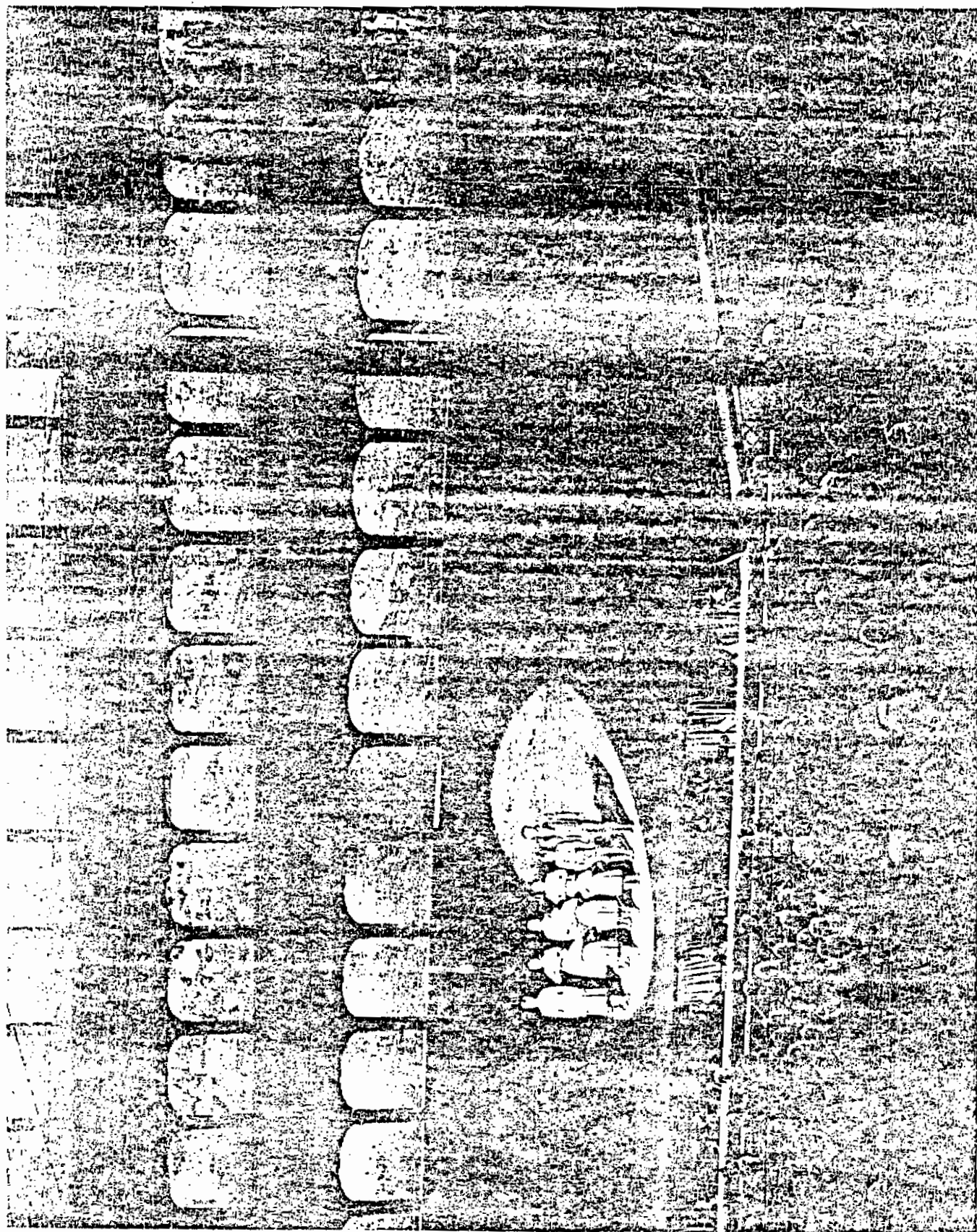
Great applause. The spotlight shines. Nobody appears.

MAX

(looks furtively towards Zeller, then back towards the exit)

The family...von Trapp!

Cont.



75 Cont.4

The applause continues. The spotlight shines. But no family von Trapp. The applause dies. Suddenly an SA man comes running into the spotlight, stops, shouts towards Zeller: "THEY'RE GONE!"

76 QUICK CLOSEUP - ZELLER

Leaping to his feet in dismay.

77 QUICK CLOSEUP - MAX

Smiling.

QUICK DISSOLVE TO:

78 MOVING SHOT WITH TWO NAZI VEHICLES - EXT. ABBEY - NIGHT

The vehicles, swastikas prominent, are speeding along the road leading to the Abbey, sirens screaming. The cars screech to a halt before the Abbey and uniformed Nazis scramble out, their faces grim, Zeller in the lead.

79 INT. ENTRANCE ROOM OF ABBEY

The Mother Abbess and the Captain have been peering cautiously out of a window. Behind them are Maria and the children, huddled in a group. They have come here on foot, weary, begrimed and very tense.

MOTHER ABBESS

(turning from window)

Come with me...quickly.....!

We HEAR the GATE BELL sounding violently as the Mother Abbess leads the Captain, Maria and the children towards an exit, passing Sister Berthe and Sister Margaretta, who are walking towards the front door.

MOTHER ABBESS

(to the sisters)

Slowly...slowly...

The sisters immediately slow their steps as the BELL SOUNDS again with angry insistence. The Mother Abbess and the von Trapps have exited. The BELL SOUNDS once more, and now finally Sister Berthe puts a smile on her face, opens the door and goes outside to:

A-79 EXT. ENTRANCE GATE TO ABBEY

As Sister Berthe approaches the gate:

Cont.



A-79 Cont.

ZELLER

(shouts)

Open up!

BERTHE

(calmly)

Good evening.

She fumbles with the gate, finally unlocks it, and the angry men go storming past her into the Abbey.

CUT TO:

80 FULL SHOT - EXT. GRAVEYARD

The Mother Abbess and the von Trapps appear in the background, entering the graveyard from the direction of the cloister. In the foreground are graves, headstones, trees, statuary. On the right is a long row of crypts, a roof over them all, each framed by an archway with iron bars from roof to ground and an iron gate leading in.

A-80 CLOSE TRAVELING SHOT - THE GROUP

The Mother Abbess is leading them hurriedly towards the crypts. During the cautious, whispered conversation that follows, we HEAR from within the Abbey the SOUNDS of searching men, the SLAMMING of doors:

MARIA

Reverend Mother, we didn't realize we'd put the Abbey in this danger.

MOTHER ABBESS

No, Maria. It was right that you came here...

CAPTAIN

We thought if we borrowed your caretaker's car --

MOTHER ABBESS

(worriedly)

Oh dear --

CAPTAIN

What is it?

MOTHER ABBESS

I'm afraid our car will do you no good now, Captain. I've been listening to the wireless. The borders have just been closed.

Maria and the Captain look at each other with concern.

They have come to a stop before the gate to a crypt. As the Mother Abbess takes a key out to unlock the gate, the Captain looks off to the mountains. He turns with determination in his voice.

CAPTAIN

If the borders are closed, we'll drive up into the hills and go up over those mountains on foot.

MARIA

(worriedly)

But the children...

CAPTAIN

We'll help them.

FRIEDRICH

We can do it without help, Father.

MOTHER ABBESS

(pushes open the gate)

You'll not be alone. Maria, have you forgotten? - "I will lift up mine eyes unto the hills from whence cometh my help."

MARIA

(comforted)

Yes, Mother. Of course.

The Mother Abbess embraces Maria, who then follows the children through the gate into the crypt. The Captain goes in; the Mother Abbess closes the gate, locks it and hands the key to him through the bars, saying:

MOTHER ABBESS

I'd better hurry back. God be with you.

She hurried away towards the Abbey.

C-80 INT. CRYPTS

The crypts are dark and gloomy. They are interconnected by low railings. There are tombstones, urns, floral arrangements. The family disperses into two adjoining crypts, the Captain with children in one, Maria with children in the other. They crouch behind the tombstones.

Cont.

C-80 Cont.

MARTA
(whispers)
I'm scared.

BRIGITTA
Me, too.

KURT
(teeth chattering)
N-n-n-not m-m-me.

LIESL
Quiet.

Behind the other tombstone:

GRETl
Mother?

MARIA
Yes, Gretl?

GRETl
Would it help if we sang about
our favorite things?

MARIA
No. This is the one time it
would not help.

Suddenly the beam of a searchlight hits the back wall of
the graveyard.

CAPTAIN
(sharply)
Gah!

D-80 FULL SHOT - THE GRAVEYARD

Several of the Nazis have entered from the cloister
courtyard.

E-80 CLOSER ANGLE - THE NAZIS

As they search through the graveyard, looking behind
trees, gravestones, statuary.

F-80 CLOSE SHOT - THE CAPTAIN

Peering out cautiously from behind a tombstone in the crypt. He sees something, ducks down.

G-80 THE NAZIS

Moving towards the row of crypts. They start along the row, several crypts away from the von Trapps' hiding place, pulling on the locked gates, peering through the bars, probing inside with their searchlight beams.

H-80 INT. CRYPTS

Maria and children - the Captain and children - crouch tensely behind their tombstones, hearing the Nazis coming closer.

I-80 EXT. CRYPTS

The men arrive at the gate through which the von Trapps have entered their hiding place. One of the men rattles the gate. A Lieutenant steps closer, examines the padlock as though with suspicion. The men shine their flashlight beams through the bars, peer into the interior.

J-80 CLOSE SHOTS - THE VON TRAPPS

Frozen with fear and caution. The Captain has his hand clamped over the mouth of the terrified Marta. Behind another tombstone, Maria is staring at bug-eyed Gretl and holding a warning finger to her lips. We hear a final rattle of the gate.

K-80 EXT. CRYPTS

The men turn away and start back towards the Abbey.

L-80 INT. CRYPTS

The von Trapps hold their breath, listening.

M-80 EXT. CRYPTS

As the Nazis go, the Lieutenant turns and calls back to a straggler:

LIEUTENANT

Come on! We'll try the roof!

N-80 CLOSE ANGLE - "THE STRAGGLER"

As he comes into view out of the darkness. It is Rolf, in a uniform. He starts past the von Trapp hiding place.

O-80 CLOSE SHOT - LIESL

Peeking out past the tombstone in the crypt. She sees Rolf, lets out an involuntary GASP.

P-80 CLOSE SHOT - ROLF

Reacting as he hears the gasp. He glances sideways without turning his head, continues on, as though nothing has happened. He takes a few more steps, then snaps off his flashlight and conceals himself behind a gravestone.

Q-80 FULLER ANGLE

As Rolf crouches behind the gravestone, the other Nazis are seen in b.g. continuing on towards the Abbey. Rolf looks towards the crypts.

R-80 INT. AND EXT. CRYPTS

The von Trapps are still crouched behind the tombstones, listening. Hearing nothing now, they rise slowly to their feet and stand in cautious silence. Suddenly Rolf dashes from his hiding place, turns on his flashlight and shines the beam through the bars. The light first traps Maria, then the Captain, who starts immediately towards the gate, key in hand...and then Rolf shines his light on the frightened face of Liesl.

LIESL

(a pleading whisper)

Rolf...please...

There is a tense moment as Rolf fights an inner battle. He looks off towards the Abbey, where the last of the Nazis is disappearing into the courtyard. Then he looks towards Liesl. Meanwhile the Captain unlocks the gate. With a hard look of determination, Rolf starts to put a whistle to his lips to sound the alarm.

CAPTAIN

(quickly, urgently)

Wait a minute!

Rolf hesitates, momentarily confused. The Captain opens the gate, comes through. Rolf backs away. The Captain starts towards him. Rolf quickly draws a pistol, aims it at him. The Captain stops.

CAPTAIN

(staring at the gun)

Maria...children...run...

Maria and the children run out of the crypt and off into the darkness.

Cont.

CAPTAIN
(to Rolf)
Put that down.

ROLF
(frightened)
It's you we want, not them. Don't make
another move or I'll...I'll shoot...

CAPTAIN
(quietly)
You're only a boy. You're really
not one of them yet...

He moves forward slowly.

ROLF
(desperately)
Stay where you are!

CAPTAIN
(moving)
There's still time for you to be saved.
Come away with us before it's too late...

ROLF
(panicking)
Not another step! I'll kill you!

CAPTAIN
(reaching for the pistol)
Give it to me, Rolf...

ROLF
(sobbing, trying to pull
the trigger)
Did you hear me? I'll kill you!

CAPTAIN
(gently taking the gun away)
You'll never be one of them...

ROLF
(cries out, desperate to
disprove what he's afraid
is true)
LIEUTENANT!
(he dashes towards the
Abbey crying:)
They're here, Lieutenant! They're
here!

Cont.



The SOUND of his WHISTLE, his SHOUTING and the answering SHOUTS of the Nazis are HEARD as we MOVE SWIFTLY WITH THE CAPTAIN ACROSS THE ABBEY GROUNDS AND DOWN A FLIGHT OF STEPS TO A SMALL LEAN-TO.

S-80 THE LEAN-TO

There is a caretaker's car. Inside the car are Maria and the children. The Captain holds a finger to his lips, stealthily opens the car door, gets in. He carefully closes the door, then, suddenly, almost at one and the same time, he turns on the headlights, starts the motor, guns the engine and lurches away.

T-80 EXT. SIDE GATE OF ABBEY

The car comes through and races away into the night.

81 INT. ABBEY

Zeller and his men freeze as they HEAR the SOUND of the CAR racing away. They dash past the Mother Abbess, Sister Berthe, Sister Margaretta and Sister Sophia to the front door, and out. The sisters move to a window and look out.

82 EXT. ABBEY

Zeller and his men have poured through the gate, are clambering into their two empty vehicles as the SOUND of the von Trapp car grows fainter in the distance. They slam doors shut. The drivers step on the starters. Starters whine, turning over and over. But nothing starts. Zeller's angry voice is heard shouting a command. Again the futile whine of straining starters.

83 INT. ABBEY - AT WINDOW

Sister Margaretta and Sister Berthe turn to the Mother Abbess, their expressions grave.

MARGARETTA

Reverend Mother, I have sinned.

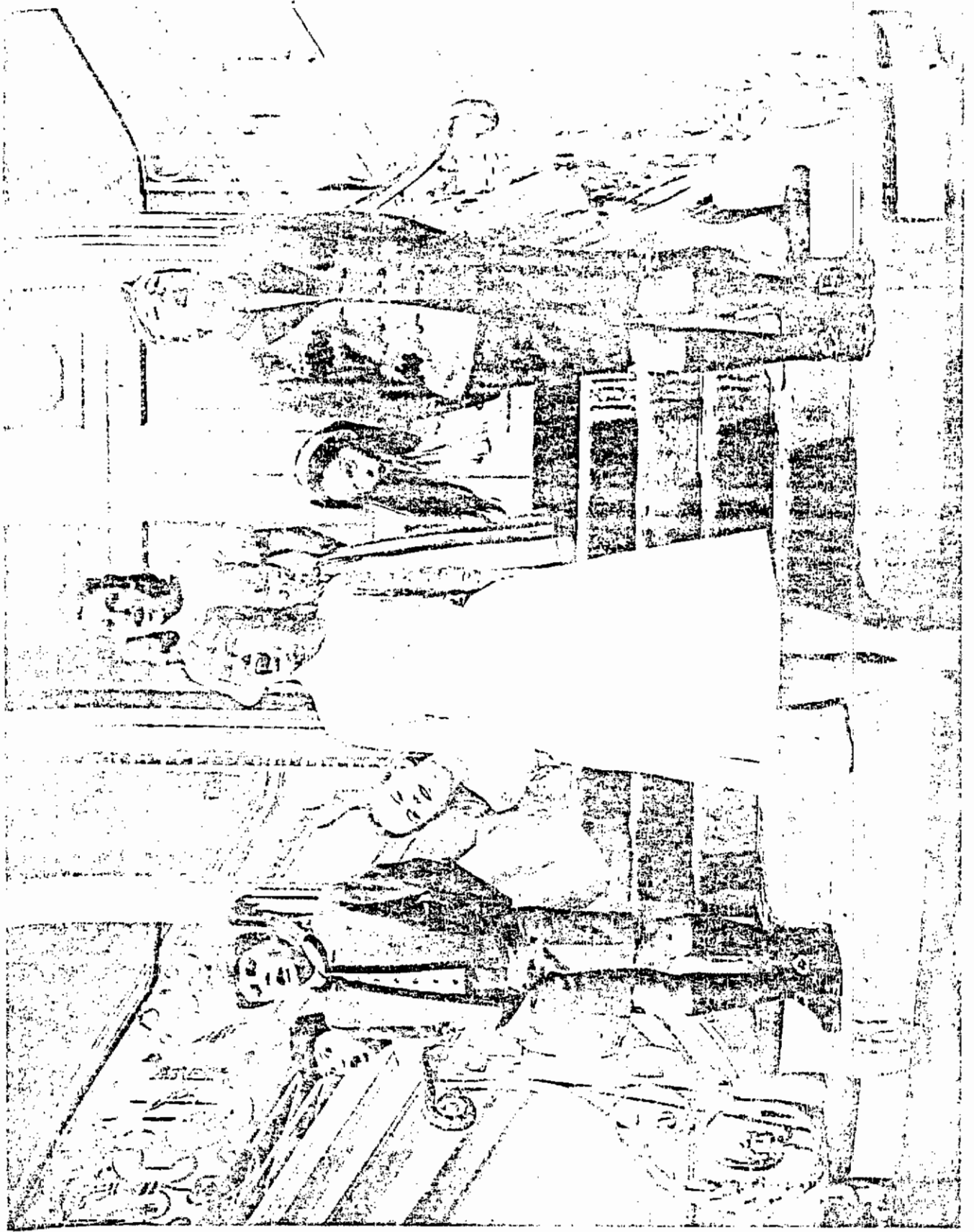
BERTHE

I, too, Reverend Mother.

MOTHER ABBESS

What is this sin, my children?

Cont.



The two sisters take their hands from the folds of their garments and reveal what each of them is holding: some greasy automotive part that is the difference between a motor that can, and a motor that cannot, start, as, from outside, we HEAR still another frantic whine of the starters. The Mother Abbess smiles broadly.

QUICK DISSOLVE TO:

84

EXT. MOUNTAIN-TOP AT BORDER - DAWN

We are high up on a mountain-side. The music of "Climb Every Mountain" has begun. We see the von Trapp family making its way up the path to the last peak, beyond which lies safety. One by one they pass CLOSE TO CAMERA, each of them tired but happy. During this, we HEAR the VOICE of the MOTHER ABBESS singing:

MOTHER ABBESS' VOICE

(o.s.)

Follow every rainbow
Till you find your dream

A dream that will need all the love you can give
Every day of your life as long as you live...

The voices of other nuns join her to swell the volume as we have our last close look at the Captain, then Gretl, who is riding on his shoulders, then Kurt, Friedrich, Marta, Louisa, Brigitta, Liesl, and finally, Maria:

NUNS' VOICES

(o.s.)

Climb every mountain
Ford every stream,
Follow every rainbow
Till you find your dream.

During the above, the CAMERA HAS STARTED RISING to include the whole family as they reach the top, come to a stop for a moment and look off. The CAMERA KEEPS RISING higher and higher into the sky until finally we are looking at a magnificent view of the mountains and the countryside beyond. And now, as the music of "Climb Every Mountain" soars to its triumphant conclusion, the first rays of the rising sun are seen, heralding a new day, and a new life, for Maria, the Captain and the children.

FADE OUT

THE END