

"THE THIRD MAN"

"THE THIRD MAN"

FADE IN - CREDITS

1 to  
14

LONDON FILM PRODUCTIONS  
"BIG BEN"

PRESENTED BY  
ALEXANDER KORDA  
AND  
DAVID O. SELZNICK

(Zither music playing)

JOSEPH COTTEN  
VALLI  
ORSON WELLES  
TREVOR HOWARD

CAROL REED'S PRODUCTION  
"THE THIRD MAN"  
BY GRAHAM GREENE

PAUL HOEBIGER	ERNST DEUTCH
ERICH PONTO	SIGFRIED BREUR
HEDWIG BLEIBTREU	BERNARD LEE
WILFRED HYDE-WHITE	

SCREEN PLAY BY  
GRAHAM GREENE

PHOTOGRAPHED BY  
ROBERT KRASKER

SETS DESIGNED BY  
VINCENT KORDA  
WITH

JOHN HAWKSWORTH      JOSEPH BATO

zither music  
played by  
ANTON KARAS  
WESTERN ELECTRIC RECORDING

ASSOCIATE PRODUCER  
HUGH PERCEVAL

Cont.

1 to Cont.  
1<sup>1</sup>

DISTRIBUTED BY  
BRITISH LION  
FILM CORPORATION

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OSWALD HAFENRICHTER

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Sound Editor	Jack Drake
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Hairdressing	J. Shear
Wardrobe	Ivy Baker

PRODUCED AND DIRECTED

BY

CAROL REED

FADE OUT

15 HIGH ANGLE - FULL SHOT - CITY OF VIENNA

The title VIENNA SUPERIMPOSED FADES OUT - commentary commences.

COMMENTATOR

I never knew the old Vienna before the war, with its -

16 MED. SHOT - STATUE OF A VIOLINIST

There is snow on it.

COMMENTATOR

Strauss music, its glamour and easy charm...

17 MED. SHOT - ROW OF STONE STATUES

ornamenting the top of a building. In the b.g. the top of a stone archway. They are snow-sprinkled.

COMMENTATOR

Constantinople suited...

18 MED. SHOT - SNOW-COVERED STATUE

Trees in b.g.

COMMENTATOR

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

19 CLOSE SHOT - TWO MEN

talking in the street.

COMMENTATOR

- classic period of the black...

20 CLOSEUP - SUITCASE

opens toward camera, revealing contents consisting of tins of food, shoes, etc. The hands of a man come in from f.g. to take something out.

COMMENTATOR

- market. We'd run anything...

21 CLOSEUP - HANDS OF TWO PEOPLE

standing side by side in the street. The person CL running hands through a pair of silk stockings.

Cont.

21 Cont.

COMMENTATOR  
- if people wanted it enough.

22 CLOSEUP - HANDS OF TWO PEOPLE

A woman's hands CL wearing a wedding ring - a man's hands  
CR holding in RH two small cartons - hands them over to  
her in exchange for some notes which she hands him.

COMMENTATOR  
- and had the money to pay.

23 CLOSE SHOT - FIVE WRIST WATCHES

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

COMMENTATOR  
Of course a situation like that -

24 LONG SHOT - CAPSIZED SHIP

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

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

25 MED. LONG SHOT - THROUGH STONE ARCHWAY

with Church seen in b.g. through it. A large board in R.  
f.g., CS reading:

"ENTERING AMERICAN ZONE"

COMMENTATOR  
Now the city is divided -

26 CLOSE SHOT - BOARD

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

"BRITISH ZONE"

COMMENTATOR  
- into four zones, you know -

27 CLOSE SHOT - A LARGE BOARD TOP

CR of an ornamental double gateway - wrought iron gates. The inscription is in Russian - corresponding to the two previous zone boards.

COMMENTATOR  
- each occupied by a power.

28 CLOSE SHOT - A LARGE BOARD

bearing the words:

"DEBUT ZONE FRANCAIS"

COMMENTATOR  
American, British, Russian and  
the French.

29 CLOSE SHOT - FOUR SHIELDS

resting on a ledge at the top of a building. From CL American, British, French and Russian Provost Marshals shields.

COMMENTATOR  
But the center of the city, that's -

30 MED. CLOSE SHOT

an American officer CL and Russian officer CR. They are facing each other in profile. They exchange salutes. CAMERA PANS RL with the American as they turn away from each other - losing the Russian. The former is on the move RL as we:

COMMENTATOR  
- international, policed by an  
international patrol, one member  
of each of the four powers...

31 LONG SHOT

of a parked row of American-type patrol wagons. M.P.'s of the four occupying powers lined up in front of them, waiting for orders.

COMMENTATOR  
Wonderful! What a hope they had.  
All strangers to the place...

32 MED. LONG SHOT - PATROL WAGON

nearest camera drives away from the parked line toward camera, LR M.P.'s dispersed round the remaining wagons.

COMMENTATOR  
- and none of them could speak  
the same language...

33 CLOSE SHOT - THE FOUR REPRESENTATIVE M.P.'S

of the International patrol seated in patrol wagon (open).  
Driving LR through streets of Vienna.

COMMENTATOR  
Except of course a smattering of  
German. Good fellows on the whole.  
Did their best, you know.

34 LONG SHOT - SQUARE IN VIENNA

Bomb damaged buildings in R of picture..

COMMENTATOR  
Vienna doesn't really look...

35 LONG SHOT - CITY OF VIENNA

Tower of a church scaffolded in repair in b.g. Woman  
crosses f.g. RL.

COMMENTATOR  
- any worse than...

36 MED. SHOT - MONUMENT

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

COMMENTATOR  
- a lot of other European cities.

37 LONG SHOT - MAN

walking over the rubble of a bombed building.

COMMENTATOR  
Bombed about a bit...

38 CLOSE SHOT

Front rank of uniformed American soldiers on parade rifles  
and bayonets at "present arms" position. They are at  
attention in R profile.

38 Cont.

COMMENTATOR

Oh, I was going to tell you...

39 LONG SHOT - A GROUP OF AMERICAN AND RUSSIAN OFFICERS

standing at attention at the salute on the steps of a large building. At the top of the steps, in b.g. behind them, other Russian soldiers seen.

COMMENTATOR

I was going to tell you about Holly Martins.

40 CLOSE SHOT

front rank of a parade of Russian soldiers, rifles at the "present arms" in front of them. They are in L profile. CAMERA PANS RL slightly to reveal the roadway in front of them.

COMMENTATOR

- an American came all the way here to visit a friend of his - the name...

41 MED. SHOT - COMPANY OF RUSSIAN SOLDIERS

with rifles and fixed bayonets marching LR.

COMMENTATOR

- was Lime. Harry Lime. Now -

42 CLOSE SHOT - STEAM ENGINE

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

COMMENTATOR

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

43 CLOSE SHOT - STEAM ENGINE

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

COMMENTATOR

Anyway, there he was, poor chap. Happy as a lark, and without a cent.



44 CLOSE SHOT - TRAIN CARRIAGE WINDOW

pulling into station RL. Holly Martins' head out of the window, looking off CL. Train draws to a standstill. Martins opens the door of the compartment and pulling down his grip from the rack, gets out, and exits CL.

45 MED. SHOT - MARTINS

making his way down the platform, toward the ticket barrier in f.g. Train stationary CL far side of barrier. M.P.'s (British and Russian) CL near side of barrier. American M.P. CR.

U.S.M.P.  
Passport, please.

MARTINS  
Oh.

Martins hands his passport to M.P. CAMERA TRACKS IN to CLOSE TWO SHOT.

U.S.M.P.  
What's the purpose of your visit here?

CAMERA STOPS TRACKING.

MARTINS  
A friend of mine offered me a job here.

U.S.M.P.  
Where are you staying?

MARTINS  
With him. Fifteen Stiffgasse.

U.S.M.P.  
His name?

He looks off CL.

MARTINS  
Lime. Harry Lime.

U.S.M.P.  
Okay.

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

DISSOLVE TO:

46 LONG SHOT - VIENNA STREET

Martins, grip in hand, walking down CR pavement toward camera, looking up at the building CR of him.

47 INT. BUILDING - LONG SHOT - MARTINS

enters from CR moving upstage into the hallway, back to camera. Exits through door CL.

48 LONG SHOT - HALLWAY

shooting over bannisters of large staircase, down to same. The music stops. Martins in hall below moves to foot of stairs. CAMERA PANS RL with him and CRANES BACK as he runs up stairs LR across f.g. Turns round the bannister head at the top of the stairs and moves along top corridor RL.

PORTER

(singing)

Mit einer musik and ein wein da pack.

49 MED. CLOSE SHOT - MARTINS

enters from CR moving along the top corridor RL.

PORTER

(singing)

Ma does in zwetschken ein...  
(hums a few more bars)

He rings the doorbell of double door at end of corridor CL and knocks on door.

50 LONG SHOT - PORTER

trimming candles on bracket close to bannisters on floor above Martins, looking down off CL for him.

51 CLOSE SHOT - MARTINS

at the door. He looks round and up off CR, reacting to the Porter, calling down to him. He moves forward into CLOSEUP.

PORTER

(over)

Da werden sie Kein gluck haben  
mein lieber herr. Sie kommen  
zehn minuten zu spa...

52 CLOSE SHOT - PORTER

on landing above - candle bracket CR of him, looking down off L for Martins.

PORTER  
Das ist niemand mein hier. Sie  
lauten un sonst.

53 LONG SHOT - MARTINS

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

MARTINS  
Speak English?

PORTER'S VOICE  
English?

54 CLOSE SHOT - PORTER

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

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

55 CLOSE SHOT - MARTINS

looking off R for the Porter.

PORTER'S VOICE  
Already gone.

MARTINS  
Who?

56 CLOSE SHOT - PORTER

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

PORTER  
His friends and - er - the coffin.

57 CLOSE SHOT - MARTINS

looking up off R for Porter.

Cont.

57 Cont.

MARTINS  
Coffin?

PORTER'S VOICE  
Mr. Lime's. Accident...

58 CLOSE SHOT - PORTER

looking down off L for Martins.

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

59 LONG SHOT - MARTINS

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

PORTER'S VOICE  
Have seen it myself, killed at once,  
immediately.

60 CLOSE SHOT - PORTER

looking down L for Martins off.

PORTER  
Already in hell or in heaven.

61 CLOSEUP - MARTINS

looking up off R for Porter. CAMERA TRACKS in to BIG CLOSE-  
UP.

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

DISSOLVE TO:

62 LONG SHOT - CEMETERY

Music starts. Martins walking down roadway CR of it to  
camera. Peasant woman in L of picture, putting some flowers  
on a grave. He exits CL.

63 MED. SHOT - GROUP OF MOURNERS

in black, round a newly dug grave. Priest reading over  
the service in L profile in f.g.

64 CLOSE SHOT - CALLOWAY

Martins discovered in picture, moves downstage to stand CL of him.

MARTINS  
Can you tell me whose...

CALLOWAY  
Fellow called Lime.

Martins exits CL f.g.

65 LONG SHOT - MARTINS

moving upstage through the cemetery, toward the group round the grave.

66 MED. SHOT - THE MOURNERS

round the grave. Priest reading from his book. Anna discovered CR.

PRIEST  
Gelitten unter Pontius Pilatus...

67 CLOSE SHOT - KURTZ AND DR. WINKEL

looking off CR.

PRIEST  
- gekreuziget, gestorben und begraben.  
Abestiengen zu...

68 CLOSE SHOT - ANNA

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

PRIEST'S VOICE  
- der hoelle am dritten tage.  
Wieder auferstanden von den  
toten. Aufgerfahren in den  
Himmel siset zur rechten...

69 CLOSE SHOT - KURTZ AND DR. WINKEL

looking off CR.

PRIEST'S VOICE  
- hand gottes des allmaechtigen  
vater.

Cont.

69 Cont.

KURTZ  
Wer ist das?

PRIEST'S VOICE  
Von dannen er kommen wird zu  
richten die lebendigen toten...

70 CLOSEUP - MARTINS

looking off past CR, reacting to the service.

PRIEST'S VOICE  
Ich glaube an den heiligen geist  
die heilige katholische...

71 CLOSE SHOT - KURTZ AND DR. WINKEL

looking off, CR, reacting to the service.

PRIEST'S VOICE  
- kirche. Gemeinschaft der heiligen.

72 CLOSEUP - MARTINS

looking off, CR, reacting to service.

PRIEST'S VOICE  
...Ablass der sueden. Auferstehung  
des fleisches.

73 CLOSEUP - ANNA

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

PRIEST'S VOICE  
Ein ewiges leben. Herr...

74 CLOSEUP - MARTINS

looking off CL at Anna.

PRIEST'S VOICE  
...gib ihner die ewige ruhe.

75 MED. SHOT - PRIEST

with the graveyard attendant in L profile beside him.

MEN  
Und das ewige licht leuchte ihnen.

Cont.

75 Cont.

PRIEST  
 Im namen des vater des sohnes und  
 des heiligen geistes. Amen.

Priest sprinkles some earth on the grave and moves as if to exit DR. Sound of music.

76 CLOSE SHOT - KURTZ AND DR. WINKEL

looking off CR.

77 MED. SHOT - PRIEST

moving upstage, back to camera, to Anna and Martins CR of her. He touches her hands sympathetically, then moves on upstage between the two of them.

78 CLOSE SHOT - GRAVE DIGGER

looking off CL.

79 CLOSE SHOT - ANNA AND MARTINS

standing side by side. Anna turns away and moves upstage, back to camera. Martins moves forward.

80 MED. CLOSE SHOT - GRAVE DIGGER

Martins enters from CR. The former gives him a spoonful of earth and Martins sprinkles it on the grave CL out of picture. He exits CR. Kurtz standing behind him, takes spoon from grave digger. Winkel standing behind CL of him looking after Martins CR.

81 MED. SHOT - MARTINS

puts on his hat, and makes his way upstage, back to camera, through the graves LR.

82 CLOSE SHOT - CALLOWAY

looking off CL for Martins. He exits CL.

83 CLOSE SHOT - DR. WINKEL

taking spoon from grave digger. Kurtz CR of him, holding wreath and looking off past CR after Martins. CAMERA PANS R as Dr. Winkel hands back spoon and moves LR to Kurtz to take wreath. He stoops down to lay the wreath on the grave off L below frame - and Kurtz steps forward as:

84 LONG SHOT - CEMETERY

Martins making his way downstage through cemetery, followed by Calloway. They exit CR.

85 LONG SHOT - THE ROADWAY

outside the cemetery, which is in L picture. Martins followed by Calloway enters from CL; he is moving upstage LR.

CALLOWAY

Like a lift?

He turns round as Calloway calls to him.

86 MED. SHOT - MARTINS

looks off past CL for Calloway.

CALLOWAY

...to town?

87 CLOSE SHOT - CALLOWAY

looking off CR for Martins.

CALLOWAY

I've got a car here.

88 LONG SHOT - THE ROAD

outside the cemetery. Calloway moves downstage LR to car parked in R f.g. Martins follows him.

MARTINS

Thanks.

89 CLOSE SHOT - PAYNE

in R profile in jeep, magazine in hand. He is looking off R reacting to Calloway. He puts down the magazine and makes a move as if to start the car.

90 LONG SHOT - DOOR OF CALLOWAY'S CAR

closes and it drives off upstage.

91 MED. SHOT - PAYNE

driving his jeep, moves out of picture LR.



92 CLOSE SHOT - MARTINS AND CALLOWAY

seated in the back of the car. Martins' CL - both full face.

CALLOWAY  
My name is Calloway.

MARTINS  
Martins.

CALLOWAY  
You a friend of Lime's?

MARTINS  
Yes.

CALLOWAY  
Been here long?

MARTINS  
No.

93 MED. CLOSE SHOT - ANNA

walking along the road at the side of the cemetery in R profile, from Calloway's eye line in the car. CAMERA TRAVELS BACK at speed of car, Anna receding into LONG SHOT, still walking. In b.g., CL Payne's jeep is seen slowly following the car.

94 CLOSE SHOT - MARTINS AND CALLOWAY

seated in the back of the car traveling LR.

CALLOWAY  
You've had a bit of a shock, haven't you? You could do with a drink.

MARTINS  
Could you buy me one. I haven't got any Austrian kroners. Thanks.

CALLOWAY  
Schmolka!

Music stops.

DISSOLVE TO:

95 MED. SHOT - MARTINS

CL, and Calloway seated at a table in the Kartnerstrasse bar. A bottle is on the table, and each has a glass in front of him.

MARTINS  
I guess nobody knew Harry like he did -  
I did.

He reaches for the bottle and pours Martins another

CALLOWAY  
How long ago?

CAMERA TRACKS IN to CLOSE TWO SHOT.

MARTINS  
Back in school. Never so lonesome in  
my life till he showed up.

CALLOWAY  
When did you see him last?

MARTINS  
September '39.

96 CLOSE SHOT - CALLOWAY

past Martins in L f.g.

CALLOWAY  
When the business started?

Martins drinks from his glass.

MARTINS  
Mmmmm.

Putting a cigarette to his mouth.

CALLOWAY  
See much of him before that?

MARTINS  
Once in a while.

97 CLOSE SHOT - MARTINS

past Calloway in R f.g. Martins has glass in hand.

MARTINS  
Best friend I ever had.

98 CLOSE SHOT - CALLOWAY

past Martins in L f.g.

CALLOWAY  
That sounds like a cheap  
novelette.

99 CLOSE SHOT - MARTINS

past Calloway in R f.g.

MARTINS  
Well, I write cheap novelettes.

100 CLOSE SHOT - CALLOWAY

past Martins in L f.g.

CALLOWAY  
I'm afraid I've never heard of you.  
What's your name again?

MARTINS  
Holly Martins.

CALLOWAY  
No, sorry.

101 CLOSE SHOT - MARTINS

past Calloway in L f.g., who is drinking.

MARTINS  
Did you ever hear of "The Lone  
Rider of Santa Fe?"

CALLOWAY  
I can't say that I have.

MARTINS  
"Death at the Double X Ranch" -  
Ra-a-nch.

CALLOWAY  
No.

102 CLOSE SHOT - CALLOWAY

past Martins in L f.g. People seen through the window,  
passing in b.g.

MARTINS  
Must have known I was broke. Even  
sent me an airplane ticket. It's a  
shame.

Cont.

102 Cont.

CALLOWAY  
What?

MARTINS  
Him dying like that.

CALLOWAY  
Best thing that ever happened...

103 CLOSEUP - MARTINS

looking off CR for Calloway.

CALLOWAY'S VOICE  
...to him.

MARTINS  
What are you trying to say?

CALLOWAY'S VOICE  
He was...

104 CLOSEUP CALLOWAY

looking off past CL for Martins.

CALLOWAY  
...about the worst racketeer who  
ever made a dirty living in this  
city.

105 CLOSEUP - MARTINS

looking off CR for Calloway.

MARTINS  
Policeman, eh?

106 CLOSEUP - CALLOWAY

looking off CL for Martins.

CALLOWAY  
Come on, have another drink.

107 CLOSEUP - MARTINS looking off CR for Calloway.

MARTINS  
No...I never did like...

108 CLOSEUP - CALLOWAY

looking off CL for Martins.

MARTINS' VOICE  
...policemen. I have to call them  
sheriffs.

CALLOWAY  
Ever seen one?

MARTINS  
Pin it on a...

109 CLOSEUP - MARTINS

looking off CR for Calloway.

MARTINS  
Dead man.

110 CLOSE SHOT - PAYNE

seated at table in the bar, looking at a magazine. He  
looks up from it off CR, reacting to the conversation  
between Martins and Calloway.

MARTINS'S VOICE  
Some petty racket with gasoline  
or something.

111 CLOSEUP - MARTINS

looking off CR for Calloway.

MARTINS  
Just like...

112 CLOSEUP - CALLOWAY

looking off CL for Martins.

MARTINS'S VOICE  
...a cop. You're a real cop I  
suppose.

CALLOWAY  
It wasn't petrol.

113 CLOSEUP - MARTINS

looking off CR for Calloway. He gets to his feet, CAMERA  
PANS UP with him.

113 Cont.

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

114 CLOSE SHOT - PAYNE

seated at the table looking off CR for Martins. He gets to his feet as we:

MARTINS  
...tires, or saccharin...

115 CLOSEUP - CALLOWAY

looking off past CL for Martins.

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

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

116 MED. CLOSE SHOT - MARTINS

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

CALLOWAY  
...of his racket.

He leans forward to CR to strike Calloway. As he does so, a hand comes in from L of picture and swings him back RL, CAMERA PANNING with him, revealing Paine CL of him - and he swings Martins round. The latter grabs the post at the corner of the bench and swings round with it and sits down on far side, losing his balance.

CALLOWAY  
It's all right.

117 MED. CLOSE SHOT - CALLOWAY

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

CALLOWAY  
Paine.

CAMERA PANS RL with him, revealing Paine and Martins seated DR of him on far side of bench in L profile. He crosses to them.

117 Cont.

CALLOWAY

He's only a scribbler with too much  
drink in him. Take Mr. Holly home.

He exits in CS CAMERA L. The other two look after him.

PAINE

Holly Martins, sir?

118 CLOSE TWO SHOT - PAINE

standing CL looking down at Martins seated in R f.g.

PAINE

The writer? The author of "Death  
at the Double X Ranch?"

119 MED. CLOSE SHOT - WAITER AND CALLOWAY

who is three-quarters back to camera, taking money out  
of his pocket to pay the bill. He looks back, reacting  
to Martins.

MARTINS' VOICE

Listen, Callaghan.

CALLOWAY

Calloway - I'm English, not Irish.

120 CLOSE SHOT - PAINE

standing CL of Martins, seated in L profile R f.g. They  
are looking off CL after Calloway.

MARTINS

You're not going to close your files  
at a dead man's...

121 CLOSE SHOT - CALLOWAY

cigarette in hand, looking off past CR for Martins. Takes  
his change from off L.

MARTINS' VOICE

...expense.

CALLOWAY

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

Takes change.

121 Cont.

MARTINS' VOICE  
When I've finished with you...

122 CLOSE SHOT - PAINE

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

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

123 MED. SHOT - CALLOWAY

standing CR of the waiter at the far side of the table,  
his change in his hands. He leaves the waiter, crossing  
back to Martins, who is revealed with Paine in R of picture.  
CAMERA PANS LR losing the waiter.

CALLOWAY  
(he stuffs some notes into  
Martins' outside overcoat  
pocket)  
Here's some army money. Should see you  
through tonight at Sacher's Hotel, if you  
don't drink too much at the bar. We'll  
keep a seat for you on tomorrow's plane.

He exits CR in CS.

124 MED. SHOT - PAINE

and Calloway re-enters from CR to him and Martins. Calloway  
crosses screen RL his hat now on, and as he passes, Martins  
get to his feet and grabs him, ready to strike him, but  
Paine, standing behind them, strikes him on the jaw and he  
jerks back LR, as we -

CUT TO:

125 MED. SHOT - MARTINS

staggers back between the table CL and the bench. Paine  
enters from CL f.g. and helps him to his feet, and sits  
him down on the bench CR - CAMERA PANNING UP with them.

PAINE  
Please be careful, sir. Up we come.  
Written anything lately?

CALLOWAY'S VOICE  
Take him to Sacher's.



126 MED. CLOSE SHOT - CALLOWAY

looking off CR for Martins. He turns and walks away up-stage toward the door of the café in b.g.

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

127 CLOSE SHOT - MARTINS

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

CALLOWAY  
It's a military hotel.

PAINE  
I'm so glad to have met you, sir.  
I've read quite a few of your books.

Paine leans toward camera and brings Martins' grip up into picture from off R. Martins gets up, helped by Paine. CAMERA PANS UP RL with them as they move to central aisle and toward the door, backs to camera, revealing waiter standing in b.g.

WAITER  
Auf wiedersehn meine herren.

PAINE  
I like a good western.

128 LONG SHOT - MARTINS

entering the lobby of Sacher's hotel, followed by Paine. CAMERA TRACKS back with them as they move down the corridor. Paine catches him up.

PAINE  
That's what I like about them, sir.  
You can pick them up and put them  
down any time.

Paine calls to Hartman as he crosses picture RL and the reception desk and clerk are revealed in L. of picture. He approaches it, followed by Martins.

PAINE  
Oh, Mr. Hartman...

PORTER  
Yes, sir?

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

128 Cont.

PORTER  
Passport, please.

129 MED. CLOSE SHOT - CRABBIN

leading a lady through the swing doors from the lounge into the lobby.

CRABBIN  
I can't very well introduce you to everybody.

They move to exit CR.

130 CLOSE SHOT - PAINE - CL - AND MARTINS

at the hotel reception desk.

PORTER  
Would you mind filling this in?

131 MED. CLOSE SHOT - CRABBIN AND GIRL

with him. Paine enters from CR to them. CAMERA PANS L, slightly, as girl friend crosses picture, RL, and stands on L edge of frame, back to camera.

PAINE  
Mr. Crabbin.

CRABBIN  
What is it, Sergeant?

PAINE  
Mr. Holly Martins, sir.

CRABBIN  
Who?

PAINE  
The author. Thought you might be interested.

CRABBIN  
Never heard of him.

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

Cont.

131 Cont.

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

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

132 CLOSE SHOT - MARTINS - PAINE CR

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

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

He continues registering.

MARTINS  
 You do!

CRABBIN  
 Yes, Cultural re-education Section  
 Propaganda. Very important in a  
 place like this. We do a little  
 show each week. Last week we did  
 "Hamlet" and the week before we  
 had something...

PAINE  
 Striptease, sir.

CRABBIN  
 Yes, Hindu dances, thank you, Sergeant.  
 This is the first opportunity we've had  
 of making an American author welcome.

MARTINS  
 Welcome?

CRABBIN  
 I'll tell you what, Mr. Martins.  
 On Wednesday night at our institute,  
 we are having a little lecture on the  
 contemporary novel...I thought perhaps  
 you'd like to speak.

Martins puts his handkerchief to his sore jaw - looks at  
 Crabbin.

Cont.

132 Cont.

MARTINS  
They wouldn't know me.

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

PAINE  
Very popular, sir.

CRABBIN  
Very popular. Are you staying long?

MARTINS  
How long can one stay here on this stage money?

CRABBIN  
Listen, Mr. Martins, if you'd agree to be our guest, we'd be delighted to have you.

133 CLOSEUP - MARTINS  
looking off CR for Crabbins.

MARTINS  
Would you?

134 CLOSE SHOT - PAINE AND CRABBIN CR  
looking off CL for Martins.

CRABBIN  
For as long as you care to stay.

135 CLOSEUP - MARTINS  
looking off CR for Crabbins.

PAINE  
But he's due to...

136 CLOSE SHOT - PAINE - CRABBIN CR  
They are looking off CL for Martins.

PAINE  
...leaving tomorrow, sir.

Cont.

136 Cont.

CRABBIN  
Excuse me, have you got tooth...

137 CLOSEUP - MARTINS

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

CRABBIN'S VOICE  
...ache.

PORTER'S VOICE  
Number eight, Mr. Martins.

MARTINS  
Come upstairs a moment.

CRABBIN  
I know a very good dentist.

MARTINS  
I don't need a dentist. Somebody  
hit me, that's all.

138 LONG SHOT - RECEPTION DESK.

The Porter ushers Martins downstage with Crabbin, Paine  
following.

PORTER  
Bitte.

Martins and Paine walk forward to CS. CAMERA TRACKS, back  
with them, PANNING LR, to reveal staircase, and losing  
Paine out of picture CL.

CRABBIN  
Goodness, we must report that to the  
police. Did they try to rob you?

Martins takes off his hat.

MARTINS  
It was just a soldier. I was trying  
to punch his major in the eye.

CRABBIN  
No, a major, were you really?

MARTINS  
Heard of Harry Lime?

Cont.

138 Cont.

CRABBIN  
I've heard of him, of course, but  
I didn't exactly know him.

They reach the stairs and start up them.

MARTINS  
I was going to stay with him,  
but he died Thursday.

CRABBIN  
Goodness, that's awkward.

MARTINS  
Is that what you say to people  
after death? "Goodness that's  
awkward..."

RECEPTION PORTER'S VOICE  
Mr. Martins.

139 CLOSE SHOT - RECEPTION PORTER  
holding up telephone, off receiver.

PORTER  
Excuse me. Telephone.

140 MED. SHOT - MARTINS  
on the staircase - Crabbie CR of him - both turn  
back to look off L for reception desk.

MARTINS  
Who is it?

141 CLOSE SHOT - RECEPTION PORTER  
behind desk. Martins enters from CR f.g. to him.

PORTER  
Baron Kurtz.

MARTINS  
Must be some mistake.

142 CLOSE SHOT - BACK OF MARTINS' HEAD  
as he speaks into the phone.

Cont.

142 Cont.

MARTINS

Yes.

BARON'S VOICE

I was a friend of Harry Lime.

He turns round into full face position, talking into the phone.

MARTINS

I would very much like to meet you, Baron. Come around.

BARON'S VOICE

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

MARTINS

Where?

BARON'S VOICE

Just around the corner.

MARTINS

How will I know you?

BARON'S VOICE

I'll carry a copy of one of your books. Harry gave it to me.

He puts down the receiver. He looks off CR for Crabbie.

MARTINS

I'll be there in a moment. Wait a minute, if I do...

143 MED. SHOT - CRABBIE

in R f.g. Martins enters from CL and stands in R profile, looking at him.

MARTINS

...this lecture business, you'll put me up here a while?

CRABBIE

Certainly.

Cont.

143 Cont.

CAMERA PANS RL and TRACKS FORWARD very slightly, revealing Paine and the swing doors in b.g.

MARTIN  
It's a deal. Did you ever read a book of mine called "The Lone Rider of Sante Fe?"

Martins starts walking to them, as does Crabbin CR and Paine.

PAINE  
No, not that one, sir.

MARTINS  
It's a story of a man who hunted down a sheriff who was victimizing his best friend.

Martins exits through the swing doors, and turns round to re-enter through the other one.

CRABBIN  
Seems exciting.

MARTINS  
It is, and I'm gunning just the same way for your Major Callaghan.

PAINE  
Sounds anti-British, sir.

Martin goes out through the door.

DISSOLVE TO:



144 EXT. MOZART CAFE - LONG SHOT

Cafe tables are outside on the pavement. Baron Kurtz is discovered moving downstage to tables in f.g. book in his hand. Music starts. Traffic noise is heard.

145 CLOSE SHOT - MARTINS

coming through a swing door.

146 LONG SHOT - BARON

holding the book prominently in his hand to show cover, moving downstage between the tables looking to right and left.

147 CLOSEUP - BOOK

in the Baron's hand. The cover depicting a cowboy holding a revolver, and titled: "OKLAHOMA KID."

MARTINS

Baron Kurtz?

148 MED. SHOT - KURTZ .

Martins enters from CL. They shake hands. CAMERA PANS RL as they move to a table. Waiter with tray in his hands is revealed on the far side of the table. Martins sit down at the table.

KURTZ

Mr. Martins. Delighted to meet you.  
Come let's sit down here.

KURTZ

Ober! Zwei. What would you like.  
Tea? Coffee?

MARTINS

Coffee.

KURTZ

Zwei zwartze.

149 CLOSE SHOT - KURTZ

who sits into picture full face, past Martins in L. f.g. Kurtz is still holding the book.

KURTZ

It's wonderful how you keep the  
tension.

149 Cont.

Tension? MARTINS

Suspense. KURTZ

150 CLOSE SHOT - MARTINS

SHOOTING PAST Kurtz in R. f.g.

MARTINS  
You really liked it?

KURTZ  
At the end of every chapter --

151 CLOSE SHOT - KURTZ

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

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

152 CLOSE SHOT - MARTINS

Past Kurtz in R. f.g.

MARTINS  
So you were a friend of Harry's?

153 CLOSE SHOT - KURTZ

Past Martins in L. f.g.

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

154 CLOSE SHOT - MARTINS

Past Kurtz in R. f.g.

MARTINS  
The police have a crazy notion  
that he was mixed up in some sort  
of racket.

155 CLOSE SHOT - KURTZ

Past Martins in L. foreground. Traffic noise is heard.

KURTZ

Everyone in Vienna is. We all sell cigarettes and that kind of thing. I tell you I've done things that would have seemed unthinkable before the war. Once, when I was hard up, I sold some tires on the black market. I wonder what my father would have said.

156 CLOSE SHOT - MARTINS

Past Kurtz in R. foreground.

MARTINS

I'm afraid the police meant more than that.

157 CLOSEUP - KURTZ

Looking off CL for Martins

KURTZ

They get rather absurd ideas sometimes. He's somewhere now, he won't mind about that.

158 CLOSEUP - MARTINS

Looking off CR for Kurtz.

MARTINS

Even so, I'm not going to leave it at this. Will you help me?

159 CLOSEUP - KURTZ

Looking off CR for Martins.

KURTZ

I wish I could, but you know I am an Austrian. I have to be careful with the police. I'm afraid I can't help you, except with advice of course. Advice...

The music stops.

DISSOLVE TO:

160 LONG SHOT - KURTZ - CL - MARTINS

walking down the street outside the building of Harry's flat, which is CR. They start to cross road, CAMERA PANNING RL with them. They stop in the middle of the road. He stops and points out as he speaks. He is holding a small dachshund in his arm. Traffic noise is heard over scene.

KURTZ

We came out of his place like this, and were walking this way. A friend of his called to him from over there. Harry went across and from up there came the truck. It was just about here.

MARTINS

Here?

161 CLOSE SHOT - PORTER

sweeping the road in front of Harry's apartment. He glances up from his work to look off L at Martins and Kurtz.

KURTZ' VOICE

Yes.

162 MED. SHOT - MARTINS AND KURTZ

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

KURTZ

His friend and I picked him up, carried him across over here.

They turn and start to cross to other side. Car honks.

163 CLOSE SHOT - PORTER'S WIFE

cleaning windows of apartment. She is looking off CL for Martins and Kurtz.

KURTZ' VOICE

It was a terrible thing. Terrible.

164 MED. SHOT - MARTINS - CL

Kurtz CR backs to camera walking upstage across the pavement.

KURTZ

We laid him down just about here. And this is where he died.

164 Cont.

They stop and Kurtz, the dog still in his arm, leans back against a dustbin CR in L. profile, looking at Martins who is facing him.

165 CLOSEUP - KURTZ

looking off CL for Martins.

KURTZ

Even at the end, his thoughts...

166 CLOSEUP - MARTINS

looking off CR for Kurtz - in R. profile.

KURTZ' VOICE

...were of you.

MARTINS

What did he say?

167 CLOSEUP - KURTZ

looking off CL for Martins. CAMERA PANS UP slightly as he gets up from leaning position.

KURTZ

I don't remember the exact words, Holly...I may call you Holly, mayn't I? He always called you that to us.

(dog whimpers)

He was anxious that I look after you when you arrived. To see that you got safely home. Tickets...

168 CLOSEUP - MARTINS

looking off CR for Kurtz - in R. profile.

KURTZ' VOICE

...you know and all that.

MARTINS

But he said he died instantaneously.

168A CLOSEUP - KURTZ

looking off L.

169 MED. LONG SHOT - PORTER  
sweeping road outside Harry's apartment, from Kurtz' eye line

170 CLOSEUP - KURTZ  
looking off CL for Martins. He glances off CR at the Porter.

KURTZ  
Well he died before the ambulance  
could reach us.

171 CLOSEUP - MARTINS  
in R. profile looking off CR for Kurtz.

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

KURTZ' VOICE  
A Roumanian.

172 CLOSEUP - KURTZ  
looking off CL for Martins.

KURTZ  
Mr. Popescu.

173 CLOSEUP - MARTINS  
looking off CR for Kurtz, in R. profile.

MARTINS  
I'd like to talk to him.

174 CLOSEUP - KURTZ  
Looking off CL for Martins.

KURTZ  
He's left Vienna.

175 CLOSEUP - MARTINS  
He steps forward and out of picture CR.

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

177 EXT. HARRY'S APARTMENT - LONG SHOT

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

MARTINS

Excuse me!

PORTER'S VOICE

Yes, sir.

178 CLOSE SHOT - PORTER

in doorway. Martins enters to him from CL and stands CL of  
him in R. profile.

MARTINS

Did you know Mr. Lime well?

PORTER

Mr. Lime - yes.

MARTINS

You remember me? Upstairs...

PORTER

Yes, yes, I remember you.

179 CLOSEUP - KURTZ

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

MARTINS' VOICE

Well, who used to visit Mr. Lime?

180 CLOSE SHOT - MARTINS AND PORTER

at door. Kurtz enters from f.g. and stands CR looking at them

PORTER

Visit? Was will er wissen?

KURTZ

Er will wissen wer hier verkehrt.

PORTER

So, es kommen so viele lauter  
heir - sie - den der...

181 CLOSE SHOT - PORTER'S WIFE

at window. She turns away into the room.

PORTER'S VOICE  
...Popescu...

182 MED. CLOSE SHOT - MARTINS, PORTER AND KURTZ CR

PORTER  
und ich kann nicht alle kennen.

MARTINS  
What does he say?

KURTZ  
He says he doesn't know everybody.

WIFE'S VOICE  
Carl.

183 CLOSE SHOT - PORTER'S WIFE

at the door, looking off CL for the Porter.

WIFE  
Kannst du einen moment zu mir  
herein kommen?

184 CLOSEUP - PORTER

past Kurtz tipping R edge of frame. He glances over his L  
shoulder off CR for his wife. He turns back full face.

PORTER  
Ein moment.

185 MED. SHOT - PORTER'S WIFE

moves downstage.

WIFE  
Du musst zum telefon.

186 CLOSEUP - PORTER

past Kurtz tipping R edge of frame. He turns away to exit  
CR.

PORTER  
Excuse me.



187 MED. SHOT - PORTER'S WIFE

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

188 CLOSE SHOT - MARTINS

looking CR for Kurtz.

MARTINS

Who was at the funeral besides...

189 CLOSE SHOT - KURTZ

past Martins in L f.g.

MARTINS' VOICE

...you.

KURTZ

Only his doctor, Dr. Winkel.

190 CLOSE SHOT - MARTINS

looking off CL for Kurtz.

MARTINS

Wasn't there a girl there?

191 CLOSE SHOT - KURTZ

past Martins in L f.g. He steps forward. Dog whines.

KURTZ

Some girl of the Josefstadt theatre. Well you know what Harry was. You oughtn't to speak to her. It would only cause her pain.

192 CLOSE SHOT - MARTINS

past Kurtz in R f.g. The latter steps up to Martins who moves upstage -- slightly close to the wall of the building. CAMERA TRACKS IN slightly and Martins takes up his position CR of Kurtz, CAMERA HOLDING them in CLOSE SHOT.

MARTINS

Not necessarily. She'd probably want to help.

KURTZ

What's the good of another post mortem? Suppose you dig up something - well - discreditable to Harry?

Cont.

192 Cont.

MARTINS  
Will you give me...

193 CLOSEUP - KURTZ

past Martins in L f.g.

MARTINS' VOICE  
...your address?

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

194 CLOSEUP - MARTINS

past Kurt in R f.g.

KURTZ' VOICE  
..the best way one can, you know.

MARTINS  
What's the name of this girl?

195 CLOSEUP - KURTZ

past Martins in L f.g.

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

196 CLOSEUP - MARTINS

past Kurtz in R f.g.

MARTINS  
But you did mention the theatre.

197 CLOSEUP - KURTZ

past Martins in L f.g.

KURTZ  
The Josefstadt. But I still think  
it won't do Harry any good. You'd  
do better to think of yourself.

198 CLOSEUP - MARTINS

past Kurtz in R f.g. He smiles at Kurtz.

MARTINS  
I'll be all right.

199 CLOSEUP - KURTZ

past Martins in L f.g.

KURTZ  
I'm so glad to have met you.

He crosses f.g. RL and exits CL in front of Martins.

200 MED. LONG SHOT - KURTZ AND MARTINS

backs to camera walking along the pavement with the building of Harry's apartment CR of them. Kurtz holds up Martins' book. CAMERA TRACKS with them. They pass a commissionaire moving downstage who passes between them.

KURTZ  
A master of suspense. Such a good cover, I think.

DISSOLVE TO:

201 MED. SHOT - PAINE AND MARTINS

at the reception desk of the hotel, Martins CR. The Reception Porter far aside.

MARTINS  
Number 8, please.

Holding up ticket in hand.

PAINE  
Major Calloway's compliments, sir, and here's the ticket for the plane tomorrow.

MARTINS  
Tell the Major, I won't need it.

He turns from the desk to leave, to camera crossing f.g. LR in CS. CAMERA PANNING with him, losing Paine. He calls back to the Porter.

MARTINS  
Oh, and Porter, order me a ticket tonight for the Josefstadt theatre.

201 Cont.

He starts to mount the stairs revealed in f.g., moving up them back to camera. Crabbin, with his girl friend CR of him is revealed coming down the CR side.

CRABBIN

Oh, Mr. Martins, good evening.

MARTINS

Good evening Mr. Crabbin.

Paine enters from CL f.g. and Crabbin and the girl with him exit past him RL.

PAINE

He said I was to drive you to the airfield or take you to the bus, whichever you prefer.

Paine holds up the ticket to Martins a few steps up looking down CL at him.

MARTINS

Didn't you hear Mr. Crabbin offer me the hospitality of the H.Q.B.M.T.?

DISSOLVE TO:

202 INT. JOSEFSTADT THEATRE - LONG SHOT - THE STAGE

over the backs of the heads of audience in darkened theatre in f.g. A costume play is in progress. The stage is crowded with actors bewigged and actresses in powdered wigs and crinolines. Music starts.

ACTORS

(on stage)

Ich bitte dich. Ich Bittle dich.  
Ich bitte dich. Ferisiche uns  
jetzt nur nicht streng zu kommen...

203 CLOSE SHOT - MARTINS

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

ACTORS VOICE

...sonze sagen wir alles der  
Frau Mama.

204 CLOSE SHOT - ANNA

in L profile in powdered wig and costume on stage, performing.  
CAMERA PANS RL with her as she, laughing, steps back to join  
other actors revealed in L of picture.

ACTOR

Um gotteswillem. Nein, nein, nur  
das nicht mein herzensguten wenn ich  
der Mama nicht zage das stubenmaedshen  
nich eimmer in die wange zwekst.  
Laesse du nich dann den Wolfgang  
Heiraten.

205 CLOSE SHOT - MARTINS

in L profile looking at program then to stage.

ACTOR'S VOICE

Jas das ist ja glatte expressung.

206 CLOSEUP - ANNA

on stage.

ACTORS

Ja, ja, ja, - also - also.

ACTOR

Ja, ja, ja, Na wenn ich drei  
madelen nicht nat' dakonnt' ich  
mir auch drei...

207 CLOSE SHOT - MARTINS

gets up from his seat at the end of the row to leave. He  
exits CL.

ACTOR'S VOICE

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

208 MED. LONG SHOT - MARTINS

enters from CR moving upstage back to camera, along a corridor  
to backstage. A man crosses the corridor LR from door to  
door in front of Martins. Hand clapping and music is heard.

209 MED. SHOT - ANNA

backstage, she moves downstage to CS. CAMERA PANNING RL with  
her as she leans against pillar in L f.g.

210 MED. SHOT - MARTINS

looking off CR for Anna. He moves forward into CLOSEUP fully opening the door - part opening through which we have seen him.

211 CLOSEUP - ANNA

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

212 CLOSEUP - MARTINS

at open door, looking in CR at her.

MARTINS

I was a friend of Harry Lime's.

213 CLOSEUP - ANNA

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

ANNA

Afterwards.

214 LONG SHOT - ANNA

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

(NOTE: First words of German dialogue lost in this.)

Actor on stage speaks over the laughter.

ACTOR

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

215 CLOSE SHOT - ANNA

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

216 CLOSEUP - MARTINS

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

217 CLOSEUP - ANNA

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

217 Cont.

ACTOR  
 Kind das nene chiffonk leid  
 furdich ist bestellt.

218 OMIT

219 CLOSE SHOT - MARTINS

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

MAID  
 Good night.

ANNA  
 Good night.

220 CLOSE SHOT - ANNA

seated in L profile at her dressing table, she is removing  
 the jewelry from her costume. Jewelry drops onto dressing  
 table.. Music stops.

221 CLOSEUP - MARTINS

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

MARTINS  
 Miss Schmidt?

222 CLOSE SHOT - ANNA

seated at dressing table, looks up off R for Martins at the  
 door. She gets up out of picture LR as we cut.

ANNA  
 Oh, come in.

223 MED. SHOT - ANNA

comes into picture from CL to Martins who moves downstage  
 slightly to her from the door. Girl enters from CL and exits  
 through door. CAMERA PANS L slightly as they move to dressing  
 table.

MARTINS  
 Thank you.

ANNA  
 Sit down.

223 Cont.

MARTINS  
Thank you. I enjoyed the play very  
much.

GIRL  
(exiting)  
Guten nacht, Anna.

ANNA  
Guten nacht.

Martins sits down at the dressing table.

MARTINS  
You were awfully good.

ANNA  
Do you understand German?

MARTINS  
No, no...oh...excuse me.

He gets up, realising he has been sitting on something,  
crushable. He stands in R f.g. so that we shoot past his  
L shoulder to CLOSE SHOT of Anna standing with her back to  
the dressing table.

MARTINS  
But I could follow it fine. Perhaps  
Harry told you about me. My name's  
Holly Martins.

ANNA  
No, he never told me about his  
friends. Would you like some tea?

She has picked up a packet of tea, and is holding it up in  
her hand.

MARTINS  
Thank you.

CAMERA PANS RL as she crosses over to small stove - losing  
Martins. She stands in front of it and glances off R for  
Martins.

ANNA  
Someone threw me a packet last week.  
Sometimes the British do, instead of  
flowers you know, on the first night.

Cont.



223 Cont. 2

She picks up a bottle and holds it up, showing it to him.

ANNA

There was a bouquet too, from an American. Would you rather have a whiskey?

224 CLOSE SHOT - MARTINS

standing, looking off CL for Anna.

MARTINS

Tea's fine.

225 CLOSE SHOT - ANNA

in L profile at stove.

ANNA

Good, I wanted to sell it. Oh, there's some tea left.

226 CLOSE SHOT - MARTINS

looking off CL for Anna, he moves forward.

MARTINS

Had you known him - some time?

227 CLOSE SHOT - ANNA

holding cup and saucer in hand, looking CR for Martins off.

ANNA

Yes.

Martins enters from CR and CAMERA PANS LR slightly to center them in a TWO SHOT.

228 CLOSE SHOT - MARTINS

past Anna in L f.g. She hands him the cup and saucer and he holds it in both hands. She offers him an open tin of milk.

MARTINS

I wanted to talk to you. - No, thank you. I wanted to talk to you about him.

229 CLOSE SHOT - ANNA

past Martins in R f.g.

ANNA  
There's nothing really to talk  
about, is there? Nothing.

She moves forward as if to exit CR.

230 MED. SHOT - ANNA

moves into her chair in front of the dressing table in  
profile. Martins is seen upstage of her - standing at her  
R side full face looking down at her. She takes off her wig.

MARTINS  
Well, I saw you at the funeral.

ANNA  
I'm so sorry, I didn't notice much.

MARTINS  
You were in love with him, weren't  
you?

ANNA  
I don't know. How can you know a  
thing like that afterwards. I  
don't know anything any more.

231 CLOSEUP - ANNA

in L profile seated in front of dressing table taking off her  
false eye-lashes.

ANNA  
Except that I want to be dead too.  
Some more tea?

She looks up at him off CL.

232 CLOSEUP - MARTINS

looking down off CR for Anna, seated.

MARTINS  
No, not tea. Would you like a cigarette?

CAMERA PANS LR with him as he moves to offer her one from a  
packet.

233 CLOSE SHOT - ANNA

seated at dressing table. Martins standing upstage of her at her R side, facing camera (head out of picture above frame). She takes one of the cigarettes he offers her. She runs her fingers through her hair. He sits down into picture upstage of the corner of the dressing table in R profile, looking at her.

ANNA  
Oh, American, thank you. I like them.

MARTINS  
I was talking to another friend of Harry's. A Baron Kurtz - do you know him?

He lights her cigarette.

ANNA  
No.

MARTINS  
He has a little dog.

ANNA  
Oh, yes, yes.

Anna puts her cigarette down. She picks up the wig block at her side and mounts her wig on it.

MARTINS  
Don't understand what Harry saw in a fellow like that.

ANNA  
That was the man that brought me some money when Harry died. He said Harry had been anxious at the last moment

Anna starts to work on the curls of the wig. Re-dressing it.

MARTINS  
He said he remembered me too. Seems to show he wasn't in much pain.

ANNA  
Dr. Winkel told me that.

MARTINS  
Dr. Winkel? Who is he?

233 Cont.

ANNA

The doctor Harry used to go to. He was passing just after it happened.

MARTINS

His own doctor?

ANNA

Yes.

MARTINS

Were you at the inquest?

Still working on the wig.

ANNA

Yes. They said it wasn't the driver's fault. Harry often said what a careful driver he was.

MARTINS

He was Harry's driver?

ANNA

Mmmm.

He starts to get up from chair.

MARTINS

I don't get it...

234 MED. SHOT - MARTINS

makes last move up from chair, and moves away back to camera upstage. He walks up and down as he speaks.

MARTINS

All of them there. Kurtz, this Roumanian, Popescu, his own driver knocking him over. His own doctor passing by. No strangers there...

235 CLOSEUP - ANNA

working on the curls on her wig.

MARTINS' VOICE

...at all.

ANNA

I know. I wondered about it a hundred times, if it really was an accident.

236 CLOSEUP - MARTINS

back to camera, swings round full face to look off past CR at Anna, reacting to her remark. Music crescendo.

237 CLOSEUP - ANNA

working on wig, looking up off CL for Martins.

ANNA

What difference does it make? He's dead, isn't he?

238 MED. SHOT - MARTINS

looking off CR for Anna.

MARTINS

Well, if it wasn't an acci...

MANAGER'S VOICE

Miss Schmidt!

239 MED. CLOSE SHOT - ANNA

at dressing table, working at wig. She looks up off CR, reacting to Manager's summons.

ANNA

Ja, herr Hogan. I must hurry. They don't like us to use the light.

She gets up and moves to exit CL.

240 CLOSE SHOT - MARTINS

looking off CL for Anna.

MARTINS

The porter saw it happen.

241 CLOSE SHOT - ANNA

undoing the back of her dress, partly concealed behind her dressing table, which she is using as a screen

ANNA

Then why worry?

242 CLOSE SHOT - MARTINS

looking at his watch.

MARTINS

Do you know that porter?

243 CLOSE SHOT - ANNA

behind dressing table looking off CR for Martins. She hesitates before she answers.

ANNA

Yes.

DISSOLVE TO:

244 INT. LIVING ROOM HARRY'S APARTMENT - MED. SHOT

The Porter moves upstage to the closed windows followed by Anna, CL and Martins. He opens them.

PORTER

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

MARTINS

What's he saying?

ANNA

He says it happened right down there.

245 CLOSE SHOT - PORTER AND MARTINS

CR in L profile looking at him.

PORTER

Happened...Yes happened right down there.

MARTINS

You saw it?

PORTER

Not saw, heard...heard. I heard the brakes. Wham! And I got to the window and saw them carry the body to the other side of the er...er Joseph...that's Joseph Emperor Joseph Statue.

MARTINS

Why didn't they bring him in the house?

246 LONG SHOT - ANNA

moves through the open doors from the living room into the bedroom and switches on the light. In the b.g. Porter and Martins can still be seen, standing together at the window, talking.

246 Cont.

CAMERA TRACKS BACK with her. She takes off hat and moves to sit down at dressing table.

247 CLOSE SHOT - ANNA

sits into position at the dressing table, and taking comb from dressing table drawer starts to comb her hair.

248 CLOSE SHOT - PORTER AND MARTINS

who is CR - both in profile, talking to each other.

MARTINS

Could he have been conscious?

PORTER

Conscious? Cas soll ich auch noch wissen?

MARTINS

Oh, er - ohe...was he - was he still alive?

PORTER

Er, alive? He couldn't have been alive, not with his head in the way it was.

MARTINS

I was told that he did not die at once.

PORTER

Ah, er war gleich tot - I mean, sie war gleich tot - brauchen kein angst zu. Ein moment...Wart ein bisschen...Wartein bisschen. Fraulein Schmidt!

249 LONG SHOT - PORTER

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

PORTER

Wis sagt men in English gleich tot?

250 CLOSE SHOT - ANNA

combing her hair at the dressing table in R profile.

ANNA

He was quite dead.

251 LONG SHOT - PORTER

in living room facing camera, looking off into bedroom.  
He turns round to left and right looking for Martins, then  
discovers him behind him.

PORTER

He was quite dead.

252 CLOSE SHOT - ANNA

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

MARTINS' VOICE

But that sounds crazy. If he was...

253 CLOSEUP - INSERT

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

MARTINS' VOICE

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

254 CLOSE SHOT - ANNA

seated at dressing table in R profile. She puts the photo-  
graph in the drawer of the dressing table.

MARTINS' VOICE

Why didn't you say all this at the  
inquest.

255 MED. SHOT - MARTINS

past Porter in L f.g. He walks to Martins and stands CL of  
him L profile favoring.

PORTER

It is better not to be mixed up in  
things like this.

256 CLOSEUP - MARTINS

past Porter in L f.g.

MARTINS

Things like what?



257 CLOSEUP - PORTER

past Martins in R f.g.

PORTER

I was not the only one who did not...

258 CLOSEUP - MARTINS

past Porter in L f.g.

PORTER'S VOICE

...give evidence.

MARTINS

Who else?

259 CLOSEUP - PORTER

past Martins in R f.g.

PORTER

Three men helped to carry your friend to the statue.

260 CLOSEUP - MARTINS

past Porter in L f.g.

MARTINS

Kurtz.

PORTER

Yes.

MARTINS

The Roumanian?

PORTER

Yes.

MARTINS

And?

261 CLOSEUP - PORTER

past Martins in R. f.g.

PORTER

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

Cont.

261 Cont.

MARTINS  
You don't mean that doctor?

PORTER  
No, no. He came late after they  
carried him to the Joseph Statue.

262 CLOSEUP - MARTINS

past Porter in L f.g.

MARTINS  
What did this man look like?

263 CLOSEUP - PORTER

past Martins in R f.g.

PORTER  
I didn't see his face...

264 CLOSEUP - MARTINS

past Porter in L f.g. He exits CL.

PORTER  
He didn't look up.

265 CLOSEUP - PORTER

looking off CR after Martins.

PORTER  
He was quite - gewernlich...  
ordinary.

266 MED. SHOT - MARTINS

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

PORTER'S VOICE  
He might have been...

267 LONG SHOT

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

PORTER'S VOICE  
Just anybody...

268 CLOSEUP - MARTINS

in L profile looking down off L out of the window.

MARTINS

Just anybody.

The telephone rings off.

269 MED. CLOSE SHOT - ANNA

sits into position LR on the bed CL of bedside table. She picks up the phone to answer it. In the b.g. in living room beyond we see the Porter. As she answers - she idly opens the lid of a box at the side of the bed on the table, and taking dice and shaker from it starts to throw them. Martins comes into picture from CL in living room in b.g.

ANNA

Hullo...hullo. Wer ist da? Hullo?  
Warum antworten sie nicht? Hullo?

270 MED. SHOT - MARTINS

with Porter CR of him from Anna's eye line. They are both looking off CR for Anna. She replaces phone on hook.

MARTINS

Who was that?

271 CLOSE SHOT - ANNA

seated on the bedside table rolling dice.

ANNA

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

MARTINS' VOICE

I was told there were only two men there.

272 MED. SHOT - MARTINS

walks upstage a few steps to stand close CL of the Porter in R profile, talking to him.

MARTINS

You gotta tell your story to the police.

PORTER

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

272 Cont.

MARTINS

You don't know it was an accident.  
You only saw a dead man and three  
men carry him.

PORTER

Der ami macht mich noch ganz deppert.  
I should have listened to my wife.  
She said you were up to no good.  
Gossip.

MARTINS

Suppose I take...

273 CLOSE SHOT

floor between wide open double doors from living room to  
landing beyond. A large, child's rubber ball rolls through  
them into the room.

MARTINS' VOICE

...your evidence to the police?

274 CLOSE SHOT

on to landing through wide open doors. A woolly mitten  
appears round the CR door, and then slowly the face of a  
small boy, dressed for the street, appears round the corner  
of the door. He looks off CL, reacting to the two men's  
angry words.

PORTER'S VOICE

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

MARTINS' VOICE

Now, hold on.

PORTER'S VOICE

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

275 LONG SHOT

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

Cont.

275 Cont.

PORTER

I have no evidence. I saw nothing.  
I said nothing. It's not my  
business.

MARTINS

Well make it your business.

276 CLOSE SHOT - HANSEL

in the doorway looking off CL for the two men.

PORTER'S VOICE

Ach jetzt hates aber zwolte  
Geschlagen. Jetzt heh'ma aber.

277 LONG SHOT

CAMERA TILTED - Porter with Martins CR. Anna enters from  
bedroom in b.g. putting out light. She moves downstage to  
the two men. The Porter picks up the rubber ball and throws  
it off CL to the boy.

PORTER

...Fraulein Schmidt...ebs sie waren  
mir mier sympatische. I have always  
liked you but you must not bring  
this gentleman here again. You must  
go at once please. Sonst fergesseich  
meinen wienerischen charm. Please.

278 MED. SHOT - HANSEL

picks up ball as it rolls into picture and runs off with it  
upstage along the corridor outside the room.

DISSOLVE TO:

279 LONG SHOT -

Anna CL and Martins walking side by side along the wet lamp-  
lit street. Buildings CL of the pavement. CAMERA TRACKS  
BACK with them. They stop in CS in f.g.

ANNA

You shouldn't get mixed up in this.

MARTINS

Well, if I do find out something,  
can I look you up again?

ANNA

Why don't you leave this town - go  
home?

280 MED. CLOSE SHOT - LANDLADY

eider-down wrapped round her shoulders over clothes - hair unkempt, calling to Anna who enters from R f.g.

WOMAN

Wo unglaublich stecken sie denn  
Fraulein Schmidt. Die Politzei  
is oben.

She opens the wrought iron doorway.

281 CLOSEUP - ANNA

looking up off CL at the building.

WOMAN'S VOICE

Sie suchen nach papieron.

282 CLOSE SHOT - MARTINS

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

WOMAN'S VOICE

Une lesen alle ihre briefe.

283 LONG SHOT

the lighted windows above from Anna and Martins eye line.

WOMAN'S VOICE

Als wenn man ein werbrecher ware.

284 CLOSE SHOT - MARTINS AND ANNA

looking off CL for the Landlady.

MARTINS

What is it?

285 CLOSE SHOT - LANDLADY

looking off CR for Martins and Anna

WOMAN

Was will die politzei von ihnen?

286 CLOSE SHOT - MARTINS AND ANNA

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

Cont.

286 Cont.

ANNA

Ich weiss nicht.

WOMAN

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

MARTINS

What's she talking about?

ANNA

The police. They're searching my  
room. Sie müssen doch wissen.

287 MED. SHOT - LANDLADY

in doorway. Anna and Martins enter from CR f.g., and crossing  
in front of her enter the building.

WOMAN

Une was es sich handelt, Mein  
Eott das ist doch ichrecklich...

288 LONG SHOT

from top of stairs Anna comes through archway at bottom of  
stone stairs followed by Martins and the Landlady.

WOMAN

Man ist ja nicht mehr herr in  
seinem eigenen Hans.

289 MED. SHOT - OLD LADY

looking through the iron bannister rails off R. at Martins  
and Anna as they mount the stairs.

WOMAN

Wein es noch die Oesterreichische  
politzei ware...

290 LONG SHOT - MARTINS

led by Anna walking along corridor from stone stairs. CAMERA  
PANS LR with them revealing a marble corridor and they walk  
upstage along this, backs to camera.

WOMAN'S VOICE

...einen nach rechtzartig.

291 LONG SHOT

Anna's room, the Police of the International Patrol, with the Austrian police, are searching it. Opening drawers, turning things over, etc. Anna followed by Martins enters from CR and moves downstage to Calloway in f.g.

MARTINS  
What the devil?

CALLOWAY  
Getting around, Martins.

MARTINS  
Oh, pinning things on girls now.

292 CLOSE SHOT - CALLOWAY

past Anna in L f.g. MP's of the patrol seen in b.g.

CALLOWAY  
Miss Schmidt, I should like to see  
your papers, please.

293 MED. CLOSE SHOT - ANNA

past Calloway in R f.g. - Martins enters CR of her just behind her L shoulder.

MARTINS  
Don't give him anything.

Anna takes out her passport and hands it to Calloway. Martin turns away.

CALLOWAY  
Thank you.

294 CLOSE SHOT - CALLOWAY

past Anna in L f.g. He looks at her passport.

CALLOWAY  
You were born in Graz of Austrian...

295 CLOSE SHOT - ANNA

Calloway in R f.g.

CALLOWAY  
...parents.

ANNA  
Yes.



296 CLOSE SHOT - CALLOWAY

past Anna in L f.g.

Paine.  
CALLLOWAY

He takes a step LR CAMERA PANNING WITH HIM to reveal Paine, and lose Anna. He shows Paine the passport. They stand together - Paine CR looking at it. Paine holds it up to the light.

Hmmm.  
CALLLOWAY

297 CLOSEUP - ANNA

looking off CR for Paine and Calloway.

298 CLOSE SHOT - CALLOWAY AND PAINE

It's very good sir, isn't it?  
PAINÉ

Calloway looks off CL for Anna.

How much did you pay...  
CALLLOWAY

299 CLOSEUP - ANNA

looking off CR for Calloway.

...for this?  
CALLLOWAY

300 CLOSE SHOT - CALLOWAY AND PAINE

looking at passport, then off CL for Anna.

I'm afraid I'll have to keep this -  
CALLLOWAY

301 CLOSEUP - ANNA

looking off CR for them.

- for a while Miss Schmidt.  
CALLLOWAY

302 MED, CLOSE SHOT - MARTINS

looking off CR for Calloway. Soldiers in b.g. still searching room.

302 Cont.

MARTINS

How do you expect her to live in  
this city without papers?

303 CLOSE SHOT - CALLOWAY AND PAINE

Calloway hands passport to Paine who exits CL - and Calloway  
moves away upstage - CAMERA PANNING RL slightly, and  
revealing Anna and holding her in CLOSE SHOT. In b.g.  
Martins is discovered; he follows Calloway to the back of  
the room.

CALLOWAY

Write her out a receipt, Paine.  
Give her a receipt for these  
letters too.

PAINE

This way, miss.

Anna exits quickly CL.

MARTINS

I suppose it wouldn't interest you  
to know that Lime was murdered?  
You're too busy. You haven't even  
bothered to get complete evidence.

304 MED. SHOT - PAINE

In L f.g. seated at a table, he is holding a few letters in  
his hands. Anna walks up to the table CR of him.

305 CLOSE SHOT - PAINE

seated at table letters in hand. Anna enters from CL to  
stand at his side, CAMERA TRACKS IN to hold them in  
CLOSE SHOT.

ANNA

Must you take those?

PAINE

They'll be returned, miss.

ANNA

They are- private - letters.

PAINE

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

306 MED. SHOT - CALLOWAY AND MARTINS

CR of him. Police around them still carrying on the search.  
There is a slight commotion.

MARTINS

And there was a third man there.  
I suppose that doesn't sound  
peculiar to you.

CALLOWAY

I'm not interested in whether a  
racketeer like Lime was killed  
by his friends or by accident.  
The only important thing is that  
he's dead.

307 CLOSE SHOT - ANNA

looking off CR reacting to his remark.

CALLOWAY'S VOICE

I'm sorry.

308 CLOSE SHOT - CALLOWAY

Martins steps up beside him CL.

MARTINS

Tactful too, aren't we, Callaghan?

CALLOWAY

Calloway.

Anna enters from CL, CAMERA TRACKS BACK PANNING LR losing  
Martins - Calloway stops in f.g. in CLOSE SHOT having walked  
downstage a little way - Anna walks beside him and stops  
beside him CL - and they are held in CLOSE SHOT TOGETHER.

ANNA

Must you take those letters?

CALLOWAY

Yes, I'm afraid so.

ANNA

They're Harry's.

CALLOWAY

That's the reason.

ANNA

You won't learn anything from them.  
They are only love letters. There  
are not many of them.

308 cont.

CALLOWAY

They'll be returned to you, Miss Schmidt, as soon as they've been examined.

ANNA

There's nothing in them.

309 CLOSE SHOT - ANNA

past Calloway in R f.g.

ANNA

Harry never did any thing. Only a small thing once, out of kindness.

310 CLOSE SHOT - CALLOWAY

past Anna in L f.g.

CALLOWAY

And what was that?

311 CLOSE SHOT - ANNA

past Calloway in R f.g.

ANNA

You've got it in your hand.

312 CLOSE SHOT - CALLOWAY

past Anna. He reacts off L as the M.P. calls him.

M.P.'s VOICE

Mr. Calloway!

313 CLOSE SHOT - AMERICAN M.P.

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

AMERICAN M.P.

Finished?

CALLOWAY'S VOICE

Yes.

AMERICAN M.P.

Okay.

313 Cont.

He signals to his partners that the search is over and throws some papers back in a drawer that has been taken out. Moves to exit CR.

314 CLOSE SHOT - CALLOWAY

past Anna in L f.g.

CALLOWAY

You'll have to come with us...

315 CLOSEUP - ANNA

looking off CR.

CALLOWAY'S VOICE

Miss Schmidt.

MARTINS' VOICE

You're not locking her up?

Anna moves to exit CL.

CALLOWAY'S VOICE

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

316 MED. SHOT - MARTINS AND CALLOWAY

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

CALLOWAY

Get the next plane.

MARTINS

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

CALLOWAY

Death is at the bottom of everything, Martins. Leave death to the professionals.

MARTINS

Do you mind if I use that line in my next Western? You can't chuck me out, my papers are in order.

317 MED. CLOSE SHOT - ANNA

in kitchen alcove with Paine CR of her. He has the letters in his hand which he passes to her.

PAINÉ  
There you are, miss, your receipt for the letters.

ANNA  
I don't want it.

PAINÉ  
Well, I've got it when you want it, miss.

He moves away upstage back into the main part of the room again. Martins enters to her from the room, and stands CR of her.

MARTINS  
Anything really wrong with your papers?

ANNA  
They're forged.

MARTINS  
Why?

ANNA  
The Russians would claim me. I come from Czechoslovakia.

318 MED. SHOT - GERMAN LANDLADY

with police searching the room around her. She is clutching the eiderdown about her. She speaks to a Russian soldier in L f.g. who ignores her.

WOMAN  
Wie die Vandalen! Ja sie wo schlep -  
wo schleppen sie schon das wieder  
hir! Mein gott sie kommen doch  
nicht das gause Hans auf den  
Kopf stellen S...Monsieur och  
versteh er auch nicht - Mensch  
zimmer einer-dame.

CAMERA PANS R with her as she moves LR to a British soldier revealed in R f.g., who moves across screen RL paying no attention to her. CAMERA PANS RL again with her revealing an American MP in CLOSE SHOT in L f.g. going over the content

318 Cont.

of a box in his hands. He ignores her and exits CL putting down the box. She looks off CL for Anna.

WOMAN

Fraulein Schmidt - erklaren sie doch...

319 MED. CLOSE SHOT - ANNA

looking off CR for the Landlady. Martins CR of her turns his head to look at Anna then off R for the Landlady.

WOMAN'S VOICE

Den leuten

ANNA

Ja, ja, ja.

WOMAN

Sayen sie ed our den Leuten damit sie es auch wissen.

MARTINS

What did she say?

320 CLOSE SHOT - LANDLADY

looking off CL for Anna.

WOMAN

Hier sind fruher Fursten ans unt einganger. Hier hat sogar ein Metternich verkehrt...

321 CLOSE SHOT - ANNA AND MARTINS

ANNA

Give her some cigarettes.

WOMAN'S VOICE

Das worren noch zeiten.

322 MED. SHOT - LANDLADY

soldiers in b.g.

WOMAN

Da hut man sich noch austandig benomen da war?

Martins enters from CL and holds out a packet of cigarettes to her.

322 Cont.

Cigarette? MARTINS

Paine enters from CR. She takes one.

Danke, danke. WOMAN

Please take some more. MARTINS

Calloway is seen behind and between Martins and the Landlady.

...sehr liebernsurdig danke, danke,  
danke vielmals sie sind wieklich  
der einsige austandige Mensch hier... WOMAN

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

Miss Schmidt... CALLOWAY

323 CLOSE SHOT - ANNA

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

Ready? CALLOWAY'S VOICE

She turns to look back over her L shoulder CR for Calloway. Martins enters from CR f.g. to stand CL of her.

Look, look, I'll straighten out all  
this nonsense about Harry. You'll  
be all right. MARTINS

324 CLOSEUP - ANNA

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

Sometimes he said I laughed too much. ANNA

325 MED. SHOT - DOORWAY

crowded with police exiting through it. Anna comes through the door escorted by two Austrian police, with Paine seen behind her CL. CAMERA TRUCKS BACK as they come out of the door. Martins pushes his way through the group behind Anna,

Cont.



325 Cont.

and makes his way to side of CR policemen and calls across him to Anna RL.

MARTINS

Oh, what was the name of that doctor?  
Harry's doctor?

ANNA

Dr. Winkel.

She exits CL and as the doorway clears of police, Calloway appears in it behind Martins and CL of him.

CALLOWAY

What do you want to see a doctor  
for, huh?

MARTINS

A bruised lip.

Calloway exits CL into the corridor, after Anna and Paine. As he does so the Landlady appears in the open doorway.

326 LONG SHOT

of the hall, Anna escorted, in b.g. moving upstage along the corridor back to camera, followed by Paine, and Calloway enters from CR calling to Martins off.

PAINE

Good!

DISSOLVE TO:

327 CLOSE SHOT

a drawer taken out of its chest resting on Calloway's desk. Music starts. It contains some papers - boxes of powder, etc. Some hands from CR replace some things - another soldier hands from off L put some papers back in the drawer.

CALLOWAY'S VOICE

Laboratory?

328 CLOSE SHOT - ANNA

looking off CR for Calloway and other soliders.

CALLOWAY'S VOICE

We're coming right down.

329 LONG SHOT - THREE M.P.'s

group round Calloway's desk. Calloway is standing behind it. CAMERA PANS RL as carrying the drawer the soldiers followed by Calloway cross the room, revealing Anna.

CALLOWAY

You wait here, Miss Schmidt.

The soldier exits through door CL followed by Calloway. She walks downstage to CLOSE SHOT. CAMERA TRUCKING BACK WITH HER. She looks out of the window which looks on to the corridor - and a soldier passes along it.

330 LONG SHOT

from Anna's eye line of a wide open door to an office on opposite side of the corridor. An Austrian policeman showing a Russian officer some papers. The open door bears the inscription: "RUSSIAN LIAISON OFFICER."

The policeman moves towards door as if to exit.

331 CLOSEUP - ANNA

looking through window into the corridor off CL.

332 CLOSE SHOT - RUSSIAN

leaving the Russian office walking RL CAMERA TRACKING BACK with him and PANNING DOWN to CLOSE SHOT of Anna's passport which he is looking at held open in his hands - we see her photograph.

333 CLOSEUP - ANNA

looking out of the window CR watching for the policeman off.

DISSOLVE TO:

334 LONG SHOT - MARTINS

walking down dark street, buildings on CR and CL. He is smoking. Music stops. Footsteps are heard on pavement and a tug hoots.

335 CLOSE SHOT - CHICKEN

being carved on a plate - from CR.

WINKEL'S VOICE

Haben sie lieber den flugel oder das  
bein?

336 CLOSE SHOT

the closed front door, past Martins in R f.g. The door opens a little and a maid appears, she looks out at Martins.

MAID

Die sprechstund zwischen is von drei bis funf...

MARTINS

Dr. Winkel - I'm sorry I don't speak German.

MAID

Nein.

MARTINS

Please, won't you say that I'm a friend of Harry Lime...

337 CLOSE SHOT - CHICKEN

being carved from off CR.

WINKEL'S VOICE

Hilda!

MAID'S VOICE

Ja.

WINKEL'S VOICE

Fuhren sie den herre herein.

338 MED. CLOSE SHOT - MAID

in doorway past Martins in R f.g. Martins steps forward back to camera, and taking off his hat enters past her.

MAID

Bitte.

339 LONG SHOT - MARTINS

comes into the living room ushered by the maid. She closes the double doors behind him exiting. We hear a clock chiming.

MAID

Bitte sir.

340 CLOSE SHOT - WINKEL

looking through glass door into room at Martins off CR.

341 LONG SHOT - MARTINS  
in the living room turns looking around him.

342 CLOSE SHOT - WINKEL  
moves round the glass door and moves forward exiting CR, to enter the living room.

Guton... WINKEL

343 CLOSE SHOT - MARTINS  
turns round full face and looks off CL for Winkel reacting to hearing his voice.

...abend. WINKEL'S VOICE

344 CLOSE SHOT - WINKEL  
Martins enters from CR f.g. and we shoot past him in R f.g. CAMERA TRACKS BACK slightly.

Dr. Winkel? MARTINS

Vinkel. WINKEL

Vinkel...You've got quite a collection of er-collection. MARTINS

Yes. WINKEL

345 CLOSE SHOT - DACHSHUND  
looking up off CR for his master. Dog yelps.

346 CLOSEUP - MARTINS  
looking down CR for dog.

Was wilst du hier? WINKEL'S VOICE

347 CLOSE SHOT - WINKEL  
looking down CL for the dog.

347 Cont.

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

348 CLOSE SHOT - DOG

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

WINKEL'S VOICE  
 Komm sei brav nu sei brav ja...

349 CLOSEUP - MARTINS

looking down off CL for the dog.

WINKEL'S VOICE  
 Nu mach schon - mach schon.

350 CLOSE SHOT - GROUND

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

WINKEL  
 Mach schon. So, so is gut.

351 CLOSE SHOT - MARTINS

looking off CL for Winkel. He steps forward.

MARTINS  
 Is that your dog?

352 MED. SHOT - WINKEL

walking down stage from the door. Martins enters from CR  
 and crosses to stand CL of him.

WINKEL  
 Yes. Would you mind...er...er....

CAMERA TRACKS BACK as Winkel walking to camera pulls forward  
 a chair for Martins in R f.g.

MARTINS  
 Martins.

WINKEL  
 Coming to the point, please.

352 Cont.

MARTINS  
Thank you.

WINKEL  
I have guests waiting.

Martins crosses in front of Winkel and sits down in chair in L profile - Winkel standing CL of him looking down at him.

MARTINS  
We were both friends of Harry Lime.

353 CLOSE SHOT - MARTINS  
seated in chair, past Winkel in L f.g.

MARTINS  
I want to find out all I can.

354 CLOSE SHOT - WINKEL  
standing looking down at Martins in R f.g.

WINKEL  
Find out?

MARTINS  
Hear the details.

WINKEL  
I can tell you very little. He was run over by a car. He was dead when I arrived.

355 CLOSE SHOT - MARTINS  
seated, past Winkel in L f.g.

MARTINS  
Who was with him?

356 CLOSE SHOT - WINKEL  
past Martins in R f.g.

WINKEL  
Two friends of his.

357 CLOSE SHOT - MARTIN  
past Winkel in L f.g.

MARTINS  
Sure, two?

358 CLOSE SHOT - WINKEL

past Martins in R f.g. He exits CL.

WINKEL

Quite sure.

359 MED. CLOSE SHOT - MARTINS

seated in chair, looking off CL for Winkel.

MARTINS

Could he have been at all conscious?

WINKEL'S VOICE

I understand...

360 CLOSE SHOT - WINKEL

entering from CR moving RL in L profile. He stops in front of a candle stick and pulls at the unlighted wick. He turns his head to look off CR for Martins.

WINKEL

...he was. Yes, for a short time, while they carried him across the road.

MARTINS' VOICE

In great pain?

WINKEL

Not necessarily.

361 MED. CLOSE SHOT - MARTINS

seated looking off CL for Winkel.

MARTINS

Well, could he have been capable of making plans...

362 MED. CLOSE SHOT - DR. WINKEL

pacing up and down in a small area. He walks downstage RL into CLOSE SHOT. CAMERA PANNING WITH HIM and stops behind a small ornamental statue on a table.

MARTINS' VOICE

...for me and others, just...just during those few moments? I understand he left some instruction before he died.

He blows some imaginary dust off the statue.

Cont.

362 Cont.

WINKEL  
I cannot give any opinion. I was not  
there. My opinion is limited as to  
the cause of death.

He looks off R for Martins.

WINKEL  
Have you any reason to be dissatisfied?

363 CLOSE SHOT - MARTINS

seated in chair looking off CL for Winkel.

MARTINS  
Was - is it possible that his death  
might have been - not accidental?

364 CLOSEUP - WINKEL

looking off CR for Martins.

MARTINS' VOICE  
Could he have been...could he have  
been...

365 CLOSE SHOT - MARTINS

looking off CL for Winkel.

MARTINS  
pushed, Dr. Winkel?

366 CLOSE SHOT - WINKEL

looking off CR for Martins.

WINKEL  
I cannot give an opinion, the injuries  
to the head and skull would have been  
the same.

DISSOLVE TO:

367 MED. SHOT - ANNA

CAMERA PANNING RL with her as she walks along the glass  
partition of Calloway's office overlooking the corridor.  
Calloway comes into picture from CL walking toward the door.  
As he opens the door we see the Russian Officer in the  
opposite office, papers in hand, looking at Calloway.

Cont.



367 Cont.

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

Calloway turns back.

CALLOWAY  
Certainly Brodsky.

368 CLOSE SHOT - BRODSKY

Calloway enters from CR and stands in L profile CR of him as  
Russian turns over pages of passport.

CALLOWAY  
What is it?

RUSSIAN  
This is forgery. It is very clever.

369 MED: CLOSE SHOT - ANNA

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

RUSSIAN'S VOICE  
We are interested in this case.  
Have you arrested the girl?

CALLOWAY'S VOICE  
No, not yet.

370 CLOSE SHOT - BRODSKY AND CALLOWAY

The former gives Calloway the passport.

RUSSIAN  
Please keep this passport to your-  
self, until I make some inquiries,  
will you, Major?

CALLOWAY  
Yes, of course.

RUSSIAN  
Thank you.

Brodsky exits into his office again.

371 MED. SHOT - CALLOWAY

enters from CL to Anna in R f.g. CAMERA TRACKS AND PANS LR, as he crosses screen then exits CR - but holding Anna in CLOSEUP.

CALLOWAY

Right. Sit down Miss Schmidt, we will send your letters and things back to you.

ANNA

And my passport?

372 MED. CLOSE SHOT - CALLOWAY

behind his desk.

CALLOWAY

We will need that for a while longer.

373 CLOSE SHOT - ANNA

turns away.

374 MED. LONG SHOT - BRODSKY

in his office taking down a file from the cabinet - across the corridor, from Anna's eye line.

375 CLOSE SHOT - ANNA

in L profile looking off CL for the Russian.

ANNA

What does he mean?

376 CLOSE SHOT - CALLOWAY

at his desk looking off CL for Anna. He picks up a photo from his desk and moving round it CAMERA PANNING RL with him in CLOSEUP - Anna is revealed. He stops in profile Anna CR of him - and we hold them in a CLOSE SHOT.

CALLOWAY

You know as much as I do, Miss Schmidt - you were intimate with Lime, weren't you?

ANNA

We loved each other, do you mean that?

376 Cont.

He holds a photograph of a man up to her.

CALLOWAY  
Do you know this man?

ANNA  
I have never seen him.

377 CLOSE SHOT - CALLOWAY

past Anna in R f.g. He is holding up the photograph to her.

CALLOWAY  
Joseph Harbin...

ANNA  
No.

CALLOWAY  
He works in a military hospital.

ANNA  
No.

CALLOWAY  
It's stupid to lie to me, Miss  
Schmidt. I'm in a position to help  
you.

He turns away and exits CR. Anna turns in R profile and looks  
after him CR.

ANNA  
I'm not lying. You're wrong about  
Harry - you are wrong about every-  
thing.

378 MED. CLOSE SHOT - CALLOWAY

hands in pockets standing behind his desk looking off CL for  
Anna.

CALLOWAY  
In one of his letters he asked you  
to telephone - a good friend of  
his called Joseph. He gave you the  
number of the Casanova Club. That  
is where a lot of friends of Lime  
used to go.

379 CLOSEUP - ANNA

ANNA  
It wasn't important.

380 CLOSEUP - CALLOWAY

looking off CL for Anna.

CALLOWAY  
What was the message?

381 CLOSEUP - ANNA

looking off CR for Calloway.

ANNA  
Something about meeting Harry at  
his home.

382 CLOSEUP - CALLOWAY

looking off CL for Anna.

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

383 CLOSEUP - ANNA

looking off CR for Calloway.

CALLOWAY'S VOICE  
You can help us.

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

384 CLOSEUP - CALLOWAY

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

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

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

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

CALLOWAY  
He won't do you much good.

386 CLOSE SHOT - CALLOWAY

at the window. He turns back to look off CL for Anna.  
Music starts.

CALLOWAY

Thank you, Miss Schmidt. We will send  
for you when we want you.

He moves over to CL window CAMERA PANNING RL slightly with  
him. Tram running along.

387 CLOSEUP - ANNA

in R profile eyes lowered. She turns away.

DISSOLVE TO:

388 CLOSE SHOT - NEON SIGN

over club entrance reading: CASANOVA REVUE BUHNE BAR.  
Traffic noise.

389 MED. SHOT - ANNA

entering the club RL past a commissionaire, followed by  
Martins.

DOORMAN

Bitte schoen.

CAMERA PANS RL as they leave door and move into hall losing  
the door, and revealing Crabbin and his girl friend. Anna  
exits. Martins stands CL of Crabbin, they shake hands - the  
girl stands CR of Crabbin waiting for him.

CRABBIN

Hello - Mr. Martins, we tried to  
get you at your hotel. We have  
arranged that lecture for tomorrow.

MARTINS

What about?

CRABBIN

On the modern novel - you remember  
what we arranged and we want you  
to talk on the Crisis of Faith.

Crabbin's friend exits CR and Martins hands his hat and coat  
to the hat check girl.

MARTINS

What's that?

389 Cont.

CRABBIN

Oh, I thought you would know, you're  
a writer. Of course you do. Good  
night, old man.

He starts to exit CR then turns back.

CRABBIN

Oh, I've forgotten my hat. I'll  
let you know the time later.

Crabbin exits CR and CAMERA TRACKS BACK as Martins walks  
forward to CLOSE SHOT. CAMERA PANS RL with him as he turns  
to his R and walks through archway into the empty bar  
revealed beyond. Anna the only customer is seated back  
to camera on a stool at the bar - the barman CR of her. She  
is the only customer. Martins walks upstage to her, back to  
camera.

390 CLOSE SHOT - ANNA

seated in R profile at the bar. Martins comes to stand at  
her R side - looks at her for a moment - then turns to lean  
with his back against the bar facing her - in L profile.

MARTINS

Drink?

ANNA

Whiskey.

To bartender off R.

MARTINS

Two whiskeys.

391 CLOSE SHOT - FAT WOMAN CUSTOMER

at a table in restaurant - past man with her in R f.g.  
opposite side of the table. She is eating soup. Kurtz  
is standing CR of her - leaning over her serenading with a  
violin.

392 CLOSE SHOT - ANNA AND MARTINS

Barman puts drinks on the counter in front of them in f.g.  
from o.s. R.

BARMAN'S VOICE

Zwei whiskeys.

Cont.

392 Cont.

MARTINS

How much?

BARMAN'S VOICE

Zwanzig schillings.

ANNA

They don't take army money here.

Anna starts rummaging in her handbag for money - in the process some of the contents tumble out on to the counter including a photograph. Martins picks it up.

MARTINS

Harry?

ANNA

Yes. He moved his head, but the rest is good, isn't it?

She takes back the photo and puts it in her bag again.

393 CLOSEUP - WOMAN CUSTOMER

at the table, with Kurtz bending down close CR of her - smiling and playing the violin. He suddenly reacts to sighting Martins off CR. He finishes playing and straightens up CAMERA PANNING UP LR with him and losing the woman customer - and we HOLD HIM IN CLOSEUP looking off CR still.

394 CLOSE SHOT - POPESCU

seated at table reading a paper, and smoking a cigar.

395 CLOSEUP - KURTZ

nods off R at Popescu, then narrowing look off closer to camera for Martins moves forward to exit CR.

396 CLOSE SHOT - POPESCU

looks off wider CR for Martins paper still in hand.

397 CLOSE SHOT - ANNA AND MARTINS

CR of her. Kurtz moves downstage to stand between them full face.

KURTZ

Good evening, Miss Schmidt.

Martins puts down his glass.

397 Cont.

ANNA

Good evening.

KURTZ

So, you have found out my little  
secret. A man must live.

(to Martins)

How goes the investigation? Have  
you proved to the police they are  
wrong?

398 CLOSEUP - MARTINS

looking off CL for Kurtz.

MARTINS

Not yet.

KURTZ' VOICE

But you will.

399 CLOSEUP - KURTZ

past Martins in R f.g.

KURTZ

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

400 CLOSEUP - MARTINS

past Kurtz in L f.g.

MARTINS

Well, he was - er - limited.

401 CLOSEUP - KURTZ

past Martins in R f.g.

KURTZ

Mr. Popescu is here tonight.

MARTINS' VOICE

The Roumanian?

KURTZ

Yes. The man who helped carry  
him.



402 CLOSEUP - MARTINS

past Kuntz in L f.g.

MARTINS

I thought he left Vienna?

403 CLOSEUP - KURTZ

past Martins in R f.g.

KURTZ

He is back now.

404 CLOSEUP - MARTINS

past Kurtz in L f.g.

MARTINS

I'd like to meet all of Harry's friends.

405 CLOSEUP - KURTZ

past Martins in R f.g. He exits CR.

KURTZ

I'll bring him to you.

406 CLOSEUP - ANNA

looking off CR for Martins.

ANNA

Haven't you done enough for tonight?

407 CLOSEUP - MARTINS

CAMERA PANNING DOWN RL to bring in Anna as he leans down on bar CR of her full face.

MARTINS

The porter said three men carried the body - and two of them are here.

408 LONG SHOT

from Martin's eye line some members of the International Patrol appear in the doorway to the bar.

409 MED. CLOSE SHOT - ANNA AND MARTINS

CR leaving on the bar. Behind them in the reflection of the wall mirror Martins watches the International Patrol as they enter bar. An American M.P. followed by a Russian enter from CL crossing screen behind Anna and Martin LR. As they go Martins turns back to the bar.

MARTINS  
Who are you looking for now?

ANNA  
Sssh. Don't. Don't, please.

MARTINS  
Silly looking bunch.

410 MED. LONG SHOT - KURTZ

followed by Popescu making their way through the tables and some members of the patrol CAMERA TRACKING BACK with them and PANNING RL revealing Anna and Martins at the bar in f.g. They stop facing them - Kurtz CL.

Kurtz introduces Popescu.

KURTZ  
Mr. Popescu - Mr. Martins.

MARTINS  
How do you do.

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

KURTZ  
I'll leave you together.

Kurtz exits CR.

POPESCU  
Good evening, Miss Schmidt. You  
remember me?

ANNA  
Of course.

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

MARTINS  
Oh, you did.

410 Cont.

POPESCU

Not the sort of thing I should  
confess to a total stranger, but  
you have to break the rules  
sometimes. Humanity's duty.

He puts a cigarette in his mouth from a packet in his hand  
and offers it to Anna.

POPESCU

Cigarette, Miss Schmidt?

ANNA

Thank you.

POPESCU

Keep the packet.

411 CLOSE SHOT - MARTINS

past Popescu in L f.g.

MARTINS

I understand you were with...

412 CLOSE SHOT - POPESCU

past Martins in R f.g.

MARTINS

Harry...

POPESCU

Two double whiskeys. Was wunschen  
sie?

He looks off CL for Anna.

ANNA'S VOICE

Nichts danke. Kein.

POPESCU

Entschuldigen sie. It was a terrible  
thing.

413 CLOSEUP - ANNA

holding glass looking down thoughtfully.

POPESCU'S VOICE

I was just crossing the road to go  
to Harry.

414 MED. SHOT - POPESCU AND MARTINS

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

POPESCU

He and the Baron were on the sidewalk.  
If I hadn't started to cross the road  
it wouldn't have happened. I can't  
help blaming myself and wishing things  
had been different. Anyway he saw  
me, and stepped off the sidewalk to  
meet me, and the truck...

415 CLOSE SHOT - POPESCU

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

POPESCU

It was terrible, Mr. Martins - terrible.  
I have never seen a man killed before.

He lights a cigarette.

MARTINS

I thought there was something funny  
about the whole thing.

POPESCU

Funny?

MARTINS

Something wrong.

POPESCU

Of course there was. Some ice  
for Mr. Martins.

A tray with two drinks comes into picture from CL and they  
each take one.

MARTINS

You think so, too?

Martins walks round Popescu RL.

POPESCU

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

415 Cont.

Martins is now CL of him in L f.g.

MARTINS  
That's all you meant?

POPESCU  
What else?

416 CLOSEUP - MARTINS

past Popescu in R f.g. Music stops.

MARTINS  
Who was the third man?

417 CLOSEUP - GLASS

to his lips, lowers it smiling - past Martins in L f.g.

POPESCU  
I oughtn't to drink it. It makes  
me acid. What man would you be  
referring to, Mr. Martins?

418 CLOSEUP - MARTINS

past Popescu in R f.g.

MARTINS  
I was told that a third man  
helped you and Kurtz to carry  
the body.

419 CLOSEUP - POPESCU

past Martins in L f.g.

POPESCU  
I don't know how you could have  
heard that here. The finding of  
the body was in the police report.  
There was just the two of us -  
me and the Baron. Who could have  
told you a story like that?

420 CLOSEUP - MARTINS

past Popescu in R f.g. He raises glass to drink.

MARTINS  
The Porter at Harry's place - he  
was cleaning the window at the time.

421 CLOSEUP - POPESCU

past Martins drinking from his glass in L f.g.

POPESCU

And saw the accident.

422 CLOSEUP - MARTINS

past Popescu in R f.g.

MARTINS

No, no. He didn't see the accident  
- but he saw three men carrying  
the body.

423 CLOSEUP - POPESCU

past Martins in L f.g.

POPESCU

Wasn't he at the police inquiry?

MARTINS

He didn't want to get involved.

POPESCU

Will we never teach these Austrians  
to be good citizens. It was his duty  
to give the evidence.

Popescu moves away LR upstage back to camera, CAMERA PANNING  
with him, and losing Martins. He sits down in a chair.

POPESCU

Even so - he remembered wrong.

424 MED. CLOSE SHOT - MARTINS

moves down stage to CL of Popescu seated in L profile R f.g.  
at a table smoking. CAMERA PANS LR with Martins as he  
crosses in front of Popescu.

POPESCU

What else did he tell you?

MARTINS

That Harry was dead before you got  
him to that statue.

Martins sits down CAMERA PANNING DOWN SLIGHTLY with him as he  
sits CR of Popescu and we SHOOT PAST him in R f.g., to the  
former.

424 Cont.

MARTINS

He probably knows a lot more than that. Somebody's lying.

POPESCU

(he drinks)

Not necessarily.

425 CLOSEUP - MARTINS

looking off CL for Popescu.

MARTINS

The police say he was mixed up in some racket.

426 CLOSEUP - POPESCU

looking off CR for Martins.

POPESCU

Oh, that's quite impossible. He had a great sense of duty.

427 CLOSEUP - MARTINS

looking off CL.

MARTINS

Your friend Kurtz, seems to think it was possible.

428 CLOSEUP - POPESCU

looking off CR.

POPESCU

I understand how an Anglo-Saxon feels. The Baron hasn't travelled, you know.

429 CLOSEUP - MARTINS

looking off CL. He looks away for a moment.

MARTINS

He seems to have been around a bit. Do you know a man called - er - Harbin?

430 CLOSEUP - POPESCU

looking off CR for Martins.

No. POPESCU

Joseph Harbin. MARTINS

Joseph Harbin? POPESCU  
No...no.

431 CLOSEUP - POPESCU

looking off CL - he looks off CR for Anna.

POPESCU  
That's a nice girl that, but she  
ought to go careful in Vienna.  
Everybody ought to go careful  
in a city like this.

Music starts.

DISSOLVE TO:

432 CLOSE SHOT - POPESCU

seated in chair talking into phone. He replaces the  
receiver.

POPESCU  
You will meet us at the bridge.  
Good.

DISSOLVE TO:

433 CLOSE SHOT - KURTZ

coming out of a door of a house into the street.

DISSOLVE TO:

434 LONG SHOT - STREET

Dr. Winkel comes out of a passage in a building CR wheeling  
a bicycle RL. CAMERA PANS SLIGHTLY with him.

DISSOLVE TO:



- 435 CLOSE SHOT - POPESCU  
comes out of door into street.
- DISSOLVE TO:
- 436 LONG SHOT - SUSPENSION BRIDGE  
Center of this in far b.g. are discovered Winkel, Kurtz and Popescu in a group. They start to move away off upstage.
- 437 LONG SHOT - HIGH ANGLE  
down onto the bridge, the three men walking away upstage RL.
- DISSOLVE TO:
- 438 LONG SHOT - MARTINS  
outside Harry's apartment building. He starts to cross the road RL.
- 439 CLOSE SHOT - MAN  
looking off CL for Martins.
- 440 LONG SHOT - MARTINS  
in the middle of the road. He turns away to walk upstage but is arrested by a call and reacts to it.
- PORTER'S VOICE  
Hullo!
- 441 MED. LONG SHOT - PORTER  
at the upstairs window from Martins eye line. He is looking down off L for Martins.
- PORTER  
Hey - is it so very important for you?
- 442 LONG SHOT - MARTINS  
standing in the middle of the road looking up off CR for the Porter.
- MARTINS  
Yes, it is.
- PORTER'S VOICE  
I am not a bad man.

443 MED. SHOT - PORTER

at the open window looking down past CL.

PORTER

I would like to tell you something.

444 LONG SHOT - MARTINS

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

MARTINS

Tell me, how did a car...

445 MED. SHOT - PORTER

at window, looking down off L for Martins.

PORTER

Come tonight. My wife goes out...

446 LONG SHOT - MARTINS

in the street looking up off R for the Porter.

MARTINS

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

447 MED. SHOT - PORTER

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

PORTER

Ssh! Tonight.

448 CLOSE SHOT - PORTER

as he closes the windows and turns back into the room full face. He suddenly looks fearfully off past CR and CAMERA TRACKS INTO CLOSEUP - he is transfixed. Music crescendo.

DISSOLVE TO:

449 CLOSE SHOT - ANNA

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

ANNA

Wer ist da?

450 MED. CLOSE SHOT - MARTINS

enters through door from CR into Anna's room. He looks off CL for her.

MARTINS

That mean come in?

451 CLOSE SHOT - ANNA

seated on bed looking off CR for Martins. She gets up out of picture.

ANNA

Oh, yes, yes. Come in.

452 MED. SHOT - MARTINS

in CR f.g., Anna picks up a bundle of clothes and crosses in front of him LR CAMERA PANNING with her. She puts things in a chest of drawers.

MARTINS

The Porter is going to talk to us tonight.

ANNA

Need we go through it all again?

Martins CL of her who has been standing behind a pile of boxes picks up a script on the top of them and looks at it.

MARTINS

Might as well I suppose. Are you busy?

ANNA

Just another part I've got to learn.

CAMERA PANS RL with Anna as she moves to CR of Martins.

MARTINS

Can I hear you?

ANNA

In German?

MARTINS

I can try. Is it comedy, or tragedy?

ANNA

Comedy. I don't play tragedy.

He puts down his coat.

452 Cont.

MARTINS

Do I...

ANNA

Well you read this.

She moves upstage towards the window. Martins moves forward to lean in CLOSE SHOT on boxes looking at the script.

MARTINS

Gestern bein heurigen...

ANNA

What's that?

MARTINS

"Ein hurigan" - I guess.

453 CLOSE SHOT - MARTINS

Anna enters from CL and stands beside him and we HOLD THEM BOTH IN CLOSE SHOT.

MARTINS

H-E-Z-T...

ANNA

Oh, let me see. No, no that's not the cue. It means she has to sit down.

She exits CL and CAMERA PANS LR slightly to center on Martins.

MARTINS

Well, Frau Housman...

454 CLOSE SHOT - ANNA

at end of bed standing in L profile. She sits down on the end of the bed CAMERA CENTERING HER.

ANNA

No, no. It's no good.

455 MED. CLOSE SHOT - MARTINS

looking off CL for Anna - script still in hand.

MARTINS

Bad day?

456 CLOSE SHOT - ANNA

seated on bed R profile favoring camera. She is looking off CR for Martins.

ANNA

It is always bad about this time.  
He used to look in around six  
I've been frightened at being  
alone without friends and money.  
But I've never known anything  
like this. Please talk.

457 MED. CLOSE SHOT - MARTINS

looking off CL for Anna.

ANNA'S VOICE

Tell me about him.

MARTINS

Tell you what?

458 CLOSE SHOT - ANNA

seated on bed, R profile favoring camera.

ANNA

Oh, anything - just talk. When  
did you see him last?

459 MED. CLOSE SHOT - MARTINS

lowering script - not looking at her.

ANNA

When...what did you do?

MARTINS

Oh, we didn't make much sense.  
Drank too much. Once he tried...

460 CLOSE SHOT - ANNA

seated on end of bed looking off CR for Martins.

MARTINS

...to steal my girl.

ANNA

Where is she?

461 MED. CLOSE SHOT - MARTINS

throws down script. CAMERA PANS RL with him as he moves upstage, revealing Anna seated on end of bed back to camera, and the window in b.g.

MARTINS

Oh, that was many years ago.

ANNA

Tell me more.

MARTINS

Oh, it's very difficult. You know Harry...we didn't do...

462 CLOSE SHOT - MARTINS

at the window standing full face - not looking at Anna off.

MARTINS

...anything very amusing. He just made everything seem like such - er - fun.

463 CLOSE SHOT - ANNA

seated on bed looking off CL for Martins.

ANNA

Was he clever when he was a boy?

464 CLOSE SHOT - MARTINS

standing full face CR of the window.

MARTINS

I suppose so - he could fix anything.

465 CLOSE SHOT - ANNA

looking off CL for Martins.

ANNA

What sort of things?

466 CLOSE SHOT - MARTINS

lights a match.

Cont.

466 Cont.

MARTINS

Oh, little things. How to put your temperature up before an exam...the best cribs. How to avoid this and that.

He lights his cigarette.

467 CLOSE SHOT - ANNA

looking up off CL for Martins.

ANNA

He fixed my papers for me. He heard that the Russians were repatriating people like me who came from Czechoslovakia. He knew the right person straight away, for forging stamps.

468 CLOSE SHOT - MARTINS

at the window. He looks off R for Anna - then off left out of the window. Blows out match.

MARTINS

Yes.

469 CLOSE SHOT - MARTINS

moves closer to the window - looks at window box.

MARTINS

When he was fourteen, he taught me the three card trick. That's growing up fast.

470 CLOSEUP - ANNA

looking off CL for Martins.

ANNA

He never grew up. The world grew up round him that's all.

471 MED. SHOT - MARTINS

standing by the window - cigarette in hand looking off CR. for Anna back to window.

ANNA

...and buried him.

MARTINS

Anna.

472 CLOSEUP - ANNA

looks up off CR for Martins.

473 MED. SHOT - MARTINS

looking off CR for Anna.

MARTINS

You'll fall in love again.

474 CLOSEUP - ANNA

looking off CL for Martins - she gets up CAMERA PANNING UP with her and turns away back to camera.

ANNA

Can't you see I don't want to.  
I don't ever want to.

475 MED. SHOT - MARTINS

at window looking off R for Anna.

MARTINS

Come on out and have a drink.

476 CLOSEUP - ANNA

looking off for Martins.

ANNA

Why did you say that?

476A MED. SHOT - MARTINS

picks up coat. Anna moves to his side in the corner of the room and CAMERA TRACKS IN AND HOLDS THEM IN CLOSE SHOT. Martins puts down her coat instead of helping her on with it.

MARTINS

Seemed like a good idea.

ANNA

It's just what he used to say.

MARTINS

Well, I didn't learn that from him.

ANNA

If we have to see the Porter we'd better go.



476A Cont.

MARTINS

What's the hurry? Can't we talk quietly for a couple of minutes?

ANNA

I thought you wanted...

MARTINS

A moment ago you said you didn't want to see the Porter.

ANNA

We're both in it, Harry.

MARTINS

Holly.

ANNA

I'm so sorry.

MARTINS

It's all right.

He exits CR.

CUT TO:

477 MED. CLOSE SHOT - MARTINS

enters from CL picking up coat and hat.

MARTINS

You might get the name right.

478 MED. CLOSE SHOT - ANNA

at door looking off CR for Martins.

ANNA

Do you know - you ought to find yourself a girl.

She opens the door and Martins enters from CR. Music stops.

DISSOLVE TO:

479 LONG SHOT - ANNA AND MARTINS

CL walking down side of wet dark street toward camera which is TRACKING BACK WITH THEM. They stop in f.g. in CLOSE SHOT.

479 Cont.

MARTINS

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

Anna looks off RL

ANNA

Look!

480 LONG SHOT - GROUP OF PEOPLE

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

MARTINS' VOICE

That's Harry's place, isn't it?.

ANNA'S VOICE

Yes.

481 MED. CLOSE SHOT - ANNA AND MARTINS

She backs away and CAMERA TRACKS IN A LITTLE as he follows  
her.

ANNA

Let's go away.

MARTINS

What's the matter?

ANNA

Let's not get into any more trouble.

MARTINS

Wait here.

He moves to exit CL. Sound of airplane engine.

482 LONG SHOT - MARTINS

enters from CR f.g. and moves upstage toward group outside  
the apartment.

483 MED. SHOT - GROUP OF PEOPLE

gathered outside the doorway.

- 484 CLOSE SHOT - MAN  
outside CR side of door and Martins in L profile CR of him.  
MARTINS  
What's the matter - er - What is  
loos?  
MAN  
De Porter ist um gebracht worden.
- 485 CLOSE SHOT - HANSEL  
holding his father's hand, from Martin's eye line down to  
him.  
MARTINS' VOICE  
I don't understand.  
MAN  
The Porter.
- 486 CLOSE SHOT - MAN  
past Martins in R f.g.  
MAN  
Dead.
- 487 CLOSE SHOT - ANOTHER MAN  
past Martins in R profile in L f.g.  
MAN  
Kaput - he's murdered.  
MAN  
The Porter is - odraht - kaput -  
Makes a slitting movement with his hand across his throat.
- 488 CLOSEUP - HANSEL  
looking up off CL for his father.  
HANSEL  
Papa...papa...
- 489 MED. CLOSE SHOT - MARTINS  
CL and father of Hansel, who looks down CR for him off.  
FATHER  
Was willst den Hansel?

490 CLOSEUP - HANSEL

pointing off CR.

HANSEL

Papa der war's.

491 CLOSE SHOT - MARTINS AND HANSEL'S FATHER

looking down off R for Hansel. Martins turns his head to look off CL toward the door. Hansel's Father points at Martins still looking off R.

FATHER

Was den herr da?

492 CLOSEUP - HANSEL

holding ball, looking up off CL for his father.

HANSEL

Ja, papa. Ich hab's doch g'sehen!

493 CLOSEUP - MAN

in the street looking off CR for the boy.

HANSEL'S VOICE

Papa der ist der murder.

494 MED. CLOSE SHOT - MARTINS

looking back over his shoulder for Anna. Hansel's father CR of him who looks at him.

495 LONG SHOT - ANNA

standing close to the wall of the building CL of her on the pavement looking off CL.

HANSEL'S VOICE

Murder! Murder!

496 MED. CLOSE SHOT - MARTINS

looking off CL with Hansel's father CR of him. The latter taps him on the shoulder.

FATHER

Sagen sie haben sie einen streit gehabt mit dem portier.

Cont.

496 Cont.

He exits CL.

MARTINS

I don't understand.

497 CLOSE SHOT - HANSEL

looking up off CR.

HANSEL

Hey, vo gest due mir?

498 CLOSE THREE SHOT

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

499 CLOSE SHOT - HANSEL

moving among the legs of the spectators outside the house, making his way to camera. He stops in f.g. tugging at the sleeve of Martins coat which is in R of picture and looking up off R for him.

HANSEL

Ta papa der war's.

500 CLOSEUP - MARTINS

looking down off L for Hansel.

HANSEL'S VOICE

Der war's.

501 CLOSE SHOT - HANSEL'S FATHER

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

HANSEL'S VOICE

Ja papa, der ist der murder.

502 CLOSE SHOT - ANNA

and Martins at her CR side looking off CL towards the boy off.

ANNA

What is it?

503 MED. SHOT - STRETCHER BEARERS

bringing the stretcher out of the house RL through the people gathered round the door.

MARTINS' VOICE

The Porter has been murdered.

504 CLOSE SHOT - ANNA AND MARTINS

he is looking off CL reacting to the body being carried out. Anna is looking off CR listening.

FATHER'S VOICE

Warms er ist der mit...

505 CLOSE SHOT - HANSEL'S FATHER

between the woman CL and the man CR.

FATHER

Dem portier die rauferei gehabt hat.

506 CLOSE SHOT - ANNA

with Martins CR of her. She is looking off CR listening to Hansel's father. She leans back to whisper to Martins.

WOMAN'S VOICE

Warscheinlich ist der murder.

ANNA

They think you did it.

HANSEL'S VOICE

Morder!

507 MED. SHOT - GROUP OF MEN

among the spectators looking off CR for Martins.

HANSEL'S VOICE

Morder!

508 CLOSE SHOT - ANNA

with Martins CR of her.

509 CLOSE SHOT - HANSEL

looking up off CL for his father. He makes a gesture of cutting his throat with his hand.

HANSEL

So gemascht odraht.

510 CLOSE SHOT - ANNA AND MARTINS

They start to turn away. Music starts.

HANSEL'S VOICE

Der - der - der.

511 CLOSEUP - THE MAN

Martins first addressed in the crowd - from low angle.

512 CLOSE SHOT - ANNA

in the lead, with Martins making their way through the people Anna exits CR. Martins follows her.

513 MED. SHOT - HANSEL

from his height, making his way through the people. He runs out of picture CR.

HANSEL

Papa.

514 LONG SHOT - ANNA

with Martins CL making their way at a run down stage - away from Harry's apartment. Hansel is seen running after them b.g. CL.

HANSEL

Papa der war's.

515 MED. SHOT - SPECTATORS

with Hansel's father among them looking off CR.

FATHER

Hullo. Warten sie bissl.

He moves to exit CR.

516 LONG SHOT - ANNA

with Martins walking upstage backs to camera they turn and look back.

517 MED. CLOSE SHOT - MAN

moving downstage LR.

MAN

Sie moment mal.

518 LONG SHOT - ANNA AND MARTINS

moving upstage along the pavement. Hansel enters from CL running upstage after them. Anna and Martins turn corner going out of picture CL. Hansel stops and turns round to look back for his father.

HANSEL

Papa!

519 MED. SHOT - HANSEL

standing full face at the street corner looking back for his father.

HANSEL

Papa!

520 MED. SHOT - GROUP OF SPECTATORS

with Hansel's father.

FATHER

Stock stehen hier.

He exits CR.

521 LONG SHOT - HANSEL

turns away and runs up the street again exiting round corner CL after Martins and Anna.

522 LONG SHOT - MARTINS AND ANNA

running down stone steps with church in b.g.

523 LONG SHOT - SPECTATORS

running upstage backs to camera toward corner after Hansel, off.

524 LONG SHOT - SPECTATORS

coming round corner at a run toward camera.

525 LONG SHOT - STONE STEPS

with church in b.g. Hansel running down them leading the crowd of spectators.

526 LONG SHOT - OUTSIDE THEATRE

Martins CL and Anna walking along the street LR. She is stopped by Martins as she is about to pass the cinema.



526 Cont.

MARTINS

In here.

527 MED. SHOT - MARTINS

enters from CL to box office followed by Anna.

ANNA

That money is no good. Zwei bitte.

She gives him some money and he buys the tickets.

528 LONG SHOT - HANSEL

comes round corner CR with spectators moving downstage.

529 MED. SHOT - ANNA

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

530 MED. SHOT - ANNA

enters from CL to row of seats. Martins also enters and sits in a seat just behind her. There is sound of distorted sound track from German film being shown. Not clearly audible.

531 CLOSE SHOT - ANNA

in L profile favoring camera. Martins seated in the row behind her, leans forward over her R shoulder to whisper to her.

MARTINS

Sneak out the other way, and go back to your theatre. I'd better not see you again.

ANNA

What are you going to do?

MARTINS

I wish I knew.

ANNA

Be sensible - tell Major Calloway.

She gets up and exits CR. Martins looks after her.

DISSOLVE TO:

532 CLOSE SHOT - TAXI DRIVER

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

DRIVER

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

CLERK

Nein garnichts.

533 LONG SHOT - PARKED TAXI

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

534 CLOSE SHOT - MARTINS

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

535 CLOSE SHOT - TAXI DRIVER

leaves the reception desk; CAMERA PANS with him LR as he walks back to camera upstage to door to street. As he does so Martins comes into picture through the door passing the driver CL of him and looking off L for the desk, exits to it. The taxi driver looks after him.

MARTINS

Get me Major Callaghan on the phone.

CLERK'S VOICE

Oh, Mr. Martins...

536 MED. SHOT - MARTINS

moving in to reception desk from CR standing in front of it facing the receptionist, in R profile.

CLERK

...excuse me.

MARTINS

Please hurry up - just get him on the telephone.

PORTER

Do you know his number?

MARTINS

No, I don't know...

537 CLOSE SHOT - TAXI DRIVER

looking off CL for Martins.

MARTINS' VOICE

...his number.

PORTER'S VOICE

I'll look it up for you.

MARTINS' VOICE

Well, look, is there a car here I can use?

538 MED. SHOT - MARTINS

in R profile facing the receptionist across the desk. The latter points off CR.

PORTER

Of course - there's one waiting for you.

539 CLOSE SHOT - TAXI DRIVER

beckoning to Martins off CL.

DRIVER

Bitte schoen mein herr. Bitte schoen.

He moves upstage toward the door in b.g.

540 CLOSE SHOT - MARTINS

leaves the reception desk and walks away exiting CR.

MARTINS

Never mind about the number.

541 MED. SHOT - MARTINS

enters from CL f.g. as taxi driver is going through the swing doors past the porter in the doorway. Martins follows him out.

542 MED. CLOSE SHOT - TAXI DRIVER

gets into front seat of taxi in f.g., with windscreen and wheel. Martins crosses b.g. LR to back of car.

543 CLOSE SHOT - MARTINS

gets into the back of the taxi and sits into position in L profile looking off CL through barred partition to driver's seat.

MARTINS

Take me to headquarters.

544 CLOSE SHOT - DRIVER

starts up taxi and it drives away RL.

545 CLOSE SHOT - MARTINS

falls back with a jerk as taxi suddenly starts.

546 LONG SHOT - TAXI

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

547 CLOSE SHOT - MARTINS

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

548 CLOSE SHOT - DRIVER

in L of picture Martins seen through the barred partition, in the back of the car behind him.

MARTINS

Hold on! Hold on! I haven't even told you where to take me yet.

DRIVER

Bleiben sie doch ruhig.

549 MED. LONG SHOT - TAXI

driving through the deserted streets RL. It exits CL.

550 CLOSE SHOT - MARTINS

in L profile banging on the barred partition.

MARTINS

Driver! Driver!

551 LONG SHOT - TAXI

driving downstage RL. Peasant woman crossing street in f.g. LR. It exits CL at speed.

552 CLOSE SHOT - DRIVER

in L of picture full face - Martins seen behind him CR.

MARTINS

Hey! Stop!

He falls back into the back of the taxi.

553 CLOSE SHOT - TAXI

from low angle driving through the streets at a high speed. It narrowly misses a woman pedestrian in the quiet street and swerves on off out of picture CL.

554 CLOSE SHOT - DRIVER

full face in L of picture with Martins behind him CR looking through partition - leaning forward from back seat - in order to do so.

MARTINS

Have you got orders to kill me?  
Hey, stop.

555 LONG SHOT - TAXI

racing through streets. Man in CR f.g. at bin - CAMERA PANS RL with taxi losing him. Taxi turns R and exits CL.

556 CLOSE SHOT - MARTINS

in back of taxi he looks back over his L shoulder.

557 CLOSE SHOT - MAN

eating a crust of bread and looking off CL after the taxi.

558 LONG SHOT - TAXI

driving away down stage at a high speed to camera. CAMERA PANS RL as it swerves round corner turning to its R and then moves upstage away from camera.

559 CLOSE SHOT - MARTINS

in back of taxi looking back over his L shoulder.

560 CLOSE SHOT - MAN

looking over fanlight above door, gaze travelling RL as he reacts to watching the taxi race by.

- 561 LONG SHOT  
from HIGH ANGLE of taxi driving along deserted street in the center of the tram lines - narrowly missing the only pedestrian.
- 562 CLOSEUP - MARTINS  
in L profile in the back of the taxi. He looks back over his L shoulder.
- 563 CLOSE SHOT - TWO MEN  
in street looking off CL after the taxi racing by.
- 564 CLOSE SHOT - MARTINS  
in back of taxi in L profile, he bangs on the partition to the driver.
- 565 LONG SHOT - TAXI  
driving into large gateway LR.
- 566 LONG SHOT - TAXI  
comes through archway and draws up in R f.g.
- 567 MED. SHOT - DRIVER  
gets out of taxi. He opens door in CR f.g. into a building.
- 568 MED. CLOSE SHOT - MARTINS  
opens door of taxi and looks out CR still sitting in the taxi.
- 569 CLOSE SHOT - TAXI DRIVER  
in doorway looking off CL for Martins. He points into doorway, off.
- DRIVER  
Bitte schoen, gehen sie herein  
mein herr...
- 570 MED. SHOT - MARTINS  
gets out of taxi LR and moves forward into CLOSE SHOT in R profile - then swings round to push back the door of the taxi, which open bars his way out and moves to run upstage, then reacts to hearing door open and a pool of light is thrown on him. He backs against the side of the taxi in R profile looking off CR.

571 LONG SHOT

past a man opening the door to Crabbin walking forward to door - behind him seen a large hall, with men and women seated on benches inside seated backs to camera, but all turned round to look to camera toward the door. A table just inside the door has large notice propped against it which reads in English and German: WELCOME TO THE BRITISH CULTURAL CENTER. ADMISSION FREE.

Crabbin walks forward into CLOSE SHOT smiling and looking off L for Martins.

CRABBIN

Oh Mr. Martins. What a relief to see you. I was beginning to think something had happened to you. Come along...

572 CLOSE SHOT - MARTINS

looking incredulously off past CR into the hall and at Crabbin.

CRABBIN'S VOICE

Mr. Martins, everything is really for you...

573 MED. LONG SHOT - AUDIENCE

turning round from platform to face camera and look off for Martins. They applaud.

CRABBIN

I was frantic in case...

574 CLOSE SHOT - MARTINS

looking off CR for Crabbin.

CRABBIN'S VOICE

you hadn't got my message at the hotel. The porters out here are so unreliable if you know what I mean.

575 MED. CLOSE SHOT - CRABBIN

Martins enters from L f.g. to him and he leads him upstage to the hall.

CRABBIN

We're all set for a wonderful evening.

576 MED. CLOSE SHOT - MARTINS

close to camera in R profile being led by the arm by Crabbin at his L side LR toward the platform-audience seen in b.g. CAMERA PANS LR with them. A member of the audience is revealed standing in the aisle clapping as they pass.

CRABBIN

You'll find the audience most appreciative. Oh let me take your coat...I've got it.

They stop in the aisle and Crabbin starts to help him off with his coat. He takes it with his hat and continues to lead the way to the platform CAMERA PANNING WITH THEM - Martins following.

CRABBIN

Come along now, Mr. M. follow me.

577 LONG SHOT

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

CRABBIN

Here we are, ladies and gentlemen. all's well that end well. Would you look after that for me?

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

CRABBIN

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

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

CRABBIN

Ladies and gentlemen, I have much pleasure in introducing Mr. Holly Martins, from the other side.

578 MED. CLOSE SHOT - CRABBIN

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



578 Cont.

MARTINS

Well...

He looks helplessly out CL.

DISSOLVE TO:

579 CLOSE SHOT - POPESCU

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

POPESCU

Bring the car...and anyone else  
who'd like to come. Don't be too  
long, hmm.

He replaces receiver, takes up hat and exits CL.

DISSOLVE TO:

580 MED. CLOSE SHOT - MARTINS

standing on the platform with Crabbin seated CL of him. He  
is looking out off R for a member of the audience.

MARTINS

Well, yes. I suppose that is what  
I meant to say.

CRABBIN

Of course, of course, of course.

581 MED. SHOT - THE AUDIENCE

Man at back CR stands up and looks off CR for Martins on  
the platform.

MAN

Do you believe, Mr. Martins, in the  
stream of consciousness?

582 CLOSE SHOT - CRABBIN

looking up off CR for Martins.

583 CLOSEUP - MARTINS

looking off CL for man at the back of the hall.

MARTINS

Stream of consciousness...

584 CLOSEUP - CRABBIN

looks up CR for Martins.

MARTINS' VOICE

Well - well.

585 LONG SHOT

from the back of the hall. Martins standing on the platform, Crabbin seated CL of him - girl CL on platform. One or two members of the audience get up to leave.

MAN

What author has chiefly influenced you?

586 MED. SHOT - MARTINS

standing in R of picture with Crabbin seated CL of him - his girl friend wide CL; Martins is looking off CL into the audience.

MARTINS

Grey.

WOMAN'S VOICE

Grey?

587 CLOSE SHOT - WOMAN

seated in audience looking off R for Martins. Another woman CR of her gets up and leaves.

WOMAN

What grey?

588 MED. CLOSE SHOT - MARTINS

with Crabbin seated CL of him. He is looking off CL.

MARTINS

Zane Grey.

CRABBIN

Oh, that is Mr. Martins' little joke, of course...

589 LONG SHOT - POPESCU

coming through door into hall, another man enters from CR f.g. and exits through door in b.g. Popescu walks forward taking off his hat.

589 Cont.

CRABBIN'S VOICE

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

590 CLOSE SHOT - MARTINS

looking off CL reacting to sighting Popescu.

CRABBIN'S VOICE

...and bandits.

A man in the audience off calls another question.

MAN

Mr. James...

591 MED. SHOT - POPESCU

stops in f.g. leaning on the rail of the stove in f.g., at the back of the hall. Looking off CL for Martins. Some of the audience exiting through doors in b.g.

MAN'S VOICE

...Joyce, now...where would you put him?

592 MED. CLOSE SHOT - CRABBIN

with Martins standing CR of him looking off CL.

MARTINS

Oh, would you mind repeating that question?

593 CLOSEUP - MAN

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

MAN

I said where would you put Mr. James Joyce?

594 MED. CLOSE SHOT - CRAEBIN

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

MAN'S VOICE

In what category?

Cont.

594 Cont.

POPESCU

Can I ask...

He reacts to hearing him speak.

595 CLOSE SHOT - POPESCU

looking off CR for Martins on the platform.

POPESCU

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

596 CLOSE SHOT - MARTINS

looking off CL for Popescu.

MARTINS

Yes, it is called the...

597 CLOSE SHOT - POPESCU

from low angle looking off CR for Martins.

MARTINS' VOICE

Third Man.

POPESCU

A novel, Mr. Martins?

598 CLOSE SHOT - MARTINS

looking off CL for Popescu.

MARTINS

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

599 CLOSE SHOT - POPESCU

looking off CR for Martins.

MARTINS' VOICE

...based on fact.

600 LONG SHOT

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

Cont.

600 Cont.

CRABBIN

Why, it's Mr. Popescu. Very great pleasure to see you here, Mr. Popescu. As you know, ladies and gentlemen Mr. Popescu is a very great supporter of one of our medical...

601 CLOSE SHOT - POPESCU

looking off CR for Martins.

CRABBIN'S VOICE

...charities.

POPESCU

Are you a slow writer...

602 MED. CLOSE SHOT - MARTINS

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

POPESCU'S VOICE

Mr. Martins...

MARTINS

Not when I get interested.

603 CLOSE SHOT - POPESCU

leaning on the stove rail looking off CR for Martins.

POPESCU

I see you are doing something pretty dangerous...

604 CLOSE SHOT - MARTINS

looking off CL for Popescu.

POPESCU'S VOICE

...this time.

MARTINS

Yes.

605 CLOSEUP - POPESCU

looking off CR for Martins.

POPESCU

Mixing fact and fiction.

606 MED. CLOSE SHOT - MARTINS

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

MARTINS

Should I make it all fact?

POPESCU'S VOICE

Why no, Mr. Martins.

607 CLOSE SHOT - POPESCU

looking off CR.

POPESCU

I'd say stick to fiction. Straight fiction.

608 CLOSE SHOT - MARTINS

looking off CL for Popescu.

MARTINS

I'm too far along with the book, Mr. Popescu.

609 CLOSEUP - POPESCU

looking off CR.

POPESCU

Haven't you ever scrapped a book...

610 CLOSE SHOT - MARTINS

looking off CL for Popescu.

POPESCU'S VOICE

...Mr. Martins?

MARTINS

Never.

611 CLOSEUP - POPESCU

looking off CR for Martins. He turns away.

POPESCU

Pity.

612 LONG SHOT

the hall which is now nearly empty, the last two or three members of the audience are getting up to leave. The three men still on the platform, with Martins standing CR.

CRABBIN

Ladies and gentlemen, if there are no more questions for Mr. Martins, I think I can call the meeting officially closed.

613 LONG SHOT

the lobby of the hall. Two men in hats and raincoats come in to Popescu. Some members of the audience leaving through doors in b.g. Music starts.

614 MED. SHOT - MARTINS

hat and coat over his arm moves downstage CAMERA PANS RL with him as he comes into lobby.

615 CLOSE SHOT - POPESCU

with the two men CL of him.

616 LONG SHOT - MARTINS

looking off L reacts to seeing the two men with Popescu - then suddenly turns to his R and darts to doorway in b.g. L through which can be seen iron spiral staircase, he starts up it at a run.

617 CLOSE SHOT - POPESCU

with the two men CL of him, they are looking off CR and reacting to Martins' action. Popescu gestures to the men to go after him.

POPESCU

Loos.

618 MED. SHOT

up to the bannisters of the spiral staircase curving round and upwards. Martins moving RL across screen up them.

619 LONG SHOT

through bannister rails the two men moving through the deserted hall to doorway leading to spiral stairs.

- 620 LONG SHOT  
up the bannisters of the spiral staircase, Martins disappearing on a landing at the top CL.
- 621 LONG SHOT  
from top of stairs down to the doorway leading from the hall to the spiral stairs. The two men are hurrying up the stairs LR.
- 622 MED. CLOSE SHOT  
through bannister rails in f.g. up to Martins approaching a door on landing CR.
- 623 MED. SHOT SHOT - MARTINS  
entering room CAMERA TRACKS IN to CLOSE SHOT. Parrot is heard squawking.  
Martins turns his head and looks off CR reacting to the parrot.
- 624 INT. THE ROOM - LONG SHOT  
The room is in darkness - from Martins' eye line.
- 625 CLOSE SHOT - MARTINS  
at door looking off CR.
- 626 LONG SHOT  
room from Martins' eye line.
- 627 CLOSE SHOT - MARTINS  
at door - he exits CR.
- 628 LONG SHOT - MARTINS  
enters from CL moving across the room downstage to light hanging down in f.g. He steps forward into CLOSE SHOT and reaches up and puts it on, looking off CR.
- 629 LONG SHOT  
the lighted room from Martins' eye line. Parrot discovered seated on a perch CR of the window among some artist's requisites.



- 630 CLOSE SHOT - MARTINS  
he puts on hat and moves to exit.
- 631 MED. SHOT - MARTINS  
enters from CL hat on, and putting on coat. He moves  
upstage toward window CL of parrot.
- 632 CLOSE SHOT - PARROT  
on his perch pecks at Martins hand as he opens window.
- 633 MED. CLOSE SHOT - MARTINS  
at window sucks his pecked finger - then starts to climb  
out of the window.
- 634 LONG SHOT  
derelict building street lamp in R of picture. Martins  
jumps down from a doorway high up - onto some rubble.
- 635 MED. SHOT  
closed door in the room - Popescu's two men enter through it  
then exit CR.
- 636 LONG SHOT  
crumbling wall over a heap of rubble. Martins entering from  
CR scrambles down it RL.
- 637 LONG SHOT  
through tunnel in f.g. to heap of rubble - Popescu's two  
men scramble down the slope toward camera.
- 638 LONG SHOT  
through tunnel. Martins making his way upstage at a run -  
over some rubble - back to camera.
- 639 LONG SHOT  
through arches- Martins enters from CL running upstage  
back to camera.
- 640 LONG SHOT  
flight of steps leading up toward church in b.g. Martins  
runs into picture from CL looking back over his shoulder  
CL - and starts up the steps.

- 641 LONG SHOT  
one of the two men making his way across some rubble downstage toward camera at a run. Train whistle is heard.
- 642 LONG SHOT - MARTINS  
at the top of the steps outside the church looks back - then runs out CR.
- 643 VERY LONG SHOT  
of the road leading to the church and steps. The two men enter at a run from CL f.g. and start upstage toward steps.
- 644 MED. LONG SHOT  
to a mound of rubble with an abandoned derelict car in f.g. - building in b.g. Martins runs down from the top of the heap of rubble and dives down into the car.
- 645 CLOSE SHOT - MARTINS  
falls into position into derelict car LR looking off R.
- 646 LONG SHOT  
the two men run on to heap of rubble looking off CL.
- 647 CLOSEUP - MARTINS  
in back of derelict car looking off CR for the two men.
- 648 LONG SHOT  
over the car in f.g. to the two men standing on the summit of the heap of rubble. They exit CL.
- 649 CLOSE SHOT - MARTINS  
in back of car, moves RL to get out of it.
- 650 CLOSE SHOT - MARTINS  
getting out of back of derelict car RL.
- 651 LONG SHOT - OF THE STREETS  
Martins enters from L f.g. running upstage back to camera.
- 652 LONG SHOT - COBBLED STREET  
Martins running downstage toward camera, looking back over his shoulder as he does so, He slows down to a walk and exits CL.

## 653 CLOSE SHOT - CALLOWAY

seated on window sill CAMERA PANS LR with him as he gets up and walks round desk revealing Paine in L f.g. and losing him again as Calloway passes him and revealing Martins leaning against the ledge of the stove in b.g. Music stops.

CALLOWAY

I told you to go away, Martins. This isn't Santa Fe...I'm not a Sheriff, and you aren't a cowboy. You have been blundering around with the worst bunch of racketeers in Vienna...your precious Harry's friends, and now you're wanted for murder.

Calloway is passing in front of Martins LR as he walks round room and back toward desk again. CAMERA PANNING WITH HIM.

MARTINS

Put in drunk and disorderly, too.

Calloway catches sight of Martins hurt finger, and looks back now stopping CR of him.

CALLOWAY

I have. What's the matter with your hand?

MARTINS

A parrot bit me.

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

CALLOWAY

Oh, stop behaving like a fool, Martins.

MARTINS

I'm only a little fool - I'm an amateur at it - you're a professional. You've been shaking your cap and bells all over town.

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

CALLOWAY

Paine, get me the Harry Lime file - and Mr. Martins a large whiskey.

Paine crosses f.g. RL exiting.

654 CLOSE SHOT - MARTINS

seated CR of stove looking off CR for Calloway.

MARTINS

I don't need your drinks, Calloway.

655 CLOSE SHOT - CALLOWAY

standing behind his desk looking off L for Martins.

CALLOWAY

You will.

He sits in the chair behind the desk, CAMERA PANNING DOWN with him and he swivels round on his chair to face away from Martins, picking up his stick from the desk in front of him.

CALLOWAY

I don't want another murder in this case, and you were born to be murdered. So you're going to hear the facts.

656 MED. LONG SHOT - MARTINS

looking off CR for Calloway. He walks forward.

MARTINS

You haven't told me a single one yet.

657 CLOSEUP - CALLOWAY

seated behind his desk looking off L for Martins. He reaches across and tips up desk lampshade.

CALLOWAY

Have you ever heard of penicillin?

658 CLOSE SHOT - MARTINS

seated on arm of chair looking off CR for Calloway.

MARTINS

Well?

CALLOWAY'S VOICE

In Vienna...

659 CLOSEUP - CALLOWAY

seated at desk looking off CL for Martins.

CALLOWAY

...there hasn't been enough penicillin to go round. So a nice trade started here...Stealing penicillin from the Military hospitals - diluting it to make it go further and selling it to patients.

660 CLOSEUP - MARTINS

looking off CR for Calloway.

CALLOWAY'S VOICE

Do you see what that means?

MARTINS

Are you too busy chasing a few tubes of penicillin to investigate a murder?

661 CLOSEUP - CALLOWAY

seated looking off CL for Martins.

CALLOWAY

These were murders. Men with gangrene legs...women in child birth...and there were children, too.

662 CLOSEUP - MARTINS

looking off CR for Calloway.

CALLOWAY

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

663 CLOSEUP - CALLOWAY

looking off CL for Martins.

CALLOWAY

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

664 CLOSEUP - MARTINS

looking down thoughtfully.

CALLOWAY'S VOICE

That is the racket Harry Lime organized.

MARTINS

Calloway, you haven't shown me one  
shred of evidence.

665 CLOSEUP - CALLOWAY

looking off CL for Martins.

CALLOWAY

We're just coming to that. Paine, a  
magic lantern show.

He gets up and exits CR.

666 CLOSE SHOT - LANTERN PROJECTOR

Paine enters from CR and starts to move the machine away  
CR.

PAINE

Very good, sir.

CALLOWAY'S VOICE

You know, Paine's one of your  
devoted readers. He's promised...

667 CLOSE SHOT - CALLOWAY

looking off CR for Martins - he unrolls lantern screen with  
R hand.

CALLOWAY

...to lend me one of your books  
...which one is it, Paine?

668 MED. CLOSE SHOT - PAINE

with the lantern slide projector - and Martins seated CR  
of him in f.g. cigarette in hand.

PAINE

"The Lone Rider of Santa Fe," sir.

669 CLOSE SHOT - CALLOWAY

adjusting screen back to camera.

CALLOWAY  
That's right - "The Lone Rider..."

670 MED. CLOSE SHOT - PAINE

upstage CL with Martins in R f.g. looking off CL. Paine is preparing the lantern slides.

CALLOWAY'S VOICE  
...of Santa Fe."

PAINE  
I'd like to visit Texas one day, sir.

MARTINS  
Come on, show me what you've got to show.

671 CLOSE SHOT - CALLOWAY

looking off CR for Paine screen CR of him.

CALLOWAY  
All right, Paine?

672 MED. CLOSE SHOT - MARTINS

in R f.g. looking off Cl - Paine in b.g. preparing lantern projector puts out light.

PAINE  
Yes, sir.

Light goes out.

673 CLOSE SHOT - CALLOWAY

in R profile the screen CR of him. A slide of a rhinoceros is projected onto it.

CALLOWAY  
Paine, Paine, Paine...

674 CLOSE SHOT - PAINE

at lantern projector. He is changing the slide.

PAINE  
I got them muddled. This is the new lot that's just come in from Mr. Crabbin.

675 CLOSE SHOT - CALLOWAY

the screen CR of him. A slide is projected onto the screen, of two civilians talking to a British soldier. Calloway points to the civilian in L f.g. with stick then looks off CR for Martins.

CALLOWAY

You see this man here - a fellow called Harbin, medical orderly at the general hospital. He worked for Lime and helped to steal the stuff from the laboratories...we forced him to give information to us which led us as far as Kurtz and Lime...but we didn't arrest them, as our evidence wasn't complete and it might have spoiled our chances of getting the others.

676 CLOSE SHOT - MARTINS

in R f.g. with Paine seen behind him CL at the lantern projector.

CALLOWAY'S VOICE

Next, Paine.

MARTINS

I would like a word with this orderly Harbin.

677 CLOSE SHOT - CALLOWAY

CL of screen on which is projected on CL side a set of finger prints labelled:

RECORDED FINGER PRINT OF HARRY LIME

On the CR side of the screen is a jar with finger prints on it from which the enlarged finger print was taken.

CALLOWAY

So would I.

MARTINS

Bring him in.

CALLOWAY

I can't. He disappeared...

678 CLOSE SHOT - MARTINS

with Paine seen behind him CL at lantern projector.

Cont.



678 Cont.

CALLOWAY

...a week ago.

MARTINS

It's more like a mortuary than  
police headquarters.

679 CLOSE SHOT - CALLOWAY

screen CR of him. Harry Lime's finger prints still  
projected on it. He points to the jar.

CALLOWAY

We have better witnesses. Look  
here.

DISSOLVE TO:

680 CLOSEUP -

of a man's L eye. Music starts.

DISSOLVE TO:

681 CLOSEUP - LEATHER CORNER DESK BLOTTING PAD

with three blots of ink writing ringed and arrowed. A hand  
with small mirror comes in from R f.g., holding it  
against the writing.

DISSOLVE TO:

682 CLOSEUP - CALLOWAY

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

DISSOLVE TO:

683 CLOSEUP - FILE

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

DISSOLVE TO:

684 BIG CLOSEUP - MARTINS

looking down in front of him - bewildered.

DISSOLVE TO:

685 LONG SHOT - FROM HIGH ANGLE - CALLOWAY'S OFFICE

Calloway, seated at his desk, Martins facing him, with another office CL. The desk is littered with papers, etc.

686 MED. SHOT - MARTINS

past Calloway in R f.g.

MARTINS

How could he have done it?

687 CLOSE SHOT - CALLOWAY

looking off CL for Martins.

CALLOWAY

Seventy pounds a tube. Go back to the hotel. And do keep out of trouble. I'll try and fix things with the Austrian police...You'll be all right in the hotel, but I can't...

688 CLOSE SHOT - MARTINS

looking off past CR for Calloway. CAMERA PANS UP as he gets to his feet.

CALLOWAY'S VOICE

...be responsible for you in the streets.

MARTINS

I'm not asking you to.

689 CLOSE SHOT - CALLOWAY

looking off CL for Martins.

CALLOWAY

I'm sorry, Martins.

690 CLOSE SHOT - MARTINS

at the door, coat over his arm, looking off CR. CAMERA PANS RL as he moves to door, revealing Paine who is opening the door. He hands him his hat.

MARTINS

I'm sorry, too. Still got that aeroplane ticket on you?

691 CLOSE SHOT - CALLOWAY

seated behind his desk. Picks up phone, looking off CL for Martins.

CALLOWAY

We'll send one across to your hotel...

692 CLOSE SHOT - PAINE - CL AND MARTINS

at the open door, looking off CR.

CALLOWAY'S VOICE

...in the morning.

MARTINS

Thank you. Excuse me.

Martins is about to leave when the Russian officer appears from the office across the hall and crosses to enter the room. He comes through the door between Paine and Martins - the latter goes out of door, and the Russian exits CR to Calloway.

CALLOWAY'S VOICE

Get me...

693 MED. CLOSE SHOT - RUSSIAN

moving downstage to Calloway's desk - past the latter in R f.g., telephone in hand. The Russian stands at the CR end of the desk, looking down at Calloway.

CALLOWAY

...Austrian Police Headquarters.

RUSSIAN

Can I have that woman's passport?

694 CLOSE SHOT - RUSSIAN OFFICER

smoking a cigarette and looking down off R for Calloway.

RUSSIAN

You know, the Anna Schmidt one.

695 CLOSE SHOT - CALLOWAY

seated at desk, holding phone.

CALLOWAY

Oh, we're not going to pick her up for that, are we?

696 CLOSE SHOT - RUSSIAN OFFICER

looking down off R, for Calloway.

RUSSIAN

What can we do?

697 CLOSE SHOT - CALLOWAY

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

RUSSIAN'S VOICE

We have our instructions. Thank you.

698 CLOSEUP - INSERT OF PASSPORT

as Calloway throws it onto desk. It bears Anna Schmidt's name. The Russian's hand comes in from CL and picks it up.

DISSOLVE TO:

699 LONG SHOT - DANCE FLOOR

inside club. A waiter is moving downstage with a drink on a tray. The floor and tables are deserted, but for one spectator in b.g. The waiter exits CR.

700 CLOSE SHOT - MARTINS

seated at a table, an empty glass and some money in front of him. Waiter enters from CL and puts drink on the table in front of him. Martins pays him.

701 MED. SHOT - ROW OF GIRLS

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

702 CLOSE SHOT - MARTINS

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

703 CLOSE SHOT - WOMAN FLOWER SELLER

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

704 CLOSE SHOT - MARTINS

seated at table, sipping drink. He is looking off CL. He puts glass down, beckons to flower seller off L, gets up and exits CL, as we

705 MED. CLOSE SHOT - FLOWER SELLER

offers Martins CR of her, a bunch of flowers. He takes them both, giving her some money. He moves away, upstage, toward door and she moves to exit CR.

DISSOLVE TO:

706 CLOSEUP - ANNA

lying in bed in darkened room R, profile favoring camera. There is a knock on door. She gets up and exits CR.

ANNA

Wer ist da?

MARTINS' VOICE

Me.

707 LONG SHOT - ANNA

enters from the bedroom CL, and taking her dressing gown from end of it, moves upstage LR toward light switch. She puts this on. There is a knock on the door. She puts on her dressing gown, crosses LR to door, CAMERA PANNING with her.

708 CLOSE SHOT - ANNA

at door. She opens CR side. Martins is revealed in the open doorway, his arms full of flowers.

MARTINS

Hullo.

709 CLOSEUP - ANNA

at door, looking off CL for Martins.

ANNA

What is it? What's happened to you?

710 CLOSEUP - MARTINS

over the top of Anna's head in R f.g.

MARTINS

I just came to see you.

711 CLOSEUP - ANNA

looking off CL for Martins.

ANNA

Come in.

712 MED. CLOSE SHOT - MARTINS

in door, past Anna in R f.g. He comes in and exits CL.

ANNA

I thought you were going to go away.  
Aren't the police after you?

MARTINS

I don't know.

As she closes door, calls after him.

ANNA

You're drunk, aren't you?

713 MED. SHOT - MARTINS

puts down his hat, and looks back off R for Anna. He walks forward, CAMERA PANNING RL slightly.

MARTINS

A bit. Sorry...but I did want to say good-bye before I pushed off.

714 CLOSE SHOT - ANNA

looking off CL for Martins.

MARTINS' VOICE

I'm going back home.

ANNA

Why?

715 CLOSEUP - MARTINS

looking off CR for Anna. He walks forward to the end of the bed RL, CAMERA PANNING with him, and holding the flowers, he leans over the end of the bed in L profile, looking down off L for kitten.

MARTINS

It's what you've always wanted...  
all of you. Kitty, kitty, kitty,  
kitty.

716 CLOSE SHOT - MARTINS

leaning over bed rail and dangling a piece of string from the bunch of flowers, to a small kitten sitting on the end of the bed below, to tempt it to play.

MARTINS

Kitty, kitty.

717 CLOSEUP - ANNA

looking off L for Martins.

MARTINS' VOICE

Don't you want to play, kitty.

718 CLOSE SHOT - KITTEN

seated on end of bed - the piece of string dangling into picture. He yawns.

719 CLOSEUP - MARTINS

holding flowers, looking down, off L, for kitten, dangling string.

MARTINS

Sleepy, kitty?

720 CLOSE SHOT - KITTEN

gets up and jumps off bed LR.

MARTINS' VOICE

Not very...

721 LONG SHOT - KITTEN

enters from CL, jumps onto window sill and out through window.

MARTINS

Sociable, is he?

722 CLOSE SHOT - ANNA

takes a few steps RL to CL of Martins. CAMERA PANS with her.

ANNA

No. He only liked Harry. What made you decide so suddenly?

MARTINS

I brought you these. They got a little wet.

(he gives her flowers)

ANNA

What happened to your hand?

Cont.

722 Cont.

MARTINS  
A parrot...Let it go.

ANNA  
Have you seen Calloway?

MARTINS  
Can you imagine a parrot nipping  
a man?

ANNA  
Have you?

He walks away upstage, toward window in b.g.

MARTINS  
Oh, I've been saying good-bye all  
over.

723 CLOSEUP - ANNA  
holding flowers and looking off CR for Martins.

MARTINS' VOICE  
...you know.

ANNA  
He told you, didn't he?

724 MED. SHOT - MARTINS  
from Anna's eye line, leaning against window and looking  
CL for her.

MARTINS  
Told me?

725 CLOSEUP - ANNA  
looking off CR for Martins.

ANNA  
About Harry.

726 MED. SHOT - MARTINS  
at the window, looking off CL for Anna.

MARTINS  
You know?



- 727 CLOSEUP - ANNA  
looking off CR for Martins. She turns away.
- ANNA  
I've seen Major Calloway today.
- 728 CLOSEUP - MARTINS  
looking off CL for Anna. He moves forward and exits CL.  
TRACK IN to CS at the window box.
- DISSOLVE TO:
- 729 LONG SHOT - HIGH ANGLE  
from Anna's window. Harry Lime is seen in the street,  
far below. He dodges into a doorway.
- 730 LONG SHOT - LOW ANGLE - COBBLED STREET  
Kitten comes into picture, round corner from CR, moving  
downstage.
- 731 CLOSE SHOT  
feet of Harry Lime as he stands in doorway.
- 732 MED. CLOSE SHOT - KITTEN  
making his way round the corner. He exits past CR.
- 733 LONG SHOT - KITTEN  
walking along the CR side of the pavement, close to the  
wall. You hear the kitten's "miaow." The doorway tips  
the R edge of frame in f.g. Kitten walks up steps,  
exiting CR.
- 734 CLOSE SHOT - HARRY LIME'S FEET  
Kitten jumps up between them and looks up at him.
- 735 CLOSE SHOT - KITTEN  
playing with Harry's R shoelace.
- 736 MED. CLOSE SHOT - ANNA  
seated on edge of bed, full face, Martins on far side of  
room, walking about.

Cont.

736 Cont.

ANNA

He's better dead. I know he was mixed up - but not like that.

MARTINS

(leans on back of a chair)

I knew him for twenty years - at least I thought I knew him. I suppose he was laughing at fools like us all the time.

ANNA

He liked to laugh.

MARTINS

(crosses LR to window)

Seventy pounds a tube. He wanted me to write for his great medical charity.

ANNA

I'll put these flowers in water.

She picks them up and exits CL. CAMERA TRACKS IN, PANNING LR to center, Martins in MED. CLOSE SHOT.

MARTINS

Perhaps I could have raised the price to eighty pounds for him.

737 LONG SHOT - ANNA

putting flowers on table in kitchen alcove, looking off R for Martins.

ANNA

(moves to get water jug from stand behind her)

Oh, please, for heaven's sake. stop making him in your image. Harry was real. He wasn't just your friend...

738 LONG SHOT - MARTINS

standing, looking off CL for Anna.

ANNA

...and my lover. He was Harry.

Cont.

738 Cont.

MARTINS

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

739 CLOSE SHOT - ANNA

pouring water into vase.

MARTINS'S VOICE

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

740 CLOSE SHOT - MARTINS

leaning against trunks and playing idly with piece of string.

MARTINS

...writer who drinks too much - and falls in love with girls. You...

741 CLOSE SHOT - ANNA

jug in hand, looking off R for Martins.

ANNA

Me?

742 CLOSE SHOT - MARTINS

looking off CL for Anna.

MARTINS

Don't be such a fool - of course.

743 CLOSE SHOT - ANNA

putting flowers in vase, looking off CR for Martins.

ANNA

If you'd rung me up and asked me if you were fair or dark - or had a moustache. I wouldn't have known.

744 CLOSE SHOT - MARTINS

CAMERA PANNING RL with him as he crosses to window again.

MARTINS

I'm leaving Vienna. I don't care whether Harry was murdered by Kurtz or Popescu, or a third man.

744 Cont.

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

MARTINS

Whoever killed him, there was some sort of justice. Maybe I'd have killed him myself.

He moves away from the window again, CAMERA PANNING RL with him. He stops in L profile in front of dressing table.

745 LONG SHOT - ANNA

walking downstage, holding vase of flowers - looking off CR for Martins.

ANNA

A person doesn't change because you find out more.

746 MED. LONG SHOT - MARTINS

standing at dressing table, holding small animal mascot he has picked up from it.

MARTINS

Look, I've got a splitting headache and you just stand there and just talk, and talk, and talk...

747 CLOSE SHOT - ANNA

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

MARTINS' VOICE

I hate it...

748 MED. LONG SHOT - MARTINS

looking off CL for Anna. He walks forward a few steps, still holding on to the back of the upright chair, CAMERA PANNING LR with him.

MARTINS

First time I ever saw you laugh. Do it...

749 CLOSE SHOT - ANNA

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

749 Cont.

MARTINS' VOICE

...again.

ANNA

There isn't enough for two laughs.

750 CLOSE SHOT - MARTINS

looking off CR for her. He exits CR.

751 CLOSE SHOT - ANNA

seated at end of bed. Martins moves downstage to her and leans over bed rail, close to her CR. CAMERA TRACKS IN to HOLD THEM in CLOSE TWO SHOT.

MARTINS

I make comic faces, and stand on my head and grin at you between my legs, and tell all sorts of jokes...I wouldn't stand a chance, would I?.

752 CLOSEUP - ANNA

tears in her eyes.

753 CLOSE SHOT - MARTINS

looking down off CL for Anna.

754 CLOSEUP - ANNA

crying.

755 CLOSEUP - ANNA AND MARTINS

leaning over bed rail CR of her. She lowers her head in tears.

MARTINS

All right...you did tell me I had to find myself a girl.

DISSOLVE TO:

756 LONG SHOT - LIGHTED STREET,

man walking along it, upstage.

- 757 LONG SHOT - DOORWAY  
with kitten seated on step, washing its paw.
- 758 LONG SHOT - MARTINS  
enters from R f.g., moving upstage, back to camera.
- 759 LONG SHOT - DOORWAY  
- kitten sitting on step - from Martin's eye line.
- 760 LONG SHOT - MARTINS  
crossing street to corner of building CR, CAMERA PANNING  
with him.
- MARTINS  
What kind of a spy do you think  
you are?
- 761 LONG SHOT - KITTEN  
on doorstep. Music stops.
- MARTINS' VOICE  
...satchel foot?
- 762 CLOSE SHOT - MARTINS  
at street corner, calling off CR to doorway.
- MARTINS  
What are you tailing me for?
- 763 LONG SHOT - DOORWAY  
with kitten on step from Martin's eye line.
- MARTINS' VOICE  
Cat got your tongue?
- 764 MED. CLOSE SHOT - MARTINS  
walking down stage RL, looking off R.
- MARTINS  
Come on out!
- 765 LONG SHOT - STREET  
outside the doorway. Martins CL, calling across the street  
toward it.
- MARTINS  
Come out - come out wherever you are!

- 766 CLOSE SHOT - KITTEN  
in doorway, playing between Lime's feet. Sound of a motor car.
- MARTINS' VOICE  
Step out in the light, let's have a look at you.
- 767 LONG SHOT - WINDOW  
from street below. Light goes on. A woman calls off from inside the room.
- WOMAN  
Was ist den da los?
- Music starts.
- 768 CLOSE SHOT - HARRY LIME  
in the doorway, looking up, full face CL. The light from the window falls on to his face.
- WOMAN'S VOICE  
Was bilden sie sich ein...
- 769 CLOSE SHOT - MARTINS  
looking off CR, starts forward, reacting to glimpsing Harry Lime.
- WOMAN  
...sind sie teppert. So.
- 770 CLOSE SHOT - LIME  
looking off L.
- WOMAN  
Wie kommen sie...
- 771 CLOSE SHOT - MARTINS  
looking off CR for Harry - transfixed.
- WOMAN  
...einen krowall zu machen!
- 772 LONG SHOT - WOMAN  
at the open window, looking down off CR for the disturbers.

- 773 CLOSE SHOT - HARRY LIME  
CAMERA TRACKS IN to CLOSEUP. He is looking off CL, smiling.
- 774 CLOSEUP - MARTINS  
looking off R for Harry.
- MARTINS  
Harry!
- 775 CLOSE SHOT - LIME  
looking off CL.
- WOMAN  
Wie kommen sie einen krowell zu  
machen.
- 776 LONG SHOT - WOMAN  
moving back from window.
- 777 CLOSEUP - LIME  
in doorway. Light from window goes out and his face is in  
darkness again.
- 778 CLOSE SHOT - MARTINS  
exits past CR.
- 779 LONG SHOT - MARTINS  
entering from CL f.g., crossing street in doorway LR. Car  
enters from CL f.g., moving upstage and narrowly missing  
Martins who dodges back out of its way. It exits b.g. L.
- 780 LONG SHOT - CAR  
driving downstage and exiting CR, f.g. Martins crosses  
street LR to doorway of building - CAMERA TILTED. (Footsteps)
- 781 CLOSE SHOT - MARTINS  
entering to doorway from CL. It is bricked up. (Sound of  
car driving away). He feels it with both hands. There is  
no one there. He steps down to camera.



782 LONG SHOT - MARTINS

steps down on to pavement from doorway. He looks round, then back over his shoulder. He reacts to hearing the footsteps behind him, and turns and runs upstage to corner of street in b.g.

783 LONG SHOT - STREET

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

MARTINS

Harry!

784 CLOSE SHOT - MARTINS

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

785 LONG SHOT - DARK STREET

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

786 LONG SHOT

reverse of the archway at the end of the street, along which the shadow was seen. Martins comes through it, running downstage to camera.

787 LONG SHOT - DESERTED SQUARE

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

788 MED. SHOT - MARTINS

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

789 LONG SHOT - KIOSK

Martins coming round CL side of it. He pushes his hat to the back of his head and walks to camera which TRACKS BACK with him. He stops in f.g. at a fountain - he takes a handful of water from it and splashes it on his face. He looks round suddenly. Music stops.

DISSOLVE TO:

790 LONG SHOT - MARTINS

leading Calloway and Paine through the arch at the end of the street leading to the square. They stop in f.g., then Martins walks away upstage again, followed by Calloway - leaving Paine leaning on the fountain in L f.g.

MARTINS

I followed his shadow until suddenly...

CALLOWAY

Well?...

MARTINS

This is where he vanished.

CALLOWAY

I see.

MARTINS

I suppose you don't believe me.

CALLOWAY

No.

MARTINS

Look...I tell you, you don't think I'm blind, do you?

CALLOWAY

Yes. Where were you when you saw him first?

MARTINS

Fifty yards right down there.

CALLOWAY

Which side of the road?

MARTINS

I was on that side, the shadow was on that side, and no turnings on either side.

CALLOWAY

How about the doorway?

MARTINS

I tell you I heard him running ahead of me.

Cont.

790 Cont.

CALLOWAY

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

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

791 LONG SHOT - KIOSK

from Calloway's eye line.

792 MED. CLOSE SHOT - CALLOWAY

with Paine and Martins behind him CL. He steps forward and exits CR. Paine follows.

793 LONG SHOT - THE SQUARE

The kiosk in f.g. Calloway walks up to it, Paine following him. Martins enters from L f.g. after them.

794 CLOSE SHOT - CALLOWAY

CR of the kiosk in L profile. Paine enters from CL as Calloway opens door. Paine looks in past Calloway.

795 LONG SHOT

down a spiral stone staircase inside the kiosk, from Paine's eye line at the top. Music stops.

796 CLOSE SHOT - PAINE

with Calloway CR of him, beside the kiosk.

CALLOWAY

It wasn't the German gin.

Calloway exits down the stairs, out of picture CL. Paine and Martins follow.

797 MED. CLOSE SHOT - CALLOWAY

coming down the spiral staircase, followed by Paine and Martins - he exits CL down the stairs, followed by Paine.

798 MED. CLOSE SHOT - CALLOWAY

walking along tunnel of the sewer toward camera, followed by Paine and Martins. He walks into closeup. CAMERA PANS RL with him as he turns corner in tunnel, moving upstage back to camera, followed by Paine, who re-enters from CR. Martins is lost out of picture on PAN.

799 LONG SHOT

overflow gushing, down over wall in R of picture to balcony above this. Calloway stands on the balcony, looking down to sewer canal below. Paine enters from CR and stands at his side.

800 LONG SHOT

overflow gushing, down over sewer wall to canal below, from Caloway's eye line.

801 MED. SHOT - CALLOWAY

followed by Paine and Martins, making their way along narrow alley-way over water in sluice. CAMERA PANS LR as Calloway turns R, losing Paine and Martins. Paine re-enters from CL, then we lose him again as CAMERA PANS on, revealing the main tunnel of the sewer, water running through it.

802 MED. CLOSE SHOT - MARTINS

looking off CR. He exits CR.

803 MED. SHOT - CALLOWAY

Martins and Paine enter to him from CL. CAMERA TRACKS BACK as Calloway steps forward to CS, leaving Martins and Paine standing behind him.

MARTINS

What's this - where are we?

804 CLOSE SHOT - MARTINS AND PAINE

CR of him.

PAINE

It's the main sewer...runs right into the Blue Danube. Smells sweet, doesn't it?

Paine crosses in front of Martins RL, exiting.

805 CLOSE SHOT - CALLOWAY

in L f.g. He is looking down thoughtfully off C.R. Paine moves downstage to CR of him.

CALLOWAY

We should have dug deeper than a grave.

Sound of rushing water in sewer steps. Music starts.

806 LONG SHOT - CEMETERY

Martins and Calloway in L f.g. Paine CR f.g. At the grave in b.g. L some men are grouped round - they are about to exhume Harry Lime's body.

807 MED. SHOT - GRAVE DIGGERS

grouped round the grave - some are standing inside it and throw their shovels to the top.

808 MED. SHOT - MARTINS

seated in profile in L f.g. heating a glass over a burning torch. Calloway seen behind him, upstage, looking toward the grave.

809 MED. SHOT - GRAVE DIGGERS

pulling up the coffin. Cemetery official walks downstage holding a lighted flare.

OFFICIAL

So jetz...

810 CLOSE SHOT - MARTINS

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

OFFICIAL'S VOICE

...bringen wir den sarg heraus.

Martins gets to his feet to exit.

811 MED. SHOT

of the grave - coffin being pulled up. Calloway entering to the grave.

CALLOWAY

Auf machen.

812 CLOSE SHOT - GRAVE DIGGER

CAMERA PANNING DOWN as he kneels in L of picture and looks down into the grave.

813 MED. LONG SHOT - CALLOWAY

with Paine CR of him, looking down into grave in f.g. Grave digger Official CL f.g., raising the lid of the coffin. They look in - Calloway and Paine move away CR.

814 CLOSEUP - MARTINS  
in L profile, looking off L. He moves away. Music stops.

OFFICIAL'S VOICE

You knew him...

815 MED. SHOT - CALLOWAY  
walking upstage, Paine CR of him - Graveyard Official in L f.g.

OFFICIAL

...Major?

816 CLOSE SHOT - CALLOWAY  
past Official in L f.g. He walks LR into CLOSEUP, CAMERA PANNING with him, losing Official. Paine is seen behind him CL.

CALLOWAY

Hmm, yes, yes. Joseph Harbin...  
medical orderly at the General  
Hospital. He used to work for  
Harry Lime.

He turns away.

817 CLOSE SHOT - MARTINS  
looking off CL for Calloway.

MARTINS

Joseph Harbin?

818 CLOSEUP - CALLOWAY  
past Official in L f.g. - he looks off CR at Martins.

CALLOWAY

Yes, he's the man I told you was  
missing. Next time, we'll have  
a foolproof coffin.

Music starts.

DISSOLVE TO:

819 CLOSE SHOT - ANNA'S OPEN PASSPORT  
on a desk. Hand picks it up to look at it from f.g.

820 LONG SHOT - FOUR MEMBERS OF THE INTERNATIONAL PATROL

outside closed door of the office. Brodsky, the Russian officer, enters through them, carrying Anna's passport, and calls to the Russian representative, who leaves the others and goes to him.

BRODSKY

Smirnoff! Peshalnite suda - vosmite etot pasport I proisvedite arast.

SOLDIER

Slushayus Toverich Commandir.

He starts to walk away, back to the others.

DISSOLVE TO:

821 CLOSE SHOT - INTERNATIONAL PATROL

in open jeep, traveling toward camera.

DISSOLVE TO:

822 LONG SHOT

over iron bannister rail in Anna's house. The members of the International Patrol, making its way up the stairs LR. Anna's landlady comes into picture from Cl, following them up, and calling after them.

LANDLADY

Sie kommen doch nicht alleine da harauf gahen warten wie doch bis ich nachkornen ich kann ja nicht so rennen.

823 MED. SHOT - LANDLADY

eiderdown\*wrapped round her, looking up off CL at the Patrol from the corner of the staircase.

LANDLADY

Schlicselich ist das aach eine austan diges naus and keine kasorpe.

824 CLOSEUP - ANNA

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

Cont.

824 Cont.

Aufmachen!  
POLICE'S VOICE

We ist da?  
ANNA

International politzei...  
POLICE'S VOICE

Anna gets up and exits CR.

825 LONG SHOT - ANNA

walking across the room toward the door LR. She picks up her dressing-gown from end of bed and starts to put it on, CAMERA PANNING LR with her.

826 CLOSE SHOT - ANNA

opens inner and outer doors, leading to her room. Russian soldier with other members of the patrol behind him, is revealed outside. He steps forward to CS past Anna in L f.g.

Fraulein Schmidt?  
RUSSIAN

Ja, was wollen sie?  
ANNA

Sie müssen mit uns kommen.  
RUSSIAN

827 CLOSE SHOT - ANNA

past Russian in R f.g. He is holding her passport.

Warum?  
ANNA

828 CLOSE SHOT - RUSSIAN

past Anna in L f.g., holding up her passport.

Ist das ihre pass?  
RUSSIAN

829 CLOSE SHOT - ANNA

past Russian in R f.g., holding up her passport for her to see.

Ja.  
ANNA



830 CLOSE SHOT - RUSSIAN

past Anna in L f.g. He is holding up her passport.

RUSSIAN

Bitte - siechen sie sick an...

831 CLOSE SHOT - ANNA

past Russian in R f.g. She turns away.

832 LONG SHOT - ANNA

in center of room. She picks up her clothes from back of chair.

833 MED. SHOT - RUSSIAN

Just inside the room, holding Anna's passport, other members of the Patrol behind him. He walks forward, looking off CR for Anna.

834 LONG SHOT - ANNA

at chair, clothes in her arms, bends to pick up shoes from the floor. Sound of door opening. She walks upstage, toward darkened alcove in b.g.

LANDLADY'S VOICE

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

835 CLOSE SHOT - LANDLADY AND BRITISH SOLDIER

of the Patrol, leaning against pillar CR of her.

LANDLADY

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

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

LANDLADY

Rade sollen sie kommen sie nicht deutch? Die sprechen hatten sie schon langst lernen kommen. Large genug sind sie jat hier, jetzt geht er. Was glotzen sie mich an? Habon sie nach nie einen turkey geschen?

836 LONG SHOT - ANNA

putting on her jacket, walks downstage past Russian soldier in L f.g. She exits CR and he turns to look after her.

837 LONG SHOT

past Russian soldier who has turned round in L f.g. Anna moves to switch on light CR of American member of the patrol standing in the window.

Russian soldier crosses f.g. LR and Anna picks up her coat in b.g. and is helped on with it by American.

ANNA

Where are you taking me?

AMERICAN

International Police Headquarters,  
just to check up.

838 CLOSEUP - LANDLADY

in doorway, looking off CL for Anna.

LANDLADY

Haben sie denn garne in shame...

839 CLOSE SHOT - ANNA

looking off CR for landlady.

ANNA

Aber regen sie sich nicht auf.

LANDLADY

Un glaublich!

RUSSIAN

Ist gut - ist gut.

840 CLOSE SHOT - RUSSIAN

enters from CL and turns to look back off CL for Anna.

RUSSIAN

Bernigen sie sich sind sie fertig  
fraulein?

841 CLOSE SHOT - BRITISH SOLDIER

looking off CL for Anna, who enters from CL.

841 Cont.

BRITISH SOLDIER  
I'm sorry, Miss, it's orders. We  
can't go against the Protocol.

ANNA  
I don't even know what the Protocol  
means.

BRITISH SOLDIER  
Neither do I, Miss.

842 MED. SHOT - ANNA

with Russian CR of her, and other members of the Patrol  
following, coming out of her door, into the corridor.  
Landlady in CR f.g. French soldier comes up behind Anna  
CL and hands Anna her lipstick -

FRENCH SOLDIER  
Mademoiselle, your lipstick.

She turns to take it.

DISSOLVE TO:

843 LONG SHOT - MARTINS

pacing about on the large main staircase of the International  
Police Headquarters.

844 LONG SHOT - ANNA

escorted by the International Patrol, entering the main hall  
of the Police Headquarters.

845 CLOSEUP - MARTINS

looking off R, reacting to hearing Anna approach. He  
moves to exit -

846 MED. SHOT - ANNA

coming up the stairs with an MP either side of her.

MARTINS  
Anna, what's happened to you?

847 LONG - HIGH ANGLE SHOT - ANNA

with escort, coming up the stairs RL toward Martins, on  
first landing. He runs up after them.

847 Cont.

M.P.

All right, all right, keep out  
of this.

MARTINS

Listen, I've got to talk to you.  
I've just seen a dead man walk.

848 MED. SHOT - ANNA

with her escort, including the Russian soldier, coming  
into picture, upstairs LR in R profile. Martins runs  
after them.

M.P.

All right chum, get back.

MARTINS

I saw him buried!

The M.P.'s push him away.

M.P.

Cut it out...

849 CLOSE SHOT - ANNA

and her escorts crossing screen LR up the stairs.

MARTINS' VOICE

And now I've seen him alive.

850 CLOSE SHOT - CALLOWAY

comes out of door, holding some documents. He walks forward,  
and stops looking off.

851 LONG SHOT

from HIGH ANGLE down to first floor of Headquarters. Anna  
and her escort coming up to top of stairs LR - Calloway  
standing outside door of his office CR of picture.

CALLOWAY

Just a minute. Bring her in here.  
You stay out here.

He goes through the door, and Anna and the Patrol follow.

852 CLOSE SHOT - CALLOWAY

going into the door of his office, followed by Anna, a member of the patrol just behind.

CALLOWAY  
Come in, Miss Schmidt.

He closes door, leaving the patrol outside, seen through the glass window to the corridor beyond. He closes door and crosses in front of her RL, CAMERA PANNING with him, Anna following, and we SHOOT PAST him in L f.g. to Anna.

CALLOWAY  
Now then, Miss Schmidt, I'm not interested in your forged papers - that's purely a Russian case. When did you last see Lime?

ANNA  
Two weeks ago.

He steps to her.

CALLOWAY  
I want the truth, Miss Schmidt. We know he is alive.

ANNA  
It's true then?

He crosses in front of her LR, CAMERA PANNING with him - he steps in R f.g.

CALLOWAY  
Joseph Harbin's body was found in the coffin.

ANNA  
What did you say? I'm sorry...

He crosses in front of her again RL, CAMERA PANNING - and stands in L f.g.

CALLOWAY  
I said another man was buried in his place.

ANNA  
Where's Harry?

CALLOWAY  
That's what we want to find out.

852 Cont.

ANNA

I'm sorry - I don't seem able to understand anything you say. He's alive now this minute - he's doing something.

CALLOWAY

Miss Schmidt, we know he is somewhere across the canal in the Russian sector... You may as well help us. In a few minutes Colonel Brodsky will be questioning you about your papers. Tell me where Lime is.

ANNA

I don't know.

CALLOWAY

If you help me, I am prepared to help you.

ANNA

Martins always said you were a fool...

He crosses in front of her LR, CAMERA PANNING to door and opens it.

CALLOWAY

Vienna is a closed city, Miss Schmidt, he can't get away.

ANNA

Poor Harry, I wish he was dead, he would be safe from all of you then.

She goes through door.

DISSOLVE TO:

853 LONG SHOT - MARTINS

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

854 LONG SHOT

from ground level, Kurtz looking down over the balcony to doorway below.

KURTZ

Why that's you!

855 LONG SHOT - MARTINS

standing in front of the house, looking up off L in L profile for Kurtz.

KURTZ' VOICE

Come up!

856 LONG SHOT - KURTZ

on the balcony. He calls off into the room behind him.

KURTZ

Winkel, look who's here!

857 MED. SHOT - MARTINS

in the street, looking up off L for Kurtz on the balcony. Tram crossing in b.g.

MARTINS

I want to speak to you, Kurtz.

KURTZ' VOICE

Of course...come up.

MARTINS

I'll wait here.

858 LONG SHOT - KURTZ

with Winkel now CR of him, looking down off CR for Martins.

KURTZ

I don't understand.

859 MED. SHOT - MARTINS

in street, looking up off CL for Kurtz and Winkel.

MARTINS

I want to talk to Harry.

860 CLOSE SHOT - KURTZ AND WINKEL

on the balcony, looking down off R for Martins.

KURTZ

Are you mad?

MARTINS' VOICE

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

861 MED. SHOT - MARTINS

looking up, off CL for Kurtz.

MARTINS

You tell Harry I want to see him.

862 CLOSE SHOT - KURTZ AND WINKEL

looking down off CR for Martins.

KURTZ

Be reasonable - come up and talk.

863 MED. SHOT - MARTINS

with the big wheel in b.g. He moves away upstage, pointing to the wheel and calling back.

MARTINS

No thank you - I like the open.  
Tell him I'll wait by that wheel  
there...Or do ghosts only ride by  
night, Dr. Winkel? Got an opinion  
on that?

864 CLOSE SHOT - KURTZ AND WINKEL

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

DISSOLVE TO:

865 LONG SHOT - MARTINS

seated on parapet of "Chairoplane" at deserted fair ground, the big wheel behind him. He gets up and starts to walk round the "Chairoplane" stand.

866 LONG SHOT - MERRY-GO-ROUND

It is still and nobody near it.

867 LONG SHOT - MARTINS

standing CR of the "Chairoplane" stand, the big wheel behind him in b.g. He walks forward into MED. CLOSE SHOT, looking off CL.

868 LONG SHOT - MERRY-GO-ROUND

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



869 MED. CLOSE SHOT - MARTINS

looking off CL.

870 MED. LONG SHOT - HARRY

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

871 MED. SHOT - HARRY

walks downstage to Martins in R f.g. He walks round him  
and stops in L profile R f.g., facing Martins.

HARRY

Hello, old man. How are you?

Fair attendant passes in b.g.

MARTINS

Hello, Harry.

HARRY

Well, well, they seem to've been  
giving you quite some busy time.

MARTINS

Listen...

HARRY

Yes.

MARTINS

I want to talk to you.

HARRY

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

872 LONG SHOT - SHOOTING UP

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

873 MED. SHOT - HARRY

taking off his coat, enters from CR, followed by Martins.  
The girl attendant of the wheel enters b.g. CL.

HARRY

Kids used to ride this thing a  
lot in the old days. They haven't  
got the money nowadays, poor little  
devils.

873 Cont.

Harry gets the tickets from her.

GIRL  
Zwei steck.

HARRY  
Geht in ordnung.

They enter the carriage of the wheel.

GIRL  
Vielen danke.

874 MED. SHOT - MARTINS

enters carriage RL, followed by Harry. Girl attendant closes the door and starts the wheel in motion.

MARTINS  
Listen, Harry - I didn't believe that...

HARRY  
It's good to see you, Holly.

875 CLOSEUP - MARTINS

in R profile, looking off L for Harry.

MARTINS  
I was at your funeral.

876 CLOSE SHOT - HARRY

looking off L for Martins - the wheel is turning - ground seen through window in b.g.

HARRY  
It was pretty smart, wasn't it?  
Oh, the same old indigestion.  
(he takes a tablet)  
Holly...these are the only things that help - these tablets. These are the last. Can't get them anywhere in Europe any more.

877 CLOSEUP - MARTINS

in R profile, looking off CL for Harry.

MARTINS  
Do you know what's happened to your girl?

878 CLOSE SHOT - HARRY

in L profile - window in b.g. - and Vienna far below.  
He looks off R for Martins.

HARRY

Hmm.

MARTINS

She's been arrested.

HARRY

Tough...tough...Don't worry, old  
man, they won't hurt her.

879 CLOSEUP - MARTINS

looking off CR for Harry.

MARTINS

They are handing her over to  
the Russians.

880 CLOSE SHOT - HARRY

looking off CL for Martins - ground seen through window  
in b.g.

HARRY

What can I do, old man, I'm dead,  
aren't I?

MARTINS

You can help her.

HARRY

Holly...

He exits past CL.

881 CLOSE SHOT - MARTINS

Harry enters from CR to him and stands in L profile, looking  
out of the window, then at him, as he stops in front of him.

HARRY

...exactly who did you tell  
about me? Hmm?

MARTINS

I told the police.

882 CLOSEUP - HARRY

past Martins in L f.g. He is in L profile, looking out of the window.

HARRY  
Unwise, Holly...

MARTINS  
And - Anna...

HARRY  
Did the police believe you?

MARTINS  
You don't care anything at all about Anna, do you?

He laughs.

HARRY  
Well, I've got quite a lot on my mind.

MARTINS  
You wouldn't do anything.

Harry looks at Martins.

HARRY  
What do you want me to do?

MARTINS  
(overlap)  
You can get somebody else...

HARRY  
Do you expect me to give myself up?

MARTINS  
Why not?

HARRY  
It's far better thing that I do... Holly, you and I aren't heroes, the world doesn't make any heroes...

MARTINS  
You've got plenty of contacts.

HARRY  
Outside of your stories...I've got to be careful.

883 MED. SHOT - HARRY

enters from CL and stands in R profile, near the window.

HARRY

I'm only safe in the Russian Zone...  
I'm safe as long as they can use me...

MARTINS' VOICE

As long as they can use you?

HARRY

I wish I could get rid of this thing.

884 CLOSE SHOT - MARTINS

looking off CR for Harry.

MARTINS

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

885 CLOSE SHOT - MARTINS

entering from CL to Harry, standing by the window of the  
carriage. CAMERA PANS LR slightly as he walks to and fro  
in front of Harry.

MARTINS

You told them, didn't you?

HARRY

Don't try to be a policeman, old man.

MARTINS

What did you expect me to be - part  
of your...

He crosses LR.

HARRY

Part? You can have any part you  
want, so long as you don't inter-  
fere...I have never cut you out of  
anything yet.

MARTINS

I remember when they raided the  
gambling joint - you know a safe  
way out...

HARRY

Sure...

886 CLOSEUP - MARTINS

in L profile. Sound of wheel over scene.

MARTINS

Yes, safe for you...not safe for me.

887 CLOSE SHOT - HARRY

Martins' head tipping L edge of frame -

HARRY

Old man - you never should have gone to the police. You know you ought to leave this thing alone.

Martins turns his head so that we SHOOT PAST him R profile in L f.g.

MARTINS

Have you ever seen any of your victims?

HARRY

Do you know, I don't ever feel comfortable on these sort of things...Victims?

He opens the door of the carriage.

HARRY

Don't be melodramatic.

888 MED. SHOT - MARTINS

in L f.g., Harry opening door in b.g.

HARRY

Look down there...

889 LONG SHOT

from Martins' eye line of the fair ground far below and the people now on it.

HARRY'S VOICE

Would you feel any pity if one of those dots stopped moving forever?

890 CLOSE SHOT - HARRY

looking off CL for Martins.

HARRY

If I offered you £20,000 for every dot that stopped - would you really, old man, tell me to keep my money? Or would you calculate how many dots you could afford to spare?...Free of Income Tax, old man...

891 CLOSE SHOT - MARTINS

looking off CR for Harry.

HARRY

...free of Income Tax.

892 CLOSE SHOT - HARRY

looking off CL for Martins. Sound of wheel over scene.

HARRY

It's the only way to save money nowadays.

893 CLOSE SHOT - MARTINS

looking off CR for Harry. He moves forward.

MARTINS

Lot of good your money will do you in jail.

Exits CR.

894 MED. LONG SHOT - HARRY

standing CR of the open window. Martins enters from CL.

HARRY

That jail is in another zone...

895 CLOSE SHOT - HARRY

over Martins' R shoulder.

HARRY

There's no proof against me, beside you.

896 CLOSE SHOT - MARTINS

looking down CR, Harry tipping R edge of frame.

897 CLOSE SHOT - HARRY  
over Martins' R shoulder.

898 CLOSE SHOT - MARTINS  
over Harry's L shoulder.

MARTINS  
I should be pretty easy to get  
rid of.

899 CLOSE SHOT - HARRY  
over Martins' R shoulder.

HARRY  
Pretty easy...

900 CLOSE SHOT - MARTINS  
over Harry's L shoulder.

MARTINS  
I wouldn't be too sure.

901 CLOSE SHOT - HARRY  
over Martins' R shoulder.

HARRY  
I carry a gun...I don't think  
they'd look for a bullet wound  
after you'd hit that ground...

902 CLOSE SHOT - MARTINS  
over Harry's L shoulder. Sound of wheel over.

MARTINS  
They have dug up your coffin.

903 CLOSE SHOT - HARRY  
over Martins' R shoulder.

HARRY  
And found Harbin? Hmm, pity.

904 MED. SHOT - MARTINS  
CL - Harry turning back in R f.g. to look at him.

Cont.



904 Cont.

HARRY

Oh, Holly, what fools we are,  
talking to each other this way...  
As though I would do anything to  
you - or you to me.

Harry moves upstage to Martins, CAMERA TRACKS IN with him -  
and Martins exits CL. Harry closes the door of the carriage.

HARRY

You're just a little mixed up  
about things.

905 CLOSE SHOT - MARTINS

sits down into position at the side of the carriage, looking  
thoughtfully off R.

HARRY'S VOICE

...in general. Nobody thinks in  
terms...

906 CLOSE SHOT - HARRY

walks downstage RL, CAMERA TRACKS BACK with him - and he  
stops in CLOSEUP, looking off L for Martins.

HARRY

...of human beings. Governments  
don't, so why should we? They talk  
about the people, and the Proletariat...  
I talk about the suckers and the mugs...  
(he walks away upstage  
to M.C.S. at window)  
It's the same thing. They have their  
five-year plan, and so have I.

907 CLOSE SHOT - MARTINS

seated, looking off R - the window behind him.

MARTINS

You used to believe in God.

908 CLOSE SHOT - HARRY

at window, looking back over his shoulder off L for Martins.

HARRY

I still do believe in God, old man...  
I believe in God and Mercy and all that...  
The dead are happier dead. They don't  
miss much here...

908 Cont.

CAMERA PANS RL with him as he moves slightly still, looking off L, and starts to idly write on the window at his side - out of picture.

909 CLOSE SHOT - THE WINDOW

Wheel turning over scene. Harry's hand in picture from CR - he has drawn on the steamed-up window a heart with an arrow through it. He is writing the word ANNA above it.

HARRY'S VOICE

...poor devils.

910 CLOSE SHOT - MARTINS

looking off R, reacting to the heart on the window pane.

911 CLOSE SHOT - HARRY

at the window, looking off L for Martins.

HARRY

What do you believe in?

He exits CR. Wheel noise stops.

912 MED. SHOT - HARRY

walking to window LR. Martins enters from L f.g., moving up to his side. We see they are now on ground level, through the window.

HARRY

Well, if you ever get Anna out of this mess, be kind to her.

He opens the door and Martins starts to go through.

HARRY

You'll find she's worth it.

913 MED. SHOT - MARTINS

coming out of the carriage of the big wheel, followed by Harry. CAMERA TRACKS BACK with them and stops as they stop in CS in f.g. - Martins CL.

Cont.

913 Cont.

HARRY

I wish I had asked you to bring me some of these tablets from home... Holly, I would like to cut you in, old man. Nobody left in Vienna I can really trust - and we have always done everything together. When you make up your mind, send me a message...I'll meet you any place, any time. And when we do meet, old man, it is you I want to see, not the police. Remember that, won't you?...

Martin moves away LR, CAMERA PANNING with him - but Harry back up and bars his way on the steps. Music starts.

HARRY

Don't be so gloomy...After all, it's not that awful. Remember what the fellow said...

He backs a little down the steps in CS and CAMERA PANS LR with him, losing Martins.

HARRY

- in Italy, for thirty years under the Borgias, they had warfare, terror, murder, bloodshed, but they produced Michael Angelo - Leonardo Da Vinci, and the Renaissance...In Switzerland, they had brotherly love. They had five hundred years of democracy and peace, and what did that produce?...The cuckoo clock. So long, Holly.

He exits quickly CR.

914 CLOSEUP - MARTINS

leaning on the rail, looking down thoughtfully.

915 LONG SHOT - MERRY-GO-ROUND

- a small boy going round on it. Harry enters from CR f.g., looks back - then continues on upstage, toward the merry-go-round. Music stops.

DISSOLVE TO:

916 MED. SHOT - CALLOWAY

in his office. Martins in L f.g. Calloway moves upstage to map on wall and gestures to it.

CALLOWAY

Look here, Martins. You can always arrange to meet him at some cafe here in the International zone.

He walks away LR, CAMERA TRACKING AND PANNING with him, losing Calloway and revealing Paine - Martins continues on behind Calloway's desk, losing Paine - and looks off L for Calloway.

MARTINS

It wouldn't work.

CALLOWAY

We'll never get him in the Russian zone.

MARTINS

Calloway, you expect too much. I know he deserves to hang, you proved your stuff. But twenty years is a long time - don't ask me to tie the rope.

917 CLOSE SHOT - CALLOWAY

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

CALLOWAY

Okay, forget it.

918 MED. SHOT - RUSSIAN OFFICER

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

BRODSKY

Busy, Major?

919 CLOSE SHOT - CALLOWAY

looking off CL for Russian.

CALLOWAY

What is it, Brodsky?

920 MED. SHOT - RUSSIAN

holding file, looking off R for Calloway. He walks forward to CS and hands file off R to Calloway.

BRODSKY

We have identified the girl. Here is her...report.

Music starts.

921 MED. CLOSE SHOT - CALLOWAY

past Russian in L f.g., Calloway looking at file. He puts passport down on desk.

922 CLOSE SHOT - PASSPORT

falling onto desk as Calloway puts it down.

CALLOWAY

I've questioned her - we've...

923 CLOSEUP - MARTINS .

looking down off CR at the passport on the table.

CALLOWAY

...got nothing against her.

BRODSKY

We shall...

924 CLOSE SHOT - RUSSIAN OFFICER

looking off R for Calloway.

BRODSKY

...apply for her at the Four Power Meeting tomorrow. She has no right to be here.

925 CLOSEUP - MARTINS

looking down off R at the passport.

926 CLOSE SHOT - ANNA'S PASSPORT

lying on Calloway's desk.

927 MED. CLOSE SHOT - CALLOWAY

past Russian in L f.g.

CALLOWAY

I've asked your people to help  
with Lime.

BRODSKY

That's...

928 CLOSE SHOT - RUSSIAN

looking off R for Calloway.

BRODSKY

...a different case. It's being  
looked into. So long.

929 CLOSE SHOT - MARTINS

looking down. He walks away upstage RL, CAMERA PANNING  
with him.

BRODSKY

...Major.

CALLOWAY'S VOICE

In the last war, a General would hang  
his opponent's picture on the wall...

930 CLOSE SHOT - CALLOWAY

seated at desk.

CALLOWAY

He got to know him that way.

931 CLOSEUP - BACK OF MARTINS' HEAD

favoring his L profile. He turns around to look off for  
Calloway.

CALLOWAY

I think this would have worked  
with your help.

932 CLOSE SHOT - HARRY'S OPEN FILE

with two photographs. PAN RL to Anna's passport.

933 CLOSEUP - MARTINS

in L profile, looking at him.

MARTINS

What price would you pay?

934 CLOSEUP - CALLOWAY

looking off R for Martins.

CALLOWAY

Name it.

DISSOLVE TO:

935 CLOSE SHOT - MARTINS

at station barrier. Train in b.g. Music stops. Sound of steam train.

936 LONG SHOT - ANNA

with Paine CR coming up steps of station. (Sound of train.) LR, they exit CR.

937 CLOSE SHOT - MARTINS

at barrier, looking off L for Anna. He moves to exit R.

938 MED. SHOT - ANNA

enters from L f.g. followed by Paine. Train in b.g. She moves away upstage.

939 CLOSE SHOT - MARTINS behind barrier, looking off L.

940 MED. SHOT - PAINE getting into train compartment, followed by Anna. CAMERA TRACKS in to interior of carriage.

PAINE

Here we are. You'll be all right here, Miss.

ANNA

I don't...

941 CLOSE SHOT - ANNA

in corner of compartment, looking at passport.

ANNA

...understand Major Calloway.

942 MED. CLOSE SHOT - PAINE

CAMERA AT AN ANGLE. He puts things on rack, looks off R for Anna.

PAINE

I expect he has a soft spot for you, Miss.

943 CLOSE SHOT - ANNA

passport in hands, looking off L for Paine. (Train noise.)

ANNA

Why has he done all this?

944 MED. CLOSE SHOT - PAINE

reaching up to luggage rack - CAMERA TILTED.

PAINE

Don't you worry, Miss. You're well out of things.

945 CLOSE SHOT - PAINE

putting a bundle on the CR rack.

PAINE

There you are, Miss.

CAMERA TRACKS BACK to MED. SHOT, revealing outside of carriage.

ANNA

Thank you, you have been so kind.

Anna moves down to stand CL of Paine.

PAINE

Well, I'll be saying good night. Good night, Miss.

ANNA

Good-bye.

He exits to camera and Anna closes door of carriage behind him and turns back into carriage.

946 CLOSE SHOT - ANNA

in train, sits down in corner. She takes off hat - rubs window and looks off CL.



947 LONG SHOT - MARTINS

walking upstage, along platform to buffet.

948 CLOSE SHOT - ANNA

looking off L - gets up.

949 LONG SHOT - MARTINS

going into buffet from Anna's eye line.

950 CLOSE SHOT - ANNA gets out of compartment.

951 MED. SHOT

through door of buffet. Anna enters, CAMERA TRACKING AND PANNING RL with her and revealing Martins seated at bar. He looks up.

ANNA  
Are you going, too?

MARTINS  
Oh...

952 MED. SHOT - ANNA

past Martins in L f.g.

ANNA  
What are you doing here?

953 MED. SHOT - MARTINS

standing at bar, looking off R for Anna.

MARTINS  
I wanted to see you off.

954 MED. SHOT - ANNA

standing, looking off L for Martins.

ANNA  
See me off? From here?

955 MED. SHOT - MARTINS

looking for Anna.

MARTINS  
Oh, I watched you on the train.  
No harm in that.

956 MED. SHOT - ANNA

looking off L for Martins.

MARTINS' VOICE

...is there?

ANNA

How did you know I would be here?

957 MED. SHOT - MARTINS

looking off R for Anna.

MARTINS

I heard something about it at  
Police...

958 MED. SHOT - ANNA

at door - she walks forward CL.

MARTINS' VOICE

...Headquarters.

ANNA

Have you been seeing Major Calloway  
again?

959 CLOSE SHOT - MARTINS

looking off R for Anna, who enters from CR.

MARTINS

Of course not. I don't live  
in his pocket.

960 CLOSE SHOT - ANNA

past Martins in L f.g.

ANNA

Harry, what is it?

961 CLOSE SHOT - MARTINS

past Anna in R f.g. (Train noises over.)

MARTINS

For heaven's sake - stop calling me...

962 CLOSE SHOT

past Martins in L f.g.

Harry.

MARTINS

I'm sorry.

ANNA

963 CLOSE SHOT - MARTINS

past Anna in R f.g. He reacts to station announcer in b.g.

Let's go.

MARTINS

964 MED. SHOT - MARTINS

takes Anna's arm and CAMERA PANS LR as they start toward door, Martins CR.

ANNA

What is on your mind? Why did you hide?

MARTINS

Hide? Can't a fellow have a drink?

He puts his coat round her shoulders and CAMERA continues to PAN them to door.

MARTINS

Here, it will be cold on that train.

ANNA

I shall be all right.

MARTINS

You send me a wire as soon as you arrive.

They exit through door CR. CAMERA TRACKS RL to shoot through buffet window, past Anna to Martins.

ANNA

What is going to happen? Where is Harry?

MARTINS

He's safe in the Russian zone.

Cont.

964 Cont.

ANNA

How do you know?

MARTINS

I saw him today.

965 MED. CLOSE SHOT - ANNA

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

ANNA

How is he?

966 MED. CLOSE SHOT - MARTINS

opening outer door to let Anna out.

MARTINS

He can look after himself, don't worry.

967 MED. CLOSE SHOT - ANNA

looking off CL for Martins, who enters from CL to her R side, to hurry her out. CAMERA TRACKS IN as she moves back against inner door away from him, and WE SHOOT over his R shoulder to her.

ANNA

Did he say anything about me - tell me?

MARTINS

Oh, the usual things...

ANNA

There's something wrong. Did you tell Calloway about meeting Harry?

CAMERA PANS RL slightly as Martins crosses f.g.

MARTINS

Of course I didn't tell Calloway.

ANNA

Why should he help me like that? The Russians will only make trouble for him.

Cont.

967 Cont.

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

MARTINS  
That's his headache.

ANNA  
His.

MARTINS  
Oh, well.

ANNA  
Why are you lying?

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

968 CLOSE SHOT - ANNA  
looking off L for Martins.

ANNA  
I'm not going.

969 MED. SHOT - MARTINS  
at door. CAMERA PANS L with him following Anna and  
crosses from door to her. WE SHOOT OVER her L shoulder  
to him in CS.

MARTINS  
You...Anna, don't you recognize a  
good turn when you see one.

970 CLOSE SHOT - ANNA  
over Martins' shoulder. She steps forward.

ANNA  
You have seen Calloway. What are  
you two doing?

971 CLOSE SHOT - MARTINS  
over Anna's L shoulder.

MARTINS  
Well, they asked me to help take  
him, and I'm helping.

- 972 CLOSEUP - ANNA  
looking off L for Martins.
- 973 CLOSE SHOT - MARTINS  
over Anna's L shoulder. He turns away to exit CL.
- 974 CLOSEUP - ANNA  
looking down CR.
- ANNA  
Poor Harry.
- 975 MED. SHOT - MARTINS  
by tables in buffet, back to camera.
- MARTINS  
Poor Harry?
- 976 CLOSEUP - ANNA  
looking down CR.
- 977 MED. SHOT - MARTINS  
standing by tables, looking off CL for Anna.
- MARTINS  
Poor Harry! Wouldn't even lift a  
finger to help you.
- 978 CLOSE SHOT - ANNA  
looking off CR for Martins.
- ANNA  
Oh, you've got your precious  
honesty and don't want anything  
else.
- 979 MED. SHOT - MARTINS  
looks off CL for Anna, then turns away.
- MARTINS  
You still want him.
- 980 CLOSE SHOT - ANNA  
in front of coffee bar, looking off CR for Martins.  
Sound of train whistle.

980 Cont.

ANNA

I don't want him any more. I don't want to see him or hear him, but he is still part of me, that's a fact. I couldn't do a thing to harm him.

981 CLOSE SHOT - MARTINS

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

982 LONG SHOT - PLATFORM

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

983 CLOSE SHOT - MARTINS

looking off CL for Anna.

984 CLOSE SHOT - ANNA

looking L for Martins

985 LONG SHOT - WINDOW

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

986 CLOSE SHOT - ANNA

looking off CR. Music starts.

987 CLOSE SHOT - MARTINS

looking off CL for Anna, CAMERA PANNING RL with him as he moves across.

MARTINS

Oh, Anna, why do we always have to...

988 CLOSE SHOT - ANNA

looking ahead of her. She tears her passport in two. Martins enters from CR and leans on bar in b.g.

MARTINS

...quarrel?

Cont.

988 Cont.

ANNA

If you want to sell your service,  
I'm not willing to be the price...  
I loved him. You loved him. What  
good have we done him. Look at  
yourself, they have names for faces  
like that.

She turns away and exits CL. CAMERA TRACKS IN to CLOSEUP  
of Martins as he looks after her.

989 CLOSE SHOT

doors of the buffet swinging to and fro after the departed  
Anna. CAMERA PANS DOWN to his coat, lying just inside the  
doors in a discarded heap. Music stops.

DISSOLVE TO:

990 LONG SHOT - MARTINS

running up stairs of International Police Headquarters.  
CAMERA PANS with him RL. He passes International Patrol  
coming down CR side.

991 CLOSE SHOT - MARTINS

opens door to Calloway's office. CAMERA TRACKS IN as he  
enters, revealing Calloway and another officer CL of him --  
followed by Paine coming to door.

MARTINS

Calloway!

CALLOWAY

Oh, there you are. Come in here,  
there isn't much time.

Martins moves upstage to them and stands center.

MARTINS

I want to get a plane out of here  
tonight.

992 MED. CLOSE SHOT - PAINE AND CALLOWAY

CR, looking off L for Martins. They walk forward.

CALLOWAY

So she talked you out of it?



993 CLOSE SHOT - MARTINS

looking off CR for Calloway. He is holding the two pieces of Anna's passport.

MARTINS

She gave me these.

994 CLOSE SHOT - ANNA'S TORN PASSPORT

as Martins throws it down on desk from CL.

995 MED. CLOSE SHOT - CALLOWAY

walking downstage RL, CAMERA PANNING with him. Paine enters from CR, following him, then is lost out of picture. Martins is revealed CL.

CALLOWAY

A girl of spirit.

MARTINS

She's right. It's none of my business.

Martins crosses picture LR and exits CR., holding Calloway in CS.

CALLOWAY

It won't make any difference - in the long run. I'll get him.

Martins re-enters from CR, crossing screen RL.

MARTINS

I won't have helped.

Calloway moves away LR, CAMERA PANNING with him and losing Martins.

CALLOWAY

That will be a fine boast to make. Well, I always wanted you to catch that plane.

996 MED. CLOSE SHOT - MARTINS

looking off R for Calloway.

CALLOWAY'S VOICE

Didn't I?

MARTINS

You all did.

997 MED. CLOSE SHOT - CALLOWAY

looking off L for Martins - he starts to move away.

CALLOWAY

I'd better see if there's anyone still at the terminus. You may need a priority.

DISSOLVE TO:

998 CLOSE SHOT - MARTINS

CL and Calloway driving in the open jeep with Paine - traveling downstage LR.

CALLOWAY

Do you mind if I drop off somewhere on the way? I've got an appointment, won't take five minutes...

MARTINS

Of course.

CALLOWAY

Why don't you come in, too - you're a writer...Might interest you.

DISSOLVE TO:

999 MED. CLOSE SHOT - CALLOWAY AND MARTINS

entering ward of children's hospital from door CR, past nun nurse. CAMERA TRACKS RL with them as they make their way along the ward between the cots.

CALLOWAY

This is the biggest children's hospital in Vienna. All the kids in here are the result of Lime's penicillin racket...

Martins exits CL. Music starts.

1000 LONG SHOT

through surgical trolley of the ward, Calloway and Martins walking along between the cots, nursing nun CL of them.

1001 CLOSE SHOT - MARTINS

over the rail at end of cot, looks down CR off for the occupant. CAMERA TRACKS RL with him as he continues to next bed.

1002 CLOSE SHOT - CALLOWAY

with nun CL of him - bending over cot. He is looking off R for Martins.

1003 CLOSE SHOT - MARTINS

looking down off R at occupant of cot. Calloway comes down to his L side, coming into picture from behind him, CR. CAMERA PANS L slightly as he also looks into cot, CL.

CALLOWAY

It had meningitis.

1004 CLOSE SHOT - NUN

leaning over cot rail, CR, shaking thermometer.

CALLOWAY'S VOICE

They gave it some of Lime's penicillin.

1005 CLOSE SHOT - CALLOWAY

with Martins CR, still looking down into cot. CAMERA IS TILTED SLIGHTLY.

CALLOWAY

Terrible pity, isn't it.

1006 LONG SHOT

through surgical trolley - two nursing nuns CL - Martins looking into CR row of cots. Calloway crosses RL to cot - Martins follows.

1007 CLOSE SHOT - NURSING NUN

giving oxygen to child in cot, out of picture below frame. Oxygen cylinder in R f.g., operated by nun off R.

1008 CLOSEUP - MARTINS

looking off CR in R profile.

1009 CLOSE SHOT - TWO NUNS

attending bed - one behind screen CL - another in L profile R f.g. - the latter moves across RL with bowl of surgical swabs.

1010 CLOSEUP - MARTINS

looking off CR to cot. He turns his head to look off L.

- 1011 CLOSEUP - TEMPERATURE CHART  
on desk being filled in by the hand of a nursing nun.
- 1012 MED. SHOT - NURSING NUN  
hanging up temperature chart CR head of cot - off. She drops woolly toy from LH to bedside table shelf CL of her, as she turns away and CAMERA PANS DOWN TO HOLD basket of toys in CS.
- 1013 CLOSE SHOT - TEDDY BEAR  
lying face down on shelf.
- 1014 CLOSE SHOT - MARTINS  
DISSOLVE TO:  
CL of Paine who is driving open jeep. Calloway seated in the back. Traveling downstage LR. CAMERA TRACKS IN to CS of Martins and Calloway as Calloway leans forward - Paine now tipping R edge of frames.
- CALLOWAY  
Paine lent me one of your books,  
"Oklahoma Kid," I think it was.  
Read a bit of it...
- CALLOWAY  
Think it's pretty good. What made you  
take up this sort of thing? Been doing  
it for long?
- MARTINS  
All right, Calloway. You win.
- CALLOWAY  
I never knew there were snake charmers  
in Texas...
- MARTINS  
I said you win.
- CALLOWAY  
Win what?
- MARTINS  
I'll be your dumb decoy duck.
- 1015 LONG SHOT - CAFE MARC AUREL  
DISSOLVE TO:  
its awning down. It is dark outside.

- 1016 MED. CLOSE SHOT - MARTINS  
through window of cafe, seated at table, looking out off R.
- 1017 LONG SHOT - STREET  
outside cafe from Martins' eye line, CAMERA TRACKING RL along it. It is empty.
- 1018 MED. CLOSE SHOT - MARTINS  
leaning sideways in his chair, looking off close to entrance of building CL.
- 1019 LONG SHOT - DESERTED STREET  
outside cafe from Martins' eye line.
- 1020 MED. SHOT - POLICEMAN  
standing above fountain from Martins' eye line.
- 1021 LONG SHOT - DESERTED STREET  
glistening pavements - from his eye line.
- 1022 CLOSE SHOT - POLICEMAN  
in profile, looking off CL.
- 1023 LONG SHOT - DESERTED STREET  
from his eye line - CAMERA TILTED.
- 1024 CLOSEUP - POLICEMAN  
looking off CL in L profile.
- 1025 LONG SHOT - NARROW ALLEYWAY  
deserted from his eye line.
- 1026 CLOSE SHOT - ANOTHER POLICEMAN  
full face, looking off CL.
- 1027 LONG SHOT - DARK AND DESERTED STREET  
approaching cafe, from his eye line.
- 1028 CLOSEUP - POLICEMAN  
looking off CL.

- 1029 LONG SHOT - STREET  
deserted from his eye line.
- 1030 MED. CLOSE SHOT - MARTINS  
through window of cafe, seated at table with cup of coffee  
in front of him.
- 1031 LONG SHOT - POLICEMAN  
on steps of fountain, looking down CL.
- 1032 LONG SHOT - THE SQUARE  
which is deserted. Round the corner in far CL b.g., the  
shadow of a man appears on the wall.
- 1033 LONG SHOT - POLICEMAN  
on fountain, looking down off R. CAMERA CRANES DOWN,  
revealing Calloway. Paine comes out of shadow of fountain  
to stand CL of him.
- POLICEMAN  
Psst!
- CALLOWAY  
Paine!...
- 1034 LONG SHOT - THE SQUARE  
with the man's shadow moving LR along wall at far CL corner.
- 1035 CLOSEUP - POLICEMAN  
looking CR.
- 1036 MED. CLOSE SHOT - MARTINS  
seated at table in cafe. He turns to his L and looks off  
CR, into the street.
- 1037 LONG SHOT - THE SQUARE  
shadow still moving along the building. A man comes into  
picture LR in far b.g. and starts to walk across the square.
- 1038 MED. SHOT - PAINE AND CALLOWAY  
in shadow of fountain, they step back into deeper shadow.
- 1039 CLOSEUP - POLICEMAN  
looking off CR, then CL.

1040 MED. CLOSE SHOT - MARTINS

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

1041 CLOSE SHOT - CALLOWAY

with Paine CL of him. A policeman moves into L profile in R profile in CU. They all look CL.

PAINÉ

Look, sir!

1042 CLOSE SHOT - MARTINS

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

1043 MED. CLOSE SHOT - ANNA

entering cafe door, RL from Martins' eye line. She leans against CR wall in CS, looking off CR for Martins.

ANNA

How much longer are you going to sit here?

1044 CLOSE SHOT - PAINE AND CALLOWAY

CR of him.

PAINÉ

Shall I go over there, sir?

CALLOWAY

No, no. Leave them for a while.

Paine looks off R.

1045 LONG SHOT - STREET

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

1046 CLOSE SHOT - PAINE AND CALLOWAY

he turns away.

1047 LONG SHOT - THE BALLOON MAN

moving down the street very slowly with the aid of a stick - toward camera.

1048 CLOSE SHOT - PAINE

over Calloway's L shoulder - policeman tipping R edge of frame.

BALLOON MAN'S VOICE

Wollen sie habe balloon?

Calloway turns to look over his L shoulder off L.

CALLOWAY

Nein danke.

1049 CLOSE SHOT - BALLOON MAN

looking off CR for Calloway.

1050 MED. CLOSE SHOT - PAINE

over Calloway's L shoulder. The latter turns in CU to look off CL for balloon man.

BALLOON MAN'S VOICE

Balloons?

CALLOWAY

Vyter gehen fair schtangzel nicht?

PAINE

Gehen sie weiter go on - scarper!

1051 CLOSE SHOT - BALLOON MAN

looking off R for Calloway.

1052 CLOSEUP - CALLOWAY

turns to look off CL for balloon man - Paine behind him.

BALLOON MAN'S VOICE

Balloon, mein herr?

CALLOWAY

Gehen sie weiter, bitte.

1053 LONG SHOT - PAINE

steps forward to CS from shadow, looking off L for balloon man and leans forward and a balloon is handed in to him from off L. He starts to move back again to Calloway - then calls back over his shoulder off L.

Cont.



1053 Cont.

PAINÉ

Nur einen. Come on schnell,  
schnell. All right, only one.  
Scarper!

1054 CLOSE SHOT - BALLOON MAN

turns away to exit CL.

1055 LONG SHOT

the top of a derelict bombed building. CAMERA IS TILTED.

1056 LONG SHOT - HARRY

comes round top of corner of derelict building. He is  
smoking. He stops, looking down off R.

1057 LONG SHOT - THE SQUARE BELOW

from Harry's eye line. Two horses and carriages seen  
below. CAMERA PANS RL, then TRACKS IN as the cafe is  
revealed below.

1058 MED. SHOT - MARTINS

seated at table in window of cafe in R profile. Anna in  
R f.g.

MARTINS

You should have gone. How did you know  
I was here...

1059 CLOSE SHOT - ANNA

looking off CL for Martins. She is leaning on the bar  
of the cafe. CAMERA PANS LR as she moves to center of  
room.

MARTINS

...anyway?

ANNA

From Kurtz. They have just been  
arrested. But Harry won't come,  
he's not a fool.

1060 CLOSE SHOT - PAINÉ

CL and Calloway looking off past CL for the cafe.

Cont.

1060 Cont.

CALLOWAY

Yes, Paine, slip over there. See what she is up to.

Paine moves to exit.

PAINE

Right, sir.

1061 MED. CLOSE SHOT - BACK DOOR OF THE CAFE

CAMERA TILTED at AN ANGLE R. It opens slightly and Harry comes in.

ANNA

You can't tell me you're doing all this for nothing.

1062 CLOSEUP - ANNA

looking off CL for Martins.

ANNA

What is your price this time?

1063 CLOSE SHOT - MARTINS

seated at table in R profile.

MARTINS

No price.

1064 CLOSEUP - ANNA

looking off CL for Martins. She steps back.

ANNA

Honest, sensible, sober, harmless Holly Martins...Holly, what a silly name...

1065 CLOSE SHOT - HARRY

comes through door, looking off CL for Martins and Anna - the CAMERA TILTED. He reacts to what Anna is saying.

ANNA'S VOICE

You must feel very proud to be a police informer.

1066 MED. SHOT - ANNA

turns and catches sight of Harry off CR, Martins unaware, seated behind her in R profile at the table. CAMERA PANS L with her as she moves to lean both hands on table CL and calls off frantically to Harry.

ANNA

Harry, get away!

1067 CLOSE SHOT - HARRY

looking off CL - takes out gun.

ANNA'S VOICE

The police are outside.

1068 CLOSEUP - MARTINS

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

ANNA'S VOICE

Quick!

1069 CLOSE SHOT - HARRY

gun in hand, looking off L for Martins - he gestures to Anna to get out of the way.

HARRY

Anna!

1070 MED. SHOT - PAINE

reaches front entrance of cafe and moves to door.

1071 CLOSE SHOT - HARRY

turns away to his R, toward door - he runs out of it and up steps. Door opening to back of hinge (already unclasped).

1072 MED. SHOT - PAINE

turns and runs out of door of cafe again, back to camera and outside - calls off R.

PAINE

Sir!

Music stops.

1073 LONG SHOT - HARRY

making his way over pile of rubble at back of cafe, down-stage LR, CAMERA PANNING with him. Sound of Police whistle. He exits CR.

Cont.

1073 Cont.

PAINE  
The back, the back!

- 1074 LONG SHOT - HIGH PILE OF RUBBLE  
some soldiers making their way over the top of it RL.
- 1075 MED. CLOSE SHOT - HARRY  
CAMERA PANS RL with him, he looks down off L, then starts down slope, exiting CL.
- 1076 LONG SHOT - HARRY  
running down slope of rubble, back to camera exiting CL.
- 1077 LONG SHOT - POLICE  
running in from R f.g. and on upstage.
- 1078 LONG SHOT - NARROW STREET  
Harry running upstage in far b.g. and exiting CL.
- 1079 LONG SHOT - STEPS  
outside a church - soldier running down them RL, led by Paine and Martins who exit CL.
- 1080 LONG SHOT - SQUARE  
Harry running down stage LR. He gets down on hands and knees and opens manhole - takes off hat and climbs down, inside.
- 1081 LONG SHOT - POLICEMEN  
running along arched passage, toward camera.
- 1082 LONG SHOT - SQUARE MANHOLE  
open in f.g. Policeman enters at run from CR and starts down it. Paine is seen running down to it from b.g. with Calloway behind him.
- 1083 LONG SHOT - HARRY  
inside sewer, running along the gallery, over the overflow RL. He exits CL. Sound of running water over entire int. sewer sequence starts.
- 1084 CLOSE SHOT - POLICEMEN  
running down spiral stairs, followed by Paine and Calloway.

- 1085 LONG SHOT  
over water overflow in f.g. to gallery over it. Calloway and Paine enter from CR.
- 1086 LONG SHOT  
overflow and sluice below - Harry seen close to side of doorway, leading on into sewer from CL. He disappears through upstage.
- 1087 LONG SHOT - CALLOWAY, PAINE AND MARTINS  
making their way round gallery over water overflow.
- 1088 CLOSE SHOT - HARRY  
back to wall, looking off CR.
- 1089 LONG SHOT - TUNNEL  
CAMERA TILTED. Calloway leading Martins and Paine, comes toward camera.
- 1090 CLOSE SHOT - HARRY  
moves away quickly CL, CAMERA PANNING with him and revealing the rest of the tunnel, water running through the center of it.
- 1091 CLOSE SHOT - CALLOWAY  
looking off R, Paine behind him. He exits CL, followed by Paine and Martins.
- 1092 LONG SHOT - HARRY  
disappearing at far end of long sewer tunnel.
- 1093 CLOSE SHOT - PAINE  
comes into picture through tunnel from CL, looks off L.
- 1094 LONG SHOT - CALLOWAY, PAINE AND MARTINS  
making their way along CL side of sewer tunnel. Calloway backs up close to wall, CAMERA PANNING RL with him - the other two follow suit.
- 1095 LONG SHOT  
sewer from Calloway's eye line. Harry is nowhere in sight.

1096 LONG SHOT - MARTINS

splashing his way through water in center of the tunnel,  
LR.

CALLOWAY'S VOICE

Martins - get back!

1097 CLOSEUP - CALLOWAY AND PAINE

CR of him.

1098 LONG SHOT - MARTINS

in the center of the tunnel. CAMERA PANS RL with him as  
he splashes through water and exits CL to Calloway. One  
policeman seen on far side of tunnel close to wall.

1099 LONG SHOT - STREET ABOVE THE SEWER

A police wagon comes into picture and draws up CR. A number  
of police get out and run downstage toward camera. A tram  
passes in b.g.

POLICE

Drei mann unten in Donanskanal.  
Verkrochen!

They open manhole in f.g. and start down it.

1100 CLOSE SHOT - MAN

running down steps of sewer, entering from R f.g. Sound  
of rushing water starts, carried over entire interior sewer  
scene.

1101 LONG SHOT - THREE POLICEMEN

at manhole in street. Tram noise - no water noise on this  
cut. Policemen shouting instructions in German inaudible  
above tram noise.

1102 LONG SHOT - SEWER

Police entering from L foreground into tunnel, CAMERA  
PANNING LR. Water noise continues.

1103 LONG SHOT

tunnel with water rushing through from policeman's eye line -  
the light moves round it. It is deserted.

- 1104 MED. CLOSE SHOT - SEWER POLICEMAN  
with lamp - shining it round tunnel.
- 1105 LONG SHOT - TUNNEL  
with water running through - light at far end.
- 1106 CLOSE SHOT - HARRY  
full face against the wall, he runs away upstage RL, CAMERA  
PANNING with him to center of tunnel.

## POLICEMAN'S VOICE

Los!

- 1107 CLOSE SHOT - CALLOWAY AND MARTINS  
The former exits CL. Martins is about to follow.
- 1108 LONG SHOT  
empty tunnel with Harry seen in very LONG SHOT at far end,  
Calloway at a run from CR. Paine and Martins following.
- 1109 MED. SHOT  
narrow tunnel - Harry enters from CR - runs downstage,  
CAMERA PANS RL as he dodges behind corner in f.g.
- 1110 LONG SHOT  
dark tunnel light at far end, and Storm troop police  
coming into view at far end, shining a light.

## POLICEMAN

...Halt!

Remainder of shouts indistinguishable.

- 1111 MED. CLOSE SHOT - HARRY  
at corner of sewer. CAMERA PANS RL with him as he turns,  
revealing another tunnel.

## POLICEMAN'S VOICE

Stehen...bleiben oder ich schisse.  
Bleib hier ich lauf hinunter.

- 1112 LONG SHOT - HARRY  
running upstage, back to camera, along dark passage. He  
exits at end, upstairs, CL.

- 1113 CLOSEUP - HARRY  
looking up off CL.
- 1114 LONG SHOT - POLICE  
in square, opening manhole to sewer. No water noise over this cut. Noise of tram.
- 1115 LONG SHOT - FROM LOW ANGLE  
Harry enters from CR f.g., stops CR side of passage. He is stooping and bending to pass under very low tunnel.
- 1116 LONG SHOT - POLICE  
in square, going down manhole. Other police on ground level about to follow. No water noise on this cut.
- 1117 CLOSE SHOT - HARRY  
stooping in low tunnel - looking off past CR.
- 1118 LONG SHOT - SEWER POLICE  
moving along the passageway RL.
- 1119 LONG SHOT - SEWER POLICE  
carrying lighted torches going through archway from main tunnel, into narrow side tunnel. They move down stage to CS, looking off R.
- 1120 LONG SHOT  
opposite side of end tunnel - policeman's shadow on archway of opposite wall - otherwise deserted - from policeman's eye line.
- POLICEMAN'S VOICE  
Hier ist nichts los toter...
- 1121 CLOSE SHOT - POLICEMAN  
holding torch and revolver, looking back over his shoulder to police behind him.
- POLICEMAN  
Gang gehen richtung stadtpark.  
They turn and go.



- 1122 LONG SHOT  
through archway of sewer police making their way along main tunnel - backs to camera. They turn and start back again, toward camera.
- 1123 CLOSE SHOT - HARRY  
looking off past CR - he is crouched in tunnel. Sound of distant shouts.
- 1124 MED. SHOT  
gallery round water overflow and main sewer. Sewer police with flaming torches enter from CR, moving RL.
- 1125 LONG SHOT  
water overflow in L f.g., falling down over wall into sewer from police eye line.
- 1126 MED. SHOT  
large round hole in wall, leading to a tunnel. A policeman's head, looking off CL.
- 1127 LONG SHOT  
empty main sewer tunnel from policeman's eye line.
- 1128 LONG SHOT  
SHOOTING UP over overflow fall in R f.g. - Harry is seen peeping round CR corner of gallery.
- 1129 LONG SHOT  
sewer police coming through round hole in wall, leading to branching tunnel - to main tunnel. They move upstage LR. A policeman speaks in German but it is unintelligible.
- 1130 LONG SHOT  
over overflow fall in R f.g., to the gallery above. Harry is seen peeping round corner in R b.g., disappears behind it LR again. German police instructions are being shouted but not intelligible.
- 1131 LONG SHOT - SEWER POLICE  
moving RL along tunnel - carrying torches. German shouts - unintelligible.

- 1132 CLOSE SHOT - SEWER POLICEMAN  
shining lamp off CR.
- 1133 LONG SHOT  
from policeman's eye line of tunnel as he shines torch into it.
- 1134 CLOSE SHOT - SEWER POLICEMAN  
looking off CL.
- 1135 LONG SHOT - TUNNEL  
with policeman's light shining on it, moving round - CAMERA TILTED.
- 1136 CLOSE SHOT - SHOCK TROOPER  
looking off CR, small machine gun in hand.
- 1137 LONG SHOT  
the sewer from policeman's eye line.
- 1138 CLOSE SHOT - SEWER POLICEMAN  
looking off CL.
- 1139 LONG SHOT - SEWER POLICE  
climbing down wall ladder inside sewer, carrying torches.
- 1140 MED. CLOSE SHOT - SEWER POLICEMAN  
at foot of ladder, shining torch off CR - others coming down ladder into picture, CR. CAMERA PANS L with him as he moves along the wall RL, shining torch.
- 1141 LONG SHOT  
dark tunnel from policeman's eye line. It is deserted.  
Sound of disturbed stone.
- 1142 CLOSE SHOT - SEWER POLICEMAN  
looking off CL.

- 1143 CLOSE SHOT  
another sewer policeman holding lamp (which is off) looking off CL.
- 1144 LONG SHOT - TUNNEL  
from policeman's eye line.
- 1145 MED. CLOSE SHOT - TWO SEWER POLICEMAN  
Sound of a disturbed stone.
- POLICEMAN  
Licht!
- 1146 VERY LONG SHOT  
of the tunnel and light being shone down on it from far end.
- 1147 LONG SHOT - HARRY  
with light shining on him - back to camera - feet splashing through water.
- 1148 CLOSEUP - SEWER POLICEMAN  
looking off CR for Harry.
- 1149 CLOSE SHOT - STORM TROOPER  
with machine gun, exits CR. Police whistle.
- 1150 CLOSEUP - SEWER POLICEMAN  
moving out of picture CR. Police whistle.
- 1151 LONG SHOT - DARK TUNNEL  
Harry exits at a run past CL. In the b.g. light shone by policemen is moving rapidly downstage. Police whistle.
- POLICE  
Halt - stehen - bleiben  
oder wir schissen! Halt -  
stehen - bleiben oder wir  
schisson!
- 1152 LONG SHOT - HARRY  
climbing over the rail of a small gallery and down ladder, to camera.

1153 LONG SHOT - POLICE

running along the tunnel, shining light. They move to exit CL.

1154 LONG SHOT - HARRY

running along, close to the wall of the tunnel, RL. CAMERA CRANES UP with him as he runs up staircase in L of picture RL - then reaching the landing, continues on up a wall ladder in CS.

1155 LONG SHOT - SEWER POLICE

opening flaps of manhole - from Harry's eye line - and looking down.

POLICEMAN

Rasch, rasch. Zwei mann  
alserbach, zwei mann schotter-  
fang rechts hinaber.

1156 MED. CLOSE SHOT

CAMERA PANS DOWN with Harry as he climbs down again. He runs to corner of tunnel, downstage into CU, then turns the corner and runs upstage, back to camera, moving to exit, CL.

1157 LONG SHOT

across overflow in R f.g. to gallery above it. Harry comes into picture on the gallery from CR, looks off L, then starts to climb over the gallery rail.

1158 CLOSE SHOT - HARRY'S FEET

dropping into picture from above - they reach ground - and CAMERA PANS LR with his feet as they move upstage through water in tunnel, until he is wholly revealed in LS, running away upstage, back to camera.

1159 CLOSE SHOT - SEWER POLICE

enter from CR, moving upstage, backs to camera.

1160 LONG SHOT - POLICE

moving along the tunnel. Smaller tunnels branching off CR.

1161 CLOSE SHOT - HARRY

enters from CR f.g. and reacting to shouts, looks back over his shoulder off R.

1161 Cont.

POLICEMAN  
Franz da geh' riber.

1162 LONG SHOT - THE WATERFALL

tunnels in background. Sewer police slide down it on rope RL, CAMERA PANNING DOWN with the firestone to the bottom two, others slide into picture down the rope, and they start off upstage.

1163 LONG SHOT - TUNNEL

with gallery over it. Harry comes into picture at top of same CL - running LR. In the tunnel underneath, we see sewer police, moving downstage to camera. Harry reaches corner of staircase, down to tunnel, reacts to sound of footsteps and we:

CUT TO:

1164 CLOSE SHOT - HARRY

at corner of stairs, looking down. He moves LR, CAMERA PANNING with him and he presses himself against the side of the wall adjoining the gallery. The police with flares are seen down below. CAMERA PANS RL with him as he darts once more to corner of steps.

1165 LONG SHOT

top of the small gallery where we have just seen Harry - storm troopers coming through doorway CR - and below Harry running away through lower archway, upstage, back to camera.

1166 MED. SHOT - THE SPIRAL STAIRCASE

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

1167 MED. SHOT - TWO STORM TROOPERS

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

1168 CLOSEUP - HARRY

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

1169 MED. SHOT - TWO STORM TROOPERS

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

- 1170 LONG SHOT  
along the narrow tunnel. Harry seen in main sewer, running to camera.
- 1171 MED. CLOSE SHOT - HARRY  
looking off CL in L profile - he stops in f.g. panting. Sound of distorted echoing voices.
- 1172 LONG SHOT - HARRY  
in center of main sewer - deserted. He is looking round him.
- 1173 CLOSE SHOT  
empty doorway in tunnel - CAMERA TILTED L from Harry's eye line.
- 1174 CLOSE SHOT - HARRY  
in L profile, looking off CL and around him.
- 1175 CLOSE SHOT - TWO DOORWAYS  
from Harry's eye line - into main tunnel.
- 1176 CLOSE SHOT - HARRY  
in R profile, looking around him.
- 1177 CLOSE SHOT  
dark and empty doorway into main sewer from Harry's eye line - CAMERA TILTED.
- 1178 CLOSE SHOT - HARRY  
in L profile, looking around him.
- 1179 CLOSE SHOT  
two more deserted doorways leading into other tunnels from Harry's eye line.
- 1180 MED. SHOT  
deserted passage from Harry's eye line.
- 1181 MED. SHOT  
round hole leading into main sewer from Harry's eye line.

1182 CLOSE SHOT - HARRY

looking round him to L and R.

POLICE

Halt da ismer.....  
(remainder  
unintelligible)

1183 LONG SHOT

the main tunnel of the sewer - Harry standing alone in the center of it. Harry runs to an arch and exits CR through it.

1184 MED. CLOSE SHOT - MARTINS

in tunnel, looking off CL.

1185 LONG SHOT

tunnel - Harry climbs down ladder against wall CL into another tunnel.

1186 MED. CLOSE SHOT - MARTINS

looking off CL.

MARTINS

Harry!

1187 LONG SHOT

of the tunnel with Harry just dropping off iron steps - CAMERA L, and running upstage back to camera. He falls against the CR side of the wall for cover.

1188 CLOSE SHOT - HARRY

falling back against the wall, looking off CL for Martins, then over his shoulder upstage for flight of steps seen in b.g.

1189 CLOSE SHOT - MARTINS

looking off CL for Harry - he also falls back against wall CL.

HARRY'S VOICE

Is that you?

1190 CLOSE SHOT - HARRY

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

MARTINS' VOICE

You're through, Harry!

1191 LONG SHOT - SPIRAL STEPS

from Harry's eye line.

MARTINS' VOICE

Come out! You haven't got a  
chance...

1192 CLOSE SHOT - HARRY

looking off CR for Martins.

MARTINS' VOICE

...this way.

HARRY

What do you want?

1193 CLOSE SHOT - PAINE

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

MARTINS' VOICE

You might as well give up.

1194 CLOSE SHOT - HARRY

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

1195 LONG SHOT - PAINE

running along the CR side of the tunnel to camera.

PAINE

Mr. Martins, sir, get back!

1196 CLOSEUP - CALLOWAY

looking off CL.

PAINE'S VOICE

Get back!



- 1197 LONG SHOT - PAINE  
 running down passage, followed by Calloway in far b.g. He runs down into MS, looking off.
- PAINE  
 Keep back sir, come back!
- 1198 CLOSE SHOT - HARRY  
 holding revolver - shoots off.
- PAINE'S VOICE  
 Hurry, come back, sir!
- 1199 MED. CLOSE SHOT - PAINE  
 followed by Calloway moving downstage RL, revolver in hand. He stops in f.g., then slowly crumpling up, falls forward. You hear the splashing of water.
- 1200 MED. SHOT - PAINE  
 falls to ground in f.g.
- 1201 CLOSEUP - MARTINS  
 looking off CL against wall - exits CR.
- 1202 CLOSE SHOT - HARRY  
 moves away from wall, exiting CL.
- 1203 LONG SHOT  
 along dark tunnel - Harry comes into picture from CL, running.
- 1204 MED. SHOT - CALLOWAY  
 steps from shadow in tunnel, firing off R with revolver.
- 1205 LONG SHOT - HARRY  
 at far end of tunnel, back to camera, staggers. He falls. Revolver report - sound of saw starts.
- 1206 CLOSE SHOT - PAINE  
 doubled up on the ground in f.g. Calloway comes to him from CR and Martins from CL. They turn him over, and Calloway starts to undo his collar.

- 1207 LONG SHOT - HARRY  
at foot of iron staircase, crawling along the ground toward them.
- 1208 MED. CLOSE SHOT  
down the spiral stairs, Harry crawling up them, slowly and painfully.
- 1209 LONG SHOT  
from Harry's eye line of the grille at the top of the stairs to the street.
- 1210 CLOSE SHOT - HARRY  
crawling up the stairs toward camera.
- 1211 CLOSE SHOT  
through iron steps - Harry's face as he crawls up staircase.
- 1212 MED. CLOSE SHOT - MARTINS AND CALLOWAY  
bending over Paine's body.
- 1213 CLOSE SHOT - HARRY  
climbing on all fours, slowly up the stairs, looking up off R for the top.
- 1214 MED. CLOSE SHOT - GRILLE  
at top of stairs from Harry's eye line.
- 1215 CLOSEUP - HARRY  
making his way to top of stairs.
- 1216 CLOSE SHOT - MARTINS  
bending over Paine's body - he takes his gun from his hand and gets up. Calloway in R f.g.
- 1217 CLOSEUP - HARRY  
through the iron steps as he crawls to top.
- 1218 LONG SHOT - MARTINS  
walking along tunnel, back to camera.

- 1219 CLOSE SHOT - HARRY  
climbing up into picture on the stairs from CL - he reaches up for the grille above him.
- 1220 LONG SHOT - THE STREET  
immediately above the grille. Harry's hands coming up into picture through the top, groping to get a hold.
- 1221 CLOSEUP - HARRY  
looking up, off CR, the light from the street above shining on his face.
- 1222 MED. SHOT - MARTINS  
coming round corner of tunnel from CR, looking off R for Harry.
- 1223 CLOSE SHOT - HARRY  
reaching up to the grille, above his head again.
- 1224 CLOSE SHOT - HARRY'S HANDS  
in f.g., coming through the grille above ground and groping to get a hold. His hands grope in the air for a moment, then disappear below ground again.
- 1225 CLOSE SHOT - HARRY  
collapses at the top of the stairs and is still, his head buried in his arms.
- 1226 MED. CLOSE SHOT - MARTINS  
gun in hand, looking off CR for Harry. He moves forward into CU, light falling onto his face.
- 1227 CLOSE SHOT - HARRY  
collapsed on the stairs, looking from the corner of his eye for the approach of Martins off L.
- 1228 MED. SHOT - CALLOWAY  
gets to his feet from beside Paine's body - CAMERA PANS UP with him - he looks off CR and calls.

CALLOWAY

Martins!

Sewer police move up in b.g. He exits CL.

- 1229 CLOSE SHOT - HARRY  
 lying on the stairs, looking up stealthily through crook  
 of arm off L for Martins - gun in hand.
- CALLOWAY'S VOICE  
 Be careful, Martins!
- 1230 LONG SHOT - CALLOWAY  
 gun in hand, making his way along CL side of tunnel.
- CALLOWAY  
 Don't take any chances.
- 1231 CLOSE SHOT - HARRY  
 looking through crook of arm, off L. He raises head.
- CALLOWAY'S VOICE  
 If you see him, shoot.
- Sound of music.
- 1232 CLOSEUP - MARTINS  
 looking off CR for Harry.
- 1233 CLOSE SHOT - HARRY  
 on the stairs, looking off L for Martins.
- 1234 CLOSEUP - MARTINS  
 looking off R for Harry.
- 1235 CLOSE SHOT - CALLOWAY  
 walking downstage, along the tunnel to camera RL. You  
 hear the report of revolver - music stops - saw stops.
- 1236 LONG SHOT - TUNNEL  
 from Calloway's eye line. At the far end in VERY LS, Martins  
 comes into picture, walking slowly downstage.
- DISSOLVE TO:
- 1237 MED. SHOT - PRIEST  
 with graveyard attendant and his assistant beside him.

Cont.

1237 Cont.

PRIEST

Herr gib ihnen die ewige ruh und  
das ewige licht leutche ihnen.  
Herr lass sie ruhen in frieden.  
Amen. In namen des vaters des  
sohnes und des heiligen geistes,  
Amen.

He sprinkles spoonful of soil on the grave, then moves to  
exit CR. Music starts.

1238 MED. SHOT - MARTINS

CL f.g. - Anna facing the new grave. She takes spoon of  
earth from graveyard attendant and sprinkles it on grave -  
moving to exit CR.

1239 CLOSEUP - MARTINS

Calloway walks up to him from behind.

1240 LONG SHOT - THE GRAVEYARD

with Harry's new grave in f.g. Martins CL - Calloway's  
back to camera. They move downstage - Martins replacing  
his hat.

1241 LONG SHOT - ROAD

CR of the graveyard, Anna walking upstage, back to camera.  
She exits CR.

1242 MED. LONG SHOT - JEEP

in R f.g. Calloway enters it RL. Martins walks round  
the back of it, looking at watch - then off CL, after the  
departing Anna.

CALLOWAY

What time is it?

MARTINS

Two thirty.

1243 LONG SHOT - ANNA

walking upstage, back to camera.

1244 CLOSE SHOT - CALLOWAY

seated in R profile in jeep - Martins gets in LR, beside  
him. The jeep drives out CR.

1244 Cont.

CALLOWAY

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

1245 CLOSE TWO SHOT - MARTINS

CL and Calloway CR - riding in the open jeep LR. CAMERA TRACKS IN to single CU of Martins looking off R for Calloway. He looks back over his shoulder.

MARTINS

Calloway, can't you do something about Anna?

CALLOWAY'S VOICE

I'll do what I can, if she'll let me.

1246 LONG SHOT - ANNA

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

1247 CLOSE TWO SHOT - MARTINS AND CALLOWAY

seated in jeep, driving RL.

MARTINS

Wait a minute - let me out.

CALLOWAY

Well, there's not much time.

MARTINS

One can't just leave - please.

1248 MED. SHOT - JEEP

drives up to curb LR - Martins climbs out near side to camera and CAMERA PANS RL as he moves to back of jeep and takes out his grip and turns away to exit CL. We HOLD Calloway in back of jeep, looking after him.

CALLOWAY

Be sensible, Martins.

MARTINS

I haven't got a sensible name, Calloway.

1249 LONG SHOT

along the avenue of trees, Anna in far b.g., walking downstage. Martins enters from CR f.g., moving upstage, back to camera. He puts down his grip on a cart in L f.g. and stands waiting.

1250 CLOSE SHOT - CALLOWAY

in jeep looking back over his shoulder off L for Martins. He starts to drive away upstage.

1251 LONG SHOT - MARTINS

in L f.g., Anna in the middle of the road, coming downstage toward camera. She passes Martins without a glance, and continues on, looking straight ahead of her and out of picture CR - Martins takes out a cigarette and lights it.

FADE OUT

THE END

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