

FOUR IN A JEEP

by

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ENGLISH SHOOTING SCRIPT

translated by

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THE CHARACTERS

William LONG	American Military Policeman
Vassilij VOROBCHENKO	Russian Military Policeman
Harry STUART	British Military Policeman
Marcel PASTEUR	French Military Policeman
Mme. Germaine PASTEUR	his wife
Martine)	their children
Thérèse)	
Captain HAMMON	of the American Army
His Secretary	
Colonel WERSCHININ	of the Russian Army
An American Orderly	
Franziska IDINGER	a Viennese
Karl IDINGER	her husband
Two escaped Austrian	
POWs	his comrades
HACKL	a concierge
Two Russian Plain Clothes	
Policemen	
An Hotel Hall Porter	
A Receptionist	
A Viennese Taxidriver	
A French Inspecting	
Officer	
An American Patrol	
Two French Military	
Policemen	
GRÖGER	Karl's friend
Two Women)	Passers-By and Tenants
Three Men)	in Franziska's block
Members of the crowd and POWs at the station.	
Officers and men of the International Military Police.	
Passers-By.	
Taxidrivers.	
Austrian Policemen, etc. etc.	

FOUR IN A JEEP - Shooting Script

(NB. The following Nos. 1 - 23 substitute Nos. 1 - 29 in the German Drehbuch)

MONTAGE (TO BE TAKEN FROM EXISTING MATERIAL)

1. The barrel and the muzzle of a gun swings upwards and fires.
Squadron of fighter planes taking off.
Bow of a battle ship cutting through the water.
A broadside from a battle ship.
Tanks advancing over rough ground.
An anti-aircraft battery in action.
Aircraft shot down,

Sound dissolves:
Radio Announcers in English, Russian, French and Chinese, etc. speaking rapidly and excitedly. News reports of war in Korea.

2. CLOSE UP
A fist banging angrily on a table seems to complete the aircraft's fall.
3. Insert: Newspaper headline
KOREA CONFLICT BEFORE
SECURITY COUNCIL
4. PANNING SHOT
CAMERA PANS RAPIDLY along tables of the U.N. Assembly, taking in some member - nation's name-blocks such as U.S.A., Great Britain, China, Australia, France, Denmark, USSR, Poland, etc.
As THE CAMERA PANS onto these name-blocks, we see agitated hands of the delegates, doing various things: tearing a document, putting down a piece of paper on the desk, taking up and putting down ear-phones, writing, throwing down a pen, taking something from another hand (one hand coming past the camera), Finally we see a slim brown hand, forefinger raised as if to emphasize a point.
A flash light.

Extract from Pandit Nehru's speech on Korea.

5. CLOSE SHOT

A group of press photographers, their faces are half hidden behind their cameras.

Flashlights.

SHORT DISSOLVE:

6. TRACKING SHOT. LOW ANGLE SHOT.

A soldier in an unidentified uniform running towards the camera. There is a flash of light in his face and he falls.

Explosion of a shell.

SHORT DISSOLVE:

7. CLOSE SHOT. LOW ANGLE SHOT.

Legs and feet in army boots running past the CAMERA into an attack. In the background shells bursting in open ground. One pair of legs hesitates, sags and collapses. We see a soldier fall and roll towards the CAMERA.

Shells bursting.
Sound of boots running
over stony ground and
rattle of equipment.

SHORT DISSOLVE:

8. CLOSE UP of various newspapers thrown onto a table. Headlines in various languages (U.S., British, Russian, French, Italian, Chinese).

SHORT DISSOLVE:

9. CLOSE UP of newspaper headline relating to Korean conflict:

(for English version) in The US Army in Europe Newspaper, "STARS AND STRIPES"....
(for German version) in the Neues Oesterreich, headline "Die Kämpfe in Korea"...

A page is turned and we see a photograph of the commando car of the International Police with four men sitting in it. The caption underneath it reads: (English version) " Despite strained international relations resulting from the conflict in Korea, the International Police carries on as usual. These commando

9. cars carry on their routine
cont. duties in the four zones and
the international zone of
Vienna, where - this month -
the Russians are in the chair."

(German version) " Trotz der
schweren internationalen Aus-
einandersetzungen versieht die
Viermächte - Polizei in Wien
weiter ihren Dienst. Die Cars
der internationalen Polizei
kontrollieren in regelmässigen
Patrouillenfahrten die vier
Zonen der Stadt und den inter-
national verwalteten I. Be-
zirk, der in diesem Monat unter
russischem Kommando steht. "

DISSOLVE:

In front of the Palais Auersperg. Ext. (Location)

(Day)

10. TRACKING SHOT. CLOSE SHOT.

Arms inspection. CAMERA SHOOTING OVER the head and shoulders of the inspecting officer (in a French uniform).

THE CAMERA TRACKS DOWN a line of M.P.'s standing at attention, among which stand the American, LONG, the British M.P. STUART, the Frenchman, PASTEUR, and the Russian VOROSCHENKO.

Each of the four powers is represented equally, but they stand in the following alphabetical order: American, British, French, Russian. They point their revolvers upwards. Their revolvers are not loaded. As THE OFFICER passes them, each man pulls the trigger to test the mechanism.

Commands.

Rattle of revolvers being tested.

11. CLOSE SHOT. REVERSE SHOT.

CAMERA SHOOTING OVER the shoulders of THE MEN to the OFFICER, who is finishing his round of inspection. He then turns and goes towards the pavement facing THE MEN.

12. LONG SHOT.

CAMERA SHOOTs from the height of the second floor, looking down on the assembled M.P.'s and their vehicles. Six cars are drawn up behind them. On the rear of each car there is a board, indicating to what Zone of the city the car belongs, e.g. French Zone, American, British, Russian, International Zone and stand-by car.

OFFICER:

The line breaks, and the soldiers start to move

Dismiss ! (in French)

12. towards their cars, talking
cont. and loading their arms as
they go.

13. MEDIUM CLOSE SHOT. TRACKING
SHOT.
CAMERA SHOOTS OBLIQUELY
ALONG the line of cars, to
take in the last three cars;
in the background some trees.
A FEW M.P.'s cross the picture
loading their guns and pro-
ceed to the cars. We hear a
few disjointed sentences, in
four languages, and a confused
sound of the metallic voice
issuing from the loud speakers
in the cars.

Loud speaker
voice testing the
radio in English.
Disjointed sentences
in four languages.

The car nearest the CAMERA
drives off, CAMERA TRACKS
FORWARD TOWARDS next car.
Here we distinguish the
American M.P., WILLIAM LONG,
at the controls of the
two-way radio while HARRY
STUART and MARCEL PASTEUR
and another British M.P. are
talking. STUART is showing
them something in a magazine.
The Russian M.P., VASSILIJ
VOROSCHENKO, joins the group
as the other BRITISH M.P.
leaves it. VOROSCHENKO, who
is apparantly new to the
group, takes out his note book
and then introduces himself
to STUART and PASTEUR.

Men's voices.

VOROSCHENKO:

Vassilij Voroschenko.

LONG does not react in anyway
keeping his eyes fixed on the
radio.

PASTEUR:

Marcel Pasteur.

STUART:

Stuart.

He spells it out:

S-T-U-A-R-T

VOROSCHENKO writes the names
in his notebook.

VOROSCHENKO:

Spassibo!

14. CLOSE SHOT.
LONG is still busy with the radio. He now looks up at VOROSCHENKO with a dead-pan expression.

15. CLOSE SHOT.
VOROSCHENKO is looking at LONG, then he writes something in his notebook.

16. CLOSE UP.
VOROSCHENKO's notebook with the names in it. He adds the name

WILLIAM LONG

but of course, he writes everything in Russian characters.

17. MEDIUM CLOSE SHOT. TRACKING SHOT.
VOROSCHENKO snaps his book to and takes his seat beside LONG in the car. PASTEUR and STUART look at LONG, then at each other, smile and shrug their shoulders as if to say: What's up with him. LONG revs up the engine and the car drives off.

Engine revving up.

CAMERA MOVES FORWARD, to take in the board that shows that this car belongs to the International Zone.

DISSOLVE:

Vienna Streets. Process Shot. Ext.

(Day)

18. MEDIUM CLOSE SHOT.

The four flags fluttering in the wind on the bonnet of the car as seen from the driver's seat.

19. REVERSE SHOT. PROCESS SHOT.

CLOSE UP of LONG with a tense expression on his face, he gives a short, impersonal look over his shoulder. CAMERA PANS to VOROSCHENKO who is staring straight ahead of him.

Vienna Streets. Ext. (Location Vienna).

(Day)

20. LONG SHOT.

The car driving through
the streets as seen from
above. Heavy traffic.

Traffic noises.

Vienna Streets. Ext. Process Shot.

(Day)

21. Another Street.
CAMERA PANS with car.

Vienna Streets. Ext. Process Shot.

(Day)

22. We see the four MEN from
behind, PASTEUR turns to
STUART:

What's up with him ?

STUART, shrugs his
shoulders and leans
forward to speak to
LONG.

Vienna Streets. Ext. Process Shot.

(Day)

23. CAMERA SHOOTING THROUGH
wind screen towards THE
MEN.
STUART:
LONG:

What's eating you, chum ?

Aw, this damn wind in
Vienna.... There's always
a wind

24.- 29.(omitted)

Vienna Street. Ext. (Location Vienna)

(Day)

30. TRACKING SHOT.

CAMERA STARTS with a CLOSE UP of a newspaper being blown down a street, CAMERA then TILTS UPWARDS to take in the pavement and a few PASSERS-BY holding their hats. Suddenly round the corner of the street, running long the pavement, A MAN appears (HACKL). He is in his shirt sleeves and hatless. He runs towards THE CAMERA WHICH PANS WITH him as he approaches a telephone box, just in front of THE CAMERA. CAMERA TRACKS UP to the telephone box. HACKL starts dialling a number very hurriedly, then he starts talking very excitedly into the receiver.

31. (omitted)

Austrian Police Headquarters. Telephone Exchange. Int.

(Day)

32. CLOSE SHOT.

AN AUSTRIAN OFFICIAL at
the telephone has just
taken a message, he
speaks into the receiver:

Leitnergasse 6.... ich
geb' die Meldung ans
Auersperg.

He plugs in.

(Note: This dialogue
to be confirmed with the
American IPHQ and Austrian
Police in Vienna)

Palais Auersperg. Telephone Exchange. Int.

(Day)

33. CLOSE SHOT.

An American Military
telephone operator.

He calls the car in
question.

(Note: This dialogue
to be confirmed with the
American IPHQ and Austrian
Police in Vienna)

Vienna Streets. Ext. Process Shot.

(Day)

34. CLOSE SHOT.

The Commando car driving along. We hear the voice on the radio giving LONG instructions. LONG replies, turns round and speeds off in the opposite direction. The car turns a corner of the street and disappears.

(Note: This dialogue to be confirmed with the American IPHQ and Austrian Police in Vienna).

Vienna Streets. Ext. (Location) .

34a. Commando car is proceeding
through the streets at a
high speed very different
from its previous leisurely
pace.

DISSOLVE:

Street - Leitnergasse. Ext. (Location).

(Day)

35. LONG SHOT. ESTABLISHING SHOT.

Doorway in front of which a small group of excited people are talking. A Jeep with FOUR MPs drives into the picture.

VOROSCHENKO jumps out.

36. MEDIUM SHOT.

The same group at the entrance. One of the TENANTS calls out

TENANT:

The porter HACKL - the man who has just been telephoning the police - comes out in his shirt sleeves.

VOROSCHENKO turns to him:

He notices that HACKL does not understand him.

VOROSCHENKO:

HACKL, very excited:

Herr Hackl, kommen's jetzt sind's da!

Kto swonil? Ja
spraschiwaju, kto swonil ?
Wi swonili po telephonu?

Haben Sie telephoniert?

Ja, ja ich hab telephoniert.
Ich bin der Hausmeister,
mein Name is Hackl. Sie
müssen schon entschuldigen
Herr Inspektor, aber im
Radio hat's g'heissen, wie
was los is - gleich die
Polizei verständigen!

37. LONG SHOT.

As seen from the door way onto the group. In the background the jeep with the OTHER THREE MPs.

VOROSCHENKO to HACKL:

HACKL, pointing up:

Gut - was ist los?

Also, bitt schön, da sind
zwei kommen, sie sind noch
oben im zweiten Stock bei
der Frau Idinger.
Ueberzeugen's Ihnen selbst!

37. HACKL crosses the picture
cont. meanwhile STUART has got
out of the Jeep.

VOROSCHENKO turns to STUART: I go up

VOROSCHENKO goes out of
picture, Hackl follows.

LEITVERGABE

Courtyard - "Pawlatschenhof" ~~Sternegasse~~ - Int.

(Day)

38.) TRACKING SHOT.

39.) Looking towards doorway.
HACKL and VOROSCHENKO
come into the picture.
CAMERA TRACKS with them.
HACKL to VOROSCHENKO as
they walk:

Die zwei Herren müssen der
Frau aufpasst haben - auf der
Stiegen - auf einmal hab ich
sie schreien hören und bin
hinauf. Da haben mir die
Herren etwas auf Russisch
g'sagt, ich versteh ja nix,
ich kann nur ein bissl
Böhmisch.....

VOROSCHENKO and HACKL
start to go up the
stairs.
CAMERA PANS with them.
They go out of picture.

... - und heutzutage, weiss man
ja nie, das wissen's selber,
Herr Wachtmeister. Natürlich
kann die Legitimation von
die Herrn auch echt g'wesen
sein - verstehn's mich, i
behaupt ja nix anderes, aber
in der Zeitung liest man alle
Tage etwas.

LEITNERGASSE

Storngasse. Ext. (Location). (Day)

40. LONG SHOT.

Meanwhile a few more people have gathered. STUART who is standing in the doorway, shuts the door behind him to prevent anyone entering.

A WOMAN to STUART:

A MAN to the people in the group:

Meanwhile AN AUSTRIAN POLICEMAN has appeared on the scene. Without more ado he takes charge of the situation:

SECOND MAN to STUART in extremely poor English:

STUART, indifferently:

THIRD MAN in slightly better English with a strong Viennese accent:

41. MEDIUM CLOSE SHOT:

STUART:

THIRD MAN, pointing to the house and indicating the lower floor:

STUART, taking out his note book:

THIRD MAN:

Door shuts.
Voices.

Die Frau Idinger ist eine hochanständige Person, da kann man sagen, was man will, die tut nix Unrechts.

Dass's die Leut net in Ruh lassen können!

Bitte weitergehn, weitergehn - hier is nix zum Sehen, es ist alles in Ordnung - bitte weitergehn!

He musted telephone.
He master of house...

He's what?

He means the porter.... he sent for you.... But they are right.... this Frau Idinger, she is a good person... since two years, she is here

Who are you ?

I have the piano shop over there.....

Did you notice anything special?

No... just two men, in civilian clothes, but of

41. (THIRD MAN, cont.)
cont.

course, I saw immediately...!
But it's not my business!

42. (omitted)

43. MEDIUM SHOT.

LONG and PASTEUR in Jeep.

LONG:

Think I'll go up and take
a look.

PASTEUR, equably:

Why? S'il arrive quelque
chose we are here, aren't - we?

LONG, disquieted:

But you don't know that guy...!

He indicates to PASTEUR
with a nod that he should
follow him. CAMERA PANS
with them as they disappear
inside the house.

44. MEDIUM SHOT.

Shooting through the
doorway to the group in
front of the house.

LONG and PASTEUR walk
towards and past the
CAMERA.

Voices.

AN AUSTRIAN POLICEMAN:

Ja, haben Sie sie denn
überhaupt gesehen ?

A WOMAN:

Na hören's - die müssen
doch bei mir vorbei.

SECOND WOMAN to the crowd:

Gangster sind das, i sag's
Ihnen, nix wie Gangster!

THIRD MAN:

Na ja, Sie müssen's ja wissen,
Frau Schwaperke, dazu hammer
sie ja im Haus...!

A WOMAN:

Mischen's Ihnen nicht ein,
wenn der Herr eine Amts-
handlung mit mir vornimmt !

"Pawlatschenhof" Int.
(Day)

45. MEDIUM SHOT.

View towards the top of the stairs on the second floor landing.

LONG comes up the stairs, followed by PASTEUR.

CAMERA PANS with them as they walk round the inside balcony passing various TENANTS on their way.

HACKL's voice:
Kommen's nur heraus,
meine Herren, wann i bitten
derf !

46. MEDIUM SHOT.

The doorway of one of the flats. HACKL and VOROSCHENKO.
LONG and PASTEUR enter picture.

HACKL:

....Internationale Polizei
is da. Legitimieren's Ihnen,
bitte! Jetzt wer'n ma gleich
sehen - Sie solln Ihnen nur
legitimieren....

HACKL, knocking on the door:

... Kommen'S heraus, Frau
Idinger, Sie brauchen keine
Angst z'haben. Sie is schon
da, die Polizei.

The door opens. Two
RUSSIAN PLAIN CLOTHES
POLICEMEN (PCPs) come
out. The owner of the
flat, FRANZISKA IDINGER,
follows them. She is
obviously very agitated.
One of the PCPs locks the
door. FRANZISKA notices
this.

46a. CLOSE SHOT.

FRANZSIKA and 2nd PCP.

FRANZISKA, very upset

Geben'S mir doch meine
Schlüssel! Was wollen'S denn
von mir, Sie werden mich doch
nicht mitnehmen wollen.

SECOND PCP OFFICIAL with
Russian accent:

Werden wir sehen !

46b. MEDIUM SHOT.

Meanwhile the FIRST PCP
has shown VOROSCHENKO
his warrant:

Obisk. Tolko tschto kont-
schili.

He indicates that the
SECOND PCP should give
FRANZISKA back her key.

VOROSCHENKO, saluting:

Ladno. Ja wot tolko escho eje
doproschu.

VOROSCHENKO approaches
FRANZISKA and opens his
notebook. CAMERA TRACKS
BACK. The TWO PCPs pass
close to LONG and PASTEUR.
LONG moves across so as to
block the way.

LONG:

Say, what's going on around here?

SECOND PCP, pointing to
VOROSCHENKO:

Mi rasgowariwajem tolko s nim.

LONG makes a movement as
if he would block their
way again, but PASTEUR
restrains him.

PCPs go out of picture.

PASTEUR:

Leave them alone !

LONG considers for a
moment and turns.

47. MEDIUM SHOT.

LONG, followed by PASTEUR
approaches the group,
VOROSCHENKO, HACKL and
FRANZISKA.

LONG:

to FRANZISKA:

FRANZISKA, agitated:

What's all this about... huh ?

Do you speak English?

Sie müssen verstehen, dass ich
erschrocken bin....

.... Yes, I am Franziska Idinger.
These men took my key from me -
that's why I screamed....

48. MEDIUM SHOT.

LONG:

You mean they pushed their
way into your apartment ?

VOROSCHENKO, trying to
step between them:

You ... This not your business.

48. FRANZISKA:
cont.

Sie haben mir einen Wisch
hingehalten, aber ich kann
doch nicht Russisch! Und ich
verstehe von den Sachen auch
nichts..... *stmh*

HACKL to VOROSCHENKO:

Die Frau hat/nie was mit der
Polizei z'tun ghabt.

LONG to FRANZISKA:

Wait a minute ! Did they
swipe anything outa your
apartment ?

49. CLOSE SHOT. THREE SHOT.
VOROSCHENKO:

You no examination here !

LONG:

Yeah...? I'd like to see you
try to stop me !

LONG to FRANZISKA:

Now, lady.... tell me what
happened, please.

50. CLOSE SHOT.
FRANZISKA:

I do not know. They did not
tell me anything, I asked them
if it was about my husband...

51. MEDIUM SHOT.
VOROSCHENKO, ignoring
LONG:
FRANZISKA, addressing
alternately LONG
and VOROSCHENKO:

All right, all right... where
your husband ?

He has been a prisoner-of-war
in Russia for five years now...
To-morrow he should come home...
but after what has happened!
I asked those men... they
would not answer....

LONG, ironically:

Aw, those guys don't know from
nothing !

VOROSCHENKO, angrily:

You ... I told you not your
business! Here Russian gives
orders... We give orders...I
give orders!

LONG, shortly:

Well, whatdaya know! Get this
ya big bum! I've been two
years with the patrol and you'
ve been one day... one lousy
day... so maybe I ain't too
interested in your orders....
see ?

PASTEUR, putting his hand
on LONG's arm, quietly: Easy, easy....

51. LONG, shakes him off
cont. brusquely:

VOROSCHENKO:

He turns as if to go down
the stairs.

52. MEDIUM LONG SHOT.

VOROSCHENKO to FRANZISKA:

He turns angrily away going
out of picture.

PASTEUR stands for a
moment undecided:
then follows VOROSCHENKO
down the stairs.

LONG, calling after
VOROSCHENKO:

turns to FRANZISKA,
grinning:

LONG salutes and follows
the others.

FRANZISKA looks after him
for a moment, then turns
and walks towards the
door of her flat which
she unlocks and opens.

HACKL also looking towards
the stair case where the
FOUR MPs have now
disappeared,
HACKL:

FRANZISKA goes into her
flat and shuts the door.

HACKL goes out of picture.

These guys've gotta learn
where they get off

Stop...! Basta...! Enough !
All go car ! I go. I report
to officer....

Wir werden noch machen
Protokoll !

Mais écoute, mon vieux....

Go on, run home and tell your
Momma, you great big....

Well, that's one way of
getting rid of a guy...!
Lady, I sure hope that hus-
band of yours gets home
to-morrow....looks like you
may need him!

F sag's ja immer, man soll sich
net einmischen in die interna-
tionalen Beziehungen !

DISSOLVE:

Canteen in the Palais Auersperg. Int.

(Day)

53. MEDIUM SHOT.

The service counter where numerous OTHER M.P's are waiting to be served.

STUART, LONG and PASTEUR move away carrying their meals. CAMERA PANS with them as they go over to a table. Behind them we see other tables with M.P's. Similarly eating.

STUART, as he crosses the room:

THEY arrive at a table.

LONG, taking a chair:

PASTEUR, sitting down:

Now they are all seated.

LONG begins to eat, showing very clearly that he wishes to be left alone, but after a few mouthfuls, he resumes:

53a. THREE SHOT: LONG, STUART, PASTEUR.

LONG, continuing:

STUART, surprised:

LONG, eating meanwhile:

PASTEUR, working it out:

LONG, lightly:

Sound of voices.

Rattle of crockery, etc.

Yes, but it's just a waste of breath with those blokes.

Yeah, I know... You'd let him get away with it ?

Bill, it's none of my affair, but he was right you know...!

Maybe he was! So what? The Russians have always loused things up for us - or haven't they...?

It was just because of that guy that I wasn't sure...

Voroschenko? Why...?
D'you know him ?

Yeah, five years ago...Lay off and lemme eat, will you?

Since 1945 ?

April 1945, if you're interested..

53b. CLOSE SHOT: STUART.

STUART, suddenly remembering: Ah...the great "Get-Together" on the Elbe...I remember must have been quite a show!

53c. CLOSE UP: LONG.
LONG, slowly eating:

Yep... That's what they tell me.

54/55 THREE SHOT: LONG, STUART,
PASTEUR.

STUART:

Quite a coincidence...huh? Must have been a couple of millions of 'em milling around....?

LONG, half to himself:

Aw, that was later...when the Brass Hats and movie cameras arrived with all that "brothers-in-arms" malarky....

STUART:

Funny how long ago all that seems....

LONG:

Old Man Bradley gave orders not to advance... I guess the Russian general musta done the same. We were only a few miles apart and maybe they figured there might be accidents..but on recce you never got orders until they'd been cancelled or you were dead.

PASTEUR to STUART,
indicating bread:

Tu ne veux pas le manger?

STUART shakes his head
and PASTEUR takes the
bread.

56. (omitted)

57. CLOSE UP: LONG.

LONG's thoughts are now
far away back in 1945.

LONG:

The Russians had sent out their patrols too - small ones like ours... it was a cert we'd meet up....

he takes a long draught
of beer

... It was around mid-day and darned hot for April - there was a sort of a haze

DISSOLVE:

Open country near the Elbe. Ext. (Location)

(Day)

FLASH BACK

58. LONG SHOT. ESTABLISHING
SHOT.

A tank with German markings in foreground. There is a heat haze. In the background an AMERICAN PATROL suddenly appears over the sky-line. They hesitate for a moment, then AN OFFICER throws a piece of wood at the tank. Simultaneously they all take cover. After a few seconds they reappear. THE OFFICER in charge indicates to LONG that he should stay by the tank while he and the others move off out of picture. LONG walks across to the tank.

LONG's voice:

Well, down in a hollow we spotted a German tank. There was no one around but we had to be darned careful - might have been a booby trap... But it was on the level... The other fellas went on to the river and left me on guard....

58a. CLOSE SHOT: LONG.

LONG looks around, examining the tank and reacting accordingly. CAMERA PANS with him.

58b. CLOSE SHOT: LONG.

CAMERA PANS over tank showing damage, scattered equipment, etc.

CAMERA PANS to VOROSCHENKO as he moves out of cover towards the tank. He suddenly points his rifle at LONG, dropping to the ground as he does so.

LONG's Voice:

It had been pretty badly shot up...couple of guys inside - dead - papers all round. The rest of them must've run out.. I was just nosing around with the dead Gerries for company, when I saw him. He flopped to the ground and aimed....

59. CLOSE SHOT: LONG.

LONG seen over the wrecked tank. He too points his rifle.

... I thought he was gonna plug me....

60. LONG SHOT.

VOROSCHENKO also lowers his gun:

....then he got it.

63. CLOSE UP: LONG.

LONG's face expresses
puzzlement and indecision.
Then he starts to smile,
then to laugh.

It was darn strange, y'know...
at first neither of us knew
what to do. But then....

64. (omitted)

65. (omitted)

66. (omitted)

67. LONG SHOT.

LONG and VOROSCHENKO
appear simultaneously in
picture. They drop their
guns and run towards
eachother.

Unintelligible shouting.

68. MEDIUM SHOT.

LONG and VOROSCHENKO
throw their arms around
eachother, clap eachother
on the back - all this so
violently that they
finally fall down.
LONG and VOROSCHENKO on
the ground laughing,
shouting, rolling about,
tears streaming out of
their eyes.

LONG's voice:

We began to laugh... boy, we
laughed 'til we cried... we
rolled in the mud... we were
like a coupla crazy guys -
there wasn't much else we
could do.. we couldn't talk...

69. CLOSE SHOT: LONG.

LONG pulls a bottle out
of his pocket and hands it
to VOROSCHENKO.

....Then I thought of liquor...
....I had some German Army
brandy....

70. CLOSE UP: VOROSCHENKO.

VOROSCHENKO grins hugely
as he opens the bottle
and pours the liquor into
his mouth. VOROSCHENKO
then hands the bottle
back....

CAMERA MOVES FORWARD to
CLOSE UP of bottle.

DISSOLVE:

71. (omitted)

72. SHORT MONTAGE SEQUENCE
starting with various
CLOSE UPS of dancing
boots, laughing faces,
both individually and
together; CLOSE UP of
a hand swinging an empty
bottle away.
MONTAGE ENDS with a shot
of VOROSCHENKO and LONG
dancing together.

LONG dancing round wildly
in a circle away from
VOROSCHENKO, suddenly
stumbles on something
lying on the ground -
VOROSCHENKO's gun.

73. CLOSE UP: GUN.
GUN on ground, LONG
stoops to pick up gun.
CAMERA PANS with him.
He examines it, notices
something, smiles,
indicating that it was
made in the USA.

73a. CLOSE SHOT. TRACKING SHOT.

LONG in foreground,
VOROSCHENKO goes up to
him. He points to LONG's
cartridge belt as if he
thought it was made in
Russia.

DRUNKEN-MIME SCENE, which
ends in another dance
during which VOROSCHENKO
falls down and seems unable
to get up again. LONG
tries to help him but
falls himself. They are
both completely drunk and
by this time feeling the
ill-effects of the raw army
spirit, but they are still
laughing, if rather feebly.

LONG'S voice cont.:
... ten minutes later we were
as tight as coots... Yeah, so
drunk that I forgot all about
the tank and the Gerries and
the entire American Army... I
figured it was over and this
was the time to celebrate...
That guy could sure hold his
liquor!

I remember trying to explain
that his gun was made in
America....

...Maybe he thought that all
American cartridges came from
Russia....!

...Then we didn't feel so good-
- all that rot-gut....

DISSOLVE:

The Banks of the Elbe. Ext. (Location)

(Day)

74. CLOSE SHOT.

A MAN's head and hands appear over the bank of the river as he crawls in an ungainly way towards the water as if he wished to dip his head in.We managed to make the river, but I guess we weren't too careful....

74a. CLOSE SHOT. REVERSE SHOT.

LONG trying to hold VOROSCHENKO back by the seat of his trousers. LONG loses his balance and lets go of VOROSCHENKO, who falls into the water head first.

Splashing, inarticulate shouting

and

74b. CLOSE SHOT: VOROSCHENKO.

groans and

As he falls into the water LONG follows him, trying to drag him out, but he is too drunk to coordinate, slips and falls flat on his bottom. It is now VOROSCHENKO's turn to help LONG, and they both eventually emerge from the river considerably sobered up, but very bedraggled and wet.

laughter.

DISSOLVE :

75. (omitted)

76. CLOSE SHOT.

CAMERA PANS ALONG the branch of a tree on which are hanging various articles of wet clothing until it discovers LONG and VOROSCHENKO, partially clothed, engaged in carving something on the trunk of the tree.

77. CLOSE UP. REVERSE SHOT.

VOROSCHENKO's and LONG's hands as they just finish carving on the tree. We see what they have carved: THE CROSSED FLAGS OF THE USA AND RUSSIA under which are

77. THE INITIALS OF THE TWO
cont. MEN (VOROSCHENKO's
initials are, of course,
in Russian script).
Under these initials,
THE DATE: 25. 4.45 (or
in American style:
4.25.45). On another
part of the tree, just
above this inscription,
we see an older carving:
a heart and in it two
names which have now,
with age and weather,
become illegible.

78. TWO SHOT.

LONG and VOROSCHENKO
looking at their handy-
work. LONG points to his
initials.

LONG, very distinctly:
VOROSCHENKO understands
and laughs.

VOROSCHENKO, equally
distinctly:

LONG points to Russian
"W".

LONG:

VOROSCHENKO, nodding
eagerly:

LONG, shaking his head:

VOROSCHENKO, not under-
standing, points to his
initials:

They regard their handi-
work again, with the
greatest satisfaction,
then close their knives.

WILLIAM LONG.

VASSILIJ VOROSCHENKO.

Vassily?

Da!

That's supposed to be a V ?

VASSILIJ VOROSCHENKO.

DISSOLVE:

Canteen Palais Auersperg. Int.

(Day)

81. CLOSE-UP: LONG.

LONG is doodling on the paper*table cloth the same initials that we have just seen on the tree.

LONG:

I guess we both figured we were kinda making history.

CAMERA PANS UP onto STUART finally pulling back into a THREE SHOT, then again to LONG in a CLOSE UP.

STUART, after a short pause:

Hmm...funny!

PASTEUR, who has not taken his eyes off LONG:

That is the end?

LONG does not answer immediately. He lights a cigarette before he replies:

No, I met up with him again... It was the summer of '48... I'd just got transferred from Berlin to Vienna and boy, was I glad to get out of that blockade...! I didn't reckon to meet up with any Russians on that trip - but goddam if they didn't stop the train - you know, the Mozart - at Enns.... regular civilian control stuff....

PASTEUR, listening intently:

I thought they never stopped the Mozart...!

LONG:

They did that time! We never found out what they were after - some scare, I guess.

DISSOLVE:

Enns Bridge. Interior Carriage American Military Train.
(Int.)

(Night)

82. CLOSE UP

The window of the compartment shot from the interior of the train. The glass is misted and streaked with rain. CAMERA PANS from the window to discover LONG who is sleeping in the corner seat next to the window. We hear confused sounds of shouting and at the end of the corridor the door slams. LONG awakens, blinks sleepily. He rises and goes out of picture towards corridor of train.

Well, it was around midnight... it was raining... I was half asleep and glad of it....

Agitated voices, arguing in English and Russian.
Footsteps and a door slamming.

LONG's voice:
It took me some time to figure what was up.....

Noises increase.

83. CLOSE SHOT.

Through door of compartment. In the compartment we see OTHER GIs in various uncomfortable attitudes asleep. The noise outside half awakens one or two of them who stir uneasily and change their positions. LONG opens the door onto the corridor where we see some shadowy figures disappearing at the end of it to the next coach. LONG moves to the outside window of the corridor and tries to look through it.

84. CLOSE SHOT.

Outside the window LONG's sleepy face appears as he tries to wipe the steam off the glass with his sleeve.

Enns Bridge. Ext. (Location)

(Night)

85. LONG SHOT.

What LONG sees: At the
end of LONG's coach
next to the parapet of
the bridge is a RUSSIAN
GUARD. The light from
the train falls on his
face.

Exterior Carriage. Int.

(Night)

86. VERY CLOSE SHOT.

LONG's face at the window. He is trying very hard to see what is going on and finally he decides to open the window.

LONG's voice cont.:
.... They'd posted a sentry outside our compartment, and I remember thinking there's one guy who's really going to get wet....!

Enns Bridge. Ext.

(Location)

(Night)

87. MEDIUM LONG SHOT.

The RUSSIAN GUARD makes
a slight movement and
LONG recognises him to
be VOROSCHENKO.

LONG's voice:

Then I saw who it was....
yeah, it sure gave me one
heckuva shock....Remember,
I'd just got out of Berlin...
I'd seen a lot and read a lot
more... I knew pretty well
just how old-fashioned that
business on the Elbe was
getting to be.....

88. (omitted)

Exterior of Carriage. Int.

(Night)

89. CLOSE SHOT.

The window from outside.
LONG tries to open the
window, but at first it
sticks when only a little
way down so that we can
just see his eyes; with
a tremendous effort he
manages to finally get
it down.

....I dunno what came over
me but suddenly I figured
this guy VOROSCHENKO had
nothing to do with all
that.....

LONG calls to VOROSCHENKO: Voroschenko !

Enns Bridge. Ext. (Location)

(Night)

90. MEDIUM CLOSE SHOT.

VOROSCHENKO as seen by
LONG.

VOROSCHENKO turns and
we see that he has re-
cognised LONG. For a
fleeting second he
smiles and then turns
abruptly away.

Interior Carriage. Int.

(Night)

91. MEDIUM LONG SHOT.

The corridor of the
train. LONG leaves the
window and walks down
the corridor to the
door of the coach.

Exterior Carriage. Ext.

(Night)

92. MEDIUM LONG SHOT.

The door and steps of the coach. The door suddenly opens showing LONG, who stands on the steps and calls VOROSCHENKO once more.

LONG:

Vassily Voroschenko !

92a. MEDIUM LONG SHOT.

CAMERA SHOOTING THROUGH window of the train past LONG. LONG on step of the train, jumps down to the ground and calls a third time:

Vassily !

At this VOROSCHENKO half reacts, but a GROUP OF RUSSIAN SOLDIERS appear, led by AN OFFICER. They hurry towards the CAMERA. VOROSCHENKO turns away and starts to walk away from the CAMERA.

93. MEDIUM CLOSE SHOT.
REVERSE SHOT, taking in THE TRAIN.

RUSSIAN SOLDIERS in the foreground running past LONG, who is looking towards the CAMERA. LONG tries to call VOROSCHENKO from out of the group:

Vassily !

RUSSIAN SOLDIERS push past LONG, forcing him back against the train. At this moment the train starts very slowly to move. LONG climbs back onto the step of the coach. CAMERA PANS to take in the moving train and VOROSCHENKO in the distant foreground.

94. CLOSE SHOT.

The moving train passes the CAMERA. LONG's face, showing obvious disappointment. CAMERA PANS back to VOROSCHENKO.

95. LONG SHOT.

Taken from the moving train what LONG sees: VOROSCHENKO does not look up or appear to notice LONG as he passes him.

VOROSCHENKO, THE GROUP OF RUSSIAN SOLDIERS, the control post gradually disappear into the rain and darkness as the train moves off.

96. (omitted)

DISSOLVE:

Canteen. Int.
(Day)

97. TRACKING SHOT,
beginning with a CLOSE UP
on LONG still sitting
at the table.
He has lighted a cigarette.
LONG slowly exhaling the
smoke:

So that's all there was
to it... No Orchids for
William Long..!

CAMERA PULLS BACK to
show LONG, PASTEUR,
STUART. STUART putting
out his cigarette,
continuing:

.... " and nobody loves a
policeman"....

LONG:

Okay.... Okay... But tell me
something, will you....?
Why did I have to meet up
with this character for
the third time ?

PASTEUR:

Are you sure he recognised
you ?

LONG: angrily

Of course he did ! You saw
to-day.... why he'd know me
a mile off !

We see an ORDERLY enter
through the door in the
background. He makes
towards LONG.

ORDERLY:

Sergeant Long, Captain Hammon
wants to see you when you
come off duty this evening.

LONG, good-humoredly:

Okay.....!

DISSOLVE:

(omitted 98 - 101 incl.)

Captain Hammon's Office, Palais Auersperg. Int.
(Evening)

102. LONG SHOT. TRACKING SHOT.

Through the window in the background we can see it is raining. THE AMERICAN OFFICER, CAPT. HAMMON, walks slowly from his desk towards the CAMERA. As he nears THE CAMERA he turns. As he returns to his desk, THE CAMERA TRACKS IN WITH him, taking in LONG into a TWO SHOT. CAPT. HAMMON, during foregoing:

....Quite frankly, Long, I took the Russian version with a pinch of salt. I thought I could count on you to explain... But up to now everything you've said confirms what Sergeant...What's his name ?

LONG:

Voroschenko, sir !

CAPT. HAMMON, continuing:

.... what Sergeant Voroschenko reported. Now, the Russians are in the chair this month and you admit you obstructed him in the course of his duty... correct ?

LONG assents.

HAMMON, continuing:

And he also says you threatened him....

103. CLOSE SHOT.

CAMERA SHOOTS past HAMMON to LONG.

HAMMON :

Correct ?

LONG:

I did want to kick him in the pants, sir, but I didn't say so....

104. CLOSE SHOT. REVERSE SHOT.

CAMERA SHOOTING over LONG's shoulder to HAMMON.

HAMMON:

Did you know this woman ?

104. LONG:
cont.

HAMMON, watching LONG
closely:

No, sir, I didn't.

Well, what did you want to
get yourself mixed up in this
for ?

104a. CLOSE UP: LONG.
LONG:

Well, sir, I don't like seeing
people pushed around -
especially women....

104b. CLOSE UP: HAMMON.
CAMERA CUTS quickly to
HAMMON and back to....

...She was dead scared, I tell
ya... but that's the way
they want it, I guess.

104c. MEDIUM CLOSE SHOT on
LONG over HAMMON's
shoulder.

LONG, continuing:

...makes them feel big. But
me, I just can't stand around
and watch it happening....

LONG suddenly stands to
attention, making a
formal request:

...Captain, I'd like to be
transferred to another car...
I'll never get along with
that guy....

105. MEDIUM CLOSE SHOT.
CAMERA SHOOTING over
LONG's shoulder to
HAMMON.
HAMMON:

You're going to have to get
along with him ! Now, listen.
You don't think ~~Major~~ COLONEL
Werschinin and myself always
see eye to eye, do you ? I
know what he thinks about us
Americans, and he knows my
opinions on Russia equally
well. But we've got a job and
we do it.... I'll give it you
it's more difficult now than
it was a year ago.

106. CLOSE SHOT: HAMMON.
HAMMON:

.... This is the only place in
the world where there is still
any co-operation between the
Western Powers and Russia...
This outfit only functions....

106. cont. Hammon:
cont.

.... because it's in the interest of both sides that it should, but that's as may be... The important thing is, it functions. And now maybe you'll understand just why it's unpleasant for me to have to admit to a Russian that one of our men was in the wrong....

106a. CLOSE SHOT.
CUT TO LONG:

But, sir, in my opinion...

107. CLOSE SHOT. TWO SHOT.

CAMERA TAKES IN the two men, slightly favouring HAMMON:

Your opinion has nothing to do with it. You're going back to that car - and if I hear any more about this business, it's going to be just too bad. Right ?

CAMERA MOVES IN on HAMMON:

And besides, it's the best thing you can do if you still want to help that woman.

108. CLOSE UP : LONG.
LONG:

Whatdaya mean?

109. CLOSE SHOT : HAMMON.
HAMMON:

Don't you guys ever think ? Supposing the Russians were interested in her - it would do her a lot of good to have an American soldier hanging around, wouldn't it ?

109a. CLOSE SHOT.
CUT TO LONG, who reacts appalled at this thought.

109b. TWO SHOT.
HAMMON:

... Well, Sergeant Long, you'd better get on with your job and let Voroschenko earn that stripe without your help

HAMMON starts to move towards the door, at the door he says:

.... That's all, you can go.

109c MEDIUM LONG SHOT.
LONG stands to attention and salutes. CAMERA MOVES IN fast to CLOSE SHOT of LONG. For a moment LONG stands immobile, reflecting, then turns and leaves the room.

CUT TO :

Central Staircase. Palais Auersperg. Int.

(Evening)

110. LONG SHOT.
ESTABLISHING SHOT.

CAMERA SHOOTING TILTED UPWARDS to take in the staircase. LONG appears at the top of the staircase and comes down slowly. He hesitates for a moment, looking down and seeing something that attracts his interest.

LONG's footsteps.

VOROSCHENKO's footsteps.

111. MEDIUM LONG SHOT.
CAMERA SHOOTING over LONG's shoulder. He takes a couple of steps more, then stops dead.

Various other, unidentified footsteps.

In the hall below we see VOROSCHENKO in his overcoat with a brief case under his arm. He crosses the hall and starts to walk up the stairs. They meet, VOROSCHENKO looks impassively at LONG, but does not hesitate. He passes LONG, and goes out of picture. CAMERA STOPS for a moment on LONG as he follows VOROSCHENKO with his eyes until the latter is out of sight. Then LONG shrugs his shoulders and runs quickly down the stairs.

112/113 - omitted

DISSOLVE:

Leitnergasse Courtyard "Pawlatschenhof". Int.

(night)

114. LONG SHOT.

THE CAMERA PANS OVER
the courtyard to take
in the balconies and
staircases. LONG appears
and starts up the stairs.
CAMERA PANS WITH him
until he reaches the
outside door of
FRANZISKA's flat. He
knocks gently at the
door.

Sound of piano being tuned.

Footsteps.

Knocking at door.

115. TRACKING SHOT.

CAMERA SHOOTING FROM
OUTSIDE the balcony onto
the courtyard through
an open window. Since
there is no answer, LONG
tries the door, it opens
and he walks along to the
little glass-enclosed
hall and knocks at an
inner door at the end of
it, which obviously leads
to FRANZISKA's FLAT
proper.

Footsteps.

Knocking.

116. (omitted)

117. MEDIUM SHOT.

We hear steps on the
other side of the door
and a voice,

FRANZISKA:

LONG, going closer to
the door and speaking
softly:

FRANZISKA:

She comes out of the
door and quickly shuts
it behind her. She is
obviously frightened.

LONG, apologetically
and politely:

Footsteps within flat.

Wer ist's denn ?

It's me ... the American who
was here this afternoon....

One moment.

I'm sorry Frau Idinger....

117. FRANZISKA,
cont. interrupting him : I cannot tell you any more than
I said this afternoon !
- LONG: Now, don't be scared... I'm not
here on duty !
- FRANZISKA, recoiling
suspiciously: What do you want from me ?
- LONG, looking towards
the door, in a half
whisper: Lemme in a minute, will you?
- FRANZISKA,
instinctively barring
his way: No, no... that is impossible...
ich bin allein... I'm quite
alone...
- LONG: Swell !
118. CLOSE SHOT: LONG.
LONG suddenly understanding:
...Now, wait a minute, Frau
Idinger.... I think maybe
you've got things wrong...
with an Why, I never even thought of
embarassed smile... that ! I mean, I ...
- urgently: Look, you just gotta see me...
119. CLOSE UP: FRANZISKA. LONG's voice:
It's something really important
...maybe something important
for your husband too...
- FRANZISKA looks at LONG
in silence.
- LONG: ... and it would be a whole lot
better if no-one saw us...
120. (omitted)
121. TRACKING SHOT. TWO SHOT.
CAMERA STARTS with a VERY
CLOSE SHOT. LONG,
reassuringly: Don't worry ! It's on the level!
- FRANZISKA, give him
another searching look
and then, reluctantly: Please, come in
- CAMERA PULLS BACK.
FRANZISKA opens the door
and lets LONG in. She
closes the door behind
him. Door shuts.

121.

cont. (Note for CAMERA:
throughout this shot
LONG'S eyeline left to
right; FRANZISKA'S
eyeline right to left)
FRANZISKA and LONG enter
the kitchen of FRANZISKA'S flat
(Int. NIGHT). There is a
very dim light, such as
used by photographers
for developing.

FRANZISKA:

.... But we must not make a
light.... I am developing some
photographs.

CAMERA PULLS BACK to
follow FRANZISKA across
the room.

LONG, trying to make out
the room and its contents
in the dim light:

You a photographer ?

FRANZISKA, taking a plate
out of the developer,
holding it for a moment
to the dim light, then
putting it into a
photographic bath,
containing a fixative
solution; finally
covering bath :

No, not really, I'm afraid!
I can do this of course, my
husband taught me.... and I
can earn a little with it..

121a. CLOSE SHOT: LONG.

LONG, in a low voice,
but casually :

Look, has that Russian been
back ?

121b. CLOSE UP: FRANZISKA/LONG'S
faces.

FRANZISKA, alarmed:

No.... why ?

LONG:

What about those other two
guys ?

FRANZISKA:

No....

LONG:

Good....

121c. CLOSE SHOT: LONG.

LONG:

... Frau Idinger, do you have
some other place where you
can hide out for a couple of
days ?

122. CLOSE SHOT. TWO SHOT.

FRANZISKA:

You think they might ?
Yes, I'd already thought of
that. Our old apartment will
be ready soon.

LONG:

Where ?

FRANZISKA:

The ninth district -
Döblingerstrasse....

LONG:

That's fine ! ..American
Sector.

FRANZISKA moves back
a few steps and draws
back the curtain of
the corridor leading
to her bedroom. She
turns on the light.

FRANZISKA:

Yes, but it was bombed... it
will not be ready before eight
or ten days....

LONG:

That'll be too late....

FRANZISKA:

Or perhaps at the end of the
week....

LONG:

Still too late....

FRANZISKA, alarmed and
puzzled, returns slowly
to the table. As LONG
talks she collects up
her photographic
equipment and tidies it
away. LONG helps her,
moving forward to join
her at the table. They
are both facing THE
CAMERA. LONG, during
foregoing:

Maybe it's only a false alarm..
who knows...? But I got kinda
mad when I saw the way that
guy was treating you... and I
said a lot of things I've been
wanting to say for a long time..
but you know the Russians - no
sense of humour ! So, if
anything should happen, you
see, I'd feel responsible....
If you move out you'll be
doing me a big favour.

FRANZISKA:

But what do they want from me!
I haven't done anything.

122. LONG:
cont.

FRANZISKA:

LONG:

FRANZISKA:

123. CLOSE SHOT: FRANZISKA.

FRANZISKA walks across the room to the bedroom corridor. She is very agitated:

LONG comes into picture:

FRANZISKA goes into the bedroom. We see her switch on the light. LONG starts to examine the various photographs hanging round the room. CAMERA PANS OVER his shoulder, following his look.

LONG:

FRANZISKA's voice from bedroom:

At this moment, LONG stops dead before a photograph (CAMERA PANS TO the photograph) showing FRANZISKA and HER HUSBAND.

124. CLOSE UP: LONG.

LONG examines the photograph of IDINGER with a strange look on his face.

125. CLOSE UP: PHOTOGRAPH with LONG's hand coming in to blot out the figure of IDINGER.

You don't have to do anything with those crazy jerks ! You talked with an American - that's enough to make them figure you're a spy !

Perhaps it would be possible in the Döblingerstrasse.....

That's the stuff ! I'll take you along there. Want to take a few things ?

Yes

Suppose it's something really bad.

Aw, I wouldn't worry if I were you. You don't want to take much, do you ?

Say, did you take these ?

Oh, no..... my husband. I can only do easy things...weddings and babies...

126. CLOSE UP : LONG.

LONG is still looking at the photograph with his hand still held high blocking out IDINGER.

LONG:

Incidentally, how do you know your husband will be back to-morrow ?

127. (omitted)

128. MEDIUM SHOT.

We see FRANZISKA in her bedroom packing a suitcase.

FRANZISKA:

It was in the newspaper...580 men are expected....

129. CLOSE SHOT: LONG.

LONG:

Yeah, but how do you know he's one of them ? Doesn't the radio give the names only just before they arrive ?

130. CLOSE SHOT: FRANZISKA.

FRANZISKA:

She is putting on her rain coat and takes an umbrella out of the wardrobe.

I know it from a friend of his who came with the last transport You know, he isn't in Russia since a long time now. He is waiting in a camp in Hungary - Marmoros Szigeth... very close to Austria....

131. MEDIUM LONG SHOT.

CAMERA SHOOTING THROUGH the connecting corridor into FRANZISKA's bedroom.

FRANZISKA:

while beginning to move towards the kitchen.

LONG comes into picture from direction of THE CAMERA.

He should have been with that transport, but something must have gone wrong.

Suddenly we hear footsteps.

A shadow falls from the wall opposite the window.

FRANZISKA stops suddenly terrified and both she and LONG remain for a moment immobile and tense until the heavy footsteps outside

Footsteps.

131. on the landing pass her
cont. door and fade in the
distance. LONG and
FRANZISKA both show
obvious relief.

LONG, smiling:

FRANZISKA turns out the
bedroom light and stands
by the corridor window
looking out.

132. CLOSE SHOT: FRANZISKA.

FRANZISKA is standing by
the window:

LONG, joining her at
the window :

FRANZISKA:

There is a short pause
and the CAMERA PULLS
BACK. LONG and FRANZISKA
move towards the kitchen.

133. CLOSE SHOT. TWO SHOT.

CAMERA SHOOTING THROUGH
the open window of the
hall. FRANZISKA, she
is already near the
door and is about to
turn out the light when
she suddenly crosses
back to the table:

LONG:

FRANZISKA finishes the
plates in the rack.

LONG, next to the door:

FRANZISKA, still busy
with plates, very close
to the CAMERA:

Footsteps fade.

Holy Moses !

Um Gottes Willen ! Ich kann
ja gar nicht weg ! If I go
away like this, it looks
suspicious....!

No-one will know you've gone -
except maybe that janitor....
and he's okay isn't he ?

Der Hackl! Ja, he's all
right.....

Die Platten ! I forgot to
water the plates ! No, I
cannot really go ! How shall
I finish all this ?

Tell Old Whosit to bring it
along for you to-morrow...

Come on, now, let's get going...

I thought, immediately when I
saw those men, there's something
wrong with my husband....

133. LONG, in the background:
cont. FRANZISKA, she moves

to the door and turns
out the light.

LONG, leaving with her:

I wouldn't think so....

.... They probably just made
a mistake...got the names
mixed up.

134. CLOSE SHOT. TWO SHOT.

FRANZISKA and LONG
coming through the
doorway of the hall. It
is still raining.

FRANZISKA, looking behind
her:

He can't have done anything...
he never had any trouble with
anybody.... This time I was so
certain.... so certain...

They walk away from THE
CAMERA. As they walk away
to the top of the stairs..

LONG:

How long you been married ?

FRANZISKA. In a low
voice as they walk:

Not quite two years....!
He had to go only a few months
before the end... we had just
moved in here after the big
bombardment.... our old
apartment....

They disappear down the
staircase.

DISSOLVE:

Doeblingerstrasse. Ext. (Location Vienna)
(Night)

136. LONG SHOT.

Under the arches of a railway viaduct. It is raining. FRANZISKA and LONG appear. FRANZISKA looks up from under an umbrella to the house.

FRANZISKA:

Street noises.

Here we are... this is where we used to live.

137. TWO SHOT: FRANZISKA and LONG:

FRANZISKA:

Looks okay to me !

Yes, but you can't imagine what the inside was like...! But I suppose we were lucky really, we even managed to save quite a lot of our things.

They walk in the direction of CAMERA out of picture.

Apartment Doeblingerstrasse. Int.

(Night)

138. LONG SHOT. ESTAB. SHOT.
TRACKING SHOT.

Everywhere we see ladders,
buckets of cement, builders
tools, paint pots, etc.
The doors and windows have
been left, propped against
the walls. LONG and
FRANZISKA enter the room.
(the door is missing)
LONG approaches the CAMERA
glances round the room and
shakes his head:

Well let's go.... unless you
want to be six foot deep to-
morrow....

FRANZISKA, not at all
discouraged, CAMERA
TRACKS FORWARD to her :

You cannot imagine how nice
it used to be here.....

Train roars past in
background.

Noise of train.

FRANZISKA moves to the
window:

.... Of course, it's a little
noisy perhaps....

139. TWO SHOT.
FRANZISKA, pointing:

.... That's the way to Gersthof
and Pötzleinsdorf. We often
went there in the evenings, my
husband and I. There is a little
inn, "Zum Glück" - do you know
what that means ? - "Happiness"!
The proprietor was called Glück
too !

LONG:

Very Viennese....!

FRANZISKA:

You mean, just corny ?

she pauses for a moment,
looking out of the
window:

My parents used to live over
there - they died during the
war....

LONG:

But meanwhile, we'll have to
look someplace else....

FRANZISKA: she turns and
goes towards another room.
CAMERA PANS WITH HER.

If only it would stop raining...
perhaps in the kitchen.

140. MEDIUM SHOT.

FRANZISKA is standing
in the doorway, behind
her we see the empty
kitchen which is in
a similar state as the
first room. CAMERA PULLS
BACK, FRANZISKA turns
and walks back towards
LONG.

FRANZISKA:

LONG, walking into
picture, resolutely:

But anyway, I am sure it
would do no harm to go back
to the Leitnergasse for one
more night....

No, that's out too... I'm
sorry.... Don't worry, we'll
find something. I know lots
of places.....

DISSOLVE:

Street and Hotel. Ext. (Location).
(Night)

141. MEDIUM LONG SHOT.

A taxi appears and drives
up to a hotel. We see
LONG looking out of the
taxi window, CAMERA PANS
TO the hotel entrance
where we see a board
hanging out which states
in German and English:

"KEINE ZIMMER FREI -
No Rooms "

We see the shadow of the
taxi on the hotel wall
and entrance and hear it
accelerate. The shadow of
the taxi moves along the
wall out of picture.

Noise of taxi

Taxi accelerates.

142/ 143/ 144 (omitted)

DISSOLVE:

Street and Second Hotel. Ext. (Location)
(Night)

145. MEDIUM LONG SHOT.

Hotel entrance - a private car standing in front of it, into which the HALL PORTER, holding a large umbrella is ushering a LADY and GENTLEMAN. The car drives off, immediately behind it, LONG's and FRANZISKA's taxi drives up.

Car noises.

Taxi noises.

146. MEDIUM CLOSE SHOT.

The HALL PORTER is in foreground, LONG leans out of the taxi, opening the door:

Any rooms ?

HALL PORTER, in indifferent English:

You have ordered ?

LONG:

No !

HALL PORTER, making an apologetic gesture:

Then I'm sorry....!

LONG, giving him a tip :

Look, I want a room.... understand ?

HALL PORTER:
regretfully
he closes the door of the taxi

I thank you....

.... aber leider....

.... meine Verchhrung !

The taxi moves off.

Taxi noises.

147. (omitted)

Street and Third Hotel. Int.
(Night)

148. LONG SHOT.

The vestibule of the hotel looking towards the entrance door - we see a taxi draw up and LONG get out. He enters the vestibule and approaches the desk.

Taxi noises.

LONG, hurriedly to
RECEPTIONIST:

What about a room ?

149. (omitted)

150. CLOSE SHOT. TWO SHOT.

RECEPTIONIST, in indifferent English:

For now ?

LONG:

Yeah, sure !

RECEPTIONIST, taking down key from a board and handing it to LONG:

No. 27, you can have the room until eleven o'clock...

LONG, shaking his head rather irritatedly:...

What ? But I want it for the whole night.....

RECEPTIONIST, taking the key back; politely, but firmly:

That is impossible, sir,
Heutzutage...! ausgeschlossen !
Quite impossible.

LONG: suddenly understanding, laughing:

Okay, I get you.

CAMERA REMAINS one more moment on the
RECEPTIONIST.

DISSOLVE:

Inside Moving Taxi. Int. Process-Shot.

(Night)

151. TWO SHOT.

FRANZISKA and LONG
sitting in the back of
the taxi.

FRANZISKA:

This is so kind of you,
Mr. Long... but it is really
too much trouble....

LONG:

Who says it's trouble ?
May be I like it !
Keeps my conscience quiet.

with a half smile :

FRANZISKA, uncertainly
smiling back at him :

Bad conscience ? About me ?
Why sure ! Your husband's
coming back to-morrow, isn't
he ?

LONG:

I hope he is.

FRANZISKA, quietly:

LONG,
with a sudden brainwave:

Now don't start worrying !
Wait a minute ! I've got it !

Close Shot from the Back of the Taxi. Int. Process.

(Night)

152. THREE SHOT.

LONG, leaning forward
to the driver and
rapping on the glass:

Linke Wienzeile !

He turns back to

FRANZISKA:

Explain I'll tell him when to
stop.

Inside Moving Taxi. Int. Process - Shot . Night.

153. TWO SHOT.

FRANZISKA, as LONG
sits back again:

LONG:

Where are you taking me ?
You'll see... they're swell
people... and they've got a
radio.... for to-morrow !

Linke Wienzeile. Staircase. Hall Ground Floor. Int. (Location)

(Night)

154. MEDIUM LONG SHOT.

CAMERA SHOOTING TOWARDS
the street. LONG and
FRANZISKA enter. We see
through the door the
headlights of a taxi.
LONG, moving towards the
staircase to FRANZISKA:

FRANZISKA nods assent
and LONG walks towards
CAMERA out of picture.

Taxi noises.

Better wait here a minute....

Footsteps.

155. CLOSE SHOT. TRACKING
SHOT.

FRANZISKA, standing alone
in the dimly lighted
hall-way. She looks at
the bellboard behind
her, walks to the foot
of the stairs and looks
up.

Footsteps.

CAMERA TRACKS WITH her.

(Note: next page 63 a)

Linke Wienzeile. Staircase and Landing Second Floor. Int.

(Night)

156. MEDIUM SHOT.

CAMERA SHOOTING DOWN
the stairs. LONG appears
up the stairs, taking
them two at a time. LONG
reaches the second floor
landing and approaches
the door. THE CAMERA
PANS and moves into
a CLOSE UP of a name
plate:

Footsteps.

" MARCEL PASTEUR "

We hear the sound of a
bell being rung.

Bell ringing.

157/158 (omitted)

(Note: next page 63 b)

Linke Wienzeile. Staircase. Hall Ground Floor. Int. (Location)
(Night)

159. CLOSE SHOT.

FRANZISKA, looking up as
she hears the bell ring,
she puts down her suitcase. Bell ringing.

(Note: next page 64)

Linke Wienzeile. Staircase and Landing Second Floor. Int. Night.

160. LONG is standing in front
of the door, which opens.
PASTEUR appears in a
curious mixture of
civilian and military
clothes. He has a dish
cloth in his hand.
PASTEUR, standing in the
doorway, surprised:

Hello, Bill...anything
wrong ?

LONG, hurriedly:

No - no. Well...that is...

PASTEUR, turning and
calling back into the
apartment:

Attends, Germaine viens ici...
une visite....

Pasteur's Kitchen. Int. - Night.

160a. MEDIUM CLOSE SHOT.

This room is very untidy, laundry hanging up, children's clothes strewn about, unwashed crockery on the table and in the sink. In the middle of the room there is a tin bath, filled with steaming water. Mme. PASTEUR is about to give one of the CHILDREN a bath. Mme. PASTEUR turns round, on hearing her husband's voice and shouts back:

J' peux pas venir. Qui est-ce ?

Second Floor Landing, Door Pasteur's Flat.

161. TWO SHOT.

PASTEUR in the foreground,
looking towards CAMERA:

C'est Long.

Voice Mme. PASTEUR:

Qu'il entre !

Come in

PASTEUR to LONG:

LONG, putting out his
hand to hold him back,
quietly:

Listen, Marcel... do me a
favour, will ya? Could you
put someone up for the
night ?

PASTEUR:

Now... to-night, Why, who
is it ?

LONG, confidentially:

A lady....you know her !
That one from the Leitner-
gasse... - remember - this
afternoon !

PASTEUR, taken aback:

The one we had all that
trouble with ?

162. CLOSE SHOT. TWO SHOT.
TRACKING SHOT.

LONG in the foreground
PASTEUR steps out of
the doorway and closes
the door behind him.

LONG, puts his fingers
to his lips, indicating
that PASTEUR should
not talk too loudly:

Yes, she's downstairs...

PASTEUR:

He goes to bannisters
and looks down.

Tu es fou ! What do you want
with her ? Or is it just...
hein ?

LONG:

Aw, cut that out

Ground Floor Hall. Staircase as seen from Second Floor. Linke
Wienzeile. Int. Night.

163. LONG SHOT. TRACKING
SHOT.

We see the shadowy form
of FRANZISKA walking up
and down below.

The voices of LONG and
PASTEUR continue.

PASTEUR:

... I suppose she's been
telling you one of those
hard-luck stories !

Landing of Second Floor. Linke Wienzeile. Int. Night.

164. TWO SHOT.
LONG and PASTEUR at
the bannisters.

LONG:

I don't let people make a
monkey out of me that easy...
and I feel kinda responsible,
after what happened this
morning.

PASTEUR:

So we've got to look after her
for you and risk an argument
with our dear Allies ? Fine
idea !

LONG:

But the rest of us live in
barracks...!

PASTEUR:

Why should I stick my neck out
for nothing. If they find out
they'd send me home. Germaine,
figure-toi.... why I'd have a
divorce on my hands. Ah non,
mon vieux, non !

Mme. PASTEUR'S voice:

Mais où que vous êtes donc?
Marcel !

PASTEUR:

Oui-i-i-i ! Anyway, it is not
for me to say. If you'd like
to take a risk and ask her
yourself ! Mais je te préviens.

164. Mme. PASTEUR appears
cont. in the doorway:

PASTEUR:

Mme. PASTEUR:

165. TWO SHOT. REVERSE SHOT.

LONG, going towards the
door:

PASTEUR:

Mme. PASTEUR:

LONG:

PASTEUR:

166. MEDIUM CLOSE SHOT.
TRACKING SHOT.

Mme. Pasteur:

LONG, misunderstanding:

CAMERA PULLS BACK as
LONG starts to go
downstairs.

Mme. PASTEUR:

she moves towards the
bannisters:

LONG:

Bé, qu'est-ce que vous
attendez ? Pourquoi vous
entrez pas ? c't'idée :
Faire la conversation dans
les escaliers, quand on a
tout un appartement ! Allez !
Entrez donc, Monsieur Long.
Donne-moi le torchon et
occupe-toi du visiteur: y'a
encore du vin à la cuisine.

C'est une chose qu'on discute
entre hommes.

Ah ! Ah ! des secrets ! Alors,
je veux pas vous déranger.
Je suis pas curieuse, moi.

Mme. Pasteur ... I want to ask
you a favour....a great favour..
You see, there's a lady
downstairs who is....

Ecoute, Germaine ! Il a eu une
idée qu'on peut pas réaliser.
Il veut faire loger quelqu'un
chez nous: une femme.

Et alors ?

Tell her it's only for one
night !

One night...Pour une nuit
qu'il dit. J'ai lui ai tout
de suite dit que c'était
impossible.

Impossible ? Et pourquoi
impossible ?

Impossible ? Fair enough....

Pour l'imagination tu pourras
repasser ! Tu as une façon de
concevoir la caméraderie

Voyons où qu'elle est ?

Please, Madame, don't you send
her away.... I'll tell her....

166. Mme. PASTEUR:
cont.

she moves back to
doorway.

PASTEUR, turning to
LONG:

LONG, appalled:

to MARCEL PASTEUR:

PASTEUR:

Mme. PASTEUR:

LONG, helplessly:

Mme. PASTEUR:

going to meet
FRANZISKA.

FRANZISKA arrives.

Mme. PASTEUR:

FRANZISKA:

PASTEUR:

Mme. PASTEUR, amiable and
very understanding:

Hé, Mademoiselle ! Montez

~~ici !~~

There you are. She thinks,
of course, she's your girl.

No, no Madame.... it's not
like that at all.... this
lady.... Aw Marcel, you tell
her....

C'est une pauvre femme

On est toutes des pauvres
femmes. Ça fait douze ans
que je suis mariée, je connais
la vie. Vous pouvez garder vos
explications, Monsieur Long.
Elle est jolie ?

But, Mme. Pasteur....

Pauvre garçon, peu chère,
regarde un peu comme il a
l'air amoureux. T'as pas honte?

Entrez, entrez Mademoiselle !

Perhaps I shouldn't....

This is my wife.

Oui, entrez donc.

167/168/169 (omitted)

PASTEUR's Apartment (Composite Set)

170. TRACKING SHOT
Mme. PASTEUR, passing
through doorway with
FRANZISKA. They pass
quickly along a short
corridor and enter the
kitchen which leads
to the spare room:

Vous parlez le français ?
Non ? Dommage. On s'entendra
quand-même, va!

to MARTINE, the elder
girl who is about to
wrap her little sister
in an over-sized bath
robe:

....Qu'est-ce que tu fabriques
là ?

MARTINE:

Maman....

Mme. PASTEUR:

Oui, vous voyez, c'est une
pauvre femme qui n'a pas de
maison et que vos parents
veulent aider. Allez, au
lit maintenant, vous voulez
pas prendre froid !

170a. PANNING SHOT. TRACKING
SHOT.

Mme. PASTEUR and
FRANZISKA.
They enter the spare
room, a small room,
crowded with all kinds
of furniture, normally
used by Mme. PASTEUR
for ironing, sewing,
etc. There is an old
fashioned sewing machine,
and a dressmakers dummy,
etc.

Mme. PASTEUR starting
to tidy up the room:

La chambre est un peu désordre,
mais pour une nuit... avec la
bonne volonté on s'arrange
toujours, pas vrai ?

171/172 (omitted)

PASTEUR's Apartment, Corridor. Int.

(Night)

173. MEDIUM CLOSE SHOT.

LONG and PASTEUR
looking in the
direction of the CAMERA.
They are standing in the
hall opposite the
kitchen door. LONG is
looking in the direction
of the spare room where
he knows FRANZISKA to be.

LONG, turning to PASTEUR:

Say, that's pretty swell of
your wife... But all the same,
you'd better explain.

PASTEUR, putting all the
blame on his wife:

Of course - you see, it had
to come from her !

making an unmistakable
gesture that FRANZISKA
must get out of the
apartment as soon as
possible:

... But to-morrow...tu
comprends....je veux la paix!

LONG casts another
glance towards the
spare room.

173a. MEDIUM LONG SHOT.

What LONG sees:
FRANZISKA appears in
the doorway, looking
rather embarrassedly
at LONG. She hesitates
for a moment and then
returns to her room.

173b. CLOSE SHOT.

LONG is still looking
in FRANZISKA's
direction. He calls
softly:

Solong, Franziska !

LONG, turning to
PASTEUR:

Okay, chum

PASTEUR follows LONG
with his eyes and at
this moment Mme.
PASTEUR comes into
picture from direction
of the CAMERA.

173c. MEDIUM LONG SHOT.
SHOOTING TOWARDS door of
the kitchen. PASTEUR
in the foreground, Mme.
PASTEUR has appeared
from the spare room.

Mme. PASTEUR:

PASTEUR, going to the
kitchen pours himself
out a glass of wine:

Mme. PASTEUR, who has
advanced from the
corridor door of the
kitchen turns back with
an expressive gesture:

Où il est, ton ami ?

Parti!

Malors, j'y comprends plus
rien.

FADE OUT:

FADE IN : LEITNERGASSE
 ~~Stern-gasse~~ Pawlatschenhof. Int.
 (Day)

174. TRACKING SHOT.
 CLOSE SHOT of a
 handcart on which we
 see various pieces of
 photographic equipment,
 etc. THE CAMERA PULLS
 BACK and we see in the
 background the doorway
 into the street. The
 door opens and A MAN
 enters cautiously. As
 he starts to cross the
 yard, we recognise
 VOROSCHENKO. He stops
 for a moment under the
 archway, as he sees the
 hand cart. CAMERA MOVES
 FORWARD to a CLOSE SHOT
 of VOROSCHENKO as he
 looks up in the direction
 of FRANZISKA's apartment.
 He goes to the handcart
 to examine it. Suddenly,
 he retreats a little.

Door opening.
VOROSCHENKO's Footsteps.

175 - 179 inc. (omitted).

180. LONG SHOT.
 What VOROSCHENKO sees:
 The stairway and balcony
 of FRANZISKA's apartment.
 HACKL emerges from the
 front door of the
 apartment with a suitcase
 and one or two other
 pieces of photographic
 equipment. He locks the
 door behind him and moves
 towards the staircase.

Door shutting.
HACKL's footsteps.

181. (omitted)

182. MEDIUM CLOSE SHOT.
 VOROSCHENKO standing
 near the handcart.
 He moves back
 cautiously towards
 the doorway.

Footsteps.

183. MEDIUM CLOSE SHOT.
VOROSCHENKO retreats
towards the inside
staircase and watches
HACKL from a window on
the courtyard. Footsteps
184. LONG SHOT.
What VOROSCHENKO sees:
HACKL emerging from the
courtyard staircase.
HACKL goes to the hand
cart and loads the
suitcase and equipment
onto it. (If possible,
THE CAMERA should
SHOOT THROUGH the inner
staircase window over
VOROSCHENKO's shoulder) Footsteps and
luggage on cart.
185. CLOSE SHOT. TRACKING SHOT.
HACKL finishes loading
the handcart and starts
to push it towards
doorway. CAMERA TRACKS
WITH him. As he passes
through the doorway
CAMERA PANS SLIGHTLY
LEFT taking in the
corner of the inside
staircase at which
VOROSCHENKO appears
following HACKL with his
eyes. After a short
interval, VOROSCHENKO
moves cautiously to the
doorway, turns in the
same direction as HACKL
- obviously following
him - and disappears. Cart noises, footsteps.
- 186/187 - (omitted)

Pasteur's Apartment. Living Room. Int.

(Day)

188. PANNING SHOT.

CLOSE UP of a radio set.
THE CAMERA PULLS BACK
to show FRANZISKA, who
is sitting close to it,
listening intently. In
the background we see
MARTINE laying a table
for lunch. PASTEUR enters
the room with his younger
daughter, THERESE, who
is carrying a long French
loaf of bread.

PASTEUR, looking over
towards FRANZISKA:

FRANZISKA, motioning him
not to speak:

PASTEUR nods and busies
himself with the table

FRANZISKA, turning to
PASTEUR:

PASTEUR:

FRANZISKA:

189. MEDIUM CLOSE SHOT.

CAMERA TAKES IN the
CHILDREN, the table,
PASTEUR and the door in
the background.

THERESE:

Voice of Radio Announcer:

.... das Innenministerium
bekannt gibt, ist der
Transport mit 580 Heimkehrern
aus Russland heute früh um
9 Uhr 25 in Wiener Neustadt
eingetroffen. Die Wiener....
.... Niederösterreicher und
Burgenländer treffen in un-
gefähr einer Stunde....

What does he say ?

One moment.....

Voice of Radio Announcer:

.... mit einem Sonderzug auf
dem Wiener Südbahnhof ein.
Die genaue Ankunftszeit geben
wir zusammen mit den
Namen der Heimkehrer sogleich
nach Erhalt der Namensliste
durch. Inzwischen setzen wir
unser Mittagskonzert fort.

Programme changes to light
music.

Five hundred and eighty men.
They came into Austria this
morning....

When do they get to Vienna ?

They tell us that later...
and the names.

Mais ce n'est pas mon
assiette !

189. MARTINE, still laying
cont. the table:

THERESE:

the children start
scuffling. THERESE cont:

PASTEUR:

THERESE runs out as
Mme. PASTEUR enters the
room with the soup
tureen. Mme. PASTEUR
indicates FRANZISKA a
place at the table:

190. MEDIUM CLOSE SHOT.
REVERSE SHOT.

CAMERA SHOOT PAST Mme.
PASTEUR.

FRANZISKA:
to PASTEUR:

Mme. PASTEUR:

PASTEUR to FRANZISKA:

FRANZISKA slowly moves
over to the table and
sits down.

Mme. PASTEUR fills
FRANZISKA's plate with
soup, despite a mild
protest on the latter's
part.

FRANZISKA:

PASTEUR to Mme. PASTEUR:

191. CLOSE SHOT.
Mme. PASTEUR:

Maman a dit que tu dois
t'asseoir là aujourd'hui
parce que la dame mange
avec nous.

Mais, je veux pas changer de
place!

... Papa, Martine ne veut
pas me laisser m'asseoir...

Vas te laver les mains à la
cuisine.

Asseyez-vous donc ici Madame
Idinger.

Danke, Madame....
.... But I cannot eat anything.
Quoi ?

Please sit down. We expected
you to eat with us....

It is very kind of you, but
I am not at all hungry....

T'as qu'à la laisser. Elle a
pas faim.

Ah! Ça c'est bon toi ! Pas
pour un sou de sensibilité!
Tout pareil qu'hier soir!
T'avais qu'une idée dans la
tête jeter cette femme à la rue
....

191. (Mme. PASTEUR, cont.:)
cont.

calling to THERESE:
passing beside PASTEUR:

from the kitchen, very
loudly:

...Thérèse.....
Heureusement que j'étais
là moi..... et ton ami Long!....

Lui, ça c'est un homme ! Oui,
un homme! et pas seulement
rien qu'une espèce d'automate
masculin dans ton genre !

192. TWO SHOT: FRANZISKA
and PASTEUR.
FRANZISKA, obviously
embarrassed by this
conversation between
husband and wife, which
she has slightly
misunderstood:

Monsieur Pasteur, I am afraid
you have difficulties because
of me....

PASTEUR, making an
impatient gesture:

Mais non.... It is always
something. Usually it is
because I am too nice to
other women.... But with you,
she complains I am not nice
enough!

He makes an expressive
gesture:
He laughs:

Yesterday - with you and
Long.... That was the best
of all!

FRANZISKA, alarmed:

What do you mean ?

PASTEUR:

You did not understand...?
But, of course, she thought
that you wanted a room here
because...well!...But she
didn't mind... not at all !
Now can you explain that ?

FRANZISKA, horrified:

But how terrible...!

PASTEUR:

It is all right now... I
told her.

193. CLOSE SHOT. PANNING SHOT.

Mme. PASTEUR returns to
the room with THERESE
and sits down at the
table:

PASTEUR:

Qu'est-ce qu'elle dit ?
Mais, laisse-la tranquille,
tu vois comme elle est
nerveuse.

193.
cont. Mme. PASTEUR:
As they sit down

Vé! Pour moi, c'est pas humain
et c'est honteux, de faire
languir les gens, jusqu'au
dernier moment, comme si les
grands manitous ils ne savaient
pas déjà depuis longtemps qui
doit revenir. Les femmes, elles
peuvent bien se faire des che-
veux planc à la T.S.F. jusqu'à
ce qu'un beau jour on veuille
bien leur annoncer enfin que
leur mari va revenir de
captivité, ou leur père, leur
frère, leur fiancé. Enfin !
Celui qu'elles attendent ! On
se laisse trop faire, beaucoup
trop, nous les femmes !

Pointing to FRANZISKA
with a spoon:

.... Vous aussi, Madame
Idinger, vous aussi !

194. TWO SHOT: FRANZISKA AND
PASTEUR.

FRANZISKA, a little
embarrassed as she has
not understood one
word:

I am afraid I did not understand.
....

PASTEUR:
eating his soup noisily:

She thinks it is impossible
that they only give the names
at the last minute like that...
..... d'ailleurs - she is
right !

195. MEDIUM SHOT.
CAMERA TAKES IN the
table and the group
seated round it.

Mme. PASTEUR:

Hein? Tout le malheur, il vient
de ce que les hommes ils ont
pas d'imagination... mais moi,
allez, je sens comme vous,
Madame Idinger.

FRANZISKA, with a
helpless gesture to
PASTEUR as again she has
not understood.....

PASTEUR: translating
automatically:

She sympathizes with you...

196/197 (omitted)

Street rechte Wienzeile, near Underground Station Kettenbrücke-
gasse. Ext. (Location Vienna)

(Day)

198. LONG SHOT.

HACKL comes into picture
from the direction of
THE CAMERA, pushing the
handcart. He crosses the
railway bridge. We see the
bridge in the background,
together with the market.
(Naschmarkt).

Street noises.

Market noises.

Market-Stalls. Ext. (Location Graz Jacominiplatz).

(Day)

198a. MEDIUM CLOSE SHOT.

VOROSCHENKO comes into
picture, following
HACKL as unobtrusively
as he can.

Street and market noises.

Linke Wienzeile. Ext. (Location Vienna).

(Day)

198b. MEDIUM CLOSE SHOT.

In the foreground a board indicating the beginning of the French Sector. CAMERA SHOOTING TOWARDS the house in which the PASTEURS live. HACKL arrives at the door, he collects the things from off the handcart and carries them into the house.

Street noises.

199. (omitted)

DISSOLVE:

Linke Wienzeile Staircase Landing and Hall Pasteur's House.

Int. (Location Vienna) Day.

200. MEDIUM SHOT. PANNING SHOT.

CAMERA SHOOTING ON TO the landing of the second floor. HACKL arrives at the top of the stairs carrying FRANZISKA's belongings. He rings the bell of PASTEUR's apartment. CAMERA PANS DOWN to the hall, where for a fleeting second we see A MAN standing, looking up. But he retreats out of sight, although we still see his shadow.

Hackl's footsteps.
Bell ringing.

201. CLOSE SHOT.

The door leading to the PASTEUR's apartment opens and PASTEUR appears: HACKL, who has put the suitcase down for a minute, picks it up and enters the apartment.

Entrez ! On vous attend!

202. PANNING SHOT.

CLOSE UP: A BOARD with the names of the tenants living in the house. Underneath each name is a bell. We read in German:

ZWEITER STOCK:
MARCEL PASTEUR.

A finger appears, pointing to this name, remains on it for a moment, then disappears again. CAMERA PULLS BACK and PANS to VOROSCHENKO, who is making a note in his book.

Voices from upstairs:
HACKL, Mme. PASTEUR,
FRANZISKA, PASTEUR and
radio music.

203 - 210 inc. (omitted)

PASTEUR's APARTMENT (Composite Set). Corridor, Hall. Int.

(Day)

211. MEDIUM LONG SHOT.

FRANZISKA and PASTEUR
at the door. CAMERA
TAKES IN a bit of the
kitchen and the corridor
in the background. They
are about to take
FRANZISKA's belongings
from HACKL.
FRANZISKA, indicates to
HACKL the direction of
her room:

HACKL:

FRANZISKA to HACKL:

to PASTEUR:

PASTEUR:

Mme. PASTEUR, appearing
in the kitchen:

FRANZISKA and the others
run out of the kitchen
towards the living room.

Radio music louder.

....In das Zimmer, bitte !
Geben Sie mir das.

Draussen sind noch ein paar
Sachen.

Danke vielmals, aber so viel
brauche ich ja gar nicht....

I did not want him to bring
so much - I'll have to take
it all over to the Döblinger-
strasse to-morrow anyway!

But there is no hurry, please!
You stay as long as you like...

Radio music ceases.

Radio Announcer in background:

Radio Wien, Sender 1. Wir
unterbrechen unser Mittags-
konzert....

Madame, Madame, venez vite !

PASTEUR's Apartment. Living Room. Int.

(Day)

212. MEDIUM LONG SHOT.

SHOOTING OVER the radio in foreground. FRANZISKA appears, runs towards the radio and sits down beside it. She is followed by PASTEUR, Mme. PASTEUR and HACKL, who stands in the doorway, knocking rather timidly on the open door.
HACKL:

Ist es gestattet ?

FRANZISKA sits down and starts turning the knobs on the radio.

213. CLOSE SHOT.

FRANZISKA and PASTEUR at the radio.

Radio Announcer, cont.:

.... der in Wien beheimateten: Abander, Rudolph, Mollardgasse 12; Achleitner, Georg, Hietzinger-Hauptstrasse 44;

All names with an "A"....

FRANZISKA:

Radio Announcer, cont.:

Aigner, Wilhelm, Gumpendorferstrasse 36; Aliger, Johann, Webgasse 5; Almeder, Hermann, Ferkorngasse 24; Andres, Karl, Margarethenstrasse 53; Angeli, Peter, Dreihufeisengasse 13; Antonicek, Herber, Praterstrasse 12; Apostel, Ludwig, Plachygasse 19....

PASTEUR listens very intently.

FRANZISKA, counting on her fingers:

Still eight letters until "I".

HACKL, coming towards the CAMERA:

Passen'S auf, Frau Idinger.

213a. CLOSE UP: FRANZISKA
FRANZISKA at the radio listening, her expression extremely tense.

Radio Announcer, cont.:

... Arnezeder, Paul, Jurkgasse 29; Artelt, Ferdinand, Tiefenbachgasse 22.....

213b. CLOSE UP: HACKL.

HACKL is listening also with a very anxious expression on his face.

213c. CLOSE UP: PASTEUR.

PASTEUR standing,
listening.

213d. TWO SHOT: Mme. PASTEUR
and MARTINE. Mother and
daughter are whispering.

MARTINE:

Street noises throughout
whole sequence.

Qu'est-ce qu'il dit?

Radio Announcer, cont.:

....Aufhauser, Ignaz, Grosse
Sperlgasse 7; Axnix, Otto,
Nussdorferstrasse 126;
Babuschek, Fritz, Zollergasse
36; Backhaus, Felix, Biber-
strasse 17.....

Je peux pas comprendre un
mot. Quand le nom viendra,
tu me le dis.

Mme. PASTEUR:

214. CLOSE SHOT.

CAMERA SHOOTs from behind
the radio on to PASTEUR.
We see an open window in
the background PASTEUR,
rather irritated:

Vous allez pas bientôt
vous tenir un peu tranquilles,
toi et les gosses!

PASTEUR goes to the window
and closes it.

Window closes, street noises
cease.

Radio Announcer, cont.:

....Baierl, Hans, Pfarrhofgas-
se 1; Balik, Sebastian,
Zeilergasse 13; Banzl, Emmerich,
Nevillegasse 4;

215. (omitted)

Rechte Wienzeile. Ext. (Location Vienna).

(Day)

216. PANNING SHOT.

Starting with a MEDIUM CLOSE SHOT on the second floor window as it is shut by PASTEUR. CAMERA PANS DOWN, and along, the side of the house to another open window, through which we hear another radio tuned in to the same station as before. The list of names continues. CAMERA PANS down to the street. A heavy lorry passes and for a moment, we are unable to hear the voice of the radio announcer.

Radio Announcer, cont.:

Ehnl, Hubert, Schleifmühlgasse 11; Eysank, August, Einwanggasse 6; Faigl, Vincenz, Erdbergstrasse 77; Feser, Rupert, Kopalgasse 2; Foretti, Alois, Praterstrasse 23; Gastinger, Hermann, Mariensteig 4;

Noise of heavy lorry.

Market Place (Jacominiplatz Graz). Ext. (Location).

(Day)

217. MEDIUM CLOSE SHOT.

Market stalls with
VOROSCHENKO loitering
among them, while he
unobstrusively keeps an
eye on the Pasteur house.

218 - 220 (omitted)

Pasteur's Apartment, Living Room. Int.

(Day)

221. CLOSE SHOT.

The radio in the foreground with FRANZISKA listening intently to it. Standing next to her HACKL, PASTEUR very close to THE CAMERA and, in the background, Mme. PASTEUR and the TWO CHILDREN.

FRANZISKA, looking up excitedly to HACKL:

Mme. PASTEUR, in the background:

222. CLOSE SHOT. THREE SHOT.

FRANZISKA, HACKL and PASTEUR near the radio. FRANZISKA to PASTEUR:

HACKL, delighted:

FRANZISKA, as she leans forward, to get even closer to the radio:

HACKL, also very tense:

PASTEUR, quickly:

CAMERA MOVES FORWARD to show FRANZISKA and the radio in CLOSE UP. Her lips are already forming the name "IDINGER". She repeats now soundlessly every name that the announcer gives; between Ichmann and Igler she freezes into an icy immobility. FRANZISKA speaking in a dead voice, as she turns frantically the knobs of the radio:

Radio Announcer, cont.:

....Glück, Kurt, Arnethgasse 32; Gradl, Wilhelm, Schikanedergasse 5; Göttinger, Hans, Hohenstaufengasse 47; Gröger, Anton, Meidlingerhauptstrasse 79

Der Gröger, der Toni !

Il est là ?

My husband's best friend !
They were in the same camp.!

Dann kommt Ihr Mann auch !

Meih Gott, ich halte es kaum mehr aus.

Radio Announcer, cont.:

....Hodacs, Wenzel, Faistauer-
gasse 107 ;

Jetzt dauert's nimmer lang !

Radio Announcer, cont.:

....Hulcik, Andreas, Benno-
gasse 9; Hüttel, Walter,
Kopernikusgasse 3; Ibeschnik,
Severin

"I" !

Radio Announcer, cont.:

.... Löwenburggasse 37;
Ichmann, Franz Xaver, Schwarz-
spanierstrasse 19; Igler,
Ferdinand, Lainzerstrasse 7;..
.....

Igler !

222.
cont.

CAMERA PULLS BACK.
FRANZISKA looks up to
the others:

PASTEUR:

FRANZISKA starts to turn
the knobs of the radio,
as if to turn it off:

HACKL, restraining her:

FRANZISKA shakes her
head.

FRANZISKA in an
expressionless voice:

She slowly turns off the
radio. Then she rises
and walks slowly towards
the window, giving no
sign of emotion.

223. CLOSE SHOT.
Mme. PASTEUR silently
questions her husband as
if to say: What, nothing?

224 - 226 (omitted)

227. MEDIUM CLOSE SHOT.
In the foreground the
radio with HACKL and
PASTEUR still standing by
it. In the background,
FRANZISKA, standing by the
window, her face turned
away. PASTEUR shakes his
head, answering his wife's
look. FRANZISKA turns round,
she is completely under
control but very pale and
drawn. FRANZISKA to PASTEUR:

PASTEUR, quickly:

FRANZISKA:

Er ist nicht dabei !
Quoi ?

Er kommt nicht !
He is not there !
Warten'S noch ein bisschen,
vielleicht kommt er doch
noch.

Radio Announcer, cont.:

..... Illi, August, Stiftgasse 21;
Imführ, Wilhelm, Mechitaristen-
gasse 33;

Ihm ist was passiert,
ihm ist was passiert.

Something has happened to my
husband. I must go to the
station, I must see his friend.

No, don't do that. The Süd-
bahnhof is in the Russian
Sector.

I do not care, I must see
Gröger.

227. PASTEUR to FRANZISKA:
cont.

Cannot someone else go to the
station for you ?

HACKL:

Kann ich was machen für Sie,
Frau Idinger ?

FRANZISKA, without
paying attention to
either of them:

I must find what time the train
arrives.

She goes back to the
radio and turns it on
again. CAMERA PULLS IN
TO the radio, CLOSE UP,
so that one can only see
the loud speaker.

Radio Announcer, cont.:

.... Karasek, Werner, Bacherplatz
9; Karrer, Reinhold, Wolfsaugasse
12 -

228 - 229 (omitted)

DISSOLVE:

Südbahnhof, Ext. (Location Vienna).

(Day)

(Note : This whole sequence - "Südbahnhof" - entirely depends upon the possibilities offered by the location chosen. Since this sequence, as it stands in the German version, may not be possible to shoot for technical reasons, this English version is worked out on the supposition that most of the scenes are played in one place, i.e. on the platform of a terminus, so it should be possible to combine the arrival of the train and the waiting crowds. It is understood, nevertheless, that every effort will be made to employ the original German version.)

*

230. MEDIUM LONG SHOT.

A decorated engine and train, carrying returned prisoners-of-war MOVES TOWARDS THE CAMERA.

Sounds of a station and steam engine.

231. MEDIUM LONG SHOT.

A section of a LARGE CROWD, held back by POLICE CORDON. In the foreground a BRASS BAND starts to play.

Brass band.

232. LONG SHOT.

In the MIDDLE DISTANCE, the whole CROWD, together with the BRASS BAND. In the BACKGROUND, the train pulling into the station. Great commotion.

Train pulling in, crowds, brass band.

233. MEDIUM SHOT.

Section of THE CROWD, still held back, with difficulty, by the POLICE CORDONS, pressing FORWARD TOWARDS THE CAMERA. Excited voices, gesticulations and a few disjointed sentences are heard. Many members of THE CROWD are clutching bouquets of flowers and parcels.

Excited voices, a few disjointed sentences.

234. MEDIUM SHOT.

Another part of THE CROWD. CHILDREN being lifted up on the shoulders of GROWN UPS to prevent them being trampled under foot.

Crowd noises.

235. MEDIUM SHOT. Crowd noises.
Another part of THE CROWD. More excited people, suddenly we catch sight of FRANZISKA, who is trying to work her way through the crowd up to the front, but she is still only at the entrance to the platform as she APPROACHES AND PASSES THE CAMERA.
236. MEDIUM SHOT.
An empty stationary train, drawn up at another platform. Lounging on the steps of an empty carriage, we see a group of RUSSIAN SOLDIERS (unarmed), watching this scene.
237. MEDIUM CLOSE SHOT.
The P.O.W. train PASSES THE CAMERA. THE MEN are crowded against the windows, looking out anxiously to find their friends and relations, a few of them are already waving. Increased noise of train.
238. TRACKING SHOT.
Part of THE CROWD, as seen by the P.O.W.'s, waving shouts, laughing, weeping. Increased excitement, generally. We hear a few names called out. Shouts and names being called.
239. MEDIUM CLOSE SHOT.
A few yards away from the POLICE CORDON. We see that FRANZISKA is managing to push her way up to the front of THE CROWD.
240. LONG SHOT.
A section of THE CROWD in the foreground and part of the BRASS BAND. In the background the engine slowing up, blowing off clouds of steam. Sound of brakes and escaping steam.

241. CLOSE SHOT. HIGH ANGLE
SHOT. TRACKING SHOT.
from top of moving
engine: in the foreground,
the funnel of the engine,
steam emerging from it in
thick clouds. In the
background, THE CROWD.
The engine is still two
or three yards from the
buffers, towards which it
moves very slowly, finally
coming to a stop.

Crowd noises.

Train noises.

242. CLOSE SHOT. PANNING SHOT.
A carriage door opens and
a few MEN get out. THE
CAMERA PANS to:

Crowd noises.

Train noises.

242a. LONG SHOT.

THE MEN who have got out of
the train, form a kind of
procession along the platform
as they move slowly towards
the exits. They all carry
wooden hand-made boxes.

243 - 244 (omitted)

245. CLOSE SHOT: POLICE CORDON.
Just behind it, an OLD
WOMAN flings up her arms
and shouts:

Der Ferdl !.... Ferdl!

246. MEDIUM LONG SHOT.

CAMERA SHOOT ALONG the
POLICE CORDON as the
extreme pressure of THE
CROWD enables a number of
other people to break
through the cordon. They
are shouting the names of
their men.

Shouts of crowd.

247. CLOSE SHOT.

FRANZISKA is nearly knocked
over by the now half
hysterical crowd.

248. MEDIUM CLOSE SHOT.

TRACKING SHOT. (This is
taken from a moving platform
running along the rails of
the permanent way, where
we presume the train is
standing.)

248.
cont. A YOUNG WOMAN, with a
CHILD of about 5 years;
she runs past GROUPS OF
PEOPLE, couples embracing,
etc., she drags the CHILD
along with her in her
frantic haste, is
eventually forced to pick
him up.

Station noises.

Crowd noises.

249. CLOSE SHOT.

This WOMAN'S HUSBAND
walking towards THE
CAMERA, looking around
him. Suddenly he stops,
opens his arms, into
which the WOMAN flings
herself, they embrace.

250. CLOSE SHOT.

TWO WOMEN throwing
themselves into A MAN'S
arms, the MAN is suddenly
wracked by sobs, tears
running down his face.

251. CLOSE SHOT.

ANOTHER COUPLE meeting.
THE WOMAN carries flowers
and some parcels, as she
joins her HUSBAND, the
CAMERA PANS DOWN, as we
see the flowers and the
parcels drop to the ground
at their feet.

252. CLOSE SHOT.

AN OLD COUPLE and A CHILD
of about 8 years, meeting
a MAN who is obviously their
son. After they have
embraced, the MAN turns
away and sits down on the
step of the train, hiding
his face. THE OLD WOMAN
goes up to him, tenderly.

253. CLOSE UP.

THE CHILD slowly staring up
at his FATHER.

254. TRACKING SHOT.

A happy-looking FAMILY move in front of THE CAMERA, and make their way towards the exit. On both sides of this exit, PEOPLE are standing, some of them holding photographs of missing soldiers, which they hope might be identified by the returning prisoners of war. THE MAN shakes his head to all these silent questions.

255. CLOSE SHOT. TRACKING SHOT.

A SOLDIER alone, sadly looks round him as he obviously expected to find someone who is not there. HE moves slowly down the platform, passing various happy, re-united comrades, and finally the exit with the photographs. HE goes out of picture. THE CAMERA remains on a shouting, happy GROUP, round a jolly-looking MAN who has picked up and lifted above his head a SMALL CHILD. He is jelling with laughter, CAMERA remains for a moment on this GROUP.

Crowd noises and laughter.

256. MEDIUM CLOSE SHOT.

The empty train on the other siding, which is inside the cordoned-off space in the station, we see the RUSSIAN SOLDIERS still watching.

257. CLOSE SHOT.

FRANZISKA in a section of the CROWD. She is searching eagerly for someone, apparently she suddenly finds the person for whom she is looking and hurries out of picture.

258. MEDIUM CLOSE SHOT.

THE RUSSIAN GROUP again, they are suddenly joined by VOROSCHENKO, who has his eyes fixed on someone in THE CROWD by the other train. He joins his comrades, still watching, taking up a position where he can keep an eye on the crowd.

259. LONG SHOT.

The platform as seen by VOROSCHENKO. THE CROWD is now pressing towards the exits, but we see FRANZISKA approaching the engine.

260. MEDIUM LONG SHOT.

In the foreground a group of PEOPLE next to the engine, with their backs to THE CAMERA. In the background, we see FRANZISKA, hurrying towards this GROUP. She stops close to the group.

261. CLOSE SHOT.

FRANZISKA, in a state of great excitement:

Toni.....Toni Gröger !

262. CLOSE SHOT.

SHOOTING OVER and PAST FRANZISKA. GROEGER amidst a family GROUP, turns, recognises FRANZISKA, puts down his box and joins her. They shake hands with deep emotion.

GROEGER, heartily:

in a lower voice:

FRANZISKA:

GROEGER:

FRANZISKA:

GROEGER, looking around him nervously:

FRANZISKA:

GROEGER:

Grüsse Sie Gott, Frau Franz!,...
Ist es'gangen? Ist er da?
Der Karl? Ja - Hät er denn kommen sollen ?

Natürlich - er ist doch schon seit einer Woche weg.....

Was weg ? Wieso ?

Er ist aus dem Lager davon.

Maria..... Wann ?

Wann? Ja - er müsst' längst da sein.....

263. CLOSE SHOT.

VOROSCHENKO among THE GROUP of RUSSIAN SOLDIERS, looking in the direction of FRANZISKA.

264. LONG SHOT.

What VOROSCHENKO sees:
GROEGER and FRANZISKA
moving slowly towards the
exit, followed by GROEGER's
FAMILY, one of them carrying
his box. GROEGER's gestures
clearly demonstrate that he
is having a hard time telling
this unpleasant news to
FRANZISKA, and finally the
WHOLE GROUP disappears
through the exit.

Station noises.

Crowd noises.

265. MEDIUM LONG SHOT.

VOROSCHENKO leaves his GROUP
and follows FRANZISKA,
walking towards the exit.

Station Approach. Ext. (Location Vienna).

(Day)

266. LONG SHOT.

CAMERA SHOOTING DOWN from a height, taking in the station approach. Through the traffic of waiting taxis, etc. We see PEOPLE streaming out of the station, among which we easily recognise the returning P.O.W's by their wooden boxes. Suddenly we see FRANZISKA, who is walking in a rather strange manner, unsteadily, aimlessly, as if she were walking in her sleep. She is nearly knocked over by a private car, she stops and looks dazedly around her, seeming uncertain of what to do. Then she hails a taxi, which comes over and draws up beside her.

Traffic noises.

267. MEDIUM CLOSE SHOT.

As the taxi draws up beside FRANZISKA, she moves towards it. THE CAMERA is on the far side of the taxi, facing FRANZISKA.

268. CLOSE SHOT.

FRANZISKA tries to open the door of the taxi, suddenly she collapses slowly onto the ground in a dead faint.

269. MEDIUM CLOSE SHOT.

CAMERA PANS with the TAXI DRIVER as he gets out and tries to help FRANZISKA. CAMERA MOVES to a CLOSE SHOT of FRANZISKA on the ground, with the TAXI DRIVER trying to lift her up. Suddenly a pair of MILITARY BOOTS come into picture and VOROSCHENKO's arms appear as he leans down to assist the TAXI DRIVER with FRANZISKA.

General traffic noises.

270. CLOSE SHOT.

Through the off-side window

270.
cont. of the taxi, we see
FRANZISKA lifted onto
the back seat, still
unconscious. VOROSCHENKO
tells the driver an
address and gets into
the taxi. CAMERA PANS
with THE DRIVER as he
takes his seat and
drives off.

Traffic noises.

Taxi driving off.

271. LONG SHOT.
CAMERA SHOOTING DOWN
from a height, taking
in the station approach.
The taxi driving off.

Inside Taxi. Vienna Streets. Int. Day. Process Shot.

272. CLOSE SHOT

THE DRIVER at the wheel,
seen obliquely from the
level of the radiator of
the taxi. HE tries to look
over his shoulder, and then
looks into the driving
mirror just above him.

Traffic noises.

273. (omitted)

274. CLOSE UP: MIRROR. What
THE DRIVER sees:
FRANZISKA, still
unconscious, and
VOROSCHENKO in the back
seat of the taxi. We see
him looking anxiously at
her, then he leans over to
open the window, to give
her some fresh air.

275. CLOSE SHOT. TWO SHOT.
VOROSCHENKO, hastily
winding down the window,
still watching FRANZISKA.

276. CLOSE UP: FRANZISKA
FRANZISKA slowly regaining
consciousness, her head
tilted forward and down.

277. CLOSE UP.
What FRANZISKA sees:
VOROSCHENKO's military
boots.

278. CLOSE UP.
FRANZISKA looks up, a
look of terror comes into
her face, she starts to
scream.
CAMERA PULLS BACK very fast
to a TWO SHOT. VOROSCHENKO
claps his hand over her
mouth. He does this, though,
quite gently.

Screams.

VOROSCHENKO:

Sie nicht schreien...! Warum
Sie schreien?

279. CLOSE UP: TAXI DRIVER.
He turns round on hearing
the screams and jams on his
breaks.

Breaks jamming
on.

280. TWO SHOT
FRANZISKA and VOROSCHENKO.
VOROSCHENKO, trying to
calm her:

Nicht Angst.

to DRIVER:

Weiter! Schnell! Fahr weiter..
Schnell!

281. CLOSE SHOT.
THE TAXI DRIVER as seen
from the back of the taxi,
slowly turns back to the
wheel and drives on again.

Taxi starts up
again.

282. TWO SHOT.
CLOSE SHOT, favouring
FRANZISKA. She is in a
very agitated state.

FRANZISKA:

Was wollen Sie von mir?

VOROSCHENKO:

Nichts, nichts will von dir!
Nicht Angst...Verstehen? Du
muss nicht Angst. Keine Angst!

but FRANZISKA is still
terrified.

282a. TWO SHOT. CLOSE SHOT.
Favouring VOROSCHENKO.

VOROSCHENKO:

Sie nicht wissen...Sie nicht
gewusst dass Mann fort aus dem
Lager? Weg? Laufen weg aus dem
Lager? Flüchtling?

FRANZISKA:

Nein! Ich schwöre Ihnen bei
meiner Seligkeit...!

VOROSCHENKO, with a
gesture indicating that
he knew all this anyway:

Ich weiss - ich weiss. Ich
weiss seit morgen, seit heute
morgen. Du, sehr arm. Arme
Frau! Sehr arme Frau...

FRANZISKA:

Aber...so bringen Sie mich
dann hin?

VOROSCHENKO:

Nicht Angst! Warum Angst?
Bald kommen, bald zu Hause!

DISC. AVE:

Rechte Wienzeile. Ext. (Location Vienna) Day.
Naschmarkt

283. LONG SHOT.

(as Nr. 198 see Hackl
passing the Naschmarkt
with his cart).

A taxi pulls up by the
kerb and stops, fairly
close to THE CAMERA.

Taxi noises.

Market Place. Ext. (Location Jasominiplatz Graz)

(Day)

284. MEDIUM SHOT.

VOROSCHENKO and FRANZISKA

VOROSCHENKO:

Sie jetzt gut? Sie wieder
können gehen?

FRANZISKA nods, he helps
her out of the taxi.

VOROSCHENKO:

...ich nicht gehen mit Sie...

He makes a gesture,
indicating his meaning:

...Hier Russische Zone,
dort Sie wohnen, Französische
Zone.

FRANZISKA gets out of
the taxi.

Rechte Wienzeile. Ext. (Location Vienna).

(Day)

285. LONG SHOT.

The street and traffic.

Traffic noises.

FRANZISKA walks across
the road towards the
house.

Market Place. Ext. (Location Jacominiplatz Graz)

(Day)

286. MEDIUM CLOSE SHOT.

VOROSCHENKO follows
FRANZISKA until she
closes the door behind
her, then he turns to
the TAXI DRIVER.

VOROSCHENKO:

TAXI DRIVER:

Wie viel ?

Fufzig Schilling rund. Grund-
taxe fünf mal neun ist
fünfavierzig, drei Schilling
zwanzig fürs Anfahrn und bei
die heutigen Benzinpreis - ...

VOROSCHENKO: nods
ruefully, counting the
money out of his purse:

Gut, gut

Linke Wienzeile. Int. (Location Vienna).

(Day)

287. MEDIUM LONG SHOT.

PANNING SHOT.

CAMERA SHOOTING FROM HALF WAY UP the first flight of stairs on PASTEUR as he comes down. PASTEUR stops for a moment and looks round. CAMERA PANS, following his look to FRANZISKA, holding onto the bannisters, dragging herself up the stairs with difficulty.

PASTEUR comes into picture from the direction of the CAMERA, hurrying towards FRANZISKA to help her.

288. CLOSE SHOT. REVERSE SHOT.
TRACKING SHOT.

PASTEUR:

What has happened ?

FRANZISKA:

Forgive me, I must sit down for a moment.....

She sits down. CAMERA TRACKS BACK as PASTEUR steps down close to her. Both are now FACING THE CAMERA.

PASTEUR:

Are you not well ?

FRANZISKA making a futile effort to get up :

Um Gottes Willen ! I forgot the taxi, the Russian will have to pay.

PASTEUR:

Russian ? What Russian ?

FRANZISKA:

The one.... The one who was with you yesterday !

PASTEUR:

Voroschenko ?

FRANZISKA:

I do not know his name, but why do you look at me like that ? You see I felt ill, I suppose I fainted. The next thing I remember, he was in the taxi with me... he brought me home.

PASTEUR:

You told him this address ?

FRANZISKA:

No, he must have known it. He stopped the taxi over there and told me to get out.

PASTEUR runs out of picture.

289. MEDIUM CLOSE SHOT.
CAMERA SHOOTING TOWARDS
the street door. PASTEUR
hurries towards it from
the direction of the
CAMERA. He looks out into
the street, but on seeing
nothing, turns back and
goes out of picture.

290. MEDIUM CLOSE SHOT. TWO
SHOT. CAMERA SHOOTING ON
TO the stairs, where
FRANZISKA is sitting.
PASTEUR comes into picture
from direction of CAMERA.
He is visibly upset. He
turns round, half facing
the door.

PASTEUR:

FRANZISKA:

PASTEUR:
he pulls himself
together:

291. CLOSE SHOT.
CAMERA SHOOTING OVER
PASTEUR ONTO FRANZISKA.

FRANZISKA:
she breaks off.

PASTEUR, prompting her:

FRANZISKA, agitatedly:

PASTEUR:

FRANZISKA:

292. CLOSE SHOT. REVERSE SHOT.

PASTEUR:

Are you sure you did not give
the address to the taxi driver?

No, no. I'm quite sure I did
not.

Zut alors! ...

Mais, excusez-moi Madame...you
have got some news?

My husband is....

Yes ?

Can you understand it ?
We have been apart for all these
years and there were only a
few more days - just a few more
days. He must have been mad !

But what has he done ?

He must have lost his head....
it's since he has been in
Hungary. He could not stand it
any more... His friend told me,
he just could not stand it any
more.

Oh, yes - we know that well....
Le cafard. So he ran away ?

293. CLOSE SHOT. TRACKING SHOT.
OVER PASTEUR ONTO FRANZISKA.
FRANZISKA:

Yes, with two other men,
otherwise he would have been
here to-day....

She starts to cry
silently.
CAMERA TRACKS TO a CLOSE
UP of FRANZISKA:

I cannot get it out of my
head that it is my fault....

294. TRACKING SHOT. TWO SHOT.
Over FRANZISKA.
PASTEUR:

Mais voyant ! Come on, come
on - Let us go upstairs.

He helps her up. CAMERA
TRACKS BACK. They start
slowly up the stairs,
going TOWARDS THE CAMERA.
FRANZISKA:

Perhaps he noticed from my
letters how desperate I was,
perhaps that made it worse
for him....

She leans her head on the
bannisters.
She has come into a
CLOSE UP.

.... Ach Karl ! Ach Karl!....
If only I knew what had
happened to him !

295 - 300 (omitted).

DISSOLVE:

The Austria/Hungary Frontier. Ext. (Location). Dawn.

301. LONG SHOT. PANNING SHOT.

A cloudy sky; an aeroplane is circling low. CAMERA PANS DOWN to the ground to show seemingly endless barbed wire entanglements. Among the barbed wire, the grass has grown up very high. Suddenly this long grass starts to move.

Aeroplane noises.

302. CLOSE SHOT.

CAMERA SHOOTING THROUGH the barbed wire and the moving grass. On one strand of wire, we see a large piece of material hanging. CAMERA PANS TO a MAN's legs and boots and to the face of A SECOND MAN, lying prone on the ground just behind him as they crawl through the long grass. They are obviously in a bad state, unshaven and sweating profusely. Slowly, the SECOND MAN wriggles his way painfully forwards, following his comrade through the barbed wire entanglement. VOICE whispering: The MAN, whose face we saw for a moment, looks up. We realise him to be KARL IDINGER.
IDINGER:

Karl !

Was ist ?

303. CLOSE SHOT.

What we see: IDINGER's TWO COMRADES a few yards ahead of him, flat on their stomachs, motionless. THE MAN who is leading, motions back fiercely to IDINGER.

Aeroplane noise.

FIRST MAN:

Lieg still! Er kommt zurück !

The TWO MEN ahead of IDINGER look up apprehensively.

304. CLOSE UP: IDINGER.
IDINGER, looking up into the sky.

Aeroplane noise much louder.

305. LONG SHOT.

The aeroplane circles once more, then flies off into the distance. The noise of the engine gradually fades to a silence only broken by the noise of numerous crickets.

Aeroplane engine fades.

Crickets chirruping.

306. CLOSE SHOT.

IDINGER, seen over the feet of THE MAN in front of him. IDINGER urgently:

Weiter !

The feet begin to move and IDINGER wriggles after them.

307. LONG SHOT.

THE THREE MEN emerge on the far side of the barbed wire. They are scratched, torn, exhausted. After a short rest, they cautiously rise to their feet. Then they break into a run and, bent low, they make their way as fast as they can across the rough ground ahead of them. They run into a dip and up on the other side. We see them for a minute against the skyline before they disappear into another dip. THE CAMERA REMAINS on the scene for a moment until we hear some loud explosions.

Explosions.

In the background, spouts of earth and stones and what could be MEN's BODIES are thrown up by the explosion of what obviously must have been mines.

309 - 316 (omitted)

FADE OUT:

FADE IN:

A Park Near the Palais Auersperg. Ext. (Location).

(Day)

317. THREE SHOT. TRACKING SHOT.

THREE ALLIED MILITARY
POLICEMEN (LONG, STUART,
PASTEUR) are walking along
through the park towards
the CAMERA. They are walking
smartly as if they were
returning to duty.

PASTEUR:

.... But how did he find out
that woman was living at my
apartment ?

Ask him !

STUART:

Are you crazy ?

LONG:

Why not....? The way I'll handle
him, I'll have him literally
eating out of my hand !

STUART:

What do you think ?

PASTEUR to LONG:

Leave me out of it - but go
ahead if you want to. I don't
want to have anything to do with
that lousy jerk.....

LONG:

STUART suddenly stops dead,
makes a wry face and says
in comic despair:

This is all getting in my hair
.... Can't you think of something
else but that blasted Idinger
woman ?

LONG continues to walk
ahead:

You mind your own business...!

STUART, running to catch
up with LONG:

I wish I could ! You know,
there must be something about
this gal! First she gets you
all het up...then she twists
the entire Pasteur family round
her little finger and now if we
hear there is a Russian wolf
in the Naschmarkt prowling up
and down with a love light in
his eyes, we'll know who it is...

They are now nearing the
Palais Auersperg, where the
cars are ranged up. STUART
stops dead again, motioning
with his head - presumably
towards VOROSCHENKO.

318 - 319 (omitted)

Corner of the Park outside the Palais Auersperg. Ext.
(Location).

(Day)

320. MEDIUM LONG SHOT. TRACKING SHOT.

LONG, STUART and PASTEUR
are approaching the Palais
Auersperg. We see some cars
lined up. In their car,
VOROSCHENKO is sitting bolt
upright, waiting for them.

STUART:

By the way, who paid for
the taxi...Did she?

They now join their
COMRADES as they make their
way to their car. They
continue talking.

PASTEUR:

No...I asked her!

STUART:

There you are! He did!
Some gal...! Well, now we're
for it, watch me boys!

They reach the car. STUART,
in a tone of very forced
joviality:

Hello, how are we this
morning?

His tone obviously
irritates VOROSCHENKO.
They all climb into the
car. LONG starts the
engine and they drive
off.

Engine starting up.

321-22 (Omitted)

DISEOLVE:

The Commando Car. The Ring. Ext. (Location Vienna).

(Day)

323 LONG SHOT

The commando car as it
turns into the Ring and
starts to move along
it.

324 (Omitted)

The Commando Car. Ext. Process Shot.

(Day)

325

MEDIUM CLOSE SHOT (Use the Maximum of BP Background)

LONG, STUART, PASTEUR & VOROSCHENKO in picture.
CAMERA SHOOTING from the front of the car.

STUART, leaning forward to VOROSCHENKO and tapping him on the shoulder:

I say, old boy...there's something I want to ask you...

VOROSCHENKO hardly reacts and remains stiffly looking in front of him:

Police matter?

STUART, affably:

Well...sort of...It's this ...How much would a taxi cost to get from the Südbahnhof to, let's say, the Linke Wienzeile...? know where that is?

326

CLOSE SHOT. TRACKING SHOT.
CAMERA SHOOTING ON VOROSCHENKO and STUART.

We see, from VOROSCHENKO's expression that he is very angry. VOROSCHENKO:

You laugh...All you laugh me. But I will laugh at you!

STUART, completely unruffled:

Who's laughing at you?

VOROSCHENKO, even angrier:

You...I see you...I see you laugh! You mean we steal taxi? We have money ...We not steal...we pay all. Always pay!

STUART, as before:

Keep your hair on...! I only wanted to know if these taxis sting the Russians like they do the Yanks...
...Two days ago, the United States here had to fork out two hundred skillings... same lady, same place...

confidentially:

326.
cont.

CAMERA TRACKS BACK

...quite a coincidence...
Ask him if you don't
believe me!

VOROSCHENKO, after
giving LONG a searching
look, to STUART:

I pay fifty shillings
..."rund"...All I had.

PASTEUR, also leaning
forward to VOROSCHENKO:

By the way...How did
you know that this woman
was living with us..?

VOROSCHENKO:

That not your business...
That my business...

after a long interval,
more friendly:

You want know?

327.

CLOSE SHOT.
CAMERA SCOOTING FROM the
rear of the car over
PASTEUR's shoulder onto
VOROSCHENKO, cutting in
STUART.

PASTEUR:

But, of course!

VOROSCHENKO:

Very easy...We will know
all about she...more about
woman. I go Leitnergasse,
I see photograph machine. I
see man, I follow man.

PASTEUR, with a quick
glance at STUART:

Right up to my apartment?

VOROSCHENKO, falling
into trap:
correcting himself
immediately:

Yes..no...

Not far...Only to that
house...and Russian
Sector...Not far...Not
enter your French Sector...

STUART, winking and
nudging PASTEUR:

And, of course, you knew
who lived there by
telepathy...

PASTEUR, leaning forward
amiably:

Eccoute, Voroschenko...off
the record, admit you were
in the French sector...

328

CLOSE SHOT. THREE SHOT. TRACKING SHOT.

VOROSCHENKO, to
PASTEUR:

Not far..only little...
only very, very little...

as VOROSCHENKO says this
he starts to roar with
laughter. CAMERA LEAVES
BACK to take in all four
men. The others also laugh,
with the exception of LONG,
who sits with a stony
face at the wheel.

STUART:

Good for you, chum...what
did I tell you, Bill,
he's all right...

PASTEUR:

Dis-done, what happened
at the station?

329

CLOSE UP: VOROSCHENKO.
STUART in background.
VOROSCHENKO:

Nothing...Women not
wichtig...not important...
Why not go to station if
her man not come...? No
risk for us...But she fall
down...when she know...
poor she...poor woman...
always wait and man is dead.

330

CLOSE UP: LONG.
LONG:

He turns the jeep into
a side street and stops.

Dead...? Who told you?

331

CLOSE SHOT. TWO SHOT.
Favouring LONG:

Are you sure?

VOROSCHENKO, shrugging his
shoulders:

I sure? Sure!...That is
what I hear...

331.
cont. LONG:

VOROSCHENKO:

PASTEUR:

LONG:

Where ?

In Kommandatura....

When ?

Just a minute ! Are we talking
about the same guy...? Did they
tell you the name at the
Kommandatura ?

331a. REVERSE SHOT.
Favouring VOROSCHENKO.
STUART leans into picture.
VOROSCHENKO:

Three men flight from train...
break out...flight...We know
names.

LONG, not satisfied:

VOROSCHENKO:

What happened? Were they shot..?
No...yesterday...last night
they come to graniza, to frontier
...Many mines....

he makes a gesture
indicating a large
explosion.....

Very many mines blow...blow up..
all dead.....

There is a silence.
After a short pause,
STUART:

Stinking luck...Are you going to
tell her ...?
.... I don't envy you !

CAMERA PANS TOWARDS
PASTEUR.

PASTEUR:

Moi ? Ah, non alors !

331b. CLOSE SHOT. THREE SHOT.
CAMERA SHOOTING FROM
rear of car over PASTEUR.
VOROSCHENKO:

Better do... come in newspaper..
no good... perhaps to-morrow...

LONG:
he reflects a moment:

In the paper....
Then I'll tell her right away...
I'd better come along with you,
Marcel....

At this moment, they get
orders on the radio. LONG
takes them down and then
immediately drives off.

(Note: to be finalized
according to official
procedure)

332. CLOSE SHOT.
The car driving off fast. Car starting up again.

333. TWO SHOT.

From side of the car, with LONG in foreground. As he drives he looks in his pockets to find a cigarette. He finds one and sticks it in his mouth. Now he searches for a match.

VOROSCHENKO, who has noticed the whole proceeding:
He takes some matches out of his pocket, then moves closer to LONG so as to be able to give him a light.

LONG:

VOROSCHENKO, remaining close to him:

LONG:

he draws at his cigarette:

VOROSCHENKO, after an interval:

LONG, looking straight ahead of him:

You want fire ?

Thanks !

Du.... You.... long time...In
Enns... on the bridge...not
good... Not my mistake ! ...
Soldier!... Impossible!

That's okay....

... Say, Vassili...thanks for
taking that dame home....

She very good...very beautiful...
You love she ?

Hmm... she's alright.

RAPID FADE OUT:

RAPID FADE IN:

The Pasteur's Apartment Kitchen and Franziska's Room.
(Composite Set) Int. Late Afternoon.

334. CLOSE UP: THERESE.

THERESE is sitting on the floor of the kitchen, playing with a broken doll. We see two pairs of legs cross the picture. PASTEUR's hand reaches down into picture to stroke his daughter's head. As they walk, CAMERA PANS UP. With this we see LONG and PASTEUR approaching FRANZISKA's door. LONG stands a short distance behind PASTEUR, while the latter knocks on the door. Knocking on door. PASTEUR gently opens it and addresses FRANZISKA inside the room.

PASTEUR:

Frau Idinger, excuse me, Mr. Long's here, he would like to see you for a minute.

FRANZISKA's voice:

Of course.

PASTEUR, in very low voice:

Go on in....

LONG:

Good evening, Frau Idinger....

FRANZISKA, coming into picture:

Good evening,...What is it ?

335. CLOSE SHOT.

LONG:

Yeah, it's like this I.....

335a. CLOSE SHOT taken over LONG who approaches FRANZISKA at the table where are lying various photographs and photographic apparatus, showing that FRANZISKA has been continuing her work.

FRANZISKA:

Has something happened?

LONG:

Not really....

FRANZISKA, terribly agitated:

You want to tell me something terrible, what is it ? Please speak. Is it my husband....?

335b. CLOSE UP: LONG.

LONG:

Well, Frau Idinger, we don't know anything definite yet, but we think we ought to tell you.....

335c. CLOSE UP: FRANZISKA.

FRANZISKA interrupts him:
Her knees give way and she sits down on a chair.

My husband is dead ?

335d. CLOSE SHOT. TWO SHOT.

LONG and PASTEUR.

LONG:

Frau Idinger, I promise I'm not keeping anything from you. It's only that to-day we got talking to Voroschenko... but I repeat we don't know for certain.....

As LONG speaks, we see PASTEUR turn and unobtrusively slip back into the kitchen, closing the door behind him.
The door shuts.

Door closing.

336. MEDIUM CLOSE SHOT.

TRACKING SHOT.

Kitchen, (Int. Late Afternoon).

PASTEUR is standing irresolutely by the door, his hand still on the handle. In the background, Mme. PASTEUR appears, coming from the living room.

Mme. PASTEUR, loudly:

Qu'est-ce qu'il y a ? Vous avez encore des secrets ?

PASTEUR, in a whisper:

Sssh.....

Mme. PASTEUR:

Qu'est-ce qu'il y a ?

PASTEUR, with a movement of his head towards FRANZISKA's room:

Son mari est mort.

Mme. PASTEUR, stifling a cry:
she is crying:

Non ! La pauvre ! ...
.... Tu es sûr, tout à fait sûr ?

PASTEUR nods.

Mme. PASTEUR, resolutely:

Faut qu'on s'occupe d'elle.

336.
cont. PASTEUR, trying to hold
her back:

Attends !

Mme. PASTEUR continues to
the door and opens it. We
see FRANZISKA standing,
pale and desperate. Mme.
PASTEUR runs over to her
and throws her arms round
FRANZISKA, sobbing:

Ma pauvre...ma pauvre, chère
amie !

In the foreground, PASTEUR
tries to restrain his wife.
Suddenly we hear the sound
of the telephone.

Telephone ringing.

PASTEUR turns, with an
irritated expression, and
goes to the telephone,
closing the door behind
him.

Door shuts.

CAMERA TRACKS and PANS WITH
PASTEUR as he does this. He
takes off the receiver and
shouts angrily into it:

Oui...oui...Qu'est-ce qu'il y a?

On hearing the voice at the
other end, his face changes.
He looks chastened and seems
to smarten up as he replies: A vos ordres.

337. MEDIUM LONG SHOT. TRACKING
SHOT.

Mme. PASTEUR, standing
close to FRANZISKA. LONG
is on the other side of
the table, half facing
THE CAMERA. LONG:

... we figured we ought to tell
you though...just in case any-
thing has happened...But until
you do hear something really
definite, you shouldn't worry
... you know, "no news is good
news"!

FRANZISKA:
she goes on automatically
with her work.

I must finish this.....

LONG:

Look, Franziska, please don't
take it too hard....

At this moment we hear
the door open. CAMERA PANS
TOWARDS it and PASTEUR
comes into picture.
PASTEUR:

Door opening.

One moment, Bill !

337.
cont. LONG, noticing PASTEUR's
rather strange expression,
goes over to him. CAMERA
TRACKS INTO A TWO SHOT.

PASTEUR:

That was headquarters. We're
to report immediately. Captain
Hammon's office.

LONG:

What, you too ?

PASTEUR nods ruefully:

Now we have it !

LONG, grinning:

Okay, okay....

338 - 339 (omitted)

DISSOLVE:

Captain Hammon's Office. Palais Auersperg. Int.

(Late Afternoon)

340. CLOSE SHOT.

CAPT. HAMMON at his desk,
telephoning:

.....Only frankly, Colonel, I'm
surprised you didn't contact
me before you went ahead and
referred this matter to the
Provost Marshal.

Col. Werschinin's Office. Palais Auerberg. Int.

(Late Afternoon)

340a. MEDIUM CLOSE SHOT

This office is somewhat similar to Hammon's, except for the style of furniture, pictures, maps, etc., and other distinguishing marks of the Russian occupation forces. WERSCHININ is at the telephone. Standing next to him are TWO OTHER RUSSIAN OFFICERS.

WERSCHININ:

I am sorry, Captain Hammon, but I had really no other way. I hope you will not take it... please don't take this personally. Believe me, I was not interested in this man Idinger. We knew well that he was not a war criminal or a Nazi. In any case, I considered the whole matter for closed.

Captain Hammon's Office. Palais Auersperg. Int.---

(Late Afternoon)

340b. CLOSE UP: HAMMON.

HAMMON at the telephone:

.... Then I don't understand
what all the fuss is about.

Col. Werschinin's Office. Palais Auersberg. Int.

AFTERNOON
(Late ~~Evening~~)

340c. CLOSE UP: WERSCHININ.

WERSCHININ at the
telephone:

... Well, but now it is
quite a different story.
I was told that the wife
of this Idinger, a man
wanted by us, was hidden
by members of this force...
by your men - Captain Hammon...

Capt. Hammon's Office. Palais Auersperg. Int.

(Late Afternoon)

340d. CLOSE UP: HAMMON.

HAMMON at the telephone:But I assure you they
were completely unauthorised.....

Col. Werschinin's Office. Palais Auersperg. Int.

(Late Afternoon)

340e. TRACKING SHOT.

Starting with a CLOSE UP
of WERSCHININ at the
telephone:

Excuse me, but imagine
you, one of your men disappear
in the same way as Idinger did,
what would you do...

CAMERA TRACKS BACK,
WERSCHININ covers the
mouthpiece with his
hand...

to the TWO OFFICERS:

Di ja nego wsja eta
istorija gorasdo veschneje
tschen ja dumal...

speaking into the
mouthpiece to HALLON:

Yes, yes...Sergeant
Voroshenko...Certainly I
shall see him...

to ONE OF THE OFFICERS:

...Voroshenko sdesj?

THE OFFICER nods.

Speaking into the mouth-
piece again to HALLON:

...no, I am very sorry
Captain, but we must regard
all that as a very serious
affair...as a very serious
matter.

Capt. Hammon's Office. Palais Auersperg. Int.

(Late ~~Evening~~ AFTERNOON)

341. MEDIUM CLOSE SHOT.
HAMMON is still talking
into the mouthpiece. In
the background the door
opens and HAMMON's
SECRETARY (?rank?) enters
with LONG and PASTEUR.
They cross the room and
stand opposite HAMMON at
attention. THE SECRETARY
takes his seat at a second
desk.

HAMMON, into the
mouthpiece:

Okay, Colonel, you must do
what you think right... On
my side, I assure you I will
deal with the whole thing so
it will be the last you hear
of it..... Thanks.

HAMMON replaces the
receiver and looks up
severly at LONG and
PASTEUR, standing in
front of him.

Cont. page 130 !

341. cont. HAMMON:

Pasture, I only need you for a few minutes. I haven't any orders for you, but you are to report to your own Commando... you may be able to help us...

342. MEDIUM CLOSE SHOT.
CAMERA SHOOTING OVER
LONG's shoulder on
HAMMON.

HAMMON, indicating
telephone, to LONG,
severly:

Did you understand what all
that was about ?

343. CLOSE SHOT.
HAMMON, continuing:

angrily:

indicating PASTEUR:

LONG:

HAMMON:

Well, Sergeant Long, I warned you ! You may as well know you've started a hell of a row...The Russians have even lodged a complaint with the Provost Marshal - and I've got you to thank for that ! ...
.... You took that Idinger woman over to
... his place, why, I'll never know... unless perhaps you wanted to start something with her....

Just a minute, Captain....

Keep quiet...you guys are all the same...Anyway, what you do off duty is your own affair... Personally, I'm not interested in you or that woman, but the Russians are - because they're after her husband....

344. CLOSE SHOT.
LONG:

Well, they won't find him....
he's dead!

345. THREE SHOT.
CAMERA facing HAMMON:

PASTEUR, amazed:

HAMMON:

LONG to PASTEUR:

You crazy galoot, dead my foot!
He's been seen just outside Vienna....

When....?

Not more than a couple of hours ago... and that's definite!

But he told us...

346. CLOSE SHOT. TRACKING SHOT.

HAMMON:

Look, haven't you got it yet ?..
I don't want to give this guy up
to the Russians, but on the
other hand, if he's seen around
Pasteur's place the Russians
could say that we hide wanted
men.....

CAMERA PANS and TRACKS
BACK. HAMMON gets up and
goes up to LONG.

HAMMON, emphatically:

... and I'm telling you we're
not going to risk a showdown
with the Russians on account of
this guy.....

CAMERA now favours LONG:

Captain Hammon, are you sure that
Idinger is really alive ?

CAMERA PANS WITH HAMMON
as he goes over to the
side of his desk, picking
up a document. He glances
at it:

We know for certain that of the
three men who tried to cross
the frontier, two were killed
outright....
That's all we knew. Then today
some stuff was picked up on the
road between Vienna and Hainburg
- a badly torn haversack...

347. TWO SHOT.
LONG and PASTEUR.
HAMMON's voice:

...in it there was a letter
signed Franziska Idinger !

LONG and PASTEUR
exchange a quick look.

348. THREE SHOT.
Favouring HAMMON:
walking away and suddenly
turning again to them with
a searching look:

.... Okay ? He might turn up
at any time now....

.... Maybe he's already here...
maybe you've seen him ?

LONG:

Why, no Sir !

HAMMON, looking PASTEUR
straight between the
eyes:

Pasteur....?

PASTEUR:

No, Mon Capitaine...I only just
came from my place....

HAMMON, coming closer:

I warn you, don't lie to me....

349. CLOSE SHOT.

PASTEUR, firmly:

He is not there, Mon Capitaine...

350. MEDIUM LONG SHOT.
THE CAMERA SHOOTS to take
in the THREE MEN (LONG,
PASTEUR, HAMMON) and
THE SECRETARY at his
desk.

HAMMON:

Okay, Pasteur.... you better get
over to your Commando now. I
might as well tell you that
you'll get orders to get that
woman out of your apartment
immediately !

PASTEUR:

She said she was going to-day
anyway....

HAMMON:

And if by any chance that guy
Idinger should turn up, keep
out of his way or the whole
darn thing will start all over
again ! Understand ?

LONG:

The telephone rings. THE
SECRETARY picks it up,
listens for a minute and
hands it to HAMMON.

Yes, sir !

Telephone ringing.

SECRETARY:

HAMMON, taking the
receiver, to LONG:

Salzburg on the line, Sir....

And I'd like a detailed report
of the whole affair -
immediately.

speaking into the
mouthpiece:

Hello, hello. Yeah...Hammon
speaking....

He looks up at PASTEUR
and LONG and points to
the door.

HAMMON:

That's all.....

He beckons to the
SECRETARY and, as he
listens to the telephone,
he scribbles something on
the block, tears it off and
hands it to him. LONG and
PASTEUR go over towards the
door.

NCO's Office. Palais Auersperg. Int.

(Early Evening)

351. LONG SHOT. TRACKING SHOT.

This is a long, narrow anteroom with a few desks. In the background a door leading to Capt. Hammon's office. LONG and PASTEUR enter through this door. They hurry to a telephone on the desk nearest THE CAMERA. STUART is sitting at this same desk with his back to CAMERA, writing at a typewriter.

LONG, pointing to the telephone, to PASTEUR:

STUART:

LONG:

CAMERA MOVES FORWARD.
taking in LONG, PASTEUR
STUART.

PASTEUR, at the telephone:

he turns to LONG:

LONG:

PASTEUR, into mouthpiece:
he turns to LONG:
again into mouthpiece:

LONG looks for a pencil..
to STUART:

STUART writes the
address down on a block.

PASTEUR:

He replaces the receiver.

LONG, as he tears off the
piece of paper with the
address on it:

Quick... maybe you can get her.

Look here, can't you fellows
go and get on somebody else's
nerves? I've got to get this
finished.

Lay off.....this is important.

Dialling sound.

Germaine - Dis à Madame Idinger
de venir au téléphone....

Comment... ?

She's already left...

Find out where she went !

Her old apartment ?..

Tu connais l'adresse ?

Döblingerstrasse 17

Oui, son mari est vivant.

Hey, got a pencil...? Get this
down... 17 Döblingerstrasse.

Bien sûr, ^{faut} tant qu'on le lui
dise. Je te raconterai plus
tard - pour le moment, je n'ai
pas le temps.

I'm going round to see her right
away... damn it - I'm supposed

351.
cont. LONG, cont.:

PASTEUR:

LONG:

STUART, looking up from
his typewriter:

LONG:

PASTEUR:

He turns and leaves the
room.

LONG reflects for a
moment, then turns to
STUART.

LONG:

STUART picks up his
belongings from the
table and THE CAMERA
PANS with him as he
walks to the window.

STUART:

to write that report. Say,
Marcel, can't you run over
and tell her ?

You know I can't, I've got to
report....

We gotta tell her! We can't
let her go on thinking her
husband's dead !

What... he's not dead ?

No.

Well, why don't you ask Harry?
He'll go !

What about it, Harry ? It'll
only take you a few minutes....

Sorry, Chum, but I'm a bit
pushed. Colonel Ritchie wants
to give us some operational
instructions.

352, 353 (omitted)

354. LONG SHOT.

What STUART sees out of the
window: On the opposite
corner of the street, a
pretty girl is waiting,
looking up to the building.

STUART's voice:

You know one just can't keep
that old geyser waiting....

355. CLOSE SHOT. TRACKING SHOT.
PANNING SHOT.

STUART at the window
collects up some papers
from the window sill and
glances once more over his
shoulder.:

... he's a regular terror !

355.
cont. LONG, impatiently:

But I must let her know. To
hell with the report! I'll
square that later....

LONG goes towards the
door, and exits. STUART
moves over to the desk.
CAMERA MOVES BACK so that
we see the whole length
of the room, and the door
to Hammon's Office, through
which THE SECRETARY enters.
THE SECRETARY goes to the
desk, picks up the receiver
and dials.

Dialling sound.

SECRETARY, into mouthpiece: Commandant Rouvier's Office ?
I'm speaking for Captain Hammon.
The Captain asks if you could
send out a patrol to make a
search of Sergeant Pasteur's
apartment.....

STUART can be observed
listening carefully.

356. LONG SHOT.

THE SECRETARY in the
foreground continues to
speak into the mouthpiece;
STUART, in the background,
is listening very intently
now, but as unobtrusively
as he can.

.... an escaped POW... An
Austrian, yes...name Karl
Idinger... I-D-I-N-G-E-R...yes
... oh no, not immediately,
sometime this evening will do...

STUART picks up his cap
and leaves the room.

...I'll tell the Captain you'll
ring through presently... okay...
thanks.

357 - 358 (omitted)

Street in Front of the Palais Auersperg. Ext. (Location Vienna.)
(Early Evening)

359. LONG SHOT.

A tram stop, not very far from the Palais Auersperg. A FEW PEOPLE are waiting there and we recognise LONG among them. A tram approaches from the distance.

Tram noises.

360. MEDIUM SHOT.

The corner of the street as we saw it from the NCO's office. The girl is still waiting; STUART comes into picture, hurrying towards her. The girl, STEFFI, sees him and calls to him loudly in English, with a very Viennese accent:

Tram noises.

STUART:

Harry !

Oh, hello Steffi - have you seen Bill Long ?

STEFFI, pointing towards the tram stop:

Yes, before a minute...
He must be still over there by the tram station.

Over there ?

STUART:

He looks in the direction of the tram stop.

361. LONG SHOT.

What STUART sees: the tram moving away.

Tram driving away.

362. MEDIUM SHOT.

STUART standing, looking after the tram. STEFFI joins him.

STUART turns to her:

Blast ! Just missed him ...!
Steffi, be a good girl and go on to the café Pichlmayer. I'll join you in a few minutes....

He runs across picture TOWARDS THE CAMERA and disappears.

STEFFI starts to follow him, then stops, realising that she can do nothing about it.

STEFFI:

But.... Harry...!

DISSOLVE:

The Staircase Doeblingerstrasse. Int.

(Early Evening)

363. CLOSE SHOT.

The landing in front of Franziska's door. LONG is standing in front of it, knocking. Then he listens and knocks again, but, still getting no answer, he moves away to the bannisters, looking downwards. He is obviously worried. We hear footsteps ascending the stairs.

Knocking on door.

Footsteps ascending.

364. MEDIUM LONG SHOT. PANNING SHOT.

A section of the staircase halfway up. STUART is coming up the stairs two-at-a-time.

STUART:

Crikey...you must have got a move on.....

He joins LONG on the landing, CAMERA PANS WITH him. Still quite out of breath, he holds out an open palm:

I'm strictly C.O.D. old boy....
80 Groschen for the tram.

What the heck are you doing here?

LONG:

Lucky for you that I could remember the address!

STUART:

Why, what's up ?

LONG:

The whole thing stinks! Hammon's ordered out a French patrol for to-night...to search old Marcel's place.....

STUART:

Aw, what do I care ? Hope they enjoy themselves! She's here... or at least she oughta be..but there's no answer.

LONG:

He knocks again, this time very loudly indeed.

Loud knocking.

365. CLOSE SHOT. TWO SHOT.

STUART, examining the door:

Isn't there a bell?
I say, there's an awful smell of gas...!

365.
cont. LONG:

Gas ? Yes - my God - you're
right.....

Immediately, without
further ado, they apply all
their strength to the door
trying to force it open.

Corridor Franziska's Apartment Doeblingerstrasse. Int.

(Early Evening)

366. CLOSE UP: of the inside of the door onto the landing. The door suddenly bursts open and LONG and STUART appear. Immediately, on smelling the gas, they get out their handkerchiefs and hold them to their noses. The corridor is in half-darkness.

Door giving way under strength.

LONG, shouting:

Franziska!

366a. LONG SHOT.

LONG and STUART in the foreground with the dark corridor behind them. In the background, the glass door of the kitchen, through which a dim light comes. (Outside it is already after sunset).

LONG feels along the wall for the light switch.

STUART notices this and stops him:

Don't turn on the lights ...!

They run towards the door of the kitchen and try the handle. It is also locked.

LONG, calling again, with panic in his voice:

Franziska !

Kitchen Doeblingerstrasse. Int.

(Early Evening)

367. TRACKING SHOT.

Starting on the door of
the kitchen as the glass
just above the door handle Breaking glass.
is broken and LONG's
hand reaches in and turns
the key.

Key turning in lock and door
being opened.

He then opens the door,
THE CAMERA TRACKS BACK,
PANNING DOWN to the floor,
where we see FRANZISKA,
lying unconscious.

LONG's voice:

There she is !

He runs to her and kneels
down beside her.

LONG, to STUART:

Turn it off ! .. quickly...
open the window....

STUART runs into picture
turns off taps of gas
cooker and opens the window
in the background.

LONG:

Here..give me a hand will you ?

STUART crosses to where
LONG is kneeling beside
FRANZISKA and helps him to
lift her off the floor.
Together they carry her
out through the kitchen
through a second door, also
locked, to the living room
next door.

368, 369 (omitted)

Living Room Döblingerstrasse. Int. Early Evening.

370. PANNING SHOT.

Starting with a LONG SHOT of the kitchen door. This living room is in a state of chaos as it was left by the builders. The windows are still empty and around the room are littered various tools, buckets with cement, etc. In the foreground, a ladder. STUART and LONG, carrying FRANZISKA's inert body, enter. CAMERA PANS WITH them as they lie her down carefully on an improvised carpenter's table near the window. At this moment a train roars past over the viaduct outside. LONG shakes her gently, addressing her in urgent tones:

to STUART:
LONG bends over her:

STUART moves out of picture.

CAMERA TRACKS UP to LONG:

On getting no reaction from her, he strips off his coat and starts to apply artificial respiration in the manner of one who has had a thorough training in this.

371/2. (Omitted)

Train roaring past.

Franziska! You must have been out of your mind...! How could you do such a crazy thing...
...She can't be dead, can she? get some water, quick...!

...Franziska...why did you do it!

DISSOLVE:

Pavlatzchenhof Leitnergasse. Int. Evening.

373. CLOSE SHOT.

CAMERA SHOOTING THROUGH the glass door leading to the hall of Franziska's apartment. We see the silhouette of IDINGER outside, through the glass. He rings the bell, there is no answer. He then tries the handle. In the distance, throughout this scene, we hear a piano being tuned.

Bell ringing.

Rattle of handle.

Piano being tuned throughout.

374. CLOSE SHOT. TRACKING SHOT. PANNING SHOT.

IDINGER outside the door, as he tries the handle and rings once more.

Bell and rattle of handle.

Seeing it is hopeless, he turns and starts moving towards the staircase, walking quietly and cautiously.

Quiet footsteps.

As he disappears down the staircase, THE CAMERA PANS ahead of him, showing the empty courtyard.

After a short while, A MAN comes in from the street and crosses the yard. He is obviously drunk and walks unsteadily, singing in a low voice.

Man singing, his footsteps and door opening.

He crosses picture and as he goes out of it, we hear a door open. This is followed by A WOMAN's shrill voice and the door closes behind them with a bang, but we can still hear the sound of their quarrelling behind it.

Woman's shrill voice.

Door slamming.

IDINGER comes into picture from the direction of the staircase and disappears into the doorway leading to the street.

375-80 (Omitted)

DISSOLVE:

Living Room Döblingerstrasse. Int. Evening.

381. CLOSE UP: FRANZISKA.
FRANZISKA, lying on the table.
She has now revived a little,
but is still only half conscious.
She is dazed and shocked and
moans a little, turning her head
from side to side. Her face
is in the beam of a very bright,
cruel light, from a photo spot,
which exaggerates her pale and
haggard appearance.

LONG's voice:

Franziska!

382. CLOSE SHOT.
LONG, seen over FRANZISKA's head.
He is in his shirt sleeves,
leaning over FRANZISKA.

LONG:

Don't you understand me,
Franziska?

382a. CLOSE SHOT.
FRANZISKA, seen over LONG.
She lifts her head, still
shaking it, saying,
unintelligibly:
She opens her eyes and is
blinded by the spot light,
lifting her hand to ward off
the light.

Nein, nein, nein!

382b. THREE SHOT. CLOSE SHOT.
FRANZISKA in the foreground,
LONG motions to STUART that
he should turn the light
away from FRANZISKA, which
STUART does.

LONG:

If you do understand, you've
got to believe me...!

FRANZISKA:

I just cannot believe it, I
cannot believe it!

LONG, very excitedly:

But why the heck should I lie
to you? Can't you see I'm
telling you the truth...? For
God's sake, woman, what can I
do to make you believe me...

383. CLOSE SHOT. TRACKING SHOT.
FRANZISKA, seen over LONG:

I know, Mr. Long, and I
thank you for being so very
nice to me...

THE CAMERA TRACKS BACK, while
LONG turns to STUART, saying
hopelessly:

It's no good! Serves me right
for telling her all that
nonsense this afternoon!

384. CLOSE SHOT. THREE SHOT.
CAMERA SHOOTING FROM the
direction of the window.
LONG:

Franziska, I swear your
husband's alive!
Listen, they found some of
his things and one of your
letters just outside Vienna...

FRANZISKA meanwhile sits
up.

STUART:

Bill, you'll never get any-
where like that. She'll only
believe it when the door opens
and the bloke walks in!

LONG:

Okay...then you try and
convince her...!

STUART:

It's no good, I tell you!
And anyway, I've got to be
getting along...that lecture
...is there a telephone?

In the background we see a
light coming from the
corridor, and a shadow of a
man hurriedly approaching.
This man, HACKL, calls out
excitedly:

Frau Idinger!

LONG and STUART turn round
and FRANZISKA, impressed by
the tone of the voice, gets to
her feet.

385. CLOSE SHOT
Door to corridor, HACKL appears
in the open doorway, excitedly
addressing FRANZISKA. He has
obviously been running and
is very out of breath. HACKL: Is er 'kommen?

386. MEDIUM LONG SHOT.

HACKL in the foreground, FRANZISKA makes a staggering rush towards him.

FRANZISKA:

Wer? Mein Mann?

HACKL:

Ja, er war bei uns in der Leitnergasse.

LONG to FRANZISKA:

What is it?

FRANZISKA:

One moment...

she turns back to HACKL:

...Haben's'n gsehn?

HACKL:

I net...I war leider fort, aber meine Frau hat'n gsehn...

386a. CLOSE SHOT

HACKL, continuing:

...Warum habn's mir denn net gsagt, dass's heutzunzogen sind? Jetzt habn's Ihren Mann natürlich zu die Franzosen geschickt - i bin mit'm Padi glei hin, aber er war net da.

387. MEDIUM LONG SHOT.

Kitchen door in background.

FRANZISKA, closing her eyes for a moment, turning to

LONG and STUART:

Er ist da!...My husband has been to the Leitnergasse...

LONG:

See, what did I tell ya? Now maybe you'll believe me! Where is he now?

FRANZISKA:

They sent him over to Monsieur Pasteur's...

LONG, looking quickly at his watch:

Damn it! He'll run straight into that patrol...! I'd better get over there...

FRANZISKA:

I'll come with you!

LONG:

No - you'd better stay here and lie down...

FRANZISKA, pleading:

No, please...I'm all right... really I am.

She hurries towards the kitchen to get her coat.

HACKL follows her and we hear them talking in German, while, Indistinct German conversation in the foreground, LONG slips on his coat and buttons it.

387. LONG:

cont. to STUART:

Lemme think a minute...

You wait here...!

STUART:

Are you mad! What for?

LONG, impatiently:

Because he might come here!
And someone's got to be here
to warn him in case he does...
There's still time before we
go on duty...

STUART, taking LONG
aside:

Look here, you know I can't...

LONG:

You don't have to go to that
crummy lecture, do you?

STUART:

Listen, Bill, if I keep her
waiting any longer, she'll get
fed up and walk out on me...

LONG:

Oh - you mean Steffi...? Well,
why the heck didn't you say
so...

FRANZISKA now returns from
the kitchen, ready to go out,
followed by HACKL, who crosses the
room to the corridor, followed
by FRANZISKA.

LONG joins her. LONG, turning
to STUART, who is still standing
irresolutely in the middle
of the room:

Sorry, chum, you'll just
have to risk it.

STUART, scratches his head with
a rueful expression, follows
LONG and they all leave the
room.

Staircase Döblingerstrasse. Int. Evening.

388. PANNING SHOT

Starting with a CLOSE SHOT
on the door and then PANNING
DOWN the staircase. FRANZISKA
has emerged with HACKL on the
landing, tying a scarf round her
head. They are joined on the
landing by LONG and STUAET.
They start for the top of the
stairs. CAMERA PANS WITH them.
LONG, indicating HACKL,
addresses FRANZISKA:

You'd better tell him to go
back to the Leitnergasse right
away...if your husband's there,
he can tell him to come right
over...

They start to go down the
stairs. FRANZISKA, very
agitated:
she turns, as she walks,
to HACKL:

Yes, yes...

Hören'S, Herr Hackl...

They disappear round the
curve of the staircase, we
still hear them talking as
they descend.

Döblingerstrasse Doorway. Ext. (Location Vienna). Evening.

389. LONG SHOT

The house and door, seen from under one of the arches of the viaduct. LONG, FRANZISKA and HACKL emerge. The latter runs to his bicycle, mounts it and rides rapidly away. LONG and FRANZISKA hurry down the street in the opposite direction. STUART remains standing, as if undecided what to do, then seeing a telephone box in the street opposite it, he crosses the road, runs towards it, enters it, finds some money, picks up the receiver and starts dialling.

DISSOLVE:

390, 391, 392+4 (Omitted)

Linke Wienzeile. Staircase. Int. (Location Vienna)
(Evening)

395. MEDIUM LONG SHOT.
CAMERA SHOOTING DOWN
the stairs. LONG and
FRANZISKA appear, climbing
the stairs very slowly.
FRANZISKA, assisted by
LONG, is very exhausted
and restless. Suddenly
she hesitates and fumbles
in her bag for something.

LONG:

Got the key ?

FRANZISKA, very out of
breath:

No, I must have given it back
to them.....

LONG runs ahead up the
few remaining stairs and
CAMERA PANS WITH him to
the door of the Pasteur's
Apartment. LONG rings the
bell. As he rings, LONG
addresses FRANZISKA
impatiently:

Bell ringing.

Let's hope they're home....

395a. MEDIUM CLOSE SHOT.
PANNING SHOT, we see
FRANZISKA making very
heavy weather of the last
few stairs. CAMERA PANS
UP WITH her as she reaches
the landing and holds onto
the bannisters to support
herself. The door opens
and Mme. PASTEUR appears,
putting her finger to her
lips:

Doucement, s'il vous plaît,
doucement. Mon mari dort.

FRANZISKA, leaving the
bannisters and going
towards Mme. PASTEUR:
to LONG, helplessly:

War mein Mann....?
If only I could speak French.

Mme. PASTEUR, pointing
over her shoulder:

Il est de service cette nuit.

LONG, impatiently, to
Mme. PASTEUR:

Listen, Franziska's husband...
has he been here ?

Mme. PASTEUR:

Mister Idinger ? L'homme qu'il
a apporté vos affaires hier,
il était ici. Mais avec celui-
là, on peut pas en placer une !

395a.
cont. LONG, interrupting her: Where's Marcel ?

Mme. PASTEUR, with an
illustrative gesture: Il dort !

396. REVERSE SHOT.
On Mme. PASTEUR and LONG,
FRANZISKA in the background.
LONG, urgently:

Listen Madame... Has the French
patrol been here....

seeing she does not
understand, he repeats
with a strong American
accent:

....Patrouille français...
here ?

Mme. PASTEUR:

Chez nous ?

397. MEDIUM CLOSE SHOT.
PANNING SHOT.

From second floor landing
on FRANZISKA, taking in
LONG and the door.

FRANZISKA, very agitated:
to LONG, resolutely:
She turns away from the
CAMERA, as if she would
descend the stairs. LONG
quickly grabs her arms,
holding her back. LONG:

Wo ist er denn nur hingelaufen..
I'm going to the Leitnergasse.

He turns back to
Mme. PASTEUR and says
firmly:

You're staying right here !
Now look Franziska....

... We're not getting anywhere
this way. I'm going to wake
Marcel....

Without further ado, he
enters the apartment,
followed by Mme. PASTEUR.
FRANZISKA hesitates for a
moment and is just about
to follow them through
the door, when she suddenly
hears the noise of muffled
footsteps above her
upstairs.

Muffled footsteps.

She looks up and
immediately freezes into
absolute immobility.
CAMERA PANS UP to the
staircase above, leading
to the upper floors. A
shadowy figure, KARL
IDINGER, appears, stops
still and looks downwards
towards FRANZISKA.

397.
cont. IDINGER, in a low,
hoarse voice:

Franzi !

397a. CLOSE UP: FRANZISKA.

FRANZISKA looking up at
IDINGER, she can hardly
speak:

Karl !

She runs up towards him,
CAMERA PANS WITH her. He
runs towards her. They
meet.

Franziska's and Idinger's foot-
steps.

397b. CLOSE UP: FRANZISKA.

FRANZISKA at the moment
she throws herself into
IDINGER's arms!

FRANZISKA:

Karl !

398. CLOSE UP: IDINGER.
Overcome by emotion,
IDINGER speaks with
difficulty:

Wo bist denn gewesen ? I war
in der Leitnergasse - eine
Frau hat mich hergeschickt,
ohne sie hätt ich dich gar net
gefunden. Was tust denn hier ?

FRANZISKA, holding him
tightly in her arms,
stroking his head with
the utmost tenderness,
her face radiating
indescribable happiness.
FRANZISKA:

Frag net so viel! Die Hauptsach
is, du bist da.

399. CLOSE SHOT. TWO SHOT.
CAMERA first favours
FRANZISKA, as for one
moment she takes a step
away from IDINGER,
examining him and seeing
his torn, ragged clothing.
Then she goes close to him
again, kissing him
passionately.

FRANZISKA:

Karl, wie siehst denn aus ?
Ich muss dir einen Anzug holen,
ich hab alles aufgehoben, was
ich hab retten können. So
kannst nicht auf die Strassen...

She indicates the Pasteurs'
apartment.

....Warum bis denn net neingangen ?

399.
cont. KARL is holding her in
his arms.

KARL:

Wer sind die Leut? Ich hab mi
net traut - Gott sei Dank,
dass d'kommen bist.

when we hear footsteps and
voices, he immediately
shrinks back, afraid.

Footsteps and voices.

400. CLOSE SHOT.

The open door where LONG
followed by PASTEUR appears.
LONG stops in the doorway,
looking towards the IDINGERS.

400a. CLOSE SHOT. TWO SHOT.

IDINGER and FRANZISKA.
FRANZISKA, seeing LONG,
tries to calm IDINGER:

Der tut dir nix - das ist ein
Amerikaner, brauchst keine
Angst haben, er tut dir
bestimmt nix, Karl !

400b. PANNING SHOT. CLOSE SHOT!

On LONG as he moves up
towards the IDINGERS,
holding out his hand in a
very friendly fashion.

LONG:

So you made it...! Well, what do
you know! Glad to meet you...
I'm William Long... Say,
Franziska, could you continue
this little party some place
else? Don't forget, we're
expecting visitors....!

FRANZISKA nods:
to IDINGER in a quiet,
calm voice:

Yes.... of course....

LONG moves towards the
bannisters and looks down,
as he hears a door slam
downstairs.

... Du bist hier net sicher, wir
müssen weg - in die Döblinger-
strasse.

Door slamming. Footsteps.

401. LONG SHOT.

What LONG sees:
At the foot of the stairs,
we see TWO FRENCH MILITARY
POLICEMEN, who are about to
come up.

402. MEDIUM LONG SHOT.

LONG recoils from the bannisters and makes a rapid gesture to the IDINGERS. LONG:

Ssh.... quiet.....

He indicates to IDINGER that he should go back quickly to the floor above. IDINGER is terrified by this latest development. LONG takes hold of FRANZISKA's arms and starts to pull her towards the open door of the Pasteurs' apartment. As they reach the door, FRANZISKA turns quickly and whispers up to her husband:

In die Döblingerstrasse....

402a. MEDIUM LONG SHOT.

IDINGER, who has shrunk back against the wall of the staircase, nods quickly back to her and hurries silently up the stairs again.

402b. CLOSE SHOT.

The door of the Pasteurs' apartment as LONG pulls FRANZISKA into the corridor inside and shuts it behind him.

Linke Wienzeile. Pasteurs' Apartment Corridor. Int.

(Evening)

403. MEDIUM CLOSE SHOT.

CAMERA SHOOTING FROM
INSIDE the corridor
towards the landing
outside. FRANZISKA,
whispering to LONG:

LONG, briskly:

But why can't I

Quick - into that room. Start
reading the paper...!

FRANZISKA reflects for a
minute, then, obeying
LONG, goes out of
picture, passing the
CAMERA.

Linke Wienzeile. Staircase. (Location Vienna). Int.

(Evening)

404. MEDIUM CLOSE SHOT.

PANNING SHOT.

CAMERA SHOOTING UP the stairs from between the second and third floor.

IDINGER has flattened himself against the wall at the top of the stairs, near the third floor landing. He is trembling from exhaustion and fear.

He watches intently what is happening on the floors below him. THE CAMERA PANS

DOWN TO the TWO FRENCH

M.P.s as they arrive in front of the door at the Pasteurs' apartment and ring the bell energetically.

Footsteps on the stairs.

Bell ringing.

405. (omitted)

Pasteurs' Apartment (Composite Set) Int.

(Night)

406. PANNING SHOT.

Starting with a CLOSE SHOT
in the corridor towards the
door of the living room.
LONG, PASTEUR & Mme. PASTEUR.

PASTEUR:

Merde alors ! We told Hammon
she wasn't here....

The door bell rings once
more.

Bell ringing.

LONG:

So what...! She forgot something
and came back for it!

CAMERA PANS with Mme.
PASTEUR as she makes her
way to the front door to
open it. We hear LONG'S
voice:
Mme. PASTEUR gets to the
front door.

Come one now...shut the door....

407. MEDIUM CLOSE SHOT.

Mme. PASTEUR opens the door,
CAMERA SHOOTING TOWARDS it
from the inside of the
apartment. As it opens, we
see TWO FRENCH MPs standing
outside.

FIRST MP:

Police militaire française!

Mme. PASTEUR coldly:

Et qu'est-ce que vous voulez ?

SECOND MP, unimpressed:

Un prisonnier de guerre évadé
habite chez vous, un certain
Karl Idinger....

Mme. PASTEUR:

Tiens ? Où ça ?

SECOND MP:

Laissez-nous entrer. Nous avons
des ordres.....

408. REVERSE SHOT. MEDIUM CLOSE SHOT.

On Mme. PASTEUR, CAMERA
SHOOTING FROM OUTSIDE the
front door. Mme. PASTEUR,
pointing to the door mat:

D'abord, commencez donc par vous
essuyer les pieds si ça vous
fait rien.

FIRST MP, not having any
nonsense:

Vous n'avez pas d'ordre à nous
donner.

408.
cont. Mme. PASTEUR, righteously
indignant:

Je suis ici chez-moi, et chez-
moi c'est moi qui commande. Et
c'est à moi de choisir qui peut
venir salir mon parquet!

SECOND MP:

Nous exécutons notre consigne,
Madame.

Mme. PASTEUR, not to be
brow beaten:

Votre consigne! Votre consigne!
En tous cas, celle que je vous
donne, moi, c'est de vous
essuyer les pieds!

As she lets the TWO MPS
in, she manages to confirm,
by a quick look up the
stairs, that IDINGER is out
of sight. Then she shuts the
door behind them.

409. TRACKING SHOT.

Starting with a MEDIUM
CLOSE SHOT of the kitchen.

Mme. PASTEUR crosses in the
direction of the CAMERA

Mme. PASTEUR:
CAMERA TRACKS FROM the
kitchen to the door of the
spare room, following

Mme. PASTEUR. She enters
the spare room and stops
behind the bed. Mme. PASTEUR,
with an exaggerated gesture:

Voilà la cuisine....

C'est la chambre d'amis,
regardez.

The TWO MPs do not enter
the room, but stand in
the doorway.

Mme. PASTEUR:

Alors, vous le voyez, votre
prisonnier ? Pourquoi que vous
restez dehors ? Cherchez plutôt
sous le lit. Vous vous figurez
pas que c'est moi qui vais le
faire à votre place ? !

SECOND MP bends down and
gives a quick look under
the bed. He then
straightens up:

C'est bon.

Mme. PASTEUR:

Bon ? Vous trouvez que c'est
bon, vous ! Et l'armoire ? Ça
vous intéresse pas l'armoire,
non ?

She opens the cupboard,
disclosing the chaos
within:

Si vous voulez exécuter la
consigne! Hé! Hé! Allez-y !

409.

cont. Mme. Pasteur, cont:

Et sans ménagement !
Maintenant c'est moi qui
l'exige !

At this moment, PASTEUR
appears in the doorway,
seeming astounded at the
scene in front of him:

Qu'est ce que vous fabriquez
ici ?

FIRST MP to PASTEUR:

C'est pour le service, Marcel.

PASTEUR:

Vous voyez, il n'y a pas de
draps, cette femme ne dort
plus chez nous.

410. (omitted)

Staircase Linke Wienzeile. Int. (Location Vienna)

(Night)

411. MEDIUM LONG SHOT.
PANNING SHOT.

IDINGER moves cautiously
down the stairs. He is
about to pass the door
leading to the Pasteurs'
apartment. He quickly
crosses this landing and
disappears down the
stairs beyond.

Soft footsteps.

Pasteurs' Apartment (Composite Set) Int.

(Night)

412. LONG SHOT. TRACKING
SHOT. CAMERA SHOOTING
THROUGH the door of the
living room as it is
opened by Mme. PASTEUR:

Ça, c'est le salon.... allez
entrez.

LONG is sitting with his
feet on the table,
nonchalantly reading and
chewing gum. We feel he
is a little overacting
the part of an American
GI. He lazily looks round
as the FRENCH MPs enter.
FRANZISKA is standing in
front of a mirror,
arranging a scarf around
her head. PASTEUR and
Mme. PASTEUR and the
TWO MPs appear from the
direction of the CAMERA.

Mme. PASTEUR to LONG &
FRANZISKA:
to PASTEUR:

Vous dérangez pas mes amis....
Toi.... tu la tiens !

LONG, looking up from his
paper, affably:

Hello....

Mme. PASTEUR, pointing
to LONG:

Si c'est ça votre prisonnier
de guerre évadé, vous devez
savoir ce qui vous rest à
faire, je pense !

MARTINE suddenly appears
from the direction of the
bedroom in her
nightclothes:

Maman, je ne peux pas dormir !

Mme. PASTEUR, delighted
to see the TWO MPs are
becoming very uncomfortable:

Voilà! Vous pouvez être
fiers! Tout ce que vous avez
fait de bon, c'est de
réveiller les gosses!

She picks up MARTINE
and moves towards the
door of the bedroom,
the TWO MPs follow her.
They close the door
behind them. FRANZISKA,
immediately she is alone
with LONG, leaves the
mirror and goes closer to
him.

412.
cont. FRANZISKA, in a low
voice:
LONG, not looking up
from his paper, in a
calm, drawling tone:

I'm going now.....

No don't.....wait 'til they've
gone.....

413-414 (omitted)

415. LONG SHOT. PANNING SHOT.
THE CAMERA SHOOTING OVER
MARTINE's bed in the
bedroom in the direction
of the door leading to
the living room. Mme.
PASTEUR is in the foreground,
putting the child back to
bed. In another bed,
THERESE wakes up and begins
to cry. Mme. PASTEUR to
MARTINE, with
exaggerated concern:

N'aie pas peur, pitchounette,
mon pauvre amour, elle est là
ta Maman. Ah! Ça! Oui! C'est
du beau travail! Allez! vous
les avez réveillées!

Mme. PASTEUR goes over to
THERESE, who is now
crying bitterly:

Pleure pas ma chérie, ils
peuvent rien te faire.

Mme. PASTEUR storms round
the room, pointing to the
beds, to the cupboards, to
the chest of drawers:

Décidément, on aura tout vu:
nos propres soldats qui
viennent envahir nos foyers,
jusque dans la chambre! Et
toi, Marcel, tu lasses faire!
Je sais tu prends toujours
la défense des camarades!
Peut-être qu'il est ici,
l'homme! Où là? où là?
où là?

Triumphantly, she goes
towards the door:

Bon..... Continuons!

The TWO MPs and PASTEUR
follow her to the door
and they go through it,
as if to go towards the
kitchen.

416. MEDIUM CLOSE SHOT. THREE SHOT.

PASTEUR and the MPs as they move out of the bedroom through the door.

FIRST MP:

Pourquoi est-ce que ta femme se met dans un tel état ?

PASTEUR, with his back to CAMERA, with an embarrassed look in Mme. PASTEUR's direction:

Tu devrais comprendre....

417. TRACKING SHOT. CAMERA SHOOTING from the corridor into the kitchen. Mme. PASTEUR is standing near the kitchen door. She is joined by the TWO MPs, who now look considerably chastened.

Mme. PASTEUR:

Comprendre ? Il s'agit bien de comprendre ici. Qu'il ouvre les yeux ! Qu'il exécute ses ordres ! Continuons !

She beckons imperiously to the TWO MPs, who now both come into picture, following Mme. PASTEUR into the kitchen. THE CAMERA now moves to the window from the corridor, through which we can see the kitchen.

Mme. PASTEUR, pointing to various objects in the kitchen in a heavily sarcastic tone:

Peut-être après tout que le type il est caché dans le four ! Où là-dedans ! Où dans ça ! Où encore dans ça !

The TWO MPs do not dare to say another word and walk straight back out of the kitchen, CAMERA FOLLOWING them as they enter the corridor. One of the MPs sees another door in the corridor, which he opens. It is the WC. He hastily closes it again. They now walk towards the front door, and are joined by Mme. PASTEUR.

417.
cont. Mme. PASTEUR:

Et la lumière ? Le bouton il
est à droite. Ma parole!
Vous avez des yeux pour ne
rien voir!

She turns the light on
and off a few times...

418. MEDIUM CLOSE SHOT.
TRACKING SHOT.

The TWO MPs are standing
near the front door,
obviously anxious to make
an end of this painful
incident.

FIRST MP:
turning to SECOND MP:

Ça va, ça va....
Viens.....

Mme. PASTEUR comes into
picture from the
direction of CAMERA,
walks across to the TWO
MPs opens the door in
the background and ushers
them out with great
firmness. Mme. PASTEUR,
with mock politeness:

Vous permettez que je vous
ouvre aussi cette porte....

As they leave, CAMERA
MOVES UP very fast to
the door as it slams
behind them.

Door slamming.

419. (omitted)

Doeblingerstrasse. Ext. (Location Vienna).

(Early Evening)

420. CLOSE SHOT. PANNING SHOT.
STUART is in a telephone
box. He is talking into
the receiver. We can see
Franziska's house in the
background across the
street.

STUART:

Right, I've said I'm sorry
haven't I ? Look, I just
can't get away !
No ! Out of the question !....
Now, look Steffi, I'll explain
everything later... But it's
not my fault.... Yes, of course,
it will only take a couple of
minutes.... Well, tell them to
bring you another cream bun...

He throws a rapid look
across the street and
THE CAMERA PANS WITH
his look. We see
IDINGER on the opposite
side of the street
cautiously approaching
the door of FRANZISKA's
house.

421. (omitted)

422. CLOSE SHOT. TRACKING SHOT.
STUART looking through the
glass door of the
telephone box.

STUART:

Hang on a minute....

He puts down the receiver
on the shelf and leaves
the box hurriedly. THE
CAMERA FOLLOWS him and in
the background, we see
IDINGER.

STUART, calling loudly: Hi ! Mr. Idinger.....

IDINGER stops, recoils
and then starts to run
away.

STUART follows him for a
few paces, as if undecided
what he should do, then

422.
cont. (Stuart, cont:)
calls after IDINGER
again.

STUART:

Mr. Idinger ! Stop ! What are
you running away for ? Stop,
you idiot, stop !

STUART decides to follow
IDINGER and starts to run.

423. (omitted)

424. CLOSE SHOT.

The inside of the telephone
box and of the receiver,
still lying on the shelf,
out of it we hear Steffi's
desperate voice:

Hallo, Hallo Harry !
Halloooo ! Depp !

We hear the receiver at
the other end being hung
up.

Receiver being hung up.

Vienna Streets. Doorway and Court Yard. Ext. (Location Vienna).

(Early Evening)

425. LONG SHOT.

IDINGER comes running towards THE CAMERA. STUART appears in the background, following him at a fair distance. CAMERA PANS WITH IDINGER, who turns a corner and runs into a side street. IDINGER stops close to an open door and disappears through it.

426. LONG SHOT. PANNING SHOT.

IDINGER appears in the doorway, leading TOWARDS THE CAMERA, but is hidden for a moment behind a small stone "pavillon" in the centre of the courtyard. THE CAMERA PANS ON PAST the "pavillon" to a group of stone statues, grouped near it. We understand that they belong to a sculptor's studio. IDINGER re-appears, making his way between the statues, still in the direction of the CAMERA. He now stops, and hides behind one of the statues. He starts to wipe the sweat off his face, and we see he is completely exhausted.

427. MEDIUM LONG SHOT.

The door to the sculptor's house as in 425, STUART looks in through the open doorway and disappears through it.

428. MEDIUM LONG SHOT.

IDINGER, sitting just IN FRONT OF THE CAMERA on the base of a statue. He is still panting heavily. At this moment, STUART appears in the background and IDINGER immediately ducks down among the statues.

429. CLOSE SHOT.

CAMERA SHOOTING ON IDINGER
as he cowers down between two
of the statues, looking at
STUART in background.

430. MEDIUM LONG SHOT.

What IDINGER sees: STUART
crossing to the rear of the
courtyard, behind the
statues.

431. CLOSE SHOT.

IDINGER looking out between
the statues. He decides that
now he can make it, and
edges cautiously towards the
wall. He stops just under a
window.

432. CLOSE SHOT.

IDINGER by the window, trying
to see STUART. At this moment,
a dog jumps up against the
window from the inside.
Although it is closed we hear
a loud sound of barking.
IDINGER starts violently.

Barking dog.

433. MEDIUM LONG SHOT.

STUART, who is in the rear of
the courtyard among the
statues, is startled by the
dog barking and turns quickly
in that direction.

434. LONG SHOT.

CAMERA SHOOTING FROM STUART'S
viewpoint: IDINGER running
towards the doorway into the
street; STUART, from the direction
of the CAMERA, runs after him.

Doeblingerstrasse. Franziska's Apartment. Living Room. Int.

(Early Evening)

435. LONG SHOT. CAMERA SHOOTING

THROUGH the door of the living room, which is swinging to and fro in the wind. FRANZISKA enters the room from the direction of the corridor, she calls out: Karl !

She crosses picture to go into another room, the door is still swinging. We hear her voice still calling through the flat:

Karl ! Karl !

She appears again in picture and returns to the corridor.

Staircase Doeblingerstrasse. Int.

(Early evening)

436. CLOSE SHOT. PANNING SHOT.

Seen from the entrance to FRANZISKA's apartment, starting with CLOSE SHOT on the door: FRANZISKA comes out, CAMERA PANS WITH HER to take in the top of the stairs and LONG, who is just coming up them.

FRANZISKA:

He is not there.

LONG:

Where's Stuart ?

calling through the door:

Harry - Harry ! Don't worry...
they must be some place.
Let's have a look downstairs....

FRANZISKA and LONG start to go down stairs.

LONG:

Is there another entrance ?

FRANZISKA:

No

They continue down the stairs.

LONG:

Maybe we got here first, it would take longer on foot.

437. (omitted)

Hallway and Street Door, Doeblingerstrasse. Int. (Location).

(Early Evening)

438. MEDIUM LONG SHOT.
PANNING SHOT. The hallway
is cluttered up with
builders' material, etc.-
ladders, buckets, paint
pots, etc.

FRANZISKA and LONG appear
at the foot of the stairs,
walking towards the street
door.

LONG:

I just can't understand what
can have happened to Stuart ?

FRANZISKA:

He had an appointment.

LONG:

He said he'd wait though.

LONG looks at his watch:

What !

He stops for a minute:

Holy Moses ! I gotta get outa
here too. We're on duty in ten
minutes !

FRANZISKA:

And if Karl went back to the
Leitnergasse ?

LONG:

Why should he ? Anyway the
Russians have something better
to do than wait around for him
all day.

LONG hurries to the door.

He is followed by

FRANZISKA.

FRANZISKA:

No...no.... if the French look
for him, so will the Russians!
I had better go there....!

439. LONG:

No - you stay here ! Now listen,
Franziska, I'll take the patrol
around by the Leitnergasse right
away and if I hear anything I'll
let you know immediately....
and another thing, don't worry
about that Russian guy - he's
on the level.... now you stay
here, understand ?

FRANZISKA:

Please go, Mr. Long...you'll
be late....

LONG hurries out.

FRANZISKA turns back as if
to mount the stairs again,

CAMERA TRACKS BACK WITH her.

Now she stops, reflects, and,
changing her mind, goes back
to the doorway onto the street.

440. (omitted)

441. (omitted)

Doeblingerstrasse. Ext. (Location Vienna).

(Evening)

442. CLOSE SHOT.

FRANZISKA coming out ^{OF} the door, looking up and down the street to make sure that LONG is out of sight. She appears to make a sudden decision and hurries down the street, THE CAMERA FOLLOWING her.

443 - 446 (omitted)

DISSOLVE:

The Donau Canal. Ext. (Location Vienna).

(Evening)

447. MEDIUM CLOSE SHOT.

CAMERA SHOOTING UP a flight of stone stairs, as IDINGER appears at the top of them. He looks nervously over his shoulder and then descends the stairs in the direction of the CAMERA.

447a. LONG SHOT.

CAMERA SHOOTING UNDER the arch of a bridge over the DONAU CANAL. IDINGER is running in the direction of the water, then he changes direction and moves TOWARDS THE CAMERA, passing the arch of the bridge. Here he stops for a minute and looks back.

447b. MEDIUM CLOSE SHOT.

The upper part of the flight of stone steps. STUART appears, looking down them, he sees IDINGER and runs down the steps TOWARDS THE CAMERA.

447c. LONG SHOT.

At the bottom of the flight of steps, STUART appears following IDINGER, whom we see in the background moving towards the iron railings that run beside the railway lines of the STADTBAHN.

447d. CLOSE SHOT.

IDINGER reaches the iron railings, climbs over them and crosses the rails.

447e. LONG SHOT.

CAMERA SHOOTING FROM the station platform. STUART arrives at the iron railings, but the moment he starts to climb over them a train appears and hides him from view. Train noises.

447f. CLOSE SHOT.

THE CAMERA SHOOTING on
STUART from behind as
the train passes in front
of him in the background.
After the train passes,
we see the platform, but
it is empty. STUART makes
a gesture of disgust, as
if to say: To hell with
it ! And goes out of
picture.

448 - 452 (omitted)

DISSOLVE:

Leitnergasse. Ext. (Location Vienna).

(Night)

453. PANNING SHOT.

Starting with MEDIUM CLOSE SHOT, the corner of the street opposite IDINGER's house. IDINGER approaches the corner facing the CAMERA, first looking over his shoulder apprehensively as if he were being followed. Then IDINGER looks round the corner towards his house. CAMERA PANS AHEAD of him, to what he sees: TWO MEN, (the PCP'S) walking away from the CAMERA to the next street corner. As they do not look back, IDINGER comes into the picture, slowly and cautiously at first, then hurrying towards the door and disappearing into the shadow of the archway.

454. CLOSE SHOT.

IDINGER, standing in the archway, rings the bell. He looks nervously down the street, where the TWO MEN are still to be seen. Suddenly they turn and begin slowly to move towards THE CAMERA. CAMERA PANS BACK to the door. Which is now opened by HACKL who, immediately recognising IDINGER, puts his finger to his lips and lets him in. The door closes behind them.

455 - 457 (omitted)

458. LONG SHOT.

CAMERA SHOOTING ON front of house from opposite side of the street. THE TWO MEN pass the house, talking in low voices:

FIRST PCP:

Po teorii verojatnosti -
kaschdij tschetirnadza -
tij.

SECOND PCP:

K sojaleniu, na praktike,
wsegda mensche.

FIRST PCP:

Sposobi postojanno ulutschajutsja
Nu, da mi posmotrim.....

They continue down the
street.

Hackl's Quarters, Leitnergasse. Int.

(Night)

459. CLOSE SHOT. TWO SHOT.

Favouring HACKL. IDINGER
and HACKL are standing
near the door, they speak
in low and urgent tones.

HACKL:

... Warum hat ma Ihnen denn net
gsagt, dass'S net mer herkommen
dürfen? Mir sind jetzt ja
russisch.

IDINGER:

Ich brauch einen Anzug.
So kann ich net umeinndergehn,
das sehn'S selber. Ich bitt
Sie, geben'S mir den Wohnungs-
schlüssel.

HACKL:

Und wenn'S hier erwischt werden,
dann häng ich mit.

IDINGER:

In der Kluft erwischen'S mich
auf alle Fälle.....

460. CLOSE SHOT. TWO SHOT.

Favouring IDINGER.

IDINGER:

... Mir is einer nachglaufen,
vonder Doeblingerstrasse beinah
bis daher. Wenn der mir jetzt
aufpasst, und ich komm so
aus'm Haus....

461. CLOSE SHOT. TWO SHOT.

HACKL takes down a key
from the board above him
and gives it to IDINGER.

HACKL:

..... dann hat er mich gleich.

IDINGER, turning to
the door:

Da haben'S den Schlüssel.
Aber sind'S gschwind !

He goes out.

HACKL going to the door,
calls softly after him:

Ich zieh mich nur um. Meine
Frau hat mer gsagt, es soll
noch ein Anzug oben sein....
Rasieren müsst ich mich auch.

Aber machen'S kein Licht, ich
bitt Ihnen !

Vienna Street. Ext. (Location Vienna).

(Night)

461a. MEDIUM LONG SHOT.

The Commando Car driving
in the direction of the
CAMERA and turning into
a side street.

Interior Commando Car. Vienna Street. Ext. Process Shot.

(Night)

461b. CLOSE SHOT. TVE SHOT.

Taken from the side of the
Commando Car with LONG in
the foreground.

VOROSCHENKO:

Wohin? Where you go? This not
patrol way..

LONG, looking straight
ahead of him, quietly:

Okay, I know what I'm doing...

VOROSCHENKO:

You will Leitnergasse?

urgently:

Du! Not, not go Leitnergasse.

LONG:

Why? What make's you think
that's where I'm going...

VOROSCHENKO:

So, you go Leitnergasse...

He leans closer to LONG,
so as to say to him
confidentially:

I say you better not go! Can
come bad thing.

LONG, dryly:

Yeah, sure - if we don't go!

VOROSCHENKO:

But I have orders! Bill...!

LONG:

What d'you mean? What orders?

VOROSCHENKO:

You understand? You
understand me...yes? Not
go! Bill!

Leitnergasse. Ext. (Location Vienna).

(Night)

462. SHORT TRACKING SHOT.

FRANZISKA on her way towards her house. She can hardly walk for exhaustion and leans, from time to time, against the wall for support. She comes to part of the street where there is an archway that stands back from the road. She stops here to rest for a moment, then she looks down the street towards her house and is obviously startled by what she sees.

463. (omitted)

464. LONG SHOT.

What FRANZISKA sees: TWO PLAIN CLOTHES POLICEMEN (PCP's) walking down the street, one of them stops for a moment as he passes the door of FRANZISKA's house, looking up to the windows.

465. CLOSE SHOT.

FRANZISKA retreats to the darkness of the archway, trembling from fear and exhaustion. She disappears into the darkness to become a mere shadow.

Corridor Kitchen / Bedroom Franziska's Apartment. Leitnergasse. Int.

(Night)

466. TRACKING SHOT.

CAMERA starts with a CLOSE UP of IDINGER as he is finishing shaving in front of a mirror in the corridor. CAMERA SHOOTING IN the direction of the bedroom. IDINGER is shaving, using the light coming in through the window, leading onto the court yard. CAMERA PULLS BACK to the kitchen, as IDINGER throws his towel and shaving kit onto a table. He picks up his coat and puts it on.

467. (omitted)

468. (Omitted)

Leitnergasse. Ext. (Location Vienna).

(Night)

469. CLOSE SHOT.

FRANZISKA, standing in the archway cautiously looks out into the street, she moves across the pavement a little so as to get a better view.

470. LONG SHOT.

What FRANZISKA sees:
THE TWO PCP's walking away from the CAMERA. They are on the pavement on the far side of the entrance to her house. They disappear around a corner.

471. MEDIUM CLOSE SHOT.

FRANZISKA makes a few steps in the direction of her house and then stops again. CAMERA PANS OVER to the house, where suddenly the door is opened and a faint light is thrown from it into the street.

472. CLOSE SHOT.

The doorway of FRANZISKA's house. IDINGER cautiously comes out and the door is closed behind him by an unseen hand. IDINGER makes sure that the coast is clear and then hurries down the street in the direction of FRANZISKA. CAMERA REMAINS for a moment on the door as a key is turned on the inside.

Door closing.

Key turning in door.

473 - 474 (omitted)

475. TRACKING SHOT.

IDINGER is walking in the direction of THE CAMERA, his expression is very tense. In the background, the TWO PLAIN CLOTHES POLICEMEN reappear round the far corner of the street. They are walking at approximately the same speed as IDINGER; as IDINGER passes

475.

cont. the archway, where
FRANZISKA is standing, she
suddenly darts out and walks
beside him in a normal
manner.

FRANZISKA, in a low,
urgent whisper:

Schau dich nicht um !

IDINGER, very afraid,
hesitates for a second.

FRANZISKA:

Nicht stehen bleiben.
Nicht stehen bleiben....
Komm weiter !

IDINGER:

Is einer hinter uns ?

He involuntarily
increases his pace.

FRANZISKA:

Wir dürfen net laufen, tu
als ob nix wär.
Wir dürfen net laufen, schau
dich net um !

476, 477 (omitted)

478. TRACKING SHOT.

CAMERA IS TRAVELLING IN
FRONT of the PLAIN CLOTHES
POLICEMEN, one of the men
suddenly starts, and fixes
his eyes on something ahead
of him down the street.

SECOND PCP:

Ein Moment (Tr. Russian) Da
wedj eto je ona !

FIRST PCP:

A kto eto s nej ?

SECOND PCP:

Postoi ! Da eto ne Idinger ?

479. MEDIUM SHOT.

IDINGER and FRANZISKA as
seen from behind. IDINGER
throws a short look over his
shoulder and then, instinctively,
taking FRANZISKA's arm, he
starts to walk faster.

480. CLOSE SHOT.

The legs of the TWO PCP's
as they hurry along the
street.

481. CLOSE SHOT.

IDINGER's and FRANZISKA's
legs as they walk, nearly
running.

482. (omitted)

483. LONG SHOT.

CAMERA SHOOTING DOWN
from the level of the
second floor of a house
opposite, from which
we can see the whole
street. We see the
TWO HURRYING COUPLES
as they move away from
the CAMERA down the
street. Suddenly,
THE IDINGERS start
running. At this moment,
one of the PCPs shouts.

FIRST PCP:

Halt !

THE IDINGERS get to the
corner of the street, and
turn into a side street,
the TWO PCP's now break
into a run, following them.

484. MEDIUM CLOSE SHOT.

Looking into an alley way,
IDINGER and FRANZISKA
appear, running into the
picture and disappearing
down this dark alley way.

485. MEDIUM LONG SHOT.

CAMERA SHOOTING DOWN the side
street as the PCP's reach
the corner, showing the
street empty.

FIRST PCP:

Oni dolschni bit tam !

SECOND PCP:

Ja im perereschu dorogu !

486. CLOSE SHOT.

THE IDINGERS flattened
against the wall at the
side of the alley way. We
hear running footsteps,
which fade and disappear. Running footsteps.

IDINGER, in a whisper:

Hörst noch was ?

FRANZISKA, very close
to him:

Ssst ! Nein, nichts mehr....
Komm !

487. LONG SHOT.

THE TWO PCP's further down
the street are still looking
for their quarry.

487. SECOND PCP:

Ni tscherta !

cont. FIRST PCP:

Da kuda je oni sginuli ?

SECOND PCP:

Oni dolschni bitj gde nibudj
sdesja po blisosti.

At this moment, the
Commando Car with LONG,
PASTEUR, STUART and
VOROSCHENKO appears.

Noise of Commando car.

The TWO PCP's turn
quickly and then run out
into the road, motioning
the car to stop.

488. MEDIUM SHOT.

FIRST PCP, runs into the
picture. LONG jams on the
breaks and the car stops.

Jamming breaks.

FIRST PCP, excitedly to
to VOROSCHENKO:

Muschik s baboj ! Sa nimi !
Arestowatj ! Idinger !

SECOND PCP, coming into
picture, pointing:

Tuda !

LONG lets in the clutch
and the car drives off.

Commando Car, Vienna Streets. Ext. Process Shot.

(Night)

489. CLOSE SHOT.

CAMERA SHOOTING on the
FOUR MEN from the level
of the radiator of the
car.

VOROSCHENKO, pointing
ahead :

This direction...
In that direction.

LONG:

Where....? Over there ?

VOROSCHENKO:

Yes.... quick!

LONG starts to go in the
direction indicated by
VOROSCHENKO, suddenly he
casts a quick glance
behind him and immediately
after turns the wheel and
speeds off into a side
street.

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Vienna Streets. Ext. (Location Vienna).

(Night)

489a. LONG SHOT.

The Commando Car rounding
the corner of a narrow
street.

Commando Car. Vienna Streets. Ext. Process Shot.

(Night)

489b. CLOSE SHOT.

Commando Car.

VOROSCHENKO:

Wrong! Not this way! This way!
Different way. Other way...

LONG:

I'm taking a short cut... it's
quicker .

VOROSCHENKO:

Wrong way! Go wrong way!
Eschort!

Vienna Street and Alley Way. Ext. (Location Vienna).

(Night)

490. CLOSE SHOT.

The alley with the street
in the background. THE
IDINGERS emerge from the
end of the dark alley way,
from the direction of the
CAMERA. As they step out
into the street, we hear
the noise of an oncoming
car. The headlights
light up the street
beyond and the IDINGERS
advance into the street
and turn in the direction
from which the car appeared.

Noise of car.

Commando Car Vienna Street. Ext. Process Shot.

(Night)

491. CLOSE SHOT.

CAMERA SHOOTING FROM
the front of the car.
VOROSCHENKO:

I know you go wrong because
you will wrong. You will wrong.
I know.... Stop ! I have orders,
stop.

LONG:

I'm not interested..... I only
take my orders from here.

LONG points to the
two-way radio under the
dash.

VOROSCHENKO:

You will that Idinger flight....
that Idinger escape.... But I
find Idinger...I have duty. I do
/duty.

LONG:

So do I....
Why don't you contact headquarters?
Here, go on... nobody's stopping
you !

VOROSCHENKO:

Then Idinger's fort... gone....
away...Njet, tschozt vosmi.I have
/my orders...

PASTEUR:

Now, listen, both of you.

VOROSCHENKO:

I know what must do ! You go
back.

He leans over to sieze
the wheel.

492. CLOSE UP of the wheel of
the car, as seen from
above, over their
shoulders. There is a
struggle for the wheel.

493. CLOSE SHOT. PROCESS SHOT.
TWO SHOT.

(Note: For back projection.
Car zig-zags during this
shot).

LONG:

Get your hands off the wheel,
I'm not having you break my
neck.

Vienna Streets. Ext. (Location Vienna)

(Night)

494. MEDIUM LONG SHOT. LOW
ANGLE SHOT.

Car drives towards the
CAMERA, zig-zagging
until, just in FRONT OF
THE CAMERA, one wheel
mounts the kerb.

495. CLOSE UP.

LONG's foot on the brake. Scream of brakes.

496. CLOSE SHOT.

The car comes to a stop
just before it hits the
wall of a house.

496a. CLOSE SHOT. PROCESS SHOT.

From the front of the car,
as the FOUR MEN are thrown
violently forward.

LONG:

You gone crazy.....

PASTEUR:

Tu n'es pas fou ? On ne veut
pas se casser la gueule pour
toi. Imbecile !

STUART:

Phew! I thought we'd had it
that time !

LONG starts to ease the
car back onto the road.

497. CLOSE SHOT. PROCESS SHOT.

From the rear of the car,
as it is being backed.

VOROSCHENKO, swearing in
Russian:

Ach, ti, prokljataja gnida...!
Sabotasch! Sgoworilisj! Nu...
posiojte!
This sabotage...you will sorry...
You will regret!

Suddenly he sees something,
and stops talking abruptly.

A Square. Ext. (Location)

(Night)

498. LONG SHOT.
At the opposite end of the
square THE IDINGERS
appear still running.

499. MEDIUM CLOSE SHOT.
(LOCATION) The car
pulls up at the kerb.
VOROSCHENKO jumps out
of it while it is
still moving and runs
back.

VOROSCHENKO:

Halt !

He goes out of picture.
In the background the
car has drawn up to the
kerb.

500. CLOSE SHOT.
THE THREE MEN, their
eyes following
VOROSCHENKO.

PASTEUR:

There were two of them....

LONG:

Where ?

STUART:

Over there ?

LONG:

The Idingers !

He jumps out of the car
and runs out of picture
in the same direction as
VOROSCHENKO.

STUART, shouting after
him:

Bill, don't be a fool, leave
it.....

He climbs into the
driving seat, sits down
and starts to turn the
car.

501. (Omitted)

House under Construction. Ext. Night.

502. MEDIUM LONG SHOT.

IDINGER and FRANZISKA running,
terrified. THE CAMEERA PANS
onto the hoardings surrounding
the building.

IDINGER, panic-stricken: Es ist ein Puss...ein Puss...

FRANZISKA suddenly sees an
opening in the hoardings: Hinein - jetzt können wir uns
nur noch verstecken...

They disappear through the
opening.

503. TRACKING SHOT.

Inside the hoarding. IDINGER
and FRANZISKA run over the
rubble in front of the
building up a ramp, to
disappear inside the building.

504. MEDIUM LONG SHOT.

Outside the hoarding,
VOROSCHENKO runs past the
opening, then turns back and
disappears through it also.

Building under Construction. Int. Night.

505. MEDIUM CLOSE SHOT

On the staircase between the first and second floors. IDINGER and FRANZISKA running up, they cast a rapid look down. CAMERA PANS DOWN, showing VOROSCHENKO inside the building on the ground floor, looking about him.

505a. CLOSE SHOT.

IDINGER and FRANZISKA continuing up the stairs.

505b. MEDIUM LONG SHOT.

The IDINGERS come to a landing, cross it and then suddenly stop dead. CAMERA PANS AHEAD of them, showing a "well" bridged by a narrow plank.

505c. MEDIUM CLOSE SHOT. LOW ANGLE SHOT.

The IDINGERS as they start to cross the plank. After they have gone out of picture, we still see the plank wobbling precariously.

506. TRACKING SHOT. LONG SHOT.

VOROSCHENKO leaves the ground floor and starts up the ramp towards THE CAMERA. In the background, LONG appears through the opening in the hoarding.

LONG, calling: Voroschenko!

VOROSCHENKO turns back for a moment, then continues up the ramp; LONG catches him up, following him. They both continue up the ramp.

LONG: Now, look Voroschenko, are you really set on getting 'em?

He takes VOROSCHENKO's arm.

VOROSCHENKO: Go! Go away!

He tears himself away.

LONG, going up the
scaffolding with him:

Why the heck don't you let
them go...? You know they
haven't done anything...Let
'em go...Some one, no one'll
ever know...you just lost 'em..

VOROSCHENKO, furiously:

Go! All your fault...! Your
fault! I not want go Leither-
gasse...but now he here -
must arrest.

They come to a place
where they turn into
the building, which is
in darkness.

507. TRACKING SHOT. PANNING SHOT.

VOROSCHENKO and LONG
ascending the staircase.
They reach the first floor
and walk towards the "well".
CAMERA TRACKS ALONGSIDE of
them, until they get to the
plank bridge. They talk as they
go.

LONG:

Be a good guy, Vassili, and
forget it...can't you under-
stand, it's not for me...?
What do I get out of it...?
I'll never see her again...
her husband's back and that's
the end of it...
but if we arrest him, well,
you know what it means...and
I don't want her to be unhappy
...that's all.

CAMERA comes to a
CLOSE SHOT on LONG.

507a. CLOSE SHOT
over LONG on VOROSCHENKO.
VOROSCHENKO, shouting:

You never understand...I have
orders...understand, orders!

508. MEDIUM LONG SHOT
VOROSCHENKO in foreground.
LONG runs over the plank
and starts to push it away with
his foot.

LONG:

All right, follow your bloody
orders!...Go on - follow them -
That's the only damn thing you
re good for any-way...

508a. CLOSE UP.

LONG's foot, pushes the plank into the "well" and it crashes down. Crash of plank.

509. CLOSE SHOT

LONG, shouting across the, now, empty space between him and VOROSCHENKO:

Come on, come on, what are you waiting for? You've got your orders, haven't you?

509a. MEDIUM LONG SHOT.

VOROSCHENKO in foreground, LONG on the other side of the "well", continuing to shout:

Earn yourself another stripe! ...But it's not going to be so easy this time...We're not at the Enns!

509b. MEDIUM LONG SHOT. REVERSE SHOT.

VOROSCHENKO:

Satkni glodku, ja snaju, techto ja delaju. Run...run after your girl!

509c. CLOSE SHOT.

VOROSCHENKO:

girls...! Girls...! Only thing you know!

out of himself with rage:

You...coward!!

510. LONG SHOT. HIGH ANGLE SHOT.

The two men continue shouting at each other, but the echo from the empty building makes what they say unintelligible to us. Suddenly they turn away from each other - VOROSCHENKO going back to the scaffolding, which he starts to climb, while LONG continues up the staircase. Unintelligible voices. Shouting.

511. MEDIUM LONG SHOT. HIGH ANGLE SHOT.

The third floor. The POINGERS are now trying to descend the staircase. CAMERA PANE rapidly down and we see the indistinct form of LONG running up the stairs towards them, CAMERA PANE BACK to the POINGERS, who run over to the other side of the third floor landing to the scaffolding and stop there.

512. MEDIUM LONG SHOT.

What the IDINGERS see:
the indistinct form of
another man, VOEGSCHENKO,
climbing up a ladder on the
inside of the scaffolding.

513. CLOSE SHOT.

The IDINGERS turn back and run
towards an exit, leading to
one of the galleries running
round the scaffolding outside.

514. LONG SHOT. HIGH ANGLE SHOT.

As seen from the third floor.
STUART and PASTEUR appear inside
the hoarding, look around them
and then look up.

STUART: Look, up there...

515. LONG SHOT. LOW ANGLE SHOT.

What STUART and PASTEUR
see: the outside gallery
to the third floor, the IDINGERS
running along the gallery.

516. LONG SHOT. HIGH ANGLE SHOT.

Seen from the third floor, STUART
and PASTEUR running into the
house (they do not go up
the ramp).

517. LONG SHOT.

Landing of the third floor,
from where there are two exits
to galleries outside. LONG
arrives at this landing, looks
around him and runs towards the
exit on the far side
of the gallery and disappears
through it.

518. CLOSE SHOT. PANNING SHOT.

Starting with a CLOSE SHOT
on VOEGSCHENKO, who arrives at
the top of the inside scaffolding
and runs out to the exit that
LONG has just used. After a short
while, the IDINGERS appear
from the other exit, nearer the
CAMERA and start running down the
staircase.

519. LONG SHOT.
The gallery of the third floor scaffolding. LONG close to THE CAMERA. VOROSCHENKO appears, running round the corner of the gallery, following him. LONG turns round and they both stop.
520. CLOSE SHOT
On LONG, as he looks at VOROSCHENKO, then slowly moves towards him.
521. CLOSE SHOT
VOROSCHENKO as he looks at LONG. He starts moving into THE CAMERA.
522. LONG SHOT.
SHOOTING ALONG the gallery the two men moving faster and faster towards each other, but the place where they actually meet is hidden from THE CAMERA by a heavy piece of scaffolding, but we hear scuffling noises, indicating that a fight has started. Noises of fight.
(Note: This meeting should somehow remind one of their first encounter at the Elbe).
523. MEDIUM CLOSE SHOT.
Staircase between the third and second floors, IDINGERS running TOWARDS THE CAMERA, looking down.
524. LONG SHOT. HIGH ANGLE SHOT.
What the IDINGERS see: the indistinct figures of two men (STUART and PASTEUR) standing by the "well", looking down, one of them flashes a torch so that it is impossible to see their faces.
525. MEDIUM CLOSE SHOT. PANNING SHOT.
The IDINGERS retreating from the staircase and running out onto the gallery of the second floor scaffolding.
526. CLOSE SHOT.
The gallery of the second floor. The IDINGERS appear in the exit to the gallery outside. They stop immediately and look upwards. Noises of fight and of falling mortar etc.
The noises of the fight continues

above on the third floor
gallery, and dust and mortar rain
down through the cracks in the planks
above.

527. CLOSE SHOT.

What the IDINGERS see: the planks
of the gallery above being
violently shaken. Between the
cracks and spaces between
the planks, we can see shadows,
boots and continuous streams
of dust and mortar, etc.

Noise of fight, etc.
continues.

528. CLOSE SHOT

The IDINGERS' terrified faces
as they look up.

"

529. CLOSE SHOT

The gallery and planks above
their heads. One of the men
fighting, falls heavily onto
the planks. One plank becomes
dislodged and crashes down.

"
and crash of plank.

530. MEDIUM CLOSE SHOT

The IDINGERS as the plank crashes
past them. IDINGER drags FRANZISKA
to the end of the gallery, out
of danger, but the fight
continues.

Noise of fight and
crash of plank.

531. MEDIUM LONG SHOT

SHOOTING ALONG the gallery to where
it ends. (Note: the gallery does
not continue here round the
corner of the house.) The IDINGERS
reach the end of the gallery.
IDINGER motions to FRANZISKA
to stay by the corner of the
house, while he makes a bid for
the exit, moving very cautiously.

IDINGER:

Wart! hier...

532. CLOSE UP: FRANZISKA.

As she listens to the
crashes above her.

Noise of fight.

533. CLOSE SHOT.

Shadows of the fighting
men. First they are in a
clinch, then they separate
and one of them breaks away.

534. MEDIUM LONG SHOT.
The last phase of the flight, partly hidden still by the scaffolding. We see one of the men, but do not recognise which, pick up a heavy bucket of cement and throw it at the other. Noise of fight.
535. CLOSE UP.
A wooden upright and a man's head as he ducks out of the picture. At the same moment a bucket flies past towards some planking which encases the shaft of a workman's outside lift. Crashes.
- 535a. CLOSE SHOT (Very short).
LONG still ducking down, reaches for his gun.
536. CLOSE SHOT.
The bucket plunges down the shaft, first crashing into the far wall of the shaft, then it ricochetes back and down. Crashes.
- 536a. CLOSE SHOT (Very short)
VOROSCHENKO ducking down behind an upright, also with a gun in his hand.
537. CLOSE SHOT.
The bucket has crashed into the near side planks of the gallery of the second floor, dislodging the planks and sending them crashing down too. Crashes.
538. CLOSE SHOT.
IDINGER. The planks start to collapse beneath his feet. Crashes.
539. CLOSE UP: FRANZISKA.
Seeing this, she starts back in terror. Crashes.
540. CLOSE SHOT.
IDINGER seen for a second as the planks start to fall and he tries to save himself, but he is unable to do this and falls with them out of the picture. Crashes.
We hear a terrible scream from FRANZISKA:

541. CLOSE SHOT (Short)
LONG looking towards the CAMERA Scream.

542. CLOSE SHOT. (Short).
VOROSCHENKO looking towards the CAMERA. Scream.

543. CLOSE SHOT. PANNING SHOT.
The rail of the gallery.
LONG appears at the rail,
looking down. CAMERA PANS WITH
his look, showing FRANZISKA as
she stands on one of the wooden
supports, holding onto the rails;
all the planks round her have gone.

544. MEDIUM CLOSE SHOT. PANNING SHOT.
LONG leaves the rail and rushes
past VOROSCHENKO to the entrance
to the building. CAMERA REMAINS
on VOROSCHENKO, who has not yet
quite grasped the situation.
Then he pulls himself together
and looks downwards over the rail.

545. MEDIUM LONG SHOT.
LONG cautiously walking along one
of the wooden supports, towards
FRANZISKA. He is balancing pre-
cariously. As he nears her, he
stretches out his hand to her,
but FRANZISKA refuses his aid
and starts to shout hysterically.
FRANZISKA:

Nein! Nein, ich will
nicht! Lassen Sie mich!

LONG:

Now, come on, give me
your hand! Don't be
silly...Franziska!

546. MEDIUM CLOSE SHOT.
LONG manages to get to
FRANZISKA and puts his arm
round her waist, trying to
lift her to safety, but
FRANZISKA resists this ma-
noeuvre, trying to throw her-
self down. She continues to
shout:

No... leave me alone! Ich
will nicht! Ich will zu
meinem Mann...

At this moment VOROSCHENKO
appears, also takes hold of
FRANZISKA, but she fights both
desperately. They nevertheless
manage, with their combined forces,
to get her on to the safe part of the
gallery and through the door into the building.

FRANZISKA is still shouting
and fighting them:

Lasst mich los! Ihr habt
meinen Mann umgebracht...
lasst mich zu meinem Mann...
lasst mich, habt Ihr noch
nicht genug. Ich muss zu
meinem Mann! Karl! Karl!

finally, her shouting
ceases and she faints.

547. TRACKING SHOT.

STUART forces his way through
the confused tangle of planks
to reach IDINGER, who is lying,
half stunned, on a heap of sand
at the top of the ramp. STUART
lifts IDINGER up, and is re-
lieved to see that he is only
badly shaken. STUART, urgently:

Come on...come on...are
you hurt? Try to get up...
quick...quick...

IDINGER looks at him,
terrified.

STUART:

It's all right... you
needn't be afraid. Crikey,
I'd quite a job to catch
up with you.

STUART looks up to the
place from which IDINGER
fell:

My...you're lucky! You're
really all right? Können
Sie stehen?

IDINGER, indistinctly:

Wo ist meine Frau?

STUART:

She's all right, don't
worry... Kommen Sie! Hier
nicht bleiben...! I'll give
you a hand... Come on...
Come on...!

STUART helps him up and,
supporting him, they both
move out of the picture.

548. PANNING SHOT.

Staircase, leading to the
second floor. PASTEUR is
hurriedly running up the
stairs, he hesitates for
a moment, then hurries to
LONG and VOROSCHENKO,
who are trying to revive
FRANZISKA.

PASTEUR:

Mon Dieu! Is she dead?

LONG shakes his head.

PASTEUR makes a quick decision and bends down to pick her up.

549. TRACKING SHOT.

FRANZISKA's face as she is carried by PASTEUR. CAMERA FOLLOWS her, remaining on her face as they both go down the staircase.

550. MEDIUM CLOSE SHOT.

LONG and VOROSCHENKO. They both look down the staircase after FRANZISKA and PASTEUR. Then they rise to their feet slowly and start brushing down their very rumpled and dusty uniforms. Their faces and hands are dirty, dusty and streaked with blood.

551. CLOSE SHOT.

LONG as he tries to clean up his face and hands, and brushes the dust off his uniform. He looks at VOROSCHENKO with a strange expression on his face - sober, unsmiling, thoughtful. He is still panting.

Panting.

552. CLOSE SHOT. REVERSE SHOT.

VOROSCHENKO, wiping some blood off his face with the back of his hand. He responds to LONG's look with a similar look. It is obvious that they are both thinking: "Well, we only just got away with it that time". VOROSCHENKO takes a cigarette out of his pocket and puts it between his lips, he then starts looking for matches in his overcoat pocket.

553. MEDIUM CLOSE SHOT.

LONG, seen over VOROSCHENKO.
He, too, has taken a cigarette
and is lighting it from his
lighter. In the foreground,
VOROSCHENKO, still searching
in pockets for a match. LONG
stops and holds his lighter
out to VOROSCHENKO without
taking his eyes off him for
one second.

Sound of
cigarette-lighter
lighting.

554. MEDIUM CLOSE SHOT. REVERSE SHOT.

VOROSCHENKO accepting the pro-
ferred light. He too looks se-
riously and soberly back at
LONG and then turns away and
goes towards the staircase.
LONG follows him slowly.

House under Construction. Ext. Night.

555. MEDIUM LONG SHOT.

Near a second entrance through the hoarding in the street, we see the lights of a lorry approaching the CAMERA. STUART steps out into the light and signals it to stop. He then turns towards the hoarding and helps up IDINGER, whom he has left propped against the boards.

IDINGER, as STUART helps him up:

LORRY DRIVER comes into picture; STUART addresses him:

LORRY DRIVER:

STUART:

Together they help IDINGER up into the back of the lorry. IDINGER, still resisting them, but very weakly:

STUART:

to the LORRY DRIVER:

They lift the still-resisting IDINGER into the lorry.

IDINGER

He suddenly stops and looks towards the CAMERA.

556. MEDIUM LONG SHOT.

PASTEUR arrives, still carrying FRANZISKA and stops just outside the hoarding. STUART joins him and CAMERA PANS with them as they bring FRANZISKA to the back of the lorry and lift her into it.

IDINGER takes hold of her.

557. CLOSE UP: FRANZISKA

as she opens her eyes and recognises her husband.

FRANZISKA, in a faint whisper: Karl!

Car noises.

Wo ist meine Frau...?
Ist meine Frau
vielleicht..?

Accident! See! Unfall...!
Bitte bringen der Mann
American First Aid Post!
Erste Hilfe! Verstehen
Sie?

Ja, Alserstrasse?

That's right!

Ich gehe nicht ohne
meine Frau!

Oh, go on...don't be an
idiot. Get a move on,
can't you?
...Give me a hand!

Ich will nicht...! Ich
will nicht!

558. MEDIUM CLOSE SHOT.

STUART and PASTEUR standing near the DRIVER's cabin, where the DRIVER has just taken his seat.

STUART, Impatiently:

Come on...! Get cracking...!
Weg...! Weg...! Schnell...

The lorry drives off, STUART and PASTEUR stand, watching it as it drives into the darkness. They turn then, and go back to the hoarding out of picture.

Car noises.

559. MEDIUM LONG SHOT.

The entrance of the building, near the heap where IDINGER fell. VOROSCHENKO appears, followed by LONG. VOROSCHENKO looks at the scattered and broken planks and up to the place where they all were. In the foreground, STUART and PASTEUR come into the picture from the direction of CAMERA. VOROSCHENKO looks silently at his comrades and slowly moves out of picture. LONG follows him, stopping for a moment near STUART, his eyebrows raised questioningly. STUART gives a reassuring nod. They all go out of picture.

560. LONG SHOT. HIGH ANGLE SHOT.

Seen through the scaffolding: the street, the empty car, a few PASSERS-BY, who, although curious, keep at a respectful distance. THE FOUR MEN come into picture, climb into the car, taking their usual places.

LONG lets in the clutch and the car drives off and disappears into the night.

Car noises.

FADE OUT:

T H E E N D