

GRAND HOTEL

Written by

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Based on the play "Menschen im Hotel"

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American version

By William A. Drake

SHOOTING DRAFT

PROLOGUE

Berlin.

Season is March.

Action of the picture takes place in approximately 36
hours.

Picture commences at approximately 12:35 in the day.

Time: The Present.

EXTERIOR REVOLVING DOOR

people Show general natural action of people going in and
people coming out but in it is the definite inference of
arriving and people leaving the big hotel.

CAMERA MOVE INSIDE THROUGH THE REVOLVING DOOR -- very quickly.

PAUSES ON THE THRESHOLD like a human being, seeing and
hearing.

DISSOLVE OUT.

and
business

DISSOLVE INTO: Clock. It is twenty minutes to one --
then moves slowly into the crowd of busy mid-day
jumble.

the
it

CAMERA pushes through crowd and passes by the foot of
steps that lead up to the restaurant. In its journey,
passes Kringelein looking up. He is not pointed.

movement
CAMERA
action.

THE CAMERA then saunters -- getting a slow profile
across -- near Senf's desk. Senf is very busy. THE
now passes -- profile -- the desk of Senf. General

people who
distinguish

Senf stands before his background of slots and keys. WE
PROCEED until we are facing the elevator.

At that moment the elevator is opening. Among the
emerge is Suzette, who moves too quickly for us to
who she is.

hear

THE CAMERA PANS quickly with her and in the distance we
her saying to Senf:

SUZETTE

Madam Grusinskaya will not want her
car.

action
Captain --
going

This line is only just above the general clatter of
but it is picked-up sharply first by Senf then by Bell-
and as the CAMERA SLOWLY TURNS AROUND, we see the boy
towards the door and we hear the voice in the distance,
saying:

VOICE

Cancel Madam Grusinskaya's car.

(a

The CAMERA now backs away from the scene into the BAR.

-- in section.) It backs to the back of the bar and proceeds
crowd of profile -- behind the backs of the barmen. A mixed
people drinking before their lunch.

blonde, We pick up the Doctor, leaning his head upon his hands,
glances at looking into space. The woman next to him, a noisy
of his is laughing. The doctor glances up at her -- she
suddenly to the doctor. She and the audience see the scarred side
a her companion, who is the Baron. We do not get much of
glancing at chance to see him because at that instant he is
CAMERA his watch, his shoulders are turning away from THE
and he moves out towards the lobby.

the BACK UP a few feet and LAP DISSOLVE as you move into
of main aisle of busy room in restaurant. Great activity
lunchtime. A waiters. The bustle and activity of fashionable
string orchestra is playing.

pompous Among other things, we pick up the smiling face of the
important Maitre d'hotel, he has apparently just shown someone
to a table.

just THE CAMERA watches his face and follows him. His face
d'hotel as CAMERA reaches service table. The pompous Maitre
now becomes a thing of drama as he demands of a waiter:

MAITRE D'HOTEL
Where is that gentleman's soup?

to The waiter, frightened and perspiring, doesn't bother
arm: argue -- he tears off quickly (CAMERA FOLLOWING HIM) to
another service table. The waiter seizes buss-boy's

WAITER

Where's that soup?

HIM, Boy goes off at great rate of speed, CAMERA FOLLOWS
 into service room of kitchen. Boy stops at soup chef's
 counter. He is not the only waiter wanting soup at that
ticket moment. He pushes his way to the front and puts his
 forward.

BOY

Quick -- come on -- come on...

exception The soup chef, used to impatient waiters, makes no
 of the young man. He looks at him as much as to say:
"I'll slap you on the mouth." At the same time he is pulling
over a cauldron of soup.

CUT TO:

small CAULDRON OF SOUP being pulled over -- it dislodges a
and cauldron that is near the edge. We see the soup fall
face -- hear the scream of a woman before showing her agonized
chef has She has been scalded. General steamy confusion. The
down filled the plate. WE PROCEED the buss-boy out. Half way
 the aisle, the waiter takes it from him.
 THE CAMERA follows the waiter who places the soup
before Mr. Preysing. Preysing has been waiting, with his serviette
hand. A carefully tucked in his collar. His spoon is in his
him, horrible man, ready for action. The soup is in front of
going to he tastes it, pushes it away, frowns, we feel he is
 tear the place down.

WAITER

(anxious voice)

Yes.

PREYSING

(grimly)
Cold.

VOICE

(near Preysing's elbow)
Mr. Preysing...

PREYSING

(in same voice)
Yes...

BELLBOY

Telephone -- from Fredersdorf --

HIM -- Preysing rises, struts from restaurant. CAMERA FOLLOWS
He walks out through the door...

DISSOLVE OUT AND

INTO:

CAMERA Between two operators heads. Odd effect at board.
TILTS UP as Preysing's head looks right down at girl.
Bellboy is with Preysing.

BELLBOY

Mr. Preysing from Fredersdorf -- his
call.

GIRL

Yes, Mr. Preysing --

Preysing begins drumming his fingers on the top of
switchboard.

GIRL

(nervously)
They've gone -- Just a moment, sir...

PREYSING

(to boy)
You told me it was on -- you said
the call was through.
(he waits irritably)

SECOND GIRL

(to first)
Who's in number three?

FIRST GIRL

Senf -- the hall porter.
(Girl looks off at...)

CUT TO:

SENF IN TELEPHONE BOOTH

SENF

Yes, it's Senf, the head porter,
Grand Hotel... Are you at the
Clinic?... How's my wife?... Is
she in pain?... Isn't the child
coming soon?... Patience! It's easy
for you to talk... Get away?... No,
I can't -- I'd lose my job. It's
like being in jail. Oh, I hope the
child comes along all right.

NEXT
from

At the conclusion of Senf's speech, CAMERA MOVES TO
BOOTH. Thru the glass door we see Preysing approaching
desk. He enters booth and commences conversation:

PREYSING

Hello! Long Distance?... Get off
the wire... No... I was talking to
Fredersdorf... What?... Oh...
Hello!... Is that you dear?... How
is everything at home?... What do
you hear from the factory?... No...
How are the children?... I left my
shaving set at home... Yes, is your
father there?... Hello, father?...
Our stock has gone down twenty-three
points. If our merger with the Saxonia
doesn't go through -- I don't know
what we can do... Hello, hello...
yes, papa. Rely on me -- everything
depends on Manchester... If they
refuse to come in -- well, we will
be in bad shape... no... Rely on me,
I'll make it go through -- I'll make
it go through... Waiting?... Yes,
I'm still speaking...

the

THE CAMERA THEN PANS TO Suzette. Suzette is already in
booth and she is waiting for Mr. Meierheim to come on.

SUZETTE

(starting to speak)

Hello, Mr. Meierheim?... Is that, Mr. Meierheim?... This is Suzette... Suzette, Madam Grusinskaya's maid... No... Madam Grusinskaya will not go to the rehearsal... No... Madam is in a terrible state, she didn't sleep all night -- She's very tired... No, I'm speaking from a booth -- I didn't want to speak in front of her... I gave her a tablet of veronal... She's sleeping now... You had better come to the hotel, I'm afraid...

PAN TO BARON just entering booth. He is lighting a cigarette.

(receiver down - trick)

BARON

(speaking into telephone)

Baron Gaigern speaking. Yes, Baron Gaigern himself. Where are you?... Good... No -- first, I need money. I need it right now. I have to make a showing... That's my business. I hope to do it tonight... at the theatre or after the show... But money -- for the hotel bill, for tips... I don't need advice, I need money!... Now, listen...

PAN TO KRINGELEIN - booth.

KRINGELEIN

Who is that, This is... Hello, hello!... Who is that... Heinrich? This is Kringelein. Hello, Heinrich. This is Otto Kringelein. Hello! Can you hear me?... I've got to speak very quickly. Every minute costs two marks ninety... What?... Otto Kringelein! Yes, I'm in Berlin, staying at the best hotel, the Grand Hotel... No, don't you understand? I want to explain, but I must do so quickly, it costs so much. Please don't interrupt me -- hello? Hello! Listen! You know that will I made before my operation? I gave it to you. I want you to tear it up. Destroy

it. Because, listen, I came to Berlin to see a great specialist about that old trouble of mine... It's pretty bad, Heinrich. The specialist says I can't live much longer.

(louder)

I haven't long to live! That's what's the matter! Hello, hello. Are you on the line? No, it isn't nice to be told a thing like that. All sorts of things run through your head. I am going to stay here in Berlin. I am never coming back to Fredersdorf. Never! I want to get something out of life, too. You plague, and bother, and save -- and all of a sudden you are dead. Heinrich... You don't say anything. I am in the Grand Hotel, do you understand, the most expensive hotel in Berlin? I'm going to get a room here. The very best people stay here. Our big boss, Preysing, too. I saw him -- not five minutes after I was here. Sometime, I'd like to tell him exactly what I think of him. Listen, Heinrich -- I have taken all my savings; my life insurance, too; I cashed in all my policies, the sick benefit fund, the old age pension, the unemployment insurance, the burial fund and everything... What's that, miss?... Hello, Heinrich. I have to hang up now. I have to pay three times overcharge. Just think, Heinrich! There's music here all day long. And in the evening, they go around in full dress... Yes, sometimes I have pain, but I can stand it. Everything is frightfully expensive here. You can imagine, the Grand Hotel... What? Time's up...

Doctor
down

Near the conclusion of Kringelein's speech, we see the approaching through Kringelein's booth. He is looking at something.

CUT TO:

COMPLETE REVERSE - MATCH SHOT - SHOOT THEM BOTH

TOGETHER

same
various
Doctor is looking down at parcel. Kringelein's voice on track. CAMERA BACKS UP. Show doctor as he passes booths -- voices of respective people come up sharply.

KRINGELEIN

I'm a sick man -- Heinrich -- Hello -
hello -- Operator -- every minute
two marks ninety.

Doctor passes Baron's booth next.

BARON

Dangerous?... That's my business...
I'll do it tonight -- ...I'll do it
alone.

Doctor passes Suzette's booth.

SUZETTE

Madam is afraid -- she will never
dance again -- there was no applause
last night --

Doctor passes Preysing's booth.

PREYSING

Yes -- the merger -- Manchester --
it is my business as much as yours --
we've already lost eighty-five
thousand --

Doctor passes Senf's booth.

SENF

I'm on duty -- I can't leave the
Grand Hotel -- it's like being in
prison -- the baby --

Doctor crosses to telephone operator:

DOCTOR

(to operator)
Any calls?

GIRL

No, Doctor.

DOCTOR

(half to himself)

Grand Hotel -- people -- coming --
going... Who cares... nothing ever
happens.

FADE OUT.

SEQUENCE "#1"

FACADE OF HOTEL

showing electric sign -- odd angle -- THE GRAND HOTEL -
-
unlighted.

CUT TO:

ELECTRIC CONTROL ROOM

small section -- Engineer pulling down lever.

FACADE OF HOTEL

sign flashes on.

DISSOLVE

OUT:

DISSOLVE INTO: EXTERIOR HOTEL

action. Shooting directly on swinging door -- normal crowd
demi- Tea-dansant at this hour is daily rendezvous for smart
These mondaines, gigolos, out-of-town travelers, etc. --
types indicated.
In the distance we hear music.

DISSOLVE

SUDDENLY TO:

YELLOWROOM - NEAR SHOT OF BAND

Band in This same music is being played by the Eastman Jazz
the Yellow Room of the hotel.

the
THE CAMERA does not wait but backs down the room. It is
hour of the tea-dansant.

reality
As the CAMERA IS BACKING OUT OF THE ROOM which is in
Baron -- the restaurant converted -- the tall figure of the
he proceeds through the door of the restaurant --

the
Note: Question here as to whether Yellow Room will be
restaurant converted, or not. In which case it will be
corridor necessary to add scene of Baron walking through
upstairs -- giving sense of distance.

proceeds
The Baron is whistling the tune of the orchestra, he
pretty through the lobby as if on a mission. He glances at a
who is woman who passes and nods good evening to the Doctor,
seated in his chair, not far from the desk. He enters.

CUT TO:

FLORIST SHOP

turns
Pretty girl is there, she has seen him coming. She
tied from the door and hands him a box of orchids, already
in ribbon.

BARON

Good little girl -- nice ones?

GIRL

Yes, Baron.

The Baron would stay and flirt but he has a mission; he
leaves.

CUT TO:

LOBBY

with
In the lobby we pick up the Baron leaving the florists

desk. small box of flowers -- he crosses quickly to Senf's

down. SHOT OVER SENF'S HEAD as the Baron puts the flowers
Senf is busy.

the The Baron is whistling gaily -- tapping his fingers on
flower box -- he is good-natured and patient.

SENF

(to Clerk -- as
telephone bell rings)
Is that for me?

CLERK

No -- Madam Grusinskaya's car is to
be brought.
(he replaces the
receiver)

SENF

(to one of the bellboys)
Madam Grusinskaya's car is to be
brought.

Boy leaves. We hear his voice out of scene at the door.

BELLBOY'S VOICE

Madam Grusinskaya's car... to be
brought.

SENF

Good evening, Baron.

BARON

(amiably)
Good evening. Will you send these up
to Madam Grusinskaya?

SENF

Yes, Baron.
(he hands the box of
flowers to the clerk)
Madam Grusinskaya.

Clerk hands box to bellboy.

CLERK

Room one-seventy -- Madam Grusinskaya.

BARON

(to Senf)

Have you my tickets for the theatre?

SENF

Oh yes, Baron --

(to Clerk)

Baron von Gaigern's seats for Madam Grusinskaya.

Telephone rings again. Clerk picks it up.

SENF

(to Clerk)

For me?

CLERK

(at telephone -- shakes
his head)

No -- Madam Grusinskaya's car is not
to be brought.

SENF

(to boy)

Madam Grusinskaya's car is not to be
brought.

The Clerk hands Senf the tickets which Senf hands to
the Baron.

BARON

Charge them...

As the Baron is picking up his tickets he looks around
quickly as he hears the voice of Pimenov, who has arrived
apparently from his afternoon walk from the rehearsal at the
theatre.

PIMENOV

(to Senf)

Good evening -- my key -- one sixty-
eight.

BARON

Good evening, Mr. Pimenov.

PIMENOV

Oh -- good evening, Baron.

BARON

How's the beautiful lady?

PIMENOV

Grusinskaya -- well, to tell the truth, Baron -- tonight we are a little bit nervous. Were you at the theatre last night?

BARON

Certainly -- always when Grusinskaya dances.

PIMENOV

Well -- last night was not so good.

BARON

I thought she was splendid!

PIMENOV

Yes -- but the audience.

little
Clerk. The

At that moment they are interrupted by a vehement Japanese with his wife. They are arguing with the Japanese speaks in Japanese to his wife.

CLERK

(to Japanese)

The parquot loges are behind the parquet chairs.

JAPANESE

Then they've put me back and I want to be up in front. How is that, chairs in front of loges?

Senf is speaking to a lady at the same time.

SENF

The train leaves at seven-thirty, Madam. That is the only through train -- the dining car goes along.

Japanese

The Baron and Pimenov exchange glances as the little speaks volubly to his wife.

BARON

(sarcastically)

It's always so quiet here.

PIMENOV

If you occupied the room next to Madam Grusinskaya, you would appreciate the quiet of a hotel lobby.

BARON

My dear sir, I would gladly change rooms with you.

PIMENOV

(effeminately)

No doubt you would, Baron. But do you know, I'm quite indispensable to her. I'm her ballet master and her nurse. I hardly belong to myself anymore. But, there you are, it's Grusinskaya -- you can't help adoring her.

At that moment, Zinnowitz pushes past them.

ZINNOWITZ

Pardon me.

(addressing Senf)

Is Mr. Preysing in -- I am Doctor Zinnowitz.

SENF

(to bellboy)

Mr. Preysing -- from Fredersdorf --

BELLBOY

(quickly -- paging)

Mr. Preysing --

Preysing steps quickly into scene.

PREYSING

Ach! Here you are, Doctor Zinnowitz.

ZINNOWITZ

Have I kept you waiting?

PREYSING

Waiting -- I'm waiting for news from Manchester.

ZINNOWITZ

No news yet?

PREYSING

No. No word.

ZINNOWITZ

Everything depends on the Manchester merger.

PREYSING

I know -- I know.

ZINNOWITZ

I saw Gerstenkorn at lunch -- and as your lawyer I made it my business to broach the matter ---

back to
As they begin to move out of scene, Zinnowitz calls
Senf.

ZINNOWITZ

I'm expecting a young woman -- a stenographer -- she will ask for Mr. Preysing. Ask her to wait.

SENF

Yes, Doctor Zinnowitz.

As they move out of scene, telephone bell goes.

SENF

(to Clerk)
For me?

CLERK

No -- letters to two-eighty.

SENF

(to Clerk)
If a young woman, a stenographer, --
etc.

This just covers the scene.

them
The Baron and Pimenov are laughing at something one of
has said which brings our attention to them again.

At that moment the Doctor enters the scene.

DOCTOR

Any letters?

SENF

No, Doctor.

DOCTOR

Telegrams?

SENF

No, Doctor.

DOCTOR

Anyone asked for me?

SENF

Nobody, Doctor.

with The Doctor turns slowly away, taking out a cigarette
his one hand.

BARON

(glancing at Doctor)

The war.

PIMENOV

(looking up from his
letter -- glances
off at the doctor)

That is Doctor Otternschlag -- You
know him?

BARON

Yes -- He always seems to be waiting
for something -- and nothing ever
comes.

PIMENOV

The war dropped him here and forgot
him.

BARON

(beams)

Yes, I was in the war.

CUT IN: FLASH OF DOCTOR --

He turns as he hears the Baron say this.

Baron... He pulls at his cigarette and looks grimly at the
reception then he looks off at Kringelein -- who is trying to get
Rohna's attention (the reception Clerk) -- at the
desk, which adjoins that of Senf's.

KRINGELEIN'S VOICE

Please -- please pay some attention
to me -- I have no time.

Pan back to desk:

ROHNA

(engaged with a lady
and gentleman, who
have just arrived)
If you will wait one moment, sir.

KRINGELEIN

I won't wait -- I can't wait -- I
waited three days before I got a
room at all and what a room that is.

ROHNA

It's a very nice room and inexpensive,
sir.

KRINGELEIN

Did I say I wanted a cheap room to
live in -- when I came here did I
ask for a cheap room? Did I?

Rohna, sensing a scene with this strange dirty little
gentleman, looks furtively around for the manager.

ROHNA

Just one moment, sir.

KRINGELEIN

No, I won't wait -- I can't -- Every
day is precious -- every hour --
Every minute.

Second Clerk is looking straight at him.

Kringelein turns his attention directly to this man and
proceeds:

KRINGELEIN

I came here because I wanted to live
here, two weeks, maybe three -- God
only knows -- I've told you I'll pay --
I'll pay anything you ask. I'm tired --
I'm ill -- I can't wait.

As he finishes the Doctor draws into the scene -- he is
watching.

Assistant Manager enters.

ASSISTANT MANAGER

Has the gentleman a complaint?

Rohna and Kringelein speak together.

ROHNA

The gentleman is dissatisfied with room number five fifty-nine.

KRINGELEIN

I certainly have a complaint -- and a fair one.

Pimenov
The
and

He senses an audience and warms up. The Baron and enter the scene. The lady and gentleman have turned. bellboy stands watching curiously and even Senf pauses looks up.

KRINGELEIN

(continuing)

I came here from a long distance to stay at the Grand Hotel. I want a room -- a big room -- like you would give General Director Preysing -- I'm as good as Mr. Preysing -- I can pay like Mr. Preysing -- would you give him a little room, way up in the corner with the hot water pipes going -- bang -- bang -- bang...

(he bangs at the desk with his fist)

DOCTOR

This gentleman can have my room.

KRINGELEIN

(turning)

Oh!

DOCTOR

Send his bags up to my room.

KRINGELEIN

Oh -- but -- I --

DOCTOR

You're tired. I can see that.

KRINGELEIN

Yes -- yes -- I am tired. I have been ill...

DOCTOR

You are ill.

Rohna During this scene the manager has been talking with quietly. The manager how turns.

MANAGER

Mr. Kringelein will take room number one-seventy-six, one of our most expensive rooms. It is large and on the front with bath.

KRINGELEIN

(subdued -- exhausted --)
Does that mean that the bath is my own? --- Private?

MANAGER

Certainly, sir.

KRINGELEIN

Well, now, that's very kind -- thanks. That's what I want -- a large room on the front with a private bath -- Yes, that's what I want. I can pay now if you like.

extract He takes out his wallet and nervously commences to money.

DOCTOR

That will not be necessary.

Kringelein to The manager is instructing the bellboy to take the new room.

has Kringelein accidentally drops a bill -- the Baron, who noticed the money, stoops to pick it up.

In bending himself, Kringelein drops his hat.

with his

Baron picks up the hat and considerately brushes it sleeve.

KRINGELEIN

Thank you, sir.

BARON

(amused)

Not at all, sir.

(he beams)

KRINGELEIN

(finding a friendly face)

Permit me -- my name is Kringelein -- from Fredersdorf.

BARON

I'm Baron von Gaigern.

KRINGELEIN

Oh, a Baron!

(he is impressed)

suddenly

Baron catches the mood of making this gentleman popular.

BARON

And this is Doctor Otternschlag.

KRINGELEIN

(turning to Doctor)

Oh -- Doctor -- you are a Doctor -- I am --

DOCTOR

I know -- I know -- when a man's collar is an inch too big for him -- I know he is ill.

KRINGELEIN

Yes -- Oh -- oh -- yes, --

(his finger goes nervously to his collar)

Zinnowitz passes through scene quickly on his way out.

where

At that moment, Pimenov returns from the news-stand,

he has bought the evening papers.

PIMENOV

Well, Baron -- I must go and dress.

KRINGELEIN

(to doctor)

Is this gentleman a Baron, too?

PIMENOV

(laughing)

Unfortunately no.

The Manager comes into scene.

MANAGER

Will Mr. Kringlein kindly register.

KRINGELEIN

Again?

MANAGER

Please.

Kringlein turns to the desk. The Doctor turns up with
him.

At that moment the Baron's chauffeur touches his arm.

CHAUFFEUR

Have you a minute now?

BARON

No -- I told you not to come in this
lobby.

CHAUFFEUR

Time's getting short.

BARON

I've told you a hundred times not to
speak to me with a cigarette in your
mouth.

Chauffeur takes the cigarette out of his mouth -- but
still
holds it in his hand.

CHAUFFEUR

I want to speak --

BARON

Not now.

CHAUFFEUR

Yes, sir.

The Baron leaves.

Pimenov,

General moving off, towards elevator, of Baron,
Kringelein and the Doctor.

SENF'S DESK

bring in

On another shot, shooting profile onto Senf's desk,
Flaemmchen. Flaemmchen enters. Her back to CAMERA.

FLAEMMCHEN

(we hear her ask)

Mr. Preysing.

SENF

Will you wait please.

CLERK

The stenographer is to go up -- Mr.
Preysing telephoned.

SENF

Mr. Preysing -- one sixty-four.

FLAEMMCHEN

Thanks --

(calling off to
elevator)

Heigh! -- Wait!

She crosses to elevator.

ELEVATOR

**THE CAMERA RUSHES UP BEHIND HER, ALMOST PUSHING INTO
WITH HER.**

turns

looking

see

As she enters the elevator and the gate shuts, she
around, back pressed against the Baron -- who is
down at her. The look on her face is the look we often
on Flaemmchen's in elevators when they are pressed.

NOTE: Good introduction, for Flaemmchen.

The lift ascends.

UPPER CORRIDOR

for Flaemmchen steps out of the lift. She is looking around
the numbers. She moves out of scene.

move The Doctor, Kringelein and the bellboy with the bag,
straight down the hall.

Pimenov is chatting volubly.

PIMENOV

(to Baron)

Poor Grusinskaya -- how can she
receive anyone. She can't -- theatre,
trains, hotels -- hotels, trains
theatre.

Mr. We see Flaemmchen being directed by the floor clerk to
Preysing's room.

PIMENOV

(continuing)

I must go and dress -- she'll be
waking up and calling for me.

of He proceeds up the passage, pompously, humming the air
his ballet.

there At that moment, Flaemmchen, who has been directed to
Preysing's door, by floor clerk, passes the Baron and

is an amusing exchange of glances between them.

Flaemmchen knocking at Preysing's door hears a voice.

PREYSING'S VOICE

Come in.

She opens the door.

CUT TO:

PREYSING'S ROOM

it. He
towel.

Preysing has had a bath and is actually steaming from
stands before a long mirror, rubbing himself with a

him
He sees her through the mirror, wraps the towel around
very cutely, for a big man, and turns upon her.

PREYSING

What...! --

FLAEMMCHEN

I'm the stenographer.

PREYSING

Then you will please wait outside.

He is very much affronted.

Flaemmchen, who has seen many large gentlemen in the
altogether --

FLAEMMCHEN

(lightly)

Don't hurry -- take your time.

She goes out of the room and shuts the door.

CUT TO:

UPPER CORRIDOR

Flaemmchen emerges from Preysing's room.

Baron loitering in the hall. (Whistling as outlined).

Baron
approaches, he is also whistling -- the same tune that
Flaemmchen is whistling. She glances at him, as he

continues
whistling with an amusing dance step, as much as to

say:
"Are you mad?"

BARON

Like dancing?

FLAEMMCHEN

Not with strangers.

he is
order to
comes

Baron glances back up the passage; it is apparent that
going to make conversation here with this girl, in
keep legitimately in the passage until Grusinskaya
out.

BARON

(turning to Flaemmchen)
Never?

FLAEMMCHEN

You're a fool!

BARON

Yes, I am rather.

He glances down the passage again, his hands in his
pockets.

She glances impatiently at her watch.

BARON

He must be very nice.

FLAEMMCHEN

Who?

BARON

(gallantly)
Whoever is keeping you waiting.

FLAEMMCHEN

(indicating Preysing's
door)
Have you seen it?

BARON

Oh, my large and noisy neighbor --
really? That?
(indicating Preysing's
door)

FLAEMMCHEN

That.

BARON

(with meaning)
You?

FLAEMMCHEN

(quickly)
Oh -- work!!

BARON
(with meaning)
Oh!

FLAEMMCHEN
Dictation.
(she twittles her
fingers)
You know...

BARON
Oh... poor child. If you were free,
I'd ask you to come and have some
tea -- but --

FLAEMMCHEN
Tea would spoil my dinner.
(lightly)
One meal a day, I'd hate to spoil
it.

BARON
Reducing?

FLAEMMCHEN
(she turns invitingly)
No -- why? -- should I?

BARON
Lord no -- charming -- but why one
meal a day?

FLAEMMCHEN
(laughing in his face)
Money -- Ever heard of it?

BARON
Yes -- yes indeed -- but you are
a...
(moves fingers)
...a stenographer. Don't little
stenographers earn little pennies?

FLAEMMCHEN
Very little.

BARON
Too bad.

FLAEMMCHEN

Did you ever see a stenographer with
a decent frock on? -- One that she'd
bought herself?

BARON

Poor child --
(enthusiastically)
I wish I were free tonight -- we
could --

FLAEMMCHEN

(with invitation)
Aren't you?

BARON

(quickly)
What?

FLAEMMCHEN

Free --

BARON

(glancing up passage)
Unfortunately no -- to bad -- tomorrow
though.

FLAEMMCHEN

Tomorrow? What time tomorrow?

BARON

Shall we say five o'clock --
downstairs?

FLAEMMCHEN

Where downstairs?

BARON

Yellow Room where they dance --
(business)

FLAEMMCHEN

You're very funny --

BARON

(with great meaning)
Yes? -- Tomorrow?

FLAEMMCHEN

Of course.

BARON

Really?

Flaemmchen laughs at him.

BARON

We'll dance.

FLAEMMCHEN

(slowly)

All right. We'll dance.

his At that moment we hear Kringelein's voice calling from doorway at the end of the passage.

KRINGELEIN'S VOICE

Baron -- Oh, Baron!

The Baron turns and looks off at ---

KRINGELEIN

He Kringelein is in his door in the distance -- radiant. waves.

KRINGELEIN

If I could trouble the Baron to come and see this beautiful room. I have ordered champagne. Perhaps the Baroness could join us.

CUT

BACK TO:

FLAEMMCHEN, BARON AND KRINGELEIN

KRINGELEIN

Waiter, oh waiter! Wait a minute!

(to Baron and
Flaemmchen)

We are having caviar -- it's expensive but that makes no difference -- I see the Baroness is laughing.

FLAEMMCHEN

Have caviar if you like, but it tastes like herring to me.

Suzette At that moment Grusinskaya's door opens suddenly and comes out into the hall.

SUZETTE

Ssshh! Please! Madam is asleep.

KRINGELEIN

Oh!

By this time the others are entering Kringelein's room.

The

Baron turns back for a moment.

BARON

(calling back quietly
to Suzette)

Asleep? -- Ssshhh -- sorry!

Suzette turns back into the room.

CUT TO:

GRUSINSKAYA'S ROOM

are
Yellow
Room below.
It is typical hotel. Half-open trunks, etc. Curtains
drawn -- room is in semi-darkness. There is a sense of
silence, except for distant music coming from the

slippers
In Suzette's hands we see one of Grusinskaya's ballet
which she has been mending.

suddenly
She is about to tiptoe to her seat when she stops
and looks off dramatically at...

GRUSINSKAYA

robe,
Shot from her angle. She is sleeping beneath a Chinese
on the chaise-lounge.

hand
Apparently she has changed her position, because the
which is outside the robe moves.

the
The CAMERA, as though it were Suzette, moves up towards
Grusinskaya. Her eyes are closed. Suzette crosses to
chaise-lounge and is looking down.

ceiling
Grusinskaya's eyes open suddenly. She looks at the
and then her eyes turn and look straight at Suzette.

SUZETTE'S VOICE

(quietly and reverently --
almost a whisper)
Madam has slept well.

GRUSINSKAYA

No, I have been awake -- thinking --
thinking.

SUZETTE'S VOICE

It is time for the performance.

GRUSINSKAYA

The performance?

SUZETTE

It is time.

suddenly
Like a soldier called to attention Grusinskaya sits
upright --

GRUSINSKAYA

Always the performance -- every day
the performance -- time for the
performance.

(she pauses and droops
suddenly)

I think, Suzette, I have never been
so tired in my life.

(she takes the bottle
of veronal which is
nearby)

Veronal didn't even help me to sleep.
(laughs a little)

SUZETTE

(speaking into
telephone)

Madam Grusinskaya's car is to be
brought.

grace of
to
While she is speaking Grusinskaya rises -- with the
a dancer she picks up the Chinese robe that has fallen

the floor and although there is only one other woman in
the room -- she holds the robe around her.

She crosses to the mirror and looks at her face,
running her fingers through her hair. She gently massages under her
eyes and the CAMERA sees Grusinskaya for the first time.

There is silence in the room -- neither of the women
speak.

Suzette gets madam's clothes ready. She crosses, puts
the case of pearls down on the dressing table and opens
them.

Grusinskaya looks into space -- silence -- dead
silence.

Suzette kneels as if to put Madam's stockings on for
her. Grusinskaya pulls her foot away.

GRUSINSKAYA

I can't dance tonight --

SUZETTE

It will pass -- it will pass -- come.

GRUSINSKAYA

Let us cancel the engagement.

SUZETTE

But, Madam. cannot do that.

GRUSINSKAYA

Now is the time to cancel to stop
entirely. I feel it -- everything
tells me -- enough -- enough.

She leans forward against the dressing-table and her
hands unconsciously touch the pearls.

GRUSINSKAYA

(very quietly)

The peals are cold -- everything is
cold -- finished -- it seems so far
away -- so threadbare -- the Russians --
St. Petersburg -- the Imperial Court --

the Grand Duke Sergei --
 (long pause as though
 she were reliving
 incidents of the
 past)
-- Sergei -- dead -- Grusinskaya --
it's all gone.

She throws the pearls away, down upon the floor.

SUZETTE

Mon Dieu -- the pearls -- if they
were to break --

GRUSINSKAYA

The pearls won't break -- they hold
together and bring me bad luck ----
I hate them!

Suzette crosses replacing the pearls.

SUZETTE

Orchids come again, Madam -- no card --
I think perhaps they are from the
same young man -- he is at the end
of the corridor -- tall -- he walks
like a soldier -- Madam must have
noticed how often he is in the
elevator with us. Last night for
instance --

GRUSINSKAYA

Oh, Suzette -- Suzette -- Sshh --
quiet.

away
Grusinskaya's eyes are looking off into space -- she is

in Russia -- she does not look --

Telephone rings -- Suzette crosses to telephone.

SUZETTE

Ah, oui -- the car is here for Madam.

GRUSINSKAYA

Send it away -- I shan't need it.

knock.
There is a knock at the door -- a certain kind of

GRUSINSKAYA

Come in.

enters.
trouble.
speak

She picks up the telephone and as she does so Pimenov
Suzette quickly gives Pimenov a signal that there is
As Pimenov is closing the door we hear Grusinskaya
into telephone.

GRUSINSKAYA

(authoritatively)
Madam Grusinskaya will not require
her car -- no -- she will not be
going to the theatre.
(she turns)

will
dressing-

Pimenov (at heart a clown) makes a grand comedy bow. He
deliberately try to tease Madam out of her mood.
She glances at him, without smiling, crosses to the
table and sits.

PIMENOV

It is time for the performance.

GRUSINSKAYA

(under her breath)
The performance -- the performance --
the performance.
(during this scene
the orchids fall to
the floor)

just
very
with

It is a hysterical out-burst. It is not a woman who is
temperamental, it is something deeper than that. She is
near a nervous breakdown. We, the audience, must feel
her a revulsion against the word performance.

PIMENOV

(tenderly -- as he
touches her shoulder
gently)
Poor little Lisevata -- she still
has her stage frights -- it will
pass.

hands, he

Pimenov kneels by Grusinskaya -- he is chafing her
attempts to soothe her.

Now Grusinskaya draws her hands suddenly away.

GRUSINSKAYA

It is not stage fright -- it's
something more --

PIMENOV

(tenderly)
What -- what is it? Last night...

GRUSINSKAYA

Last night?... There was no applause.

PIMENOV

(quickly)
There was -- there was.

GRUSINSKAYA

That theatre -- half empty -- dancing
for those few -- I was frantic -- I
finished -- the last beat and...
(she reclines her
head as the swan
finishing the dance)
...I waited -- I listened -- but the
applause didn't come -- nothing. A
man in the box -- and just the clagues
behind -- it is passed, Pimenov. We
are dead -- it's finished.

There is a sudden knocking at the door.

PIMENOV

Meierheim --

The door opens suddenly. Meierheim bursts into the
room.

MEIERHEIM

What is this that you have cancelled
your car? Who am I that I should
wait like a fool at the door? And
here on a whim, you cancel your car.
Have you forgotten there is a
performance? Do you know the time?
Or, are we all mad? Am I your
manager?... Have we a contract? Have
we obligations? Am I blind?

(glances at his watch)
...Or is that the time?

GRUSINSKAYA

I'm cancelling the engagement.

MEIERHEIM

Oh!

Business of Pimenov signaling to him.

MEIERHEIM

Oh! Madam is cancelling the engagement. Madam has chosen a funny time for such a funny joke. Ha, ha, ha -- hurry, come on. Tonight -- there's a line in front of the theatre since six o'clock. The house is jammed to the roof.

GRUSINSKAYA

The house is not full -- Is it really full?

MEIERHEIM

Packed to the ceiling. Hurry -- get dressed. And what an audience -- the French Ambassador -- American Millionaires -- Princess Ratzville -- er -- er --

GRUSINSKAYA

(to Suzette)

Oh -- but it can't be.

SUZETTE

Oh, come, Madam -- please come.

(she holds up her
frock)

GRUSINSKAYA

(changed mood)

All right, Suzette -- quickly -- hurry.

PIMENOV

We will wait.

MEIERHEIM

You are late. Hurry.

and Meierheim goes over to telephone, he picks up receiver
says:

MEIERHEIM

Tell Madam Grusinskaya's chauffeur
to bring the car.

Show few feet of Grusinskaya getting dressed.

CUT TO:

BY ELEVATOR

Pimenov and Meierheim.

Meierheim is pushing the bell.

PIMENOV

How is the house?

MEIERHEIM

Terrible. After this, no more ballets
for me. Jazz --

(snaps his fingers)

Just jazz.

PIMENOV

If the house is empty again, I don't
know --

MEIERHEIM

When she gets her paint on and hears
the music -- she'll be all right. I
know these people.

They are walking towards Kringelein's room. They are
pacing rather like men who walk the deck on a liner. They turn
almost together, but when they turn back past the CAMERA the
CAMERA PROCEEDS on into Kringelein's room. The CAMERA ENTERS
THE ROOM to a burst of laughter. Champagne bottles open,
caviar, smoke, etc.

In the room are the Doctor, Kringelein, the Baron,
Flaemmchen,
and a very fat waiter -- comedian.

KRINGELEIN

You may laugh. Caviar and champagne may mean nothing to you, but to me -- they mean a great deal. You see, I'm ill and all of a sudden I got a fear of missing life. I don't want to miss life -- do you understand?

FLAEMMCHEN

You are funny. You speak of life as if it were a train you wanted to catch.

KRINGELEIN

Yes -- and for me, it's going to leave at any minute. Let's drink.

shakes
The Baron offers Flaemmchen a glass of champagne. She
her head.

KRINGELEIN

I'm sure this beautiful room must appeal to your taste -- distinctive, don't you think? Velvet upholstery -- 'A-number one'. I'm in the textile trade and I know.

(he has a slight case
of hiccups from the
champagne. He touches
the drapes)

And these are real silk drapes.

FLAEMMCHEN

(amusedly)

Silk -- think of that -- silk -- they are, too.

KRINGELEIN

(who hasn't stopped
talking)

Have you seen the bathroom? -- Hot and cold running water -- You see, I can get a bath whenever I like.

Floor
At that moment Preysing's voice is heard calling to the
Clerk.

PREYSING

The stenographer!

apparently
glass.
Flaemmchen, hearing this, turns and looks off,
through the door. Her manner changes, she puts down her

FLAEMMCHEN

Her master's voice!
(turns to Baron)
I must go now -- goodbye -- thanks.

KRINGELEIN

Oh, don't go.

FLAEMMCHEN

I'm engaged for the evening.

KRINGELEIN

Oh, can anyone engage you for the evening?

FLAEMMCHEN

To take dictation -- a Mr. Preysing --
(to Baron)
Goodbye, you -- tomorrow at five
o'clock.
(she is moving out)

stands
as
Kringelein's optimism has left him for a moment, he
looking out of door undecided, he is drooped suddenly,
though years had returned to him.

BARON

What's the matter, Mr. Kringelein?

KRINGELEIN

(to himself)
General Director Preysing!
(possibly he turns to
Baron)
Baron, when I was sixteen years old,
I started as an office boy in that
man's factory --

BARON

Then you know him?

KRINGELEIN

Do I know him -- I know him through
and through.

They start to leave. Oh, gentlemen, please don't go.

BARON

I must -- I hope to see you again,
Mr. Kringelein.

Baron leaves.

KRINGELEIN

You will stay, Doctor -- if you have
nothing better to do?

DOCTOR

I have nothing better to do, Mr.
Kringelein.

They move into the room.

CUT TO:

NO SCENES: 24 and 25 Sequence omitted from original
script.

NEAR ELEVATOR

Pimenov and Meierheim are standing there.

Meierheim is pushing the elevator button.

The Baron stands near and pauses, he is now a changed

man.

in

He looks off as he hears the voice of Grusinskaya, off
the distance.

Grusinskaya's Voice Hurry, Suzette.

GRUSINSKAYA

Shot from the Baron's angle. Grusinskaya is sweeping

down

the corridor, followed by Suzette.

CUT

BACK TO:

BARON, PIMENOV AND MEIERHEIM

BARON

Perhaps you could present me now,

Mr. Pimenov.

PIMENOV

Please, Baron -- forgive me -- not now -- here she is.

Grusinskaya sweeps into scene.

with a The Baron leans forward quickly and pushes the bell glance at her.

first They look at each other. He fixes his eyes on her characteristically. She glances at him. This is the time they have met in the picture.

she She is impatient. As if to break an awkward silence, turns to Suzette.

GRUSINSKAYA

My coat.

takes Suzette is carrying the coat over the pearls. As she jewel the coat off her arm, Grusinskaya glances down at the case.

GRUSINSKAYA

Suzette -- I told you not to bring the pearls. I will not wear them tonight.

MEIERHEIM

Why not?

GRUSINSKAYA

Take them back, Suzette.

MEIERHEIM

You haven't time.

Suzette hesitates.

GRUSINSKAYA

Hurry, Suzette.

MEIERHEIM

Such nonsense.

Suzette toddles off with the pearls.

the
The elevator opens, collects its passengers, all except
Baron and descends.

FLASH IN

up.
A shot of Grusinskaya's eyes as she goes down, glancing

FLASH IN

in
A shot of the reverse of him looking down.
The Baron pauses, hesitates, thinks. We are interested
his action. For the first time he becomes furtive.

HOTEL LOBBY - FROM ELEVATORS

noise,
other
with the
Music swells up from the Yellow Room. A great deal of
confusion and activity as the elevator stops to emit
Grusinskaya, followed by Pimenov, Meierheim and some
people who are rather excited to be in the elevator
great Grusinskaya.

MEIERHEIM

(off scene)

The car for Madam Grusinskaya.

seems to
The bellboy hears it and passes the word around. It
be echoed through the lobby.

the
People turn, as Grusinskaya's spirit seems to rise with
attention she is getting.

she
THE CAMERA precedes her through the revolving door, as
sweeps outside of the hotel.

go.
The Baron's chauffeur, Schweinke, is seen to watch her
He looks furtively around and enters the hotel.

CUT

BACK TO:

UPPER CORRIDOR - CLOSEUP OF BARON

room. She
As he watches Suzette returning from Grusinskaya's
is about to push lift button - then decides to run
downstairs.

IMPORTANT CLOSEUP OF BARON

OUT:

FADE

END OF SEQUENCE "#1"

PREYSING'S ROOM

Zinnowitz and Preysing are standing by door.

PREYSING

No news from Manchester yet -- Do
you think we ought to postpone the
conference?

ZINNOWITZ

Good heavens no. That'd create the
very worst impression. You must be
optimistic. You must convince them.
You know as well as I do that the
merger must go through.

PREYSING

Yes -- the merger must go through --
But I am used to making my deals on
a solid basis. I am not a liar. I am
an honest business man -- a good
husband and father -- I have a sense
of honor -- I have nothing to conceal.
I couldn't live happily otherwise.

ZINNOWITZ

Well, don't get excited about it. We
agreed that the merger with the
Saxonia people must go through.

PREYSING

I want to dictate my statement for
tomorrow. I can't speak without notes.
I like to have things down before me
in black and white.

ZINNOWITZ

I'll see you in the morning then, at the conference. Everything'll be all right, Preysing... Don't worry. Goodnight.

PREYSING

Good night.

Zinnowitz leaves.

SEQUENCE "#2"

FADE IN ON BLACKNESS OF PREYSING'S ROOM

the
that
behind
is an

We hear the distant voice of Preysing and the keys of typewriter rattling. The reason for the blackness is Preysing's back is flat into the camera. His hands are his back and his fat fingers are moving restlessly. It odd effect. We don't know quite what it is.

PREYSING'S VOICE

Both parties have fully agreed that this merger can result only in mutual advantages.

Preysing's

Preysing moves forward showing that we are in room.

strides

The change of light shows us plainly the time lapse. Flaemmchen is seated at a small table typing. Preying forward As he strides he says:

PREYSING

Moreover --

FLAEMMCHEN

(repeating)

Moreover --

Preysing paces the room.

PREYSING

(repeating)

Moreover --

(he pauses, thinking.)

Picks up telephone
quickly -- into
telephone)
Is there a telegram for me yet?...
Oh -- when it does, send it up.

During this, Flaemmchen, who is tired sits back and
rubs her
wrist-
fingers that have been over-worked. She glances at her
watch.

Preysing comes and stands behind Flaemmchen.

PREYSING

Now, where was I?
(he looks over the
sheet in her
typewriter --
accidentally his arm
touches her neck)
Oh -- sorry.
(he puts his cigar in
his mouth and walks
away. As he walks
away)
Where was I?

As he turns, he catches a down shot on her from behind
as
looking
herself at
she stretches back showing her busts. Seeing his face
down on her she pulls herself together and seats
attention.

FLAEMMCHEN

Moreover...

PREYSING

Moreover...

It seems a silly kind of lull.

PREYSING

Do you work in Justice Zinnowitz'
office?

FLAEMMCHEN

No -- only occasional jobs.
(she yawns suddenly)

PREYSING

Tired?

FLAEMMCHEN

You pay me.

PREYSING

You're a very unusual stenographer --

FLAEMMCHEN

Moreover...

PREYSING

Moreover...

(as he paces the room,
it is obvious that
he is trying to
collect his thoughts)

She looks at him, waits a moment and then begins characteristically to, change the sheet of paper.

FLAEMMCHEN

I don't see why it's unusual for a stenographer to be pretty -- if she does her work well, -- seems so silly. I don't know why they don't like girls like me in offices. Personally, I hate offices -- I'd much rather be in the movies.

PREYSING

Movies?

FLAEMMCHEN

Yes, I photograph very well. Look --

over to
She tosses magazine -- as if it were nothing at all
him.

He looks down at it without touching it.

PREYSING

What is this?

FLAEMMCHEN

I got ten marks for that.

He picks it up.

PREYSING

You...

FLAEMMCHEN

(without looking up)

Me.

As he looks at picture -- he lowers his voice two notes.

PREYSING

You...

FLAEMMCHEN

(reading)

Moreover...

PREYSING

(quickly)

What?

FLAEMMCHEN

(reading)

Only in mutual advantages -- moreover.

PREYSING

What brown hands you have.

FLAEMMCHEN

That's from skiing.

PREYSING

Skiing?

(he holds her hands)

FLAEMMCHEN

(natural -- unabashed)

Yes... A man I know took me to Switzerland last month...

He drops her hand suddenly.

PREYSING

A man? -- To Switzerland? -- That must have been nice -- for him.

FLAEMMCHEN

(reading)

Only in mutual advantages -- moreover...

Preysing paces the room trying to get his thoughts back to

the work in hand.

PREYSING

Moreover... He was a lucky man --
that man.

FLAEMMCHEN

Perhaps.
(she waits at attention)

He paces back and forth again.

PREYSING

Don't misunderstand me. I'm a married
man -- with grownup daughters. Uh --

FLAEMMCHEN

Moreover -- Do you mind if I smoke?
(she takes cigarette)
I went to Florence once, too.

PREYSING

With the same friend?

By this time she is smoking her cigarette.

FLAEMMCHEN

(without looking at
him)
No.

PREYSING

(quickly)
Moreover, the possibility of the
successful termination of negotiations
now pending with the Manchester Cotton
Company...

FLAEMMCHEN

Not too quickly.

PREYSING

What?

FLAEMMCHEN

You're a little too fast.

PREYSING

Can't you understand me?

FLAEMMCHEN

I understand you perfectly.

PREYSING

Have you got it now?

FLAEMMCHEN

(typing)
Cotton Company --

PREYSING

Should throw a great weight into the
balance...

FLAEMMCHEN

(as he turns his back
looks at him
significantly)
...weight into the balance...

There is a sudden knock at the door.

PREYSING

Come in.

Boy enters with telegram.

BOY

Telegram for Mr. Preysing.

With almost hysterical speed, Preysing snatches the
telegram --
opens it. Flaemmchen powders her nose.

IMPORTANT CLOSEUP OF PREYSING

it is bad news. He wipes the perspiration from his
forehead.

PREYSING

Oh -- oh.
(he throws the telegram
away from him, onto
her desk. Paces the
room.)

Flaemmchen, believing the telegram to be something that
she
must copy, picks it up quite naturally and reads it.

FLAEMMCHEN

Deal with Manchester Cotton Company
definitely off.

Preysing turns and snatches the telegram from her.

FLAEMMCHEN

Sorry.

Preysing paces the room with the telegram.

Flaemmchen rises, stretches. Quite naturally she
glances at
the pictures on Preysing's dressing-table.

FLAEMMCHEN

How nice -- your daughters?

PREYSING

My daughters -- yes, my daughters.
(he is talking more
to himself)

FLAEMMCHEN

Is that Mrs. Preysing.

PREYSING

(to himself)
Definitely off.

FLAEMMCHEN

Oh -- too bad. Did you quarrel?
(she is looking at
picture of Mrs.
Preysing)

PREYSING

(turns, speaks quickly --
definitely)
That'll be all -- be here tomorrow
at nine o'clock.
(he turns, goes out
onto balcony with
telegram)

Flaemmchen, delighted and with alacrity, crosses, piles
up
her papers and is prepared to leave.

CUT TO:

FLASH OF CORRIDOR

Trim Flaemmchen out of Preysing's room. Take her down
to

elevator.

Baron's At the same time, CAMERA PANS OVER and shows the
chauffeur knocking at the Baron's door.

BARON'S VOICE

(calling)

Come in!

Trim the chauffeur into the Baron's room.

BARON'S ROOM

he Baron is busy changing his clothes. Chauffeur steps in,
closes the door behind him and stands there with an
inquisitive look.

CHAUFFEUR

You are late -- the dancer's gone to
the theatre.

BARON

(very nonchalantly)

Well?

CHAUFFEUR

She's gone to the theatre -- don't
you know?

BARON

(very nonchalantly)

Yes.

CHAUFFEUR

(ready to explode)

And what are you going to do?

BARON

The pearls are in her room.

CHAUFFEUR

(threateningly)

Now listen to me. The others are
getting suspicious of you. I was on
the telephone to Amsterdam today,
they think you're scared.

BARON

I've been careful, I've been waiting
my chance.

CHAUFFEUR

You've been waiting your chance.
You're too much of a gentleman --
that's the trouble with you.

BARON

I told you I'll get the pearls
tonight.

CHAUFFEUR

Need any help?

BARON

No.

CHAUFFEUR

Have you got that skeleton key?

He takes the skeleton key out of his pocket and
produces it to the Baron.

BARON

No --

CHAUFFEUR

Why?

BARON

The floor clerk is out there in the
corridor -- she sees everything ---

CHAUFFEUR

(contemptuously)
I could take care of her.

BARON

How?

CHAUFFEUR

Chloroform on a handkerchief from
behind -- while you...

BARON

No -- no -- no -- no...

CHAUFFEUR

Why?

BARON

Poor girl -- chloroform would give

her a rotten headache... I know -- I had it in the war. Besides, she's very pretty -- not young but --

CHAUFFEUR

You're no good for this business. It's just a joke to you...

BARON

(swings suddenly on him)
I don't like your tone.

CHAUFFEUR

(comes up to him -- face to face)
No --

twists Baron is suddenly seized with uncontrollable temper -- his wrists -- backs him to door, speaks quietly.

BARON

Get out and leave it to me... be ready to leave on the night train for Amsterdam...

CHAUFFEUR

With the pearls?

BARON

With the pearls --

The Chauffeur leaves.

business ad The moment he is gone -- Baron looks the door -- lib.

Crosses to window.

FACADE OF HOTEL

clear. He is room. The Baron peeps out onto balcony -- it seems to be proceeds along and peeps into Preysing's room. Preysing apparently in the bathroom. Baron skips nimbly past the room.

room. Working at thrill of pass through to Grusinskaya's

GRUSINSKAYA'S BALCONY

Baron is pretty shaken by jump.

CUT TO:

GRUSINSKAYA'S ROOM

Darkness -- light from transom and building opposite.

Preysing
loud

Business of finding key and getting pearls. INTERCUT
coming out onto his balcony, bringing out with him,
speaker of radio -- which announces noisily as follows:

LOUD SPEAKER

'You are listening to the music of
the Eastman Jazz Band, in the famous
Yellow Room of the Grand Hotel.'

CUT TO:

GRUSINSKAYA'S ROOM

pearls
see:

Baron starts suddenly -- when he hears voice and with
in his hand, looks cautiously out of window -- only to

CUT TO:

SHOT FROM HIS ANGLE ONTO PREYSING'S BALCONY:

Preysing seating himself upon his balcony -- Radio loud
speaker seen. Possibly Preysing commences dinner scene
bullying waiter.

GRUSINSKAYA'S BALCONY

Preysing's
it is
remembers

The Baron knows he is trapped, if he jumps onto
balcony, Preysing is the man that will cause the alarm.
Quickly he moves across the room -- tries the door --
locked securely. He looks for skeleton key and then

absurd refusing it from the chauffeur. He is trapped in an
way.

off As he moves back from the door, he knocks the telephone
that the of the table. He watches it for a moment, realizing
Grusinskaya's operator must now know that there is someone in
room.

finger He picks up the telephone, replaces the receiver, wipes
prints off with his handkerchief.

ring He is moving back to window when telephone starts to
want suddenly. The thought crosses his mind they they will
to know who is in the room. He lets the telephone ring.
Crosses to the door again.

chambermaid's Above the din of the telephone we hear the
voice singing an absurd song.

He listens. She is coming in.

The key turns in the door.

Quickly he hides behind the curtains.

dragging, Slowly and amusingly the chambermaid, tired and
enters the room.

door. He is looking for an opportunity to dash through the
around. After all, this maid should be an easy person to get
We have a feeling he wishes to dash through the door.

hear The chambermaid might be singing the same tune that we
from Preysing's radio.

answer The telephone commences ringing. Chambermaid does not
it but continues her duties.

picks it

At last, because of the noise of the telephone, she
up and speaks.

CHAMBERMAID

No -- no -- there is no one here.
(she replaces the
receiver)

appears

At that moment, the Inspectress, a large stout woman,
at the open door.

INSPECTRESS

(to Chambermaid)
You're late... What have you been
doing?

CHAMBERMAID

(grumbling)
Everyone -- all the time says, 'Come
back - come back.' They won't get
out of their rooms.

around
looking
looking
if it

The Inspectress, in a very businesslike way, proceeds
the room, coming nearer and nearer the Baron. She is
at ashtrays and running her fingers over the woodwork
for dust. She tries the door to the next room, to see
is locked.

Telephone bell rings again.

Inspectress picks it up quickly.

INSPECTRESS

No, Madame Grusinskaya is not here...
The Western Theater?... No...

Suddenly, out of scene, we hear the voice of Suzette.

passage.

Suzette is calling out to the night clerk in the

SUZETTE'S VOICE

Have you seen Madame?

CLERK'S VOICE

(replying)

Isn't she at the theatre?

Suzette comes in and hurries to telephone.

SUZETTE

Hello, hello, Mr. Pimenov? Yes...
Mr. Pimenov, have they found her?...
No, she is not here... Yes, I'm at
the hotel.

INTERCUT

With the Baron watching.

GRUSINSKAYA'S BALCONY

During this action the Inspectress has waven the
chambermaid
out of the room. Business ad lib.

Meierheim enters, he has heard the word 'Pimenov' on
the
telephone -- he takes the receiver from Suzette.

MEIERHEIM

(into telephone)
Pimenov?... What's happening?... No,
I haven't found her. Is Desprez
dancing?... How is it?... Oh, all
right. Keep the show going.
(bangs down receiver)
Wait till I see her, she'll pay for
this -- this little trick is going
to cost Grusinskaya a suit for breach
of contract.

SUZETTE

Madame is ill -- her nerves...

MEIERHEIM

Her nerves... What about my nerves?...
Who is she anyway? Where does she
think she is -- Russia? Those days
have passed.

He turns and sees Grusinskaya standing at the door. She
is
in costume, very pale, very beautiful. Her coat, over
one
shoulder, is ragging, she lets it drop and moves slowly
into

dance,
the center of the room. Her hair, dressed for the
make-up is on her face -- she is breathless.

SUZETTE

Madame --

MEIERHEIM

Well?

GRUSINSKAYA

I want to be alone.

to
The other women in the room draw out, leaving Suzette
pick up the robe that has fallen to the floor.

MEIERHEIM

Where have you been?

SUZETTE

Should I -- Does madame wish...

GRUSINSKAYA

Suzette, please go, I want to be
alone.

threshold,
Suzette obediently crosses to door and pauses on
waiting for Meierheim.

Meierheim approaches Grusinskaya.

MEIERHEIM

I suppose I can cancel the Vienna
engagement.

GRUSINSKAYA

I wish to be alone.

MEIERHEIM

You'll be very much alone, my dear
madame. This is the end.
(he stamps out)

closes it
Suzette, with a frightened look through the door,
on Meierheim's exit.

DURING THIS SCENE, INTERCUT SHOTS OF BARON.

to
and
crosses
hear the
waltz.

It is some time before Grusinskaya moves. She crosses door -- turns the key -- takes the key out of the lock throws it away from her -- out upon the floor. She slowly to the mirror, regards herself, silently. We strains from Preysing's radio playing a light Viennese

Grusinskaya begins suddenly to sob.

FLASH OF BARON

Watching her.

GRUSINSKAYA

undress.

Quite suddenly -- as if with resolution she begins to

Then she becomes weary again.

With a garment in her hand, she moves slowly toward the curtain -- where the Baron is standing.

BARON

We see him tense himself.

GRUSINSKAYA

out
of scene.

She drops the garment listlessly to the floor -- moves

CLOSEUP OF BARON

He peeps around the curtains.

CUT TO:

GRUSINSKAYA

her

She is in a thin robe. She sits before mirror -- looks steadily at her face. Her head goes down suddenly in

hands and we hear her say:

GRUSINSKAYA

The end -- over -- finished --

bathroom.

across
and
crosses,
are
telephone --

Suddenly she moves quickly across the room. Goes to
Baron half starts out toward door. He watches -- darts
the room as if towards the door. He hears her coming
darts quickly into the half open door of the closet.
She re-enters -- carrying a glass of water. She
places the glass down beside the bed -- her movements
quick and furtive -- then she crosses, picks up the
asks for the theatre.

GRUSINSKAYA

The Western Theatre --

-
to
She leaves receiver down -- crosses quickly to mirror -
stands there and brushes back her hair -- crosses back
telephone speaks:

GRUSINSKAYA

Western Theatre?

She glances up at the clock.

GRUSINSKAYA

The stage -- Mr. Pimonov -- the ballet
master... Grusinskaya -- hurry --
hurry.

she
frantically.

Again she puts the receiver down -- picking up a pencil
commences hastily to scribble a note. She writes
Her other hand goes up and picks up the receiver.

GRUSINSKAYA

Yes -- yes, I'm waiting.

into
the telephone --

GRUSINSKAYA

Hello, Pimenov? -- I'm at the hotel.

I couldn't go on -- I couldn't...
No, no don't --

(long pause)

...Just alone... Good night, good
night, my dear -- goodbye... Pimenov,
how is it going, badly?... Uh?...
Who's dancing?... Desprez?... Oh --
and how is it?... Oh, -- oh, I see --
they didn't miss me?... They didn't
miss me.

(she lets her hand
drop with the receiver
and goes on talking
into the air)

They didn't miss me -- good night,
Pimenov...

in She is about to replace the receiver. She sits with it
her hand, unreplaced.

Behind The music has stopped. The room is strangely silent.
her the Baron peers from the closet.

Her head sinks down upon her hands.

lifts A funny, singing noise comes from the telephone. She
voice the receiver to her ear. In a very strange voice, the
of Opehlia, she speaks:

GRUSINSKAYA

(with great humility)

Oh -- I'm sorry, yes... I have
finished.

(she replaces the
receiver)

described. It The foregoing scene is much better played than
is in fact, ballet.

table. Quite calmly, Grusinskaya finishes the notes on the
the She folds it up and places it in a prominent place on
table, or hangs it over the telephone.

the She crosses to the window pulls back the curtains --

Baron has been hiding behind a few minutes before.

We see the Baron watching. He glances at the door quickly. "No, there is not time." She is returning calmly. She crosses the dressing table and takes the veronal out of a drawer. She looks at it thoughtfully, her lips are trembling a little. She moves to the radiator as if to seek warmth.

She sinks into a chair and her head droops over her folded hands which contain the veronal, she seems to pray.

The Baron comes from the closet -- now is his chance, he looks at the door but can't make it. Looks on the floor for the key which Grusinskaya has previously thrown there, his eyes fall upon the note on the telephone -- he reads it.

It is a death farewell note to Suzette -- do not insert it.

At this moment she has finished, the Baron returns to his hiding place. She makes the sign of a cross and goes to her bed.

She looks around nervously, apprehensively -- like a deer who has heard something, then reassured. She places the veronal on the night table beside the glass of water. She is quiet and deliberate. She arranges the pillows under her head and lies down. She reaches for the bottle of veronal and empties it generously in her hand. She has to lean away upon one elbow, from the Baron's position, in order to balance herself.

The Baron steps like a cat from his hiding place. He goes to the bedside noiselessly and stands there.

the She reaches for the glass-her hand stretches out for glass. The Baron takes her wrist suddenly.

the She turns quickly looking at him. The glass falls to floor with a crash and breaks. As she moves, the veronal falls out of her hands upon the bed. She struggles up to a sitting position.

BARON

Please, do not be alarmed, Madam.

be She glances up at him. She is bewildered. She seems to the coming out of a trance. Again she wants to jump from bed.

BARON

Careful -- there's broken glass on the floor.

draws her Now she becomes conscious of almost nakedness. She kimono tightly around her, glances across the wide expanse of bed. We see her consider passing over that way, but she is now a woman again -- a woman of the earth -- it would be a silly movement.

BARON

There.

(takes a pillow from the bed throws it upon the floor over the glass, steps back)

which She gets up quickly and crosses, putting on her robe was lying across the back of a chair.

She Her first movement is not one of alarm but of -- shame. Baron draws her robe more closely around her and looks at the

glances
this
sense
senses his
thousand
she
He
intoxicating
scene.)

puzzled. She thinks, dreamily, "What is this?" She
back at the veronal and the bed showing us plainly that
man must have watched her preparation for bed. We get a
of relief with her. She is trembling.
The Baron has controlled his nerves perfectly. He
danger. He is caught red-handed with five hundred
marks worth of pearls in his pocket. He is wondering if
will ring the bell. For an instant he thinks of escape.
could dash for the balcony. He could strike her dead or
silence her with threats. There is in the room an
sense of romance and danger. (It should be in the

BARON

Please do not be frightened, Madam.

GRUSINSKAYA

(after a silence)

What do you want here?

BARON

Nothing -- only to be here.

GRUSINSKAYA

Why do you hide in my room?

BARON

But surely you must know -- because
I love you.

GRUSINSKAYA

Because you love me -- you love me?

she
more

She looks at him for a few moments and then suddenly
throws herself upon the bed and begins to weep more and
passionately.

BARON

(going over to her)

Poor little Grusinskaya! Does it do
you good to cry? Are you afraid?

Shall I go?

GRUSINSKAYA

I was so alone -- always alone --
and suddenly you were there and said
that.

(sitting up)

No. I am not afraid. It is strange.

BARON

Don't cry -- it tears my heart to
see you sob like that.

GRUSINSKAYA

(regaining control)

Nerves -- just nerves. You must
forgive me. I have had a bad evening.
I am very tired. Do you know what it
is to be tired -- tired of a routine
existence?

BARON

I'm afraid not -- I usually do just
what I feel like doing at the moment.

the
her
Imperial
She

A look in his eyes reminds her of the strangeness of
situation. She rises with returning dignity and pulls
robe around her -- she is becoming the Grusinskaya of
Russia; she is the woman Grand Dukes have fought for.
sweeps across the room.

GRUSINSKAYA

So you feel like coming into a lady's
room -- and you come... What now?

BARON

(following her)

I'd like to smoke a cigarette.

GRUSINSKAYA

Certainly.

holds
watches
inhale

She gets her cigarette box from the writing table and
it out to him. He takes a cigarette and lights it. She
him curiously. She smiles, as she watches him greedily

glass.
looks
to
smiles.

the smoke. She crosses and sits before her looking
She brushes her hair back and powders her face. She
into the mirror, we feel that she has regained a desire
live. He crosses and looks at her in the mirror. He

GRUSINSKAYA

Why do you look at me like that?

BARON

I did not know you were so
beautiful... and --

GRUSINSKAYA

(bitterly)
And then --?

BARON

No irony. You're so appealing -- so
soft -- so tired. I feel like taking
you in my arms and not letting
anything more happen to you -- ever.

GRUSINSKAYA

(involuntarily closing
her eyes)
And -- and --

BARON

How tired you are!

GRUSINSKAYA

Yes -- tired...

BARON

So alone.

GRUSINSKAYA

Alone. All alone.
(whispers in Russian)
Oh, you strange -- strange creature.

BARON

You mustn't talk Russian to me.

GRUSINSKAYA

Strange man...

BARON

Am I quite strange to you?

GRUSINSKAYA

Not quite strange now. It is as if I had been expecting you. You know, once when the Grand Duke was alive, I found a man hiding in my room -- a young officer --

BARON

And...?

GRUSINSKAYA

He disappeared. Later he was found dead.

BARON

I never knew it was so dangerous to hide in a woman's room when she's alone.

(he embraces her)

GRUSINSKAYA

Go away. Who are you --?

BARON

A man who could love -- that is all, who has forgotten everything else for you.

GRUSINSKAYA

You could love me. It is so long since I have heard that word. Nobody has loved me for a long time. It is so icy-cold to be famous. One is so cruelly alone. How is it that you -- Let me look at you. Your hands. Your eyes. Why could you love me?

BARON

I saw you just now -- then I saw you cry -- and now I see you in the mirror -- Grusinskaya...

GRUSINSKAYA

Grusinskaya... Oh -- oh if you knew how I slaved and slaved for Grusinskaya -- for the success of Grusinskaya -- for the triumph of Grusinskaya... and what is she now? Just someone who has found that on the day success ceases life ceases --

Are you listening to me -- Do you understand? -- I want you to understand.

BARON

Yes -- I do understand.

GRUSINSKAYA

I think you must go now -- the key is on the floor.

BARON

I'm not going -- You know I'm not going -- Let me stay here?

GRUSINSKAYA

I want to be alone.

BARON

That is not so -- you don't want to be alone.

(he looks back at the
bed as if remembering
the suicide.)

GRUSINSKAYA

I want to be alone --

BARON

No -- You don't want to be alone at all -- You were in despair before -- If I left you, you'd feel worse than you did before, You must not be alone -- You mustn't cry -- you must forget... Tell me that I can stay with you -- tell me.

GRUSINSKAYA

(whispering)
Just for a minute then.

Outside the distant noise of Kringelein is heard --

BARON

What? Say it again -- I didn't hear.

She whispers.

GRUSINSKAYA

You -- man...

She
melting

The way she says it, the word goes home. It hurts him.
has looked into his eyes for a moment with a strangely
and almost happy expression. She gets up suddenly.

is)

(NOTE: The other side of the bed -- not where the glass

one on.

She reaches with her feet for her slippers. She puts
She can't find the other.

Business as he gets other slipper for her.

down.

He kisses her ankle and looks up at her. She smiles

GRUSINSKAYA

Thank you -- you are gallant.
(she turns, her mood
has changed)

What a sentimental scene. Grusinskaya
weeping is a sight worth seeing. It
is many years since she did such a
thing... You frightened me -- badly.
You're responsible for this -- painful
scene.

He watches her.

generating

The sound of her own voice reassures her. She is
warmth. Her cry has done her good, she speaks quickly,
volubly.

GRUSINSKAYA

The stage frays one's nerves... the
discipline -- it's so exacting.
Discipline means doing what you don't
want to do and take no pleasure in
doing. Do you know what I mean? Have
you ever experienced the weariness
that comes from discipline?

BARON

I? -- Oh, no. I do only what I take
pleasure in doing.

Grusinskaya turns, she is graceful again.

GRUSINSKAYA

I see -- you do only what you take pleasure in doing. You take pleasure in coming into a woman's bedroom and you come. You take pleasure in a dangerous climb onto a balcony, so you do it... And what is your pleasure now?

BARON

(naive as he says
frankly)
I should like to smoke.

strikes
writing
holds
watches
inhale
glass.
looks
to
smiles.

She rises. She had expected something else. His reply her as chivalrous and considerate. She crosses to the table brings back her little cigarette box which she out to him. He takes a cigarette and lights it. She him curiously. She smiles, as she watches him greedily the smoke. She crosses and sits before her looking glass. She brushes her hair back and powders her face. She into the mirror, we feel that she has regained a desire to live. He crosses and looks at her in the mirror, he smiles.

GRUSINSKAYA

Why do you smile?

BARON

Because I can see something in the mirror that you cannot. My dear --
(he pauses suddenly)

GRUSINSKAYA

What can you see?

BARON

You are beautiful!

GRUSINSKAYA

No.

BARON

Beautiful but so sad. I did not know it was so dangerous to look into a

woman's bedroom.

kisses Suddenly he stoops, takes her shoulder in his hands and
it. A long tender and sincere embrace.

his Her eyes close. A tremor passes through her. Suddenly
disengages whole being is aware of her. She turns, rises and
herself.

GRUSINSKAYA

I think you had better go now. The
key is on the floor.

command. He glances back. He speaks suddenly with an air of

BARON

I'm not going... You know that I'm
not going... Do you think I could
leave you alone here? After that --?

GRUSINSKAYA

What?

BARON

The veronal -- you. I'm going to
stay here with you.

GRUSINSKAYA

I want to be alone.

BARON

That is not the truth.

(he catches her wrists)

You do not want to be alone -- you're
afraid of being alone -- I know you're
afraid. I know you. You were
desperate, just now, if I go away
you'll be more desperate than ever.
Say I am to stay with you... say it.

(he almost shakes her)

Her head falls slowly on his breast.

GRUSINSKAYA

(whispers)

For just a minute then.

(she pulls away,
crosses the room,

quickly to the door,
with almost a cry.
She looks around for
the key to the door)
No -- oh, no!

He crosses quickly to her and holds her in his arms.

BARON

Just for a minute, Grusinskaya --

Outside the distant noise of Kringelein and the doctor.

FRONT ON SHOT OF KRINGELEIN

approaching the CAMERA with the Doctor.

Grusinskaya's
A
for
upon
because

They are returning from the bar and are passing
room. THE CAMERA precedes them. The Doctor is
characteristically drunk. He is silent, tense, cynical.
distinct contrast to Kringelein, whose soul is warmed
the first time by alcohol.
Kringelein's hat, the same, eccentric one, is twisted
his head jauntily. The carnation is in his buttonhole.
THE CAMERA backs into Kringelein's room and pauses,
the Doctor has paused at the door.

KRINGELEIN

Oh, but Doctor. Isn't this wonderful.
To live -- to live -- in the Grand
Hotel.

DOCTOR

(with a deprecating
gesture)
The Grand Hotel.

KRINGELEIN

Oh, but Doctor. The music -- the
champagne -- girls when they dance --
all the shining ice in those big
silver things -- That's life --

DOCTOR

Life! -- Mr. Kringelein, you are

drunk -- good night.
(he leaves)

KRINGELEIN

(to doctor)
But Doctor --

But the Doctor has gone.

the
Kringelein re-enters his beautiful room. He crosses to
mirror, regards himself. Business ad lib.

He looks at himself in the mirror and raises his hat.
Imitating the doctor, he repeats:

KRINGELEIN

Mr. Kringelein -- you are drunk --
good night.

He puts his hat on the knob of the bed.

the
arm
glass
table by
He takes off his coat, holds it up and carefully takes
carnation out of his buttonhole. With the coat over his
and the carnation in his hand he looks around for a
and some water which he sees standing on the night
his bed.

with
medicine
He puts the carnation in the glass, having filled it
water and then his eyes fall upon his small group of
bottles.

pain.
His demeanor changes. He immediately becomes a thing of

time --
He glances at his watch -- it is long past his medicine
his spirit droops -- he might almost be in pain.

drops
sudden
medicine
He picks up a small bottle and carefully counts eight
into the glass. He is about to take it, he smells it, a
impulse of well-being surges over him. He flings the
away.

song
chambermaid
saunters

With a great wave of optimism he commences to sing the
that we have heard during the evening -- the
song - the Preysing radio song -- the love song. He
around the room, undressing.

DISSOLVE

OUT:

DISSOLVE INTO PASSAGE

His voice is still heard in the passage.
Rows of shoes outside the doors. The dozing night clerk
hears
the voice and looks up, startled.

DISSOLVE

OUT:

DISSOLVE INTO A WATCHMAN

with his clock, hears the voice.

DISSOLVE

OUT:

DISSOLVE INTO A CORNER OF DOCTOR'S ROOM

He is dozing in a chair with his clothes on. He looks
up
suddenly, hearing the voice.

DISSOLVE

OUT:

DISSOLVE INTO PREYSING'S ROOM

He is snoring. The distant voice disturbs him. He turns
in
his sleep.

DISSOLVE

OUT:

DISSOLVE INTO GRUSINSKAYA'S ROOM

A beautiful picture -- the distant voices -- shadows.

BARON'S VOICE

I've never been as happy.

GRU'S VOICE

What did you say?

BARON'S VOICE

I've never been as happy!

GRUSINSKAYA'S VOICE

Say it again -- say it!

BARON'S VOICE

I have never been so happy!

DISSOLVE

OUT:

DISSOLVE INTO KRINGELEIN'S ROOM

He is now dressed in an absurd night dress. He crosses to the bed, still singing, climbs into the huge bed -- the great pillows. His hand goes out -- he pulls out the light. He might be an Emperor as he turns with a happy, tired sigh.

DISTANT CLOCK CHIMES.

FADE

OUT:

END OF SEQUENCE "#2"

SEQUENCE "#3"

FADE IN:

TELEPHONE ROOM

It is the first time we have seen it. There are about eight girls very busy. Morning confusion. (parts to be written)

We pick up essential lines as we PAN DOWN SHOOTING AT THE GIRL'S FACES, assuming the CAMERA to be the board.

GIRL ONE

Grand Hotel -- good morning -- no,
Baron von Gaigern's room does not
answer... Yes,... all right... Baron
von Gaigern's chauffeur calling.

CAMERA PANS TO:

GIRL THREE

Good morning, nine-thirty Doctor
Otternschlag... No, Doctor, no
messages... No, Doctor.

CAMERA PANS TO:

GIRL FIVE

Grand Hotel -- good morning... who
is calling Madam Grusinskaya?... Oh,
Mr. Pimenov. Madam Grusinskaya is
not to be disturbed, sir... no, sir...
yes, sir --

The word passes down repeated.

VOICE

Mr. Preysing's calls to one sixty
two for today.

CAMERA PANS TO:

GIRL EIGHT

-- good morning... Mr. Preysing --
(she plugs through)

CUT TO:

CONFERENCE ROOM

Telephone bell ringing.

General shot.

counsel
table,
Gerstenkorn, an old business man and Doctor Waitz,
for the Saxonia organization are sitting at a gree
smoking and waiting.

GERSTENKORN

(glances at watch)
Nine-thirty, Mr. Preysing keeps us
waiting.

SCHWEIMANN

(who has returned)
He likes to play the great man.

WAITZ

(glancing at market
report from table)
The Preysing stock is holding its
own today on the market.

SCHWEIMANN

Ask Preysing what it's costing him
to keep it up.

GERSTENKORN

And ask me what it's costing us to
hammer it down.

WAITZ

Exactly.

GERSTENKORN

If the Preysing people get the
Manchester contract, we shall
certainly merge with the Preysing
company -- but if they haven't they're
ruined -- Preysing will have to
declare himself.

WAITZ

Shhh -- here he is now.

The door opens and Flaemmchen enters. She is agreeably
surprised to see the room full of men. She likes men.

FLAEMMCHEN

(beams)
Good morning, gentlemen -- Mr.
Preysing will be here in a minute.

Business of Schweimann and Flaemmchen.

Gerstenkorn, making notes, glances at his watch again.

Door opens suddenly.

PREYSING

(enters)
Good morning, gentlemen.

MEN

Good morning.

PREYSING

Sorry I'm late, I've been waiting for Justice Zinnowitz, my legal advisor.

WAITZ

Oh -- ho -- you want legal aid against us? -- The whole thing seems to me to be very simple.

GERSTENKORN

Very simple -- I've always liked the way you dressed, Preysing -- English, isn't it?

PREYSING

(disturbed)

What?

GERSTENKORN

(quickly)

They turn out marvelous material in Manchester.

PREYSING

Manchester -- yes. Yes, yes, they do. Yes -- Now gentlemen shall we begin at the beginning? -- Have we cigars -- water and everything?

Flaemmchen, who has been busy preparing her little table for work is seen in several CLOSEUPS:

SCHWEIMANN

(with a wink to Gerstenkorn)

Manchester is a very interesting city, don't you think so, Preysing?

PREYSING

(stalling)

Manchester -- yes -- yes. A man in the textile industry naturally has to know Manchester.

GERSTENKORN

There's a lot of business to be done with the Manchester Cotton Company. They've the whole English market

right in their hands. Have you any connections with -- Manchester?

PREYSING

(quickly)

We have a good many connections in England, naturally.

GERSTENKORN

I mean with the Manchester people?

PREYSING

(looking at Gerstenkorn
impudently)

We are here to discuss our merger. Naturally I can make no statement at this time. We must begin at the beginning.

GERSTENKORN

(winking at Schweimann)

All right.

PREYSING

(far-away commencing
to read his report)

Since, on the eleventh of June, this year -- when the first negotiations for a merger between our respective firms was entered into -- both parties have fully agreed that this merger can result only in mutual advantages.

INTERCUT this speech, which if played by Beery will be interesting, with signals, winks and signs between the

other

three men.

GERSTENKORN

Oh -- yes -- I beg your pardon!

PREYSING

I'm laying before you the last general statement of our concern. Active capital, plant and machinery, raw material and finished product -- for instance -- mop rags --

GERSTENKORN

Mop rags --!

on

Business between Preysing and Flaemmchen finding papers
'Mop Rag' report.

GERSTENKORN

What we want to know about is
Manchester.

WAITZ

Yes, Mr. Preysing -- that's what we
want to know.

PREYSING

I'd like to wait for Justice
Zinnowitz, before I commit myself.

GERSTENKORN

Oh -- Preysing, Preysing --

PREYSING

No water -- What a place!

GERSTENKORN

All you have to do is phone for it.

rushes

is

CAMERA

Flaemmchen, who is on her toes and busy every minute,
to the telephone and gives an order -- her conversation
heard over the conversation of the men in the room --

HOLDS ON FLAEMMCHEN:

FLAEMMCHEN

Water -- seltzer, three or four
bottles and cigars -- good ones.

WAITZ

I can see this session is going to
be exhaustive.

PREYSING

Now to proceed with the projected
merger, the advantages for the Saxonia
are so obvious...

GERSTENKORN

Oh -- now let's talk like adults.
You want to tell us now a along story
of what your factory can do. We know
all that you could tell us and if
you tell the truth it wouldn't sound

so good. When you first approached us...

PREYSING

We did not approach you.

WAITZ

(quickly looking
through the papers)
Letter on file September fourteenth
would show that you approached...

PREYSING

(snatching the document
from his hand --
losing his temper)
It isn't so -- this was a response
to a tentative feeler of your own.

GERSTENKORN

(snatching the document
violently away)
Tentative my foot -- a month before
this your old father-in-law came
very privately and scratched at my
door.

PREYSING

Scratched --
(he nearly chokes)
We did not take the initiative.

GERSTENKORN

Of course you took the initiative.

Zinnowitz enters the room.

ZINNOWITZ

Good morning, gentlemen -- I see the
conference is already underway.

PREYSING

Oh, here you are, Justice Zinnowitz --
I'm at cross-purposes with these
gentlemen -- will you clear up the
situation?

ZINNOWITZ

But the situation is perfectly clear,
If you will allow me --
(he clears his throat)

GERSTENKORN

How clear is Manchester?

ZINNOWITZ

Foggy -- frightfully foggy, always,
I'm told.

(to Preysing)

Have you said anything about
Manchester, Mr. Preysing?

PREYSING

I can make no statement about
Manchester at this time.

ZINNOWITZ

Well -- gentlemen.

throat,
There is dead silence for a moment -- he clears his
commences in almost the same tone as Preysing.

ZINNOWITZ

Since, on the eleventh of June of
this year -- when the first
negotiations for a merger...

GERSTENKORN

(over Zinnowitz's
voice -- with a sigh --
sits back)

Thank God we're beginning at the
beginning.

ZINNOWITZ

(stops suddenly --
takes glasses from
his nose -- he is
speaking, not reading)
As you remember it -- when you
approached us...

GERSTENKORN

(bangs the paper down)
We did not approach you.

PREYSING

I know you did -- I said you did --

GERSTENKORN

And I said we didn't.

WAITZ

And I know we didn't.

attention
perfume
continues

During all this commotion Flaemmchen is paying no
whatsoever. She is calmly spraying herself with a
atomizer and smiling at a gentleman. The noise
over her.

CUT TO:

NO SCENE 61

Sequence omitted from original script.

GRUSINSKAYA'S ROOM

is
drawn

The atmosphere has changed, the sun shines. Grusinskaya
reclining on the chaise-lounge -- her Chinese robe
about her. She speaks voluably.

GRUSINSKAYA

Oh -- I was ambitious then -- ambition
was in my blood -- no rest, no
stopping. We were drilled like little
soldiers -- We danced in the school
of the Imperial Ballet, in St.
Petersburg. I was little and slim
but hard as diamond -- a duty machine --
No rest, no stopping. And then -- I
became famous and whoever is famous
is alone... But why should I be
telling you this? Last night I did
not know you at all -- who are you,
really? -- I do not even know your
name.

BARON

I am Felix Benvenuto von Gaigern. My
mother called me Flix.

GRUSINSKAYA

Flix. -- And how do you live? What
kind of a person are you?

BARON

I'm a prodigal son, the black sheep
of a white flock -- I shall die on

the gallows.

GRUSINSKAYA

Really?

BARON

Really, I haven't a bit of character.
None at all.

GRUSINSKAYA

No?

BARON

When I was a little boy I was taught
to ride and be a gentleman -- at
school, it was a monastery, I learned
to pray and lie -- and ---

GRUSINSKAYA

And?

BARON

And then, in the war, to kill and
hide. That's all.

GRUSINSKAYA

And what do you do -- now?

BARON

I'm a gambler -- I'm running at large
like a happy pig, devouring anything
of life that pleases me, I really
belong in jail

GRUSINSKAYA

Oh! What a picture -- and what else?

BARON

(seriously)

I'm also a criminal and a hotel thief.
(he turns away)

GRUSINSKAYA

That's a silly joke.

BARON

(turns -- takes both
her hands)

Please look at me. You must believe
me -- you must believe that I love
you -- that I have never known what
love is -- until last night.

(he releases her hands
and turns away again.)

GRUSINSKAYA

What is the matter?

He does not answer.

GRUSINSKAYA

Flix!

them
The Baron takes the pearls out of his pocket and lays
before her.

BARON

There.

GRUSINSKAYA

(with a little cry of
pain)

Oh --

(in the silence
Grusinskaya puts her
head in her hands
and thinks)

then
The Baron makes a gesture as if to stroke her hair and
holds back.

GRUSINSKAYA

(softly)

Did you come here just -- just for
that? Oh -- it's horrible.

Pause.

She is suddenly cold.

GRUSINSKAYA

You may keep the pearls -- I don't
want them any more -- I'll make you
a present of them.

BARON

(passionately)

I don't want them now.

GRUSINSKAYA

(broken)

I'll not denounce you.

BARON

I know.

GRUSINSKAYA

So --

BARON

Yesterday I was a thief -- but now, --

GRUSINSKAYA

But now, you must go... I give you the pearls. But now you must go ---

BARON

I wanted money desperately -- Can you understand? -- That's why I wanted the pearls. I was threatened -- I was desperately in need of a certain big sum of money. I've been following you -- I've admired you. But I have forced myself not to think about you -- Last night, at last, I managed to come into your room and -- and now.

GRUSINSKAYA

(softly)

And now?

BARON

I couldn't go through with it.

(his head goes down
into her lap -- he
sighs:)

Remarkable.

His hand touches her hair -- tenderly.

BARON

Do you understand?

GRUSINSKAYA

Yes -- yes -- yes.

There is a sudden knock at the door.

GRUSINSKAYA

Quickly -- here.

With a quick gesture Grusinskaya beckons the Baron to

the

the
Suzette.
bathroom. He disappears into the bathroom. She opens
door, after finding the key and radiantly addresses

GRUSINSKAYA

Good morning, Suzette.

SUZETTE

(delighted to see her
in a good mood)

Good morning, Madam.

She puts the coffee down on the table.

coffee
heavily
Charming piece of business as Suzette, in putting the
down on the table must necessarily push back the
crested cigarette case of the Baron.

SUZETTE

Madam has slept well?

GRUSINSKAYA

(enthusiastically)

Oh, yes, Suzette.

SUZETTE

Madam will dress now, it is late.

GRUSINSKAYA

Five minutes, Suzette, come back in
five minutes. I'll ring.

SUZETTE

Yes, madam Suzette knows all about
it.

She is a French woman. She is pleased.

SUZETTE

Madam is beautiful this morning.

As Grusinskaya hurries Suzette to the door she says:

GRUSINSKAYA

Yes, Suzette.

flings
Suzette goes out. Quickly Grusinskaya crosses and
open the bathroom door. The Baron comes out.

GRUSINSKAYA

You must go now.

As she speaks the telephone goes. She gives the
telephone a dirty look. Telephone rings again. She pulls him across
to the telephone.

GRUSINSKAYA

There -- it begins.

With a hand in his she lifts the telephone receiver and
speaks.

GRUSINSKAYA

Hello -- hello -- Meierheim? Yes...

During this scene the Baron is touching her shoulder. A
telephone. charming light moment. She continues to speak into
covers His touch probably tickles her, she laughs -- quickly
the receiver so that Meierheim will not hear her laugh.

GRUSINSKAYA

(to Baron)

No --

During this scene she is listening to Meierheim. She
frowns suddenly --

GRUSINSKAYA

What?... Cancel Vienna?... Are you
mad? We always have great success in
Vienna... Certainly not. Come here
and see me... yes... good-bye.

She turns to the Baron and their arms go around each
other.

The telephone rings again.

GRUSINSKAYA

(quickly)

There -- the day begins... I must go
to rehearsal.

She lets the telephone ring.

BARON

Grusinskaya --

GRUSINSKAYA

Yes.

BARON

You do believe that I really love you?

GRUSINSKAYA

Yes -- If I didn't believe that, I'd die after last night.

BARON

I want to be good to you -- madly good.

GRUSINSKAYA

Suzette will be back here in a minute.

BARON

I'll go -- good-bye.

GRUSINSKAYA

Shall I see you again?

BARON

I --

Telephone bell rings again.

GRUSINSKAYA

Suzette will be back here any minute.

BARON

When are you leaving Berlin?

GRUSINSKAYA

Very early in the morning.

BARON

For Vienna?

GRUSINSKAYA

Can't -- can't you -- Couldn't you come too -- I think it would be better -- for us -- for us both.

BARON

Oh -- yes but -- later.

GRUSINSKAYA

Why later?

BARON

I have no money now -- I must get some first -- I must get some.

GRUSINSKAYA

I'll give you what you need -- I have money.

BARON

Oh no -- that would spoil everything. I'll -- I will manage somehow -- I'll manage myself. I will go with you. When does the train leave?

GRUSINSKAYA

Six twenty-seven in the morning... But the money?

BARON

Never mind -- I'll get it. I have a whole day. I'll be on that train.

They move towards the door.

GRUSINSKAYA

I shall dance and you'll be with me and then -- listen -- After that you will come with me to Lake Como, I have a villa there. The sun will be shining. I will take a vacation -- six weeks -- eight weeks. We'll be happy and lazy. And then you will go with me to South America -- oh!

Telephone starts ringing.

GRUSINSKAYA

You must go now. Be careful on your way to your room.

BARON

I'll go. -- I love you.

(he kisses her)

I'll be on that train. I'll get the money.

She holds him back. The telephone is ringing.

GRUSINSKAYA

Don't do anything foolish -- I'm
alarmed about you.

BARON

Don't worry. I'll be on the train.
(he kisses her)

He leaves.

breathes
looks
kisses
telephone.

Alone with the telephone bell ringing, Grusinskaya
deeply, stretches herself. She goes to the glass and
at herself -- smiling. Happily she takes the pearls,
them, drops them into the casket -- picks up the

GRUSINSKAYA

(speaking into
telephone)

Yes, Pimenov... Yes... where are
you, in your room? Come, I will see
you now... hurry.

humming a
happily,

She rises from the telephone flutteringly, she is
tune. She crosses to the mirror, pulls back her hair
she is indeed younger.

Suzette is putting out a dark dress.

GRUSINSKAYA

Not that dark dress -- something
light -- bright -- it's a sunny
morning, Suzette.

Suzette happily glances at her.

There is a knock at the door.

GRUSINSKAYA

Come in.
(sings)

Pimenov enters, before he can speak --

GRUSINSKAYA

Good morning, Pimenov.

PIMENOV

(a little puzzled at

change in her)
Good morning, Gru -- your --

speaks: Before he can start speaking of last night she quickly

GRUSINSKAYA

Pimenov, I have an idea -- a new
ballet -- it must have mad music --
I'll explain it to you later. But
now, hurry to the theatre -- I want
full rehearsal -- properties -- full
ballet and some musicians. Hurry --
Quickly. I will be there --

she is During this scene Grusinskaya has not looked at him,
busy in the glass. Nice photography on hair and face.
shows him Side scene between Suzette and Pimenov, as Suzette
the cigarette case on the table.
almost As he goes through the door Grusinskaya crosses and
sweeps Suzette to the door with him.

PIMENOV

Gru -- you are positively radiant.

GRUSINSKAYA

Yes, Pimenov.
(quickly to Suzette)
One minute, Suzette, I will call
you.

They leave.

Grusinskaya shuts the door. She sweeps happily to the
telephone.

GRUSINSKAYA

(very very softly -
her voice is like
music to operator)
Hello -- will you -- will you get me
Baron von Gaigern, please... yes...
Baron von Gaigern -- yes...

While she waits, she moves with a sense of dance.

GRUSINSKAYA

(again into telephone)
Will you get me Baron von Gaigern,
please...

(she speaks quietly)
Cherie... yes... it is you...
nothing... good morning, good morning,
cherie... nothing... no... just to
tell you I'm happy.

FADE OUT

SLOWLY:

Bring music up.

END OF SEQUENCE "#3"

SEQUENCE "#4"

EXT. HOTEL - SIGN

same
Music effect over sign "Grand Hotel." Precisely the
angle as before. The sign lights.

DISSOLVE TO:

LOBBY - BY SENF'S DESK

key
The music comes up on the DISSOLVE into the original
shot of the lobby.

Senf is busy.

desk.
is
The Baron's chauffeur is standing impatiently by his
Business ad lib of Senf. He turns to the chauffeur who
barring the way of an important looking alien.

SENF

Step back please.

busy,
He
Chauffeur makes no effort to move. Against the normal
happy traffic of the evening he is a sinister figure.
does not move but glares at Senf.

SENF

I've told you three times -- Baron

von Gaigern is out.

CHAUFFEUR

Did he leave any message for me?

SENF

No, he did not -- there is no message.

This whole scene is played in a very low key, almost in a whisper, it is interrupted by the entrance of the Doctor.

DOCTOR

(to Senf)

Any letters?

SENF

No, doctor.

During this short scene the chauffeur saunters off.

Kringelein comes to the doctor.

KRINGELEIN

Oh, Doctor, such a day -- such a day!

They move away from the scene.

Kringelein's voice diminishes as the CAMERA MOVES following the chauffeur.

The chauffeur saunters unthoughtfully past the florist shop and out of the door. As we pass the florist shop we see the back of the Baron in the shot.

CAMERA PANS chauffeur out to door. He has not seen the Baron in the florist shop. THE CAMERA PANS back to florist shop waits for the Baron who emerges carrying his usual box of orchids. CAMERA FOLLOWS BARON back to Senf's desk. Key shot.

BARON

(to Senf)

Madam Grusinskaya.

SENF

(taking the flowers
and handing them to
clerk)

For Madam Grusinskaya.

CLERK

(to page boy)

Madam Grusinskaya -- at once --

SENF

(to Baron)

Your chauffeur's been waiting, Baron.

BARON

(Quickly -- shortly)

All right.

(he glances around
apprehensively)

Kringelein is speaking to the doctor.

The Baron approaches them.

KRINGELEIN

Baron, we must have gone a hundred
miles an hour, at least...

BARON

Yes, quite.

KRINGELEIN

(to doctor)

We've been together all day... and
in an aeroplane.

DOCTOR

Life is changing you, Mr. Kringelein.

KRINGELEIN

Yes, thanks to the Baron. The best
shops, the very best. Look, Doctor,
silk -- feels so nice on the skin...
a London hat, see -- made in England,
that's silk, too -- fifty marks...
Look, the price is on it. That was
half my salary before. The Baron is
a very fine gentleman -- no one in
my life has been so nice to me as
the Baron.

coat. The Baron smiles. He slaps his gauntlets on his dusty

BARON

I'm going to change and we'll meet
for a drink in the Yellow Room.

KRINGELEIN

In the Yellow Room, where the music's
playing and the ladies are?

BARON

(amused)
Where the music's playing and the
ladies are...

The Baron leaves.

DOCTOR

No pain, Mr. Kringelein?

KRINGELEIN

Pain? Oh, no, Doctor. I think if I
had pain I'd be too happy to notice
it...

NOTE: Find cut here.

While Kringelein is talking, they move away from the
CAMERA.

CUT TO:

FLASH OF BARON'S ROOM

The Baron enters, throws his gloves down on the bed,
turns up the light, picks up a piece of paper that's been
pushed under the door, glances at it.

FLASH INSERT OF THE PAPER

In scrawl: "I HAVE BEEN WAITING ALL DAY. WILL BE
OUTSIDE OR **AT THE GARAGE.**" "S"

BACK TO:

CUT

BARON

crosses,
the

We again see the apprehension on the Baron's face. He closes the window. As he does so we hear the noise from conference room.

Bring up noise from the conference room.

CUT TO:

CONFERENCE ROOM

arguing
remains
on
making a

We must have the feeling that these men have been all day. Cognac bottles, cigar ends, selzer water, of some sandwiches. In other words it is a business battlefield. Preysing is drawn and tired. Zinnowitz is his feet. Flaemmchen is fast asleep in her chair, pretty picture.

ZINNOWITZ

...and let me say again for the tenth time...

(he is hoarse and tired)

...you people were quite ready for the merger. You declared yourselves... fully agreed on all the terms -- Why should the signing of these articles be suddenly held up?

GERSTENKORN

I've admitted that at one time we had reason for desiring ther merger -- What reason have we now? The Preysing Company has fallon upon evil days, very evil days.

Preysing jumps to his feet.

PREYSING

Evil days -- I've shown you here --
(he bangs the paper)
-- my company exports to the Balkans alone, sixty-five thousand marks worth of mop rags a year.

GERSTENKORN

Mop rags -- mop rags -- we're interested in something quite different!

PREYSING

What?

SCHWEIMANN

(to Gerstenkorn --
with a sigh)
Shall I tell them again?

GERSTENKORN

(glancing at his watch)
Why waste time -- it's getting late.

SCHWEIMANN

You see -- what we are interested in --

GERSTENKORN

(interrupting)
Ah, come on -- we're going home.

Due to the long tedious session the men's collars are wilted.

ZINNOWITZ

(rising)
Mr. Preysing has too scrupulous a regard for certainties...

GERSTENKORN

You've talked enough today, you're hoarse now.

IMPORTANT CLOSEUP OF PREYSING

His hand goes to his pocket. Slowly he takes out the telegram and glances at it. The following scene is played over this closeup.

GERSTENKORN

Sorry, Preysing.
(he gets his hat)

PREYSING

(nervously)
You've decided against the merger?

GERSTENKORN

Yes --

PREYSING

Then, it's all over?

GERSTENKORN

Yes --

WAITZ

(to Zinnowitz)

Well -- well -- You could call my office.

There is a general movement to go.

FLASH OF TELEGRAM

DEFINITELY

Trembling in Preysing's hand. "DEAL WITH MANCHESTER
OFF."

GENERAL SHOT OF ROOM

Gerstenkorn crosses to Preysing.

GERSTENKORN

Goodbye, Preysing, I hope you pull through. This is a very bad time to be in such a crisis. We've...

PREYSING

(interrupting)

Why talk -- it's over -- it's over -- it's finished. You've broken off negotiations. You did it. You're calling them off. You had nothing on your mind all day, but Manchester, -- Manchester -- Manchester.

(he develops almost a passion)

You don't suppose for one moment that I'm such a fool as not to have something that I could say definitely about Manchester.

(he is generating almost a passion)

GERSTENKORN

What?

PREYSING

Oh no -- no -- the session is over.
Let's go, it's off. Thank you,
gentlemen.

(he starts packing up
his papers.)

GERSTENKORN

If you actually have news from
Manchester then...

PREYSING

Gentlemen, I am now free to
announce...

(he is perspiring,
his hands are
trembling)

...that the deal between my firm and
the Manchester Cotton Company has
been successfully negotiated.

GERSTENKORN

Preysing, you're joking with us.

SCHWEIMANN

You're a deep one.

QUICK CLOSEUP OF ZINNOWITZ

GENERAL SHOT OF ROOM

GERSTENKORN

In that case give us the articles.
We'll sign at once. We know all the
details...

PREYSING

(smiling, slowly folds
up the telegram and
puts it back in his
pocket)

I thought we'd suspended negotiations,
gentlemen.

GERSTENKORN

Under these circumstances it's quite
a different matter.

PREYSING

Under these circumstances we might
refuse to sign.

upon

By this time, Waitz and Zinnowitz have the articles out
the table.

Preysing is perspiring.

Gerstenkorn puts his arms around Preysing's shoulders.

GERSTENKORN

Come on -- business is business --
Come on --

Preysing stands, looking ahead of him.

at

Gerstenkorn picks up the papers glances at them, looks
Waitz.

Flaemmchen is awakening.

GERSTENKORN

Here's my signature -- here Preysing,
sign here.

ZINNOWITZ

What a session this has been.

While Preysing is signing.

SCHWEIMANN

It's twenty-five to six.

WAITZ

We should celebrate this with a bottle
of wine.

GERSTENKORN

(with his hat and
coat)

See you soon, Preysing. Next week
we'll meet and discuss further
details.

PREYSING

Next week.

Hasty hand-shaking, business of exits.

Waitz, Gerstenkorn and Schweimann out.

Preysing has not moved.

to dry

Zinnowitz takes the agreement and waves it in the air
the signature.

PREYSING

(to himself)

Next week.

ZINNOWITZ

You let me talk till I'm hoarse and
you had Manchester sewed-up all the
time. Why?

Preysing does not answer.

Zinnowitz amiably shrugs his shoulders.

ZINNOWITZ

Well -- the deal has been put through.

Preysing commences to laugh suddenly with increasing
violence.

PREYSING

Yes, it has been put through -- it
has been put through.

During this scene, Flaemmchen has risen, piled up her
papers,
glanced at her watch. During this action Flaemmchen
motions
to Zinnowitz that she is going down to dance, etc.,
Preysing
is unaware of this action. Flaemmchen leaves the room
trying
not to attract attention.

ZINNOWITZ

(to Preysing)

What's the matter with you?

PREYSING

(hysterically)

Bluff -- Bluff -- all bluff.

ZINNOWITZ

What's bluff?

PREYSING

(throwing the telegram
on the table)

That.

ZINNOWITZ

(reading at out loud)
'Deal with Manchester definitely
off! "Preysing, oh -- I'd never have
thought it of you.

PREYSING

No one would have thought it of me.
I've been getting rusty in
Fredersdorf. Well, if bluff is what
the world wants I guess I can put up
as big a bluff as anyone. From now
on...
(he turns away)

ZINNOWITZ

You must go to Manchester at once
yourself and really see it through.

PREYSING

Yes -- I must go to England -- I was
desperate -- Now I don't care --
This sort of thing goes to a man's
head.

ZINNOWITZ

What you need is some relaxation.

PREYSING

Yes -- that's what I want -- I'd
like to tear loose -- I'd like a
drink. I'd like to go down to that
dancing place. I'd like to start
something.

ZINNOWITZ

I can understand that -- after your --
uh --

PREYSING

Say it -- say it -- my lie -- it's
the first time in thirty years that
I've ever... Where's that
stenographer? Miss Flaemm...

ZINNOWITZ

What do you want with her?

PREYSING

I want to see her, I want to do some
dictating -- report of the conference

for my father-in-law.

ZINNOWITZ

She had an engagement in the Yellow Room at five o'clock -- she was in a hurry.

PREYSING

Zinnowitz, would you say she was pretty?

ZINNOWITZ

Pretty as a picture.

PREYSING

Let's go down and find her -- I need a drink -- Come along Zinnowitz.

(he is picking up papers)

I don't know anything about women -- been married for twenty-six years.

ZINNOWITZ

Bluff does it, Preysing, bluff does it. Goodnight.

that

Preysing is very excited, they start to leave -- at moment the telephone rings.

PREYSING

Aeh!

He crosses to the telephone.

PREYSING

(into telephone)

Hello... Father-in-law?... Is that you?... The agreement is signed -- I did it... yes, father-in-law... but now I must go to Manchester.

When he picks the telephone up his hands are shaking --

DISSOLVE HANDS

INTO:

COCKTAIL SHAKER

-- which shakes more. Music crashes up --

DISSOLVE

OUT:

DISSOLVE INTO BAR

is
is
Kringelein and the Doctor are just entering. Kringelein
changed. His hair has been cut short and his moustache
gone, he looks almost saucy.

DOCTOR

(to barman)
Barman -- whiskey --
(to Kringelein)
For you, Mr. Kringelein?

KRINGELEIN

For me? -- Oh, please, something
sweet and cold.

BARMAN

A Louisiana flip, sir?

KRINGELEIN

A Louisiana flip, that sounds very
nice -- sweet, eh? --

for
happy.
During the following speech Kringelein keeps reaching
the moustache that is not there. He is thoroughly

DOCTOR

What do you do in the Grand Hotel?
Eat -- sleep -- loaf around -- do
business -- flirt a little -- dance
a little. A hundred doors to one
hall and nobody knows anything about
the person next to him. When you
leave another takes your room and
lies in your bed -- the end.

At that moment Flaemmchen enters.

FLAEMMCHEN

Good evening, Mr. Kringelein --
Where's the Baron?

KRINGELEIN

I'm waiting for him here. The Baron
and I have been together all day. A

hundred miles an hour -- in a motor car -- and in an aeroplane -- It was marvelous --

FLAEMMCHEN

Mr. Kringelein -- How you have changed, you look so nice.

KRINGELEIN

Oh, thank you, Miss Flaemm. Oh, please, Miss Flaemm -- Permit me, Miss Flaemm, won't you have something sweet -- a Louisiana flip.

(to barman)

A Louisiana flip.

FLAEMMCHEN

(to barman)

No - absinthe.

KRINGELEIN

(amazed)

Yes -- that --

carried
Kringelein is beating time to the music -- a little away.

Flaemmchen laughs.

FLAEMMCHEN

You like music?

KRINGELEIN

Yes -- it's stimulating -- a man might --

FLAEMMCHEN

(mischievously)

A man might what?

KRINGELEIN

I don't know -- I'd like to do anything --

FLAEMMCHEN

(very quietly)

Oh -- you would!

The Baron enters quickly.

BARON

(to Flaemmchen)
Hello -- sorry I'm late.

KRINGELEIN

Oh -- here you are, Baron. A drink --
A Louisiana flip?

BARON

Hello, Mr. Kringelein. How do you
feel now?

KRINGELEIN

A little strange, Baron.

FLAEMMCHEN

I'd given you up.

BARON

(to Flaemmchen)
Sorry.

KRINGELEIN

A drink, Baron -- A Louisiana flip?

BARON

No thanks -- keeping my head clear.

FLAEMMCHEN

Dance then?
(they exit)

KRINGELEIN

(to Doctor)
She's beautiful -- isn't she?

DOCTOR

(to Kringelein)
Oh -- there are plenty of women.

BARON AND FLAEMMCHEN DANCING

FLAEMMCHEN

What have you been doing all day?

BARON

Chasing around.

FLAEMMCHEN

Chasing what?

BARON

Money.

They dance a few steps, in silence.

FLAEMMCHEN

You were very different yesterday.

BARON

Yesterday -- yes -- that was
yesterday.

They dance into the crowd.

CUT

BACK TO:

BAR

DOCTOR

Well, Mr. Kringelein, are you getting
what you're looking for?

KRINGELEIN

What, Doctor?

DOCTOR

A masculine paradise -- drink, the
ladies, dancing...

KRINGELEIN

I had a very good opportunity, a
young lady asked me to dance -- I
ought to be able to dance, it seems
to be very important.

DOCTOR

You must learn as quickly as your
time allows -- Believe me Mr.
Kringelein, a man who isn't with a
woman is a dead man.

KRINGELEIN

Haven't you anyone -- Haven't you
anybody -- you -- I mean -- Are you
all alone in the world.

DOCTOR

(quietly)

I'm always alone -- I have been
everything.

KRINGELEIN

Everything?

DOCTOR

I was sent as a military surgeon to
South Africa. Stinking climate. Taken
prisoner. Home on parole not to fight.
I was a surgeon in the Great War
till the end. Grenade in the face.
Carried diphtheria bacilli in the
wound until 1920. Isolated two years.
(pause)
I've been everything.

The music has stopped.

CUT TO:

BARON AND FLAEMMCHEN ON DANCE FLOOR

FLAEMMCHEN

That was lovely.

BARON

Will you do me a big favor?

FLAEMMCHEN

I'll do anything for you.

BARON

Would you like to make a man happy?

FLAEMMCHEN

(quietly)
Yes -- I'd love to.

BARON

Then dance the next number with
Kringelein.

FLAEMMCHEN

Why?

BARON

I feel sorry for him.

FLAEMMCHEN

You're not a bit like you were
yesterday.

BARON

I fell in love last night -- the
real thing.

FLAEMMCHEN

Oh -- there's no real thing -- it doesn't exist.

BARON

I thought that, too -- but I found that it does. Come along, dance with Kringelein.

FLAEMMCHEN

Anything for you.

Preysing

They move off. As they approach the bar, happily pushes into scene, touches Flaemmchen's arm.

PREYSING

Miss Flaemm.

FLAEMMCHEN

Hello!

PREYSING

I must speak with you, Miss Flaemm.

FLAEMMCHEN

(with the Baron)
Presently, Mr. Preysing.

PREYSING

It's urgent.

BARON

Pardon me, the lady has urgent business here with me.

PREYSING

(to himself)
Insolent -- Berlin manners.

and

At that moment Kringelein has descended from the stool crosses to Preysing.

KRINGELEIN

I wish you a very good evening, Mr. Preysing. You are staying here, too, Mr. Preysing?

PREYSING

I don't know you.

KRINGELEIN

Oh -- you must know me -- Kringelein
at the plant. Assistant bookkeeper,
building C, room twenty-three --
third floor.

FLAEMMCHEN

(quickly)
Come and dance with me, Mr.
Kringelein.

PREYSING

I must speak to you, Miss Flaemm --
business.

FLAEMMCHEN

(lightly)
Tomorrow morning.

PREYSING

No -- now.

FLAEMMCHEN

Do you gentlemen know each other,
Mr. Kringelein -- Mr. Preysing --
Baron von Gaigern.

They bow stiffly.

PREYSING

Mr. Kringelein will be a good friend
and not accept your invitation to
dance.

KRINGELEIN

I could not think of not accepting.

PREYSING

You say that you are employed by us
in Fredersdorf, and here you are in
Berlin, indulging in diversions which
ill befit your position and which
are very much beyond your means --
Quite extraordinary, Mr. Kringelein,
I think we will look into your books.

Kringelein stands watching Preysing, his eyes
narrowing.

FLAEMMCHEN

Now, children, no fighting -- save

that for the office. Let's have our dance.

(her arms go around Kringelein. They dance off)

PREYSING

I'll remember you, Mr. Kringelein.

BARON

Oh, let the poor devil alone.

PREYSING

I did not ask your advice.

a The two men eye each other; for a moment there might be fight.

BARON

I think it would be much better if you went away.

PREYSING

We shall see who remains here the longer.

BARON

(shrugging his shoulders)
As you will.

Baron Preysing leans against the bar, orders a cognac. The turns his back to him, watching the dancing.

CUT TO:

FAEMMCHEN AND KRINGELEIN ON FLOOR

FLAEMMCHEN

You must look at my face and not at the floor.

KRINGELEIN

Yes.

FLAEMMCHEN

You're trembling.

KRINGELEIN

I never danced before -- in public.

FLAEMMCHEN

You dance splendidly.

KRINGELEIN

I'm happy, Miss Flaemm.

FLAEMMCHEN

Really?

KRINGELEIN

For the first time in my life, I'm happy.

Kringelein shows signs of exhaustion.

Flaemmchen watches him quickly.

FLAEMMCHEN

Let's stop -- I'm tired.

Kringelein's

It is obvious that she has stopped because of distress.

KRINGELEIN

Thank you, Miss Flaemm.

Flaemmchen's

They move back to the bar. Preysing catches arm.

PREYSING

Well now, Miss Flaemm, we can talk.

KRINGELEIN

Some champagne, Miss Flaemm?

PREYSING

You may go, Mr. Kringelein.

KRINGELEIN

Does the world belong to you, Mr. Preysing?

PREYSING

What is this insolence?

KRINGELEIN

Do you think you have free license to be insulting? Believe me you have

not. You think you're superior, but you're quite an ordinary man.

PREYSING

Go away -- go away.

FLAEMMCHEN

Please -- please!

KRINGELEIN

You don't like to see me enjoying myself.

PREYSING

Who are you? -- An embezzler most likely.

KRINGELEIN

An embezzler -- you're going to take that back, right here in the presence of this young lady -- who do you think you're talking to? You think I'm dirt, if I'm dirt, you're a lot dirtier, Mr. Industrial Magnate Preysing.

PREYSING

You're discharged.

KRINGELEIN

Me?

PREYSING

Yes you -- shut your mouth -- get out -- you're discharged.

Kringelein's hat has fallen from the stool upon the floor.

Flaemmchen picks it up, brushes it.

Kringelein starts to laugh.

The Baron steps into the scene.

The Doctor slowly comes from the bar.

KRINGELEIN

You can't discharge me -- I'm my own master now -- at last. I'm ill, I'm going to die -- do you understand? I'm going to die very soon. Nothing can happen to me now. Nobody can do

anything any more to me. By the time
you can have discharged me I shall
have been dead already.

(his laugh becomes a
convulsive sob)

The Baron steps between the two looking straight into
Preysing's face.

DOCTOR

Come, Mr. Kringelein.
(he pulls him out of
the scene towards
the bar)

PREYSING

(his fists clenched,
between his teeth)
The man's insane -- he acts as if he
is glad he is going to die...
(hesitates -- to
Flaemmchen)
I shall see you in the lobby in half
an hour.

END SEQUENCE "#4"

SEQUENCE "#5"

FADE IN:

KEY SHOT OF LOBBY OVER SENF'S HEAD

General activity.

The house detective, later identified, is talking to
the chauffeur. He leaves the chauffeur and crosses to Senf.

HOUSE DETECTIVE

Better let him stay -- I've sent for
the Baron... How's your wife coming
along?

SENF

I was at the hospital all night
walking up and down the corridor.
They wouldn't let me in to see her.
She has the pains, but the child
doesn't come and I have to stay here
chained to this desk.

HOUSE DETECTIVE

It will be all right.

SENF

I hope so.

At that moment Preysing enters.

PREYSING

Did you send that page?

SENF

The young lady's there, sir.

Preysing glances off to see Flaemmchen standing looking around.

Preysing crosses to Flaemmchen.

FLAEMMCHEN

Oh, yes, Mr. Preysing?

PREYSING

Sit here.

(calls to a boy)

Cognac -- for you?

FLAEMMCHEN

Nothing.

At that moment the Baron and Kringelein pass.

Preysing glances up at Kringelein as he passes.

PREYSING

I'm going to keep an eye on that Kringelein fellow. I'll find out where he gets the money to hang around the Grand Hotel.

FLAEMMCHEN

Well -- you want me?

PREYSING

(looks straight at her)

Yes.

FLAEMMCHEN

Well?

PREYSING

I must go to England -- at once.

FLAEMMCHEN

Well?

PREYSING

You see, I'd like to take a secretary with me for my correspondence and -- humm -- humm -- for company on the trip -- I'm nervous -- I need somebody -- I don't know if you quite understand me. You said you have travelled with gentlemen -- and I mean --

FLAEMMCHEN

I understand perfectly.

PREYSING

What do you think your salary would be -- for such a trip?

FLAEMMCHEN

Wait -- I must figure it up.

(she smokes and thinks)

First, I'll need -- clothes -- shoes -- it's cold in England in March, I'll need a suit... You'd want me to look nice?

PREYSING

Of course -- of course.

(he is fidgeting)

FLAEMMCHEN

A thousand marks --

(she waits anxiously
thinking it might be
too much)

PREYSING

It's agreed -- I will get a room here for you.

She is looking away.

PREYSING

I can get a room here in the Grand Hotel for you.

She still looks away.

PREYSING

Can you pay some attention to me?

FLAEMMCHEN

Oh, yes.

PREYSING

(looking off)
Insolent young cub!

FLAEMMCHEN

You mean Baron von Gaigern?

PREYSING

Baron!

FLAEMMCHEN

Well, he's a gentleman!

THE BARON

Who is leaning against a chair by a pillar with
Kringelein.

THE CAMERA APPROACHES THEM.

They are not speaking. The Baron is looking off at:

FLASH A SHOT FROM HIS ANGLE OF CHAUFFEUR

Sauntering between the door and Senf's desk.

BACK TO:

THE BARON

He slumps on the arm of the chair.

KRINGELEIN

(watching him)
The Baron is tired?

BARON

No, Kringelein, not tired, -- just --
(he shrugs his
shoulders)
Well -- well --

KRINGELEIN

Perhaps this evening, Baron, we could
go to the Casino -- the place we
passed with the marvelous bright

lights?

BARON

I'd like to Kringlein, but I can't --
I am broke!

KRINGELEIN

Broke -- A Baron? But, Baron --

The Baron looks off, sees the chauffeur --

CUT IN:

FLASH OF CHAUFFEUR

Arguing with Senf.

CUT

BACK TO:

BARON

BARON

Excuse me, Mr. Kringlein.
(he strides off)

Keep the CAMERA on Kringlein as he watches the Baron.

commencing

He takes out his pocket-book and looks at his money

Baron

to count it. The thought is in his mind of offering the
money. Charming scene.

CUT TO:

BARON AND CHAUFFEUR

Moving into position. They are talking.

BARON

(quietly)
I've quit.

CHAUFFEUR

You can't.

BARON

I'm not going to get those pearls
and neither are you.

CHAUFFEUR

What about the money?

BARON

I'll pay you back.

CHAUFFEUR

How?

BARON

I have an idea working in my head...
(he glances at
Kringelein)

CHAUFFEUR

You might find a bullet through that
head...

BARON

If you did that, you'd get nothing
except the police after you. If you
wait -- I'll give you your six
thousand back --

At that moment a voice is heard.

VOICE

Madam Grusinskaya's car -- Madam
Grusinskaya's car.

It is passed along.

INSIDE PORTER

(calls through his
little telephone)
Madam Grusinskaya's car --

MEGAPHONE

(outside)
Madam Grusinskaya's car --

BARON

(quickly to chauffeur)
Later.
(Chauffeur exits with
bad grace.)

Baron looks off...

FULL SHOT -- FROM HIS ANGLE

shot. Like a pageant Grusinskaya sweeps forward -- pretty
Music comes up.
Meierheim. Grusinskaya is followed by Suzette, Pimenov and
People turn to look at her. She sweeps forward.
quickly As she gets to the door she faces the Baron. She steps
aside to him. Pimenov and Meierheim pause.

GRUSINSKAYA

(to them)

Go on please -- go on, Suzette.

She and the Baron are alone.

BARON

(quietly)

Bless you...

GRUSINSKAYA

Are you coming to the theatre? Oh --
I shall dance tonight -- How I shall
dance -- I want to feel that you are
in the theatre.

BARON

I can't.

GRUSINSKAYA

No?

BARON

No! I can't explain now. Oh, look --
the pearls. You wear them now...

GRUSINSKAYA

Why do you think --

BARON

Why?

GRUSINSKAYA

They've brought me such good luck --
you --

He takes her hand, kisses it quietly.

GRUSINSKAYA

I'm worried about you.

BARON

Don't.

GRUSINSKAYA

On the train?

BARON

Yes -- I will be on the train.

GRUSINSKAYA

Till then.

BARON

Bless you --

As
the
his

During this scene Kringelein has been hovering nearby. Grusinskaya turns away and exits, Kringelein approaches Baron, who is standing perfectly still, looking off, -- mind miles away.

KRINGELEIN

Was the Baron joking, or is it really true that the Baron is -- in financial straits.

BARON

(lightly)

Absolutely true, Kringelein and I have to raise some money immediately.

KRINGELEIN

If the Baron -- if you would permit me --

The Baron looks at him suddenly.

BARON

What?

KRINGELEIN

I would be awfully glad to oblige, you've been so decent to me. Three hundred?

BARON

If I could get into a game I might win some.

KRINGELEIN

Gambling! I'd like that. I have over six thousand eight hundred marks with me.

BARON

If we could scare up some men to play.

KRINGELEIN

We could come to my room.

BARON

(with enthusiasm)

Good!

At that moment Flaemmchen passes.

BARON

Going?

FLAEMMCHEN

Yes --

something Flaemmchen hesitates as though she wanted to say that is on her mind.

A curious little scene.

door. She doesn't speak, she just turns suddenly through the

back to The Baron glances after her a little puzzled, turns Kringelein.

BARON

Ready, Kringelein?

KRINGELEIN

Ready, Baron.

They move off and are last in the crowd.

FADE

OUT:

END OF SEQUENCE "#5"

SEQUENCE "#6"

No scenes 88-93 inclusive

Sequence omitted from original script.

DISSOLVE

INTO:

KRINGELEIN'S ROOM

are
etc.,
The
the

Possibly ten men are gathered about a green table. They playing cards. There are champagne bottles, glasses, on the table -- a great deal of smoke. Good atmosphere. The game is [...] fer. There is a dead silence except for monotonous words of the players.

White faced, the Baron has the bank.

approach

Otternschlag is seen to close the door quietly and the table.

Kringelein's back is to us.

They are smart people, not professional gamblers.

around

There is a tension in the room. The men are gathered tightly. We do not see the cards.

The following voices are heard:

BARON'S VOICE

All right, gentlemen.

VOICES

I play -- I play -- Here -- Up --
Playing --

KRINGELEIN'S VOICE

Yes -- me.

stake.

Several men glance at Kringelein and the size of his

KRINGELEIN

Is that too much, Baron?

BARON

(glances down at his

own money)
No -- not at all.

KRINGELEIN

All right then.

BARON

All right then.

cards.
There is tension in the room. The Baron deals two
Kringelein takes cards.

A MAN

(quickly)
Don't show them.

learning a
Kringelein turns it down. He is like a little boy
new game.

The Baron deals himself a card.

KRINGELEIN

(to Baron)
What do I do now?

table to
The Baron is serious. There is enough money on the
take him to Vienna.

A MAN

(next to Kringelein)
Turn 'em up.

KRINGELEIN

Oh yes -- that's right -- look! I
win, don't I --
(he turns the card up)

The Baron rises.

BARON

There you are gentlemen.

A MAN

(to Kringelein)
Will you take the bank, sir?

KRINGELEIN

Yes -- I'll take everything gentlemen --
please, let us drink -- champagne ---

champagne is expensive and good. I'm
winning more than I used to earn in
a year -- double what I used to earn.
(he is counting his
money)

They hand him the cards.

Kringelein kisses the Baron -- he looks around.

KRINGELEIN

Where is the Baron -- where are you,
Baron?

At the side table the Baron is standing -- he is
drinking -- his face is white -- he has lost.

KRINGELEIN

(rising quickly)
Excuse me, gentlemen.

DOCTOR

(sitting down in
Kringelein's place)
I'll take the bank -- All right,
gentlemen.

Kringelein has come to the Baron.

BARON

That was my last.

KRINGELEIN

You've lost everything?

BARON

I've no luck.

KRINGELEIN

Pardon me, Baron. Permit me again...
(he puts bills in
Baron's hand.)

Baron pours out a glass of champagne -- he has been
drinking plenty -- he hands glass to Kringelein.

BARON

Drink to me, Kringelein -- it's my
last chance.

KRINGELEIN

(earnestly)

I do drink, Baron -- I drink to you,
Baron and to win.

(he drinks)

It's good, -- come along, Baron.

the
They both move back to the table where the Doctor holds
bank.

BARON

I take five hundred.

KRINGELEIN

All of that at once, Baron?

doesn't
The Baron picks cards, shows them to Kringelein who
understand.

BARON

Eight.

(he is triumphant.)

DOCTOR'S VOICE

(rings in background)

Nine.

and
The Baron throws the cards into the middle of the table
turns to Kringelein:

BARON

That's it. The luck's with you.

(he walks away.)

VOICES

Come along, Mr. Kringelein. Sit here.

KRINGELEIN

I'm having luck for the first time
in my life.

A MAN

Your bank, Mr. Kringelein.

down
Kringelein seats himself, puts his glass of champagne
on the table.

another Doctor leaves table, crosses to Baron who is pouring
drink.

DOCTOR

Out, Baron?

BARON

(bitterly)

For a while -- I'll recover -- in
ten or twenty years.

(he points)

Look at that.

Kringelein's He has pointed and turned off because we hear
voice:

KRINGELEIN'S VOICE

I've won again, Baron -- I've won
again.

Baron moves out of scene followed by Doctor. As Baron
approaches table.

KRINGELEIN

Baron, I drink and win -- I drink
and win -- I win and drink!

(he is pulling money
towards him, counting
it, eagerly,
frantically, not the
movement of a miser,
not a greedy movement,
but the movement of
an excited child
liberated. Money has
become so much mad
paper to him.)

has During the foregoing scene, one of the men at the table
back answered the ringing of the telephone bell, he comes
now.

A MAN

There are complaints in the hotel
about the noise.

VOICES

What time is it? Getting late? Let's

break it up!

(to Kringelein)

You've been very lucky... Where's my coat? Let's go. He's drunk anyway!... Goodnight, Baron. Let's wind up the game, I'm broke and tired; you can't play against him. I put my hat down here, somewhere. I think I'll have a drink before I go. By the way, I've got to see you tomorrow morning. How've you been, Doctor?

Business ad lib. General business of slow normal exit.

been
up
Kringelein looks up from counting his money. He has like a little boy with a Christmas stocking. He looks suddenly, sees men are leaving --

KRINGELEIN

Oh, don't go, gentlemen! -- Stay a while.

(he stands to his feet)

Be my guests!

By this time the men are pausing by the door.

KRINGELEIN

I oughtn't to presume, but I --
(he is a little drunk)

I'm so grateful to you -- it's been so marvelous. The first time in my life I have gambled -- I've danced! Oh, you can laugh, gentlemen, but it's the first time in my life I've ever tasted life!

A MAN

(slapping him on back)
Splendid!

this
no
a
Kringelein has
There is a general feeling in the room that although man is drunk he is terribly sincere, and that there is wish to embarrass themselves or him. In fact, there is nervous impatient movement among the men. But reached an emotional pitch.

KRINGELEIN

Life, gentlemen, is wonderful, but very dangerous. You must have courage for it, then it's wonderful. You gentlemen don't know that because you are all healthy and happy, but I -- believe me -- a man must know death and not until then does a man know anything about life.

A MAN

(sings)

Rejoice in life while yet the small lamp burns.

serious.
him
General noise among men, some are ribald, others are
Two men come and shake hands with Kringelein, bidding
goodnight.

The Baron puts his hand restrainingly on Kringelein's shoulder.

men
Kringelein almost staggers towards the sideboard. The
are nearing the door.

A MAN

(starts singing)

It's a short life and a gay one...

KRINGELEIN

(seizing a glass of champagne)

Every glass high to life -- the splendid, dangerous, mighty, brief -- brief life -- and the courage to live it.

(turns to Baron)

Baron, you know -- I've only lived since last night -- but that little while seems longer than all the time before -- all the --

(he collapses suddenly onto the floor)

Business ad lib.

The doctor is there quickly. The Baron next.

MAN

Drunk.

ANOTHER MAN

Poor fellow.

three

General normal business ad lib between the men. Perhaps of them help him up, including the Baron. They carry Kringelein to the bed.

VOICES

(of players mingling)
Drunk? No, he's ill. Looks ill.
(well paused over:)
He's a doctor -- The doctor's here --
He's just drunk!

DOCTOR

Gentlemen, this man is ill -- very ill -- if you will leave.

VOICES

Certainly, Doctor. Goodnight!
Goodnight, Baron! Bad luck!

DRUNKEN MAN

He's not used to champagne -- why does he drink it?

Little comedy on exit. Ad lib.

drawn,

INTERCUT FOR RELIEF -- Kringelein's face -- white, tragic.

One man, perhaps, remains.

MAN

Can I help, doctor?

DOCTOR

No, the Baron will stay.

BARON

Certainly.

carefully
pillows

Man leaves. During this scene the Baron has been making Kringelein comfortable on the bed, bolstering

his behind his head. Kringelein's eyes are shut tightly,
hands are limp.

course By the business of the Baron, although we do not of
know it, this is the time that he takes the wallet from
Kringelein and puts it in his own pocket.

we see We might perhaps remember a sudden turn away in which
in his his back and his right hand raised as though reaching
inside pocket --

He stands looking down at Kringelein.

DOCTOR

(drops Kringelein's
hand)

It will be over in a minute.

Kringelein's eyes flutter. His voice sounds hoarsely:

KRINGELEIN

Over -- over so soon -- it has just
begun.

(he closes his eyes
suddenly)

Oh, the pain.

DOCTOR

Try and sleep, Kringelein, don't be
afraid.

KRINGELEIN

(mutteringly)

I'd like to live a little longer but --
I'm not afraid to die -- I'm not...

BARON

(touching his shoulder
gently)

You'll be all right, Kringelein.

(he moves from the
bed -- takes out a
cigarette, moves to
the table. He seizes
his drink)

KRINGELEIN'S VOICE

(out of scene)

My pocketbook... my money in it...

DOCTOR'S VOICE

What do you say -- what?

We watch Baron's face, he looks back over his shoulder.

DOCTOR'S VOICE

You what -- Oh, isn't it there?

KRINGELEIN'S VOICE

No -- But no I -- Baron, I've lost my pocketbook.

Baron turns in this scene. He walks forward toward them.

The Doctor's hands are on Kringelein's coat.

DOCTOR

There is no pocketbook here... On the floor probably.
(He glances down)

KRINGELEIN

(starting up suddenly)
More than fourteen thousand marks... were in that pocketbook.

DOCTOR

(looking at Baron)
Fourteen thousand marks... One can travel -- one's happiness might depend on fourteen thousand marks -- don't you think so, Baron?

BARON

(with a shrug)
Quite possibly.

At that moment, Kringelein, who has been staring up at the ceiling, his hands clenching and reclinching, starts up.

KRINGELEIN

Oh, I've got to find it.

DOCTOR

Stay where you are.

KRINGELEIN

No -- I must find it --
(he starts talking)
Fourteen thousand two hundred marks.
(he pulls himself to
the side of the bed)

The doctor goes to restrain him.

KRINGELEIN

I'm all right, Doctor. There's no
pain now -- only you don't know what
that money means to a man like me.

the
drunkenness,
gets
He is suddenly on his hands and knees, crawling along
floor, looking for it, like a little boy; his
his condition, makes the situation tragic. He actually
under the card table.

The Doctor looks at the Baron.

fascinated.
The Baron only watches Kringelein. He follows him,

KRINGELEIN

(talking at intervals
as he crawls looking
for money)

You don't know, because you've never
lived like a dog -- in a hole -- and
saved and scrimped. My life hangs
upon that money, Baron. Nobody gives
you anything. You have to buy
everything and pay cash for it. I
wanted to pay for my last days with
that money. Every hour costs money.
I've nothing -- nothing but that
pocketbook.

(he crawls along the
floor on his hands
and knees talking to
the carpet as he
looks)

I must have it back.

(he pauses breathless --
like an animal along
the wall -- looking
up at the men)

action
it

The foregoing speech is intercut with the following
in which Kringelein's voice is heard throughout -- thus
is not a long speech:

bites
is a
stopped
pity
the

The Baron watches. He throws his cigarette away -- he
his lip -- sweat breaks out upon his forehead; again he
thief. When he wanted pearls the love of a woman
him. Now he wants this money and pity, a slow growing
for this tragic, dying thing is stopping him -- and all
time the Doctor watches.

The one, whole eye pierces into the Baron's melting
conscience.

but

Twice during the speech at a spot, through and during
rehearsal, to be selected, the Doctor's voice, droning
piercing, says:

DOCTOR

He must find his money, Baron.
(next time)
Mr. Kringelein should find his
pocketbook, Baron, shouldn't he?

These are two interjections.

little

And now, Kringelein lies upon the floor, a troubled
sack of pain, his head down.

looking
and
his

The Baron turns away. He bends down as though he were
for the pocketbook. We see him take it from his pocket
turn. There is a very light, almost triumphant ring in
voice as he says:

BARON

Here -- here it is. Here's your
pocketbook, Kringelein.

KRINGELEIN

(his head coming up)

Oh -- yes -- that's it -- you found
it -- you found it for me, Baron.

BARON

(quickly)
Goodnight, Kringelein.
(he moves towards the
door.)

KRINGELEIN

No -- no please -- oh, don't go --
don't go -- don't leave me alone,
Baron.

DOCTOR

You've nothing to fear, Kringelein

KRINGELEIN

No.

BARON

Come, get up -- come let me help
you.

NOTE: If he is a strong actor he can pick Kringelein up

--

If not, he and Doctor lift Kringelein to bed.

BARON

You're all right now -- it's very
late -- goodnight, Kringelein.

KRINGELEIN

Oh, no, stay here, Baron -- stay.

Baron bites his lip. It is the first and only time in
the
play that we see a tear near -- the strong man almost
breaks.

DOCTOR'S VOICE

Goodnight, Baron.

BARON

Goodnight.
(his hand presses on
Kringelein's shoulder --
he exits)

CUT OUT

INTO:

CORRIDOR

door of
In
audience
the
Baron
his
whistle.
The
characteristically.

Baron shuts door and pauses. In front of him is the
the woman he loves. Down beyond is his own empty room.
his pockets nothing. In his CLOSEUP he makes the
feel his problem with him.
This man who has lived and whistled and love through
play becomes a tragic, lonely, harrassed figure. The
has broken. His fists dig into his eyes -- he brushes
hair back.
Over this comes with almost an impertinence, a tiny
He looks up and away down the corridor. The figure of
Flaemmchen stands there, a small black bag in her hand.
Baron pulls himself together and smiles
He walks down the corridor.

BARON

Flaemmchen, what are you doing here
in the middle of the night.

FLAEMMCHEN

Looking for my room -- one sixty-
six.

BARON

You live here?

FLAEMMCHEN

For tonight.
(she points to door --
she looks at him a
long time)

BARON

Oh!

FLAEMMCHEN

Yes -- oh!

BARON

Well -- such is life, Flaemmchen.

FLAEMMCHEN

And Baron, thanks so much for everything.

They both go into their respective rooms.

of
about
tragically

Here are our two gay young characters. The gay, fresh Flaemmchen and the debonair Baron, crucified for lack of funds. Both trying to smile, both trying to be light themselves. Yet, each about to involve themselves for the want of a little money.

FLAEMMCHEN'S ROOM

lamp
adjoining
puts
his

Flaemmchen enters her room cautiously. Except for one burning lamp the room is in darkness and empty. From the door to Preysing's room a thin stream of light. She puts down her bag quickly, tiptoes through the bathroom to her door. She peeps through.

CUT TO:

FLASH OF PREYSING'S ROOM

and
Flaemmchen's
awake
his

from her angle.

Preysing stretched on bed flat, his stomach a mountain on it the magazine that he has been reading with picture. He is looking at the ceiling. She knows he is awake because a thin stream of smoke comes from his cigar in his hand.

FLASH OF FLAEMMCHEN

bed and
night.

An idea occurs to her. She could possibly sneak into his room while he would go to sleep and there would be nothing that night.

closes
hat and
dress,
starts

CAMERA FOLLOWS HER as she tiptoes to her room. She
the door noiselessly and listens. She throws off her
takes off her coat. Opens her bag and takes out night
lingerie, etc. The lid of her bag falls suddenly. She
at the noise. "Has it awakened him." She looks off.

SHOT AT BATHROOM DOOR

of the
room
he
speaks

The thin stream of light is filled suddenly, the door
adjoining room opens and back-lighted from the other
the huge form of Preysing appears. In this odd lighting
is a little more than Preysing. He comes forward. He
hoarsely, quietly.

PREYSING

Flaemmchen!
(he seizes her to him)

hair.

She goes to his arms passively. He rubs his face in her
She is passive -- cold.

PREYSING

(breathlessly)
You are late. I've been waiting for
you -- waiting.

FLAEMMCHEN

I had to arrange about the trip.

PREYSING

You're sweet.

FLAEMMCHEN

You think so?

deliberately

He holds her again, trying to kiss her. She
avoids his kiss.

PREYSING

(awkwardly)
Come here.
(he sits heavily on

the bed, sitting on
her night dress.)

FLAEMMCHEN

Here, hold up!

Preysing rises while she pulls her night dress from
under
him.

He draws her to him.

FLAEMMCHEN

Oh -- careful, Mr. Preysing.

PREYSING

Call me -- do you know -- would you --
would you like to call me by my first
name?

FLAEMMCHEN

(pulling away, glad
of an excuse for
conversation)

Oh, no.

PREYSING

Why not?

FLAEMMCHEN

I couldn't do that, you're a stranger
to me.

PREYSING

You're a funny little creature,
Flaemmchen. I can't make you out.

FLAEMMCHEN

It's not funny at all. One can't get
intimate just off hand. I could go
to England with you and everything
like that -- supposing I met you
next year and I said: 'How do you
do, Mr. Preysing! And you said:

(she imitates him)

'That was the young lady who was my
secretary in Manchester'.

Preysing laughs. She laughs.

FLAEMMCHEN

That's all quite proper.

(she is happy again.
She would rather
talk than be squeezed)
But supposing I met you when you
were with your wife and I called
out: "Hello you big baby -- remember
Manchester?" And you with your wife,
how would you like that?

There is a pause for a moment.

PREYSING

Please, Flaemmchen -- we'll leave my
wife out of this.

Flaemmchen yawns straight in his face.

FLAEMMCHEN

All right. I'll get undressed -- get
out.

his
onto
the balcony.

Preysing stands out on the balcony. He looks down in
the
street below, then off. He starts suddenly because he
sees a
puzzled.
Shadow crosses again. "Who can be in his room?" He
moves
forward and peeps through the window. One side of the
French
window is closed. From his angle we see the Baron
furtively
searching the room. He is now wearing an overcoat, the
collar
is turned up. Business ad lib. He finds Preysing's
wallet.

He stuffs this in his overcoat pocket. Preysing's face
forward,
watching him. As Baron turns to exit, Preysing surges
other.
pulling the window after him. The two men face each

PREYSING

Aha! -- The Baron. What do you want
here?

BARON

I must have made a mistake.

PREYSING

Made a mistake -- remarkable. We shall soon see if you made a mistake.
(the Baron starts to leave.)
(bellowing)
Stay here... Give me that money.

The Baron hands him the pocketbook without a word.

PREYSING

So that's how we stand, Baron.

BARON

Look here, sir -- I'm completely at your mercy -- I'm desperate -- it's a matter of life or death -- I had to get some money -- tonight.

PREYSING

Indeed you must, Baron -- you must. Humm -- humm, but you must go to jail, Baron, you're a thief.

BARON

Be quiet.

PREYSING

I'm going to call the police. I'm going to watch you play the great Baron with the police. Aristocrat! Aristocrat!
(he picks up the telephone)

The Baron makes for the door on the other side of the room,
pulls at the knob.

PREYSING

The door is locked, Baron.

The Baron makes one dive across the room. Preysing grasps at his coat and tears it. With one hand holding the telephone, and (the receiver dropping on its cord towards the ground)

one hand holding the Baron.

PREYSING

(into telephone)
Hello! Hello! --

BARON

Don't do that.
(he tries to snatch
the telephone from
Preysing.)

Preysing wrenches the telephone suddenly away from the
Baron.
The action excites him.

PREYSING

Strike me, would you? Attack me would
you? Attack me --

With a terrific lunge, Preysing brings the telephone
down
upon the Baron's head. The Baron sways, stunned. (as in
book).
In his mad rage, Preysing, hits again with the
telephone.

PREYSING

I'll strike you -- I'll strike you --
I'll strike you -- Strike me!

By this time the Baron is a heap on the floor. We see
Preysing
come out of his blind trance. He even repeats again.

PREYSING

I strike you --
(with telephone
foolishly in his
hand, he looks down
at what he has done.)

CUT TO:

DOWNSTAIRS TELEPHONE ROOM

Sharp sound of buzzing.

Dozing night girl plugs in, lazily.

NIGHT GIRL

Yes -- yes -- Operator -- Operator --
(she listens -- says
to herself)
They are having a nice little game
up there with the telephone.

With nonchalance she flicks plug out again, as she does
so:

CUT TO:

PREYSING'S ROOM

New angle. Preysing is on his feet. He has replaced the
receiver on the telephone, he is putting it back
slowly. He
is terrified.

Door opens behind him.

Flaemmchen, with a dressing gown on, light, filmy
thing,
crosses and looks down at the Baron, without a word.
Preysing
seizes her.

Her hand goes to her head, her eyes roll; for a moment
we
think she is going to faint right on top of the Baron.
She
is trying to collect her senses, it cannot be true. We
can
hear nothing but the heavy breathing of Preysing and
the
traffic below.

Suddenly a motor horn in the street below sounds
strident,
it is the first time we have been conscious of it.

With a swift movement, Flaemmchen dashes towards the
door.
It is locked. She rushes back as if to cut through her
own
room. He reaches for her and rips her dressing gown
from
her, leaving her almost naked. He lunges after her. She
tears
through her own room.

CUT TO:

CORRIDOR

that.
running
a
"What
is to
looks
She
uncertainly.

Flaemmchen enters from her room. She looks this way and
After all, it is Flaemmchen and not Lillian Gish,
across the ice in "Way Down East," -- it is Flaemmchen,
Berlin girl. She pauses to try and clear her brain.
the hell is this -- what is it." The impulse naturally
scream in alarm. She doesn't -- Flaemmchen's don't. She
around. At the end of the passage is Kringelein's room.
will go there. We watch her run down the passage
Without knocking she pushes open Kringelein's door.

CUT TO:

KRINGELEIN'S ROOM

windows.
Doctor
trousers
clothes

It is in darkness. The only light comes through the
The form of Kringelein lies prone upon the bed, the
had just thrown a coat over him. He is still in his
and shirt.
Like a ghost, Flaemmchen, the shreds of her filmy
hanging to her, crosses.

FLAEMMCHEN

(hoarse whisper)

Mr. Kringelein -- Mr. Kringelein --
where are you?

up.

She sweeps to bed. She shakes him. Kringelein starts

FLAEMMCHEN

Quick -- Mr. Kringelein.

KRINGELEIN

Oh -- what -- what --
(he is looking up at
what seems to be a
ghost.)

their
She pulls on the light by the bed, it flames up on
faces.

KRINGELEIN

Oh -- oh, Miss Flaemmchen. It's you --

FLAEMMCHEN

Quick -- something awful -- awful
has happened. Go -- go at once, --
Mr. Preysing --

KRINGELEIN

Preysing?

must
assumes a
It occurs to him that this girl with her torn clothes
have been roughly treated by Preysing. He suddenly
strength.

FLAEMMCHEN

Oh, don't wait -- go -- it's awful --
it's awful.

She slides down to the floor, by the side of the bed.
Kringelein climbs out of bed, tries to help her up.

KRINGELEIN

Stay here.

She waves him away.

FLAEMMCHEN

Don't wait now -- go -- Preysing.

a
pauses
he
Kringelein assumes suddenly a strength. He is a man for
crisis -- he forgets that he was ever ill -- he leaves.
WE GO WITH HIM. CUT HIM DOWN CORRIDOR QUICKLY. He
outside Preysing's door, uncertain of the rooms, then
knocks.

KRINGELEIN

(calling)

Mr. Preysing -- Oh, Mr. Preysing --

He feels there must be a mistake -- he steps back, sees Flaemmchen's door open next to it. He enters.

CUT HIM

THROUGH:

FLAEMMCHEN'S ROOM

He enters. Looks around. Looks through bathroom. Goes quickly forward.

CUT INTO

REVERSE:

PREYSING'S ROOM

Preysing is still leaning against the table, his mouth is open, he is gaping -- stunned. The two hundred and four pounds has collapsed and sagged. He is staring, his victim lying -- a heap upon the floor, very still and quiet. His eyes come around as Kringelein enters.

Kringelein crosses, looks down. Touches the Baron's hand.

KRINGELEIN

Oh -- the Baron -- the Baron.

PREYSING

He tried to rob me -- he is dead --

KRINGELEIN

My best friend -- poor, Baron -- dead -- just like that.

PREYSING

-- We must do something...

KRINGELEIN

(quickly)

Yes, the police must be called.

PREYSING

No -- no -- wait -- the man was a burglar -- he was going to steal my money.

KRINGELEIN

Oh, no -- no -- not the Baron.

PREYSING

(suddenly)

Where is that girl -- she was working with him -- she enticed me into her room.

KRINGELEIN

Her room -- oh -- I see, Mr. Preysing -- I understand, Mr. General Director Preysing.

PREYSING

(frantically)

I can answer for this, it was self-defense -- I can answer for this -- but that girl -- the scandal -- my wife -- my daughters, you know them?

KRINGELEIN

Yes, I know them --

PREYSING

The scandal -- we are men -- you -- you could take that affair of the young lady upon yourself -- take her and hold your tongue. Then you can travel -- I'll give you anything -- anything -- she was with you.

KRINGELEIN

We must call the police, your excellency.

Preysing takes him by the shoulders.

PREYSING

How much -- how much do you want -- you need money -- you have nothing.

KRINGELEIN

Don't worry about me, Mr. General Director Preysing -- worry about yourself.

(he picks up receiver)

There has been a murder -- this is

room one sixty-four.

CUT TO:

TELEPHONE ROOM

Telephone girl plugs in.

GIRL

Hello -- hurry up... hurry up...
someone in one sixty-four says there
has been a murder.

CUT TO:

HALL PORTER

The scene gradually grows intense. Porter calls night
man.

PORTER

Here - quick - here -- go to one
sixty-four immediately.
(calls back on
telephone)
Give me Mr. Rohna -- Rohna the
manager.

CUT TO:

ROHNA'S ROOM

Darkened room. Bell ringing. Rohna sits up in bed,
turns on
light, picks up telephone; on his face we see him hear
the
news.

ROHNA

Where?... murder?... who?... all
right, I'm coming. Wait a minute.
(speaks in a monotone)
Instruct everyone to use the utmost
tact -- we must have no scandal in
the Grand Hotel. Answer no questions,
I'm coming now -- inform the police.

(he replaces the telephone commences dressing quickly)

CUT TO:

GRUSINSKAYA'S ROOM

Trunks standing around everywhere. Suzette is finishing packing. Grusinskaya is sitting in front of the mirror in a loose night wrap -- she is doing her hair.

SUZETTE

Madam should sleep.

GRUSINSKAYA

I've done my hair differently -- do you like that?

SUZETTE

When a lady falls in love she does her hair differently.

GRUSINSKAYA

(rising)

In the middle of the night -- those flowers make me think of a funeral. Laurels and tube-roses.

(she pushes the window closed, shivers, it is chilly. She crosses the room turning out one of the lights)

Oh, think, Suzette -- the Villa and the sun at Tremezzo -- quiet -- simple -- happy -- we'll have a guest, Suzette.

SUZETTE

(quietly)

Yes, Madam. And now Madam will sleep. It is not long 'till the train.

GRUSINSKAYA

Goodnight, Suzette.

Suzette leaves -- turning out a light.

Alone, Grusinskaya goes to the telephone. She raises the receiver.

GRUSINSKAYA

Hello -- can you tell me if Baron von Gaigern is in his room -- ring

him.

(talking to herself)

Cherie, I must wake you or you'll miss the train.

(into phone)

...yes... are you ringing, he may be asleep.

(to herself)

Cherie, you must get up and fetch me from my room -- I'm longing for you, Cherie -- I have not been to sleep -- I kept thinking you would come to me.

(into phone)

...Oh, but he must answer. Ring -- ring -- ring.

CUT IN HERE at discretion the:

BARON'S EMPTY ROOM

Telephone is ringing.

CUT

BACK TO:

GRUSINSKAYA'S ROOM

GRUSINSKAYA

(to herself)

Cherie, hurry -- hurry -- hurry. Answer the phone -- what is the matter.

(into phone)

Ring him -- ring him.

(to herself)

Where are you -- where are you, Cherie? Why don't you answer?

(into phone)

Well, ring him -- please -- please.

FADE OUT

SLOWLY:

END OF SEQUENCE "#6"

SEQUENCE "#7"

Music up as we --

FADE IN ON:

DISSOLVE INTO - EXTERIOR SERVICE ENTRANCE OF HOTEL

signs
first
The trees and the milk cart effect and other curious
of dawn, which we remember after the climax of the
sequence.
Music cold and eerie.

DISSOLVE

OUT:

General early morning bustle and activity.
From
in and
time, to
From one van, fruit and vegetables are being unloaded.
another, huge hind quarters of beef are being carried
in a monotonous way a baker throws two loaves at a
another man, from a van backed up --

BAKER

(counting)

Forty-two -- forty-four -- forty-six --
forty-eight -- fifty -- fifty-two --

backed a
their
proceeded
the
is
noisily
Waiters coming to work. A noisy racket.
Sandwiched between the bread and butcher vans, is
hearse.
At the moment we come upon it, the men are pausing in
work to glance. The men take off their caps, as;
by the hotel detective and others, who will be there,
corpse of the Baron in the basket, used at such time,
brought out and placed in the hearse, which drives
away. A policeman rides with the driver on the box.
By this time the man with the bread is counting:

BAKER

One hundred and eight -- one hundred
and ten -- one hundred and twelve...

Stay with him for a moment.

DISSOLVE

OUT:

DISSOLVE INTO - EXTERIOR FRONT OF HOTEL

Shooting onto door - day lighting.

which
A man comes out and signals a black closed limousine,
pulls forward.

DISSOLVE

OUT:

DISSOLVE INTO - MAIN HOTEL LOBBY

chairs
carpets.
The
being
Early morning. Sense of chill and desolation. Some
stand on tables. A vacuum cleaner is at work on the
Newspaper boys are delivering papers at the news stand.
various shops are slowly being opened, the windows
cleaned.

Preysing,
moving
his
the
The general feeling of the beginning of another day.
THE CAMERA waits at a distance shooting from door as
with a plain clothes man on either side of him, leaves,
towards THE CAMERA. He is grim, his hat is drawn over
eyes. His hands deep in his pockets. When he has passed

CAMERA MOVES FORWARD TO:

SENF'S DESK

through
the door.
(the old shot) Meierheim is entering quickly goes

earshot.
hurry.
He crosses now to Pimenov. They talk eagerly out of
But it is apparent that Meierheim is, as usual, in a

stand,
telephone
telephone

Rohna is there too. One of the men carries a telephone
wrapped loosely in paper. But we know it's the
stand.

he is

Senf comes on duty, looks around, it is apparent that
late.

CLERK

The night clerk has already gone --
you are late.

SENF

Man -- I was at the clinic the whole
night -- there are no words to
describe what my wife suffered.

CLERK

And the child isn't coming?

SENF

No -- no -- not yet. Well, I mustn't
let it interfere with my duty. Any
news here?

CLERK

News? Yes -- killing in number one-
sixty-four.

SENF

What? -- Who? -- Whom?

CLERK

The big manufacturer killed Baron
von Gaigern.

SENF

Good heavens. What for?

CLERK

I don't know.

SENF

Man -- that's terrible. He was a
nice fellow -- I am sorry about him.

CLERK

It seems that he was a thief and an
imposter.

SENF

I don't believe it -- he was a real gentleman. I know people... I'm so tired I can hardly see out of my eyes. No sleep for two nights and so many duties and now this killing in the hotel -- that means a lot of work. But it's too bad about the Baron, you always felt better when he came along -- always friendly -- such an agreeable fellow.

CLERK

Most imposters are --

comes
A number of bellboys march up and form a line. Senf
from behind the desk and inspects them.

SENF

Good morning.

BOYS

(in chorus)
Good morning.

SENF

Show your hands.

They show their hands.

SENF

(to one boy)
You have dirty nails -- you little pig -- you're no good... Caps off! -- Let's see your hair.
(Boys take off their caps)
Good -- caps on!
(Boys put on their caps)
Where is number seven?... Not here?
(to clerk)
Take his name -- if he comes late again today, he's fired. Dismissed!

The boys sit down on the bench.

THE CAMERA MOVES TO KRINGELEIN.

in
Kringelein and the police officer move towards the desk

ear shot.

KRINGELEIN

Please, officer.

OFFICER

That will be sufficient for the present, sir, you may travel in peace.

Kringelein exits.

CUT TO:

CORRIDOR BY ELEVATOR

As Kringelein emerges from the elevator, Suzette speaking to the Floor Clerk.

SUZETTE

And they've taken him away.

FLOOR CLERK

Yes -- it's terrible.

SUZETTE

Madam must not know -- you understand --
Madam must not know.

FLOOR CLERK

I will tell the maids. I cannot answer for downstairs --

Suzette hurries down corridor. By this time Kringelein has arrived at his door, he opens it.

CUT TO:

KRINGELEIN'S ROOM

Kringelein opens the door and enters. Flaemmchen is looking into space. A lovely picture. Morning light over her hair, she is dressed.

KRINGELEIN

What's the matter?

FLAEMMCHEN

Oh -- I was thinking -- Poor Baron --
Lying there, his eyes so open.

KRINGELEIN

You loved the Baron, didn't you?

FLAEMMCHEN

Yes --

KRINGELEIN

So did I. He was friendly to me as
no man ever was.

FLAEMMCHEN

Perhaps he really was a burglar --
But they don't kill a man for that.

KRINGELEIN

He was in desperate straits. He'd
been trying to raise money all day.
He laughed -- Poor devil! And then a
man like Preysing kills him.

FLAEMMCHEN

(naively)
I didn't like Preysing right off.

KRINGELEIN

Then why did you have anything to do
with him?

FLAEMMCHEN

(simply)
Money!

KRINGELEIN

Yes, of course, -- money!

FLAEMMCHEN

You don't understand that do you?

KRINGELEIN

Of course I do -- I never knew what
money really meant till I started
spending it. Do you know --

(he is silent a moment)

I can hardly believe that anything
so beautiful should come to me from
Preysing -- I'll take care of you.
Will -- will you let me?

FLAEMMCHEN

What?

KRINGELEIN

You'll have a good time with me.
Want to? I've got enough money. Ten
thousand two hundred in my pocketbook.
Three thousand four hundred that I
won. It will last a long time. I can
win more -- we'll travel.

FLAEMMCHEN

Yes -- to Paris? I wanted to go there
always.

KRINGELEIN

Wherever you like. Here I'll give
you the money I won, three thousand
four hundred. Later you can have
more.

FLAEMMCHEN

Later?

KRINGELEIN

When I -- I'm ill, Flaemmchen -- It
will not be long -- I'll not last
long. Will you stay with me until...

FLAEMMCHEN

Nonsense! We'll find a great doctor,
he'll cure you. They can cure anything
these days.

KRINGELEIN

Do you believe that you will have a
better time with me than you would
with Preysing?

FLAEMMCHEN

Oh yes, of course.

KRINGELEIN

(takes her hands)
Do you like me better?

FLAEMMCHEN

You're a good man, Mr. Kringelein --
a very good man.

Kringelein straightens, happy, inspired, a smile on his
face.

He assumes in his gestures. Takes the telephone.

KRINGELEIN

(into telephone)

When is the next train leaving for Paris? -- Yes... Get two tickets for me... and my bill please... and the lady's -- Miss Flaemm's.

(puts down telephone)

(to Flaemmchen)

We have to hurry let's pack -- we'll have breakfast on the train.

CUT TO:

CORRIDOR

there is The figure of Grusinskaya is standing at her door,
no one with her. Suzette steps out.

SUZETTE

Madam, it is Mr. Meierheim -- he is waiting downstairs.

GRUSINSKAYA

Where is Pimenov? Where is Pimenov?
(she looks off.)

FLASH OF PIMENOV

coming out of the elevator.

Grusinskaya hurries down to Pimenov -- they meet.

PIMENOV

(breathlessly)

He will be on the train.

GRUSINSKAYA

But when did he go? How do you know?

there She crosses and looks in the Baron's room. A maid is
changing the bedding. The room is unoccupied otherwise.

GRUSINSKAYA

Baron von Gaigern has left?

The maid nods.

GRUSINSKAYA

When? How long ago?

Maid shrugs her shoulders.

VOICE OF FLOOR CLERK

The Baron left about half an hour ago, Madam.

PIMENOV

Oh -- Gru -- come, come -- we'll lose the train.

While they are waiting for the elevator Grusinskaya is like
a live electric wire.

The elevator arrives. They are stepping in.

CUT TO:

LOBBY

General activity. We hear the cry go up:

VOICE

Madam Grusinskaya's car...

Grusinskaya comes out of the elevator followed by Suzette
and Pimenov. Meierheim meets her.

MEIERHEIM

Come along, oh, Madam, come along.
The train will be going.

GRUSINSKAYA

Wait a minute. I've got to ask myself.

PIMENOV

What's the use of asking, Gru -- he is at the train -- He will be there.

MEIERHEIM

The troupe, the scenery, everything -- all on board, waiting. You have a rehearsal in Vienna tomorrow morning. Come, Madam, are you mad?

Grusinskaya crosses to the desk. She speaks to Senf.

GRUSINSKAYA

Have you seen Baron von Gaigern?

ROHNA

(comes over quickly)

The Baron is not here, Madam.

GRUSINSKAYA

He is gone?

ROHNA

Yes, Madam.

MEIERHEIM

Four minutes past. Please come.

PIMENOV

Come, Lisaveta, he will be there --
he will be there.

MEIERHEIM

(calling)

Madam Grusinskaya's car.

the
Grusinskaya, followed by the others, sweeps out towards
door.

CUT TO:

EXTERIOR HOTEL

sunlight
Grusinskaya emerges, followed by the others. The
hits them.

GRUSINSKAYA

Oh, the sun -- it will be sunny in
Tremezzo --

MEIERHEIM

Every seat for the opening has been
sold at Vienna. Sold out for three
days.

GRUSINSKAYA

I know -- I know -- but it will be
sunny in Tremezzo. We'll have a guest
then.

SUZETTE

(knowingly)
Yes, Madam.

VOICE

Madam Grusinskaya's car.

Grusinskaya moves forward.

CUT TO:

LOBBY

SENF

(at telephone)

Grand Hotel, Head Porter. What?
There's been -- a child born? A boy!
Yes! My child born! It is healthy...
and my wife? Doing well -- all well!
(to Clerk)
The child has come. They are both
alive. My child...

CUT TO:

BY ELEVATOR

of
still
At this moment Kringelein and Flaemmchen are coming out
the elevator, Kringelein is carrying his suitcase.
A bellboy attempts to take his bag but Kringelein,
confused draws his hand with the suitcase away from the
bellboy.

FLAEMMCHEN

Let him take it.

BELLBOY

Your bag, your Excellency --

Hearing the word 'Excellency' Kringelein goes through a
transformation. He stands and with a flourish hands the
suitcase over to the boy. He is a big man now.

KRINGELEIN

(very definitely to
boy)

Cab please!

BELLBOY

Cab, for his Excellency, Mr.
Kringelein!

KRINGELEIN

(to Flaemmchen)
And now we travel, Flaemmchen...
Glad?

FLAEMMCHEN

Am I!

KRINGELEIN

(to Senf)
Is the bill ready -- the lady's too?

SENF

At once. Any forwarding address, Mr.
Kringelein?

KRINGELEIN

Yes, Paris -- Grand Hotel.

FLAEMMCHEN

How do you know there is a Grand
Hotel?

KRINGELEIN

Oh, there must be one in Paris...
They have everything in Paris.

SENF

Your bill, Your Excellency.

move
Boys
triumphant
door.

Kringelein pays and taking Flaemmchen's arm starts to
away from the desk, General business ad lib of tipping.
line up, making a deep bow. There is almost a
march as Kringelein and Flaemmchen move towards the

SENF CLERK BOYS

(in chorus)
Come again, your Excellency.

leaves
opening

With head erect, happy smile on his face, Kringelein
the lobby. Normal activity in lobby, reminding us of
scene. Doctor comes up to desk.

DOCTOR

Was that Mr. Kringelein leaving?

THE END