

**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.

hear

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

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.  
We pick up the Doctor, leaning his head upon his hands,  
blonde, looking into space. The woman next to him, a noisy  
glances at is laughing. The doctor glances up at her -- she  
of his the doctor. She and the audience see the scarred side  
suddenly to face -- the laugh dies on her lips and she turns  
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.

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

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

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

**MAITRE D'HOTEL**

Where is that gentleman's soup?

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

**WAITER**

Where's that soup?

HIM, ticket  
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  
moment. He pushes his way to the front and puts his  
forward.

**BOY**

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

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

**CUT TO:**

small  
and  
face --  
chef has  
down  
before Mr.  
hand. A  
him,  
going to  
CAULDRON OF SOUP being pulled over -- it dislodges a  
cauldron that is near the edge. We see the soup fall  
hear the scream of a woman before showing her agonized  
She has been scalded. General steamy confusion. The  
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  
Preysing. Preysing has been waiting, with his serviette  
carefully tucked in his collar. His spoon is in his  
horrible man, ready for action. The soup is in front of  
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  
continues Flaemmchen is whistling. She glances at him, as he

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

It is typical hotel. Half-open trunks, etc. Curtains

Yellow

drawn -- room is in semi-darkness. There is a sense of  
silence, except for distant music coming from the

slippers

Room below.

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.

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

Quite suddenly -- as if with resolution she begins to  
undress.  
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**

She drops the garment listlessly to the floor -- moves  
out  
of scene.

**CLOSEUP OF BARON**

He peeps around the curtains.

**CUT TO:**

**GRUSINSKAYA**

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

hears

His voice is still heard in the passage.  
Rows of shoes outside the doors. The dozing night clerk  
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**

up

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

**DISSOLVE**

**OUT:**

**DISSOLVE INTO PREYSING'S ROOM**

in

He is snoring. The distant voice disturbs him. He turns  
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?

table for Flaemmchen, who has been busy preparing her little 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.

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

**CUT TO:**

**FLASH OF BARON'S ROOM**

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

**FLASH INSERT OF THE PAPER**

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

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

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  
back  
During the foregoing scene, one of the men at the table  
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 reclenching, 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.

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

The Doctor looks at the Baron.

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

**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

He moves towards the windows which are open. She pushes  
fat body out, almost playfully, through the doors and  
the balcony.

the  
sees a  
puzzled.  
moves  
French  
furtively  
collar  
wallet.

Preysing stands out on the balcony. He looks down in  
street below, then off. He starts suddenly because he  
shadow over the railing of his own balcony. He is  
Shadow crosses again. "Who can be in his room?" He  
forward and peeps through the window. One side of the  
window is closed. From his angle we see the Baron  
searching the room. He is now wearing an overcoat, the  
is turned up. Business ad lib. He finds Preysing's

forward,  
other.

He stuffs this in his overcoat pocket. Preysing's face  
watching him. As Baron turns to exit, Preysing surges  
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, (the receiver dropping on its cord towards the ground) and

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**

quickly

He enters. Looks around. Looks through bathroom. Goes forward.

**CUT INTO**

**REVERSE:**

**PREYSING'S ROOM**

is  
pounds  
lying --  
come  
hand.

Preysing is still leaning against the table, his mouth open, he is gaping -- stunned. The two hundred and four has collapsed and sagged. He is staring, his victim a heap upon the floor, very still and quiet. His eyes around as Kringelein enters.

Kringelein crosses, looks down. Touches the Baron's

**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.

Grusinskaya, followed by the others, sweeps out towards  
the 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**