"JULIA"

FADE IN

1 LONG SHOT - A WOMAN (LILLIAN) - (1962) DAY

She is sitting in a rowboat on very quiet water, a shadowy silhouette in the morning mist. Reeds in foreground.

LILLIAN is past middle-age. She is wearing an old, wide-brimmed straw hat, a man's loose shirt, dark pants, glasses. She is fishing, deep in thought. Finally:

LILLIAN'S VOICE (O.S.)
Old paint on canvas as it ages sometimes becomes transparent. When that happens, it is possible, in some pictures, to see the original lines: a tree will show through a woman's dress, a child makes way for a dog, a boat is no longer on an open sea. That is called pentimento because the painter 'repented', changed his mind.

DISSOLVE

2 CLOSE UP - LILLIAN'S EYES

as they look into the past.

LILLIAN'S VOICE (O.S.)
The paint has aged now and I want to see what was there for me once, what is there for me now.

DISSOLVE

3 LONG SHOT - A PASSENGER TRAIN - (1937) NIGHT

moving through the French countryside towards the German border.

ANGLE UP at one of the compartment windows, showing a diffused view of THREE FIGURES (WOMEN). A prismatic, multicoloured distortion.

4 FINAL SHOT - TRAIN

as it roars frighteningly close. Under the sound of the train we can barely make out the first few, distorted bars of "YOU'RE THE TCP" played by a small, stringed orchestra.

CUT TO
EXT. EXPANSIVE LAWN ON LONG ISLAND SOUND - SUMMER (1952) DAY

A garden party at a large estate.

VERY TIGHT SHOT - A PLUMP YOUNG MAN

Overdressed for boating, Captain's cap. Blue blazer. White ducks. Full rosy cheeks. A highball in one hand. A small sandwich, dripping, in the other. He is looking at something O.S.

CAMERA PANS to show a somewhat younger LILLIAN away from the heart of the party, standing at a stone wall which surrounds the estate. She holds a drink. The PLUMP YOUNG MAN decides to move in her direction.

ANGLE ON LILLIAN

at the stone wall. She drinks, looks out at the boats in the water. She looks back at the party. She is bored.

The PLUMP YOUNG MAN moves INTO FRAME.

PRATT
Hello, I'm Arthur Pratt. I'm a great admirer of yours, I hope you don't mind my saying so.

LILLIAN
(a polite smile)
That's very nice of you. Thank you very much.

She takes a sip of her drink.

PRATT
My father was Arthur Pratt, Senior.

LILLIAN looks up. Stunned.

Actually your name came up once when we were talking, I guess it was about one of your plays, and I remember him telling me you wrote him a letter about ... 

She continues to stare at him.

Wasn't it Julia?
LILLIAN
(softly; controlled)
Yes.

PRATT
(a proud smile)
Well ... some small world. I'm Julia's third cousin.

LILLIAN
(quietly)
Are you.

PRATT
Being a great admirer of yours ... it's really rather satisfying to be linked with you in some way.

An uncomfortable pause. Then:

LILLIAN
Where is your father?

PRATT
My father died.

LILLIAN
Your father never answered my letter.

PRATT
He died two years ago. I'm surprised you didn't read about it, large piece in The Times.

LILLIAN
He was supposed to contact me before he died.

PRATT
Pardon me?

LILLIAN
You heard me.

PRATT
(pause - nervous laughter - self-conscious)
I'm not a lawyer, I'm not in the firm. I'm a banker.
Continued

LILLIAN
I don't care what you are.

PRATT
Pardon me?

LILLIAN
What ever happened to Julia's family?

PRATT
Did I upset you? I didn't mean to say --

LILLIAN
What ever happened to Julia's mother, is she dead? Is her mother dead?

PRATT
(carefully)
I think she lives in Argentina or Brazil. Really, if I said anything to annoy you, I'm ...

LILLIAN
You said very much to annoy me. What about her grandparents? They must be dead. Are they dead?

PRATT
(waits; then quietly)
Yes, ma'am. They're dead.

Long pause.

LILLIAN
(quietly)
Good ...
(stares at him)
Every one of them was a bastard.

PRATT
Actually, you're talking about my cousins. I really don't understand ...

LILLIAN
(sharply)
I don't care who I'm talking about, did they ever find the baby?
PRATT
I’m afraid there’s been a misunderstanding.

LILLIAN
There is nothing of the kind. Did they ever find the baby?

PRATT
What baby?

LILLIAN
You know damned well what baby. The one they didn’t want to find.

PRATT
I’m really sorry, but I don’t know what you’re talking about.

LILLIAN
Don’t you?

Silence. She looks at him another moment, then softly, controlling her rage:

LILLIAN
I don’t believe you.

She waits a few more beats, then moves quickly away. The young man remains frozen at the wall.

ANGLE FAVOURING LILLIAN
as she nearly collides with a WOMAN who is carrying two highball glasses. She overhears conversation as she moves on.

1ST VOICE (O.S.)
Eisenhower can have it if he wants it. And frankly I think he wants it.

2ND VOICE (O.S.)
I don’t think he wants it, and I don’t think he would know what to do with it if he had it.

CUT TO
EXT. A BEACH HOUSE - DAY

Secluded. Its own beach. High grass along the dunes. Near the house is a small vegetable garden.

LILLIAN'S VOICE (O.S.)
Dash?

INT. BEACH HOUSE - DAY

LILLIAN enters. Dressed as she was.

LILLIAN
(shouting)
Dash!

CAMERA PANS with her as she moves through the hallway into the living room, continually moving.

LILLIAN
(bellowing)
Hammett!

NEW ANGLE - FAVOURING: HAMMETT

He's in his early fifties. He is standing in a doorway. Cool. Calm. He holds a cloth and a part of a shotgun which has been broken down.

LILLIAN
(seeing him)
You're never here.

HAMMETT
Mr Sanderson wants you to call him about repairing the shutters.

LILLIAN
I don't give a goddamn about the shutters.

HAMMETT
He can come Tuesday morning.

LILLIAN
I didn't want to go that party. I told you I didn't want to go alone!

HAMMETT watches her.

LILLIAN
(mimicking Arthur Pratt Jr.)
'I'm Julia's third cousin,' said the silly damn fool.
Continued

She is staring at some bookshelves. HAMMETT goes to a table with whisky on it. Pours a drink. He brings it to LILLIAN. He picks up his own drink on the bookshelf, already half gone. LILLIAN lowers her head, almost cries. Doesn't.

HAMMETT
(gently)
The baby's dead, Lilly.

LILLIAN takes a stiff drink. She moves to a table. Finds a cigarette. Lights it. Then she turns to HAMMETT.

LILLIAN
If I had tried harder to find her --

HAMMETT
You tried, Lilly. Get done with it.

LILLIAN
I can't get done with it. I can't get done with things the way you do! I'm not as strong as you are.

He doesn't speak. He waits. He knows her. Finally, LILLIAN moves into another room.

LILLIAN
(mimicking the young man)
'I don't know what you're talking about'... said the skinny third cousin with his goddamned nautical hat.

INT. LILLIAN'S WORKROOM

A typewriter set up in a corner. More books. More than we saw in the living room. Her work on a table. She looks at it. Scratch pads everywhere. Notes and newspaper articles and pictures and postcards tacked to a bulletin board. On one wall is a large map of the world. She goes to her table, slumps in a chair, lays her head on her arms. We begin to HEAR the sound of a train.
12A (Previously 23)
SHOT - A TRAIN LEAVING PARIS - (1937) NIGHT

the steam filling the screen.

LILLIANN'S VOICE (as in Sc. 1)
I think I have always known about my memory.

12B (Previously 24)
SHOT - THE TRAIN THROUGH COUNTRYSIDE
racing from Paris. We hear its whistle.

LILLIANN'S VOICE (continuing)
I know when the truth is distorted by some drama or fantasy.

12C (Previously 25)
SHOT - A HATBOX - ON A SEAT IN TRAIN COMPARTMENT

Words on the box: MADAME PAULINE.

LILLIANN'S VOICE (continuing)
But I trust absolutely what I remember about ...

CUT TO

13/ 34 DELETED

35 INT. GRANDPARENTS' DINING ROOM - (1920) NIGHT
CLOSE SHOT JULIA (YOUNG)

LILLIANN'S VOICE (continuing)
... Julia.

36 INT. JULIA'S GRANDPARENTS' HOUSE - DINING ROOM (1920) NIGHT

FAVOUR Julia's GRANDMOTHER at one end of a long, narrow dining table. At the other end of the table we can see Julia's GRANDFATHER. They are formally dressed. Between them on either side of the table are the YOUNG LILLIAN and JULIA. We are in the dining room of a Fifth Avenue Mansion. Endless chic-shabby rooms, walls covered with
pictures, tables covered with objects of unknown value. Walls covered with garnet-coloured velvet.

Sherbet has just been served between courses. A BUTLER (RAINES) is prominent. No one speaks. They eat. LILLIAN looks to JULIA to check the proper spoon.

VARIOUS SHOTS

THE GRANDPARENTS. Old. Proper. Lifeless. It is all terribly dreary. The faint tinkling of glass and silver. The OLD WOMAN sees the OLD MAN looking at his plate. She casually snaps her fingers. RAINES approaches. She indicates the GRANDFATHER's plate. RAINES nods and begins to cut the meat on the dish into small pieces as the OLD MAN watches.

ANGLE FAVOURING JULIA

very serious, clearly unhappy, wanting the dinner to be over.

ANGLE FAVOURING LILLIAN

aware of it all. She looks toward the GRANDMOTHER. CAMERA PANS to a shot of the GRANDMOTHER's hand: the ancient fingers with an exquisite heirloom ring, a finely jewelled bracelet.

FULL SHOT

as the dinner continues in silence. The GRANDFATHER eats. The GRANDMOTHER drinks whisky from a small crystal goblet. The GRANDFATHER begins to doze.

ANOTHER ANGLE - DINING ROOM

CAMERA PANS room to show its valuable and depressing clutter. It passes the GRANDFATHER, the BUTLER, the TWO YOUNG GIRLS, and finally the CAMERA STOPS at the GRANDMOTHER who nods, oh so slightly, to JULIA. JULIA rises. LILLIAN, too. JULIA moves to her GRANDMOTHER. Curtseys.

JULIA
(resentful ... barely audible)

Happy New Year, Grandmother.
She moves to her GRANDFATHER, kisses his brow.

JULIA
Happy New Year, Grandfather.

LILLIAN is not certain what to do. She nods at the two old people as JULIA starts out of the room indicating for her to follow.

LILLIAN
(moving, whispering)
Why did we have sherbet in the middle of the meal?

JULIA
(with contempt)
It clears the palate between the fish and the meat.

As they are about to leave the room, they pass a table with framed photographs on it. One stands out. A Cecil Beaton kind of thing: a most beautiful woman at a costume ball, in a silver harlequin suit, wearing a silver top hat and silver eye mask. Her body in a straight line as it leans against the wall with one arm extended, her white-gloved hand being kissed by a gigolo in dinner clothes who is kneeling at her feet as she stares down at the top of his head.

LILLIAN
(as they move - whispering)
Who's that?

JULIA
It's my mother.

LILLIAN
My God!

LILLIAN's eyes linger on the photograph as she and JULIA exit.

JULIA
(as they exit)
She just got married again.
INT. FOYER

LILLIAN and JULIA approach the ornate staircase. They move up the wide carpeted steps.

LILLIAN
Where does your mother live?

JULIA
In Scotland. My mother owns a very fancy castle.

LILLIAN
Have you been there?

JULIA
Once.

LILLIAN
What's it like?

JULIA
Full of fancy people with fancy titles.

LILLIAN
Who were they?

JULIA
I don't remember. They didn't interest me. They're all very rich and famous. They just said hello to me and I don't remember.

They continue up the steps.

CUT TO

INT. JULIA'S ROOM - ANGLE ON PHONOGRAPH

as a hand puts the arm on the record. We HEAR an English-woman's voice (NAGGIE TETTE) singing in amorous French, a popular song of the period.

ANOTHER ANGLE - JULIA AND LILLIAN

They are dancing separately, then they come together and dance in the middle of the room. After a moment:

LILLIAN
Happy New Year, Julia.

JULIA
Happy New Year.
INT. DARKENED ROOM  (NEW YEAR'S EVE)

LILLIAN and JULIA (BOTH TEAMS) lie on the floor. They've been drinking wine. Smoking cigarettes. They speak in whispers.

JULIA
(inventing it)
I am ... Paris.

LILLIAN
I am Paris ... and ... I am a string of beads.
(Pause)

JULIA
I am Paris ... and I am a string of beads on a hot dancer.

LILLIAN
(laughs; thinks; then)
I am Paris and I am a string of beads on a hot dancer ... and outside it's Renoir and Cezanne...

JULIA
(thinks; then a great grin)
I am Paris and I am a string of beads on a hot dancer ... and outside it's Renoir and Rembrandt ... and inside it is hard and hot!

LILLIAN
Oh, Jesus, Julia!

JULIA
I don't care, I don't care!

They squeal, drink wine, giggle, still flat on the floor.

Suddenly we hear bells from outside. It is midnight. They both listen for a long time and then:

LILLIAN
Happy New Year, Julia.

JULIA
Happy New Year.

They stare up at the ceiling as the bells continue. CAMER1 studies them as they listen and think of their lives that lie ahead.

CUT TO
LILLIAN (now about 30) sits at a table. She wears her bathrobe and little white socks. We can see a calendar hanging on the wall with a picture of FDR on it. A typewriter on the table. She is working hard. The work clearly not coming easily. In frustration, she stands up, kicks a waste basket.

as he moves up beach towards the house. HAMMETT pulls a gunnysack behind him.

She has a drink in her hand.

LILLIAN
It's not working again Hammett.
It's falling apart again.

He is dumping the gunnysack outside the door into a pail.
Clams. He looks up at her.
HAMMETT
Put on your sweater. Pick some corn. Bring some whisky. I'll build a fire, we'll have some dinner ... Don't forget the smokes.

He turns and starts away.

LILLIAN
(shouts)
I'm not here to take orders. I only want advice.

Pause, then she pushes open the door, still shouting.

LILLIAN
You're not a general, Hammett.
(pause, then louder)
And I ain't the troops!

EXT. BEACH - (1934) NIGHT

They have eaten. There's light from the house in b.g. and something left of the beach fire. HAMMETT, with a drink in hand, sits on the sand in a tacky wooden armchair. He looks out at the dark water. LILLIAN lies on her side. THEY ARE BOTH PLEASANTLY DRUNK. Finally:

HAMMETT
If you really can't write, maybe you should go find a job.

She mumbles something unintelligible.

HAMMETT
You could be a waitress, or what about a fireman ... you could be the chief.

(considers it)
Not a bad idea, maybe some little town ... get yourself li'l fire station ... I'll be the mayor.

LILLIAN
Why the hell should you be the mayor?

HAMMETT
Somebody has to appoint you if you're going to be the chief.
LILLIAN
I'm in trouble with my goddamn play
and you don't care. Just because
you've stopped writing ---

Silence. She is sorry she said it. HAMMETT drinks more.
LILLIAN stares at him. Finally, she gets to her knees.
She lights another cigarette. She turns away and starts
to move up the beach into the darkness. Silence. Finally
it is too dark to see her.

HAMMETT
Tell you what I'll do, Lilly. I'll
send you on a trip to Paris.

LILLIAN'S VOICE (O.S.)
(from the darkness)
I don't want to go to Paris.

HAMMETT
Why not, I hear it's a swell town.
You could finish your play there,
have a little fun, visit your friend
Julia.

LILLIAN
You know damn well Julia's not in
Paris.

HAMMETT
Well, wherever she is. Go to Spain.
There may be a civil war in Spain.
You could help somebody win it.
You're scrappy.

LILLIAN'S VOICE (O.S.)
I'm not scrappy! Don't call me
scrappy. You make me sound like the
neighbourhood bulldog and don't tell
me I'm brave again.

HAMMETT
(sarcastic)
You are brave, Lilly, and you are
noble, and you are the neighbourhood
bulldog except you have some cockeyed
dream about being a cocker spaniel.
LILLIAN'S VOICE (O.S.)

(shouting)
I am a cocker spaniel and I'm in trouble and you won't listen to me.
(exasperated)
I can't work here.

HAMMETT
Then don't work here, don't work any place, it's not as if you've written anything before. Nobody'll miss you. It's the perfect time to change jobs.

LILLIAN'S VOICE (O.S.)

(louder)
You're the one who talked me into being a writer. You're the damned one who said stick with it, you have talent, kid! You soft soaped me with all that crap and look where I am now.

HAMMETT
(standing up)
You want to cry about it, stand alone on the rocks, don't do it around me. If you can't write your play here then go someplace else! Give it up! Open a drugstore! Be a coal miner! Be a six day bike rider! Anything, but don't snivel over it.
HAMMETT picks up the bottle of whisky, begins to kick sand over the fire. He puts it out. We cannot see him now and all we can see are the lights from the little house. In a few moments we hear a screen door slam and after that the lights in the house go out and there is nothing but blackness.

Silence. Finally, after a few moments:

LILLIAN'S VOICE (O.S.)

Hammert?

HOLD for a long time. Waiting for some sign of her. There is none.

LILLIAN'S VOICE (O.S.)

Hammert, I'm lost!

HOLD. She still doesn't appear.

(Previously 33)

INT. BEACH HOUSE - NIGHT

It is black. We hear the screen door fly open. Then it slams closed.

LILLIAN'S VOICE (O.S.)

(young)

But what about Paris? What about Rome? And Cairo? What about Michelangelo?
EXT. ROAD TO SUMMER LODGE - (1922) DAY

P.O.V. over the hood of tan Rolls Royce towards an imposing gate which is slowly opened.

INT. LIMOUSINE - TIGHT ON JULIA - DAY

When the CAMERA PULLS BACK we see she is seated in the jump seat of the Rolls and we get a glimpse of LILLIAN at her side. The GRANDPARENTS are in rear seats. GRANDMOTHER drinking from a silver flask. JULIA looks disturbed and LILLIAN is aware of it.

EXT. SUMMER LODGE - (1922) DAY

The limousine approaches the fortress-like lodge. THREE SERVANTS (two men and a woman) are waiting at the front of the wooden steps as the car stops. One man opens the door.

JULIA is out by herself. She moves quickly away from the car followed by LILLIAN. CAMERA STAYS ON the OLD PEOPLE who leave the car as their luggage is taken in by the CHAUFFEUR and the MAN. The WOMAN takes the GRANDMOTHER's arm.
31 (Previously 22D) ANGLE ON LILLIAN AND JULIA

JULIA walking toward the water. The fortress-like lodge in e.g. LILLIAN catching up. Now they walk together.

LILLIAN looking out at the lake. JULIA walking straight ahead. Very tense. LILLIAN looks at her. They walk in silence. Then:

LILLIAN
Please tell me what's the matter.

JULIA
I don't want to be here. Not with them. I hate them.

They walk along the lake, JULIA slightly ahead of LILLIAN.

52 (Previously 22E) TIGHT SHOT - LILLIAN

Looking at JULIA.

53 (Previously 22F) ANGLE PAST THEM

at the water.

JULIA
They wouldn't see.

LILLIAN
What wouldn't they see?

JULIA
If something smelled bad. We had to move away to some other place.

LILLIAN
I don't know what you mean. What would smell bad?

JULIA
Streets, houses... the people.

LILLIAN (a beat, then)
What about Paris? What about Rome? And Cairo? What about Michelangelo?

JULIA (sharp)
You aren't listening!
LILLIAN

I am listening!

(Previously 22G)
EXTREME LONG SHOT - BOAT LANDING - DAY

LILLIAN and JULIA in bathing suits sitting with their feet in the water. CAMERA moves slowly towards them as we hear:

JULIA

They took me to see Cairo. They told me how beautiful Cairo would be, but it wasn’t beautiful. I remember saying to my grandfather, 'Look at those people, they’re hungry, they’re sick, why don’t we do something?' And he said 'Don’t look at them.' I said, 'But they’re sick,' and he said 'I didn’t make them sick'.

(pause - CAMERA closer - her anger grows)

Where my mother lives the servants live under the ground. Seventeen people in three rooms. No windows. One bathroom.

(pause - we are in tight now)

It’s wrong. They can’t do that.

(she turns slowly and looks towards the house)

It’s wrong.

A moment of silence and then suddenly JULIA dives into the water. LILLIAN is up and dives in after her. We watch them swim off.

CUT TO
54 INT. BEACH HOUSE - LILLIAN'S WORKROOM - (1934) NIGHT

LILLIAN at the window. She looks out. She turns, looks at
the work on her table, then she goes out of the room.

55 INT. STAIRWAY - NIGHT

LILLIAN moves slowly up the stairs.

LILLIAN’S VOICE (O.S. AGE 18)
Goodbye, goodbye! How many times
do I have to say it? Goodbye!

56 INT. BEDROOM - NIGHT

LILLIAN enters. She moves to the bed, sits on it, looks
at HAMMETT who is asleep. She lies down. She looks up
at the ceiling.

LILLIAN
Maybe I could do better work some-
place else ... Dash? ...

HAMMETT
... What?

LILLIAN
If I were to go to Paris and work...
Are you awake?
(He grunts)
If I went away would you start
writing again?
(Pause)
Do I keep you from writing?

HAMMETT
No, sleeping, you keep me from
sleeping, Lillian.

Silence. She turns to him. It is clear from the moment
that she loves him. Without even opening his eyes, he
reaches out and gently rubs her leg. In tight shot, Lillian
looks back up at the ceiling.

JULIA’S VOICE
I heard from Oxford ... from Medical
School.
(Pause)
I was accepted.
56 Continued

LILLIAN'S VOICE
When will you go?

JULIA'S VOICE
The end of the summer.

LILLIAN'S VOICE
But that's next, the end of summer.

CUT TO

56A DELETED

56B (Previously—part 46)

INT. JULIA'S BEDROOM—NIGHT

CLOSE-UP - Fire in a small fireplace. CAMERA PANS UP to
CLOSE SHOT introducing the GROWN JULIA. She is resting
on one elbow, dreaming into the fire.

LILLIAN'S VOICE (O.S.)
I cannot say now that I knew or
had ever used the words gentle or
delicate or strong, but I did think
that night that it was the most
beautiful face I had ever seen.
Revised 25.3.76

56B Continued

We begin to hear a ship's orchestra playing "OVER THE WAVES" and the growing sounds of celebrant voices.

LILLIAN'S VOICE (O.S.)
Goodbye, goodbye! How many times
do I have to say it? Goodbye!

56C DELETED

QUICK CUT TO

57 EXT. MAIN DECK - THE S.S. MAJESTIC - VERY TIGHT SHOT JULIA (OLDER) - (1923) DAY

JULIA

We'll write.

58 ANOTHER ANGLE FAVOURING JULIA AND LILLIAN

on deck. The ship's orchestra plays "OVER THE WAVES". Confetti floats through the air. The main deck filled with departing PASSENGERS and their FRIENDS. Bon Voyage parties in full swing. A going-ashore gong is sounding.

LILLIAN
I've already written you ... it's in the mail.

VOICE
(over loudspeaker)
All ashore that's going ashore!

LILLIAN
Oh, my God, look who's travelling with you.

Who?

JULIA

Anne Marie.

LILLIAN

Where?

JULIA

There. She's got her brother, Sammy, with her.
ANNE MARIE with her brother SAMMY at her side. They hold champagne glasses. SAMMY is 25, a tall, gangly, bitchy man with a moustache. He smiles with an inappropriate affectation. ANNE MARIE is 18. She has a passive quality that hides her anger.

ANNE MARIE
Julia! Lillian! Are we all crossing? I don't believe it!

LILLIAN
Julia's crossing. Hello, Sammy.

SAMMY
(hangs on them)
Hello, my beauties. Control yourselves, Jack Dempsey's on board.

He looks to see who else is.

ANNE MARIE
And the Dolly Sisters with 97 pieces of luggage.

SAMMY
Lillian, you shouldn't stay home. It's a woman's world now, you can be morally independent, if you know what I mean.

LILLIAN
I'll try that, Sammy.

SAMMY
After all, the Paris mademoiselles are wearing French flags for underwear.

VOICE
(over loudspeaker)
All ashore that's going ashore!

ANNE MARIE
My God, I have people to see. Julia, we'll see each other later. We'll have fun. You're looking slim, Lillian.

ANNE MARIE throws LILLIAN a kiss.

SAMMY
It's true, Lillian, you look very svelte ...
ANNE MARIE and SAMMY move off.

LILLIAN
(to Julia)
You poor thing.

JULIA
Don't worry. I'll avoid them.
You'd better go.

LILLIAN
When do we see each other again?
It'll be too long.

JULIA
Think of it this way, when we do,
we'll have everything to talk
about.

VOICE
(over loudspeaker)
All ashore that's going ashore.
All ashore.

They embrace. We hear the ship's whistle.

LILLIAN
Oh, Jesus, I don't want to cry,
please write me ... Goodbye, take
care ...

JULIA
And you take care, and practise
left from right, watch your
smoking, don't give up on Albert
Wakeman, I think he's ready to
make a move.

LILLIAN
I don't care about Albert Wakeman,
promise you'll write me.

JULIA
You know I'll write you.
(hugs her)
Work hard. Take chances. Be very
bold.

We hear the ship's whistle.

You hear me, very, very bold.
Continued

LILLIAN
You're going to be a remarkable doctor...

JULIA
My boat's leaving, Lilly. Get off my boat.

LILLIAN
(moving away reluctantly)
Goodbye.

JULIA
Goodbye.

60 EXT. GANGPLANK

as LILLIAN stands on it, looking for a last glimpse of JULIA waving. She moves on down the gangplank.

LILLIAN
Goodbye. Goodbye.

61 VERY TIGHT ON LILLIAN

LILLIAN
(suddenly angry;
trying not to cry)
Goodbye, goodbye. How many times do I have to say it. Goodbye.

62 P.O.V. - JULIA

In the crowd, her arm held up straight, strong and steady. The band strikes up "AULD LANG SYNE".

63 BACK TO LILLIAN

waving at JULIA. The air filled with confetti. "AULD LANG SYNE" continues. The ship's whistle cuts through the air.

LILLIAN'S VOICE (O.S.)

It was in our nineteenth year that she went away. I wasn't to see her again for a very long time ... until I went to visit her at Oxford.
54 EXT. A FORMAL LAWN AT OXFORD - LONG SHOT - JULIA (1925) DAY

walking across the lawn toward CAMERA. As she approaches we hear:

LILLIAN'S VOICE (O.S.)

There are women who reach a perfect time of life, when the face will never again be as good, the body never as graceful or as powerful. It had happened that year to Julia, but she was no more conscious of it than of having been a beautiful child.

JULIA is close now. And LILLIAN moves INTO FRAME to greet her. JULIA does have that power and grace, but her clothes are loose, carelessly chosen...

They embrace

CUT TO

65 INT./EXT. THE COLLEGES AT OXFORD (VARIOUS SHOTS)

LILLIAN and JULIA moving through. They speak with quick enthusiasm. Dialogue overlapping. One scene dissolving into another.

LILLIAN
You have a lot of friends?

JULIA
Not many.

LILLIAN
Get to the theatre?

JULIA
There's not enough time.

LILLIAN
But we always went to the theatre.

JULIA
When you write your play I'll go again, how's your writing?
LILLIAN
I'm still at the publishing house.
I wish I could write full time.

JULIA
You will.

LILLIAN
Do you have a beau?

JULIA
No, do you?

LILLIAN
I'm not sure. I think maybe I've met someone. You?

JULIA
(shakes her head)
I did but it didn't work out.

CUT TO

65A EXT. ST. JOHN'S COLLEGE - OXFORD

PANNING SHOT. Beautiful ancient architecture.

LILLIAN'S VOICE
My God, it's so old, everything you want to know is right here.

CUT TO

65B ANOTHER AREA - OXFORD

LILLIAN
What are you reading now?

JULIA
Everything. Webb, Huxley, Engels, even Einstein.

LILLIAN
Can you understand Einstein?

A STUDENT passes, smiles at JULIA.

STUDENT
Hello, Julia.

JULIA
(continuing on)
Hello.
66 MOVING SHOT - JULIA AND LILLIAN PASS THROUGH GATEWAY TO THE RADCLIFFE SQUARE - DAY

LILLIAN
Will you come home next Summer?

JULIA
No, I'm going to Vienna, and I'm going to finish my medical studies and then I'm going to try to study with Professor Freud.

LILLIAN
Can you do that, I mean I know you can do that, but, Jesus ...

JULIA
I think I can, there's a good chance, I think he'll accept me. Lilly, you have to visit Vienna once ... then you'll know what to write about. People are coming alive there, working people who never had a chance before, they've built their own part of the city, in Floridsdorf. They have their own orchestra, their newspaper's the best in Vienna, Lilly, finally, there's some real hope in this world.

67 ANGLE FAVOURING LILLIAN

Her look shows her respect. As we begin to HEAR soft, Viennese, band music in b.g.

JULIA
Do you understand?
LILLIAN
(uncertain)
Yes, of course.

SHOT - CROSSING THE MEADOW BEHIND CHRIST CHURCH

LILLIAN and JULIA walk across the meadow as CAMERA PULLS slowly away from them. As it does we hear:

LILLIAN'S VOICE (O.S.)
But I didn't understand. Not fully. Who of us did? She wrote me from time to time. She had gone to live in the Floridsdorf District of Vienna. And as the years went on, she wrote of Mussolini and Adolf Hitler and of radicals and Jews and of the holocaust that was on the way. She wrote angry things of the armed political groups in Austria. The threat of the Nazis, the criminal guilt of the English and French in pretending there was no danger in Fascism ... She couldn't understand why the world refused to see what was coming.

CAMERA is far from them now and they are very small, distant images.

INT. BEACH HOUSE - BEDROOM (1934) - NIGHT

LILLIAN and HAMMETT in bed.

LILLIAN
Maybe I could do better work someplace else ... Darn?

HAMMETT
What?

LILLIAN
I'll take you up on your offer.

HAMMETT
What's that, Lilly?

LILLIAN
... Paris.

EXT. PARIS STREET - ESTABLISHING SHOT - (1934) NIGHT

It is a calm, romantic Parisian scene. The lights flicker against the Paris architecture and all seems serene. Django's hot guitar is playing against this.
71 EXT. HOTEL JACOB - PARIS - NIGHT

A small, inexpensive hotel. Django's guitar continues.

72 INT. HOTEL CORRIDOR - ANGLE ON LILLIAN AT TELEPHONE - NIGHT

LILLIAN (into phone)

Hello? Allo? Danke ... danke ...
Julia? It's Lillian ... Hello?
Is it you? It doesn't sound like you. I don't believe it, it's been so long. I called you, didn't you get my message? I've been trying to reach you for weeks ... I'm fine, I'm in Paris, when can I see you? I'll be here for a few more weeks. I'm finishing my play, didn't you receive my letter? About my play? Why are we talking so fast ... Are you okay? What's difficult ...
Hello ... Are you there? ... I'm at the Hotel Jacob, but I can come to Vienna ... Why not? ... How about halfway, I'll meet you halfway ... Hotel Jacob, yes, you have no idea how good it feels to hear your voice. I won't leave till I hear from you ... Are you all right ... Hello? ...

(jiggles phone)
Hello! Hello! Hello!

It is all so sudden. Over. She holds the phone. She lowers it into the cradle. She is afraid ... senses something. Not sure what.

CUT TO

73 INT. LILLIAN'S ROOM - ANGLE ON LILLIAN

at the typewriter, working. Suddenly there is the SOUND of police whistles and the clanging of the police wagon in b.g.

74 ANGLE AT LILLIAN'S WINDOW

as she moves to look out.

75 P.O.V. SHOT

The street's now filled with PEOPLE running, POLICE and GENDARMES pursuing them. Some PEOPLE drop placards and torches as they run, others stop to throw stones at the pursuing POLICE. SOUND of shouts and screams in the distance.
BACK TO LILLIAN
looking out window - frightened but curious. Begin a quiet MUSICAL PULSE.

CUT TO

EXT. PARIS STREET - NIGHT
LILLIAN moving along sidewalk, cautiously, looking ahead. We can hear gunshots and the wild shouts of DEMONSTRATORS. A fight has developed a short distance from hotel. (POLICE, WORKERS, SOLDIERS, STUDENTS). We can see flames of burning cars. An ambulance moving towards riot passes LILLIAN.

CLOSE - LILLIAN
She stops and watches from a distance, then turns back towards hotel.

CUT TO

INT. HOTEL CORRIDOR - ANGLE ON LILLIAN AT WALL PHONE
LILLIAN
(into phone)
Hammett? Are you still there? ...
Something terrible has begun here ... Hello? I can't hear you ... Hammett?
HAMMETT?

CUT TO

INT. HOTEL ROOM - ANGLE ON LILLIAN - NIGHT
She is writing a letter.

LILLIAN'S VOICE (O.S.)
Dear Hammett. I try to concentrate on my play. But I feel sick. And there's no reason for my nausea other than fright.

CUT TO

EXT. PARIS STREETS - NIGHT
Damp cobblestones. DARK-CLOTHED MEN moving through bare-lighted alleyways coming from everywhere, carrying clubs and steel pipes.

LILLIAN'S VOICE (O.S.)
There's something ugly here. Something deep and very ugly.
The number of dark figures has increased alarmingly in the past few seconds.

CUT TO
31A LONG SHOT VOLKSGARTEN

Fascist troops on parade.

LILLIAN'S VOICE
(continuing - more anxious)
And it's not only in Paris, Hammett!

CUT TO

31B LONG SHOT FASCIST POSTER - SINISTER

CAMERA MOVES rapidly into C.U. of three helmeted figures.

CUT TO

32 EXT. BUILDINGS - FLORIDSDORF DISTRICT - VIENNA -
(1934) NIGHT

SOUNDS of gunfire. Smoke pours from burning buildings.
Fires rage.

LILLIAN'S VOICE
Hammett! Something awful is happening.

CUT TO

32AA INT. PARIS HOTEL ROOM - NIGHT

CLOSE SHOT LILLIAN looking off, uncertain of something,
sensing something.

LILLIAN
(barely audible)
Julia?

CUT TO

32A INT. UNIVERSITY STAIRCASE - DAY

Feet of STUDENTS running up flight of marble stairs leading
to top floor of great Renaissance staircase. Angry distorted
faces. Weapons in the air: clubs, metal pipes etc.
STUDENTS run to top of staircase where others are awaiting

323 INT. DOOR OF LECTURE HALL AND CORRIDOR AT TOP OF
STAIRCASE - DAY

Shooting over the backs of the mob. We are aware that
the door of the Lecture Hall is forcibly pushed open.
Most of the STUDENTS rush into Lecture Hall and presently
emerge triumphantly pushing a small group of resisting,
terrified students ahead of them. There is fighting,
screaming and the SOUND of blows. Bocks are thrown from
students' arms and thrown down stairwell. Swinging fists,
bleeding faces, falling bodies. Three or four GIRL
STUDENTS are among those who have been Hauled out of the
Lecture Hall. All of them make themselves as scarce as
possible, with the exception of one girl - JULIA - who
seems to be protecting one student. She is engulfed
and disappears in the mob.

CUT TO
32C EXT. VIENNA STREET - NIGHT

WORKERS, POLICE, STUDENTS, SOLDIERS with steel helmets in fierce combat. The uniforms are Austrian.

BIG EXPLOSION!

CUT TO

83 INT. LILLIAN'S HOTEL ROOM, PARIS - (1934) - DUSK
TIGHT SHOT

Silence. Newspaper on dresser showing the headline:

AUSTRIAN ARMY BOMBARDS WORKERS' BUILDING IN FLORIDSDORF DISTRICT

Fires rage. 200 die in Vienna.

CAMERA PULLS BACK to show LILLIAN moving out of the bathroom with a pair of wet stockings and some undergarments. She drapes them over a chair near the radiator. She is tired, extremely anxious. She sits in the chair at the desk as the CAMERA PANS the room, establishing a sense of disorder: clothing, food, whisky, newspapers, filled ashtrays, etc. We should feel she is desperately trying to control panic.

34 INT. LILLIAN'S HOTEL ROOM, PARIS - (1934) - NIGHT

LILLIAN in bed unable to sleep.

35 INT. CORRIDOR - ANGLE ON A WOMAN (MANAGER) - NIGHT

in nightclothes. She knocks on LILLIAN's door.

WOMAN
They call from Vienna.

36 INT. CORRIDOR - ANGLE ON LILLIAN - NIGHT

talking on wall phone. A WOMAN watches, listens from up the hall.
Continued

LILLIAN
(into phone - frantic)
Yes ... What happened? ... Is she all right? How serious is it? ... Of course I'll come, tell her I'm coming. Where do I go ... yes? ... Yes, I'll come! ... Just a moment, who am I talking to? ... Hello?

INT. A TAXICAB (MOVING) - ANGLE ON LILLIAN - (1934) DUSK

Looking lost, dazed.

EXT. VIENNA STREET - TAXI - (1934) DUSK

driving down the street.

INT. THE TAXI - ANGLE ON LILLIAN - DUSK

looking out anxiously.

HER P.O.V. - DUSK

POLICEMEN and SOLDIERS patrol the dark streets.

BACK TO LILLIAN

Her anxiety.

EXT. HOSPITAL - VIENNA - DUSK

A mean part of town. LILLIAN gets out of taxi; has trouble making change. Finally, not caring, giving the DRIVER more than enough. She is aware the area is ringed with POLICEMEN and MEN in other uniforms, wearing steel helmets.

INT. HOSPITAL CORRIDOR - NIGHT

as LILLIAN enters. She is CLOSE TO CAMERA. Great apprehension.
94 SHOT - LILLIAN MOVING THROUGH HOSPITAL CORRIDOR - NIGHT

It is a place that appears to be uncared for. Very old. Overworked personnel. LILLIAN is being led by a PREGNANT WOMAN in a grey dress.

95 ANGLE ON ENTRANCE TO HOSPITAL WARD - NIGHT

LILLIAN moving to it. Stops. Looks in.

96 LILLIAN'S P.O.V. - THE WARD - NIGHT

About thirty PATIENTS. The beds close together. Emergency cots. The room, bleak, distressing. Mops, medicine tables, wash pails are all about. THREE UNIFORMED MEN are standing about in the room.

97 SHOT - THE PREGNANT WOMAN - NIGHT

Indicates for LILLIAN to follow. They move through the ward. Only a few of the PERSONNEL are in hospital uniforms. Other WORKERS in civilian clothes. Finally, the PREGNANT WOMAN indicates a bed at the end of the ward. We see a body heavily wrapped in bandages. The right side of a 'face' is also bandaged. The bandages are carried around the head and onto most of the right side, leaving only the left eye and mouth exposed. The right arm lies outside the bed cover. The right leg rests on an unseen platform.

98 TIGHT ON LILLIAN - NIGHT

Her reaction as she moves slowly toward the bed.

99 SHOT - LILLIAN AND JULIA (18 YEARS OLD) - (1922) DAY

FAVOUR JULIA as they embrace on the deck of a ship. Great smiles, hugs. Bon Voyage, tears, confetti.

YOUNG BOY'S VOICE (O.S.)

Ihre Freundin, Fraulein.

100 BACK TO HOSPITAL - FAVOUR JULIA - NIGHT

as a YOUNG BOY (3 years old) in short pants, oversized shirt, overdue haircut, brings LILLIAN a stool to sit on. Then the BOY slowly turns JULIA's bandaged head for her.
YOUNG BOY  
(to Julia)  
Ihre Freundin, Fraulein.

JULIA's left eye opens.

YOUNG BOY  
(indicating Lillian)  
Ihre Freundin.  
(taps Julia's hand)  
Ihre Freundin.

JULIA's eye looks towards LILLIAN. Neither it, nor the hand, move as JULIA and LILLIAN stare at one another. The BOY backs off and picks up a pail of water, moves across the ward, stands with the pail in b.g., looking toward JULIA and LILLIAN, who do not speak.

CAMERA MOVES TO FAVOUR LILLIAN, who starts to say something but then doesn't.

A moment more as JULIA's eye stares at LILLIAN. Then the head turns again and the eye looks across the room, the free hand comes up and slowly points at a NURSE to whom the young BOY is speaking. The NURSE looks toward JULIA and moves to the bed. She turns JULIA's head to the other side and puts her hand in a more comfortable position. Then she indicates for LILLIAN to leave.

NURSE (in Viennese)  
(to Lillian)  
Please go now.

LILLIAN nods and gets up. She turns to go, looking back once, twice, a third time at JULIA. CAMERA WITH HER as she moves slowly through the ward. She passes the other patients. She is close to the pain. It disturbs her. Frightens her.

INT. HOSPITAL CORRIDOR - NIGHT

LILLIAN moves out of the ward. The young BOY waiting for her. He moves to her. Stops her.

YOUNG BOY (in Viennese)

(quickly)  
Fraulein. Hotel Imperial. There is a reservation for you at the Hotel Imperial, reservation.

LILLIAN studies him a moment, then nods and turns and moves down the hallway. She suddenly begins to move very fast.
101 Continued

Faster. The screen becomes a blur as LILLIAN turns a corner, and walks even more swiftly down another corridor.

102 INT. HOTEL IMPERIAL DINING ROOM - (1934) NIGHT

A Viennese orchestra plays a bubbly rendition of "YOU'RE THE TOP".

103 INT. HOTEL LOBBY - ANGLE ON LILLIAN - NIGHT

as she moves to the desk. The BELLMAN carries her well-worn suitcase. The DESK CLERK watches her approach. We hear music in b.g.

DESK CLERK
quick, efficient, orderly polite
So good to have you with us, Fraulein.

LILLIAN
Who made this reservation?

DESK CLERK
Ah yes, Herr Von Fritsch, Fraulein Bellman. He wants me to tell you that everything is arranged and you will be comfortable and well.

He hits the bell on the counter.

LILLIAN
Is Herr Von Fritsch in the hotel?

DESK CLERK
No, Fraulein, he is not.

LILLIAN
Do you know where I can reach this Herr Von Fritsch?

DESK CLERK
I do not know, Fraulein. He came and he went very quickly.
(to Bellman)
Dreihundertundsechs...
The BELLMAN takes the key from the CLERK.

BELLMAN
Dreihundertundsechs
(to Lillian)
Bitte Schön, Bitte Sehr.

He marches off with her bag. LILLIAN hesitates, then follows through this elegant lobby.

INT. HOTEL DINING ROOM - NIGHT
The string orchestra continuing to play "YOU'RE THE TOP". HOLD on them.

CUT TO

INT. HOSPITAL CORRIDOR - DAY (MORNING)
LILLIAN about to enter the ward. NURSE NO. 2 moves to her. She speaks in BROKEN ENGLISH.

NURSE
She is resting from the operation. You will please come tomorrow.

She turns to go.

LILLIAN
What operation?

But the NURSE is moving away. LILLIAN moves after her.

LILLIAN
What operation?

NURSE
She is resting.

LILLIAN
I want to know what you're talking about.

NURSE
(continuing to move)
Come tomorrow, please.
LILLIAN

Isn't there someone who speaks English? What's wrong? What operation?

LILLIAN hesitates then turns and moves towards the ward. But the NURSE too has turned and calls sharply.

NURSE

Come back tomorrow!

LILLIAN

No! I will not come back tomorrow. I will wait right here.

The NURSE has gone. LILLIAN remains in the corridor. Looks toward entrance to ward, then takes out a cigarette and moves to stand against the wall of the corridor. Lights her cigarette. Turns and looks out window.

HER P.O.V. - ANGLING PAST HER - DAY

We see an area surrounded by UNIFORMED MEN. She stares a few moments, then sits on wooden bench.

DISSOLVE

INT. HOSPITAL CORRIDOR - DUSK

LILLIAN still on bench, still smoking, she's weary. Smashes out her cigarette in the ashtray, already filled with her other cigarette butts. Then she turns and looks out of the window again. A NURSE walks by and into the ward. LILLIAN keeps her eye on where the NURSE entered.

DISSOLVE

INT. CORRIDOR - LILLIAN DOZING ON WOODEN BENCH - NIGHT

She awakens as the door of the ward opens. A NURSE appears and beckons to LILLIAN. She gets up and moves quickly toward the NURSE and into the ward.

DELETED
110  INT. HOSPITAL WARD - NIGHT

LILLIAN moving slowly toward JULIA's bed. The YOUNG BOY brings LILLIAN a stool, just as he did before.

111  CLOSER SHOT - LILLIAN AND JULIA - NIGHT

The little BOY carefully turns JULIA's head to LILLIAN. JULIA's right leg is no longer on the platform. She looks at LILLIAN with the one exposed eye. Then she raises her arm and touches LILLIAN's hand. LILLIAN stares at JULIA's hand, then JULIA takes her hand away and points to her mouth, indicating she cannot talk. LILLIAN nods. JULIA raises her hand toward the window, points outside. She makes a pushing movement with her hand. LILLIAN tries to understand. JULIA's one eye stares at LILLIAN, LILLIAN leans in closer.

LILLIAN
I don't know what you mean.

Silence. JULIA's eye continues to look toward LILLIAN. Then the eye closes. It remains closed. LILLIAN looks at the bandaged head.

JULIA'S VOICE (O.S. - AGE 15)
Come to my room says the blackmailer and you may have possession of the film.

112  TIGHT ON LILLIAN - NIGHT

looking at JULIA O.S.

LILLIAN'S VOICE (O.S. - AGE 13)

Does she go?

LILLIAN continues to look at JULIA. Then she seems sleepy. Still on the stool, she leans back against the wall and looks down.

CUT TO
EXT. KETCH - SAILING OFF A MASSACHUSETTS SHORE
(1921) - DAY

LILLIAN and JULIA (age 16) on deck. They have to shout
to be heard. Again we hear Django's guitar strumming
"HOT LIPS" -- but slow, romantic.

JULIA
She and her lover arrange to
meet on a lonely country road
where he takes her in his arms
and kisses her passionately.

LILLIAN
Good.

JULIA
Her husband is Richard Arlington,
the Colonel of the Twenty-Fourth
Cavalry commanding Fort Wallace,
but even so, she needs to be kissed.

LILLIAN
I like it.

JULIA
But someone is there, hiding in
the trees. Someone who wants her
madly. And he takes a photo of
the illicit kiss.

LILLIAN
What happens?

JULIA
Come to my room says the black-
mailer, and you may have possession
of the film.

LILLIAN
Does she go?

JULIA
At 2 a.m. And when she gets to
his room, the blackmailer is dead,
murdered in his own bed. The photo
of the illicit kiss still in his
hand.

LILLIAN
What does she do?.
JULIA
She takes the photo and runs
from the room, but she's caught
on the way down the stairs.
The police arrive and she's
arrested and charged with murder.

LILLIAN
There must be a trial.

JULIA
Oh, yes. A long one. And she's
convicted. Guilty.

LILLIAN
And the real killer never tries
to save her?

JULIA
Never! And her husband, Richard
Arlington, disowns her.

LILLIAN
What about her lover?

JULIA
He joins a monastery.

LILLIAN
What happens to her?

QUICK CUT TO

HOSPITAL WARD - ANGLE ON LILLIAN - NIGHT

A NURSE shakes her awake. LILLIAN is startled.
114 Continued

LILLIAN

(quick)

What!

She looks at the bed. Empty.

LILLIAN

Where is she?

NURSE

Treatment.

LILLIAN

(standing)

Is something wrong?

NURSE

(sharp)

No. Treatment.

The NURSE moves away. LILLIAN looks around the ward.

115 EXT. HOSPITAL - NIGHT

UNIFORMED MEN in b.g. LILLIAN has just left Hospital and is moving along the sidewalk. She looks around at every shadow. Moves quickly.

116 EXT. HOSPITAL - NEW ANGLE - NIGHT

Favour the LITTLE BOY from the Hospital.

YOUNG BOY

Fraulein?

She turns. He hands her a note.

117 WIDER ANGLE

LILLIAN looks at the BOY.

LILLIAN

Who gave you this ...?

The BOY stares at her, hesitates as if to answer, then bows and suddenly runs and disappears in the shadows.
TIGHT ON LILLIAN

LILLIAN watches him go then stands alone against the side of the building. She reads the note.

JULIA'S VOICE (O.S.)
(short of breath, hurried)
'Go back to Paris fast. Leave your address at the Hotel. They will take me now to another place. Something else is needed. Love, Julia.'

LILLIAN looks up, frightened. Everything seems too quiet now.

LILLIAN'S VOICE (O.S.)
I returned to Paris and waited to hear from Julia, but no word came.

We begin to HEAR a typewriter.

CUT TO

INT. PARIS HOTEL ROOM - DAY

ANGLE ON LILLIAN typing, trying to work, but she's nervous, her thoughts elsewhere. Her work papers scattered about.

CUT TO

ANOTHER ANGLE - LILLIAN - NIGHT

On her bed. She can't sleep. Suddenly, she gets up, puts on a robe and moves out of the room.

INT. HOTEL CORRIDOR - WALL PHONE - LILLIAN - NIGHT

on the phone.

LILLIAN (into phone)
What do you mean? ... What? ...
Please speak clearly ... I can't understand you.

A WOMAN passes through the corridor.

LILLIAN
Un moment ... A moment ... a moment...
(quickly to Woman)
Do you speak German? ... Parlez Deutsch ...

WOMAN
(Shaking her head)
Non.
LILLIAN
(back to phone)
Allo? ... Hello, hello ... Un
moment.

She turns and looks around. An OLD MAN (Middle-European) is entering his room.

LILLIAN
Monsieur? Parlez Deutsch?
(into phone)
Wait, please ... Warten, bitte ... 
(to Old Man)
Parlez Deutsch?

The OLD MAN smiles, extends his arm.

OLD MAN
(very alive)
Oui ...

CUT TO

122 ANOTHER ANGLE - THE OLD MAN ON THE PHONE - NIGHT

LILLIAN is at his side.

LILLIAN
They have to have her name, tell them I was there, I saw her.

OLD MAN
(to Lillian)
They say she was never there, Madame.

(into phone in German)
Look again, please. She was there ... 
(listens, then to Lillian)
No, Madame, she was never in that hospital.

LILLIAN
But I saw her there. They have to know where she went.

OLD MAN
Madame, they do not even know the name.

LILLIAN takes the receiver.
LILLIAN (into phone)
Hello ... hello ...
(jiggles phone)
Hello!

She hangs up. Looks at the OLD MAN. He takes out a packet of cigarettes. Offers her one. He smiles at her. She takes a cigarette. The OLD MAN lights it. As he does, we hear typing again.

CUT TO

123 INT. BEACH HOUSE - (1935) - DAY

LILLIAN at the typewriter in her bathrobe and white socks. A heavy sweater under her bathrobe. HAMMETT is not there now. LILLIAN is exhausted, but eager. She continues to work. She rewords something. She reads it. She retypes it. She lights a new cigarette. She gets up, paces the room. She moves to her desk. She picks up a page. Reads it. She's disturbed. She sits down, scratches something out. Puts a new piece of paper in the typewriter. Begins to work, then stops. She stares out of the window.

LILLIAN
(calling)
It's going to snow, Hammett ... .
(pause)
Hammett? ...

No answer. She looks towards the door. Then she moves back to the typewriter.

124 DELETED

125 ANOTHER ANGLE - NIGHT

LILLIAN is sitting in a chair in her bathrobe, eating a sandwich, a bottle of beer next to her. She seems optimistic. She puts the half-finished sandwich on the table, refills her glass with beer, moves with the beer to the typewriter and starts to work again. CAMERA BEGINS TO PAN the room to show its disarray. The feeling is that she's been through some great war and as we HEAR the typewriter in the b.g., we should get the feeling that she's into the last, winning battle.
As CAMERA MOVES IN on the page in the typewriter and as LILLIAN hits the keys, we see the words 'THE END' appear.

CLOSE ON LILLIAN

She stares at the page then she types the words 'THE END' again, and then again ... and again.

INT. BEACH HOUSE - CLOSE ON LILLIAN - DAY

in her heavy sweater lying on a couch, her eyes closed. knees pulled up. PAN to window through which we see HAMMERTT bundled up, sitting outside on the porch reading a script.

ANGLE ON LILLIAN

She opens her eyes, sits up, waits a moment, then stands and moves to where she can see HAMMERTT through the window. She looks for a cigarette, finds one, lights it.

EXIT. BEACH HOUSE - DAY

HAMMERTT, as he continues to read. Finally, he closes the script, and he just sits there. We can only see the back of his head.

EXIT. BEACH HOUSE - DAY

LILLIAN moves out, carefully closing the door so it won't bang. She moves along the side of the house and approaches HAMMERTT, staring at him, knowing that he is aware of her. She waits another moment, then sits in a chair. She waits. Finally, he turns to her. Then gently:

HAMMERTT

You wanted to be a serious writer. That's what I liked, that's what we worked for. I don't know what's happened, but tear that up.

(pause)

It's not that it's bad, it's just not good enough, not for you.
131 HOLD ON LILLIAN

She closes her eyes. Silence.

132 INT. LILLIAN'S WORKROOM - (1935) - NIGHT

BIG CLOSE UP TYPEWRITER KEYS as they strike hard and fast. The screen filled with cigarette smoke.

LILLIAN'S VOICE

Shit!

133 WIDER ANGLE

LILLIAN typing. Coffee cups nearby. She is in her bathrobe again. She stops for a moment, closes her eyes, lowers her head on to the typewriter. A moment passes, then she suddenly sits up and starts to type again.

CAMERA PULLS BACK until we are looking at her through the window.

Finally, her figure is small and alone. Her aloneness is absolute as the CAMERA gets further away. Finally it stops. HOLDS.

134 ANGLE ON LILLIAN

walking angrily along shoreline towards CAMERA. The boat on shore, and HAMMETT in b.g. She exits. HOLD on HAMMETT in distance. He is sitting against the boat.

135 NEW SHOT - ANOTHER AREA OF BEACH

LILLIAN sitting against a tree. Waiting. Closes her eyes. Opens them. Takes out her cigarettes. Puts one in her mouth but she's out of matches.

136 HER P.O.V.

HAMMETT moving toward her, the script in his hand. He stops next to her. LILLIAN is asleep now. He squats down, reaches out, touches her hair. He smiles as she wakes. Then, finally:

HAMMETT

It's the best play anybody's written in a long time.
LILLIAN is hesitant, begins to smile but doesn't quite. We begin to HEAR distant voices: 'AUTHOR', 'AUTHOR', 'AUTHOR', 'AUTHOR'.

LILLIAN

Are you sure?

HAMMETT

I'm positive.

Long pause.

LILLIAN

But are you sure?

He remains where he is and strokes her hair. Her smile changes to a look of worry. The distant voices O.S. continue.

LONG SHOT

LILLIAN, and HAMMETT walking down the beach. Distant voices: 'AUTHOR', 'AUTHOR', 'AUTHOR', 'AUTHOR'.

CUT TO

DELETED
INT. SARDI'S RESTAURANT - NIGHT

The PRESS is there. Opening night theatregoers are there. It's all so dazzling. LILLIAN enters and is escorted to her table. As they pass the tables, people begin to stand and applaud her. We hear "bravos" and a few pretentious "bravas". LILLIAN seems nervous.

CLOSE ON LILLIAN

as she moves forward.

HER P.O.V.

The glitter of the people, the crystal, the whole room. Then OVER THESE SOUNDS we begin to hear:

YOUNG BOY'S VOICE (O.S.)
(from Vienna Hospital)
Ihre Freundin ... Ihre Freundin ...

For a moment, Sardi's

DISSOLVES INTO

EXT. ENTRANCE TO HOSPITAL IN VIENNA - (1934) - NIGHT

BACK TO SARDI'S RESTAURANT

LILLIAN moving through the restaurant, the applause in the b.g.

FULL SHOT - ALL

PEOPLE standing, applauding, reaching to congratulate LILLIAN.
ANGLE ON ANNE MARIE TRAVERS

moving to LILLIAN, giving her a hug.

ANNE MARIE

Lillian, it was beautiful. You're going to be famous. This is my husband, I made him come down to see it.

She tries to introduce a MAN to LILLIAN, but they are separated by other people as LILLIAN moves deeper into the restaurant. She looks O.S., reacts with enormous relief.

HER P.O.V.

Her table featuring DOTTIE and ALAN (good friends) waiting to greet her.

CLOSER SHOT - LILLIAN'S TABLE

as DOTTIE and ALAN move to her. A highly emotional three-way embrace.

LILLIAN

Just give me a drink and don't leave me!

Some people move into frame to congratulate her.

INT. SARDI'S - NEW AREA

It is later. LILLIAN at her table. People moving in and out to congratulate her, staying a moment or two, then moving off. But ANNE MARIE has invaded LILLIAN and is kneeling at her side and is carrying on a conversation, despite interruptions by LILLIAN's well-wishers.
ANNE MARIE
I knew Picasso was on the boat.
And I was sure he was the figure
I saw going to the deck. And
there in the moonlight who do
you think I was facing at the rail?

LILLIAN
(her attention
elsewhere)
I don't know, Anne Marie, who?

ANNE MARIE
Mitzi Dinsmore, can you imagine?
And I thought she was Picasso.
She's built like that. Can you
believe it? In the dark it was
difficult to tell if she was a
woman. You know the type.

(a beat)
By the way, I tried to see Julia
in Vienna, but she wouldn't see me,
can you imagine? I hear she's
leading a strange life, pretending
not to be rich. She's doing some-
thing called Anti-Fascist work, and
not only is she in great danger,
but she throws her money away on
whatever she's doing. Imagine,
deciding to live like a pauper
in some rundown part of the city.
What do you think? I think it's
insane. Do you ever hear from
her?

LILLIAN
Yes.

ANNE MARIE
Didn't she drop out of medical
school?

LILLIAN
Yes.

ANNE MARIE
Sammy tried to kill himself again.
I wish he would stop doing that.
Continued

LILLIAN
(getting up)
He will one day, Anne Marie.

ANNE MARIE laughs a little uncertainly... Then her finger comes slowly to her tooth. She looks at LILLIAN, a slight smile.

ANNE MARIE
I am so happy for you, and you look so slim, and now you're famous, too, Lilly. And to think, you nearly became an architect.

LILLIAN
Excuse me.
(to a Waiter)
Where's the Ladies'Room?

DELETED

INT. PHONE BOOTH - AT THE RESTAURANT

LILLIAN is very drunk now, talks louder than necessary into the phone.

LILLIAN
Hammett? I hope I woke you from a sound sleep, do you want to hear the good news, they think I'm won-derful. I'm the toast of the town. Everybody came and you ... you had to go to Hollywood ... I'm celebrating,
Continued

LILLIAN (Cont)
everybody's here but you ... Of course
I'm drunk, I've been drunk for two
days, how the hell do you think I got
through the night? ... Who's there with
you? Some Hollywood floozie? ... No, I
will not send you the reviews ... the
second act was fine, you were right
about everything, you know that. When
are you coming home? ... Hammett, are
you listening to me? No I don't want
to talk in the morning, I might not be
famous in the morning, I'll be alone in
the morning, Hammett, and I don't want
to be alone in the morning, I don't care
how famous I am tonight.

154 PULL BACK FROM THE BOOTH

showing LILLIAN continuing to talk animatedly to HAMMETT.
But we can't hear her over the restaurant sounds. The
lights in Sardi's are bright. The crystal glitters and
there is an air of high celebration. It is all dazzling,
unreal. The picture begins to go out of focus until all we
can see is glitter. We HEAR applause again.

BEGIN OVERLAP DISSOLVE

LILLIAN'S VOICE (O.S.)
Dear Julia. I sent you a copy of my
play. Did you ever get it? It opened
on Broadway, just as we always pretended
it would. They liked it. I only wish
you had been there. Maybe I wouldn't
have had to get drunk. I haven't heard
from you in such a long time.

END OVERLAP DISSOLVE

155 EXT. BEACH HOUSE - ANGLE ON RURAL MAILBOX -
(1936) DAY

LILLIAN has removed a large pile of mail from the box. is
moving toward the house, looking through the letters. She
opens one envelope, takes something from it, then raises
it in the air as she continues toward the house.

LILLIAN
(calling)
More royalties, Hammett!

156/ 157 DELETED
EXT. THE WATER - HIGH ANGLE - LONG SHOT

HAMMETT rowing away from the shore.

LILLIAN'S VOICE (O.S.)
I could buy a sable coat, couldn't I?

HAMMETT'S VOICE (O.S.)
If that's what you want.

LILLIAN'S VOICE (O.S.)
(defensive)
I have a right to a sable coat!
(beat)
Maybe I ought to give my money to Roosevelt.

HAMMETT gives her a look.

HAMMETT'S VOICE
You could do that too.

LILLIAN'S VOICE
Ickes says Roosevelt was psychoanalyzed by God. Maybe if I could be analyzed by God, maybe I'd buy myself a sable coat.

NEW SHOT - THE FISHING BOAT

They sit and fish. Finally:

LILLIAN
I'd look swell in a sable coat.

EXT. CAMPSITE - NIGHT

LILLIAN wrapped in a blanket. She wears a knitted cap pulled down over her eyes. Both she and HAMMETT are watching a fish frying. We all watch the fish frying. Then, finally:

LILLIAN
(quietly)
Hammett...

HAMMETT
(eyes on the fish)

Mmmmm?
160 Continued

LILLIAN
(the confession)
I like being famous.

He looks up at her then back down at the fish.

161 EXT. CAMPSITE ANOTHER ANGLE - NIGHT

LILLIAN
(continuing)
You know what happens when I buy the groceries now? I'm famous. I buy mayonnaise, Hammett, and I'm famous. I've been invited to Yale and Vassar. I get mail from people in Idaho, I don't even know where Idaho is!

HAMMETT looks at her.

LILLIAN
(continuing)
You aren't listening to me.

HAMMETT
I am listening to you, Lilly.

LILLIAN
I don't want you to think I only care about sable coats.

He reaches out. Touches her gently.

HAMMETT
I know that...
LILLIAN
You know about fame, Dash, it never seems to bother you, this is such a dopey conversation.

HAMMETT
It's only fame, Lilly, it's just a paint job. You want a sable coat, buy one. Just make sure you know it's nothing but a sable coat and doesn't have anything to do with writing.

LILLIAN
You'll never find anyone who'll fish better than I do.

HAMMETT
Never. Not as long as I live.

ANNE MARIE'S VOICE (O.S. - 1937)
... And now you've been invited to Moscow ... What is it, some sort of political thing?

DISSOLVE

162 INT. SMALL NEW YORK HOTEL COCKTAIL LOUNGE - (1937)

LILLIAN and ANNE MARIE TRAVERS at a table. LILLIAN staring into her glass, bored.

ANNE MARIE
Did you know about the McPhee boy ... the little one? He was killed in Spain. Imagine having your brother die a Communist. Actually, I can't stand up for any of them. I'm sorry he lost his life, but I wonder why they rush over there.

LILLIAN looks at her watch.

ANNE MARIE
(continuing)
Well, I'm glad you had time to see me. Lillian, you look so very slim.

LILLIAN
Thank you, Anne Marie.
ANNE MARIE
(her finger comes to her tooth)
I'm sorry your second play failed.

LILLIAN
Thank you.

ANNE MARIE
But you know I loved your first play.

LILLIAN
Thank you, Anne Marie.

ANNE MARIE
... And now you've been invited to Moscow ... What is it, some sort of political thing?

LILLIAN
(looks at watch again)
Not exactly. It's only a theatre festival, Anne Marie.

ANNE MARIE
But still! Imagine! Russia! My God! Of all places!

CUT TO

183 INT. TENT - NIGHT

HAMMETT and LILLIAN together in a sleeping bag. LILLIAN stares at the stars through an opening in the tent.

LILLIAN
Why won't you come to Russia with me?

HAMMETT
I don't want to go to Russia.

LILLIAN
Why? Don't you want to see the Russian theatre?

HAMMETT
I don't give a damn about Russian theatre.

LILLIAN
Maybe I'll go with somebody else. Somebody who'll take me as I am.
(suddenly she explodes)
Goddamn it, why should I be afraid to go to Moscow without you.

HAMMETT
Same reason you're afraid to go to Jersey City.
164 EXT. TENT - HIGH ANGLE - NIGHT
Angle down through trees.

LILLIAN'S VOICE
Come on, Hammett. Come with me to Russia.

We hold outside the tent and we begin to HEAR a ship's orchestra playing "WHEN MY DREAMBOAT COMES HOME".

LILLIAN'S VOICE
Hammett?

HOLD a moment as the music continues. Builds.

165 EXT. OCEAN LINER - ANGLE ON SHIP'S BAND - (1937) - NIGHT

playing a jazzed up version of "WHEN MY DREAMBOAT COMES HOME".

166 LONG SHOT - THE OCEAN LINER "THE NORMANDIE" - MIDNIGHT SAILING

about to depart. We can see LILLIAN on deck next to DOTTIE and ALAN. The noise is tremendous. Screams and horns combining with the ship's band, tons of confetti.

167 EXT. SHIP'S DECK - DOTTIE, ALAN, LILLIAN

They all hold champagne glasses. DOTTIE's a little drunk.

LILLIAN
Where is he now, he keeps moving.

ALAN
By the post.

LILLIAN
Does he see us?
DOTTIE
He's looking straight at us.

LILLIAN
He's not waving. He just stands there.

ALAN (exuberantly)
Let him stand there if he wants to. We're going to Paris, Lillian!

He sees that their champagne glasses are empty.

ALAN
Where's the Steward?

He takes their glasses, moves off to look for DRINK STEWARD, smiling at a WOMAN as he goes.

DOTTIE (looking after Alan)
He's looking for celebrities. You think he'll be sleeping with everything in sight while I'm seasick?

LILLIAN
Odds are.

DOTTIE
Oh, well, why shouldn't he. Why the hell shouldn't all of us?

LILLIAN (looking at Hammett)
He's waving. Look! He's waving!

DOTTIE
My God! He's lifting his hat.

LILLIAN smiles as the band plays "GOODNIGHT SWEETHEART".

TIGHT ON HAMMETT

His hat held up at the side of his head.
169 TIGHT SHOT - LILLIAN

looking down at HAMMETT. The screaming, the tooting, the confetti. The Ship's whistle and 'GOODNIGHT SWEETHEART' and we cannot hear LILLIAN as her lips form: "HAMMETT!"

CUT TO

170 INT. LILLIAN'S ELEGANT PARIS HOTEL ROOM (1937)

LILLIAN is on the phone. At one side of the room is her trunk. She is just finishing dressing.

LILLIAN

(into phone)

Well, will you see her? ... Does she live there or doesn't she? Will you give Julia a message, please ...
A message ... Does Anyone there speak better English? ... Sprechen better English? ... No! I want somebody better than you ... All right, all right ... Tell her Lillian ...
Lillian ... Tell Julia Lilly's in Paris, Hotel Maurice.
(we hear someone knocking at the door)
Tell her Lilly will be in Paris for two weeks and then I'm going to Moscow ... Hello ... Tell her I can stop in Vienna and see her ...

The knocking continues and gets louder. We begin to hear ALAN's voice calling "Lillian".

LILLIAN

(continuing)

Do you verstehen ... understand? ... Are you sure you verstehen? ... Hello? ... I'm losing you, is someone on the line ... Yes, yes ... Tell her!
Tell her!

She hangs up as the knocking continues. By now, she has moved with the phone to the door. She opens it and we see ALAN and DOTTIE in dinner clothes.

170A ANOTHER ANGLE - LILLIAN'S ROOM

LILLIAN

Jesus Christ, why don't you just break it down.
ALAN
It's twenty after eight, we're due at the Murphy's for cocktails at eight-thirty. Who were you talking to?

(moving to Lillian)
You missed a button.

LILLIAN
(pulling away from him)
Dottie ... button this damn thing.

ALAN
We'll be half an hour late and we're supposed to have supper at the Rothschilds.

LILLIAN
Will you tell him to settle down, for God's sake.

DOTTIE
He's afraid he'll miss Hemingway.

ALAN
Who were you talking to on the phone?

LILLIAN
Hemingway?

ALAN
He's coming up from Spain.

He sees invitations on LILLIAN's dresser.

ALAN
(continuing)
You have an invitation to Louise de Vilmorin's. Dottie, did we get an invitation to Louise de Vilmorin's?
LILLIAN
(as Dottie buttons her)
Tell him to get out of my things.

DOTTIE
Get out of her things, Alan.

LILLIAN
(moving out)
Hemingway?

ALAN
(as he pushes them out)
Hemingway, and Cocteau and his red necktie, and the creme de la creme.

DOTTIE
(as he exits)
Way down deep, he's very superficial.

They all leave as the MUSIC goes up and the door closes.

CUT TO

171 MONTAGE - LILLIAN, DOTTIE & ALAN - DAY AND NIGHT
(PARTLY DELETED - TO BE DECIDED LATER)

in and around Paris. At an elegant Russian Night Club, an official State Function, another Night Club with frenetic Cuban Band Music and finally at Dawn, staggering out of Harry's Bar. LILLIAN does not enjoy herself as much as her companions. (SEE PAGE 138 FOR BREAKDOWN ON MONTAGE SEQUENCE)
LILLIAN, DOTTIE and ALAN move in. They are past being drunk now. It's hangover time. ALAN is in his tuxedo, DOTTIE in an evening gown. LILLIAN in her fur coat and a short evening dress. They move toward the elevator. They stand in front of it, waiting for the car to appear.

CLOSER SHOT - ALL

LILLIAN
(exhausted)
Go ahead up. I'll check and see
if I have any messages.

She turns and walks back toward the desk.

LILLIAN
(to Clerk)
Hellman, six vingt et un.

The CLERK looks in her letter box, turns back to her.

CLERK
Nothing, Madame.

She turns away from the desk. As she does, a man,
MR JOHANN, gets up from a bench and moves toward her.
He is dressed in an ill-fitting suit, and is carrying
a rather well-used briefcase. There is a distinct old
world charm about him. He represents something beautiful
that is being destroyed. He speaks with a German accent.

JOHANN
Madame Hellman?

Yes...

LILLIAN

JOHANN
I have come to talk to you about the
tickets and your travel plans.

LILLIAN
What?

JOHANN
Miss Julia has asked me to see you.
I have the travel folders.

LILLIAN
Oh ...
ANGEL ON DOTTIE AND ALAN

at the elevator. It has arrived and they are getting in. ALAN is looking toward LILLIAN and the MAN. He watches carefully as the door closes.

BACK TO LILLIAN AND JOHANN

LILLIAN
What's the trouble? Something wrong with Julia?

JOHANN
Do you think I could have an egg, hot milk and a roll? I cannot pay for it, however.

LILLIAN
Of course.

She looks at him for a moment, still rather disorganised. She looks down at her fur and evening dress and then toward the hotel dining room where breakfast is being served.

JOHANN
Thank you.

He starts toward the dining room. LILLIAN moves with him, taking off her jewellery, putting it in her handbag.

INT. DINING ROOM

They have entered, and the MAITRE D' is taking them toward a table. He eyes LILLIAN's attire with some disdain.

CUT TO

INT. DINING ROOM

LILLIAN and MR JOHANN are seated at the dining table. TIGHT ON LILLIAN opening a note. MR JOHANN is eating a full breakfast. LILLIAN has half a glass of tomato juice before her. She starts to read the note.
JULIA'S VOICE (O.S.)
This is my friend, Johann. He will
tell you what I need. But I tell
you ... don't push yourself. If
you can't you can't, no dishonour.
Love, Julia.

LILLIAN puts down the note, looks up, confused. MR JOHANN
is eating his egg and roll. Though he is obviously hungry
he tries to control the appearance of being hungry. He
smiles as if remembering something from long ago. He looks
up at LILLIAN. Takes the note from her, folds it and puts
it back in his pocket.

LILLIAN
Is something wrong with Julia?

JOHANN has finished his meal without answering the
question.

JOHANN
I am sorry I could not pay for myself,
but someday perhaps.

LILLIAN
Yes, I am sure some day.

JOHANN
I thank you for the fine breakfast.
Could we walk now in the Tuileries?
Continued

LILLIAN nods. JOHANN looks around, then with his napkin he wipes his dampened brow. He shows for the first time a sign of nervousness. He smiles again. LILLIAN, still not understanding, tries to smile back.

178

EXT. THE GARDENS OF THE TUILERIES – LONG SHOT

LILLIAN and JOHANN moving along a path. LILLIAN feeling self-conscious in her evening clothes.

179

CLOSER SHOT – LILLIAN AND JOHANN

as they approach a bench. We should get the distinct feeling that Johann is watching to see if they've been followed. At the bench, he takes out his handkerchief and mops his brow again. Then he lays the handkerchief on the bench for LILLIAN to sit on. She sits. He sits next to her.

Johann
I cannot take long, there is much to do. So if I am not cordial, you will understand.

LILLIAN
Yes, of course, you're very cordial, I think you're very cordial.

Johann
You are going to Moscow by way of Vienna.

LILLIAN
Yes.

Johann
We would like to change your travel plans. We would like you to travel by way of Berlin.

LILLIAN
Why?

Johann
You would have to leave immediately. You would need a German visa. You would stay a short time in Berlin and change trains there to Moscow.
LILLIAN
(taking out a cigarette)
You aren't being clear.

JOHANN reacts to some PEOPLE moving up the path toward their bench. LILLIAN takes out a cigarette. The PEOPLE have now passed. She puts the cigarette away.

JOHANN
We would like you to carry for us $50,000. We think you will be without trouble, but we do not guarantee that. The money is Julia's money. With it we can bribe out many already in prison. And many who soon will be.

A BUSINESS MAN with a briefcase walks briskly by. JOHANN is silent for a moment, then continues:

JOHANN
We are a small group who work against Hitler. We are of no common belief or religion. The people who will meet you for the money, if your consent is given, were small publishers. We have Catholic, Communist, many beliefs. Do you understand?

LILLIAN
Yes.

LILLIAN lights her cigarette. JOHANN watches her, aware of her nervousness. Her anxiety is growing.

JOHANN
Julia said I must remind you for her, that you are afraid of being afraid, and so will do what sometimes you cannot do. That could be dangerous to you, and to us. Please do not try to be heroic.
LILLIAN

(sharp)
I assure you I would never try to be heroic.

LILLIAN puffs hard on the cigarette. She stares at JOHANN.

LILLIAN
Could we go and have a drink, please?

JOHANN
I am sorry time is too short. I am aware you are ill at ease and not prepared for this meeting. I must repeat we think all will go well, but much could go wrong. We realize that you are not the best person for this mission because you are Jewish. But unfortunately there is no one else we can ask. Julia says I must tell you that, but you should know this: if anything should happen, if the Nazis should arrest you, Julia will use the American Ambassador through her Uncle John.

LILLIAN
(fast and sharp)
She despised her Uncle John!

JOHANN
I am to tell you that Uncle John is now Governor. Julia knows he could be of value to us. I am to tell you also Julia's mother has another divorce and is now dependent too on Julia.

LILLIAN
What about her grandparents?

JOHANN
I do not know of the grandparents.
Silence. LILLIAN takes out another cigarette. JOHANN watches her light up again. She looks at him as she waves out her match.

JOHANN
Will you help us?

LILLIAN
(nervously)
I need a few hours ... just to think it through.

JOHANN
It is best not to be too prepared for matters of this kind.

LILLIAN
I know that.

JOHANN
You must not think too hard.

LILLIAN
(fast .... defensive)
I only want to think it over for a while, Julin would want it that way.

Silence. Finally:

JOHANN
There is a six-thirty train to Berlin this evening from the Gare du Nord. Number five gate. I will be there. If you agree to carry the money, you will say hello to me. If you have decided it is not right for you --

LILLIAN
(testy)
I have not decided that. I only need time to think it over.

JOHANN
... If you decide it is not right for you, then pass me by. Otherwise, you will simply say 'hello' to me. And I will tell you then what is necessary.

LILLIAN
'Hello'! All I say is 'hello'?
Continued

JOHANN

Just 'hello'.

LILLIAN

Where will you be?

JOHANN

Do not be concerned. I will find you.

She puffs more on her cigarette. Then:

JOHANN

Please, Madame. If you cannot do it, do not do it.

LILLIAN

Please stop saying that!

After a few moments, JOHANN looks up at the sky. He stretches. And when he's through, he puts on a great grin. He looks at LILLIAN and rises.

JOHANN

(a full voice)

Thank you for the tour.
(takes her hand, bows)

It was a wonderful morning.

He kisses LILLIAN's hand.

EXT. LILLIAN'S HOTEL

ANGLE UP to show ALAN and DOTTIE's window. We can see ALAN standing by the curtains with a glass. He is looking down toward the gardens.

HIS P.O.V. - LONG SECT

showing JOHANN standing at the bench in front of LILLIAN. He turns and moves away, stopping once to smell a flower.

ANGLE FAVOURING LILLIAN

She remains on the bench alone and afraid. She's no longer self-conscious about her dress. Finally, she gets up. She moves a few feet away then stops, turns and goes back and picks up the handkerchief that JOHANN had put down. She looks toward where he went.
Revised 21.7.76

183 HER P.O.V.

JOHANN is no longer in view.

184 BACK TO LILLIAN

with the handkerchief. She doesn't quite know what to do with it. She looks at a litter can, considers throwing it in there, but doesn't. She rolls it up and holds it in her hand. Then she takes out another cigarette, lights it, and with the cigarette, she moves through the park, smoking, thinking.

185 ANOTHER ANGLE - LILLIAN

walking on the path.

JULIA (O.S. - YOUNG GIRL)

Lilly, you don't have to come this way. Go down under. Wade across.

CUT TO

186 EXT. A TRAIL IN THE ADIRONDACK MOUNTAINS - DAY

ANGLE on a fallen tree which serves as access from one side of a relatively deep ravine to the other. Water rushes down the ravine. JULIA and LILLIAN (CHILDREN) have approached the tree. They study the pros and cons. LILLIAN with some trepidation. Finally, JULIA moves with great alacrity across the fallen tree. LILLIAN remains on the edge of the ravine behind her. She is contemplating the depths. Quite clearly her fear is increasing.

187 ANGLE ON JULIA

on the tree trunk as she reaches the other side. She looks back toward LILLIAN.

188 HER P.O.V. - LILLIAN

Standing frozen in the distance.

189 FULL SHOT

We wait a moment for LILLIAN to decide. Finally she makes her move. Carefully, she puts one foot on the log.
JULIA
(calling out)
Lilly, you don't have to come this way ... go down under. Wade across.

LILLIAN looks toward JULIA, then she makes a quick decision steps out onto the log and starts to walk across. When she's less than halfway over, she stands frozen. For a moment she nearly loses her balance.

CLOSE SHOT - LILLIAN

She looks toward JULIA.

HER P.O.V. - JULIA

on the other side, waiting. Looking strong and able.

MED. SHOT - LILLIAN

She's perspiring as she looks down at the water beneath her, then looks up again, and once more steps forward.

FULL SHOT

as LILLIAN continues on slowly. She moves closer to the other side. Finally, she is only a few yards from making it. She freezes again. We can feel the panic coming on her. She is about to lose her balance and starts to get down to her knees, but she slips off the log. As she does, she throws her arms around it and holds on for dear life. She is hanging beneath the log.

JULIA

Pull yourself up!

LILLIAN

I can't!

JULIA

Hold tight -- just hold tight.

JULIA moves out on the log to LILLIAN; she gets down on her knees, then straddles it and grabs hold of one of LILLIAN's wrists. JULIA starts to pull her up, but the weight is too much, and she is nearly pulled off. She grabs LILLIAN's other wrist and working together, but not without moments of suspense, they finally get LILLIAN up over the log on her stomach.
Continued

JULIA
Now straddle it! ... You're not listening to me! Straddle it!
Carefully LILLIAN straddles the trunk and JULIA, holding onto one of her hands, moves carefully backwards toward safety, as LILLIAN slides in her straddled position after her.

CLOSE SHOT - LILLIAN AND JULIA
as they lie on their sides, exhausted.

LILLIAN
I'm sorry.

JULIA
It's all right.
She looks at LILLIAN like a good teacher, smiles.

JULIA
You'll do it next time.

CUT TO

EXT. THE TUILERIES - ANGLE ON LILLIAN
walking on the path. The gardens are breathtaking, but LILLIAN is oblivious to everything around her, even a LINE OF SCHOOLCHILDREN who nearly bump into her as they move with their TEACHER along the path.

CUT TO

EXT. PARIS SIDEWALK - ANGLE ON LILLIAN
moving into the PEOPLE who are on their way to work now. She is totally involved in herself. She crosses the street, nearly getting hit by more than one automobile.

INT. FRENCH RESTAURANT - DAY
A small cafe. LILLIAN at a little table. Coffee is brought to her. She drinks it.

EXT. PARIS STREET - ANGLE ON LILLIAN - DAY
walking.
INT. GERMAN CONSULATE - DAY

A long, narrow room, beige. Only a picture of Adolf Hitler in the centre of the otherwise bare wall. A long, narrow empty table. LILLIAN at the end of it, sitting stiffly.
A young GERMAN WOMAN sits across from LILLIAN. She holds LILLIAN's passport, and speaks quietly.

GERMAN WOMAN
Why do you change your plans?

LILLIAN
It's an impulse. I thought it would be pleasant to see Berlin, but I thought I could stay longer than a few hours.

GERMAN WOMAN
You are going to Moscow, so regulations permit only that you will have a transit visa.

LILLIAN
Why is that?

The WOMAN ignores the question, writes on a form, stamps LILLIAN's passport, closes it, and slides it neatly in front of LILLIAN.

GERMAN WOMAN
(dissing her)
There you are.

CUT TO

INT. PARIS HOTEL LOBBY - ANGLE ON MAIN DESK - DUSK

LILLIAN stands there. She is overdressed to compensate for her insecurity. She carries a large, overstuffed handbag and a small suitcase. The CLERK is handing LILLIAN an envelope.

CLERK
Your train tickets, Madame.
LILLIAN
Thank you. Where's my trunk?

CLERK
It is on the way to the station, Madame.

LILLIAN
Did Mr and Mrs Campbell get my note?

CLERK
Yes, Madame.

LILLIAN nods and turns and starts toward the main entrance. A BELLBOY moves ahead of her with her suitcase. She is exhausted, extremely tense, and in her hurry she bumps into a WOMAN leading a dog and gets entangled for a moment in the leash before reaching the door.

When she's at the door, we see ALAN and DOTTIE coming out of the elevator wearing evening clothes. ALAN looking quickly through the lobby. LILLIAN sees him, moves hurriedly outside. ALAN sees her and points her out to DOTTIE, and they move toward the door.

203 EXT. HOTEL - DUSK

A taxi is waiting. The BELLBOY gives the suitcase to the DOORMAN who is opening the car door for LILLIAN, as ALAN and DOTTIE move outside. ALAN has taken a piece of notepaper from his pocket. He moves to LILLIAN who is half-in, half-out of the car.

ALAN
You think you can be invisible?
(takes note out of pocket)
What's this mean, you're leaving us, you'll find us again after Moscow?

LILLIAN
I'm in a hurry, I can't explain now.

DOTTIE
Lilly, what's wrong?
LILLIAN
Nothing is wrong. I've changed
my plans. I've had enough partying
and I want to leave.

ALAN
It's not like you to be so mysterious,
Lillian.

LILLIAN
I have to go. I'm late.

ALAN
We'll see you to the station, whatever
this is about.

LILLIAN
No! I don't need you! I'll write
you, I'll phone you from Moscow.

ALAN is pushing DOTTIE into the car.

DOTTIE
Alan, why are you doing this?

ALAN
Because our friend Lilly's gone
berserk.

He stuffs himself into the taxi and pulls the door closed
behind him.

LILLIAN'S VOICE
(from inside the taxi)
Goddamn it, Alan, you drive me nuts!

DOTTIE'S VOICE
Christ, dear, you'd be psychotic if
he didn't.

LILLIAN'S VOICE
I insist you don't come.

Taxi drives off.

CUT TO
The car pulling to a stop. LILLIAN, ALAN and DOTTIE get out. ALAN taking charge. He has LILLIAN's suitcase. LILLIAN pays the TAXI DRIVER.

ALAN
(to Lillian)
What gate? Where's your ticket?

LILLIAN takes her ticket from her purse. ALAN grabs it, looks at it.

LILLIAN
It's gate Five, six-thirty. You don't have to come in with me. Thank you both.
(she takes her suitcase from Alan)
I'm already late. Now let me do it alone or I'll miss my train.

DOTTIE
My God, Lilly, will you relax.

ALAN
Let's go, let's go, we'll be late.

LILLIAN
(grabs her ticket from Alan)
Give me back my ticket.

They move into the station.

The station is full. They are moving through. LILLIAN carrying her suitcase, looking around for MR. JOHANN.
LILLIAN looking around. ALAN looks up at the schedule board, a clock says 6:25. A loudspeaker calls the departure of the train to Berlin.

ALAN
By way of Berlin. Why are you going by way of Berlin?

DOTTY
I thought you wanted to see your friend Julia in Vienna?

LILLIAN
(looking nervously around)
I never heard from her. Listen, say goodbye to me here.

LILLIAN reacts to O.S.

ALAN
It's all too mysterious for me. You haven't even had a day's sleep.

MR JOHANN moving her way on the platform toward the gate separating the platform from the station.
210 BACK TO LILLIAN - NIGHT

watching JOHANN. He walks through the gate. ALAN looks up the platform, following LILLIAN’s eyes.

ALAN
(as he looks at Johann)
At any rate, don’t accept anything but the light grey caviar.

DOTTIE
Which is your car, Lillian?

ALAN
Isn’t that the man I saw you with in the Tuileries yesterday?

LILLIAN shoots ALAN a look, is about to say something to him as MR JOHANN moves past them toward the station exit. LILLIAN watches MR JOHANN.

ALAN
Is he a friend of yours or something?

211 WIDER ANGLE - NIGHT

as suddenly LILLIAN runs after MR JOHANN.

LILLIAN
Mr Johann. Please, Mr Johann.

LILLIAN loses her head and screams.

LILLIAN
Please don’t go away! Please!

MR JOHANN turns to look at her.

212 CLOSE SHOT - LILLIAN AND MR JOHANN - NIGHT

She stops, a few yards from him. He stands still for what seems a long time. Then he walks slowly toward LILLIAN.

LILLIAN
I only wanted to say hello. Hello to you, Mr Johann. Hello!

JOHANN
(a polite nod)
Hello, Madame.
ALAN has edged closer to him, and is now behind him, within hearing distance. The P.A. system is calling out departures in the b.g. DOTTIE moves closer.

LILLIAN
(quickly, her words jumbled)
This is Mr Campbell and, uh, that's Miss Parker, uh, and Mr Campbell says he saw us yesterday in the Gardens, and now he will ask me who you are and say that he didn't know we knew each other so well that you would come all this way to say goodbye to me ...

JOHANN
(calm)
I wish I could say that this was true, but I have come to seek for my nephew, who is en route to Poland. He is not in his coach. He is late as is his habit. His name is W. Franz, car four, second class, and if I do not find him I would be most grateful if you would say to him I came.

He lifts his hat.

LILLIAN
His name was what?

JOHANN
W. Franz, second class, car four. I am most glad, Madame, we had this chance to say hello.

LILLIAN
Oh, yes. Indeed. Hello. Hello. Hello, Mr Johann. Hello!

JOHANN smiles at her, then turns and moves away through the crowd. ALAN moves next to LILLIAN.

ALAN
What funny talk. You're talking like a foreigner.

LILLIAN
(sharp)
Sorry. Sorry not to speak as well as you do in Virginia.
The train is ready. The steam is hissing and swirling up on the platform. PEOPLE scurrying to board.

LILLIAN

Have to go. Goodbye.

They all embrace quickly, awkwardly, as LILLIAN runs to board.

LILLIAN
(to herself)
Franz, car four, second class.

ANGLE FAVOURING LILLIAN - NIGHT

at the steps of the car. The CONDUCTOR is there. The steam is up around LILLIAN. She trips on the step and falls to her knee. Her purse tips over and some of its contents fall back out onto the platform. She scrapes them up and then she is quickly back onto the steps, and the CONDUCTOR helps her into the car, but she is limping a bit.

ANGLE FAVOURING ALAN AND DOTTIE - NIGHT

watching LILLIAN in the car as the train starts off. LILLIAN turns once for a brief look at them, along with a sick smile and then she's gone as if swallowed up by something she can't understand.

INT. TRAIN - 1ST COACH - CORRIDOR/PLATFORM - NIGHT

LILLIAN moves between the cars, limping. She moves past a LARGE, HEAVYSET YOUNG WOMAN. On the connecting platform before she reaches the next coach is a YOUNG MAN, holding a valise and some packages. LILLIAN, with her own suitcase and purse, moves past him, but before she gets through:

YOUNG MAN

Madame Bellman?

LILLIAN turns.

I am W. Franz, nephew, car four, second class. This is my birthday present from Miss Julia.

He hands LILLIAN a box of candy and a hatbox marked "MADAME PAULINE". Then he turns and moves off in the direction from which LILLIAN just came. LILLIAN is left alone with the hatbox, the candy, her purse and her valise. She's not sure what to do for a moment. She's extremely anxious. She finally turns and continues into the next coach.
INT. 2ND COACH - CORRIDOR - NIGHT

LILLIAN moving through the car, checking her ticket envelope and looking at the compartment numbers. She can't find hers. The train is getting up steam and slowly moving from the station. LILLIAN makes her way through the narrow passageway. She sees a FAT, DARK-COATED MAN coming her way. They will have trouble passing one another. When they meet, it's a close, comic fit, but they make it. She continues on. Further down the corridor a CONDUCTOR approaches her. LILLIAN gets her ticket in front of him. He looks at it. Points the other way.

CONDUCTOR (in French)
You have come the wrong way, Madame.

He passes her and she turns and starts back again, looking around as she does.

CLOSE SHOT - THE HATBOX - 2ND COACH CORRIDOR - NIGHT

The name "MADAME PAULINE" is prominent as it flops up and down, moving with LILLIAN along the train passage.

INT. TRAIN PLATFORM - NIGHT

LILLIAN moves through. She stops for some air. Then continues. She is still limping.

INT. 1ST COACH - CORRIDOR - NIGHT

We see the FAT MAN coming back now. LILLIAN approaches him. They come together. Try to pass one another. This time it is more difficult. The MAN starts to cough. It grows worse. It is a serious coughing fit. In order for them to pass, the MAN takes the hatbox, holds it over his head, continuing to cough. LILLIAN keeping her eye on the box. The MAN moves on, coughing as he disappears into the next car.

ANGLE ON LILLIAN - CORRIDOR - 1ST COACH - NIGHT

Finally she finds her compartment. She opens the door, looks in.

INT. COMPARTMENT - NIGHT - LILLIAN'S P.O.V.

On one of the benches sits a SMALL GIRL, very thin, carrying a cane, a book on her lap. She is in her late twenties.
LILLIAN enters. She smiles politely and the YOUNG WOMAN nods. LILLIAN sits down, putting her packages next to her. She looks at the WOMAN who only glances at her, then looks out the window. LILLIAN is extremely nervous. She looks down at her knee. The stocking is torn and the knee bruised.

LILLIAN now looks toward the hatbox and sees a note has been pasted to it. She stares at it a moment, then looks to see if the WOMAN is watching. She is not. Then she peels the note from the box, opens the envelope, her hands trembling. She lowers her hands so that they rest on her purse. She starts to read the note, but stops as the door opens. The LARGE WOMAN LILLIAN passed earlier on the train enters. She is wearing a heavy coat, tightly wrapped. She seems out of breath. Carries a small valise. She looks at LILLIAN and the other WOMAN, then sits next to the latter. She catches her breath, organizes herself, and finally stares out the window. LILLIAN waits a moment, then returns to the note.

As we read it, we hear:

JULIA'S VOICE (O.S.)
Open this box and wear the hat.
When you reach the border, leave the candy box on the seat. There is no thanks for what you will do for them. No thanks from me either. But there is the love I have for you... Julia.

as she holds the note. She looks at the women. She looks at the hatbox and the candy box while the women continue to look out the window. LILLIAN moves about in her seat. Finally she puts the note in her purse and stands up. The TWO WOMEN look at her. She smiles, nervously. Then she picks up the hatbox and the candy box and starts out.

THIN GIRL
(with thick German accent)
This is compartment F. Do you not want F?
LILLIAN

F. Yes. I'm just going to the washroom. I...

They stare at her. She can't decide what to do.

Finally:

LILLIAN

Oh ... well ... perhaps I won't go to the washroom.

She half laughs, then puts the packages down again and sits. Nervously.

225 EXT. LONG SHOT - TRAIN IN FRANCE - NIGHT

Train moves across the countryside.

226 ANGLE THROUGH WINDOW - NIGHT

at LILLIAN looking out. The TWO OTHER WOMEN looking out. LILLIAN turning to look at them. She looks at the door, then back out window.

227 TIGHT SHOT - LILLIAN - THROUGH WINDOW - NIGHT

She pulls her palm across her forehead, then she smiles politely and looks back out the window, just past CAMERA. Then she takes out a cigarette. Lights it.

228 EXT. LONG SHOT - THE ENGINE - NIGHT

straight at CAMERA.

229 INT. COMPARTMENT - NIGHT

The THIN GIRL still has a book on her lap. Untouched. LILLIAN stares at her cane. A carved fox head on the handle. The LARGE GIRL is now reading a newspaper, FRANKFURTER ZEITUNG...

LILLIAN looks at the compartment door window. A WOMAN with sharp features, wearing a green hat passes by. She looks in the glass for a moment. Something about her frightens LILLIAN. Then she's gone. LILLIAN relights her cigarette. Everything seems to frighten her now.
230 EXT. TRAIN - NIGHT

It approaches a tunnel.

231 INT. COMPARTMENT - NIGHT

Suddenly the train is in the tunnel and the sound is thunderous. We remain in the tunnel for what seems a long time. Always there is LILLIAN's tension.

Still in the tunnel the sound remains thunderous but then it's suddenly over as the train leaves the tunnel. LILLIAN is terrified. She looks at the TWO WOMEN. The HEAVY GIRL is looking at her paper. The THIN GIRL stares at LILLIAN a brief moment, then back out the window.

LILLIAN looks at the hatbox, the candy box. She looks at her purse. She takes the note out again. Reads it. Puts it back in. Wipes her brow again. The train whistles.

Suddenly, noisily, the door opens. LILLIAN turns quickly. The CONDUCTOR is there.

CONDUCTOR (in French)
First call for dinner.

LILLIAN gets up quickly, too quickly, then she looks at the TWO WOMEN. Then she looks at the hatbox and the candy. Then she sits back down. She smiles at them.

LILLIAN
I guess I'm not hungry.
(in French)
I am not hungry.

The WOMEN stare at her. The THIN GIRL looks at LILLIAN's sealskin coat. Studies it.

THIN GIRL
Nice coat.

LILLIAN
I beg your pardon.

THIN GIRL
Coat. Is nice.
LILLIAN
Yes, yes, nice. My coat ... Thank you.

THIN GIRL
Warm. What fur it is?

LILLIAN
It's sealskin. Yes, it's warm.

THIN GIRL
(looks at hatbox)
Your hat is also fur?

LILLIAN
I don't know, I ... the hat, yes ... oh, yes, the hat.

She sits paralysed a moment. Then she takes the hatbox, opens it. Takes out the hat, a high, fluffy hat of grey fox, as both WOMEN murmur their admiration. Finally:

HEAVY GIRL.
(German accent)
Nice with coat? ... You would put on?

LILLIAN hesitates. She looks at the hat, then stands up and prepares to put it on. As she does, she reacts to something she feels in the hat's lining.

LARGE CLOSE UP
LILLIAN's fingers feeling the lining inside the hat. Something is in it.

BACK TO COMPARTMENT - NIGHT
LILLIAN continues to put on the hat. Once on, she looks at herself in the mirror between the two compartment doors. Then she turns to the TWO GIRLS. They smile and nod their heads.
Ah... Yes... is nice...

LILLIAN sits back down.

HEAVY GIRL
Is pretty.

LILLIAN
Thank you...

They continue to watch her.

LILLIAN
I think I'll keep it on.

They smile at her. Then the THIN GIRL looks at her watch.
Looks outside. Suddenly, the HEAVY GIRL stands. She
towers over LILLIAN and the THIN GIRL.

HEAVY GIRL
(to Thin Girl in German)
I will go to the dining car now.
I would have some dinner now.
You would have some dinner with me?

THIN GIRL
(in German)
Thank you, no.

HEAVY GIRL
(to Lillian in English)
I eat now. You would like dinner?

LILLIAN
Dinner! Yes! I would, but I don't
know when we cross the border and I...

She stops herself.

THIN GIRL
The border... we do not stop for
the border until morning. There's
much time now.

HEAVY GIRL
You would come and eat, then?

THIN GIRL
(to Lillian)
Do not worry of your things, I stay
here, I eat here.
THIN GIRL (Cont)
(shows her a small box with her dinner in it)
Is too much money to pay for food on train.

HEAVY GIRL
I would not pay, too, but I must take medicine. My doctor tells me I must take hot food with it, and a glass of wine. You would have a glass of wine with me? You would talk with me of America?

LILLIAN considers, then picks up her coat and drops it over the candy box. The THIN GIRL watches the move, then looks out the window.

LILLIAN and the HEAVY GIRL leave the compartment, LILLIAN looking back towards her seat, as she goes. She wears her fur hat.

INT. 1ST COACH - CORRIDOR  NIGHT

LILLIAN and the HEAVY GIRL moving through the car. LILLIAN puts her hand up to hold her hat on. It is clear LILLIAN doesn't feel well.

INT. DINING CAR - NIGHT

LILLIAN and the HEAVY GIRL finding a table. The car is half-full. A WAITER moves to them with menus, then moves on. LILLIAN looks as if she's fighting the feeling of nausea. She looks at the menu, then looks up and sees the FAT MAN and the WOMAN IN THE GREEN HAT sitting silently side by side at a table.

HEAVY GIRL (in French)
I think the Bisque, and a half bottle of table wine.
(to Lillian)
I think it is the best, the Bisque.

LILLIAN
(feeling ill)
Bisque, yes.
HEAVY GIRL
You see, I must have the hot...
For the lungs. I study in Paris.
And I get ill, you see. I am at
the University and I am not good,
my health. I was at concert...
one night ... I cannot breathe of a
sudden. You see?

LILLIAN
(getting up)
I wonder ... if you wouldn't mind ...
pardon me ... Je malade ...

She turns and starts away from the HEAVY GIRL who watches
her carefully. LILLIAN knocking over a glass of water on
a table as she rushes for the end of the car.

She holds the hat on her head as she leaves the car.

INT. 1ST COACH - CORRIDOR - NIGHT
LILLIAN moving fast, passing a COUPLE on their way to the
dining car. She holds her hat on. Feels dizzy. She
sees the washroom. Turns the knob to enter, but it's
occupied. Suddenly the door between the cars opens and
TWO MEN enter and move toward her. She presses against
the washroom door as they approach her. To her, their
lock is menacing. But they pass her and as they do,
the door to the washroom opens behind her. She turns
quickly. A rather well-dressed MIDDLE-AGED WOMAN moves
out as LILLIAN moves in, pulling the door closed behind
her.

INT. WASHROOM - NIGHT
She sits on the toilet lid, leans forward. She's breathing
very hard. Then she raises her head and catches a glimpse
of herself in the mirror. The hat looks preposterous.

DELETED
as LILLIAN enters. She's shaken. The THIN GIRL eating from her box, reading her book. She looks up questioningly. LILLIAN looks at her, then at her seat, at the coat draped over the candy box.

THIN GIRL
Is wrong? Something?

LILLIAN
No ... I was just ... I wasn't hungry ...

THIN GIRL
Ahnhh ... 

LILLIAN lifts her coat, sees the candy box is still there. She puts the coat back, then she sits, rubs her sore knee. Takes off the hat, puts it next to her.
THIN GIRL
Here is food ... if you become of a hunger.

LILLIAN
Thank you, but no ... thank you ...

The THIN GIRL reads and eats.

245 TIGHT ON LILLIAN - NIGHT
She looks through the compartment door window into the corridor.

246 SHOT - THE TRAIN - NIGHT
racing across the countryside. The whistle blows.

247 INT. TRAIN COMPARTMENT - NIGHT
The THIN GIRL sleeps. LILLIAN, with the hat still on. stares out the window... The door swings open. HEAVY GIRL is there. The THIN GIRL awakens.

HEAVY GIRL
You are better now?

LILLIAN
I'll be all right, thank you. Yes. Better. I'm sorry.

HEAVY GIRL
(to Thin Girl, in German)
She was sick.

THIN GIRL
(in German)
I know.

Then silence. The HEAVY GIRL sits.

They look out the window. The THIN GIRL closes her eyes again.
ANGLE ON LILIAN - NIGHT

LILIAN looks straight ahead, her body bobbing back and forth with the movement of the train, her panic growing as the train gets closer to Border. Then she looks toward the window.

TIGHT SHOT - LILIAN'S REFLECTION

through the train window. SOUND of train continuing. SUPERIMPOSED over LILIAN's reflection, we see LILIAN and JULIA (17 years old) running across a field in the Adirondacks. JULIA moving gracefully. LILIAN, behind her, fighting to keep up. JULIA doesn't slow down or even look back. LILIAN falls once, gets up, laughing. Continue after JULIA, still laughing and impressed by JULIA's stamina.

EXT. A STREAM

LILIAN and JULIA ankle-deep in the water, squatting.

CLOSE SHOT

JULIA reaching into the water, her hands quickly catching a fish.

ANGLE ON LILIAN

as she watches in awe.

EXT. ADIRONDACKS - (1922) NIGHT

JULIA and LILIAN under blankets by a campfire. JULIA reciting poetry.

JULIA

'Whenas in Silks my Julia goes, 
Then, then, methinks, how sweetly flows, 
The liquefaction of her clothes. 
Next, when I cast mine eyes, and see. 
That brave vibration each way free, 
O, how that glittering taketh me.'

(looks up, smiles)

That's his tribute to me.
Continued

Silence. LILLIAN looks at JULIA.

LILLIAN
(softly)

Julia?

JULIA looks up.

LILLIAN
(barely audible)

I love you, Julia.

JULIA waits a moment, then slowly reaches to LILLIAN. She takes LILLIAN's hand and brings it to touch her own face. Then she reaches her other hand to LILLIAN and as she touches her cheek she moves closer to her and they lie side by side. JULIA's face against LILLIAN's. We can see LILLIAN's eyes. HOLD.

CUT TO

INT. THE TRAIN COMPARTMENT - DAWN

LILLIAN is dozing. The THIN GIRL reaches to tap LILLIAN on the knee. LILLIAN looks up quickly.

THIN GIRL

We will be in Germany. It comes now the border.
251 Continued

LILLIAN looks outside into the morning light. She is
beginning to grow warm, anxious again.

252 EXT. FRANCE - THE TRAIN - DAWN

Angle on the train moving slowly past CAMERA. We hear
the screeching sound of the train's brakes as train
continues to slow. We see the three women looking out
the window.

253 EXT. TRAIN STATION - GERMAN BORDER - DAWN

as the train moves in. There are CUSTOMS MEN, POLICE,
MEN with swastika armbands. The train is nearly at a
stop, the doors are being opened. POLICE and CUSTOMS
MEN moving onto the train. We can see signs with arrows
pointing to CUSTOMS.

254 INT. 1ST COACH - CORRIDOR - DAWN

PEOPLE moving through the passageway to get out.

255 INT. COMPARTMENT - DAWN

LILLIAN looks through the compartment door window now
extremely frightened. PEOPLE moving through the car.
The TWO GIRLS get up.

THIN GIRL
(to Lillian)
We must go out now to the check
gate. It is necessary for your
passport.

LILLIAN
Yes. I will. I have a temporary
visa.

HEAVY GIRL
You will need your coat and hat,
it is of a windiness.

LILLIAN
Thank you. Yes, of course.
Continued

In her growing panic and utter confusion she picks up the candy box.

THIN GIRL
(suddenly very sharp)
You will have need of your coat.
Your hat is nice on your head.

A momentary pause, and LILLIAN puts the candy box down on the seat. Then she puts her coat around her shoulders, picks up the hat and puts it on her head. The HEAVY GIRL moves out of the compartment. LILLIAN hesitates for a moment, looks at the candy box on the seat, then follows the HEAVY GIRL. The THIN GIRL moves behind her.

EXT. STATION PLATFORM - DAWN

LILLIAN moving off the train steps. The TWO GIRLS are in a line by the check gate. LILLIAN moves towards them. They are separated from her by a few people. The THIN GIRL drops her purse, moves to pick it up and as she does so, she gets in line directly behind LILLIAN. LILLIAN senses the move. Questions it.

LILLIAN is next in line now.

THIN GIRL
(to Lillian)
If you have a temporary travel visa, it could take more minutes than others. It is nothing. Do not worry.

LILLIAN stares at the GIRL.

BORDER POLICE OFFICER

Nachste!

LILLIAN waits a moment, then steps to the table. She hands her passport to the OFFICER. He looks through it. Looks at her to check the picture. Looks back at the passport. Then up at her again.

The THIN GIRL watches carefully. The HEAVY GIRL is already through and watches from the side as she lights a cigarette. We see the WOMAN IN THE GREEN HAT talking to a POLICE OFFICER.
BORDER POLICE OFFICER
Temporary visa ...
LILLIAN
Yes.

BORDER POLICE OFFICER
Hellman ...
LILLIAN
(pause, looks at her, looks at her hat)
Why do you go to Berlin?
Friends. See some friends and ... to see it, I've never seen Berlin.

BORDER POLICE OFFICER
Not business?
LILLIAN
Not business, no.

BORDER POLICE OFFICER
You cannot see much in a day of Berlin.
LILLIAN
I can only stay a short while. I have to be in Moscow.

BORDER POLICE OFFICER
What is your occupation?
LILLIAN
I'm a writer.

BORDER POLICE OFFICER
Ahhh, writer.
LILLIAN
Yes.

BORDER POLICE OFFICER
So you would write of Berlin?
LILLIAN
Oh, no, I wouldn't.

BORDER POLICE OFFICER
Perhaps your impressions, you would write.
LILLIAN
My impressions. Yes, I will write of my impressions.

The BORDER POLICE OFFICER looks up, looks at her hat again, then into her eyes, then he stamps her passport.

BORDER POLICE OFFICER
All right. Thank you very much.
(call out)
Nachste!

LILLIAN moves out of line. The THIN GIRL steps up to the BORDER POLICE OFFICER. She smiles, suddenly charming. LILLIAN starts back to the train.

257 ANGLE ON LILLIAN AT STEPS TO CAR - DAWN
She looks around. She sees the FAT MAN and ANOTHER MAN looking at her. She hesitates, then re-enters the train.

258 INT. TRAIN - 1ST COACH CORRIDOR - DAWN
LILLIAN among passengers returning to their compartments. We see the CUSTOMS MEN in the compartment next to Lillian's inspecting luggage.

259 INT. COMPARTMENT - DAWN
The door opens. LILLIAN enters. The HEAVY GIRL is sitting down, her ear to the wall, listening to the two CUSTOMS MEN talking good-naturedly to people in the adjoining compartment. LILLIAN sits down. After she does, the THIN GIRL, moves in quickly.

THIN GIRL
(to Heavy Girl)
They take great time with the luggage.

HEAVY GIRL
I know.

The CUSTOMS MEN are moving toward their compartment. The THIN GIRL sits down and as she does she reaches for the candy box on Lillian's seat. She quickly unties the ribbon and opens the box.

LILLIAN
What are you doing?
THIN GIRL
(firm)
Thank you, I am hungry for a chocolate, most kind.

LILLIAN
(sharp)
Please don't open that. I'm carrying that for a friend, it's a gift.

The CUSTOMS MEN open the door. They move in. The THIN GIRL is chewing on candy, the box open on her lap.

1ST CUSTOMS MAN (in German)
Heitler ... customs, open your bags!

The CUSTOMS MEN take down the luggage. One of them goes through it. LILLIAN's suitcase takes longer. They are very careful with each piece and very thorough. The CUSTOMS MAN opens the hatbox, he looks into the hatbox. Then he looks at the hat on LILLIAN's head. The THIN GIRL offers him a piece of chocolate. The CUSTOMS MAN looks at the candy but shakes his head. Not interested.

Everything has been neatly replaced. The men salute perfunctorily. They close the door. LILLIAN and the TWO GIRLS sit quietly for a few moments. The THIN GIRL puts the top on the candy box and slowly, carefully reties the bow with the ribbon. LILLIAN simply watches her. The THIN GIRL puts the box back on the seat next to LILLIAN. No one speaks.

We HEAR the train whistle. The steam comes up over the windows. The SOUNDS of men's deep voices outside calling commands and the train jerks and begins to move again. Finally, the train moves out of the station.

The TWO GIRLS look out the window and then the HEAVY GIRL turns and stares at LILLIAN. LILLIAN returns the look. Then the HEAVY GIRL and the THIN GIRL exchange a look, then they look back out the window again. LILLIAN looks at them both, waits, then lights a cigarette. The HEAVY GIRL starts to cough. Leans forward, the cough is strong. LILLIAN puts out her cigarette. The train picks up speed.

EXT. THE TRAIN - DAY
moving through Germany. We can hear the HEAVY GIRL's coughing.
261 ANGLE THROUGH WINDOW - DAY
at LILLIAN looking out past CAMERA.

262 EXT. LONG SHOT - TRAIN - DAY
moving through Germany. A sense of Germany's pastoral
countryside.

263 INT. TRAIN - 1ST COACH CORRIDOR - DAY
CONDUCTOR moving through cars.

CONDUCTOR (In German)
Berlin. Half hour.

264 INT. COMPARTMENT - DAY
The CONDUCTOR opens the door and looks in.

CONDUCTOR (In German)
Berlin. Half hour.

He exits. LILLIAN looks at the girls. They sit straight.
There is their tension now. More so than ever before.
LILLIAN sits straight, too. She is ready. More ready
than before. But still very tense. She lights another
cigarette.

265 EXT. BERLIN TRAIN STATION - DAY
Much activity. Sombre. Steam fills the screen.
Large clock reads 4:45.

266 ANGLE ON THE ENGINE - AS IT PASSES CAMERA
The brakes applied. The screeching.

267 ANGLE ON LILLIAN - DAY
Through the window. The screeching in b.g. She looks
around. Looking for someone.

268 HER P.O.V. - THE STATION PERSONNEL - DAY
POLICE. Nazi uniforms.
269 TIGHT ON LILLIAN - DAY

Again the anxiety. She turns. FULL BACK to show the
TWO GIRLS standing up. Waiting for her. She gets her
things together. The candy box under her arm.

270 EXT. TRAIN PLATFORM - DAY

The people awaiting departures. The train stopped now.
The doors open and the other PASSENGERS move out.

271 INT. TRAIN - 1ST COACH CORRIDOR - DAY

LILLIAN moving behind the HEAVY GIRL and the THIN GIRL.
It is very close in there. LILLIAN, claustrophobic.

272 EXT. PLATFORM - DAY

People moving toward the station gate. People kissing
and shaking hands all along the way. LILLIAN and the
TWO GIRLS come out of the train. Move down to the platform.
They move along the platform toward the gate.

273 TIGHT ON LILLIAN - DAY

She moves forward, carrying the hatbox, the candy box,
her purse and her suitcase. Her coat and hat on.
Flanked by the TWO GIRLS. We hear someone calling:

WOMAN'S VOICE (O.S.)

Lillian! Lillian!

LILLIAN looks.

274 ANGLE ON A MAN AND WOMAN - DAY

Both about fifty. They are moving toward LILLIAN. The
WOMAN holding out her arms and exclaiming as she approaches
LILLIAN.

WOMAN
Lillian, how good it is to see you.
How naughty of you not to stay more
than a few hours, but even that will
give us time for a nice visit.

THIN GIRL
(quickly to Lillian)
Give her the candy box!
LILLIAN
I'm so glad to see you again.

They embrace.

I've brought you a small gift...
gifts...

But the candy box has already been taken from her, and
LILLIAN is being moved by THE MAN.

NEW SHOT - LILLIAN AND THE MAN - DAY

LILLIAN looking around as she and the MAN walk through
the crowd toward the gate.

LILLIAN'S P.O.V. - THE TWO GIRLS AND THE WOMAN - DAY

all moving away, quickly, in different directions. The
WOMAN with the candy box beneath her arm.

ANGLE ON LILLIAN AND THE MAN - DAY

as they move. With a slight movement of his head, the
MAN indicates the side entrance.

MAN
Go through that gate. It will
lead to the side entrance. When
you get outside you are to look
directly across the street. You
will see a restaurant called
Albert's. You will cross the
street and go into that restaurant.
(LOUDER)
Good luck. Enjoy yourself.
Pleasant to see you again.

The MAN moves off, leaving LILLIAN alone. For a moment
she looks toward the MAN moving away. Then she turns and
looks at the gate. Then she looks back at the MAN.
Then with growing anxiety she just stands there and
waits a moment and catches a deep breath. She starts for
the gate. CAMERA moves with her and follows her to the
gate, through it, to the side entrance of the station.

EXT. STREET AT SIDE ENTRANCE OF STATION - DUSK

She looks across the street as she was directed.
LILLIAN'S P.O.V. ACROSS THE STREET - DUSK

We can see an electric sign reading "ALBERT'S".

BACK TO LILLIAN - DUSK

She moves slowly, anxiously across the street. Finally, at the other side, in front of Albert's, she looks into the window, but it is not possible to see anyone inside. She moves to a revolving door. A GROUP OF PEOPLE are coming out. She has to wait to catch a slot in the door. She does and she pushes the door in. It is difficult with the hatbox and her small suitcase.

INT. ALBERT'S RESTAURANT - NIGHT

LILLIAN appearing out of the revolving door. She stops. She looks around. Suddenly, she reacts to something c.s.

HER P.O.V. - JULIA - NIGHT

sitting at a table at the rear of the restaurant. She is looking at LILLIAN. Leaning against the wall behind her chair are two crutches. A drink is on the table. Cigarettes.

ANGLE FAVOURING LILLIAN - NIGHT

Frozen. She only looks.

ANGLE FAVOURING JULIA - NIGHT

She smiles. She raises one hand. LILLIAN slowly moves toward JULIA.

CLOSER ANGLE - LILLIAN AND JULIA - NIGHT

LILLIAN closer to her now. For the first time she sees the crutches. JULIA takes her hand. LILLIAN's eyes begin to tear. They do not speak. LILLIAN looks again at the crutches, then she sits next to JULIA. JULIA continues to hold her hand. LILLIAN can't speak. Then finally:

JULIA

Fine, fine.

LILLIAN studies her, looks at the crutches.
JULIA
I've ordered caviar. We'll celebrate.
Albert had to send for it, it won't
be long. Look at you. Oh, just look
at you!

LILLIAN
(whispers)
Tell me what to say to you.

JULIA
It's all right. Nothing will happen
now, everything's fine now.

LILLIAN
I want to say something.

JULIA
I know.

LILLIAN
How long do we have?

JULIA
Not long.

LILLIAN
You still look like nobody else.
(pause)
Why do you have the crutches?

Pause.

JULIA
.quickly)
I have a false leg!

What?

LILLIAN
I have a false leg!

LILLIAN
No! I don't want to hear that.
Don't tell me that!

JULIA
(sharp)
No tears, Lilly.

LILLIAN
I'm sorry.
JULIA
It's done. It's what it is.

LILLIAN
When?

JULIA
You know when. You were there.
In Vienna.

LILLIAN
I don't want to hear about it,
please, just let me look at you.

JULIA
You have to hear about it, you
have to hear about everything.
(taking Lillian's
hand)
Your fingers are cold, here...

She begins to rub Lillian's hands.

LILLIAN
They took the candy box. A man
and a woman.

JULIA
That's right. Everything's fine
and what I want you to do now is
take off your hat, the way you
would if it -- Lilly, listen to
me, you aren't listening.
LILLIAN
I'm listening, I am.

JULIA
Take off your hat, as if it were too hot in here. Comb your hair. Put your hat on the seat between us. Do as I tell you ... Make conversation ... It has to be this way.

LILLIAN looks around the room. Then she looks at JULIA. She takes off the hat.

JULIA
(calmly)
Who were you with in Paris? Good friends?

LILLIAN
Yes. Good friends. But they don't know anything about this.

She puts the hat on the seat between them.

JULIA
Get your comb.

LILLIAN
Comb ...

She reaches for her purse. Opens it. Looks for the comb. The purse is full.

LILLIAN
I still carry too much.

JULIA
(looking in purse)
There it is, take it out and use it.

LILLIAN takes out the comb. Starts to comb her hair back.

JULIA
Keep talking to me. I read your play. Don't look down. Look at me. Be natural. You look so very well.

During this JULIA has pulled the hat into her open coat. Then she'll proceed to pin it deep inside the lining.
LILLIAN
Did you like it? My play?

JULIA
I'm proud of you. It was wonderful.

LILLIAN
But my second play failed.

JULIA
I know. I heard. Are you writing your third?

LILLIAN
I'm writing it.

JULIA
Now, I'm going to the toilet. You come with me. If the waiter tries to help me up, wave him away.

JULIA reaches for her crutches. LILLIAN goes to help her.

JULIA
I'm all right, I can do it. If I had more time to practise, I wouldn't need the crutches. But this leg doesn't fit properly. Come along. Act gay. Can you act gay?

LILLIAN tries to laugh.

LILLIAN
No, I can't act gay.

They start on, toward the washroom. We can see a man, ALBERT, bringing caviar, wine to their table.

JULIA
What's your new play about?

LILLIAN
I don't know. I'm not sure yet. Shall I come with you?

JULIA (In German)
(re caviar - to Albert)
Thank you very much, Albert.
They reach the washroom door.

LILLIAN
Shall I come in with you?

JULIA
No, the toilet door will lock.
If anybody tries to open it,
then knock very hard and call
to me. But I don't think that
will happen.

JULIA opens the toilet door. Moves in. As the door closes,
her crutch is at a wrong angle. It gets caught. She pulls
irritably at the crutch. There's some humiliation in the
gesture. The door closes. LILLIAN waits outside the door.
Some PEOPLE are moving in to be seated. One of them is the
FAT MAN we saw on the train. He is alone. He moves to a
small table against the wall and takes a newspaper from
his side pocket.

LILLIAN looks toward their table. The wine and caviar
have been placed on it. She looks back toward the FAT
MAN at his table. She looks at other faces. They all
'seem' to be looking at her.

The door to the toilet opens. JULIA moves out. She smiles
at LILLIAN. She starts slowly back toward their table.
As they go:

JULIA
The German public toilets are
always clean. Much cleaner than
ours. Particularly under the
new regime.

(under her breath)
The bastards. The murderers.

as they sit. JULIA nearly losing her balance. But
managing. LILLIAN next to her. The WAITER comes to pour
the wine. JULIA smiles, acts "gay".

JULIA (In German)
(to Waiter)
Aren't we fancy people. Maybe you'll
start stocking caviar from here on.
WAITER (in German)
We don't want to serve caviar,
we'll all have to be too polite.

They laugh and the WAITER moves away. JULIA slips the hat from under her coat, back onto the seat.

JULIA
Nothing will happen now. We're all right now. I want you to know this. You've been better than a good friend to me. You've done something important ... It's my money you brought in. We can save five hundred people, maybe. If we bargain right, maybe a thousand.

LILLIAN
Jews?

JULIA
About half are Jews. Political people. Socialists, Communists, plain old Catholic dissenters. Jews aren't the only people who suffer here. But that's enough of that. We can only do today what we can do today. And today you did it for us.

She drinks some wine. LILLIAN drinks too.

Do you need something stronger?

LILLIAN
No.

JULIA
We have to talk fast now. There isn't much time.

LILLIAN
How much?

Some people move by.

JULIA
A few minutes.
(louder, to be heard)
You must have some pictures for me. Do you have a picture of Hammett?
LILLIAN
Yes, yes, I do.
(open her purse, wallet)
One. I have one picture.

JULIA
Show me!

LILLIAN
I wrote you about him. Did you get that letter? Do you get my letters?

JULIA
Some.
(looks at snapshot - speaks loud)
Ahh, this is Hammett! Is he the one we dreamed of? I like the face. Tell me what he is?

LILLIAN
He's remarkable, and difficult, and it isn't simple together. I can't describe him. He's an extraordinary kind of American man, I want you to meet him.

JULIA
I want to.

When?

LILLIAN
Soon.

JULIA

How soon?

LILLIAN
JULIA
I'll be coming to New York:

LILLIAN
When?

JULIA
A few months. My leg is clumsy.
I need a better one.
(laughs)
My God, Lilly, are we having
this conversation?

LILLIAN
Just come back, I don't care about
the conversation.

JULIA
There's something else. I'll need
you to do something else for me.

LILLIAN
You know I will ... What?

JULIA waits. Then, quickly:

JULIA
I have a baby.

Pause. LILLIAN is stunned. JULIA doesn't speak. She
smiles, touches LILLIAN's face. LILLIAN trying not to
cry, lighting a cigarette, fumbling with it. Finally:
JULIA
She's fat and she's handsome
and she's very healthy. She's
not even one yet. Can you imagine
not even being one yet?

LILLIAN
Yes ...

JULIA
And I don't even mind that she
looks like my mother.

LILLIAN
Where is she?

JULIA
She's across the border in Alsace
in a town near Strasbourg. She
lives with good people. The man
is a baker. Remember we used to
want to live in a bakery? I can
see her whenever I can cross over.
But she shouldn't be in Europe.
It ain't for babies these days.

LILLIAN
When can I see her? What's her
name?

JULIA
(pause)

Lilly.

LILLIAN is obviously very moved, she does not speak.
Close to tears.

JULIA
When I come to New York for my
leg, I'll bring her with me. I
want to leave her with you. You're
the only one there I can trust.

LILLIAN
I'll take care of her. You know
that.
JULIA
I won't stay away long. I can't last much longer in Europe. The crutches make me too noticeable. There'll be plenty of money. You won't have to worry about anything.

LILLIAN
I don't care about that. You know that doesn't matter.

JULIA
And you don't have to worry about her father, he doesn't want anything to do with her. Or with me. A medical student I knew. I don't know why I did it. But I know I wanted to. Maybe a person finally needs their own blood to be more courageous. And, oh God, but we need such courage'now. All of us.

They are quiet another moment. Then:

LILLIAN
(quiet rage)
What is it? Why is it like this?

JULIA
(studies Lillian a moment)
Are you as angry a woman as you were a child?

LILLIAN
I try not to be. It isn't easy.

JULIA
I like your anger. Don't let people talk you out of it.

JULIA reacts to c.s.
JULIA
The man who will take care of you has just come into the street.

LILLIAN
But we haven't talked. We've had no time. I need more time.

JULIA
Now I want you to stand up. Take the hat ... Listen to me. Put the hat back on, and then say goodbye to me and then go. Walk across the street.

LILLIAN has become visibly upset.

The man will see that you get on the train safely. Someone else will stay with you 'til Warsaw tomorrow morning. He's in Car A, Second Class, compartment thirteen. Zweite Klasse. Say it!

LILLIAN
Zweite Klasse.

JULIA
Compartment 13. Abteilung Dreizehn. Say it!

LILLIAN
Abteilung Dreizehn. I don't want to leave you. I want to stay with you longer.

JULIA
No. Something could still go wrong. We aren't sure who anyone is anymore.
LILIAN
I'll have room for Lilly. I'll try
to make it wonderful.

JULIA
I know you will. Put the hat on...
Lillian, put the hat on!

LILIAN waits for a beat, then puts on the hat. As she
does:

Write to me from Moscow to American
Express in Paris. Someone picks
up for me every few weeks.
(takes Lillian's hand and
raises it to her lips)
Oh, yes ... Oh, yes, my beloved
friend.

She kisses Lillian's hand. Another pause. Then JULIA
brings her hands down.

JULIA
Leave! ...
(sharp)
Leave!

LILIAN gets up quickly as if powered by something
outside of herself.

237 WIDER ANGLE - NIGHT

LILIAN turns and moves to door. When she gets there she
stops, turns, looks back at JULIA, who is holding her
glass of wine. LILIAN seems to take a small step toward
her, JULIA quickly shakes her head, looks at another part
of the room. LILIAN turns and moves out through the
revolving door.

238 EXT. THE STREET OUTSIDE ALBERT'S - NIGHT

LILIAN alone. Her purse, the hatbox. Her small bag.
She looks up and down the street. Then she looks across
the street at the station entrance. She crosses. Much
traffic. In her confusion she has to dodge a few cars.
Is stranded a moment in the middle. Suddenly a MAN is
at her side. He takes her arm. She looks at him and they
continue to the station.
INT. TRAIN STATION - BERLIN - NIGHT

Angle on LILLIAN and the MAN walking on the platform alongside the train. They pass Car B, reach Car A.

MAN
(German accent - very alive)
Take care of yourself. My best to everybody.

LILLIAN
Yes. Thank you. My best to you.

He nods and turns and goes. LILLIAN boards. Then she turns on an impulse and calls out:

LILLIAN
MY VERY BEST TO YOU.

He looks back, smiles, raises his hand and moves away.

290 ANGLE ON LILLIAN - NIGHT

She turns and moves into the train.

291 INT. TRAIN - NIGHT

LILLIAN moving through the car. She passes compartment 13. She looks in. We can see a YOUNG MAN sitting at the window, a paper in his lap. He is blowing his nose. He doesn't look at LILLIAN. LILLIAN continues on. When she's gone, the MAN looks toward the door.

292 NEW SHOT - LILLIAN - NIGHT

in the passageway. A CONDUCTOR appears as she finds her compartment.

CONDUCTOR
Fraulein Hellman?

LILLIAN
Yes?

CONDUCTOR
You will be asleep when the border is crossed to Poland. Put here your luggage for the Customs. I will not wake you.
LILLIAN
Yes, fine, I will.

CONDUCTOR
You have a trunk?

LILLIAN
In the baggage compartment, yes.
A green trunk.

CONDUCTOR
I would need the key.

LILLIAN
Yes, yes, of course.
(searches her purse)
Here you are.

CONDUCTOR
Thank you.

He moves off. Knocks on the next compartment door.
LILLIAN looks after him a moment, then goes in.

THE TRAIN - NIGHT
as it travels across Germany.

INT. LILLIAN'S COMPARTMENT - NIGHT
LILLIAN in her berth. Eyes open. We hear the wheels on
the track. LILLIAN turns and looks at the hat sitting on
a narrow shelf.

TIGHT ON LILLIAN IN THE BERTH - NIGHT

JULIA'S VOICE (O.S.)
The bastards. The murderers.
296 Continued

SAMMY'S VOICE (O.S.)
She's turned into a wild socialist,
giving away all her money.

Silence. LILLIAN turns on her side. Remembers. We hear
the tinkle of a piano.

297 INT. SMALL'S PARADISE - HARLEM - SAMMY AND LILLIAN
(1930) - NIGHT

A Harlem speakeasy. SAMMY with a great number of drinks
in him. LILLIAN sitting politely across from him. She is
sloshed. He sits sprawled, his arms fly about as he speaks.
Jazz combo in b.g.

SAMMY
I was with Anne Marie in Vienna.
I was really in Elba most of the
time. I'm doing a book on Napoleon.
I tried to kill myself in Elba.

LILLIAN
You've been doing that for years,
Sammy, I don't think you should
continue with Napoleon. Why don't
you try the Wright Brothers, or
try one of them, try Orville.

SAMMY
(leaning in)
What about marriage?

LILLIAN
What about it?

SAMMY
Still a virgin? Why don't you
marry my brother Eliot?

LILLIAN
Sammy, I have to go now.

SAMMY
You're afraid of me, you still
think I want to get in your
bloomers, God, Lilly, if you
married Eliot I'd be your brother-in-law and Anne Marie would be
your sister-in-law.

LILLIAN
Sammy, it's too late for horror
stories. You drink too much.
SAMMY
You're always so tough on Anne Marie. What did she ever do to you? She's really warm and passionate. Ask me, I know. By the way, she saw your old friend, Julia.

LILLIAN
Where?

SAMMY
In Vienna. She's turned into a wild socialist, giving away all her money.

LILLIAN
You tell Anne Marie I don't want to hear attacks on Julia's beliefs or Julia's life. Not from your sister and not from you.

(starts to get up)

Goodbye, Sammy.

SAMMY
(takes her hand)
Aw, come on, Lillian, Anne Marie doesn't hold ill thoughts. You understand about relationships, why Anne Marie and I were a battleground all our lives and here's something you don't know: On my graduation day my little sister cried like an infant. She took my arm and kissed me and gave me a tender touch and within minutes, within minutes, Lillian... it was done. What I wanted to do for years. She had the same ideas I had. All tucked up inside her someplace. And to this day, of all the girls I ever had, my sister was the best. She was thrilling, Lillian. And did I ever suspect what she had in mind? Not for a minute.

(smiles)
Don't look at me like that, she was sixteen. She's very complicated. Come on now you're so slick, so unruffled. You have no right to put up your nose. Your life's no closed book. No one is scott free, you know. After all, the whole world knows about you and Julia.
LILLIAN
What does the whole world know, Sammy?

SAMMY
Ohhh ...

LILLIAN
What does the world know?

SAMMY
Ohhhh, don't be that way.
(smells the centre-piece rose)
I'm a sophisticated man. If anybody understands the sex urge of the adolescent girl, it's me. Do you know that in Paris the women are wearing watches around their legs. Little garters with timepieces in them.
297 Continued
As he speaks, LILLIAN stands up, leans across the table
and with lightning speed slaps his face; his chair falls
over and she pushes the table over on top of him.

298 INT. TRAIN COMPARTMENT - ANGLE ON LILLIAN - MORNING
asleep in her berth. The train is pulling into a station.
A knock on the door. She sits up. Looks past the drawn
shade. It is morning. The knock again on her compartment
door. She gets out of the berth. Opens the door, looks
out. The YOUNG MAN who was in compartment 13 and sat at
her table is there.

YOUNG MAN
(English accent, bright
and rosy)
Good morning! Just to say goodbye
to you, and have a happy trip.
(very, very softly)
Your trunk was removed by the Germans.
Last night. They kept it. They must
be suspicious. But you’re in no danger.
You’re across the border. You’re in
Warsaw now. Do not return from Moscow
through Germany. Travel another way.
(his bright voice again)
My best regards to your family. Take
care of yourself. Wrap up well.
Not to worry. Bye-bye, now!

299 INT. TRAIN COMPARTMENT - DAY
YOUNG MAN moving briskly away from CAMERA.

300 EXT. LONG SHOT - POLAND - DAY
The train moving across countryside. Outside we can see
Polish farmers at work.

301 INT. COMPARTMENT - DAY
LILLIAN is sitting by the window. Deep in thought. We
begin to hear Shakespeare’s Hamlet spoke in Russian.

HAMLET’S VOICE (O.S. - In Russian)
I’ll be with you straight, go a little
before. How all occasions do inform
against me, and spur my dull revenge!
HAMLET'S VOICE (Cont)
(O.S. - In Russian)
What is a man, if his chief good
and market of his time be but to
sleep and feed?

INT. THEATRE - MOSCOW - NIGHT
Side angle from wings. HAMLET in f.g. Heavy proscenium
arch. A segment of the RUSSIAN AUDIENCE in stalls suggest
the theatre is packed. LILLIAN is in a box with her
OFFICIAL PARTY.

HAMLET (In Russian)
... A beast, no more. Sure he that
made us with such large discourse
looking before and after, gave us
not that capability and godlike
reason to fust in us unused.

INT. THEATRE - CLOSE SHOT LILLIAN - NIGHT
Her eyelids heavy. She is bored, she stifles a yawn.

HAMLET (In Russian)
... Now whether it be bestial oblivion,
or some craven scruple of thinking too
precisely on th' event ---

We begin to HEAR other sounds over Hamlet’s speech.
Heavy footsteps. Boots. Running up steps, across
wooden floors. The sound of a door being pushed open,
violently. Suddenly LILLIAN comes wide awake. She
looks over her shoulder as if someone had called her.

INT. DARK ROOM - NIGHT
We see GREY FIGURES. Converging. MEN entering a room.
Grappling. Shots fired. A knife exposed, it slashes
down hard. One FIGURE stumbling, other FIGURES move
in on it; the FIGURE, limping, tries to move away.
But the knife cuts cruelly into flesh again, and the
FIGURE falls and other FIGURES move around it and fight
off the MURDERERS.

(OVER ALL THIS BEGINS A DEEP, SOMBRE, MUSICAL NOTE)
305 INT. THEATRE - NIGHT

Angle on the AUDIENCE, standing. Applauding. SOMBER NOTE CONTINUES.

306 INT. THEATRE - NIGHT

Angle on HAMLET and the TROUPE on stage. Applauding. SOMBER NOTE CONTINUES.

307 INT. HOTEL CORRIDOR - NIGHT

LILLIAN says goodbye to a group of friends. Gets her key from a WOMAN FLOOR SUPERVISOR. She moves toward her door. LILLIAN opens her door. Looks in. Turns on the light. She reacts. SOMBER NOTE STOPS.

308 HER P.O.V.

Her trunk is in her room.

309 INT. HOTEL ROOM - LILLIAN

Looking at the trunk. She closes the door. Then she moves to the trunk. The key has been attached. She is about to open it when she reacts to something O.S.

310 ANGLE AT THE DOOR

There is a message, a cablegram. LILLIAN moves to it. Picks it up. Starts to open it. But then she stops. The dark, musical note resumes in b.g. It grows gradually louder, fuller. She looks apprehensively at the envelope. She starts to open the envelope again.

311 INT. LILLIAN'S ROOM - NIGHT

Dark. We can barely see where we are. CAMERA moves past an open cablegram and comes to Lillian sitting in a chair on the far side of the room. As CAMERA moves toward her V.H.E.A.R:

MAN'S VOICE (O.S.)

Julia has been killed. Please advise Moore's Funeral Home Whitechapel Road, London what disposition. My sorrow for you ... We are MOVING IN CLOSE on LILLIAN. She has been drinking. She looks off.
Continued

MAN'S VOICE (O.S.)
My sorrow for all of us.
Signed John Watson.

CAMERA stops. HOLDS on LILLIAN.

JULIA'S VOICE (O.S.)
(Young Girl)
I see a gun.

LILLIAN'S VOICE (O.S.)
(Young Girl)
I see a gun. A handsome soldier
is going to shoot it.

DISSOLVE TO

EXT. ADIRONDACKS (1922) DAY

A relatively steep hillside, open, free of trees. LCNG
SHOT JULIA and LILLIAN (AS YOUNG GIRLS) walking towards
the top of the hill. They are silhouetted against the
skyline.

JULIA
I see a gun and a handsome soldier
is going to shoot it but it won't
shoot.

LILLIAN
I see a gun and a handsome soldier
is going to shoot it but it won't
shoot and the brave, handsome
soldier says, 'I need another gun!'

JULIA
I see a gun and a handsome soldier
is going to shoot it but it won't
shoot and the soldier says, 'I need
another gun', and someone shouts
back ... 'Sorry, soldier ... that's
the last gun.'

Pause. They continue up the hill. Then:

JULIA
(a great, wonderful
cry)
That's the last gun!
312 Continued

LILLIAN
(laughing)
Yeah. Oh, yeah.

They move off ... laughing ... into the wind, and as
they move away the CAMERA PANS up into a blinding sun.

313 INT. LILLIAN'S ROOM - MOSCOW

LILLIAN in the dark.

314 ANGLE ON HER TRUNK

LILLIAN is in b.g. in chair. After a moment she begins
to rise. Slowly. She moves toward CAMERA and the trunk.
She kneels in front of it. Takes the key and opens the
lid. Her reaction to:

315 CLOSE ON TRUNK

The lining is in shreds. Everything has been torn apart.
Drawers broken. Linings of clothing pulled apart. It
has been ravaged.

316 ANGLE ON LILLIAN

LILLIAN
(her face slowly
twists into pain)

Ohhhh!

317 INT. FUNERAL PARLOUR - LONDON - DAY

We are in a small, stuffy, salmon-coloured room. LILLIAN
and the UNDERTAKER:

UNDERTAKER
There was a rather deep slash on
her face. It was difficult to remove.
However, I did meet with some success.
Although I wasn't half so clever on
the rest of her. Of course, if you
wish to look at . . .

LILLIAN
(sharp)
No! I don't wish to look. Of course
I don't!
317 Continued

UNDERTAKER

Oh, beg pardon, Mum!

He waits a moment then quickly brings an envelope from
his drawer. Hands it to LILLIAN.

UNDERTAKER

This here note was left for you.

LILLIAN takes it. Opens it. Starts to read. We HEAR a
man's voice. The same one we heard reading the cablegram
in Moscow.

MAN'S VOICE (O.S.)

It is your right to know that the
Nazis found her in Frankfurt.

CUT TO

318 INT. A LONG DARK CORRIDOR

LILLIAN moves through. CAMERA HOLDS as she moves away.
The UNDERTAKER is moving slightly ahead of her.

MAN'S VOICE (O.S.)

(continuing)
She was in the apartment of a
colleague. We got her to London
in the hope of saving her. None
of us knows what disposition her
family wishes to make. We could
not reach the grandparents or the
mother. I am sorry that I cannot
be there to help you. It is better
that we take our sorrow for this
wonderful woman into action and
perhaps revenge. Yours, John
Watson, who speaks here for many
others.

The UNDERTAKER stops far up the corridor and indicates a
doorsway to LILLIAN. She turns and looks into the room.
Moves in.

319 INT. FUNERAL PARLOUR - SLUMBER ROOM

LILLIAN moves in from the corridor. PULL BACK to show an
open casket.

320 ANOTHER ANGLE

LILLIAN moves a few feet from the casket. Fearful of
looking in at first. Then slowly she approaches it She
Continued

... stops when she is over it. She looks down at it. Then she slowly leans over the face. She is about to kiss the cold cheek, but instead stops and brings her hand to the face and touches it gently with her fingertips.

321 TIGHT SHOT - LILLIAN'S FACE

322 TIGHT SHOT - LILLIAN'S EYES

They stare as if they can't close. They stare ... and then they shut.

323 INT. UNDERTAKER'S OFFICE

LILLIAN and UNDERTAKER.

LILLIAN
Where will I find John Watson?

UNDERTAKER
I don't know a John Watson, Mum.

LILLIAN
You gave me a note. He wrote me a note.

UNDERTAKER
I picked up the note when I collected the body, Mum.

LILLIAN
And where did you collect the body?

UNDERTAKER
The house of a Dr Chester Lowe, Thirty Downshire Hill.

324 EXT. LONDON STREET

LILLIAN at a London town house. The number "30" on the door. An older WOMAN opens the door.

WOMAN
Yes?

LILLIAN
Dr Chester Lowe?
WOMAN
There's no Dr Chester Lowe here.

LILLIAN
But this is thirty Downshire Hill.

WOMAN
There's no Dr Lowe, I'm sorry.

LILLIAN
Perhaps John Watson, then?

WOMAN
I'm sorry, you have the wrong address.

LILLIAN
I'm a friend of Julia's.

WOMAN
(a slight hesitation)
I'm sorry!

LILLIAN
I don't believe you.

WOMAN
Excuse me!

LILLIAN
The undertaker gave me this address.

WOMAN
You have the wrong address.

LILLIAN
(pushing the door)
I'm not even sure what I'm looking for, only I need to know something more. I can't put it all together. Look, I have a letter here from John Watson. See it's addressed to me. You can trust me!

The door slams shut.

LILLIAN
(calling out)
I'm Julia's friend!
EXT. INT. SMALL BAKERY (STRASBOURG)

CAMERA shooting from outside into a modest display in BAKERY WINDOW. Inside is LILLIAN, distraught, dishevelled, concluding unheard discussion with the BAKER who shakes his head, shrugs and escorts her to door. Outside he says:

BAKER

(not overly polite)

Madame, it's impossible... Alsace is not a village, it is a big province.

LILLIAN walks away.

EXT. C.U. COBBLE STONES

TRAVELLING SHOT on LILLIAN'S FEET as she struggles along.

EXT. L.S. STREET IN STRASBOURG (NEAR CATHEDRAL)

BUS moving across screen, disclosing view of busy street and LILLIAN approaching. PULL BACK to show that we are inside another BAKERY, the SHOP WINDOW in F.G. LILLIAN locks in.

INT. BAKERY

POV the BAKER, having sold long loaves of bread to two women who are just leaving.

LILLIAN enters. The BAKER turns to her, appraising her unusual appearance.

LILLIAN

Do you speak English?

BAKER

Oui, a little.

LILLIAN

I would like to ask you a question.

BAKER

yes.
LILLIAN
I'm from America.

BAKER
Ah...

LILLIAN
Do you know any Americans?

BAKER
Americans?
(he stops, looks at her questioningly - then protective)
No, I know no Americans. What is it you want, Madame?

Pause.

LILLIAN
(impulsively)
I'm a friend of one you might know, I'm looking for her Baby.

The BAKER'S WIFE has appeared. LILLIAN looks at her.

BAKER
I am very busy now. If you don't want bread, I cannot help you.

LILLIAN
(to Baker's wife)
I am a friend of Julia's, Madame.

The WIFE looks at the BAKER.

LILLIAN (continuing)
Do you know that Julia is dead?

The WIFE looks at LILLIAN.

WIFE (French)
Who is she? What does she want?

BAKER (French)
Just sit quietly, it will be all right.

WIFE (French)
What does she want?

LILLIAN
Would you know about a baby named Lilly?
BAKER
There is no baby here. There is no baby.
(moves to curtain, pulls it back)
Look.

LILLIAN moves to the curtain. Looks past it.

LILLIAN'S POV - Through curtain
We see a modest kitchen. A small bedroom. There is no sign of a baby.

CLOSE SHOT - BAKER

BAKER
(with compassion)
There is no baby. I'm sorry.

LILLIAN finally accepts this. She feels powerless. We begin to hear the distant strains of a band playing "East Side, West Side."

DELETED

EXT. NEW YORK HARBOUR (1937) - DAY

Angle on Ocean Liner (the "De Grasse") docked. We hear the ship's band playing "EAST SIDE, WEST SIDE" as we favour a casket being lowered to the dock. We continue to hear the music in the b.g.

INT. CUSTOMS AREA

LILLIAN with CUSTOMS MAN who is going through her luggage. HAMMETT is waiting for her on the other side of a picket fence.

INT. A DARK PLACE (SUDDEN SILENCE)

Silence. LILLIAN wearing the Madame Pauline hat. She is stone still, then turns and looks confused.

LILLIAN

Hello!
338 ANGLE ON LILLIAN - GARE DU NORD, PARIS

She is running through the station wearing the hat.

LILLIAN
(frightened)
Mr. Johann. Hello! Hello!
(a beat, then:)
Hellooooo!

339 INT. BEACH HOUSE - BEDROOM - NIGHT

LILLIAN sitting up quickly from a nightmare. Perspiring. HAMMETT is next to her. She turns and looks at him.

HAMMETT
(gently)
Go back to sleep, Lilly.

HOLD a moment. She nods. Lies back down. Stares at ceiling. HAMMETT moves closer. Holds her.

LILLIAN'S VOICE (O.S.)
I have Julia’s ashes. Tell me what to do with them. Their grand-daughter had a baby. Don’t they care about it?

CUT TO

340 INT. JULIA’S GRANDPARENTS’ HOUSE - ENTRY HALL - DAY

CLOSE SHOT MAID peering through a crack in the open door

MAID
I’m sorry. They’re not at home.

LILLIAN
I don’t believe that.

LILLIAN moves into CAMERA pushing past the MAID into the house.

MAID
Please, Ma’am, you’ll have to wait outside.

LILLIAN
No! I will not wait outside!

The BUTLER (Raines) appears. (We met him twenty years ago)

RAINES
What’s the trouble, Anna?
LILLIAN
Do you remember me? I used to come
with Julia on weekends. We were
children, remember her friend, Lillian?

RAINES
I'm afraid I don't.

LILLIAN
Of course you do.

MAID
She won't leave, Mr Raines.

RAINES
Please to step outside, Madame.

LILLIAN
I will not please to step anywhere
until I speak to Julia's grandparents.
I know you remember me.

RAINES
They are on a cruise, Madame, they
will not be returning for eight
weeks.

LILLIAN
I don't believe you!

RAINES
I will take the information, Madame,
and see that they ---

LILLIAN
Julia's been murdered, it is not to
be referred to as 'information'. I
have Julia's ashes. Tell me what to do
with them.

RAINES
If you don't leave, Madame, I will
have to call the police.

LILLIAN
(calls upstairs)
What about her mother? Maybe her
mother cares about her daughter's
baby and her daughter's ashes.

RAINES
Telephone the police, Anna.
ANNA moves away quickly. LILLIAN stares at RAINES.

LILLIAN
(to RAINES)
You took care of her, I remember you, you cared about her, you held her, she's the only one who treated you like a human being.

341. EXT.  LONG SHOT - TRAIN - DAY
It is crossing the European countryside.

342 INT.  COMPARTMENT OF TRAIN - DAY
LILLIAN sits, eyes straight ahead. Next to her is a MAN looking out the window. We cannot see his face.

343 TIGHT SHOT - LILLIAN - DAY
continuing to look straight ahead. Suddenly, the Man's arm moves behind LILLIAN. LILLIAN turns and looks toward the MAN.

344 HER P.O.V. - ADOLF HITLER (STOCKING MASK)
moving to embrace her. To kiss her on the mouth.

345 FULL SHOT - DAY
LILLIAN tries to scream. He keeps coming at her, she twists away, runs out of the compartment.

346 INT.  TRAIN CORRIDOR - DAY
LILLIAN running away from CAMERA. We HEAR the sound of a BABY crying.

347 INT.  TRAIN PLATFORM - DAY
ANGLE on LILLIAN away from CAMERA. Close shot LILLIAN as she opens the door between cars.
348 HER P.O.V. - DAY

The GERMAN WOMAN we saw in the German Consulate in Paris holding a BABY. LILLIAN reaches desperately for the BABY.

She struggles to take it. The BABY screaming. LILLIAN pulls at the BABY and her own desperate and terrified screams merge with the baby's as SHOT goes out of focus.

349 INT. BEACH HOUSE - BEDROOM - NIGHT

LILLIAN and HAMMETT in bed. They both stare at the ceiling. LILLIAN smoking. Then, suddenly, she gets out of bed, sits on the side, then stands up ... moves to the window, looks out. CAMERA FOLLOWS HER into bathroom. She stands up against the sink. She begins to get tears in her eyes. Quickly, she turns and splashes water on her face, tries to dry off the tears along with the water but the tears continue. Angrily, she throws her cigarette into the toilet. She flushes it, turns the water in the sink back on. Waits a few moments, and, finally, when she can't contain the tears any longer, she begins to sob against the tile wall. HAMMETT moves into FRAME. He leans against the door, watches her. Then gently:

HAMMETT
They never wanted to find the baby.

LILLIAN
(crying, without looking up)

But I did.

HAMMETT
You tried.

LILLIAN
I didn't try hard enough.

HAMMETT
You hired detectives, you had lawyers. You did what you could.

LILLIAN
I don't know.

HAMMETT
They never wanted to find the baby. They wanted Julia's money and they got it.
349 Continued

LILLIAN
The bastards.

HAMMETT
So now let it be.

LILLIAN
But maybe she's alive someplace.

HAMMETT
The baby is dead, Lilly.

LILLIAN
(getting very upset)
I won't believe that, you don't know that!

HAMMETT
Get done with it, now.

LILLIAN
Don't tell me to get done with it! I can't get done with it, ever.

HAMMETT
Lillian! The baby is dead! Julia was and isn't, that's all.

LILLIAN
And when you die will you want me to feel that way about you?

HAMMETT
Oh, I'll outlive you. But then maybe not, you're stubborn.

QUICK DISSOLVE TO

350 EXT. ROWBOAT - LILLIAN (AS IN SC.1) (1962) - DAY

As she waits for a fish to bite:

LILLIAN'S VOICE (O.S.)
Hammett didn't outlive me and I've gone on for a good many years since. Sometimes fine -- not always. But he was right. I am stubborn. I haven't forgotten either of them.

HOLD a beat, then CAMERA PANS DOWN to a C.U. of the line being gently tugged by a fish. We watch it for a moment and then from O.S. we HEAR:
The small figures of LILLIAN and JULIA on deck. Screaming to be heard.

LILLIAN
There must be a trial.

JULIA
Oh, yes. A long one. And she's convicted.

Guilty?

JULIA
Guilty!

LILLIAN
And the real killer never tries to save her?

JULIA
Never! And her husband, Richard Arlington, disowns her.

LILLIAN
What about her lover?

JULIA
He joins a monastery.

LILLIAN
What happens to her?

JULIA
She's hung by the neck until she's dead.

LILLIAN
No kidding.

JULIA
But before she dies ... she raises her head high ... and she speaks these immortal words: 'It was worth it. The kiss was WONDERFUL.'

They scream with delight.
352  Continued

JULIA
It's a risky business, love.

LILLIAN
But it's WONDERFUL.

They laugh wildly.

353  LONG SHOT - THE KETCH

cutting through the water.  Sailing away from CAMERA.

THE END
PARIS MONTAGE - SCENE 171

1. Insert Electric Sign 'Scheherezade'.

2. INT. SCHEHEREZADE

Elegant Russian Night Club in full swing. LILLIAN and party at table. Balalaika Band in f.g. WAITERS in Cossack uniforms serve flaming skewered meat. Russian music.

3. INT. ORNATE STAIRCASE

LILLIAN and party walking up steps which are flanked by Garde Republicaine at attention, sabres drawn. They are welcomed at top of steps by very dignified official.

4. Insert Posters: Josephine Baker
   Maurice Chevalier
   (Dolly Sisters)

5. Electric Sign 'Boeuf sur le toit' - Night

6. INT. NIGHT CLUB - NIGHT

Cuban Band, frenetic music, people dancing, LILLIAN and friends drinking.

7. POSSIBLY HARRY'S BAR

LILLIAN and friends, fairly stoned, staggering slightly as they exit.