

**THREE
SCREENPLAYS**

by Robert Bresson

VOLUME II

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Translated by Leon Burch

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A PICK POCKET

by

ROBERT BRESSON

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His wandering gaze momentarily meets the other man's as he goes past, then drops again to . . .

1) C.U. . . . the purse hanging from the woman's arm.

(Crowd hum)

2) M.S. (as no. 2) Michel is still leaning against the railing. His gaze moves from the woman's purse to the man who now turns away from the window.

(Crowd hum)

3) M.S. The man leaves the window, still holding his receipts and putting his wallet back into his pocket. He is facing Michel and glances at him absent-mindedly as he goes by.

(Bell)

4) M.S. (as n. 4) Michel meets the other man's gaze and immediately looks away. Then he turns towards the man who has just passed in front of him.

(Crowd hum)

V.O.: Would I be as bold and cool as the occasion required?

5) M.S. The man overtakes the woman. The couple (backs to camera) go towards the track.

(Crowd hum)

6) M.S. (as n. 6) Michel makes up his mind to follow them. He moves away (out of shot).

V.O.: *Would I lose my nerve at the last minute?*

(Crowd hum)

7) M.S. The man and woman (into shot) follow the crowd into the passageway under the stands.

(Crowd hum)

V.O.: There were no ethical objections. I had made up my mind several weeks before.

Seen from behind, Michel (into shot) sets out after them (out of shot).

8) M.S. Man and woman (into shot) reach the bottom of the stands where the crowd is gathering. They pause (backs to camera).

(Crowd hum, then silence)

Michel (into shot) comes and stands behind them (back to camera).

Everyone is watching the start of the race.

The start is given (off-screen)

The woman turns around instinctively (facing camera) towards Michel (perhaps because she senses that someone is standing too close to her). She glances at him briefly.

9) M.S. Michel (facing camera) meets the woman's gaze briefly (her shoulder and the back of her head are seen in the foreground). Then he appears to be watching the race for a moment. Now he makes sure that no one is watching him. His gaze goes back to the purse and remains there.

10) C.U. Michel's hand moves slowly towards the purse, pulls back, moves forward again, hesitates, opens the purses-jerks back to its original position.

11) M.S. (as n. 11) Michel (facing camera) looks now at the purse, now at the race which is pretending to watch.

V.O.: I should have gone away.

(Distant galloping)

(Low voices, low crowd hum)

All the faces around him are intent on the horses (*off-screen*) as they come down the stretch.

Crowd reaction to the finish. Michel glances quickly at the purse.

12) C.U. (as n. 12) As soon as the race is over, there is a rush in the crowd. At the same time (or perhaps a second earlier) Michel's hand dives into the half-open purse and seizes the bundle of bank-notes.

PAN with Michel's hand as he stuffs the notes into his pocket, then to Michel himself (M.S.)

He walks away into the crowd pressing against him on all sides (*out of shot*).

13) M.S. Michel (*into shot*) comes forward with the crowd following at a short distance the horses which have just been raced and are now heading for the paddock. He moves to one side to avoid the crowd.

(*Crowd hum*)

PAN with him for a moment. Alone now, he heads for the main gate (*out of shot*).

14) M.S. Michel (*into shot*) goes through the gate (*facing camera*) and walks away.

PAN and TRACK following him for a dozen steps. He turns around as he walks and sees two police inspectors (*off-screen*).

He keeps on walking: The two plainclothesmen (*into shot*) fall in behind him (*backs to camera*).

DISSOLVE

POLICE VAN - DAY

15) M.S. Michel (*facing camera*) is seated between two police inspectors (no handcuffs).

In the front seat, next to the driver, the figure of a uniformed policeman (*in foreground on edge of screen*).

DISSOLVE

(*Crowd hum*)

V.O.: I no longer felt the ground under my feet. The world seemed to belong to me.

(*Crowd hum dying out*)

(*Sound of moving car*)

**COMMISSAIRE B'S
OFFICE — DUSK**

16) M.S. Commissaire B., seated at his desk. Behind him and a little to one side, a half-open door leading to another room. Comings and goings of a few bureaucrats.

Facing the Commissaire, Michel (¾ rear view), stands between two plainclothesmen.

17) M.S. Michel (*facing camera, not over Commissaire's shoulder*) looks at Commissaire, then at the little bundle of banknotes on the desk, then back at Commissaire.

18) Commissaire (*facing camera, not over Michel's shoulder*) looks at Michel, then at the bundle of banknotes.

(Distant street sounds through the window).

MICHEL: But since you can't bring definite charges, since you can't be sure . . .

COMMISSAIRE B.: That, my dear sir, is why we are not holding you, you're free to go.

The Commissaire picks it up and hands it to Michel who puts it in his pocket.

CAMERA PULLS BACK AND PANS to Michel, then follows him (*in M.S.*) to the door, which the Commissaire opens for him. He disappears from view (*out of shot*).

**"C.I.D." STAIRCASE -
NIGHT**

19) M.S. Michel (*into shot*) goes down some twenty steps, rather hastily. (He passes several people to whom he pays no attention).

PAN with him - then camera comes to a stop and Michel goes out of shot (back to camera).

**ENTRANCE, 36 QUAI DES
ORFEVRES**

20) M.S. Seen from behind (*into shot*) Michel goes through the entrance way and walks away (*out of shot*).

QUAI SAINT-MICHEL - NIGHT - ENTRANCE TO
MICHEL'S APARTMENT HOUSE

21) M.S. Michel reaches the building where he lives. (*camera in entrance hall, on a level with the top steps, looking out at the embankment and the passing traffic.*)

(*Street sounds, car*)

He comes up the steps facing camera (*out of shot*).

MICHEL'S ROOM - NIGHT

22) M.S. Michel, preceded by the sound of his footsteps in the corridor, pushes open the door to his room - there is no lock, or else the lock is broken - and goes in. He flops down on the bed, fully dressed. He has not turned on the light and the room is in semi-darkness (a faint light through the window from the street).

(*Distant street sounds*)

Soon he shuts his eyes.

CAMERA PULLS BACK,
then PAN to M.S. of Michel

(QUICK) FADE-OUT

MICHEL'S ROOM - DAY

23) Michel sits up in bed, puts his feet on the floor.

24) M.L.S. Michel (seen through partly open skylight) comes towards the window, looks out over rooftops, goes back to the middle of the room and goes out (*back to camera*).

V.O.: I was famished. I'd scarcely eaten in two days.

DISSOLVE

CAFE MAHIEU — DAY

25) M.S. Standing at the counter, Michel finishes eating a croissant and drinking a cup of coffee. He pays . . .

26) Michel at the counter, seen through the glass door (which opens and closes). He pays and leaves.

DISSOLVE

**STREET AND APARTMENT HOUSE IN CHATILLON¹
DAY — LOCATION SET**

27) M.L.S. A bus pulls up
at the curb.

Michel (M.S.) gets off the
bus and goes into the
apartment house (*out of
shot*).

(*camera is in entrance hall*)

**STAIRCASE AND LANDING CHATILLON — DAY
LOCATION SET**

28) M.L.S. Michel (into
shot) reaches third floor
landing.

V.O.: I hadn't seen my
mother in over a month. I
was hesitant.

PAN.

and stops (*in M.S.*). He is
hesitant. He hears a door
open on the floor below.
He leans over the
balustrade and sees . . .

29) M.L.S. . . . a girl (16-17
years old) coming out of
her apartment onto the se-
cond floor landing. Her lit-
tle sister (9-10 years old)
tries to follow and she
shooes her back inside.

GIRL: Wait! I've got the
key.

¹ A suburb of Paris

STUDIO SET

30) M.S. (as n. 30) Michem
sees the girl coming
towards him.

**CAMERA PULLS BACK
AND PANS TO TWO-SHOT
(M.S.)**

The girl puts a key in the
lock and opens the door.

31) M.S. Michel does not
go inside, but remains
standing in front of the
half-open door.

MICHEL: Who are you?

32) M.S. Jeanne.

MICHEL: How is she?

JEANNE: Not well. She
worries a lot.

33) M.S. (as N. 33) Michel

MICHEL: She's destitute!

34) M.S. (as n. 34) Jeanné.

JEANNE: She has so few
needs. She's not a
demanding person. It's you
she needs.

35) M.S. (as n. 35) Michel
takes some bills out of his
pocket.

36) M.S. (as n. 36) Jeanne.

JEANNE: Aren't you
coming in? Aren't you
going to say hello?

37) M.S. (as n. 37) Michel
holds the bills out to her.

MICHEL: Will you please
give her this money?

38) M.S. (as n. 38) Jeanne takes them.

39) M.S. (as n. 39) Michel leaves Jeanne rather brusquely - PAN - and starts back down the stairs.

40) M.S. (as n. 40) Jeanne takes a step forward and leans over the balustrade.

41) M.S. Michel, seen from behind, continues down the steps (fairly briskly without turning around).

(SLOW) DISSOLVE

BOULEVARD SAINT-MICHEL (PLACE MEDICIS)
and CAFE MAHIEU (NIGHT)

42) M.S. Seen through the glassed-in terrasse, Michel comes across the sidewalk looking for someone inside the cafe.

Michel (*facing camera, M.S.*) sees Jacques (*off-screen*) at the counter. He comes in.

(QUICK) DISSOLVE

JEANNE: Why don't you give it to her yourself? Are you embarrassed?

MICHEL: Good-bye, Jeanne.

JEANNE: You'll be back?

MICHEL: Yes, yes.

V.O.: Jacques was a good fellow, upright and resourceful. I'd been avoiding him of late, but that evening . . .

43) M.S. Michel ($\frac{3}{4}$ rear view) and Jacques (*facing camera*) at counter.

44) M.S. Michel (*facing camera*)

45) M.S. Jacques (*facing camera*) takes a piece of paper and a fountain pen out of his pocket.

Bending over the marble-top counter, he quickly scribbles down some addresses.

He waves his tie about and looks up at Michel.

46) M.S. (as n. 46) Michel is not listening and his gaze is elsewhere (over Jacques' shoulder).

He holds out his hand to Commissaire B.

MICHEL: I'm out of work. I'll take any kind of work. Have you got any address?

JACQUES: To line your pocket with?

MICHEL: This is serious.

JACQUES: O.K., I don't mind . . . One more time . . .

JACQUES (*writing*): You're clever with your hands. You deserve better, of course. You have to learn to be patient, to be satisfied with what you're offered. That way you can become the proud owner of a new suit and a smashing tie.

V.O.: I'd been looking at him for some time without being able to place him. Like a fool, I held out my hand.

**CAMERA PULLS BACK
AND PANS REVEALING
COMMISSAIRE and fram-
ing the two of them in M.S.**

(QUICK) DISSOLVE

47) M.L.S. Jacques and
Commissaire B (1) leave
the counter, each carrying
his glass, and sit down (in
M.S.) at a table (in fore-
ground).

(The Commissaire is facing
the camera, Jacques is in
 $\frac{3}{4}$ front view, Michel in $\frac{3}{4}$
rear view).

48) M.S. Jacques, over
Commissaire's shoulder.

49) M.S. Commissaire

50) M.S. (as n. 50) Jacques

(1) And Michel as well. This is no doubt an error in
original script.

**MICHEL: You recognized
me?**

**V.O.: It must seem that I
was being thoughtless and
rash. But what did I have
to fear?**

**JACQUES: And are there
many thieves?**

**COMMISSAIRE: A great
many. Many different
kinds, an infinite variety.**

**JACQUES: All thefts are
equally serious. Sometimes
it's excusable in short. If
you're driven by property.**

COMMISSAIRE: True.

**JACQUES: Can't one
imagine some thefts being
tolerated, accepted? (He
turned to look at Michel).
You have a whole theory
about that.**

51) M.S. Michel

52) M.S. (as n. 51) Com-
missaire.

53) M.S. (as n. 53) Michel.

54) M.S. (as 54) Commis-
saire.

55) M.S. (as n. 55) Michel.

56) M.S. (as n. 56) Com-
missaire.

57) M.S. (as n. 57) Michel.

58) M.S. (as n. 58) Com-
missaire.

59) M.S. (as n. 59) Michel.

60) M.S. (as n. 60) Com-
missaire.

MICHEL: Me?

**COMMISSAIRE: Let's hear
it.**

**MICHEL: You've read it
and heard it a hundred
times. It's nothing new.**

**COMMISSAIRE: Let's hear
it anyway.**

**MICHEL: Well, why
shouldn't capable,
intelligent men, especially
if they have talent or
genius, and are therefore
indispensable to society,
instead of having to lead
aimless lives, be allowed,
in certain instances, to
break the law . . .**

**COMMISSAIRE: It sounds
unfeasible to me . . . And
dangerous.**

**MICHEL: Society would
have everything to gain.**

**COMMISSAIRE: A kind of
official permit, in short.**

MICHEL: Not exactly.

**COMMISSAIRE: And who
is to distinguish these
superior men from the
others?**

- 61) M.S. (as n. 61) Michel. MICHEL: They themselves. Their own consciences.
- 62) M.S. (as n. 62) Commissaire. COMMISSAIRE: Do you know anyone who doesn't consider himself superior?
- 63) M.S. (as n. 63) Michel. MICHEL: Don't worry, they'd only want a taste of it, then they'd stop.
- 64) M.S. (as n. 64) Commissaire. COMMISSAIRE: One doesn't stop, I can tell you that . . . A kind of useful thief, in short a benefactor of society. Why my dear sir, that would be turning the world upside down!
- 65) M.S. (as n. 65) Michel. MICHEL: Since it's already upside down, that might put it right side up!
- 66) M.S. (as n. 66) Commissaire glances sharply at Michel, gets up, and calls to the waiter.

(QUICK) DISSOLVE

CAFE MAHIEU (TERRASSE) — NIGHT

- 67) M.S. Michel (*back to camera*) leaves cafe, with Jacques following him. They come through the door. JACQUES: Are you going to explain to me?
- Michel turns around and stops (on terrasse) MICHEL: But I just explained everything to you!
- 68) M.S. Jacques (*over • Michel's shoulder*). JACQUES: They admitted they were wrong. They apologized.
- 69) M.S. Michel (*over Jacques's shoulder*). MICHEL: Of course.
- 70) M.S. (as n. 70) Jacques. JACQUES: It's hateful just the same. But you should have kept still! Why put ideas into his head? . . . Or weighed your words, at least.
- 71) M.S. (as n. 71) Michel. MICHEL: In the first place, I'd like to point out that it was you who forced me to talk, and in the second place it's of no importance whatsoever. Let's have those addresses . . .
- 72) M.S. (as n. 72) Jacques takes the list of addresses out of his pocket and hands it to Michel.

1/LOCATION SET WITH EXTRAS (after 2 o'clock in the morning).

CAMERA PULLS BACK and PANS to two-shot.

2/LOCATION SET WITH REAL CROWD

M.S. of Michel and Jacques. They walk away.

JACQUES: Will you go?

(QUICK) FADE-OUT

METRO ENTRANCE — STAIRS — DAY

73) M.S. Michel comes quickly down the steps ($\frac{3}{4}$ front view) and goes into the metro ($\frac{3}{4}$ rear view)

(PAN)

(QUICK) DISSOLVE

METRO PLATFORM

74) M.S. Michel ($\frac{3}{4}$ front view) sits down on a bench.

(Sound of train moving away in tunnel).

V.O.: So what if I did earn a little money . . . Was that what I needed? Did I really pin any hopes on this job-hunting?

He looks thoughtful.

(Silence)

Several passengers pass in front of him (out-of-focus silhouettes).

(Footsteps of passengers coming onto platform).

V.O.: On the other hand I couldn't stand the idea of going back to my room.

He takes the list of addresses out of his pocket and glances at it.

(More and more footsteps. Sound of a train approaching in the tunnel)

V.O.: I'd go.

He gets up suddenly.

(Roar of train)

(QUICK) DISSOLVE

METRO CARRIAGE (MOVING)

75) M.S. Michel ($\frac{3}{4}$ rear view) stands facing a pick-pocket who holding an open newspaper in front of his face and pretending to read it gradually moves closer to his prey.

(Sound of train)

V.O.: How was it that I found myself face to face with a man whose strange behaviour was such that I could not take my eyes off of him?

76) M.S. Michel (facing camera), with his eyes glued to the pick-pocket.

(Sound of train)

77) M.S. The pick-pocket is now holding his open newspaper under his

prey's chin. He is waiting for the right moment.

The train comes into the station. Some passengers get up. There is some jostling.

(Squeaking of brakes)

CAMERA DOLLIES IN on the pickpocket's newspaper and hands as they suddenly fold the paper and - **PAN** - follows them (in C.U.) to the carriage door which opens allowing the pickpocket to make his getaway.

(Crowd's footsteps)

DISSOLVE

MICHEL'S ROOM — DAY

78) C.U. Above the table, covered with books and notebooks, is a folded newspaper held in Michel's hand. He spreads his fingers.

The other hand, open and a bit further down, catches the notebook (the size of a wallet) which slides down between the sheets of the newspaper.

V.O.: Of course, the wallet was underneath (1)

(1) The placing of this line in the original script is so odd that a typing mistake seems probable (tr.'s note)

CAMERA PULLS BACK and **PANS to:** Michel (in M.S.) as, having laid newspaper and notebook on table, he takes off his jacket. He puts it on a hanger which he hangs on the window hasp.

79) M.L.S. (direct match)

Seen through the room's half-open (**CAMERA in hallway**) Michel comes forward, glances (in M.S.) up and down the deserted hallway, pushes the door to shut it.

(Silence)

80) M.L.S. (direct match)

Michel latches the door (**CAMERA inside room**) and returns to the jacket (in M.S.). On his way, he picks up the newspaper and the notebook.

(**CAMERA trucks forward to a close-up of newspaper and Michel's hands**).

They are holding the paper by its edges, between thumb and index. The last two fingers of the right hand dip into the pocket in an attempt to grasp the notebook . . .

V.O.: How should I take hold of it? Which fingers should I use?

DISSOLVE

METRO CARRIAGE (TRAIN MOVING)

81) C.U. The open newspaper held in Michel's hands ($\frac{3}{4}$ rear view) moves slowly towards passenger's chin (*facing camera*).

(*Sound of train*)

V.O.: I knew perfectly well it wouldn't come to me overnight.

The passenger gives Michel a blank look.

(*Sound of train*)

82) M.S. Michel (*facing camera*) inadvertently meets the man's gaze, and he immediately looks away. His gaze returns to the newspaper and pretends to be reading.

V.O.: My hands shook and so did the newspaper . . . I had the feeling that everyone was looking at me . . . Someone was going to cry out and raise the alarm.

Suddenly the passenger (in foreground) makes an abrupt movement.

(*Train — Brakes*)

83) M.S. (direct match)

The passenger turns around abruptly towards a seat and sits down.

84) M.S. (as n. 82) Michel stops reading. The hand holding the newspaper drops to his side.

(*Brakes — Train stops in station — doors open*)

(*CAMERA PULLS BACK on this movement*). (*Passengers' footsteps*)

The train comes to a halt. Passengers get off, passing in front of him.

85) M.L.S. (Camera on platform)

(Direct match). The passengers get off (seen from platform). Others get on. Among them, a certain passenger . . .

(*Passengers' footsteps*)

86) M.S. (direct match)

The passenger takes his stand, leaning a low partition (*Michel off-screen*).

(*Doors closing, whistle, train starting, train running*).

87) M.S. Michel glances briefly at the passenger and moves gradually towards him, unfolding his newspaper.

(*Train running*)

(*CAMERA follows him until newspaper is in C.U.*)

88) M.S. The passenger looks up at him.

89) M.S. Michel, his eyes focused on the newspaper, pretends to be reading. He is waiting for his chance.

V.O.: My heart was ready to burst.

(*Sound of brakes*)

We see (behind him) passengers leaving their

seats to get off. There is a bit of jostling. Michel is shoved against the passenger . . . Suddenly he folds the newspaper in half and turns towards the exit.

(Sound of opening doors).

90) M.L.S. (CAMERA on platform)

(Direct match)

Just as the doors are opened, a split second before the train comes to a standstill, Michel, carrying his folded newspaper, hops onto the platform.

(Passengers' footsteps).

(CAMERA PANS an instant through the crowd with him, then stops.)

(He goes out of shot).

91) M.S. Michel (into shot) steps out of the stream of passengers and sits down on a bench. The last passenger goes past him. Michel glances about to make sure no one is watching him. Then, hiding what he is doing, he takes out a wallet, removes the two bills it contains and drops it under the bench.

*(Doors closing.
Whistle
Train starting
Sound of train in tunnel
Passengers' footsteps.)*

He gets up immediately and vanishes into the crowd.

(out of shot)

METRO ENTRANCE AND BOULEVARD

92) M.S. Michel in the crowd at the metro exit.

*(Passengers' footsteps.
Street noises. Cars).*

He comes up the stairs towards the camera (PAN) and walks away with his back to the camera.

V.O.: That first successful attempt was encouraging even though it owed more to luck than skill.

FADE-OUT

CAFE MAHIEU AND BOULEVARD — NIGHT

93) M.S. Michel is sitting on the glassed-in terrasse. He glances towards the door.

94) M.L.S. The Commissaire, with Jacques right behind him, leaves the cafe. The Commissaire waves good-bye to Jacques and walks away.

Jacques heads toward Michel (out of shot).

95) M.S. Michel.

MICHEL: Well?

Jacques comes up to him (*into shot*) and sits down ($\frac{3}{4}$ rear view).

96) M.S. Jacques (*facing camera*).

97) M.S. Michel (*facing camera*) stands up.

(CAMERA PULLS BACK with his movement to two-shot in M.S.)

Jacques tries to hold Michel back by the sleeve.

Michel walks away (PAN)

FADE-OUT

98) M.S. Michel appears, coming down the last entrance steps and starting across the ticket-booth level (*out of shot*).

99) M.S. (*Into shot*) Michel goes down a short flight of stairs and pauses with the crowd in front of an

JACQUES: He didn't swallow your social theories. It's you he's interested in.

MICHEL: Did he ask you any questions?

JACQUES: Don't worry, he knows what sort of person you are now, it's all cleared up . . . What about your job-hunting?

MICHEL: I need nothing.

JACQUES: Nothing? How can you live on nothing? Where are you going? Don't leave!

(Michel's and passengers' footsteps)

(Doors slam shut — Whistle —

automatic gate leading to the platform. (A train is standing in the station).

The gate opens.

Michel steps out onto platform.

(QUICK) DISSOLVE

100) M.S. (Camera is on platform)

A train draws into the station. The doors open.

Michel jumps onto platform and vanishes through crowd.

CAMERA PANS with Michel, then stops moving.

(He goes out of shot)

Train starting

(Sound of train roaring away into tunnel)

(Passengers' footsteps)

V.O.: I'd taken great care to vary my routes, never traveling twice in succession on the same line.

(Sound of brakes)
(Sound of doors opening)

(Silence)
(Passengers' footsteps)

V.O.: I kept it up for a whole week. My pickings were slim, sometimes nil, and certainly not worth the risk.

101) M.L.S. Michel (*into shot*) walks briskly to the bottom of a narrow, short flight of steps jammed with an ascending crowd. Michel pauses (*in M.S.*), then worms his way through the crowd (*out of shot*).

(*Passengers' footsteps*)

102) M.L.S. Michel (*into shot*) appears (*facing camera*) coming up the broad main staircase to the street. He slows down, a passenger is following him, catches up with him (*in M.S.*). Michel pulls up short.

(*Passengers' footsteps*)
(*Street-sounds, cars*)

The passenger stands facing him ($\frac{3}{4}$ rear view) on the steps.

PASSENGER: Give me back my wallet.

Michel returns his gaze and says nothing.

103) M.S. The passenger (*facing camera*) confronts Michel ($\frac{3}{4}$ rear view). (Around and behind him we see passers-by stopping).

PASSENGER: Do you want me to call the police?

104) M.S. (as n. 102) Michel (*facing camera*) is still staring back at him. Suddenly,

he takes a wallet out of his pocket and puts it into the other man's hands.

(*CAMERA PULLS BACK and PANS on movement to two-shot of Michel and passenger*).

Michel passes through the crowd. He moves away slowly at first then starts to run as fast as he can. He vanishes (*back to camera*) around a street corner.

(*Michel's footsteps. Street noises, cars*).

FADE-OUT

MICHEL'S ROOM AND HALLWAY — NIGHT

105) M.S. Michel leaves his room, pulls his door (no lock) shut behind him and goes down the hall (*out of shot*).

V.O.: During the days that followed I stayed in my room — out of an instinctive sense of caution, perhaps — going out only for noon and evening meals.

MICHEL'S APARTMENT HOUSE — STAIRCASE AND ENTRANCE

106) M.S. Michel (*into shot*) comes down the last steps and sees . . .

107) M.L.S. . . . a man standing on the sidewalk in front of the door (both sides of the double-door are open). He is looking up and down the front of the building.

108) M.S. (as n. 106) Michel, at the bottom of the stairs. He watches the man for a second, then goes back upstairs (*out of shot*).

HALLWAY AND MICHEL'S ROOM — NIGHT

109) M.S. Michel (*into shot*) comes to the door of his room, pushes it open and goes inside. (He does not close the door completely behind him). He does not turn on the light. He takes a few steps towards the window (glow from the street), comes back to the bed, remains standing for a second, motionless in the semi-darkness, then sits down.

(*Seen through the door, still ajar. Camera in hallway.*)

He pricks up his ears.

(*Footsteps on staircase, then in hallway.*)

He gets up suddenly, looking at the door.

(*Footsteps approaching.*)

110) M.S. Preceded by the sound of his footsteps, Jacques pauses on the threshold. Jeanne is standing behind him.

JACQUES: I ran into this young lady . . . she was looking for you.

111) M.S. (as n. 109) Michel (in room's semi-darkness)

MICHEL: What is it, Jeanne?

112) M.S. (as n. 110) Jacques and Jeanne.

JACQUES: Why don't you turn on the light?

Jacques takes a step into the room and flicks the lightswitch. Light floods the room.

(to Jeanne): Look where the great man lives! Just look at this dirty hole!

Jeanne hangs back a little, in the hallway.

113) M.S. (as n. 111) Michel.

MICHEL: It's my mother, isn't it? Quick, tell me!

114) M.S. (as n. 112) Jeanne and Jacques

JEANNE: She's seriously ill, and she keeps saying: why did he come all the way to my door and then turn back?

JACQUES: You did that?

JEANNE: You've got to come!

115) M.S. (as 113) Michel.

116) M.S. (as n. 114)
Jeanne and Jacques.
Jeanne starts to leave.

117) M.S. Michel takes a
step towards Jacques.

*(CAMERA PULLS BACK
AND PANS to two-shot).*

Michel glances out into the
hallway at Jeanne moving
away.

Jacques hurries out of the
room. *(CAMERA PANS
with him)*

118) M.S. Michel, one foot
in the room, one foot in the
hallway, turns out the light
(in the room). He waits a
few seconds, then starts to
walk away.

*(CAMERA PANS, then stops
moving. He goes out of
shot in M.S.)*

MICHEL: Yes . . . later,
later . . . Thank you,
Jeanne.

JEANNE (leaving): You
will come?

JACQUES: Do you want me
to go?

MICHEL: Fine, get going.
Jeanne will take you there.

JACQUES: You egotist!
And you claim to love your
mother!

MICHEL: More than
myself. But leave, please
leave, go away.

JACQUES: You're a funny
chap.

*(Jacques' footsteps in
hallway, then on stairs)*

*(Jacques' distant steps in
the stairway):*

Silence.

MICHEL'S APARTMENT HOUSE — ENTRANCE — NIGHT

119) M.L.S. *(Camera is on
sidewalk)*

Michel *(into shot)* comes
out of door, looks *(in M.S.)*
first right, then left . . .

(Street noises — cars)

120) M.L.S. . . . the man,
standing by the curb a bit
further down the street,
looking at him.

(Street noises — cars)

The man suddenly turns
around and walks away
(slowly).

121) M.S. Michel starts
walking *(in the same direc-
tion as the man).*

(Street noises — cars)

*(FOLLOW SHOT ¾ FRONT
VIEW)*

122) M.S. The man walk-
ing.

*(FRONT SHOT ¾ FRONT
VIEW)*

(Street noises — cars)

Michel *(into shot)* catches
up with him. They walk
side by side.

MICHEL: Who are you?
What do you want with
me?

The man smiles and goes on his way (*out of shot*). Michel slows down and stops. (CAMERA STOPS MOVING). He sees . . .

123) M.L.S. . . .the man getting on a bus.

(Street noises, cars)

124) M.S. Michel suddenly decides to follow him (*out of shot*)

(Street noises — cars)

125) M.S. Michel (*into shot*) (*in M.S.*) runs ($\frac{3}{4}$ rear view) after the bus it is pulling away and jumps onto the rear platform.

V.O.: I had to find out.

(Street noises, cars, bus)

(QUICK) DISSOLVE

BOULEVARD ROCHECHOUART AND CAFE—NIGHT

126) Michel, walking along the sidewalk, comes up to the cafe window and glances (*in $\frac{3}{4}$ rear view*) inside. He sees the man going towards the bar and sitting on a stool. Michel moves away from the window (*out of shot*).

(Street noises, cars)

(CAMERA REMAINS MOTIONLESS)

He reappears inside cafe. He goes up to the man and sits down on the stool next to him.

(Seen through window)

(QUICK) DISSOLVE

ROCHECOUART CAFE — NIGHT

127) Michel and the man are sitting side by side at the bar. They empty their glasses, hop down from their stools, walk a few steps, pause by a table (*in foreground*).

V.O.: A quarter of an hour later, we were friends.

The man (*in M.S.*) picks up an object from the table (brioche, hard-boiled egg?) and with a swift movement conceals it inside his jacket. His empty hand drops back to the table.

(Distant street noises, car)

(CAMERA DOLLIES IN and PANS to C.U. of hand).

V.O.: His skill and dexterity were extraordinary.

DISSOLVE (or FADE-OUT)

ROCHECHOUART CAFE — DAY

128) C.U. The man's (Pickpocket's) right hand grasps (two-finger hold) Michel's wallet in his inner jacket pocket; holds it for a second above the pocket, then drops it. It slips back into the jacket and disappears.

129) C.U. Bottom of Michel's jacket.

Slipping under the jacket, the wallet appears again below it. The Pickpocket's left hand catches it, transfers it to the other hand.

(CAMERA PULLS BACK AND PANS to two-shot (in M.S.) of Michel and pickpocket).

He repeats the movement again (in M.S.)

(CAMERA DOLLIES IN and PANS to C.U. of Michel's right hand)

Michel's right hand grasps (two finger grip) the wallet, slides it out of pocket, drops it. Wallet disappears . . .

(Distant street noises, cars)

V.O.: It was in that little Rochechouart cafe that I learned most of my tricks. He taught them to me with unhesitating willingness.

(Distant street noises, cars).

130) C.U. . . and reappears at bottom of jacket. Michel's left hand catches it, transfers it to other hand, then to Pickpocket's hand (in C.U.)

(QUICK) DISSOLVE

131) C.U. The Pickpocket's left hand, then his right. Limbering-up exercises on the corner of the marbletop table. Then the right hand manipulates a coin, passing it from finger to finger. Finally, the hand picks up a glass on the table and the Pickpocket raises it to his lips.

(CAMERA PULLS BACK and PANS to M.S.).

He glances at Michel's hands.

132) Michel's hands doing the limbering up exercises on the edge of the table, then, with the two-finger hold, picking up a wallet (lying on the table).

133) M.S. Pickpocket gets up, looks away from Michel's hands and towards pin-ball machine.

V.O.: I had to do finger exercises for greater flexibility.

134) M.L.S. (direct match) Pickpocket leaves table and comes (*in M.S.*) up to pin-ball machine (*in foreground*). He slips coin into machine.

(*Sound of machine*)

135) Michel is still exercising his hands. Then he gets up and goes over to Pickpocket (*out of shot*).

(*Sound of machine*)

136) M.S. Pickpocket (*facing camera*) playing pin-ball machine.

V.O.: The pin-ball machine was good for the reflexes.

Michel (*into shot in ¾ rear view*) comes up to him and looks over his shoulder.

DISSOLVE

HALLWAY AND MICHEL'S ROOM — NIGHT

137) M.L.S. Michel appears in the hallway and heads toward the door to his room.

V.O.: I only went back to my room to sleep.

As he takes the last few steps, *CAMERA TILTS DOWN his legs and COMES TO A STOP* on a piece of paper, slipped under the door. At this point, the door is pushed open by Michel as he enters his room.

138) C.U. (*CAMERA in room. Direct match*)

Michel's foot trods on the sheet of paper as he comes through the door and turns to swing it to, hook it shut and switch on the light. The paper is suddenly lit up.

(*Michel's footsteps*)

(*CAMERA DOLLIES IN even closer for B.C.U. just as Michel's feet leave shot*).

We read the words: "Come quickly, Jeanne".

(*Michel's footsteps as he moves about his room*).

DISSOLVE

139) C.U. The piece of paper lit by the light of DAY.

Michel's feet (*into shot*) step on it as he unhooks the door and opens it to leave.

140) C.U. (*Direct match*) (*CAMERA in hallway*)

Michel's feet pivot about, then remain motionless while his hand (*into shot*) grasps piece of paper.

(CAMERA PULLS BACK AND PANS with sheet of paper as Michel (*in M.S.*) picks it up and looks at it.)

He pulls the door open, and hurries out and away. Then he starts running.

DISSOLVE

STAIRCASE AND THIRD FLOOR LANDING (CHATILLON)

141) M.S. Michel climbs last stairs, gradually slowing down.

(*Distant street noises, trucks, cars*)

On the landing, he pauses for breath, turns key in lock, opens door.

He goes into hallway (*out of shot*).

HALLWAY AND ROOM (CHATILLION) — DAY

142) M.L.S. Michel (*facing camera*) (*into shot*) appears at the bedroom door (leading directly into hallway).

(*Distant street sounds, trucks, cars*).

The bed is in the foreground. The room is in semi-darkness (closed shutters).

Jeanne (*into shot*) ($\frac{3}{4}$ rear view) takes a step in his direction.

He glances at her briefly, then his gaze returns to the bed in which his mother is lying.

He suddenly falls to his knees (*in M.S.*) takes his mother's hands in his and presses them to his lips.

(QUICK) DISSOLVE

143) M.S. Michel ($\frac{3}{4}$ rear view) is sitting at his mother's bedside ($\frac{3}{4}$ front view).

(*Distant street noises, trucks, cars*).

(Michel's face is better lit than his mother's). She speaks clearly but in a low voice.

MOTHER: I know you don't like to answer questions, so I won't ask any. You don't have to tell me about your private affairs. I used to think I just bored you. Now I understand everything.

MICHEL: (looks at her)

144) M.S. Michel (*facing camera*) *Behind him we see* Jeanne moving about the room.

MOTHER (off): Your friend came to see me. He talked to me about you.

145) M.S. Mother (*facing camera*)

146) M.S. (as n. 144) Michel (*facing camera*)

147) M.S. (as n. 145) Mother (*facing camera*)

148) M.S. (as n. 146) Michel (*facing camera*)

149) M.S. (as n. 145)

150) M.S. Michel (*facing camera*)

He bends over his mother and takes her hands in his.

(CAMERA PULLS BACK AND PANS to two-shot)

(Jeanne in background).

DISSOLVE

MICHEL: About me? What did he say) Did he speak ill of me?

MOTHER: I would never have stood for that. He likes you and admires you.

MICHEL: (looks at her)

MOTHER: I was worried, but I was wrong. Gifted and intelligent as you are, you'll come out on top when you want to.

MICHEL: I want to now. I want to make you happy.

MOTHER: But I'm going away, child. We're going to be separated.

MICHEL: No, no. Tomorrow you'll be better. In a few days you'll be on your feet. The doctor says so. Isn't that true, Jeanne? I know it is. I'm sure it is.

CHATILLON CHURCH — DAY

151) M.S. Michel ($\frac{3}{4}$ rear view) is sitting next to Jeanne with his head down. (Catafalque in background)

(Libera sung)

He turns (*facing camera*) towards Jeanne and looks up. His face is streaming with tears.

152) M.S. Jeanne (Jacques is next to her) turns towards Michel and looks at him.

(Libera)

153) M.S. Michel looks away from Jeanne and gets down on his knees. ($\frac{3}{4}$ rear view)

(Libera)

(CAMERA PULLS BACK AND PANS)

The catafalque is seen in its entirety.

DISSOLVE

HALLWAY AND MICHEL'S ROOM — DAY

154) M.L.S. Michel and Jeanne are on their way to Michel's room. He is carrying a small valise and a package, while she has several bundles tied together.

155) M.S. (Direct match)
(CAMERA in room)

They enter the room and put what they are carrying on the bed. Michel sits down on edge of bed. Jeanne starts back towards the door (*out of shot*).

156) M.S. Jeanne, standing in the doorway.

157) M.S. (as n. 155) Michel, seated.

158) M.S. (as n. 156)

159) M.S. Michel gets up and takes one step toward Jeanne (who thus enters the shot ($\frac{3}{4}$ rear view)

MICHEL: There, that's all that's left. Papers, letters and a few snapshots. It's all over. And there's no way back. Are you leaving? You're always in a hurry.

JEANNE: I have to collect my sister at school.

MICHEL: Do you believe we'll be judged?

JEANNE: Yes. But you have nothing to fear for her, she was faultless.

MICHEL: How will we be judged? According to some system of laws? What system? It's ridiculous.

160) M.S. Jeanne (reverse angle)

161) M.S. (as n. 159)

162) M.S. (as n. 160) Jeanne glances at Michel, turns and starts to leave.

(CAMERA PANS with her)

FADE-OUT

BANK — LOBBY — DAY

163) M.L.S. (Camera inside lobby)

A man appears in the doorway. He enters ($\frac{3}{4}$ front view) and crosses the lobby (goes out of shot).

164) M.S. A cashier's window. Man (*into shot*) comes up to the window ($\frac{3}{4}$ rear view)

(On a movement which the man makes to his left, putting down his briefcase, CAMERA PULLS BACK AND PANS revealing Pick-pocket from Rochechouart cafe).

JEANNE: Don't you believe in anything?

MICHEL: I believed in God once, Jeanne. For three minutes.

(Silence)

(Man's footsteps)

(Man's footsteps)

From his movements we gather that the man (*back to camera*) is taking his wallet out of his pocket and putting into it the bills which an employee is counting out to him behind the window. He puts the wallet back in his pocket.

(Silence)

(Distant street sounds)

Pickpocket takes out handkerchief and puts it into right inside jacket pocket. He glances at . . .

165) M.S. Michel, sitting on a bench. He catches Pickpocket's glance. He gets up and looks at the man.

(Silence)

(Man's footsteps)

166) M.L.S. Man crosses the lobby, heading for door.

(Man's footsteps)

167) M.S. Michel, his gaze fastened on man, starts to move . . . (*out of shot*)

(Man's footsteps)

168) M.S. The doorway.

Michel (*into shot*) reaches the exit just before the man, turns and is face to face with him, blocking his path. The man steps to one

side to avoid Michel. Michel lets him go by without making a move. His face is tense.

(Street sounds)

V.O.: I lost my nerve. I was flustered. He got away.

Pickpocket (*into shot*) goes rapidly past him, he turns and follows him (*out of shot in ¾ rear view*).

CHAMPS ELYSEES or GRANDS BOULEVARD — NEWSSTAND

169) M.S. Man (*into shot*) goes up to rack, takes out a paper, pays and moves away. He pauses in M.S., opens the paper.

(Street noises, cars)

170) M.S. Michel on sidewalk, in the crowd.

(Street sounds)

171) M.S. Pickpocket, standing on sidewalk a bit further on. Glances at Michel, then at man.

(Street noises)

172) Man folds his newspaper and heads toward the curb (*out of shot*)

(Street noises)

173) M.S. A taxi is standing by the curb.

(Street noises)

The man (*into shot*) goes
(in $\frac{3}{4}$ rear view) toward the
taxi. Pickpocket (*into shot*)
gets there first, opens
door, puts one foot in car.
Man puts his hand on his
shoulder and pulls him
back . . .

174) C.U. (direct match)
Man's hand swings
Pickpocket around;
Pickpocket turns toward
him as he does so, slips his
hand into man's jacket-
pocket.

Pickpocket steps aside to
let man get into cab, and
as he does so, his left hand
catches the wallet below
the jacket.

175) M.S. (direct match)
Michel (*into shot*) comes up
from behind and
Pickpocket slips him the
wallet.

(CAMERA PULLS BACK
AND PANS with him).

He gets into next cab in
line; it makes a U-turn and
sets out in the opposite
direction.

DISSOLVE

(Street noises)

(Street noises, cars)

(Cab starting up)

ROCHECHOUART CAFE — DAY

176) Michel (*facing
camera*) and Pickpocket ($\frac{3}{4}$
rear view) are sitting at a
table, playing cards.
Michel jots down some
figure on a piece of paper
with a pencil, takes some
bills out of his pocket and
hands them to the
Pickpocket.

177) M.S. (Reverse angle)
Pickpocket puts bills in
pocket, shuffles cards and
motions to a man sitting
next to him to come closer.

178) M.S. The man comes
closer.

(CAMERA PULLS BACK
AND PANS to include the
three of them in the shot).

First Pickpocket deals
three hands.

The three players pick up
their cards.

Michel ($\frac{3}{4}$ rear view) starts
to play.

(Distant street noises, cars)

V.O. We divided up
the take playing
cards. That way we
could handle the
money openly and
without apprehen-
sion.

(Distant street noises)

PICKPOCKET: Next time
we'll play three-handed
instead of two.

(Distant street noises —
cars)

PICKPOCKET: Get it?

MICHEL: I've got it.

V.O.: We didn't waste
words. And during all the
time we worked together,
he never knew any more
about me than I did about
him.

(Distant street noises, cars)

HALLWAY AND MICHEL'S ROOM — NIGHT

179) M.S. Michel comes across the hall, heading for his room. The door is partly open. He can see the light through the opening.

(Michel's footsteps)

180) M.S. (direct match)
(CAMERA is in room)

(Distant street sounds, cars)

Michel *(Facing camera)* pushes open door and pauses on threshold.

JACQUES (off-screen): Ah, there you are! Would you mind telling me . . .

He steps forward.
2(CAMERA pulls back and pans on movement revealing:)

Jacques sitting on edge of bed with a book in his hands.

MICHEL: You've been going through my things?

(He has taken off his jacket and it is lying on the bed behind him).

Michel takes the book out of his hands.

181) C.U. The book.

"THE PRINCE OF PICK-POCKETS" "The life and adventures of John Barrington 1735-1795"

182) M.S. Michel and Jacques.

Michel gives him back the book.

MICHEL: Where did you get it?

Michel moves away.

JACQUES: Right there on the table.

(CAMERA moves in on movement to frame Jacques alone, in M.S.)

Jacques leafs through book.

JACQUES: You have to admit, though, that those thieves were a lazy, under-handed lot . . .

183) M.S. Michel standing at other end of table (in front of window)

MICHEL: Barrington wasn't lazy. He often sat up all night reading and cultivating his mind.

184) M.S. (as n. 182) Jacques.

JACQUES: In order to attract rich people and make friends with them. He stole from his friends.

185) Jacques' jacket, lying on bed. Michel picks it up in such a way that the inside pocket gapes open. He glances into the pocket. Then quickly looks up at Jacques.

JACQUES: Do you think that's right?

(Semi-silence) (sic)

186) M.S. Jacques ($\frac{3}{4}$ rear view) turns suddenly towards Michel and their gazes meet.

(CAMERA PULLS BACK
AND PANS to)

Jacques and Michel just as Michel hands Jacques his jacket.

Jacques gets up, puts on his jacket. Michel ($\frac{3}{4}$ rear view) helps him.

187) M.S. Michel (*facing camera*)

188) M.S. Jacques (*facing camera*)

189) M.S. (as n. 187)

190) M.S. (as n. 188) Jacques picks up book (from bed).

Michel anticipates his action.

(CAMERA PULLS BACK
AND PANS on movement to two-shot)

... and hands him the book. Jacques puts it in his pocket. They go out ($\frac{3}{4}$ rear view).

(QUICK) DISSOLVE

MICHEL: Come on, let's go out.

JACQUES: At least he was courageous. In his day they hung thieves . . . Now, they just go to jail . . .

MICHEL: Have you the slightest idea what jail is like?

JACQUES: I can imagine it.

MICHEL: You have no imagination.

JACQUES: Can I borrow this?

MICHEL: If you wish.

BOULEVARD AND CAFE MAHIEU

191) M.S. Michel and Jacques cross through terrace and enter ($\frac{3}{4}$ front view)

(Street noises, cars)

(QUICK) DISSOLVE

192) M.S. Michel and Jacques at pin-ball machine (in foreground).

(Jingling of pin-ball machine).

Michel ($\frac{3}{4}$ rear view) is operating it.

The Commissaire (entering shot) passes behind Jacques, pauses briefly (*facing camera*). He glances at the machine, then at Michel.

COMMISSAIRE: Still the same opinions?

193) M.S. Michel (*facing camera*)

MICHEL: Still the same.

Glancing at Commissaire he watches him move away (to counter), then looks back at machine.

(Hum of conversation)
(Jingling of pin-ball machine)

194) M.S. Commissaire (*facing camera*) Jacques and Michel ($\frac{3}{4}$ rear view) at counter.

(Hum of conversation)

195) M.S. Michel (*facing camera*)
 196) M.S. Jacques.
 197) M.S. Commissaire.
 198) M.S. (as 195) Michel.
 199) M.S. (as 197) Commissaire.
 200) M.S. (as 198) Michel.
 201) M.S. (as 199) Commissaire.

COMMISSAIRE: No, no, my dear sir, I don't care what you think, pickpockets, no matter how artfully they practice their craft, will never contribute to human progress.

MICHEL: I never said they would.

JACQUES: That's absurd.

COMMISSAIRE: Just one question: do you think that there are many of those people among them?

MICHEL: What people?

COMMISSAIRE: Those who ought to have rights that are denied to others.

MICHEL: How can anybody know? They don't get caught.

COMMISSAIRE: But those people exist, since you say they do. Perhaps you know a few such cases. Don't you know just one, some special case?

202) M.S. (as 200) Michel.

203) M.S. (as 201) Commissaire.

He catches sight of the book sticking out of Jacques' pocket. He takes it in hand.

(CAMERA PANS on movement back to M.S.)

He leafs through book.

He gives book to Michel.

(CAMERA PULLS BACK AND PANS to two-shot in M.S.) (Jacques in background)

Michel holds out book to Commissaire who does not take it.

Commissaire walks away (*Back to Camera*). Michel and Jacques watch him go. Jacques takes book back and puts it in his pocket.

(QUICK) DISSOLVE

MICHEL: If I did, you're certainly not the person I'd tell.

COMMISSAIRE: Evidently not.

(Hum of conversation)

COMMISSAIRE: May I?

(Hum of conversation)

COMMISSAIRE: Barrington . . . Never heard of him. Perhaps he was one of them . . . One of those superior men?

MICHEL: Not exactly. But if you'd like to look through it . . .

COMMISSAIRE: I have a better idea. Come and see me some morning. And bring the book.

204) M.S. Michel and Jacques (*facing camera*) leaving cafe. They go through door.

Jacques stops. Michel (*leaving shot*) goes on walking.

205) M.S. Michel (*Back to camera*) turns (*facing camera*) to Jacques.

206) M.S. Jacques.

207) M.S. (as 205) Michel.

208) M.S. (as 206) Jacques.

209) M.S. (as 207) Michel.

210) M.S. (as 208) Jacques.

211) M.S. Michel tries to take book out of Jacques' pocket.

(*Camera pulls back and pans on movement to two-shot*).

Jacques tries to stop him. Michel takes possession of book.

FADE-OUT

MICHEL: Of course he suspects me.

JACQUES: I can't believe it.

MICHEL: You don't have to believe it. Anyway, so do you, go on, admit it.

JACQUES: So do I what?

MICHEL: Nothing.

JACQUES: What are you going to do?

MICHEL: He's no fool.

JACQUES: You're a hundred times smarter than he is, but don't go.

MICHEL: Give it to me . . .

JACQUES: No . . .

MICHEL: Yes . . . (taking the book)

JACQUES: All right, then go if it amuses you. It looks like you're acquiring a taste for this sort of thing. And laugh in his face!

MICHEL'S ROOM AND HALLWAY — DAY

212) M.S. Michel picks up the book from a table (covered with other books, sheets of paper and notebooks). He ponders a moment, then goes out ($\frac{3}{4}$ rear view).

(*Distant street sounds*)

(QUICK) DISSOLVE

CRIMINAL INVESTIGATION DEPARTMENT — ENTRANCE TO BUILDING — DAY

213) M.S. Michel ($\frac{3}{4}$ rear view) carrying the book, passes under the archway. A building directory reads:

(*Street noises*)

"PETTY LARCENY SQUAD
Commissaire Belin
3rd floor to the right"

"VICE SQUAD
Commissaire X
3rd floor to the left"

"C.I.D. Superintendent
2nd floor"

etc . . .

(In and around the glassed-in reception cubicle, one or two plain-clothesmen and two uniformed policemen).

(QUICK) DISSOLVE

CORRIDOR "C.I.D." DAY

214) Michrel, with book in hand, sits waiting on a bench. The corridor is rather dark. People come and go around him.

V.O.: I sat in the waiting room for a long time. I'd imagined he would see me immediately.

A door opens (in background) Someone comes towards him. Michel gets up ($\frac{3}{4}$ rear view)

(QUICK) DISSOLVE

COMMISSAIRE'S OFFICE — DAY

215) M.S. Michel ($\frac{3}{4}$ front view) comes towards the desk where the Commissaire ($\frac{3}{4}$ rear view) is sitting. He holds out book.

(Distant street noises)

MICHEL: I brought you the book.

COMMISSAIRE: What book?

216) M.S. Commissaire (facing camera) takes the book, opens it.

COMMISSAIRE: Oh yes . . . It had slipped my mind. Are you interested in this Barrington?

217) M.S. Michel (facing camera)

MICHEL: I'm interested in everything.

218) M.S. (as 216) Commissaire looks up at Michel.

COMMISSAIRE: Of course . . . a young writer like yourself . . .

219) M.S. (as 217) Michel meets his gaze. He comes closer to Commissaire (who thus enters frame) and leans over his shoulder. He turns a few pages of the book.

V.O.: I thought I saw a glimmer of mockery on his face.

MICHEL: He devised hooks, fishhooks, that he slipped into people's pockets.

220) C.U. An engraving showing hooks made by Barrington.

221) M.S. Michel and the Commissaire leafing through the book.

COMMISSAIRE: That's certainly out of date.

Michel looks up toward one of the doors. It opens. He sees . . .

(Sound of footsteps)
(Door opening)

222) M.L.S. . . . a plainclothesman. He comes in with a dossier in his hand. He lays it on Commissaire's desk. He glances at Michel.

223) M.S. Michel and Commissaire. Michel meets the plainclothesman's gaze, then looks down at book.

(Plainclothesman's footsteps)
Door shutting

Commissaire opens a drawer and takes out a knife with very thin blades, one curved, the other ending in a hook.

Michel takes the knife which the Commissaire hands him and, stepping back from the table (CAMERA follows him, so that Commissaire goes out of shot) tests the blade on the cloth of his jacket.

He looks up at another door. He see . . .

224) M.L.S. . . . another plainclothesman. He stops in doorway. He glances at Michel.

225) M.S. Michel meets plainclothesman's gaze.

226) M.L.S. (as 224) The plainclothesman signals to the Commissaire with his eyes.

227) M.S. Commissaire sees the plainclothesman's signal. He gets up, shuts book, holds it out to Michel.

COMMISSAIRE: Look . . . A Nuremburg cutler made fifteen of these.

(Sound of footsteps)
(Opening of door)

COMMISSAIRE: You'll have to excuse me.

(CAMERA PULLS BACK AND PANS to two-shot)

Michel closes knife, hands it to Commissaire who puts it back in drawer.

Commissaire goes to door leading to corridor and opens it.

(CAMERA PANS with him, so that Michel is out of shot).

CORRIDOR — DAY

228) M.S. (Direct match)
(CAMERA in the corridor)

The door opens, Michel (into shot), book in hand, steps out into corridor. Door closes. Michel walks away (out of shot)

STAIRCASE "C.I.D." — DAY

229) M.S. Michel (into shot), carrying book, comes slowly down the top steps, then hurries down the rest.

(PAN with him)

MICHEL: Keep it.

COMMISSAIRE: Thank you, I don't need it.

(Michel's and Commissaire's footsteps)

COMMISSAIRE
(off-screen): See you again.

(Michel's footsteps)

V.O.: Why hadn't I realised? It was a trap. If I hurried, I might still find them in my room.

He hurries away ($\frac{3}{4}$ rear view)

(QUICK) DISSOLVE

STAIRCASE, HALLWAY AND MICHEL'S ROOM—DAY

230) M.S. Michel ($\frac{3}{4}$ front view) carrying book, comes rapidly up the last steps and slows down on the landing. He looks toward the door to his room. He moves forward cautiously and on tip-toe (*out of shot*).

(Distant street noises, cars)

(Michel's footsteps)

231) Door to room. Michel, carrying book preceded by the almost inaudible sound of his footsteps, approaches door on tip-toes (*into shot*) ($\frac{3}{4}$ rear view).

(Michel's all but inaudible footsteps)

He cocks his ear. He pushes door open. He pauses in doorway.

232) M.S. (direct match) Michel pauses in doorway. He looks all around the room. He steps into room, glances quickly to the right, then to the left; he comes up to table (*in foreground*), examines it at great length without touching a thing, tosses the book (which he was still

carrying onto the bed, quickly slides the bed into the middle of the room, and kneels at the base of the wall (*CAMERA PANS with him*). He removes a section of the base-board and raises a floorboard.

(*CAMERA MOVES IN During his action to C.U.*)

In a recess we see several wads of bills, a watch . . .

V.O.: Everything was in its proper place.

Michel covers up his hiding place again (*C.U.*)

FADE-OUT

BOULEVARD DE LA MADELEINE — DAY

233) M.S. Michel comes towards camera, pauses, walks away a few steps, comes back, pauses by the curb (and at a street-corner). He watches the passers-by. He glances (*facing camera*) at . . .

(Street noises, cars)

234) M.S. . . . accomplice n. 1. He is doing the same thing as Michel, on the opposite sidewalk. He glances at . . .

(Street noises, cars)

235) M.S. . . . accomplish n. 2. He is watching a passer-by who slows down to look at his watch. He follows him a second, then stops to look at . . .

(Street noises, cars)

236) M.S. . . . Michel (*facing camera*). He meets n. 2's gaze. He walks to the curb and stands facing, across the street, the passerby who is now standing on the opposite sidewalk. Now Michel is watching him intently.

(Street noises, cars)

237) M.S. The passer-by (*facing camera*) steps off the sidewalk across the way and comes straight toward Michel.

(Street noises, cars)

238) M.S. Michel (*facing camera*) holds his ground, waiting for the man.

(Street noises, cars)

239) M.S. The passer-by (*facing camera*) is about to set foot on the sidewalk where Michel is standing. Michel ($\frac{3}{4}$ rear view) steps forward (*into shot*) and blocks his path. Cars come along and Michel grabs the passer-by by the wrists, pulling him sharply toward

him, leaping backward at the same time. Michel and the passer-by end up on the sidewalk. The passer-by moves away, Michel puts his (closed) right hand into his pocket (*in C.U.*)

(Street noises, cars)

(QUICK) DISSOLVE

HALLWAY AND MICHEL'S ROOM — DAY

240) C.U. Michel's right hand pulls three wrist-watches out of his pocket.

V.O.: Luck was with me.

(CAMERA PULLS BACK AND PANS on movement to M.S. on Michel.)

He steps over to the table and lays the watches on the edge (*in C.U.*)

(QUICK) DISSOLVE

241) C.U. A wrist-watch strapped to the back of a chair. Michel's right hand (*into shot*) encircles it. The trick is performed (*in C.U.*) without the assistance of the left hand. A light pressure of the thumb slides the strap through the loop and out of the buckle. A single finger - the

(Michel's footsteps)

V.O.: This trick required a great deal of dexterity which admittedly I did not yet possess. I practiced it often.

middle one - holds the strap to keeping it from slipping around.

The unbuckled watch drops into the palm of Michel's hand. Michel gets up (he has been sitting on the bed), with the watch in his hand.

(CAMERA PULLS BACK AND PANS on movement to M.S. of Michel)

He cocks his ear towards the hallway. He quickly hides the watch under the mattress. He picks up his jacket and opens the door (which was hooked shut).

242) M.S. (Direct match)
(CAMERA in hallway)

Slipping into his jacket, Michel pauses in doorway. He sees Jacques, off-screen.

Jacques (entering shot) comes up to Michel.

(CAMERA PULLS BACK AND PANS on movement to two-shot)

(Silence)
(Distant street noises, cars)

V.O.: It was Sunday. Jacques and I had made plans to go out together. Jeanne was going to join us.

(Jacques' footsteps)

MICHEL: All spruced up, a regular beau Brummel! . . . Where's Jeanne?

JACQUES: She's waiting downstairs.

Michel pulls door shut behind him and leads Jacques away. They move off ($\frac{3}{4}$ rear view).

(CAMERA follows them an instant, then stops moving)
(They go out of shot)

MICHEL'S APARTMENT HOUSE — ENTRANCE — DAY

243) M.L.S. Jeanne (*facing camera*) is waiting in entrance.

(CAMERA is in entrance hall, facing street).

Michel and Jacques (*into shot, $\frac{3}{4}$ rear view*) join her. They all go out ($\frac{3}{4}$ rear view)

(QUICK) DISSOLVE

NEUILLY FAIRGROUNDS — TABLES IN FRONT OF SMALL SIDEWALK CAFE — DAY

244) M.S. Michel (*facing camera*), Jacques ($\frac{3}{4}$ front view) and Jeanne ($\frac{3}{4}$ rear view) are sitting at a table.

(Different kinds of music, noise of fair)

Behind them, fair is reflected in windows.

Jacques gets up and goes into cafe. Michel turns to a nearby table and glances at a man wearing a gold watch (and at the watch itself).

245) M.S. Jeanne (*facing camera*)

Her gaze shifts to . . .

246) M.L.S. . . . Jacques. He comes out of the cafe and back to the table (*facing camera in M.S.*) next to Michel. Jeanne ($\frac{3}{4}$ rear view) gets up. Michel remains seated.

Jeanne moves close to Jacques.

Jacques and Jeanne move away.

(CAMERA MOVES IN AND PANS on movement to Michel alone in M.S.)

He turns toward gold watch.

247) C.U. Gold watch on man's wrist. Man takes some change out of his pocket. . .

JEANNE: You're depressed.

MICHEL: No.

JEANNE: You're a day-dreamer. You don't live in real life. Nothing that interests other people interests you.

JACQUES: Coming, Michel? Are you coming, Jeanne?

MICHEL: Where are you going?

JACQUES: We're going up in a balloon.

MICHEL: You two go ahead. I'll stay here.

(Music, noise)

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(CAMERA PULLS BACK AND PANS to M.S.)

. . . pays the waiter and starts off (toward the side-shows).

248) M.S. Michel sees him leave. He lays a coin (rather quickly) on the table and sets out after the man with the gold watch (*out of shot*)

(Music, noise)

249) M.S. Michel (*into shot*) makes his way through the crowd (in front side-shows) and disappears.

(Music, noise)

250) M.S. Crowd behind side-show stands. Several people come running through crowd. Others start to run too. Jeanne and Jacques come into view and go up (*in M.S.*) to a couple.

(semi-silence)
(Sounds of running footsteps)
(Sounds of running footsteps)

WOMAN: Look, look, he fell down.

Jeanne and Jacques continue through the crowd (*Out of shot*)

JEANNE: What is it? What's the matter?

MAN: A thief.

251) M.S. Empty sidewalk table in front of little cafe.

(Music and noise)

Jacques and Jeanne (*into shot*) come up to table, stand by it (*in M.S.*)

JACQUES: Where's Michel?

(QUICK) DISSOLVE

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STAIRCASE, HALLWAY AND MICHEL'S ROOM—DAY

252) Michel comes up last steps, crosses the landing (in *M.L.S.*) and turns corner in hallway (out of shot)

(Distant street noises)
(Michel's footsteps)

253) M.S. (Camera inside room)

(Michel's footsteps)

Michel, preceded by the sound of his footsteps, pushes open door and comes in. He goes straight to the bed and sinks onto it in a sitting position (in *M.S.*)

He remains motionless for a moment, then glances down at the palms of his hands, which are bleeding slightly. He takes a handkerchief out of his pocket and daubs at the cuts. He cocks his ear toward the hallway, quickly puts his handkerchief back in his pocket, and turns suddenly to face the door.

(Footsteps in the hallway)

(Sound of the door being pushed opened)

JACQUES: Are you in here?

JACQUES: I was so frightened.

MICHEL: Frightened of what?

254) M.S. Jacques steps into the room.

255) M.S. (as 253) Michel gets up.

256) M.S. (as 254) Jacques.

JACQUES: Just frightened.

257) M.S. Michel. He glances unthinkingly at his cut hands.

MICHEL: Explain.

258) M.S. (as 256) Jacques.

JACQUES: You hurt your hand?

259) M.S. Michel goes to the window, turns back to Jacques.

MICHEL: A little . . . It's nothing. What have you done with Jeanne?

260) M.S. Jacques takes a step toward the door.

JACQUES: I took her home. But I can go collect her again.
(short pause)

261) M.S. (as 259) Michel in front of window. He comes back towards Jacques.

MICHEL: You're in love with her . . . admit it . . . Does she love you?
(semi-silence)

262) M.S. Jacques is in doorway.

JACQUES: I'm hoping and waiting.

263) M.S. Michel goes towards door.

MICHEL: Take her to shows. Give her presents.

264) M.S. Jacques goes down hall. After two or three steps, he turns around. Michel ($\frac{3}{4}$ rear view) (into shot) watches him go.

MICHEL: Have you thought about presents?

Jacques' gaze alights on Michel's trousers, torn at the knee and a bit dusty. While Jacques walks away.

Michel turns around (*facing camera*), bends over and brushes the dust off his knee.

He straightens up again, takes the gold watch out of his pocket and gazes at it lying in the palm of his hand, with a smile on his face.

Then he goes back (*BACK TO CAMERA*) into his room.

FADE-OUT

GARE DE LYON — PROMENADE — DAY

265) M.L.S. Cabs and private cars draw up in front of the main entrance leading to the department platform.

(*CAMERA—inside TICKET HALL*)

(Passengers, luggage, porters)

(*Jacques' footsteps moving away*)

V.O.: It was a very fine watch.

A couple get out of a cab.

At this point, Michel comes towards station, crosses sidewalk and disappears.

A porter loads the couple's suitcases onto a dolly. They enter ($\frac{3}{4}$ front view, in M.S.) the ticket hall (*out of shot*).

GARE DE LYON TICKET HALL — DAY

266) M.L.S. In the crowd, the couple (*into shot*) ($\frac{3}{4}$ rear view) cross the hall, heading for the platform. A woman, carrying a small suitcase in each hand, passes them in the opposite direction. She moves on (*CAMERA PANS with her*) and stops in front of a ticket window.

TICKET WINDOW

267) M.S. Woman ($\frac{3}{4}$ rear view). She lays her handbag on the window counter in front of her, opens it, pays for her ticket (the clerk hands it to her) turns around (*facing camera*) and glances absent-mindedly at

268) M.S. . . . Michel, standing behind her. He meets her gaze and then immediately looks away.

269) M.S. (as 267) The woman turns back to the window, closes her handbag, and puts it under her left arm.

(CAMERA MOVES IN AND PANS on movement to C.U. of handbag).

Michel's hand (*into shot*) takes bag from behind, while his right hand replaces it with a bundle of folded newspapers of similar shape and size.

The woman presses the bundle of newspapers under her arm, thinking it is her bag.

Michel's left hand slips the bag . . .

(CAMERA PANS with bag).

. . . to accomplice n. 1, who slips it under a folded raincoat hung over his arm to accomplice n. 2 who disappears (*in M.S.*) (*out of shot*).

A RECESS

272) M.S. A recess in one corner of the hall.

Accomplice n. 2 (*into shot*) appears carrying the bag (already open), quickly takes out the money (hiding his actions) and drops it at the foot of the wall.

(CAMERA MOVES IN AND TILTS DOWN on movement with bag for C.U.)

271) M.S. A traveler takes out his wallet and, holding it in his left hand, approaches the (crowded) window.

(CAMERA MOVES IN AND PANS with wallet to C.U.)

Several bills are sticking out of wallet. Hand of accomplice n. 1 (*into shot*) hidden behind magazines, passes over wallet and snags the bills in passing.

N. 1's hand disappears.

272) C.U. N.1's hand (*into shot*) appears, slips bills into Michel's hand, who slips them into his pocket.

*(CAMERA PULLS BACK
AND PANS on movement
for two-shot of Michel and
n. 1 in M.S.)*

*Michel walks a few steps
(Pickpocket n. 1 is thus
eliminated from shot) . . .
and stops. He sees . . .*

273) M.L.S. . . . a plain-
clothesman (glimpsed in
Commissaire's office). He
passes through the crowd
without looking at Michel.

274) M.S. (as 272) Michel
watches him go, then turns
towards . . .

275) M.L.S. . . . Pickpocket
n. 2. He is standing near a
ticket window. Next to him
a passenger bends down to
pick up his suitcase. Pick-
pocket n. 2 takes out his
handkerchief and as he
puts it into his right inside
pocket, glances at Michel.

276) M.S. (as 274) Michel
meets his glance.

277) M.L.S. (as 275) Carry-
ing his suitcase, the
passenger heads for the

V.O.: Where had I seen him
before? I should have
recognized him.

platforms ($\frac{3}{4}$ front view)
(out of shot).

PLATFORM ENTRANCE — GLASS BOOTHS

278) M.S. (Camera facing
platform)

*The passenger (into shot) ($\frac{3}{4}$
rear view) heads for a
booth. Other passengers
are already lined up.*

279) M.S.
(REVERSE ANGLE)

*The passenger ($\frac{3}{4}$ front
view) approaches guard
punching tickets. He takes
out his ticket. At this point,
a hand takes him by the
left shoulder (it is Pick-
pocket n. 2 who, pretends
to be in a hurry to get
through). The passenger
looks to his left. Michel's
hand slips into his right
pocket, grasps his wallet,
lets it fall.*

280) C.U. Michel's other
hand catches the wallet at
the bottom of the jacket.

281) M.S. Passenger and
Michel. Passenger sudden-
ly turns towards Michel.
Michel meets his gaze.

282) C.U. Michel's hand quickly slips wallet into the side pocket of a nearby passenger. (This passenger's checkered jacket is very easy to recognize). Wallet vanishes into pocket.

283) M.S. Michel ($\frac{3}{4}$ front view) and passenger with suitcase (glances) get their tickets punched and move onto the platform.

(THE CAMERA PANS TO:)

plainclothesman, followed by two other plainclothesman just as they go through the gates from platforms to ticket hall, in opposite direction from Michel's and without noticing him.

PLATFORM — RAILWAY COACH

284) M.L.S.
(CAMERA in corridor facing coach door)

Through open door, we see passenger with suitcase passing (without stopping), then passenger with checkered jacket arrives

and ($\frac{3}{4}$ front view) gets into coach. He turns into the corridor (out of shot).

Michel appears, pauses, looking for him, then goes on his way.

285) M.S.
(CAMERA in compartment)
The passenger with the checkered jacket (into shot) passes in corridor, pauses in front of compartment door. Michel appears, coming from opposite direction, dips his hand into the pocket into which he had dropped the stolen wallet and takes possession of it. He goes on down the corridor (out of shot).

286) M.S.
(CAMERA in corridor facing the coach door.)

Michel (into shot) ($\frac{3}{4}$ rear view), is about to get off. A passenger is getting on. He helps him on by seizing his right wrist and pulling him up.

(CAMERA MOVES IN AND PANS to C.U. — of stolen watch just as Michel slips it in his pocket).

He gets off and vanishes along the platform.

287) M.S.
(CAMERA in corridor of another coach)

Pickpocket n. 1 ($\frac{3}{4}$ front view) squeezes by a passenger going in the other direction and relieves him of his wallet as he does so. The passenger goes on his way (out of shot).

Pickpocket n. 1 takes one step forward, empties the wallet of the bills it contains (hiding his actions), then turns around (wallet in hand) just as the passenger comes back again. They squeeze past each other once more. Pickpocket n. 1 puts empty wallet back into passenger's pocket (both go out of shot).

288) M.S. On the platform. Between two coaches (near coupling and hood). Michel (entering shot) comes up, takes a wallet out of his pocket, rifles it (hiding his actions), throws wallet under coach.

289) C.U. Wallet falling on tracks between wheels.

DISSOLVE

ROCHECHOUART CAFE — DAY

290) C.U. of several banknotes which Michel lays on a table and which are seized by second pickpocket's hand.

(CAMERA PULLS BACK AND PANS on movement) to show Michel and two pickpockets seated in cafe playing cards.

V.O.: It was too good to be true. It couldn't last.

First Pickpocket is working out their accounts on a piece of paper. Michel shuffles, someone cuts, etc. . . .

DISSOLVE

STAIRCASE AND ENTRANCE TO MICHEL'S APARTMENT HOUSE — DAY

291) M.S. Michel (facing camera) with Jacques right behind him, is coming down the last few steps.

(Street noises)

(CAMERA PANS)

They head for the door (Backs to Camera).

In the doorway, Michel stops and turns to Jacques.

292) M.S. Jacques hesitates, then takes a piece of paper out of his pocket and hands it to Michel.

(CAMERA PULLS BACK AND PANS to two-shot).

Michel takes piece of paper, unfolds it . . .

293) C.U. . . . piece of paper. Police summons addressed to Jeanne.

294) M.S. Jacques.

295) M.S. Michel.

296) M.S. (as 294) Jacques.

297) M.S. (as 295) Michel. He folds paper again and holds it out to Jacques.

298) M.S. (as 296) Jacques takes paper and puts it back in his pocket.

MICHEL: Why, what's the matter . . . Tell me . . . Tell me . . .

JACQUES: Here, read this.

(Street noises, cars)

(Street noises, cars)

JACQUES: The police want to question Jeanne. Why Jeanne?

MICHEL: I have no idea.

JACQUES: What do you advise her to do?

MICHEL: What? Why, she had to go! She can't do anything else. (he gives the paper back to Jacques). Is that all?

JACQUES: I wanted to let you know so you could make your own arrangements.

299) M.S. (as 297) Michel. Looking at Jacques.

300) M.S. (as 298) Jacques. Looking at Michel, without saying a word.

301) M.S. (as 299) Michel suddenly turns away from Jacques and (*Back to camera*) runs out the door. Jacques (*into shot*) tries to hold him back. He goes out quickly and sets off in another direction.

(QUICK) DISSOLVE

GARE DU NORD — COURTYARD — DAY

302) M.L.S.
(CAMERA in TICKET HALL)

Cars, passengers, porters, dollies.

Three plainclothesmen go across the sidewalk and enter ($\frac{3}{4}$ front view) ticket hall (*out of shot*) (the two seen at the beginning, plus plainclothesman glimpsed in Commissaire's office).

MICHEL: What arrangements?

(Street noises)

JACQUES: Michel!

(Street noises, cars, dollies, general din)

322) M.S. (as 320) Michel.

MICHEL: Why?

323) M.S. (as 321) Commissaire.

COMMISSAIRE: Because, very often, the thief is a relative or a friend, and the victim doesn't want him arrested. Now, this lady had a son . . .

324) M.S. (as 322) Michel.

MICHEL: (Wordless reaction).

325) M.S. (as 323) Commissaire.

COMMISSAIRE: Oh, stealing from one's mother isn't really stealing. Perhaps they even pooled their resources? However, a month later the same young man was caught at the Longchamp race-track. The case was not very clear, and I let him go. You have to admit that all of these things taken together . . .

326) M.S. (as 324) Michel.

MICHEL: And who is this young man?

327) M.S. (as 325) Commissaire.

COMMISSAIRE: What? Why it's you, my dear sir, it's you.

328) M.S. Michel stands up, takes a step (towards the door?), then turns back to Commissaire.

MICHEL: You're mistaken.

329) M.S. Commissaire.

COMMISSAIRE: I'm not mistaken.

330) M.S. (as 328) Michel.

MICHEL: You have odd methods.

331) M.S. (as 329) Commissaire.

COMMISSAIRE: Let's just forget about my methods.

332) M.S. (as 330) Michel.

MICHEL: If you wanted to have proof instead of dabbling in psychology, why didn't you have my room searched when I came to see you?

333) M.S. (as 331) Commissaire.

COMMISSAIRE: But my dear sir, when you came to see me, I did have your room searched.

334) M.S. (as 332) Michel.

MICHEL: And what did they find?

335) M.S. (as 333) Commissaire.

COMMISSAIRE: (wordless reaction)

336) M.S. (as 334) Michel.

MICHEL: Nothing, of course.

337) M.S. Commissaire.

COMMISSAIRE: (wordless reaction)

338) M.S. Michel takes three steps, then to Commissaire again.

MICHEL: All of this is a great bore. I've had enough.

339) M.S. Commissaire. COMMISSAIRE: (wordless reaction)

340) M.S. (as 338) Michel. MICHEL: What do you want with me?

COMMISSAIRE: I wanted to get you to open your eyes . . .

341) M.S. (as 339) Commissaire.

342) M.S. (as 340) Michel. MICHEL: They're wide open . . .

343) M.S. (as 341) Commissaire. COMMISSAIRE: . . . and take a look at yourself. But it's been a waste of time . . . As for the future . . .

344) M.S. (as 342) Michel. MICHEL: What's it to you? Are you in the fortune-telling business? Is my future any concern of yours?

345) M.S. Commissaire. COMMISSAIRE: That's just it, it does concern me a little . . .

He starts to rise, then sits again.

. . . For routine's sake, I should have asked you a few questions. I haven't done my duty. However, you don't have to confess, I don't care about that. An ordinary police report is all I need. The testimony of one of my men is enough to have you arrested and sent to prison.

He gets up and goes to door (leaving shot).

346) M.S. Michel watches Commissaire as he passes in front of him (entering and leaving shot)

347) M.S.
(CAMERA In hallway)

Commissaire opens door, goes out, heads for staircase (*out of shot*). Michel follows him and pauses in doorway (*in M.S.*)

348) M.L.S.
Commissaire turns around and stops.

349) M.S. (as 347) Michel.

350) M.L.S. Commissaire.
He continues on his way and disappears.

351) M.L.S.
(CAMERA in room)

Michel in doorway watches Commissaire walk away, comes (*facing camera*) back into the room, thinks for a few seconds, turns around again and goes out (*back to camera*) pulling door shut.

MICHEL: And what are your intentions now?

COMMISSAIRE: My intentions?

MICHEL: I'd like to know what they are!

COMMISSAIRE: Why are you suddenly so worried?

TICKET HALL

303) M.S. The three plainclothesmen, (*into shot*) separate as they go through the crowd.

(*General din*)

V.O.: Had they seen me?

NEWSSTAND

304) M.L.S. Passengers standing in front of newsstand. Michel appears behind one of them, steps forward, goes up to a display and seems to be leafing through a magazine. Then he moves away (*leaving shot*) and disappears into crowd.

V.O.: I had to appear to be neither hiding nor running away.

TICKET HALL

305) M.L.S. The three plainclothesmen (*into shot*) appear in the crowd, escorting the two accomplices (*handcuffs*). They move away.

MAIN ENTRANCE

306) M.S. Standing in the doorway, Michel watches them move away, then goes out of the station (*out of shot*).

CAMERA PANS to follow him.

DISSOLVE

HALLWAY AND MICHEL'S ROOM — DAY

307) M.S. Michel is sitting on the bed. He gets up as if to go to the window, but then turns suddenly towards the door and listens. He goes to the door and opens it . . .

308) M.S. (Direct match)
(CAMERA IN HALLWAY)

Michel opens the door. Commissaire (in foreground, $\frac{3}{4}$ rear view) stands before him.

MICHEL: It's you.

Commissaire ($\frac{3}{4}$ rear view) enters room.

309) M.S. (Direct match)
(CAMERA In room)

Commissaire ($\frac{3}{4}$ front view) comes in. Michel pushes door shut behind him.

MICHEL: Sorry the room's so untidy . . .

COMMISSAIRE: I came by three days ago . . . I waited quite a while.

(*Table, covered with books and notebooks, in foreground*)

MICHEL: I was out for some air.

Commissaire comes
(*Michel out of shot*)
towards the table, puts out
his hand and runs one
finger over a notebook,
then over a book.

(*CAMERA MOVES IN AND
PANS to C.U. of hand,
notebook and books.*)

Finger leaves mark. Com-
missaire withdraws hand
(*CAMERA PULLS BACK
AND PANS*) and gazes (*in
M.S.*) at his dust blackened
finger-tips, then goes to a
chair and sits down (slow-
ly).

310) M.S. Michel (standing)
stares at him in silence.
Then bursts out.

311) M.S. Commissaire
(seated).

312) M.S. (as 310) Michel
(standing)

313) M.S. (as 311) Com-
missaire.

COMMISSAIRE: You're
right. It's unhealthy to stay
shut up in this little room
of yours, buried in your
notebooks and your
reading.

MICHEL: I've known for a
long time that you suspect
me. If you think you have
the right to arrest me, then
arrest me. Put me in hand-
cuffs. You've got handcuffs
in your pocket there. Put
them on me . . . but don't
drive me too far.

COMMISSAIRE: (wordless
reaction)

MICHEL: I don't want you
to keep on hanging around
me like this . . .

COMMISSAIRE: But I've
been leaving you alone, on
the contrary.

314) M.S. (as 312) Michel.

315) M.S. (as 313)
Commissaire.

316) M.S. (as 314) Michel.

317) M.S. (as 315) Com-
missaire

318) M.S. Michel sits down
(on edge of bed).

319) M.S. (as 317) Com-
missaire.

320) M.S. (as 318) Michel.

321) M.S. (as 319) Com-
missaire

MICHEL: . . . Playing with
me, making a fool of me. I
won't put up with it!

COMMISSAIRE: What? A
doubt . . . ?

MICHEL: I don't have it,
do you hear?

COMMISSAIRE: Don't
shout. Calm down. Get a
grip on yourself. Don't get
all worked up. I came here
. . . do sit down . . .
because I am interested in
you.

MICHEL: I don't give a
hang about your interest in
me.

COMMISSAIRE: . . . and to
tell you about something I
didn't know about before.
Over a year ago (we hadn't
met yet, you and I) a girl
lodged a complaint at her
local police headquarters.

MICHEL: What girl?

COMMISSAIRE: It doesn't
make any difference. A
small sum of money had
vanished from the apart-
ment of an old lady who
lived in the same building.
The next day, the
complaint was withdrawn.

(QUICK) DISSOLVE

CHATILLON APARTMENT HOUSE — SECOND FLOOR LANDING AND JEANNE'S FLAT — DAY

352) M.S. Jeanne (*facing camera*) opens her door to Michel ($\frac{3}{4}$ rear view). Michel goes in. Door closes behind him.

(VERY QUICK) DISSOLVE

BEDROOM, DINING ROOM IN JEANNE'S FLAT — DAY

353) M.S. Michel (*facing camera*) and Jeanne ($\frac{3}{4}$ rear view), both standing.

JEANNE: They asked me if I had withdrawn my complaint on my own initiative, or at your mother's request.

MICHEL: And what did you say?

354) M.S. Jeanne (*facing camera*)

JEANNE: I said it was your mother.

355) M.S. Michel. (*facing camera*)

MICHEL: Was it?

356) M.S. (as 354) Jeanne.

JEANNE: Yes.

357) M.S. (as 355) Michel.

MICHEL: So she knew. And did you know too, Jeanne?

358) M.S. (as 356) Jeanne.

JEANNE: No. What?

359) M.S. (as 357) Michel.

MICHEL: But now . . . you do know.

360) M.S. (as 358) Jeanne.

JEANNE: (wordless reaction)

361) M.S. Michel paces briefly about the room and comes back (*in M.S.*)

MICHEL: Have you all made up your minds to drive me mad! Now look, the police have been questioning you about me . . .

362) M.S. Jeanne.

JEANNE: They never mentioned your name.

363) M.S. Michel.

MICHEL: But you see me living without any source of income, or any that I can admit to. And you can't guess? Use your head, you goose.

364) M.S. (as 362) Jeanne.

JEANNE: It can't be.

365) M.S. (as 363) Michel.

MICHEL: Me. And they're going to arrest me.

366) M.S. Jeanne sinks onto the bed-sofa behind her and buries her head in her hands.

JEANNE: Good Lord!

367) M.S. (as 365) Michel.

MICHEL: However, they have no real proof and will be forced to let me go.

368) M.S. (as 366) Jeanne, seated.

369) M.S. Michel takes a step towards a chair and sits in it.

370) M.S. Jeanne gets up.

371) M.S. (as 369) Michel, seated.

372) M.S. (as 370) Jeanne, standing.

373) M.S. Michel gets up.

374) M.S. Jeanne.

375) M.S. Michel.

376) M.S. Jeanne.

377) M.S. Michel steps across the room closer to Jeanne (bringing her into shot ($\frac{3}{4}$ rear view)

JEANNE: How could you! There is nothing so low, so ugly, don't you know that?

MICHEL: One can be perfectly well aware that something is low and still do it.

JEANNE: But why? why?

MICHEL: To extricate myself. I wasn't getting anywhere. I was exasperated.

JEANNE: There were a thousand ways.

MICHEL: You take everything lying down: a father who drinks, a mother who leaves you. And the whole burden of life on your shoulders.

JEANNE: Perhaps there's a reason for this burden.

MICHEL: What reason?

JEANNE: There's a reason for everything.

MICHEL: Jeanne! Are you naive! . . . Those are all just words . . . But do you really believe me?

378) M.S. Jeanne (*facing camera*) Michel ($\frac{3}{4}$ rear view in foreground). She backs away.

379) M.S. Michel comes forward.

380) M.S. Jeanne goes backward.

381) M.S. Michel.

382) M.S. Jeanne breaks into tears and throws her arms around Michel's neck.

(CAMERA PULLS BACK AND PANS to Michel in $\frac{3}{4}$ rear view in foreground.)

and kisses him.

JEANNE: What?

MICHEL: Tell the truth. Do you believe I'm a thief?

MICHEL (off-screen): What's wrong? Don't lie.

JEANNE: Yes, I believe you are.

MICHEL: Then I won't shake hands (1)

JEANNE: You've destroyed yourself!

(Silence)
(Distant street noises, cars)

JEANNE: What are you going to do? Go away?

(1) We must remember that the hand-shake is a customary mode of greeting and leave-taking in France, even among people who see each other every day (tr.'s note)

383) M.S. Michel (Jeanne
¾ rear view in foreground)

He pulls himself away.
*(CAMERA PULLS BACK
AND PANS for two-shot of
Michel and Jeanne in M.S.)*

Michel heads for the door
(¾ rear view) and goes out
(rather quickly).

DISSOLVE

STAIRCASE, HALLWAY AND MICHEL'S ROOM —
DAY

384) M.S. Michel (*¾ front
view*) hurries up last steps
and vanishes down hall
(PAN) (out of shot).

385) M.S.
(CAMERA in room)

Michel (*facing camera*)
pushes the door open and
comes to a sudden stand-
still.

Then, very quickly, he
pulls his bed into the
center of the room, gets
down on his knees,

*(CAMERA MOVES IN AND
PANS on movement)*

V.O.: That impossible idea
suddenly seemed a
possibility.

MICHEL: No, no . . .

V.O.: I remember wanting
to pack a suitcase.

(Distant street noises, cars)

100

opens up hiding place,
takes out bills, puts them
inside the lining of his
jacket, takes out gold
watch and straps it on his
wrist, closes hiding place
(¾ rear view)

(QUICK) DISSOLVE

MICHEL'S APARTMENT HOUSE — ENTRANCE
MAIN DOOR — DAY

386) M.S.
(CAMERA On sidewalk)

Michel (*¾ front view*) hur-
ries to the doorway, then
stops short. He is half-
hidden behind door. He
catches sight of a cab (*off-
screen*) steps onto
sidewalk, so that he is
completely in the open,
hails driver and rushes for-
ward (*out of shot*).

387) M.S.
Taxi (*¾ rear view*)

Michel (*into shot*) opens
door, jumps inside, shuts
the door. Taxi drives away.

388) M.S. *Camera in taxi.*

Michel (*¾ front view*) sits
motionless.

V.O.: I no longer quite
knew what I was doing.

(Street noises, cars)

*(Street sounds, cars, taxi
starting up)*

V.O.: Would they let me get
as far as the station?

101

TICKET HALL

390) M.S. Michel (*into shot*) ($\frac{3}{4}$ rear view) heads for ticket window.

He buys a ticket (*in M.S. $\frac{3}{4}$ rear view*) comes back ($\frac{3}{4}$ front view) heading for the departure platforms (*leaving shot*).

GLASS BOOTHS (TICKET TAKERS)

391) M.S.
(CAMERA Facing platforms)

Michel (*into shot $\frac{3}{4}$ rear view*) and other passengers make their way towards the glass booths where the tickets are punched.

392) M.S.
(REVERSE ANGLE)

Michel hands his ticket to guard (*off-screen*), takes it back, glances quickly towards the departure platforms and hurries forward (*out of shot*).

(Noise, brief distant whistles)

V.O.: I went straight to the ticket window.

(Noise — Distant whistles)

(Passengers' footsteps, dollies)

(Passengers' footsteps, dollies)

PLATFORM — CARRIAGE

393) M.S.
(CAMERA inside a coach, at one end of the corridor shooting through the door.)

The door is open.

We see several passengers to quickly by on the platform, then a guard (*into shot*) comes up and shuts door. Suddenly door opens again. Michel appears, scrambles up the three steps, pulls door shut behind him and goes into corridor (*out of shot*)

(Slamming of door)
(Opening of door)

(Slamming of door)

394) M.S.
(CAMERA on platform)

Michel (*into shot*) is seen through a window entering compartment. He comes ($\frac{3}{4}$ front view in M.S.) towards window.

Just at that point, the train gets under way. A sign on the side of the coach, under the window, reads: "MILAN, via (etc . . .)"

V.O.: That minute left me an unforgettable memory.

(Locomotive whistle)

(SLOW) DISSOLVE

395) C.U. Michel's hand writes these words:

(SLOW) DISSOLVE

GARE DU NORD — DAY

396) M.L.S. The train from London is standing in the station — Steam locomotive.

(CAMERA facing platform, near ticket taker).

Passengers are getting off train. Michel with his coat over his arm, and carrying a suitcase.

(When he is framed in M.S., CAMERA DRAWS BACK, preceding him for a few seconds).

(QUICK) DISSOLVE

CHATILLON APARTMENT HOUSE — DAY

397) M.L.S.

V.O.: From Milan, I moved on down to Rome and soon afterwards to England. During the two years I spent in London I brought off some spectacular jobs. But most of the take I gambled away or wasted with women. I found myself back in Paris almost penniless.

(Locomotive letting out steam)

(Passengers' footsteps)

(CAMERA is inside Jeanne's flat (hallway)

Front door is ajar. Michel (preceded by the sound of his footsteps) appears in opening, coming up stairs.

He puts his suitcase down on the landing, hesitates, pushes door open (in M.S.) comes in and pushes it to behind him.

398) M.L.S.
(Direct match)

(CAMERA in bed-sitting room).

Michel closes door behind him, crosses the hall and, still hesitating, goes into the bed-sitting room.

He stops (In M.S.) and sits down on the edge of a chair, with his coat over his arm.

He gazes at the child for a long moment (off-screen).

He leans forward, picks up a toy at his feet and holds it out to child, who is sitting on rug in middle of room.

(Distant street sounds)

(Michel's footsteps)

V.O.: My footsteps led me back here.

V.O.: Nothing was recognizable, everything had changed.

V.O. Why did I take such pleasure in looking at that child?

*(CAMERA PULLS BACK
AND PANS for two-shot).*

Then he sits back again.
(CAMERA MOVES IN). He
hears footsteps in the hall,
turns around and sees . . .

399) M.L.S.

. . . Jeanne. She is closing
the front door, she stops.
She sees Michel across the
hallway.

400) M.S.

Michel stands up, gazing at
Jeanne.

(QUICK) DISSOLVE

401) M.S.

Jeanne *(FACING CAMERA)*
and Michel ($\frac{3}{4}$ *REAR
VIEW*) are sitting near
each other.

402) M.S. Michel *(FACING
CAMERA)*

403) M.S. Jeanne *(FACING
CAMERA)*

V.O.: I was about to leave.

(Footsteps in hallway)

MICHEL: Jeanne!

MICHEL: What did your
father say?

JEANNE: He went away
and took my sister with
him. He took everything
with him.

MICHEL: Having a baby
isn't a crime, after all!

JEANNE: Yes it is, I was
out of my mind.

404) M.S. (as 402) Michel

405) M.S. (as 403) Jeanne

406) M.S. (as 404)

407) M.S. (as 405)

408) M.S. Michel gets up,
takes a step, turns back to
Jeanne.

409) M.S. (as 407) Jeanne.

410) M.S. (as 408) Michel
(standing)

411) M.S. (as 409) Jeanne.

412) M.S. Michel goes
toward the little bed in
which the child is sleeping
(in foreground), looks down
at it.

413) M.S. Jeanne gets up.

MICHEL: Why didn't you
get married?

JEANNE: I was the one
who didn't want to.

MICHEL: You, Jeanne?

JEANNE: Living a life-time
of lies, pretending that you
love someone . . .

MICHEL: And you didn't?

JEANNE: No, not enough.

MICHEL: Where is he?

JEANNE: For three
months now he hasn't been
to see me.

MICHEL: Jacques? I can't
believe that of him!

(Street noises, cars)

MICHEL: I'm going to help
you. I'll take care of this
child.

JEANNE: You must leave
me now and never come
back.

414) M.S. Michel.

He picks up his coat from a chair and goes towards the door (*BACK TO CAMERA*)

FADE OUT

FACTORY — CORRIDOR — DAY

415) C.U. On a table, near the entrance, there is a row of envelopes, each with a name on it. A hand is passing them out . . . Michel's hand (*in to shot*) takes an envelope.

MICHEL: But I'm still capable of leading an honest life. Let me at least try.

(*Workers' footsteps*)

(*CAMERA PULLS BACK AND PANS as it moves to show Michel pocketing his envelope and going through factory door [out of shot] [¾ REAR VIEW] with several other workers.*)

HOTEL CAFE — STREET — FACTORY — DAY

416) M.L.S.
(*CAMERA in the cafe, behind the bar.*)

Michel (*seen through window*) comes out of factory and heads for cafe.

(*Street noises — cars*)

He comes in, pauses at counter, takes envelope out of his pocket and takes out bank-notes. He puts half back in his pocket and the other half back in the envelope.

(*CAMERA moves in and PANS*)

(*QUICK*) DISSOLVE

CHATILLON APARTMENT HOUSE — 2ND FLOOR
LANDING and JEANNE'S FLAT

417) C.U. Envelope in Jeanne's hand. She is standing in doorway, taking bank-notes out of envelope.

(*Michel's footsteps on landing and stairs*)

(*CAMERA DRAWS BACK and PANS to M.S.*)

She glances at the bank-notes, then at Michel.

418) M.L.S. Michel is going down stairs. He glances back at Jeanne once more then goes out of sight.

419) M.S. Jeanne remains standing for a second in doorway with envelope in hand, then she goes back inside. She closes the door behind her.

FADE OUT

HOTEL CAFE — NIGHT

420) M.S. Michel at the counter.

He goes up to a man (CAMERA PANS with him) (bringing man into shot) who is studying a newspaper. He leans over his shoulder.

421) C.U. Racing page — Longchamp.

422) M.S. Michel

423) M.S. Man

424) M.S. Michel goes back to the counter.

FADE OUT

V.O.: The police and I had lost sight of one another. I was in the clear.

MAN (off-screen): Do you play the horses)

MICHEL: Not much . . . a little. What about you?

MAN: Yes. Will you be going?

MICHEL: Maybe . . .

LONGCHAMP — Paddock

425) M.L.S. Man takes a few steps in crowd, peering around, looking for some one. (In M.S.) he catches sight of Michel (off-screen).

He goes towards him (out of shot).

426) M.L.S. Michel (BACK TO CAMERA) in crowd. Man (into shot) (¾ REAR VIEW) goes up to him.

At the last minute, Michel turns around. They recognize each other. They move away side by side and disappear into the crowd going towards the grandstands.

(QUICK) DISSOLVE

427) M.L.S. Michel and man, in crowd returning from grandstand. They pause (in M.S.) in front of board on which names of winners are posted. They glance up at board. Man moves away (into shot) towards betting windows.

(Crowd noises)

(Crowd noises)

428) M.S. Man (*into shot, ¾ REAR VIEW*) heads toward a crowd window and falls into line (*in M.L.S.*)

(*Crowd noises*)

429) M.S. Michel is waiting in front of the board. he looks up at it.

(*Crowd noises*)

430) C.U. The board, just as winning horses' names and (winning odds) go up.

(*Crowd noises*)

431) M.S. (same as 429) Michel looks away from board and walks off (*out of shot*) towards betting windows.

(*Crowd noises*)

432) M.S. Michel (*into shot ¾ REAR VIEW*) goes towards windows.

(*Crowd noises*)

Man (*FACING CAMERA*) coming from a window, joins Michel (*¾ REAR VIEW*).

MAN: Win anything?

433) M.S. Michel (*Facing Camera*)

MICHEL: Nothing.

434) M.S. Man opens jacket and half draws a wad of bank-notes out of the inside pocket.

MAN: Look at this.

435) M.S. Michel glances at bank-notes, then at man.

V.O.: Perhaps I was mistaken? It seemed odd. The winner wasn't the horse he had bet on.

(*CAMERA PULLS BACK and PANS to two-shot as they head back to grandstands.*)

(*A bell rings*)

(*CAMERA PULLS BACK several strides*)

Michel cocks an ear as he hears the bell.

(*QUICK DISSOLVE*)

IN FRONT OF GRANDSTAND

436) M.S. Michel and Man (*BACKS TO CAMERA*) approach (*into the shot*) with crowd gathering at foot of grandstand.

(*Crowd noise*)
(*Silence — Start of race*)

All faces are intent on race.

V.O.: I should have left then and there.

Man is standing a little in front of the others. Michel is standing close beside him. He turns and glances at him.

V.O.: I thought I saw a glint of mockery in his eyes.

437) M.S. Man (*FACING CAMERA*) and Michel ($\frac{3}{4}$ *FRONT VIEW*). They gaze at each other, then turn back to watch the race.

438) C.U. Michel's hand, behind Man's back, gradually approaches Man's jacket and pulls it open.

439) M.S. Michel and Man watching race.

440) C.U. Michel's hand gradually slides into pocket and with two finger pincers removes wad of bills.

441) M.S. Man and Michel watching race. Michel and Man glance at each other. Suddenly, Michel's face goes tense.

442) C.U. Man's hand violently grips Michel's hand holding the bills from behind.

(CAMERA PULLS BACK and PANS).

Michel tries to pull away. Man's other hand slips on handcuffs.

FADE OUT

*(End of race)
(Crowd noise)*

Crowd noise)

PRISON — DAY — MICHEL'S CELL AND CORRIDOR

443) M.S. Michel is sitting motionless on edge of cot. He hears steps in corridor, turns toward door. The lock squeaks.

*(Silence)
(Guard's footsteps)
(Squeaking lock)*

444) M.S. (*CAMERA in corridor*)

The door. A guard ($\frac{3}{4}$ *REAR VIEW*) in foreground opens it. Michel gets up and goes out (*shot*).

(QUICK) DISSOLVE

VISITORS' ROOM

445) M.S. Michel is sitting on a stool ($\frac{3}{4}$ *REAR VIEW, in foreground*) Jeanne (*seen through grille, FACING CAMERA*)

MICHEL: These walls, these bars? I couldn't care less, I don't even see them. It's the thought of it.

JEANNE: The thought of what?

446) M.S. Michel (*FACING CAMERA*)

MICHEL: I should have been been on my guard. I let myself be tricked. I can't stand the thought of that.

447) M.S. JEANNE
(FACING CAMERA) JEANNE: How you are suffering!

448) M.S. (as 446) Michel MICHEL: I confessed to everything.

449) M.S. (as 447) Jeanne JEANNE: They'll take that into account.

450) M.S. (as 448) Michel MICHEL: But when I go before examining magistrate, I'll deny everything. They'll have their work cut out for them!

451) M.S. (as 449) Jeanne JEANNE: You're the only one I have left:

452) M.S. (as 450) Michel MICHEL: Is that so. I'll tell you I did something I shouldn't have done and you act righteous? I don't want anyone or anything.

453) M.S. Jeanne gets up.

454) M.S. (as 452) Michel MICHEL: Don't go.

455) M.S. (as 453) Jeanne sits down again.

456) M.S. (as 454) A hand (guard's hand is laid on Michel's shoulder). (Guard's footsteps and Michel's)

(CAMERA PULLS BACK and PANS).

Michel goes out, with guard behind him.

FADE OUT

MICHEL'S CELL — DAY

457) M.S. Michel walks back and forth, sits down on the cot.

He raises a corner of the mattress. The cloth underneath is sewn together with string. He rips it out and twists it in his fingers.

He hears footsteps in corridor. He goes to the door and peers through the peep-hole.

(CAMERA TRUCKS IN and PANS with him)

He turns around (FACING CAMERA)

DISSOLVE

(Silence)

V.O.: There was something else I hadn't told her. I hadn't made up my mind yet. Why go on living?

(Footsteps in the corridor)

V.O.: Jeanne didn't come back.

458) C.U. Michel opens a letter.

The letter (1): The baby is sick, he's been running a high fever for nearly three weeks. Now at last I can stop worrying. I'll come to visit you in prison soon, Michel.

Michel's hands fold letter and put it back in envelope.

(CAMERA PULLS BACK and PANS to M.S. of Michel)

Michel sits on edge of cot, with the envelope in his hand.

DISSOLVE

459) M.S. Michel, sitting on edge of cot, hears footsteps in corridor. He gets up and turns to the door *(before steps pause at door).*

(Steps draw near, pause)

The lock creaks.

(Creaking lock)

He goes toward the door *(out of shot — ¾ FRONT VIEW)*

(Michel's footsteps)

V.O.: As I read that letter, my heart beat wildly.

(Distant footsteps in corridor and voices)

460) M.S. The door (held open by guard who remains in shadows of corridor).

(Michel's footsteps)

Michel goes out *(¾ REAR VIEW, out of shot).*

VISITORS' ROOM

461) M.S. Michel comes in *(¾ FRONT VIEW)*, does not sit down, but stands in front of stool gazing at Jeanne *(off-screen)*

V.O.: I didn't know what was happening to me. I wanted to speak but could not.

462) M.S. Jeanne is sitting on other side of the bars *(or grating)*. She gets up and slowly approaches bars *(or grating)* until she is touching them.

V.O.: She was pale and began to tremble. An inexpressible joy lit up her face.

Tears are streaming down her face.

463) M.S. Michel *(seen through grating, Jeanne in foreground, over-shoulder shot???)*

He too goes slowly towards grating until he is touching it. There are tears in his eyes.

V.O.: Oh, Jeanne, did it take all that for me to deserve you and to love you.