

"ALGIERS"

screenplay by

JOHN HOWARD LAWSON,  
JAMES M. CAIN

Revised 4/12/38

Warren Russell  
"PEPE LE MOKO"

Stephen Blain

2117 Vista del Mar

TITLES RUN OVER SERIES OF DISSOLVES OF APPROPRIATE  
ATMOSPHERE SHOTS.

DISSOLVE TO:

FADE IN:

1. INT. POLICE HEADQUARTERS - ALGIERS

Shot takes in several uniformed officers, as well as others in native dress. At far end of room, Louvain sits behind desk, while Janvier strides impatiently back and forth in front of him. These two are inspectors in civilian clothes. Janvier is talking mainly to Louvain, but partly to the others, who listen with attention, but with a touch of bored hostility. As scene progresses, CAMERA MOVES IN to accent Louvain and Janvier.

JANVIER

I'm not interested in hearing excuses about local conditions. No doubt there are local conditions; here's a criminal whose exploits have made him notorious throughout Europe, who escaped from France with a fortune in jewels -- and for two years he's been living here in Algiers within a stone's throw of your headquarters....

CAMERA HAS NOW REACHED position favoring the two officers. Louvain is bored but polite.

LOUVAIN

As you say, Commissioner....

JANVIER

(turning on him  
pompously)

I'm here to settle this, and I want it done quickly....

LOUVAIN

(shrugs)

We've been trying to settle the case of Pepe le Moko for two years.

(CONTINUED)

1. (cont.)

JANVIER

In Paris, we handle more difficult cases every day.

LOUVAIN

It's too bad you didn't arrest him before he escaped from France - merely an oversight, no doubt....

JANVIER

We were told that he was dead....

LOUVAIN

Our department in Algiers may have its faults, Commissioner, but we don't believe everything we're told....

JANVIER

(angrily)

Does that excuse your failure? Is Pepe le Moko a magician? Can he disappear when you go in search of him?

LOUVAIN

He's surrounded by magicians...

JANVIER

Do you deal in riddles here?

LOUVAIN

Indeed we do - Oriental riddles.

JANVIER

From my experience, there's no problem in surrounding a given area: then you close in and make a house-to-house investigation....

2. QUICK PAN SHOT  
AROUND OFFICERS

Listening. They are obviously, but politely, amused.

AN OFFICER

(lightly, as camera  
passes him)

A house-to-house investigation.

## 3. TWO SHOT - JANVIER AND LOUVAIN

LOUVAIN

You've just arrived from Paris.  
You're not familiar with the Casbah.

JANVIER

Casbah? What's that? Some kind  
of nut?

LOUVAIN

(smiles)

A very hard nut to crack. You see,  
Pepe le Moko lives in the Casbah.

JANVIER

(importantly)

Well, why not go in and take him  
out of it?

LOUVAIN

You can't arrest a King in his own  
palace -- Pepe is well guarded.  
Let me show you....

They start walking toward the map.

JANVIER

This is fantastic....

LOUVAIN

(who has risen)

As a civilized man, you don't like  
fantasy....

JANVIER

As a police officer, I don't be-  
lieve in it....

Louvain has moved over to map of Algiers.

## 4. CLOSE UP OF LOUVAIN - AT MAP

The wall map of Algiers, with the Casbah heavily outlined.

LOUVAIN

But here it is! When you go into  
the Casbah, you go into another  
continent, another world! A melt-  
ing pot - for all the sins of the  
earth....

## 5. INSERT OF MAP

LOUVAIN'S VOICE

(continuing)

Terraces and steps and narrow  
streets, twisted and dark....

As he speaks -

DISSOLVE TO:

## 6. SHOTS OF CASBAH

LOUVAIN'S VOICE

(continuing)

No one knows what mysteries are  
hidden behind those walls...no  
one knows what wonders and crimes  
and hopes are buried in dim rooms  
and secret courtyards --- people  
swarm through that labyrinth - they  
bring the strange customs of a doz-  
en strange countries -- Kabyles...  
Chinese...Gypsies...Aivados...Slavs  
...Maltese...Negroes...Sicilians...  
Spaniards...and women - women with  
veils across their eyes...slave  
girls and dancing girls...women from  
a thousand lands, caught in the net  
of the Casbah!

(NOTE:

Above is simply an indication of dialogue, to be worked out  
in conjunction with available shots.)

DISSOLVE TO:

7. MED. CLOSE UP OF GROUP  
IN FRONT OF MAP

LOUVAIN

And Pepe le Moko is caught in that  
net! But he's safe as long as he  
stays there...

JANVIER

You mean to say you don't go into  
this quarter?

(CONTINUED)

7. (cont.)

AN OFFICER

It's easy to go in. Sometimes it's not as easy to come out. You cross the deadline: you know your way thru quiet passages; you creep along the walls in the dark; you can't be seen! Suddenly a voice speaks from a roof above you: "Hello, Inspector." How did he know you were there? Don't ask us! You find your way to another street. You think they're not watching you: suddenly a bullet at your feet. It's just a friendly suggestion: don't take the next step!

Slimane has entered unobtrusively during this. He is a native officer in Algerian dress. The officer indicates Slimane carelessly.

OFFICER

Ask Inspector Slimane: the Casbah is his territory!

Janvier turns to Slimane with his usual annoying energy.

JANVIER

How does Pepe le Moko conceal himself? A disguise, no doubt?

SLIMANE

(shrugs)

You don't know Pepe....he'd laugh at a disguise!

JANVIER

Then why don't you find him?

SLIMANE

(with the same shrug)

Ah, but that is singularly easy.... I see him every day!

JANVIER

(roars)

What?

SLIMANE

(to Louvain)

Our distinguished colleague is disturbed?

Louvain smiles. Janvier cuts in forcefully.

(CONTINUED)

7. (Cont.1)

JANVIER

The man's wanted in all the capitals  
of Europe and you see him every day...

SLIMANE

(slyly, nodding)

Sometimes I have the honor of taking  
lunch with him...

JANVIER

Lunch...

SLIMANE

Sometimes dinner! He's an amusing  
companion...

JANVIER

(on verge of apoplexy)

Amusing!

SLIMANE

(slyly)

You wouldn't like him!

JANVIER

(turns violently  
to Louvain)

Another example of what you call  
"local conditions?"

(as usual, Lou-  
vain shrugs)

Gross inefficiency, no effort to make  
an arrest...

SLIMANE

To arrest him, distinguished colleague,  
would be simple. To get him out would  
be impossible.

JANVIER

So you do nothing?

SLIMANE

I flatter myself that I do a great  
deal...in my humble way... I learn  
about Pepe - I know his habits - I  
study his weaknesses: when one can't  
use guns, one must work with brains...

JANVIER

I prefer guns...

(CONTINUED)

7. (Cont,2)

SLIMANE

(humbly, but with his  
eyes on Janvier with  
sarcastic intentness)

In your case, honored sir, such a  
preference is unavoidable...

JANVIER

(to Louvain)

By his looks, I'd say he's too lazy  
to make an arrest.

SLIMANE

I'm merely careful.

JANVIER

Which means looking after your  
own skin.

SLIMANE

It's the only skin I have...

JANVIER

So Pepe le Moko would not amuse me!  
We'll find out...

(he turns angrily  
to Louvain)

I want twenty men tonight, inspected  
and ready for work.

8. CLOSE UP OF SLIMANE

Cynical, amused.

JANVIER'S VOICE

And you might prepare a special  
cell...for Pepe le Moko...

Just a flicker of amusement in Slimane's eyes.

SLOW DISSOLVE TO:

9. INT. SMALL ROOM - IN GRANDPERE'S HOUSE

It is dimly lit. A noticeable feature is a small, heavy door, with a barred peep-slit in it. Beside door, on floor, lounge Pepe's two bodyguards, Max and Gil. Seated at a table are Grandpere, Carlos and Pepe. Jewels are spread out on a velvet cloth. Carlos is a big stupid man whose brutality is in marked contrast to Grandpere's elderly finesse.

## 10. CLOSE UP OF JEWELS

On black velvet on table. Grandpere's fingers among the gems. Rings, brooches, some unset stones.

## GRANDPERE'S VOICE

One cannot always decide on the value in terms of artistic appreciation. As for me, my thoughts are those of an artist.....

(he holds up a diamond)

Consider this diamond....a remarkable specimen...observe the warmth, a certain, shall we say, luminosity?

By this time, the CAMERA HAS PULLED BACK to show Carlos beside Grandpere, extremely bored and anxious to get down to the immediate business at hand.

## CARLOS

(disgustedly)

Go ahead, say it!

## GRANDPERE

(studying the diamond, shakes his head)

No, no, on second thought, luminosity is not the word.....

## CARLOS

Cash is the word... What do we get for that pile of goggle-rock?

## GRANDPERE

(pained)

My ear is offended by the expression - goggle-rock!

## CARLOS

You're goggling at them, aren't you?

## GRANDPERE

(turning to Pepe)

You and I have the same feeling, Pepe...for beauty - shall we say, the quintessential essence....

## CARLOS

Go ahead, say it!

## 10-A CLOSE UP OF PEARL

Cradled in Pepe's hand. Then the CAMERA MOVES UP his arm, to his face, intent on the pearl.

(CONTINUED)

10-A (cont.)

PEPE

This pearl belongs on a very special kind of ear, like a pink shell ....with a little curl of gold hair ....a special kind of gold....I can see it,....

He looks at Carlos, holds out the pearl.

## 11. CLOSE UP OF CARLOS' EAR

Of the cauliflower variety, with grizzled skin of his cheek, as Pepe's hand holds the pearl against it.

## 12. MEDIUM CLOSE UP OF GROUP

Pepe withdraws the pearl sadly.

PEPE

No....Pearls don't suit you at all, Carlos! You're not the type...

GRANDPERE

He'd look better with brass rings in his ears....

PEPE

And a ring in his nose.....

CARLOS

(annoyed, trying to get it)  
Say that again!

PEPE

A ring for your nose.

GRANDPERE

He'll get you a brass ring, at his own expense.

CARLOS

(satisfied)  
Okay.  
(turning to Grandpere)  
I thought we were here to talk business!

GRANDPERE

Ah, but there are ways of talking business: one speaks of other things, and one mentions a price in passing....

(CONTINUED)

12 (cont.)

CARLOS

All right, mention it....

GRANDPERE

(sadly - to Pepe)

He's definitely uncouth....

PEPE

(grins)

You took the words out of my mouth...

CARLOS

He's trying to cheat us, Pepe --  
all this talk is so he can get a  
better price, so he can make fools  
of us....

13. TWO SHOT - PEPE AND CARLOS

PEPE

It's so easy to make a fool of me --  
why don't you try it sometime?

(indicating Grandpere)

Grandpere has dealt with us for two  
years...we must have confidence in  
each other - that's the way to get  
along....

14. CLOSE UP GRANDPERE

He nods, smiling, showing the affection for Pepe which is  
the most genuine thing about the old man.

GRANDPERE

That's true, Pepe.....

15. MEDIUM CLOSE UP GROUP

CARLOS

Then why don't we get our money  
and be done with it?

GRANDPERE

(to Pepe)

He doesn't speak our language.

PEPE

(to Grandpere)

Pretend he's not here.

(CONTINUED)

15 (cont.)

CARLOS

But I am here.

PEPE

(to Grandpere)

He doesn't know he isn't here!

GRANDPERE

Well, one more thing he doesn't know makes it practically a perfect score.

PEPE

(to Carlos, indicating Grandpere)

He was talking about beauty.

CARLOS

The more he talks about beauty, the less he talks about money. I'm talking about - how much!

PEPE

You make me sick....

CARLOS

I what? Say that again?

GRANDPERE

(to Carlos - reasonably)

Since you make him sick....

CARLOS

(giving up)

Okay.

Carlos starts to pick up a ring on the black velvet. Pepe stops him, taking the ring away from him quickly.

PEPE

Look, but don't touch....

(to Grandpere)

He's destructive: I had an enamel box, four hundred years old, studded with rubies -- do you know how he took out the rubies? With a hammer!

CARLOS

What does that prove?

GRANDPERE

A painful lack of cultivation.

## 16. CLOSE UP PEPE

He is thoughtful, a real sadness, nostalgia in his voice.

PEPE

You know this was once my trade:  
I began life in a jewelry store.

## 17. MEDIUM CLOSE UP GROUP

GRANDPERE

And when you left, you took the  
store with you.

PEPE

(shrugs, with a grin)  
It became a habit!  
(again he is serious  
and thoughtful)  
You know, I dream about settling  
down in Paris sometime -- and  
I'd make a collection of things  
like this.....

(he indicates the  
jewels with a sweep  
of his hand)

Not just for myself - for people  
to see - in glass cases....

(turns to bodyguard)

With you in a uniform taking care  
of them, Gil...

(to other guard)

And you, Max.

PIERROT

What about me?

PEPE

(affectionately)

Pierrot, you'd have a uniform  
like a General, and you'd be in  
charge of everything.

CARLOS

And me?

PEPE .

(to Pierrot)

What would he be? Stuffed, in  
a glass case.

CARLOS

What? Say that again.

(CONTINUED)

17 (cont.)

PEPE

Stuffed, in a glass case.

GRANDPERE

(helpfully, to Carlos)

Like an Egyptian mummy....

CARLOS

(gives up)

Okay.

18. STREET - AT EDGE OF CASBAH

Police cars arrive, men get out, start for Casbah.

19. NARROW STREET  
MEDIUM LONG SHOT

Showing people seated in street. Visible is L'Arbi, the police stool pigeon. Two sailors, drunk, come out of a bar. As L'Arbi rises to his feet, CAMERA PANS disclosing group of detectives entering far end of street. CAMERA PANS BACK to include L'Arbi.

L'ARBI

(yelling in Arabic)

Police! Police! Police!

Natives scatter at L'Arbi's warning.

20. MEDIUM CLOSE SHOT

As L'Arbi runs from house to house yelling.

L'ARBI

(in Arabic)

Police! Police!

As CAMERA PASSES partly dressed woman rushing into a doorway, IT PICKS UP a little girl seated on step. Feet of detectives going past her. Same woman dashes out, grabs little girl in her arms, rushes back to the doorway with the child.

21. EXT. STREET  
MEDIUM LONG SHOT

Detectives walking down street. Numerous natives are seated on street, playing cards, apparently unconcerned about police.

22. EXT. CASBAH - STREET  
CLOSE UP GROUP OF NATIVES

Seated at table, playing cards.

NATIVES  
(talk in Arabic -  
Pepe's name mentioned)

23. EXT. CASBAH STREET  
CLOSE ANGLE ON DETECTIVES

Walking almost into camera. CAMERA PANS to get two natives seated against wall.

POLICEMAN  
(to Native)  
Where's Pepe le Moko?

NATIVE  
(in Arabic)  
I don't know him.

24. INT. CAFE  
SEVERAL NATIVES, INCLUDING REGIS

Sitting around. Janvier, Louvain, Sergeant and police enter, seize several of the natives, among them Regis.

POLICE  
Where's Pepe le Moko? Come on,  
where is he? Etc.

NATIVES  
(jabber - mostly in their  
own language - they don't  
know)

SERGEANT  
(to Regis)  
Where's Pepe le Moko?

Regis protests, apparently in an agony of fear.

REGIS  
I don't know. By the sword of the  
great Prophet, I haven't seen Pepe  
le Moko for two weeks. He hasn't  
let me look on his face for two weeks!

25. LOUVAIN'S HAND

Hand slides down Regis' arm. Piece of paper passes - from Regis to Louvain.

26. GROUP - REGIS, SERGEANT, LOUVAIN AND JANVIER

LOUVAIN

Let him go.

The Sergeant releases Regis, who scuttles off. Louvain steps to one side, out of sight of natives, followed by Sergeant and Janvier.

27. LOUVAIN, SERGEANT, JANVIER

Louvain hands paper to Janvier, who reads.

JANVIER

Grandpere---who's he?

LOUVAIN

Receiver of stolen goods.

JANVIER

You know his place?

LOUVAIN

(testily)

We know it.

They start off.

28. MEDIUM LONG SHOT  
SHOOTING THROUGH ARCHWAY

Regis enters scene, runs down stairs, turns corner, then down narrow street.

29. EXT. STREET  
LONG SHOT

Regis running down street, enters Ines' house.

30. CLOSE UP AT DOOR  
OF INES' ROOM

As Regis comes to the door, knocks.

31. INT. INES' HOUSE

Room scantily furnished in Oriental fashion.

## 32. CLOSE UP OF INES

Lying back among cushions in a nook in the wall, as she half rises at the sound of knocking. She is an Egyptian girl, with a dark beauty which is enhanced by her child-like simplicity and her quick emotional response to changing moods.

INES  
(eagerly)  
Pepe?

REGIS' VOICE  
(outside door)  
No, it's Regis.

33. INT. ROOM  
MEDIUM SHOT

As Ines runs across to door, and opens it.

INES  
What's the matter?

REGIS  
The police - they're looking  
for Pepe.

INES  
So soon?

REGIS  
Soon? Were you expecting them?

INES  
Always.....

## 34. CLOSE UP INES

At closet, as she hurriedly takes out a cape dress or cape.

INES  
But especially tonight -- Pepe  
said they sent someone all the  
way from Paris....

## 35. TWO SHOT - INES AND REGIS

As he comes over beside her, intensely inquisitive.

REGIS  
Oh, he knew....

(CONTINUED)

35 (cont.)

INES

(proudly)

Of course, Pepe knows everything...

Regis gives a knowing little smile.

REGIS

You're going to him?

Ines nods, rushing with her preparations, putting on slippers, etc. Regis, apparently with the intention of delaying her, seems to be getting in her way.

REGIS

Tell him I've never seen so many of them....

INES

He'll laugh -- that's what he expected.

REGIS

Look at my neck....

(she pays no attention)

I thought they were going to wring it like a chicken....

Ines laughs.

REGIS

....But all the time I was thinking only of Pepe -- let them kill me, I thought, as long as Pepe.....

INES

(astonished)

Why should you feel that way?

REGIS

Don't you?

36. CLOSE UP OF INES

She speaks with simple, intense feeling.

INES

I?... Everyone knows how I feel about Pepe!

She suddenly realizes she is wasting time. She starts for door.

## 37. MEDIUM CLOSE UP AT DOOR

As Regis blocks her way, anxious to clinch the good impression he feels he is making.

REGIS

Pepe doesn't like me. He ignores me, humiliates me - but I'll have my revenge; sometime he'll be sorry he didn't notice me sooner -- oh, I'm very humble - I do my best to serve him in my small way.

INES

That's nice of you, Regis.

REGIS

That's how I am: sensitive! But no one appreciates me.

She tries to brush past him, but he is very insistent.

REGIS

Promise me you'll tell him -- that I came to warn him.

INES

(trying to go)  
I will!

REGIS

(calling after her)  
I don't want any favors -- I just want him to know -- where there's trouble.....

She has gone.

## 38. CLOSE UP REGIS

As he finishes for his own benefit.

REGIS

.....look for Regis!

## 39. EXT. STREET CORNER

Janvier and Louvain enter, followed by police. Louvain points down the street.

LOUVAIN

Third on the left.

40. LONG SHOT OF STREET  
REVERSE ANGLE

CAMERA PICKS UP police in background, PANS to doorway RIGHT, where a beggar is lying. The beggar raises his head, sees police, surreptitiously takes stick and knocks on doorway. CAMERA DOLLIES BACK to second doorway where second beggar repeats same business. CAMERA STILL DOLLYING GOES to third doorway, where third beggar repeats same business.

41. MEDIUM SHOT  
JANVIER, LOUVAIN AND POLICE

Janvier points off.

JANVIER

Cover the roof.

Four policemen exit quickly down side street. Janvier turns to other cops and indicates that they are to take up a position the other side of Grandpere's house.

JANVIER

Go around to the back.

Six men start off down the street.

42. LONG SHOT OF ROOFS

Ines enters in medium foreground and starts across.

43. MEDIUM SHOT - SMALL STAIRWAY  
SHOOTING OUT TOWARD STREET

Cops who first left Janvier, enter and exit up stairs, past camera.

44. MEDIUM SHOT OF ROOFS

Roof door of Grandpere's house in background. Ines enters from behind camera, turns and looks off.

45. REVERSE ANGLE

Cops enter onto roof from stairway in background.

## 46. MEDIUM SHOT OF ROOF

Ines reacts to what she sees and exits through door into Grandpere's house.

## 47. INT. GRANDPERE'S HOUSE

Ines enters, closes door and bolts it, exits past camera.

48. CORNER OF STREET  
NEAR GRANDPERE'S HOUSE

In background, four cops are arriving at further corner of block. CAMERA PANS TO SHOW original front of Grandpere's house from OPPOSITE ANGLE, with four cops in foreground.

## 49. JANVIER, LOUVAIN AND REMAINING COPS

They start down toward door to Grandpere's house.

## 50. INT. GRANDPERE'S HOUSE

Pepe, Carlos, Grandpere, Max and Gil. They stand listening, alert, as knocking is heard from door which leads to roof. (This door is up a short flight of steps.)

Pepe makes a curt gesture to Max, who draws gun, and goes up steps to door. The knock is repeated.

INES' VOICE

(outside door)

It's Ines.....quick....

Max opens the door. Ines enters, dashing down the steps to Pepe.

INES

The police...on the roof, Pepe --  
they're coming.

## 51. TWO SHOT - INES AND PEPE

In running, her hair has fallen down over her eyes. He looks at her with mock severity, pulls the hair back from her eyes.

(CONTINUED)

51 (cont.)

PEPE

Suppose the police should see you  
like that? What would they think  
of you?

He arranges the hair with quick delicate fingers.

INES

(somewhat reassured -  
half laughing)

Pepe.....

52. WIDER ANGLE ON SCENE

Pepe turns quickly as Pierrot enters, locking the door  
after him.

PIERROT

They've surrounded the house -  
they know you're here.

53. CLOSE UP PEPE

As he looks around thoughtfully, mildly disturbed.

PEPE

That's funny -- how did they  
know I was here?

54. CLOSE UP GRANDPERE

He has turned to the table, where he is arranging the jew-  
els on the black velvet cloth, about to wrap them in the  
cloth. He is not unduly hurried.

GRANDPERE

It's getting so one can't meditate  
in peace any more -- always rush  
and bustle....

Pepe enters scene, as Grandpere is about to wrap the  
jewels. Pepe casually picks up a ring among the jewels.

PEPE

I'll keep this one, I rather  
like it.

Grandpere nods. Pepe looks off. Something he sees makes  
him angry. With a frown he moves off quickly. CAMERA  
MOVES with Pepe as he goes to window in recess. At the

(CONTINUED)

54 (cont.)

window, Pierrot has gun in hand and shoots once into the street. He is about to shoot again as Pepe seizes him roughly.

PEPE  
(indicating gun)  
Do you think that's a toy?

PIERROT  
Well, I --

PEPE  
(harshly)  
When will you learn to obey orders?

Before Pierrot can answer, a bullet from the street whizzes right between their faces and buries itself in the wall beside which they are standing; Pepe is standing so close to the wall that plaster falls on his shoulders.

PEPE  
You see....

As he quickly pulls Pierrot out of range, he is suddenly gentle, his arm affectionately around the boy's shoulder.

PEPE  
Don't take so many chances -- it's foolish -- I don't want a bullet to come between us....  
(he touches the broken plaster of the wall with a grin)  
...the way that one almost did!

By this time, the noise around them has increased, violent knocking from the roof, and a dull, heavy knocking below.

55. WIDER ANGLE ON SCENE

As Pepe gives signal to Max and Gil, who pull aside a heavy chest, disclosing small opening in wall leading to house next door. All quickly start to exit through the opening.

56. MEDIUM CLOSE UP  
DOOR FROM ROOF

As an axe crashes into the door.

## 57. CLOSE UP GRANDPERE

About to go through the small opening, looks off at the door which is being smashed.

GRANDPERE

(to Pepe)

Every few weeks, I have to get new doors.

They go through.

58. EXT. STREET  
IN FRONT OF GRANDPERE'S HOUSE

Janvier directing activities of police.

JANVIER

(indicating the door)

Break it down.

The police set to work with crowbars, axes, etc.

## 59. INT. ROOM IN HOUSE NEXT TO GRANDPERE'S

As Gil and Max pull the chest back into place by means of two iron rings on the back of it. During following scene, they get a long iron bar and put it through the rings to hold the chest in place. CAMERA MOVES from Gil and Max (as they close the opening) to a CLOSE ANGLE ON PEPE AND INES, a little apart from the others.

PEPE

Ines....

She looks up at him with obedient adoration.

PEPE

Did you tell anyone where I was?

INES

(shakes her head)

No one, Pepe.....

Pepe is seriously worried. He grips her arm, looking into her face intently.

PEPE

You're sure? Try to remember.....

(CONTINUED)

59 (cont.)

INES  
 (frightened and  
 tearful)  
 Why don't you believe me, Pepe?  
 All I want is to please you.....  
 I couldn't lie to you....

Pepe's manner suddenly changes to mocking amused tenderness, realizing he has frightened her.

PEPE  
 H'm....couldn't you? How about  
 all that time you kept telling  
 me you didn't like me....

INES  
 But this is serious....

PEPE  
 So love is not serious?

INES  
 (shocked)  
 Don't say that....

PEPE  
You said it...

INES  
 I didn't mean it....

PEPE  
 (triumphantly)  
 Then you told a lie! You see.....

INES  
 But, Pepe, it's serious if someone  
 told the police - I didn't speak to  
 anyone. I was at home until Regis  
 came....

PEPE  
Who came?

INES  
 (innocently)  
 Regis. As soon as he told me, I  
 ran to you.

PEPE  
 What did Regis tell you?

INES  
 About the police. He wanted me to  
 warn you.

(CONTINUED)

59 (cont. 1)

PEPE  
That was nice of him.

INES  
That's what I thought.

PEPE  
That's all you thought?

INES  
Was there something else for me  
to think?

He grins, pinches her cheek with amused affection.

PEPE  
That's what I like about you.

INES  
(eagerly)  
What?

PEPE  
You're such a child....

60. INT. ROOM IN GRANDPERE'S HOUSE  
FULL SHOT

As the door from the roof is smashed to pieces and the police rush in. At the same time, the police, led by Janvier and Louvain enter from below. They all look around.

LOUVAIN  
And this seems to be all,

JANVIER  
(vigorously)  
It's not all for me! Search the place.

They start the search. Detectives open the chest that conceals the passage, close it again in disgust. They start to turn the room upside down.....

61. INT. ROOM IN HOUSE NEXT DOOR

We can hear the noise of the search in the room next door. Ines is pouting. Pepe glances at her, takes ring from pocket, holds it cupped in his hand.

PEPE  
Hold out your hand.

(CONTINUED)

61 (cont.)

She holds out both hands obediently. He shows the ring - she impulsively reaches for it.

PEPE  
(severely)  
Don't grab -- it's unlucky...

INES  
(eagerly)  
You want to give it to me, Pepe?

He is trying it on her fingers rapidly. It is much too big for a slim finger. He even tries it on the thumb, shakes his head sadly.

PEPE  
No...it's for some fat old woman...

INES  
(eagerly)  
Let me have it, Pepe - sometimes I'll get fat.....

PEPE  
You'd lose it before that...

INES  
No, I'll keep it for a charm....

Pepe smiles, taking her hand.

62. INSERT OF INES' HAND

With ring on her finger, as Pepe puts one of her fingers over the other, so as to keep the ring in place.

63. TWO SHOT - PEPE AND INES

PEPE  
Then you must keep your fingers crossed.

INES  
(holding up the hand  
proudly, fingers crossed)  
All right.  
(seeing he is amused)  
Why do you smile?

(CONTINUED)

63 (Cont.)

PEPE

(shrugs)

In my country, it has a meaning --

INES

Like crossing the heart?

PEPE

Something like that --

INES

(with plaintive  
earnestness)This ring will mean that I'm  
always yours, Pepe, with my  
fingers crossed --

64. WIDER ANGLE ON SCENE

Grandpere is listening at wall.

GRANDPERE

(sadly)

Those vandals are turning my  
house upside down.

PEPE

They'll be in here next...let's  
get out...

The men move quickly, Grandpere turning to a door,  
Pierrot and the others going up a staircase. Pepe turns  
to Ines.

PEPE

Stay here. When the police  
come, you know what to say.

65. CLOSE UP - INES

She nods, watching them go. She holds up the hand with  
the ring, looking proudly at her crossed fingers.

66. INT. ROOM IN GRANDPERE'S HOUSE

The search is completed, and Janvier and Louvain are  
obviously depressed.

(CONTINUED)

66 (Cont.)

LOUVAIN  
 No evidence. Nothing.  
 (turning to  
 Janvier, coldly)  
 Are you satisfied?

JANVIER  
 (grimly)  
 We'll search every house in the  
 neighborhood. You men - up on  
 the roof, the rest of you, follow  
 me...

Four police start up steps to roof. The others turn to  
 stairs leading to street.

67. EXT. ROOF  
 NEAR DOOR FROM GRANDPERE'S HOUSE  
 The four cops come up from below, move across roof.

SERGEANT  
 There they go!

68. LONG SHOT - ROOFS  
 Carlos, Max, Gil and Pierrot climbing over a wall about  
 two houses away.

69. LONG SHOT - ROOFS  
 Sergeant and his men crossing roofs, firing as they go.

70. MEDIUM SHOT - SMALL COURTYARD  
 A narrow well into which Pepe drops from terrace above.

71. CLOSE UP - PEPE  
 Holding one arm, showing that he has been wounded. He  
 looks up.

72. MEDIUM SHOT - FROM PEPE'S ANGLE  
 Showing opening above, as police pass above, continuing  
 their search.

## 73. EXT. ROOF AT EDGE

As Sergeant and his men reach the edge, find they can go no farther in this direction, and look around at the empty expanse of terraces around them.

## 74. MEDIUM SHOT - STREET

The street is absolutely empty, as Janvier, Louvain and group of police appear around a corner, looking around cautiously.

LOUVAIN

(to Janvier)

What are your orders?

JANVIER

He must be near here. We'll get him. You, and you, come with me -- the others stay here.

## 75. CLOSE SHOT - BARRED WINDOW

Carlos moves into shot behind window, looks down, smiles.

## 76. REVERSE ANGLE - FROM CARLOS' VIEWPOINT

Cops standing at street corner.

## 77. CARLOS - IN WINDOW

Draws his gun, takes aim and fires.

## 78. CLOSE SHOT - COPS STANDING ON STREET CORNER

Carlos' bullet nicks a piece of the wall above cop's head. He ducks and flattens himself against the wall.

79. EXT. STREET CORNER  
MEDIUM SHOT

All the cops look off to where shot came from and take positions of protection.

80. EXT. STREET CORNER  
MEDIUM SHOT - DIFFERENT CORNER

Janvier and several cops have stopped, having heard the shot, and are looking back towards the cops they have left on the other corner. Janvier signals them to follow him, and exits past camera.

81. CLOSE SHOT - ARCHWAY OVER STREET

Pierrot's head rises from behind the balustrade of the arch. He looks around cautiously, raises his gun into position.

82. REVERSE LONG SHOT - ORIGINAL STREET CORNER  
FROM PIERROT'S ANGLE

Police, flattened against the walls, trying to keep out of bullet range. Janvier and cops enter, looking off, their backs to the camera.

83. CLOSE SHOT - ARCHWAY OVER STREET

Pierrot aims his gun and fires.

84. REVERSE SHOT - CORNER OF STREET

Police turn to see where new attack is coming from, fire back.

85. EXT. ALLEYWAY  
MEDIUM SHOT

Group of visitors enters scene. Gaby, two men and another woman. The girls are dressed in evening gowns with short fur jackets and are heavily jeweled. Their escorts are two heavily-jowled, middle-aged men in ordinary business clothes. As they enter street, we hear more shots. Police grab them and hurriedly pull them back out of the way, except Gaby, who runs a few steps in the other direction and gets under an archway.

86. MEDIUM SHOT - UNDER ARCHWAY

As shooting continues, Slimane runs up and pulls Gaby into a doorway.

(CONTINUED)

86 (Cont.)

SLIMANE

Quick - this way.

87. INT. NATIVE WOMAN'S HOUSE  
MEDIUM CLOSE SHOT

Gaby and Slimane entering doorway. CAMERA PANS them into the room, bringing them into a MEDIUM THREE SHOT with the native woman, dressed in gypsy costume.

NATIVE WOMAN

Come in. Make yourself comfortable.

GABY

What is it? What happened?

NATIVE WOMAN

Oh, it's nothing ...

GABY

You call this nothing?

NATIVE WOMAN

(philosophically)

Oh, you know how it is with the police. They like to keep everything in an uproar...

SLIMANE

(bowing to the  
native woman)

A very profound observation!

NATIVE WOMAN

(helpfully, to Gaby,  
seeing that she is  
still puzzled)

They'll get tired of it soon;  
they're looking for a man.

GABY

All this, for one man?

NATIVE WOMAN

(with justifiable  
pride)

Ah, you don't know Pepe le Moko!

88. CLOSE SHOT - CORNER OF ROOFTOP

Max's smiling face and his gun appear.

89. REVERSE ANGLE  
NEW ANGLE ON STREET CORNER

Showing police in increasing confusion.

90. CLOSE SHOT - CORNER OF ROOFTOP

Max shoots.

91. EXT. STREET CORNER  
MEDIUM SHOT

Cops turn and try to scramble out of range of the new attack.

92. CLOSE SHOT - SMALL WINDOW, BALCONY

Gil's head appears. He smiles and shoots.

93. MEDIUM SHOT

By this time, the police are completely at a loss, trapped in crossfire, helpless.

94. INT. NATIVE WOMAN'S ROOM

Slimane, Gaby and Native Woman.

GABY

Does this sort of thing happen often?

The native woman nods lazily, pleased that the disturbance is making such a good impression on the visitor.

SLIMANE

More often than you might think...  
The police have been looking for him for two years.

GABY

The police must be rather stupid.

SLIMANE

(bowing to  
her gravely)  
As one of them, I consider that a triumph of under-statement...

(CONTINUED)

94 (Cont.)

GABY  
You're one of them?

SLIMANE  
(again bowing)  
I have that doubtful honor.

GABY  
How does he do it?

SLIMANE  
A good head...

NATIVE WOMAN  
It's not his head that saves him --  
it's his heart -- a man with such  
a good heart can get around anyone...

GABY  
Sounds intriguing...

SLIMANE  
H'm...that's a matter of taste...

Slimane is looking off fixedly toward stairs.

95. CLOSE UP - GABY

As she follows his look.

96. CLOSE UP - PEPE

As he enters slowly down short flight of steps, holding  
his left arm. He walks calmly over to native woman,  
pulling up his coat sleeve.

97. TWO SHOT - PEPE AND NATIVE WOMAN

As he smiles down at her with friendly carelessness.

PEPE  
Fix it up.

She starts to work with eagerness.

98. WIDER ANGLE ON SCENE

SLIMANE  
(politely, to Pepe)  
Permit me to hope that it's noth-  
ing serious?

(CONTINUED)

98 (Cont.)

PEPE  
(equally polite)  
Thanks... a flea bite.

He notices Gaby for the first time.

99. CLOSE UP - GABY

Looking at Pepe.

100. CLOSE UP - PEPE

Looking at Gaby. His eyes drop down to the bracelets on her wrists.

101. CLOSE UP - BRACELETS ON GABY'S LEFT WRIST

Gaby's right hand makes a little movement to cover them.

102. CLOSE UP - PEPE

His eyes go up slowly, deliberately, to the pearls on her neck.

103. CLOSE UP - PEARLS ON GABY'S NECK

104. CLOSE UP - PEPE'S EYES

Looking at her.

105. CLOSE UP - GABY'S SMILE

106. CLOSE UP - PEPE

He glances over at Slimane, turns to him with a smile.

## 107. TWO SHOT - PEPE AND SLIMANE

PEPE  
Why aren't you chasing the fox?

SLIMANE  
(shrugs agreeably)  
It's such a silly business, I  
prefer to use my brains.

PEPE  
Well, your friends did a little  
better than usual tonight. At  
least they found me. That's  
pretty good for them.

SLIMANE  
Shall we say, a step in the right  
direction?

## 108. WIDER ANGLE

As Pepe turns to Gaby.

PEPE  
Excuse us, Madame, if we talk shop.

## 109. CLOSE UP - GABY

Watching Pepe, much intrigued.

PEPE'S VOICE  
Cigarette?

GABY  
Please.

CAMERA PANS TO Pepe's pocket, showing his hand drawing  
gun from pocket, in effort to take cigarettes with his  
one good hand.

SLIMANE'S VOICE  
Let me help you.

Slimane's hand comes into scene, taking cigarettes out  
of pocket. CAMERA PANS UP to Pepe's face. Slimane  
puts cigarette in his mouth. CAMERA PANS BACK to Gaby  
as she takes cigarette from Pepe.

## 110. TWO SHOT - PEPE AND SLIMANE

Slimane takes a cigarette from Pepe's pocket.

(CONTINUED)

110 (Cont.)

PEPE

Sometimes I feel sorry for them.  
They'll never get me by this  
technique, you know.

SLIMANE

I've tried to point that out to  
them.

PEPE

For once the Inspector and I  
agree completely.

SLIMANE

I am the one who will get you,  
Pepe, in the end.

PEPE

I can hardly wait for the day.

111. WIDER ANGLE

Gaby in foreground, watching the two men. Slimane is  
lighting Gaby's cigarette. Then he holds the lighter  
for Pepe.

SLIMANE

And not only you, but the others --  
Pierrot, Carlos, Grandpere, all  
of you...

PEPE

Then what will you do? Put us in  
the zoo?

SLIMANE

You flatter yourself...

PEPE

You mean, you won't exhibit me in  
a cage?

SLIMANE

You're important now, because you're  
free -- once you're behind bars,  
people will forget all about you...

PEPE

(to Gaby)

He's funny, my friend Slimane. He  
looks normal, doesn't he? But he  
has delusions -- he thinks he can  
arrest me.

(CONTINUED)

111 (Cont.)

SLIMANE

That's exactly what I'm going to do, Pepe.

PEPE

(patting his cheek)

Sure... sure... sure... sh-sh-sh... How you make me laugh!

(surveys Slimane with amusement)

You know what I like about you?

SLIMANE

No, but I'm humbly waiting for you to tell me...

PEPE

Your face! It's a perfect face for your job -- To look that false is almost the equivalent of being honest.

SLIMANE

(bowing)

I'm honored that my appearance pleases you!

PEPE

Don't mention it --

(he turns to Gaby)

You'll excuse me. I'm afraid I have to go.

(with an expressive shrug of apology)

Business.

He exits, followed by bodyguard.

112. CLOSE UP - GABY

Watching him go, puzzled and impressed. Slimane comes into scene, studying her. His manner is casual, but he is interested in her impression.

SLIMANE

It's a shame, isn't it?

GABY (surprised)

What?

SLIMANE

A waste of talent...an unusual intelligence...one hates to see him buried so young...

(CONTINUED)

112 (Cont.)

GABY

Buried?

SLIMANE

((carelessly))

It's the same thing.

GABY

(looks at him with  
new interest, her  
voice low and puzzled)

What makes you so sure?

SLIMANE

I've marked the date of his  
arrest on the wall of my room --  
high, where it reads black in  
the rays of the setting sun.

WIPE TO:

113. EXT. NEAR EDGE OF CASBAH  
LONG SHOT - STEEP STREETS AND STEPS

As the police come down the hill through the winding  
twisted streets toward the edge of the native quarter.

114. MEDIUM SHOT

On street as the police pass, dejected, having failed.  
CAMERA PANS UP side of an enormous blank wall of  
colored stucco. The CAMERA FINALLY REACHES a curious  
little niche in the wall, reached by a narrow ledge.  
In this niche, Ines and Pepe are lying, close together,  
peering over the edge, watching the departure of the  
police. CAMERA MOVES to a VERY CLOSE ANGLE on the two.

PEPE

(pointing)

There they go.

INES

(cuddling against  
him)That's the end of them...

PEPE

For tonight ...

## 115. CLOSE UP - INES

She holds up the ring on her hand. By this time, she has forgotten the crossing of her fingers.

INES

Our charm worked, Pepe, it kept you safe.

## 116. CLOSE UP - PEPE

Holding her hand. He glances at Ines, then looks off at the departing police. He carefully crosses her fingers over the ring and smiles at her.

FADE OUT.

FADE IN

117. INT. POLICE HEADQUARTERS

Police and detectives sit in dejected attitudes. The only person who is not dejected is Janvier, who is striding up and down in a masterful manner, as he dictates to a police secretary.

JANVIER

I am happy to report that the raid was carried out in an energetic manner, and although it failed in its objectives... No, cross that out, cross out "failed in its objectives"... in an energetic manner under my direction...

118. CLOSE UP - LOUVAIN

Fanning himself lazily, watching Janvier with sarcasm.

JANVIER'S VOICE

(continues)

...although we narrowly missed capturing Pepe le Moko...

Louvain smiles.

119. MEDIUM CLOSE UP - JANVIER

Who is working himself up to quite a pitch of pride in his own achievements.

JANVIER

...he was evidently wounded while escaping. In fact, his injuries may prove fatal... In the event of his death, I shall inform you without delay.

120. WIDER ANGLE ON SCENE

Louvain rises, confronts Janvier lazily.

LOUVAIN

Why don't you just declare him dead and be done with it!

Janvier ignores this, and turns pompously to the Secretary, continuing his dictating.

(CONTINUED)

120 (Cont.)

JANVIER

You can rest assured that I have the situation well in hand and will take whatever steps I deem advisable.

(turning to  
go, curtly)

Wire that to Paris, immediately.

He exits. Regis approaches Louvain.

REGIS

What does he mean by saying that he has the situation well in hand?

LOUVAIN

(sourly)

He means that he'll sit here and write letters to Paris while he waits for Pepe to die of old age.

REGIS

(grinning)

That's better than going into the Casbah looking for him.

LOUVAIN

At least, our friend from Paris has learned something about the Casbah.

REGIS

We've all learned that there's only one way to arrest Pepe.

LOUVAIN

That's very intelligent of you --

REGIS

(pompously)

As you know, my intelligence is at your service.

LOUVAIN

(shrugs)

So far, that's hardly been enough --

REGIS

But wait; suppose Pepe comes out of the Casbah -- then it follows that his arrest is a matter of child's play -- oh, I know what you're going to say -- he won't come out! But I'm not so sure --

(CONTINUED)

120 (Cont.1)

LOUVAIN

Shall we send him an engraved invitation?

REGIS

He's too clever to fall into a trap, but some of his friends are not so clever.

LOUVAIN

He doesn't care about them --

REGIS

He cares about Pierrot: he loves him like a brother, like a brother who is also a son -- I assure you that his affection for Pierrot has really touched me, I'm sensitive to that sort of thing --

LOUVAIN

Get to the point --

REGIS

Suppose Pierrot should come into town? Pepe would be worried by his absence, he'd come down to find him --

LOUVAIN

You overlook one little point -- How do you get Pierrot to come down?

REGIS

Ah, you've put your finger on the point!

He takes a letter from his pocket.

121. CLOSE UP - REGIS

He taps the letter and winks with pompous delight.

REGIS

I have here a letter. I got it from Pierrot, but he doesn't know that. The letter is from his mother, a letter of exquisite tenderness --

122. TWO SHOT - LOUVAIN AND REGIS

As Louvain interrupts him, taking the letter, glancing at it.

(CONTINUED)

122 (Cont.)

LOUVAIN

From France. I can't see much value in that.

Regis takes back the letter and waves it proudly.

REGIS

It depends: Pierrot speaks of his mother in a manner which touches a sensitive heart...the boy is a good son...

(seeing Louvain's  
unbelieving shrug)

A bad boy can be a good son...the good son can help us to lock up the bad boy...then we keep the arrest a secret, and Pepe will come out of the Casbah to look for Pierrot -- are we agreed?

LOUVAIN

Agreed.

REGIS

As to the price --

LOUVAIN

You know the reward has been posted --

REGIS

But a little bonus besides, in view of the circumstances --

LOUVAIN

Agreed...How do we know we can trust you not to make a better bargain with Pepe?

REGIS

(indignantly)

I'm an informer, not a hypocrite!

Off scene, we hear Slimane's sardonic laughter.

123. MEDIUM CLOSE UP - SLIMANE

Laughing, as Regis enters scene, looks down at him annoyed.

REGIS

What are you laughing at?

SLIMANE

It amuses me to see you sell your friends at bargain prices. You have a flair for business.

(CONTINUED)

123 (Cont.)

REGIS  
 (turns away from  
 him, annoyed)  
 You say that because you're  
 jealous. That doesn't touch  
 me at all. I'm above it!

DISSOLVE TO:

124. EXT. STREET OUTSIDE PEPE'S HOUSE  
DAY

Various street activities. CAMERA PANS, showing Max and Gil playing dice and ball game on sidewalk. CAMERA THEN PANS to Tania, resting on her doorstep, then to street as Slimane walks up the street.

125. MEDIUM SHOT OF STREET

Max and Gil in background, as Slimane approaches them.

SLIMANE  
 (watching the game)  
 Double him, Gil, he'll never make it.

Max plays with ball and misses.

126. MEDIUM CLOSE UP - TANIA

As Slimane enters scene.

SLIMANE  
 Good morning, Tania.

TANIA  
 Good morning, Inspector.

SLIMANE  
 May I offer my regards to your  
 charming husband.

TANIA  
 (astonished)  
 Huh!

SLIMANE  
 Don't tell me he's been beating  
 you again?

(CONTINUED)

126 (Cont.)

TANIA

You know how it is with a man!

SLIMANE

Well, I can't say I do.

TANIA

They seem to take to it naturally.

SLIMANE

That's been your experience?

TANIA

I've had my share of love: when I was married to Alphonse, he beat me because I made more money than he did... Then he lost his voice and he'd beat me because I didn't make enough. Maybe it's my face that makes me unlucky: I've tried to change it... I thought it would bring me luck to have red hair...that year I was married to a magician and he beat me black and blue...I changed to a blonde, but it didn't do me any good -- Maybe I ought to turn green --

SLIMANE

I'm sure Carlos would like you green --

TANIA

(hopelessly)

That's why he beats me, because he likes me.

## 127. WIDER ANGLE ON STREET

As Pepe appears at door of house. One of the bodyguards hurries forward to light his cigarette. He waves a greeting to the whole street.

## 128. FLASHES OF GIRLS

129.

130. Of various types, at windows, terraces, etc., waving at

131. Pepe, "Good morning, Pepe," "Hi, Pepe," etc.

132.

## 133. CLOSE UP - PEPE

Waving back from doorway, As he steps forward into street,

(CONTINUED)

133 (Cont.)

Slimane confronts him, with his customary cynical friendliness.

SLIMANE

Better watch out, Pepe...women  
will be the death of you.

PEPE

(shrugs, grin-  
ning at him)

It's a happy death.

SLIMANE

I'm just warning you.

PEPE

Don't worry, I keep my head. I  
may need it one of these days.

SLIMANE

(drily)

No doubt...

PEPE

(starting to walk  
down street)

Coming my way?

SLIMANE

With pleasure.

## 134. TRUCKING SHOT WITH PEPE AND SLIMANE

As they walk down the street, followed by Pepe's body-guard. As they pass natives, Pepe exchanges a greeting, often in native language, showing his casual friendliness with the whole population.

PEPE

Did you get home safely last  
night?

SLIMANE

Why not?

PEPE

Nothing unpleasant?

SLIMANE

Yes, we had one rather unpleasant  
experience.

(CONTINUED)

134 (Cont.)

PEPE  
(glancing at him)  
Huh?

SLIMANE  
With you!

PEPE  
(grins)  
She didn't think so.

SLIMANE  
What makes you so sure?

PEPE  
What did she say?

SLIMANE  
You know women, they talk about nothing. I hardly listened. Was there anything special about her?

135. MEDIUM CLOSE UP OF BOOTH

As Pepe stops to eat a bit of native food, salutes the vendor by touching the palm of his hand, then raises finger to his lips.

PEPE  
Yes -- Pearls...the color I like.  
And handcuffs I can appreciate -  
platinum and diamonds...  
(as he turns from  
booth, sniffing  
nostalgically)  
She didn't buy that perfume in  
Algiers!

136. TRUCKING SHOT - PEPE AND SLIMANE

SLIMANE  
So all you noticed were the  
jewels and perfume?

PEPE  
(carelessly)  
What else is there?

SLIMANE  
What about the eyes?

(CONTINUED)

136 (Cont.)

PEPE

They all have eyes! But all that  
chi-chi and jingle -- you don't  
see much of that in the Casbah!

SLIMANE

(glancing at him slyly,  
understanding his mood)  
But you do where she comes  
from! She asked quite a few  
questions about you.

PEPE

And what did you tell her?

SLIMANE

What could I tell her?

PEPE

Why? Afraid she'd be a little  
shocked at my past?

SLIMANE

No, but she might be a little  
appalled at your future. I told  
her you might get off with twenty  
years -- with a good lawyer.

PEPE

You wouldn't want me to get twenty  
years -- you're too fond of me --  
What's her name?

SLIMANE

(glances at him,  
grunts expressively)  
Ts-ts-ts...so you're thinking  
about her?

PEPE

How can I think about her when I  
don't know her name?

137. MEDIUM SHOT  
AT DOOR OF PIERROT'S HOUSE

Aicha on the doorstep, weaving a basket or some other  
task, as Pepe and Slimane come into scene.

PEPE

(approaching the door)  
Hello, Aicha - Pierrot at home?

(CONTINUED)

137 (Cont.)

AICHA  
 (shakes her head)  
 He went to Chani's.

PEPE  
 (to Slimane)  
 Let's go to Chani's.

138. CLOSE UP OF AICHA

Continuing her weaving, watching them go. A pair of very unprepossessing feet appear on the worn stone steps beside the girl, knocking on the door. Aicha looks up at the owner of the feet.

CAMERA PANS UP to show L'Arbi knocking at the door.

AICHA'S VOICE  
 What do you want?

139. TWO SHOT - AICHA AND L'ARBI  
AT DOOR

L'ARBI  
 (producing a letter)  
 I have a letter for Pierrot...

AICHA  
 Well, give it to me.

L'ARBI  
 Oh, I can't do that! I swore by the bones of my ancestors to give it only to Pierrot...

AICHA  
 Who's it from?

L'ARBI  
 A woman.

AICHA  
 What kind of woman?

L'ARBI  
 I didn't look.

Aicha snatches the letter.

AICHA  
 You tell her I took it away from you.

L'Arbi shrugs and goes away, muttering a string of native imprecations under his breath.

140. CLOSE UP OF L'ARBI  
TRUCKING WITH HIM

As he walks, he mutters a string of native imprecations under his breath. But we see that he is smiling a sly crooked smile.

WIPE TO:

141. INT. UPPER ROOM IN CHANI'S  
INSERT OF CARDS

Held in Carlos' hand.

142. CLOSE UP - CARLOS

Studying cards in his hand with his usual stupid expression. CAMERA PULLS BACK to show Pierrot and Grandpere, also at the table playing cards, and Regis standing behind Carlos watching the game.

GRANDPERE

This vulgar game is hardly worth the compromise to one's dignity involved in playing it.

CARLOS

It's vulgar, but it's fast.

Regis, having studied Carlos' hand from behind his chair, is moving around the table toward Pierrot.

GRANDPERE

I don't know why I waste my time in such common pursuits...with such mediocre companions!

143. CLOSE UP OF PIERROT  
SHOWING REGIS BEHIND HIM

Pierrot is about to play a card, as Grandpere's voice continues on sound track.

GRANDPERE'S VOICE

In my youth, I intended to be a philosopher or a statesman...

144. CLOSE UP OF REGIS' FINGER

Nudging Pierrot's back, giving him a signal.

## 145. CLOSE UP OF PIERROT

As he holds back the card he was about to play. He moves over his cards, separating each for a second.

GRANDPERE'S VOICE

(continues)

But man's destiny is written in the stars.

## 146. CLOSE UP OF FINGER

Nudging Pierrot's back.

147. MEDIUM SHOT - GROUP AT TABLE  
FAVORING CARLOS

Who looks surprised and glum as Pierrot plays. Carlos plays and Pierrot wins.

GRANDPERE

(continues)

We play the game, but Fate controls the cards.

CARLOS

(looking at Regis suspiciously)

Who?

Pierrot is dealing.

GRANDPERE

Fate...

CARLOS

Well, if fate goes on controlling the cards, he might get a knife between his ribs...

Regis is again behind Carlos, who throws down a card viciously. Regis moves around to Pierrot.

148. CLOSE UP OF REGIS' FINGER  
AGAINST PIERROT'S BACK

Again signaling.

GRANDPERE'S VOICE

The moving finger writes...

149. LONG SHOT OF ROOM

As Pepe and Slimane enter, followed by bodyguards.

150. MEDIUM CLOSE UP OF PIERROT

As Pepe comes into scene, nudges Pierrot, who rises obediently. Pepe picks up Pierrot's hand. Regis moves around the table.

GRANDPERE

(continuing)

And having writ, moves on...

CARLOS

Stop that nonsense...

GRANDPERE

(sadly to Pepe)

He has no ear for poetry.

CARLOS

(studying his cards)

I'm trying to think.

Pepe laughs.

151. MEDIUM CLOSE UP AT DOOR

Aicha appears, looking for Pierrot.

152. MEDIUM SHOT - GROUP AT TABLE  
FAVORING PEPE

Pierrot sees Aicha, exits from scene. Regis is standing behind Pepe's chair, drumming on the back of the chair with his finger. The drumming makes Pepe acutely uncomfortable.

REGIS

(as Pepe plays)

I would have played the ace.

PEPE

(to Carlos and  
Grandpere)

Do you smell something?

GRANDPERE

(sniffing thoughtfully)

I've been wondering -- onions.

(CONTINUED)

152 (Cont.)

CARLOS

Cheese.

GRANDPERE

A mixture of onions and cheese.

CARLOS

I don't like it.

PEPE

(turning to Regis)

Would it be too much to ask you to take your nose out of my hand?

REGIS

You haven't got a hand.

PEPE

And don't breathe down my back.

REGIS

You seem nervous.

GRANDPERE

(to Regis)

My dear fellow, consider yourself blackballed by this club.

CARLOS

(to Regis)

He means - get out!

Regis turns away.

153. MEDIUM CLOSE SHOT - NEAR DOOR

Pierrot is reading the letter. He glances at Aicha, who is waiting beside him.

PIERROT

What are you hanging around for?  
This is business.

Aicha goes. Regis comes into scene. Pierrot hands him the letter.

PIERROT

Read this.

REGIS

Bad news?

154. MEDIUM CLOSE UP AT TABLE  
FAVORING PEPE

He looks around, calls.

PEPE  
Pierrot, come here.

155. TWO SHOT - PIERROT AND REGIS

PIERROT  
Wait for me.

He goes back to the table.

156. MEDIUM CLOSE UP - PEPE

As Pierrot reappears at the table.

PEPE  
(to Pierrot)  
I'd like it better if you didn't  
hang around with Regis.

PIERROT  
Why?

PEPE  
Did you ever see a clock that  
pointed to two and struck four  
when it's really a quarter past  
twelve. Well, your friend Regis  
is like that, he doesn't ring  
true.

PIERROT  
That's what you say - but you can't  
prove it.

PEPE  
If I say so, that's enough.

PIERROT  
Regis gets along all right with  
me.

PEPE  
That's why I'm telling you - I  
don't like it.

PIERROT  
Well, I do! In business, I'll  
do anything you say, Pepe, but  
outside business, I'll do as I  
please....

(CONTINUED)

156. (cont.)

Pepe rises, faces him.

PEPE

Oh, so you'll do as you please.

He slaps Pierrot violently across the face. Then he laughs.

PEPE

(casually)  
It's a good thing I like you.  
Now get out.

Pierrot goes. Pepe sits down, picks up his cards again.

PEPE

Nice kid!

157. EXT. CHANI'S  
MEDIUM SHOT

People are passing, natives and usual activity of street. Pierrot goes to Regis who is sitting on a bench with the letter.

PIERROT

What do you think of it?

REGIS

You know what I think?

PIERROT

No.

REGIS

Neither do I! I'm puzzled.

PIERROT

(troubled)  
So am I!

REGIS

(unctuously)  
Remember that I also had a mother.  
So it's as one son to another that  
I advise you. What did she write  
you in her last letter?

PIERROT

That she had a cold. She said  
she'd start as soon as she felt  
better.

(CONTINUED)

157. (cont.)

REGIS

Oh, then you knew she was coming?

PIERROT

I sent her a money order.

REGIS

In that case, it's not so strange..  
and yet..(he studies the letter,  
and then looks at  
Pierrot slyly)It's odd that she should arrive in  
Algiers like that -- without letting  
you know.

PIERROT

That's what I thought.

REGIS

Ah..is this her handwriting? Have  
you another letter from her?

PIERROT

I think so.

He finds a crumpled letter from inside pocket.

REGIS

We'll put them side by side like  
a pair of Siamese twins -- then  
we'll see if they're both from the  
same mama --

158. CLOSE UP - REGIS

As he compares the two letters, smelling them, making a  
great to-do about his scientific method of comparison.

CAMERA PULLS BACK TO SHOW Pierrot watching nervously.

PIERROT

Well? What do you think?

REGIS

(judicially)

Same mistakes in spelling...

(wagging his  
head sentimentally)Ah, our poor dear mamas can never  
spell! Same "M"...

(CONTINUED)

158. (cont.)

PIERROT

Same what?

REGIS

Same "M" .. and crossing the  
"t" . . that settles it . .  
you can always tell by the "t."

PIERROT

Then you think it's all right?

REGIS

You can see with your own eyes.

PIERROT

Then I don't want her to be  
there worrying. After all, she's  
sixty-two.

REGIS

(making clicking  
noise with his  
tongue)

Tst . . tst . . my mother lived  
to eight-four, and she never  
felt better than the day she  
died.

CAMERA MOVES ALONG WALL to a niche in turn of wall, where  
Aicha is standing tensely, listening. The voices continue  
on sound track.

PIERROT'S VOICE

Rue de l'Abreuvoir - where's  
that?

REGIS' VOICE

I know it well, a half hour's  
walk.

159. TWC SHOT - PIERROT AND REGIS

REGIS

I can take you there, if you  
wish to go.

PIERROT

I've got to go, I've got to see  
her.

REGIS

Fortunately, you can rely on me.

(CONTINUED)

159. (cont.)

PIERROT

It's good of you to help me,  
Regis, you're a real friend.

REGIS

That's how I am, sensitive.

DISSOLVE TO:

160. INT. SUITE IN HOTEL ARLETTI  
CLOSE UP OF GABY'S HAND

As she adjusts a bracelet around her wrist.

(CONTINUED)

160. (cont.)

MARIE'S VOICE

Ready, Gaby?

161. CLOSE UP - GABY

At dressing table, answers listlessly.

GABY

I suppose so.

162. WIDER ANGIE ON ROOM

As Marie comes forward from door.

MARIE

Etienne just phoned, they're waiting in the bar.

GABY

If I'm out of his sight for five minutes, Etienne phones.

MARIE

Don't you like having him so attentive?

163. CLOSE UP - GABY

GABY

(carelessly)

Love it....

(she glances at herself in mirror, and adds grimly)

I've just been sitting here thinking that I'm the happiest girl in the world!

164. GABY AND MARIE

MARIE

You ought to be - marrying a man who adores you and can give you everything you ever dreamed about.

(CONTINUED)

164 (cont.)

GABY

(lightly - with a  
little catch in  
her voice)

That's my trouble: I'm such a  
fool. I go dreaming about the  
wrong things...

MARIE

(with feeling)

That's a terrible mistake...

GABY

(rises)

Marie...remember the Elite bar-  
gain basement - the two of us  
behind the counter -- handkerchiefs,  
gloves, hosiery --

MARIE

(nods)

And don't you forget it!

GABY

I won't....

MARIE

(as they go)

After all, you don't marry for fun!  
I didn't!

WIPE TO:

165. INT. COCKTAIL BAR  
MEDIUM SHOT AT TABLE

Bertier, Giraux and Slimane at the table. The men rise  
as Marie and Gaby reach the table.

GABY

(greet's Slimane)

Hello, Inspector....  
(indicating the  
two men)

So you've already met?

SLIMANE

I took the liberty of presenting  
myself.

## 166. CLOSER ANGLE ON TABLE

As they seat themselves. Giraux is stout, disagreeable and always complaining. Bertier is a good-natured simpleton.

SLIMANE

(to Gaby)

As you see, I couldn't wait to take advantage of your invitation last night.

GABY

I'm glad.

GIRAUX

(grunts unpleasantly)

We're all glad.

GABY

(glances at Giraux)

Inspector, will you tell my fiance where I was last night during the shooting.

SLIMANE

But with me!

GABY

There, you see!  
(turning to Slimane)  
And whom did we meet?

SLIMANE

Pepe le Moko.

GIRAUX

(coming to life for the first time, giving Slimane a look)

Nice friends, you have!

SLIMANE

In business, one can't choose!

BERTIER

(wide-eyed)

You don't mean Pepe le Moko!

SLIMANE

(nods)

BERTIER

The one they're all talking about!  
The famous criminal!

(CONTINUED)

166. (cont.)

SLIMANE

He'd like to hear you say that.

GIRAUX

Just a common law-breaker...

GABY

Darling, if the police wanted you, do you think you could keep out of their way for two years?

GIRAUX

(annoyed)

I can't even consider such a possibility.

GABY

(turns to Slimane  
again)

Have you seen him since?

SLIMANE

(nods)

H'mm...this morning.

GABY

Did he say anything about me?

SLIMANE

(hesitates)

Well, in a way....

GABY

(interrupting him)

I know, my pearls.

SLIMANE

(shrugs)

A connoisseur can admire pearls,  
without neglecting the wearer...

MARIE

(excitedly giggling)

He means, if he stole the pearls,  
he'd steal you with them.

BERTIER

(giggling like a  
child)

Doesn't that frighten you, Gaby?

167. CLOSE UP - GABY

She smiles enigmatically.

(CONTINUED)

167. (cont.)

MARIE'S VOICE

It sounds marvelous; I'd like to meet him.

SLIMANE'S VOICE

It can easily be arranged.

168. WIDER ANGLE ON SCENE

SLIMANE

(continuing)

If you wish to visit the Casbah again, with a suitable guide..

BERTIER

How's that, Etienne? An adventure.

MARIE

That's what we're here for.

GIRAUX

The Casbah! Once is enough for me! I don't like natives.

GABY

Then we'll go with Maxim. You'll protect us, won't you, Maxim?

BERTIER

I'm at my best among natives!

GABY

Tonight, Inspector, if it's convenient?

DISSOLVE TO:

169. LONG SHOT OF HARBOR - DAY  
SHOWING THE HARBOR AND SEA BEYOND

A liner moving slowly out toward the open sea.

170. EXT. TERRACE - DAY  
CLOSE UP - PEPE

Hunched up on wall at corner of terrace, staring moodily out toward the sea. The long whistle of the steamer is heard in the distance. Pepe reacts to it as if it were calling to him. He is lost in his dreams. Ines' voice is heard off scene.

(CONTINUED)

170. (cont.)

INES' VOICE

Pepe.

PEPE

(grunts, paying no  
attention)

Huh...

INES' VOICE

What are you doing?

PEPE

Nothing...

171. TWO SHOT - INES AND PEPE

She looks at him humbly, troubled, but hesitating to intrude.

INES

What are you looking at like that?

PEPE

France.

INES

You can't see France.

PEPE

Well, there's no harm in trying.

INES

It's too far away.

PEPE

(bored, points  
up at the sky)You can see the sun, and it's farther  
away...

INES

(puzzled, squints  
up at the sun)

Yes, but the sun is on fire.

PEPE

(glances up casually,  
as if surprised)

Yes...so it is!

He returns to his contemplation. Ines waits for a while.  
Then she inquires again.

(CONTINUED)

171. (cont.)

INES

Pepe..what are you looking at?

PEPE

A ship..

INES

Doesn't it make you seasick to  
look at boats?

PEPE

Doesn't it give you a headache to  
ask so many questions?

INES

No...why? Have you a headache?

PEPE

(shrugs)

No...I'm thinking...

INES

That's sure to give you a headache..

PEPE

(laughs, rising)

I don't think with my head -- but  
with my heart!

He turns away. She follows him, worried.

INES

Then you'd better tell me...

PEPE

It's nothing...

INES

(insistently)

If it's nothing, you'd better tell  
me...

Turning on her, angrily.

PEPE

I'll get angry if you go on like  
this...

INES

I want you to be angry -- shout  
at me -- hurt me -- but don't treat  
me as if I'm not here...

PEPE

I know you're here...

(CONTINUED)

171. (cont. 1)

INES

No, you don't...

Pepe turns away with an angry gesture, as if he has had about all he can stand. Ines studies him a moment, then she speaks quietly, with an intuitive understanding.

INES

You're dreaming about something..  
with your eyes wide open -- I wish  
you'd dream about me...

PEPE

(turns to her,  
gently)

Ines, you've always lived in the  
Casbah..

(she nods, looking  
at him gravely)

For you, there's nothing outside..

INES

The Casbah is big enough..

PEPE

Not for me -- it's like being in  
a grave.

INES

Pepe ..

PEPE

(moodily, dis-  
regarding her)

Can't stand much more of it.

INES

If you want to go away, I'll go  
with you.

PEPE

Thanks.

INES

Won't you take me?

PEPE

(gently)

I wish I could.

INES

You don't mean that --

PEPE

Paris is a long way off --

(CONTINUED)

171. (cont. 2)

INES

I don't care --

PEPE

And it's different there --

INES

(with the same heart-  
felt simplicity)

I'd be with you!

PEPE

We'll see.

INES

I know how it is - the women  
wear fur around their necks,  
and hats with feathers, and  
jewels all over them --

PEPE

(laughs)

All right, you'll have rings  
on all your fingers and all  
your toes, too --

INES

(deadly earnest,  
hurt)Couldn't you be happy with me  
in Paris?

He makes a careless gesture, turns away.

172. CLOSE UP - INES

Her heart breaking.

INES

You think I'd look funny in  
Paris?(a pause. She is  
deeply hurt and  
angry - her voice  
is harsh)

Answer me --

173. TWO SHOT - PEPE AND INES

PEPE

(annoyed by her  
insistence)

But it's not you, Ines! It's  
the Casbah...you're part of it,  
you belong here. You don't under-  
stand the way I feel.

174. CLOSE UP - INES

Choking back her tears.

PEPE'S VOICE

(continuing)

I've stood it for two years. A  
time comes when you can't stand  
any more.

175. TWO SHOT - PEPE AND INES

PEPE

Morning, noon, and night...the  
same people and the same things...  
I'm fed up, I've had enough --

INES

You're tired of me --

PEPE

It has nothing to do with you.  
I want to get away --

INES

Oh...that has nothing to do with  
me?

(with sudden violence  
of emotion)

Do you know when you're going  
away? Never!

PEPE

You'll see...

INES

(with increas-  
ing hysteria)

You can't do it, never...I'm the  
Casbah -- I'll keep you -- try to  
get away and you'll find out. It's  
funny for the police to come in and  
try to arrest you -- you're in prison  
already -- you're in the Casbah with  
a wall around you ...

(CONTINUED)

175. (cont.)

PEPE  
 (shaking her,  
 violently)  
 Stop it...

INES  
 (wildly)  
 There's nothing else, you'll  
 never have anything else...

PEPE  
 (still shaking her,  
 his voice hoarse  
 with fury)  
 Stop, I tell you....

INES  
 I'm glad -- there's no France  
 for you -- no Paris, no boulevards...

PEPE  
 (coldly, holding  
 her in iron grip)  
 Are you through?

INES  
 (screams)  
 No!  
 (suddenly she  
 collapses, sobbing  
 helplessly in his  
 arms)  
 I love you!

DISSOLVE TO:

176. EXT. STREET - NIGHT

Crowds in street as usual. Sounds of singing and music. Aicha, worried, hurries through the crowd.

177. CLOSER ANGLE ON AICHA

As she enters Chani's.

178. INT. CHANI'S  
MEDIUM SHOT - GROUP AT CARD GAME

Pepe in foreground; Grandpere, Carlos, and one or two

(CONTINUED)

178. (cont.)

people playing cards. Pepe's guards lounging in background. Aicha enters scene, hurries forward to Pepe.

AICHA

Pepe..I don't know what to do..  
Pierrot..I can't find him..I  
went to Mother Teche's, the  
Algerian's and The Ali-Baba...  
everywhere...aie..yaie..yaie..  
yaie...He ought to have come  
back by now.

PEPE

(sharply)

Back?

AICHA

From the Rue de l'Abreuvoir.

PEPE

Rue de -- why did he go into  
town?

AICHA

To see his mother.

PEPE

What do you mean? To see his  
mother?

AICHA

He got a letter from her. L'Arbi  
brought it. Then he went down  
with Regis, and -- then Regis  
came back, but Pierrot -- I'm still  
waiting for him -- that's all...

PEPE

That's all. Where's Regis?

AICHA

At the Algerian's.

Pepe and guards start off. Aicha follows.

WIPE TO:

179. INT. ALGERIAN'S  
MEDIUM SHOT

Regis in foreground, intent on watching a game of cards.  
He looks off, sees Pepe and the others entering in back-  
ground, and starts to leave.

(CONTINUED)

179. (cont.)

REGIS

See you later.

180. TWO SHOT - REGIS AND PEPE

As Regis tries to get to the door, and Pepe intercepts him.

PEPE

(genially)

Hello, Regis, what's your hurry?

REGIS

Oh, I'm in no hurry.

PEPE

Good - then come along with me. I'm waiting for Pierrot. We can wait for him together.

CAMERA MOVES WITH THEM as Pepe forces Regis along, Regis protesting, trying to pull away.

REGIS

But, Pepe, listen....

PEPE

What's the matter? What makes you so nervous?

REGIS

Me? Nervous? Why should I be nervous?

PEPE

That's just it -- why?

REGIS

(trying to explain,  
so frightened that  
he gets all mixed up)

It's only that usually you hardly say hello to me when you do say it so I don't expect it when you don't - I'm a little surprised when you do because you don't...

PEPE

Well, you see I haven't appreciated you at your real value, that's the trouble. So -- I made a mistake - Shall we go?

(CONTINUED)

180. (cont.)

Pepe is continually pushing and pulling Regis along with him.

REGIS

...Where?

PEPE

Oh, any quiet corner where we can talk. I've been hearing great stories about your courage.

REGIS

My courage?

PEPE

You're surprised?

REGIS

No.

PEPE

I even hear you've proved it.

REGIS

Me?

PEPE

You.

REGIS

Well, it's possible, one can be brave without knowing it.

PEPE

Of course.

REGIS

How -- how did I prove it?

PEPE

Why, by going down into the town with Pierrot. Oh .. oh - oh - Not everybody would have done that!

REGIS

Oh...yes....

PEPE

And you came back here - that was a brave thing!

REGIS

Yes.

(CONTINUED)

180. (cont. 1)

Pepe pushes him rather roughly into adjoining room.

181. INT. ROOM IN ALGERIAN'S  
MEDIUM SHOT

As they enter, the room is dark.

PEPE

.. Now you see why I've completely changed my ideas about you. You're all right.

182. CLOSER ANGLE

As Pepe forces Regis down on a couch. Pepe reaches over and turns on a light.

REGIS

I was helping the boy out - nothing more.

PEPE

Of course...tell me, where did you leave Pierrot?

REGIS

Oh, somewhere...I don't quite remember.

PEPE

The Rue de l'Abreuvoir.

REGIS

That's it.

PEPE

You don't mind if I refresh your memory?

REGIS

He went to see his poor old mother.

PEPE

How was she?

REGIS

I didn't see her.

PEPE

Why not?

(CONTINUED)

REGIS

She was in bed...sick...he didn't  
want to disturb her.

PEPE

It must have been a shock to Pierrot,  
he thought she was in France.

REGIS

I think he got a letter.

PEPE

Did you see it?

REGIS

I ... just a glimpse...

PEPE

So you left him and came back  
alone.

REGIS

He wanted to stay with her.  
That's natural.

PEPE

Yes - it's very natural.

REGIS

Exactly.

PEPE

Of course.

183. CLOSE UP - REGIS

Looking off, increasingly terrified.

CAMERA PANS OVER to door:

As one of the guards is entering with stick and ball.  
He squats down beside the door. Then the other guard  
strolls in, squats. Then Carlos appears at the door.

CARLOS

Want me?

184. WIDER ANGLE ON GROUP

PEPE

(casually)

No, no - we're just talking. Sit  
down.

(CONTINUED)

184. (cont.)

Grandpere also enters, as Carlos comes forward and sits behind Regis.

PEPE  
Regis did a fine thing today.  
He went down into town with  
Fierrot.

CARLOS  
(impressed)  
Fine!

Grandpere also sits, behind Regis. The two guards have also appeared, remaining in background by the door.

GRANDPERE  
And now you're waiting for poor  
Pierrot.

PEPE  
Why "poor Pierrot"?

GRANDPERE  
Because he went down with Regis.

PEPE  
What of it?

GRANDPERE  
Oh, of course, Pepe - I should  
have said you're waiting for  
Pierrot with poor Regis.

They laugh. Regis makes a lamentable effort to join in.

185. MEDIUM CLOSE UP OF GUARDS

By door. One of them is playing the harmonica.

186. CLOSE UP - REGIS

Sweating profusely, simply out of his mind with fear.

(CONTINUED)

186. (cont.)

Pepe enters scene.

PEPE  
What's the matter? Hot?

REGIS  
I -- I -- I've got to have  
air.

PEPE  
Just relax. Take it easy. We  
understand how anxious you are  
about Pierrot --- here.

187. WIDER ANGLE

As Pepe gets glass of water.

PEPE  
Here....take this ---

188. CLOSE UP - REGIS

Looking at the glass of water held out to him, trembling  
with terror.

PEPE'S VOICE  
Go ahead..drink - don't take a  
bite out of it.

REGIS  
I don't know what's the matter  
with me.

CAMERA PULLS BACK TO SHOW Pepe, leaning over him  
sympathetically.

PEPE  
You'll get over it; in an hour  
you'll feel much better.

(CONTINUED)

188. (cont.)

Regis drinks. He looks around and screams hysterically.

REGIS

.....Let me go, Pepe - let  
me go!

He tries to get up, but is forced down again by Carlos  
and Grandpere.

CARLOS

Now, now!

189. CLOSE UP - PEPE

Watching him, amused.

PEPE

With a fever like that, you  
mustn't think of exerting your-  
self.

190. MEDIUM CLOSE UP - REGIS

Grandpere and Carlos holding him.

PEPE'S VOICE

Cigarette?

REGIS

No thanks.

Carlos shoves cigarette into Regis' mouth.

CARLOS

Don't make such a fuss - go ahead  
and smoke. Settle your nerves.

Carlos studies the back of Regis' head with affection.

CARLOS

Say, Pepe, his hair is getting a  
little long here on his neck. Don't  
you think we ought to cut it for him?

## 191. WIDER ANGLE ON GROUP

Pepe wipes the perspiration off Regis' face. Regis again tries to get up, but Carlos forces him down.

PEPE

You were fond of Pierrot, weren't you?

REGIS

Oh, I was...

(hastily correcting himself)

I am fond of him.

PEPE

Then you don't want to leave before he gets back. You want to know why he's detained - don't you?

REGIS

Yes.

PEPE

Oh, la, la, la, la!

(he feels Regis' face)

You must have a fever - I'm worried about you.

GRANDPERE

He's burning up! I'm afraid he'll sizzle before long!

REGIS

(wildly)

Let me go! I don't know anything about Pierrot! Pepe, Pepe, you know me...you know I'm all right...last night, I was the one that came to warn you...

PEPE

Yes - you were the one.

REGIS

Let me go!

PEPE

He's delirious.

Regis falls back against the wall. Carlos fans him.

CARLOS

This is terrible, he may not last the next round.

(CONTINUED)

191 (cont.)

CARLOS

(producing ragged  
pack of cards)How about a little game while  
we're waiting?

PEPE

Okay.

GRANDPERE

It's really alarming. If I may  
say so, he's not at his best.....  
He must stay right where he is --  
can't be too careful.

191-A MEDIUM SHOT - TOWARD DOOR

Ines enters.

INES

What are you doing?

191-B TWO SHOT - PEPE AND INES

PEPE

Ines, go down to the Rue de l'  
Abreuvoir -- see if you can find  
out anything about Pierrot -- try  
to find him and bring him back --  
quick -- he went down with Regis  
-- if you bring him back, Regis  
may recover.....

INES

All right.

She exits. Pepe turns back to the others. In the back-  
ground, they are beginning to play a card game.

CARLOS

(offering cards)

Cut them, Regis.

192. CLOSE UP - REGIS

As he cuts, his fingers trembling so that he can hardly  
cut the pack. He holds up the ace of spades.

193. MEDIUM CLOSE UP - GROUP

CARLOS

Ooh! The blackspot. That's bad.

194. EXT. LONG SHOT  
STREET IN CASBAH - NIGHT

As Slimane, with Gaby, and her friends, move through the crowded street.

195. CLOSE UP - INES

At corner, watching them pass.

196. WIDER ANGLE

At street corner as Slimane and his friends are passing.

GABY

(to Slimane)

Suppose you can't find him?

(CONTINUED)

196 (Cont.)

SLIMANE  
Don't worry. One moment.

The group stop at the corner, as Slimane turns to a picturesque-looking native and talks to him in Algerian.

197. TWO SHOT - SLIMANE AND NATIVE

Speaking in Algerian. The words "Pepe le Moko" are the only intelligible part of a very brief conversation.

198. CLOSE UP - INES

Standing back in shadow, in a corner of the wall of a building, watching sharply. CAMERA PANS TO Gaby, who is looking around with interest. Slimane rejoins Gaby.

GABY  
The women look so mysterious.

SLIMANE  
No doubt these women say the same about you...

199. MEDIUM CLOSE UP - INES

Standing back tensely in shadow, watching them like a frightened animal, as they move past - Gaby coming so close to her that the jewels glitter near her eyes and Gaby's perfume trails behind her. Gaby is laughing as she passes.

200. CLOSE UP - INES

As she turns to follow them.

201. MEDIUM SHOT NEAR ENTRANCE TO CAFE

As Slimane and the others enter. Ines follows, hesitates at the entrance.

202. CLOSE UP - INES

At entrance. She looks in, starts to enter, changes her mind.

203. INT. UPSTAIRS ROOM IN CAFE

Group playing cards. Regis plays a card.

PEPE

(to Regis)

Trump? But you've got a heart.

REGIS

(putting down the  
other card)

I don't know what's the matter  
with me. I'm not myself.

CARLOS

What kind of a game is this?  
Concentrate!

GRANDPERE

He's thinking of Pierrot.

PEPE

Of course.

GRANDPERE

Worry for a friend can cause un-  
utterable anguish in a sensitive  
nature...

CARLOS

You mean it makes him sweat...

GRANDPERE

A certain exudation, proceeding from  
the emotional stimulation...

CARLOS

(pointing to Regis)

You don't mean him!

A waitress has entered and whispered to Pepe who rises.

PEPE

Deal me out. Take care of Regis.  
Never go back on a friend when he's  
in trouble.

He leaves.

204. MEDIUM CLOSE UP AT DOOR AT HEAD OF STAIRS

As Pepe comes out, he confronts Aicha, waiting patiently.

(CONTINUED)

204 (Cont.)

PEPE  
 (as he passes her)  
 Still waiting, little one?

She nods dismally.

205. EXT. STREET  
 MEDIUM SHOT - CAFE

Showing wooden lattice across front of cafe, as Ines stands in front of lattice looking in.

206. CAFE SEEN THROUGH LATTICE

Ines in foreground of shot, watching tensely as Pepe greets Gaby and the others.

207. CLOSE UP - INES

Watching tensely, her face showing the inner struggle between pain and anger which she is undergoing.

208. INT. CAFE  
 MEDIUM SHOT - GROUP AT TABLE

SLIMANE  
 (to Pepe)  
 We had some trouble in finding you...

PEPE  
 (eyes on Gaby)  
 Sorry.

SLIMANE  
 A little anisette?

Pepe nods. Bertier is looking around with stupid delight.

BERTIER  
 Do you know what this place reminds me of? A little place in New York on Forty-Second Street! That's the thing about traveling - it always reminds you of something else. When I was in Corsica, I thought I was in Turkey - remember the time we were on the Nile and I thought it was Venice?

(CONTINUED)

208 (Cont.)

MARIE  
(to Slimane)  
Do they have native music?

SLIMANE  
(nods - with polite cynicism)  
On the phonograph!

209. MEDIUM CLOSE UP - TOWARD BAR

As Bertier and Marie enter scene, and go to small phonograph.

MARIE  
(picks up a record, reads it)  
Checa-tetma.

BERTIER  
I never heard of it.

She puts on the record.

210. CLOSE UP - SLIMANE

At table, a little apart from Gaby and Pepe, watching them.

211. TWO SHOT - PEPE AND GABY

Looking at one another, both embarrassed.

PEPE  
So you thought you'd take another look at the strange, wild animal?

GABY  
Strange, but not so very wild.

PEPE  
What do you think of my cage?

GABY  
I don't know -- yet...

PEPE  
You like Algiers?

GABY  
I don't like traveling, it makes me homesick.

(CONTINUED)

211 (Cont.)

PEPE

Does it?

GABY

If I can't see Paris when I open  
my eyes in the morning, I want to  
go right back to sleep. Do you  
know Paris?

PEPE

(astonished)

Do I...?

(he is speechless  
for a second)

The Rue St. Martin...

212. CLOSE UP - GABY

GABY

The Champs Elysees...

213. CLOSE UP - PEPE

PEPE

The Gare du Nord...

214. CLOSE UP - GABY

GABY

The Opera... the Boulevard des  
Capucines...

215. CLOSE UP - PEPE

PEPE

Barbes... La Chapelle...

216. CLOSE UP - GABY

GABY

Rue Montmartre...

217. CLOSE UP - PEPE

PEPE

Boulevard Rochechouart...

218. CLOSE UP - GABY

GABY  
The Rue Fontaine...

219. TWO SHOT - PEPE AND GABY

They both speak at once.

GABY & PEPE  
The Place Blanche!

They laugh.

PEPE  
What a small world!

Gaby offers him a cigarette.

PEPE  
Thanks - got a light?

She lights his cigarette with her lighter.

GABY  
(looks around)  
We're a long way from home...

PEPE  
(with an expressive shrug)  
Huh!

220. MEDIUM SHOT - ROOM

Carlos in foreground, lounging by the door. He coughs to attract Pepe's attention.

221. TWO SHOT - PEPE AND GABY

He looks off, rises.

PEPE  
Excuse me.

He leaves.

222. CLOSE UP - GABY

Looking after him.

## 223. CLOSE SHOT - CARLOS

As Pepe comes into scene.

PEPE

Well?

CARLOS

(a little grimly)

He still thinks he's playing his last card.

(glancing toward Gaby)

Not bad!

PEPE

(amused, but slightly defensive)

I'll tell her you said so.

CARLOS

I mean the rocks she's wearing: if it was me, I'd get 'em first and do the fancy stuff afterward...

PEPE

Shut up...

CARLOS

You can't talk to me like that.

PEPE

You heard me, shut up!

CARLOS

Okay.

Pepe turns back to Gaby.

## 224. TWO SHOT - GABY AND PEPE

As he resumes his seat.

GABY

He was talking about me?

PEPE

Worried about you.

She looks at him, surprised.

GABY

About me?

(CONTINUED)

224 (Cont.)

PEPE  
 (indicates jewels,  
 grinning)  
 All that stuff you have on.

GABY  
 That's nice of him.

PEPE  
 Aren't you worried yourself?

GABY  
 Not while I'm with you!

PEPE  
 (laughs)  
 Right!  
 (he takes her arm)  
 This is something!

GABY  
 (takes off bracelet,  
 handing it to him)  
 And it hardly weighs anything.

225. CLOSE UP - PEPE

As he weighs it appraisingly.

PEPE  
 Hm...at least twenty thousand  
 francs...

226. TWO SHOT - PEPE AND GABY

GABY  
 Add another zero.

PEPE  
 But I mean what I'd sell it for.

They both laugh. He holds it out to her.

PEPE  
 Put it on.

GABY  
 Put it on for me.

He gives her a look and does so.

227. CLOSE UP OF GABY'S HAND

As his hand finishes adjusting bracelet. His hand closes over hers, as she tries to pull her hand away.

228. CLOSE UP - GABY

Looking at him, startled by the intensity of their contact.

229. TWO SHOT - PEPE AND GABY

His hand holding hers, as she relaxes a little.

230. CLOSE UP - SLIMANE

Watching, taking in the situation.

231. TWO SHOT - PEPE AND GABY

A couple dancing in the background.

PEPE

Want to dance?

They get up to dance.

232. TWO SHOT - PEPE AND GABY

Dancing.

PEPE

What's your name?

GABY

Gabrielle...they call me Gaby.

PEPE

Married?

GABY

No.

PEPE

Widow?

GABY

No.

(CONTINUED)

232 (Cont.)

PEPE  
Why not? Who are you with?

GABY  
My fiance.

PEPE  
What's he like?

GABY  
Jealous.

PEPE  
Stopping at a hotel?

GABY  
Arletti's.  
(she laughs)

PEPE  
What are you laughing at?

GABY  
Nothing.

PEPE  
Too bad.

GABY  
Too bad?

PEPE  
Too bad I don't know you better.

GABY  
Why?

PEPE  
Because I'd slap your face. When  
people laugh around me, I want to  
know why.

For a moment, they continue dancing. Then he swings her  
around wildly, and she ends up exhausted, leaning  
against a pillar as he releases her.

233. CLOSE UP - GABY

Leaning against a pillar, excited by the dancing.

GABY  
Ah, this reminds me...when I was  
a kid. We used to dance in the  
streets on holidays... New Year's...  
first of May....

(CONTINUED)

233 (Cont.)

CAMERA PANS TO INCLUDE PEPE.

PEPE  
Fourteenth of July.

GABY  
How do you know?

PEPE  
What do you think I was doing?

GABY  
Too bad you weren't in my neighborhood -- in the Rue du Tour, we...

PEPE  
The Rue du Tour ...

GABY  
That's where I lived...

PEPE  
I went to school on the hill...

GABY  
That was almost next door to me...

PEPE  
No...

He tries to kiss her. She holds him away.

PEPE  
Let's go out.

He leads her off.

234. INT. ALCOVE WITH DOOR TO TERRACE  
TWO SHOT - PEPE AND GABY

GABY  
Where to?

PEPE  
Out on the terrace.

GABY  
Can you see the harbor?

(CONTINUED)

234 (Cont.)

PEPE

(laughs)

You can see Montmartre...

GABY

And the Madeleine...

PEPE

And the Place Blanche...

GABY

(laughs)

I love the Place Blanche...

(pulls back,  
half frightened)I can't -- I can't leave my  
friends -- but I'll come back.

PEPE

When?

GABY

As soon as I can...

PEPE

When?

GABY

Tomorrow...

PEPE

How can I be sure?

GABY

Look at me...

They look into one another's eyes, an electric current  
between them.

GABY

I never break a promise.

For a moment, he holds her against him, both powerless  
to resist the attraction between them. Both speak breath-  
lessly, almost gasping with the intensity of their feel-  
ing.

GABY

Let me go.

PEPE

(smiles, holding  
her closer)

Why should I?

(CONTINUED)

234. (cont. 1)

GABY  
Because I ask you --

PEPE  
Say please --

GABY  
You're rude --

PEPE  
How do you like it?

He releases her. For a second, they are still held by the electric attraction between them.

PEPE  
Tomorrow...

They turn back toward the others.

235. TWO SHOT - PEPE AND GABY  
TRUCKING WITH THEM

PEPE  
I'll be expecting you...

She glances at him, nods.

PEPE  
Here.

236. CLOSE UP - INES

Right near where they are passing, standing back, dumb and anguished, in shadow.

237. WIDER ANGLE

As Pepe and Gaby pass in foreground.

GABY  
(laughing, trying  
to shake off her  
excited mood)  
It would be nicer if we could  
meet at the Place Blanche.

Pepe sees Ines.

238. MEDIUM CLOSE UP INES  
SHOOTING OVER GABY'S  
AND PEPE'S SHOULDERS

Ines staring at them jealously. Pepe turns to Ines.

239. OUT.

240. TWO SHOT - PEPE AND INES

PEPE  
What about Pierrot?

INES  
I don't know.

PEPE  
Didn't you go down to find him?

INES  
I didn't want to leave you alone.

PEPE  
I'm not alone - I'm with Madame!

Pierrot staggers in.

241. CLOSE UP - INES

She looks off toward the group, looks at Pepe.

INES

I won't leave you with them --  
they'll take you away from me --

She looks off, suddenly frozen with horror.

242. MEDIUM SHOT - PIERROT ENTERING

Fierrot comes in, half bent over, clutching the bloody wound in his side, moving toward camera. He half falls against a pillar for support. Pepe hurries to him.

PEPE

Pierrot.

243. CLOSER ANGLE ON GROUP

Pepe supporting Fierrot, holding him.

PIERROT

Where is he?

PEPE

Who?

PIERROT

Regis. Where is he?

PEPE

Come on.

CAMERA MOVES WITH THEM as they cross to stairs.

PIERROT

I was wrong, Pepe...You were  
right...I didn't listen to you.

PEPE

Come on, I'll help you.

Fierrot takes his gun out as they move up the stairs. In background, we see Slimane ushering Gaby and her friends out of the room.

244. INT. UPSTAIRS ROOM  
MEDIUM CLOSE SHOT - GROUP PLAYING CARDS

Aicha in background, standing against wall. CAMERA MOVES IN to CLOSE UP of Regis. He is so nervous that he can't hold his cards, his hands trembling, sweat pouring off his face. His face lights up for a moment as he looks off and sees Pierrot. Then his expression changes to insane fear; he begins sobbing hysterically, crawling backward.

CAMERA MOVES with Regis, as he backs up, crouching in corner against wall by the mechanical piano.

REGIS  
(screaming)  
No - no - no...

245. MEDIUM CLOSE UP - GROUP

Pierrot with drawn gun, supported by Pepe and Carlos, crossing slowly toward Regis. Aicha tries to cling to Pierrot, but she is pulled away.

246. CLOSE UP - REGIS

Struggling madly to get to his feet, he sets off the mechanical piano.

SOUND: BLARING MUSIC FROM MECHANICAL PIANO.

247. MED. CLOSE SHOT - FROM SIDE  
REGIS, PIERROT, PEPE AND CARLOS

Regis tries to get up and run, but is thrown back by Carlos.

248. CLOSE UP - GUARD

Smiling.

249. CLOSE UP - PIERROT, PEPE AND CARLOS

Pepe and Carlos supporting Pierrot - gun pointing to Regis, not in scene. Pierrot's hand drops, and he sags, dying. Carlos raises hand, holding the gun in it and fires several times.

250. CLOSE SHOT  
GRANDPERE, OTHER GUARD, INES

All three watching.

251. CLOSE SHOT - SMILING GUARD

His expression becomes serious.

252. CLOSE SHOT - PIERROT, CARLOS, PEPE

As Pepe and Carlos lower Pierrot to the floor. The gun is clutched so closely in Pierrot's hand that Carlos has to force the fingers open to release it.

253. CLOSE UP - PEPE

He strokes Pierrot's hair tenderly. Then he rises.

254. WIDER ANGLE ON ROOM

Pepe walks away from the group around the dead boy. He walks blindly, anxious to be alone, to get away from the others. He exits toward stairs.

255. INT. STAIRWAY  
CLOSE UP - PEPE

He takes a step down, stops, staring down.

256. REVERSE ANGLE

Showing Ines staring up at him, waiting humbly. A pause.

257. TWO SHOT - INES AND PEPE

As he moves slowly closer to her.

(CONTINUED)

257. (cont.)

INES

Pierrot?

Pepe nods.

PEPE

(bitterly, trying  
to express his  
terrible frustra-  
tion)

There's no sense to it.

INES

That's what they said.

PEPE

They?

INES

Those people...They were frighten-  
ed. They said they'd never come  
back...

The two look at each other fixedly. Above we hear the dis-  
tant sound of the mechanical piano hammering away at its  
idiotic tune.

FADE OUT.

FADE IN

258. EXT. STREET - DAY

The usual busy crowd of natives, passing, talking, etc.  
Pepe's guards enter cafe.

259.

INT. CAFE - MEDIUM SHOT  
PEPE, CARLOS AND GRANDPERE

Guards enter and take their places in background. Pepe is seated a little apart from the others; he is drinking, and it is evident that he has been drinking a good deal. Grandpere is talking in his customary grandiose manner.

GRANDPERE

Pierrot, say what you will, was an interesting boy. One could hardly call him a person of great intellectual attainments, but, of course, he never had the opportunities that some of us have had. But he had a good heart - he was gentle and loyal....

CARLOS

You ought to be preaching down at the funeral.....

GRANDPERE

I assure you, nothing but my distaste for the police could keep me away....

Ines enters in background, anxiously watching Pepe.

260. CLOSE UP PEPE

Reacting to foregoing dialogue. He finishes his drink and rises. CAMERA PANS WITH HIM to bar against wall. As he pours a drink at bar, voices continue:

GRANDPERE'S VOICE

I was fond of Pierrot -- I regarded him almost as a son.....

CARLOS' VOICE

Well, he's closed his umbrella.

Ines enters to Pepe.

INES

Pepe, there's no use in thinking about Pierrot.....

(CONTINUED)

260. (cont.)

PEPE  
(brushing her aside  
wearily)  
So now you're telling me what to  
think --

261. WIDER ANGLE ON SCENE  
FAVORING PEPE

As he comes forward.

GRANDPERE  
It's a sad thing...

PEPE  
(interrupting)  
Are you through?

GRANDPERE  
I beg your pardon...

PEPE  
It's very sad -- you were fond  
of him - that's enough...

CARLOS  
Can't a man talk?

We hear sound of quarreling and loud voices off scene on street, evidently a group of natives are having a raucous fight about something. Pepe is irritated by the noise. He downs his drink at one gulp, starts for street.

262. MEDIUM CLOSE SHOT  
GRANDPERE AND CARLOS

Reacting to his departure. CAMERA PANS TO SHOW guards also reacting; and then to Slimane, who is taking it all in with a weary smile.

263. EXT. STREET  
MEDIUM SHOT - CAFE

Pepe comes out angrily, moves in direction of fighting.

## 264. REVERSE ANGLE

As Pepe plunges into quarreling group of natives, knocking down one of the noisiest, mixing angrily in the fight. Guards appear, separate the contestants.

## 265. MEDIUM SHOT - STREET

As Pepe and guards disburse crowd. Pepe crosses back to cafe. As he is about to enter, he meets Slimane.

265A. EXT. CAFE  
CLOSE SHOT AT DOOR

Pepe and Slimane.

PEPE  
(questioningly)

Well?

SLIMANE  
Well...it's finished.

They enter cafe.

266. INT. CAFE  
MEDIUM SHOT

SLIMANE  
I did everything you would have done, Pepe.

## 267. TWO SHOT - PEPE AND SLIMANE

As Pepe turns to him questioningly.

SLIMANE  
I was all alone at the cemetery.  
I followed the custom of your people: a handful of earth on the body...and flowers...

## 268. CLOSE UP - PEPE

Tortured by what Slimane is saying.

SLIMANE'S VOICE  
(continuing)  
To make him feel at home in such a strange place!

Pepe, moved, covers his face with his hands.

269. CLOSE UP - SLIMANE  
SHOOTING OVER PEPE'S SHOULDER

SLIMANE

It's hard not to be able to go  
down to say goodbye to your friend  
on his last journey.....

Off scene, we hear the voice of a beggar, monotonously  
begging for alms.

270. CLOSE UP - PEPE

Reacting to the crazy monotone of the beggar's voice.

271. MEDIUM CLOSE SHOT - BEGGAR  
IN DOORWAY

He wears dirty turban around his head and ragged native  
costume. He continues his sing-song plea for alms.

272. CLOSE UP - PEPE

Irritated, unable to bear this a moment longer, drinks. The  
voice continues. He picks up a piece of pottery, throws it.

273. MEDIUM SHOT - CAFE

As pottery shatters against wall beside the beggar. Body-  
guards quickly cross to beggar, and hustle him out of the  
cafe.

274. MEDIUM CLOSE SHOT AT BAR

Pepe standing at the bar, as Slimane walks into scene.

SLIMANE

I'm your friend, Pepe. I know how you  
feel. You're like a prisoner in the  
Casbah.... But a day will come when  
they won't be able to prevent your  
leaving -- you'll go out of the Cas-  
bah in spite of them all....

PEPE

I'll get out whenever I wish....

(CONTINUED)

274 (cont.)

SLIMANE

When you go, you'll go quietly --  
the way Pierrot went, feet first....  
Be patient, when the time comes,  
they'll take off their hats and  
let you pass....

PEPE

(furiously)

I'll go out alive!

SLIMANE

I don't think you're as foolish as  
that.

During the latter part of Slimane's speech, phonograph music has started off scene. Pepe reacts to the whining cheap sound of the machine, another unbearable irritation to his frayed nerves.

275. CLOSE UP - GUARD

Playing phonograph.

PEPE'S VOICE

Stop that! I've had enough.....

The guard takes the needle off the record.

276. TWO SHOT /- PEPE AND SLIMANE

Slimane looks at him shrewdly.

PEPE

Music....singing.... gibberish....

SLIMANE

I'm sorry for you.

PEPE

How is she?

SLIMANE

She?

PEPE

You know.

SLIMANE

I'm afraid you won't see her again.  
The last visit was a little too much  
for her. She got a bad impression of  
the Casbah.....

(CONTINUED)

276 (cont.)

Ines appears in background, listening jealous

SLIMANE

It's a pity.

PEPE

(trying to be casual,  
but finding it difficult  
to control his feelings)

Why should it be a pity?

SLIMANE

For your sake! Since it seems to  
mean so much to you.....

277. CLOSE UP - INES

Reacting to this, jealous and disturbed.

INES

So that's what you're so sorry about...?

278. INT. CAFE  
MEDIUM SHOT

As Pepe turns to Ines.

PEPE

Let me alone.... Why are you stand-  
ing here staring at me?As she simply stares and makes no move to go, he takes hold  
of her, pushing her toward door.

PEPE

Won't you do as I ask you. Go along...

279. CLOSER ANGLE AT DOOR

As Ines goes, Pepe turns angrily to Gil.

PEPE

You, too -- get out.... I've had  
enough....

He forces him to leave, turns to the other guard.

PEPE

You, too -- I'm sick of looking  
at you.

Both guards leave.

## 280. CLOSE UP - SLIMANE

Standing by bar, watching. CAMERA PULLS BACK as Pepe returns to the bar, picks up drink again.

SLIMANE

You seem to be sick of everything!

PEPE

All right.

SLIMANE

(comes closer to Pepe)

I'd bring her up to see you again if it were possible, but there's no chance....

Carlos has come into scene, overhearing Slimane's last remark.

CARLOS

(to Pepe)

So she's not coming back. That's fine!

PEPE

What?

CARLOS

All that swell jewelry! You had it all in the palm of your hand.

PEPE

That's enough....

CARLOS

(disgustedly)

These people that look as if they can tear down everything - and when a woman looks at them, they get as soft as butter....

PEPE

Get out.....

CARLOS

(belligerently)

I'm not made of butter - not me....

PEPE

Get out.

CARLOS

(giving up)

Okay.

Carlos exits.

## 281. MEDIUM CLOSE UP - GRANDPERE

Coming forward, wagging his head sadly.

GRANDPERE

Your friends have no tact, my dear  
Pepe. They have no respect for  
the beauty of your anguish. I  
know how it pains you to live among  
this cattle.... Let me assure you....

282. WIDER ANGLE  
FAVORING PEPE

As he interrupts with hysterical fury.

PEPE

I'm free to go -- I'm sick of you -  
all of you -- I'm sick of listening  
to you - and I'm sick of looking at  
you -- I'll get out when I feel like  
it -- I'll do it now -- none of you  
can stop me.....

GRANDPERE

(really frightened)

Pepe - listen to me....

PEPE

I don't need your advice -- none of  
you -- I'm free to do what I please.  
Free! Do you hear that?!

## 283. CLOSE UP - SLIMANE

Watching. Grandpere and Pepe speak almost at once, as the  
old man tries to hold him back.

GRANDPERE'S VOICE

You're walking into a trap, you know  
better.....

PEPE'S VOICE

(at same time)

They can't touch me...

## 284. WIDER ANGLE ON SCENE.

PEPE

I'm going down -- Get out of the way --  
let me go..... When I please, I  
said -- and when I please is now.....

285. MEDIUM CLOSE UP  
NEAR DOOR

As Pepe pushes Grandpere violently away.

PEPE

Get out of my way.....

He rushes out...

286. EXT. STREET  
MEDIUM CLOSE UP AT DOOR OF CAFE

Ines waiting at door. She tries to stop Pepe as he passes.

INES

Pepe!

He goes on, paying no attention to her. Grandpere appears.

GRANDPERE

(to Ines)

He's gone mad -- he's going down  
to the town -- he won't listen....

Ines turns to follow Pepe.

287. EXT. STREET  
MEDIUM SHOT  
TRUCKING WITH PEPE

As he rushes through crowded bazaars.

288. LONG SHOT - STEPS

As Pepe comes down the steps.

289. MEDIUM SHOT

Ines following desperately.

290. INT. POLICE HEADQUARTERS  
CLOSE UP - PHONE

As it rings, and a hand picks up the receiver. PULL BACK CAMERA to show Louvain as he answers phone, and an official standing at desk beside him.

LOUVAIN

Hello -- good -- I'll attend to it.

(he rings off, looks up briskly at the man at desk beside him)  
Inspector Slimane -- he says Pepe le Moko is coming out...

291. EXT. STREET  
MEDIUM CLOSE SHOT

Pepe running through narrow winding streets, shoving natives right and left.

292. EXT. STREET  
MEDIUM CLOSE SHOT

Ines, running - pushing way through natives.

293. EXT. STREET  
MEDIUM SHOT

Pepe running - pushing way through natives.

294. EXT. STREET  
CLOSE SHOT - INES

Running after Pepe through same street.

295. EXT. STREET  
LONG SHOT

Pepe running through street, from background, under arches, toward camera. At top of a flight of steps, he stumbles and falls.

296. EXT. ENTRANCE TO CASBAH  
MEDIUM SHOT

Busload of police getting out of bus. They start toward Casbah.

297. EXT. STREET  
CLOSE SHOT - PEPE

At head of steps where he has fallen. Ines appears, runs to him, as he gets to his feet.

INES  
Pepe! Pepe! Don't go! You're  
mad!

He breaks from her and goes blindly on. She rushes after him.

298. MEDIUM CLOSE UP - IN NARROW STREET

As Pepe rushes forward, stops suddenly looking down at the fatal steps leading out of the Casbah which confront him. The reality of what he is facing suddenly looms before him. As he starts grimly to go on, Ines reaches him.

INES  
Pepe! Don't go -- please don't  
go -- I didn't want to tell you  
this, but she's up there now --  
at your own house -- waiting for  
you!

He turns back toward the Casbah.

DISSOLVE TO:

299. INT. PEPE'S HOUSE - DAY

As he enters, looking around for Gaby. He goes to the terrace, then returns to the interior.

300. CLOSE UP - INES  
 Watching him, terrified.

301. WIDER ANGLE

PEPE  
 Where is she?

302. MEDIUM CLOSE UP - INES

PEPE'S VOICE  
 (repeats)  
 Where is she?

Pepe enters scene.

PEPE  
 So you lied to me -- didn't you?  
 (he takes hold  
 of her shoulders,  
 shaking her)  
 Answer me! Didn't you?

INES  
 It was the only way to keep you  
 from going.

303. CLOSE UP - INES' FACE

As she continues with utterly simple sincerity.

INES  
 If I'd asked you not to go for  
 me, you wouldn't have listened  
 to me -- so...

304. CLOSE UP - PEPE

Suddenly he lets her go, ashamed of himself.

PEPE  
 You ought to be fed up with a  
 fellow like me...  
 (with a shrug, ack-  
 nowledging his own  
 fault)  
 Oh -- la-la-la...

He turns away from her.

## 305. WIDER ANGLE - FAVORING INES

PEPE

I didn't know I could make such  
a fool of myself.

He sits down on steps. She follows, sits beside him.

## 306. TWO SHOT - INES AND PEPE

Sitting on steps.

PEPE

You deserve something better than  
this.

INES

It's not what you deserve; it's  
what you want.

PEPE

Why do you worry about me? It's  
no good.

## 307. CLOSE UP - INES

She holds up her hand with the ring on it - her fingers  
crossed over it.

INES

I have a charm that brings me luck.

## 308. TWO SHOT - INES AND PEPE

PEPE

You brought us both luck this time.

INES

All the time I was running, I kept  
my hands so...

She indicates the way she held the ring.

PEPE

(laughs)

Yet you caught me...

INES

(also laughs)

I didn't know you could run so  
fast...

(CONTINUED)

308 (Cont.)

PEPE

You forget -- I've had practice -- But nobody ever caught me before!

She smiles. He pats her hand.

PEPE

Next time, give me a head start.

INES

(worried)

Next time?

PEPE

Don't worry -- not till I get my breath...

(he picks up water jug, shakes it)

I'm thirsty...

INES

(reaching for jug)

I'll get it...

PEPE

No, you won't...

He pinches her cheek affectionately, turns away.

309. CLOSE UP - INES

Lying back on steps, relaxed, smiling, contented.

310. EXT. STREET  
LONG SHOT

Arabs and others passing. As Pepe comes out of doorway in foreground, stops a water-vendor who is passing. Water-vendor has bar with two earthen jugs swung across shoulders.

311. CLOSE SHOT - PEPE AND WATER VENDOR

As Pepe drinks, he looks off, sees something which startles him. He holds the cup motionless, not drinking.

312. EXT. STREET  
SHOOTING PAST WATER VENDOR

Showing Gaby in background, at top of steps.

## 313. REVERSE ANGLE

Gaby in foreground, her back to camera. At other end of narrow street, Pepe and water vendor, as Pepe runs forward to Gaby.

## 314. CLOSE SHOT - PEPE AND GABY

Running toward each other, meeting. They embrace. Native stall and natives in view. Pepe pulls her under archway.

GABY

Here I am! I said I'd be here.  
Well? You look as though you'd  
seen a ghost.

PEPE

Come on.

They go off.

315. EXT. NARROW STREET  
MEDIUM SHOT

Typical scene, Slimane threading his way through natives. CAMERA PANS him to corner where he stands and looks around.

316. EXT. STREET  
LONG SHOT

Pepe and Gaby walking.

## 317. CLOSE SHOT - SLIMANE

Looking after Pepe and Gaby.

## 318. CLOSE UP AT DOORWAY

Pepe and Gaby enter doorway. CAMERA HOLDS on shot as Slimane walks up to doorway.

## 319. REVERSE ANGLE - ON SLIMANE

Gazing off through doorway. He turns, smiles, exits.

FADE OUT.

FADE IN.

320. INT. PRIVATE ROOM IN CAFE - NIGHT  
TWO SHOT - PEPE AND GABY

On couch or mattress on floor. Gaby leaning back on cushions. Pepe sitting beside her.

PEPE

You're beautiful ... that's easy to say -- maybe somebody told you -- but what I'm telling you is different -- for me, you're more than that -- for two years I've been lost - like walking in my sleep. Suddenly I wake up -- that's you -- I don't know how I went on all that time waiting for you and not knowing it....you know what you are to me? Paris! That's you! - The whole town! A spring morning in Paris! You're lovely -- you're marvelous!

(leaning toward her,  
his voice caressingly  
soft)

Do you know what you remind me of?  
-- The subway!

321. CLOSE UP GABY'S FACE

She smiles. He leans close to her - his face against hers.

PEPE

Shut your eyes...listen! You can hear it!

GABY

(softly)  
That's my heart beating.

PEPE

Does it go like a subway train?

GABY

Faster....

322. TWO SHOT - GABY AND PEPE

PEPE.

You're all silk...and you jingle when you walk....

(CONTINUED)

322 (cont.)

He taps her earrings - she laughs.

PEPE

With all that chi-chi, you make me think of the subway. That's funny.... And potato chips.... coffee on the boulevard...that's you! What did you do before?

GABY

Before what?

PEPE'S VOICE

Before the jewels.

GABY

I wanted them.

PEPE

And what do you want now?

As he starts to kiss her, she rises.

323. WIDER ANGLE

GABY

It's late -- I must go.

PEPE

Suppose you don't come tomorrow?

GABY

Suppose I don't. Can't you ever get away from the Casbah?

PEPE

Why do you ask?

GABY

Can't you?

324. CLOSE UP PEPE

He speaks quietly.

PEPE

No. I'm caught here like a bear in a hole. Dogs barking, hunters all around. No way out of it.

## 325. TWO SHOT - PEPE AND GABY

PEPE

Do you like that?

Gaby shakes her head.

PEPE

Maybe it's lucky for you.

GABY

(with deep feeling)

I don't like it - and it's not  
lucky.

PEPE

You're right. If you don't come  
back I might do anything.....  
come down to the hotel to get  
you.

GABY

Tomorrow, Pepe.....

PEPE

(urgently, afraid  
that she might not  
come)

Tomorrow....

GABY

I never break a promise.

He holds her close, kissing her hair.

PEPE

You smell good.

GABY

The subway.

PEPE

In first class.....

They go out.

## 326. EXT. BALCONY - NIGHT

As they walk along balcony and down some steps, Carlos  
appears at another doorway. Carlos comes toward camera,  
looks over balcony railing.

327. EXT. NARROW STREET  
MEDIUM SHOT

As Pepe and Gaby enter. Pepe calls to a native in the background. As the native runs to them, Pepe speaks in a low voice.

PEPE  
Tomorrow.....at five o'clock.  
(to Native)  
Take Madame to the Rue Marengo.

Native nods, exits with Gaby. Pepe stands alone, watching her go.

328. CLOSER ANGLE ON PEPE

As Carlos comes into scene.

CARLOS  
You got 'em?

PEPE  
What?

CARLOS  
The hardware.

Pepe shrugs and turns away.

CARLOS  
What's the matter with you? If you didn't get the jewels, you've simply been wasting your time. What were you doing in there?

PEPE  
Where?

CARLOS  
There.

PEPE  
You're mistaken - we weren't there.

CARLOS  
Say that again.

PEPE  
We were in Paris.

(CONTINUED)

328 (cont.)

CARLOS

What?

(giving up)

Okay.

Pepe walks away.

329. EXT. NARROW STREET .

Native and Gaby walk toward camera from background and pass.

CAMERA PANS to show Slimane in foreground, lounging against wall, watching Gaby go. He glances at his wrist watch.

FADE OUT.

FADE IN.

330. EXT. CASEBAH  
SHOOTING OVER ROOFS

A native woman and child seated on roof.

NATIVE WOMAN  
(to child)  
It's Pepe le Moko

SOUND: PEPE LE MOKO'S SONG

The song continues throughout following scenes.

331. LONG SHOT OF CITY ROOFS

332. MEDIUM SHOT OF WOMEN ON ROOFS

Harbor in background.

333. MEDIUM CLOSE SHOT - NATIVE WOMAN

Calling from edge of roof.

NATIVE WOMAN  
(shouting and laughing)  
Ai.....Pepe le Moko.

334. NARROW STREET

Lined with native women, looking up in the direction of the song.

335. CLOSE UP - NATIVE WOMAN

Laughing and keeping time to song.

336. FLASHES OF PEOPLE

337.

338. Reacting to Pepe's song, women sifting meal and keeping time

339. to music; others looking up toward roof; a shoemaker pound-

340. ing sole of shoe in time to music; gypsy women dancing, etc.

341. MEDIUM SHOT STREET  
Pepe's bodyguards listening.
342. MEDIUM CLOSE UP OF DOORWAY  
Tania sitting in doorway, grinning, as Carlos appears at the door, looking up toward the direction of the singing.
343. CLOSE UP SLIMANE  
SLIMANE  
(looking up - smiling)  
H'm...quite a change!  
SOUND: PEPE LE MOKO'S SONG - continues through above.
344. LONG SHOT - PEPE'S TERRACE  
Pepe singing and dancing, wild with energy.
345. CLOSER ANGLE ON PEPE  
He looks off and waves at someone, continuing to sing.
346. CLOSE UP INES  
At a window, smiling, delighted with his happiness, waving to him. The song continues on sound track.
347. LONG SHOT OF TERRACE  
As Pepe crosses from one roof to another, singing as he goes.
348. INT. ROOM IN INES' HOUSE  
MEDIUM SHOT OF MIRRORS  
Reflecting Pepe as he enters singing. Ines walks into scene, looking at Pepe's reflection in the mirror.
349. TWO SHOT - PEPE AND INES

INES  
What 's happened?

(CONTINUED)

349 (cont.)

PEPE

I'm like a bird -- when the sun  
comes up, I sing!

350. CLOSE UP PEPE

Doing a few steps, exuberantly gay.

PEPE

And when I sing, I dance -- and  
when I dance, I go mad!

351. WIDER ANGLE ON SCENE

As he grabs Ines and swings her around wildly. She is giggling and screaming. She falls back in a heap among cushions on couch.

352. MEDIUM CLOSE UP INES

On couch, as Pepe comes into scene and kneels on the couch beside her.

INES

But why, Pepe?

PEPE

Why! Because it's Sunday and  
everyone takes a holiday....

INES

But it's not Sunday.....

PEPE

If I say so, it's Sunday.

INES

It's Thursday.

PEPE

That's the trouble with you - you  
always think it's Thursday...

INES

I didn't think so yesterday....

PEPE

Just as a favor, let it be Sunday,  
so I can stroll on the boulevard....  
see the crowds, everyone laughing....

He turns away.

353 MEDIUM SHOT

As Pepe turns at the doorway.

PEPE

I have a date at the Place Blanche.

He exits.

354. CLOSE UP INES

Suddenly all the laughter goes out of her face. She understands what "a date at the Place Blanche" means, having heard Pepe say it to Gaby. She rises, bitter, determined.

355. EXT. STREET AT PEPE'S DOOR  
MEDIUM SHOT

Guards playing game, Tania, Carlos, Slimane in background, as Pepe appears, waves at everybody cheerfully.

PEPE

Hello, everybody....how do you like my singing?

CARLOS

What's the good of it?

PEPE

You ought to appreciate the finer things of life!

TANIA

(offering a derisive grunt)  
Huh! Him!

Carlos is about to take a swing at her. Pepe stops him.

PEPE

Uhuh...when you feel like that, sing!  
(as he turns away)  
It quiets the nerves!

Slimane joins Pepe as he walks down the street.

356. TRUCKING SHOT -  
WITH PEPE AND SLIMANE

SLIMANE

You seem pleased.

357. CLOSE UP INES

In doorway, watching Pepe and Slimane.

358. TRUCKING SHOT - WITH PEPE AND SLIMANE

SLIMANE

You've seen her again.

PEPE

Wouldn't you like to know?

SLIMANE

Oh, if you don't want to confide  
in me.....

359. CLOSER ANGLE - SLIMANE AND PEPE

As they stop, Pepe takes off Slimane's fez, examines the  
back of his head.

PEPE

Why, our Inspector has got him-  
self a haircut.

SLIMANE

Did she come back?

PEPE

(surveying him, amused)  
A regular Romeo! You ought to get  
a permanent wave!

SLIMANE

You're expecting her again today?

PEPE

(laughs)  
The trouble with you, Inspector,  
is that you do too much inspecting...  
Now don't breathe a word of what  
I've just told you.....it's just be-  
tween ourselves.

He tweaks Slimane's nose, and walks off cheerfully.

360. WIDER ANGLE ON STREET

Slimane sees Ines standing discreetly in shadow of doorway.  
He observes her with interest.

361. CLOSE UP INES  
In doorway, watching.
362. CONCLUDE THE PEPE-SLIMANE SCENE  
Pepe leaves. Slimane looks off thoughtfully.
363. CLOSE UP OF INES  
Standing back in archway of doorway. She looks fixedly at Slimane, makes a motion of her hand.
364. WIDER ANGLE ON SCENE  
As Slimane approaches the doorway.
365. CLOSE UP AT DOOR  
Ines goes inside. Slimane follows her. From close shot of door closing, we -

DISSOLVE TO:

366. INT. SUITE IN HOTEL - LIVING ROOM  
MEDIUM SHOT  
Slimane waiting. Giraux enters from another room.

GIRAUX

Inspector.....

SLIMANE

Good morning....

367. INT. SUITE IN HOTEL - LIVING ROOM  
CLOSER SHOT SLIMANE AND GIRAUX

GIRAUX

I was puzzled when you phoned.

SLIMANE

(bows)  
My mission is a rather delicate one...  
but necessary. I merely wish to

(CONTINUED)

367 (cont.)

SLIMANE (cont.)  
 suggest....that your fiancee is a  
 little too fond of the -- shall we  
 say, the local color....of the Casbah!

368. CLOSE UP GIRAUX

Puzzled and annoyed, as Slimane continues.

GIRAUX  
 What's all this?

369. CLOSE UP SLIMANE

Sizing up the other man carefully, as he continues:

SLIMANE  
 The Casbah is hardly the place  
 for a woman alone...  
 (with subtle emphasis)  
 She attracts too much attention --  
 excites too much desire. We natur-  
 ally wish to protect her....

370. CLOSE UP GIRAUX

As Slimane's oily apologetic voice goes on.

SLIMANE'S VOICE  
 .....from any embarrassment!

GIRAUX  
 You amaze me.

371. WIDER ANGLE ON SCENE

SLIMANE  
 So I see! Further embarrassment  
 can very easily be avoided -- she  
 must not return to the Casbah!

Giroux turns sharply away - turns to another door and knocks.

(NOTE: This door is on opposite side of living room from  
 that through which Giroux entered.)

372. CLOSE UP SLIMANE

Watching with a smile of satisfaction.

373. INT. SUITE IN HOTEL - GABY'S BEDROOM  
MEDIUM SHOT

Gaby at dressing table, wearing afternoon frock, ready to go out, putting finishing touches on her toilette.

GABY

Come in.

Giroux enters.

GIRAUX

Sorry to disturb you.

She passes him, going to wardrobe to get jacket.

GIRAUX

You're going out?

GABY

It looks that way.

GIRAUX

Where are you going?

GABY

A walk.

GIRAUX

But where?

GABY

(lightly)  
In the Bois de Boulogne!

GIRAUX

May I ask you to give me a sensible answer?

GABY

Then ask me a sensible question. Where could I go? I don't know anyone in Algiers. I just walk straight ahead.

GIRAUX

Straight ahead? And where does that take you?

GABY

I'll know when I get there.

(CONTINUED)

373 (cont.)

GIRAUX

No, you won't.....

She looks at him, startled by his tone.

GIRAUX

Because you're not going.

GABY

Oh, no, my dear.....your hotel bores me. The headwaiter looks like an undertaker...and every time I step into this apartment - it looks more like a funeral parlor. Goodbye, darling.

She turns away.

374. TWO SHOT NEAR DOOR OF BEDROOM  
GABY AND GIRAUX

As Giroux stops Gaby.

GIRAUX

I know where you're going.

GABY

Oh?

GIRAUX

You're going to the Casbah.

GABY

So?

GIRAUX

You go there every day.

GABY

Do I?

GIRAUX

To meet Pepe le Moko.

GABY

Ah! So now you're spying on me.

She turns back to center of room.

375. MEDIUM CLOSE SHOT

Gaby with back to camera. She turns, facing camera as Giroux enters scene.

(CONTINUED)

375 (cont.)

GIRAUX

You're going to be my wife.

GABY

You don't make it a very pleasant prospect.

GIRAUX

I won't allow you to behave like this.

GABY

I'm glad you told me.

GIRAUX

What does that mean?

GABY

We've got to be honest....

376. CLOSE UP GABY

Determined to be honest, speaking quietly, but with deep sincerity.

GABY

Why do you think I'm marrying you? Look at yourself - and then look at me!

377. TWO SHOT - GABY AND GIRAUX

As she continues:

GABY

I've never lied to you: You knew I didn't love you when I promised to marry you, and you thought it was all right. Until we're married, I'll do as I please. That's fair enough....

She turns to go, but he stops her again.

GIRAUX

I forbid you to go...

GABY

It's a waste of time.....

GIRAUX

If you go now, there'll be no use in your coming back.

(CONTINUED)

377 (cont.)

GABY  
You've thought it all out pretty  
thoroughly, haven't you?

GIRAUX  
I advise you to do the same.....

GABY  
(definitely)  
All right....goodbye.....

378. CLOSE UP GIRAUX

Miserable, shocked at her going.

GIRAUX  
Don't do it, Gaby....don't.....

The door slams.

379. INT. LIVING ROOM OF SUITE  
MEDIUM SHOT

As she crosses the room, Slimane confronts her.

SLIMANE  
No.

GABY  
What?

380. TWO SHOT - GABY AND SLIMANE

SLIMANE  
You can't go to the Casbah.

GABY  
(starting to push  
past him)  
But really.....

But Slimane detains her, speaks rapidly, with impressive  
seriousness.

SLIMANE  
Your fiance was trying to spare you.  
He didn't want to tell you the truth  
as I'd told it to him. An attempt  
was made to capture Pepe le Moko in  
the Casbah this afternoon. In a sense,  
it was successful....

(CONTINUED)

380 (cont.)

GABY

He was taken?

SLIMANE

(shakes his head)

Not alive...he was killed.

381. CLOSE UP OF GABY

Stunned, leaning against mantelpiece for support. CAMERA PANS to CLOSE UP OF CLOCK which shows hands at 4:35.

DISSOLVE TO:

382. CLOSE UP CLOCK  
INT. ROOM IN CASBAH

Where Pepe is waiting in vain for Gaby. The clock has passed seven.

383. INT. PRIVATE ROOM IN CAFE  
CLOSE UP PEPE

Looking at clock, hopelessly discouraged. A knock on the door. CAMERA PANS as Pepe crosses the room and opens the door.

384. CLOSE UP INES

Standing in doorway.

385. MEDIUM SHOT - FROM INES' ANGLE

The table set for two, fruit, wine bottles, etc.

386. CLOSE UP INES

The table in foreground, as she comes slowly forward, looks down at the preparations.

387. TWO SHOT - INES AND PEPE

INES

I just came to tell you it's Thursday.

(CONTINUED)

387 (cont.)

PEPE

I know.

INES

(her voice almost breaking hysterically, struggling to control her jangling nerves)

I was right all the time. -- You see, I'm not such a fool as you think -- so this is the Place Blanche! It's not much fun on Thursday, is it - it doesn't seem like Paris....

388. WIDER ANGLE

Without a word, Pepe strides out of the room. She looks after him despairingly.

389. EXT. BALCONY  
MEDIUM SHOT

As Pepe walks along balcony, passing Tania and Carlos. He pays no attention to them.

CARLOS

What's got into him?

TANIA

Were you ever disappointed in love?

Carlos comes close to her, doubles his fist significantly.

CARLOS

Yes....badly!

TANIA

I try to please you.

CARLOS

I'm like Pepe - I like 'em with diamonds -- Now he's missed his chance, so I'll have to go down town and give my personal attention to Madame's hardware.....

390. INT. SUITE IN HOTEL - LIVING ROOM  
MEDIUM SHOT

Gaby seated in foreground, Giroux in bg. at telephone.

(CONTINUED)

390 (cont.)

GIRAUX

(at phone)

What steamer? The Ville d'Oran  
at ten o'clock. Good - make the  
reservations.

(he puts hand over

phone, turns to Gaby)

Are you leaving?

She is silent.

GIRAUX

I suppose you won't stay for the  
funeral?

She remains silent.

GIRAUX

Four - first-class. And send up  
some whiskey and soda.

He rings off, turns to Gaby.

GIRAUX

(kindly)

You'll have a drink -- just a  
short one -- make you feel better.

391. INT. NATIVE CAFE  
MEDIUM SHOT

Pepe in f.g., seated moodily at table. Carlos enters scene.

CARLOS

Anything wrong?

Pepe shrugs, annoyed.

CARLOS

Why don't you sing?

PEPE

Why don't you mind your own busi-  
ness.

CARLOS

I am. I just thought you might be  
interested. I'm going down town.

392. CLOSER ANGLE - PEPE AND CARLOS  
FAVORING PEPE

Looking at Carlos sharply.

(CONTINUED)

392 (cont.)

PEPE

What for?

CARLOS

I'm like you -- I'm bored.

PEPE

Have you got anything in mind?

CARLOS

Just look things over.

PEPE

When are you going?

CARLOS

Now - no need to see a lawyer  
about it.

PEPE

Do me a favor?

CARLOS

Sure.

PEPE

I want you to deliver a letter....

CARLOS

I'll take anything, as long as it's  
not loaded.... Okay, I get the  
idea -- maybe I don't look like  
cupid, but I'll manage....

PEPE

(calls)

Chani -- pen and paper....

DISSOLVE TO:

393. EXT. STREET  
MEDIUM SHOT

Carlos and Pepe come to an archway.

PEPE

Go to the servant's entrance.  
Give some one a good tip and tell  
'em you've got to have an answer.

CARLOS

(nods)

Don't worry -- I won't come back  
empty handed.

(CONTINUED)

393 (cont.)

PEPE

I'll wait for you at your house.  
Don't want to go home.

CARLOS

I'll be back in two hours. Tell  
Tania.

They shake hands.

PEPE

Luck.

They separate - Carlos going down steps, and Pepe returning up the hill.

FADE OUT.

FADE IN

394. INT. CARLOS' ROOM - DAY  
MEDIUM SHOT

Pepe lying on a couch. He wakes up, rubbing his eyes sleepily, looks at Tania.

PEPE

What time is it?

TANIA

Nine o'clock.

PEPE

Is that all?

TANIA

In the morning. The sun's out.

PEPE

I slept all that time?

TANIA

You snored.

PEPE

Carlos?

TANIA

He hasn't come back.

PEPE

(sits up, rubbing  
eyes)

Hasn't come back?

TANIA

I sat up all night.

PEPE

He can take care of himself.

TANIA

I'd like to see him back - with what I've got to tell him. This time, I'd make him listen to me...

PEPE

(bored)

Oh, la-la-la -- it's always the same...

TANIA

What is? Life?

(CONTINUED)

394 (Cont.)

PEPE

There are times when I don't  
care what happens.

TANIA

I know - do you know what I do  
when I feel that way?

CAMERA PANS her to phonograph, puts on record.

395. CLOSE UP - TANIA'S HAND

Winding the handle of phonograph.

TANIA'S VOICE

I turn back the clock.

PEPE'S VOICE

What's the clock got to do with it?

TANIA'S VOICE

I turn back to an old picture...

CAMERA PANS TO PICTURE on wall beside phonograph, of  
Tania looking luscious in picture-hat and costume of  
the early nineteen hundreds.

TANIA'S VOICE

Of me! And I pretend I'm looking  
in the mirror.

CAMERA PANS BACK to CLOSE UP OF TANIA'S HAND as she  
places needle on record.

TANIA'S VOICE

(continuing)

I put on one of the old records,  
when I was a hit at the Scala,  
Boulevard de Strasbourg - a hush  
came over the crowded theatre -  
the stage was dark, a red spot-  
light on my pale face...

CAMERA PULLS BACK as the old phonograph starts to play.  
Tania seated at table, as her voice comes from the  
machine, the voice of her youth.

396. CLOSE UP - PEPE

Listening.

397. CLOSE UP - TANIA

Listening to the voice. Then she joins in the song.

398. MEDIUM SHOT

The song comes to a close. A pause, as Tania crosses. Then Ines rushes in, followed by L'Arbi.

INES

Is Pepe here?

Tania indicates the bunk on which Pepe is lying.

PEPE

What do you want?

CAMERA PANS TO BUNK as Ines crosses to bunk, followed by L'Arbi.

INES

We've been looking for you everywhere. Why weren't you at home?

PEPE

Because I'm here!  
(seeing L'Arbi -  
suspiciously)  
What do you want, L'Arbi?

L'ARBI

I must speak to you alone.

TANIA

What's the matter with us? Have we got smallpox?

PEPE

(to L'Arbi)  
It's all right - you can talk.

L'ARBI

Pepe, I'm ashamed of myself....

PEPE

What's new about that?

L'ARBI

It's worse than you think.....

PEPE

I doubt it.

L'ARBI

Go ahead and insult me - I deserve it.

PEPE

You flatter yourself.

(CONTINUED)

398 (cont.)

L'ARBI

It's about the letter from Pierrot's mother. I brought it and gave it to Aicha, but I didn't know it was from the police. If I'd known the letter was written by Regis, I wouldn't have done it -- never.....

PEPE

(puzzled, interested)

Go on.....

L'ARBI

It was really a woman who gave me the letter. If I'd known the truth, I wouldn't have touched it -- I'm an informer, but I wouldn't have done a thing like that.....

PEPE

Oh, you're just half an informer... the other half is all right....

L'ARBI

That's why I'm here.

PEPE

For what?

L'ARBI

I couldn't stand it any longer -- forgive me, Pepe.....

PEPE

All right! Don't grovel so much. It makes me sick.

L'ARBI

I want you to have a good opinion of me.

PEPE

So?

L'ARBI

I want you to believe me -- that's why I'm here to tell you -- they got Carlos.

PEPE

What?

399. TWO SHOT - TANIA AND L'ARBI

TANIA  
(excitedly)  
What about Carlos?

L'ARBI  
The police took him.

TANIA  
How much did you sell him for?

L'ARBI  
I wouldn't be here if I'd sold  
him.

399-A CLOSE UP - INES

INES  
First Pierrot - then Carlos --  
bad luck always comes in threes --  
your turn will be next, Pepe.....

400. CLOSE UP - PEPE

He brushes her aside, lightly.

PEPE  
Don't be so sure!  
(he turns to L'arbi,  
studying him search-  
ingly)  
So they arrested him? Who did it?

CAMERA PANS to L'Arbi and Tania.

L'ARBI  
Inspector Louvain. There were  
about a dozen of them -- sur-  
rounded him.

TANIA  
Was there any shooting?

L'ARBI  
No, no -- they managed it very  
quietly, in a nice way.

Pepe enters scene.

(CONTINUED)

400 (cont.)

PEPE

What did you have to do with it?

L'ARBI

I was at the police station when they brought Carlos in. I had a chance to see him in his cell. He gave me a letter - the one you'd given him -- he told me to take it to the hotel.....

Ines enters scene.

INES

(indicating L'Arbi)

Every time there's a letter, he's the one that brings it -- it looks funny to me....

PEPE

(sharply, to her)

Be quiet.....

INES

Oh, I'm to be quiet while you write letters to women.....

PEPE

Never mind about that.....

INES

You never wrote a letter to me....

PEPE

(angrily)

Stop it.

(he turns to L'Arbi)

Then you went to the hotel with the letter?

L'ARBI

I did it for you, Pepe....

PEPE

Did you get an answer?

L'ARBI

What?

PEPE

The answer.

(CONTINUED)

400 (cont. 1)

L'ARBI

She wanted to write, but she couldn't. She's being closely watched. But she expects you this morning. You can go down without any risk -- go to the back of the hotel -- she'll be watching from her window.....

PEPE

Is that all?

L'ARBI

She wanted to come up but she couldn't get away.....

INES

You're not going down, Pepe -- you can't.....

PEPE

(nervous, at the end of his patience)

Let me alone....

(he turns to L'Arbi)

Go on....

L'ARBI

She's waiting for me to bring the answer. What shall I tell her?

PEPE

Oh, she's waiting for it?

L'ARBI

Yes.

PEPE

I'll take the answer myself. You wait here.

400-A CLOSE UP - INES

Reacting to this.

401. CLOSE UP - L'ARBI

L'ARBI

But, Pepe.....

PEPE'S VOICE

Don't worry, my friends will take  
good care of you - till I come  
back.

L'ARBI

She expects me.

Pepe walks into shot, looking down at him.

PEPE

What?

L'ARBI

(looks up at Pepe,  
changes his mind)  
Nothing -- I'll wait.

402. MEDIUM SHOT - ROOM

Pepe crosses to couch to get coat.

PEPE

What about Carlos? Didn't he  
say anything else?

L'ARBI

Nothing.

Pepe gets his coat, turns to L'Arbi.

PEPE

Did they search him?

L'ARBI

Yes.

PEPE

Then they took away the five  
thousand?

(CONTINUED)

402 (Cont.)

L'ARBI

Yes.

Pepe puts on his coat as he talks.

PEPE

You're sure he didn't slip the  
five thousand to you?

L'ARBI

No.

PEPE

You're sure?

L'ARBI

My word of honor...

403. TWO SHOT - PEPE AND L'ARBI

Pepe is beginning to crowd him, backing him up against  
the bunk.

PEPE

Your what?

L'ARBI

Louvain took the money. I saw  
him put it in his desk.

PEPE

You said Gaby couldn't write  
because she was watched?

L'ARBI

Yes.

PEPE

But in a little while she'll be  
able to see me?

L'ARBI

(nods)

On the quai back of the hotel.

PEPE

Huh! That's funny...

L'ARBI

He's going to be away.

PEPE

I see.

(he laughs)

But why couldn't she write me?

(CONTINUED)

403 (Cont.)

L'ARBI

He was there.

PEPE

Then how could she talk to you?

L'Arbi has grown more nervous and worried, as Pepe fires questions at him. CAMERA FOLLOWS THEM as Pepe forces him back across the room.

L'ARBI

Because...

PEPE

Because you don't know... And there's something else that doesn't fit in your story: how was Louvain able to take five thousand francs from Carlos when Carlos didn't have a hundred...

L'ARBI

I don't know - I saw the five thousand...

Pepe grabs L'Arbi by the neck of his shirt, throwing him back roughly against wall.

PEPE

Now something else - do you think Carlos is so dumb he'd give you my letter? All joking aside...

L'ARBI

But you wrote a letter...

PEPE

You think me so stupid as to believe he gave it to you -- huh, all joking aside?

L'ARBI

I give you my word...

PEPE

You wanted to bring her my answer, and then I'd come down and see her...

L'ARBI

Yes.

PEPE

For a woman who's being watched, it's funny the way she can do things...

(becoming bitterly  
menacing)

Now I've laughed all I want to! You hear me - I'm through laughing.

(CONTINUED)

403 (Cont.1)

L'ARBI  
 (desperately frightened)  
 On the head of my father!

PEPE  
 What about it? He was guillotined!  
 Carlos was arrested. That's true.

L'ARBI  
 (eagerly)  
 I told you ...

PEPE  
 You read my letter, that's true...

L'ARBI  
 But I told you...

PEPE  
 Up to that, it fits -- but after  
 that, nothing fits. Now tell me  
 what happened?

L'ARBI  
 (desperately)  
 Nothing.

404. CLOSE SHOT - PEPE AND L'ARBI

Pepe's hands grasp L'Arbi's throat, as he pushes him  
 across to the couch.

PEPE  
 Must I kill you to refresh your  
 memory?

405. CLOSE UP - L'ARBI

His head held against couch. L'Arbi tries desperately to  
 escape. Pepe throws him back roughly on couch, continu-  
 ing to choke him.

L'ARBI  
 I'll tell, Pepe...

406. CLOSE SHOT - PEPE AND L'ARBI

As Pepe takes a fresh grip on L'Arbi's shirt at the throat.

(CONTINUED)

406 (Cont.)

L'ARBI  
Slimane planned it.

PEPE  
Uhuh...

L'ARBI  
He told me to come to you.

PEPE  
Go on.

L'ARBI  
He thinks you'll come down.

PEPE  
Then?

L'ARBI  
The hotel's surrounded - they're waiting.

PEPE  
Did you see the girl?

L'ARBI  
No.

PEPE  
Why didn't she come up yesterday?

L'ARBI  
He told her you'd been killed -- that's what she thinks...

PEPE  
Ah!

407. CLOSE UP - PEPE  
Looking at L'Arbi.

L'ARBI'S VOICE  
She's leaving this morning on the Ville d'Oran.

408. CLOSE SHOT - PEPE AND L'ARBI  
Pepe still leaning over him, holding him down.

PEPE  
That's all?

(CONTINUED)

408 (cont.)

L'ARBI  
(his voice choked)

Yes.....

Pepe slaps him, and gets up.

PEPE

Thanks.

409. WIDER ANGLE ON ROOM

As Pepe exits, L'arbi still lying half-dead on couch.

WIPE TO:

410. INT. PEPE'S HOUSE  
CLOSE UP - PEPE

Unlocking secret drawer, taking out billfold bulging with money. As he pockets it, he looks in mirror beside him.

411. CLOSE UP - MIRROR

Pepe sees Ines in mirror.

412. TWO SHOT - PEPE AND INES

As he turns to her, she confronts him with passionate defiance.

INES  
You can't do it, Pepe -- you  
can't leave me -- what have I  
done?

(CONTINUED)

412 (cont.)

PEPE

(wanting to be kind  
but anxious to get  
away)

It has nothing to do with you, Ines --  
you're a good kid, but this can't  
be helped -- it's not your fault....

INES

(clinging to him)

I won't let you do it -- I won't  
let you -- you'll be killed....

PEPE

(trying to break  
away from her)

Blame it on the Casbah!

INES

(holding him back,  
wildly)

It's for her -- you don't care  
about anything else -- so you're  
throwing away your life....

413. CLOSE UP - PEPE

With grim good humor.

PEPE

It's my own life!

414. TWO SHOT - PEPE AND INES

INES

Don't do it, Pepe - don't go --  
listen to me.....

He breaks away from her, exits.

INES

Pepe!

(she screams)

PEPE!

She rushes after him.

415. EXT. PEPE'S HOUSE  
CLOSE UP - PEPE

As he comes out of the door, stops for a moment, his hand on the knob, looking up and down the street. CAMERA PANS DOWN to his feet. He starts walking, CAMERA DOLLYING with him.

416. CLOSE UP - PEPE'S FEET

Walking down stairs, CAMERA DOLLYING with him.

417. CLOSE UP - PEPE'S FEET

Walking down more stairs, CAMERA DOLLYING with him.

418. EXT. PEPE'S HOUSE  
LONG SHOT

As Ines comes out of the house, looks up and down the street, uncertain what to do. Then she follows Pepe.

419. CLOSE UP - PEPE  
HEAD-ON - PROCESS SHOT

Walking down street stairs, CAMERA DOLLYING with him.

420. CLOSE UP - PEPE  
BACK TO CAMERA - PROCESS SHOT

As he walks down steps, CAMERA DOLLYING.

421. CLOSE UP - PEPE  
SHOOTING INTO HIS FACE

As he walks down steps, CAMERA DOLLYING.

422. CLOSE UP - PEPE  
SHOOTING OVER HIS SHOULDER

Walking down steps. BACKGROUND DISSOLVES to ocean waves breaking. CAMERA DOLLYING WITH HIM.

(CONTINUED)

422 (cont.)

As Pepe moves, the background of ocean waves dissolves to series of flashes, indicating the dream of Paris which fills Pepe's mind:

- (a) Eiffel Tower
- (b) Boulevards
- (c) Champs Elysees, Arc de Triomph framed at the end of it.
- (d) A cafe under an awning, people at tables, people strolling past.

423. CLOSE UP PEPE'S FEET

Walking - CAMERA DOLLYING with them.

424. ENTRANCE TO CASBAH  
SHOOTING FROM LOW SET-UP TO GIVE HEIGHT

Pepe enters from background at top of high flight of stairs, comes to railing, looks down.

425. CLOSE UP PEPE

He makes his decision to leave the Casbah.

426. EXT. STREET - JUST OUTSIDE CASBAH  
LONG SHOT TOWARD STREET FROM PEPE'S ANGLE

A car passes.

427. CLOSE UP PEPE

He smiles, starts down stairs, CAMERA DOLLYING with him.

428. LONG SHOT - STAIRS

Pepe walking down.

DISSOLVE TO:

429. INT. TAXI

Showing waterfront through window.

DISSOLVE TO:

430. EXT. STREET - STEAMSHIP OFFICE  
MEDIUM CLOSE UP BY WINDOW

With miniature shot of boat in window. In background, Pepe gets out of taxi, passes quickly past the camera.

431. EXT. COURTYARD OF HOTEL ARLETTI  
LONG SHOT

Ines enters the courtyard from the street.

432. CLOSE UP INES  
TRUCKING WITH HER.

She moves toward door of hotel hesitantly, feeling uncomfortable in these strange surroundings, but grimly determined to find Pepe. Suddenly she stops, looks around frightened, trapped.

433. WIDER ANGLE

As detectives come forward, from either side of Ines, surrounding her. Slimane comes through the group of detectives.

SLIMANE

We didn't expect you.....

434. CLOSE UP - INES

As she faces Slimane.

INES

He's not coming here -- he's gone to the boat.....

435. CLOSE UP - SLIMANE

Studying her.

SLIMANE

You expect me to believe that.....

436. CLOSE UP - INES

INES

He's going away with her....

437. TWO SHOT - SLIMANE AND INES

SLIMANE

(bitterly)

So you're the one to betray him -  
you couldn't wait to run to me ---  
you call it love, but it means you'd  
kill him before you'd let him go  
free -- that's what you've done, as  
sure as if you'd held a gun in your  
hands.....

INES

(despairingly)

I couldn't let him go -- I couldn't  
lose him....

438. CLOSE UP - SLIMANE

A troubled, tired smile.

SLIMANE

I thought I'd figured all the moves -  
but I miscalculated -- I didn't  
think of you.....

DETECTIVE'S VOICE

There's just time....

SLIMANE

(glances at watch)

In a few minutes it might have been  
out of our hands.

439. CLOSE UP - INES  
OVER SLIMANE'S SHOULDER

As she confronts him as he turns to go with his men. She  
has a wild realization of what she has done - tries to hold  
Slimane back.

440. CLOSE UP - INES

INES

Don't go -- give him a chance...

441. CLOSE UP - SLIMANE

SLIMANE

(coldly angry)

I did.....

442. TWO SHOT - INES AND SLIMANE

As he tries to brush by her.

INES

You knew - you planned it this way, so he'd....

SLIMANE

(cuts in sharply)

So he'd walk into a trap -- and he's done it -- with your help....

(turns vigorously to his men)

Come on.

443-444-445-446 - OUT

447. LONG SHOT - PIER AND STEAMER

The whistle of the steamer blows.

448. MEDIUM SHOT - GANG PLANK

People giving their tickets and coming on board. The whistle makes them hurry a little more.

449. CLOSE UP - TICKET TAKER

Hands come into scene, offering tickets, which he glances at and gives back.

450. CLOSE UP - HANDS

Offering tickets. Two sets of tickets are passed and returned. The third pair of hands offers a ticket. CAMERA PANS DOWN to feet of the passenger. We recognize Pepe's shoes, as seen in previous shots.

451. CLOSE UP - TICKET TAKER

As he checks the ticket and hands it back.

452. EXT. BOAT DECK  
MEDIUM CLOSE SHOT - PEPE

Walking toward stairway to upper deck. CAMERA DOLLYING with him. People in background on deck playing cards.

453. EXT. BOAT DECK  
MEDIUM SHOT

Pepe walks along deck. We hear shouts of "All ashore that's going ashore", "All ashore that's going ashore", and a gong in distance. Pepe reaches window of salon and looks in.

454. INT. SALON  
CLOSE SHOT - PEPE AT OPEN WINDOW

CAMERA PANS to show Gaby, sitting by the window, unaware of Pepe and out of range of his vision.

BERTIER'S VOICE  
The pleasant thing about travel-  
ing is going back home...

455. INT. SALON  
MEDIUM SHOT

Giroux and the Bertiers at the bar, in foreground of shot.

BERTIER  
(continuing)  
....And then going away again.

MARIE  
I had a good time, didn't you,  
Etienne?

GIRAUX  
(with emphasis)  
Me? I never laughed so much in  
my life!

456. CLOSE UP - PEPE AT WINDOW

He looks down.

457.

## CLOSE UP - GABY'S ARM

Extended directly under the open window, her familiar jewels on the wrist and fingers. Pepe's hands come into scene, reaching hesitantly toward her hand. Then suddenly his hands stop, and are slowly raised. PAN UP with Pepe's hands, as he raises them above his head, and we see his face turned to the detectives around him.

458.

EXT. BOAT DECK  
MEDIUM SHOT NEAR WINDOW

Showing the group around Pepe, detectives with drawn guns, Slimane in f. g. Pepe moves forward to Slimane, hands raised above head, anxious to get away from the window.

SLIMANE

(quietly)

You see, Pepe, we meet at the appointed time. To tell the truth, I almost missed the appointment....

He is about to put handcuffs on Pepe, but Pepe glances toward the open window and speaks pleadingly.

PEPE

Not here.

SLIMANE

As you wish -- I can't refuse an old friend.

459.

## CLOSE SHOT - BOAT WINDOW

Showing reflection of Algiers. Slimane, Pepe and detectives walk into shot. CAMERA MOVES IN to CLOSE SHOT of Slimane putting handcuffs on Pepe's wrists.

DISSOLVE TO:

460.

## LONG SHOT - GANGPLANK

Detectives taking Pepe off.

461.

MEDIUM LONG SHOT - ON WHARF  
SHOOTING OVER INES

Showing her watching.

462. CLOSE UP INES

In agony as she watches.

463. MEDIUM LONG SHOT ON WHARF

Group of detectives and Pepe walking away from camera. The gates are closed on them.

464. EXT. WHARF AT GATES  
CLOSE UP PEPE

He turns toward the boat.

PEPE  
(to Slimane)  
I only ask one thing. Let me  
wait here a minute.

He glances down at his hands.

465. CLOSE UP PEPE'S HANDCUFFED WRISTS

PEPE'S VOICE  
I want to see it leave.

466. CLOSE UP PEPE

He smiles, indicating handcuffs.

PEPE  
It's safe enough.

467. CLOSE UP SLIMANE

SLIMANE  
I know I can trust you.

He makes a gesture, indicating that Pepe can go to the gates.

468. MEDIUM LONG SHOT  
SHOOTING TOWARD SHIP

Pepe, in foreground, walks over and stands at gate looking at ship.

469. CLOSE UP PEPE AT GATES  
Looking off toward ship.
470. INT. SHIP SALOON  
MEDIUM SHOT  
Gaby in background, rises and goes out of room.
471. CLOSE UP PEPE AT GATE  
Looking toward ship. What he sees moves him deeply. He takes hold of iron bars of gate, gripping them tensely.
472. LONG SHOT OF BOAT  
SHOOTING THROUGH GATE FROM PEPE'S ANGLE  
Gaby stands at rail looking toward shore.
473. CLOSE UP PEPE  
Looking at ship.
474. DECK OF SHIP  
CLOSE UP GABY  
CAMERA MOVES IN for BIG CLOSE UP as she looks off at city.
475. LONG SHOT ALGIERS  
FROM GABY'S ANGLE
476. CLOSE UP PEPE AT GATE  
He shouts at the top of his voice.  
PEPE  
Gaby! Gaby!  
The boat whistle blows simultaneously with his call.

477. CLOSE UP - GABY

SOUND: BOAT WHISTLE

Gaby covers her ears to shut out the sound of the whistle.

478. DECK OF BOAT  
MEDIUM LONG SHOT

As Gaby turns and walks toward salon.

479. LONG SHOT TOWARD BOAT  
SHOOTING THROUGH BARS OF GATE

As the boat warps away from the pier and starts moving.

480. REVERSE ANGLE - AT GATE

Pepe at bars, watching, as Slimane taps him on shoulder.

481. MEDIUM CLOSE UP - PEPE

Ines enters, on the other side of the bars.

INES

Pepe.

482. CLOSE UP - INES

INES

I did it - you might have got  
away -- I let them know - don't  
hate me -- I didn't mean to --  
I was crazy because I love you --  
listen to me, Pepe - forgive me --

483. CLOSE UP - PEPE

He smiles, his face very gentle.

PEPE

You did what your heart told you --  
So did I! Nothing to be sorry  
about!

484. CLOSE UP - SLIMANE

Watching, touched.

485. MEDIUM CLOSE UP - GROUP

PEPE

(glancing at Slimane,  
politely)

The Inspector's been waiting for  
me two years, I can't keep him  
waiting any longer.

(he waves his hand  
to her)

Luck...

He turns away.

FADE OUT.

THE END