

CASABLANCA

Written by

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FADE IN:

INSERT - A revolving globe. When it stops revolving it turns briefly into a contour map of Europe, then into a flat map.

Superimposed over this map are scenes of refugees fleeing from all sections of Europe by foot, wagon, auto, and boat, and all converging upon one point on the tip of Africa -- Casablanca.

Arrows on the map illustrate the routes taken as the voice of a NARRATOR describes the migration.

NARRATOR (V.O.)

With the coming of the Second World War, many eyes in imprisoned Europe turned hopefully, or desperately, toward the freedom of the Americas. Lisbon became the great embarkation point. But not everybody could get to Lisbon directly, and so, a tortuous, roundabout refugee trail sprang up. Paris to Marseilles, across the Mediterranean to Oran, then by train, or auto, or foot, across the rim of Africa to Casablanca in French Morocco. Here, the fortunate ones, through money, or influence, or luck, might obtain exit visas and scurry to Lisbon, and from Lisbon to the New World. But the others wait in Casablanca -- and wait -- and wait -- and wait.

The narrator's voice fade away...

CUT TO:

1 EXT. OLD MOORISH SECTION OF THE CITY - DAY

1

At first only the turrets and rooftops are visible against a torrid sky.

The facades of the Moorish buildings give way to a narrow, twisting street crowded with the polyglot life of a native quarter. The intense desert sun holds the scene in a torpid tranquility. Activity is unhurried and sounds are muted.

CUT TO:

2 INT. POLICE STATION - DAY

2

A POLICE OFFICER takes a piece of paper from the typewriter, turns to a microphone, and reads.

POLICE OFFICER
To all officers! Two German couriers carrying important official documents murdered on train from Oran. Murderer and possible accomplices headed for Casablanca. Round up all suspicious characters and search them for stolen documents. Important!

CUT TO:

3 EXT. A STREET IN THE OLD MOORISH SECTION - DAY

3

An officer BLOWS his whistle several times.

There is pandemonium as native guards begin to round up people.

A police car, full of officers, with SIREN BLARING, screams through the street and stops in the market.

Some try to escape but are caught by the police and loaded into a police wagon.

At a street corner TWO POLICEMEN stop a white CIVILIAN and question him.

FIRST POLICEMAN
May we see your papers?

CIVILIAN
(nervously)
I don't think I have them on me.

FIRST POLICEMAN
In that case, we'll have to ask you to come along.

The civilian pats his pockets.

CIVILIAN
Wait. It's just possible that I --
Yes, here they are.

He brings out his papers. The second policeman examines them.

SECOND POLICEMAN
These papers expired three weeks ago. You'll have to come along.

Suddenly the civilian breaks away and starts to run wildly down the street.

The policeman SHOUTS "Halt", but the civilian keeps going.

JAN and ANNINA BRANDEL, a very young and attractive refugee couple from Bulgaria, watch as the civilian passes. They've been thrust by circumstances from a simple country life into an unfamiliar and hectic world.

A shot RINGS out, and the man falls to the ground. Above him, painted on the wall, is a large poster of Marshal Petain, which reads: "Je tiens mes promesses, même celles des autres."

The policeman frantically searches the body, but only finds Free French literature.

CUT TO:

4 EXT. PALAIS DE JUSTICE - DAY

4

We see an inscription carved in a marble block along the roofline of the building: "Liberte, Egalite, Fraternite"

We see the facade, French in architecture, then the high-vaulted entrance which is inscribed "Palais de Justice".

At the entrance the arrested suspects are led in by the police.

CUT TO:

5 EXT. SIDEWALK CAFE - DAY

5

A middle-aged ENGLISH COUPLE sit at a table just off the square, and observe the commotion across the way in front of the Palais de Justice.

The police van pulls up. The rear doors are opened and people stream out.

A EUROPEAN man, sitting at a table nearby, watches the English couple more closely than the scene on the street.

ENGLISHWOMAN

What on earth's going on there?

ENGLISHMAN

I don't know, my dear.

The European walks over to the couple.

EUROPEAN

Pardon, pardon, Monsieur, pardon
Madame, have you not heard?

ENGLISHMAN

We hear very little, and we
understand even less.

EUROPEAN

Two German couriers were found
murdered in the desert -- the
unoccupied desert. This is the
customary roundup of refugees,
liberals, and uh, of course, a
beautiful young girl for Monsieur
Renault, the Prefect of Police.

CUT TO:

6 EXT. PALAIS DE JUSTICE - DAY

6

Suspects are herded out of the van, and into the Palais de Justice.

CUT TO:

7 EXT. SIDEWALK CAFE - DAY

7

EUROPEAN

Unfortunately, along with these
unhappy refugees the scum of Europe
has gravitated to Casablanca. Some
of them have been waiting years for
a visa.

He puts his left arm compassionately around the Englishman,
and reaches behind the man with his right hand.

EUROPEAN

I beg of you, Monsieur, watch
yourself. Be on guard. This place
is full of vultures, vultures
everywhere, everywhere.

The Englishman seems to be taken aback by this sudden display
of concern.

ENGLISHMAN

Ha, ha, thank you, thank you very
much.

EUROPEAN

Not at all. Au revoir, Monsieur. Au revoir, Madame.

He leaves. The Englishman, still a trifle disconcerted by the European's action, watches him as he leaves.

ENGLISHMAN
Au revoir. Amusing little fellow.
Waiter!

As he pats both his breast and pants pockets he realizes there is something missing.

ENGLISHMAN
Oh. How silly of me.

ENGLISHWOMAN
What, dear?

ENGLISHMAN
I've left my wallet in the hotel.

ENGLISHWOMAN
Oh.

Suddenly the Englishman looks off in the direction of the departed European, the clouds of suspicion gathering.

Interrupting overhead is the DRONE of a low flying airplane.

They look up.

CUT TO:

8 EXT. OVERHEAD SHOT - DAY

8

An airplane cuts its motor for landing.

CUT TO:

9 EXT. PALAIS DE JUSTICE - DAY

9

Refugees wait in line outside the Palais de Justice. Their upturned gaze follows the flight of the plane. In their faces is revealed one hope they all have in common, and the plane is the symbol of that hope.

Jan and Annina look up at the plane.

ANNINA
(wistfully)

Perhaps tomorrow we'll be on that plane.

CUT TO:

10 EXT. OVERHEAD SHOT - DAY

10

The plane SWOOPS down past a sign atop a building at the edge of the airport.

The sign reads "Rick's Cafe Americain."

CUT TO:

11 EXT. AIRFIELD - DAY

11

As the plane lands a swastika on its tail is clearly visible. It taxis to a stop as a group of officers march into formation in front of it. Behind them stand a detail of native soldiers keeping guard.

In the group is CAPTAIN LOUIS RENAULT, a French officer appointed by Vichy as Prefect of Police in Casablanca. He is a handsome, middle-aged Frenchman, debonair and gay, but withal a shrewd and alert official.

With him are HERR HEINZE, the German consul, CAPTAIN TONELLI, an Italian officer, and LIEUTENANT CASSELLE, Renault's aide.

When the plane door opens, the first passenger to step out is a tall, middle-aged, pale German with a smile that seems more the result of a frozen face muscle than a cheerful disposition. On any occasion when MAJOR STRASSER is crossed, his expression hardens into iron.

Herr Heinze steps up to him with upraised arm.

HEINZE
Heil Hitler.

STRASSER
Heil Hitler.

They shake hands.

HEINZE
It is very good to see you again,
Major Strasser.

STRASSER
Thank you. Thank you.

Heinze introduces Strasser to Renault.

HEINZE

May I present Captain Renault,
Police Prefect of Casablanca. Major
Strasser.

Renault salutes.

RENAULT

Unoccupied France welcomes you to
Casablanca.

STRASSER

(in perfect English,
smiling)

Thank you, Captain. It's very good
to be here.

RENAULT

Major Strasser, my aide, Lieutenant
Casselle.

As they acknowledge each other, Captain Tonelli barges in
front of Casselle and salutes Strasser.

TONELLI

Captain Tonelli, the Italian
service, at your command, Major.

STRASSER

That is kind of you.

But Tonelli gets no further than that as Strasser turns again
to Renault. They walk away from the plane, Heinze following,
with Casselle and Tonelli bringing up the rear, engaged in a
heated exchange of words.

RENAULT

You may find the climate of
Casablanca a trifle warm, Major.

STRASSER

Oh, we Germans must get used to all
climates, from Russia to the
Sahara. But perhaps you were not
referring to the weather.

RENAULT

(sidesteps the
implication with a smile)

What else, my dear Major?

STRASSER

(casually)
By the way, the murder of the
couriers, what has been done?

RENAULT
Realizing the importance of the
case, my men are rounding up twice
the usual number of suspects.

HEINZE
We already know who the murderer
is.

STRASSER
Good. Is he in custody?

RENAULT
Oh, there is no hurry. Tonight
he'll be at Rick's. Everybody comes
to Rick's.

STRASSER
I have already heard about this
cafe, and also about Mr. Rick
himself.

DISSOLVE TO:

12 EXT. RICK'S CAFE - NIGHT

12

The neon sign above the door is brightly lit. Customers arrive and go in through the front door. From inside we hear sounds of MUSIC and LAUGHTER. The song is "It Had to Be You."

Again we isolate on the neon sign.

INSERT SIGN: "Rick's Cafe Americain".

We follow a group of customers inside.

13 INT. RICK'S CAFE - MAIN ROOM - NIGHT

13

Rick's is an expensive and chic nightclub which definitely possesses an air of sophistication and intrigue.

SAM, a middle-aged Negro, sits on a stool before a small, salmon-colored piano on wheels, playing and singing while accompanied by a small orchestra.

All about him there is the HUM of voices, CHATTER and LAUGHTER.

The occupants of the room are varied. There are Europeans in their dinner jackets, their women beautifully begowned and bejeweled. There are Moroccans in silk robes. Turks wearing fezzes. Levantines. Naval officers. Members of the Foreign Legion, distinguished by their kepis.

Two men sit at a table.

MAN

Waiting, waiting, waiting. I'll never get out of here. I'll die in Casablanca.

His companion seems uninterested in his dilemma. Sympathy is evidently in short supply in Casablanca.

At another table a very well-dressed WOMAN talks to a MOOR. She has a bracelet on her wrist. No other jewelry.

WOMAN

But can't you make it just a little more? Please.

MOOR

I'm sorry, Madame, but diamonds are a drug on the market. Everybody sells diamonds. There are diamonds everywhere. Two thousand, four hundred.

WOMAN

All right.

On to another table where two CONSPIRATORS talk.

CONSPIRATOR

The trucks are waiting, the men are waiting. Everything is --

He stops abruptly as two German officers walk by.

A REFUGEE and another MAN converse at another table.

MAN

It's the fishing smack Santiago. It leaves at one tomorrow night, here from the end of La Medina. Third boat.

REFUGEE

Thank you, oh, thank you.

MAN

And bring fifteen thousand francs
in cash. Remember, in cash.

On the way to the bar we pass several tables and hear a Babel of foreign tongues. Here and there we catch a scattered phrase or sentence in English.

SACHA, a friendly young Russian bartender, hands a drink to a customer with the Russian equivalent of "Bottoms Up." The customer answers with "Cheerio."

CARL, the waiter, is a fat, jovial German refugee with spectacles. He walks, tray in hand, to a private door, over which ABDUL, a large, burly man, stands guard.

CARL
Open up, Abdul.

ABDUL
(respectfully)
Yes, Herr Professor.

Abdul opens the door and Carl goes into the gambling room.

14 INT. RICK'S CAFE - GAMBLING ROOM - NIGHT

14

Their is much activity at the various tables. At one table TWO WOMEN and a MAN play cards. They glance at another table. One of them calls to Carl.

FIRST WOMAN
Uh, waiter.

CARL
Yes, Madame?

FIRST WOMAN
Will you ask Rick if he'll have a drink with us?

CARL
Madame, he never drinks with customers. Never. I have never seen him.

SECOND WOMAN
(disappointedly)
What makes saloon-keepers so snobbish?

MAN
(to Carl)

Perhaps if you told him I ran the second largest banking house in Amsterdam.

CARL

The second largest? That wouldn't impress Rick. The leading banker in Amsterdam is now the pastry chef in our kitchen.

MAN

We have something to look forward to.

CARL

And his father is the bellboy.

Carl laughs.

The overseer walks up to a table with a paper in his hand.

Then we see a drink and a man's hand, but nothing more. The overseer places a check on the table. The hand picks up the check and writes on it, in pencil, "Okay-Rick."

The overseer takes the check.

We now see RICK, sitting at a table alone playing solitaire chess. Rick is an American of indeterminate age. There is no expression on his face, complete deadpan.

There is a commotion at the door as people attempt to come into the gambling room. He nods approval to Abdul.

Then a GERMAN appears in the doorway. Abdul looks to Rick who glances back toward the open door and nods "no".

Abdul starts to close the door on the man.

ABDUL

I'm sorry sir, this is a private room.

GERMAN

Of all the nerve! Who do you think -- I know there's gambling in there! There's no secret. You dare not keep me out of here!

The man tries to push his way through the door as Rick walks up.

RICK

(coldly)

Yes? What's the trouble?

ABDUL
This gentleman --

The German interrupts and waves his card.

GERMAN
I've been in every gambling room between Honolulu and Berlin and if you think I'm going to be kept out of a saloon like this, you're very much mistaken.

At this moment UGARTE, a small, thin man with a nervous air, tries to squeeze through the doorway blocked by the German. If he were an American, Ugarte would look like a tout.

He gets through and passes Rick.

UGARTE
Uh, excuse me, please. Hello, Rick.

RICK
(softly)
Hello Ugarte.

Rick looks at the German calmly, takes the card out of his hand, and tears it up.

RICK
Your cash is good at the bar.

GERMAN
What! Do you know who I am?

RICK
I do. You're lucky the bar's open to you.

GERMAN
This is outrageous. I shall report it to the Angriff!

The German storms off, tossing the pieces of his card into the air behind him.

Rick meets Ugarte on his way back to his table.

UGARTE
(fawning)

Huh. You know, Rick, watching you just now with the Deutsches Bank, one would think you'd been doing this all your life.

RICK

(stiffening)

Well, what makes you think I haven't?

UGARTE

(vaguely)

Oh, nothing. But when you first came to Casablanca, I thought --

RICK

(coldly)

-- You thought what?

Fearing to offend Rick, Ugarte laughs.

UGARTE

What right do I have to think?

Ugarte pulls out a chair at Rick's table.

UGARTE

May I? Too bad about those two German couriers, wasn't it?

RICK

(indifferently)

They got a lucky break. Yesterday they were just two German clerks. Today they're the 'Honored Dead'.

UGARTE

You are a very cynical person, Rick, if you'll forgive me for saying so.

Ugarte sits down.

RICK

(shortly)

I forgive you.

A waiter comes up to the table with a tray of drinks. He places one before Ugarte.

UGARTE

Thank you.

(to Rick)

Will you have a drink with me
please?

RICK

No.

UGARTE

I forgot. You never drink with --
(to waiter)
I'll have another, please.
(to Rick, sadly)
You despise me, don't you?

RICK

(indifferently)

If I gave you any thought, I
probably would.

UGARTE

But why? Oh, you object to the kind
of business I do, huh? But think of
all those poor refugees who must
rot in this place if I didn't help
them. That's not so bad. Through
ways of my own I provide them with
exit visas.

RICK

For a price, Ugarte, for a price.

UGARTE

But think of all the poor devils
who cannot meet Renault's price. I
get it for them for half. Is that
so parasitic?

RICK

I don't mind a parasite. I object
to a cut-rate one.

UGARTE

Well, Rick, after tonight I'll be
through with the whole business,
and I am leaving finally this
Casablanca.

RICK

Who did you bribe for your visa?
Renault or yourself?

UGARTE

(ironically)

Myself. I found myself much more
reasonable.

He takes an envelope from his pocket and lays it on the table.

UGARTE

Look, Rick, do you know what this is? Something that even you have never seen. Letters of transit signed by General de Gaulle. Cannot be rescinded, not even questioned.

Rick appears ready to take them from Ugarte.

UGARTE

One moment. Tonight I'll be selling those for more money than even I have ever dreamed of, and then, addio Casablanca! You know, Rick, I have many friends in Casablanca, but somehow, just because you despise me you're the only one I trust. Will you keep these for me? Please.

RICK

For how long?

UGARTE

Perhaps an hour, perhaps a little longer.

RICK

I don't want them here overnight.

UGARTE

Don't be afraid of that. Please keep them for me. Thank you. I knew I could trust you.

Rick takes them. Ugarte leaves the table just as the waiter comes up.

UGARTE

Oh, waiter. I'll be expecting some people. If anybody asks for me, I'll be right here.

WAITER

Yes, Monsieur.

The waiter leaves. Ugarte turns to Rick.

UGARTE

Rick, I hope you are more impressed with me now, huh? If you'll forgive me, I'll share my good luck with your roulette wheel.

He starts across the floor.

RICK
Just a moment.

Ugarte stops as Rick comes up to him.

RICK
Yeah, I heard a rumor that those German couriers were carrying letters of transit.

Ugarte hesitates for a moment.

UGARTE
Huh? I heard that rumor, too. Poor devils.

Rick looks at Ugarte steadily.

RICK
(slowly)
Yes, you're right, Ugarte. I am a little more impressed with you.

Rick leaves the gambling room and goes into the main room.

CUT TO:

15 INT. RICK'S CAFE - MAIN ROOM - NIGHT

15

Rick makes his way over to Sam, who plays and sings the "Knock Wood" number, accompanied by the orchestra. The cafe is in semi-darkness. The spotlight is on Sam, and every time the orchestra comes in on the "Knock Wood" business, the spotlight swings over to the orchestra.

During one of the periods when the spotlight is on the orchestra, Rick slips the letters of transit into the piano.

FERRARI, owner of the Blue Parrot, a competing night spot, comes into the cafe, sits down, and watches Sam.

Then he sees Rick and they smile at each other. At the end of the number Ferrari goes to the bar to speak to Rick.

FERRARI
Hello, Rick.

RICK

Hello, Ferrari. How's business at
the Blue Parrot?

FERRARI

Fine, but I would like to buy your
cafe.

RICK

It's not for sale.

FERRARI

You haven't heard my offer.

RICK

It's not for sale at any price.

FERRARI

What do you want for Sam?

RICK

I don't buy or sell human beings.

FERRARI

That's too bad. That's Casablanca's
leading commodity. In refugees
alone we could make a fortune if
you would work with me through the
black market.

RICK

Suppose you run your business and
let me run mine.

FERRARI

Suppose we ask Sam. Maybe he'd like
to make a change.

RICK

Suppose we do.

FERRARI

My dear Rick, when will you realize
that in this world today
isolationism is no longer a
practical policy?

Rick and Ferrari walk over to the piano.

RICK

Sam, Ferrari wants you to work for
him at the Blue Parrot.

SAM

I like it fine here.

RICK
He'll double what I pay you.

SAM
Yeah, but I ain't got time to spend
the money I make here.

RICK
Sorry.

Apparently satisfied, Ferrari walks away.

Back at the bar, YVONNE, an attractive young French woman, sits on a stool drinking brandy.

Sacha, who looks at her with lovesick eyes, fills her tumbler.

SACHA
The boss's private stock. Because,
Yvonne, I loff you.

YVONNE
(morosely)
Oh, shut up.

SACHA
(fondly)
All right, all right. For you,
Yvonne, I shot opp, because,
Yvonne, I loff you. Uh oh.

Rick saunters over and leans on the bar, next to Yvonne.

He pays no attention to her. She looks at him bitterly, without saying a word.

SACHA
Oh, Monsieur Rick, Monsieur Rick.
Some Germans, boom, boom, boom,
boom, gave this check. Is it all
right?

Rick looks the check over and tears it up. Yvonne has never taken her eyes off Rick.

YVONNE
Where were you last night?

RICK
That's so long ago, I don't
remember.

YVONNE
Will I see you tonight?

RICK
(matter-of-factly)
I never make plans that far ahead.

Yvonne turns, looks at Sacha, and extends her glass to him.

YVONNE
Give me another.

RICK
Sacha, she's had enough.

YVONNE
Don't listen to him, Sacha. Fill it up.

SACHA
Yvonne, I loff you, but he pays me.

Yvonne wheels on Rick with drunken fury.

YVONNE
Rick, I'm sick and tired of having you --

RICK
-- Sacha, call a cab.

SACHA
Yes, boss.

Rick takes Yvonne by the arm.

RICK
Come on, we're going to get your coat.

YVONNE
Take your hands off me!

He pulls her along toward the door.

RICK
No. You're going home. You've had a little too much to drink.

CUT TO:

Sacha stands at the curb on the street in front of Rick's and signals for a cab.

SACHA
Taxi!

Soon one pulls up.

Rick and Yvonne come out of the cafe. He puts a coat over her shoulders and she objects violently.

YVONNE
Who do you think you are, pushing
me around? What a fool I was to
fall for a man like you.

Rick and Yvonne approach the waiting cab.

RICK
(to Sacha)
You'd better go with her, Sacha, to
be sure she gets home.

SACHA
Yes, boss.

RICK
And come right back.

SACHA
(his face falling)
Yes, boss.

Rick stands and looks up at the revolving beacon light from the airport. It intermittently sheds its light on Rick's face.

Renault sits at a table on the cafe terrace, watching this evening's performance.

RENAULT
Hello, Rick.

Rick walks over to him.

RICK
Hello, Louis.

RENAULT
How extravagant you are, throwing
away women like that. Someday they
may be scarce.

Rick sits down at the table.

RENAULT

(amused)

You know, I think now I shall pay a call on Yvonne, maybe get her on the rebound, eh?

RICK

When it comes to women, you're a true democrat.

As they talk, Captain Tonelli and Lieutenant Casselle walk by toward the entrance of the cafe. Casselle talks non-stop and Tonelli tries. They both stop, salute Renault, and walk into the cafe.

RENAULT

If he gets a word in it'll be a major Italian victory.

Rick laughs.

Rick and Renault look up when they hear the BUZZ of a plane taking off from the adjacent airfield. The plane flies directly over their heads.

RENAULT

The plane to Lisbon.

(pause)

You would like to be on it?

RICK

(curtly)

Why? What's in Lisbon?

RENAULT

The clipper to America.

Rick doesn't answer. His look isn't a happy one.

RENAULT

I have often speculated on why you don't return to America. Did you abscond with the church funds? Did you run off with a senator's wife? I like to think you killed a man. It's the romantic in me.

Rick still looks in the direction of the airport.

RICK

It was a combination of all three.

RENAULT

And what in heaven's name brought
you to Casablanca?

RICK
My health. I came to Casablanca for
the waters.

RENAULT
Waters? What waters? We're in the
desert.

RICK
I was misinformed.

RENAULT
Huh!

EMIL, the croupier, comes out of the cafe and walks over to Rick.

EMIL
Excuse me, Monsieur Rick, but a
gentleman inside has won twenty
thousand francs. The cashier would
like some money.

RICK
Well, I'll get it from the safe.

EMIL
I am so upset, Monsieur Rick. You
know I can't understand --

RICK
-- Forget it, Emil. Mistakes like
that happen all the time.

EMIL
I'm awfully sorry.

The three men enter the cafe.

CUT TO:

17 INT. RICK'S CAFE - MAIN ROOM - NIGHT

17

They pass Sam at the piano. He's playing "Baby Face". Rick
pats Sam on the shoulder.

RENAULT

Rick, there's going to be some excitement here tonight. We are going to make an arrest in your cafe.

RICK
(somewhat annoyed)
What, again?

RENAULT
This is no ordinary arrest. A murderer, no less.

Rick's eyes react. Involuntarily, they glance toward the gambling room.

Renault catches the look.

RENAULT
If you are thinking of warning him, don't put yourself out. He cannot possibly escape.

RICK
I stick my neck out for nobody.

RENAULT
A wise foreign policy.

They start upstairs to Rick's office, passing Casselle who is still haranguing Tonelli.

RENAULT
You know, Rick, we could have made this arrest earlier in the evening at the Blue Parrot, but out of my high regard for you we are staging it here. It will amuse your customers.

RICK
Our entertainment is enough.

They go inside the office.

18 INT. RICK'S CAFE - OFFICE - NIGHT

18

Rick opens up the safe in a small, dark room just off the office. Only Rick's shadow can be seen getting the money out.

RENAULT

Rick, we are to have an important guest tonight, Major Strasser of the Third Reich, no less. We want him to be here when we make the arrest. A little demonstration of the efficiency of my administration.

Rick moves out of the shadows and into view.

RICK

I see. And what's Strasser doing here? He certainly didn't come all the way to Casablanca to witness a demonstration of your efficiency.

RENAULT

Perhaps not.

He gives the money to Emil.

RICK

Here you are.

EMIL

It shall not happen again,
Monsieur.

RICK

That's all right.

Emil departs.

RICK

Louis, you've got something on your mind. Why don't you spill it?

Rick closes the door to the office, then goes over to close the safe.

RENAULT

How observant you are. As a matter of fact, I wanted to give you a word of advice.

RICK

Yeah? Have a brandy?

RENAULT

Thank you. Rick, there are many exit visas sold in this cafe, but we know that you have never sold one. That is the reason we permit you to remain open.

RICK

I thought it was because we let you
win at roulette.

RENAULT

That is another reason. There is a
man who's arrived in Casablanca on
his way to America. He will offer a
fortune to anyone who will furnish
him with an exit visa.

RICK

Yeah? What's his name?

RENAULT

Victor Laszlo.

RICK

Victor Laszlo?

Renault watches Rick's reaction.

RENAULT

Rick, that is the first time I have
ever seen you so impressed.

RICK

Well, he's succeeded in impressing
half the world.

RENAULT

It is my duty to see that he
doesn't impress the other half.
Rick, Laszlo must never reach
America. He stays in Casablanca.

RICK

It'll be interesting to see how he
manages.

RENAULT

Manages what?

RICK

His escape.

RENAULT

Oh, but I just told you. --

RICK

-- Stop it. He escaped from a
concentration camp and the Nazis
have been chasing him all over
Europe.

RENAULT

This is the end of the chase.

RICK

Twenty thousand francs says it
isn't.

They sit down to discuss the matter in earnest.

RENAULT

Is that a serious offer?

RICK

I just paid out twenty. I'd like to
get it back.

RENAULT

Make it ten. I am only a poor
corrupt official.

RICK

Okay.

RENAULT

Done. No matter how clever he is,
he still needs an exit visa, or I
should say, two.

RICK

Why two?

RENAULT

He is traveling with a lady.

RICK

He'll take one.

RENAULT

I think not. I have seen the lady.
And if he did not leave her in
Marseilles, or in Oran, he
certainly won't leave her in
Casablanca.

RICK

Maybe he's not quite as romantic as
you are.

RENAULT

It doesn't matter. There is no exit
visa for him.

RICK

Louis, whatever gave you the impression that I might be interested in helping Laszlo escape?

RENAULT

Because, my dear Ricky, I suspect that under that cynical shell you're at heart a sentimentalist.

Rick makes a face.

RENAULT

Oh, laugh if you will, but I happen to be familiar with your record. Let me point out just two items. In 1935 you ran guns to Ethiopia. In 1936, you fought in Spain on the Loyalist side.

RICK

And got well paid for it on both occasions.

RENAULT

The winning side would have paid you much better.

RICK

Maybe. Well, it seems you are determined to keep Laszlo here.

RENAULT

I have my orders.

RICK

Oh, I see. Gestapo spank.

Renault stands up.

RENAULT

My dear Ricky, you overestimate the influence of the Gestapo. I don't interfere with them and they don't interfere with me. In Casablanca I am master of my fate. I am captain of my --

He stops short as his AIDE enters.

AIDE

-- Major Strasser is here, sir.

Renault starts to leave.

RICK
Yeah, you were saying?

RENAULT
(hurriedly)
Excuse me.

He hurries away. Rick smiles cynically.

CUT TO:

19 INT. RICK'S CAFE - MAIN ROOM - NIGHT

19

Renault walks up to Carl.

RENAULT
Carl, see that Major Strasser gets
a good table, one close to the
ladies.

CARL
I have already given him the best,
knowing he is German and would take
it anyway.

Renault walks over to one of his officers.

RENAULT
Take him quietly. Two guards at
every door.

OFFICER
Yes, sir. Everything is ready, sir.

The officer salutes and goes off to speak to the guards.

Renault walks over to Strasser's table as Rick comes down the stairs.

RENAULT
Good evening, gentlemen.

STRASSER
Good evening, Captain.

HEINZE
Won't you join us?

Renault sits down.

RENAULT
Thank you. It is a pleasure to have
you here, Major.

STRASSER
(to the waiter)
Champagne and a tin of caviar.

RENAULT
May I recommend Veuve Cliquot '26,
a good French wine.

STRASSER
Thank you.

WAITER
Very well, sir.

STRASSER
A very interesting club.

RENAULT
Especially so tonight, Major. In a
few minutes you will see the arrest
of the man who murdered your
couriers.

STRASSER
I expected no less, Captain.

CUT TO:

20 INT. RICK'S CAFE - GAMBLING ROOM - NIGHT

20

Ugarte stands at the roulette table. Two gendarmes approach him from behind.

GENDARME
Monsieur Ugarte?

Ugarte looks around.

UGARTE
Oh. Yes?

GENDARME
Will you please come with us.

UGARTE
Certainly. May I first please cash my chips?

The officer nods. They follow Ugarte to the cashier's window. Ugarte puts his chips through the window to the CASHIER.

UGARTE

Pretty lucky, huh? Two thousand,
please.

Two more guards station themselves at the door in case there
is trouble.

CASHIER
Two thousand.

UGARTE
Thank you.

Ugarte starts to walk out, followed by the gendarmes. When he reaches the doorway he suddenly rushes through and slams the door behind himself.

21 INT. RICK'S CAFE - MAIN ROOM - NIGHT

21

By the time the gendarmes manage to get the door open again, Ugarte has pulled a gun.

He FIRES at the doorway. The SHOTS bring on pandemonium in the cafe.

As Ugarte runs through the hallway he sees Rick, appearing from the opposite direction, and grabs him.

UGARTE
Rick! Rick, help me!

RICK
Don't be a fool. You can't get away.

UGARTE
Rick, hide me. Do something! You must help me, Rick. Do something!

Guards and gendarmes rush in and grab Ugarte. Rick stands impassively as they drag Ugarte off.

UGARTE
Rick! Rick!

We move to Strasser's table, who has witnessed the event.

STRASSER
Excellent, Captain.

Back to Rick, still standing where he was, as a CUSTOMER walks by.

CUSTOMER

When they come to get me, Rick, I
hope you'll be more of a help.

RICK
I stick my neck out for nobody.

Rick comes out to the middle of the floor. An air of tense expectancy pervades the room. A few customers are on the point of leaving. Rick speaks in a very calm voice.

RICK
I'm sorry there was a disturbance,
folks, but it's all over now.
Everything's all right. Just sit
down and have a good time. Enjoy
yourself.

Rick glances toward Sam.

RICK
All right, Sam.

Sam nods and begins to play.

Renault, Strasser, and Heinze sit calmly at their table after witnessing the arrest.

Rick walks by.

RENAULT
(calling to Rick)
Oh, Rick?

Rick stops and comes over to their table.

RENAULT
Rick, this is Major Heinrich
Strasser of the Third Reich.

STRASSER
How do you do, Mr. Rick?

RICK
Oh, how do you do?

RENAULT
And you already know Herr Heinze of
the Third Reich.

Rick nods to Strasser and Heinze.

STRASSER
Please join us, Mr. Rick.

Rick sits down with them.

RENAULT

We are very honored tonight, Rick.
Major Strasser is one of the
reasons the Third Reich enjoys the
reputation it has today.

STRASSER

You repeat "Third Reich" as though
you expected there to be others.

RENAULT

Well, personally, Major, I will
take what comes.

STRASSER

(to Rick)

Do you mind if I ask you a few
questions? Unofficially, of course.

RICK

Make it official, if you like.

STRASSER

What is your nationality?

RICK

(pokerfaced)

I'm a drunkard.

RENAULT

That makes Rick a citizen of the
world.

RICK

I was born in New York City if
that'll help you any.

STRASSER

I understand you came here from
Paris at the time of the
occupation.

RICK

There seems to be no secret about
that.

STRASSER

Are you one of those people who
cannot imagine the Germans in their
beloved Paris?

RICK

It's not particularly my beloved
Paris.

HEINZE
Can you imagine us in London?

RICK
When you get there, ask me.

RENAULT
Ho, diplomatist!

STRASSER
How about New York?

RICK
Well, there are certain sections of
New York, Major, that I wouldn't
advise you to try to invade.

STRASSER
Aha. Who do you think will win the
war?

RICK
I haven't the slightest idea.

RENAULT
Rick is completely neutral about
everything. And that takes in the
field of women, too.

STRASSER
You weren't always so carefully
neutral. We have a complete dossier
on you.

Strasser takes a little black book from his pocket and turns
to a certain page.

STRASSER
"Richard Blaine, American. Age,
thirty-seven. Cannot return to his
country."

Strasser looks up from the book

STRASSER
The reason is a little vague. We
also know what you did in Paris,
Mr. Blaine, and also we know why
you left Paris.

Rick reaches over and takes the book from Strasser's hand.

STRASSER

Don't worry. We are not going to broadcast it.

Rick looks up from the book.

RICK

Are my eyes really brown?

STRASSER

You will forgive my curiosity, Mr. Blaine. The point is, an enemy of the Reich has come to Casablanca and we are checking up on anybody who can be of any help to us.

RICK

(glances toward Renault)

My interest in whether Victor Laszlo stays or goes is purely a sporting one.

STRASSER

In this case, you have no sympathy for the fox, huh?

RICK

Not particularly. I understand the point of view of the hound, too.

STRASSER

Victor Laszlo published the foulest lies in the Prague newspapers until the very day we marched in, and even after that he continued to print scandal sheets in a cellar.

RENAULT

Of course, one must admit he has great courage.

STRASSER

I admit he is very clever. Three times he slipped through our fingers. In Paris he continued his activities. We intend not to let it happen again.

Rick gets up.

RICK

You'll excuse me, gentlemen. Your business is politics. Mine is running a saloon.

STRASSER
Good evening, Mr. Blaine.

Rick walks away toward the gambling room.

RENAULT
You see, Major, you have nothing to worry about Rick.

STRASSER
Perhaps.

A couple comes in the front door. They are VICTOR LASZLO, the Czech resistance leader, and a very pretty young woman wearing a simple white gown, MISS ILSA LUND. She is so beautiful, in fact, that people turn to stare.

The HEADWAITER comes up to them.

HEADWAITER
Yes, Monsieur?

LASZLO
I reserved a table. Victor Laszlo.

HEADWAITER
Yes, Monsieur Laszlo. Right this way.

As the headwaiter takes them to a table they pass by the piano, and the woman looks at Sam.

Sam, with a conscious effort, keeps his eyes on the keyboard as they go past. He appears to know this woman. After she has gone by Sam steals a look in her direction.

BERGER, a slight, middle-aged man, observes the couple from a distance.

The headwaiter seats Ilsa. Laszlo takes the chair opposite and surveys the room.

Strasser and Renault look up at them from their table.

LASZLO
Two cointreaux, please.

WAITER
Yes, Monsieur.

LASZLO
(to Ilsa)
I saw no one of Ugarte's description.

ILSA

Victor, I, I feel somehow we
shouldn't stay here.

LASZLO

If we would walk out so soon, it
would only call attention to us.
Perhaps Ugarte's in some other part
of the cafe.

Berger walks up to their table.

BERGER

Excuse me, but you look like a
couple who are on their way to
America.

LASZLO

Well?

Berger takes a ring from his finger.

BERGER

You will find a market there for
this ring. I am forced to sell it
at a great sacrifice.

LASZLO

Thank you, but I hardly think --

BERGER

-- Then perhaps for the lady. The
ring is quite unique.

He holds it down for their view. Carefully lifting up the
stone, he reveals--

INSERT - a gold plate in the setting underneath, an
impression of the Lorraine Cross of General de Gaulle.

LASZLO

Oh, yes, I'm very interested.

Berger sits down with them.

BERGER

Good.

LASZLO

(lower voice)

What is your name?

BERGER

Berger, Norwegian, and at your service, sir.

Renault approaches the table from behind Laszlo. Ilsa tries to warn him.

ILSA
Victor--

Laszlo understands.

LASZLO
(in a low voice)
I'll meet you in a few minutes at the bar.
(in a louder voice)
I do not think we want to buy the ring. But thank you for showing it to us.

Berger, taking the cue, sighs and puts the ring away.

BERGER
Such a bargain. But that is your decision?

LASZLO
I'm sorry. It is.

Berger gets up and leaves as Renault moves to the table.

RENAULT
Monsieur Laszlo, is it not?

LASZLO
Yes.

RENAULT
I am Captain Renault, Prefect of Police.

LASZLO
Yes. What is it you want?

RENAULT
(amiably)
Merely to welcome you to Casablanca and wish you a pleasant stay. It is not often we have so distinguished a visitor.

LASZLO

Thank you. I hope you'll forgive me, Captain, but the present French administration has not always been so cordial. May I present Miss Ilsa Lund?

RENAULT

I was informed you were the most beautiful woman ever to visit Casablanca. That was a gross understatement.

Ilsa's manner is friendly and reserved, her voice low and soft.

ILSA

You are very kind.

LASZLO

Won't you join us?

He sits down.

RENAULT

If you will permit me.

(calls to the waiter)

Oh, Emil. Please, a bottle of your best champagne, and put it on my bill.

EMIL

Very well, sir.

LASZLO

No, Captain, please.

RENAULT

No. Please, Monsieur, it is a little game we play. They put it on the bill, I tear the bill up. It is very convenient.

Ilsa glances off in Sam's direction.

ILSA

Captain, the boy who is playing the piano, somewhere I have seen him.

RENAULT

Sam?

ILSA

Yes.

RENAULT

He came from Paris with Rick.

ILSA

Rick? Who's he?

RENAULT

(smiling)

Mademoiselle, you are in Rick's and
Rick is --

ILSA

-- Is what?

RENAULT

Well, Mademoiselle, he's the kind
of a man that, well, if I were a
woman and I--

(taps his chest)

were not around, I should be in
love with Rick. But what a fool I
am talking to a beautiful woman
about another man.

Renault jumps to his feet as Strasser enters.

RENAULT

Excuse me. Ah, Major. Mademoiselle
Lund, Monsieur Laszlo, may I
present Major Heinrich Strasser.

Strasser bows and smiles pleasantly.

STRASSER

How do you do. This is a pleasure I
have long looked forward to.

There is not the slightest recognition from either Ilsa or
Laszlo.

Strasser waits to be asked to seat himself.

LASZLO

I'm sure you'll excuse me if I am
not gracious, but you see, Major
Strasser, I'm a Czechoslovakian.

STRASSER

You were a Czechoslovakian. Now you
are a subject of the German Reich!

Laszlo stands.

LASZLO

I've never accepted that privilege,
and I'm now on French soil.

STRASSER

I should like to discuss some
matters arising from your presence
on French soil.

LASZLO

This is hardly the time or the
place.

STRASSER

(hardening)

Then we shall state another time
and another place. Tomorrow at ten
in the Prefect's office, with
Mademoiselle.

LASZLO

Captain Renault, I am under your
authority. Is it your order that we
come to your office?

RENAULT

(amiably)

Let us say that it is my request.
That is a much more pleasant word.

LASZLO

Very well.

Renault and Strasser bow shortly.

RENAULT

Mademoiselle.

STRASSER

Mademoiselle.

Renault and Strasser walk away.

RENAULT

A very clever tactical retreat,
Major.

Strasser looks at Renault sharply, but sees only a
noncommittal smile on Renault's face.

Laszlo remains standing at the table as Strasser and Renault
leave.

LASZLO

This time they really mean to stop
me.

ILSA
Victor, I'm afraid for you.

LASZLO
We have been in difficult places
before, haven't we?

Ilsa smiles back at him, but her eyes are still troubled.

On the floor, CORINA strums a guitar and begins her number.

Meanwhile, Laszlo looks about with apparent casualness. He sees Strasser and Renault whispering together, then notices Berger at the bar.

LASZLO
I must find out what Berger knows.

ILSA
Be careful.

LASZLO
I will, don't worry.

He rises and goes off.

We see Ilsa's troubled profile.

While Corinna sings, Sam gives a worried glance in Ilsa's direction. Ilsa watches him.

At the bar, Berger sips a drink. Laszlo walks up and casually takes a place at the bar next to Berger.

LASZLO
Mr. Berger, the ring, could I see
it again?

BERGER
Yes, Monsieur.

LASZLO
(to Sacha)
A champagne cocktail, please.

Laszlo takes the ring and looks at it.

BERGER
(in a low voice)
I recognize you from the news
photographs, Monsieur Laszlo.

LASZLO

In a concentration camp, one is apt
to lose a little weight.

BERGER

We read five times that you were
killed in five different places.

LASZLO

(smiles wryly)

As you see, it was true every
single time. Thank heaven I found
you, Berger. I am looking for a man
by the name of Ugarte. He is
supposed to help me.

Berger shakes his head.

BERGER

Ugarte cannot even help himself,
Monsieur. He is under arrest for
murder. He was arrested here
tonight.

Laszlo absorbs the shock quietly.

LASZLO

I see.

BERGER

(with intense devotion)

But we who are still free will do
all we can. We are organized,
Monsieur, underground like
everywhere else. Tomorrow night
there is a meeting at the Caverne
du Bois. If you would come--

He stops when Sacha brings the drink to Laszlo.

Corina finishes her song, and the crowd applauds quite
enthusiastically.

Ilsa sits alone at her table.

ILSA

(to waiter)

Will you ask the piano player to
come over here, please?

WAITER

Very well, Mademoiselle.

Renault comes up to the bar near Berger and Laszlo.

RENAULT

How's the jewelry business, Berger?

BERGER

Er, not so good.

(to Sacha)

May I have my check, please?

RENAULT

Too bad you weren't here earlier,
Monsieur Laszlo. We had quite a bit
of excitement this evening, didn't
we, Berger?

BERGER

Er, yes. Excuse me, gentlemen.

LASZLO

My bill.

RENAULT

No. Two champagne cocktails,
please.

SACHA

Yes, sir.

Sam wheels in the piano to Ilsa's table. On his face is that funny fear.

Ilsa herself is not as self-possessed as she tries to appear.
There is something behind this, some mystery.

ILSA

Hello, Sam.

SAM

Hello, Miss Ilsa. I never expected
to see you again.

He sits down and is ready to play.

ILSA

It's been a long time.

SAM

Yes, ma'am. A lot of water under
the bridge.

ILSA

Some of the old songs, Sam.

SAM

Yes, ma'am.

Sam begins to play a number. He is nervous, waiting for anything.

ILSA
Where is Rick?

SAM
(evading)
I don't know. I ain't seen him all night.

Sam looks very uncomfortable.

ILSA
When will he be back?

SAM
Not tonight no more. He ain't coming. Uh, he went home.

ILSA
Does he always leave so early?

SAM
Oh, he never-- well--
(desperately)
he's got a girl up at the Blue Parrot. He goes up there all the time.

ILSA
You used to be a much better liar, Sam.

SAM
Leave him alone, Miss Ilsa. You're bad luck to him.

ILSA
Play it once, Sam, for old time's sake.

SAM
I don't know what you mean, Miss Ilsa.

ILSA
Play it, Sam. Play "As Time Goes By."

SAM
Oh I can't remember it, Miss Ilsa. I'm a little rusty on it.

Of course he can. He doesn't want to play it. He seems even more scared now.

ILSA
I'll hum it for you.

Ilsa starts to hum.

Sam begins to play it very softly.

ILSA
Sing it, Sam.

And Sam sings.

SAM
You must remember this, A kiss is just a kiss, A sigh is just a sigh, The fundamental things apply, As time goes by.

The door to the gambling room opens. Rick comes swinging out. He's heard the music and he's livid.

SAM
And when two lovers woo, They both say I love you, On that you can rely, No matter what the future brings, As time goes by.

Rick walks briskly up to the piano.

RICK
Sam, I thought I told you never to play--

As he sees Ilsa he stops short. Sam stops playing.

Two close-ups reveal Ilsa and Rick seeing each other.

Rick appears shocked. For a long moment he just looks at her.

Sam prepares to move the piano away.

Renault and Laszlo approach the table from the bar.

RENAULT
(to Ilsa)
Well, you were asking about Rick and here he is. Mademoiselle, may I present --

RICK
-- Hello, Ilsa.

ILSA
Hello, Rick.

RENAULT
Oh, you've already met Rick,
Mademoiselle?

There's no answer from either.

RENAULT
Well then, perhaps you also ---

ILSA
-- This is Mr. Laszlo.

LASZLO
How do you do?

RICK
How do you do?

LASZLO
One hears a great deal about Rick
in Casablanca.

RICK
And about Victor Laszlo everywhere.

LASZLO
Won't you join us for a drink?

RENAULT
(laughing)
Oh, no, Rick never --

RICK
-- Thanks. I will.

Rick sits down.

RENAULT
Well! A precedent is being broken.
Er, Emil!

LASZLO
This is a very interesting cafe. I
congratulate you.

RICK
And I congratulate you.

LASZLO
What for?

RICK

Your work.

LASZLO

Thank you. I try.

RICK

We all try. You succeed.

RENAULT

I can't get over you two. She was asking about you earlier, Rick, in a way that made me extremely jealous.

ILSA

(to Rick)

I wasn't sure you were the same.
Let's see, the last time we met --

RICK

-- It was "La Belle Aurore."

ILSA

How nice. You remembered. But of course, that was the day the Germans marched into Paris.

RICK

Not an easy day to forget.

ILSA

No.

RICK

I remember every detail. The Germans wore gray, you wore blue.

ILSA

Yes. I put that dress away. When the Germans march out, I'll wear it again.

RENAULT

Ricky, you're becoming quite human. I suppose we have to thank you for that, Mademoiselle.

LASZLO

Ilsa, I don't wish to be the one to say it, but it's late.

RENAULT

(glancing at his
wristwatch)

So it is. And we have a curfew here
in Casablanca. It would never do
for the Chief of Police to be found
drinking after hours and have to
fine himself.

Rick and Ilsa look at each other.

Laszlo signals the waiter

LASZLO
I hope we didn't overstay our
welcome.

RICK
Not at all.

WAITER
(to Laszlo)
Your check, sir.

Rick takes the check.

RICK
(to waiter)
Oh, it's my party.

RENAULT
Another precedent gone. This has
been a very interesting evening.
I'll call you a cab. Gasoline
rationing, time of night.

Renault leaves.

LASZLO
We'll come again.

RICK
Any time.

ILSA
Say goodnight to Sam for me.

RICK
I will.

ILSA
There's still nobody in the world
who can play "As Time Goes By" like
Sam.

RICK
He hasn't played it in a long time.

Ilsa smiles.

ILSA
Goodnight.

LASZLO
Goodnight.

RICK
Goodnight.

Rick and Laszlo nod goodnight to each other. Laszlo and Ilsa start to the door as Rick sits down again and stares off in their direction.

CUT TO:

22 EXT. RICK'S CAFE - NIGHT

22

Ilsa and Laszlo leave the cafe.

LASZLO
A very puzzling fellow, this Rick.
What sort is he?

Ilsa doesn't look at him.

ILSA
Oh, I really can't say, though I saw him quite often in Paris.

They join Renault at the curb.

RENAULT
Tomorrow at ten at the Prefect's office.

LASZLO
We'll be there.

RENAULT
Goodnight.

ILSA
Goodnight.

LASZLO
Goodnight.

They get into a waiting cab, leaving Renault on the curb, smoking and looking bemused.

The neon sign goes off and the doorway is now illuminated by the revolving beacon from the airport.

CUT TO:

23 INT. RICK'S CAFE - MAIN ROOM - NIGHT

23

The customers have all gone. The house lights are out.

Rick sits alone at a table. There is a glass of bourbon on the table directly in front of him, and another empty glass on the table before an empty chair. Near at hand is a bottle.

He fills his glass and drinks it quickly.

Rick just sits. His face is entirely expressionless. The beacon light from the airport sweeps around the room creating a mood of unreality.

Sam comes in and stands hesitantly beside Rick.

SAM
Boss.

No answer, as Rick drinks.

SAM
Boss!

RICK
Yeah?

SAM
Boss, ain't you going to bed?

RICK
Not right now.

Sam now realizes Rick is in a very grim mood.

SAM
(lightly)
Ain't you planning on going to bed
in the near future?

RICK
No.

SAM
You ever going to bed?

RICK

No.

SAM

Well, I ain't sleepy either.

RICK

Good. Then have a drink.

SAM

No. Not me, boss.

RICK

Then don't have a drink.

SAM

Boss, let's get out of here.

RICK

(emphatically)

No, sir. I'm waiting for a lady.

SAM

(earnestly)

Please, boss, let's go. Ain't
nothing but trouble for you here.

RICK

She's coming back. I know she's
coming back.

SAM

We'll take the car and drive all
night. We'll get drunk. We'll go
fishing and stay away until she's
gone.

RICK

Shut up and go home, will you?

SAM

(stubbornly)

No, sir. I'm staying right here.

Sam sits down at the piano and starts to play softly,
improvising.

RICK

They grab Ugarte and she walks in.
Well, that's the way it goes. One
in, one out. Sam?

SAM

Yeah, boss?

RICK

Sam, if it's December 1941 in
Casablanca, what time is it in New
York?

SAM

Uh, my watch stopped.

RICK

I bet they're asleep in New York.
I'll bet they're asleep all over
America.

Suddenly he pounds the table and buries his head in his arms.
Then he raises his head, trying to regain control.

RICK

Of all the gin joints in all the
towns in all the world, she walks
into mine.

He holds his head in his hands.

RICK

What's that you're playing?

SAM

Just a little something of my own.

RICK

Well, stop it. You know what I want
to hear.

SAM

No, I don't.

RICK

You played it for her and you can
play it for me.

SAM

Well, I don't think I can remember
it.

RICK

If she can stand it, I can. Play
it!

SAM

Yes, boss.

Sam starts to play "As Time Goes By."

Rick just stares ahead as orchestra MUSIC slowly joins Sam's playing.

DISSOLVE TO:

MONTAGE - PARIS IN THE SPRING

- A) The Arc de Triomphe from a distance.
- B) Rick drives a small, open car slowly along the boulevard. He puts his arm around Ilsa. The background scenery changes to a country road as she snuggles close to him and puts her head on his shoulder.
- C) An excursion boat on the Seine. Rick and Ilsa stand at the rail of the boat. They seem to be transported by each other as Ilsa laughs.

CUT TO:

25 INT. RICK'S PARIS APARTMENT - DAY

25

Ilsa fixes flowers at the window while Rick opens champagne. She walks over and joins him.

RICK

Who are you really? And what were
you before? What did you do and
what did you think? Huh?

ILSA

We said "no questions."

RICK

Here's looking at you, kid.

They drink.

CUT TO:

26 INT. PARIS CAFE - NIGHT

26

Inside a swank Paris cafe, Rick and Ilsa dance. They appear to be very much in love as the MUSIC plays.

CUT TO:

27 INT. ILSA'S PARIS APARTMENT - DAY

27

Ilsa flips a coin, then tosses it over to Rick.

ILSA
A franc for your thoughts.

RICK
In America they'd bring only a penny. I guess that's about all they're worth.

ILSA
I'm willing to be overcharged. Tell me.

RICK
And I was wondering.

ILSA
Yes?

RICK
Why I'm so lucky. Why I should find you waiting for me to come along.

ILSA
Why there is no other man in my life?

RICK
Uh huh.

ILSA
That's easy. There was. He's dead.

RICK
I'm sorry for asking. I forgot we said "no questions."

ILSA
Well, only one answer can take care of all our questions.

They kiss passionately.

CUT TO:

MONTAGE - NEWSREEL FOOTAGE OF THE GERMAN OCCUPATION OF FRANCE.

- A) The rubble of a burned-out, demolished building. A sign with an arrow points to Paris.
- B) German troops crossing a river.
- C) Tanks rolling down the road toward Paris.

D) German war planes overhead.

CUT TO:

29 EXT. PARIS CAFE - DAY

29

A man sells newspapers to people crowded around him. There is much excitement. Rick and Ilsa sit at a table. They buy a newspaper and begin to read it.

Nearby, a group of frightened French people cluster around a loudspeaker on a wagon. A harsh voice barks out the tragic news of the Nazi push toward Paris.

RICK

Nothing can stop them now.
Wednesday, Thursday at the latest,
they'll be in Paris.

ILSA

(frightened)

Richard, they'll find out your record. It won't be safe for you here.

RICK

I'm on their blacklist already,
their roll of honor.

CUT TO:

30 INT. LA BELLE AURORE - AFTERNOON

30

A small cafe in the Montmartre. A shadow on the floor reflects the cafe sign "La Belle Aurore."

Rick, at the bar, gets glasses and a bottle of champagne. He walks over to Ilsa and Sam at the piano.

Sam plays "As Time Goes By."

Ilsa seems unnerved. There is evidently something on her mind.

Rick pours the champagne. His manner is wry, but not the bitter wryness we have seen in Casablanca.

RICK

Henri wants us to finish this bottle and then three more. He says he'll water his garden with champagne before he'll let the Germans drink any of it.

Sam looks at his glass.

SAM

This sort of takes the sting out of being occupied, doesn't it, Mr. Richard?

RICK

You said it!
(to Ilsa)
Here's looking at you, kid.

Suddenly a loudspeaker BLARES out something in German. Rick and Ilsa look at each other, then hurry to the window.

RICK

My German's a little rusty.

ILSA

It's the Gestapo. They say they expect to be in Paris tomorrow. They are telling us how to act when they come marching in.

She smiles faintly.

ILSA

With the whole world crumbling, we pick this time to fall in love.

RICK

Yeah. It's pretty bad timing. Where were you, say, ten years ago?

ILSA

Ten years ago? Let's see--
(pause as she thinks a bit)
--Yes. I was having a brace put on my teeth. Where were you?

RICK

Looking for a job.

Ilsa looks at him tenderly. Rick takes her in his arms, and kisses her hungrily. While they are locked in an embrace they hear the dull BOOM of cannons.

ILSA
(frightened)
Was that cannon fire, or is it my
heart pounding?

RICK
(grimly)
Ah, that's the new German 77. And
judging by the sound, only about
thirty-five miles away.

Another BOOM from the cannons.

RICK
And getting closer every minute.
Here. Drink up. We'll never finish
the other three.

SAM
The Germans'll be here pretty soon
now, and they'll come looking for
you. And don't forget there's a
price on your head.

Ilsa reacts to this worriedly.

RICK
I left a note in my apartment.
They'll know where to find me.

Ilsa looks at Rick.

ILSA
Strange. I know so very little
about you.

RICK
I know very little about you, just
the fact that you had your teeth
straightened.

He chuckles.

ILSA
But be serious, darling. You are in
danger and you must leave Paris.

RICK
No, no, no, no. We must leave.

ILSA
(seriously)
Yes, of course, we --

RICK

-- The train for Marseilles leaves
at five o'clock. I'll pick you up
at your hotel at four-thirty.

ILSA

(quickly)

No, no. Not at my hotel. I, uh, I
have things to do in the city
before I leave. I'll meet you at
the station, huh?

RICK

All right. At a quarter to five.
(a thought strikes him)
Say, why don't we get married in
Marseilles?

Rick chuckles again.

ILSA

(evasively)

That's too far ahead to plan.

RICK

Yes, I guess it is a little too far
ahead. Well, let's see. What about
the engineer? Why can't he marry us
on the train?

ILSA

Oh, darling!

Suddenly Ilsa turns away and starts to cry.

RICK

Well, why not? The captain on a
ship can. It doesn't seem fair
that-- Hey, hey, what's wrong, kid?

ILSA

I love you so much, and I hate this
war so much. Oh, it's a crazy
world. Anything can happen. If you
shouldn't get away, I mean, if, if
something should keep us apart,
wherever they put you and wherever
I'll be, I want you to know--

She can't go on. She lifts her face to his. He kisses her
gently.

ILSA

Kiss me. Kiss me as if it were the last time.

He looks into her eyes, then he does kiss her as though it were going to be the last time.

Her hand falls to the table and knocks over a glass.

CUT TO:

31 INT. GARE DE LYON - NIGHT

31

It's raining very hard at the train station.

There is a hectic, fevered excitement, evident in the faces of the people that pass by. This is the last train from Paris.

Rick appears in the crowd. He stops and puts his suitcase down and glances at his watch.

A conductor calls out "All aboard, last train leaving in three minutes."

Rain pours over his head and shoulders, but he doesn't seem to notice. He nervously checks his watch again.

Suddenly Sam appears.

RICK
Where is she? Have you seen her?

SAM
No, Mr. Richard. I can't find her.
She checked out of the hotel. But
this note came just after you left.

Sam pulls an envelope from his pocket. Rick grabs it, opens it, and stares down at the letter.

INSERT LETTER

Richard,
I cannot go with you or ever see
you again. You must not ask why.
Just believe that I love you. Go,
my darling, and God bless you.
Ilsa

Raindrops pour down the letter, smudging the writing.

BACK TO SCENE

A whistle BLOWS.

SAM
 (frantically)
 That's the last call, Mr. Richard,
 do you hear me? Come on, Mr.
 Richard. Let's get out of here.
 Come on, Mr. Richard, come on.

Sam pulls a stunned, reluctant Rick to the train. The train starts to move just as he boards.

From the steps he looks off into the distance, then crumbles the letter and tosses it away as the steam from the engine clouds over him.

DISSOLVE TO:

34 INT. RICK'S CAFE - MAIN ROOM - NIGHT

34

Close-up of a glass on the table in the cafe. Rick's hand reaches for it and knocks it over. We now see Rick's face and he's very drunk.

Sam walks over to the table to pick up the glass and a fallen chair.

Just then the door opens and it's Ilsa. Rick stares at the doorway. Ilsa lingers a moment, then comes over to the table.

ILSA
 Rick, I have to talk to you.

Her manner is a little uncertain, a little tentative, but with a quiet determination beneath it.

RICK
 Oh. I saved my first drink to have with you. Here.

ILSA
 No. No, Rick. Not tonight.

RICK
 Especially tonight.

She sits down in the chair before the empty glass. Her eyes are searching his face, but there is no expression on it except a cold and impassive one.

Rick reaches for the bottle, and pours himself another drink.

ILSA

Please.

RICK

Why did you have to come to
Casablanca? There are other places.

ILSA

I wouldn't have come if I had known
that you were here. Believe me,
Rick, it's true. I didn't know.

RICK

It's funny about your voice, how it
hasn't changed. I can still hear
it. "Richard dear, I'll go with you
any place. We'll get on a train
together and never stop."

ILSA

Please don't. Don't, Rick. I can
understand how you feel.

RICK

Huh! You understand how I feel. How
long was it we had, honey?

ILSA

I didn't count the days.

RICK

Well, I did. Every one of them.
Mostly I remember the last one. A
wow finish. A guy standing on a
station platform in the rain with a
comical look on his face, because
his insides had been kicked out.

He takes a drink.

ILSA

Can I tell you a story, Rick?

RICK

Has it got a wow finish?

ILSA

I don't know the finish yet.

RICK

Well, go on, tell it. Maybe one
will come to you as you go along.

ILSA

It's about a girl who had just come to Paris from her home in Oslo. At the house of some friends she met a man about whom she'd heard her whole life, a very great and courageous man. He opened up for her a whole beautiful world full of knowledge and thoughts and ideals. Everything she knew or ever became was because of him. And she looked up to him and worshipped him with a feeling she supposed was love.

RICK

Yes, that's very pretty. I heard a story once. As a matter of fact, I've heard a lot of stories in my time. They went along with the sound of a tinny piano playing in the parlor downstairs, "Mister, I met a man once when I was a kid," it'd always begin. Huh. I guess neither one of our stories was very funny. Tell me, who was it you left me for? Was it Laszlo, or were there others in between? Or aren't you the kind that tells?

Ilsa gets up and leaves.

Rick's head slumps over the table.

CUT TO:

35 INT. RENAULT'S OFFICE - MORNING

35

A sign on the door reads: Captain Renault, Prefect de Police.

Strasser sits while Renault attends to some paperwork.

STRASSER

I strongly suspect that Ugarte left the letters of transit with Mr. Blaine. I would suggest you search the cafe immediately and thoroughly.

RENAULT

If Rick has the letters, he's much too smart to let you find them there.

STRASSER

You give him credit for too much cleverness. My impression was that he's just another blundering American.

RENAULT

But we mustn't underestimate American blundering. I was with them when they "blundered" into Berlin in 1918.

Strasser looks at him.

STRASSER

As to Laszlo, we want him watched twenty-four hours a day.

RENAULT

(reassuringly)

It may interest you to know that at this very moment he is on his way here.

CUT TO:

36 INT. PREFECTURE LOBBY - MORNING

36

Laszlo and Ilsa make their way through the jam in the lobby of the Prefecture.

Jan and Annina talk to an officer.

OFFICER

(to Jan and Annina)

There's nothing we can do.

CUT TO:

37 INT. RENAULT'S OFFICE - MORNING

37

Laszlo and Ilsa enter Renault's office.

Renault bows to them both.

RENAULT

I am delighted to see you both. Did you have a good night's rest?

LASZLO

I slept very well.

RENAULT

That's strange. Nobody is supposed to sleep well in Casablanca.

LASZLO
(coldly)
May we proceed with the business?

RENAULT
With pleasure. Won't you sit down?

LASZLO
Thank you.

They take their seats.

STRASSER
(now as cold as Laszlo)
Very well, Herr Laszlo, we will not mince words. You are an escaped prisoner of the Reich. So far you have been fortunate enough in eluding us. You have reached Casablanca. It is my duty to see that you stay in Casablanca.

LASZLO
Whether or not you succeed is, of course, problematical.

STRASSER
Not at all. Captain Renault's signature is necessary on every exit visa.

(turns to Renault)
Captain, would you think it is possible that Herr Laszlo will receive a visa?

RENAULT
I am afraid not. My regrets, Monsieur.

LASZLO
Well, perhaps I shall like it in Casablanca.

STRASSER
And Mademoiselle?

ILSA
You needn't be concerned about me.

LASZLO
Is that all you wish to tell us?

STRASSER

Don't be in such a hurry. You have all the time in the world. You may be in Casablanca indefinitely-- or you may leave for Lisbon tomorrow, on one condition.

LASZLO

And that is?

STRASSER

You know the leaders of the underground movement in Paris, in Prague, in Brussels, in Amsterdam, in Oslo, in Belgrade, in Athens.

LASZLO

Even in Berlin.

STRASSER

Yes, even in Berlin. If you will furnish me with their names and their exact whereabouts, you will have your visa in the morning.

RENAULT

And the honor of having served the Third Reich.

LASZLO

I was in a German concentration camp for a year. That's honor enough for a lifetime.

STRASSER

You will give us the names?

LASZLO

If I didn't give them to you in a concentration camp where you had more "persuasive methods" at your disposal, I certainly won't give them to you now.

The passionate conviction in his voice now reveals the crusader.

LASZLO

And what if you track down these men and kill them? What if you murdered all of us? From every corner of Europe, hundreds, thousands, would rise to take our places. Even Nazis can't kill that fast.

STRASSER

Herr Laszlo, you have a reputation for eloquence which I can now understand. But in one respect you are mistaken. You said the enemies of the Reich could all be replaced, but there is one exception. No one could take your place in the event anything unfortunate should occur to you while you were trying to escape.

LASZLO

You won't dare to interfere with me here. This is still unoccupied France. Any violation of neutrality would reflect on Captain Renault.

RENAULT

Monsieur, insofar as it is in my power --

LASZLO

-- Thank you.

RENAULT

By the way, Monsieur, last night you evinced an interest in Signor Ugarte.

LASZLO

Yes.

RENAULT

I believe you have a message for him?

LASZLO

Nothing important, but may I speak to him now?

STRASSER

You would find the conversation a trifle one-sided. Signor Ugarte is dead.

Close-ups of Ilsa, then Laszlo, reveal their disappointment.

Strasser observes their reaction.

ILSA
(softly)
Oh.

Renault holds a report.

RENAULT
I am making out the report now. We haven't quite decided whether he committed suicide or died trying to escape.

LASZLO
Are you quite finished with us?

STRASSER
For the time being.

LASZLO
Good day.

Renault rings a buzzer and the door is opened for them.

As Ilsa and Laszlo leave, an OFFICER comes in.

RENAULT
Undoubtedly their next step will be to the black market.

OFFICER
Excuse me, Captain. Another visa problem has come up.

RENAULT
Show her in.

OFFICER
Yes, sir.

Renault looks at himself in the mirror and straightens his tie.

CUT TO:

The black market is a cluttered Arab street of bazaars, shops and stalls. All kinds and races of people mill about the merchandise which native dealers have on outdoor display.

Both men and women are dressed in tropical clothes. The canopies over the stalls give them some protection from the scorching sun.

On the surface the atmosphere is merely languid, but underneath lies the sinister workings of illicit trade.

A FRENCHMAN and a NATIVE huddle together and talk in low tones.

NATIVE

I'm sorry, Monsieur, we would have to handle the police. This is a job for Signor Ferrari.

FRENCHMAN

Ferrari?

NATIVE

It can be most helpful to know Signor Ferrari. He pretty near has a monopoly on the black market here. You will find him over there at the Blue Parrot.

FRENCHMAN

Thanks.

CUT TO:

39 EXT. THE BLUE PARROT - DAY

39

Outside the cafe, a blue parrot sits on a perch.

CUT TO:

40 INT. THE BLUE PARROT - DAY

40

The cafe is much less pretentious than Rick's, but well populated.

Rick enters and walks through the cafe toward Ferrari's office just as Ferrari emerges with Jan and Annina, who look very disappointed.

FERRARI

There, don't be too downhearted. Perhaps you can come to terms with Captain Renault.

JAN

Thank you very much, Signor.

Jan leads Annina away.

RICK
Hello, Ferrari.

Signor Ferrari turns around. He's pleased to see Rick.

FERRARI
Ah, good morning, Rick.

They shake hands.

RICK
I see the bus is in. I'll take my
shipment with me.

FERRARI
No hurry. I'll have it sent over.
Have a drink with me.

RICK
I never drink in the morning. And
every time you send my shipment
over, it's always just a little bit
short.

FERRARI
(chuckling)
Carrying charges, my boy, carrying
charges. Here, sit down. There's
something I want to talk over with
you, anyhow.

He hails a waiter.

FERRARI
The bourbon.
(to Rick, sighing deeply)
The news about Ugarte upset me very
much.

RICK
You're a fat hypocrite. You don't
feel any sorrier for Ugarte than I
do.

He eyes Rick closely.

FERRARI
Of course not. What upsets me is
the fact that Ugarte is dead and no
one knows where those letters of
transit are.

RICK

Practically no one.

FERRARI

If I could lay my hands on those letters, I could make a fortune.

RICK

So could I. And I'm a poor businessman.

FERRARI

I have a proposition for whoever has those letters. I will handle the entire transaction, get rid of the letters, take all the risk, for a small percentage.

RICK

And the carrying charges?

FERRARI

Naturally there will be a few incidental expenses. That is the proposition I have for whoever has those letters.

RICK

(dryly)

I'll tell him when he comes in.

FERRARI

Rick, I'll put my cards on the table. I think you know where those letters are.

RICK

Well, you're in good company. Renault and Strasser probably think so, too.

Rick looks out of the window and sees Ilsa at the linen bazaar, then Laszlo walking toward the cafe.

RICK

That's why I came over here to give them a chance to ransack my place.

FERRARI

Rick, don't be a fool. Take me into your confidence. You need a partner.

Rick isn't listening to him. He looks through the open window in the direction of the linen bazaar.

Rick gets up.

RICK
Excuse me, I'll be getting back.

CUT TO:

41 EXT. THE BLUE PARROT - DAY

41

Laszlo reaches the entrance to the cafe as Rick comes out.

He stops and addresses Rick politely.

LASZLO
Good morning.

RICK
Signor Ferrari is the fat gent at
the table.

As he exits, Laszlo looks after him with a puzzled expression.

CUT TO:

42 EXT. BLACK MARKET - DAY

42

At the linen stall, Ilsa examines a tablecloth which an Arab vendor is endeavoring to sell. He holds a sign which reads "700 francs."

ARAB
You will not find a treasure like
this in all Morocco, Mademoiselle.
Only seven hundred francs.

Rick walks up behind Ilsa.

RICK
You're being cheated.

She looks briefly at Rick, then turns away. Her manner is politely formal.

ILSA
It doesn't matter, thank you.

ARAB

Ah, the lady is a friend of Rick's?
For friends of Rick we have a small
discount. Did I say seven hundred
francs? You can have it for two
hundred.

Reaching under the counter, he takes out a sign reading "200 francs", and replaces the other sign with it.

RICK
I'm sorry I was in no condition to
receive you when you called on me
last night.

ILSA
It doesn't matter.

ARAB
Ah, for special friends of Rick's
we have a special discount. One
hundred francs.

He replaces the second sign with a third which reads "100 francs."

RICK
Your story had me a little
confused. Or maybe it was the
bourbon.

ARAB
I have some tablecloths, some
napkins --

ILSA
-- Thank you. I'm really not
interested.

ARAB
Please, one minute. Wait!

The Arab hurriedly exits.

Ilsa pretends to examine the goods on the counter.

RICK
Why did you come back? To tell me
why you ran out on me at the
railway station?

ILSA
Yes.

RICK

Well, you can tell me now. I'm reasonably sober.

ILSA

I don't think I will, Rick.

RICK

Why not? After all, I got stuck with a railway ticket. I think I'm entitled to know.

ILSA

Last night I saw what has happened to you. The Rick I knew in Paris, I could tell him. He'd understand. But the one who looked at me with such hatred-- well, I'll be leaving Casablanca soon and we'll never see each other again. We knew very little about each other when we were in love in Paris. If we leave it that way, maybe we'll remember those days and not Casablanca, not last night.

RICK

Did you run out on me because you couldn't take it? Because you knew what it would be like, hiding from the police, running away all the time?

ILSA

You can believe that if you want to.

RICK

Well, I'm not running away any more. I'm settled now, above a saloon, it's true, but-- walk up a flight. I'll be expecting you.

Ilsa turns her head away.

RICK

All the same, someday you'll lie to Laszlo. You'll be there.

ILSA

No, Rick. No, you see, Victor Laszlo is my husband-- and was, even when I knew you in Paris.

She walks away into the cafe as Rick stares after her in stunned disbelief.

CUT TO:

43 INT. THE BLUE PARROT - DAY

43

Ilsa and Laszlo sit with Ferrari.

FERRARI

I was just telling Monsieur Laszlo that, unfortunately, I am not able to help him.

ILSA

Oh.

LASZLO

You see, my dear, the word has gone around.

FERRARI

(to Ilsa)

As leader of all illegal activities in Casablanca, I am an influential and respected man. It would not be worth my life to do anything for Monsieur Laszlo. You, however, are a different matter.

LASZLO

Signor Ferrari thinks it might just be possible to get an exit visa for you.

ILSA

You mean for me to go on alone?

FERRARI

And only alone.

LASZLO

I will stay here and keep on trying. I'm sure in a little while

--

FERRARI

-- We might as well be frank, Monsieur. It will take a miracle to get you out of Casablanca. And the Germans have outlawed miracles.

ILSA

We are only interested in two
visas, Signor.

LASZLO
Please, Ilsa, don't be hasty.

ILSA
(firmly)
No, Victor, no.

FERRARI
You two will want to discuss this.
Excuse me. I'll be at the bar.

Ferrari gets to his feet and walks away.

LASZLO
No, Ilsa, I won't let you stay
here. You must get to America. And
believe me, somehow I will get out
and join you.

ILSA
But, Victor, if the situation were
different, if I had to stay and
there were only a visa for one,
would you take it?

LASZLO
(not very convincingly)
Yes, I would.

Ilsa smiles faintly. She doesn't believe it for even a
moment.

ILSA
Yes, I see. When I had trouble
getting out of Lille, why didn't
you leave me there? And when I was
sick in Marseilles and held you up
for two weeks and you were in
danger every minute of the time,
why didn't you leave me then?

LASZLO
I meant to, but something always
held me up. I love you very much,
Ilsa.

She smiles again.

ILSA
Your secret will be safe with me.
Ferrari is waiting for our answer.

At the bar Ferrari talks to a waiter.

FERRARI
Not more than fifty francs though.

Ilsa and Laszlo walk up to him.

LASZLO
We've decided, Signor Ferrari. For
the present we'll go on looking for
two exit visas. Thank you very
much.

FERRARI
Well, good luck. But be careful.
(a flick of his eyes in
the direction of the
bazaar)
You know you're being shadowed?

Laszlo glances in the direction of the bazaar.

LASZLO
Of course. It becomes an instinct.

Ferrari looks shrewdly at Ilsa.

FERRARI
I observe that you in one respect
are a very fortunate man, Monsieur.
I am moved to make one more
suggestion, why, I do not know,
because it cannot possibly profit
me, but, have you heard about
Signor Ugarte and the letters of
transit?

LASZLO
Yes, something.

FERRARI
Those letters were not found on
Ugarte when they arrested him.

There's a moments pause as this sinks in.

LASZLO
Do you know where they are?

FERRARI
Not for sure, Monsieur, but I will
venture to guess that Ugarte left
those letters with Monsieur Rick.

Ilsa's face darkens. Laszlo quietly observes.

LASZLO

Rick?

FERRARI

He is a difficult customer, that Rick. One never knows what he'll do or why. But it is worth a chance.

LASZLO

Thank you very much. Good day.

ILSA

Goodbye, thank you for your coffee, Signor. I shall miss that when we leave Casablanca.

Ferrari bows.

FERRARI

It was gracious of you to share it with me. Good day, Mademoiselle, Monsieur.

LASZLO

Good day.

As Ilsa and Laszlo leave the cafe, Ferrari nonchalantly swats a fly on a table.

CUT TO:

44 EXT. RICK'S CAFE - NIGHT

44

Outside Rick's cafe, the sign is lit up and MUSIC filters out into the air.

CUT TO:

45 INT. RICK'S CAFE - MAIN ROOM - NIGHT

45

At the bar, the European has found another TOURIST.

EUROPEAN

Here's to you, sir.

TOURIST

Er, good luck, yes.

EUROPEAN

I'd better be going.

TOURIST

Er, my check, please.

EUROPEAN

I have to warn you, sir. I beseech
you--

The European picks his pocket.

EUROPEAN

This is a dangerous place, full of
vultures. Vultures everywhere!
Thanks for everything.

The tourist laughs.

TOURIST

Er, goodbye, sir.

EUROPEAN

It has been a pleasure to meet you.

He dashes off and collides with Carl.

EUROPEAN

Oh, I'm sorry.

As the European hurries away, Carl checks all his pockets to make sure nothing is missing.

Sam and Corina play a number, accompanied by the orchestra.

Strasser and his crowd enter the cafe and pass Rick's table.

Carl brings Rick a bottle and glass.

CARL

Monsieur Rick, you are getting to
be your best customer.

Carl leaves.

As Rick lights a cigarette, Renault shows up.

RENAULT

Well, Ricky. I'm very pleased with
you. Now you're beginning to live
like a Frenchman.

RICK

That was some going-over your men
gave my place this afternoon. We
just barely got cleaned up in time
to open.

He pours a drink for Renault.

RENAULT

Well, I told Strasser he wouldn't find the letters here. But I told my men to be especially destructive. You know how that impresses Germans?

(taking a sip)

Rick, have you got these letters of transit?

RICK

Louis, are you pro-Vichy or Free French?

RENAULT

Serves me right for asking a direct question. The subject is closed.

RICK

Well, it looks like you're a little late.

RENAULT

Huh?

Rick gazes at Yvonne and a GERMAN OFFICER approaching the bar.

RICK

So Yvonne's gone over to the enemy.

RENAULT

Who knows? In her own way she may constitute an entire second front. I think it's time for me to flatter Major Strasser a little. I'll see you later, Rick.

Renault gets up and strolls away.

At the bar, Yvonne and the German officer place their orders.

YVONNE

Sacha!

GERMAN OFFICER

French seventy-fives.

Yvonne is somewhat drunk already.

YVONNE

Put up a whole row of them, Sacha--
starting here and ending here.

She indicates with her hand where she wants them.

GERMAN OFFICER
We will begin with two.

A FRENCH OFFICER at the bar makes a remark to Yvonne.

FRENCH OFFICER
(in French)
Say, you, you are not French to go
with a German like this!

YVONNE
(in French)
What are you butting in for?

FRENCH OFFICER
(in French)
I am butting in --

YVONNE
(breaking in, in French)
-- It's none of your business!

GERMAN OFFICER
(in French)
No, no, no, no! One minute!
(in English)
What did you say? Would you kindly
repeat it?

FRENCH OFFICER
What I said is none of your
business!

GERMAN OFFICER
I will make it my business!

They begin to fight.

YVONNE
(in French)
Stop! I beg of you! I beg of you,
stop!

There are exclamations from people nearby. German officers at a nearby table rise, ready to join in. Rick walks up and separates the two men.

RICK
(to the German)

I don't like disturbances in my place. Either lay off politics or get out.

FRENCH OFFICER

(in French)

Dirty Boche. Someday we'll have our revenge!

Renault, Strasser and the other officers sit down again.

STRASSER

You see, Captain, the situation is not as much under control as you believe.

RENAULT

My dear Major, we are trying to cooperate with your government, but we cannot regulate the feelings of our people.

Strasser eyes him closely.

STRASSER

Captain Renault, are you entirely certain which side you're on?

RENAULT

I have no conviction, if that's what you mean. I blow with the wind, and the prevailing wind happens to be from Vichy.

STRASSER

And if it should change?

He smiles.

RENAULT

Surely the Reich doesn't admit that possibility?

Renault lights a cigarette and puffs away.

STRASSER

We are concerned about more than Casablanca. We know that every French province in Africa is honey-combed with traitors waiting for their chance, waiting, perhaps, for a leader.

RENAULT

(casually)
A leader, like Laszlo?

STRASSER
Uh, huh. I have been thinking. It
is too dangerous if we let him go.
It may be too dangerous if we let
him stay.

RENAULT
(thoughtfully)
I see what you mean.

Carl, bottle in hand, approaches the table of a middle-aged German couple, the LEUCHTAGS.

CARL
(in German)
I brought you the finest brandy.
Only the employees drink it here.

He pours a drink for each of them.

MR. LEUCHTAG
Thank you, Carl.

CARL
(as he pours)
For Mrs. Leuchtag.

MRS. LEUCHTAG
Thank you, Carl.

CARL
For Mr. Leuchtag.

MR. LEUCHTAG
Carl, sit down. Have a brandy with us.

MRS. LEUCHTAG
(beaming with happiness)
To celebrate our leaving for
America tomorrow.

Carl sits down.

CARL
Thank you very much. I thought you would ask me, so I brought the good brandy and a third glass.

He produces a glass from a back pocket.

MRS. LEUCHTAG
At last the day has came.

MR. LEUCHTAG
Frau Leuchtag and I are speaking
nothing but English now.

MRS. LEUCHTAG
So we should feel at home ven ve
get to America.

CARL
A very nice idea.

MR. LEUCHTAG
(raising his glass)
To America.

Mrs. Leuchtag and Carl repeat "To America." They clink glasses and drink.

MR. LEUCHTAG
Liebchen, uh, sweetness heart, what
watch?

She glances at her wristwatch.

MRS. LEUCHTAG
Ten watch.

MR. LEUCHTAG
(surprised)
Such much?

CARL
Er, you will get along beautifully
in America, huh.

Annina meets Renault in the hallway as she leaves the gambling room,

RENAULT
How's lady luck treating you? Aw,
too bad. You'll find him over
there.

Annina sees Rick and goes to his table.

ANNINA
Monsieur Rick?

RICK
Yes?

ANNINA
Could I speak to you for just a moment, please?

Rick looks at her.

RICK
How did you get in here? You're under age.

ANNINA
I came with Captain Renault.

RICK
(cynically)
I should have known.

ANNINA
My husband is with me, too.

RICK
He is? Well, Captain Renault's getting broadminded. Sit down. Will you have a drink?

Annina shakes her head.

RICK
No, of course not. Do you mind if I do?

ANNINA
No.

Rick pours himself a drink

ANNINA
Monsieur Rick, what kind of man is Captain Renault?

RICK
Oh, he's just like any other man, only more so.

ANNINA
No, I mean, is he trustworthy? Is his word --

RICK
-- Now, just a minute. Who told you to ask me that?

ANNINA
He did. Captain Renault did.

RICK

I thought so. Where's your husband?

ANNINA

At the roulette table, trying to
win enough for our exit visa. Well
of course, he's losing.

Rick looks at her closely.

RICK

How long have you been married?

ANNINA

Eight weeks. We come from Bulgaria.
Oh, things are very bad there,
Monsieur. A devil has the people by
the throat. So, Jan and I, we, we
do not want our children to grow up
in such a country.

RICK

(wearily)

So you decided to go to America.

ANNINA

Yes, but we have not much money,
and travelling is so expensive and
difficult. It was much more than we
thought to get here. And then
Captain Renault sees us and he is
so kind. He wants to help us.

RICK

Yes, I'll bet.

ANNINA

He tells me he can give us an exit
visa, but we have no money.

RICK

Does he know that?

ANNINA

Oh, yes.

RICK

And he is still willing to give you
a visa?

ANNINA

Yes, Monsieur.

RICK

And you want to know --

ANNINA
-- Will he keep his word?

RICK
He always has.

There is a silence. Annina is very disturbed.

ANNINA
Oh, Monsieur, you are a man. If someone loved you very much, so that your happiness was the only thing that she wanted in the whole world, but she did a bad thing to make certain of it, could you forgive her?

Rick stares off into space.

RICK
Nobody ever loved me that much.

ANNINA
And he never knew, and the girl kept this bad thing locked in her heart? That would be all right, wouldn't it?

RICK
(harshly)
You want my advice?

ANNINA
Oh, yes, please.

RICK
Go back to Bulgaria.

ANNINA
Oh, but if you knew what it means to us to leave Europe, to get to America! Oh, but if Jan should find out! He is such a boy. In many ways I am so much older than he is.

RICK
Yes, well, everybody in Casablanca has problems. Yours may work out. You'll excuse me.

Rick abruptly rises.

ANNINA
(tonelessly)
Thank you, Monsieur.

He quickly goes off, leaving Annina alone at the table. She remains seated, too demoralized to move.

While Rick checks the reservation list, Ilsa and Laszlo enter the cafe.

In the background we hear Sam playing, ironically enough, "It Had to Be You."

Rick greets Ilsa and Laszlo.

RICK
Good evening.

LASZLO
Good evening. You see, here we are again.

RICK
I take that as a great compliment to Sam.
(to Ilsa)
I suppose he means to you Paris of, well, happier days.

Laszlo looks around.

ILSA
(quietly)
He does. Could we have a table close to him?

LASZLO
And as far away from Major Strasser as possible.

RICK
Well, the geography may be a little difficult to arrange.

Rick snaps his fingers for the headwaiter.

RICK
Paul! Table thirty!

HEADWAITER
(to Ilsa and Laszlo)
Yes, sir. Right this way, if you please.

RICK
 (to Ilsa)
 I'll have Sam play "As Time Goes By." I believe that's your favorite tune.

ILSA
 (smiling)
 Thank you.

Rick walks over to Sam and whispers something to him. Sam stops what he is playing and begins "As Time Goes By." He shakes his head as Rick leaves.

A waiter appears at Ilsa and Laszlo's table.

LASZLO
 Two cognacs, please.

CUT TO:

46 INT. RICK'S CAFE - GAMBLING ROOM - NIGHT

46

Jan sits at the roulette table. He has only three chips left and seems bewildered.

As Rick comes up the croupier speaks to Jan.

CROUPIER
 Do you wish to place another bet,
 sir?

JAN
 No, no, I guess not.

Rick stands behind Jan.

RICK
 (to Jan)
 Have you tried twenty-two tonight?
 I said, twenty-two.

Jan looks at Rick, then at the chips in his hand.

He pauses, then puts the chips on twenty-two.

Rick and the croupier exchange looks. The croupier understands what Rick wants him to do. He spins the wheel.

Carl follows the proceedings, fascinated.

The wheel stops spinning.

CROUPIER
(in French)
Twenty-two, black, twenty-two.

A winner. Renault, at a nearby table, takes notice of what is happening.

The croupier pushes a pile of chips onto twenty-two and Jan reaches for it.

RICK
(not even looking at Jan)
Leave it there.

Jan hesitates, then withdraws his hands.

Carl continues to watch.

The wheel spins. Nobody speaks while it spins. It stops.

CROUPIER
Twenty-two, black.

Another winner. The croupier shoves a pile of chips toward Jan.

RICK
(to Jan)
Cash it in and don't come back.

Jan rises to go to the cashier.

A CUSTOMER complains to Carl.

CUSTOMER
Say, are you sure this place is honest?

CARL
(fervently)
Honest! As honest as the day is long!

Meanwhile, Rick has walked over to the croupier.

RICK
How we doing tonight?

CROUPIER
Well, a couple of thousand less than I thought there would be.

Rick smiles slightly and goes toward the door.

Annina runs up to him and hugs him.

ANNINA
Monsieur Rick, I --

RICK
-- He's just a lucky guy.

CARL
(solicitously)
Monsieur Rick, may I get you a cup
of coffee?

RICK
No thanks, Carl.

CARL
Monsieur Rick!

Renault, seeing that Jan has won, gets up from his table to follow Rick. Jan and Annina stop him on the way.

JAN
Captain Renault, may I --

RENAULT
-- Oh, not here, please. Come to my office in the morning. We'll do everything business-like.

JAN
We'll be there at six.

RENAULT
I'll be there at ten. I am very happy for both of you. Still, it's very strange that you won.

He looks over and sees Rick.

RENAULT
Well, maybe not so strange. I'll see you in the morning.

ANNINA
Thank you so much, Captain Renault.

CUT TO:

SACHA

Boss, you've done a beautiful thing.

He kisses Rick on both cheeks.

RICK

Go away, you crazy Russian!

Carl pours a brandy for Rick.

Pretending not to do so, Rick glances in Ilsa's direction. Renault comes up to him.

RENAULT

As I suspected, you're a rank sentimentalist.

RICK

Yeah? Why?

RENAULT

(chidingly)

Why do you interfere with my little romances?

RICK

Put it down as a gesture to love.

RENAULT

(good-naturedly)

Well, I forgive you this time. But I'll be in tomorrow night with a breathtaking blonde, and it will make me very happy if she loses. Uh huh!

He smiles and walks away. Laszlo comes up to Rick.

LASZLO

Monsieur Blaine, I wonder if I could talk to you?

RICK

Go ahead.

LASZLO

Well, isn't there some other place? It's rather confidential, what I have to say.

RICK

My office.

LASZLO

Right.

DISSOLVE TO:

48 INT. RICK'S CAFE - OFFICE - NIGHT

48

Rick and Laszlo sit and discuss Laszlo's dilemma.

LASZLO

You must know it's very important I get out of Casablanca. It's my privilege to be one of the leaders of a great movement. You know what I have been doing. You know what it means to the work, to the lives of thousands and thousands of people that I be free to reach America and continue my work.

RICK

I'm not interested in politics. The problems of the world are not in my department. I'm a saloon keeper.

LASZLO

My friends in the underground tell me that you have quite a record. You ran guns to Ethiopia. You fought against the fascists in Spain.

RICK

What of it?

LASZLO

Isn't it strange that you always happened to be fighting on the side of the underdog?

RICK

Yes. I found that a very expensive hobby, too. But then I never was much of a businessman.

Rick gets up, as does Laszlo.

LASZLO

Are you enough of a businessman to appreciate an offer of a hundred thousand francs?

RICK

I appreciate it, but I don't accept it.

LASZLO
I'll raise it to two hundred thousand.

RICK
My friend, you could make it a million francs, or three, my answer would still be the same.

LASZLO
There must be some reason why you won't let me have them.

RICK
There is. I suggest that you ask your wife.

LASZLO
I beg your pardon?

RICK
I said, ask your wife.

LASZLO
My wife?

Laszlo looks at him, puzzled.

RICK
Yes.

Rick and Laszlo hear MALE VOICES singing downstairs.

CUT TO:

49 INT. RICK'S CAFE - MAIN ROOM - NIGHT

49

A group of German officers stand around the piano singing the "Wacht am Rhein."

CUT TO:

50 INT. RICK'S CAFE - BALCONY - NIGHT

50

Rick stands at the balcony outside his office and watches the Germans below.

CUT TO:

51 INT. RICK'S CAFE - MAIN ROOM - NIGHT

51

At the bar, Renault watches with raised eyebrow.

CUT TO:

52 INT. RICK'S CAFE - BALCONY - NIGHT

52

Laszlo's lips are very tight as he listens to the song.

He starts down the step.

CUT TO:

53 INT. RICK'S CAFE - MAIN ROOM - NIGHT

53

Laszlo passes the table where Ilsa sits and goes straight to the orchestra.

Yvonne, sitting at a table with her German officer, stares down into her drink.

Laszlo speaks to the orchestra.

LASZLO

Play the Marseillaise! Play it!

Members of the orchestra glance toward the steps, toward Rick, who nods to them.

Laszlo and Corina sing as they start to play. Strasser conducts the German singing in an attempt to drown out the competition.

People in the cafe begin to sing the "Marseillaise."

After a while, Strasser and his officers give up and sit down. The "Marseillaise" continues, however.

Yvonne jumps up and sings with tears in her eyes.

Ilsa, overcome with emotion, looks proudly at Laszlo, who sings with passion.

Finally the whole cafe stands, singing, their faces aglow. The song finishes on a high, triumphant note.

Yvonne's face is exalted. She deliberately faces the alcove where the Germans are watching. She SHOUTS at the top of her lungs.

YVONNE

Vive La France! Vive la democracie!

CROWD

Vive La France! Vive la democracie!

People clap and cheer.

Strasser is very angry. He strides across the floor toward Renault who is standing at the bar.

STRASSER

You see what I mean? If Laszlo's presence in a cafe can inspire this unfortunate demonstration, what more will his presence in Casablanca bring on? I advise that this place be shut up at once.

RENAULT

(innocently)

But everybody's having such a good time.

STRASSER

Yes, much too good a time. The place is to be closed.

RENAULT

But I have no excuse to close it.

STRASSER

(snapping)

Find one.

Several French officers surround Laszlo, offering him a drink.

Renault thinks a moment, then blows a loud BLAST on his whistle. The room grows quiet, all eyes turn toward Renault.

RENAULT

(loudly)

Everybody is to leave here immediately! This cafe is closed until further notice! Clear the room at once!

An angry murmur starts among the crowd. People get up and begin to leave.

Rick comes quickly up to Renault.

RICK

How can you close me up? On what grounds?

RENAULT

I am shocked, shocked to find that gambling is going on in here!

This display of nerve leaves Rick at a loss. The croupier comes out of the gambling room and up to Renault. He hands him a roll of bills.

CROUPIER

Your winnings, sir.

RENAULT

Oh. Thank you very much.

He turns to the crowd again.

RENAULT

Everybody out at once!

As the cafe empties, Strasser approaches Ilsa. His manner is abrupt but cordial.

STRASSER

Mademoiselle, after this disturbance it is not safe for Laszlo to stay in Casablanca.

ILSA

This morning you implied it was not safe for him to leave Casablanca.

STRASSER

That is also true, except for one destination, to return to occupied France.

ILSA

Occupied France?

STRASSER

Uh huh. Under a safe conduct from me.

ILSA

(with intensity)

What value is that? You may recall what German guarantees have been worth in the past.

STRASSER

There are only two other alternatives for him.

ILSA
What are they?

STRASSER
It is possible the French authorities will find a reason to put him in the concentration camp here.

ILSA
And the other alternative?

STRASSER
My dear Mademoiselle, perhaps you have already observed that in Casablanca, human life is cheap.
Good night, Mademoiselle.

She looks at him, understanding what he means.

He bows and exits as Laszlo arrives at the table.

They start out of the cafe.

ILSA
What happened with Rick?

LASZLO
We'll discuss it later.

CUT TO:

54 INT. HOTEL HALLWAY - NIGHT

54

Ilsa and Laszlo walk to their room.

CUT TO:

55 INT. HOTEL ROOM - NIGHT

55

Laszlo switches on the light as they enter. While Ilsa takes off some jewelry he walks to the window and peers out into the darkness. Below and across the street, a man stands under an arch. Laszlo watches him, then draws down the shade.

LASZLO
Our faithful friend is still there.

ILSA

Victor, please, don't go to the underground meeting tonight.

LASZLO
(soberly)
I must. Besides, it isn't often that a man has a chance to display heroics before his wife.

He crosses to a table, takes a cigarette from a box, and strikes a match.

ILSA
Don't joke. After Major Strasser's warning tonight, I am frightened.

LASZLO
To tell you the truth, I am frightened too. Shall I remain here in our hotel room hiding, or shall I carry on the best I can?

He lights the cigarette.

ILSA
Whatever I'd say, you'd carry on.
Victor, why don't you tell me about Rick? What did you find out?

LASZLO
Apparently he has the letters.

ILSA
Yes?

LASZLO
But no intention of selling them.
One would think if sentiment wouldn't persuade him, money would.

Ilsa is now noticeably uncomfortable.

ILSA
Did he give any reason?

LASZLO
He suggested I ask you.

ILSA
Ask me?

LASZLO
Yes. He said, "Ask your wife." I don't know why he said that.

Laszlo turns off the light. Ilsa walks over to the couch and sits down.

LASZLO

Well, our friend outside will think we've retired by now. I'll be going in a few minutes.

He sits down on the couch next to her. A silence falls between them. It grows strained. Finally.

LASZLO

Ilsa, I --

ILSA

-- Yes?

LASZLO

When I was in the concentration camp, were you lonely in Paris?

Ilsa still cannot look at him.

ILSA

Yes, Victor, I was.

LASZLO

(sympathetically)

I know how it is to be lonely.

(very quietly)

Is there anything you wish to tell me?

ILSA

(speaking low)

No, Victor, there isn't.

LASZLO

I love you very much, my dear.

Ilsa finally turns to look at Laszlo.

ILSA

Yes, Yes I know. Victor, whatever I do, will you believe that I, that -

-

LASZLO

-- You don't even have to say it. I'll believe. Goodnight, dear.

He bends down and kisses her cheek.

ILSA

Goodnight.

She watches him go.

ILSA
Victor!

She gets up and follows him to the door. He opens it. In the slit of light from the hall we see Ilsa's face, now strained and worried. She hesitates for a moment, then.

ILSA
Be careful.

LASZLO
Of course, I'll be careful.

He kisses her on the cheek and goes out the door. She stands there for a few seconds, then crosses to look out of the window.

The figure in the archway is gone. She sees Victor walking down the street and closes the blind again. Ilsa gets a cloak from the bedroom, and leaves the hotel room.

CUT TO:

56 INT. RICK'S CAFE - MAIN ROOM - NIGHT

56

Rick and Carl sit by the bar and look over ledgers. Carl is busy figuring. He looks up at Rick.

CARL
Well, you are in pretty good shape,
Herr Rick.

RICK
How long can I afford to stay
closed?

CARL
Oh, two weeks, maybe three.

RICK
Maybe I won't have to. A bribe has
worked before. In the meantime,
everybody stays on salary.

CARL
Oh, thank you, Herr Rick. Sacha
will be happy to hear it. I owe him
money.

Carl laughs.

RICK

Now you finish locking up, will
you, Carl?

CARL

I will. Then I am going to the
meeting of the --

RICK

(interrupting)

-- Don't tell me where you're
going.

CARL

I won't.

RICK

Goodnight.

CARL

Goodnight, Monsieur Rick.

Rick walks up the stairs to his apartment.

CUT TO:

57 INT. RICK'S CAFE - APARTMENT - NIGHT

57

Rick opens the door and goes inside the dark room. Light from
the hall reveals a figure by the window. He lights a small
lamp. Ilsa faces him, her face white but determined.

Rick pauses for a moment in astonishment.

RICK

How did you get in?

ILSA

The stairs from the street.

Ilsa comes over to meet him.

RICK

I told you this morning you'd come
around, but this is a little ahead
of schedule. Well, won't you sit
down?

ILSA

Richard, I had to see you.

RICK

You use "Richard" again? We're back
in Paris.

ILSA

Please.

RICK

Your unexpected visit isn't
connected by any chance with the
letters of transit? It seems that
as long as I have those letters
I'll never be lonely.

ILSA

You can ask any price you want, but
you must give me those letters.

RICK

I went through all that with your
husband. It's no deal.

ILSA

I know how you feel about me, but
I'm asking you to put your feelings
aside for something more important.

RICK

Do I have to hear again what a
great man your husband is? What an
important cause he's fighting for?

ILSA

It was your cause, too. In your own
way, you were fighting for the same
thing.

RICK

I'm not fighting for anything
anymore, except myself. I'm the
only cause I'm interested in.

He walks over to the window and Ilsa follows.

ILSA

Richard, Richard, we loved each
other once. If those days meant
anything at all to you --

RICK

(interrupting, harshly)
-- I wouldn't bring up Paris if I
were you. It's poor salesmanship.

ILSA

Please. Please listen to me. If you knew what really happened, if you only knew the truth --

RICK

(cutting in)

-- I wouldn't believe you, no matter what you told me. You'd say anything now to get what you want.

Rick walks over to a table and opens a cigarette box, but finds it empty.

ILSA

You want to feel sorry for yourself, don't you? With so much at stake, all you can think of is your own feelings. One woman has hurt you, and you take revenge on the rest of the world. You're a, you're a coward, and a weakling.

There are tears in her eyes now.

ILSA

No. Oh, Richard, I'm sorry. I'm sorry, but, but you, you are our last hope. If you don't help us, Victor Laszlo will die in Casablanca.

RICK

What of it? I'm going to die in Casablanca. It's a good spot for it.

He turns away to light a cigarette, then back to Ilsa.

RICK

Now if you --

He stops short as he sees Ilsa holding a small revolver in her hand. It's pointed directly at him.

ILSA

-- All right. I tried to reason with you. I tried everything. Now I want those letters. Get them for me.

RICK

I don't have to. I've got them right here.

ILSA

Put them on the table.

RICK

(shaking his head)

No.

ILSA

For the last time, put them on the table.

RICK

If Laszlo and the cause mean so much to you, you won't stop at anything. All right, I'll make it easier for you.

He moves closer to her.

RICK

Go ahead and shoot. You'll be doing me a favor.

Her hand drops down, and there are tears in her eyes again.

She turns and walks away from him.

ILSA

Richard, I tried to stay away. I thought I would never see you again, that you were out of my life.

Rick follows her and takes her in his arms. He presses her tight to him.

ILSA

The day you left, if you knew what I went through! If you knew how much I loved you, how much I still love you!

Rick kisses her passionately. She is lost in his embrace.

DISSOLVE TO:

58 INT. RICK'S CAFE - APARTMENT - LATER

58

From his window, Rick watches the revolving beacon light at the airport.

Ilsa sits on the couch. On a table before her rests a bottle of champagne along with two half-filled glasses.

Rick walks over to her.

RICK
And then?

ILSA
It wasn't long after we were married that Victor went back to Czechoslovakia. They needed him in Prague, but there the Gestapo were waiting for him. Just a two-line item in the paper: "Victor Laszlo apprehended. Sent to concentration camp." I was frantic. For months I tried to get word. Then it came. He was dead, shot trying to escape. I was lonely. I had nothing. Not even hope. Then I met you.

RICK
Why weren't you honest with me? Why did you keep your marriage a secret?

Rick sits down with Ilsa.

ILSA
Oh, it wasn't my secret, Richard. Victor wanted it that way. Not even our closest friends knew about our marriage. That was his way of protecting me. I knew so much about his work, and if the Gestapo found out I was his wife it would be dangerous for me and for those working with me.

RICK
When did you first find out he was alive?

ILSA
Just before you and I were to leave Paris together. A friend came and told me that Victor was alive. They were hiding him in a freight car on the outskirts of Paris. He was sick, he needed me. I wanted to tell you, but I, I didn't care. I knew, I knew you wouldn't have left Paris, and the Gestapo would have caught you. So I-- well, well, you know the rest.

RICK

Huh. But it's still a story without
an ending. What about now?

ILSA

Now? I don't know. I know that I'll
never have the strength to leave
you again.

RICK

And Laszlo?

ILSA

Oh, you'll help him now, Richard,
won't you? You'll see that he gets
out? Then he'll have his work, all
that he's been living for.

RICK

All except one. He won't have you.

Ilsa puts her head on Rick's shoulder.

ILSA

I can't fight it anymore. I ran
away from you once. I can't do it
again. Oh, I don't know what's
right any longer. You'll have to
think for both of us, for all of
us.

RICK

All right, I will. Here's looking
at you, kid.

ILSA

I wish I didn't love you so much.

She snuggles closer to Rick.

CUT TO:

59 EXT. RICK'S CAFE - NIGHT

59

Laszlo and Carl make their way through the darkness toward a side entrance of Rick's. They run inside the entryway.

The headlights of a speeding police car sweep toward them.

They flatten themselves against a wall to avoid detection. The lights move past them.

CARL

I think we lost them.

LASZLO

Yes. I'm afraid they caught some of
the others.

CARL

Come inside. Come.

CUT TO:

60 INT. RICK'S CAFE - MAIN ROOM - NIGHT

60

Laszlo and Carl enter and cross toward the bar, out of breath
from their exertion.

CARL

Come inside. I will help you. Come
in here.

LASZLO

Thank you.

Carl goes behind the bar.

CARL

I will give you some water.

CUT TO:

61 INT/EXT. RICK'S CAFE - APARTMENT - NIGHT

61

Rick and Ilsa hear voices below. Rick crosses to the door. He
opens it just enough to see below, and turns off the light.

Ilsa stands just in back of him. She makes a move as if to go
out to the balcony but Rick's pushes her back. She withdraws
behind the door.

Rick walks out to the balcony railing.

62 INT. RICK'S CAFE - BALCONY - MAIN ROOM - NIGHT

62

Rick sees Carl attending to Laszlo, who appears to be
injured.

RICK

Carl, what happened?

Both Carl and Laszlo look up.

CARL
 (excitedly)
 The police break up our meeting.
 Herr Rick! We escaped in the last
 moment.

RICK
 Come up here a minute.

Carl looks up wonderingly, then starts toward the stairway.

CARL
 Yes, I come.

RICK
 I want you to turn out the light in
 the rear entrance. It might attract
 the police.

CARL
 But Sacha always puts out that
 light --

RICK
 -- Tonight he forgot.

CARL
 Yes, I come, I will do it.

Carl climbs the stairs.

CUT TO:

63 INT. RICK'S CAFE - APARTMENT - NIGHT

63

Carl enters Rick's apartment and sees Ilsa. He looks at Rick
 and says nothing.

RICK
 (in a low voice)
 I want you to take Miss Lund home.

CARL
 Yes, sir.

CUT TO:

64 INT. RICK'S CAFE - MAIN ROOM - NIGHT

64

Rick comes down the stairs. Laszlo wraps one of the small bar
 towels around his cut wrist. Rick looks questioningly at the
 injured hand.

LASZLO

It's nothing. Just a little cut. We
had to get through a window.

Rick walks to the bar, picks up a bottle, and pours a drink.

RICK

Well, this might come in handy.

LASZLO

Thank you.

RICK

Had a close one, eh?

LASZLO

Yes, rather.

Laszlo takes a drink.

RICK

Don't you sometimes wonder if it's
worth all this? I mean what you're
fighting for?

LASZLO

We might as well question why we
breathe. If we stop breathing,
we'll die. If we stop fighting our
enemies, the world will die.

RICK

What of it? Then it'll be out of
it's misery.

Rick reaches in his jacket for his cigarette case, opens it,
and takes out a cigarette.

LASZLO

You know how you sound, Monsieur
Blaine? Like a man who's trying to
convince himself of something he
doesn't believe in his heart. Each
of us has a destiny, for good or
for evil.

RICK

Yes, I get the point.

Rick lights his cigarette.

LASZLO

I wonder if you do. I wonder if you know that you're trying to escape from yourself and that you'll never succeed.

RICK

You seem to know all about my destiny.

LASZLO

I know a good deal more about you than you suspect. I know, for instance, that you are in love with a woman. It is perhaps strange that we both should be in love with the same woman. The first evening I came here in this cafe, I knew there was something between you and Ilsa. Since no one is to blame, I, I demand no explanation. I ask only one thing. You won't give me the letters of transit. All right. But I want my wife to be safe. I ask you as a favor to use the letters to take her away from Casablanca.

RICK

You love her that much?

LASZLO

Apparently you think of me only as the leader of a cause. Well, I am also a human being.

He looks away for a moment.

LASZLO

Yes, I love her that much.

Suddenly there is a CRASH at the door of the cafe, followed by the forced entry of several gendarmes. A French officer walks in and addresses Laszlo.

FRENCH OFFICER

Mr. Laszlo?

LASZLO

Yes?

FRENCH OFFICER

You will come with us. We have a warrant for your arrest.

LASZLO

On what charge?

FRENCH OFFICER
Captain Renault will discuss that
with you later.

RICK
It seems that destiny has taken a
hand.

Laszlo looks for a moment at Rick, then in dignified silence crosses to the officer. Together they walk toward the door.

Rick's eyes follow them, but his expression reveals nothing of his feelings.

CUT TO:

65 INT. RENAULT'S OFFICE - MORNING

65

Renault sits at his desk and smokes while Rick nervously fingers his hat. They're interrupted by an orderly.

Renault hands some forms to the orderly, who then exits, and the conversation continues.

RICK
But you haven't any actual proof,
and you know it. This isn't Germany
or occupied France. All you can do
is fine him a few thousand francs
and give him thirty days. You might
as well let him go now.

RENAULT
Ricky, I'd advise you not to be too
interested in what happens to
Laszlo. If by any chance you were
to help him escape --

RICK
-- What makes you think I'd stick
my neck out for Laszlo?

RENAULT
Because one, you've bet ten
thousand francs he'd escape. Two,
you have the letters of transit,
now don't bother to deny it. And,
well, you might do it simply
because you don't like Strasser's
looks. As a matter of fact, I don't
like him either.

RICK

Well, they're all excellent
reasons.

RENAULT

Don't count too much on my
friendship, Ricky. In this matter
I'm powerless. Besides, I might
lose ten thousand francs.

RICK

You're not very subtle, but you are
effective. I, I get the point. Yes,
I have the letters, but I intend
using them myself. I'm leaving
Casablanca on tonight's plane, the
last plane.

RENAULT

Huh?

RICK

And I'm taking a friend with me.
One you'll appreciate.

RENAULT

What friend?

RICK

Ilsa Lund.

(pause)

That ought to put your mind to rest
about my helping Laszlo escape. The
last man I want to see in America.

RENAULT

You didn't come here to tell me
this. You have the letters of
transit. You can fill in your name
and hers and leave any time you
please. Why are you interested in
what happens to Laszlo?

Renault gets out of his chair and crosses to the front of his desk.

RICK

I'm not. But I am interested in
what happens to Ilsa and me. We
have a legal right to go, that's
true. But people have been held in
Casablanca in spite of their legal
rights.

Renault retrieves a fresh cigarette from a box on his desk.

RENAULT

What makes you think we want to hold you?

Renault chain-lights his new cigarette with the old one.

RICK

Ilsa is Laszlo's wife. She probably knows things that Strasser would like to know. Louis, I'll make a deal with you. Instead of this petty charge you have against him, you can get something really big, something that would chuck him in a concentration camp for years. That would be quite a feather in your cap, wouldn't it?

RENAULT

It certainly would. Germany-- Vichy would be very grateful.

RICK

Then release him. You be at my place a half hour before the plane leaves.

Renault sits back down in his chair.

RICK

I'll arrange to have Laszlo come there to pick up the letters of transit, and that'll give you the criminal grounds on which to make the arrest. You get him, and we get away. To the Germans that last will be just a minor annoyance.

RENAULT

(puzzled)

There's still something about this business I don't quite understand. Miss Lund, she's very beautiful, yes, but you were never interested in any woman.

RICK

Well, she isn't just any woman.

Rick stares at the floor, then looks back up at Renault.

RENAULT

I see. How do I know you'll keep
your end of the bargain?

RICK

I'll make the arrangements right
now with Laszlo in the visitor's
pen.

RENAULT

Ricky, I'm going to miss you.
Apparently you're the only one in
Casablanca who has even less
scruples than I.

RICK

Oh, thanks.

RENAULT

Go ahead, Ricky.

Renault presses a button on his desk, triggering a BUZZER.

The door to Renault's office opens. Rick rises to go.

RICK

And by the way, call off your
watchdogs when you let him go. I
don't want them around this
afternoon. I'm taking no chances,
Louis, not even with you.

CUT TO:

66 INT. THE BLUE PARROT - DAY

66

A waiter brings tea to Rick and Ferrari, who sit alone at a table in a secluded nook off the main room.

FERRARI

Shall we draw up the papers, or is
our handshake good enough?

RICK

It's certainly not good enough. But
since I'm in a hurry, it'll have to
do.

Ferrari pours a cup for Rick, who takes a sip.

FERRARI

Ah, to get out of Casablanca and go
to America! You're a lucky man.

RICK

Oh, by the way, my agreement with Sam's always been that he gets twenty-five percent of the profits. That still goes.

FERRARI

Hmmm. I happen to know that he gets ten percent. But he's worth twenty-five.

RICK

And Abdul and Carl and Sacha, they stay with the place, or I don't sell.

FERRARI

Of course they stay. Rick's wouldn't be Rick's without them.

RICK

Well, so long.

Rick gets up, followed by Ferrari. They shake hands to seal the deal.

He walks to the door, then stops and turns around.

RICK

Don't forget, you owe Rick's a hundred cartons of American cigarettes.

FERRARI

I shall remember to pay it-- to myself.

Rick leaves. Ferrari picks up a fly swatter from the table and swats at a fly.

CUT TO:

67 EXT. RICK'S CAFE - NIGHT

67

A car pulls quickly to a stop just outside the cafe.

On the door a huge placard reads:

CLOSED

By Order of the Prefect of Police

CUT TO:

68 INT. RICK'S CAFE - MAIN ROOM - NIGHT

68

Rick sits at a table inside and reads the letters of transit. He hears a KNOCK on the door and puts them away in his pocket. He opens the door and Renault walks in.

RICK
You're late.

RENAULT
I was informed just as Laszlo was about to leave the hotel, so I knew I'd be on time.

RICK
I thought I asked you to tie up your watchdogs.

RENAULT
Oh, he won't be followed here.

Renault looks around the empty cafe.

RENAULT
You know, this place will never be the same without you, Ricky.

RICK
Yes, I know what you mean, but I've already spoken to Ferrari. You'll still win at roulette.

RENAULT
Is everything ready?

Rick points at his breast pocket.

RICK
I have the letters right here.

RENAULT
Tell me, when we searched the place, where were they?

RICK
Sam's piano.

RENAULT
Serves me right for not being musical.

They hear the CRUNCH of tires as a car pull up.

RICK

Oh. Here they are. You'd better wait in my office.

Renault walks up the stairs to Rick's office.

CUT TO:

69 EXT. RICK'S CAFE - NIGHT

69

Laszlo pays the cab driver. Ilsa quickly walks toward the entrance.

LASZLO
(to driver)
Here.

CUT TO:

70 INT. RICK'S CAFE - MAIN ROOM - NIGHT

70

Rick opens the door. Ilsa rushes in. Her intensity reveals the strain she is under. Rick grabs her by both arms and pulls her close.

ILSA
Richard, Victor thinks I'm leaving with him. Haven't you told him?

RICK
No, not yet.

ILSA
But it's all right, isn't it? You were able to arrange everything?

RICK
Everything is quite all right.

ILSA
Oh, Rick!

She looks at him with a vaguely questioning look.

RICK
We'll tell him at the airport. The less time to think, the easier for all of us. Please trust me.

Ilsa pauses and looks at Rick, unsure for a moment.

ILSA
Yes, I will.

Laszlo comes in and closes the door behind himself.

LASZLO
Monsieur Blaine, I don't know how
to thank you.

RICK
Oh, save it. We've still lots of
things to do.

They all walk towards the bar. Laszlo deposits his hat on a nearby table.

CUT TO:

71 INT. RICK'S CAFE - OFFICE - NIGHT

71

Renault opens the office door and peers down at the proceedings.

CUT TO:

72 INT. RICK'S CAFE - MAIN ROOM - NIGHT

72

LASZLO
I brought the money, Monsieur
Blaine.

RICK
Keep it. You'll need it in America.

LASZLO
But we made a deal.

RICK
(cutting him short)
Oh, never mind about that. You
won't have any trouble in Lisbon,
will you?

LASZLO
No. It's all arranged.

RICK
Good. I've got the letters right
here, all made out in blank.

He takes out the letters.

RICK
All you have to do is fill in the
signatures.

He hands them to Laszlo, who takes them gratefully.

RENAULT
Victor Laszlo!

All three hear footsteps and turn to see Renault walking towards them from the bottom of the stairs.

RENAULT
Victor Laszlo, you are under arrest

--
(as he walks toward them)
on a charge of accessory to the
murder of the couriers from whom
these letters were stolen.

Ilsa and Laszlo are both caught completely off guard. They turn towards Rick, bewildered. Horror is in Ilsa's eyes.

Renault takes the letters.

RENAULT
Oh, you are surprised about my
friend Ricky?

Obviously the situation delights Renault. He smiles as he turns toward Rick.

RENAULT
The explanation is quite simple.
Love, it seems, has triumphed over
virtue. Thank --

Suddenly the smile fades. In Rick's hand is a gun, which he levels at Renault.

RICK
-- Not so fast, Louis. Nobody's
going to be arrested. Not for a
while yet.

RENAULT
Have you taken leave of your
senses?

RICK
I have. Sit down over there.

RENAULT
Put that gun down.

Renault then walks toward Rick. Rick puts out his arm to stop him.

RICK

Louis, I wouldn't like to shoot you, but I will, if you take one more step.

Renault halts for a moment and studies Rick.

RENAULT

Under the circumstances, I will sit down.

He walks to a table and sits.

RICK

(sharply)

Keep your hands on the table.

He takes out a cigarette case.

RENAULT

I suppose you know what you're doing, but I wonder if you realize what this means?

RICK

I do. We've got plenty of time to discuss that later.

RENAULT

Call off your watch-dogs you said.

RICK

Just the same, you call the airport and let me hear you tell them. And remember, this gun's pointed right at your heart.

RENAULT

That is my least vulnerable spot.

As Renault picks up the phone and dials, Rick takes back the letters.

RENAULT

(into phone)

Hello, is this the airport? This is Captain Renault speaking. There'll be two letters of transit for the Lisbon plane. There's to be no trouble about them. Good.

CUT TO:

73 INT. GERMAN CONSULATE - NIGHT

73

Strasser is on the phone.

STRASSER
Hello? Hello?

He hangs up the receiver and presses a BUZZER on his desk. An officer quickly enters.

STRASSER
(to officer)
My car, quickly!

OFFICER
(saluting)
Zu Befehl, Herr Major.

The officer exits and Strasser resumes on the telephone.

STRASSER
This is Major Strasser. Have a squad of police meet me at the airport at once. At once! Do you hear?

He hangs up the receiver and, grabbing for his cap, hurriedly exits.

DISSOLVE TO:

74 EXT. AIRPORT - NIGHT

74

The entire airport is surrounded by a heavy fog. The outline of the transport plane is barely visible.

CUT TO:

75 INT/EXT. AIRPORT HANGAR - NIGHT

75

A uniformed ORDERLY uses a telephone near the hangar door. On the airfield a transport plane is being readied.

ORDERLY
Hello. Hello, radio tower? Lisbon plane taking off in ten minutes. East runway. Visibility: one and one half miles. Light ground fog. Depth of fog: approximately 500. Ceiling: unlimited. Thank you.

He hangs up and moves to a car that has just pulled up outside the hangar.

Renault gets out while the orderly stands at attention. He's closely followed by Rick, right hand in the pocket of his trench coat, covering Renault with a gun.

Laszlo and Ilsa emerge from the rear of the car.

RICK
(indicating the orderly)
Louis, have your man go with Mr.
Laszlo and take care of his
luggage.

RENAULT
(bowing ironically)
Certainly Rick, anything you say.
(to orderly)
Find Mr. Laszlo's luggage and put
it it on the plane.

ORDERLY
Yes, sir. This way please.

The orderly escorts Laszlo off in the direction of the plane. Rick takes the letters of transit out of his pocket and hands them to Renault, who turns and walks toward the hangar.

RICK
If you don't mind, you fill in the
names. That will make it even more
official.

RENAULT
You think of everything, don't you?

RICK
(quietly)
And the names are Mr. and Mrs.
Victor Laszlo.

Renault stops dead in his tracks, and turns around. Both Ilsa and Renault look at Rick with astonishment.

ILSA
But why my name, Richard?

RICK
Because you're getting on that
plane.

ILSA
(confused)

I don't understand. What about you?

RICK

I'm staying here with him 'til the plane gets safely away.

Rick's intention suddenly dawns on Ilsa.

ILSA

No, Richard, no. What has happened to you? Last night we said --

RICK

-- Last night we said a great many things. You said I was to do the thinking for both of us. Well, I've done a lot of it since then and it all adds up to one thing. You're getting on that plane with Victor where you belong.

ILSA

(protesting)

But Richard, no, I, I --

RICK

-- You've got to listen to me. Do you have any idea what you'd have to look forward to if you stayed here? Nine chances out of ten we'd both wind up in a concentration camp. Isn't that true, Louis?

Renault countersigns the papers.

RENAULT

I'm afraid Major Strasser would insist.

ILSA

You're saying this only to make me go.

RICK

I'm saying it because it's true. Inside of us we both know you belong with Victor. You're part of his work, the thing that keeps him going. If that plane leaves the ground and you're not with him, you'll regret it.

ILSA

No.

RICK

Maybe not today, maybe not
tomorrow, but soon, and for the
rest of your life.

ILSA

But what about us?

RICK

We'll always have Paris. We didn't
have, we'd lost it, until you came
to Casablanca. We got it back last
night.

ILSA

And I said I would never leave you.

RICK

And you never will. But I've got a
job to do, too. Where I'm going you
can't follow. What I've got to do
you can't be any part of. Ilsa, I'm
no good at being noble, but it
doesn't take much to see that the
problems of three little people
don't amount to a hill of beans in
this crazy world. Someday you'll
understand that. Now, now--

Ilsa's eyes well up with tears. Rick puts his hand to her
chin and raises her face to meet his own.

RICK

Here's looking at you, kid.

CUT TO:

76 EXT. ROAD - NIGHT

76

Major Strasser drives at break-neck speed towards the
airport. He HONKS his horn furiously.

CUT TO:

77 INT/EXT. AIRPORT HANGAR - NIGHT

77

Laszlo returns. Rick walks into the hangar and Renault hands
him the letters. He walks back out to Laszlo.

LASZLO

Everything in order?

RICK

All except one thing. There's something you should know before you leave.

LASZLO

(sensing what is coming)

Monsieur Blaine, I don't ask you to explain anything.

RICK

I'm going to anyway, because it may make a difference to you later on. You said you knew about Ilsa and me.

LASZLO

Yes.

RICK

But you didn't know she was at my place last night when you were. She came there for the letters of transit. Isn't that true, Ilsa?

ILSA

(facing Laszlo)

Yes.

RICK

(forcefully)

She tried everything to get them, and nothing worked. She did her best to convince me that she was still in love with me, but that was all over long ago. For your sake, she pretended it wasn't, and I let her pretend.

LASZLO

I understand.

RICK

Here it is.

Rick hands the letters to Laszlo.

LASZLO

Thanks. I appreciate it.

Laszlo extends his hand to Rick, who grasps it firmly.

LASZLO

And welcome back to the fight. This time I know our side will win.

On the airfield the airplane engine TURNS OVER and the propellers start turning. They all turn to see the plane readying for take-off.

Ilsa looks at Rick and he returns her stare with a blank expression. He then glances at Laszlo, as does Ilsa.

Then Laszlo breaks the silence.

LASZLO
Are you ready Ilsa?

ILSA
Yes, I'm ready.
(to Rick)
Goodbye, Rick. God bless you.

RICK
You better hurry, or you'll miss
that plane.

Rick watches as Ilsa and Laszlo walk very deliberately towards the plane.

RENAULT
Well I was right. You are a sentimentalist.

RICK
Stay where you are. I don't know what you're talking about.

Rick puts a cigarette in his mouth.

RENAULT
What you just did for Laszlo, and that fairy tale that you invented to send Ilsa away with him. I know a little about women, my friend. She went, but she knew you were lying.

RICK
Anyway, thanks for helping me out.

RENAULT
I suppose you know this isn't going to be pleasant for either of us, especially for you. I'll have to arrest you of course.

RICK
As soon as the plane goes, Louis.

The door to the plane is closed by an attendant and it slowly taxies down the field.

Suddenly a speeding car comes to a stop outside the hangar. Strasser alights from the car and runs toward Renault.

STRASSER
What is the meaning of that phone call?

RENAULT
Victor Laszlo is on that plane.

Renault nods toward the field. Strasser turns to see the plane taxiing towards the runway.

STRASSER
Why do you stand here? Why don't you stop him?

RENAULT
Ask Monsieur Rick.

Strasser looks briefly at Rick, then makes a step towards the telephone just inside the hangar door.

RICK
Get away from that phone.

Strasser stops in his tracks, looks at Rick, and sees that he is armed.

STRASSER
(steely)
I would advise you not to interfere.

RICK
I was willing to shoot Captain Renault, and I'm willing to shoot you.

Strasser watches the plane in agony. His eyes dart towards the telephone. He runs toward it and desperately grabs the receiver.

STRASSER
Hello?

RICK
Put that phone down!

STRASSER
Get me the Radio Tower!

RICK
Put it down!

Strasser, one hand holding the receiver, pulls out a pistol with the other hand, and SHOOTS quickly at Rick. The bullet misses its mark.

Rick now SHOOTS at Strasser, who crumples to the ground.

At the sound of an approaching car both men turn. A police car SPEEDS in and comes to a stop near Renault. Four gendarmes hurriedly jump out.

In the distance the plane turns onto the runway.

The gendarmes run to Renault. The first one hurriedly salutes him.

GENDARME
Mon Capitaine!

RENAULT
Major Strasser's been shot.

Renault pauses and looks at Rick. Rick returns Renault's gaze with expressionless eyes.

RENAULT
Round up the usual suspects.

GENDARME
Oui, mon Capitaine.

The gendarmes take Strasser's body away and then drive off.

Renault walks inside the hangar, picks up a bottle of Vichy water, and opens it.

RENAULT
Well, Rick, you're not only a sentimentalist, but you've become a patriot.

RICK
Maybe, but it seemed like a good time to start.

RENAULT
I think perhaps you're right.

As he pours the water into a glass, Renault sees the Vichy label and quickly DROPS the bottle into a trash basket which he then KICKS over.

He walks over and stands beside Rick. They both watch the plane take off, maintaining their gaze until it disappears into the clouds.

Rick and Louis slowly walk away from the hangar toward the runway.

RENAULT

It might be a good idea for you to disappear from Casablanca for a while. There's a Free French garrison over at Brazzaville. I could be induced to arrange a passage.

RICK

My letter of transit? I could use a trip. But it doesn't make any difference about our bet. You still owe me ten thousand francs.

RENAULT

And that ten thousand francs should pay our expenses.

RICK

Our expenses?

RENAULT

Uh huh.

RICK

Louis, I think this is the beginning of a beautiful friendship.

The two walk off together into the night.

FADE OUT.

THE END