

IN THE LION'S MOUTH

EXT. ESTABLISHING SHOT OF VENICE FROM CHIOGGIA - DAY

It is a bright June afternoon. We see the lagoon, the mountains of the Alto Adige, the city shining in the sun and we hear the distant sounds of a steam train crossing the railway bridge.

CUT TO:

INT. FIRST CLASS CARRIAGE - DAY

We hear the noise of the steam train. The two occupants of the carriage - CORDELIA INGHAM, who is thirty-ish, a pretty woman, with a good figure, of mixed Afro-Caribbean and European race, and ESTHER BYRD, who is in her late forties and white - are standing, craning their necks to look out of the partly opened window. Cordelia is well dressed in the fashion of 1865, Esther more plainly dressed. They are excited. This is their first visit to Venice. Esther has her hand round Cordelia's slim waist and resting lightly on her hip. The gesture is intimate - and both affectionate and protective. Esther looks at Cordelia's profile as much as she does the view. They pass a stationary vaporetto, flying the Austrian flag. The women briefly look at the boat and its occupants. We see COLONEL VADAS, who is in his mid-forties, in the uniform of a Colonel in the Austrian Military Engineers, dark complexioned and with the obligatory moustache, with CAPTAIN HESSLER and a LIEUTENANT - in a vaporetto manned by TWO PRIVATES. The Austrians appear to be examining the railway bridge. The two women turn back to their enthusiastic contemplation of the view.

CUT TO:

EXT. SOTTO PASSEGIO DI GHETTO, VENICE - DAY.

We are at the entrance to the covered passageway. We can see the sign - and, through the dark passageway, we can see the Campiello delle Scuole. A door opens in the

passageway. REINHART NUSSBAUM emerges, carrying a doctor's bag and wearing a top hat. He locks the door. He is forty-ish, handsome, medium height and build, dark haired, bearded, of a sallow complexion and dressed in black. He looks around and moves off.

CUT TO:

EXT. RAILWAY STATION CONCOURSE, VENICE - DAY

We hear the noise of the station: escaping steam, the babel of languages, the metal rims of the luggage cart wheels on the paving. We see Cordelia and Esther met by liveried Hotel Grunwald staff. Wherever Cordelia goes, even in cosmopolitan Venice, both men and women notice her - for her good looks and her mixed race. Amongst their luggage is a portable easel and a folding canvas painting stool. We also see, slightly away from the bustle, THE PORTER, standing by an upright barrow. He is in his twenties, very pale, fair haired, blue eyed and wiry. He appears to be looking out for someone or something.

CUT TO:

EXT. NARROW STREET, VENICE - DAY

We see Reinhart walking on the shady side of the narrow street. It is the siesta. There is nobody about. We hear his footfalls. We see, ahead of him, a low bridge, over a small canal, leading to a dark, covered passage.

CUT TO:

EXT. GRAND CANAL, VENICE - DAY

We see Cordelia and Esther in the Hotel vaporetto on the Grand Canal, which is virtually empty for the siesta. We hear the noise of the vaporetto and a call from a solitary gondolier travelling in the opposite direction. The passenger seats in his gondola are covered. Cordelia and Esther are looking at the sights. Esther occasionally consults what we might guess is a guide

book. They pass the Ca' D'Oro on one side and the fish market on the other. They pass under the Rialto.

CUT TO:

EXT. HOTEL GRUNWALD LANDING STAGE, VENICE - DAY

We see Cordelia and Esther disembark. They are greeted by the Manager, SIGNOR ARMADIO. We see Cordelia relaxed and expansive toward the manager - and Esther a little formal. We see Santa Maria della Salute, the Dogana di Mare (flying an Austrian flag) and, across the expanse of the basin, San Giorgio Maggiore in the background. We hear the sounds of the Canal.

CUT TO:

EXT. RIALTO BRIDGE, VENICE - DAY

We see Reinhart cross the Rialto. The shops are shuttered for the siesta. We hear his footfalls.

CUT TO:

EXT. BALCONY, SUITE, HOTEL GRUNWALD, VENICE - DAY

Cordelia and Esther are standing on the balcony of their suite overlooking the Grand Canal. Esther has her arm across Cordelia's shoulder. We see again the Dogana di Mare, the Santa Maria della Salute and palazzo after palazzo. They are silent with excitement. Cordelia looks away from the canal and towards the basin - and suddenly points. Esther turns and looks in the same direction. They watch a shower of rain briefly cross Bacino di San Marco and over San Giorgio Maggiore.

CORDELIA INGHAM

The light!

CUT TO:

INT. FOYER, HOTEL GRUNWALD, VENICE - DAY

The foyer is expensively carpeted and walled with large gilt framed mirrors. A chandelier in Venetian glass dominates the space. We see Cordelia, Esther, Signor Armadio and, three or four yards away, GIORGIO ARMSTRONG (a black man in his sixties).

SIGNOR ARMADIO

(to Esther)

With Signor Armstrong you have no need of Herr Baedeker, Signorina.

He indicates the guide book Esther is carrying.

SIGNOR ARMADIO (CONT'D)

(to both)

Signor Armstrong is thoroughly conversant with the city's intriguing history, its breathtaking sites, and the contents of its magnificent galleries and museums.

(a beat)

And suitable properties for your studio.

He moves just perceptibly closer.

SIGNOR ARMADIO (CONT'D)

I wonder if, for today, you would not mind sharing your guide with two other English people?

He inclines his head just perceptibly in the direction of MR. YOUD and MRS. YOUD, a middle aged couple dressed in expensive tourist outfits. They are standing at the far side of the foyer and looking ill tempered. Cordelia and Esther look briefly at the couple. Cordelia, raising her eyebrow, looks questioningly at Esther, who nods.

CORDELIA INGHAM

(to Signor Armadio)

For today, yes.

Signor Armadio turns and beckons Mr. and Mrs. Youd over. They approach with bad grace though attempting to hide it.

SIGNOR ARMADIO

(to Mr. and Mrs. Youd)

Ah! Signor and Signora Youd, please
allow me to introduce you to Signorina
Ingham and Signorina Byrd.

(to Cordelia and Esther)

Signorine, Signor and Signora Youd.

Mrs. Youd smiles at Esther and looks curiously at
Cordelia - as does Mr. Youd.

MR. YOUD

(to Esther)

Charmed.

MRS. YOUD

(sotto voce to Esther)

Is this lady your - travelling
companion?

ESTHER BYRD

She is my employer.

The Youds are non-plussed. Cordelia laughs - and takes
Esther's arm.

CORDELIA INGHAM

We are true friends.

MR. YOUD

Right!

MRS. YOUD

Well!

MR. YOUD

We're from Manchester - cotton.

CORDELIA INGHAM

We're sugar - Liverpool.

A pause. Mr. Youd clears his throat.

MR. YOUD

(to Esther)

Been bad for trade that American
business.

CORDELIA INGHAM
You mean freeing the slaves?

A pause. Silence.

ESTHER BYRD
We are abolitionists.

MR. YOUD
I see.

A pause. Mr. and Mrs. Youd exchange glances.

SIGNOR ARMADIO
(hurriedly - to all)
Your guide.

All turn towards Giorgio. A pause. Mr. Youd turns to
Signor Armadio.

MR. YOUD
A word!

Mr. Youd, followed by Mrs. Youd, takes Signor Armadio
off a few paces.

MR. YOUD (CONT'D)
(to Signor Armadio)
We want a proper Venetian guide.
Understand?

He looks over to Cordelia and Esther, who are moving
towards Giorgio.

MR. YOUD (CONT'D)
And we want to be with proper English
ladies.

Mrs. Youd nods vigorously. He looks at his wife and
crooks his arm.

MR. YOUD (CONT'D)
Mrs. Youd?

She takes his arm and they walk off, self-importantly.
Signor Armadio joins Cordelia, Esther and Giorgio.

SIGNOR ARMADIO

(fulsome)

This is Signor Giorgio Armstrong,
Signorine.

(to Giorgio)

Signor Armstrong, this is Signorina
Cordelia Ingham and Signorina Esther
Byrd.

All three smile and nod, noting the race of two of them.

CORDELIA INGHAM

Were you born in Venice, Signor
Armstrong?

GIORGIO ARMSTRONG

Giorgio.

(off her reaction)

My parents christened me George but I
am Giorgio. So, Giorgio, per favore,
Signorina.

CORDELIA INGHAM

Cordelia, per favore.

Giorgio bows. Esther looks uncertain.

GIORGIO ARMSTRONG

My parents, very young,
(to Cordelia)
even younger than you are -

Cordelia smiles at his obvious flattery.

GIORGIO ARMSTRONG (CONT'D)

were stowaways on a ship
(to both women)
from New Orleans to Marseilles with me
as a babe in arms. They thought the
ship was sailing to Africa.

A beat. He acts out the next lines.

GIORGIO ARMSTRONG (CONT'D)

They walked to Venice - carrying me -
dancing and singing in the streets,
much in love.

A pause.

GIORGIO ARMSTRONG (CONT'D)

In Venice, they performed for the
nobility. They appeared in the chorus
of Aida at La Fenice. The Duke of
Trebisano retained them as his personal
entertainers.

He looks directly and intently at Cordelia.

GIORGIO ARMSTRONG (CONT'D)

We were privileged.

(a beat)

It is better to be a pet, Signorina
Cordelia, than a slave.

CORDELIA INGHAM

(to Giorgio)

My grandmother - my father's mother -
was born a slave.

Esther looks quickly round the foyer.

ESTHER BYRD

(sotto voce)

Don't tell everybody our business,
Cordelia.

CORDELIA INGHAM

My face does that.

They laugh: Giorgio easily but studying Cordelia as he
does so, Esther and Signor Armadio less comfortably.

CUT TO:

EXT. CAMPO SAN GREGORIO, VENICE - DAY

We see Reinhart enter the campo. In the distance are the dome and the distinctive stone whorls of Santa Maria della Salute. Cafes and shops are beginning to open. An Austrian soldier passes him and salutes. He nods. He stops at a pair of large, imposing wooden double doors, takes a key from his trouser pocket, opens one of the doors, takes his hat off and goes in. The door thuds shut. We can imagine a substantial hallway behind it.

CUT TO:

EXT. COURTYARD, THE DOGE'S PALACE, VENICE - DAY

We see Cordelia, Esther, and Giorgio walking up the steps into the dark interior. Another group of tourists follows them. We hear the sound of hushed voices in a stone courtyard.

CUT TO:

EXT. VERANDAH, THE DOGE'S PALACE, VENICE - DAY

We see Cordelia, Esther and Giorgio walking slowly along the external arcade on the first floor overlooking the Piazzetta. Another group of tourists is at the end of the verandah listening to their guide.

GIORGIO ARMSTRONG

We shall soon have an uninterrupted belvedere of some of the city's most famous sites.

(a beat)

But we must be patient. Their guide speaks very, very slowly.

He hangs his head as if falling asleep. Cordelia and Esther smile.

GIORGIO ARMSTRONG (CONT'D)

(to both)

Meanwhile, would you risk all and put your hand into the lion's mouth?

He points to the marble head of a lion, its mouth wide open, set in the wall.

GIORGIO ARMSTRONG (CONT'D)
La Bocca di Leone.

They look.

GIORGIO ARMSTRONG (CONT'D)
(to Cordelia)
If someone had wronged you, Signorina
Cordelia, you would place your
denunciation
(pointing)
there.
(a beat)
You and the accused would be judged
accordingly.

CORDELIA INGHAM
Did you have to sign your name?

GIORGIO ARMSTRONG
No.

CORDELIA INGHAM
How gothic! A postbox for revenge!

ESTHER BYRD
Unsubstantiated accusations, Cordelia.

CORDELIA INGHAM
If only women could be judges, Esther,
how well you would have done!

Cordelia looks teasingly at Esther, who pretends to look put upon. Giorgio does not follow their banter,

CUT TO:

EXT. ST MARK'S SQUARE, VENICE - DUSK

The swifts are diving and swooping about the square. The flocks of pigeons are pecking at the paving stones.

People are either seated at Quaddri's cafe or standing in two large groups, one at either end of the square and as far away from Quaddri's as possible. The people standing are looking in the direction of Quaddri's, where the Austrian Military Band is playing 'The Thunder and Lightning Polka'. Cordelia, Esther and Giorgio are seated at a table. They are part way through dinner. A bottle of wine stands in a metal cooler next to the table. Esther's glass is empty, Cordelia's and Giorgio's partly full. Of the other tables most are occupied by tourists and three occupied by Austrian officers, among them Colonel Vadas and Captain Hessler. The Austrians appear to have noticed Cordelia. Their interest is apparent: curiosity for the most part. Colonel Vadas' interest is obviously sexual. Esther is aware and glances at their tables disapprovingly. Cordelia pretends to be unaware.

CORDELIA INGHAM

(to Giorgio)

Who are those people at either end of the square?

GIORGIO ARMSTRONG

They are Venetians.

(off her reaction)

Since the Austrian occupation, Quaddri's is patronised only by Austrians and tourists - and tour guides.

The WAITER arrives and fills Esther's glass. Cordelia and Giorgio both put their hands over the tops of their glasses.

CORDELIA INGHAM

Why are they standing there?

GIORGIO ARMSTRONG

They are listening to the music.

CORDELIA INGHAM

It is Austrian music played by an Austrian band.

GIORGIO ARMSTRONG

Venetians love music.
(a beat)
See what happens when the music ends.

The band plays the last few bars. People in the cafe applaud enthusiastically, except for Giorgio and, when she notices, Cordelia - but the standing spectators remain silent.

GIORGIO ARMSTRONG (CONT'D)
(sotto voce)
Their silence supports the
Risorgimento, the unification of Italy!

Cordelia nods enthusiastically.

ESTHER BYRD
Cordelia, we must not become involved
in local politics.

CORDELIA INGHAM
Her Honour, Judge Byrd.

ESTHER BYRD
The supporters of the Risorgimento are
revolutionaries.

The band begins to play again - 'Tales from the Vienna Woods'. Suddenly, there is a distant explosion. The pigeons fly up. The musicians look to the conductor, who, like everyone else in the cafe is looking in the general direction of the explosion - towards the western end of the piazza. The band falters to a stop. Silence. The Venetian crowds suddenly and hurriedly begin to disperse - and everyone in the cafe begins to talk at once. Colonel Vadas and the other officers immediately rise, very concerned. Cordelia and Esther look puzzled. Giorgio looks worried.

GIORGIO ARMSTRONG
There is no cause for alarm. We must
return to the hotel, signorine. Subito.

CUT TO:

EXT. MOLO, VENICE - DAY

It is early morning. We hear the bell in the Campanile strike seven. We see The Porter pushing his empty barrow towards the Piazza. The metal-rimmed wheels sound harshly on the paving stones. Cordelia, Esther, looking very pale, and Giorgio pass him on their way to the Molo. Cordelia is carrying a painting case and a portfolio. Giorgio is carrying an easel and two foldaway stools. Esther is carrying two parasols. They walk towards the Giardenetti Reali on the Ponte del Vin. Two Austrian soldiers, rifles at the slope, are on sentry duty in the Piazzetta.

ESTHER BYRD

(to Cordelia)

We must consider leaving. The Youds have gone already.

CORDELIA INGHAM

Then we must stay.

ESTHER BYRD

(to Giorgio)

A few hours earlier we were in the train on the railway bridge.

(to Cordelia)

There was a boat with Austrian soldiers in - do you remember?

(to Giorgio)

Were they looking for the bomb do you think?

He shrugs.

ESTHER BYRD (CONT'D)

I don't see how this helps the Risorgimento.

Giorgio quickly puts his finger to his lips.

GIORGIO ARMSTRONG

Signorina Esther, sotto voce, per favore. Nobody knows who did it.

Cordelia stops, the others follow.

CORDELIA INGHAM

(to Giorgio)

Senor Armstrong, do you think we are in danger?

GIORGIO ARMSTRONG

Nobody was hurt. There was very little damage.

(a beat)

It was probably una barzelletta -
(off their reactions)

a joke!

Cordelia looks at Esther with a so-there-I-told-you-so expression and continues walking. The others follow, Esther catching her up.

ESTHER BYRD

(to Cordelia)

Travelling in this country is one thing but how can you think of living here?

CORDELIA INGHAM

For only part of the year.

(a beat)

You could stay in Liverpool.

She stops and looks across the basin.

CORDELIA INGHAM (CONT'D)

(to Giorgio)

Would you set the easel up opposite San Giorgio Maggiore, please?

(a beat)

Your namesake.

He smiles and does as she has asked - and sets up the two stools. Cordelia sits on one of the stools. She places the portfolio against the legs of the easel and the painting case on the ground. She opens it and sits. She opens the portfolio and takes out a large sketch block. Giorgio opens the parasol and holds it over her. She nods her thanks and begins to sketch the Dogana. She is accomplished. He watches her work, admiringly. Suddenly, something draws Esther's attention to the Dogana.

ESTHER BYRD

Someone is watching us.

Cordelia looks at Esther - as does Giorgio. Esther points.

GIORGIO ARMSTRONG

La Dogana di Mare. The custom house of the Sea. The Austrians occupy the building now.

They all look. Sunlight briefly catches a lens - then they see a figure, which moves away from the window. As they continue watching, a gondola appears at the quay.

GONDOLIER

Gondola, signorina bella! Gondola!

GIORGIO ARMSTRONG

(to the Gondolier)

Ne se vada! Subito!

The gondolier moves off and, as he does so, sings a folk song, which gradually lessens in volume as he punts off across Bacino di San Marco. Cordelia continues painting throughout, smiling. Esther looks embarrassed and offended. Giorgio looks from one to the other.

GONDOLIER

O morte dispietata/Tu m'hai fatto gran
toro:/Tu m'hai tolto mia donna,/Ch'era
lo mio conforto,/La notte con lo
die,/Fino all'alba del giorno.

When he has finished, we hear him laugh in the distance.

CORDELIA INGHAM

(to Giorgio)

What was he singing about?

GIORGIO ARMSTRONG

Death has taken away the woman he loves.

CORDELIA INGHAM

Why was he laughing?

Esther suddenly puts her hand to her mouth. She begins to retch and then collapses to the paving. Cordelia rushes to her side - as does Giorgio.

GIORGIO ARMSTRONG

Madre mia!

CUT TO:

EXT. BALCONY, SUITE, HOTEL GRUNWALD, VENICE - DAY

Cordelia is on the balcony looking rather distractedly at the Grand Canal. We hear a door closing in the suite behind her. She turns.

REINHART NUSSBAUM (V.O.)

May I join you, Miss Ingham?

CORDELIA INGHAM

Of course, Doctor.

Reinhart joins her on the balcony.

CORDELIA INGHAM (CONT'D)

How is she?

REINHART NUSSBAUM

The retching has stopped. I have given her a little laudanum. A deep sleep will be good.

A pause.

CORDELIA INGHAM

What is wrong with her, Doctor -

REINHART NUSSBAUM

Nussbaum.

A smile flickers briefly across her face. She suppresses it quickly. Behind her, on the Canal, we see Colonel Vadas, Captain Hessler and the Lieutenant in the same vaporetto, flying the Austrian flag, which we saw

alongside the railway bridge. The boat is heading towards the Rialto.

CORDELIA INGHAM

We've been very careful - drinking only reputable bottled water.

REINHART NUSSBAUM

It's not -

(a beat)

Forgive me. I don't know what your relationship is with my patient.

CORDELIA INGHAM

Esther was my nurse when I was very little, my governess when I was growing up - indeed, my mother and my sister - and now is my dear, dear friend!

(a beat)

And the only family I have now my father is dead.

She becomes tearful and then controls her feelings. She forces a smile.

CORDELIA INGHAM (CONT'D)

His death was very recent.

REINHART NUSSBAUM

Grief needs no excusing.

She becomes tearful again - and again controls her emotions. A pause.

REINHART NUSSBAUM (CONT'D)

I shall be direct. I think Miss Byrd is suffering from mild, I emphasise 'mild', alcoholic poisoning.

CORDELIA INGHAM

(defensively)

She does drink a little too much some of the time.

REINHART NUSSBAUM

She told me that she has a tendency to drink too much all of the time.

(off her reaction)

Patients confide in their doctors more easily than they do in those they are close to.

A pause.

REINHART NUSSBAUM (CONT'D)

She must take care, Miss Ingham. A glass of wine perhaps with a meal. The occasional sherry.

CORDELIA INGHAM

Thank you, Doctor.

REINHART NUSSBAUM

And now you must excuse me.

He bows his head briefly and turns to go.

CORDELIA INGHAM

Your English is perfect.

He turns back.

REINHART NUSSBAUM

My wife was brought up in England.

CORDELIA INGHAM

She's English?

REINHART NUSSBAUM

No.

CORDELIA INGHAM

Is she with you in Venice?

REINHART NUSSBAUM

No.

A pause. She waits for him to say more.

REINHART NUSSBAUM (CONT'D)

You must excuse me.

He turns to go.

CORDELIA INGHAM
May I ask another question?

He turns back.

CORDELIA INGHAM (CONT'D)
Signor Armadio tells me that you are
the doctor he always asks to attend his
guests - and you are an Austrian, a
member of the occupying forces.

REINHART NUSSBAUM
The hotel is popular with Austrians and
Germans - hence its name. Heimische!
(off her reaction)
Homely!

CORDELIA INGHAM
You seem to disapprove.

REINHART NUSSBAUM
Is that your question?

Cordelia laughs.

CORDELIA INGHAM
I suppose it is.

A pause. He bows his head quickly in a military fashion
and, at the same time, clicks his heels

REINHART NUSSBAUM
A secret of state, Fraulein.

She smiles.

CUT TO:

EXT. BACINO DI SAN MARCO, VENICE - DAY

We see Giorgio rowing a valesana - a rowing boat in
which the single oarsmen stands, facing forward, using
two crossed oars - in the general direction of San

Giorgio Maggiore. The boat is piled high with lidded wicker baskets. Bacino di San Marco is full of craft: gondolas, sailing boats, a couple of larger, sea-going vessels, one leaving and the other arriving in Venice.

CUT TO:

EXT. ESTABLISHING SHOT OF LA FENICE, VENICE - NIGHT

We see gondolas arriving and departing - and opera goers, Cordelia and Esther among them, disembarking. We see a poster announcing a performance of Mozart's 'Don Giovanni'.

CUT TO:

INT. THE FOYER, LA FENICE, VENICE - NIGHT

The foyer is comparatively empty. Most of the opera goers are tourists, the women dressed expensively and fashionably and the men in formal, black evening attire, and Austrian officers in dress uniform and officials with state insignia, some with their consorts also dressed expensively and fashionably. Among the Austrians are Colonel Vadas and Captain Hessler. Reinhart enters, alone, and makes for a space where the crowd is less dense. He stops, lights a cigarette and appears to become oblivious of his surroundings. Colonel Vadas notices him and says something to Captain Hessler. They approach Reinhart, who only sees them at the last moment.

CAPTAIN HESSLER

Doctor Nussbaum, please allow me to introduce Colonel Vadas, of the Military Engineers.

Cordelia and Esther enter, arm in arm. They look round.

REINHART NUSSBAUM

(bowing his head briefly)
Colonel.

Colonel Vadas does the same.

CAPTAIN HESSLER

It is fortuitous that the Colonel has come from Rome to inspect the railway bridge at just this time.

Reinhart nods. He and the Colonel study each other. Cordelia sees Reinhart and points him out to Esther.

CAPTAIN HESSLER (CONT'D)

(to Colonel Vadas)

Doctor Nussbaum.

Cordelia and Esther, no longer arm in arm, approach Reinhart.

COLONEL VADAS

A pleasure.

(a beat)

You like your solitude, I observe, Doctor.

Reinhart has seen the two women and bows briefly as they approach.

REINHART NUSSBAUM

(to Cordelia and Esther)

Ladies. May I introduce you?

(a beat)

Colonel Vadas and Captain Hessler.

(a beat)

Gentlemen! Miss Ingham and Miss Byrd.

The officers click their heels and bow their heads briefly.

COLONEL VADAS

Charmed.

CAPTAIN

Ladies.

Colonel Vadas appraises Esther very briefly. He appraises Cordelia's face and figure quite openly as he speaks. She responds with an ironic politeness. Reinhart is impassive, Esther uncomfortable and Captain Hessler curious.

COLONEL VADAS

Is this your first time at La Fenice,
Miss Ingham?

CORDELIA INGHAM

It is.

COLONEL VADAS

I believe that the opera is based on
the life of Casanova, one of Venice's
more famous lotharios.

(a beat)

Do you like Mozart?

CORDELIA INGHAM

I prefer Verdi. In Rome, we saw
'Nabucco'.

COLONEL VADAS

A revolutionary piece. The Hebrew -

He looks directly at Reinhart.

COLONEL VADAS (CONT'D)

Slaves' -

He turns his attention back to Cordelia.

COLONEL VADAS (CONT'D)

Chorus.

He begins to hum a few bars. Cordelia is beginning to
lose her composure. Reinhart remains impassive. Colonel
Vadas stops humming.

COLONEL VADAS (CONT'D)

(to Cordelia)

You support the Risorgimento?

CORDELIA INGHAM

I support freedom for everyone.

Colonel Vadas bows briefly.

COLONEL VADAS

And I support order for all.

The bell rings, summoning the audience.

REINHART NUSSBAUM

(to the women)

Ladies, perhaps I might escort you?

Reinhart and the two women nod farewell to the two officers, who return the gesture, and then move off. Cordelia points agitatedly with her fan over her shoulder in the direction of Colonel Vadas and Captain Hessler.

CORDELIA INGHAM

(to Reinhart)

Do you know those officers well, Doctor Nussbaum?

(a beat)

Or is that a state secret?

Esther looks puzzled. Reinhart smiles briefly.

CORDELIA INGHAM (CONT'D)

(to Reinhart)

You smiled!

They look at each other. Esther notices.

CUT TO:

EXT. MAIN DOORS, FIRST PALAZZO, VENICE - DAY

The canal is off the Grand Canal. The houses on either side are four or five storeys high, each with its own set of stone landing steps, leading to the double wooden doors of the front entrance. We see Cordelia, Esther and Giorgio arrive at the landing stage in a gondola. Giorgio gets out first and then helps the ladies out. They look around and up at their surroundings. He speaks briefly to the gondolier and produces a key, opens the door and ushers them in before him.

CUT TO:

INT. ENTRANCE HALL, FIRST PALAZZO, VENICE - DAY

Cordelia and Esther look around them as Giorgio shuts the door. The hall, which is imposing with marble pillars, leads to an equally imposing marble staircase. There are paintings and furniture but all covered in dustsheets. Dust dances in the shafts of bright sunlight that pierce the long stained glass windows that are half way up the staircase. The door closes loudly. They move towards the stairs.

CUT TO:

INT. SALON, FIRST PALAZZO, VENICE - DAY

The salon's windows overlook the canal. Cordelia and Esther move to separate windows and look out. The paintings and furniture are also draped in dust covers. Giorgio approaches a covered grand piano and slowly removes the cover. Even so dust rises. He sneezes. The women turn. He gestures to the piano and then around the room.

GIORGIO ARMSTRONG

The furniture and the paintings are all included in the lease.

Cordelia crosses to the piano. There is a score on the lid. She picks it up, looks at the cover and passes it to Giorgio.

CORDELIA INGHAM

Please translate, Giorgio

GIORGIO ARMSTRONG

(reading)

'One hundred studies for little fingers.'

CORDELIA INGHAM

(to Esther)

They're the piano studies I had.

Esther smiles. Cordelia smiles at Esther, who beams back.

CUT TO:

INT. BEDROOM, FIRST PALAZZO, VENICE - DAY

They enter the master bedroom. Everything is draped here as in the other rooms. Cordelia catches herself in the full length mirror, which is beginning to 'spot'. She turns away and towards the emperor-sized double bed - at exactly the same moment as Esther. Cordelia sighs almost inaudibly.

CORDELIA INGHAM

I think somewhere unfurnished, Giorgio.

He nods. Esther is about to disagree - but decides not to.

CORDELIA INGHAM (CONT'D)

But not today.

She walks past them and out of the room.

CUT TO:

EXT. ACCADEMIA GALLERY, VENICE - DAY

We see Cordelia, Esther and Giorgio at the bottom of the steps looking up at the facade. The women are arm in arm, Giorgio to one side. Reinhart emerges from the gallery. He stops when he sees them - and tips his hat when the women see him. He nods to Giorgio, who nods back. Cordelia releases her arm and climbs the steps towards him. Esther follows, as does Giorgio.

CORDELIA INGHAM

What a cultured man you are, Doctor.

REINHART NUSSBAUM

One of the reasons I came to Venice was to see its paintings, how do you say in English, first hand. Whenever I have time, I come to the Accademia.

CORDELIA INGHAM

Do you have time today to join us on our visit?

Esther looks disapproving. Giorgio is curious. A beat.
Reinhart and Cordelia hold each other's look.

REINHART NUSSBAUM

Of course.

CUT TO:

INT. FIRST ROOM, ACCADEMIA GALLERY, VENICE - DAY

The room contains the series of paintings by
Giambattista Tiepolo inspired by an episode in Torquato
Tasso's epic poem, 'Jerusalem Liberated'. We see
Cordelia, Esther, Reinhart and Giorgio stop in front of
the painting entitled, 'Rinaldo and Armida in Her
Garden'.

GIORGIO ARMSTRONG

Armida is an enchantress. Rinaldo is
tempted to abandon the Crusades.

CORDELIA INGHAM

Does he succumb?

Reinhart points in the direction of the last of the
series.

REINHART NUSSBAUM

His friends persuade him that
slaughtering Muslims is better than
being in love.

He turns to her. They look at each other. Esther is
becoming uncomfortable. Giorgio smiles to himself.

CUT TO:

INT. SECOND ROOM, ACCADEMIA GALLERY, VENICE - DAY

We see Cordelia stopping in front of Tintoretto's Adam
and Eve. Reinhart, Esther and Giorgio join her. They
contemplate the painting.

CORDELIA INGHAM

She doesn't seem too sure about the apple.

A beat. She turns to Reinhart.

CORDELIA INGHAM (CONT'D)
Perhaps she doesn't want to be the first to eat it?

She turns to Esther.

CORDELIA INGHAM (CONT'D)
Look how coyly Signor Tintoretto has placed the foliage!

She laughs.

ESTHER BYRD
Cordelia!

CORDELIA INGHAM
Esther!

A beat. Esther adopts her put-upon-face

ESTHER BYRD
I hope, Cordelia, that you have taken note of the fact that Gabriel is chasing them from Paradise.

CORDELIA INGHAM
But we can still see their bare bottoms!

Reinhart laughs, as does Giorgio. Cordelia turns to Reinhart, smiling. Esther watches them.

CUT TO:

INT. SALON, REINHART'S APARTMENT, VENICE - DAY

Cordelia is standing on the balcony leading from the salon. Esther, seated, Reinhart, standing, in the salon itself are watching her. The salon is quite lavishly furnished: silk wall paper, gilt mirrors, chaise

longues, occasional carved tables, a grand piano, on which there a number of scores, an ormolou clock on the mantel shelf and etchings and oil paintings (including a small Canaletto) on the walls.

CORDELIA INGHAM

I can see our hotel - and our balcony.

She turns back.

CORDELIA INGHAM (CONT'D)

You never said you lived on the Grand Canal, Reinhart, and so close to us.

Esther glances quickly at Reinhart, who smiles at Cordelia. SIGNORA SARTO, Reinhart's housekeeper, enters. She is a small, elderly woman with a scar stretching down her cheek and to her throat and, apparently, below the collar of her dress. She is carrying an ornate, gilded Venetian tray with a decanter of sherry and three glasses. She places it on an inlaid table in the centre of the room.

REINHART NUSSBAUM

(to Signora Sarto)

Grazie, signora.

She smiles, crookedly. She leaves. Cordelia enters from the balcony.

CORDELIA INGHAM

I love Venice.

She looks around her. Reinhart follows her every movement.

CORDELIA INGHAM (CONT'D)

I love this room.

She goes to the Canaletto: 'Bacino di San Marco: from the East'. She turns to Esther.

CORDELIA INGHAM (CONT'D)

(mouthing)

Look.

Esther nods, unenthusiastic. Cordelia appears not to notice.

REINHART NUSSBAUM

(to both)

Amontilado?

ESTHER BYRD

Please.

CORDELIA INGHAM

And for me.

He pours three glasses. As he takes one to Cordelia and the second to Esther, Esther watches Cordelia, and Cordelia Reinhart. He returns to the tray and lifts his glass.

REINHART NUSSBAUM

Salud!

CORDELIA INGHAM

Prosit!

ESTHER BYRD

Salud!

Reinhart notes Cordelia's toast. She moves to Pietro Longhi's 'Masked Figure with a Fruit-seller'. The painting shows a young man selling apples and three figures in traditional white Venetian masks. The most prominent figure is an expensively dressed woman, holding a closed fan. She moves to the next painting, which is 'Self-portrait' by Rosalba Carreira. Reinhart crosses the room and joins her. They look at the portrait. They speak quietly. Esther, while pretending not to, is listening.

REINHART NUSSBAUM (CONT'D)

It is a self-portrait of Rosalba Carreira. She had a successful career in Venice - last century. She was 82 when she died.

CORDELIA INGHAM

Did she paint to the end?

REINHART NUSSBAUM

She had lost her sight ten years
before.

Cordelia looks intently at the portrait.

CORDELIA INGHAM

I couldn't bear that.

She moves away suddenly from the painting and towards
the piano. Reinhart watches her.

CORDELIA INGHAM (CONT'D)

You play?

REINHART NUSSBAUM

Occasionally.

He crosses to her.

REINHART NUSSBAUM (CONT'D)

A duet?

Reinhart removes the score that is already on the rest
and puts it with the others on top of the piano. He
opens the music stool, looks through what is there,
selects a book of pieces and holds it up to Cordelia. We
can see that the duets are by Schubert.

CORDELIA INGHAM

I shall try.

They sit together on the piano stool, Cordelia 'treble'
and Reinhart 'bass' and begin to play Franz Schubert's
D1. As they do so, Esther rises, goes to the inlaid
table, glances at the duettists, pours herself a sherry
and returns to her chair. The pianists are unaware, not
least because Cordelia is having difficulty. Reinhart is
very skilful. She stops suddenly. Reinhart continues for
a bar and then stops.

CORDELIA INGHAM (CONT'D)

Perhaps I would find the bass less
difficult?

REINHART NUSSBAUM

We shall change places then.

They do so.

CORDELIA INGHAM

Is 'Nussbaum' a common Austrian name?

REINHART NUSSBAUM

Amongst Jews.

CORDELIA INGHAM

I know a Jewish family in Liverpool. I met them through my father.

He turns to her.

CORDELIA INGHAM (CONT'D)

They have bought some of my watercolours - though they didn't know they were mine.

(off his reaction)

I signed them 'CI' so people might think they were painted by a man - I'm ashamed to say.

REINHART NUSSBAUM

You are a realist - and a talented painter as well as a pianist!

CORDELIA INGHAM

You are a talented pianist. I am a serious painter - and a good one.

(a beat)

One of the reasons for our Italian tour is to look for a suitable studio in a suitable city.

A beat.

CORDELIA INGHAM (CONT'D)

'Nussbaum' means 'Nut tree', doesn't it?

REINHART NUSSBAUM

I think you know it does.

CORDELIA INGHAM
Doctor Nut Tree.

She giggles.

CORDELIA INGHAM (CONT'D)
I'm sorry.

REINHART NUSSBAUM
The present Emperor's father decided
that all of the Empire's citizens
should have surnames. Those Jews
without one were required to choose
from a list. 'Nussbaum' was preferable
to 'Ewigkeit', for example.
(off her reaction)
'Donkey's Ears'.

She laughs then stifles it.

CORDELIA INGHAM
I'm sorry. That's awful.

REINHART NUSSBAUM
Worse things have been done.

He turns to her.

REINHART NUSSBAUM (CONT'D)
Shall we play?

A beat.

CORDELIA INGHAM
Aren't you curious about me?

He turns to the music.

REINHART NUSSBAUM
No.

She looks at him. He appears to be studying the music.

REINHART NUSSBAUM (CONT'D)
I know all about you from Signora
Sarto, my housekeeper.

He turns to her.

REINHART NUSSBAUM (CONT'D)

She knows Giorgio.

(a beat)

Everybody knows Giorgio.

Cordelia smiles.

CUT TO:

EXT. GONDOLA, GRAND CANAL, VENICE - DAY

Cordelia and Esther are returning to their hotel. We hear the lap of water against the side of the gondola. Esther is a little drunk. Cordelia looks at the buildings rather dreamily. We briefly see The Porter, pushing his empty barrow, cross a narrow stone bridge over a small side canal.

ESTHER BYRD

I do not think it would be right to go sight seeing with Doctor Nussbaum.

Cordelia turns to her.

CORDELIA INGHAM

We are going with our guide - and Reinhart asked if he might accompany us and I said, 'Of course'.

ESTHER BYRD

You're becoming too familiar with Doctor Nussbaum.

(a beat)

He is a married man.

CORDELIA INGHAM

I think he is lonely - away from his wife.

ESTHER BYRD

Precisely!

CORDELIA INGHAM

He is good company.

ESTHER BYRD

Aren't I?

CORDELIA INGHAM

Esther!

ESTHER BYRD

I don't want you to be hurt.

CORDELIA INGHAM

How could he hurt me?

ESTHER BYRD

You know how, Cordelia.

(a beat)

You never learn.

Cordelia turns to her suddenly. Esther perceptibly retreats.

CORDELIA INGHAM

I'm a diligent pupil, governess. I know my lessons by heart.

CUT TO:

INT. CORDELIA'S BEDROOM, HOTEL GRUNWALD,, VENICE - NIGHT

The oil lamps are lit. Cordelia is seated at her dressing table. Esther is standing behind her, carefully, lovingly brushing out Cordelia's hair.

CORDELIA INGHAM

Forgive me, my dear, dear friend!

Esther puts down the brush and places her hands on Cordelia's shoulders. She squeezes them gently and leans over, putting her face next to Cordelia's. They look at their reflections in the mirror.

CUT TO:

EXT. THE LAGOON, VENICE - DAY

We see Giorgio again in his valesana. Again, the boat is again piled high with lidded wicker baskets. This time he is rowing in the general direction of the islands of Burano and Torcello. Again, the lagoon is busy with a variety of craft.

CUT TO:

EXT. THE QUAY, MURANO, VENICE - DAY

Two armed sentries are on duty. We see Cordelia, Esther, Giorgio and Reinhart disembark from the vaporetto. They set off as a foursome: the two men at each end, Reinhart by Cordelia and Giorgio by Esther. Cordelia and Esther arm in arm.

CUT TO:

INT. GLASS FACTORY, MURANO, VENICE - DAY

We see and hear the glare and noise of the furnaces - and feel the heat in the sweat of the workers (both those stoking the furnaces and the glass blowers) and in the visitors standing back. We see the molten glass flowing from the furnaces and Cordelia, Esther, Giorgio and Reinhart, along with other tourists, watching the liquid glass beginning to be cooled then blown - into delicate goblets and decanters, and elegant animal shapes. Giorgio is acting as guide and translator to Cordelia and Esther. Reinhart stands behind them.

CUT TO:

EXT. TORCELLO, VENICE - DAY

We see Cordelia and Giorgio walking together towards the basilica, where there are two armed sentries. Esther and Reinhart follow. We see Reinhart speak occasionally and Esther nod.

CORDELIA INGHAM

Your parents were very brave to stow
away with a babe in arms.

Giorgio grimaces slightly.

GIORGIO ARMSTRONG

That is the version for tourists.
(off her reaction)
Romanticised!
(a beat)
I was born in Venice.

CORDELIA INGHAM

But they were - runaways?

GIORGIO ARMSTRONG

Of course.
(a beat)
They were born in the same village.
When the slavers came, my mother was
about 8 and my father 11 or so. They
could never be certain.
(a beat)
Imagine that voyage - its stench, its
violence, its despair - for two
children.
(a beat)
When they were sold, they were
separated. And then - a miracle. They
were sold again and to the same owner.
They fell in love.

CORDELIA INGHAM

Did they really hope to return to
Africa?

GIORGIO ARMSTRONG

Yes. They knew it would have to be by
boat.
(off her reaction)
Many slaves thought they could swim
home - and drowned, of course.

Her eyes brim with tears.

CUT TO:

EXT. VAPORETTO, VENICE - DAY

Cordelia and Giorgio are standing together at the stern rail. Reinhart is a little apart but in earshot. We see Torcello receding into the distance. Esther is in the saloon.

CORDELIA INGHAM

I believe you know Signora Sarto very well.

GIORGIO ARMSTRONG

We were inamorata.
(off her reaction)
You are disbelieving?

CORDELIA INGHAM

No.

GIORGIO ARMSTRONG

I was a youth. She was a mature woman.
(a beat)
Very beautiful.
(off her reaction)
A piece of Austrian shrapnel tore her cheek and her throat. She cannot speak above a whisper.

He looks across the lagoon.

CORDELIA INGHAM

How tragic - for you both!

He turns to her.

GIORGIO ARMSTRONG

We had ceased to be lovers long before.

She looks sympathetic.

GIORGIO ARMSTRONG (CONT'D)

Her husband discovered us.

She is shocked.

GIORGIO ARMSTRONG (CONT'D)

What a noise he made!

She gasps - then laughs. She remembers Reinhart and turns to him, covering her mouth with her hand. He shrugs and smiles.

CUT TO:

EXT. THE QUAY, SAN MICHELE CEMETERY, VENICE - DAY

We see Cordelia, Esther, Giorgio and Reinhart disembark from the vaporetto onto the narrow quay. An armed sentry is on duty at the entrance to the cemetery.

CUT TO:

EXT. SAN MICHELE CEMETERY, VENICE - DAY

Cordelia and Reinhart are walking together, talking, and ahead of Esther and Giorgio. Esther is clearly anxious about the distance between the two couples. Giorgio is relaxed, even facilitating it - for he suddenly stops and draws Esther's attention to a particular tablet.

CUT TO:

EXT. SAN MICHELE CEMETERY, PROTESTANT SECTION, VENICE - DAY

Cordelia and Reinhart are alone. The section is, in effect, a copse, with the memorials, which are North European in style (comprising headstone and grave), interspersed between the trees. Cordelia and Reinhart pause in the shade.

CORDELIA INGHAM

Do you have a favourite poet?

REINHART NUSSBAUM

What a romantic you are!

CORDELIA INGHAM

Is that a fault?

REINHART NUSSBAUM

Not here.

(a beat)

Death -

He opens his arms.

REINHART NUSSBAUM (CONT'D)

and longing! Weltschaung! Weltschmerz!

CORDELIA INGHAM

You're mocking me!

A beat.

REINHART NUSSBAUM

Perhaps teasing - a little.

She looks at him.

CORDELIA INGHAM

Mine's Byron.

A beat.

CORDELIA INGHAM (CONT'D)

I stood in Venice, on the 'Bridge of
Sighs;/A palace and a prison on each
hand:

She begins to walk to the far edge of the copse where
the lagoon laps against the narrow shore of the island.

CORDELIA INGHAM (CONT'D)

I saw from out the wave her structures
rise/As from the stroke of an
Enchanter's wand:

She looks through the trees and across to the city.
Reinhart begins to move toward her.

CORDELIA INGHAM (CONT'D)

A thousand Years their cloudy wings
expand/Around me, and a dying Glory
smiles/O'er the far times, when many a
subject land

Reinhart stands behind her.

CORDELIA INGHAM (CONT'D)
Looked to the winged Lion's marble
piles;/Where Venice sate in state,
throned on her hundred isles!

A beat. She turns round quickly and smiles
mischievously.

CORDELIA INGHAM (CONT'D)
There's a lot more.

A pause. He holds her gaze.

REINHART NUSSBAUM
Du bist wie eine Blume/so hold und
schön und rein;/ich schau' dich an, und
Wehmut/ schleicht mir ins Herz
hinein./Mir ist, als ob ich die
Hände/aufs Haupt dir legen
sollt',/betend, dass Gott dich
erhalte/ so rein und schön und hold.

She is entranced. A pause.

REINHART NUSSBAUM (CONT'D)
Heinrich Heine. Should I translate?

She nods.

REINHART NUSSBAUM (CONT'D)
You are like a flower - so graceful and
lovely and pure; as I look at you,
sadness enters into my heart.

A pause.

CORDELIA INGHAM
(gently)
Please go on.

REINHART NUSSBAUM
I feel as if I should lay my hands on
your head - and pray to God to keep you
so pure and lovely and graceful.

They continue to hold each other's gaze. A pause. Suddenly, Esther, noisily, and Giorgio, circumspectly, enter the copse. Cordelia and Reinhart, startled, look at the pair and then back at each other. Cordelia laughs. Reinhart smiles.

CUT TO:

EXT. THE LAGOON, VENICE - DUSK

We see Giorgio again in his valesana. The lagoon is less busy at this time of day. He is approaching a short, stone quay on the small island of Santo Spirito. Beyond the quay is a row of white, one storey cottages. The boat is empty except for one wicker basket. He lands and ties the boat to an iron ring. He waits. Eventually an OLD MAN comes out of one of the cottages. Giorgio sees him, lifts the basket onto the quayside and pulls himself up. He takes the basket in both hands and approaches the old man.

CUT TO:

INT. ST MARK'S CATHEDRAL, VENICE - DAY

Giorgio is sitting at the back and to the side of the nave next to a pillar, where he can see the main entrance to the nave. He looks anxious. We have the impression that, not only does he not want to be there, but that he is, as far as he is able, hiding. Esther appears in the nave. She is veiled. She looks round, sees Giorgio and makes for him. She sits by him but does not lift her veil. She leans towards him. It is apparent from his reaction that she has been drinking.

ESTHER BYRD

Thank you for coming.

GIORGIO ARMSTRONG

It was my duty. You summoned me.

(off her reaction)

Signor Armadio was insistent.

A beat.

GIORGIO ARMSTRONG (CONT'D)
'Armadio' means 'wardrobe' in English
(a beat)
He is not to be trusted in affairs of
the heart, signorina.

ESTHER BYRD
No!
(a beat)
At least, not my heart.

A pause.

ESTHER BYRD (CONT'D)
I want you to keep an eye on Cordelia.
I think she is in danger - from Doctor
Nussbaum.

GIORGIO ARMSTRONG
He is an honourable man. The eldest son
of a very wealthy family

He stands.

ESTHER BYRD
I shall pay well.

He begins to leave.

GIORGIO ARMSTRONG
I cannot.
(a beat)
Permess, signorina.

She moves her legs to one side so that he can shuffle
out.

GIORGIO ARMSTRONG (CONT'D)
Grazie.

He moves along the row and into the aisle. He faces the
altar, crosses himself, turns and heads for the main
door. He glances quickly back. Esther is looking at her
hands.

CUT TO:

EXT. BACINO DI SAN MARCO, VENICE - DUSK

We see Giorgio in his valesana, steadily rowing in the general direction of the Lido. The boat is empty. Lights are slowly, almost one by one, beginning to appear on the Lido, and the islands of San Giorgio Maggiore, the Giudecca and San Lazzaro degli Armani.

CUT TO:

EXT. RIVA DEGLI SCHIAVONI - DAY

Cordelia, with a parasol, and Reinhart are walking purposefully along the quay. They pass a sentry on duty outside the Hotel Danieli.

REINHART NUSSBAUM

Miss Byrd will be anxious when she finds you gone.

CORDELIA INGHAM

She enjoys her siesta so much it would have wrong to wake her. You said she should rest as much as possible.

She glances sideways at him. He smiles back. A beat.

CORDELIA INGHAM (CONT'D)

Do you think Signor Armadio was shocked that we have no chaperone?

REINHART NUSSBAUM

He was no doubt concerned for your reputation. Which, I assure you, is quite safe with me.

CORDELIA INGHAM

Because you are married?

They stop.

REINHART NUSSBAUM

My wife died ten years ago.

(a beat)

In childbirth.

He looks into the distance. A pause. He turns and moves off. A beat. She follows, catching him up. As she does so, he continues walking but inclines his head in acknowledgement. They walk in silence. They pass a NEWSPAPER VENDOR.

NEWSPAPER VENDOR

Oggi a Mestre! Comincio la prova dell'accusa del sangue.

CORDELIA INGHAM

What is he saying?

REINHART NUSSBAUM

It's about a trial starting in Mestre today.

(a beat)

A young woman is accusing an old Jew of murdering her child and using his blood to make bread.

She turns to him and stops. He does the same.

CORDELIA INGHAM

It is medieval.

She sighs.

CORDELIA INGHAM (CONT'D)

Like slavery.

She begins to walk on. He studies her briefly and then follows. They are heading for a row of gondolas.

CUT TO:

EXT. SAN GIORGIO MAGGIORE, VENICE - DAY

We see Cordelia and Reinhart disembark from a gondola at the landing stage on the island of San Giorgio Maggiore. They begin walking toward the church - and then stop to admire Palladio's facade. An armed soldier is on sentry-go in front of the church. They walk on to the entrance.

CUT TO:

INT. SAN GIORGIO MAGGIORE, VENICE - DAY

They are standing, looking at the Tintoretto altar piece in the South Transept. She turns to him.

CORDELIA INGHAM

How do you feel about - all of this?
(off his reaction)

The church - and the Jews! That blood libel trial - in the second half of the nineteenth century!

A beat.

REINHART NUSSBAUM

How do you feel?
(off her reaction)

Who cut the sugar cane that made you rich?

She bridles - then studies him.

CORDELIA INGHAM

My grandmother.

REINHART NUSSBAUM

Exactly!

A pause.

CORDELIA INGHAM

I'm confused, ashamed, angry.
(a beat)

Are you?

REINHART NUSSBAUM

Angry, yes.

He looks around him. A beat

REINHART NUSSBAUM (CONT'D)

And joyful, humble.

He conveys the interior of the church - its art and architecture - with a sweep of his hand.

REINHART NUSSBAUM (CONT'D)

This has nothing to do with bigotry. It is a triumph of the human spirit. Who could not marvel?

He looks at her.

CORDELIA INGHAM

You know exactly who you are.

(off his reaction)

You're a Jew.

REINHART NUSSBAUM

I am me.

CORDELIA INGHAM

Are you you first - or a Jew?

(off his reaction)

I'm a slave and a slave owner.

(off his reaction)

Which am I first?

A pause.

REINHART NUSSBAUM

Slavery is the death of the human spirit. You are you.

(a beat)

Look at me closely. If you did not know me, what race would you say I belong to?

CORDELIA INGHAM

Italian?

REINHART NUSSBAUM

But if my ancestors came from Palestine, I should look like an Arab. What happened on that long journey? Maybe one of my forbears was a marauding Cossack. We are most of us mongrels.

(a beat)

Be confused - and then be angry. Do not be ashamed

CUT TO:

INT. ST MARK'S CATHEDRAL, VENICE - DUSK

Each of the lamps in the nave is being lowered, lit and raised again. Giorgio is sitting in the same place, at the back of the nave next to a pillar. But this time he looks a little put out. As before, Esther appears in the nave. She is veiled. She sees Giorgio and makes for him. She sits by him but does not lift her veil.

ESTHER BYRD

I would not have asked to see you again, Signor Armstrong, but my anxiety for Cordelia's welfare is more than I can bear. If I were at home -

A beat.

ESTHER BYRD (CONT'D)

All her life -

She turns to him.

ESTHER BYRD (CONT'D)

I have known her since she was a baby.

She becomes tearful. He nods.

ESTHER BYRD (CONT'D)

She has always told the truth.

(a beat)

Until now!

He waits. He looks sorry for her.

ESTHER BYRD (CONT'D)

She has become deceitful.

(off his reaction)

While I was having my siesta, Cordelia and Doctor Nussbaum went to San Giorgio Maggiore.

He suppresses a smile. She notices.

ESTHER BYRD (CONT'D)

Her reputation! If she rents a studio
in Venice even for part of the year,
she would want to enter society.

He nods, convinced.

GIORGIO ARMSTRONG

Mi dispiace, Signorina Esther. I am
sure all is well. To prove it, I shall
make enquiries.

He touches the side of his nose with his forefinger.

GIORGIO ARMSTRONG (CONT'D)

Va bene!

She smiles.

CUT TO:

EXT. BALCONY, SUITE, HOTEL GRUNWALD, VENICE - DAY

Cordelia and Esther are on the balcony. Cordelia is
pointing.

CORDELIA INGHAM

You can see into Reinhart's salon from
here.

(off Esther's reaction)

You can.

Cordelia continues looking excitedly. Esther seems
uninterested. She looks down at the canal.

ESTHER BYRD

There's Captain Hessler.

Cordelia looks. They watch the vaporetto with the
Captain, the Lieutenant and the two privates but without
Colonel Vadas move, as before, in the direction of the
Rialto. Suddenly, there is a loud explosion and the boat
bursts into flames. The two women raise their hands in
shock. Rapidly, the flames engulf each of the occupants
in turn. We hear them scream. Two jump overboard, still

on fire. Esther cries out. The women hold each other. As the burning boat drifts towards the side of the canal people appear at windows and on the quayside. A passing gondola and a sailboat turn and hover.

CUT TO:

INT. SIDE WARD, MILITARY HOSPITAL, VENICE - DAY

The ward is barracks-like - bare boards, lime washed walls, small high windows. There are two occupied beds. Reinhart, jacketless, and a nun are tending to a heavily bandaged patient. Another nun is tending to the other patient, who is similarly bandaged, in the other bed. Reinhart carefully finishes what he is doing, speaks briefly to the nun he has been with, picks up his doctor's bag, crosses to the second nun and speaks briefly to her. He walks to the door of the ward and leaves.

CUT TO:

INT. CORRIDOR, MILITARY HOSPITAL, VENICE - DAY

The corridor is bleak like the ward - bare boards, lime washed walls, small high windows. Reinhart walks down it.

COLONEL VADAS (V.O.)

Doctor!

Reinhart turns, stops and faces Colonel Vadas. A pause. Colonel Vadas walks slowly towards him, smoking with a cigarette holder.

COLONEL VADAS (CONT'D)

What news of the patients?

REINHART NUSSBAUM

You know that Hessler and the lieutenant are dead?

Colonel Vadas nods. Reinhart indicates the ward.

REINHART NUSSBAUM (CONT'D)
Those two had the right idea - but too late.

(off his reaction)
They jumped.
(a beat)
We can do nothing for them.

COLONEL VADAS
And the cause?
(off his reaction)
An explosion?

REINHART NUSSBAUM
Coal oil.
(off his reaction)
It has happened before.

COLONEL VADAS
I bow to your superior knowledge of all things Venetian.

A pause.

COLONEL VADAS (CONT'D)
An accident not a bomb. How convenient for the Risorgimento!
(off his reaction)
A blow against the Empire - and no one to blame.

They study each other.

REINHART NUSSBAUM
I have other patients.

COLONEL VADAS
Of course.
(a beat)
We'll walk together.

They begin to walk side by side along the corridor.

COLONEL VADAS (CONT'D)
Are your English friends still in Venice?

(off reaction)
Your consorts at the opera! The
beautiful blackamoor and her not so
fetching companion.

Reinhart momentarily shows his anger. Vadas notices and
smiles.

CUT TO:

INT. SALON, SUITE, HOTEL GRUNWALD, VENICE - EVENING

The oil lamps are lit. Cordelia is reading 'Wuthering
Heights'. Cordelia from time to time looks up from her
book and glances in a concerned way at Esther. There is
a knock on the door. Cordelia puts her book down on the
occasional table beside her, rises and goes to the door.
She opens it - to Signor Armadio, who bows briefly. He
is holding an envelope.

SIGNOR ARMADIO
Signorina Ingham. A thousand apologies.

He hands the envelope to Cordelia. She takes it.

SIGNOR ARMADIO (CONT'D)
Doctor Nussbaum's housekeeper brought
this letter.

CORDELIA INGHAM
How kind of you to bring it up in
person.

SIGNOR ARMADIO
Nothing is too much trouble for the
signorina.

CORDELIA INGHAM
Please come in, Signor Armadio!

She turns back into the room. Signor Armadio enters. He
bows briefly to Esther.

SIGNOR ARMADIO
Signorina. A thousand apologies.

Esther looks hazily at him. Cordelia opens the letter and reads it quickly. A pause.

SIGNOR ARMADIO (CONT'D)

Shall I wait for a reply?

CORDELIA INGHAM

No - thank you.

(a beat)

Please ask Signora Sarto

He notes her familiarity with Reinhart's household.

CORDELIA INGHAM (CONT'D)

to thank the doctor for his concern and to tell him that I shall write to him. Perhaps you would send a porter up - in, say, half an hour?

Signor Armadio bows.

SIGNOR ARMADIO

Signorina.

He looks briefly in Esther's direction and goes out. Cordelia closes the door - and then re-reads Reinhart's letter. When she has finished, she looks over to Esther.

CORDELIA INGHAM

Reinhart is concerned that we were so close to the explosion

A pause. She looks again at the letter - and smiles. Esther scowls. Cordelia is unaware, quickly crosses to the writing desk, sits, gets out writing paper from one of the drawers and takes up the quill pen. She looks at the paper, appears to make a decision and begins to write rapidly.

CUT TO:

EXT. CAMPO DI SAN MARGHERITA, VENICE - DAY

Reinhart, carrying his doctor's bag and dressed as we first saw him, is crossing the Campo. There is an armed

Austrian sentry at either end of the Campo. Giorgio appears from a side street and, ensuring there is a good distance between Reinhart and himself, begins to follow him. As Giorgio is leaving the Campo, we hear the noise of metal rimmed wheels on cobbles. The Porter, who is pushing a barrow loaded with luggage, comes into view.

CUT TO:

EXT. RIVA DEL VIN, VENICE - DAY

Giorgio continues to follow Reinhart, who is walking on the canal side of the Riva, at a distance, keeping as close to the houses as possible. They disappear from view. The Porter appears pushing the barrow.

CUT TO:

EXT. STRADA NOVA, VENICE - DAY

The shops are open but the street is not as crowded as usual. Periodically, armed Austrian sentries are on duty. We can see Reinhart in the far distance, Giorgio in the middle distance and the Porter in the rear.

CUT TO:

EXT. SOTTO PASSEGIO DI GHETTO, VENICE - DAY

Giorgio is on the other side of the canal standing as much in the shadows as he can. He can see Reinhart at the door to his apartment. As he puts the key in the lock, THE STRANGER, a man in his late twenties, dressed like a clerk or a school master, Italian looking, approaches him. Reinhart and the Stranger go in after a brief discussion - the Stranger agitated, Reinhart grim. We hear the sound of the barrow. The Porter is pushing his barrow over the Ponte Guglie towards the station.

CUT TO:

INT. SALON, REINHART'S APARTMENT, VENICE - DAY

Esther, seated, is fanning herself but looking hot, ill tempered and worried. She can see Cordelia and Reinhart standing on the balcony, through the slats of the venetian blinds. They are standing a yard or so apart - and looking towards the canal rather than each other. Though the doors to the balcony are open, she cannot hear what they are saying.

CUT TO:

EXT. BALCONY, REINHART'S APARTMENT, VENICE - DAY

We see Cordelia and Reinhart as in the previous scene. They appear tense.

CORDELIA INGHAM

Did they have any children?

REINHART NUSSBAUM

Captain Hessler had three - and one of the privates five. There will be pensions, of course.

CORDELIA INGHAM

Poor things.

A pause. Silence.

REINHART NUSSBAUM

Cordelia -

She turns away suddenly.

CORDELIA INGHAM

Is that the Palazzo Barbaro?

He looks in the same direction.

REINHART NUSSBAUM

Where?

(a beat)

Yes.

A pause.

REINHART NUSSBAUM (CONT'D)

Your letter -

She turns quickly to him. A pause. He looks out into the distance. She holds her breath, searching his face for what he is going to say.

REINHART NUSSBAUM (CONT'D)

I'm honoured by your feelings.

She looks away. He turns to her.

REINHART NUSSBAUM (CONT'D)

I can't.

A pause. She looks at him.

CORDELIA INGHAM

Because of my colour?

REINHART NUSSBAUM

How could you think that?

She looks angrily at him.

CORDELIA INGHAM

It comes with experience.

He goes to take her hands. She keeps them at her sides.

REINHART NUSSBAUM

I'm sorry.

A pause. She softens, looks down.

REINHART NUSSBAUM (CONT'D)

I don't think I'm capable of love any more.

She looks up. A beat.

REINHART NUSSBAUM (CONT'D)

Have I misled you?

CORDELIA INGHAM

I've made a fool of myself. I'm 32. I should know better - which makes me ignorant not innocent.

REINHART NUSSBAUM
You're being unfair to yourself.

CORDELIA INGHAM
I should not have written to you.
(a beat)
I value our friendship too much.

REINHART NUSSBAUM
Then nothing has changed.
(a beat)
Yes?

She nods, tearfully. She smiles and dries her eyes. A pause. They look at each other.

CORDELIA INGHAM
Please play for me.

He nods, smiling.

CORDELIA INGHAM (CONT'D)
Schumann?

REINHART NUSSBAUM
You choose the piece.

He begins to play the Andantino from Sonata No. 2 in G minor, opus 22.

CUT TO:

INT. SALON, REINHART'S APARTMENT, VENICE - DAY

Cordelia and Reinhart enter from the balcony. Esther looks up. Signora Sarto enters from the hall.

CORDELIA INGHAM
(to Esther)
Reinhart is going to play for us.

Esther nods grudgingly as Signora Sarto goes up to Reinhart and hands him a note. He reads it quickly.

REINHART NUSSBAUM

(to Cordelia)

A gentleman has called. Forgive me. I must see him.

CORDELIA INGHAM

We should go.

REINHART NUSSBAUM

No, please. Signora Sarto will fetch you some coffee - or tea?

Cordelia smiles. She looks over at Esther.

CORDELIA INGHAM

(to Signora Sarto)

Tea - for both of us, please!

The signora nods and moves towards the door.

CORDELIA INGHAM (CONT'D)

(to Reinhart)

Thank you. You're very thoughtful.

He looks apologetically at her - then goes out.

CUT TO:

INT. ENTRANCE HALL, REINHART'S APARTMENT, VENICE - DAY

We see Reinhart shaking the hand of SIGNOR LEVI - who is bearded like Reinhart, holds his top hat in his other hand, is wearing a yarmulka and is dressed in the formal attire of the day.

REINHART NUSSBAUM

Shalom.

SIGNOR LEVI

Shalom.

REINHART NUSSBAUM

Can't I get you anything, Signor Levi -
coffee perhaps?

SIGNOR LEVI

Thank you, no.

REINHART NUSSBAUM

We shall go into the library.

He gestures to the appropriate door.

CUT TO:

INT. LIBRARY, REINHART'S APARTMENT, VENICE - DAY

The library has stacked shelves floor to ceiling. The shelves are full. Some books are placed on top of others. Two books are open on a large, flat-topped desk. Reinhart gestures to one of two easy chairs next to the desk.

REINHART NUSSBAUM

Please.

Signor Levi sits and Reinhart follows suit.

SIGNOR LEVI

I apologise for the intrusion.

Reinhart gestures 'no problem'.

SIGNOR LEVI (CONT'D)

You have been following the Blood Libel case?

Reinhart nods.

SIGNOR LEVI (CONT'D)

If the case goes against us and the old man is found guilty, there will be trouble here as well as in Mestre.

Reinhart nods.

SIGNOR LEVI (CONT'D)

We wondered if - you would intercede
for us with the Austrian authorities.
To provide - some sort of protection?

REINHART NUSSBAUM

Of course!

SIGNOR LEVI

You would?

REINHART NUSSBAUM

Naturally.

(a beat)

You look surprised.

SIGNOR LEVI

Relieved.

A pause.

SIGNOR LEVI (CONT'D)

Some of us were not sure you feel -
part of our community. You do not
attend synagogue.

REINHART NUSSBAUM

Unfortunately, anti-Semites don't seem
to care whether we go to synagogue or
not.

Signor Levi looks at him disapprovingly.

REINHART NUSSBAUM (CONT'D)

I was being ironic.

(a beat)

I shall speak to the Governor first
thing tomorrow - and be in touch with
you directly.

A beat.

SIGNOR LEVI

So. Well.

He gets up - as does Reinhart.

SIGNOR LEVI (CONT'D)
Very business-like. Thank you.

REINHART NUSSBAUM
My pleasure.

They shake hands. Signor Levi looks at the bookshelves.

SIGNOR LEVI
A scholar.

He turns.

SIGNOR LEVI (CONT'D)
I see that you expect the Austrians to
be here for a very long time, Doctor
Nussbaum.

REINHART NUSSBAUM
Not the Austrians, Signor Levi, just
me.

CUT TO:

EXT. LA DOGANA, VENICE - DAY

We see Giorgio walking along the Fondamente Dogana di Mare towards the tip of the promontory. He passes an empty luggage barrow. He stops at the main entrance to the Dogana, which is at the end of the promontory. There is a sentry on either side of the door. He takes a letter from his pocket and shows it to one of the sentries. He is allowed in. He looks expectant.

CUT TO:

INT. COLONEL VADAS' OFFICE, LA DOGANA, VENICE - DAY

There is a map of the Austro-Hungarian empire, with flags marking the strategic towns and cities - on the wall - and, next to it, a detailed map of Venice, also with flags. On a table, there is a three dimensional map of the Causeway. There is a telescope at one of the windows. Colonel Vadas is sitting at his desk, his back

to the other window. Giorgio is standing in front of the desk, his hands at his side.

COLONEL VADAS

How good of you to come, Signor Armstrong? Can you guess why I asked to see you?

GIORGIO ARMSTRONG

I can.

COLONEL VADAS

Really?

GIORGIO ARMSTRONG

You are new to Venice. You are keen to see its glorious sites, learn about its inspiring history and enjoy its current gossip. You wish to hire the best guide there is.

He smiles. Colonel Vadas does the same. He claps briefly. Giorgio begins to grow tense.

COLONEL VADAS

Bravo - as you Italians say. Ah, but perhaps you do not think of yourself as Italian?

Giorgio is silent.

COLONEL VADAS (CONT'D)

I do want you to help me - and the Emperor himself.

(a beat)

I want you to spy on Signorina Ingham and Signorina Byrd.

Giorgio is first surprised then non-plussed.

COLONEL VADAS (CONT'D)

There. I have been direct.

(a beat)

They are a danger to the state.

Giorgio makes a deprecating noise.

COLONEL VADAS (CONT'D)
You have evidence that they are not?
Excellent! That will save the Empire
time - and money. Because I was, of
course, going to pay you handsomely.

A pause.

COLONEL VADAS (CONT'D)
Where is it?

GIORGIO ARMSTRONG
Signor?

COLONEL VADAS
The evidence.

GIORGIO ARMSTRONG
I -

Silence. Colonel Vadas gets up from behind his desk and
comes round to stand close to Giorgio.

COLONEL VADAS
Have you no evidence?

A pause. Giorgio looks down.

COLONEL VADAS (CONT'D)
We all have secrets.
(a beat)
Mine is that my paternal grandmother
was a gypsy.
(a beat)
Now that secret is yours.
(a beat)
Keep it.

He goes back behind his desk. Giorgio stares at him.

COLONEL VADAS (CONT'D)
So, the details. You will report to me
everyday.

Silence.

GIORGIO ARMSTRONG

I refuse.

COLONEL VADAS

Then everyone will know about your sexual proclivities.

Giorgio shrugs.

GIORGIO ARMSTRONG

I make no secret of the many women I have loved.

COLONEL VADAS

And the female tourists are no doubt excited by the very idea.

(a beat)

But they would not want to know about the men you have loved, would they?

For the first time, Giorgio looks afraid.

CUT TO:

EXT. SAN LAZZARRO DEGLI ARMANI, VENICE - LATE AFTERNOON

We see the tall campanile, crowned by an oriental cupola, of the Roman Catholic Armenian monastery. We see Giorgio approaching in his valesana. We see him land, stow the oars and tie the boat to an iron ring.

CUT TO:

EXT. PRINTSHOP, SAN LAZZARRO, VENICE - LATE AFTERNOON

Giorgio is walking towards the main building. FIRST MONK comes to the open door of the print works, holding a book in a cloth. His hands are ink stained. We can hear the sound of a manual printing press.

FIRST MONK

Giorgio.

Giorgio sees him and crosses over, smiling.

FIRST MONK (CONT'D)

Look.

He holds the book open. Giorgio reads.

GIORGIO ARMSTRONG

'Arma virumque cano.'

FIRST MONK

'Of arms and the man, I sing.'

GIORGIO ARMSTRONG

That special type face is beautiful.
Thank you for showing me, Brother.

FIRST MONK

I knew you'd want to see it.

CUT TO:

INT. CLOISTER, SAN LAZZARRO, VENICE - LATE AFTERNOON

Giorgio is walking along the cloister, SECOND MONK coming towards him. They speak as they pass.

SECOND MONK

God Bless You, Giorgio.

GIORGIO ARMSTRONG

Thank you. And you, Brother.

CUT TO:

INT. CELL, SAN LAZZARRO, VENICE - DUSK

Giorgio is sitting on a stool. The room is whitewashed and bare except for a crucifix, an icon and a set of bookshelves. We hear the occasional, exuberant, young male shout from outside through the small, high open window. Giorgio is reading - it is a Latin translation of Sappho's poems - or trying to. He gives up, carries his stool to the window and stands on it.

CUT TO:

EXT. OPEN GROUND, SAN LAZZARO, VENICE - DUSK

We see, from over Giorgio's shoulder, eight novice monks - two sides of four - playing football. He looks wistful, longing. One of them scores. There are cheers and groans. Suddenly, the bell for vespers begins to toll. They become silent and collect their things.

CUT TO:

INT. CHAPEL, SAN LAZZARO, VENICE - DUSK

We see Giorgio at the back of the kneeling congregation with the other lay people. The monks and novices are at the front.

ABBOT

Deus, in auditorium meum intende.
Domine, ad adiuvandum me festina.
Gloria Patri, et Filio, et Spiritui
Sancto. Sicut erat in principio, et
nunc et semper, et in saecula
saeculorum.

CONGREGATION

Amen. Alleluia.

CUT TO:

EXT. UNLIT SALIZZADA, VENICE - NIGHT

We see two male figures making their way along the salizzada. One carries a partly closed lantern. He stops.

GIORGIO ARMSTRONG

We are here, Colonel Vadas.

COLONEL VADAS

You vouch for this place, Signor
Armstrong?

GIORGIO ARMSTRONG

It is a long time, Colonel. I vowed -

COLONEL VADAS
Who did you make your vows to?

A beat.

GIORGIO ARMSTRONG
The Almighty.

COLONEL VADAS
Not to me?

Silence. A beat.

COLONEL VADAS (CONT'D)
Then you must be my surety.
(a beat)
You will wait for me.
(off his reaction)
I insist, Signor Armstrong.
(a beat)
The bell pull!

CUT TO:

INT. BEDROOM, BROTHEL, VENICE - NIGHT

The room is furnished with a chaise longue, a large double bed with a central drape, red flock wall paper and erotic etchings. Colonel Vadas is sitting, smoking, fully clothed on the chaise longue. There is a knock on the door.

COLONEL VADAS
Enter.

Three women shuffle in, their backs to Colonel Vadas. They are naked, except for their shoes. One is tall, one short, one medium - in that order. They are all pale skinned. We can see that each is holding a stick in her right hand - and that, while trying to appear sensuous, they are actually apprehensive.

COLONEL VADAS (CONT'D)
Please turn and face me, ladies - and stand further apart.

They shuffle round. Each is holding a black mask to her face. They look down behind the mask and sideways and shuffle apart.

COLONEL VADAS (CONT'D)

Excellent. Well drilled.

He stands and moves very close to the tall woman. He speaks directly to the mask.

COLONEL VADAS (CONT'D)

'The first, of gold, who this inscription bears, 'Who chooseth me shall gain what many men desire.'

He moves to the short woman and again stands very close, speaking to her mask.

COLONEL VADAS (CONT'D)

'The second, silver, which this promise carries, 'Who chooseth me shall get as much as he deserves.'

He moves to the medium-sized woman and repeats the procedure.

COLONEL VADAS (CONT'D)

'This third, dull lead, with warning all as blunt, 'Who chooseth me must give and hazard all he hath.' How shall I know if I do choose the right?'

(a beat)

Why - I'll have you all!

He laughs.

CUT TO:

EXT. COLONEL VADAS' OFFICE, LA DOGANA, VENICE - DAY

As before, Colonel Vadas is seated behind his desk and Giorgio is standing. Colonel Vadas appears relaxed, Giorgio very tense.

COLONEL VADAS

Thank you for providing me with such an excellent evening. If there were time, common politeness would require me to share the details with you but -

He shrugs.

COLONEL VADAS (CONT'D)

To business. Your report.

GIORGIO ARMSTRONG

Signorina Ingham and Signorina Byrd are merely tourists. The only Venetians they have spent any length of time with are, the manager of the hotel, Signora Sarto and myself.

COLONEL VADAS

Signora Sarto?

GIORGIO ARMSTRONG

She is Doctor Nussbaum's housekeeper.

COLONEL VADAS

Of course.

He gets up and stands at the window with telescope.

COLONEL VADAS (CONT'D)

Join me.

Giorgio does so. They both look straight ahead.

COLONEL VADAS (CONT'D)

Venice was a great empire. It lost control. Austria-Hungary is a great empire.

A pause.

COLONEL VADAS (CONT'D)

I shall tell you another secret - which you will keep, of course. How desperate we are to live as long as we can whatever conditions we live in!

A pause.

COLONEL VADAS (CONT'D)

I am not a military engineer.

(a beat)

It is out.

A pause.

COLONEL VADAS (CONT'D)

I am going to tell you something of my life.

(a beat)

I have been in the Imperial Army since I joined the cavalry as a cadet at 15. I am the Military Attaché at the Habsburg Embassy to the Vatican. Since the revolutions of 1848 I have been a key part of the Empire's secret service. I am fluent in English, French and Italian as well as the main languages of the Empire. The Rome posting means I am at the hub of intrigue in Catholic Europe.

(a beat)

So, you will now also spy on Doctor Nussbaum.

CUT TO:

INT. ENTRANCE HALL, SECOND PALAZZO, VENICE - DAY

We see Cordelia, Esther and Giorgio in an even more imposing entrance hall than the previous one - in terms of size. But there are no paintings or furniture. It is dirty and the effect of the damp from the canal is clearly visible on the walls. We, and they, hear the scurrying of rats. The two women instinctively move towards each other and Giorgio hurriedly ushers them towards the flight of stone steps that stretches out of sight.

CUT TO:

INT. BALLROOM, SECOND PALAZZO, VENICE - DAY

The room is in darkness except for the light which enters as the double doors, which creak, are opened. Giorgio enters a yard or so into the room, beckoning the women in but Cordelia and Esther stay at the entrance. This room has once been splendid - but the wall to floor mirrors are spotted and the gilt woodwork is tarnished. One of three chandeliers has, at some point in the past, come loose from the ceiling, shattered and covered the dance floor with shards of glass. The light shed by the open doors catches the broken glass. First Cordelia then Esther turn and move away. Giorgio begins to follow them

CUT TO:

INT. LANDING, SECOND PALAZZO, VENICE - DAY

We see Cordelia take the final step onto the landing - and then realise she is alone. She looks over the bannister.

CUT TO:

INT. STAIRWELL, SECOND PALAZZO, VENICE - DAY

We see, from Cordelia's POV, Esther and Giorgio on the stairs a floor down. Esther appears to be questioning Giorgio, who shrugs.

CUT TO:

INT. LANDING, SECOND PALAZZO, VENICE - DAY

Cordelia looks briefly curious and then continues. She walks towards a door marked 'Camera Dei Bambini'.

CUT TO:

INT. NURSERY, SECOND PALAZZO, VENICE - DAY

Cordelia opens the door. A shutter has been left partly open. The sunlight dazzles her momentarily. In one corner, as if staring at them, is a toy dog attached to four wooden wheels and with a wooden handle.

CORDELIA INGHAM

No.

CUT TO:

EXT. COTTAGE, BURANO, VENICE - DAY

We see Giorgio, one of the wicker baskets at his feet, knocking on the door. He picks up the basket. The door is opened by an OLD WOMAN. She smiles and crosses herself as soon as she sees Giorgio.

OLD WOMAN

Dio ti benedica, Giorgio!

He passes the basket over.

GIORGIO ARMSTRONG

Grazie, signora.

CUT TO:

EXT. PROMONTORY, BURANO, VENICE - DAY

We see Giorgio is pulling away from a thin strip of shingly beach in his valesana, which has only a couple of wicker baskets still in it. We hear shouts - boyish, good humoured. He is pulling by a low promontory of earth and grass. Three naked boys in their very early teens are diving into the water from the promontory and heaving themselves out - and diving back in again - with much shouting and laughter, the water glistening on their limbs. We see that Giorgio has seen them but seems intent on rowing past. One of the boys has seen him.

FIRST BOY.

Ciao, Signor Armstrong! Come stai?

Giorgio - reluctant but pleased - stops rowing and turns to the boy.

GIORGIO ARMSTRONG

Non c'e male, ragazzo, non c'e male!

He holds the boat still - and watches them dive, haul themselves out and push each other in - the sunlight glinting on the wet bodies. He sighs. A beat. He continues rowing.

CUT TO:

EXT. QUADDRI'S, ST MARKS SQUARE, VENICE - LATE AFTERNOON

Cordelia and Esther are taking tea. By Esther's setting, there is a glass of Amaretto. She is looking in her Baedeker, Cordelia looking dreamily at the pigeons. We see Colonel Vadas approaching them. They do not. He clicks his heels and salutes. They look up, startled.

COLONEL VADAS

Ladies! What an unexpected pleasure.
May I join you?

CORDELIA INGHAM

(reluctantly)
Of course.

ESTHER BYRD

(unsure)
Please.

He sits, smiling.

COLONEL VADAS (CONT'D)

So gracious!

He indicates the Baedeker.

COLONEL VADAS (CONT'D)

And what wonders have you been seeing today?

CORDELIA INGHAM

Ca'd'oro.

(a beat)

And the fish market.

COLONEL VADAS

How eclectic!

The waiter arrives to take his order. Colonel Vadas dismisses him.

COLONEL VADAS (CONT'D)

How I would like to live in England!

(off their reaction)

Shakespeare! Othello! The Merchant of Venice!

They stiffen.

COLONEL VADAS (CONT'D)

(to Cordelia)

You are named after a Shakespearian character, are you not, Miss Ingham?

She nods, warily.

COLONEL VADAS (CONT'D)

She was a king's daughter - but he banished her for treachery. Is that not right?

CORDELIA INGHAM

She loved him beyond words but -

COLONEL VADAS

Austria-Hungary is full of subversives and republicans. There are plots everywhere. Assassinations, explosions.

(a beat)

There are so many victims. Like poor Captain Hessler.

CORDELIA INGHAM

The fire was an accident.

COLONEL VADAS

Really? May I ask how you know that for certain, Miss Ingham?

CORDELIA INGHAM

(a little flustered)

Someone told me.

(off his reaction)

I can't remember who.

He shakes his head.

COLONEL VADAS

The Empire is prone to accidents.

ESTHER BYRD

We saw it.

(off his reaction)

ESTHER BYRD (CONT'D)

From our hotel balcony.

COLONEL VADAS

What an awful coincidence!

(off her reaction)

That you should be there at just that time.

A pause. He sighs. He stands up, salutes and clicks his heels.

COLONEL VADAS (CONT'D)

Unfortunately, I must take my leave.

He indicates the tea things.

COLONEL VADAS (CONT'D)

What interesting customs you English have.

He clicks his heels, salutes them and walks off towards St Marks. They watch him go. They turn to each other. Cordelia shudders. Esther pulls a face.

CUT TO:

EXT. RIVA DEL VIN, VENICE - DAY

As before, we see Reinhart followed by Giorgio at a suitable distance - and hear the metalled rimmed wheels echoing in a narrow street nearby.

CUT TO:

INT. CORDELIA'S BEDROOM, SUITE, HOTEL GRUNWALD, VENICE - NIGHT

Cordelia is sleeping. Suddenly, we hear a noise from the salon next door - like someone falling. Cordelia wakes, startled. She gets quickly out of bed, goes to the door and opens it. Lamp light floods her room. We see Esther in her night dress lying prone.

CUT TO:

INT. SALON, SUITE, HOTEL GRUNWALD, VENICE - NIGHT

Cordelia hurries to Esther and, with difficulty, helps her get up from the floor and into an armchair. Esther is seriously drunk. Next to the armchair is an occasional table with an empty decanter of sherry and an empty glass. She kneels by Esther's side and strokes her hair.

CORDELIA INGHAM

Esther, Esther.

She sighs.

ESTHER BYRD

I know I'm drinking too much.

(a beat)

We must leave Venice - tomorrow, today.

(a beat)

That terrible fire.

(a beat)

That man.

CORDELIA INGHAM

Colonel Vadas?

ESTHER BYRD
No, no. Doctor Nussbaum.

CORDELIA INGHAM
Not now.

ESTHER BYRD
He has a mistress, you know.

CORDELIA INGHAM
Well - what if he has. It's perfectly natural. Father had a mistress. You know that.

Esther takes hold of Cordelia's shoulders.

ESTHER BYRD
I love you.

CORDELIA INGHAM
I know you do.

ESTHER BYRD
I mean -

She moves to kiss Cordelia on the mouth and, in trying to do so and with Cordelia taking evading action, Cordelia's face is scratched. Cordelia touches the side of her face in shock rather than pain. Esther falls to her knees.

ESTHER BYRD (CONT'D)
I am so sorry. Forgive me.

She falls to the floor sobbing.

ESTHER BYRD (CONT'D)
Forgive me.

CORDELIA INGHAM
Let's get you to bed.

She lifts Esther up, again with difficulty, on to her knees - then she helps up on to her feet.

ESTHER BYRD

Do you forgive me?

CORDELIA INGHAM

Of course!

(a beat)

We'll forget it.

Esther takes hold of her shoulders again.

ESTHER BYRD

We can't.

(a beat)

I want you.

With one hand she grabs hold of Cordelia's right hand and with the other free hand pulls her nightdress up. She tries to push Cordelia's hand between her legs. Cordelia resists. They struggle - and Cordelia falls backwards. They are both sobbing now. Esther attempts to straddle her but eventually Cordelia pushes her off. She staggers to her bedroom leaving Esther on the floor.

CUT TO:

EXT. GRAND CANAL, VENICE - NIGHT

We see Cordelia, in a cloak with the hood up, crossing the Grand Canal in a gondola. The lamp on the gondola's prow lights part of her face. There is silence except for the slap of water against the vessel's sides and the oar moving in the rowlock. We watch the gondola cross from the Hotel Grunwald landing stage to the opposite side. The gondola draws up at the quay. The gondolier helps her out and she pays him.

CUT TO:

EXT. CAMPO DI SAN GREGORIO, VENICE - NIGHT

Cordelia is banging desperately on the door to Reinhart's palazzo. The door opens. Reinhart, in his dressing gown, is holding a lamp. Signora Sarto is behind him. He quickly passes the lamp to the

housekeeper and gently takes Cordelia by the elbow and leads her in. The door slams.

CUT TO:

INT. ENTRANCE HALL, REINHART'S APARTMENT, VENICE - NIGHT

Reinhart and Signora Sarto are in their dressing gowns, both looking anxiously at Cordelia, who has put her hood down but not removed her cloak.

REINHART NUSSBAUM

What has happened?

Cordelia, determined not to sob, shakes her head vigorously. Signora Sarto goes to Reinhart and whispers to him. He nods. She goes off.

REINHART NUSSBAUM (CONT'D)

Let's go in the salon. Signora Sarto will bring you something to drink - hot chocolate.

Cordelia does not move. He takes his doctor's bag from a side table, moves to her, gently takes her elbow and leads her towards the salon.

CUT TO:

INT. SALON, REINHART'S APARTMENT, VENICE - NIGHT

He leads her to the chaise longue. He puts his hand on hers and encourages her to sit. He sits by her, opens the bag and takes a phial and a clean swab. He removes the stopper from the phial and tips it briefly onto the swab.

REINHART NUSSBAUM

You've had iodine before?

She nods. He applies it. She flinches. He puts the stopper back in the phial and returns it to his bag. He puts the swab back in the bag and closes it. Signor Sarto enters with a tray and a mug of hot chocolate. She

places it on a table by the chaise longue and turns to look at Cordelia. She shakes her head and goes up to Reinhart and whispers. He nods. She goes out.

REINHART NUSSBAUM (CONT'D)

Have you been attacked?

Cordelia vehemently shakes her head. Suddenly, she begins to sob - violently. He moves close to her and puts his arm round her. She buries her head in his shoulder and sobs even more. He looks down at her. A beat. Signora Sarto appears at the salon door. Cordelia's sobs are becoming less frequent. Signora Sarto holds up her hands in front of her and shakes them with anxiety as she contemplates the pair. She moves into Reinhart's line of sight. He looks up. Cordelia has stopped sobbing. He turns to her.

REINHART NUSSBAUM (CONT'D)

(gently)

Cordelia.

(a beat)

Cordelia.

She lifts her head and looks up. He takes a folded, white handkerchief from his dressing gown pocket and hands it to her. She takes it.

REINHART NUSSBAUM (CONT'D)

If you wish to stay, Signora Sarto has made up a bed for you. She will show you to your room.

Cordelia looks at both of them.

CORDELIA INGHAM

(barely audible))

Thank you.

Signora Sarto smiles anxiously at her.

REINHART NUSSBAUM

Perhaps you will feel able to talk in the morning.

She looks at him.

CORDELIA INGHAM

I must go to the hotel first thing.

REINHART NUSSBAUM

I will come with you.

(off her reaction)

I insist.

CUT TO:

INT. ENTRANCE HALL, REINHART'S APARTMENT, VENICE - DAY

We see Reinhart, holding his doctor's bag, and Signora Sarto.

REINHART NUSSBAUM

She has been attacked - but not in the way we feared.

Signora Sarto nods, waiting for him to say more. When he does not, she nods again. Cordelia enters, carrying her cloak. Signora Sarto smiles and moves to her - as does Reinhart. Cordelia pats her hair. She looks a little less kempt than usual but attractively so.

CORDELIA INGHAM

I must look awful.

Reinhart smiles and shakes his head.

CUT TO:

INT. SALON, SUITE, HOTEL GRUNWALD, VENICE - DAY

Reinhart is sitting in the armchair, his bag on the table beside him. He is smoking. Suddenly, we hear a raised voice - Esther's - and Cordelia's more soothing tones from Esther's bedroom. We cannot hear what is being said. Reinhart rises and looks anxiously at the door. Silence. He listens. The bedroom door opens quietly, Cordelia emerges and shuts the door gently.

CORDELIA INGHAM

I think the draught you gave her is taking effect.

(a beat)

I must be here when she awakes.

REINHART NUSSBAUM

The nurse I've hired will take care of that.

CORDELIA INGHAM

I can't hate her.

REINHART NUSSBAUM

I know.

(a beat)

She is desperate. And the drink makes her dangerous - particularly to someone she loves so much.

Cordelia shivers.

CORDELIA INGHAM

To think she thought -

A beat. She looks at him - reflects then nods.

CORDELIA INGHAM (CONT'D)

My ignorance again.

REINHART NUSSBAUM

Innocence.

A pause.

CORDELIA INGHAM

I shall arrange for another suite - perhaps in another hotel.

REINHART NUSSBAUM

Why not stay in my apartment?

(off her reaction)

Signora Sarto suggested it. She would be our chaperone.

(a beat)

I think she wants to mother you.

CORDELIA INGHAM
You're both very kind.

She becomes tearful.

REINHART NUSSBAUM
Then it's settled.

She smiles.

CUT TO:

EXT. CAMPO DI GHETTO NUOVO, VENICE - DAY

We see two armed guards at either entrance to the campo and Colonel Vadas, strolling, his hands behind his back, apparently examining each of the tenements carefully. A shutter is closed as he passes. We hear a door pulled to. He turns, smiling.

CUT TO:

EXT. CAMPIELLE DELLE SCUOLE, GHETTO VECCHIO, VENICE - DAY

As in the campo, there are a pair of armed guards at each entrance and Colonel Vadas again ostentatiously apparently inspecting the buildings. A small group of men, including Signor Levi and RABBI GRASSIN watch him. He salutes them casually as he passes.

CUT TO:

INT. SALON, REINHART'S APARTMENT, VENICE - NIGHT

Reinhart is playing the last section of the first movement of Beethoven's 'Moonlight Sonata'. Cordelia is sitting beside him turning the pages. They are both dressed in evening wear. He finishes. She claps with her gloved hands.

CORDELIA INGHAM
That was so beautiful.

He turns to her. A beat.

REINHART NUSSBAUM

I love you.

She cannot speak.

REINHART NUSSBAUM (CONT'D)

I - have no words.

She leans towards him. They kiss. He holds her bare shoulders gently. They become passionate.

FADE TO:

INT. BEDROOM, REINHART'S APARTMENT, VENICE - NIGHT

An oil lamp on a marble topped dressing table lights the room. The lamp is turned down, providing a low, warm, golden light, which casts their shadows onto the heavy, damask curtains.

FADE TO:

MONTAGE 1

We see Reinhart slowly and gently unfastening the hooks and eyes at the back of Cordelia's gown.

FADE TO:

MONTAGE 2

They are both naked. He is lying partly on top of her. He is stroking her arm, her side, her thigh. They are kissing. The colours of their bodies complement each other in the low lamplight - his paleness, her darkness.

FADE TO:

MONTAGE 3

They are making love. Her dark and his pale skin meld in the golden lamplight.

FADE TO:

INT. BEDROOM, REINHART'S APARTMENT, VENICE - DAWN

A shaft of sunlight is shining through the partly drawn curtains. They lie facing the ceiling. Each is smiling. They have just made love. She touches the side of his face. He turns to her.

CORDELIA INGHAM

I'm so happy.

She goes to kiss him.

REINHART NUSSBAUM

I want you to marry me.

She becomes serious. A beat.

REINHART NUSSBAUM (CONT'D)

If you marry me you can save money on a studio.

He points upwards. She smiles, puzzled.

FADE TO:

INT. ATTIC STUDIO, REINHART'S APARTMENT, VENICE - DAWN

As Reinhart and Cordelia, in dressing gowns, enter the attic studio, the light from the stairway they have ascended partly illuminates the room. We can see that each of its four 'walls' is shuttered. Reinhart opens each of the sets of shutters. As he does so, we see Venice east, south, west and north. Cordelia follows him quickly, staring avidly at each of the scenes he exposes. He pulls back the blind covering the skylight that extends nearly the full length and width of the room. Finally, he opens the two halves of the skylight by turning a large handle. As he does so, we can hear

the angelus beginning to be rung from churches across the city. She turns to him.

CORDELIA INGHAM

We are in heaven!

She runs to him. He takes her in his arms. They kiss.

FADE TO:

INT. ANTIQUARIAN BOOKSHOP, VENICE - DAY

Reinhart is standing before a stack of books in German and leafing carefully and reverently through a particular volume. Giorgio appears at the end of the stack and takes down a book. Reinhart has not noticed him. Giorgio puts the book down, moves to Reinhart and selects another book. Reinhart looks up.

REINHART NUSSBAUM

Giorgio!

Giorgio turns.

GIORGIO ARMSTRONG

I must speak to you, Doctor.

Reinhart closes the book.

REINHART NUSSBAUM

Of course. Shall we go to a cafe?

GIORGIO ARMSTRONG

Here is best.

(a beat)

Colonel Vadas has you under surveillance.

Reinhart studies him. Giorgio looks uncomfortable.

REINHART NUSSBAUM

How do you know this?

GIORGIO ARMSTRONG

I know everything that happens in
Venice.

A pause. Reinhart continues to study him. Giorgio looks
away.

REINHART NUSSBAUM
Do you also know what Colonel Vadas has
gleaned from this surveillance?

GIORGIO ARMSTRONG
That you go frequently to the Ghetto.

A beat. Reinhart looks briefly alarmed - then steadies
himself.

REINHART NUSSBAUM
And what do I do there?

GIORGIO ARMSTRONG
He does not know that.

Reinhart looks at him intently.

REINHART NUSSBAUM
Why should I trust you?

GIORGIO ARMSTRONG
Doctor!

REINHART NUSSBAUM
Well?

A beat.

GIORGIO ARMSTRONG
Because Signora Sarto and I wish
Signora Ingham and yourself only
happiness.

He nods, puts the book he is holding back, turns and
leaves. Reinhart watches him go.

CUT TO:

EXT. CAMPO DI GHETTO NUOVO - NIGHT

We see Reinhart approaching a heavy wooden door. He uses the knocker once. We hear the sound echo in the house. Silence. He knocks again. A panel behind a grill in the door slides open. We can see part of a bearded face - and the eyes investigating Reinhart.

REINHART NUSSBAUM
Rabbi Grassin?

RABBI GRASSIN
Yes.

REINHART NUSSBAUM
I am Doctor Nussbaum.

RABBI GRASSIN
Yes.

REINHART NUSSBAUM
I need to talk with you, please.

RABBI GRASSIN
It is late.

REINHART NUSSBAUM
I apologise.
(a beat)
I need your help.

A pause. We hear a bolt slide back.

CUT TO:

EXT. BACINO DI SAN MARCO, VENICE - DAWN

We see Giorgio is rowing his empty valesana away from San Lazzaro and towards the city. The sun is beginning to light the buildings and the water. We hear a distant angelus.

CUT TO:

INT. BEDROOM, REINHART'S APARTMENT, VENICE - DAWN

As before, the curtains are not quite fully drawn and the dawn light is beginning to flood the room. Reinhart is awake and has obviously been so for some time. He is staring at the ceiling, his hands behind his head. Cordelia wakes, and gently moves her hand across his chest. He takes her in his arms. He kisses the top of her head.

REINHART NUSSBAUM

I must leave Venice for a while.

She does not move but is instantly alert.

CORDELIA INGHAM

I'll come with you.

REINHART NUSSBAUM

That might not be safe.

(a beat)

The Austrians will not be here forever.

She moves out of his embrace and props herself up on her elbow.

REINHART NUSSBAUM (CONT'D)

Colonel Vadas is having me followed.

CORDELIA INGHAM

Colonel Vadas?

REINHART NUSSBAUM

He is in the Imperial Secret Service.

A pause. She waits for him to continue.

REINHART NUSSBAUM (CONT'D)

I have been helping the Risorgimento.

A pause. She is listening intently.

REINHART NUSSBAUM (CONT'D)

Information. Materials. The Austrians would consider me a traitor.

She moves away slightly. He notices.

CORDELIA INGHAM

The bomb?

He takes her arm.

REINHART NUSSBAUM

It made a statement.

CORDELIA INGHAM

People might have been killed.

He strokes her arm.

REINHART NUSSBAUM

No, no. It was timed very carefully.

CORDELIA INGHAM

Are you sure?

REINHART NUSSBAUM

Our cause is just. I would not agree to murder.

She strokes his head.

CORDELIA INGHAM

What shall we do?

He sits up.

REINHART NUSSBAUM

A rabbi has agreed to marry us - if you are willing.

CORDELIA INGHAM

Yes, oh yes!

REINHART NUSSBAUM

We should go to the ghetto tonight. I will arrange for us to be taken to Mestre by boat.

She smiles. He touches her face.

REINHART NUSSBAUM (CONT'D)

We could live in Florence - until the
Austrians leave Venice.

(off her reaction)

The Risorgimento will triumph. The
Empire will be destroyed.

He takes her hands.

REINHART NUSSBAUM (CONT'D)

Liberty is on the march throughout
Europe. The whole world will be free
one day. I do believe that.

CORDELIA INGHAM

Yes.

He smiles.

CUT TO:

INT. FOYER, HOTEL GRUNWALD, VENICE - DAY

We see Cordelia enter the foyer, Signor Armadio sees her
arrival and heads towards her.

SIGNOR ARMADIO

Signorina Ingham. Signorina Byrd
dismissed her nurse yesterday evening.

(a beat)

I hope all will be well.

CORDELIA INGHAM

Doctor Nussbaum and I will make sure it
is.

(a beat)

And that you are properly compensated
for your trouble, Signor.

He bows. She moves on.

CUT TO:

INT. SALON, SUITE, HOTEL GRUNWALD, VENICE - DAY

Cordelia and Esther are sitting in the armchairs, slightly at an angle to each other, and each on the edge of her seat. Esther, though not looking as immaculate as when we first saw her, is well presented and seems in control of herself.

ESTHER BYRD

You could marry in Liverpool.

(a beat)

You could live in your father's house.
I could find somewhere smaller nearby.

CORDELIA INGHAM

We want to live in Italy. We will visit you. You will continue living where you've lived since you were a girl.

(off her reaction)

The house is as much yours as mine.

(off her reaction)

It is. My father would have wanted it.

Esther becomes tearful. She takes out her handkerchief. Cordelia also becomes tearful and follows suit. They laugh.

CORDELIA INGHAM (CONT'D)

I do hope we can be friends.

Esther opens her arms. Cordelia moves towards her. Esther stands and they embrace.

ESTHER BYRD

Will you ever forgive me?

Cordelia moves back. Their hands are on each other's shoulders.

CORDELIA INGHAM

Forgiven and forgotten.

(a beat)

I understand. My - feelings are awake now.

Esther takes her hands off Cordelia's shoulders.

ESTHER BYRD

How much does Doctor Reinhart know?

CORDELIA INGHAM

Know?

ESTHER BYRD

What have you told him?

CORDELIA INGHAM

Nothing, nothing at all - of course!

ESTHER BYRD

I've always known when you were lying.

(a beat)

How could you?

She clenches her fists. Cordelia tenses.

ESTHER BYRD (CONT'D)

My love for you is pure. How dare you
spoil it with that man!

CORDELIA INGHAM

I'm going.

Esther moves towards her, pleading.

ESTHER BYRD

No.

Cordelia moves back towards the door.

CORDELIA INGHAM

There may be time to talk later when
you're calmer.

ESTHER BYRD

I am calm.

(a beat)

One last embrace.

She holds out her hands.

CORDELIA INGHAM

You frighten me.

ESTHER BYRD

Please.

Cordelia tentatively goes to Esther. They embrace. Esther strokes Cordelia's back in a motherly way. She kisses her on the cheek. Cordelia reciprocates.

ESTHER BYRD (CONT'D)

See.

Cordelia nods, tearfully.

CORDELIA INGHAM

I shall write.

She opens the door and looks back briefly. Esther is smiling benignly. Cordelia goes out and closes the door. Esther's expression changes immediately to one of hate.

CUT TO:

EXT. CAMPO DI SAN GREGORIO, VENICE - NIGHT

One of the double doors to Reinhart's palazzo is open and we can see, in the dim light from the entrance hall, the Porter loading a portmanteau onto his barrow, on which there is already a portmanteau and a small trunk. We can see, in the entrance hall, Cordelia, Reinhart (both in cloaks) and Signora Sarto. The Porter takes up the shafts of the barrow and waits. We see Reinhart going to shake Signora Sarto's hand and her hugging him instead. She turns to Cordelia and hugs her. Reinhart and Cordelia then step through the door. They put up their hoods. The Porter moves off quickly, the metal rimmed wheels jarring on the cobbles. Cordelia and Reinhart follow immediately. Reinhart has his arm round Cordelia's shoulder. Signora Sarto closes the door gently. Darkness.

CUT TO:

EXT. CAMPO DEI FRARI, VENICE - NIGHT

There is a lamp burning above the main door of the church. We see that The Porter is now some twenty feet ahead of Reinhart and Cordelia. Suddenly, he stops and turns. Reinhart and Cordelia catch up with him. We see the flash of a knife as the Porter stabs Reinhart once near the heart. We hear Reinhart gasp. Cordelia stares. The Porter pulls out the knife and begins to walk quickly away. Reinhart collapses to the ground. Cordelia falls to her knees. Reinhart lifts his head. We can hear the fast, echoing footsteps of the Porter become fainter. Cordelia takes Reinhart's face in her hands. He is looking at her, he is crying. He tries to speak. Suddenly, he sighs and his head falls back out of her hands. She begins to howl.

CUT TO:

EXT. ST MARK'S SQUARE, VENICE - NIGHT

We can still hear Cordelia's howl of grief. We can see the empty square from the arcades

CUT TO:

EXT. COURTYARD, THE DOGE'S PALACE, VENICE - NIGHT

We see the courtyard and still hear the howling.

CUT TO:

EXT. VERANDAH, THE DOGE'S PALACE, VENICE - NIGHT

We see the white stone tracery of the verandah and hear the howl.

CUT TO:

EXT. CAMPO DEI FRARI, VENICE - NIGHT

We see Cordelia on her knees, Reinhart lying as before and the laden barrow. A lamp is lit in one of the

windows and then in another. Cordelia has her head back, howling.

CUT TO:

INT. SALON, REINHART'S APARTMENT, VENICE - DAY

We see Cordelia in black seated at the piano. The lid is closed. She is staring into space. Giorgio, an opened letter in his hand, is standing near her. Signora Sarto is looking on, wringing her hands. Giorgio holds up the letter.

GIORGIO ARMSTRONG

Signorina Byrd is so anxious to see you.

He reads from the letter.

GIORGIO ARMSTRONG (CONT'D)

'I know how you must be feeling. I grieved for your parents as if they had been my own. In time, I know I can comfort you'.

He looks up. A pause.

GIORGIO ARMSTRONG (CONT'D)

Perhaps you should go home with Signorina Byrd - as she suggests.
(a beat)
For a while.

Silence. He looks quickly at Signora Sarto, shrugs despairingly and then turns back to Cordelia, who continues to stare ahead.

CORDELIA INGHAM

Do you think Reinhart would want me to go?

GIORGIO ARMSTRONG

I am sure he would.

She begins to shake her head, uncertain.

GIORGIO ARMSTRONG (CONT'D)

For a time, at least.

She sighs.

CORDELIA INGHAM

Perhaps I will.

They look relieved.

CUT TO:

EXT. BACINO DI SAN MARCO, VENICE - DAY

We see Giorgio slowly and gently rowing his valesana, with Cordelia, still in her cloak, hooded, sitting in the stern next to Signora Sarto. They are heading for San Lazzaro.

CUT TO:

EXT. BACINO DI SAN MARCO, VENICE -DAY

We see, from Cordelia's POV, San Lazzaro approaching.

CUT TO:

EXT. CHAPEL, SAN LAZZARO, VENICE - DAY

We see Cordelia, with Giorgio and Signora Sarto on either side, their arms in hers, slowly entering the chapel.

CUT TO:

EXT. RAILWAY STATION PLATFORM, VENICE - DAY

We see Reinhart's coffin, draped with the Austrian flag, being carried on to the train by four privates - and Colonel Vadas, to one side, saluting as the coffin enters the train. We see Cordelia and Giorgio standing

at a little distance, watching. The doors of the wagon are slammed shut. Colonel Vadas looks over to Cordelia and Giorgio - and approaches them, clicks his heels and salutes.

COLONEL VADAS

His family wish to bury him in Vienna - another martyred hero of the Empire.

(a beat)

My condolences, Signorina Ingham. You were so close to becoming an Austrian citizen.

Giorgio flinches.

GIORGIO ARMSTRONG

She is very distressed, Colonel.

COLONEL VADAS

Really? But he was a Jew.

(a beat)

You people are like children - so emotional.

Giorgio is horrified. But Cordelia appears oblivious. She is still staring after the coffin. A pause.

COLONEL VADAS (CONT'D)

(to Cordelia)

You will be returning to England, of course?

She becomes aware of him.

CORDELIA INGHAM

I am sorry?

COLONEL VADAS

I said -

CORDELIA INGHAM

Oh yes! Very possibly. But I have property here in Venice.

(off his reaction)

Reinhart changed his will. He didn't tell me.

COLONEL VADAS

Then I shall have the pleasure of
calling on you frequently, Miss Ingham.

Giorgio is surprised she is suddenly talking so much. A
beat.

CORDELIA INGHAM

I am an heiress twice over.

(a beat)

Are you a wealthy man, Colonel?

A beat. He stares at her.

CORDELIA INGHAM (CONT'D)

I thought not.

A beat.

COLONEL VADAS

But, at least, I am not a slave or a
Jew?

He looks at both of them in turn. Cordelia is
contemptuous, Giorgio, fearful. Colonel Vadas leaves,
angry.

CUT TO:

EXT. SOTTO PASSEGIO DI GHETTO, VENICE - DAY

We see Cordelia and Giorgio standing at the door of
Reinhart's apartment. They are looking along the
passageway to the Campiello delle Scuole where there are
groups of people - men, women, children - talking
excitedly.

GIORGIO ARMSTRONG

The blood libel trial. The old Jew has
been acquitted.

She nods, unlocks the door and they enter. As they do
so, the Stranger, a large canvas bag under his arm,
pushes past them and runs along the passageway to the
canal and round the corner.

CORDELIA INGHAM

A thief!

GIORGIO ARMSTRONG

He was an acquaintance of Doctor
Nussbaum.

She looks thoughtful.

CUT TO:

INT. LIVING ROOM, GHETTO APARTMENT, VENICE - DAY

The room is simply and sparsely furnished: an old chaise longue, a desk and chair, a rug, some prints of Venice on the walls. Cordelia wanders round the room in silence. Giorgio stands by the door.

CUT TO:

INT. BEDROOM, GHETTO APARTMENT, VENICE - DAY

This room again is simply and sparsely furnished. There is a truckle bed with a palliasse. Cordelia stands at the door and looks in.

CUT TO:

INT. KITCHEN, GHETTO APARTMENT, VENICE - DAY

They enter the kitchen. The panel beneath the sink has been forced off. There is an empty cupboard behind it. On the stone floor there is small pool of some black, oily liquid.

CORDELIA INGHAM

How could he have lived here, even
occasionally?

GIORGIO ARMSTRONG

It is like a barracks.

CORDELIA INGHAM

Meaning he was a soldier?

GIORGIO ARMSTRONG

I think Senor Nussbaum has died for
Italy. What he did was 'all in honour'.

She clenches her fists.

CORDELIA INGHAM

How consoling!

He backs away.

CORDELIA INGHAM (CONT'D)

Did the Austrians kill him?

(off his reaction))

You know much more than you're telling
me.

GIORGIO ARMSTRONG

No, Signorina, no.

CORDELIA INGHAM

He has become a stranger.

GIORGIO ARMSTRONG

Perhaps he was protecting you.

(off her reaction)

By not telling you.

CORDELIA INGHAM

Did you know?

He shakes his head vehemently.

GIORGIO ARMSTRONG

Please go home. Be safe.

CORDELIA INGHAM

And where is our home? Yours and mine -
and Reinhart's?

(a beat)

He used to say that the only safe place
for people like us, the only place we

can truly be ourselves, is in our heads.

CUT TO:

EXT. THE LAGOON, VENICE - DAY

Giorgio is rowing the valesana, with Cordelia in the stern. The sun is making the water silver. There are no other craft. They have left the islands behind - and the distant sound of bells. He looks back at her.

GIORGIO ARMSTRONG

Il mare!

She nods. He stops rowing and feathers the water with his oars. He turns to her again. She is staring into the distance.

GIORGIO ARMSTRONG (CONT'D)

Basta, signorina?

CUT TO:

INT. ATTIC, REINHART'S APARTMENT, VENICE - DAY

The door opens and the light from the stairway partly illuminates the room. Cordelia enters, dressed in mourning. She walks slowly to each of the shutters and opens them. As she does, the light begins to inundate the room. She pulls back the blind covering the skylight that extends nearly the full length and width of the room - and opens the two halves of the skylight. The attic is replete with light. Her easel, stool and painting equipment are in one corner, next to a full size easel still in its protective sacking. Next to it is a wooden crate labelled, 'Trozzo e Figlie - Attrezzatura Artistica '. She moves to the window facing the south and looks out. We can see that she is looking, over the roofs and beyond the island of Guidecca, at the distant Adriatic. A pause. Suddenly, we see that she has noticed a swallow flying close to the window - her attention caught by the blue-black of its wings and the

white underbelly as it turns. She follows its flight up
and over the skylight and into the distance.

THE END

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