

REGISTERED WITH THE WRITERS  
GUILD OF GREAT BRITAIN

DATE 8 JAN 1970

REG. No. 2766

PENTAGRAM PRODUCTIONS

BARTLEBY

based on the story by Herman Melville

adapted for the screen

by

ANTHONY FRIEDMANN

and

RODNEY CARR-SMITH

*Pantheon Film Productions  
Ltd.*

(c)

Pentagram Productions,  
19 Belsize Square,  
London, N.W. 3.

(Tel: 794 ~~XXXX~~ / 359 0574)

9650

*Anthony Friedmann*

CHARACTERS - in order of appearance:

BARTLEBY:

- is thin, pale, shabby but neat. He is an average young man but with an aura of despair and hopelessness about him. He reacts with his eyes and mouth which display his pain and conflict as well as his amusement with the world whose illogic is to destroy him.

COMMISSIONAIRE:

- is a uniformed ex-serviceman in charge of the foyer and lifts of the office building.

RECEPTIONIST:

- is a nine-to-five office girl.

ACCOUNTANT:

- Bartleby's employer is middle-aged, secure, self-reliant and prudent. Although punctilious, he is rather easy going and generous with those around him. He has a conflict within himself between calculated self-interest and a need for moral self-approval if not the approval of the world. He needs to feel that whatever he does is right.

1ST CLERK:  
(TUCKER)

- is a conventional man in his late twenties in pursuit of a career in accountancy. He has a humorous contempt for the absurd and unbelievable logic of Bartleby's passive resistance.

2ND CLERK:

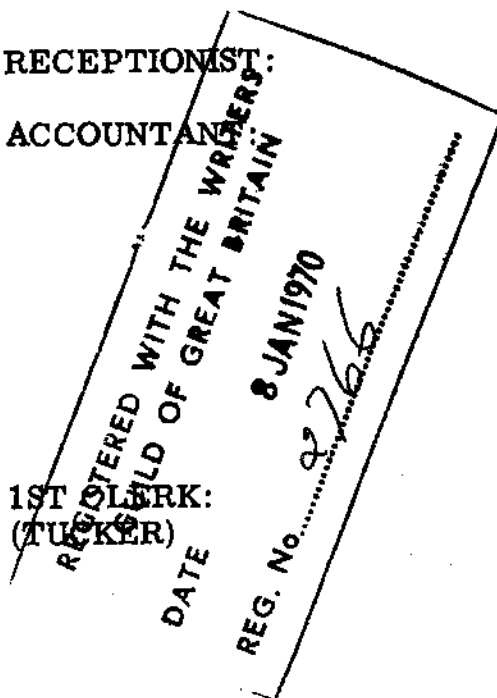
- is also an audit clerk, who quietly vegetates under the dominance of Tucker.

OFFICE BOY:

- is young, cheeky and energetic.

LUNCH COLLEAGUE:

- is a dry, matter-of-fact, portly man who has his feet on the ground and his mind on his lunch. He cannot really understand the accountant's position or what the Bartleby problem is all about. He is crisp and to the point.

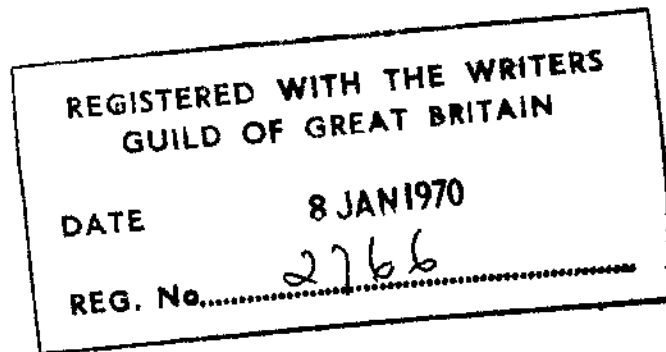


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CHARACTERS (continued):

HILDA: - is an elderly lady who serves teas to several offices in the building. She is down to earth and in her brief appearance seems to belong half to Bartleby's world. She peers myopically at the world through her pebble glasses which magnify her eyes.

- 1ST CLIENT
- 2ND CLIENT
- CARETAKER
- TWO REMOVAL MEN
- LANDLORD OF THE BUILDING
- TENANTS' REPRESENTATIVE
- 2 POLICEMEN
- 2 DOCTORS
- NURSE
- 2 PATIENTS
- GARDENER



\*\*\*\*\*

BARTLEBY

Shooting Script

by

Anthony Friedmann

Rodney Carr-Smith

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TITLE 1

TITLE CARD

We see the signature of Pentagram form, then the name. At the same time we hear the Fx of the tube train doors closing and of the train starting up.

CUT TO

TITLE 2

TITLE CARD

BARTLEBY  
Fx CONTINUE

CUT TO

SCENE 1

INT. DAY. TUBE TRAIN

M. S. of BARTLEBY in profile and silhouette.

BARTLEBY IS SITTING NEXT TO WINDOW IN SILHOUETTE. LIGHT RAIN STREAKS THE WINDOW AS THE TRAIN FLASHES PAST LONDON SUBURBS. THE TRAIN PLUNGES UNDERGROUND.  
Fx CONTINUE.

CUT TO

TITLE 3

TITLE CARD

PRODUCTION CREDITS.  
Fx FADE UNDER. MUSIC FADES UP.

CUT TO

SCENE 2

INT. TUBE STATION

L. S. of train arriving. CAMERA PANS with crowd. BARTLEBY is in the middle of frame.

A TRAIN ARRIVES IN THE STATION AND STOPS. PEOPLE POUR OUT ACROSS PLATFORM. IN THE MIDDLE, WE CATCH A GLIMPSE OF BARTLEBY.  
MUSIC CONTINUES OVER Fx.

CUT TO

SCENE 3

INT. TUBE ESCALATOR

M. S. from CAMERA on escalator from behind. *Side shot from parallel escalator descending.*  
CUT TO

BARTLEBY IS RIDING UP ESCALATOR. HE IS MOTIONLESS. THE BACKGROUND MOVES BY.  
Fx and MUSIC CONTINUE

## SCENE 4

INT. TUBE ESCALATOR

L. S. PAN from opposite  
escalator that is going  
down.

BARTLEBY IS ONE OF A LINE OF  
PEOPLE RIDING UP ESCALATOR.  
MOST OF THEM ARE LOOKING  
STRAIGHT AHEAD. BARTLEBY  
LOOKS TOWARDS CAMERA AS IT  
DESCENDS. PAST HIM.  
Fx and MUSIC CONTINUE.

CUT TO

## SCENE 5

INT. UNDERGROUND PASSAGEWAY

CAMERA TRACKS WITH  
BARTLEBY AND PANS  
OFF HIM TO BEGGAR.

WE SEE A LONG PASSAGEWAY IN  
THE UNDERGROUND IN WHICH  
PEOPLE ARE PASSING. A SHABBY  
BEGGAR IS KNEELING, PLAYING A  
MOUTH ORGAN. BARTLEBY  
STANDS LOOKING AT HIM.  
Fx and MUSIC CONTINUE.

CUT TO

## SCENE 6

INT. TUBE STATION

CAMERA TRACKS and  
PANS past lockers coming  
upon BARTLEBY, HOLDS  
him with PAN then passes  
him.

WE SEE A LONG BANK OF '24 HOUR'  
LOCKERS PASS AS WE TRACK AND  
COME ONTO BARTLEBY PUTTING A  
BAG INTO A LOCKER AT CHEST  
HEIGHT.  
Fx and MUSIC CONTINUE.

CUT TO

## SCENE 7

INT. DAY. POST OFFICE SORTING ROOM

CAMERA TRACKS in M. S.  
at right angles to the scene.

TRACK PAST THE PIGEON HOLES OF  
A SORTING SECTION WITH CLERKS  
STANDING BEHIND STUFFING LETTERS  
IN THEM.  
Fx and MUSIC.

CUT TO

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SCENE 8 INT. DAY. POST OFFICE SORTING ROOM

C. U. static.

LETTERS TUMBLE DOWN A SHOOT  
ONTO A CONVEYOR.  
MUSIC.

CUT TO

---

SCENE 9 EXT. DAY. A BUSY STREET

From a camera car  
CAMERA TRACKS from  
L. S. to M. S. PANS passing  
BARTLEBY to L. S.,  
TRACKING AWAY.

BARTLEBY STANDS ON THE PAVE-  
MENT IN THE MIDDLE OF A  
STREAM OF RUSH HOUR CROWDS  
SINGLE-MINDEDLY HURRYING TO  
THEIR DESTINATIONS. THEY FLOW  
AROUND BARTLEBY WHO IS LOST IN  
REVERIE.  
Fx and MUSIC.

CUT TO

---

SCENE 10 EXT. DAY. IN FRONT OF LABOUR EXCHANGE

V. L. S. static HIGH ANGLE  
from a bridge overlooking  
the scene.

BARTLEBY STANDS IN FRONT OF  
THE FACADE BEARING A SIGN THAT  
THIS IS A LABOUR EXCHANGE. HE  
MOVES TOWARD THE ENTRANCE.  
MUSIC FADES AT END OF SHOT.

CUT TO

---

SCENE 11 INT. DAY. WAITING AREA OF LABOUR  
EXCHANGE

M. S. TRACK to  
BARTLEBY and past him  
just as he gets up.

BARTLEBY SITS WAITING HIS TURN.  
WE HEAR THE SOUND OF A TELE-  
PHONE BEING DIALLED.

CUT TO

---

SCENE 12 INT. DAY. LABOUR EXCHANGE

M. S. TRACK past cubicles.  
In the last BARTLEBY  
crosses a step to the chair  
and sits down.

A ROW OF INTERVIEW CUBICLES IS  
FILLED WITH THE BACKS OF PEOPLE  
BEING INTERVIEWED. IN THE LAST  
BARTLEBY SITS DOWN.  
Fx OF TELEPHONE DIALLING.

CUT TO

---

## SCENE 13

INT. DAY. A FLAT COUNTER

B. C. U. static frame.

A HAND PUTS DOWN A PRINTED APPLICATION CARD. IT IS STAMPED AND HANDED TO BARTLEBY'S HAND.  
Fx OF TELEPHONE RINGING.

CUT TO

## SCENE 14

EXT. DAY. A BRIDGE OVER THE RIVER

V. L. SLOW ANGLE from a boat receding or cheated from the embankment promenade going under the bridge at one side.

THE BRIDGE IS CONSTRUCTED OF IRON GIRDER WORK. IN THE CENTRE ARE SEVERAL RAILWAY TRACKS BEARING A CONSTANT TRAFFIC WHICH MAKES THE WHOLE BRIDGE RESOUND AND RUMBLE. TO ONE SIDE OUTSIDE THE MAIN GIRDER SUPERSTRUCTURE IS A FOOTBRIDGE WITH A RAILING ON THE RIVER SIDE. BARTLEBY IS LEANING OVER THE RAILING LOOKING DOWN.  
Fx OF TRAINS AND TELEPHONE RINGING.

CUT TO

## SCENE 15

EXT. DAY. FOOTBRIDGE

L. S. HIGH ANGLE from bridge over BARTLEBY's shoulder.

BARTLEBY STANDS AT THE RAILING LOOKING DOWN AT A BOAT PASSING. SOMEONE ON BOARD WAVES AT HIM.  
Fx OF TELEPHONE RING STOPPED BY THE RECEIVER BEING LIFTED.  
BIPS SOUND.

CUT TO

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SCENE 16

EXT. DAY. OUTDOOR TELEPHONE BOX

M. S. TRACK from outside looking in through the glass.

A TELEPHONE BOX STANDS IN AN OPEN SPACE. INSIDE BARTLEBY IS HOLDING THE RECEIVER TO HIS HEAD.

Fx OF THE BIPS STOPPING AS THE MONEY GOES IN.

CUT TO

---

SCENE 17

EXT. DAY. FOOTBRIDGE

CAMERA TILTS UP AND PANS from river view onto C. U. BARTLEBY just before he moves off railing and walks away from CAMERA into L. S.

(CONTINUATION OF SHOT 15) BARTLEBY GETS OFF THE RAILING AND WALKS AWAY DOWN THE LONG VISTA OF THE RAILING TO THE OTHER SIDE.

Fx OF THE MONEY GOING IN AND THE LINE CLEARING. AS IT CLEARS CUT.

CUT TO

---

SCENE 18

EXT. DAY. FOOTBRIDGE

M. C. U. TRACK of BARTLEBY in profile as he walks.

BARTLEBY IS WALKING. BEHIND HIM IS THE CRISS-CROSS GIRDER WORK OF THE BRIDGE. TRAINS RATTLE PAST ON THE OTHER SIDE OF THE GIRDERS.

CUT TO

---

SCENE 19

EXT. DAY. FOOTBRIDGE

LOW ANGLE L. S. through the railings. Static.

A STAIRWAY CONNECTS BETWEEN THE FOOTBRIDGE AND THE STREET LEVEL. IT DOUBLES BACK ON ITSELF SO THAT WE SEE UP THROUGH TWO SETS OF RAILINGS TO THE TOP WHERE BARTLEBY ARRIVES AND BEGINS TO WALK DOWN. FLUTE MUSIC OF STREET MUSICIANS LEADS THE NEXT SHOT.

CUT TO

---

SCENE 20

EXT. DAY. STREET

L. S. TRACK OR ZOOM  
TO VL. S.

THREE BLIND MUSICIANS ARE PLAYING ON THE STREET, ONE ON FLUTE, ONE ON BANJO, AND ONE HOLDING A CAP FOR COLLECTION. BARTLEBY BUYS A NEWSPAPER AND WATCHES THEM. WHEN THE MUSIC ENDS, THEY SHUFFLE OFF PAST HIM, ONE WITH HIS HAND ON THE OTHER'S SHOULDER IN FRONT.

MUSIC AND STREET Fx.

CUT TO

SCENE 21

EXT. DAY. PLAZA IN FRONT OF  
OFFICE BUILDINGS.L. S. HIGH ANGLE  
ZOOMS back to  
VL. S.

BARTLEBY IS STANDING IN THE MIDDLE OF AN EMPTY CONCRETE SPACE LOOKING UP. WE SEE HIM GET SMALLER AND SMALLER, ISOLATED IN THIS SPACE AS THE CAMERA ZOOMS BACK. DURING THE MOVEMENT, WE HEAR THE Fx OF TELEPHONE BIPS AND THE SOUND OF MONEY GOING IN.

VOICE: Hello.

BARTLEBY: HELLo.

VOICE: Can I help you?

BARTLEBY: Yes.

VOICE: (REPEATING IN MECHANICAL TONES OF A RECEPTIONIST) Can I help you?

BARTLEBY: YES...I...

THE LINE GOES DEAD BEFORE HE CAN PROCEED.  
MUSIC FADES IN.

CUT TO

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SCENE 22

EXT. DAY. PLAZA IN FRONT OF HIGH  
OFFICE BUILDING.

M. L. S. TRACK  
TOWARD BARTLEBY.  
TILT UP to LOW ANGLE  
of building.

BARTLEBY STANDS PERPLEXED  
BEFORE THE IMPERSONAL AND  
IMPOSING FACADES OF BUILDINGS  
THAT TOWER ABOVE HIM. HE  
LOOKS UP.  
MUSIC CONTINUES

CUT TO

SCENE 23

EXT. DAY. BUILDING FACADES

PANS AND TILTS with  
the final movement A  
TILT DOWN.

WE SEE A MONTAGE OF DISSOLVES  
SUPERIMPOSING CAMERA MOVE-  
MENT OVER STATIC VIEWS OF THE  
GEOMETRIC PATTERNS AND  
ANGULARITY OF BUILDINGS.  
MUSIC.

DISSOLVE TO

SCENE 24

EXT. DAY. PLAZA IN FRONT OF  
HIGH BUILDING.

CAMERA TRACKS  
as BARTLEBY walks,  
until he gets to the  
doors after which  
CAMERA PANS him  
in L. S. through the  
glass. After the lift  
doors close, CAMERA  
TILTS UP.

BARTLEBY IS LOOKING AT THE  
ENTRANCE AND FOYER OF A  
LARGE BUILDING WHOSE GROUND  
FLOOR IS WALLED WITH GLASS,  
AS IF TRYING TO DECIDE WHETHER  
TO ENTER. ALIEN, HE WALKS TO  
THE REVOLVING DOORS AND INTO  
THE FOYER. A COMMISSIONAIRE  
LOOKS AT HIM SUSPICIOUSLY.  
AFTER A MOMENT'S HESITATION,  
BARTLEBY WALKS TO THE LIFT.  
HE ENTERS; THE DOORS CLOSE.

MUSIC CONTINUES UNDER. AS HE  
WAITS FOR THE LIFT, A 'VOICE  
OFF' IS HEARD.

VOICE: Please fill out this question-  
naire.

cont'd over.....

## SCENE 24 (contd)

BARTLEBY (OFF): (READING AS IF TALKING TO HIMSELF SOTTO VOCE) Name, address, telephone number, date of birth, nationality, education, previous employment, position and salary.

Fx OF TYPEWRITER TYPING HIS ANSWERS.

MUSIC UNDER

DISSOLVE TO

## SCENE 25

INT. DAY. POST OFFICE  
SORTING ROOM.

CAMERA TRACKS  
TILTED UP then  
TILTS DOWN AND  
STOPS in L. S.

WE SEE THE SECTIONS OF THE SORTING ROOM INDICATED BY LARGE LETTERS: A, B, C, etc. AS WE PASS AND TILT DOWN FROM THE CEILING THE ACTIVITY OF THE ROOM COMES INTO VIEW. BAGS OF MAIL ARE MOVED AND LIE IN PILES.

BARTLEBY (SOTTO VOCE): State briefly why you consider yourself suited for the position applied for.

Fx OF SORTING ROOM.

MUSIC UNDER

CUT TO

## SCENE 26

INT. DAY. RECEPTION OF  
ACCOUNTANT'S OFFICE.

CAMERA PANS  
BARTLEBY'S move-  
ment to the reception  
desk. After he sits  
down, TRACK into  
B. C. U. of eyes until  
out of focus.

BARTLEBY ENTERS THE OFFICE WALKING TOWARD CAMERA AND GOES TO THE RECEPTION DESK WHERE HE IS SEEN TO EXPLAIN HIS PURPOSE TO THE RECEPTIONIST AND HANDS IN HIS LABOUR EXCHANGE CARD. SHE GETS UP, INVITES HIM TO SIT DOWN AND EXITS. BARTLEBY SITS IMPASSIVE AND CALM.

cont'd over...

**SCENE 26 (contd)**

**Fx OF TYPING AND OFFICE BACK-  
GROUND.**

**BARTLEBY (SOTTO VOCE - OFF):**  
Give the names of two referees.

**MUSIC UNDER**

**CUT TO**

---

**SCENE 27**

**EXT. DAY. IN FRONT OF  
DERELICT HOUSE.**

**From a M. S. CAMERA  
PANS as BARTLEBY  
disappears to re-  
emerge at the doorway.  
CAMERA PANS  
BARTLEBY as he  
approaches and turns  
away from CAMERA  
down the street.**

**BARTLEBY STANDS BEHIND A  
WINDOW LOOKING OUT. THE  
DIRTY SURFACE OF THE GLASS IS  
VISIBLE. THE FIGURE OF  
BARTLEBY RETREATS LEAVING  
FRAME. HE REAPPEARS AT A  
DOORWAY AS WE PAN SLOWLY TO  
THE DOOR. HE STOPS, PEERS AT  
THE WORLD, AND WALKS OUT INTO  
THE STREET. HIS WALK HAS  
DIRECTION BUT NOT PURPOSE AS  
SUGGESTED IN HIS BEARING.  
Fx AND MUSIC.**

**CUT TO**

---

**SCENE 28**

**EXT. DAY. TELEPHONE BOX  
IN THE STREET.**

**M. S. DOOR OPENS  
TO CAMERA.**

**THE SAME LOCATION AS FOR  
PREVIOUS TELEPHONE BOX SHOT.  
BARTLEBY OPENS THE DOOR AND  
COMES OUT.**

**VOICE OFF: Please go in.**

**MUSIC FADES OUT**

**CUT TO**

---

**SCENE 29**

**INT. DAY. ACCOUNTANT'S  
OFFICE.**

**STATIC CAMERA.  
BARTLEBY walks  
from L. S. to M. S.**

**THE DOOR OPENS. BARTLEBY  
APPEARS ON THE THRESHOLD  
BEHIND THE RECEPTIONIST WHO  
cont'd over...**

SCENE-29 (contd)

LETS HIM IN. HE APPROACHES  
SEEN FROM THE ACCOUNTANT'S  
POINT OF VIEW.

CUT TO

---

SCENE 30

INT. DAY. ACCOUNTANT'S OFFICE

C. U. FROM  
BELOW EYELINE.

THE ACCOUNTANT LOOKS UP AT  
BARTLEBY. HE SMILES AN  
OFFICIAL SMILE.

CUT TO

---

SCENE 31

INT. DAY. ACCOUNTANT'S OFFICE

CAMERA TRACKS  
TOWARD DESK with  
BARTLEBY who is partly  
IN FRAME.

WE SEE BARTLEBY APPROACHING  
THE ACCOUNTANT WHO IS JUST  
GETTING UP FROM BEHIND A DESK.  
HE EXTENDS HIS HAND IN A  
FRIENDLY MANNER. BARTLEBY'S  
HAND COMES INTO FRAME AND SHAKES  
THE ACCOUNTANT'S.

ACCOUNTANT: Good morning!  
BARTLEBY: (MUMBLES UNINTELLI-  
GIBLY)

CUT TO

---

SCENE 32

INT. DAY. ACCOUNTANT'S OFFICE

CAMERA C. U. on  
handshake TRACKS BACK  
TO TWO-SHOT. With  
TRACK OR PAN measured  
and slow favour the  
ACCOUNTANT.

THEY FINISH SHAKING HANDS AND  
SIT DOWN. ON THE EMPLOYER'S  
DESK THERE IS AN IN-OUT TRAY,  
A BLOTTER, A PEN IN A STAND, A  
CLOCK, AN INTERCOM UNIT. THE  
DESK IS NEAT. AS THE ACCOUNTANT  
SPEAKS, HE HAS THE HABIT OF  
STRAIGHTENING THE ALREADY  
STRAIGHT PAPERS IN FRONT OF  
HIM. BARTLEBY'S PRESENCE  
QUICKLY CASTS A SPELL OVER HIM  
WHICH MAKES THE INTERVIEW

Cont'd over....

## SCENE 32 (contd)

INCREASINGLY BIZARRE.  
THE ACCOUNTANT SITS BACK  
BEAMING.

ACCOUNTANT: So you're looking for  
a position as audit clerk with us.

(THERE IS NO REPLY) Tell me, have  
you done this kind of work before?

BARTLEBY: (QUIETLY) Yes.

ACCOUNTANT: I see. Where have  
you worked before?

BARTLEBY: I worked in the Post  
Office, in the dead letter section.

ACCOUNTANT: Oh really? How  
interesting. I've often wondered what  
happens to letters that can't be  
delivered and can't be returned.

CUT TO

## SCENE 33

INT. DAY. POST OFFICE  
DEAD LETTER SECTION.

C. U. STATIC.

BUNDLES OF LETTERS ARE  
STACKED READY TO BE INCINERATED.  
SOMEONE OPENS A FURNACE DOOR  
AND THROWS IN A BUNDLE.

ACCOUNTANT: (OFF) But what did  
this have to do with accounting?

CUT TO

## SCENE 34

INT. DAY. ACCOUNTANT'S OFFICE.

M. S. OF ACCOUNTANT  
OVER BARTLEBY'S  
shoulder.

CONTINUATION OF SCENE 32. .

BARTLEBY: Nothing. I was going to  
say I was then transferred to the  
Comptroller's department as an audit  
clerk.

ACCOUNTANT: Good. So you've had  
experience with accounts and book-  
keeping.

SCENE 34 (contd)

BARTLEBY: I was an audit clerk.

CUT TO

SCENE 35

INT. DAY. OFFICE

M. S. TILT UP FROM  
his hands on the desk. *fiddling-*  
*to his face.*

THE ACCOUNTANT LOOKS AT HIS NOTES AND PAPERS. HE FEELS THE INFLUENCE OF BARTLEBY. HE HAS NO REAL CONTACT WITH THE MAN IN FRONT OF HIM. IN EXERTING HIMSELF TO ACHIEVE IT, HE FAILS AND FEELS INCREASINGLY WEAKER. HE ENDS UP CONDUCTING AN INTERVIEW TO PROVE TO HIMSELF HE IS CONDUCTING AN INTERVIEW. IT IS A FORMALITY BECAUSE THE OUTCOME IS UNAVOIDABLE. THERE IS NO WAY NOT TO EMPLOY BARTLEBY.

ACCOUNTANT: Well, work here is on a smaller scale, although some of our larger clients require all our resources. (LOOKING UP) But tell me a little bit about your background.

DISSOLVE TO

SCENE 36

EXT. DAY. A PARK WITH STATUES

A LONG SLOW ZOOM FROM M. S. of the HOWITZER to a LONG SHOT of the machine-gun statue with BARTLEBY IN FRAME.

WE HEAR THE INTERVIEW CONTINUE AS A VOICE OVER.

BARTLEBY: There's nothing much to tell. I put it all down in the application.

FADE OUT VOICE. FADE IN MUSIC.

WE SEE A STATUE OF A HOWITZER, ITS BASE DECORATED WITH SOLDIERS IN BAS RELIEF. PULLING BACK, WE SEE THIS

cont'd over...



SCENE 36 (contd)

STATUE BECOME A SILHOUETTE, BARREL POINTING TO THE SKY. IN THE FOREGROUND WE SEE A STATUE OF A MACHINE-GUN, THE BARREL WREATHED WITH LAUREL. FINALLY BARTLEBY APPEARS IN FRAME, MOTIONLESS AND STARING.

FADE UNDER MUSIC; FADE IN VOICE

ACCOUNTANT: (VOICE OVER)  
Perhaps we should discuss your salary.

FADE UP MUSIC.

CUT TO

---

SCENE 37

EXT. DAY. PARK

REVERSE ANGLE TRACK  
around statue until PICTURE  
COMPOSED THEN ZOOM TO  
THE EXTENT NECESSARY TO  
READ THE WRITING.

FROM THE REVERSE ANGLE WE  
TRACK AROUND THE STATUE UNTIL  
FACING AN 18TH CENTURY BUILD-  
ING WHOSE FACADE IS WRITTEN ON  
IN PAINT: "We are the writing on  
your wall". ON THE LEFT OF  
FRAME WE SEE THE MACHINE-GUN  
AND ON THE RIGHT BARTLEBY.

Fx AND MUSIC.

CUT TO

---

SCENE 38

INT. DAY. OFFICE

M. S. OF EACH  
(REVERSE ANGLES).

BARTLEBY: The salary is not  
important. Anything reasonable will  
be alright.

ACCOUNTANT: Well, you must  
appreciate that here we expect an  
employee to stay on for a minimum  
period of time. It's no good to us if  
you disappear after a few months. If  
things work out, there's always the  
chance of something more senior, more  
permanent.

cont'd over....

SCENE 38 (contd)

BARTLEBY SEEMS TO NOD HIS HEAD. THE ACCOUNTANT GETS UP FEELING PLEASED WITH HAVING ALMOST CONCLUDED THE MATTER.

ACCOUNTANT: Do you think this job is your kettle of fish? Now take your time to answer.

CUT TO

---

SCENE 39

INT. DAY. OFFICE

CAMERA BEGINS IN B. C. U. and TRACKS BACK TO REVEAL THE REST OF BARTLEBY.

C. U. 'S for cover of paper coming out of the machine, on feet under the desk, on eyes.

WE SEE A PAIR OF HANDS WORKING AN ADDING MACHINE. EACH TIME THEY WORK THE ADDING HANDLE, WE CUT TO THE SHOTS THAT FOLLOW.

Fx OF ADDING MACHINE WORKING.

CUT TO

---

SCENE 40

EXT. DAY. STREET

L. S. Telephoto.

BARTLEBY SEES A COLLECTION OF HIPPIES. HE WANDERS PAST. THEY ARE OBLIVIOUS OF ONE ANOTHER.

CUT TO(SCENE 39)

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SCENE 41

EXT. DUSK. PARK WITH TREES

CAMERA TILTS UP FROM C. U. OF BARTLEBY TO L. S. OF TREES.

FROM A PARK BARTLEBY LOOKS UP TO THE DISTANT FACADE OF A BUILDING. ITS ROOF IS COVERED WITH BIRDS. IN THE FOREGROUND ARE TREES. WE HEAR A MIGHTY CONCERT OF TWITTERING.

CUT TO(SCENE 39)

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SCENE 42

INT. NIGHT. EUSTON STATION

CAMERA TRACKS  
IN L. S.

BARTLEBY STANDS IN THE VAST  
EMPTY SPACE OF EUSTON STATION.  
PEOPLE ARE SLEEPING ON THE  
FLOOR AGAINST PILLARS.  
CLEANERS ARE CLEANING THE  
FLOOR.

CUT TO(SCENE 39)

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SCENE 43

INT. NIGHT. TUBE STATION  
LOCKERS.

L. S. CAMERA  
TRACKING

BARTLEBY IS OPENING A LOCKER  
AND GETTING SOME BELONGINGS  
INSIDE.

CUT TO(SCENE 39 )

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SCENE 44

EXT. NIGHT. STREET WITH  
GRATINGS

LOW ANGLE C. U. of  
feet. CAMERA TRACKS  
WITH MOTION.

BARTLEBY'S FEET AND LEGS ARE  
SEEN WALKING ALONG PAST  
DOSSERS SLEEPING IN THE ROUGH  
ON GRATINGS.  
Fx OF FOOTSTEPS.

CUT TO

---

SCENE 45

INT. DAY. OFFICE

Begin M. S. over the  
shoulder and to side  
showing desk, PAN to  
door and TUCKER in M. S.

BARTLEBY IS SEATED AT HIS DESK  
WORKING WITH FILES AND LEDGERS  
PILED AROUND HIM. WE SEE  
DATA PROCESSING CARDS, AND AN  
ADDING MACHINE. HIS DESK IN  
DISORDER COMPARED WITH HIS  
EMPLOYERS. IT IS BEHIND A  
PARTITION FROM WHICH THE  
EMPLOYER'S OWN DESK IS IN  
SHOUTING DISTANCE. OPPOSITE  
ARE OTHER PARTITIONS WHERE  
OTHER CLERKS WORK. THERE IS  
AN INTERCOM.

cont'd over..

SCENE 45 (contd)

BARTLEBY SEEMS TO BE WORKING HARD. THE NOISE OF THE REST OF THE OFFICE CAN BE HEARD IN THE BACKGROUND.  
TUCKER ENTERS AND STICKS HIS HEAD THROUGH THE DOOR. HE NODS KNOWINGLY AND WITH A KIND OF SUPPRESSED HOSTILITY.

CUT TO

SCENE 46

INT. DAY. OFFICE

CAMERA TRACKS from M. S. to L. S. PANS so as to reveal BARTLEBY standing and the employer behind the glass. TRACK INTO glass.

BARTLEBY IS AT WORK IN HIS PARTITION. THE ACCOUNTANT CALLS HIM.

ACCOUNTANT: Bartleby.

BARTLEBY GETS UP TO GO OUT OF THE PARTITION AND SEE WHAT THE ACCOUNTANT WANTS. MEANWHILE THE EMPLOYER COMES UP TO THE GLASS AND RAPS ON IT.

ACCOUNTANT: Bartleby, come in here and bring the Prebble file in with you, please.

BARTLEBY: I would rather not just now.

THERE IS A PAUSE. THE VAGUE IMAGE OF THE EMPLOYER IS VISIBLE BEHIND THE PARTITION GLASS. HE IS MOTIONLESS.

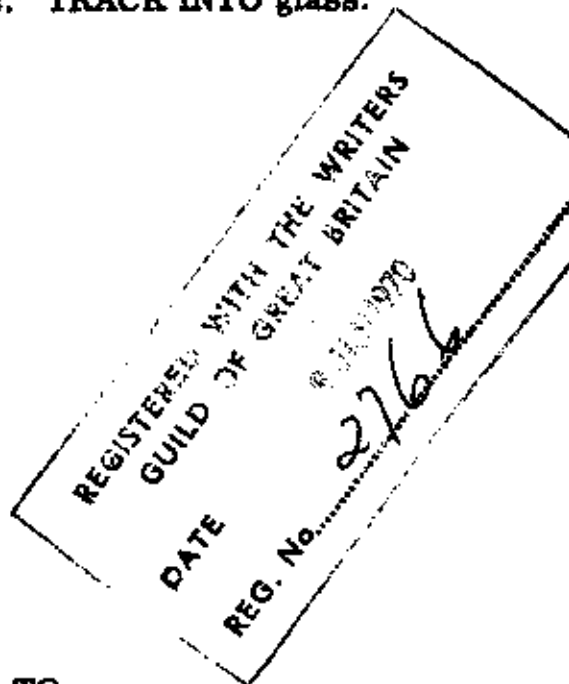
CUT TO

SCENE 47

INT. DAY. OFFICE

CAMERA TRACKS IN to M. S. PANS TO SECRETARY and FOLLOW her out.

THE ACCOUNTANT SITS DOWN AT HIS DESK. HE IS VAGUELY PUZZLED. HE DOES NOT QUITE COMPREHEND WHAT BARTLEBY REALLY MEANS. HE IS DISTRACTED  
cont'd over....



SCENE 47 (contd)

FROM THE DWELLING ON IT BY THE WORK AT HAND. HE BUZZES FOR THE SECRETARY WHO ENTERS. HE HANDS HER SOME FILES. SHE TAKES THEM AWAY. HE SPEAKS INTO THE INTERCOM.

ACCOUNTANT: When you're ready. Come in when you're ready.

CUT TO

SCENE 48

INT. DAY. OFFICE

CAMERA static for as long as possible, only PANS to accept last action, over BARTLEBY's shoulder. Action seen in L. S.

FROM BARTLEBY'S PARTITION WE SEE THE SECRETARY PASS AND GO INTO TUCKER WHO AFTER A FEW SECONDS COMES OUT AND INTO BARTLEBY'S CUBICLE AND SLAMS DOWN THE SAME FILES ON HIS DESK AND GLARES AT HIM.

CUT TO

SCENE 49

INT. DAY. OFFICE

M. S. TRACK and PAN 45 degrees favouring TUCKER then BARTLEBY maintaining a basic TWO-SHOT.

WE SEE BARTLEBY LOOKING AT TUCKER WITH HIS SPECIAL LOOK WITHOUT ANGER, TOTALLY CALM. THE BUZZER SOUNDS ON BARTLEBY'S INTERCOM. THE VOICE OF THE ACCOUNTANT IS HEARD.

ACCOUNTANT: (OVER INTERCOM) Bartleby we must get going on these new accounts I want to show you what I want done,

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BARTLEBY CONTINUES TO LOOK AT  
TUCKER.

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SCENE 49 (contd)

BARTLEBY: I don't think I'd like to just at the moment.

TUCKER WALKS OUT.

CUT TO:

SCENE 50

INT. DAY. OFFICE

CAMERA HOLDS M. S. and then TRACKS BACK to a point which allows a PAN to cover the ACCOUNTANT'S turn away from CAMERA.

THE ACCOUNTANT AT HIS DESK IS FROWNING AND PERPLEXED. HE CANNOT IGNORE THE UNUSUAL IMPLICATION IN THE SECOND RESPONSE OF BARTLEBY.

ACCOUNTANT: What do you mean? I don't understand. I've asked you once already.

HE LISTENS TO BARTLEBY'S VOICE REPLYING AND REACTS WITH INCREASING CONSTERNATION. THERE IS NO PRECEDENT FOR BARTLEBY'S BEHAVIOUR.

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BARTLEBY: I mean I'd rather not go over the accounts.

THE ACCOUNTANT DROPS WHAT HE IS DOING, GETS UP, PAUSES, WALKS TO BARTLEBY'S PARTITION AND TURNS IN THE DOORWAY TO CONFRONT HIS NEMESIS.

CUT TO

SCENE 51

INT. DAY. OFFICE

CAMERA from a SIDE TWO-SHOT SLOWLY TRACKS around to a M. S. over BARTLEBY's shoulder.

BARTLEBY IS UTTERLY CALM. WITHOUT ANGER, IMPERTINENCE, OR IMPATIENCE. THE ACCOUNTANT DOES NOT KNOW WHETHER TO SACK HIM ON THE SPOT OR CHANGE HIS TACTICS.

cont'd over...

SCENE 51 (contd)

BUT HE IS SOMEHOW INTRIGUED - ALMOST AS IF HE HAS SECRETLY BEEN WAITING FOR SOMEONE LIKE BARTLEBY TO ANSWER HIM BACK.

ACCOUNTANT: Are you mad? What do you mean prefer not to? I want to show you what to do.

THE ACCOUNTANT LEANS FORWARD STARING AT BARTLEBY. SUDDENLY HE LEAVES.

CUT TO

---

SCENE 52

INT. DAY. OFFICE

M.S. STATIC

TUCKER PASSES AND STICKS HIS HEAD IN THE DOORWAY AND HISSES HIS ANNOYANCE.

TUCKER: What the hell do you think you are doing? You're asking for trouble. Stop rocking the boat.

HE GOES ON INTO THE ACCOUNTANT'S OFFICE.

CUT TO

---

SCENE 53

INT. DAY. OFFICE

M.S. STATIC

THE SECRETARY RECEPTIONIST IS SITTING AT HER DESK WITHOUT WORK. SHE IS WORKING AT HER FACE IN A MIRROR, WAITING FOR QUITTING TIME.

CUT TO

---

SCENE 54

INT. DAY. OFFICE

L. S. PAN OFFICE BOY as he enters and again as he exits.

THE OFFICE BOY BURSTS IN, DROPS SOME POST ON THE SECRETARY'S DESK AND CHATS HER UP.

cont'd over...

## SCENE 54 (contd)

OFFICE BOY: Eloo, lovely. Gi' us a kiss.

SECRETARY: (WAVING HIM OFF) Go away.

HE PASSES THROUGH TO BARTLEBY'S CORRIDOR.

CUT TO

## SCENE 55

INT. DAY. OFFICE

OFFICE BOY approaches in L.S. to M.S. CAMERA PANS RAPIDLY to bring them into a CLOSE TWO-SHOT. REVERSE THE MOVEMENT as he goes out.

FROM BARTLEBY'S PARTITION WE SEE THE OFFICE BOY PASS. HE STEPS BACK AND COMES IN, LOOKS AROUND, APPROACHES IN A CHEEKY MANNER. HE SITS ON DESK.

OFFICE BOY: 'Ere, mate, get a load of this one? Twelve women go into a fridge. 'Ow many birds? (PAUSE) Twenty four blue tits.

HE LAUGHS AND SKIPS OUT.

CUT TO

## SCENE 56

EXT. DAY. WINDOW VIEW

Begin with M.S. as BARTLEBY gets up and stands at window. SLOW ZOOM or TRACK to view outside.

BARTLEBY TURNS TO LOOK OUT OF THE WINDOW. WE SEE BILLBOARD ADS. A BUILDING FULL OF OFFICE WORKERS AT THEIR WINDOWS. TRAFFIC IN THE STREET.

CUT TO

## SCENE 57

EXT. DAY. STREET

L.S. SLOW PAN ending on spinning tapes.

BARTLEBY STANDS IN FRONT OF LARGE WINDOW INTO A DATA PROCESSING CENTRE.

STREET FX

CUT TO



SCENE ~~58~~ 57B

INT. DAY. DATA PROCESSING CENTRE

REVERSE ANGLE OF SCENE 57A.

BARTLEBY STANDS LOOKING THROUGH WINDOW INTO THE INTERIOR.

*Fx INTERIOR*

CUT TO

SCENE ~~57B~~ 58

EXT. DAY. STREET

L. S. of window. STATIC.

BARTLEBY TURNS FROM WINDOW AND MOVES OFF OUT OF FRAME.

*STREET Fx.*

CUT TO

SCENE 59

EXT. DAY. STREET

L. S. STATIC

BARTLEBY ENTERS THE BUILDING WHERE HE WORKS. PEOPLE PASS. WE HEAR STREET Fx.

CUT TO

SCENE 60

INT. DAY. OFFICE

M. S. of ACCOUNTANT. When he has finished calling the TWO CLERKS, PAN TO L. S. of door where BARTLEBY appears. Cover: CUTAWAY C. U. of BARTLEBY'S chair scraping.

THE ACCOUNTANT IS AT HIS DESK. HE SPEAKS INTO THE INTERCOM.

ACCOUNTANT: Tucker, would you come in to my office, please.

HE LOOKS UP, THINKS AND THEN SPEAKS INTO THE INTERCOM AGAIN.

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ACCOUNTANT: Bartleby. Could you come in, please?

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THE ACCOUNTANT WAITS, CHAIR SCRAPES. BARTLEBY APPEARS.

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BARTLEBY: What is wanted.

TUCKER ENTERS BEHIND HIM.

CUT TO

SCENE 61

INT. DAY. OFFICE

M. S. of ACCOUNTANT  
slide. PAN to BARTLEBY  
and TUCKER. And  
BARTLEBY as he exits.

ACCOUNTANT AT HIS DESK; RE-  
LAXED AND CONFIDENT EXPLAINS  
WHAT THEY ARE GOING TO DO.

ACCOUNTANT: "Sit down".  
(HE BECKONS TUCKER) Now,  
Bartleby, I want to check the  
procedures for the Prebble account  
and verify our results so far. With  
the three of us it will be faster.  
BARTLEBY: I don't feel I can just  
at the moment.

HE LEAVES QUIETLY.

CUT TO

---

SCENE 62

INT. DAY. OFFICE

MEDIUM L. S. from door  
the CAMERA TRACKS BACK  
before ACCOUNTANT gets up  
to go to door. Keep TRACKING  
as he approaches.

THE ACCOUNTANT IS PARALYZED  
FOR A MOMENT. SHIFTING HIS  
GAZE TO TUCKER AND BECOMING  
SELF-CONSCIOUS OF THE  
NECESSITY TO ASSERT SOME  
AUTHORITY, HE GETS UP AND  
MARCHES OVER TO BARTLEBY'S  
PARTITION THROUGH THE DOOR.  
TUCKER SHOWS CURIOSITY ABOUT  
HOW HIS EMPLOYER WILL DEAL  
WITH THIS.

CUT TO

---

SCENE 63

INT. DAY. OFFICE

CAMERA IS ANGLED  
over the shoulder of  
BARTLEBY so that the  
ACCOUNTANT ends up in  
M. S.

THE ACCOUNTANT STRIDES IN AND  
COMES UP TO BARTLEBY.  
TUCKER IS BEHIND.

ACCOUNTANT: What on earth do  
you mean by this?

BARTLEBY: I would prefer not to  
say.

CUT TO

---

SCENE 64

INT. DAY. OFFICE

M.S. side view,  
FRAMING the two  
figures.

THE ACCOUNTANT IS LEANING  
TOWARD BARTLEBY HIS TWO HANDS  
ON THE DESK.

ACCOUNTANT: Prefer not to? What  
do you mean you'd prefer not to? Are  
you refusing to co-operate?

CUT TO

SCENE 65

INT. DAY. OFFICE

C. U. FRONT of  
BARTLEBY.

BARTLEBY REPLIES GENTLY AND  
EMPHATICALLY, DISTINGUISHING  
BETWEEN REFUSAL AND  
PREFERENCE.

BARTLEBY: I would prefer not to.

CUT TO

SCENE 66

INT. DAY. OFFICE

From a L. S. over  
BARTLEBY'S shoulder,  
CAMERA TRACKS  
SLOWLY to side.

THE ACCOUNTANT CANNOT  
UNDERSTAND THAT HE HAS AL-  
READY COMPROMISED HIMSELF  
AND IS ON THE DEFENSIVE WITH  
BARTLEBY. HIS MOUNTING  
ANNOYANCE AND FRUSTRATION  
ARE DEFUSED BY CONSTERNATION.  
HE FEELS OBLIGED TO PREVAIL BY  
REASON AND PERSUASION.

ACCOUNTANT: But look here, this is  
normal practice, its an excellent way  
to save work for both of you. You  
~~verify your work with the same stroke -~~  
kill two birds with one stone as it were -  
don't you? (PAUSE)

BARTLEBY: I would not like to kill  
two birds with one stone.

cont'd over...

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SCENE 66 (contd)

ACCOUNTANT: It is simply common practice here. It is not unreasonable... Well? (TURNING TO TUCKER) What do you think of it?

CUT TO

SCENE 67

INT. DAY. OFFICE

M. C. U. from side of the ACCOUNTANT and TUCKER. As they exit FRAME, CAMERA PANS TO BARTLEBY staring into the middle distance.

COVER SHOT: over BARTLEBY'S shoulder M. S. of the ACCOUNTANT and TUCKER.

TUCKER: Think of it! I think I'll just give him some of my work and stuff it...

ACCOUNTANT: But am I unreasonable?

TUCKER: (SHRUGS) No, sir. Not at all. He's a bit round the bend, isn't he?

ACCOUNTANT: You see Bartleby, my demands are reasonable. This office isn't exactly a slave labour camp, is it?

(PAUSING, THE ACCOUNTANT LOOKS AT TUCKER, AT BARTLEBY, TRIES TO REGAIN A MASTERFUL GOOD HUMOUR AND SUPERIORITY)

ACCOUNTANT: Go and have lunch and think about it.

BARTLEBY HEARS ALL BUT HARDLY REACTS.

CUT TO

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## SCENE 68

## INT. DAY. RESTAURANT

M. S. side view of the two men at table. CAMERA PANS to M. C. U. of ACCOUNTANT.

COVER: C. U. of COLLEAGUE'S hands cutting up food and eating.  
Back of ACCOUNTANT'S head. REVERSE ANGLE.

THE ACCOUNTANT AND A COLLEAGUE ARE SITTING AT A TABLE EATING LUNCH. THE ACCOUNTANT IS TALKING ABOUT BARTLEBY WITH ANIMATION, TRYING TO JUSTIFY HIMSELF TO HIS COLLEAGUE. THE COLLEAGUE IS MAINLY INTERESTED IN HIS LUNCH. FOR HIM IT IS A SIMPLE MATTER - FIRE BARTLEBY. WE HEAR THE GENERAL BACKGROUND OF A RESTAURANT.

COLLEAGUE: Why don't you just sack him? Could I have the salt, please?

ACCOUNTANT: (PASSING THE SALT) Sack him? I know it seems the obvious solution, but I can't quite bring myself to. He's so utterly civil, so dignified... (THE COLLEAGUE SHRUGS AND GOES ON EATING) ... He's actually a very efficient worker except that he refuses to do certain things from time to time. It's a sort of ... passive resistance.

COLLEAGUE: Oh yes, what's he against?

ACCOUNTANT: Nothing, nothing. It's a mood; it's his manner. If I humour him a bit, I feel he'll come round. He could be a first class clerk. He needs someone to take him in hand. In another firm, he wouldn't have a chance.

CUT TO

---

## SCENE 69

## INT. DAY. RESTAURANT

C. U. of COLLEAGUE

THE COLLEAGUE LOOKS UP AND SMILES SOURLY.

COLLEAGUE: No, he'd be sacked immediately.

CUT TO

---

SCENE 70

INT. DAY. RESTAURANT

REVERSE ANGLES over the shoulders.  
C. U. of COLLEAGUE's plate, knife and fork. TILT UP to reaction on his face as he begins to speak.

THE MEAL PROGRESSES. A WAITER'S HANDS ARE SEEN TO CLEAR THE TABLE OF PLATES AND UTENSILS. THE ACCOUNTANT IS HALF THINKING TO HIMSELF, HALF TALKING TO HIS COMPANION AS HE BECOMES CAUGHT UP WITH REFLECTIONS ABOUT BARTLEBY'S REBELLION. AGAINST HIM.

ACCOUNTANT: Funny, I always end up giving him a chance even though he irritates me. I'm damned if I'm going to let him get away with it. But then I just wonder how far he'll go. I wonder how far he would go.

COLLEAGUE: You ought to listen to yourself. You're obsessed with this character. Do yourself a favour. Get rid of him. People in the profession are beginning to talk about it. Your Bartleby will queer your reputation and put off clients.

(THE ACCOUNTANT BEGINS TO PERCEIVE THAT HIS JUDGEMENT IS CONFUSED. HIS PRUDENCE AND HIS BUSINESS SENSE ARE STIRRED)

ACCOUNTANT: Really? Well there's a limit. But you know he's there first thing in the morning and last thing at night. In his way, he works hard. I'll bring him round yet. If not he'll have to go.

CUT TO

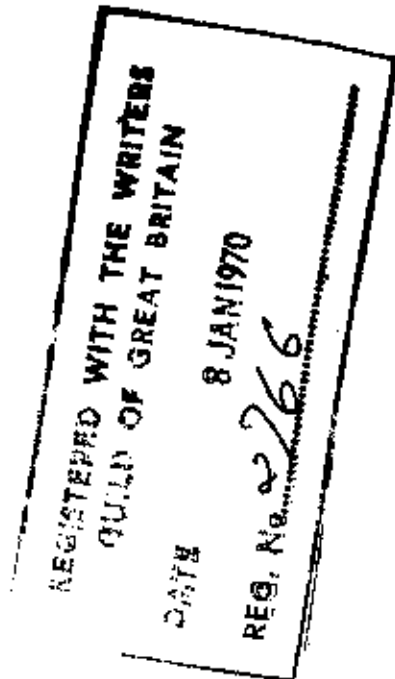
SCENE 71

EXT. DAY. PARK

M.S. PAN onto BARTLEBY.

IT IS THE END OF AUTUMN OR EVEN WINTER. FEW LEAVES ARE LEFT ON THE TREES. PILES OF LEAVES HAVE BEEN COLLECTED BY THE GARDENERS.

Cont'd over ...



SCENE 71. (contd)

THE INEVITABLE PIGEONS FLAP AROUND A STATUE. BARTLEBY STANDS LOOKING AT SOMETHING. WE HEAR THE FURIOUS TWITTERING OF MASSES OF STARLINGS. BARTLEBY LOOKS UP.

CUT TO

SCENE 72

EXT. DAY. PARK

LOW ANGLE L.S. static

WE SEE TREE TOPS AND FLIGHTS OF STARLINGS SWIRLING ABOUT IN SILHOUETTE AGAINST THE SKY.

CUT TO

SCENE 73

INT. DAY. OFFICE

L.S. STATIC OVER THE ACCOUNTANT'S shoulder then TRACK round to side.

THE ACCOUNTANT IS SEATED AT HIS DESK A LOOK OF SATISFACTION ON HIS FACE AS IF HE KNOWS WHAT HE WANTS TO DO. HE BUZZES AND CALLS FOR BARTLEBY. BARTLEBY ENTERS.

ACCOUNTANT: Now Bartleby. I've looked over this Prebble Account, it requires a different approach. Let's check the procedures together. First of all it's going to be a computer based account.

BARTLEBY: I'd prefer not to.

CUT TO

SCENE 74

INT. DAY. OFFICE

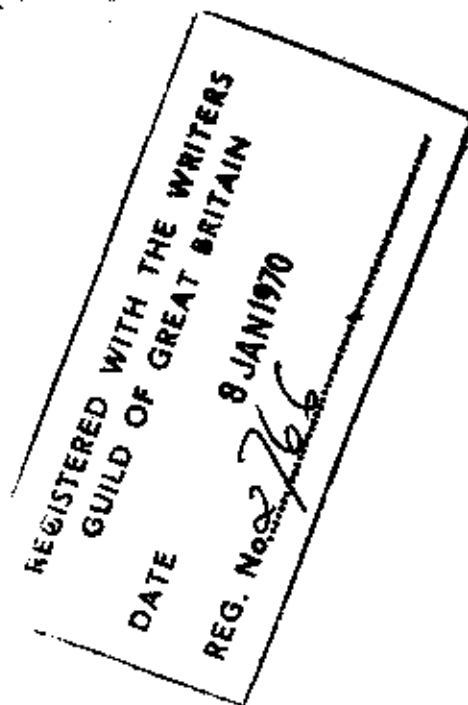
CAMERA begins in C.U. of ACCOUNTANT and slowly TRACKS BACK to behind BARTLEBY on one side.

THE ACCOUNTANT ROLLS HIS EYES IN DISBELIEF, GETS UP AND PACES.

ACCOUNTANT: Look here: You're not going to keep this up, are you? What the hell's the matter with you. Do you

Cont'd over ...

SCENE 74 (contd)



ACCOUNTANT: (contd) belong to a union or something?  
(WAITS FOR A REPLY WHICH NEVER COMES)

Bartleby!  
(PAUSES, REFLECTS, CHANGES HIS INTENTIONS. BARTLEBY REMAINS MOTIONLESS)

A client round the corner has some files that I must have over the week-end. Just go round and pick them up for me, will you.

BARTLEBY: I would prefer not to.

ACCOUNTANT STOPS DEAD THEN APPROACHES NERVOUS AND GETTING ANGRY.

ACCOUNTANT: You're joking! You mean you will not?

CUT TO

SCENE 75

INT. DAY. OFFICE

TWO-SHOT side view. After BARTLEBY withdraws, CAMERA TRACKS with BARTLEBY. Cover -- TRACK a L.S. to keep both in FRAME.

THEIR TWO HEADS ARE OPPOSED IN PROFILE AFTER BARTLEBY SPEAKS, HE WITHDRAWS.

BARTLEBY: I prefer not.

THE ACCOUNTANT HALF FOLLOWS BARTLEBY. HE IS ANGRY BUT IMPOTENT AND TRYING TO REMAIN QUIET AND REASONABLE.

ACCOUNTANT: I don't believe my ears. Look here we work in a certain way and you have no business ignoring it. Just get on with it.

BARTLEBY TURNS TO CONFRONT THE EMPLOYER.

BARTLEBY: I've decided to do no more accounts today.

Cont'd over ...



SCENE 75. (contd)

(PAUSE)

ACCOUNTANT: Monday morning!  
Monday morning!

CUT TO

---

SCENE 76

EXT. DAY. STREET

L. S. static

BARTLEBY IS STANDING IN THE MIDDLE OF THE REFUSE LEFT OVER AFTER A STREET MARKET HAS PACKED UP. A MUNICIPAL RUBBISH TRUCK IS CLEANING UP. HE BENDS DOWN TO PICK UP SOMETHING. A PIGEON OR TWO SCAVENGE IN THE FOREGROUND.  
MUSIC UNDER

DISSOLVE TO

---

SCENE 77

EXT. DAY. BRIDGE OVER THE RIVER.

L. S. PAN onto BARTLEBY at the end of a long sweep from one shore to the other.

WE SEE A MISTY DIFFUSED SCENE OF SHORELINE, BUILDINGS, AND RIVER. ALL IS BACKLIT AND MERGES INTO A UNIFORM DISTANCE. BARTLEBY STANDS PENSIVELY. THE SILENCE IS BROKEN BY A SINGLE BIRD CRY.  
MUSIC UNDER

DISSOLVE TO

---

SCENE 78

EXT. DAY/DUSK. PARK

L. S. static. CAMERA TILTS UP to trees and starlings.

BARTLEBY IS LOOKING UP. WE HEAR THE STARLINGS' MASSES TWITTERING. WE SEE THE SWIRLING BIRDS AND THE BARE TREES LADEN WITH BIRDS LIKE HEAVY FRUIT.  
MUSIC UNDER

CUT TO

---

SCENE 79

EXT. DAY. STREET IN FRONT OF OFFICE

L. S. CAMERA PANS with his movement.

DURING THE WEEKEND, THE ACCOUNTANT DRIVES OVER TO HIS OFFICE. HE IS DRESSED CASUALLY. HIS CAR PULLS UP AT THE KERB. HE GETS OUT AND WALKS INTO THE BUILDING.

CUT TO

SCENE 80

INT. DAY. CORRIDOR OUTSIDE OFFICE

M. S. CAMERA TRACKS in front of ACCOUNTANT as he approaches the door. PAN him through the door. TRACK behind him into office. CAMERA STOPS when he stops and PANS to discover the significant objects that the ACCOUNTANT sees.

WE SEE THE ACCOUNTANT APPROACHING DOWN THE CORRIDOR. HE OPENS THE DOOR TO HIS OFFICE AND GOES IN. AS HE PASSES THROUGH RECEPTION, HE STOPS AND TURNS. HE NOTICES SOMETHING UNUSUAL. HE SEES A BLANKET ON THE SOFA AND THEN A PIECE OF SOAP, A TOWEL AND A RAZOR ON THE DESK. HE WALKS OVER TO BARTLEBY'S CUBICLE.

CUT TO

SCENE 81

INT. DAY. OFFICE

M. S. from inside partition. PAN with ACCOUNTANT'S approach to BARTLEBY'S desk ending in M. C. U. of ACCOUNTANT'S search through the desk from a HIGH ANGLE.

HE COMES IN HALF EXPECTING TO FIND BARTLEBY THERE BUT THEN BECOMES CURIOUS ABOUT FURTHER CLUES. ON BARTLEBY'S DESK ARE THE REMAINS OF SOME FOOD, A CUP, AND A KNIFE. THE ACCOUNTANT IS AGITATED AND SCANDALIZED BY THIS UNHEARD OF ARRANGEMENT BUT ALSO MOVED AND DEPRESSED BY THE IMPLIED SOLITUDE AND POVERTY OF BARTLEBY'S EXISTENCE. HE GOES TO BARTLEBY'S DESK AND LOOKS THROUGH IT TO DISCOVER MORE PERSONAL BELONGINGS; A CHANGE

Cont'd over...

SCENE 81 (contd)

OF UNDERWEAR, MONEY SAVED  
AND WRAPPED IN A HANDKERCHIEF.  
HE PUTS EVERYTHING BACK.

CUT TO

SCENE 82

INT. DAY. OFFICE

M.S. of ACCOUNTANT.  
When he reacts PAN to  
BARTLEBY and HOLD.  
They exit away from  
CAMERA.

WHEN THE ACCOUNTANT HAS  
FINISHED, HE STRAIGHTENS UP  
AND TURNS TO CONFRONT  
BARTLEBY WHO IS STANDING  
BEHIND HIM AT THE DOOR LOOKING  
MILDLY REPROACHFUL. WITHOUT  
A WORD HE TURNS AND EXITS.  
THE ACCOUNTANT FOLLOWS HIM.  
MUSIC.

CUT TO

SCENE 83

INT. DAY. STAIRS IN THE BUILDING

L. S. HIGH ANGLE looking  
vertically down.

BARTLEBY IS GOING DOWN THE  
STAIRS. THE ACCOUNTANT IS  
FOLLOWING HIM DISCREETLY.  
WE SEE DOWN THE STAIRWELL.  
TWO HANDS, A FLOOR APART,  
ARE GOING DOWN THE BANISTER.  
MUSIC.

CUT TO

SCENE 84

EXT. DAY. STREET

L. S. PAN movement of the  
two figures.

BARTLEBY EXITS BUILDING. THE  
ACCOUNTANT FOLLOWS. HE  
WATCHES BARTLEBY WALKING  
DOWN THE STREET THEN GETS IN  
HIS CAR AND FOLLOWS HIM.  
MUSIC.

CUT TO

SCENE 85. EXT. DAY. INSIDE ACCOUNTANT'S CAR.

L.S. from CAMERA in car.

THROUGH THE WINDOW BARTLEBY IS VISIBLE BEHIND THE WINDOW OF A BUS.  
MUSIC.

CUT TO

SCENE 86 EXT. DAY. STREET IN SLUM AREA

L.S. static  
ACCOUNTANT approaches  
CAMERA which PANS his  
movement to BARTLEBY.

INSIDE THE STATIONARY CAR, THE ACCOUNTANT IS LOOKING OUT INTENTLY. HE GETS OUT AND FOLLOWS BARTLEBY. IT IS A SLUM STREET WITH A RAILWAY WALL ON ONE SIDE AND FENCED BACK GARDENS ON THE OTHER. THERE IS A DOG KENNEL IN ONE WITH TWO DOGS BARKING AT INTRUDERS. A RUINED PIANO STANDS AGAINST A BURNT-OUT HOUSE. IN THE MIDDLE OF ALL STANDS AN INCONGRUOUS, ELEGANT, MODERN LAMP-POST. BARTLEBY HAS STOPPED BY IT, LOST IN REVERIE.  
MUSIC.

CUT TO

SCENE 87 EXT. DAY. STREET IN SLUMS

M.S. of BARTLEBY. The ACCOUNTANT comes up behind and passes in front as he speaks. CAMERA TRACKS & PANS SLOWLY to side. Cover with V.L.S. TRACK continues as ACCOUNTANT exits.

THE ACCOUNTANT COMES UP TO BARTLEBY WHO IS LOST IN A REVERIE, AND SPEAKS. BARTLEBY IS NOT SURPRISED TO SEE HIM.

ACCOUNTANT: Why don't you listen to me?

BARTLEBY: I'm listening to you.

ACCOUNTANT: Well why don't you do what I ask?

BARTLEBY: I prefer not to.

*cont'd over...*

SCENE 87. (contd)

ACCOUNTANT: (REPEATING THE PHRASE) I prefer not to. Well, at least give me an excuse, a reason why you insist on this attitude. Are you in trouble? Ill? I mean, has something happened? (FINALLY IN EXASPERATION) Just explain!

BARTLEBY: Whatever I say will not explain.

AFTER A SILENCE, THE ACCOUNTANT LEAVES AND WALKS TO HIS CAR WHICH IS HEARD DRIVING AWAY.

CUT TO

SCENE 88

EXT. DAY. SLUM STREET

M. S. LOW ANGLE

BARTLEBY STANDS ALONE: HE SPEAKS TO HIMSELF:

All the tins and bottles and papers I have thrown away and will have to throw away - what will become of them?

CUT TO

SCENE 89

INT. DAY. OFFICE

M. S. of BARTLEBY at his toilet. CAMERA TRACKS and PANS as he moves to the door.

BARTLEBY IS JUST FINISHING HIS MORNING TOILET IN THE OFFICE AND HE IS WITHOUT A SHIRT. THE ACCOUNTANT ARRIVES EXCEPTIONALLY

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SCENE 89 (contd)

EARLY. BARTLEBY HEARING A KEY AT THE LOCK RUSHES TO THE DOOR.

CUT TO

SCENE 90

INT. DAY. OFFICE

M. S. over the ACCOUNTANT's shoulder.

BARTLEBY'S FACE APPEARS IN THE DOORWAY AS HE OPENS THE DOOR A FRACTION AND BLOCKS ENTRY.

BARTLEBY: I am not quite ready yet.

HE CLOSES THE DOOR.

CUT TO

SCENE 91

INT. DAY. CORRIDOR OUTSIDE OFFICE

THE DOOR CLOSES. HILDA, THE TEA-LADY, IS COMING UP THE CORRIDOR IN HER HAT AND COAT. SHE STOPS.

HILDA: Good morning.  
ACCOUNTANT: Good morning!

SHE LOOKS AT HIM. THE ACCOUNTANT IS SOMEWHAT EMBARRASSED.

CUT TO

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SCENE 92                    INT.   DAY.   OFFICE

M. L. S. quarter rear  
of BARTLEBY.  
ACCOUNTANT  
approaches to M. S.  
Reaction REVERSE  
ANGLE SHOTS of  
BARTLEBY,  
BARTLEBY walks  
out of SHOT at the end.

BARTLEBY IS SITTING AT HIS DESK.  
AS THE ACCOUNTANT ENTERS THE  
OFFICE AND ON THE WAY TO HIS  
DESK PASSES BARTLEBY'S PAR-  
TITION, HE STOPS IN THE DOOR-  
WAY AND SPEAKS TO BARTLEBY  
TRYING TO BE CASUAL AND  
FRIENDLY.

ACCOUNTANT: Bartleby, look here,  
would you come into my office for a  
moment. (TRYING TO FORESTALL  
THE ANTICIPATED REPLY) I am  
not going to ask you to do anything  
you would prefer not to do. I just  
want to talk to you. Alright?

BARTLEBY GIVES SILENT ASSENT  
BY GETTING UP. THE ACCOUN-  
TANT GOES INTO HIS OFFICE AND  
BARTLEBY FOLLOWS.

CUT TO

---

SCENE 93                    INT.   DAY.   OFFICE.

CAMERA TRACKS  
toward ACCOUNTANT  
beginning in L. S. ends  
in M. S. side view of  
both figures and PANS  
to BARTLEBY slowly.

THE ACCOUNTANT PUTS DOWN...  
HIS THINGS AND SITS ON THE  
FRONT OF HIS DESK. BARTLEBY  
COMES IN AND STANDS WAITING.

ACCOUNTANT: Tell me where do  
you come from? Where is your home.  
(NO ANSWER)  
Where were you born?  
(NO ANSWER)

CUT TO

---

SCENE 94                    INT.   DAY.   OFFICE

M. S. side TWO-SHOT.  
COVER -- C. U. of each.  
L. S. from behind  
ACCOUNTANT.

ACCOUNTANT: (EARNESTLY): Will  
you tell me anything about yourself?  
BARTLEBY: I would prefer not to.

cont'd over...

## SCENE 94 (contd)

ACCOUNTANT: But why? I only thought I might help. I know you've been working pretty hard. Perhaps you would like a week off to go home? (PAUSE) Well? What do you say?

BARTLEBY IS ESPECIALLY FORLORN BECAUSE HE MUST DECLINE THIS PROBE, BECAUSE OF THE ESTABLISHED INTIMACY BETWEEN THEM.

## CUT TO

## SCENE 95

INT. DAY. OFFICE

M. S. quarter rear of ACCOUNTANT. CAMERA TRACKS and PANS to side to catch the ACCOUNTANT's reaction. CAMERA TRACKS with the two of them as they walk out.

BARTLEBY: At present I prefer to give no answer.

HE TURNS AND EXITS LEAVING THE ACCOUNTANT QUITE AGITATED AND UPSET. HE FOLLOWS BARTLEBY, HALFWAY THROUGH HIS REPLY.

ACCOUNTANT: Look here, this has gone far enough. I've let this go on for weeks allowing you special conditions. You're living here. You're actually living in my office... Now let's start from scratch.

## CUT TO

## SCENE 96

INT. DAY. OFFICE

M. L. S. PAN

BARTLEBY HAS WALKED INTO HIS OWN CUBICLE. HE GOES TO THE WINDOW AND STANDS LOOKING OUT. THE ACCOUNTANT'S VOICE LEADS THE NEXT SHOT.

## CUT TO



SCENE 97                    INT.   DAY.   OFFICE

L. S. of ACCOUNTANT  
PAN as he approaches  
BARTLEBY and CAMERA.  
End in M. S. side TWO-  
SHOT.

THE ACCOUNTANT STANDS AT THE  
DOOR AND THEN ADVANCES  
SLOWLY AS HE SPEAKS.

ACCOUNTANT: In the first place  
you cannot live in my office, man.  
Find yourself a room. And if you  
want to work here you must accept the  
routine like the others. Just  
promise me you'll start co-operating  
tomorrow, and go over the accounts  
as required and start being a little  
reasonable.

THE ACCOUNTANT IS STANDING  
BEHIND BARTLEBY TRYING TO  
CONFRONT HIM.

BARTLEBY: At the moment I prefer  
not to be a little reasonable.

CUT TO:

---

SCENE 98                    INT.   DAY.   OFFICE

CAMERA in same  
position, but a different  
angle framing HILDA  
and ACCOUNTANT and  
the doorway.

THE ACCOUNTANT RETREATS  
SLIGHTLY. HE IS ABOUT TO SAY  
SOMETHING WHEN BEHIND HIM  
HILDA THE TEA LADY ENTERS  
WITH A TROLLEY. BEHIND HER  
THE REST OF THE STAFF COLLECT  
IN THE PASSAGE OUTSIDE  
BARTLEBY'S OFFICE. SHE OFFERS  
THE ACCOUNTANT TEA.

CUT TO

---

SCENE 99                    INT.   DAY.   OFFICE

C. U. of HILDA HIGH  
ANGLE BEHIND  
ACCOUNTANT'S  
shoulder. She moves  
into B. C. U.

HAVING POURED A CUP OF TEA,  
HILDA LOOKS UP AT THE ACCOUN-  
TANT.

cont'd over..

## SCENE 99 (contd)

HILDA: Here you are, sir. Would you prefer one lump or two?

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ACCOUNTANT: (DISTRACTED)  
I'd prefer two, please.

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HILDA HANDS HIM A CUP. WE SEE HER FACE LOOKING UP. HER LENSES MAGNIFY THE SIZE OF HER EYES.

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CUT TO

SCENE 100 INT. DAY. OFFICE

M.S. of HILDA and the ACCOUNTANT.

HILDA FUSSES WITH HER TEA THINGS. OTHER STAFF HOVER BEHIND, PARTICULARLY TUCKER, WANTING THEIR TEA.

HILDA: How are you today, sir.  
ACCOUNTANT: Well, thank you, and you.

HILDA: I can't complain. How's your business getting on, sir?

(SHE IS ABOUT TO TAKE TEA TO BARTLEBY FROM HER TROLLEY WHICH IS HALF IN THE DOOR).

CUT TO

SCENE 101 INT. DAY. OFFICE

CAMERA is placed between BARTLEBY and the others to the side. The nearest figures are in M.S. PAN with dialogue, then PAN with HILDA to BARTLEBY.

TUCKER BEGINS TO HELP HIMSELF AT THE TEA TROLLEY WITH THE OFFICE BOY CLOSE BEHIND HIM. THE RECEPTIONIST AND THE OTHER CLERK ARE CLOSE BEHIND THEM.

TUCKER: Don't ask him, he'd prefer not to thank you very much.

cont'd over.....

## SCENE 101 (contd)

OFFICE BOY: Yeah, don't ask 'im.  
ACCOUNTANT: That's enough.

HILDA BRINGS THE CUP OF TEA TO  
BARTLEBY WHO HAS TURNED  
AROUND TO FACE THE ASSEMBLY.

TUCKER: Prefer not to! who the  
hell does he think he is? Why should  
I have to do the work he prefers not  
to do?

SECOND CLERK: Bloody right.

## CUT TO

---

SCENE 102                    INT.   DAY.   OFFICE

L. S. from behind  
BARTLEBY rear  
quarter.

A CLIENT WALKS IN AND TRIES TO  
COMMUNICATE HIS WISHES TO THE  
ACCOUNTANT. A MILD UPROAR  
HAS BEGUN WITH EVERYBODY  
TALKING AT ONCE. THE ACCOUN-  
TANT, EMBARRASSED, TRIES TO  
NOD TO HIS CLIENT AND GET THE  
RECEPTIONIST TO TAKE CARE OF  
HIM. MEANWHILE HILDA HANDS  
THE CUP OF TEA TO BARTLEBY.

## CUT TO

---

SCENE 103                    INT.   DAY.   OFFICE

M. S. of BARTLEBY  
with HILDA on one  
side.

BARTLEBY SPEAKS AS HILDA  
STEPS BACK. SHE LOOKS UP AT  
HIM FROM ONE SIDE OF FRAME.

BARTLEBY: I would prefer to be  
left alone in here, if you don't mind.

HIS RAISED VOICE LEAVES A  
MOMENT OF STUNNED SILENCE.

## CUT TO

SCENE 104            INT.   DAY.   OFFICE.

L. S. from behind  
BARTLEBY's rear  
quarter.

EVERYONE IS LOOKING AT  
BARTLEBY. THE ACCOUNTANT  
TRIES TO RE-ASSERT CONTROL.

ACCOUNTANT: Alright, everybody,  
please go back to work. I'll handle  
this, thank you, Tucker. Right?  
O. K. ? (TO CLIENT AND RECEP-  
TIONIST) Miss Browne will show  
you into my office; I'll be with you  
in a minute.

HE TURNS TO BARTLEBY AS THE  
OTHERS DEPART TO THEIR  
VARIOUS PLACES.

CUT TO

---

SCENE 105            INT.   DAY.   OFFICE

M. S. side TWO-SHOT.

THE ACCOUNTANT COMES UP TO  
BARTLEBY.

ACCOUNTANT: Bartleby, will you  
please start work? (NO REPLY)  
Are you going to start work today or  
not?

BARTLEBY: I've decided not to do  
accounts any more.

CUT TO

---

SCENE 106            INT.   DAY.   OFFICE

M. S. side view.  
CAMERA TRACKS BACK  
AND PANS to  
ACCOUNTANT framing  
BARTLEBY on the left at  
the end of TRACKING.

BARTLEBY TURNS BACK TO THE  
WINDOW.

ACCOUNTANT: Bartleby, I think  
we've come to the end of the road.  
I can't sacrifice my business for the  
sake of your moods. I've decided  
not to keep you on. You've forced  
me to this. I'm going to give you a

cont'd over.....

## SCENE 106 (contd)

ACCOUNTANT: (contd) cheque for two weeks' salary and a little extra to help you. I don't hold anything against you, and if you need a letter of recommendation, our misunderstanding will remain private. Please leave by the end of the week. I'm going to be away on business next week. Goodbye and good luck to you.

(AFTER A PAUSE, HE IS ABOUT TO EXIT WHEN BARTLEBY SPEAKS)

## CUT TO

---

SCENE 107                    INT.   DAY.   OFFICE

M.S. SIDE TWO-SHOT.

BARTLEBY: It is inconvenient for me to leave now.  
ACCOUNTANT: (LOSING PATIENCE)  
Damn it! Here's your money.  
(TAKES OUT A CHEQUE BOOK AND WRITES) Take it and go as soon as possible and please leave the key.

ACCOUNTANT EXITS.

## CUT TO

---

SCENE 108                    INT.   DAY.   OFFICE

M.C.U. static quarter front framing head, shoulders and background.

THE ACCOUNTANT IS SPEAKING ON THE TELEPHONE. WE HEAR HIS END OF THE CONVERSATION.

ACCOUNTANT: Yes I did. I finally sacked him... Oh I think he'll be decent about it. Anyway how about a spot of lunch... usual place? ... O.K. See you later.

## CUT TO

SCENE 109

INT. NIGHT. OFFICE

L. S. CAMERA PANS  
across the office  
slowly, stopping after  
BARTLEBY moves.  
PAN again as he goes  
to desk. TRACK  
to C. U. of face.

THE LIGHT IS DIM, BUT SOME  
ILLUMINATION COMES FROM THE  
WINDOW. BARTLEBY IS MOTION-  
LESS IN THE SHADOW, HARDLY  
NOTICEABLE UNTIL WE HEAR A  
SOUND AND SEE HIM MOVE. HE  
GETS UP, SWITCHES ON A LIGHT  
AND SITS DOWN TO WORK AT HIS  
DESK.

CUT TO

SCENE 110

INT. DAY. OFFICE

M. S. over TUCKER's  
shoulder. He walks  
to L. S.

TUCKER STEPS INTO BARTLEBY'S  
OFFICE, GOES TO THE DESK AND  
HAS WORDS WITH BARTLEBY.  
BARTLEBY IS CALM. TUCKER  
WALKS OUT.  
MUTE BUT WITH MUSIC.

CUT TO

SCENE 111

INT. NIGHT. OFFICE

M. S. side view.

BARTLEBY GETS UP FROM HIS  
DESK TO GO TO THE WINDOW.  
MUSIC.

CUT TO

SCENE 112

INT. DAY. OFFICE

L. S.

WE SEE THE DAYTIME VIEW OUT OF  
THE WINDOW.  
MUSIC.

CUT TO

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SCENE 113 INT. NIGHT. OFFICE

M.S. side view.

BARTLEBY IS STANDING AT THE WINDOW. HE TURNS TO HIS DESK AND SITS DOWN.  
MUSICFADES UNDER

CUT TO

SCENE 114 INT. DAY. OFFICE

M.S. static from rear quarter of BARTLEBY.

A CLIENT COMES IN AT LUNCH TIME. NO ONE SEEMS TO BE ABOUT. HE WANDERS INTO BARTLEBY'S OFFICE TO MAKE ENQUIRIES. BARTLEBY IS GAZING AT NOTHING.

CLIENT: I say, I can't find anybody on deck. Would you be so kind as to look after these for me. (HANDING HIM A BUNDLE OF ACCOUNTING FILES)

BARTLEBY: (DOESN'T TAKE THE FILES) I would prefer not to.

CLIENT: I beg your pardon.

BARTLEBY: I would prefer not to.

CLIENT: (COMPLETELY AT A LOSS) Oh, I see. (HE RETIRES)

MUSIC UNDER

CUT TO

SCENE 115 EXT. DAY. STREET OUTSIDE BUILDING

M.S. from inside the car. PAN to building.

THE ACCOUNTANT IS IN HIS CAR. HE IS LOOKING THROUGH A PAIR OF BINOCULARS AT THE FOYER. HE DRIVES AWAY.

CUT TO

MUSIC FADES UP

SCENE 116 INT. DAY. OFFICE

L.S. OF GROUP

THE ENTIRE OFFICE STAFF EXCEPT BARTLEBY ARE GATHERED

cont'd over.....

## SCENE 116 (contd)

IN TUCKER'S OFFICE HAVING A CHAT AND A PARTY AT THE END OF THE DAY. THE OFFICE BOY IS TELLING THEM ONE OF HIS KIND OF VULGAR JOKES, THEY ALL LAUGH.  
MUSIC. FADES.

## CUT TO

## SCENE 117

EXT. NIGHT. STREET  
TELEPHONE BOX.

M. S. PAN to M. C. U. of ACCOUNTANT from outside telephone box.

THE ACCOUNTANT GOES INTO THE TELEPHONE BOX AND CALLS. WE SEE HIM WAITING FOR A REPLY.

Fx of TELEPHONE RINGING IN HIS OFFICE LEADING TO NEXT SHOT.

## CUT TO

## SCENE 118

INT. NIGHT. OFFICE

M. S. LOW ANGLE front view with telephone in foreground.

BARTLEBY SITS AT HIS DESK LOOKING AT THE TELEPHONE RINGING. HE DOESN'T ANSWER. THE RINGING STOPS.

## CUT TO

## SCENE 119

INT. NIGHT. OFFICE

B. C. U. of BARTLEBY'S eyes. CAMERA TRACKS BACK to a C. U. and then M. S.

WE SEE BARTLEBY'S EYES IN THE HALF LIGHT, THEN HIS HEAD WITH A TELEPHONE RECEIVER TO HIS EAR.

RECORDED TELEPHONE VOICE:  
'At the third stroke it will be four fifty-three and forty seconds'. (HE PUTS THE RECEIVER DOWN.)

## CUT TO



SCENE 120

INT. DAY. CORRIDOR  
OUTSIDE OFFICE.L. S. of ACCOUNTANT  
approaching to M. S. at  
the door.THE ACCOUNTANT APPROACHES  
WEARING A COAT, BRIEFCASE IN  
HAND. FINDING THE DOOR LOCKED  
FROM THE INSIDE, HE IS AGITATED  
TO HEAR A SOUND ON THE OTHER  
SIDE. THE DOOR OPENS TO REVEAL  
BARTLEBY IN HIS SHIRTSLEEVES.BARTLEBY: Not yet. I'm not ready  
yet.HE SHUTS THE DOOR. PARALYZED  
FOR A MOMENT, THE ACCOUNTANT  
WALKS BACK DOWN THE CORRIDOR,  
BUT NOT AS HE WALKED UP.  
MELANCHOLY AGITATION HAS  
SEIZED HIM. HE PACES UP AND  
DOWN.

MUSIC FADES IN

CUT TO

SCENE 121

INT. DAY. CORRIDOR

M. S. static

THE ACCOUNTANT STOPS AT A  
WINDOW AND LOOKS OUT. HIS  
PENSIVENESS AND AGITATION ARE  
MINGLED AND SUGGEST HIS STATE  
OF MIND.

MUSIC

CUT TO

SCENE 122

EXT. DAY. STREET

L. S. LOW ANGLE

WE SEE THE FACADE OF THE OFFICE  
BUILDING. AT ONE OF THE  
WINDOWS THE ACCOUNTANT IS  
LOOKING OUT.

MUSIC.

CUT TO

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SCENE 123

INT. DAY. OFFICE

M. S. CAMERA TRACKS  
BACK from inside as  
BARTLEBY turns and the  
ACCOUNTANT enters.

THE DOOR IS OPENED FROM THE  
INSIDE BY BARTLEBY TO REVEAL  
THE ACCOUNTANT WHO ENTERS  
AFTER A MOMENT OF CONFRON-  
TATION.

ACCOUNTANT: I'm disappointed in  
you, Bartleby. I thought you had a  
certain discretion. I thought you'd  
make a dignified exit.

CUT TO

SCENE 124

INT. DAY. OFFICE

M. S. of  
ACCOUNTANT.  
PAN to BARTLEBY,  
when he speaks.  
ACCOUNTANT walks  
into a TWO SHOT as  
he replies.

PAN BACK to  
ACCOUNTANT.

BARTLEBY IS IN HIS CUBICLE AND  
THE ACCOUNTANT IS JUST INSIDE  
THE DOOR.

ACCOUNTANT: Now will you leave  
me? Will you kindly quit my office?  
BARTLEBY: I prefer not to leave  
you.

ACCOUNTANT: (ADVANCING) What  
right do you have to stay here? Do  
you pay rent? Is this your property?  
Anyway, I dismissed you. Is it  
normal to live where you work?  
(SEEING THE CHEQUE) You haven't  
touched the cheque. (BARTLEBY  
STANDS PATIENTLY LISTENING)  
What did I do to deserve all this?  
You're persecuting me. (SEIZING ON  
A LAST CHANCE) Are you prepared  
to change your attitude now and start  
work now.

BARTLEBY DOES NOT REPLY. THE  
ACCOUNTANT THROWS UP HIS HANDS  
AND EXITS TO HIS OFFICE)

CUT TO

SCENE 125            INT.   DAY.   OFFICE

M.C.U. static.

THE ACCOUNTANT IS DIALLING A NUMBER ON THE TELEPHONE. EACH TIME THE DIAL RETURNS, WE CUT TO THE FANTASY VISIONS WHICH FOLLOW. WE RETURN TO HIS STARTING THE DIALLING AFTER EACH VISION. THE SOUND EFFECT OF THE DIALLING RUNS THROUGH THE ENTIRE SEQUENCE.

CUT TO

---

SCENE 126            INT.   DAY.   OFFICE

L.S. static

BARTLEBY DRESSED IN THE ACCOUNTANT'S CLOTHES OCCUPIES THE ACCOUNTANT'S CHAIR AT HIS DESK.  
MUTE.

CUT TO (SCENE 121)

---

SCENE 127            INT.   DAY.   OFFICE

L.S. static

BARTLEBY IS IN HIS OFFICE. TWO POLICEMEN COME IN. THE ACCOUNTANT POINTS TO BARTLEBY. THEY SEIZE HIM AND MARCH HIM AWAY.  
MUTE.

CUT TO (SCENE 121)

---

SCENE 128            EXT.   DAY.   STREET

L.S. TRACK in car.

FROM INSIDE THE ACCOUNTANT'S CAR WE SEE BARTLEBY ON THE STREET FACING THE CAR WHICH IS ABOUT TO RUN HIM DOWN.  
MUTE.

CUT TO (SCENE 121)

---

SCENE 129            INT.   DAY.   OFFICE

M.S. static.

THE ACCOUNTANT TAKES  
BARTLEBY BY THE SCRUFF OF THE  
NECK AND THE SEAT OF THE PANTS  
AND THROWS HIM OUT OF THE  
DOOR.  
MUTE.

CUT TO

---

SCENE 130            EXT.   DAY.   SLUM STREET

L.S. static

THE ACCOUNTANT APPROACHES  
BARTLEBY STANDING BY THE  
LAMP POST, PULLS OUT A GUN AND  
SHOOTS HIM.  
MUTE.

CUT TO

---

SCENE 131            INT.   DAY.   OFFICE

M.S. static

BARTLEBY IS STANDING IN FRONT OF  
THE ACCOUNTANT'S DESK. THE  
ACCOUNTANT SLAPS HIM ACROSS  
THE FACE IN SLOW MOTION.  
MUTE.

CUT TO

---

SCENE 132            EXT.   DAY.   SLUM STREET

L.S. static

THE ACCOUNTANT COMES UP TO  
BARTLEBY STANDING BY THE LAMP  
POST AND SEIZES HIM BY THE THROAT  
AND STRANGLES HIM.  
MUTE.

CUT TO

---

SCENE 133            INT.   DAY.   OFFICE

M.S. static.

THE DIAL RETURNS AND THE  
ACCOUNTANT SPEAKS. AFTER THE  
OTHER END RESPONDS.

cont'd over.....

## SCENE 133 (contd)

ACCOUNTANT: Hello, Mr. Cruikshank please. (PAUSE) Good morning, last week I looked at your office for let in King Street. Is it still available? It is? Good! How soon can I move in?

## CUT TO

## SCENE 134

INT. DAY. OFFICE

CAMERA PANS ACCOUNTANT'S entry, ending in side view  
TWO-SHOT  
M.C.U. of the two heads confronting one another.

THE ACCOUNTANT COMES INTO BARTLEBY'S PARTITION, BRISK AND DETERMINED.

ACCOUNTANT: I've decided to move to new offices. There will be no further need of your services. I have terminated your employment, therefore, you will have to quit this office.

(HE WALKS OUT.)

## CUT TO

## SCENE 135

INT. DAY. OFFICE

L.S. PAN with ACCOUNTANT going up to BARTLEBY.

THE OFFICE IS STRIPPED BARE. A COUPLE OF MEN CARRY OUT A FILING CABINET. THE ACCOUNTANT IS BEHIND THEM. HE TURNS AND LOOKS AT BARTLEBY, THEN WALKS BACK FROM THE DOOR TO WHERE BARTLEBY STANDS AND SLIPS SOME CRUMPLED MONEY INTO BARTLEBY'S HAND FROM BEHIND AND LEAVES.

## CUT TO

SCENE 136

INT. DAY. OFFICE

M. C. U. of hand.  
CAMERA TRACKS  
BACK to L. S.  
before the door  
slams and the money  
falls.

BARTLEBY IS STANDING AT THE WINDOW AS USUAL AS IF THE ROOM WERE FULL, AS IF NOTHING HAD BEEN MOVED. THE SOUND OF THE DOOR SHUTTING ECHOES SLIGHTLY. FOOTFALLS RECEDE. THE MONEY FALLS OUT OF BARTLEBY'S HAND.  
MUSIC FADES IN.

DISSOLVE TO

SCENE 137

INT. DAY. OFFICE CORRIDOR

L. S. static

A NEW TENANT IN THE ACCOUNTANT'S OLD OFFICES IS STANDING AT THE DOOR LOOKING AT BARTLEBY IN THE CORRIDOR AND MOTIONING WITH HIS ARM FOR BARTLEBY TO LEAVE. BARTLEBY MOVES A STEP AWAY, AND LOOKS BACK AT HIM.

CUT TO

SCENE 138

INT. NIGHT. FOYER OF BUILDING

L. S. static.

LIGHT FROM THE STREET GIVES SOME ILLUMINATION. A SLIGHT MOVEMENT IN THE SHADOW DRAWS OUR ATTENTION TO BARTLEBY'S OBSCURE FORM BEDDED DOWN UNDER THE STAIRS IN THE FOYER.  
MUSIC.

CUT TO

SCENE 139

INT. DAY. PUBLIC LAVATORY  
IN THE BUILDING.

M. S. of BARTLEBY.  
PAN to capture  
CARETAKER's look.

BARTLEBY IS SHAVING AT THE WASH-BASIN IN THE MEN'S LAVATORY. IN THE MIRROR WE SEE WHAT BARTLEBY SEES - A CARETAKER

cont'd over.....

SCENE 139 (contd)

COMES IN AND GOES TO THE URINALS. HE GIVES BARTLEBY A FUNNY LOOK.  
MUSIC.

CUT TO

SCENE 140

INT. DAY. NEW OFFICE OF ACCOUNTANT

M. S. TRACK  
towards desk to  
C. U.  
Cover: C. U. of  
hands fiddling with  
pen.  
C. U. of gold cuff-  
links.

AT THE SAME DESK, BUT AGAINST A DIFFERENT BACKDROP, SITS THE ACCOUNTANT. HE IS WORKING: THE PHONE RINGS: HE ANSWERS IT. WE HEAR HIS END OF THE CONVERSATION.

ACCOUNTANT: Hello, yes this is our new office. What? ...what? Now I can't...I really can't be responsible for him. He's given me enough trouble. Yes, he was employed by me. Emphasise was. But we have vacated the premises... But that's his look-out and your look-out...throw him out then ...I would prefer not to get involved again... why should my name be dragged into it. Can't we handle this discreetly? Oh, alright, alright. I'll come and see if there's anything I can do.

DISSOLVE TO

SCENE 141

EXT. DAY. STREET OUTSIDE FORMER OFFICE BUILDING.

M. S. TRACKING with the ACCOUNTANT until the LANDLORD and the TENANT are brought into SHOT.

TRACK in reverse and PAN.

THE ACCOUNTANT MEETS TWO MEN ON THE STREET OUTSIDE THE BUILDING AND THEY TALK. PEOPLE AND TRAFFIC PASS BY.

LANDLORD: Ah there you are. You've got to get rid of this Bartleby character. If you can't get him out of the building,

cont'd over.....

## SCENE 141 (contd)

LANDLORD: (contd) I'll have to call the police. I'll give you five minutes to get him out of there.

ACCOUNTANT: What are you talking about five minutes, I'm not responsible.

TENANT: I represent the tenants of the building. It's alright for you. You've moved. Do you expect us all to move. Some of us are talking about moving. Do you know what your Bartleby does?

ACCOUNTANT: He's not my Bartleby.

TENANT: He's squatting here. He lives in the building. Every day he's sitting on the staircase or standing in the entrance like a zombie. All the tenants have complained. But there's no way of moving him except by force. Either he gets out, or we get out.

LANDLORD: Now calm down, calm down. (TO THE ACCOUNTANT)

Look you were the last person to employ him, so you get him out.

TENANT: What on earth made you employ a character like that?

ACCOUNTANT: Alright, I'll do my best to get him out but... let's get this clear, I'm not responsible. It's just that if I can help, I will.

THE ACCOUNTANT WALKS OUT OF SHOT.

CUT TO

SCENE 142

EXT. DAY. STREET  
OUTSIDE OFFICE.

L. S. CAMERA TRACKS with the ACCOUNTANT to the door, and PANS to follow his movements, remaining outside, and seeing through the glass.

THE ACCOUNTANT GOES THROUGH THE GLASS DOORS. INSIDE, THROUGH GLASS WALLS, WE SEE BARTLEBY SITTING ON THE STAIRS GAZING INTO SPACE. A COMMISSIONAIRE IS GESTICULATING AT BARTLEBY AND

Cont'd over...



SCENE 142 (contd)

SPEAKING WORDS WE CAN'T HEAR.  
THE ACCOUNTANT WAVES THEM  
AWAY AND GOES UP TO BARTLEBY.  
STREET FX

CUT TO

SCENE 143

INT. DAY. FOYER OF BUILDING

M.S. side view TWO-  
SHOT.

BARTLEBY is in silhouette against a background scene of the activity on the pavement and the street.

LOW ANGLE level with their heads.

THE ACCOUNTANT COMES UP TO BARTLEBY.

ACCOUNTANT: What are you doing, Bartleby?

BARTLEBY: Sitting on the stairs.

THE ACCOUNTANT KNEELS OR CROUCHES TO TALK TO HIM.

ACCOUNTANT: Do you realise you're causing me great embarrassment by hanging around here after I've left? (NO ANSWER) Look you can't just stay here. If you don't go, you will be taken away. (PAUSE) Why don't you try and get another job, in a different line of work. I don't think you're suited for accounting. What about working in a travel agency for instance?

BARTLEBY: No. I don't think so. Though I am not particular.

ACCOUNTANT: (ENCOURAGED) Well what about working for an airline, or a shipping company? On a ship perhaps?

BARTLEBY: I don't think so. I'd like to be stationary. Though I'm not particular.

ACCOUNTANT: Then stay here! I wash my hands of you. (HE STANDS UP) I'm going to leave.

CUT TO

SCENE 144

INT. DAY. FOYER

M. C. U. LOW ANGLE  
favouring the earnest  
expression of the  
ACCOUNTANT.

THE ACCOUNTANT, RELUCTANT TO  
LEAVE, CROUCHES AGAIN,  
CHANGING HIS TONE.

ACCOUNTANT: Bartleby, I think you  
should see a doctor. Let me help you  
get to a hospital. I'll give you a lift in  
my car. Or perhaps you would like to  
see my doctor. I'll take you home.  
Perhaps he can straighten you out.  
BARTLEBY: No thank you. I would  
prefer not to be straightened out.

WE HEAR THE SOUND OF A SIREN  
IN THE DISTANCE COMING NEARER.  
~~MUSIC FADES IN~~

CUT TO

SCENE 145

INT. DAY. FOYER

M. S. TWO SHOT.  
CAMERA TRACKS  
BACK slowly as the  
ACCOUNTANT  
retreats. PAN as  
he runs away.

THE SIREN OF THE POLICE GETS  
NEARER AND NEARER. BARTLEBY  
IS OBLIVIOUS. THE ACCOUNTANT  
BECOMES MORE AND MORE AGITATED.  
HE DOES NOT WANT TO BE INVOLVED.  
HE BACKS AWAY, HESITATING, THEN  
RUNS TO ESCAPE, AS THE POLICE GO  
IN.

CUT TO

SCENE 146

EXT. DAY. STREET OUTSIDE BUILDING

L. S. over the  
ACCOUNTANT's  
shoulder from  
inside the car.

THE ACCOUNTANT, SITTING IN HIS  
CAR, SEES THE POLICE ESCORT  
BARTLEBY INTO A POLICE CAR AND  
DRIVE OFF.  
MUSIC FADES ~~IN~~ UNDER

CUT TO

SCENE 147

INT. DAY. HOSPITAL ROOM

M. C. U. HIGH ANGLE  
static.

BARTLEBY IS LYING ON A HOSPITAL BED. HANDS AND HEADS BOB OVER HIM. A HAND HOLDING A STETHOSCOPE EXTENDS AND LISTENS TO HIS VARIOUS PARTS. A VOICE IS HEARD TALKING ABOUT HIS CONDITION.

DOCTOR'S VOICE: What's his blood pressure and red corpuscle count?  
ANSWER: 90/60 and he's anaemic.  
DOCTOR: Condition - weak. He's half starved and suffering from malnutrition.

MUSIC UNDER

CUT TO

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SCENE 148

INT. DAY. HOSPITAL ROOM

M. S. facing  
BARTLEBY at the  
head of the bed.  
Static.

BARTLEBY IS LYING ON THE SAME COT. A TRAY OF FOOD IS BROUGHT TO HIM, EXTENDED INTO FRAME,

BARTLEBY: (WEAKLY BUT CLEARLY AND WITH DIGNITY) I would prefer not to eat just now.

MUSIC FADES OUT.

CUT TO

---

SCENE 149

INT. DAY. HOSPITAL ROOM

L. S. HIGH ANGLE  
static.

Cover: C. U. Drip  
from bottle.

BARTLEBY LIES ON HIS BACK LOOKING AT THE CEILING, ONE ARM STRETCHED OUT. APPARATUS IS SET OUT FOR DRIP FEED INTO HIS ARM. HE IS BEING INTRAVENOUSLY FED. HE IS ALONE

CUT TO

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SCENE 150

EXT. DAY. STREET NEXT TO  
HOSPITAL

L.S. static.

THE ACCOUNTANT ARRIVES, GETS  
OUT OF HIS CAR, LOOKS UP AT THE  
HOSPITAL, AND WALKS TO THE  
ENTRANCE.  
MUSIC.

CUT TO

SCENE 151

INT. DAY. HOSPITAL CORRIDOR

M.S. TRACKING  
the ACCOUNTANT.

THE ACCOUNTANT PASSES NURSES,  
WHEELING PATIENTS ON  
STRETCHERS.

PATIENTS WANDER ABOUT

CUT TO

SCENE 152

INT. DAY. AN OPEN AREA  
NEXT TO FRENCH WINDOWS  
LOOKING OUT ONTO A  
TERRACE AND A GARDEN.

L.S. static.

THE ACCOUNTANT IS ENQUIRING AS  
TO THE WHEREABOUTS OF  
BARTLEBY FROM A DOCTOR OR AN  
ORDERLY. HE TURNS AROUND AND  
POINTS TO A PART OF THE GARDEN  
OUTSIDE. THE ACCOUNTANT,  
THANKING HIM, WALKS OFF IN THAT  
DIRECTION.

CUT TO

SCENE 153

EXT. DAY. HOSPITAL GARDEN

L.S. static.

PILES OF LEAVES ARE SMOULDERING.  
A GARDENER IS RAKING LEAVES. IN  
THE DISTANCE BARTLEBY IS VISIBLE  
SITTING AGAINST A WALL. AS THE  
ACCOUNTANT APPROACHES, A  
PATIENT ACCOSTS HIM ON THE WAY.

cont'd over.....

## SCENE 153 (contd)

PATIENT: Is that your friend.

ACCOUNTANT: Yes.

PATIENT: He's a bit odd, isn't he?  
He doesn't eat.THE ACCOUNTANT DOESN'T ANSWER  
BUT WALKS ON.CUT TO

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## SCENE 154

EXT. DAY. HOSPITAL GARDEN

M. S. CAMERA facing  
BARTLEBY static. The  
ACCOUNTANT enters the  
frame at the beginning of  
SHOT.BARTLEBY IS SITTING ON A BENCH  
AGAINST A WALL. HE IS NOT FACING  
THE ACCOUNTANT AS HE APPROACHES.  
THE ACCOUNTANT COMES UP AND  
STOPS. BARTLEBY DOESN'T MOVE.BARTLEBY: I know you, and I want  
nothing to say to you.CUT TO

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## SCENE 155

EXT. DAY. HOSPITAL GARDEN

M. S. LOW ANGLE, static.

THE ACCOUNTANT STANDS LIKE A  
VISITOR FROM ANOTHER WORLD.ACCOUNTANT: I didn't bring you here.  
(BARTLEBY DOESN'T REPLY) But  
isn't it better this way, perhaps. Someone  
will look after you. It isn't a bad place.  
You've got a garden, open sky, tele-  
vision, regular meals ... (HE  
GESTURES VAGUELY)

BARTLEBY: I know where I am.

DISSOLVE TO

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SCENE 156

EXT. DAY. HOSPITAL GARDEN

L. S. the ACCOUNTANT  
walks up to a M. S. static  
frame.

IT IS A WINTER'S DAY. THE  
ACCOUNTANT IS ASKING A WHITE-  
COATED ORDERLY OR DOCTOR WHERE  
BARTLEBY IS (ALTHOUGH WE HEAR  
NOTHING). HE SETS OFF TOWARD  
CAMERA.

CUT TO

---

SCENE 157

EXT. DAY. HOSPITAL GARDEN

L. S. ZOOM TO  
C. U.

THE ACCOUNTANT IS LOOKING AT  
BARTLEBY AND WALKING TOWARDS  
HIM. HE STOPS AND SPEAKS.  
ACCOUNTANT: Bartleby! (NO REPLY)  
Bartleby!  
PASSING GARDENER: Asleep eh?  
THE ACCOUNTANT BENDS OVER AND  
SEES THAT BARTLEBY IS DEAD.

CUT TO

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SCENE 158

EXT. DAY. HOSPITAL GARDEN

C. U. LOW ANGLE/  
Static.

BARTLEBY STARES, LIFELESS  
AND FROZEN, INTO SPACE.  
MUSIC FADES IN.

CUT TO

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SCENE 159

INT. AN INCINERATOR

M. S. CAMERA TRACKS  
TO C. U.

BUNDLES OF LETTERS ARE BURNING.  
MORE ARE THROWN INTO THE  
FLAMES.  
MUSIC.

CUT TO

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