

PR	pan right
PL	pan left
DF	dolly forwards
DB	dolly back
TU	tilt up
CU	crane up
CB	crane back

Description of shot	Camera	Dialogue
1		Wardrobe (DISSOLVE)
2		François in corner staring
3		Brooch (close-up)
4	PR/TU PL	François throws brooch out of window
5		WIPE to building exterior
6	PR PL DF/PR PL	François paces, lights cigarette, smashes mirror
7	DB	François walks to window
8		Sunrise
9	TU	Crowd/building (high angle)
10		François opens window (long shot; low angle)
11		Crowd looks up (long shot; high angle)
12		François at window (medium shot)
13		Pair of individuals in crowd
14		Different pair of individuals in crowd
15		Different pair of individuals in crowd
16		François (same as 12) François: What are you looking at? What are you staring at, all of you? Eh?
17		Individuals of shot 13 Individuals: What's up with him? He's gone mad!
18		Individuals of shot 14 Individuals: Is he going to jump?

Description of shot	Camera	Dialogue
19		Blind man in group Blind man: What's going on? Individual: He's at his window. Blind man: But what's going on, eh?
20		François François: I'm not a strange animal me. What are you waiting for? Ah, you're waiting for me to jump, ha! A murderer. Ah, now that's interesting isn't it, a murderer. I am a murderer. Yes, I'm a murderer. But murderers are everywhere! Everywhere! Everybody kills. Everybody kills a little bit, but they kill on the quiet, so you don't see it. It's like the sand, inside you, here inside you ...
21		Crowd (long shot) So just bugger off.
22		François Bugger off. Go away. Go back home. You'll read about it in the papers, it'll be in print, everything will be in print ...
23		Man in crowd (close-up) ... And you'll read it ...
24		Woman in crowd (close-up) ... and you'll ...
25		Youth in crowd (close-up) ... believe it ...
26		François Because you can find everything in the papers, they're jolly well informed. So bugger off, you're going to catch cold ...
27		Couple at window (long shot) ... Go on, clear off ...
28		Woman at window
29		Different woman at window, F in background ... Leave me alone ...
30		Building (extreme long shot) ... Alone you hear ...
31		François ... I'm not asking anything from anyone, I just want to be left ...

Description of shot	Camera	Dialogue
32 Françoise arrives	CU/CB	... alone. Françoise: François. François.
33 François		François: Oh I'm tired, leave me alone ...
34 Françoise, Gaston, Paulo (match on 32)		Group of friends: François. François.
35 François		François: I no longer trust anyone. It's over, over, you hear.
36 Françoise, Gaston, Paulo		Gaston: François, don't stay up there, there's no point.
37 Men in crowd		François: There are people who have killed other people. They haven't died as a result. Men: Come down, we can talk about it afterwards.
38 François		François: Hey, you lot, there's a job going, a good little job in my good little factory, with overtime. So go on, what are you waiting for? Happiness, a nice little lot of happiness.
39 Françoise, Gaston, Paulo		Paulo: François you ought to come down, we could sort something out.
40 François		François: What do you mean François? What François? There's no François any more. Don't know him, there's no François anywhere, anywhere, so leave me alone, bummer off, go away, leave me in peace.
41 Crowd		Voices: François, we know you, you're a good bloke ... Don't dig your heels in ... We'll speak up for you ... Come on, come down, it's no good.
42 Crowd		(General hubbub)

Description of shot	Camera	Dialogue
43 Three policemen		Policemen: So what do we do ... We wait, that's orders.
44 Crowd		(General hubbub)
45 Arrival of riot police	PR PL	
46 Riot police get out of lorry (low angle)		
47 Riot police line up in front of crowd		
48 Ranks of riot police		
49 Riot police push crowd back		(General hubbub)
50 Crowd (high angle)		
51 François (long shot; low angle)		
52 Françoise, Gaston, Paulo pushed back	TU/PR	
53 Clara, Gaston, Paulo take Françoise to Clara's room	DB/PR PR	Paulo: She's fallen down, she probably knocked her head ... We can't go leave her there ... Clara: That's fine, take her up to my room. Hotel owner: Hey, where are you going, where are you going? Clara: She's hurt. Owner: Yes, but this isn't a hospital.
54 François on bed		
55 Wardrobe (DISSOLVE)	DF	

Amongst the important features of this sequence, two in particular stand out: first, the use of glass and the mirror; second, the three-pronged relationship between François, the crowd, and the authorities represented by the policemen and riot the police.

André Bazin wrote of the importance of glass in the film, pointing out how it could function as a metaphor for François' situation:

Glass is transparent but also reflects, both loyal, because you can see through it, and deceptive, because it separates you, and dramatic because if