

HUMANITIES INSTITUTE
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The Paradine Case (1947)

Alfred Hitchcock

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OVERVIEW

Director Sir Alfred Hitchcock (1899-1980) is a household name and perhaps the best-known British filmmaker. With over 50 films to his credit, Hitchcock helped to shape the modern understanding of the thriller genre. His best-known films include *The Birds*, *Psycho*, *Vertigo*, and *Rear Window*, all of which have earned accolades, including preservation by the US Film Registry. In 1960, Hitchcock was inducted into the Hollywood Walk of Fame with two stars for his work in both film and television. He was also the first recipient of the BAFTA Academy Fellowship Award.

Film *The Paradine Case* was the last film of Hitchcock's seven-year-long contract with David O. Selznick. Hitchcock felt some relief, as many of the producer's decisions and tastes stifled the director's artistic freedom, often claiming rights to a final edit and major production decisions, such as lighting and staging. Selznick had been holding onto the rights of Robert Smythe Hichens' novel (*The Paradine Case*) since it was published in 1933 and decided to finally utilize the intellectual property after failed attempts to film it in 1933 and 1942. The film was seen as a financial failure, barely covering half the costs of production with worldwide box-office returns. It received mixed reviews and still receives them today. If you are looking for Hitchcock's cameo, keep an eye on the train station about thirty-eight minutes into the film.

Background There are many notable aspects about the production of *The Paradine Case*. Lawrence Oliver had originally been cast as Anthony Keane but had to turn down the role to prepare for his now world-famous film rendition of Shakespeare's *Hamlet*. The film had a staggering budget, costing an estimated \$4,258,000 to shoot and produce. The exact replica set of the interior of London's Old Bailey cost over \$400,000 alone. Hitchcock's rough cut was nearly three hours long, and Selznick managed to trim the running time down to 114 minutes (the format still produced on Blu-Ray and DVD). It's believed that the original cut was destroyed in a flood during 1980, making it unlikely that the film will ever be restored and released as an expanded cut. While fretting over the edits, Selznick changed the film's working title 18 times, only deciding on *The Paradine Case* mere hours before its premier.

CINEMATIC NARRATION

Many critics and audiences have been harsh about this film. However, it contains much of the lighting, cinematography, and 1940s Hollywood dialogue as Hitchcock's much more highly rated previous film *Notorious*. Both films are very much artifacts of the period. Where they differ is the subject: Some moviegoers find the law boring and loathe courtroom dramas. With that in mind, we can look at the strengths and subtleties of *The Paradine Case* outside the blinders of simple popular appeal and box-office statistics. It is true that Selznick's heavy-handed production and editing set Hitchcock back creatively and stripped away hours of footage from his original vision. But we can still see the strength of Hitchcock's direction. Despite having lost an entire film's worth of footage, the drama of *The Paradine Case* remains.

SYNOPSIS

In London, the beautiful and enigmatic Maddalena Anna Paradine is accused of poisoning her blind, wealthy husband, Colonel Paradine. Solicitor Sir Simon Flaquer hires barrister Anthony Keane. Keane

becomes dangerously infatuated with his client, but his wife encourages him to defend Mrs. Paradine to salvage their own marriage. Keane travels to the north of England where he focuses on the servant, Andre Latour, hoping to make him the scapegoat. However, the strategy backfires when Latour commits suicide after a grueling cross-examination by the defense. Mrs. Paradine, devastated, admits on the stand that she poisoned her husband in order to be with Latour. Overwhelmed, Keane confesses his failures in court, feeling his career is in ruins. He spends the night at Sir Simon's office, where his wife finds him. She offers reconciliation, and Keane must confront his marital and courtroom failures.

MAIN CHARACTERS

<i>Anthony Keane</i>	Counsel for the defense
<i>Gay Keane</i>	Anthony's wife
<i>Mrs. Maddalena Anna Paradine</i>	Accused killer and wife of Colonel Paradine
<i>Colonel Paradine</i>	Blind nobleman who died of poisoning
<i>Judge Lord Thomas Horfield</i>	Judge presiding over the case
<i>Sir Simon Flaquer</i>	Solicitor for the defense
<i>Judy Flaquer</i>	- Daughter of Simon Flaquer
<i>Lady Sophie Horfield</i>	Wife of Judge Horfield
<i>Andre Latour</i>	- Col. Paradine's valet
<i>Sir Joseph</i>	Counsel for the prosecution

CHARACTER ANALYSIS

Anthony Keane

Anthony is the main character of the film. Acting as Mrs. Paradine's lawyer, he becomes an investigator into her life in an attempt to prove her innocence. He begins to fall for Mrs. Paradine despite all signs pointing to her infidelity and role in the murder of her husband, causing trouble in his marriage to Gay.

Determined While ultimately misplaced, Anthony's determination is incredible. After a single meeting with Mrs. Paradine, he decides that he will do everything in his power not just to defend her but to prove her innocence. This desire persists even as he confronts the truth of Mrs. Paradine's infidelity with Latour. Because of his attraction to Mrs. Paradine, his determination becomes warped, seemingly shifting from proving her innocence to framing her former lover in a misguided attempt to clear the romantic playing field. Latour becomes a casualty of Anthony's determined attacks when, after stating his suicidal intentions in front of the court, Mrs. Paradine coldly refuses to look at him as he is led away from the courtroom. Anthony's determination changes after the trial. Warped once again by his perception of things, Anthony hides away in Sir Simon's office, trying to keep the shame of his defeat and actions during the trial from rubbing off on Gay. Conversely, Gay is determined to keep their marriage intact, wanting to push through Anthony's shame-fueled determination. While typically a positive trait, Anthony's determination is somewhat complicated, leading him down a path toward destruction.

Trusting Anthony proves himself to be very trusting. His issue is that he trusted the wrong woman. Drawn in by her attractive looks and sad story, Anthony repeatedly swallows his doubts about Mrs. Paradine. Even as the facts stack against her and Latour visits Anthony to make his accusations against Mrs. Paradine, Anthony continues to believe that Mrs. Paradine could not have poisoned her husband. At the film's end, when Mrs. Paradine confesses, Anthony is utterly crushed. The betrayal is so much for him that he believes that Gay will never forgive him. In the film's last moments, Gay reaches out to Anthony in an attempt to repair that trust between them.

Confident Anthony's confidence is almost intoxicating. He seems incredibly sure in his abilities as a lawyer when the film begins, bragging about victory in his latest case and bathing in praise from Gay and others. Sir Simon approaches Anthony specifically because of his confidence and charm, thinking the younger lawyer's attitude will impress and calm Mrs. Paradine. Anthony's confidence blinds him to the repeated advice of many others that he should stick to the facts and deny the prosecution's arguments. Instead, the hot-shot lawyer tries to defend Mrs. Paradine based on her character alone. This backfires

when Mrs. Paradine realizes there is no happy ending for her and confesses. Her confession and losing the case cause Anthony to lose all of his confidence. When Gay finds him at the end of the film, she tries to build up that confidence again, sharing some of her 'fancy ideas' about Anthony. It seems to work, as we see a smile return to his face.

Gay Keane

Gay is Anthony's wife and Judy's best friend. She tries to hold her marriage with Anthony together as he slips deeper into his infatuation with Mrs. Paradine.

Loyal Gay is incredibly loyal. While we see this mostly in her interactions with Anthony, it also comes up in her relationship with Judy. At several points in the film, Judy states apologetically that she's overstepping with her questions, and each time Gay assures her that she's welcome to ask her anything. Her loyalty shines in her conflict with Anthony about his implied infidelity. Perhaps because of the film code, we never learn if Anthony did more than harbor feelings for Mrs. Paradine, but the newspapers believe there's something scandalous going on behind the prison doors. Gay begins to believe these headlines when she sees an image of her husband leaving the prison published in the paper, proving that he went to visit Mrs. Paradine before going home. While we see her loyalty is shaken by this, she wholeheartedly believes that Anthony still loves her. She tells him, "You're not finished with me. You wouldn't have come back home today if you were." This attitude persists throughout the rest of the film, showing itself in the film's final moments when Gay tries to persuade the dejected and ashamed Anthony to come back home, displaying all the warmth and admiration for him she did at the beginning of the film.

Kind Gay repeatedly shows herself to be capable of great kindness. This is evident in her friendly attitude with Judy, who often pushes too hard with probing questions, though Gay never seems to mind. Her kindness shines through in her relationship with Anthony: even in their most trying moments, she is quick to apologize and try to understand her husband. The idea of making Anthony feel shame for his attraction to Mrs. Paradine is tempting, yet she never engages in this behavior, save a couple of snide remarks she immediately apologizes for. Her kindness has a selfless edge that shows as Anthony seems to drown in his attraction for Mrs. Paradine. At the film's end, when Anthony is at his weakest, Gay appears to try to help him find himself again. She kindly and selflessly supports him through the hardest time of his life, though his actions and desires have hurt her. She wants the man she loves back.

Mrs. Maddalena Anna Paradine

Mrs. Paradine is the main suspect when her husband is murdered by poisoning. She uses her beauty in an attempt to manipulate Anthony into believing her innocence. In the end, she is proven guilty when her motive for murder is revealed.

Manipulative Mrs. Paradine isn't often on screen, but her manipulations can be seen even when she is not. By refusing to tell her lawyer the whole truth, she hopes to push Anthony into creating a certain defense where she can get away with the crime and run off with Latour. Latour, however, seems disinterested in Mrs. Paradine by this point, specifically being fed up with the "evil woman's" manipulations. Mrs. Paradine eventually admits to having told her husband about the affair as a way to get rid of Latour and the sexual temptation of his presence. Further, Mrs. Paradine's manipulation leads to Colonel Paradine's murder and allows Anthony to try to pin the killing on Latour. She not only poisons her husband's nightcap burgundy, but she cleans the glass in an attempt to foil investigators, a forensic fact that gets blamed on the servant, Latour. Sensing Anthony's attraction, Mrs. Paradine uses it to sway Anthony's decisions. For example, she becomes angry and demands he be removed from the case when the lawyer suggests pinning the murder on Latour.

Dishonest A part of her manipulative character, Mrs. Paradine is not a champion of the truth. She believes that lying will save her from the gallows. This causes Anthony no end of problems, as the love-struck lawyer does his best to defend Mrs. Paradine in multiple ways that go against her wishes. Had she told him the truth from the beginning, Anthony wouldn't have attempted to defend her on character alone. Her lack of honesty about her feelings for Latour and their affair result in Latour's suicide when Anthony

tries to pin the murder on him. Her only act of honesty in the film is her confession, knowing that her lover is dead and even if she wins the case, she will be unhappy.

Andre Latour-

Latour is Colonel Paradine's loyal manservant. They served together in the Second World War before Latour became the Colonel's main servant. His adulterous relationship with Mrs. Paradine and the resulting conflict creates the motive for murder.

Loyal Much like Gay, Latour is incredibly loyal. His loyalty is shaken, however, when Mrs. Paradine tells the Colonel about their affair and his master dismisses him. Latour states outright that he would never be able to serve a woman, but part of that statement comes from his loyalty to the Colonel, Latour couldn't imagine serving anyone but him, and he's heartbroken when the Colonel is murdered. He's likewise heartbroken when he commits adultery with Mrs. Paradine. Despite his desire never to hurt his master, Latour can't resist the temptation of Mrs. Paradine's love or lust. Although twisted, his final act of loyalty is committing suicide, a macabre attempt to right the wrongs he's done to his master.

Unstable Latour shows himself to be incredibly unstable, and rightly so. On the night of his murder, Colonel Paradine dismisses Latour from his service, beginning this pattern. Anthony zeroes in on his irrational behavior fueled by an unstable mind. For example, Latour wants to serve the Colonel but isn't sure what to do now that he believes he's been dismissed; he also stands in the hallway for some time and performing other behavior that Anthony tries to portray as unusual. Latour's first meeting with Anthony is fraught with instability. When opening the door, Latour refuses to step out into the light and read Anthony's court order. After opening the shutters inside and then again after offering to show Anthony around the garden, Latour disappears. The manor's caretaker takes no notice of this odd behavior, insinuating that it's been going on for some time. Likewise, when Latour appears at Anthony's hotel room late that night, he enters through the back door and displays some barely contained anger both for Anthony and Mrs. Paradine. He continues this angry behavior at the trial, yelling and pleading with the court to see reason when Anthony makes emotional arguments. Unable to get even the slightest gesture of kindness from Mrs. Paradine as he exits the courtroom, the shame and anger lead Latour to end his life.

Judy Flaquer

Judy is the daughter of Sir Simon and Gay's best friend. She is often seen giving Anthony legal advice and debating the case with her father. She frequently serves as a foil to Anthony, with her theories about the case proving closer to reality than Anthony's beliefs.

Intelligent Judy's main trait is that of intelligence. While she only has a few short appearances on screen, we see her matching wits with both her father and Anthony. Her keen eye for strategy shows in both her chess game with her father—in which she is moves away from winning before she is distracted by Anthony's case—and her ability to surmise what kind of legal strategies Anthony is trying in court just by listening to his opening argument. Judy serves as a sort of foil to Anthony. Not blinded by attraction for Mrs. Paradine, she can correctly guess the truth of the case before anything comes out in court.

THEMES

Class Class represents one of the more potent themes of *The Paradine Case*. Like many of Hitchcock's legal thrillers, the trial in this film centers around a prominent noble's death. The actors in the case are all of noble or upper class, save for Latour. There are several points where Anthony tries to deny his class status, but this comes across somewhat comically: No one who pays for a live-in butler could be described as lower class. An exchange between Anthony and Gay early in the film further exemplifies this theme:

Gay: "Eleven years ago you wouldn't have taken this case."

Anthony: "Nonsense, I never turn down a big fee. Then or now."

Gay: "You'd have taken it, but only after sneering at the decadence of the rich."

Anthony: "I hardly recognize my lost ideals."

Class also plays a major role in the film as Mrs. Paradine's past becomes a subject of the investigation. Because the upper-crust lawyers and Judge Horfield think a lack of class is an integral part of criminality, having been born poor in Naples becomes an issue for Mrs. Paradine. This is a reversal from the film's beginning when both Judy and Gay voice their opinion that they believe Mrs. Paradine is incapable of murder. "Nice people don't murder other nice people," Gay says to Anthony when he's first considering taking the case. As in similar films, Hitchcock shows us that the upper class are just as capable of criminality as anyone.

Gender Gender is perhaps the most obvious theme in *The Paradine Case*. Even before the trial, several characters say they believe Mrs Paradine is incapable of murder specifically because she is a woman, and a wealthy one at that. The possible cause of infidelity becomes clearer as Anthony dives into the connection between Latour and Mrs. Paradine. The jealousy of a lover or a husband is often a potential motive for murder, especially when a man is the victim. Anthony uses this idea to try and defend Mrs. Paradine, casting Latour as the jealous, jilted lover. A few instances of misogyny also stand out in the film. Judge Horfield especially is guilty of this. His first on-screen appearance sees him segregating his dinner party between men and women, berating his wife, and attempting to feel up Gay. Another instance shows Sir Simon berating Judy for her 'unladylike' proclivity towards investigation. This is odd because the solicitor is vocally proud of his daughter's wit and intelligence at other times in the film. Perhaps Judy's growing closer to beating him at chess is behind this comment. The most plot-critical instance of misogyny comes from Latour. He says that he hates Mrs. Paradine at several points. and on the stand, he says he would never serve a woman. The role of women and wives is also prominent. Both Gay and Mrs. Horfield are portrayed as dutiful, though in the case of Mrs. Horfield, her loyalty is tragic, binding her to a cruel man who refuses to change his ways. Whether a purposeful choice or an accident of editing, Judy is shown to enjoy a greater degree of freedom and expression as an unmarried woman, often 'butting in' to what were deemed men's spaces, like law and philosophy.

The interplay of Judy and Anthony as foils is also quite interesting. The young woman fancies herself a legal wiz despite not holding a position in the court, and she proves it through her commentary on Anthony's legal strategy. She is regularly seen whispering to Gay in the courtroom, explaining the tactics Anthony uses in his attempts to defend the guilty Mrs. Paradine. Their genders come into play when Judy surmises that infidelity is the motive when Anthony refuses to believe it. Similarly, Judy comes to believe that Mrs. Paradine is guilty more quickly than Anthony because she isn't attracted to the murderer.

Attraction A minor yet important theme in *The Paradine Case* is that of attraction. The most obvious and plot-relevant instance is that of the strange relationship that forms between Anthony and Mrs. Paradine. Struck by her beauty, Anthony believes he has fallen in love with Mrs. Paradine, especially as his professional and personal curiosity intermingle. His attraction becomes a form of lust, driving him to profess his love to his client after the trial's first day. Mrs. Paradine rejects him, not sharing the attraction for a man who repeatedly disobeys her wishes. Her attraction to Latour, on the other hand, is the cause for the murder. Seeking to escape with her lover, she poisons her husband. This backfires, as Latour is incredibly loyal to his master. He already sees his infidelity with her as a betrayal, and the murder makes him hate Mrs. Paradine. Gay firmly believes in her husband's attraction to her. While her faith does waver as the newspapers release more stories about the strange closeness of Mrs. Paradine and her lawyer, she remains resolute when she tells Anthony, "You're not finished with me. You wouldn't have come back home today if you were."

Loyalty/disloyalty There are several interactions between loyalty and disloyalty throughout the film. Notably, Anthony displays a bizarre loyalty to Mrs. Paradine, doing everything in his power to try and prove her innocence even if it means pursuing lines of investigation she tells him to avoid. To Mrs. Paradine, this is obvious disloyalty. Similarly, Mrs. Paradine is incredibly loyal to Latour despite the disloyalty of her infidelity with the Colonel. Latour proves more loyal to his master, growing to hate Mrs.

Paradine for 'forcing' the betrayal on him. Despite his apparent disloyalty to Gay, Anthony proves himself loyal by showing great shame after losing his nerve at the trial. He has broken her ultimatum of proving Mrs. Paradine innocent and feels intense self-loathing both for losing the trial and for having such strong lust for a woman other than his wife. Gay shows herself to be a beacon of loyalty, appearing at Sir Simon's office and trying to convince Anthony to come home with her. Despite everything, she'll not abandon the man she loves.

Investigation Especially after Anthony begins "playing detective," investigation becomes an important theme of *The Paradine Case*. The lawyer travels to the Paradine's home up north, seeking more information about Mrs. Paradine and hoping to bump into Latour. Anthony's desire to investigate is driven almost more by his attraction to Mrs. Paradine than his desire to prove her innocent of murder. Where investigation becomes critical is Anthony's inability to believe that Mrs. Paradine did commit the murder, overlooking several clear signs of her guilt because of his attraction. Judy serves as a foil once again, coming to more correct conclusions about the case through studying newspapers and engaging in 'fishing trips' with her father, Sir Simon, who often discusses the case with her. Gay, too, investigates her husband's apparent infidelity. When the newspapers reveal Anthony visited with Mrs. Paradine long before he returned home after his trip up north, Gay proves herself quite the lawyer herself, catching out Anthony in a lie. Despite his apparent infidelity, she believes Mrs. Paradine isn't as much of a threat to her marriage as the papers claim. Not only does Anthony come home, proving he isn't done with his marriage just yet, but she knows that Anthony doesn't love Mrs. Paradine. He has mistaken professional curiosity for infatuation because he finds Mrs. Paradine attractive.

Justice As a legal thriller, justice is a constant yet minor theme of this film. The corruption of Judge Horfield—typified in coming on to Gay and berating his wife—and the manipulations of the lawyers interplay with societal values of a swift and fair trial. As the trial drags on, Anthony's arguments become more desperate, and he ends up failing his client in attempting to bend justice. Had he listened to his client and tried a less manipulative strategy, Latour may have lived and Mrs. Paradine may have been found innocent by the jury. His job was to plant reasonable doubt that she didn't commit the murder, not pin the murder on Latour. *The Paradine Case* serves as a moral tale, warning the viewer of the issues inherent in using emotional arguments within the justice system. Actions are on trial, not feelings.

Love Triangles The central dramatic theme of the film revolves around the creation and revelation of love triangles. Anthony's initial interactions with Mrs. Paradine initiate the more overt love triangle, involving a married lawyer falling in love with his client. This peculiar relationship unfolds uniquely, with Gay consistently forgiving Anthony, embodying the adage, "If you love something, let it go," as she endeavors to care for her husband. Initially, Mrs. Paradine appears somewhat interested in Anthony, but the viewer can discern her manipulation, steering him away from the harsh realities of the case. As Anthony continues his inquiry, he uncovers another love triangle involving the Paradines and Latour, suspecting marital discord as a potential cause for the murder. Latour, overwhelmed by shame for betraying the Colonel, experiences a strange shift from love and lust to hatred of Mrs. Paradine. In a macabre attempt to gain Latour's attention, Mrs. Paradine poisons her husband. Her actions operate in stark contrast to Gay, with the two love triangles serving as foils for each other. While the Paradine triangle is characterized by a whirlwind of lust and scandal, Anthony's triangle illustrates the transformative power of genuine love and support in any relationship.

SCENES

Piano practice- A title card fades into view reading, "London. The time: the recent past." Inside an opulent townhouse, a butler crosses a sitting room and enters a parlor with a tray, the camera following close behind him. The camera rotates to face a woman playing the piano, her face coming into full view as she stops playing to reach for the drink the butler brought. She takes a sip before looking up pensively at a nearby portrait. The camera pulls back to let us view the life-size portrait of a military man hanging above the piano.



Inspector Ambrose- The butler enters the parlor once more: "Inspector Ambrose is here, madame." The woman scoffs before asking the butler to show the policeman in. She crosses to a nearby mirror, checking her hair before a pair of footsteps approach. "Good evening, Mrs. Paradine," the inspector says before introducing his subordinate. "I must say," Mrs. Paradine says in reply, "I'm rather surprised to see you again, inspector." Ambrose informs Mrs. Paradine that he's come to arrest her. She's shocked, the camera focusing on her face. "Then you want me to go with you?" she asks. The policeman responds positively and leads her out. On her way out, Mrs. Paradine asks her butler to apologize to the cook for the canceled meal. The butler maintains his composure until he closes the door. A worried look covers his face when he turns to face the camera.



Advocate- Mrs. Paradine is led to a police precinct and into the Charge Room where she is booked. There she meets with Sir Simon Flaquer, an old family friend and defense solicitor. He sits with Mrs. Paradine on a bench to discuss the case, and Inspector Ambrose leaves to give them privacy. "The police are making a terrible mistake," Sir Simon says to Mrs. Paradine. She looks conflicted, trying to maintain her composure as the solicitor talks her through the process of being charged. The solicitor and his client are taken into another room and the charges are read. Mrs. Paradine follows Sir Simon's advice, saying nothing in her defense when prompted by the officer. Leaving the Charge Room, Sir Simon tells Mrs. Paradine that he cannot take the case, but he will do everything in his power to get her one of the "leaders of the bar," Mr. Anthony Keane. Sir Simon departs and Mrs. Paradine is led into another room, her possessions taken and filed away before she is placed in a jail cell.



Homecoming- Rain pounds down on a car outside a posh townhouse. A man exits the vehicle and quickly runs inside. He's soaking wet by the time he makes it. "Tony?" A woman shouts from upstairs. "Yes, my love?" the man replies, throwing his wet hat aside and dropping his briefcase. He jogs up the stairs to meet his wife, Gay, who scolds him for not having a raincoat. She pulls Anthony into the bedroom, telling him to get out of his wet clothes while she makes him a cocktail. Anthony talks about the case he just won as he gets dry. The subject of conversation soon turns to the Paradine case and Sir Simon's suggestion that Anthony take it. Gay believes that Mrs. Paradine is innocent, saying, "Nice people don't murder other nice people." Anthony is unimpressed by this 'evidence,' but with Gay's continued doting, he agrees to do his best to defend Mrs. Paradine.



Holloway Prison- Suspenseful music plays as a car rolls toward a prison. Inside, Sir Simon leads Anthony up a set of stairs into an interrogation room, describing Mrs. Paradine as “a strange woman with an almost mystic calm.” A female guard leads Mrs. Paradine to the interrogation room from the women’s prison. Introductions are made by Sir Simon, who likens Anthony to the Royal Marines. “A brief skirmish,” Anthony assures Mrs. Paradine, “and you’ll be back to lunching at the Savoy.” Mrs. Paradine laments the rumors about her killing her husband for his money, saying that she loved her husband very much and took pride in ‘being his eyes.’ The lawyers coach her on her phrasing in preparation for her appearance before the jury, during which Anthony betrays his attraction to his new client. The three say their goodbyes, and Anthony watches dreamily as Mrs. Paradine leaves with the guard.



Lord Horfield’s dinner- Later that evening, Sir Simon prepares for a fancy dinner with his daughter, Judy. The young woman asks prying questions about the Paradine case, hoping to glean some information from her father. Sir Simon chastises Judy for her constant ‘fishing expeditions,’ reminding her he can’t say anything. As they finish their preparations, the scene fades to a dimly lit parlor where the lawyers gather to eat with Judge Lord Horfield. The Judge tells a dull story while the others pretend to be interested. The diners then split into two groups, men and women, at the judge’s behest. The ladies take their drinks into the parlor while the men discuss the case over cigars. Lord Horfield warns Anthony that the emotional arguments he usually makes won’t easily persuade him.



Private conversations- In the parlor, Lady Horfield sits with Gay, discussing their husbands. “Your husband is clever, isn’t he?” she asks the younger woman. Gay agrees, and Lady Horfield responds, “So is mine. I’m not sure that I like it.” When Judy leaves the room to fetch the men for apéritifs, Lady Horfield looks tense while she tries to subtly describe her husband’s behavior when working on a murder case, her face tense and worried. Judy soon returns with the men in tow. Judge Horfield enters, puffing on a cigar. Through the camera, we see his eyes focus on Gay’s exposed shoulder. He orders his wife to show the other men her newly acquired jade, singling out Gay and sitting on the couch beside her. “You look very, very appetizing tonight, my dear,” he says as he pours himself a drink. “A charming compliment,” Gay replies, “from such a gourmet as yourself, Lord Horfield.” Horfield leans in close to Gay, too close. “I don’t amuse you very much, do I?” He asks, and Gay manages a polite reply despite her discomfort. He calls her a ‘grass widow’ before grabbing her hand. “Charming ruby,” the judge says, “Did your husband earn all that whacking away at juries?” Gay replies that Lady Horfield was admiring it: “It pleased me because she has such excellent taste... in most things.” She rips her hand away from the judge and leaves the couch. The judge clicks his tongue and picks up his cigar, saying, “Keane, I’m afraid your wife is wearying of me.”



Anniversary forgotten- “Dull evening, wasn’t it,” Anthony says as he enters his study later that night. Gay agrees, following him in. Anthony complains about his workload the following day when Gay asks about Mrs. Paradine. He candidly describes her as, “Strangely attractive,” and Gay acts haughtily, saying, “She’s cost me too much.” Anthony is confused, moving to his wife to comfort her. Gay refuses to say anything more until Anthony remembers: “The anniversary trip I promised. We’ll still make it. Maybe before the case comes to trial.” “Your excitement will always be the Old Bailey,” Gay responds with a strange mix of pride and dejection. Anthony begins dreaming of a trip to Venice. Gay begins teasing Anthony about his attraction to Mrs. Paradine, getting a rise out of him before embracing him and telling him, “I hope you’re not so old you can’t admire an attractive woman.” The scene ends with romantic music and a kiss before Anthony leads his wife upstairs.



Character defense- At the prison, a female guard watches over Mrs. Paradine and Antony's meeting the next day. Anthony finishes the meeting, and as he begins to collect his papers, he asks Mrs. Paradine about her treatment in prison. She says she's being treated well, and Anthony shifts the conversation, asking her to tell him about herself. Mrs. Paradine seems unwilling at first, but with some gentle goading about the probability of attacks on her character by the prosecution, she eventually caves in. "Forgive me if I'm being difficult," she says before describing her upbringing as a poor girl in Naples and marrying an older rich man to escape poverty. As she becomes more emotional, Anthony interrupts her: "I've tortured you enough. We'll get you free. Trust me."



Learning from photographs- A bell tolls through the night as the camera finds its way into Anthony's study. In the adjoining meeting room, Anthony paces with his pipe while Sir Simon speaks. "Why not let the Crown have to prove its accusations?" the solicitor asks. He objects to Anthony's plan to make a case of suicide. "Blind men have killed themselves before," he says, dismissing Sir Simon's fear of Horfield's past rulings in similar cases. Anthony continues his push, pulling something from a pile of documents on his desk. "Do you realize what you can learn from photographs?" Anthony asks. "Yes... The social footsteps of time," Sir Simon replies as Anthony lays picture after picture in front of him. Anthony points out that the valet, Mr. Latour, never seems to leave Col. Paradine's side. He further says he can pin an assisted suicide charge on the loyal servant. Sir Simon admits that he believes Mrs. Paradine is guilty of the murder, and it will be the case the Crown will be making. So, adding further suspects will only make the trial harder. Anthony disagrees and is insulted when Sir Simon gently insults Mrs. Paradine. He loudly defends her honor as Gay enters the room, a heartbroken look on her face.



“I won’t say that”- “Latour worshiped the Colonel. That’s true, isn’t it?” Anthony asks Mrs. Paradine inside the interrogation room at the prison. When she confirms this, Anthony proposes his plan accuse the valet of assisting her husband’s suicide. “I won’t say that,” Mrs. Paradine says adamantly. “That Andre helped him.” “You call him Andre,” the lawyer asks, “the valet?” Mrs. Paradine deflects his question, blaming her lower-class upbringing, but Anthony doesn’t let it go. “I’ll not listening to any more vicious innuendos,” she shouts at him, and Anthony recants his idea, trying to stay in his client’s good graces. “I’ll try to recover my position as your champion,” he promises.



“Turning detective”- Sir Simon and his daughter sit in a parlor studying a chess board. “I think Keane’s given up the idea of dragging the valet into the suicide,” Sir Simon says. Judy asks if Anthony will follow her father’s advice, and Sir Simon replies, “He’s turning detective.” He then explains that Anthony is traveling to Cumberland to check on the Paradine’s country house, Hindley Hall. “But the thing happened in London,” she says, confused. Judy gives up on the chess game, saying Anthony’s case is much more interesting. Sir Simon quietly celebrates the end of the game, with his daughter only a few moves away from beating him. “Is Tony infatuated with that woman?” Judy asks, reclining on a couch near the fire. “Where do you get such insane ideas?” Sir Simon says, crossing to the fireplace. They discuss the valet still staying at Hindley Hall. Judy jokes that Anthony must be jealous of Latour, becoming serious as she laments that Gay will be heartbroken if her suspicions about Anthony’s feelings are true.



The ragged side- Somber music plays as Anthony returns home late one night. He notices a light on in the bedroom and knocks on the door before entering. Gay sits at the vanity, cleaning her face before bed. "I told you not to wait up for me," Anthony scolds her gently. "I wasn't," she replies. Anthony says he'll be going to bed, but Gay interrupts him, apologizing for her headache affecting her mood. "I'm sorry you're not feeling well," Anthony says, "I'm a bit on the ragged side myself." Gay asks if they could go on a short getaway to celebrate their anniversary like he promised. "Some things are more important than anniversaries," Anthony replies, telling his wife he'll be investigating the Paradine's country home. After dancing around the issue, Gay finally accuses Anthony of having a "rendezvous" with Mrs. Paradine in prison. Despite the accusation, Anthony is resolute that he will go to Cumberland tomorrow.



Station hotel- Anthony gets off the train in Cumberland and walks through the busy train station, arriving shortly at a nearby hotel. "Have I a sitting room?" Anthony asks the innkeeper as he signs the book. The camera jumps again to the sitting room where the innkeeper lights the fire for Anthony, asking if he'd like a meal before bed. Anthony asks for whiskey and soda instead. On her way out, the innkeeper asks Anthony if he's a detective. The lawyer chuckles and says he's not. The innkeeper brings up the case, and Anthony asks a few passing questions about the Paradines and their standing in town. The innkeeper believes that Mrs. Paradine seemed a bit odd, never really speaking to anyone in town.



“A queer one, alright”- Jaunty music plays as a horse and buggy rounds a corner, carrying Anthony to the Paradine’s country home. The music continues as the camera lands in front the carriage. “Up there in those trees is the hall,” the driver says to Anthony. “Where the poor Colonel lived.” He mentions Andre Latour. “A queer one,” he mutters before Anthony asks about who lives at Hindley Hall. “Only the caretaker, Mrs. Clark,” the driver replies. “And maybe Andre’s back from London now.” While the buggy draws closer to the manor, Anthony asks why the driver keeps calling Latour strange, and the man describes Andre’s solitary nature.



Hindley Hall- Anthony hops off the buggy and approaches Hindley Hall’s front door. A man answers the door when he rings the bell, and the buggy’s driver addresses him as Latour, introducing Anthony. Anthony pulls out the court order and hands it to Latour, who addresses him by name, not even looking at the document as he stands in the shadow. After a moment, Latour invites Anthony inside and moves to open up some blinds to let more light in. With that, he wanders off. A woman, Mrs. Clark, appears and approaches Anthony. “Isn’t he coming back,” the lawyer asks. “He might and he might not, sir,” she replies before showing him around the house. She shares her memories about the Paradines, looking dreamily from the window and describing her admiration for both of them as she looks at the view from the windows of the morning room. “I’ll show you the upstairs,” she says suddenly after a long pause, interrupting Anthony’s request to see more of the house.



The upstairs- Mrs. Clark shows Anthony into Mrs. Paradine's bedroom. The caretaker apologizes for the state of the room before leaving to open the other rooms on the top floor. Romantic music swells as Anthony locks eyes with a portrait of Mrs. Paradine painted on the head of her bed frame. He circles the room, the music growing more emotional as he looks at all her belongings spread across the bed and jutting from dresser drawers. Anthony is shocked by the opulence of the adjoining bathroom. He crosses to the window, looking at the piano, when he hears a laugh from outside. Anthony opens the window to see Latour speaking with the buggy driver and calls down to him, requesting to see the garden. "Very good, sir," Latour replies before Anthony closes the window.



"Where's Latour?"- Mrs. Clark returns to the bedroom and gives Anthony an odd look. "I won't bother about the other rooms now," he says as he crosses the room to join her. "Latour is going to show me the gardens." They leave together, and Anthony notices another door nearby. Mrs. Clark says it's Latour's room and that Mrs. Paradine thought he should be close to her husband. Anthony's face betrays his thoughts: He's starting to believe that Latour and Mrs. Paradine were having an affair. When he gets outside, Latour is gone. The buggy driver says he doesn't know where the man went, acting meekly, and Anthony gives up, requesting that they return to town. Latour watches the buggy leave from just around the corner.



Stormy night- The wind howls as Anthony sits in his hotel room writing in his journal and smoking his pipe. Suspenseful music plays as the shutters nearby begin banging in the fierce wind. Anthony stands to close them quickly and the sound stops. When he sits back down, another banging begins, this time a rapping of knuckles on the glass of the back door. When he goes to investigate, he stands face to face with Latour, who motions for Anthony to let him in. "Can I have a word with you, sir," Latour says with a serious look. Anthony asks him to sit after asking about the strange encounter. Latour claims he didn't want to disturb the innkeeper and had seen Anthony enter this room. Despite the ominous circumstances, Anthony seems determined to get information from Latour, asking question after question.



A bargain- "Remember this, Latour," Anthony says, standing, "you forced yourself on me. I didn't seek you out." It would be improper for a defense attorney to seek out one of the prosecution's witnesses. As he continues, Latour interrupts with a correction: "She was not my mistress. Colonel Paradine was my master... I would never have served a woman." Anthony looks past the double entendre and asks another question, when Latour gives him an ultimatum, "If you tell me why you came here from London, I'll tell you why I came here." Anthony scoffs at the bargain at first but quickly concedes. "She sent you," Latour accuses him. "Mrs. Paradine doesn't know I'm here," Anthony responds, truthfully. Latour begins insulting Mrs. Paradine. After a few comments, Anthony explodes: "I won't hear any more against her." Latour presses the issue, calling Mrs. Paradine evil. Anthony demands that Latour leave, and he does, saying, "I'm very sorry for you, and God help you."



Return to Holloway Prison- A quick montage shows Anthony's return to London, accompanied by frantic music. The lawyer jumps into the first cab he can get and travels to Holloway prison to meet with Mrs. Paradine. Mrs. Paradine seems pleased to see Anthony in the interrogation room until he tells her about going to Hindley Hall. Her behavior becomes more erratic after Anthony mentions Latour's late-night visit: "Latour hates you, you know that? He hates you most bitterly. He said you're an evil woman." Mrs. Paradine responds that Latour simply hates all women, but Anthony doesn't believe that. He begs Mrs. Paradine to tell him more about herself, accusing her of adultery with Latour. "I will not be treated this way by my own counselor," Mrs. Paradine says, crossing to the door and signaling for the guard. "I'd prefer you to give up the case." Anthony apologizes profusely while somber music plays, trying to save the case: Mrs. Paradine is hiding something and he can tell. She tells Anthony that he looks tired before departing.



Smoking-“Tony back from Cumberland?” Judy asks Gay as they drink coffee in a fancy restaurant. “Sorry Judy,” Gay says, looking startled, “what did you say?” Judy chuckles and asks the question again. “He was due back this morning. I haven’t seen him yet,” Gay says before asking for a cigarette. “When did you start smoking?” Judy asks. “Just lately,” says Gay. Judy jokingly chastises herself for failing her father by rudely asking so many probing questions. “You’re my best friend, Judy,” Gay reassures her. “Ask me anything you wish.” Judy uncharacteristically pads her question, talking vaguely about the rumors of Anthony’s infidelity with Mrs. Paradine. “Judy, just because a man, a husband, fancies another woman,” says Gay, “you don’t treat him as a criminal.”



Awkward conversation- The scene fades into a front-page photo of Anthony exiting the prison with the words: “Mrs. Paradine’s Counsel Visits Her In Prison” printed above. Gay places the paper behind her back when she hears Antony enter. “Hello, darling,” he says, smiling as he enters the parlor. Gay greets him and comments that he’s just in time for tea. While she pours the tea, Anthony tries to make conversation, sounding more like a man talking to a stranger in an elevator than to his wife. Gay’s behavior becomes stranger as Anthony fails to mention his visit to the prison. When she gets up and crosses to the door, Anthony sees his picture in the paper and confronts Gay: “You’re hoping that I’ll lose the case.”



“If she dies”- Shutting the parlor door, Gay responds, “Do you think I could ever want anything bad for you?” “No,” says Anthony. “I suppose not.” Gay concedes that she’s found herself wishing Mrs. Paradine ill will, but only out of fear of losing Anthony. “I’ve come to a conclusion, Tony,” she says. “I want her to live.” Anthony is confused, and Gay says she just wants the trial over with, “and an end to you being all mixed up, part lawyer, part lover.” Anthony is hurt and turns his back on Gay. She clarifies herself with a request: “All I ask is that she lives so the fight can be an even one. Because, if she dies you’re lost to me forever. You’ll go on thinking you love her....”



Trial- The Paradine Case opens in the Old Bailey. Inside a holding cell, Mrs. Paradine waits. Two female guards lead her down a long hall where we hear the bailiff bringing the court to order. The camera follows the women up the stairs and into the courtroom. "Bring forth the prisoner," someone commands, and Mrs. Paradine enters the dock. The entire courtroom seems to stare at her. The bailiff reads the charge and Mrs. Paradine pleads not guilty. The scene cuts away to an office where Judy speaks to Gay over the telephone before the camera finds them entering the courtroom together.



The prosecution speaks- The prosecution explains their understanding of events as Gay finds a seat on the balcony overlooking the courtroom. A distasteful look spreads over her face before the camera zooms down on Mrs. Paradine. The prosecutor continues speaking while the camera drifts around the courtroom: "The Colonel, in an agitated state, shut himself up in the bedroom alone. The butler took him his dinner... Later, he asked for a glass of burgundy to be put by his bed." The lawyer then builds up a solid character defense for the Colonel before attempting a character assassination of Mrs. Paradine.



Cross-examination- Sometime later, Anthony cross-examines the butler, confirming that the Colonel asked for a glass of burgundy. "Would you call that a suitable bedtime drink?" he asks, and the butler replies, "No, sir." Anthony questions further if the Colonel would typically ask for burgundy. "It usually didn't agree with him," the butler answers. "He's building a suicide motive," Judy whispers to Gay as they watch the trial. The prosecution asks the butler questions about the Colonel's taste in drink, revealing that despite his dyspepsia, he loved burgundy. Anthony shows no outward concern at this turnabout, but Judy sounds concerned when she explains the ramifications to Gay.



Latour takes the stand- "Call Andre Latour," says Judge Horfield, and the bailiff repeats his words. The camera follows Latour on his journey to the stand where he is sworn in. The prosecution quickly establishes his past and connection with the Colonel. "You were very attached to Colonel Paradine, were you not?" the prosecution asks. "He was the best man I ever knew in all my life," says Latour, proudly. The scene fades out and shows the main players resting at home before court resumes the next day. The prosecution asks Latour to explain his movements on the night of the murder. Latour builds up a case against Mrs. Paradine, saying that she wanted to be rid of himself because of his closeness to the Colonel. From the balcony, Judy whispers that Latour is lying about something.



Character examination- Anthony stands, calmly adjusting his wig before addressing Latour: "Does the name of Margaret Wells convey anything to you?" Latour says it does but refuses to speak further. Anthony explains to the court that Latour was engaged to marry Miss Wells while he was living in Quebec and she left him for another man. Latour reacts angrily, especially when Anthony uses his past as proof of a pathological hatred of women. Judge Horfield doesn't believe it has anything to do with the case. Shut down, Anthony quickly pivots, accusing Latour of killing the Colonel for inheritance and providing further potential proof of the Colonel's wish to die.



The night of the murder- "Would you tell the court exactly what happened about 8 o'clock on May 6th?" Anthony asks Latour. The valet gives Anthony a confused look from the stand. "You mean you want me to go over my evidence again?" "I put it to you that your evidence was a tissue of lies," Anthony accuses. "You were trying to cover up what really happened." Anthony sets out his case to prove that Latour had a motive to kill the Colonel or assist in his suicide and is using Mrs. Paradine as a scapegoat. The implication of such a betrayal makes the loyal valet lose his head, but he catches himself before he explodes. Anthony looks pleased that the witness is shaken and continues, running over the events of the night of the murder. Little by little, Anthony baits him into anger once more. "He's accusing me of poisoning my Colonel!" Latour shouts to the court. "But I didn't! I didn't!"



Court adjourned- After the outburst, Judge Horfield addresses Anthony, chastising him for harassing the witness. "He is not on trial," the judge says before adjourning court for the day, "We will resume at 5 past 2." As the jury swears to keep their silence about the case, Mrs. Paradine casts her eyes around the room. She sees one of the other lawyers talking heatedly with Anthony, while Latour dabs sweat from his face with a handkerchief. Anthony rushes into the holding cells to have a conference with Mrs. Paradine. "You have not kept faith with me," she says to him. "I didn't agree to what you did today. I will not forgive you...."



Admission- Anthony looks shocked and confused, "Forgive me? I've exhausted myself, destroying everything to save you? You forgive me. When I was idiot enough to fall in love with you." Mrs. Paradine is unfazed by this admission, and Anthony sits down, explaining the situation: "Either your husband poisoned himself, or Latour did, or you did." Mrs. Paradine puts Anthony in an impossible situation of either proving her guilt without condemning Latour or accusing her husband of suicide. Anthony refuses this, promising to continue his current course of proving that Latour assisted the Colonel's suicide.



Court resumes- Anthony stands at the bench the next day, questioning Latour once more: "During the quarrel, the Colonel used strong language with you? Did you assume you were discharged?" "I suppose so," Latour replies sheepishly. "You suppose you were discharged, yet continue in the employ of a woman who allegedly lied about you to your master?" "I wanted to help take care of the Colonel's estate," Latour responds quickly. In the questioning, Latour admits that he was ordered to clean the room by Mrs. Paradine, and his testimony contradicts the evidence. Latour swears that there were a few drops of burgundy in the glass, yet the glass was found washed and dried at the scene. When Anthony states that Mrs. Paradine couldn't have cleaned the glass, the prosecution objects and Judge Horfield puts an end to the line of questioning.



The truth- Time passes, shown by the hands of a clock. "I put it to you that Paradine had a reason for his rage that fatal night. A reason that had nothing to do with the story that you told in this court," Anthony proclaims before making a veiled accusation that Latour had been having an affair with Mrs. Paradine. "I won't stand here and listen to these filthy lies," Latour shouts. Anthony continues pressing, saying, "The Colonel knew, didn't he? Because she told him. Isn't that the truth?" Latour refuses to answer. Mrs. Paradine watches from the dock, a tense and disappointed look on her face.



Latour's confession- "She told her husband about you?" Anthony asks, and Latour caves: "No, she did not. He found out." "I've finished with the witness," Anthony says, looking pleased, but Latour is not done. "I didn't want to tell about it," he says. "But you've spoken, you and she. Both of you. So I too will speak." Anthony reiterates that he's finished with the witness. Judge Horfield allows Latour to finish speaking after reminding Anthony that the overly emotional energy in the courtroom is his fault. Latour admits that he lied and answers a few questions for the prosecution, saying he can't live with what he's done before being shown away from the witness stand. He tries to make eye contact with Mrs. Paradine as he leaves, but she refuses to look at him.



The last witness- Anthony stands and begins a speech: "Members of the jury: the woman who is before you in the dock is a foreigner. Friendless and alone in a strange country. But a country that has always prided itself on its passion for justice." Further, he says that he'll forgo all the other witnesses organized by the defense and allow Mrs. Paradine to speak for herself. He calls her to the stand after complimenting her beauty and character. Mrs. Paradine is sworn in and refuses the judge's invitation to sit. Anthony begins his questioning, discussing her childhood and outlining her character as the loving wife of a blind man. When the subject of Latour's dismissal comes up, Mrs. Paradine becomes suddenly evasive. After some probing and an order from the judge, she admits that she didn't like Latour's "manner."



Latour's manner- "What was there in Latour's manner that you disliked?" Anthony asks. "I thought it sometimes too familiar," Mrs. Paradine explains. "He took liberties." "Did he try to make love to you?"

Anthony asks. "Yes," she answers, saying that she had told her husband. When she talks about the night of the murder, Anthony points out that Latour is lying about his fight with the Colonel. Judge Horfield interjects, reminding Anthony not to put words in the mouths of witnesses. "I'm anxious not to intervene again," he scolds the lawyer. "Am I being clear?"



The question of the glass- Anthony moves on with his questioning: "After your husband's death, you sent in Latour to tidy up? Was anyone with you when you sent Latour into the room?" "Dr. Young," Mrs. Paradine replies. He asks further if she's aware of Dr. Young's testimony about the glass, and she says she is. "Could anyone else have washed and dried it?" Anthony asks repeatedly. Mrs. Paradine finally answers: "You want to make people think that Andre Latour killed my husband." Causing a stir in the courtroom, Anthony continues pressing until Mrs. Paradine admits that she cleaned and dried the glass. The courtroom gasps in unison. Given the late hour, Judge Horfield adjourns the court.



Expert comment- Finally arriving home, Anthony runs into Judy coming down the stairs. “What the devil are you looking so sad about?” He asks Judy as she comes into the shot. “I was there today,” she replies. “Was Gay with you?” Anthony asks, and Judy says yes, admitting it was her idea to go. “I suppose you’ll have your usual expert comment.” Despite his sarcasm, he welcomes Judy’s opinion as a chance to voice his own. She changes the subject, however, asking, “Why are you hammering away at that quarrel?” Anthony answers: “If you really want to know—or your father wants to know- I was trying to get at the motive. Latour’s motive. He was in love with her. He wanted to get rid of her husband.” “What about your motive?” Judy asks, insinuating about his more-than-professional interest in Mrs. Paradine. When Anthony tries to avoid the question, Judy says that he’s ruining his career and his marriage before storming off.



Mrs. Paradine’s shame- The trial resumes at Old Bailey the next morning. “M’lord, I’ve finished with the witness,” Anthony says before sitting. The prosecution asks Mrs. Paradine if she thinks Latour is handsome. “Of course not,” she replies haughtily. “He is a servant. How could I consider him in that way?” The prosecution then asks why she waited so long to tell her husband. “I was ashamed,” she says. When the prosecution makes some insinuations about her lack of modesty, Anthony protests only to be shut down by the judge. The questioning continues along the same lines, Mrs. Paradine angrily denying the accusations that she was in love with Latour.



Latour's fate- As the prosecution keeps pounding away at Mrs. Paradine, the camera finds a policeman among the crowd. He quickly makes his way towards the bench where he whispers something to another lawman who whispers to a lawyer. The judge is offended by the apparent interruption, but the prosecution begs forgiveness, informing the court that Latour has committed suicide in prison. "Andre!" Mrs. Paradine shouts, trying to leave the box. Anthony, shaken by the turn of events, hastily tries to blame Latour's suicide on his guilt. He's quickly overruled by Judge Horfield, who orders the jury to disregard the statements and Latour's suicide. The prosecution continues questioning Mrs. Paradine.



Lost nerve- The prosecutor asks Mrs. Paradine why she washed and dried the glass, and she doesn't respond. When the judge reminds her that she must answer the question, she says she didn't hear it. When the judge states the question has been asked twice, Mrs. Paradine says nothing matters: "Andre's dead. The man I love is dead. I thought about it day and night. But I didn't know how. I wanted to do it so we could be free. So Andre and I could go away and live together as we should. But Andre wouldn't help me. He and his honor. Andre knew I killed the blind man... I didn't tell him, but he knew it." She finishes her shocking admission by accusing Anthony of killing Latour. Visibly shaken, Anthony stands and apologizes to the court and the jury for his "shortcomings" and "incompetence" before asking Judge Horfield to be dismissed from the case. The camera follows his departure from high above as somber music plays.



“No right to be cruel”- Lady Horfield dines with her husband, who comments on the resemblance between a walnut and the human brain. When she brings up the case, Judge Horfield tries to dismiss her, but she presses, saying she hopes there will be a not guilty verdict. “Must I listen to more of your silly pity for every scoundrel, man or woman...” the judge complains. “Who needs pity more than a woman who's sinned?” Lady Horfield asks. “You always forget,” Lord Horfield replies, “that punishment is part of the scheme.” “We've no right to be cruel,” his wife responds passionately. “If I'm certain of anything, it's of that.” Lord Horfield commands his wife to go to bed, and she agrees, but before she leaves she turns around and pleads for him to do something to save Mrs. Paradine's life. Lord Horfield angrily deflects, saying that the jury will decide Mrs. Paradine's fate. Lady Horfield pleads with him again, saying, “I may be silly, Tommy, but I love you. I've always loved you. And you must have known how terrible it is to love a man who... Tommy, when you were young you were kind.” “I'll continue to do my duty,” the judge replies coldly. “And I performed a duty today. The Paradine woman will be hanged after three clear Sundays.”



Giving up the bar- “Next time you'll place your confidence with more discretion,” Anthony says to Sir Simon. They sit in the elder lawyer's office. Anthony is hiding from the world and apologizes for keeping Sir Simon up late. “I wish you'd telephone Gay,” Sir Simon sighs. “She must be worried. Worried to death.” “Worried I'll come home, you mean,” Anthony moans. “You're not as wise about everything as you think,” Sir Simon says. “You mustn't despair. If there's one thing I can't abide it's despairing.” The conversation continues for a moment when Judy appears at the office door.



Love and support- Judy leads Gay into the room, and the Flaquers leave to give the couple some privacy. Anthony tries to leave before she can say anything, but Gay makes him stay. "I was proud of you today," she says. "There'll be those who laugh at you, sneer. And I don't think the newspapers will be very kind." Gay continues, saying the most important moment of his life is right now. She jokes that he can give up his career and become a beachcomber and she'd still love him. "I want you back on the job as fast as you can. And I hope you've a tough case. Very tough. So that it will take the very best you have." "There you go again, darling," Anthony says while Gay caresses his face, "with all your fancy ideas about me." "You do need a shave," Gay says, and Anthony chuckles as the scene fades out.

