

Ext. London Streets

DAY

MOVING THROUGH LONDON. MUSIC: FLICKERING SHADOWS. PAUL  
MOTTRAM.

HENRY JAMES

(V/O) London.

I imagine London always,

As a feat of the mind.

Sprawling,

Endlessly disappearing,

Where does that street lead?



MAGGIE. I...  
No, I...  
I'm just looking for a birthday present...

HENRY JAMES (V/O) A present for her father.

MAGGIE. He has everything...

HENRY JAMES (V/O) Impossible to buy for...

MAGGIE. ..he never really wants anything.

HENRY JAMES (V/O) So rich so unconventional...  
He expects nothing...

MAGGIE. But I like on his birthday. But

HENRY JAMES (V/O) To try to surprise him.

MAGGIE. Try...  
It's not easy. **MUSIC RETURNS.**

HENRY JAMES (V/O) By chance she enters here.  
Browses here.  
The shop-keeper, half invisible...  
Sees her fine possibilities.  
And that which waits...

SHOPKEEPER. I have just the thing /Madam.

HENRY JAMES (V/O) /That which has waited for so long,  
Begins to sound.  
HE TAPS THE BOWL AGAIN AND IT COMPLETELY SOUNDS. WE PULLS  
BACKWARDS AWAY FROM THE SOUND, OUT ONTO THE STREETS  
OUT ONTO THE SOUND OF LONDON.  
THEN ALL IS REDUCED TO LONDON RAIN.

A CLOCK. MAGGIE STANDS. FANNY IS COMING UP THE STAIRS. AND THE PRESENCE OF THE GOLDEN BOWL. **MUSIC. FLICKERING SHADOWS 4, JUST A QUIET PULSE.**

FANNY ENTERS.

FANNY.

Maggie?

I got your telegram...

I came straight away.

PAUSE.

MAGGIE.

Something strange has happened Fanny.

I wanted to find my father a present.

I found...

**MUSIC FADES.**

This

FANNY. Knew who?

MAGGIE. Amerigo knew Charlotte – before I ever /knew him.

FANNY. /But you knew they'd met.

MAGGIE. They were intimate.

FANNY. What do you mean by...

MAGGIE. Intimate?

So intimate they didn't tell me.

They were together...

I don't only mean before,

But after.

FANNY. After?

MAGGIE. We were engaged.

FANNY. I know nothing about that.

**MUSIC. FLICKERING SHADOWS 12. STING.**

MAGGIE. This bowl...

Is so strangely the proof.

Do you remember how Charlotte came back...

So unexpectedly,

From /America?

FANNY. /Of course I remember...

She stayed with us.

MAGGIE. They spent a morning together.

This cup is witness.

**PAUSE. MUSIC. FLICKERING SHADOWS 12. STING.**

I stand it here...

For my husband to see.

THE CUP CHIMES.

Put it where it will meet him immediately he comes into the room.

I want it to meet him.

I want him to meet it.

And I want to be present.

Something has happened,

He guesses in all his beautiful cleverness,

And in his vague fear...

Keeps off.

FANNY.

But me being here...

May be            may be...

Disagreeable,

To all of us?

MAGGIE.

You're safe as far as that goes.

Take it from me he won't come in.

I shall find him below when we go out for dinner.

FANNY.

But you're...

We're...

To sit together                            at dinner?

With this new...

Complication...

Unexplained,

Look at each other's faces..

/Pretend,

For a terrible hour...

Not to see it?



And

And

I believe it's what I shall have turned out to have done.

PAUSE.

MAGGIE.

I'm sure you tried hard for the best Fanny.

But you see it was up to the very eve...



Did he ever break down?

MAGGIE.

No.

FANNY.

Did he ever fail?

MAGGIE.

No.

FANNY.

Leave Charlotte to him.

MAGGIE.

In his ignorance?

FANNY.

In whatever he may offer you...

Take it.

SHE PICKS UP THE CUP, IT VIBRATES. **MUSIC. EMPTY EMOTION 3.**

What is wrong with this thing?

MAGGIE.

It h8T1 02 Tm0 036.05 505.035 505.03 Tm(lt h8T1 02 Tm0 ET213ck EMC /P A/CID 8



MAGGIE GOES TO THE BROKEN CUP, PICKS IT UP PIECE BY PIECE. ITS  
TONE CHANGED, FRAGMENTED, BACK ONTO THE MANTLEPIECE.

MAGGIE

(V/O) I don't look at you.

A part of me wants to spare you...

SHE HALF LAUGHS.

But, here now.

I feel at last...

That something begins between us. **MUSIC GONE.**

Here I am,

And this is how you

(V/O) What you might have to/ pay.

(OUT-LOUD) /You saw in that little shop in Bloom//sbury,

**MUSIC. EMPTY EMOTION 6.**

(V/O)// Who you might have to pay with...

(OUT-LOUD) When you went there with Charlotte.

(V/O) To find what remains /here.

(OUT-LOUD) When you spent those hours with her...

Unknown to me,

The day before we married.

You both saw it,

But you didn't take it.

**MUSIC FADES.**

It has no value now,

Except...

PAUSE. MUSIC. EMPTY EMOTION 6.

PRINCE.

You draw immense conclusions...

From very small matters.

I I...

remember the cup.

I didn't speak to you at the time...

We took two or three hours, (that's all)

It was on the eve of my marriage as you say...

But it was it was

Also,

On the eve of yours - that's the point.

MUSIC GONE.

(QUICK, LIGHT) We wanted to find you

At the eleventh hour

A small wedding present.

Something worth giving.

We went together,

We looked we prowled

We came upon the cup.

(SLOWS) It was a little shop in Bloomsbury.

A man who understood Italian.

He tried to sell us the cup but but

I didn't believe in it,

We didn't take it.

MUSIC. EMPTY EMOTION 3.

MAGGIE.

You left it for me.

I did believe i



MAGGIE EXITS.

Int. Staircase

NIGHT

MAGGIE

(V/O) I pulse...

Such violence.

SHE STOPS, GRIPS THE STAIRCASE. THE GOLDEN BOWL CHIME TAKES  
A MUCH DARKER SOUND.

I hold myself.

SHE BREATHES. GOES UP THE STAIRS AGAIN. INTO THE BEDROOM.

Int. Bedroom

NIGHT

MAGGIE

SHE GOES TO WINDOW, OPENS IT AS SHE SAYS...

(V/O) It is as if I have come out of a dark tunnel...

A dense wood.

And now breathe air.

THE SOUND OF THE NIGHT ENTERS.

There is no-one to help now...

Not even Fanny,

She's just a function.

BEAT.

MAGGIE

(V/O) We will go to the country.

To my /father's grand house.

MUSIC BLENDS AND DISAPPEARS INTO THE SNOWS PART 2.  
INTRODUCE AT 5 SECS (AFTER SAX)

I AM NOT SURE ABOUT THIS ONE, MAY BE TOO MUCH AND IS JAZZ,  
BUT THERE IS SOMETHING ABOUT KEEPING THIS WHOLE  
MOVEMENT UNDERSCORED, AS SHE DRIVES IT FORWARD WHICH  
COULD WORK. BUT IF IT DOESN'T WORK, JUST LEAVE THIS ONE OUT  
AND MOVE BACK TO SQUIRREL IN A BIT!

Where I will gather so many people...

I will multiply the human objects in every scene.

EVERYTHING STARTS TO TRANSFORM, LIKE MATCHAM INTO A  
MULTIPLE PLAY OF PEOPLE.

All your friends                      from your historic weekend at Matcham...

(they must know or think they know)

...will come.

We will make a splendid show.

Ext. Country House GARDEN

EVERYTHING RISES IN A SPLENDID CACOPHONY. PEOPLE  
WONDERING AROUND, MUSIC. JAZZ. STOPPING AND STARTING,  
SOFTLY AND VIBRANTLY. LAUGHTER. MAGGIE WALKS AMONGST  
HER GUESTS, ONE LONG SOUND-SHOT OF HER WALKING THROUGH  
AND IN THE COUNTRY HOUSE. CHARLOTTE IS HEARD LAUGHING.

MAGGIE

(V/O) Charlotte

CHARLOTTE.

Maggie.

MAGGIE.

(V/O) Here I meet you.

In your new orange velvet,

With multiple turquoises.

CHARLOTTE.

Come and sit with us.

MAGGIE CONTINUES SERENELY. MUSIC BLENDS AND DISAPPEARS AGAIN AT ABOUT 51 SECS, INTO SQUIRREL PICNIC 3 (VERY QUIET)

MAGGIE.

I must attend to Lady Castledean.

(V/O) I am so easy, so indifferent.

I keep walking.

All your people scattered amongst us.

I don't care about their secrets,

Although they are inherently interested /in mine.

(OUT-LOUD) /Lady Castledean.

(V/O) No

SHE WALKS BACK TO THE HOUSE.

(V/O) Whereas now...

Watch me,

I..

Decline

Neglect

Devour

That little Princess I once was.

SHE ENTERS THE HOUSE.

**MUSIC BLENDS INTO SQUIRREL PICNIC 4.**

Int. Sitting Room DAY

SHE ENTERS IN. HER FATHER IS THERE, WITH OTHERS. THE PRINCIPINO IS THERE.

VERVER. Maggie, the Principino just said bridge.

MAGGIE. I told you he's too young for cards, Papa.

EVERYONE LAUGHS GAILY. SHE KISSES HER FATHER, WHO HAS THE CHILD ON HIS LAP. SHE CROUCHES BY THEM, CLOSER.

VERVER. I think it's his passion for steam-trains.

MAGGIE. Indeed.

VERVER. (TO PRINCIPINO) Go on, say it again.

Bridge ? Choochoo?

THEY ALL WAIT FOR THE PRINCIPINO.

MAGGIE. And now he won't say anything - now we all look at him.

THEY ALL WAIT. THE BABY STAYS STILL, THEN LAUGHS. THEY ALL LAUGH.

(TO CHILD) Bello.

SHE KISSES HIM.

I must see about cake.



THE DAY MOVES INTO EVENING.

Ext. House

NIGHT

INSIDE DOORS FLUNG OPEN, THE MUSICIANS PLAY LIVELY. PEOPLE MIGHT DANCE.

MAGGIE WATCHES FROM OUTSIDE.

MAGGIE

(V/O) We all play our parts.

For number,

For movement,

For sound.

SHE MOVES.

Int. Passages of House

NIGHT

THE MUSIC STILL THERE, THE PEOPLE. BUT THERE IS AN EERIENESS.

MAGGIE

(V/O) I walk these passages of the house...

Like the resident ghost,

Who to everybody else...

Feels at night like a constant possibility.

SHE WALKS.

(V/O) My machinery of diversion plays on.

THE PARTY RISES, PEOPLE, MUSIC, LAUGHTER.

THEN DISPERSES INTO THE NIGHT. **MUSIC IS GONE.**

MAGGIE ENTERS A SITTING ROOM.

FANNY IS THERE.

FANNY.

Maggie.

MAGGIE.

You're up late Fanny.

FANNY.

I waited for you...

You move so quickly                    it's as if...

No-one can quite catch hold.

MAGGIE.

I'm here now.

FANNY.

And they?

MUSIC. ABYSM 6. JODY JENKINS.

She's...

(of course)

In a state of confusion.

She can't she doesn't...

Is quite unable to arrive at any knowledge,

Of what I may or may not possess.

She convinces herself I am therefore in possession of nothing.

BEAT. MUSIC GONE.

FANNY.

He keeps quiet on purpose?

MAGGIE.

He has abandoned her.

He will never tell her now.

PAUSE.

FANNY.

So, you're all right?

MAGGIE.

I can't say that.

But I begin to see where I am.

FANNY.

And he's told you this?

MAGGIE.

Told me what?

FANNY.

All this.

MAGGIE.

He's told me nothing.

I ask nothing of him.

He understands everything...

I let him alone with it.

It is for him to take in that change...

And what I now see is that he is doing so.

FANNY.

By letting you alone?

MAGGIE. By letting /her alone. **MUSIC. ABYSM 6. JODY JENKINS.**

FANNY. And is she letting him alone?

MAGGIE. I wouldn't think so.

**FADE BY 7 SECS.**

Int. Landing Upstairs NIGHT

CHARLOTTE WAITS FOR THE PRINCE, WHO COMES FROM HIS BEDROOM, PASSES HER.

CHARLOTTE. Amerigo...

THE PRICIPINO IS CRYING IN A BEDROOM AWAY.

..I haven't seen you.                      You're avoiding...

PRICIPINO. I must go to the Principino, he has bad dreams.

CHARLOTTE. Can't the nurse go?

PRICIPINO. No Charlotte.

HE OPENS THE PRICIPINO'S BEDROOM, FOR A MOMENT THE CRYING IS EXACERBATED, THEN CLOSES THE DOOR.

Int. Principino's Bedroom NIGHT

CHARLOTTE ENTERS. THE PRINCE SOOTHES THE BABY.

PRINCE. (LULLING) Sssssh.                      Ssssh.                      Sssssh.

CHARLOTTE. Does she know?

PRINCE. Not now.

CHARLOTTE COMES CLOSER.

CHARLOTTE (WHISPERS) Does she?

THE BABY NOW SLEEPING, MOANS A LITTLE.

PRINCE (WHISPER) Sleep                      ssssh                      sleep                      sleep.

THE BABY SLEEPS. HE LOOKS AT HER. A MOMENT OF STILLNESS.

THEY WHISPER.

CHARLOTTE. Does she?

PRINCE. What?  
CHARLOTTE (LOWER) Know about us?  
PRINCE. No.  
CHARLOTTE. No?  
PRINCE. No.  
THE BABY CRIES A LITTLE, SLEEPS.  
You shouldn't be in here.  
CHARLOTTE GOES OUT.  
PRINCE SITS IN THE DARK. HIS BREATH, HIS LIES.

Int. Sitting Room NIGHT

FANNY. He will shut her out of everything?  
MAGGIE. The crack is sealed yes.  
FANNY. And you all go on as you were before.  
MAGGIE. We will never be as we were before.

**MUSIC. ABYSM 3**

Int. Charlotte's Bedroom NIGHT

CHARLOTTE ENTERS, HALF CRYING. RIPS OFF HER DRESS, HER JEWELS.  
MAGGIE (V/O) I think of Charlotte now...  
In a spacious and suspended cage.  
CHARLOTTE STRIDES UP AND DOWN, HALF TRYING TO HOLD HERSELF TOGETHER.  
All gilt wires and bruised wings.  
CHARLOTTE HALF SCREAMS, MUFFLED. **REDUCE MUSIC BUT REMAIN. (HOWLS LOUDER!)**  
Unrest...  
Pacings, beatings, shakings...

CHARLOTTE THROWS HERSELF ON THE BED, HALF TEARING.

All in vain.

Her baffled consciousness.

Int. Corridor outside Charlotte's Room NIGHT

MAGGIE WALKS ALONG. SHE CAN HEAR FAINTLY CHARLOTTE CRYING.

MAGGIE

(V/O) I walk round her cage,

Cautiously a wide circle.

CHARLOTTE SCREAMS AGAIN IN RAGE.

O I understand the nature of cages.

Their rich gold bars,

Firmly but discreetly placed.

THE DOOR IS SUDDENLY VIOLENTLY BANGED.

MAGGIE STEPS BACK.

(V/O) You might yet escape your cage.

I know you have design on me,

And you will wait

You will wait,

Until the house is emptied.

SHE BACKS AWAY FROM THE DOOR, FROM THE CRYING BACK DOWN THE CORRIDOR.

It is with you now I must reckon.

MUSIC GONE.

MAGGIE AND VERVER STAND ON THE DOORSTEP. AS THE LAST PEOPLE PULL AWAY IN A MOTOR-CAR, SHOUTING GOODBYES. THEY WAVE.

VERVER. I'm glad everyone's gone.

MAGGIE. Was it all too much /for you Papa?

VERVER. /No, I liked it.

Even Lady Castledean,

After all...

Was tender-hearted.

MAGGIE. You mean you are.

VERVER. And Mrs Rance,

Miss Lutch and Miss Lutch...

MAGGIE. Were so excited to be /invited.

VERVER. /Didn't seem so frightening anymore.

Still on their eternal...

MAGGIE. Infernal you mean

VERVER. ...travels.

MAGGIE. I think Mrs Rance fell in love this time with the flute-player.

VERVER. He has no money.

MAGGIE. She's still married.

VERVER. Play bridge tonight?

MAGGIE. No,

No games.

You play.

Amerigo will like it.

VERVER. You happy?

MAGGIE. I'm tired Papa.





PRINCE AND VERVER CLINK GLASSES.

CHARLOTTE.

To us.

WITH VERVER.

FANNY.

To us all.

So...

THEY ALL EXAMINE THEIR CARDS. MOMENT.

CHARLOTTE.

One heart.

VERVER.

No bid.

PRINCE.

One no trumps.

FANNY.

Ermmmm, no bid.

MOMENT. MAGGIE WATCHES. MUSIC. DECISIONS. GLEN GABRIEL JANNSON.

MAGGIE

(V/O) My father's wife's lover...

Faces his mis/tress.

CHARLOTTE.

/Two hearts.

MAGGIE

(V/O) My father, unsounded and unblinking...

VERVER.

No bid.

MAGGIE

(V/O) Charlotte, waiting,

Waiting for any clue.

PRINCE.

No bid.

MAGGIE

(V/O) And the fact of Fanny...

Knowing more of each...

FANNY.

No bid.

MAGGIE.

...than anybody.

THEY START TO PLAY OUT THE 13 HANDS.

I could unleash the monstrous in me...

The fascination of that...

The destruction of all this,

Thrills me.

I leave the room before I break something.

SHE WALKS OUT OF THE ROOM, OPENING THE DOORS TO THE  
OUTSIDE ON THE VERANDA.

Ext. Veranda

EVENNG

FOOTSTEPS COME OUT ONTO THE TERRACE. CHARLOTTE  
(SOFTLY) Maggie?

MAGGIE (V/O) And so you are out of her cage.  
You can't see me, curled in the dark.  
But on the lit step...  
I see you,  
At large.  
(I nearly run) MUSIC FADE.

MAGGIE

(V/O) And here is your last play.

You will invite my father into all of this.

To try

And push me,

Again into the cage of...

Arrangements,

Appearances.

CHARLOTTE.

I hate to see him...

MAGGIE

(V/O) You are naming your price.

CHARLOTTE

Hurt.

MAGGIE

(V/O) You hold me here.

Show me how to look at him.

Not for his protection...

But insistently, so insistently,

For your security.

BEAT. MUSIC. DECISIONS 12. (QUIET) PLAY ALL.

You will tell him that I accuse you of some terrible infamy.

Make it your word against mine.

Knowing the pain you would cause him,

The destruction of two marriages.

(V/O, WHISPER DESPERATE) Papa, look up.

Look up at me.

If you would look up, see me...

Standing in this outer darkness.

You might save me from all this.

CHARLOTTE.

He never looks up from his card-game.

THE CARD-PLAYING GROUP SUDDENLY LAUGH.

MAGGIE (V/O) You remain safe...

And I must pay.

CHARLOTTE PUTS HER ARM INTO MAGGIE'S.

CHARLOTTE. Come into the drawing room with me.

THEY GO ALONG THE VERANDA AND IN.

Int. Drawing Room

NIGHT

MUSIC. DECISIONS 13. GLEN GABRIEL JANSSON PLAY ALL. THE ROOM ECHOES THROUGH ITS MARBLE FLOORS. THEY ENTER THEN STAND.

MAGGIE (V/O) And here we are at last.

Vivid in our stillness.

In this great room...

Appointed for some high transaction.

CHARLOTTE. I've been wanting...

Longer than you'd believe,

To ask you a question...

MAGGIE. What question?

CHARLOTTE. ...for which no opportunity has arisen until now.

BEAT.

MAGGIE. What question?

BEAT.

CHARLOTTE. Have you any complaint against me?

Is there any wrong you consider I've done to you?

BEAT.

I feel...

At last,

I have the right to ask you this.

BEAT.

MAGGIE.

Why do you ask it?

CHARLOTTE.

CHARLOTTE. A false impression.  
So much the better.  
From the moment I received it...  
I knew,  
Sooner or later I must talk about it.  
And now,  
You make me glad I've spoken.  
I'm...  
Thank-you.  
Thank-you very much.

MAGGIE. I accuse you of nothing.

CHARLOTTE. Lucky.

MUSIC. DECISIONS 13. GLEN GABRIEL JANSSON PLAY ALL.

MAGGIE (OUT-LOUD) You must take it from me...  
Your anxiety rests on a misconception.  
I never thought you were anything but...  
Beautiful,  
Wonderful  
And good.

And that's ak2]TJarF1 11.04 Tf1 0 0 1 396.07 377.81 Tm[ T1 0 0 1 108.02BTF1 0 EMC



THE WATER CONSUMES EVERYTHING. IT IN WE HEAR MAGGIE'S  
CRYING, SCREAMING, WAILING, RAGE OF HOWLING.

THE WATER PULLS AWAY GRADUALLY TO THE OUTSIDE.

MAGGIE STILL STANDS.

THE PRINCE STANDS AT THE DOOR.

PRINCE.

Maggie.

SHE DOESN'T MOVE.

MAGGIE.

There's a ghost that walks this house at night...

They say you have to really suffer to see it.

PRINCE.

You saw it?

MAGGIE.

I felt its anguish,

I think it just passed through me.

All its horror and terrible things.

PRINCE.

Come to bed.

MAGGIE.

I can't move.

PRINCE.

Let the storm go over.

MAGGIE.

Yes. **MUSIC FADES BY 1.33.**

THEY LISTEN AS IT PASSES OVER THE FURTHER PART OF THE HOUSE.

PRINCE.

What did she say to you?

MAGGIE.

Please don't say anything tonight.

PRINCE.

It's in me too you know.

MAGGIE.

What?

PRINCE.

These terrors.

MAGGIE.

We all lied.

PRINCE.

You didn't lie.

MAGGIE.

I lied to myself.

PRINCE.

How?

MAGGIE.

I hid from terror.





VERVER (V/O) You shine in my eyes.  
Your ferociousness.  
That you live...  
Better,  
More splendidly than I ever did.  
(OUT-LOUD) I've never been jealous.  
Or imagined what it would be like to be beyond /all.

MAGGIE. /But Papa you are beyond everything.

VERVER (LAUGHS) How?

MAGGIE. Nothing pulls you down.

VERVER. Well then, we make a pair.  
We're all right.

MAGGIE. We are all right.  
THEY SMILE.

VERVER I won't have it that you're /selfish.

MAGGIE. /I am frozen with sel//fishness.

VERVER (SIMPLY) //Then someone will suffer.  
If you must take something from your husband...

MAGGIE. I'm not talking about him.

VERVER. Then who?  
BEAT.

MAGGIE. You.

VERVER (HALF-LAUGHS) I'm your victim?

MAGGIE. You've done everything for me Papa.

VERVER (STILL LAUGHING) I've done many things for myself



I  
Must...  
Know,  
See...  
Fill out...  
All my /suspicions.

MAGGIE (V/O) /We could name them...  
Between us.  
Say their names out loud, each to each other.  
Name what they have /done.

VERVER (V/O) /Don't say her name.

MAGGIE (V/O) I could force you to name her.  
Say her name //out loud...

VERVER. (V/O) //Don't make me say her name.

MAGGIE (V/O) ..and then you would give yourself away.  
That you know all of it,  
That you've known...

VERVER (V/O) I will offer myself,  
I will sacrifice...  
///This.  
Us.

MAGGIE (V/O) ///I see you find your way...  
Away from me.

VERVER (V/O) For weeks and weeks...  
I have been figuring /my way...

MAGGIE (V/O) /And I grow colder...

And //colder.

VERVER (V/O) //Finding the best possibility.

MOMENT AS THEY LOOK AT EACH OTHER STILL. REDUCE MUSIC  
VERY QUIET.

MAGGIE. I will sacrifice you to everybody.

VERVER. Well you may have to.

I have been thinking lately – shipping my treasure back to American  
City that perhaps I might...

S







THERE IS A HOWL FROM CHARLOTTE UNHEARD ALMOST, THAT  
UNDERScores BEHIND, INFRONT, AROUND.

CHARLOTTE. Which means, actually it is fine French china...

EVERYONE LAUGHS. CHARLOTTE'S HOWL RISES BEHIND.

FANNY He'll never twitch it...

But it is there.

MAGGIE. Something's happened.

CHARLOTTE HOWLS AGAIN. HER VOICE ABOVE.

CHARLOTTE Not of the same origin or period or or...

Even wonderful as they are...

FANNY. Look - how your father looks at her.

CHARLOTTE HOWLS AGAIN, HER VOICE OVER...

CHARLOTTE. ...of a taste quite so perfect.

Int. Passageway DAY

MAGGIE WALKS. CHARLOTTE VOICE FADES.

CHARLOTTE.

It's value as a specimen I believe to be inestimable.

MAGGIE SLIPS THROUGH A DOOR INTO A SMALL LIBRARY.

Int. Library DAY

SHE SHUTS OUT CHARLOTTE'S VOICE. SIGHS.

THEN SEES THE PRINCE. HE IS SITTING ON THE FLOOR AMONGST BOOKS.

MAGGIE.

You're here.

PRINCE.

The secret library.

MAGGIE.

What are you doing?

PRINCE.

Hiding, from all the people.

MAGGIE.

What are you looking at?

PRINCE.

All these old Italian books...

From Rome.

Wonders of old prints...

Your father's boxed and...

STOPS.

I'm not really.

I don't know what I'm doing.

Just smoking ceaseless cigarettes.

Thinking thinking,

I...

MAGGIE

(WHISPER) About what?

PRINCE

I can't stand the sound of her voice.

MAGGIE COMES BACK OUT OF THE ROOM. FANNY IS DOWN THE PASSAGEWAY.

FANNY.

Maggie...

MAGGIE

(HALF-JUMP, HALF LAUGHS) Are you still creeping around.

FANNY.

The crowds have gone for their tea.

MAGGIE.

Always required.

HALF-BEAT.

FANNY.

Do you want us to go?

MAGGIE.

Who?

FANNY.

Me and Bob?

MAGGIE.

Do you want to?

FANNY.

No but we would...

If that's what you /wanted.

MAGGIE.

/No, I need you to see me //through.

FANNY.

//That's all I want.

BEAT.

But you are through.

You've done it. **MUSIC. CUMULO NIMBUS 4. PAUL MOTTRAM.**

MAGGIE.

What have I done?

FANNY.

What you wanted...

They're going aren't they?

He has chosen, he has told her...

She must follow.

She sees it all before her...

She can't speak,

Or resist.

That's what's /the matter with her.

MAGGIE. /Has she told you?  
FANNY. I don't need be told.  
I see.  
I see the long miles of ocean...  
And that dreadful great country, state after state.  
I see them so far away,  
But she must see them close up.

MAGGIE. Where is she now?

FANNY. Fled out in the garden,  
I saw her flee.

MAGGIE PAST HER.

What will you say to her?

MUSIC BLENDS AND BECOMES CUMULO NIMBUS 3

Ext. Garden DAY

COMES OUT INTO THE GARDEN.

MAGGIE (V/O) And now,  
At last...  
It is I who stalk you.  
You, who that night sought me in the dark.  
Now,  
In this hot day I hunt you down.

Ext. A Cupola DAY

CHARLOTTE CRYING. CHARLOTTE JUMPS. MUSIC REDUCES BUT REMAINS VERY QUIET.

CHARLOTTE. O Maggie you made me...

MAGGIE. Charlotte.  
HALF-BEAT.

CHARLOTTE. I'm so glad to see you alone...

BEAT. SHE GATHERS HERSELF BACK TOGETHER.

I wanted to speak to you.

PAUSE. STEADIES.

I'm tired...

MAGGIE. Tired?

CHARLOTTE. Of this life.

I have an idea,

I've had it for a long time.

It it...

Comes to me that,

That we're wrong.

Our real life is not here.

MAGGIE. Our?

CHARLOTTE. My husband's and mine.

MAGGIE. O.

CHARLOTTE. I'm speaking for us.

For him.

MAGGIE. For my father?

CHARLOTTE. Who else?

You may think me selfish.

I am selfish.

I place my husband first.

MAGGIE. That's where I place /mine.

CHARLOTTE. /Then you will not fight me?

My plan is made.

MAGGIE. Which is?

HALF-BEAT.

CHARLOTTE.

To take him home to American city.

I may as well tell you.

I want...

At last,

To have him...

A little to myself.

I want,

It may be strange to you...

To keep the man I married.

TINY BEAT. MUSIC GONE.

I know my difficulty.

TINY BEAT.

MAGGIE.

You mean me?

TINY BEAT.

CHARLOTTE.

You and he together,

As it is always with you that I see him.

MAGGIE.

You want to take him from me?

CHARLOTTE.

MAGGIE. Have I?  
CHARLOTTE. You haven't worked against me?  
MAGGIE. What does it matter?  
CHARLOTTE. You should recognise Maggie...  
That you've failed.  
You've absolutely failed.  
CHARLOTTE TURNS. WALKS AWAY.  
MAGGIE STANDS.  
MAGGIE. I've failed?

FANNY. Why?

MAGGIE. Because he must feel how much less he pays.

FANNY. Than her?

MAGGIE. And that might keep her present to him.

FANNY. Or absent.

Leave him his own way.

MAGGIE. I leave him everything.

I just think too much.

FANNY. You do think too much.

MAGGIE. But then if I hadn't...

FANNY. You mean you wouldn't be where you are?

MAGGIE. They thought of everything...

Except that we ourselves might think.

FANNY. Or that your father might.

You think both of you...

So abysmally and so so quietly.

It's what has saved you.

MAGGIE. No.

They are the ones who are saved.

We are lost.

BEAT.

FANNY. Lost?

MAGGIE. To each other, my father and I.

More than them,

Because for them it was betrayal,

But for us...

It's

Just sad...

And strange,

And not our fault.

But I must let him go.

FANNY. You don't make /him.

MAGGIE. /I take it from //him.

FANNY. //What else can you do?

MAGGIE. I give him up.

FANNY. But that is why he married...

To make you free.

BEAT.

Does Charlotte know?

MAGGIE. What?

FANNY. That your father...

Knows.

MAGGIE. No.

FANNY. She doesn't know anything?

MAGGIE. No.

FANNY. And your husband?

MAGGIE. He can't let himself know.

FANNY. So, she is trapped...

By her ignorance.

MAGGIE. By her ignorance.

FANNY. A torment.

MAGGIE. A torment.

BEAT.

FANNY. And Amerigo?





A little,

For us.

PRINCE. O                   they'll be much of her left.

MAGGIE. Will you not always think of her?

PRINCE. Why do you speak of the unhappiness of your father's wife?

PAUSE.

PRINCE SIGHS.

PRINCE. I wish I wish...

STOPS.

MAGGIE. What?

PRINCE. She'd known you.

Charlotte,

She ought to have known you.

That's what that's what...

Is present in mind,

Is...

Don't...

MAGGIE.

If Charlotte doesn't understand me it is because I have prevented her.

I chose to deceive her.

I chose to lie to her.

PRINCE. Everything's terrible cara in the heart of man.  
She's making her life.  
She'll make it.

MAGGIE. And by that,  
She'll make ours.

PAUSE.

Int. Drawing Room

AFTERNOON

MAGGIE (V/O) And so...  
My husband receives them...  
Formally.

PRINCE. Good afternoon.

VERVER (LAUGHING AT THE FORMALITY) Good afternoon.

PRINCE. Mrs Verver.

CHARLOTTE. Prince.

MAGGIE (V/O) My son breaks that...  
Skidding on the sliding floors.

THE PRINCIPINO RUNS IN TO HIS GRANDFATHER'S ARM.

VERVER. Hello beautiful boy.

How I will go on without you I do not know.

THE PRINCIPINO TAKES OUT A TRAIN.

An American locomotive...

THE TEA-PARTY COMMENCES. THEY ALL SIT.

CHARLOTTE.

The cake is so quaint.

MAGGIE.

Whether is it possible to eat is hard to know.

PRINCE.

Milk?

MAGGIE.

You would prefer lemon with your tea?

CHARLOTTE.

I would.

**MUSIC. ABOVE ALL. HELEN JANE LONG.**

MAGGIE

(V/O) The shade of the official...

Charlotte,

Your cool high refuge...

Will now never drop.

You smile

And sit

And wait.

And drink your tea

Refer to your husband...

**MUSIC QUIET.**

CHARLOTTE.

He ordered the whole set train-set to be made.

ADAM.

It still doesn't go together.

MAGGIE

(V/O) And remember your position.

CHARLOTTE.

The Principino will be happy with the engine itself,

Look at him.

ADAM.

It has a clock-work engine – it should run around.

MAGGIE.

He won't mind pushing it.

ADAM.

I leave the key to you Amerigo.

PRINCE. I will keep it always.

CHARLOTTE. If you make it on the floor here,  
Where it is flat.  
And the track will not scratch.  
Rather than him running it across the floor.

MAGGIE (V/O) You carry it off...  
With such taste,  
And discretion.

AMERIGO, WINDS THE TRAIN, GETS UP FROM THE TRACK.

AMERIGO. I think it will run now.  
THE PRINCIPINO PLAYS, THE ENGINE RUNS. THEY ALL APPLAUD.  
VERVER GETS UP.

VERVER. O I'll miss this old house.  
Can I have one last walk round?

MAGGIE. I will take you Papa.  
VERVER WALKS ACROSS THE ROOM.

VERVER. I love this picture. **MUSIC GONE.**  
MAGGIE PUTS HER HAND THROUGH HIS ARM.

MAGGIE. I remember when you got it in Florence.

VERVER. It is like the sun falls out of it,  
Spills into the room.

MAGGIE. When I look at it...  
I  
Will always feel, like you've left a part of yourself...  
Here.  
MOMENT, THEY BOTH FEEL THE TERRIBLE LOSS, THEN LET IT  
SUBSIDE.

VERVER. It's all right though.

MAGGIE. Yes all right.

VERVER. All these things we collected.  
Remember that sofa.

MAGGIE. Yes a certain blue.

VERVER. Green really.  
THEY LAUGH.  
And that bronze of course...  
I forgot about that.

MAGGIE. You must have walked by and by it a hundred times.

VERVER. I needed to see every angle,  
Before I decided.  
CHARLOTTE AND THE PRINCE SIT AS THE TABLE. MUSIC RESTART  
1.12.

MAGGIE (V/O) And we look for a moment...  
At the two of them.  
Seated so beautifully,  
In conversation at tea...  
In splendid effect.  
High expressions of a kind of human furniture,  
Aesthetically required...  
/For such a scene.

VERVER (V/O) /The fusi



SHE PAUSES OUTSIDE THE ROOM FOR A MOMENT.

MAGGIE

(V/O) Here is it then.

The measure of my course.

Somehow my terror rises.

Int. Sitting Room

You surround me,

Consume me.

PRINCE.

You're everything.

HE STARTS TO KISS HER. MUSIC GONE.

MAGGIE

(V/O, WHISPER) I pity you.

PRINCE.

My whole world.

MAGGIE

(V/O, WHISPER) I dread you.

THEY REMAIN IN EMBRACE, SHE IN HIS EMBRACE.

FADE.