

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?

And who takes us which way we go?

HE WALKS THROUGH LONDON.

THE BOWL CHIMES, SOMEWHERE FAR BEYOND REACH.

Each small street promises...

Shops spilling themselves onto the pavement.

Drawing you into their labyrinths.

THE BOWL AGAIN CHIMES.

And here,

Down this sharp alleyway.

Half hidden...

Is a small shop.

THE DOOR-BELL RINGS.

WE ENTER THE SHOP. IT SUBTLY VIBRATES AGAIN STEEPED IN ITS TREASURE.

HENRY JAMES

(V/O) Imagine...

In here...  
Hundreds of objects,  
Things,  
Treasures...  
Half forgotten.

Each thing,  
A held breath,  
A memory.  
An offering.

THE BOWL CHIMES, VERY QUIETLY AGAIN. JUST A RING OF THE IMAGINATION.

And when you hold it lift it....

It is so complete,

So...

Vivid.

You've been here before.

Somewhere in this shop something awaits.

It chimes its depths.

## THE BOWL LINGERS AGAIN ON THE AIR.

It remembers.

THE DOOR OPENS AGAIN. MAGGIE ENTERS. **MUSIC FADES.**

Someone enters...

MAGGIE. Good afternoon.

HENRY JAMES (V/O) A young American woman.

## A careless shopping trip.

SHOPKEEPER: Can I help you, Madam?

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.

Int. Drawing Room

EVENING

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 antique shop.

THE DOOR-BELL RINGS AGAIN, JUST IN THE MIND.

A small strange man.

He showed me many things.

Then showed me something so rare,

So beautiful...

I bought it.

FANNY.

What is it?

MAGGIE.

There...

On the mantelpiece.

THE BOWL CHIMES AGAIN. FANNY GOES OVER.

FANNY.

This gilt cup?

MAGGIE.

Yes, the /gilt cup.

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

He knew her before.

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...

Soo 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

### /Pretend

For a terrible

## Notes on it?

MAGGIE. /Unexplained?  
No,  
It is fully  
intensely  
admirably  
explained.

PAUSE. .MUSIC. FLICKERING SHADOWS 4, JUST A QUIET PULSE.

FANNY. But when he comes back,  
I mean he'll come up with you then...  
He'll see it.

MAGGIE. I don't know.  
Perhaps he'll never see it...  
As it stands there waiting for him.  
Perhaps he'll never come into this /room again.

FANNY. /Never?

MAGGIE. Yes, never.

FANNY MOVES CLOSER TO THE BOWL AGAIN.

FANNY. You say your future depends on this bowl?

MAGGIE. The bowl has taught me...  
How far they've gone together.  
If there was so much between them before,  
How much more now?

PAUSE. MUSIC FADE.

FANNY. I can't deny...  
My knowing of the other times.  
But you must understand Maggie...  
I tried hard to act for the best.

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...

The day before our wedding,

And you knew that.

FANNY.

Yes, it was while she was with me.

But I didn't know it.

That is...

I

I

Didn't know anything particular.

I mean I don't know now...

Anymore than I didn't then.

That's how I am.

That's how I was.

MAGGIE.

But doesn't it mean the same thing – how you were, how you are?

It was on that thing that Amerigo married me.

And my father married her.

FANNY.

They married with the highest intentions.

MAGGIE.

My father did.

What they've done to /him.

FANNY.

/You suffer most for him?

MAGGIE.

He did it for me.

Did it all and only for me.

FANNY. And I did it, I did it...

For you.

(in my small way)

## MUSIC. FLICKERING SHADOWS 7.

I saw your interest in Amerigo...

And and

MAGGIE. He believed in himself that he could marry me...

FANNY. For the best reasons Maggie.

I believed in him.

I believe in him yet...

I do.

MAGGIE. Then why did he keep everything from me?

FANNY. Why did I keep it from you?

MAGGIE. It wasn't yours to tell.

FANNY. O Maggie.

MAGGIE. He pretended to love me.

And my father...

(SLIGHT CRACK IN VOICE) Believed...

## In Charlotte

## MUSIC GONE

Do you think he knows?

FANNY About what?

MAGGIE About this about all /of this

FANNY /He has been extraordinary

MAGGIE So you think he does know?

**FANNY** He'll do whatever needs to be done

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 has a crack.

FANNY. In the gold?

MAGGIE. It isn't gold, that's the point.

FANNY. What is it then?

MAGGIE. It's glass its cracked under the gilt.

FANNY. Glass at this weight?

MAGGIE. It's crystal.

Once very precious.

BEAT.

FANNY. Your idea has a crack too.

MAGGIE. What, that my husband does not love me?

FANNY. No.

MAGGIE. What then?

FANNY. That he has never

Known

You,

Until now.

FANNY LIFTS THE BOWL ABOVE HER HEAD...

MUSIC SWALLOWED INTO THE BOWL. AND THEN SMASHES IT ON THE GROUND. **AND GONE.**

ITS VOICE IS FRAGMENTED INTO A THOUSAND PIECES.

FANNY. Whatever is meant by it this golden bowl,  
Ceases.

PRINCE. What did you mean by it?

THE PRINCE ALREADY ENTERED, STANDS.  
THE GOLDEN BOWL KEEPS ECHOING.

FANNY. I must go.

SHE EXITS. THEY BOTH STAND. THE BOWL STILL DISSOLVES IN SOUND.

MAGGIE (V/O) Three fragments...

Look at them,  
Remember.  
See each one of them.

THE BOWL FRAGMENTS STILL IN ITS SOUND. **MUSIC. EMPTY EMOTION 5 IN FULL. (60 SECS)**

MAGGIE (V/O) Don't...

Steady yourself by some wrong word.

Take time,  
Take all you need.  
Arrange yourself so as to suffer least...

Or  
Less distorted  
Less disfigured...  
Only see,  
See that I see.

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 must meet me.

SHE TURNS AND LOOKS AT HIM.

MAGGIE.

(OUT-LOUD) Fanny broke it...

Knowing it had a crack.

And that it would break.

It wasn't my idea.

I wanted to put it here...

In full view,

So you would see it.

PAUSE.

(V/O) Yes look...

Look at what survives...

I am no fool after all.

(V/O) Now ask yourself...

(OUT-LOUD) It's the bowl...

(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...

It has told me every/thing.

PRINCE. /What did Fanny say?

MAGGIE. She denied it all, at first.

She stood up for you...

These last couple of weeks.

PRINCE. Weeks?

MAGGIE. That evening when you came back from Matcham...

I knew.

And you yourselves,

You and she...

Uneasily,

Vaguely knew I knew.

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 in it.

I bought it.

But...

I paid too much.

And the man,                   he he wrote to me,

Asked to see me again.

He had asked too high a price                   (hesaid)

More than it was really worth.

He liked me, took interest in me...

As he had indeed taken interest in you. **FADE BY 36 SECS.**

He came here this afternoon,

I saw him in the little red room down/stairs.

PRINCE.

/Here?

MAGGIE.

And while he was waiting he looked at a few photographs on the table and recognised two of them.

Though it was so long time ago he remembered the visit by the lady and gentleman. That's what gave him his connection.

And gave me mine.

He remembered everything and told me everything.

He told me that you wanted to make each other presents,

But it didn't come off.

That the lady had been taken with the golden bowl,

But you hadn't like it

And you were right.

You felt its flaw.

PRINCE.

And so...?

**MUSIC. EMPTY. HELEN JANE LONG. CONTINUES THROUGH NEXT TWO SCENES.**

MAGGIE.

You deceived me.



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

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

MAGGIE

(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.

She might have use.

Try to live up to all she's promised.

BEAT.

But she'll lapse...

(poor thing)

...with them.

But not with my father.

Not with my father.

The rest, I don't care.

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 I don't like you.

(OUT-LOUD) Let me walk you towards the lake...

(V/O) Your biggest diamonds on your yellowest hair.

Your so right manner on all your wrong assumptions.

(OUT-LOUD) Mind the mud.

THERE IS A SQUELCH OF A FOOT IN THE MUD. MAGGIE FACES HER.

(V/O) You think you know something...

You don't.

FANNY APPROACHES.

FANNY.

Maggie.

MAGGIE.

Fanny.

FANNY.

Lady Castledean.

Maggie, there's a question about more cake.

MAGGIE.

I'll go.

Will you rescue Lady Castledean?

FANNY.

Of course.

MAGGIE MOVES AWAY.

MAGGIE

(V/O) And you Fanny,

Like the assistant at the ring of the circus.

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.

SHE WALKS AGAIN. **MUSIC FADES AND BLENDS BACK INTO FLICKERING SHADOWS.**

MAGGIE (V/O) This house, and all its different passages.

I don't watch you,

I don't think about you...

But I prowl.

SHE COMES UPON THE PRINCE.

PRINCE. Maggie...

There's no cake,

It's been devoured.

MAGGIE. By who?

PRINCE. Musician's (they blame)

MAGGIE. They work hard.

Ask cook for scones.

PRINCE. I will.

MAGGIE (V/O) And I keep going.

I hardly look at him.

His hand touches mine I let it.

Something singular is happening to him.

CHARLOTTE COMES THROUGH AGAIN.

CHARLOTTE. Maggie, will you not sit with me?

MAGGIE. The musicians are hungry,

I must feed them.

MAGGIE KEEPS WALKING.

MAGGIE (V/O) But her...

Charlotte.

I leave,

Groping in the dark.

## 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.

THE PARTY RISES. PEOPLE. MUSIC. LAUGHTER.

THEN DISPERSES INTO THE NIGHT. MUSIC IS GONE

#### MAGGIE ENTERS A SITTING ROOM

FANNY IS THERE

FANNY

Maggio

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? Charlotte?

Amerigo?

SHE GOES TO THE DOOR, CLOSES IT.

Where are they?

MAGGIE. Sleeping I hope.

FANNY. That's not what I mean.

MAGGIE. Haven't you asked them where they are?

FANNY. I ask them nothing.

PAUSE.

MAGGIE. I don't look at them,

I don't watch them.

I don't know what he does or intends to do...

But,

This evening,

The way he looked at me...

I'm sure I'm sure.

He hasn't told her that I know.

Nothing has passed between them.

He has made up his mind.

He will say nothing.

## 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.

BFAT. 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 PRINCIPINO IS CRYING IN A BEDROOM AWAY.

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

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

CHARLOTTE. Can't the nurse go?

PRINCIPINO. No Charlotte.

HE OPENS THE PRINCIPINO'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. (ULLING) 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.

VERVER. Then I'm glad they've gone away.  
Infernal peo/ple.  
MAGGIE. /You do mind them then?  
VERVER. I mind nothing.  
Not one thing.

Int. Smoking Room EVENING

THEY ARE ALL PRESENT TO PLAY BRIDGE. **MUSIC. TIMESCALES.**

FANNY. Who's sitting next where?  
VERVER. Bob, are you not /playing?  
COLONEL. /I must write these few letters.  
FANNY. Then give me your cigars.  
VERVER. You hate smoking.  
FANNY. I hate smoking when I am not in a smoking room.  
This after all is a smoking room.  
CHARLOTTE. I'll have one too.  
COLONEL HANDS OVER.  
COLONEL. Take them.  
FANNY. No, Charlotte - you can't partner your husband.  
It's too easy.  
Amerigo - you playing?  
PRINCE (TO MAGGIE) Maggie, do you want to play?  
MAGGIE. No.  
PRINCE. I'm playing then.  
FANNY. I will partner you Adam.  
You are very sly and I like that.

SITTING DOWN, VERVER SMILING IS SHUFFLING. **MUSIC FADES SLOWLY.**

VERVER. Indeed.

FANNY. And I will deal.

PRINCE. Where's the second pack?

MAGGIE. Here.

PRINCE. Wish me luck.

CHARLOTTE. Do you have a match Prince?

PRINCE. I do.

## HE LIGHTS HER CIGAR.

VERVER. I have malt whisky.

If anyone would like?

FANNY. Do not become befuddled Adam.

VERVER. No fear.

PRINCE. Who has a pencil?

FANNY. You score?

PRINCE. If I must.

I will have whisky please.

CHARLOTTE. And I.

## FANNY SHUFFLING. VERVER POURING.

VERVER. Do you not want a cigar Bob?

COLONEL. I may set myself alight...

All this paper.

FANNY. So, we begin.

SHE DEALS QUICKLY THIRTEEN CARDS EACH.

You have scores Amerigo?

PRINCE. I do.

Thank-you.

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

MAGGIE WALKS.

MAGGIE

Your expectations...

Tear my throat.

Do you not understand...

That you are safer now that I am not in the room?

SHE WALKS ALONG THE VERANDA.

I will find another way.

## STOPS, HALF MOANS.

Horror fails me.

How could you how could you...

Charlotte.

It blinds me.

It tears...

How could you.

Hideously stand behind

Like a stranger stood.

In the quietness of a ho

No invitation.

## Just a will

## Everything

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.**

CHARLOTTE CALLS AGAIN, KNOWING SHE'S THERE.

CHARLOTTE. Maggie?

MAGGIE. I'm here.

CHARLOTTE COMES TO WHERE SHE IS.

CHARLOTTE. I thought you were here.

MAGGIE. Yes, I'm /here.

CHARLOTTE. /It's too close in doors.

MAGGIE. I think they'll be a storm.

CHARLOTTE LOOKS IN THROUGH THE WINDOW.

CHARLOTTE. They'll still playing,

THEY LOOK BACK IN THE WINDOW.

Your father plays with such concentration...

Look at him.

Look how hard he tries,

I'd hate to see him lose...

BEAT.

Wouldn't you?

**MUSIC. DECISIONS 13. GLEN GABRIEL JANSSON PLAY ALL.**

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. You've been like this for so long...

MAGGIE. Like what?

CHARLOTTE. For weeks and weeks,  
You seem to be to be thinking of something,  
Of something that that...  
Worries you.  
Confuses you.  
Am I in any degree responsible?

MAGGIE. Why should that be?

CHARLOTTE. That's not for me to imagine.

BEAT.

I am aware of no way in which I may have failed you.

BEAT.

Or in anyway failed anyone I suppose you sufficiently care for

BEAT.

But if I am mistaken,  
I mean in the difference...  
More and more,  
In how you are with me...

Then,  
Well - so much the better.

LONG PAUSE. MAGGIE DECIDES. SHE ACTS NOW AS IF SHE DID NOT KNOW.

MAGGIE. You are mistaken.

CHARLOTTE. It is my mistake?

MAGGIE. You must have...

HALF BEAT.

A false impression.

CHARLOTTE. 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 all I think you/ can ask.

CHARLOTTE. /It's much more than I would have asked for.

I only wanted your denial.

MAGGIE. You have it.

CHARLOTTE. On your honour?

MAGGIE. On my honour.

CHARLOTTE. Will you kiss me on it then?

MAGGIE HESITATES, SHE CAN'T SPEAK. CHARLOTTE KISSES HER.



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.

PRINCE. Please come back to me?

MAGGIE. Not yet.

PAUSE.

PRINCE. We're changed aren't we?

MAGGIE Yes.

HE GOES, SHE WAITS FOR HIM TO DISAPPEAR. **MUSIC. DECISION 13 AND FADE.**

(V/O, WHISPERS) I am the terror now.

THE NIGHT HOLDS, THE CHIME OF THE GHOSTLY BOWL RESONATES.

AND THEN MORNING PIPES UP.

Ext. Bottom of Great Garden near river DAWN

MAGGIE WALKS THROUGH THE GARDEN. HER FATHER STANDS BY THE RIVER.

MAGGIE. You're early.

VERVER. I like the dawn.

Couldn't sleep either?

MAGGIE. Don't think I've been to sleep all night.

VERVER. Did you not lie down?

MAGGIE. I don't know if I lay down or stood /up.

VERVER. /Sit on the old bench?

MAGGIE. Yes.

VERVER. Bit damp.

MAGGIE. It's all right, I have my shawl.

THEY SIT, HE WRAPS IT ROUND HER.

VERVER. There.

THEY TAKE IN THE MORNING.

MAGGIE. Do you ever think Papa...

That we're selfish?

VERVER. Selfish?

MAGGIE. To everything that goes on

VERVER. And that's wrong is it?

MAGGIE. That's what I ask you?

VERVER. O I don't think I'm selfish.

MAGGIE. I am.

VERVER. I'll believe it when Amerigo complains of it.

MAGGIE. But he is my selfishness.

I'm selfish for him.

VERVER. Well that's your right.

MAGGIE. I don't mean I'm jealous of him.

VERVER. You need not be.

MAGGIE. It's my idea that...

When you only love a little you're never jealous.

When you love in a deeper...

More...

Intense way.

Then you are in that same proportion jealous.

But

**MUSIC. SUNBEAM 6. JORDAN GAGNE.**

If you love in the most abysmal and unutterable way...

Your love is a violence,

Beyond everything and nothing can pull you /down.

/And that is how you love?

MAGGIE. That is how I am.

Beyond all.

I don't even know if it is love.

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 too.  
MAGGIE. Like what?  
VERVER. Like a life time of collecting things.



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...  
Ship myself back.  
That it might be the best place for us.

MAGGIE. Us?

VERVER. Me and Charlotte. **RETURN MUSIC.**

MAGGIE (V/O) And there is your idea.  
It dazzles me.  
I held it out to you like a blank piece of paper...  
And you wrote on it,  
You named her.  
You fill the cup of my fury...  
And let it overflow. **REDUCE MUSIC BUT LET IT REMAIN  
UNTIL END.**

(OUT-LOUD) So that is how I must sacrifice you?

VERVER. I can look after myself.

MAGGIE. I know.

VERVER. I'll let you know when I feel like you've begun to /sacrifice...  
MAGGIE. /Begun?  
VERVER. That will be the day you stop believing in me.  
MAGGIE (V/O) All you've done for me.  
All you are...

Beyond all of this.

And above all                   you are still somehow...

Marvellously /young.

(OUT-LOUD) /I believe in you more than anyone.

VERVER.                           Anyone at all?

MAGGIE.                           Anyone at all.

VERVER.                           That's how I believe in you.

MOMENT.

MAGGIE.                           Well then.

VERVER.                           Well then.                   **MUSIC FINISHES.**

Ext. Garden approaching house                           MORNING

MAGGIE APPROACHES THE HOUSE, ENTERS BY A SMALL DOOR.

Int. Small Corridor to Staircase                           MORNING

MAGGIE QUIETLY ENTERS. THE PRINCE AND CHARLOTTE ARE HALF UP, HALF DOWN ON THE STAIRCASE. THEY DON'T SEE MAGGIE – TALKING QUIETLY. SHE HIGHER, HER LOWER. WE HEAR MAGGIE'S HELD BREATH AS SHE LISTENS.

PRINCE.                           What exactly did you ask her?

CHARLOTTE.                           If she had any complaint against me?

PRINCE.                                   And did she?

CHARLOTTE.                           No.

Nothing.

She didn't have the imagi/nation.

PRINCE.                                   /You must take care that your satisfaction does not betray something of your dan//ger.

CHARLOTTE. //At least I stand up for us.

PRINCE. Us?

CHARLOTTE. If my bravery doesn't suit you...

What tone should I take?

PRINCE. Maybe something more discreet.

CHARLOTTE EXCLAIMS, GOES OFF UPSTAIRS.

MAGGIE PUSHES THE DOOR AGAIN,

WALKS ALONG.

MAGGIE. Good morning.

PRINCE. O good morning.

You're early.

MAGGIE. I'm late...

I haven't yet been to bed.

SHE GOES ON THROUGH.

Int. Gallery

AFTERNOON

THE CLOCK CHIMES THREE IN THE AFTERNOON. CHARLOTTE GIVES A TOUR TO A GROUP IN THE HOUSE.

CHARLOTTE. Now if everybody would like to move round to here and look here at what is affectionately called a grandfather clock. This is a British long-case manufactured by John Taylor in...

SHE LOOKS AT VERVER.

VERVER. 1767..

FANNY LINGERS BY THE DOOR.

CHARLOTTE. And this piece...

If you look up here,

By the window.

MAGGIE ENTERS.

FANNY (WHISPERS) Maggie.  
Charlotte's giving a tour.  
Who are all these people?  
MAGGIE. They telegram from London...  
Yearning to inquire and admire.  
Week/ly tour.  
CHARLOTTE /Here... the second...  
FANNY (LAUGHING) How extraordinary,  
(WHISPERS EVEN MORE) Look at the hats.  
CHARLOTTE. If the group wants to move more round...  
FANNY (WHISPERS) Your father stands there like a statue.  
CHARLOTTE. ...we are looking at the largest of these three pieces.  
The one with the garlands?  
Now if you look closely...  
FANNY. I think if she didn't do this today...  
CHARLOTTE. They are they are...  
FANNY. ...there's no knowing what /she would do.  
CHARLOTTE. /These these...  
CHARLOTTE'S VOICE IS ON THE EDGE OF BREAKING.  
IT IS FULL OF THE TERROR OF HER UNKNOWN FUTURE.  
THEN REVERTS BACK TO...  
These rare peculiarities...  
IN THE ECHO OF HER VOICE IN THE HIGH CEILING IS HER HOWLING  
BEHIND THE WORDS.  
The garlands looped round it.  
FANNY. Look how she looks at your father. As if he is holding a long silken  
halter looped /round her beautiful neck.  
VERVER. /It's vieux Saxe.

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.

AND THEN THE HOWL ITSELF MOVES INTO THE VOICE.

FANNY. And how he looks at you.

CHARLOTTE. They have been put on at a later time.

MAGGIE (V/O) You've told her that you're leaving.

That she is leaving...

Going back to /American city.

/THERE IS A SHRIEK LIKE A SOUL IN PAIN UNDERSCORING...

CHARLOTTE. This this this quite unique specimen.

MAGGIE. I must go.

AS SHE SLIPS OUT OF THE ROOM, THE HOWLING AND VOICE  
FOLLOW HER.

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. I want to possess him.

BEAT.

He's worth a great deal.

MAGGIE. You think you know what he's worth?

CHARLOTTE. I do.

BEAT.

You loathed our marriage.

MAGGIE. Do you ask me that?

CHARLOTTE. You've worked against me.

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? **MUSIC. IN THE FULLNESS OF TIME 2.**  
No I've done everything.  
THE COUNTRY CLOSES UP SHARPLY.  
THE CITY OF LONDON ENGULFS IT.  
TRAINs, PEOPLE, EVERYTHING. **FADE.**

Int. Sitting Room (Maggie's) DAY

FANNY IS THERE, WITH MAGGIE DRINKING TEA.  
FANNY. So, you're going to stay in London?  
MAGGIE. They're clearing our place in the country...  
Charlotte is overseeing.  
All treasures packed to go to American City.  
Well she can come up here to Lon/don.  
FANNY. /Can she?  
MAGGIE. Can't she?  
FANNY. Can she see him alone?  
MAGGIE. I hope she does see him.  
She won't,  
But he ought.

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?

BEAT.

How is he held?

Int. Sitting Room

DAY

THE PRINCE SITS AMONGST NEWSPAPERS, ON THE FLOOR. **MUSIC.**  
**IN THE FULLNESS OF TIME 4.**

MAGGIE (V/O) He often sits,

In his own room,

Alone.

Like a prison cell.

Like Charlotte,

And her golden cage.

He seems... con/fused.

PRINCE. /Where is that where is that?

MAGGIE ENTERS.

MAGGIE I have a telegram.

SHE HANDS IT TO HIM.

(V/O) You are locked in a monastic cell...

But somehow by your own choice.

HE READS THE TELEGRAM.

PRINCE. They want us to meet them for tea at five?

MAGGIE. It's the last time.

PRINCE. The last?

MAGGIE. Their goodbye.

Tomorrow, they go to Southampton.

PAUSE.

**IN THE FULLNESS OF TIME.**

PRINCE (V/O) /I wish I could read your mind.

You trouble me.

And mystify me.

Your fifty ideas,

I wish

I wish

I wish

I could understand.

I try to stare down your mind...

It is something so rare, so precious...

I am absorbed in it.

I follow it down its hundred passageways.

I am afraid of it,

I can't feel or understand...

I can't sense how it might turn.

I don't care if they're leaving,

I don't care if Charlotte's in pain.

If she's in torment...

I've given her enough reason.

I am at sea.

## MUSIC GONE

MAGGIE

Amerigo

PRINCE

I'm glad they're going

They're doing the best thing

It should be now

MAGGIE

Will you miss Charlotte?

I feel like she's dying

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...

She should have understood you better.

MAGGIE. Better than you did?

PRINCE. Yes, better than I did.

She didn't know you at all.

She doesn't know you now.

MAGGIE. Yes she does.

PRINCE. She doesn't understand you more than I do...

She understands you ever so much less.

Though even I even I...

MAGGIE. What?

PRINCE. Even I even I even yet...

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. I know what you chose to do,

I chose the same.

MAGGIE. Yes.

My choice was made when I guessed yours.

You gave her up.

PRINCE. I don't care, it matters so little.

She's stupid.

MAGGIE. Stupid?!

PRINCE. How can she not know?

MAGGIE. Know what?

PRINCE. That you know.

BEAT. **MUSIC. IN THE FULLNESS OF TIME 5**

MAGGIE. She knows Amerigo...

Of course she knows that I know.

PAUSE.

PRINCE. Well then...

MAGGIE. She just won't let us take her for unhappy.

We shall see wonders.

I know I have already seen them in her...

And we shall see them this afternoon tonight.

BEAT.

It is terrible...

I realise it's always terrible for women.

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.  
KISSING HIM.  
However,  
In honour of my departure...  
I have something for you...  
MAGGIE. Not more presents.  
VERVER. ...always more presents.  
It is my prerogative as grandfather.

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 AT 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 fusion of their presence with the decorative elements.

Their contribution to the triumph of selection...

Is complete.

They figure as concrete proof...

Of a rare power of purchase.

(OUT-LOUD BUT QUIETLY) Well, you've got some good things.

MAGGIE. Charlotte is lovely.

VERVER. You see how right I was...

Right I mean,

To do it for you.

MAGGIE. You couldn't do without her now.

VERVER. It was a risk.

MAGGIE. It was a risk.

VERVER. And now I know her better.

MAGGIE. You know her best.

VERVER. I do.

MAGGIE. She is beautiful.

VERVER. Her value fills the room.

MAGGIE. She is great.

VERVER. Great for the world that is before her.

She will not be wasted.

MAGGIE. She won't be wasted.

It's success then.

VERVER. Even this.

A CLOCK CHIMES.

THE VERVERS MOVE AWAY.

THERE GOODBYES, THE CARRIAGE...

THEIR DISTANCE.

THE ROOM IS EMPTY,

EVERYBODY GONE.

MAGGIE RUNS BACK UP THE STAIRS.

MAGGIE (V/O) There is such stillness...

Once they have gone away.

New.

SHE PAUSES OUTSIDE THE ROOM FOR A MOMENT.

MAGGIE (V/O) Here is it ther

## The measure of my course.

Somehow my terror rises.

## Int. Sitting Room

## DAY

## MAGGIE ENTERS. THE PRINCE IS THERE.

MAGGIE (V/O) Here you are.

Your face so strange.

MAGGIE (OUT-LOUD) Isn't she splendid?

Charlotte.

(I don't care)

## THE BOWL STARTS TO SOUND.

MAGGIE (V/O) Then you come towards me...

And I see you are mine.

## My new and strange pos

It loosens and sets us afloat

I don't see her. / I do.

ANSWER:  $\text{H}_2\text{O}_2$  (Hydrogen peroxide)

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.