



Scripts.com

Six Degrees Of Separation

By John Guare

00:

- My God!
- Is anything gone?

2

00:

- How can I look? I'm shaking.
- I wanna know if anything's gone.

3

00:

- Calm down.
- We could've been killed. The Kandinsky!

4

00:

- The Kandinsky!
- It's gone! Oh, my God! Call the police!

5

00:

There it is. The silver Victorian inkwell.

6

00:

- How can you think about things?!
- There's the inkwell.

7

00:

- We could have been murdered!
- Silver jaguar.

8

00:

Why?

9

00:

- Slashed. Throats slashed.
- There's the Degas.

10

00:

Go to bed at night happy and then
murdered. Would we have woken up?

11

00:

We're alive.

12

00:

- i(dog yelps)/i
- i(both scream)/i

13

00:

The dog, the dog, the dog. Oh, God.

14

00:

- Oh, my God!
- What is it?

15

00:

The wedding.
We have to go to the wedding.

16

00:

- I'm in no mood to go.
- We have to.

17

00:

- They're your friends.
- I beg to differ...

18

00:

- Hello?!
- What?

19

00:

You don't call out "hello" unless the...

20

00:

I think we could tell
if someone else was here.

21

00:

- We didn't all night.
- i(phone rings)/i

22

00:

Oh, God. No, don't pick that up! It's him!

23

00:

Hello.

24

00:

Hello.

25

00:

Hello.

26

00:

Hello.

27

00:

Hello.

28

00:

Bride's side or groom's side?

29

00:

Either side. I can't even
remember how we met them.

30

00:

Why are we here?

31

00:

Let's not make a scene.

32

00:

The most terrifying words in the world -

33

00:

- "Now I lay me down to sleep..." Think.

- "Pray the Lord my soul to keep."

34

00:

But then the nightmare part.

"If I should die before I wake..."

35

00:

"Pray the Lord my soul to take."

36

00:

- Are you OK?

- We were nearly murdered.

37

00:

- Throats slashed.

- It was awful.

38

00:

- You could've been killed?

- Only hours ago.

39

00:

- But we're here.
- We wouldn't miss it.

40

00:

Happy the bride the sun shines on.

41

00:

i(j& " Here Comes the Bride")/i

42

00:

Chaos, control. Chaos, control.

You like? You like?

43

00:

- I'll have a gin and tonic, please.

- Tell them.

44

00:

We were having

a wonderful evening last night.

45

00:

A friend we hadn't seen in years

came by for dinner.

46

00:

- Geoffrey Miller. From South Africa.

- Don't say that so portentously.

47

00:

- Geoffrey from Serth Efrica.

- Well, don't be gaga!

48

00:

- Scotch, please.

- Just something large.

49

00:

Geoffrey was in New York
briefly on business,

50

00:

and he asked us to ask him for dinner.

51

00:

Listen.

52

00:

What's wrong?

53

00:

It always amazes me
when New York is so quiet.

54

00:

Oh! i(laughs)/i

55

00:

With the kids away,
we get used to less noise.

56

00:

- Geoffrey is King-Midas rich. Gold mines.
- 70,000 workers in one gold mine alone.

57

00:

But he's short of cash.
His government won't let its people...

58

00:

- Its white people.
- ..take out any money.

59

00:

It's like taking in a war baby.

60

00:

His call was like a bolt from the blue, as I had a deal coming up and was short by...

61

00:

- Two million.
- The figure is superfluous.

62

00:

I hate when you use the word "superfluous".

63

00:

I mean, he needed two million. We hadn't seen Geoffrey in a long time.

64

00:

While he might not have the price of dinner, he might have \$2,000,000.

65

00:

It's the awful thing about having truly rich friends.

66

00:

Let's face it, the money does get in the way. I'll take that one.

67

00:

Having a rich friend is like drowning
and he makes lifeboats.

68

00:

Only your friend gets very touchy if you
say one word - lifeboat. That is two words.

69

00:

We were afraid our friend might say we
were loving him because of his lifeboat.

70

00:

We weren't sucking up. We like Geoffrey.

71

00:

i(applause)/i

72

00:

- Shouldn't we...?
- Not on your life.

73

00:

- It was hardly a lifeboat evening.
- Portentous.

74

00:

But when Geoffrey called
and asked us to take him for dinner,

75

00:

he made a pattern in life's tea leaves,
because who wants to go to banks?

76

00:

Why do you stay in South Africa?

77

00:

One has to stay there
to educate the black workers.

78

00:

We'll know we've been successful
when they kill us.

79

00:

- Planning the revolution to destroy you.
- Putting your life on the line.

80

00:

You don't think of it like that.
I wish you'd visit.

81

00:

Oh, but we'd visit you
and sit in your gorgeous house,

82

00:

planning visits to the townships,
demanding to see the poorest of the poor.

83

00:

"Are you sure they're the worst off?
I mean, we've come all this way."

84

00:

"We don't want to see people just mildly
victimised by apartheid. We want shock."

85

00:

It doesn't seem right sitting on
the East Side talking about revolution.

86

00:

Only small, murky cafs
for Pp le Moko here.

87

00:

No. No. La Pasionaria. We'll build
barricades and lean against them, singing.

88

00:

- And the people will follow.
- Follow, follow, follow. What is that song?

89

00:

It's our role in history,
and we offer ourselves up to it.

90

00:

It's your role in history, it's not our role.
The Fantasticks.

91

00:

ij&/i Follow, follow, follow, follow

92

00:

A role in history - to say that so easily.

93

00:

To lead the people. Like Lech Walesa
and the striking shipyard workers.

94

00:

Gorbachev urging on

the striking coal miners.

95

00:

The phrase "striking coal miners" -

96

00:

I always picture these very striking
coal miners modelling the fall fashion.

97

00:

- Why is there a statue of a husky?

- Another drink before we...?

98

00:

Where shall we?

God, the restaurants in New York.

99

00:

It's like Florence in the 16th century -
genius on every corner.

100

00:

- There's good Szechwan. Hunan.

- i(woman laughs)/i

101

00:

The sign painter screwed up the sign.

102

00:

Instead of painting "The Hunan Wok",
he painted "The Human Wok".

103

00:

- We sent it to iThe Times./i

- They have a joke page, and...

104

00:

They send you champagne.

105

00:

We weren't auditioning, but all I could think was "\$2,000,000. \$2,000,000".

106

00:

Like when people say "Don't think about elephants", it's all you think.

107

00:

\$2,000,000. \$2,000,000.

108

00:

i(buzzer)/i

109

00:

Whatever you do,
don't think about elephants.

110

00:

- Elephants?
- Ouisa is a Dada manifesto.

111

00:

About the Czanne.

112

00:

Unless we're careful,
it'll be sold and never seen again.

113

00:

Mid period. Landscape
of a dark green forest.

114

00:

In the far distance you see the sunlight.

115

00:

One of his first uses of a pale colour being
forced to carry the weight of the picture.

116

00:

An experiment that would
pay off in the apples.

117

00:

Burst of colour has to carry so much.

118

00:

Japanese don't like anything
about it except it's a Czanne.

119

00:

I... I'm so sorry to bother you, but...
I've been hurt, and I've lost everything.

120

00:

I didn't know where to go. Your children.
I'm a friend of your children.

121

00:

- He mentioned our kids' names.
- And their school.

122

00:

- Harvard. You can say Harvard.

- I don't want to get into libel.

123

00:

I was mugged... out there in Central Park.

124

00:

By the statue of that Alaskan husky.

125

00:

I was trying to figure out
why there was a statue of a dog

126

00:

who saved lives in the Yukon
in the middle of Central Park.

127

00:

- When I was trying to puzzle it out...

- Are you OK?

128

00:

They took my money and my briefcase.

I said "My thesis..."

129

00:

- His shirt's bleeding.

- The shirt isn't bleeding. He's bleeding.

130

00:

Oh.

131

00:

Sorry. I get this way around blood.

132

00:

No! My God, not on the rug, please.

Eddie, get the doctor.

133

00:

No. No. I'll survive.

134

00:

No doctors. Please?

135

00:

All right, Eddie. We'll call you.

136

00:

Thank you, Eddie.

137

00:

Um...

138

00:

i(stranger)/i I don't mind the money.

139

00:

But in the age of mechanical reproduction,
they got the only copy of my thesis.

140

00:

Ouisa, where's the first-aid book?

141

00:

The Red Cross advises

"Press edges of wound firmly together."

142

00:

- Yes, I'm doing that.

- i(screams)/i

143

00:

Hold on. Ouisa, I need gauze.

144

00:

- It's been wonderful seeing you.

- No. Stay.

145

00:

My time is so short.

Before I leave America, I really should...

146

00:

- Did you see the new book on Czanne?

- Er, no. May I use the phone?

147

00:

An absolute revelation.

148

00:

I ran down the hall...

149

00:

\$2,000,000. \$2,000,000.

150

00:

..got the book on Czanne,
got the gauze from the kitchen,

151

00:

gave the Czanne to Flan,
and the gauze to Geoffrey.

152

00:

Ouisa!

153

00:

\$2,000,000. \$2,000,000.

154

00:

It's a lovely book.

I'll get him a clean shirt. Please stay.

155

00:

- And peace was restored.

- And then...

156

00:

Your children said you were kind.

157

00:

All the kids were sitting around the dorm
dishing the... shit out of their parents.

158

00:

But your kids were silent. They said
"No. Not our parents. Not Flan and Ouisa."

159

00:

"Not the Kittredges.
The Kittredges are kind."

160

00:

So, after the muggers left, I looked up,
saw these Fifth Avenue apartments.

161

00:

Mrs Onassis lives there.

I know the Babcocks live over there.

162

00:

The Auchinclosses live there.

163

00:

But... you lived here.

164

00:

I came here.

165

00:

Can you believe what the kids said?

166

00:

Mm. Well...

167

00:

iHe mentioned our kids' names./i

168

00:

We can mention our kids' names. They
won't sue us for mentioning their names.

169

00:

Talbot and Woody mean the world to me.

170

00:

Woody? He lets you call him Woody?
Nobody's called him Woody in years.

171

00:

They described this apartment in detail.

172

00:

Oh, this is a Kandinsky!

A double - one painted on either side.

173

00:

May I see?

174

00:

Yes, of course.

175

00:

Extraordinary.

What makes it exceptional is that

176

00:

Kandinsky painted on either side of the
canvas in two radically different styles.

177

00:

One wild and vivid,
the other sombre and geometric.

178

00:

My God!

179

00:

We flip it around for variety.

180

00:

Chaos, control. Chaos, control.

You like? You like?

181

00:

It's wonderful.

182

00:

i(Flan) Vasili Kandinsky./i

183

00:

Born 1866, Moscow.

Blue Rider exhibition, 1914.

184

00:

He said "The choice of object that is one
of the elements in the harmony of form

185

00:

must be decided only by a corresponding
vibration in the human soul."

186

00:

Died 1944, France.

187

00:

Everything is just the way
they said it would be.

188

00:

Did you bitch your parents?

189

00:

As a matter of fact, no.

190

00:

Your kids and I, we both liked our -
liked? - iloved/i our parents.

191

00:

Am I getting in the way here? I'm sorry.
I burst in here hysterical... blood...

192

00:

No. No, no. No, no, no, please.
No, please. Please. Sit down.

193

00:

Tell us about our children.

194

00:

Three. Two at Harvard,
and a girl at Groton.

195

00:

- How is Harvard?
- Well, fine. It's just there.

196

00:

Everyone's in a constant
state of luxurious despair

197

00:

and constant discovery and paralysis.

198

00:

- We asked him where home was.
- "Out West" he said.

199

00:

Although I've lived all over.
My folks are divorced. He's remarried.

200

00:

- Actually, he's doing a movie.

- He's in the movies?

201

00:

- He's directing this one, but he does act.

- Really? Um...

202

00:

- What's he directing?

- iCats./i

203

00:

- Someone is directing a film of iCats?/i

- Don't be snooty.

204

00:

- You've seen it? TS Eliot?

- i(Flan)/i Yes, years ago.

205

00:

It was a benefit for some school...

or disease... What?

206

00:

- They can't make the movie of iCats./i

- Of course they can.

207

00:

They're going to try.

My father'll be here, auditioning.

208

00:

Cats?

209

00:

- He's going to use people.

- What a courageous stand.

210

00:

- They thought of animation...

- Animation would be nice.

211

00:

But he found a better way. As a matter
of fact, he turned it down at first.

212

00:

He went to tell the producers the reasons
why you couldn't make a movie of iCats./i

213

00:

And in going through the reasons why you
couldn't, he suddenly saw how you could.

214

00:

Eureka in the bathtub. How wonderful!

215

00:

May we ask who?

216

00:

And it was then we pulled up -
ever so slightly - pulled up closer.

217

00:

And he told us.

218

00:

He named the greatest
black star in movies. Sidney...

219

00:

No names! No names! We're trying
to keep this abstract. Plus, libel laws.

220

00:

Sidney Poitier. There. I don't care!
You have to have truth!

221

00:

He started out as a lawyer
and is terrified of libel. I'm not.

222

00:

Sidney Poitier.

223

00:

The future Jackie Robinson of films was
born 24th of February 1927 in Miami

224

00:

during a visit his parents made to Florida.

225

00:

i(man)/i Legally?

226

00:

To sell tomatoes
they had grown in the Bahamas.

227

00:

He grew up on Cat Island so poor they
didn't even own dirt, he has said.

228

00:

Neglected by his family, my father would sit on the shore, and, as he's told me:

229

00:

"conjure up the worlds that were on the other side, and what I'd do in them."

230

00:

He arrived in New York City from the Bahamas in the winter of 1943

231

00:

at the age of 15 and a half, and lived in the pay toilet of the bus station

232

00:

across from the old Madison Square Garden at 50th and 8th Avenue.

233

00:

He moved to the roof of the Brill Building, commonly known as Tin Pan Alley,

234

00:

washed dishes at the Turf Restaurant for \$4 and 11 cents a night.

235

00:

He taught himself to read by reading the newspaper.

236

00:

In the black newspaper, the theatre page was opposite the want-ad page.

237

00:

Among his 42 films are:

238

00:

No Way Out, /i 1950, *Cry, the Beloved*/
Country, /i 1952, *Blackboard Jungle*, /i 1955,

239

00:

The Defiant Ones, /i 1958, *A Raisin in*/
the Sun, /i 1961, *Lilies of the Field*, /i 1963,

240

00:

In the Heat of the Night, /i 1967, *To Sir*, /i
with Love, /i 1967, *Shoot to Kill*, /i 1988,

241

00:

and, of course...

242

00:

Guess Who's Coming to Dinner! /i

243

00:

He won the Oscar for *Lilies of the Field*, /i
and was twice named top box-office star.

244

00:

My father made no films from 1977 to
1987, but worked as director and author.

245

00:

Dad said to me once:

246

00:

"I still don't fully understand

247

00:

how all this came about
in the sequence it came about."

248

00:

i(someone claps)/i

249

00:

Dad's not in till tomorrow at the Sherry.

250

00:

I came down from Cambridge. I thought
I'd stay at some fleabag for adventure.

251

00:

Orwell, iDown and Out.../i

252

00:

I don't really know New York. I know
Rome, Paris and Los Angeles a lot better.

253

00:

Well, we're going out to dinner.
You'll come.

254

00:

- Out to dinner?
- Out to dinner.

255

00:

- The new Italian looked cheery.
- Good. We've made reservations.

256

00:

- They wrap up ravioli like saltwater taffy.
- Six on a plate for a few hundred dollars.

257

00:

But why go out to dinner?

258

00:

Because we have reservations. What time is it? Have we lost the reservations?

259

00:

There's nothing in the house. And it's 16th century Florence, genius on every block.

260

00:

- Don't mock.
- You must have something in the fridge.

261

00:

A frozen steak from the Ice Age.

262

00:

But why spend \$100 on a bowl of rice?
Let me into the kitchen.

263

00:

Cooking calms me. And what I'd like to do is calm down. Pay back your kids.

264

00:

- Two at Harvard. A daughter at Groton.
- Who've been wonderful.

265

00:

- They never mentioned you.

- What'd they say?

266

00:

"We know the son of Sidney Poitier,
barrier-breaker of the '50s and '60s"?

267

00:

Your father means
a great deal in South Africa.

268

00:

I'm glad of that. Dad and I went
to Russia once, to a film festival.

269

00:

He was amazed how much
his presence meant.

270

00:

No, no. Tell us stories of movie stars
tying up their children, being cruel.

271

00:

- I wish.
- You wish?

272

00:

If I wanted to write a book about him, I
really can't. No one would want to read it.

273

00:

He's decent, and I admire him.

274

00:

Oh, he's married to an actress. She was
in... um... um... She's white. Am I right?

275

00:

That's not my mother. It's his second wife.
He met Joanna making iThe Lost Man,/i

276

00:

and left my mother, who'd stuck by him
in the lean years. I had just been born.

277

00:

iThe Lost Man/i is the only film of my
father's I can't bring myself to see.

278

00:

- I'm so sorry. We didn't mean...

- No, no, no.

279

00:

We're all good friends now, his kids
from that marriage and us - the old kids.

280

00:

I'd love to get into that kitchen.

281

00:

- What should we do?

- It's Geoffrey's only night in New York.

282

00:

- I vote to stay in.

- Good!

283

00:

We moved into the kitchen.

284

00:

- We watched him cook.

- We watched him chop.

285

00:

He did a sort of wizardry.

Leftovers. Onions.

286

00:

- i(Ouisa)/i Peppers.

- Tuna. Olives.

287

00:

- i(Ouisa) Ajar of sun-dried tomatoes./i

- iIt was wonderful./i

288

00:

- So, you're from...?

- Johannesburg.

289

00:

My dad took me to a movie

shot in South Africa.

290

00:

The camera moves from

this vile rioting in the streets

291

00:

to a villa where people picked

at lunch on a terrace.

292

00:

The only riot, the flowers and the birds.
Gorgeous plumage and petals.

293

00:

I didn't understand.

294

00:

Dad said to me "You meet these young
blacks who are having a terrible time."

295

00:

"They've had an inadequate education,
yet, in '76, the year of the Soweto riots,

296

00:

they took on great political responsibility.
Just makes you wonder at their maturity."

297

00:

It makes you realise that
the "crummy-childhood" theory,

298

00:

that everything can be blamed in
a Freudian fashion on a bad upbringing,

299

00:

just doesn't hold water.

300

00:

May I?

301

00:

What about being black in America?

302

00:

Well, my problem is I've never felt
American. I grew up in Switzerland.

303

00:

Boarding school. Villa Rosey.

304

00:

There's a boarding school in Switzerland
that will take you at age 18 months.

305

00:

No, no, no, no. That's not me. I've never
felt people liked me for my connections.

306

00:

And movie-star-kid problems?

None of those.

307

00:

I never knew I was black in that racist way
till I was 16 and came back here.

308

00:

Very, very protected.

309

00:

White servants.

310

00:

After the divorce, we moved to
Switzerland - my mother, brother and I.

311

00:

I don't feel American. I don't even feel black. I suppose that's very lucky for me.

312

00:

Even though Freud says there's no such thing as luck.

313

00:

Does Freud say that?
I think we're lucky having this dinner.

314

00:

- Flan, can we eat in the dining room?
- Dining room.

315

00:

Now, now, don't look at the sewing machine.

316

00:

So, is everything OK?

317

00:

- This is the best pasta I've ever tasted.
- The best!

318

00:

- My father insisted we learn to cook.
- He's from Jamaica, isn't he?

319

00:

There's a taste of, um...

320

00:

- The islands.

- Yes. Yeah.

321

00:

Yes, before he made it,
he ran four restaurants in Harlem.

322

00:

- You, sir, have good buds.
- "Good buds?"

323

00:

I've never been
complimented on my buds.

324

00:

- This is delicious.
- What about you?

325

00:

Oh, no, no, no. The cook never eats.

326

00:

What a good idea.
That means there's more for us.

327

00:

- It's a treat to eat at home.
- We go out every night.

328

00:

I have to. Business.

329

00:

Have you declared your major yet?

330

00:

You are like all parents -

"What's your major?"

331

00:

Geoffrey, Harvard has all those great titles

the students give the courses.

332

00:

"The holocaust and ethics"?

333

00:

"Krauts and doubts."

334

00:

A toast. To you.

335

00:

Oh. No, no, no.

336

00:

- To iCats./i

- OK. Yes. To iCats./i

337

00:

Isn't this the finest time?

338

00:

Hello?

339

00:

Hello?

340

00:

Hello?

341

00:

- Seconds?

- Ah!

342

00:

Blunt question. What's he like?

343

00:

- Oh, let's not be star-fuckers.

- I'm not a star-fucker.

344

00:

Well... you know my father. He's... perfect.

345

00:

So confident and in control.

346

00:

And I used to wonder how could
I ever possibly live up to him.

347

00:

And then one night, when I was 16 -

348

00:

we were at the Cannes Film Festival,
of all places -

349

00:

I looked up and said to him:

350

00:

"Wow, Dad, this is all so easy for you."

351

00:

Why did I say that?

352

00:

He sat me down and set me straight.

353

00:

Actually, it was a relief for me
to know my father was no superman.

354

00:

That he has problems. And there are
moments in his life when he's scared.

355

00:

And, yes, sometimes
life is whipping his tail.

356

00:

And he doesn't feel like he can get
through the day. That's refreshing for me.

357

00:

Because I have times like that myself.

358

00:

I just loved the kid so much.
I wanted to reach out to him.

359

00:

Then we asked him
what his thesis was on.

360

00:

- The one that was stolen.

- Well...

361

00:

A teacher out on Long Island was dropped from his job for fighting with a student.

362

00:

Weeks later, he returned to the classroom, shot the student - unsuccessfully,

363

00:

held the class hostage, and then shot himself - successfully.

364

00:

This fact caught my eye.

Last sentence, *iTimes/i* -

365

00:

"A neighbour described the teacher as a nice boy,

366

00:

always reading *iCatcher in the Rye. "/i*

367

00:

This nitwit Chapman, who shot John Lennon,

368

00:

said he did it to draw the attention of the world to *iCatcher in the Rye,/i*

369

00:

and the reading of this book
would be his defence.

370

00:

Young Hinckley, the whiz kid who shot
Reagan and his press secretary, said:

371

00:

"If you want my defence, all you
have to do is read... iCatcher in the Rye. "/i

372

00:

- I haven't read it in years.
- Shh.

373

00:

I borrowed a copy from a young friend.
I wanted to see what she had underlined.

374

00:

And I read this book to find out why
this touching, beautiful, sensitive story,

375

00:

published in July 1951,
had turned into this manifesto of hate.

376

00:

I started reading. It's exactly as I had
remembered. Everybody's a phoney.

377

00:

Page two - "My brother's

in Hollywood being a prostitute."

378

00:

Page three -

"What a phoney slob his father was."

379

00:

Page nine -

"People never notice anything."

380

00:

Then, on page 22, my hair stood up.

381

00:

Well...

382

00:

Remember Holden Caulfield, the definitive sensitive youth wearing his hunter's cap?

383

00:

A deer hunter's cap?

384

00:

"Like hell it is. I sort of closed one eye like I was taking aim at it."

385

00:

"This is a people shooting hat."

386

00:

"I shoot people in this hat."

387

00:

This book is preparing people for bigger moments than I had ever dreamed of.

388

00:

Then, on page 89,

"I'd rather push a guy out the window

389

00:

or chop his head off with an axe than sock him in the jaw."

390

00:

"I hate fistfights. What scares me most is the other guy's face."

391

00:

I finished the book.

It's touching and comic.

392

00:

The boy wants to do so much and can't do anything.

393

00:

Hates all phoniness and only lies to others.

394

00:

Wants everyone to like him but is only hateful and is completely self involved.

395

00:

In other words, a pretty accurate picture of a male adolescent.

396

00:

What alarms me about the book - not the
book so much as the aura about it - is this.

397

00:

The book is primarily about paralysis.
The boy can't function.

398

00:

At the end, before he can run away and
start a new life, it starts to rain. He folds.

399

00:

There's nothing wrong in writing about
emotional and intellectual paralysis.

400

00:

It may, thanks to Chekhov and Samuel
Beckett, be the great modern theme.

401

00:

The extraordinary last lines
of *Waiting for Godot*.

402

00:

"Let's go."

403

00:

"Yes."

404

00:

"Let's go."

405

00:

Stage directions:

406

00:

"They do not move."

407

00:

The aura around Salinger's book -

408

00:

which, perhaps, should be
read by everyone but young men - is this.

409

00:

It mirrors like a fun-house mirror,

410

00:

and amplifies like a distorted speaker
one of the great tragedies of our times -

411

00:

the death of the imagination.

412

00:

Because what else is paralysis?

413

00:

The imagination has been
so debased that imagination...

414

00:

being imaginative, rather than
being the linchpin of our existence,

415

00:

now stands as a synonym for

something outside ourselves.

416

00:

Like science fiction.

417

00:

Or some new use for tangerine slices
on raw pork chops -

418

00:

"What an imaginative summer recipe."
And iStar Wars/i - "so imaginative".

419

00:

And iStar Trek/i - "so imaginative".

420

00:

And iLord of the Rings,/i
all those dwarves - "so imaginative".

421

00:

The imagination has moved out
of the realm of being our link,

422

00:

our most personal link, with our inner
lives and the world outside that world,

423

00:

this world we share.

424

00:

What is schizophrenia
but a horrifying state

425

00:

where what's in here
doesn't match what's out there?
426

00:

Why has imagination
become a synonym for style?
427

00:

I believe the imagination
is the passport that we create
428

00:

to help take us into the real world.
429

00:

I believe the imagination is merely another
phrase for what is most uniquely us.
430

00:

Jung says "The greatest sin
is to be unconscious."
431

00:

Our boy Holden says "What scares me
most is the other guy's face."
432

00:

"It wouldn't be so bad
if you could both be blindfolded."
433

00:

Most of the time, the faces that we face
are not the other guys', but our own faces.
434

00:

And it is the worst kind of yellowness
to be so scared of yourself

435

00:

that you put blindfolds on
rather than deal with yourself.

436

00:

To face ourselves - that's the hard thing.

437

00:

The imagination...

438

00:

that's God's gift to make
the act of self-examination bearable.

439

00:

Well...

440

00:

Indeed.

441

00:

- I hope your muggers read every word.
- i(Ouisa laughs)/i Oh, darling!

442

00:

I'm going to buy iCatcher in the Rye/i
at the airport and read it.

443

00:

- Cover to cover.

- I'll test you.

444

00:

- I should be going.

- Where will you stay?

445

00:

Oh, no, not some fleabag.

446

00:

No, no, no. I get into the Sherry tomorrow morning. It's not far off. I can walk around.

447

00:

- I don't think they'll mug me twice.

- You'll stay here tonight.

448

00:

No. I have to be at the hotel at 7 am sharp.

449

00:

- We'll get you up.

- Or Dad will have a fit.

450

00:

Up at 6.15, which is any moment now.

And we have that wedding.

451

00:

- There's an alarm by the bed.

- Your feet may hang over the edge...

452

00:

- If it's any problem...

- The only problem is if you leave.

453

00:

6.15? I'll tiptoe out.

454

00:

- And we want to be in iCats./i

- Oh, Flan!

455

00:

- It's done!

- I'll fly back... with my wife.

456

00:

Well... Pushy, both of you.

457

00:

You're not. Dad said I could be in charge of the extras. That's all I can promise.

458

00:

- In cat suits?

- No, you can be humans.

459

00:

That's very important. It has to be in our contracts. We are humans.

460

00:

We haven't got any business done.

461

00:

Oh, forget it.

It was just an evening at home.

462

00:

Whatever you do,
don't think about elephants.

463

00:

- Did I intrude?

- No.

464

00:

There are all ways of doing business.
Flan, walk me to the elevator.

465

00:

We embraced, and Flan and Geoffrey left.

466

00:

- Let me clean up.

- No, no. Please leave it.

467

00:

- Nobody comes in on Sunday.

- No. Yvonne'll be in on Tuesday.

468

00:

- You'll have every bug in Christendom.

- Let me.

469

00:

No! You watch.

470

00:

It gives me a thrill to be looked at.

471

00:

- Ouisa! He's in.

- He's in?

472

00:

For two million.

Says the Czanne is a great investment.

473

00:

We should get six million for it
and sell it for ten.

474

00:

Happy days! Oh, God!

475

00:

- Oh, break all those dishes!

- \$2,000,000?

476

00:

Figure it out. He doesn't have the price
of dinner, but he can cough up \$2,000,000.

477

00:

- And the Japanese will go to ten.

- Go to ten? Ten million?

478

00:

Two million, go to ten,
and we put up nothing.

479

00:

- Nothing?

- No.

480

00:

Wildest dreams. Oh, God, Paul. Money.

481

00:

- Take \$50.
- Oh, no.

482

00:

- It's walking-around money.
- I don't need it.

483

00:

- What if your father's plane is late?
- A billionth of a per cent commission.

484

00:

I wouldn't want one of my kids
stuck in the street without a nickel.

485

00:

Your kids said you were an art dealer, but
you have no gallery. I don't understand.

486

00:

Come here.

487

00:

- Some people want to sell privately.
- Divorce, taxes, publicity...

488

00:

- People ask me for certain schools.
- Modern, Impressionist...

489

00:

- They don't want museums to know.
- Japanese.

490

00:

I've got Japanese looking for a Czanne.
I have a syndicate that'll buy the painting.

491

00:

And there's this great Czanne coming
up for sale in a very messy divorce.

492

00:

Wife doesn't want hubby to know...

493

00:

I needed an extra \$2,000,000.
Geoffrey called. We invited him for dinner.

494

00:

- Tonight was a nervous, casual, big thing.
- Oh, boy, oh, boy.

495

00:

- I couldn't tell.
- All the better.

496

00:

I'm glad I helped.

497

00:

You were wonderful.

498

00:

I'm so pleased I was wonderful.

499

00:

- All this and a pink shirt.
- Oh, please, keep it. Look at the time.

500

00:

Oh, God. We should say our good-nights.

501

00:

Oh, Christ, regretfully.

I want my father to meet you.

502

00:

- We'd love to. Bring him up for dinner.

- Could I?

503

00:

- See how easy it is?

- Sure. If Paul does the cooking.

504

00:

Well, this is it.

505

00:

- Good night.

- Oh. Good night.

506

00:

Good night.

507

00:

I want to get down

on my knees and thank God.

508

00:

Money!

509

00:

Who said "When artists dream,
they dream of money"?

510

00:

God, I must be such an artist.

511

00:

Bravo. Bravo!

512

00:

Bravo!

513

00:

Oh, God!

514

00:

I don't want to lose our life here. I don't
want all the debt to pile up and crush us.

515

00:

It won't. We're safe.

516

00:

For a while.

517

00:

We almost lost it, Ouis.

518

00:

If I hadn't gotten this money, I would have
lost the Czanne. I had nowhere to find it.

519

00:

Why don't you tell me
how much these things mean?
520

00:

You wait until the last minute.
521

00:

- I don't want to worry you.
- Not worry me?
522

00:

I'm your partner.
523

00:

- There is a God!
- And his name is?
524

00:

- Geoffrey!
- No! Sidney!
525

00:

You know, I had the strangest dream.
I dreamt of iCats./i
526

00:

i(purring and mewling)/i
527

00:

The movie.
528

00:

Paul... I'm worried.
529

00:

Is it right to make a movie of iCats?/i
530

00:

I'll tell you why there has to be a movie
of iCats,/i Ouisa. May I call you Ouisa?
531

00:

Yes.
532

00:

I have no illusions
about the merits of iCats,/i
533

00:

but the world has been
too heavy with the right-to-lifers -
534

00:

protect the unborn, constitutional
amendments, when does life begin?
535

00:

Or the converse - the end of life, the right
to die. Why is life, at this point in time,
536

00:

so focused upon the very beginning of life
and the very end of life?
537

00:

What about the 80 years we have to live
between those two inexorable book ends?
538

00:

And you can get all that into iCats?/i

539

00:

We're going to try.

540

00:

Thank you. Thank you.

541

00:

You shall.

542

00:

This is what I dreamt.

I didn't dream, so much as realise this.

543

00:

I feel so close to the paintings.

I'm not just selling, like pieces of meat.

544

00:

I remembered why I loved paintings

in the first place, what got me into this.

545

00:

I thought...

546

00:

dreamt...

547

00:

remembered...

548

00:

how easy it is for a painter
to lose a painting.

549

00:

He paints and paints,
works on a canvas for months,

550

00:

and then, one day, he loses it.

551

00:

Loses the structure, loses the sense of it.
You lose the painting.

552

00:

I remembered asking my kids'
second-grade teacher:

553

00:

"Why are all your students geniuses?"

554

00:

Look at the first grade - blotches of green
and black. The third grade - camouflage.

555

00:

But your grade, the second grade...

556

00:

Matisses, every one.

557

00:

You've made my child a Matisse.

558

00:

Let me study with you.

559

00:

Let me into the second grade.

560

00:

What is your secret?

561

00:

I don't have any secret. I just know when
to take their drawings away from them.

562

00:

I dreamt of colour.

563

00:

I dreamt of our son's pink shirt.

564

00:

I dreamt of pinks and yellows.

565

00:

And the new Van Gogh
the Museum of Modern Art got.

566

00:

And the irises that sold for \$53.9 million.

567

00:

And, wishing a Van Gogh was mine,
I looked at my English hand-lasted shoes,

568

00:

and thought of Van Gogh's tragic shoes,
and remembered ime/i as I was -
569

00:
a painter losing a painting.
570

00:
So. This morning.
571

00:
iI sat in the kitchen, happily doing/i
ithe crossword puzzle in ink./i
572

00:
iEverybody does it in ink./i
573

00:
I've never met one person
who didn't say they didn't do it in ink.
574

00:
iI sat there happily doing the puzzle./i
iI looked at the time. It was nearly seven./i
575

00:
iAnd Paul had to meet his father,/i
iand I didn't want him to be late./i
576

00:
i(groaning)/i
577

00:
Paul?
578

00:

- Paul?

- i(groaning)/i

579

00:

Paul, are you OK?

580

00:

Paul?

581

00:

What the fuck's goin' on here?

Who the fuck are you?

582

00:

Flan!

583

00:

Flan!

584

00:

i(Flan)/i Ouisa?

585

00:

What is it?

586

00:

- God! There's someone in the house.

- Someone's in the...?

587

00:

- iYes, hello?/i

- Frank? I need help up here right away.

588

00:

- Hey. How you doin'?

- My God!

589

00:

Ho-ho-ho!

590

00:

Nice stuff!

591

00:

- Fancy chair.

- Oh! Ouisa! Argh!

592

00:

- I can explain.

- You went out and picked up this thing?

593

00:

You brought this thing into our house?!

Thing! Thing! Get out of my house!

594

00:

- Stop it! He might have a gun!

- A gun?!

595

00:

Yeah, I might have a gun.

I might have a knife!

596

00:

Oh! Ouisa!

597

00:

Get out! Get out! Get out!

598

00:

Take your clothes
and go back to the gutter!

599

00:

Take it easy with my pants!

600

00:

- Fuck you!
- Oh, my God. Oh, my God.

601

00:

- Please, don't tell my father.
- Just go.

602

00:

- I got so lonely and so afraid...
- Give me back my \$50.

603

00:

I spent it. You had so much.
I couldn't be alone!

604

00:

Get out.

605

00:

- Get out.
- Everything all right?

606

00:

Of course everything's all right.
Make sure they leave - by the back door.

607

00:

I'm so sorry.

608

00:

i(gasping)/i

609

00:

- My God!

- Is anything gone?

610

00:

- How can I look? I'm shaking.

- I wanna know if anything's gone.

611

00:

- Calm down.

- We could've been killed. The Kandinsky!

612

00:

Kandinsky! Oh, no, there it is.

The silver Victorian inkwell.

613

00:

- How can you think about things?!

- Thank God. There's the inkwell.

614

00:

Silver jaguar.

615

00:

- Why?

- Slashed. Throats slashed.

616

00:

There's the Degas.

617

00:

Go to bed at night happy and then
murdered. Would we have woken up?

618

00:

We're alive.

619

00:

And that's that.

620

00:

Well, it's not.

621

00:

I think we could tell if someone was here.

622

00:

- We didn't all night.

- i(phone rings)/i

623

00:

Oh! No, don't.

Don't pick up that phone. It's him!

624

00:

- Hello?

- iFlanders?/i

625

00:

Geoffrey!

626

00:

I've been thinking. Those Japs
really want the Czanne. They'll pay.

627

00:

You can depend on me
for an additional overcall of 250.

628

00:

250,000?

629

00:

And I was thinking, for South Africa,
what about a black American film festival?

630

00:

With this Spike Lee you have now.

631

00:

And, of course, get Poitier down
to be the president of the jury.

632

00:

iAnd I know Cosby./i

633

00:

And I love this Eddie Murphy.

634

00:

And my wife, she went fishing with Diana
Ross and her new Norwegian husband.

635

00:

And they must have some new blacks.

636

00:

It sounds a wonderful idea.

637

00:

I'll call Poitier at the Sherry.

638

00:

- No! No, no. We'll call.

- iThey're calling my plane./i

639

00:

- And again, last night...

- iNo need to thank./i

640

00:

- See you shortly.

- The banks?

641

00:

My lawyers.

642

00:

- Thank you, sir.

- Exactly.

643

00:

- Safe trip.

- Thank you.

644

00:

i(Ouisa)/i And here we are.

645

00:

Safe.

646

00:

- Yoo-hoo! Do we have a story to tell you?

- Whoo!

647

00:

- Do iwe/i have a story to tell iyou?!/i

- Let us tell you our story first.

648

00:

- When did your story happen?

- Saturday night.

649

00:

We win! Our story happened

Friday night, so we go first.

650

00:

Our two and their son

are at Harvard together.

651

00:

- We're going to be in the movies.

- We are going to be in the movie of iCats./i

652

00:

Yes!

653

00:

You tell your story first.

654

00:

Friday night we were home.

The door bell rang.

655

00:

I am not impressed, but it is the son of...

656

00:

You got it!

657

00:

The kid was mugged.

We had to go out. We left him.

658

00:

He was so charming.

659

00:

His father was taking the redeye.

He couldn't get into the hotel till 7 am.

660

00:

He stayed with us.

661

00:

Middle of the night,
somebody screamed "Burglar!"

662

00:

We came out in the hall. Paul is chasing
this naked blond thief down the corridor.

663

00:

Blond thief runs out, the alarms go off.
The kid saved our lives.

664

00:

- That was no burglar.
- You had another house guest.

665

00:

We feel so guilty.

666

00:

Paul could've been killed by that intruder.

He was very understanding.

667

00:

- Was anything missing from your house?

- No.

668

00:

- Did you give Paul any money?

- \$25 till his father arrived.

669

00:

We told them our story.

670

00:

Oh!

671

00:

- Have you talked to your kids?

- Couldn't get through.

672

00:

We could go back to our place
and phone them.

673

00:

Hello. Sherry-Netherland?

I'd like to speak to...

674

00:

- She gave the name.
- No, I'm not a fan. This is not a fan call.

675

00:

Sidney Poitier must be registered.
His son is...

676

00:

- i(receptionist hangs up)/i
- Oh!

677

00:

- Bet he's there under another name.
- i(buzzer)/i

678

00:

Try Celebrity Service.

679

00:

Hello, Celebrity Service?
I'm not sure how you work.

680

00:

Greta Garbo used "Harriet Brown".

681

00:

- You find celebrities?
- They must've known she was Garbo.

682

00:

I'd like to know how one
would get in touch with...

683

00:

Oh!

684

00:

No, I'm not a press agent. No, I'm not iwith/i
anyone. My husband, Flanders Kittredge...

685

00:

- i(receptionist hangs up)/i
- They do not give out information.

686

00:

- Try the public library.
- Try iWho's Who./i

687

00:

"To thank you for a wonderful time."

688

00:

"Paul Poitier."

689

00:

- A pot of jam.
- Pot of jam? Jesus!

690

00:

I think we should go to the police.

691

00:

- iWhat are the charges?/i
- iHe came into our house./i

692

00:

- He told us about iCatcher in the Rye./i
- He said he was the son of Sidney Poitier.

693

00:

- Sidney Poitier?
- You got it!

694

00:

- Was he?
- We don't know.

695

00:

- We gave him \$50.
- We gave him 25.

696

00:

- He picked up a hustler.
- He left.

697

00:

- He chased the burglar out.
- He didn't steal anything.

698

00:

- We looked.
- Top to bottom. Nothing gone.

699

00:

- This does not seem major now...
- Look.

700

00:

- We are very busy.
- You can't chuck us out.

701

00:

Come up with some charges,
then I can do something.

702

00:

- Yes, there is another chapter.
- Our kids came down from Harvard.

703

00:

i(arguing)/i

704

00:

The details he knew -
how would he know about the painting?

705

00:

Although I think it's a very fine Kandinsky.

706

00:

And none of you know this fellow?

707

00:

He has this wild quality, yet an elegance.
A real concern. And a real consideration.

708

00:

i(girl)/i Mom, you should have let him stay.

709

00:

You should have divorced all your
children and just let this dreamboat stay.

710

00:

- Plus, he sent you flowers.
- And jam.

711

00:

Ooh!

712

00:

If only we could just get in touch with
his father, find out if there's any truth in it.

713

00:

Who knows Sidney Poitier?
We could just call him up and ask.

714

00:

- I have a friend who does theatrical law...
- What friend?

715

00:

- It's nobody.
- I want to know.

716

00:

Nobody.

717

00:

- Oh. Oh. Oh.
- Nobody! Nobody!

718

00:

- I don't want to know.
- Larkin! This is not the time to do this!

719

00:

Mom, Dad, please! For once! Please!

720

00:

i(arguing)/i

721

00:

i(woman)/i It's got nothing
to do with you, Ben.

722

00:

Tess!

723

00:

When you see your little sister, don't tell
her that Paul and the hustler used her bed.

724

00:

You put him in that bed.

725

00:

I'm not getting involved in any conspiracy.

726

00:

It's not a conspiracy!
Hello, Alf. It's a family.

727

00:

The imagination.

728

00:

It's there to sort out your nightmare.

729

00:

To show you the exit
from the maze of your nightmare.

730

00:

To transform the nightmare into
dreams that become your bedrock.

731

00:

If we do not listen to that voice, it dies.

732

00:

It shrivels.

733

00:

It vanishes.

734

00:

The imagination is not our escape.

735

00:

On the contrary. The imagination
is the place we are all trying to get to.

736

00:

i(screams)/i

737

00:

i(phone rings)/i

738

00:

- Hello?

- I had a call that might interest you.

739

00:

i(Flan) And a new character/i
entered our story./i

740

00:

Well, it was really quite extraordinary,
very unusual. I was seeing a patient...

741

00:

Dr Fine, there's a friend
of your son's here. He's hurt.

742

00:

- My God.
- Hi.

743

00:

- I was mugged.
- Come in.

744

00:

He was more scared than hurt.
A knife wound. A few bruises.

745

00:

- I don't know how to thank you.
- Don't be silly.

746

00:

My father'll be here tomorrow.

747

00:

He's making a movie of iCats./i

748

00:

Yes.

749

00:

And this man had been
a matine idol of my youth.

750

00:

Somebody who had really forged ahead
and made new paths for blacks

751

00:

just by the strength of his own talent.

752

00:

Strangely, I'd identified with him
before I started medical school.

753

00:

I mean, I'm a Jew.

My grandparents were killed in the war.

754

00:

And I had this sense of self-hatred, of fear.

755

00:

And this kid's father,

756

00:

the bravery of his films,
gave me a direction, confidence.

757

00:

Simple as that.

758

00:

We're always paying off debts.

759

00:

Then my beeper went off - a patient in
her tenth month. Her water finally broke.

760

00:

I gave the kid my keys.

761

00:

- Number 121.

- Thank you.

762

00:

- Doug told me all about your brownstone.

- Is that right?

763

00:

How you got it at a great price
because there'd been a murder in it,

764

00:

and people thought it had a curse.

765

00:

But you, sir, were a scientific man,
and were courageous.

766

00:

Well, yes. Courageous.

767

00:

Very courageous.

768

00:

I ran off to the delivery room.

769

00:

- Twins. Two boys.

- i(woman)/i Ahh.

770

00:

I thought of my son.
I dialled my boy at Dartmouth.

771

00:

Amazingly, he was in his room.
Doing what, I hate to ask.

772

00:

You've accused me of having
no interest in your life,

773

00:

of not doing for your friends,
being a rotten father.

774

00:

Well, this should make you very happy.

775

00:

The son of who?
Dad, I never heard of him.

776

00:

Dad, as usual, you're a real cretin.
You gave him the keys?

777

00:

You gave a stranger who happens to
mention my name the keys to our house?!

778

00:

Dad, sometimes it's
so obvious to me why Mom left.

779

00:

I'm so embarrassed to know you!

780

00:

You gave the keys to a stranger
who shows up at your office?!

781

00:

Mom told me you beat her, and you drank
so much your body smelt of cheap wine.

782

00:

Mom said sleeping with you was like
sleeping with a salad with bad dressing!

783

00:

- Why did you bring me into this world?!
- There are two sides to every story.

784

00:

You're an idiot! You're an idiot!

785

00:

I went home, courageously.

786

00:

With a policeman.

787

00:

i(j& string quartet music)/i

788

00:

i(volume increases)/i

789

00:

i(door opens and closes)/i

790

00:

Arrest him!

791

00:

- Pardon?

- Breaking and entering!

792

00:

- Breaking and entering?

- You're an impostor!

793

00:

Officer, Your Honour, Your Eminence, Dr
Fine gave me the keys to his brownstone.

794

00:

- Isn't that so?

- My son doesn't know you!

795

00:

This man gave me the keys to his house.

Isn't that so?

796

00:

- Did you give him your keys?

- Yes, but... but under false pretences.

797

00:

This... this fucking black kid,
crack addict, comes into my office...

798

00:

I've taken this much brandy,
but can pour the rest back.

799

00:

I've used the electricity listening to music,
but nothing's been taken from the house.

800

00:

Excuse me.

801

00:

I want you to arrest this fraud!

802

00:

- I'm sorry.

- Stop him!

803

00:

A cretin! A creep!

No wonder Mother left you!

804

00:

Two sides... every story.

805

00:

We decided to get a copy
of Sidney Poitier's autobiography.

806

00:

So we go down to the Strand
Book Store - eight miles of books.

807

00:

i(Flan) Five Sherlock Holmeses./i

808

00:

I've found it! iThis Life/i by Sidney Poitier.

809

00:

"Back in New York,
with Juanita and the children,

810

00:

I became aware that our marriage,
while working on some levels,

811

00:

was falling apart
in other fundamental areas."

812

00:

Oh, there's a picture of him
and his four... daughters.

813

00:

- No sons?
- No sons.

814

00:

Imagine our surprise.

815

00:

Well... shall we?

816

00:

This kid, bulldozing his way into our lives.

817

00:

We let him into our lives.

818

00:

I run a foundation,
you're a dealer, you're a doctor.

819

00:

You'd think we'd be satisfied.

820

00:

Agatha Christie would ask
"What do we all have in common?"

821

00:

It seems the common thread linking us all
is a need to be in the movie of iCats./i

822

00:

Our kids, struggling through their lives.

823

00:

I don't want to know anything
about the spillover of their lives.

824

00:

All we have in common is, our children
went to boarding school together.

825

00:

- Why have we never met?
- His mother had custody. I lived out West.

826

00:

After Doug graduated high school,

she moved West, I moved East.

827

00:

- I think we should drop it right here.

- Are you afraid Ben is mixed up in this?

828

00:

- I don't wanna know too much about him.

- You think Ben is hiding things from us?

829

00:

I'm getting to the bottom of it. My son has no involvements with any black frauds.

830

00:

- Doctor, you said something about crack.

- No, that just leapt out. No proof.

831

00:

Good God, no proof!

832

00:

We'll take a vote. Do we pursue this, no matter what we find out about our kids?

833

00:

- I vote yes.

- Me too.

834

00:

- I trust Doug.

- No.

835

00:

Yes.

836

00:

Listen to this last page. "We have hidden too much from our modern children."

837

00:

"When we are scared, we tend not to let them know."

838

00:

"They see the bravest, toughest, and most impenetrable visage we can muster,

839

00:

precisely at those times when we are most afraid."

840

00:

"We called it making it better for our children, protecting them. From what?"

841

00:

"The truth is what we were protecting those little people from."

842

00:

What did you do next?

843

00:

- Went to Harvard.
- To enlist our children.

844

00:

Why do you keep insisting it's someone we know?

845

00:

It's no one from our high school!

846

00:

It's someone you went to high school with, since you go to different colleges.

847

00:

- Doug, I appreciate your coming here.

- Dad, spare me.

848

00:

He knows the details of our lives.

849

00:

Who, in your high school, has become homosexual or is deep into drugs?

850

00:

- About 15 people.

- I don't want to know.

851

00:

I find it really insulting that you assume it has to be a guy.

852

00:

He could have been with a girl in high school.

853

00:

That's your problem. You're so limited.

854

00:

- That's why I'm going to climb mountains.

- You're not.

855

00:

We have not invested all this money
in you to scale the face of K2.

856

00:

Is that all I am? An investment?!

857

00:

No. Track down everyone
in your class - male, female, whatever.

858

00:

Not just homosexuals, drug addicts.
He could be a dealer.

859

00:

Why do you look at me when you say
that? You think I'm an addict? A pusher?

860

00:

I resent the accusations.

861

00:

No one is accusing you of anything.
Now, sit down!

862

00:

I don't wanna know!

863

00:

Nobody is accusing anyone of anything.

864

00:

I'm asking you to do a detective search.
Find out from your high-school class

865

00:

if anyone has met a black kid
pretending to be a movie star's son.

866

00:

He promised you parts in iCats?/i

867

00:

It wasn't just that, it was fun!

868

00:

You went to iCats./i You said it was an
all-time low in a lifetime of theatregoing.

869

00:

- Film is a different medium.
- You said "Aeschylus didn't invent theatre

870

00:

to have it end up a bunch of chorus kids
wondering who will go to kitty heaven."

871

00:

- I don't remember saying that.
- That was iStarlight Express./i

872

00:

Maybe he'll make a movie of that
and you can all be on roller skates.

873

00:

- This is so humiliating!

- So pathetic!

874

00:

- So racist.

- It's not racist!

875

00:

Douglas!

876

00:

- If I remember correctly, you loved iCats./i

- I hated it!

877

00:

Here is a copy of your yearbook. Get the
phone numbers of everyone in your class.

878

00:

How can I contact anyone from
high school? I've outgrown them.

879

00:

How can you outgrow them?

You graduated last year.

880

00:

Charge the calls to my phone.

881

00:

- Never!

- This is the KGB!

882

00:

You're always on the phone. Now I ask
you to make calls, you become reticent?

883

00:

This is the entire McCarthy period.

884

00:

- I just wanna get one thing straight.
- Finally we hear from the peanut gallery.

885

00:

You gave him my pink shirt? You gave
a complete stranger my pink shirt?!

886

00:

That shirt was
a Christmas present from you!

887

00:

I treasured that shirt! I loved that shirt!

888

00:

My collar has grown from weightlifting.
You saw my arms had grown,

889

00:

you saw my neck had grown, and you
bought me that shirt for my new body!

890

00:

I loved that shirt! My first shirt for my
new body, and you gave that shirt away?!

891

00:

I can't believe you!
I hate this life, and I hate you!

892

00:

- You never do anything for me!
- You block me.

893

00:

I'm a pathetic extension
of your eighth-rate personality.

894

00:

Social Darwinism
pushed beyond all limits!

895

00:

- You gave him my pink shirt!
- You want me to be all you weren't!

896

00:

You said "drugs" and looked at me?!

897

00:

Oh, God. I know the feeling.

898

00:

When the children turn.

899

00:

- At least we inspired them to take action.
- They hunted through the yearbook.

900

00:

- Oh, my God!
- Did you kiss him?

901

00:

- N... Well, yeah.
- Oh, come on, Tess!

902

00:

- What about that guy? Nah!
- No. No.

903

00:

- No. No, no, no.
- Wait a minute. Trent Conway.

904

00:

i(boys)/i Trent Conway.

905

00:

- Look at those beady eyes.
- Trent Conway. He's at MIT.

906

00:

So I went to MIT.

907

00:

*i*He was there in his computer room.*/i*

908

00:

*i*And I just pressed him/*i*
*i*and pressed him and pressed him.*/i*

909

00:

Yes. I knew Paul.

910

00:

I had this strapped to me.

911

00:

iWhat happened between you?/i

912

00:

It was...

913

00:

It was...

914

00:

iIt was... a rainy night in Boston./i

915

00:

iHe was in a doorway./i

916

00:

iI met him./i

917

00:

iAnd I took him back to my place./i

918

00:

What's this?

919

00:

- My address book.

- Damn!

920

00:

All these names and addresses.

Tell me about these people.

921

00:

This is where I wanted you to be.
Right here.
922

00:

- Tell me about these people, man.
- I just wanna look at you.
923

00:

Sorry!
924

00:

- Is these all rich people?
- No. Hand-to-mouth. On a higher plateau.
925

00:

You got to be rough
to be with rich people.
926

00:

Gotta have money. You gotta be buyin'
'em presents an' everything all the time.
927

00:

Not at all. When rich people do something
nice for you, you give them a pot of jam.
928

00:

That's what pots of jam is for?
929

00:

Orange. Grapefruit. Strawberry.
930

00:

But fancy. They have entire stores filled
with fancy pots of jam wrapped in cloth.

931

00:

English or French.

932

00:

I tell you what I'm gonna do. I pick
a name, you tell me everything about 'em.

933

00:

Where they live, secrets, everything.

934

00:

And for every name...

935

01:

you get a piece of my clothes.

936

01:

All right.

937

01:

Kittredge.

938

01:

Talbot and Woodrow.

939

01:

Talbot, called "Tess", was anorexic,
and was in a hospital for a while.

940

01:

Oh, really, now?

941

01:

Woodrow, known as "Woody",
has barbells for brains.

942

01:

i(blows)/i

943

01:

They parents.

944

01:

Ouisa and Flan, for "Flanders", Kittredge.

945

01:

Rhode Island, I believe. Newport.

946

01:

But not along the ocean.
The street behind the ocean.

947

01:

He's an art dealer. They have a Kandinsky.

948

01:

Kan-what-sky?

949

01:

A Kandinsky.

950

01:

Uh...

951

01:

A double-sided Kandinsky.

I feel like Scheherazade! i(laughs)/i

952

01:

I don't want you to leave me, Paul.

953

01:

I'll go through my address book

and I'll tell you about family after family.

954

01:

You'll never not fit in again.

955

01:

We'll even, uh, give you a new identity.

956

01:

I'll make you the most sought-after
young man in the East.

957

01:

And then, one day,

I'll come into one of these homes.

958

01:

And you'll be there.

And I'll be presented to you.

959

01:

And I'll pretend to meet you
for the first time.

960

01:

And our friendship'll

be witnessed by my friends.

961

01:

And our parents' friends.

962

01:

And if it all happens under their noses...

963

01:

they can't judge me.

964

01:

And they can't disparage you.

965

01:

I'll make you a guest in their houses.

966

01:

Now ask me another name.

967

01:

I'd like to try for the shirt.

968

01:

That's enough for today.

969

01:

iPaul stayed with me for three months./i

970

01:

You remember little Trent Conway?

971

01:

The kid got his address book,
with our names in it.

972

01:

- Yeah. You could be next.

- Yes.

973

01:

Now, this is the way you must speak.

974

01:

Hear my accent. Hear my voice.

975

01:

Now, you never say
you're going horseback riding.

976

01:

- You say you're going riding.

- i(grunts)/i

977

01:

And don't say "couch".

978

01:

Say "sofa".

979

01:

And you, you say "boddill".

"Have a boddill o' beer."

980

01:

It's "bottle".

981

01:

Say "Bottle of beer".

982

01:

Boddill o' beer.

983

01:

Boddill o' beer.

984

01:

Bottle of beer.

985

01:

Boddill of beer. What?

986

01:

Bottle of beer.

987

01:

Bottle... of beer.

988

01:

We went through the address book
letter by letter.

989

01:

Paul vanished by the Ls.

990

01:

He took the address book with him.

991

01:

Well... he's already
been in all your houses.

992

01:

Maybe I will meet him again.
I sure would like to.

993

01:

- His past? His real name?
- I don't know anything about him.

994

01:

It was a rainy night in Boston.
He was in a doorway. That's all.

995

01:

He took stuff from you?

996

01:

Besides the address book?

997

01:

He took my stereo,
my sport jacket, my word processor.

998

01:

And my laser printer.

999

01:

And my skis.

1000

01:

And my TV.

1001

01:

- Will you press charges?

- No.

1002

01:

It's a felony.

1003

01:

- Why do they want to find him?

- They say to help him.

1004

01:

If there's a crime,
the cops will get involved.

1005

01:

We really must keep in touch. We were
really good friends for a brief bit in school.

1006

01:

- Really good.

- Won't you press charges?

1007

01:

Oh, please.

1008

01:

Can you believe it?

Paul learned all that in three months.

1009

01:

Who'd have thought it? Trent Conway,
the Henry Higgins of our time.

1010

01:

Paul must have looked at all those names
in that book and said "I am Columbus."

1011

01:

"I am Magellan.
I will sail into this new world."

1012

01:

I read somewhere that
everybody on this planet

1013

01:

is separated by only six other people.

1014

01:

Six degrees of separation between us
and everyone else on this planet.

1015

01:

The president of the United States, a
gondolier in Venice, just fill in the names.

1016

01:

I find that extremely comforting
that we're so close,

1017

01:

but... I also find it like Chinese water
torture that we're so close,

1018

01:

because you have to find the right
six people to make the connection.

1019

01:

It's not just big names, it's anyone.

1020

01:

A native in a rainforest,
a Tierra del Fuegan, an Eskimo.
1021

01:

I am bound - you are bound -
1022

01:

to everyone on this planet
by a trail of six people.
1023

01:

It's a profound thought.
1024

01:

How Paul found us.
1025

01:

How to find the man whose son he claims
to be, or perhaps is. Although I doubt it.
1026

01:

How everyone is a new door
opening into other worlds.
1027

01:

Six degrees of separation between us
and everyone else on this planet.
1028

01:

But... to find the right six people.
1029

01:

- Hi, Ouisa.

- Hi!

1030

01:

- Still going to Rome?

- Tomorrow!

1031

01:

- Are you going to the Sistine Chapel?

- It's closed.

1032

01:

- Cleaning it.

- When in Rome...

1033

01:

You must know these people.

1034

01:

- Oh!

- Oh, wonderful.

1035

01:

I've always wanted to meet him.

We'll call him just as soon as we get in.

1036

01:

i(Flan) Rome is always remarkable,/i

ibut to see the Sistine Chapel like this!/i

1037

01:

i(Ouisa)/i

iTo stand at the top of the scaffolding!/i

1038

01:

The colours... are vibrant.

1039

01:

We went to Rome on business,
but, thanks to Michelangelo...

1040

01:

- I think I have a buyer for that piece.
- I don't think I want to sell.

1041

01:

They restored the chapel.

1042

01:

They've taken off years of smoke
and tourists, and now it's brand-new.

1043

01:

Staggering.

1044

01:

But what happened
to Sidney Poitier's son?

1045

01:

We put all of that out of our heads.

1046

01:

The package would be more lucrative
for you if you included that piece.

1047

01:

- I've heard so many stories.
- Like what?

1048

01:

- That he stole money and jewellery.

- No! Never!

1049

01:

Can we get down to business, please?

1050

01:

- Good day.

- Ah!

1051

01:

All right. I am humiliated,
but what the hell.

1052

01:

iThe day after we came back from Rome,/i
iwe were stepping out of a taxi from lunch./i

1053

01:

Our doorman, whom we tip at Christmas
and any time he does anything nice for us,

1054

01:

our doorman spit at my husband,
J Flanders Kittredge. He spit at him!

1055

01:

Thank you, Maurice. Ooh!

1056

01:

Darling, they don't
need to know every detail.

1057

01:

- I know all about your son.

- What about my son?

1058

01:

Not the little shit that lives here.

The secret son.

1059

01:

- The Negro son you deny!

- Negro son?

1060

01:

The son you make live in Central Park
while you're gallivanting!

1061

01:

- Do you have a black son?

- No!

1062

01:

This is how rumours
get started and set in cement.

1063

01:

- The girl told me everything.

- Who?

1064

01:

- She wants her money.

- Who?

1065

01:

I'm keeping her in a safe place.

Come, come, come.

1066

01:

The next chapter.

1067

01:

My boyfriend and I
took a picnic into the park.

1068

01:

So, do they have any
black people in Utah?

1069

01:

- Maybe two.
- I saw them once. Two black people.

1070

01:

The Mormons brought in two.

1071

01:

- Do you think it'll hurt me?
- What'll hurt you?

1072

01:

My resemblance to Liv Ullmann.

1073

01:

She won the all-state competition
for comedy and drama.

1074

01:

Really? My gosh!

1075

01:

The quality of mercy is not strained.

1076

01:

It droppeth like
the gentle rain from heaven.

1077

01:

Yeah.

1078

01:

And we study. And we wait tables.

1079

01:

Cos you have to have technique.

1080

01:

Like the painters.

1081

01:

Czanne looked for the rules behind
the spontaneity of Impressionism.

1082

01:

- That's a painter?

- We know nothing about painting.

1083

01:

My dad loves painting.

1084

01:

He has a Kandinsky,
but he loves Czanne the most.

1085

01:

- He lives up there.

- What?

1086

01:

Yeah. Count. Six windows down.
On the corner.

1087

01:

John Flanders Kittredge.

1088

01:

His chums call him "Flan".

1089

01:

I was the child of Flan's hippie days.
His radical days.

1090

01:

He went down South as a freedom
marcher to register black voters.

1091

01:

- You did?

- No!

1092

01:

Can't you just see me marching
down South for freedom now?

1093

01:

Yes. Yes, I can.

1094

01:

His friends were killed.
He met my mother and registered her.

1095

01:
Married her in a fit of righteousness,
knocked her up with me,
1096

01:
and came back here and abandoned her.
1097

01:
You didn't!
1098

01:
Flan, shame.
1099

01:
He's now a fancy art dealer.
1100

01:
Won't see me.
1101

01:
The new wife, the white wife,
1102

01:
the Louisa-Kittredge-call-me-Ouisa wife,
the mother-of-the-new-children wife...
1103

01:
Your brothers and sisters.
1104

01:
They go to Andover and Exeter
and Harvard and Yale.
1105

01:

The awful thing is,
my father started out good.

1106

01:

My mother says "There's a good man
inside J Flanders Kittredge."

1107

01:

There is, darling. There is.
Flan thinks he's part of some sinister plot.

1108

01:

No, it's all too creepy.
I don't even like to talk about it.

1109

01:

He would see you if he's that good.
He can't forget you entirely.

1110

01:

- I call him, he hangs up.
- Go to his office.

1111

01:

He doesn't have one. He works there.
They won't even let me in the elevator.

1112

01:

- Dress up as a messenger.
- Say you got a masterpiece for him.

1113

01:

Say "I got the Mona Lisa in the truck."

1114

01:

I don't want to embarrass him.

1115

01:

Oh, this is so fucking tacky!

1116

01:

Do you two love each other?

1117

01:

A lot.

1118

01:

That's good.

1119

01:

- These are nice kids.

- Yeah. They work for a living.

1120

01:

i(laughter)/i

1121

01:

- I hope we can meet again.

- Yeah. Hey, where do you live?

1122

01:

Live?

1123

01:

I'm home.

1124

01:

You don't live in the streets?

1125

01:

You guys are such assholes!
I mean, where would I live?
1126

01:

- You can stay with us.
- We just have a flat in a tenement.
1127

01:

It's over a roller disco.
The last of the roller discos.
1128

01:

iBut it's quiet by 5am,/i
iand a great narrow space./i
1129

01:

i(girl) You have the couch. The tub is in the/i
ikitchen, but there's light in the morning./i
1130

01:

- Hello.
- Hello.
1131

01:

- Hello.
- Hello.
1132

01:

He opened up a whole new world to us.
1133

01:

It's all anybody wants, isn't it?
A new world?
1134

01:

- You say... you're going riding.

- Riding.

1135

01:

And never say "couch". It's "sofa".

1136

01:

- Sofa.

- Sofa.

1137

01:

And you say "boddill".

1138

01:

It's "bottle". Bottle of beer.

1139

01:

- Boddill of beer.

- No. Bottle of beer.

1140

01:

- Bottle.

- Boddill of beer.

1141

01:

Oh. See? Bottle of beer.

1142

01:

And never be afraid of rich people.

You know what they love?

1143

01:

A fancy pot of jam.

1144

01:

Really. That's all.

1145

01:

Get a patron. That's what you need.

You shouldn't be waiting tables.

1146

01:

You're going to wake up one day, and that temporary job will be your full-time life.

1147

01:

- He stayed with them for...

- Two or three weeks.

1148

01:

He sunk his heels in.

1149

01:

- I'm moving out of here.

- You can't.

1150

01:

My father answered my letter. He's giving me \$1,000, and that's just for starters.

1151

01:

He sold a Czanne to the Japanese and made millions.

1152

01:

Now he can give me money without her knowing it.

1153

01:

I knew it.

1154

01:

I'll give you the money to put on any play.

Agents will come. You'll be discovered.

1155

01:

And when you win Oscars, both of you,
you'll look in the camera and thank me.

1156

01:

- I wanna thank Paul Kittredge.

- Thanks, Paul.

1157

01:

i(Paul laughs)/i

1158

01:

One hitch - I'm going to meet him
in Maine. He's visiting his parents.

1159

01:

My grandparents, whom I've never met.
He's finally gonna tell them about me.

1160

01:

Can you see the look on my parents' face
if a black kid showed up? "Hi, Grandma."

1161

01:

- Flan, your parents are dead.

- i(laughter)/i

1162

01:

He's gonna give me money.

1163

01:

I can get my mama that beauty parlour
she's wanted all her life.

1164

01:

One problem -
how am I gonna get to Maine?

1165

01:

The wife checks all the bills.

1166

01:

Where the hell am I going
to get \$250 to get to Maine?

1167

01:

How long would you need it for?

1168

01:

I'll be gone a week.

1169

01:

But I could wire it back to you.

1170

01:

- We could lend it to him for a week.
- If something happens...

1171

01:

You're like his stepmother,
holding the purse strings.

1172

01:

No. We worked too hard to save that.

1173

01:

I'm sorry, Paul, we just can't.

1174

01:

Look, no problem. I understand.

1175

01:

- I'll meet you after work.

- Sure.

1176

01:

If your dad loves you,
he'll get you the ticket.

1177

01:

He does. It'll work out.

1178

01:

Hey. Posture. Stand up straight.
Don't slump. Attitudes of defeat.

1179

01:

The girl worked just to stay alive.

1180

01:

She was one of those armies of people
who come to New York filled with dreams,

1181

01:

and end up on a treadmill, working and
working, forgetting why they came here.

1182

01:

There must be some mistake. It says my joint account. Can you see the numbers?

1183

01:

That's right. That's my name and his name, my joint account! Who closed it?!

1184

01:

I was furious.

I can't tell you how furious I was.

1185

01:

Then I went home to my luxurious penthouse. And I waited for hours.

1186

01:

- Where's the money?

- Hi.

1187

01:

Just let me explain.

Paul found some extra money of his own.

1188

01:

iSo he took me to the Rainbow Room./i

1189

01:

iHe would've treated you,/i

ionly you had to work./i

1190

01:

iWe rented these tuxedos. Isn't it a gas?/i

1191

01:

How did we get this table?

1192

01:

I know the right names to drop.

1193

01:

He's gonna give us the money back. And then I'm takin' you to the Rainbow Room.

1194

01:

I brought you matches.

1195

01:

It's not that expensive for what you get.

1196

01:

It's not a bargain, but it's worth it.

1197

01:

Mm. Wonderful bouquet.

1198

01:

"Bouquet"?

1199

01:

The taste of wine. Always remember, the wine from the even-numbered years

1200

01:

is superior to the wine from the odd-numbered years.

1201

01:

- Cheers. Skol. Prosit.

- Mud in your eye.

1202

01:

You're just about the greatest.

1203

01:

- You wanna dance?

- Elizabeth hasn't seen anything like here.

1204

01:

I wish she was...

1205

01:

Who do we dance with?

1206

01:

We're guys.

1207

01:

Every moment in life
is a learning experience.

1208

01:

Or what good is it? Right?

1209

01:

- Right?

- Yes.

1210

01:

Then let this bunch of jerks see class.

1211

01:

I swear, nothin' like this
ever happened in Utah.

1212

01:

Nothin' like that must have ever happened
there cos they asked us to leave.

1213

01:

It was so funny!

1214

01:

i(laughter)/i

1215

01:

Around the park, sir!

1216

01:

We don't have any money.

1217

01:

Amigo, when will you learn? Money is
the one commodity you can always get.

1218

01:

i(Paul howls)/i

1219

01:

Hyah!

1220

01:

I'm gonna have to explain to Elizabeth
about the money. She gets so nervous.

1221

01:

Hey, Paul, come on. Stop that.

1222

01:

I was wondering if I could fuck you.

1223

01:

I don't do things like that.

1224

01:

That's what makes it so nice.

1225

01:

You don't.

1226

01:

And he did.

1227

01:

And it was fantastic.

1228

01:

We came here for experience, right?

1229

01:

We can use this, right?

1230

01:

You're a fool!

Your father is right! You are a fool!

1231

01:

We came here for experience. My father is not right. I can't have him be right.

1232

01:

- It's gon...

- Don't touch me.

1233

01:

i(driver)/i Hey! Hey!

1234

01:

Hey! Come back here!

1235

01:

Hey!

1236

01:

Argh!

1237

01:

Paul!

1238

01:

Paul!

1239

01:

Look at me.

1240

01:

Elizabeth.

1241

01:

I didn't come here to do this, or to lose that, or to be this, or to do this to you.

1242

01:

Not to you.

1243

01:

Look at me.

1244

01:

I couldn't look at him. Spent the night
thinking about having no money.

1245

01:

About Paul and his father.

So, this morning...

1246

01:

Sir?

1247

01:

Sir? I need to get up to see
some people named Kittredge.

1248

01:

Are they expecting you?

1249

01:

Kittredge has a black son he makes
live in the park who took money from me.

1250

01:

- Mr Kittredge has what?!

- His son owes me money!

1251

01:

You have to call
and write them a letter. Yes?

1252

01:

"Quality of mercy is not strained."

Well, fuck you, quality of mercy!

1253

01:

Hey. It's trouble with Mr Kittredge's Negro son. I take care of it. Don't worry.

1254

01:

All over the building that I had abandoned some mistake of my past in Central Park.

1255

01:

- But it's too fantastic.

- It was so embarrassing.

1256

01:

- That's horrible.

- It wasn't so embarrassing.

1257

01:

I bet Flan loves to be outraged.

1258

01:

- I do not!

- You do too!

1259

01:

- Flan loves getting into high dudgeon.

- And look at his cheeks turn all rosy.

1260

01:

Dudgeon becomes him.

1261

01:

To high dudgeon.

1262

01:

Now... can we get down to business?

1263

01:

Do we have a story for you? We were
at the roller disco two clients opened.

1264

01:

I hadn't skated in
I hate to tell you how many years.

1265

01:

We came outside giddy and reeling.
And you wouldn't believe what we saw.

1266

01:

- The blood hadn't yet reached the gutter.
- It was oozing slowly towards the kerb.

1267

01:

The body must have just
landed there in a clump.

1268

01:

The boy had just jumped from above.
He could have landed on us.

1269

01:

i(woman) We just missed it by minutes./i

1270

01:

Rick! Oh, my God!

1271

01:

Rick! Rick!

1272

01:

- She'll press charges.

- I want Paul dead.

1273

01:

Rick's dead.

You bet your life I'll press charges.

1274

01:

We're very sorry.

Is there anything we can do to help?

1275

01:

That Paul's a menace. We could
have been killed. Throats slashed.

1276

01:

He wasn't going to kill us.

We haven't seen him since that night.

1277

01:

- Find him. We might have a case.

- Find him?

1278

01:

- How do we find him?

- We could tell the papers. Call *The Times*.

1279

01:

- Ooh, let me. I have friends at *The Times*.

- I don't wanna know.

1280

01:

- They'll publish it.

- Someone will see it.

1281

01:

- And turn him in.

- We'll find him.

1282

01:

Six degrees.

1283

01:

"Who says New Yorkers
don't have a heart?"

1284

01:

"Smart, sophisticated, tough New Yorkers,
such as the J Flanders Kittredges,

1285

01:

who opened their homes and pocketbooks
to a young man, learned yesterday

1286

01:

they had been boondoggled by
a confidence man now wanted by police."

1287

01:

- Did you see the piece in *The Times*?

- We were in Squaw Valley.

1288

01:

We came off very well.

I forgot to mention your foundation.

1289

01:

You could wallpaper the Empire State Building with the copies Flan had made.

1290

01:

- Come to dinner with us after.
- Can't.

1291

01:

- Work.
- Auction.

1292

01:

- Matisse.
- Ooh!

1293

01:

Oh, no. Matisse on an off day. But our people are prepared to go to well over...

1294

01:

- Don't tell all the family secrets.
- Well over \$12,000,000!

1295

01:

- Out of which you will keep?
- Not much in these days.

1296

01:

- Oh, boy. Bring back the '80s.
- Uh-huh.

1297

01:

We'll have to give most of it away. But
it gives us credibility in this new market.

1298

01:

It's all outta whack.

Everything's up, everything's down.

1299

01:

- Did you ever hear from Poitier's son?

- No.

1300

01:

Did you ever hear from the boy?

1301

01:

- Oh, we're here to honour your guest.

- But I keep hearing about this story.

1302

01:

I heard about it last week in Southampton.

1303

01:

- It's amazing.

- No, really. To get the UN to finally...

1304

01:

- She can't save the world every day.

- i(all laugh)/i

1305

01:

This is my supper,

and I command you to sing.

1306

01:

- This is lunch.

- What happened?

1307

01:

There is one last chapter,
which happened the other night.

1308

01:

Ouisa, may I?

1309

01:

ij&/i The Matisse will be mine
for an hour or so

1310

01:

ij&/i Then, regrettably, it has to go

1311

01:

- i(Tess) So, what are you wearing?/i
- I'm totally dolled up. The blue satin.

1312

01:

iDarling, I have to tell you./i
iA sign I saw today -/i

1313

01:

"Cruelty-free cosmetics." A store
was selling cruelty-free cosmetics.

1314

01:

iThat is a beautiful thing./i

1315

01:

Do you realise the agony companies put
rabbits through just to test eye shadow?

1316

01:

Oh, darling, I know that.

1317

01:

I was referring to the phrase -
"cruelty-free cosmetics".

1318

01:

Should eliminate
all traces of time, cellulite...

1319

01:

Mother, I'm getting married.

1320

01:

You were going to Afghanistan.

1321

01:

I'm going to get married,
and then I'm going to Afghanistan.

1322

01:

One country at a time.
You're not getting married.

1323

01:

iImmediately so negative./i

1324

01:

I know everyone you know,
and you're not marrying any of them.

1325

01:

The arrogance that you assume

you know everyone I know!

1326

01:

The way that you say that!

"I know everyone you know."

1327

01:

Unless you met them in the last two days.

1328

01:

- i(phone rings)/i

- Wait. Hold on.

1329

01:

Nobody ever calls on

that number. Mother!

1330

01:

Hello?

1331

01:

i(Paul) Hello?/i

1332

01:

Paul?

1333

01:

iI saw the story in the paper./i

1334

01:

I didn't know he killed himself.

He gave me that money. I didn't steal it.

1335

01:

I'll put you on hold. I'm talking to my child.

1336

01:

Put me on hold and you'll
never hear from me again.

1337

01:

Yes...

1338

01:

- Mother, can I t...?
- i(dialling tone)/i

1339

01:

You have to turn yourself in.
The boy committed suicide.

1340

01:

iThe girl is pressing charges./i
iYou stole that money./i

1341

01:

iTurn yourself in. Make it easy on yourself./i
iThey're gonna get you./i

1342

01:

Learn when you're trapped.
You have such promise. You need help.

1343

01:

- Would you help me?
- iWhat do you want me to do?/i

1344

01:

Stay with you.

1345

01:

- That is impossible!

- iWhy?/i

1346

01:

My husband feels you betrayed him.

1347

01:

- Do you?

- iYou're a lunatic!/i

1348

01:

Picking up that dreck off the street.

Are you suicidal? Do you have AIDS?

1349

01:

iAre you infected?/i

1350

01:

I don't have it. It's a miracle, but I don't.

1351

01:

Do you feel I betrayed you? If you do,
I will hang up and never bother you again.

1352

01:

Where have you been?

1353

01:

Travelling.

1354

01:

Are you in trouble? I mean, more trouble.

1355

01:

iNo. I only visited you./i

1356

01:

I didn't like the first people so much.

They just went out and left me alone.

1357

01:

I didn't like the doctor.

He was too eager to please.

1358

01:

And he just left me alone.

1359

01:

iBut you - you and your husband -/i

iwe all stayed together./i

1360

01:

- What did you want from us?

- Everlasting friendship.

1361

01:

Nobody has that.

1362

01:

- iYou do./i

- What do you think we are?

1363

01:

Oh. You're going to tell me secrets?

You're not what you appear to be?

1364

01:

You have no secrets. Trent Conway told me everything your kids have told him.

1365

01:

What did our kids tell him about us?

1366

01:

I don't tell that. Save that for blackmail.

1367

01:

- Perhaps I'd better hang up.

- No!

1368

01:

I went to a museum.

I like Toulouse-Lautrec.

1369

01:

iAs well you should./i

1370

01:

I read the Andy Warhol diaries.

1371

01:

I see you're becoming an aesthete.

1372

01:

- Are you laughing at me?

- No. I read them too.

1373

01:

iI've read " The Agony and the Ecstasy"/i

iby Irving Stone, about Michelangelo./i

1374

01:

Oh, well, you're ahead of me there.

1375

01:

Have you seen the Sistine Chapel?

1376

01:

Oh, yes.

1377

01:

I went right to the top in a rickety old
elevator and watched the men clean it.

1378

01:

You've been to the top
of the Sistine Chapel?

1379

01:

Stood right under the hand of God
touching the hand of man.

1380

01:

iBatti! Batti!/i

1381

01:

Oh!

1382

01:

One of the workmen said
"Hit it! Hit it! It's only a fresco."

1383

01:

Hit!

1384

01:

So I did. I slapped God's hand.

1385

01:

You... you slapped God's hand?

1386

01:

Do you know what they clean it with?

All this modern technology.

1387

01:

- Q-Tips and water.

- iNo!/i

1388

01:

Clean away the years of soot,

grime, paint-overs.

1389

01:

Q-Tips and water, changing

the history of Western art. Vivid colour.

1390

01:

- Take me to see it.

- Take you to see it?

1391

01:

- They think you murdered someone.

- Can you give me a hand with these?

1392

01:

- i(whispers)/i Paul.

- Paul?

1393

01:

- I'll call that detective.

- i(phone rings)/i

1394

01:

Who's that? Hello?

1395

01:

- Dad! We were cut off.

- Oh, Tess, hi.

1396

01:

- iI'm getting married!/i

- Call back.

1397

01:

I'm getting married

and going to Afghanistan!

1398

01:

- I can't talk about this...

- iI am gonna ruin my life and get married./i

1399

01:

Throw away everything you want me

to be. It's the only way to hurt you!

1400

01:

- i(hangs up)/i

- Jesus.

1401

01:

- i(phone rings)/i

- Yeah?

1402

01:

- I have that kid on the line.

- Find out where he is.

1403

01:

Find out where he is.

1404

01:

Um, look, why don't you come here?

Where are you?

1405

01:

You'll have the cops waiting.

1406

01:

- Tell him he has to trust us.

- You have to trust us!

1407

01:

- Why?

- Cos we like you!

1408

01:

- We like him? Where is he?

- Who's there?

1409

01:

It's, um...

1410

01:

- It's Flan!

- Oh, God.

1411

01:

Are you in tonight?

I could come and make a feast for you.

1412

01:

- No, we're going out tonight.

- Are you crazy?!

1413

01:

Tell a crook we're going out,
the house is empty?

1414

01:

- Where are you going?

- Sotheby's.

1415

01:

- And the key is under the mat.

- Hi! Can I come to Sotheby's?

1416

01:

- Shoot! I've lost the detective.

- Paul says hi.

1417

01:

- Hi.

- Sotheby's.

1418

01:

- Wonderful. I'll come.

- No. You can't.

1419

01:

- iWhy? I was helpful last time./i

- You were helpful about the Czanne.

1420

01:

- iReally? You know.../i
- You impressed Geoffrey. Where are you?

1421

01:

I was thinking maybe that's what
I should do, is what you do, in art,

1422

01:

but making money out of art, meeting
people, and not working in an office.

1423

01:

You're just seeing the glamorous side.
There's a whole grotty side that...

1424

01:

I could easily learn the grotty.

1425

01:

You have to have art history,
language, economics.

1426

01:

I'm fast. I could do it.
Do your kids want to?

1427

01:

It's not that. It's not a profession
you hand down from gen...

1428

01:

What am I doing talking
career counselling to you?!

1429

01:

You embarrassed me. You stole money.

There's a warrant for your arrest.

1430

01:

- Goddammit!

- No, don't!

1431

01:

- I can't believe he sucked me in again.

- You made him hang up.

1432

01:

- iI'm here./i

- You are?

1433

01:

Who are you? What's your real name?

1434

01:

If you let me stay with you, I'll tell you.

1435

01:

That night was

the happiest night I ever had.

1436

01:

That was the happiest night he ever had.

1437

01:

Oh, please. I'm not a bullshitter,
but never bullshit a bullshitter.

1438

01:

Now, get rid of him, Ouisa.

1439

01:

You look great, dear. Tonight's
big business. Get him off the phone.

1440

01:

Why?

1441

01:

You let me use all the parts
of myself that night.

1442

01:

That was magical, that Salinger stuff.

1443

01:

Graduation speech
at Groton two years ago.

1444

01:

Your cooking?

1445

01:

Other people's recipes.

1446

01:

Did you see Donald Barthelme's obituary?

1447

01:

He said that collage was
the art form of the 20th century.

1448

01:

Everything is somebody else's.

1449

01:

Not your children. Not your life.

1450

01:

No.

1451

01:

You got me there. That is mine.

That is nobody else's.

1452

01:

iYou don't sound happy./i

1453

01:

There is so much you don't know.

1454

01:

You are so smart.

1455

01:

- And so stupid.

- Don't you ever say I'm stupid!

1456

01:

Have some flexibility. You're stupid

not to realise what you could be.

1457

01:

- What could I be?

- So much.

1458

01:

- iWith you behind me./i

- You liked that night?

1459

01:

I've thought since
that you were laughing at us.

1460

01:

No!

1461

01:

iYou picked up that awful thing/i
ito show us your contempt./i

1462

01:

I was so happy I wanted to add sex to it.
Don't you do that?

1463

01:

No.

1464

01:

- iI'll tell you my name./i
- Please.

1465

01:

It's Paul Poitier-Kittredge.

1466

01:

iIt's a hyphenated name./i

1467

01:

Paul...

1468

01:

listen to me.

1469

01:

You need help. Go to the police. You'll be over it all the sooner. You can start...

1470

01:

- Start what?

- iYour life./i

1471

01:

Will you help me?

1472

01:

I will help you. But first, you have to go to the police, you have to go to jail.

1473

01:

And will you send me books and Polaroids of you and cassettes and letters?

1474

01:

- iYes./i

- Will you visit me?

1475

01:

I will visit you.

1476

01:

iAnd wear your best clothes/i

iand knock 'em dead./i

1477

01:

I'll knock 'em dead. You have to be careful in prison. Use condoms.

1478

01:

I won't have sex in prison.
I only have sex when I'm happy.

1479

01:

- Go to the police.
- Will you take me?

1480

01:

iI'll give you the name/i
iof the detective to see./i

1481

01:

I'll be treated with care if you come. If they
don't know you're special, they kill you.

1482

01:

I don't think they kill you.

1483

01:

Mrs Louisa Kittredge, I am black.

1484

01:

I... will deliver you to them,

1485

01:

with kindness and affection.

1486

01:

I'll plead guilty and go to prison
and serve a few months.

1487

01:

- A few months, tops.

- iAnd when I get out, I'll work for you./i
1488

01:

- No, we'll work all that out.
- No, no, no, no. I want to know now.
1489

01:

- You'll work for us.
- Learn the trade, not just the grotty part.
1490

01:

- Top to bottom.
- And live with you.
1491

01:

- iNo./i
- Why? Your kids are away.
1492

01:

- You should have your own place.
- iWill you help me find a place?/i
1493

01:

We'll help you find a place.
1494

01:

- I have no furniture.
- iWe'll help you out./i
1495

01:

I made a list of things I liked at
the museum. Philadelphia Chippendale.
1496

01:

iBelieve it or not, we have two/i

iPhiladelphia Chippendale chairs./i

1497

01:

I'd rather have one nice piece
than a room full of junk.

1498

01:

i(laughs)/i

1499

01:

Quality always.

1500

01:

You'll have all that.
Philadelphia Chippendale!

1501

01:

And all I have to do is go to the police.

1502

01:

Make it all history.

1503

01:

Put it behind you.

1504

01:

- iTonight./i

- Oh. No, it can't be tonight.

1505

01:

I'll take you tomorrow. I have to have
drinks before the auction tonight.

1506

01:

- Japanese?
- iGermans./i
1507

01:
You are just like my father.
1508

01:
- Which father?
- Sidney!
1509

01:
Paul...
1510

01:
he's not your father.
1511

01:
iAnd Flanders.../i
1512

01:
is not your father.
1513

01:
Ouisa, for Christ's sakes!
1514

01:
Are you still on the phone?
We have drinks with the Japanese...
1515

01:
Is it still that kid? Get him out of our lives!
1516

01:
Get him off the phone or I'll rip

the fucking line out of the wall!

1517

01:

Paul?

1518

01:

I made a mistake. It is not the Germans.

We'll come and get you. Where are you?

1519

01:

We'll take you to the police.

They'll treat you with dignity.

1520

01:

Um...

1521

01:

I'm at the corner of 6th Avenue
and 4th Street.

1522

01:

But I'll meet you at
the Waverly movie theatre.

1523

01:

- We'll be there in half an hour.

- I'll give you 15 minutes' grace time.

1524

01:

We'll be there.

1525

01:

iPaul.../i

1526

01:

We love you.

1527

01:

iOuisa./i

1528

01:

I love you, Ouisa Kittredge.

1529

01:

iHey./i

1530

01:

Bring a pink shirt?

1531

01:

We'll have a wonderful life.

1532

01:

We can skip the schmoozing, take the boy
to the police, and be at Sotheby's by nine.

1533

01:

Sure.

1534

01:

But we hadn't counted on... traffic.

1535

01:

i(Flan) Traffic./i

1536

01:

i(Ouisa) Traffic./i

1537

01:

iWe'd promised Paul/i
iwe would take him to the police./i
1538

01:

i(Flan) I called our new best friend,/i
ithe detective./i
1539

01:

Paul! Officer, please! Let us go with him!
We promised we would go with him!
1540

01:

- Paul? Paul?
- No, Ouisa.
1541

01:

Officer, please. Paul!
1542

01:

The Kandinsky is painted on both sides!
1543

01:

- There's nothing more you could do.
- i(Flan)/i I didn't think so, no.
1544

01:

The next day, Ouisa went to the precinct.
1545

01:

Detective Marino, please.
1546

01:

- He's transferred.

- Since yesterday?

1547

01:

He's transferred.

1548

01:

This is about an arrest that was made
yesterday at the Waverly movie theatre.

1549

01:

Hold on.

1550

01:

This precinct didn't go
to the Waverly theatre.

1551

01:

- I didn't imagine it.
- I'm not sayin' you did.

1552

01:

- Perhaps you can tell me which precinct...
- Hold on. Hold on. Hold on.

1553

01:

The name?

1554

01:

Um...

1555

01:

Poitier. Or Kittredge.

1556

01:

Uh...

1557

01:

- Are you family?

- Not exactly.

1558

01:

The detective told me that I could go with
the young man when he was arraigned,

1559

01:

so I could tell them that he was... special...

1560

01:

We have no record of it. Some other
precinct must have made the arrest.

1561

01:

It sounds like your special friend
was wanted for somethin' else.

1562

01:

Like what?

1563

01:

Lady, how can I help you?

You don't even know your friend's name.

1564

01:

Six degrees.

1565

01:

We weren't family.

We didn't know Paul's name.

1566

01:

iI went to the district attorney's office./i
1567

01:

iWe weren't family./i
iWe didn't know Paul's name./i
1568

01:

iI called the criminal courts./i
iI wasn't family. I didn't know Paul's name./i
1569

01:

I read today that a young man
committed suicide in Rikers Island prison,
1570

01:

and tied a shirt around his neck
and hanged himself.
1571

01:

Was it the pink shirt?
1572

01:

A burst of colour. Pink shirt.
1573

01:

Was it Paul? We never did
find out who he was.
1574

01:

I'm sure it wasn't him.
1575

01:

- Yes, I agree.

- Isn't it amazing?

1576

01:

We haven't seen the last of him,
believe me. He'll be back. He'll find a way.

1577

01:

The imagination... Oh!

1578

01:

- Why does it mean so much to you?

- He wanted to be us.

1579

01:

Everything we are in the world.

1580

01:

This paltry thing, our life, he wanted it.
He stabbed himself to get into our lives.

1581

01:

He envied us.

We're not enough to be envied.

1582

01:

Like the papers said, we do have hearts.

1583

01:

Having a heart is not the point.

1584

01:

We were hardly taken in.

We believed him for a few hours.

1585

01:

He did more for us in a few hours
than our children ever did.

1586

01:

And he wanted to be your child.
Don't let that go.

1587

01:

He sat out in that park and said
"That man is my father."

1588

01:

He's in trouble, and we don't
know how to help him.

1589

01:

Help him? My God! We could
have been killed. Throats slashed.

1590

01:

You were attracted to him.

1591

01:

Oh, please. Cut me out
of that pathology right now.

1592

01:

Attracted by his youth, his talent,

1593

01:

and the embarrassing prospect
of being in the movie of iCats./i

1594

01:

Well... that, yes. Yes.

1595

01:

Did you put that in your iTimes/i piece?

1596

01:

And we turn him into an anecdote
to dine out on, like we're doing right now!

1597

01:

But it was an experience.
I will not turn him into an anecdote.

1598

01:

How do we keep what happens to us?

1599

01:

How do we fit it into life
without turning it into an anecdote?

1600

01:

With no teeth, and a punch line
you'll mouth over and over for years.

1601

01:

"Oh, that reminds me of that impostor."

1602

01:

"Oh, tell the one about that boy."

1603

01:

And we become these human jukeboxes,
spilling out these anecdotes.

1604

01:

But it was an experience.

1605

01:

How do we keep the experience?

1606

01:

That's why I love paintings.

1607

01:

Czanne, the problems he brought up then
are the problems painters still deal with.

1608

01:

Colour. Structure.

1609

01:

Those are problems.

1610

01:

There is colour in my life,
but I'm not aware of any structure.

1611

01:

What are you saying, darling?

1612

01:

Czanne would leave
blank spaces in his canvases

1613

01:

if he couldn't account
for the brush stroke...

1614

01:
couldn't... give a reason for the colour.
1615

01:
Then I am a collage
of unaccounted-for brush strokes.
1616

01:
I... am all...
1617

01:
random.
1618

01:
- Excuse me.
- Ouisa!
1619

01:
- Do sit down!
- Excuse me, please.
1620

01:
Ouisa!
1621

01:
What kind of behaviour is this?
1622

01:
God, Flan, how much of your life
can you account for?
1623

01:
Are you drunk? What's wrong with you?
Don't you realise how important she is?
1624

01:

Why are you unhappy? The Czanne
sale went through, and the Matisse.
1625

01:

We're rich - enough.
Next month there's a Bonnard.
1626

01:

These are the times I could take a knife
and dig out your heart. How much of...
1627

01:

..my life can I account for?! All of it!
1628

01:

I am a gambler.
1629

01:

We're a terrible match.
1630

01:

i(Paul) The Kandinsky./i
1631

01:

The Kandinsky's painted on two sides.
1632

01:

i(workman) Batti! Batti!/i
iTanto siamo al fresco. Hit it!/i
1633

01:

1634

01:

ENHOH: