



Scripts.com

A Stolen Life

By Catherine Turney

EXCUSE ME.

WOULD YOU MIND:

TELLING ME:

WHEN THE NEXT BOA GOES TO THE ISLAND?

7:

TONIGHT?

NOPE, MORNING.

OH. COULD I HIRE

A BOAT?

DON'T KNOW OF ONE.

WELL, SURELY THERE

MUST BE SOMEONE:

WHO'S GOING OVER TO

THE ISLAND TONIGHT.

I'D ASK THAT BOY IN

THAT LAUNCH DOWN THERE.

OH...

THANK YOU.

I BEG YOUR PARDON.

ARE YOU GOING TO

THE ISLAND TONIGHT?

I BEG YOUR PARDON.

ARE YOU GOING OVER

TO THE ISLAND TONIGHT?

I MISSED THE STEAMER.

THAT'LL TEACH YOU

NOT TO BE LATE.

COULD YOU TELL ME

WHETHER OR NO YOU'RE GOING

ANYWHERE NEAR IT?

I'M GOING TO

THE ISLAND,

BUT I DON'T TAKE

ANY PASSENGERS.

IT'S AGAINST THE RULES.

OH, I'D BE VERY INDEBTED TO YOU.

MY COUSIN'S EXPECTING ME ON THE STEAMER.

PLEASE, I PROMISE I

WON'T BE ANY TROUBLE.

CAN'T YOU SEE

I'M FULL UP?

LET GO OF:

THOSE LINES, TOM.
I'M NOT VERY LARGE.
WELL... OK, HOP IN.
OH, THANK YOU!
DID YOU SAY SOMEBODY WAS SUPPOSED
TO MEET YOU AT THE STEAMER?
YOU'D BETTER TELEPHONE AHEAD,
LET THEM KNOW YOU'RE ON YOUR WAY.
HEY, GEORGE!

WILL YOU PHONE:

THE ISLAND FOR ME?
FRED LINDLEY! HE'S
RENTING THE CRAVEN COTTAGE!
YOU GOT THAT?
THE CRAVEN COTTAGE.

TELL THEM:

I'M BRINGING THE GIRL.
SHE MISSED THE STEAMER.
OK, BILL!
I'VE NEVER BEEN
TO THE ISLAND BEFORE.
YOU'LL LIKE IT.

HOW LONG A TRIP:

IS IT?
OH, ABOUT TWO HOURS.
COULD I USE A PIECE
OF THIS PAPER?
SURE. HELP YOURSELF.
THANK YOU.
YOU LIKE THE SEA,
DON'T YOU?
MM-HMM. I GUESS I COME BY IT NATURALLY.
ALL MY ANCESTORS WERE
WHALERS FROM PORTLAND.
MAINE OR OREGON?
TO A YANKEE, THERE'S ONLY ONE PORTLAND
- MAINE.

WELCOME TO:

NEW ENGLAND, YANKEE.
HOW ABOUT LETTING ME SEE
WHAT YOU DID THERE?
WELL, I'M NOT THE WORLD'S GREATEST.
HEY, THAT'S GOOD.
YOU MAY HAVE IT,
IF YOU LIKE.
WELL, THANKS.
THANK YOU VERY MUCH.

YOU CAN SEE:

THE ISLAND NOW.
EBEN FOLGER,
SHE'S PULLING IN!
WELL,
HERE YOU ARE.
HIYA, BILL!
HI.
HEY, THE PORTUGUESE ARE REALLY
WHOOPIING IT UP TONIGHT, HUH?
TONY PIERRE IS GOING
TO GET MARRIED TOMORROW.
YEAH. HEH HEH!
OH, THANK YOU.
HERE YOU ARE.
IT WAS VERY NICE OF
YOU TO BRING ME OVER.
OH. YOU KNOW, YOU MADE THE
TRIP MUCH MORE PLEASANT.
THANK YOU.
HERE, TAKE IT, BILL.
WHO ARE YOU?
I'M KATE BOSWORTH.
WELL, HE AIN'T SUPPOSED
TO CARRY PASSENGERS.
YOU AIN'T RUNNING
NO FERRY, BILL.
AW, TAKE IT EASY,
EBEN.
OH, DON'T BLAME HIM.
I MADE A NUISANCE
OF MYSELF.

I WAS VERY GLAD:

TO DO IT FOR YOU.

YOU AIN'T GOT NO RIGH TO BE GLAD ABOUT NOTHING.

THANK YOU:

VERY MUCH.

ALL RIGHT.

SO LONG.

BYE!

DON'T YOU LET EBEN FOLGER

BOTHER YOU NONE, MISS.

HE AIN'T AS CUSSED

AS HE SOUNDS.

WHO'S EBEN FOLGER?

HE'S A LIGHTHOUSE

KEEPER ON DRAGONHEAD.

DRAGONHEAD?

BEEN THERE:

21 YEARS.

DOES THE BOY THA BROUGHT ME OUT ON THE BOA LIVE THERE, TOO?

BILL?

RIGHT NOW HE DOES.

KATE!

KATE!

FREDDIE.

HELLO, FREDDIE.

AM I GLAD:

TO SEE YOU!

WELL, WHAT HAPPENED

TO YOU?

YOU GAVE ME:

AN AWFUL SCARE.

THE STEAMER CAME IN

AND NO SIGN.

I'M SORRY, FREDDIE. I MISSED

THE STEAMER BY ONE MINUTE.

OH, HAVE I HAD

A TIME OF IT!

I'LL CARRY THOSE BAGS, THANK YOU.

THANK YOU VERY MUCH.

WE HAD SOMEONE:

TELEPHONE YOU.
DIDN'T YOU GET THE MESSAGE?
WELL, OF COURSE I GOT THE MESSAGE EVENTUALLY,
AFTER I'D PAVED

BACK AND FORTH:

ON THIS CURSED DOCK
FOR HOURS.
IS PAT HERE?
YES, SHE'S HERE.
YOU'LL BE HAPPY
TO KNOW, KATE,
THAT I'VE BEEN

SCOUTING AROUND:

FOR LIKELY SUBJECTS
FOR YOU TO PAINT.
OH, THAT'S
VERY SWEET OF YOU.
FREDDIE,
WHERE'S DRAGONHEAD?
DRAGONHEAD? WELL, THAT'S
A MILE AND A HALF OFFSHORE.
WHY DO YOU ASK THAT?
OH, THE DRAGONHEAD
LAUNCH BROUGHT ME OVER.

DO YOU KNOW:

THE KEEPER?
WELL, I'VE SEEN HIM,
BUT I'VE NEVER MET HIM.
NOW, YOU MUST TELL ME WHAT YOU'RE GOING TO DO TOMORROW, KATE.
DOES HE COME ASHORE
EVERY DAY?
HE WHO?

THE LIGHTHOUSE:

KEEPER.
WELL, OF COURSE-MAYBE-
I DON'T...
KATE, YOU DO HAVE
A STUBBORN STREAK.
COME ON, COME ON.

HURRY UP, MIND YOU.

ALL RIGHT.

MORNING, MARTHA.

MORNING, EBEN.

I'M AIMING TO TAKE A LOOK

AT THIS HERE SHIP MODEL.

YEAH?

I WAS SORT OF TOOK ABACK

WHEN I HEARD IT WAS FOR SALE.

THAT'S RIGHT.

FOR SALE, EBEN.

NOW, MARTHA, YOU KNOW DRUSCILLA

ALWAYS SAID I WAS TO HAVE IT.

I DON'T KNOW

ANY SUCH A THING.

YES, YOU DO,

MARTHA,

IF YOU SE YOUR MIND TO IT.

NOW, GO ON,

SET YOUR MIND.

DRUSCILLA'S SISTER WRI ME RIGHT AFTER THE FUNERAL

THAT I WAS TO SELL EVERYTHING,

LOCK, STOCK AND BARREL,

THE BEST PRICES:

I COULD GET.

AND THAT'S WHA I AIM TO DO.

TARNATION, WOMAN,

YOU'RE HOLDING ME UP.

HOW MUCH YOU ASKING

FOR IT?

150?

I'LL GIVE YOU

\$50 CASH.

YOU'RE ONLY

WASTING YOUR TIME.

THE PRICE IS 150.

75, THEN. IT'S HIGHWAY ROBBERY, BUT-

ALL RIGHT, MARTHA, IF

THAT'S THE WAY YOU WANT IT,

YOU JUST KEEP:

THAT MODEL.

BUT YOU LET ME:

TELL YOU SOMETHING.
IF 'N YOU EVER SELL THA TO ANYONE ELSE AFORE I DIE,
I 'LL HAUNT YOU
INTO YOUR GRAVE!
MR. FOLGER!
PLEASE, COULD I ASK YOU
SOMETHING?
I AIN'T TALKING
TO NO ONE.
WOULD YOU SI FOR ME?
SIT FOR YOU?

WHAT ARE YOU:

TALKING ABOUT?
I MEAN, COULD I PAINT YOUR PORTRAIT?
I AIN'T SETTIN'
FOR NO ONE!
I 'LL PAY YOU
ANY AMOUNT YOU WANT.
IF YOU WAS PAY ME \$50,000,
I WOULDN'T BE FOUND DEAD
A- SETTIN' FOR NO
TOMFOOL PORTRAIT!
NO VISITORS!

NO VISITORS:

ALLOWED!
THIS IS GOVERNMENT PROPERTY!
NO VISITORS!
NO VISITORS!
I SAID NO VISITORS.
I KNOW YOU DID.
YOU'RE THE ONE WHO WANTED
TO PAINT ME, AIN'T YOU?
THAT'S RIGHT.
WELL, I TOLD YOU THEN I
DIDN'T HANKER AFTER IT,
AND I DON'T NOW.
OH, BUT YOU SEE,

I CAME FOR:

A DIFFERENT REASON.
WELL, TALK.

I UNDERSTAND YOU'RE AN
EXPERT WITH SHIP MODELS-
IN FACT, THE ONLY ONE WHO KNOWS
WHETHER THEY'RE GENUINE OR NOT.
DON'T MAKE SENSE.

I KNOW IT'S A GREAT IMPOSITION, MR. FOLGER,
BUT, YOU SEE, I DON'T KNOW
A GREAT DEAL ABOUT ANTIQUES,
AND I DON'T LIKE THE IDEA
THAT I MAY HAVE BEEN ROOKED.
WELL, I DON'T RIGHTLY
KNOW AS I'M A JUDGE.
OH, WON'T YOU LOOK AT IT,
MR. FOLGER?

I UNDERSTAND:

IT'S PART OF A SET.

MAYBE.

EBEN...

WELL, HELLO.

WHY, HELLO.

OH, YOU BE THE ONE HE
BRUNG FROM THE MAINLAND.

YES.

YOU SEE, MR. FOLGER, I
WANT TO START A COLLECTION.

I GOT THE REST OF
THE SET, SO...

NOW, YOU'RE PRETTY
SMART FOR A WOMAN.

NOW, JUST A MINUTE!

JUST WHAT ARE YOU AIMING FOR OUT HERE?

LOOK OUT, EBEN.

SHE'S A YANKEE.

HA HA! I WANT TO STRIKE
A BARGAIN WITH YOU.

WHAT KIND?

I'LL GIVE THIS TO YOU IF
YOU'LL DO SOMETHING FOR ME.

WHAT?

I WANT YOU TO POSE FOR AN
HOUR EVERY DAY FOR TWO WEEKS.

NO.

YOU CAN SET THE TIME.

HE WHO HESITATES
IS LOST, EBEN.
YOU'RE GETTING TOO BIG
FOR YOUR BRITCHES, SON.
ALL RIGHT.
YOU BE HERE EACH DAY

AT 4:

BUT NOT SUNDAYS.
SUNDAYS, TOO.
SUNDAYS, THEN,
DOGGONE IT!

TOMORROW AT 4:

BUT SPANG ON 5:

HE'S A TOUGH
CUSTOMER.
YOU'RE PRETTY
SLIPPERY YOURSELF.
HA HA! I KNOW.
WELL, NOW THAT I'VE
LURED HIM INTO POSING,
I GUESS I'D BETTER GO.
YOU'RE BUSY.
YES. I'VE GOT A COUPLE
OF HOURS' WORK LEFT.
I'M SURE YOU HAVE.
WELL, SEE YOU
TOMORROW.
SURE THING.
SO LONG.
BYE!
MR. FOLGER, COULDN'T YOU
STOP FIDGETING?
I NEVER DID TAKE
TO WHITTILING.
DON'T SEE WHY YOU HAVE ME DOING IT.
BECAUSE IT'S GOOD COLOR.

BEEN ON THIS:

A WEEK NOW.
ANYBODY'D THINK I HAD NOTHING
ELSE TO DO BUT SIT HERE.

PLEASE DON'T TALK. I'M
WORKING ON YOUR MUSTACHE.
FOG'S COMING IN
FAST.
HAVE TO BE GOING
INSIDE.

YOU ALWAYS HAVE:

SOME EXCUSE.
WELL, I CAN'T CONTROL THE ACTS OF GOD.
HIYA!
HI!
I'LL PICK
YOU UP LATER!
RIGHT.

IT LOOKS LIKE:

YOU'RE ALMOST FINISHED.
UH-HUH.
HEY, THAT'S ALL RIGHT.
THANKS.

WHAT WERE YOU:

DOING ALL DAY?
OH, I'VE BEEN IN
GETTING A FEW SUPPLIES.
OH.
SAY, THAT FOG IS COMING IN PRETTY FAST.
YOU'RE NOT GOING TO TRY
TO GET BACK IN IT, ARE YOU?
I WONDER.
I THINK YOU'D BETTER
STAY HERE FOR A WHILE.
I'D LIKE THAT.
BUT MR. FOLGER'S NEVER
BEEN VERY HOSPITABLE.
AW, IT'S NONSENSE.
HE'S GOT A HEAR AS BIG AS A HOUSE.
COME ON. I'LL TAKE
YOUR THINGS IN, EH?
YOU'RE SURE I WON'T BE IN THE WAY?
WELL, YOU'LL HAVE TO
ENTERTAIN YOURSELF.
I'VE GOT A FEW

HOURS' WORK TO DO.
OH, DON'T WORRY
ABOUT ME.
MAY I COME IN?
WELL, WHAT YOU WANT?
MR. FOLGER, HOW LONG DO
THESE FOGS USUALLY LAST?
CAN'T TELL.
AN HOUR, TWO HOURS,
MAYBE TWO DAYS.
TWO DAYS?
OH.
WHAT DOES MR. EMERSON
DO OUT HERE?

CHECKS ALL:

THE EQUIPMENT.
SORRY YOU GO STUCK OUT HERE.
OH, THAT'S QUITE
ALL RIGHT.
WOULD IT DISTURB YOU IF
I LOOKED AROUND A LITTLE?
I DON'T KNOW WHA WOULD INTEREST YOU, BUT-
IF YOU WANT TO,
WHY, GO AHEAD.
THANK YOU.
FINDING SOMETHING
TO KEEP YOU OCCUPIED?
OH, I'VE BEEN
EXPLORING.
MAKE YOURSELF AT HOME.
I'M GLAD I DIDN'T TRY
TO GO BACK IN THIS.

DOES THE FOG:

FRIGHTEN YOU?
A LITTLE.
THERE'S SOMETHING SO
TERRIBLY LONELY ABOUT IT.
I DON'T MIND
BEING ALONE,
BUT I DON'T LIKE
TO FEEL LONELY.
THERE'S A DIFFERENCE,

ISN'T THERE?
YOU KNOW...
I DON'T MIND
BEING ALONE, EITHER.
IN FACT, I DELIBERATELY
TOOK THIS JOB HERE
TO GET AWAY FROM
TOO MANY PEOPLE.
I CAN UNDERSTAND THAT.
YOU WOULDN'T BE AFRAID OF THA FOG IF YOU WENT RIGHT OUT INTO IT.
I'LL SHOW YOU.
IT'S LIKE THE END
OF THE WORLD.

IT COULD END:

LIKE THIS.
I DON'T THINK I'D BE
FRIGHTENED EVEN IF IT WERE.
OR LONELY, EITHER?
I KNEW YOU'D GE OVER IT OUT HERE.
I WONDER WHA PEOPLE WOULD DO

IF THE WORLD:

SHOULD END LIKE THIS.
THEN THEY'D HAVE TIME
TO SAY ALL THE THINGS
THEY'D ALWAYS
WANTED TO SAY.
THEN THEY'D HAVE
THE COURAGE TO SAY THEM.
FOR INSTANCE?
HONEST THINGS.
SUCH AS?
SUCH AS TELLING YOU I DIDN' PARTICULARLY WANT TO PAINT EBEN.
THEN WHY DID YOU GO
TO ALL THAT TROUBLE?
BECAUSE I WANTED
TO SEE YOU AGAIN.

LONELY PEOPLE:

WANT FRIENDS,
BUT THEY HAVE TO SEARCH
VERY HARD FOR THEM.
IT'S DIFFICUL FOR THEM TO-TO FIND...

OTHER LONELY PEOPLE.
THE FOG'S LIFTING.
IT WASN'T THE END
OF THE WORLD AFTER ALL.
GOOD NIGHT, BILL.

THANKS FOR:

BRINGING ME OVER.
OH, I'LL WALK
YOU HOME.
OH, NO, I WOULDN' THINK OF IT.
WHAT'S THE MATTER?
ARE YOU ASHAMED OF ME?
OH, NO, IT ISN'T THAT.
IT'S JUST THAT I-
WELL, I HAVE A LOT OF
THINGS TO DO ON THE WAY HOME.
THANKS JUST THE SAME.
YOU WOULDN'T BE HOLDING
OUT ON ME, WOULD YOU?
WHAT DO YOU MEAN?
YOU HAVEN'T GOT A HUSBAND
OR ANYTHING LIKE THAT, EH?
OH, OF COURSE NOT.
WHAT AN IDEA.
WELL, I'LL SEE YOU
TOMORROW.
I'LL BRING THE BOA BACK IN THE MORNING.
THANKS.
GOOD NIGHT.
GOOD NIGHT.
WHAT A PERFECT NIGHT.
SO BEAUTIFUL.
I WISH I'D COME HERE
YEARS AGO.
YOU WERE MADE FOR
ALL THIS, BILL.
I- I WENT TO

A CLASS REUNION:

AT BOSTON TECH:

LAST YEAR.
MOST OF THE FELLAS

I GRADUATED WITH,
THEY-THEY HAVE
WONDERFUL JOBS NOW,

MAKING MONEY:

HAND OVER FIST.

SOME OF THEM:

WERE RIBBING ME:

ABOUT BEING STUCK
WAY OFF DOWN HERE.
ONE OF THEM EVEN
OFFERED ME A JOB
AT 3 TIMES THE DOUGH
I'M MAKING NOW.
I GUESS HE FEL KIND OF SORRY FOR ME.

IF HE ONLY KNEW:

HOW I FELT FOR HIM.
YOU'VE FOUND YOUR RIGH PLACE IN THE WORLD.
I ENVY YOU.
YOU KNOW, YOU ARE THE FIRS PERSON THAT'S UNDERSTOOD THAT.
DON'T EVER
GIVE IT UP.
I DON'T EVER WANT TO.
COME ON. I HAVEN'T SHOWN
YOU THE BEST SPOT OF ALL YET.
COME ON.
ALL RIGHT.
YOU'RE THE FIRST PERSON
I EVER BROUGHT HERE.
THERE'S SOMETHING
MAGICAL ABOUT IT.
THE ONE TIME THAT I WISH I
COULD PAINT IS WHEN I'M HERE.
KATIE...
DO YOU SUPPOSE THAT YOU
COULD CATCH ALL THIS?
OH... OH, NO.
NO, I'M NOT NEARLY
GOOD ENOUGH.
WHY DON'T YOU TRY
WHILE I'M AWAY, HMM?

AWAY?

YES. I'M GOING ON TO
A NEW JOB NEXT WEEK.

OH.

WELL, IT'S BEEN LOTS OF FUN
THESE PAST FEW DAYS.

I KNOW I'VE HAD
A WONDERFUL TIME.

I'LL MISS YOU.

I'LL MISS YOU,

TOO, KATIE.

YOU KNOW THAT.

OH, SO THIS IS WHERE

YOU LIVE, EH?

YES.

HMM. WELL, AT LEAS I GOT AS FAR AS THE GATE.

GOOD NIGHT, BILL.

HOW ABOUT LUNCH:

TOMORROW?

IF YOU WANT.

ALL RIGHT.

I'LL PICK YOU UP A THE MAIN WHARF AT 12:00.

I'LL BE THERE.

KATIE...

I WON'T BE AWAY

FOR LONG.

GOOD NIGHT, BILL.

GOOD NIGHT, KATIE.

NIGHT.

HELLO, SIS.

PAT, WHAT ARE

YOU DOING HERE?

COULDN'T SLEEP.

THOUGHT I'D CHEW

THE FAT FOR A WHILE.

WE HAVEN'T FOR

A LONG TIME.

I'VE BEEN BUSY.

YOU GOT A MATCH,

KATIE?

WHY DON'T YOU TELL ME

THE TRUTH, KATIE?

THAT LIGHTHOUSE KEEPER

ISN'T OLD.
YES, HE IS. HE HAS A
BEARD DOWN TO HIS ANKLES.

HAVING FUN:

THESE DAYS?
BORED STIFF,
FRANKLY.
WHY DON'T YOU GO
TO HYANNIS?
THE GANG'S ALL THERE.
NOT TRYING TO GE RID OF ME, ARE YOU?
DON'T BE SILLY.
YOU KNOW, DARLING,
YOU'RE NO A VERY GOOD LIAR.
WHO IS HE?
WHO'S WHAT?
PAT, YOU HAVE
A ONE-TRACK MIND.
ALL RIGHT. DON'T TELL
ME IF YOU DON'T WANT TO.

WHAT DID YOU DO:

TONIGHT, PAT?
I KNOW SOMETHING
HAS HAPPENED TO YOU.
YOU WERE SINGING LIKE MAD
IN THE SHOWER THIS MORNING.
AND FOR AN ELDERLY
LIGHTHOUSE KEEPER

WITH A BEARD:

DOWN TO HIS ANKLES,
YOU SPEND AN AWFULLY LONG
TIME IN FRONT OF THE MIRROR.
I SAW THE HUNKY DORY
OFFSHORE THIS AFTERNOON.

DOES THAT MEAN:

TOM FRAZIER'S IN TOWN?
TOM'S GETTING TO BE
A BIT OF A NUISANCE.
YOU DIDN'T THINK SO
LAST MONTH.

AH! BUT THAT WAS
LAST MONTH.
OF COURSE, HE HAS A PERFECTLY
OUT-OF- THIS-WORLD YACHT.
THAT'S SOMETHING
IN HIS FAVOR.
HE'S A GOOD CATCH, PAT.
I WOULDN'T DISCOUN HIM ENTIRELY.
WANT HIM?

I KNOW:

MY LIMITATIONS,
AND I'M SATISFIED
TO STAY WITHIN THEM.
GO TO BED, PAT.
I'M DEAD.
HE MUS BE WONDERFUL.
I MEANT YOUR BED.
HA HA! I CAN
TAKE A HINT.
BUT I'LL BET \$10.00 I
GET IT OUT OF YOU YET.
\$10.00 YOU DON'T.

NO WONDER:

I CAN'T SLEEP.
SUCH A DIVINE NIGHT.
FULL MOON.
NO KIND OF A NIGHT TO BE
STUCK IN A HOUSE BY YOURSELF.

YOU SHOULD HAVE:

GONE OUT.
IT WAS WARM ENOUGH
TO GO WITHOUT YOUR COAT.

PAINTING:

IN THE DARK, DEAR?
HA HA!
I WISH I'D DOUBLED
THAT BET.
OH, DARLING, JUST SO
YOU'LL FEEL BETTER,
I WILL BE SEEING TOM

FOR THE NEXT FEW DAYS-
LUNCH ON THE YACHT AND HEAVEN
KNOWS WHAT FROM THEN ON.
NIGHT.
NIGHT.
GOOD MORNING.
HI, BILL.
WHAT ARE YOU DOING
HERE THIS TIME OF DAY?
A BIT DRESSED UP,
AIN'T YOU, BILL?
I'M GOING TO MEET SOMEBODY
HERE FOR LUNCH AT 12:00.
AIN'T NOON YET.
YEAH, BUT...
HEY, THERE SHE IS NOW.
BY GODFREY, GOOD-LOOKING, AIN'T SHE?
YOU KNOW I DON'T GO OU WITH BAD-LOOKING GALS, LOU.
HELLO.
GOOD MORNING.
KATIE, WAIT A MINUTE.
DID YOU FORGET ABOUT OUR LUNCHEON DATE?
NO.
I DIDN'T FORGET.
LOOKS LIKE IT.
YOU WALKED RIGHT BY ME.
HOW COULD YOU THINK
I'D FORGET?
I HAVE TO SEND A MESSAGE
OUT TO THE HUNKY DORY.
I'LL BE RIGHT BACK.
YOU TELL MR. FRAZIER I CAN' POSSIBLY COME OUT FOR LUNCH TODAY.

TELL HIM:

I'M DREADFULLY SORRY.
THANK YOU.
WELL, NOW WE CAN
GO TO LUNCH.
YOU KNOW,
FOR A MINUTE,
I THOUGHT YOU WERE
GOING TO STAND ME UP THERE.
OH, YOU KNOW
I WOULDN'T DO THAT.

HEY, YOU REALLY DOLLED
YOURSELF UP TODAY.

I ALWAYS DOLL:

MYSELF UP:

WHEN I HAVE A LUNCHEON ENGAGEMENT.

I HAVE:

A WONDERFUL IDEA.

LET'S GO TO THE COTTAGE FOR LUNCH.

YOU KNOW HOW YOU'VE BEEN ABOUT KEEPING ME AWAY FROM THERE.

HAVE I?

IT'S A WOMAN'S PRIVILEGE

TO CHANGE HER MIND.

MORE COFFEE?

NO, THANK YOU.

I BELIEVE:

I'VE HAD ENOUGH.

IT WAS A DIVINE NIGHT LAST NIGHT.

WASN'T IT?

IT WAS.

UNUSUAL TO HAVE IT WARM

ENOUGH TO GO WITHOUT YOUR COAT.

THAT'S RIGHT.

LET'S GO UP AND SIT UNDER THE TREES.

PROPER INSIGNIA:

FOR YOU-

BACHELOR'S-BUTTON.

YOU HAVE ALL THE EARMARKS

OF A TYPICAL BACHELOR.

YOU GOT ME GOING AROUND

IN CIRCLES, KATIE.

IN CIRCLES?

I DON'T KNOW IF

I CAN EXPLAIN IT.

LOOK, YOU'RE-

YOU'RE A SWELL PERSON.

I ALWAYS KNEW THAT,

BUT, WELL, IT-IT SEEMS THAT THERE WAS JUST SOMETHING LACKING.

MAYBE I CAN EXPLAIN IT-

EXPLAIN IT THIS WAY.

IT'S LIKE
YOU WERE A CAKE.
A CAKE?
YES, A CAKE...
WITHOUT ANY FROSTING.
AND I GUESS MOST GUYS,

THEY KINDA LIKE:
THE FROSTING.
KNOW WHAT I MEAN?

TODAY YOU THINK:
I'M WELL-FROSTED.
I'LL SAY.
HA HA HA!

WHAT ARE YOU:
GIGGLING ABOUT?
YOUR NOT THINKING
I WAS FROSTED.
I WAS NEVER MORE FOOLED
IN MY LIFE.
KATIE, I GUESS YOU KNOW I
THINK YOU'RE SOMETHING SPECIAL.
I'M AFRAID I THINK YOU'RE
SOMETHING SPECIAL, TOO.
I'D GIVE ANYTHING
FOR A CIGARETTE.
YOU'RE NOT SEEING
THINGS, BILL. IT'S TRUE.
HELLO, BILL.
I SEE YOU DID KEEP
OUR DATE FOR LUNCH.
IF YOU COULD ONLY SEE YOUR FACE!
THAT'S VERY CLEVER.
WHICH ONE OF YOU THINK
THESE THINGS UP?
I'M ALWAYS THE ONE.
I SWEAR, KATIE,
I WAS GOING TO CONFESS,
BUT YOU CAME HOME
A SECOND TOO SOON.
WELL, IT'S LUCKY
FOR YOU SHE DID.

YOU WERE ABOUT TO BE KISSED
BY A PERFECT STRANGER.
AS YOU CAN SEE, IT'S
VERY EASY TO CONFUSE US.
YOUR SISTER'S A VERY
DANGEROUS WOMAN, KATIE.
SHE COULD WORM THE SECRETS
RIGHT OUT OF A SPHINX.
WELL, I-I REALLY
MUST BE GOING.
WILL YOU WALK TO
THE DOOR WITH ME, KATIE?

I HAVE TO CATCH:

THE 4:

GOING AWAY?
YES. I'M GOING TO BOSTON
OVERNIGHT ON BUSINESS.
OH, THANKS
FOR THE LUNCH...
PATRICIA.
GOOD AFTERNOON,
MISS BOSWORTH.
GOOD AFTERNOON,
MRS. MILES.
PAT'S APT TO DO
CRAZY THINGS.
IT'S ALL RIGHT,
KATIE.
YOU KNOW,

THE LIPPENCOTTS:

ARE GIVING A BARN DANCE TOMORROW NIGHT.
I'LL BE BACK
IN TIME.

WOULD YOU LIKE:

TO GO WITH ME?
I'D LOVE TO.
I'LL PICK YOU UP

AT 8:

I'LL BE READY.

SO LONG.
BOSTON PAPERS.
CANDY, FRUIT.
ALL THE BOSTON PAPERS.
PAPER.
THANK YOU.
BOSTON PAPERS.
MAGAZINES.
CANDY, FRUIT.
APPLES.
THANK YOU.
THANK YOU,
MA'AM.
HELLO.
BOSTON PAPERS.
CANDY. FRUIT.

ALL THE BOSTON:

PAPERS.
HELLO.
WHICH ONE IS IT?
YOU KNOW.
I KNOW.
HOW DID YOU GET HERE?
FLEW OVER.
OH.
LOTS OF PEOPLE HAVE
TO GO TO BOSTON.
I'LL BE RIGHT DOWN.
HELLO, BILL.
WHICH ONE IS IT?
HA HA!
KATE.
WISH I HAD A BIBLE.
I SWEAR BY MY HONOR.
IT'S KATE.

I JUST WANTED:

TO BE SURE.
ARE ONLY ISLAND PEOPLE
INVITED?
NO. THE LIPPENCOTTS
HAVE OPEN HOUSE.
I HAVEN'T DONE A SQUARE

DANCE SINCE I WAS A KID.
HOPE YOU DON'T MIND IF
I STEP ALL OVER YOUR FEET.
WE'LL STEP ON
EACH OTHER'S FEET.
HELLO, BILL.
MR. LIPPENCOTT.
BETTER GE IN THERE, BOY.
BILL BAXTER'S
CALLING THE CHANGES.
GOOD EVENING.
GOOD EVENING.
MR. LIPPENCOTT, THIS
IS KATHERINE BOSWORTH.
MISS BOSWORTH.
HOW DO YOU DO?
IT'S VERY NICE OF YOU
TO LET ME COME.

HOPE YOU ENJOY:

THE EVENING.
GO RIGHT ON IN.
THANK YOU.

ALL JOIN HANDS:

AND CIRCLE DOWN SOUTH,
AND LET A LITTLE SUNSHINE
IN YOUR MOUTH.
FORWARD ALL,
AND FALL BACK ALL,
DO IT AGAIN NOW,
ONE AND ALL.
FORWARD 4,
FALL BACK 4,
RIGHT AND LEFT LUNAR,
RIGHT AND LEFT BACK.
FORWARD ALL,
AND FALL BACK ALL,
DO IT AGAIN, NOW,
ONE AND ALL.
THERE'S PAT.
SO IT IS.
OUT AND LEF WITH THE OLD LEFT HAND.
BACK TO YOUR PARTNER,

GO RIGHT AND LEFT GRAND.
WITH A RIGHT FOOT UP
AND A LEFT FOOT DOWN,
AND KEEP ON SWINGIN'
THOSE GALS AROUND.

HERE WE GO:

WITH THE OLD LEFT LEG
AND A HIND WHEEL SPOKE
IN THE AXLE DRAG.
AND SWING 'EM HIGH
AND SWING 'EM LOW
AND KEEP ON SWINGIN'
THAT CALICO.
MEET YOUR PARTNER WITH AN
ELBOW HOOK AND AN ELBOW CROOK.

I WONDER HOW:

SHE KNEW ABOUT THIS?
I PROBABLY SAID SOMETHING
ABOUT IT TO HER IN BOSTON.
BOSTON?
YES, I...
DIDN'T YOU KNOW THAT PA WENT TO BOSTON YESTERDAY?
NO, I DIDN'T.
THE LADIES CHAIN
AND CHAIN RIGHT BACK,
AND THE WORK'S ALL DONE
ON THE BREAKAWAY TRACK.
WELL, GOOD EVENING,
KATE, DEAR.
OH, HELLO,
FREDDIE.
FREDDIE, THIS IS
BILL EMERSON.

MY COUSIN:

MR. LINDLEY.
HOW DO YOU DO,
MR. EMERSON?

PLEASED TO:

MEET YOU.
YOU COME WITH PAT?

YES. YES, I DID.
THIS SUDDEN PASSION
FOR THE BUCOLIC LIFE...

HARDLY HER TYPE:

OF THING, IS IT?
TREAT 'EM ALL ALIKE
AND TREAT 'EM ALL THE SAME.
AND TREAT 'EM ALL ALIKE,
NO CHEATIN' IN THE GAME.
MEET YOUR PARTNER WITH AN
ELBOW HOOK AND AN ELBOW CROOK.

ALL JOIN HANDS:

AND CIRCLE DOWN SOUTH,
AND LET A LITTLE SUNSHINE
IN YOUR MOUTH.
WELL, THAT WAS
QUICK WORK.
CHANGE YOUR PARTNER,
PROMENADE.
PROMENADE HALF 'ROUND
THE TRACK.
YOU PROMENADE,
AND YOU DON'T COME BACK.
LET'S YOU AND I HAVE A NICE,
COOL DRINK OF APPLEJACK, SHALL WE?
COME ON.
EVERYBODY WALTZ.

THIS IS:

THE GENUINE ARTICLE.
IT'S SORT OF A COMBINATION OF
LIQUID FIRE AND NITROGLYCERIN.
HA HA!
HERE YOU ARE.
DRINK IT AND BLOW UP.
THANKS.
GOOD, HUH?
HA HA HA!
THE NATIVES CALL THIS
"JERSEY LIGHTNIN'."
THE THUNDER COMES LATER.
OH, FREDDIE.

HA HA HA!

YOU WANT TO DANCE?

ALL RIGHT, FREDDIE.

TELL ME, KATE,

JUST WHERE DOES PAT FI INTO THIS JIGSAW PUZZLE?

IT'S A LONG STORY,

FREDDIE.

I DON'T FEEL LIKE

TELLING IT.

WANT TO TAKE:

A DRIVE?

IT'S A FINE NIGHT.

CAN I GET YOU:

SOME COFFEE?

YOU CAN SIT HERE

WHILE YOU DRINK IT.

OH, FOR HEAVEN'S SAKE,

SAY SOMETHING.

THIS ISN'T LIKE YOU.

IF HE MEANS THAT MUCH

TO YOU, FIGHT FOR HIM.

I CAN'T.

WELL, THEN, YOU CERTAINLY

WON'T GET HIM IF YOU DON'T.

WHY DON'T YOU CRY AND

GET IT OUT OF YOUR SYSTEM?

MUST YOU ALWAYS LET THAT SISTER

OF YOURS GET AHEAD OF YOU?

FREDDIE,

TAKE ME HOME.

WHY, KATIE.

I THOUGHT OF COURSE

YOU'D BE ASLEEP.

WE MISSED YOU.

BILL LOOKED:

EVERYWHERE FOR YOU.

PAT,

YOU KNOW I'VE NEVER BEEN

VERY GOOD AT MINCING WORDS.

WHAT DOES BILL:

MEAN TO YOU?
WELL...
WELL, I MIGHT AS WELL
ADMIT IT, KATIE.
I'M MAD ABOUT HIM.
HE FEELS THE SAME WAY.
THEN THIS IS IT.
I'M SORRY.
OH, DON'T BE SORRY.
IT ISN'T ANYBODY'S FAULT.
BILL'S SO FOND
OF YOU, KATIE.
OVER AND OVER, HE SAID
WHAT A SWELL PERSON YOU WERE

AND WHAT FUN:

YOU'D HAD TOGETHER.
OH.
SKIP IT.
WHY, KATIE.

THIS IS SO:

UNLIKE YOU.
PAT, DO YOU KNOW BILL?
DO YOU UNDERSTAND THE
KIND OF THINGS HE LIKES?
THE KIND OF LIFE
HE LIKES,
WHAT HE DREAMS OF DOING?
YOU'VE NEVER KNOWN
ANYBODY LIKE HIM BEFORE.
WHEN BILL'S KIND FALL
IN LOVE, THEY MEAN IT.
KATIE, I KNOW THE
KIND OF PERSON BILL IS.

AND I AM MAD:

ABOUT HIM.
YOU MUST BELIEVE ME.
YOU SAID YOURSELF
ONLY A MINUTE AGO
THAT IT WASN'T ANYONE'S
FAULT, AND IT ISN'T.
IT JUST HAPPENED.

I BELIEVE YOU.
AND I WISH YOU ALL THE
HAPPINESS IN THE WORLD.
GO ON TO BED, PAT.
GO ON, BEFORE I MAKE
A FOOL OF MYSELF.
PLEASE.
DON'T LOOK AT HIM,
PAT. LOOK AT THE CAMERA.
TAKE IT EASY,
BILL. IT'S ONLY YOUR WEDDING!
IT'LL BE OVER
IN A SECOND, KIDS.
YOU MAKE A HANDSOME
COUPLE, MR. AND MRS. EMERSON.
LOOK AT THE BIRDIE.
GET READY.
THAT'S IT.
HOLD IT!
HOLD IT!
THANK YOU VERY MUCH.
AND NOW I'D LIKE
TO PROPOSE A TOAST.
MAY I?
HAS EVERYONE CHAMPAGNE?
YES.
WELL...
HERE'S TO THE LOVELIEST BRIDE
OF THE YEAR...
OR ANY YEAR.
PAT.
TO PAT.
THANK YOU.
ANY REGRETS?
ARE YOU KIDDING?
HA HA!
HERE'S TO FREDDIE,
THE LOVELIEST GUARDIAN
OF THE YEAR...
OR ANY YEAR.
THANK YOU, PAT, BUT YOU'VE
GOT A BETTER ONE NOW.
TO FREDDIE.
TO FREDDIE.

DARLING, I'LL MEET YOU IN 20 MINUTES.

OH, SHE'S LEAVING!

WHERE ARE YOU GOING?

GOOD-BYE, KATIE.

GOOD-BYE, BILL.

I WISH YOU:

THE BEST OF EVERYTHING.

THANKS.

OH, MISS KATE,

IF ONLY YOUR MOTHER COULD
HAVE LIVED TO SEE THIS DAY.

I KNOW, MRS. JOHNSON.

HELLO, FREDDIE.

IS THERE ANYTHING

I CAN DO FOR YOU, KATE?

NO, THANK YOU,

FREDDIE, DARLING.

THAT'S SWEET OF YOU.

DON'T WORRY

ABOUT ME. I JUST...

WANTED TO GET AWAY

FOR A WHILE.

WE BOTH MUSTN'T BE

IN HERE, FREDDIE.

YOU GO ON BACK, AND I'LL-I'LL

BE OUT IN A FEW MINUTES.

FORGET IT-

PATRICIA, BILL,

EVERYTHING.

THERE'S NOTHING

YOU CAN DO ABOUT IT.

I KNOW THERE ISN' ANYTHING I CAN DO ABOUT IT.

WHAT WILL YOU DO,

KATE?

OH, KEEP BUSY.

PAINT.

NOW YOU'RE TALKING.

THAT'S MY GIRL.

OH, OH, KATE, DEAR?

KATE, THIS IS

SYLVESTER PRINGLE.

MISS BOSWORTH.

HOW DO YOU DO, MR. PRINGLE?

THIS IS A GREAT PLEASURE.
I READ YOUR COLUMN
EVERY DAY.
IN FACT, I'M QUITE
A FAN OF YOURS.
AND I AM NOW A FAN OF
YOURS, MISS BOSWORTH.
YOU HAVE QUITE A FLAIR FOR COLOR.

A TOUCH OF:

ROUSSEAU?
I WISH THA WERE TRUE.
I'M A GREAT ADMIRER
OF ROUSSEAU.

EXCUSE ME FOR:

BREAKING IN HERE,
BUT, KATE, DO YOU KNOW
THAT MAN OVER THERE?
NO.
NOT EXACTLY THE TYPE OF ANYONE
YOU EXPECT TO SEE AT A PLACE LIKE THIS.
I'M GOING TO TELL HIM
TO GET OUT.
NO, FREDDIE. HE'S PROBABLY
SOME YOUNG ART STUDENT.
YES, BUT LOOK AT HIM.
I WAS A STUDENT MYSELF ONCE. LET ME GO.
EXCUSE ME,
MR. PRINGLE.
YOU'RE GOOD
AT THAT.

NECESSITY IS:

THE MOTHER OF INVENTION.
YOU BY ANY CHANCE
AN ARTIST?
ENOUGH OF AN ARTIST TO HAVE MY
OWN OPINIONS OF THIS EXHIBITION.
THEN YOU'RE
A CRITIC AS WELL.
YOU DON'T HAVE TO BE A CRITIC
TO RECOGNIZE AN AMATEUR.
WHAT MAKES YOU SO SURE

THAT SHE'S AN AMATEUR?
WHO IS KIDDING WHOM?
MOST OF THE PEOPLE HERE DON' SEEM TO SHARE YOUR OPINION.
YOU MEAN THIS COLLECTION
OF FRIENDS?
HAVE YOU HEARD THE GAB
THAT'S FLOATIN' AROUND HERE?
"THEY'RE SO DIVINE.
THEY'RE SO LOVELY."
I THINK I MIGHT AS WELL TELL
YOU I PAINTED THIS COLLECTION.
I WAS WONDERING HOW LONG
IT WOULD TAKE YOU TO SAY SO.
HOW DID YOU GET IN?
I WALKED IN.
I'M SURPRISED
YOU TOOK THE TROUBLE.

I WAS HUNGRY:

AND THIRSTY.
WHAT DO YOU DO?
I PAINT.
WELL, THEN,
YOU ARE AN ARTIST.
I'VE NEVER HAD AN EXHIBITION,
IF THAT'S WHAT YOU'RE DRIVING AT.
I HAVEN'T HAD
THE OPPORTUNITY.
IF YOU HAD THE OPPORTUNITY,
WHAT WOULD YOU DO?
ARE YOU MAKING ME
AN OFFER?
I THINK I'D LIKE TO
SEE SOME OF YOUR WORK
TO FIND OUT WHETHER
YOU'RE A PHONY OR NOT.
COME ON.
I'LL SHOW YOU.
NOW?
NOW OR NEVER.
IS IT FAR?

NOT IF YOU PAY:

FOR THE TAXI.

I'LL GET MY COAT.
MEET YOU OUTSIDE.
WHAT'S THE MATTER,
KNOCKED OUT AFTER 5 FLOORS?
COME IN.
DON'T WORRY. THIS IS STRICTLY
ON AN INTELLECTUAL BASIS.
THERE ARE SOME MORE
ON THE TABLE.
I'VE SEEN ENOUGH.
MIGHT HAVE KNOWN YOU
WOULDN'T GO FOR MY STUFF.

YOUR KIND:

NEVER DOES.
IF YOU'D STOP BEING
CLASS-CONSCIOUS FOR A MINUTE,
I'D LIKE TO
SAY SOMETHING.
GO AHEAD.
I OWE YOU AN APOLOGY.
YOU MOST CERTAINLY
ARE NOT A PHONY.
WHAT SHALL I DO NOW?
BOW FROM THE WAIST?
WHAT'S YOUR NAME?
KARNOCK.
HAVEN'T YOU
ANY OTHER NAME?
ONE'S GOOD ENOUGH.
IF YOU DISLIKE ME
SO INTENSELY,
WHY DID YOU ASK ME TO COME
UP AND LOOK AT YOUR WORK?
YOU ASKED ME.
AND NOW THAT YOU'RE DONE WITH THE
GREAT HONOR OF PRAISING MY WORK,
I SUPPOSE I'LL HAVE TO
START PRAISING YOURS.
WHAT'S WRONG
WITH MY WORK?
EVERYTHING.

CHIEFLY BECAUSE:

YOU'RE WHAT YOU ARE-
STIFF, INGROWN, AFRAID.
I BET YOU'RE
NOT EVEN A WOMAN.
I KNOW YOUR KIND.
SOMEONE WAY BACK

IN YOUR FAMILY:

WAS CLEVER ENOUGH
TO MAKE A LOT OF MONEY,
AND THEN HIS SON
MADE SOME MORE.
AND THEN HIS SON HAD THE GREA PROBLEM OF LEARNING HOW TO SPEND IT.
THAT'S PROBABLY BEEN
GOING ON EVER SINCE.
SO HERE YOU ARE, THE
LAST GASP OF THE LINE-
DABBLING AWAY AT BEING AN
ARTIST, WITH A CAPITAL "A."
WHILE SOMEONE LIKE ME,
WHO'S REALLY GOT SOMETHING,
CAN'T EVEN AFFORD A
DECENT PAD OF DRAWING PAPER
OR A PIECE OF CHALK,
OR NOT TO MENTION PAINTS.
WHY DID YOU SAY...
I'M NOT EVEN
A WOMAN?
THAT ALWAYS GETS 'EM.
YOU CAN CRITICIZE
A WOMAN'S WORK,
BUT WHEN YOU SUGGES SHE'S NOT A BALL OF FIRE,
OH, BOY!
WHAT DO YOU MEAN?
THAT'S WHAT I MEAN.

I THINK:

I'D BETTER BE GOING.
OK.
GOOD NIGHT,
MR. KARNOCK.
YOU'RE NOT A HOPELESS CASE, YOU KNOW.
HOW ENCOURAGING.
I'LL BE SEEING YOU.

KEEP:

YOUR FOOT STILL.
GET THE GLARE OFF
YOUR FACE, SQUARE HEAD.
BOY, YOU SURE GOT A NERVE,
COMING IN HERE AND TAKING OVER.
AS FAR AS I'M CONCERNED,
I'M GETTIN' TIRED OF YOU.

YOU TALK:

TOO MUCH.
KARNOCK, YOU'RE BEING
A BIT ROUGH ON HER.
YEAH. I GOT A RIGH TO MY OWN OPINION.
NOT WITH THAT BRAIN, YOU HAVEN'T.
I WON'T SIT FOR YOU
ANOTHER MINUTE.

HAVE:

A CIGARETTE, DIEDRA.

I THINK WE ALL:

NEED A BREATHER.

I TOLD YOU THIS:

WOULDN'T WORK OUT.
WHO FOOLS AROUND
WITH MODELS, ANYWAY?
WE SHOULD HAVE GONE OU IN THE STREETS.
WE SHOULD HAVE PAINTED
WHAT WE SAW.
IT'S NO GOOD.
WE'LL HAVE TO TRY
SOMETHING DIFFERENT.
THE POSE IS ALL WRONG.
DON'T SAY THAT, KARNOCK.
IT'S SO AWFULLY GOOD.
I WISH I COULD DO
HALF AS WELL.
CUT THE COMPLIMENTS.
LOOK AT THAT.
JUST LOOK AT THAT.
COME HERE.

JUST LOOK:

AT THAT ARM.
IT'S LIKE THE...

LIKE THE TRUNK:

OF A TREE.

THERE IS A BONE:

UNDER THAT FLESH.
YOU'RE NOT JUST DRAWING A
BUNCH OF APPLES ON A PLATTER.
YOU'RE DRAWING
A HUMAN BEING.
IF YOU WANT TO DO A LIVING WOMAN, DO IT.
I'M TRYING.
YOU QUI BULLYING HER!
SHUT UP!
SHE WAS DOING ALL RIGH UNTIL YOU CAME HERE.
I MAY BE PRESUMING TO ASK
THE GREAT GENIUS A QUESTION,
BUT HAVE YOU EVER
SOLD ANYTHING?
SCRAM. BEAT IT.
GO HOME!
I CAN'T GET OUT OF HERE
QUICK ENOUGH TO SUIT ME.
IT AIN'T YOUR FAULT,
MISS BOSWORTH.
KARNOCK, IT'S TIME WE SETTLED
A FEW THINGS BETWEEN US.
YOU'RE MOST WELCOME TO USE
THIS STUDIO, YOU KNOW THAT.

BUT NOT IF YOU:

CONTINUALLY UPSE EVERYTHING
AND EVERYBODY.
ALL RIGHT. GO ON WITH YOUR
SMUG LITTLE LIFE IF YOU WANT TO,
BUT YOU CAN COUNT ME OUT.
KARNOCK, STOP BEING
SUCH A PIGHEADED BOOR.
I'M PERFECTLY WILLING TO ALLOW YOU
TO HUMILIATE ME AS REGARDS MY WORK.

I WANT IT THAT WAY.
BUT NOT AS A PERSON.
NOR WILL I ALLOW YOU TO
HUMILIATE ANYBODY ELSE
AS LONG AS YOU'RE
IN THIS HOUSE.
OH.
GO SOAK YOUR HEAD.
WELL, GO ON BACK TO WORK.
OH, I DON'T KNOW
WHAT TO DO WITH THIS.
AM I IN TIME FOR TEA?
OH, FREDDIE.
HELLO, KATE.
TO WHAT DO WE OWE
THE HONOR OF THIS VISIT?
WELL, I JUST THOUGHT I'D DROP
AROUND, SEE HOW YOU WERE DOING.
GOOD. I'LL SEE THA YOU GET YOUR TEA IMMEDIATELY.
FREDDIE,
THIS IS MR. KARNOCK,
THE MAN WHO'S TEACHING ME
HOW TO PAINT.
MR. KARNOCK,
MY COUSIN MR. LINDLEY.
GOOD AFTERNOON,
MR. KARNOCK.
ARE WE GONNA HAVE TEA,
OR ARE WE GOING TO WORK?
WE'RE GOING
TO HAVE TEA.
ANTISOCIAL FELLOW,
ISN'T HE?
HOW ARE YOU PROGRESSING,
KATE?
I'M NOT.
OH, MY. ARE YOU
TEACHING HER?
FREDDIE, YOU CERTAINLY
SHOW YOUR IGNORANCE

WHEN YOU MAKE:

A REMARK LIKE THAT.
IT'S ALL RIGHT,

KATE.

I'D LIKE TO HEAR WHAT HE HAS TO SAY.

THANK YOU.

I'M JUST CURIOUS TO
KNOW IF THAT'S AN EYE.

I KNOW IT'S IN THE
RIGHT PLACE FOR AN EYE.

IT'S GOT TO
BE AN EYE.

BUT IS IT?

YES,

IT'S AN EYE.

NOW WILL YOU RUN ALONG
AND HAVE YOUR TEA?

WHEN YOU'RE IN THE MOOD,
WE CAN GO BACK TO WORK.

WELL, I GUESS THAT JUST ABOUT CONFIRMS EVERYTHING I'VE HEARD.

WHAT DO YOU MEAN,

FREDDIE?

RUMORS HAVE BEEN

CIRCULATING:

THAT YOU ARE UNDER
THE INFLUENCE OF
SORT OF A RASPUTIN
OF THE PAINT POTS.

THAT'S JUST ABOUT THE KIND OF RUMOR
I'D EXPECT SOME PEOPLE TO CIRCULATE.

YOU MAY PUT THE TEA

HERE, JENNY.

MR. EMERSON'S

ON THE PHONE.

MR. EMERSON?

YES, MISS BOSWORTH.

EXCUSE ME.

BILL?

HELLO, KATE.

I JUST GOT INTO TOWN.

OH, HELLO.

HOW ARE YOU?

OH, VERY WELL.

AND YOU?

OH, I'M FINE.

IS PAT WITH YOU?

NO. SHE'S IN BOSTON.
I'M HERE ON BUSINESS.
OH, I SEE.
SAY, CAN YOU MEET ME
AT McCALL'S DEPARTMENT STORE?
YES, OF COURSE
I COULD.
YOU'RE SURE
I'M NOT INTERFERING?
NO. YOU'RE NO INTERFERING WITH ANYTHING.
DON'T BE SILLY.
HOW LONG WILL I TAKE YOU?

I CAN BE THERE:

IN NO TIME.
OK. I'LL SEE YOU
LATER, KATIE.
ALL RIGHT.
GOOD-BYE.
BILL.
HELLO, KATIE.
HELLO.
IT SEEMS FOREVER
SINCE I'VE SEEN YOU.
IT HAS BEEN A LONG TIME, HASN'T IT?
HOW'S PAT?
SHE'S FINE.

WHAT ARE YOU:

SHOPPING FOR?
I'M LOOKING FOR A
BIRTHDAY PRESENT FOR HER.
I THOUGHT THAT PERHAPS YOU MIGH BE ABLE TO TELL ME WHAT SHE'D LIKE.
WELL, WHAT ABOUT SOME LINGERIE OR
A NEGLIGEE OR SOMETHING LIKE THAT?

THAT WOULD BE:

ALL RIGHT.
IT'S ON THE SECOND FLOOR.
WHAT ARE YOU DOING
IN NEW YORK?
I'M MAKING ARRANGEMENTS
TO TAKE A TRIP TO CHILE.
FACE THE FRONT, PLEASE.

FOR A YANKEE, THAT'S A FAR
CRY FOR YOU, EVEN TO CHILE.
THAT'S RIGHT.
IS THIS A NEW JOB?
MM-HMM.

IS PAT GOING:

WITH YOU?
YES, SHE IS.
SECOND FLOOR.
EXCUSE ME.
GOING UP.
GOING UP, PLEASE.
HAS YOUR NEW JOB SOMETHING TO
DO WITH LIGHTHOUSE INSPECTION?
REMEMBER MY TELLING YOU
LAST SUMMER ABOUT THE JOB
MY COLLEGE FRIEND
OFFERED ME?
YES. I... REMEMBER
VERY WELL.
WELL, I FINALLY TOOK IT.
IT'S A GOOD BREAK.
IT PAYS DARN GOOD MONEY.
MAY I HELP YOU?
NO, THANK YOU.
WE'RE JUST LOOKING AROUND.
VERY WELL, MADAME.
BILL, I CAN'T THINK OF YOU
AWAY FROM THE ISLAND SOMEHOW.
I HAD TO DO SOMETHING
TO MAKE MORE DOUGH.
THIS LOOKS LIKE PAT.
THAT IS NICE.
MAY I HELP YOU?
HOLD IT UP TO YOU,
WILL YOU, KATIE?
IT'S A WONDERFUL STYLE
FOR YOU, MADAM.
IT'LL LOOK WONDERFUL ON PAT.
AM I A PRIZE DOPE!
WHAT'S THE MATTER?
WELL, IF IT'S PAT'S BIRTHDAY
TOMORROW, IT'S YOURS, TOO.

OF COURSE.

I'D LIKE TO GET YOU
SOMETHING, KATIE.

OH, THAT'S SWEET OF YOU, BILL,
TO THINK OF IT. NO, THANK YOU.

OH, SURELY THERE'S SOMETHING IN
THE STORE YOU'VE SEEN YOU'D LIKE?

NO, NO, THANK YOU
VERY MUCH.

ARE YOU SURE?

SURE.

ALL RIGHT. I'LL TAKE IT.

HOW MUCH IS IT?

\$69.50 WITH THE TAX.

CAN I GIVE YOU:

A CHECK FOR IT?

OF COURSE. THERE ARE SOME BLANK
CHECKS ON THE DESK IN THE HALL.

ALL RIGHT.

WOULD YOU LIKE I WRAPPED AS A GIFT?

YES, PLEASE, WILL YOU?

COME ON, KATIE.

YOU KNOW, I THINK

SHE'S GOING TO LIKE THIS.

I'M LEAVING TONIGHT. I WANT TO SURPRISE
PAT AND BE HOME FOR HER BIRTHDAY.

OH, BILL,

HOW STUPID OF ME.

I COMPLETELY FORGO I HAVE AN ENGAGEMENT.

I MUST RUN ALONG.

OH, BUT WOULDN'T YOU HAVE TIME FOR
A DRINK BEFORE I CATCH THE TRAIN?

I'M TERRIBLY SORRY.

I REALLY HAVEN'T TIME.

IT'S BEEN WONDERFUL

SEEING YOU AGAIN, KATIE.

WONDERFUL TO SEE YOU.

AND THANKS A LO FOR HELPING ME OUT HERE.

IT WAS FUN.

GOOD-BYE, BILL.

GOOD-BYE, KATIE.

GIVE MY LOVE TO PAT.

RIGHT.

WHO IS:

THIS GUY EMERSON?
KARNOCK, WHAT ARE YOU
DOING HERE?
WAITING FOR YOU.
USED MY CHARM ON THE COOK.
SHE GOT ME SOMETHING TO EAT.
WHERE HAVE YOU BEEN?

IT'S AFTER 11:

OH, I WENT TO A NEWSREEL THEATER,
WALKED AROUND THE LAKE IN THE PARK.
NO DINNER?
NO. I WASN'T HUNGRY.
WHERE'S THE GUY?
GONE.
COME OVER HERE. I WANT TO TALK TO YOU.
COME ON, NOW.
NO GUY'S WORTH ALL THIS.
WHY DON'T YOU HAVE A DRINK?
NO, THANK YOU, KARNOCK.
YOU KNOW...
I'VE BEEN DOING A LOT OF
THINKING ABOUT US.
AND I'VE GOT I STRAIGHT AT LAST.
ALL THIS ART STUFF... THAT'S BEEN A
SUBSTITUTE FOR SOMETHING, HASN'T IT?
YOU'LL BE GLAD
TO KNOW, KARNOCK,
I'VE COME TO A DECISION.
I'M A THIRD-RATE ARTIST.
ALWAYS WILL BE.
SO YOU WON'T HAVE TO
BOTHER WITH ME ANYMORE.

WHAT ARE YOU:

GOING TO DO?
I DON'T KNOW. SOMETHING.
GO SOMEWHERE.
HAVEN'T DECIDED.
ALWAYS RUNNING AWAY.
NO WONDER YOU LOST HIM.
WE WON'T DISCUSS IT,

KARNOCK.

YOU'LL NEVER LAND A GUY, ALL
CLOSED UP INSIDE LIKE THIS.

BUT I WASN'T ALWAYS
LIKE THIS. PEOPLE CHANGE.

REMEMBER WHAT I SAID
WHEN I FIRST MET YOU?

THERE, IN MY ROOM?

I MOST CERTAINLY DO.

KIND OF WENT FOR ME

THEN, DIDN'T YOU?

ONLY YOU GOT COLD FEET.

KARNOCK, YOUR CONCEI REALLY AMAZES ME AT TIMES.

MAN NEEDS WOMAN, WOMAN

NEEDS MAN. THAT'S BASIC.

EVERYTHING ELSE STARTS FROM

THAT-ART, MUSIC, THE WHOLE WORKS.

ONLY WOMEN LIKE YOU WANT TO MAKE

SOMETHING IMPORTANT OUT OF IT.

YOU WANT A GUY TO STIFLE

HIMSELF FOR YOU-

THE GRAND PASSION

AND ALL THAT BALONEY.

YES, WE DO.

DON'T GO FEMALE ON ME.

GET WISE TO YOURSELF.

OH, LEAVE ME ALONE!

SURE YOU'RE NO RUNNING AWAY FROM ME NOW?

REALLY!

NOW, THAT'S BETTER.

I'M SORRY, KARNOCK.

I GUESS IT IS "THE GRAND
PASSION" OR NOTHING.

KARNOCK, I THINK I'M GOING

TO THE ISLAND FOR A WHILE.

GOOD NIGHT.

HOW MUCH:

DO I OWE YOU?

75 CENTS.

YOU MAY KEEP:

THE CHANGE.

OH, THANK YOU VERY MUCH.

HELLO, KATIE.
PAT! I THOUGH YOU WERE IN CHILE.
I WASN'T ABLE TO GO.

DID FREDDIE:

GET MY WIRE?
FREDDIE'S GONE TO NEW YORK
FOR A FEW WEEKS.
OH. I DIDN'T KNOW.
YOU LOOK TIRED, KATIE.
ANYTHING WRONG?

NOTHING:

IN PARTICULAR.
OH, I READ ABOUT YOUR EXHIBITION
AT THE GRUEN GALLERY.
I SUPPOSE I SHOULD HAVE
RUN DOWN TO SEE IT-

NOT THAT I KNOW:

A THING ABOUT ART.
I COULDN'T TELL
A REMBRANDT FROM A RENOIR.
KATIE, DON'T TELL ME
YOU'RE SMOKING THESE DAYS?
PAT, WHY COULDN'T YOU
GO TO CHILE?
I HAD A PERFECTLY DREADFUL COLD.
SOMETHING LIKE THE FLU.
WHAT A SHAME. BILL WAS SO
EXCITED ABOUT YOUR GOING.
BILL'S SO NAIVE ABOUT A LOT OF THINGS.
BUT THAT'S BILL.
NAIVETE'S A BIT TRYING
TO LIVE WITH ALL THE TIME.
KATIE, DON'T YOU
WANT TO GO UPSTAIRS?
YOU HAVEN'T SAID A WORD
ABOUT MY DUNGAREES.
I'M GETTING TO BE
A BIG OUTDOORS GIRL NOW,
LEARNING TO SAIL AND ALL
THAT SORT OF NONSENSE.
THAT I WANT TO SEE.

HA! I'LL PROVE I TO YOU.
INCIDENTALLY, WHY DON'T YOU TAKE
OFF YOUR HAT AND STAY A WHILE?
I THOUGHT WE'D SAIL OU TOWARDS DRAGONHEAD-
YOUR OLD STAMPING GROUND.
ANYTHING YOU SAY.
YOU'RE THE SKIPPER.
I'LL RAISE THE JIB.
ALL RIGHT. I'LL START ON THE MAINSAIL.
I'M COMING ABOUT,
KATIE.
WHAT DO YOU THINK OF
YOUR NEW SKIPPER?
SHE'S ALL RIGHT.
PAT, HOW'D YOU HAPPEN
TO TAKE UP SAILING?
YOU NEVER USED TO
CARE ABOUT IT.
I'D HAVE DIED OF
BOREDOM OTHERWISE.
GOT A BEAU, KATIE?
WHATEVER POSSESSED YOU
TO COME HERE, PAT?
OH, I WANTED TO SEE
THE GANG AGAIN.
AS A MATTER OF FACT, WE'VE GOT A LUNCHEON
DATE ON TOM FRAZIER'S YACHT TOMORROW.
IT'S A PRETTY STIFF
BREEZE, PAT.
CAN YOU MANAGE ALL RIGHT?
OH, SURE. IT'S EXCITING!
YOU'LL GET PLENTY
OF EXCITEMENT.
LOOKS LIKE WE'RE GOING INTO
SOME HEAVY WEATHER.
WONDERFUL. I'LL GIVE I A RUN FOR ITS MONEY!
LOOK OUT, KATIE,
I'M GOING TO JIBE.
ALL RIGHT!
IT'S GETTING
REALLY NASTY, PAT!
WE SHOULD GO BACK.
NOT ON YOUR LIFE.
HAUL IN YOUR MAINSAIL!

I'VE ALWAYS WANTED
TO SAIL IN A STORM.
YOU'RE CRAZY!
SO I'M CRAZY.

ALL WE NEEDED:

WAS SOME FOG.
TACK YOUR SHEET!
YOU WERE RIGHT!
WE SHOULD HAVE GONE BACK.
TOO LATE NOW! ALL WE CAN DO IS HOPE
TO GET IN THE LEE OF THE LIGHTHOUSE!
WATCH YOUR HEAD!
HERE COMES A BIG ONE!

I SHOULD HAVE:

INSISTED WE GO BACK!
I'LL HANDLE THE SHEETS!
KATIE! WE'RE HEADED
FOR THE REEFS!
WELL, TURN US BACK LEEWARD!
HANG ON!
LOOK OUT, KATIE!
THE REEFS, PAT!
THE REEFS WILL RIP OU THE BOTTOM OF THE BOAT!
PAT! PAT!
PAT! PAT!
PAT! PAT!
WHEN DID YOU SAY YOU FIRS NOTICED WHAT WAS HAPPENING?
WELL, I WAS
LISTENING TO THE RADIO.

THERE WAS A:

TERRIBLE HIGH WIND,
AND I THOUGHT I HEARD
SOMEBODY HOLLERING.
THEN YOU WENT TO THE WINDOW.
Shh! You're
raising your voices too much.
ALL RIGHT, MA'AM.
I LOOKED OUT, AND
THERE WAS THE BOAT,

HEADED FOR:

THE ROCKS,

MAINSAIL:

ALL TORN TO SHREDS.

Don't talk too loud.

She needs all the sleep

she can get.

NO RIGHT TO BE OU ON A DAY LIKE THAT.

THEY MUST HAVE BEEN HAVING

TROUBLE WITH THE SAIL

LONG BEFORE:

IT HAPPENED.

I PUT IN A CALL:

TO THE COAST GUARD.

DID YOU SEE WHICH ONE OF THEM

WAS HANDLING THE BOAT?

HOW COULD I? I COULDN' TELL THEM APART ANYWAYS.

TALK LOW.

YES, MA'AM.

WHEN YOU GOT TO THEM, WERE YOU ABLE

TO SEE THE BODY OF THE OTHER ONE,

OR WAS IT UNDER THE BOAT?

NO, NEVER DID SEE THE

BODY. AIN'T SEEN IT YET.

OH, NO!

THERE, THERE, NOW.

EVERYTHING'S ALL RIGHT.

IT'S IMPORTANT THAT YOU SHOULD

KEEP VERY WARM AND QUIET.

I TRIED TO PULL:

HER BACK.

MRS. EMERSON,

WE KNOW ALL ABOUT THAT.

MRS. EMERSON?

WHAT?

I'M AN INVESTIGATOR.

I'VE JUST BEEN GETTING A STATEMEN ABOUT THE WRECK FROM MR. FOLGER.

HE WAS THE ONLY WITNESS. YOU'RE

VERY FORTUNATE, MRS. EMERSON.

IT WAS A BAD ACCIDENT.

NOW, YOUR SISTER CAME UP HERE TO

VISIT YOU YESTERDAY, DIDN'T SHE?
AND YOU TOOK HER SAILING?
SHE'S ALL CONFUSED. I
THINK YOU OUGHT TO LEAVE HER BE.
YEAH, MAYBE SO.
MRS. EMERSON,
TRY AND THINK OF MR. BILL.
THINK OF HIS FEELINGS
IF IT HAD BEEN YOU.
YOU KNOW BILL BEST, EBEN.
YOU TALK TO HER.
RIGHT.
JUST WANT TO TALK TO YOU
A LITTLE, MRS. EMERSON.
EVER SINCE IT HAPPENED,
YOU BEEN LYING HERE,

CRYING FOR BILL:

OVER AND OVER AGAIN.
YOU KEEP SAYING,
"I TRIED TO SAVE HER."
BILL AIN'T GOING TO BLAME YOU, MRS. EMERSON.
YOU GOT TO GET THAT THROUGH YOUR HEAD.
YOU GOT TO LOOK AT I THIS WAY.
IF THE GOOD LORD HAD WANTED
TO TAKE YOU INSTEAD OF HER,
WHY, HE'D HAVE DONE IT.
I WAS REAL FOND OF
YOUR SISTER.
GUESS I DIDN' SHOW IT MUCH, BUT I WAS.
BUT BILL ALWAYS LOVED YOU,
NEVER HER.
MAYBE THAT'S WHY
YOU WERE SPARED.
THERE AIN'T NO ARGUING
THE WILL OF THE LORD.

SO YOU GET WELL:

AND STRONG NOW, MRS. EMERSON,
AND BE A GOOD WIFE TO BILL.
SHE'D HAVE WANTED IT THAT WAY. I
KNOWED HER WELL ENOUGH TO SAY THAT.
EBEN, MR. LINDLEY'S
OUT HERE.

ALL RIGHT.
I'M GOING TO LEAVE YOU NOW,
BUT YOU JUST KIND OF BE THINKING
OVER WHAT I JUST TOLD YOU.
YOU CAN TALK TO HER NOW.
YEAH, THANK YOU.
I WON'T TALK TO YOU VERY LONG,
DEAR. I DON'T WANT TO TIRE YOU.
CAN YOU UNDERSTAND ME, PAT?
BILL IS COMING HOME.
I'VE BEEN WAITING ALL AFTERNOON
FOR AN ANSWER TO MY WIRE,
AND IT JUST GOT HERE.
HE ARRIVES IN NEW YORK
BY PLANE... FRIDAY.
FRIDAY.
I WAS SURE WE WERE GOING TO
BE LATE, BUT I GUESS WE'RE NOT.
I MUST LOOK A SIGH AFTER THAT DRIVE.
WELL, FRANKLY, UNDER
THE CIRCUMSTANCES,
I DON'T THINK BILL EXPECTS YOU
TO LOOK LIKE A RAVING BEAUTY.

PAN AMERICAN:

AIRWAYS FLIGHT NUMBER 7
NOW ARRIVING AT GATE TWO.
IS THAT BILL'S PLANE?
YES. YES, IT IS.
FREDDIE?
FREDDIE, I... I FEEL RATHER
SEEDY. I THINK I'LL HAVE A DRINK.
YOURS IS A MARTINI,
ISN'T IT, PAT?
YES, FREDDIE.
ARE YOU ALL RIGHT?
THANK YOU.
ONE MARTINI, PLEASE.
ONE MARTINI.
WELL, THERE IT IS.

YOU STAY HERE:

AND HAVE YOUR DRINK.
I'LL GET BILL,

AND WE'LL BE BACK.

BILL!

HELLO, PAT.

YOU REALLY SHOULDN'T HAVE BOTHERED
TO COME DOWN HERE TO MEET ME.

OH, OF COURSE I'D MEE YOU. DON'T BE SILLY.

I'M TERRIBLY SORRY

ABOUT KATE.

I HOPE YOU DON'T MIND IF WE
STAY IN NEW YORK FOR A FEW DAYS
SO I CAN STRAIGHTEN OU SOME OF HER THINGS.

OH, THAT'LL FIT IN WITH MY PLANS.

I'VE GOT SOME WORK TO DO HERE.

DID YOU HAVE:

A PLEASANT TRIP?

GOOD AFTERNOON,

MRS. EMERSON.

GOOD AFTERNOON, ELISE.

HELLO, MRS. JOHNSON.

I'M SO SORRY, MY DEAR. THANK YOU.

WOULD YOU LIKE TO GO UPSTAIRS? WE
HAVE YOUR OLD ROOM ALL READY FOR YOU.

OH, NO. NO, THANK YOU. I THINK WE'LL
ALL STAY DOWN HERE AND HAVE A DRINK.

I KNOW I'D LIKE ONE.

HOW ABOUT YOU, FREDDIE?

WELL, NOT FOR ME, THANK YOU.

I HAVE A BUSINESS APPOINTMENT.

OH, BUT YOU SIMPLY

CAN'T LEAVE US.

WELL, I'LL DROP AROUND

TOMORROW, IF I MAY.

WELL, YOU'RE BEING

DREADFULLY UNSOCIAL.

GOOD-BYE, OLD MAN. CALL ME

IF THERE'S ANYTHING I CAN DO.

THANKS A LOT FOR

YOUR HELP, FREDDIE.

IT'S ALL RIGHT.

SEE YOU TOMORROW, FREDDIE.

OK, PAT.

SHALL WE GO IN THE LIBRARY?

CERTAINLY.

YOU KNOW, IT REALLY
HIT FREDDIE.
I'VE NEVER SEEN HIM
QUITE THIS WAY BEFORE.

I KNOW:

JUST HOW HE FEELS.
IT'S VERY STRANGE
FOR ME WITHOUT KATE.
WOULD YOU LIKE A SCOTCH?
YOU KNOW I DRINK
BOURBON, PAT.
OH, YES, OF COURSE.
YOU LOOK TIRED, BILL.
I WAS THINKING OF KATE.
YOU KNOW, I CAN'T BELIEVE
SHE'S GONE, SOMEHOW.
I DIDN'T KNOW SHE MEAN SO MUCH TO YOU.
WE WERE VERY GOOD FRIENDS.
DOESN'T MEAN THAT I WAS
IN LOVE WITH HER.
SHE KNEW THAT.
HOW DO YOU KNOW?
WELL, SHE... SHE TOLD ME,
JUST BEFORE THE WEDDING.
BILL, I'VE MISSED YOU
VERY MUCH.
I'M GLAD YOU'RE BACK.
I'M SORRY I DIDN'T GO
TO CHILE WITH YOU, BILL.
THERE'S NOTHING
ANY DIFFERENT BETWEEN US.
I CAME BACK ONLY
BECAUSE OF KATE'S DEATH.
WHY THE ASTONISHMENT?
DON'T TRY TO PRETEND
THAT YOU'VE FORGOTTEN, PAT.
OH, NO. NO, OF COURSE
I HAVEN'T FORGOTTEN.
I ONLY THOUGH THAT PERHAPS I-
I KNOW YOU'VE BEEN THROUGH A LOT. THAT'S
WHY I DIDN'T GO DIRECTLY TO A HOTEL.
IT'S UNFORTUNATE THE ACCIDEN OCCURRED AT THIS TIME,
BUT I THINK THAT JUST AS SOON AS

YOU GET KATE'S AFFAIRS WOUND UP,
YOU'D BETTER GO TO RENO
AND GET IT OVER WITH.
WHAT'S THAT NOISE?
OH, UH...
I'LL GO AND SEE.
25 YEARS, AND NEVER ONCE HAS
ANYONE USED THE KIND OF LANGUAGE YOU USE!
NOT TO MENTION THE WAY YOU ORDER
SELF-RESPECTING PEOPLE AROUND!
A GOOD-FOR-NOTHING
SCALAWAG LIKE YOU! WHY-
GET OUT, GET OUT! AND
KEEP YOUR MEDDLING PAWS OFF MY WORK!
ALL RIGHT, ALL RIGHT!
OH, MISS PATRICIA, I'M SORRY,
BUT WHEN MISS KATE WAS HERE,
SHE ALLOWED THIS MAN TO USE THE
STUDIO, AND NOW I CAN'T GET RID OF HIM!
GO ON, BEAT IT, GRANDMA.
THAT'S ALL RIGHT,
MRS. JOHNSON.
VERY WELL.
SO YOU'RE PATRICIA.
YES, I'M PATRICIA.
I DON'T SEE
MUCH DIFFERENCE...

EXCEPT MAYBE:

AROUND THE EYES.
WILL YOU COME IN HERE
FOR A MINUTE?
PLEASE?

I HIT THE EYES:

PERFECTLY.

I THOUGHT YOURS:

WERE DIFFERENT.
THEY'RE NOT,
NOT A BIT.
WILL YOU SIT HERE?
LOOK AT ME.

I USED TO DRIVE:

YOUR SISTER CRAZY.

SHE WAS:

QUITE A GIRL.

THIS WAY.

IT'S INCREDIBLE.

COULD ANYBODY EVER

TELL YOU AND KATE APART?

NO. NOT EVEN BILL.

BILL WHO?

MY HUSBAND:

BILL EMERSON.

SO THAT'S

THE EMERSON GUY.

TOO BAD KATE WASN' MORE OF A FIGHTER.

YOU DIDN'T LIKE YOUR

SISTER VERY MUCH, DID YOU?

WHY DO YOU SAY THAT?

IT'S TRUE, ISN'T IT?

NO, IT ISN'T TRUE.

YOU TWO PROBABLY

DISLIKED EACH OTHER

FROM THE TIME:

YOU WERE BORN,

AND WHY SHOULDN'T YOU

DISLIKE EACH OTHER?

IT'S A PERFECTLY

NATURAL ANTAGONISM.

SHE SAID YOU WERE

SO ATTRACTIVE,

YOU COULD HAVE:

ANY MAN YOU WANTED,

AND YOU WANTED HER MAN.

I- KATE NEVER SAID

A THING LIKE THAT.

HOW DO YOU KNOW?

WELL, I-I JUST KNOW

SHE NEVER WOULD. THAT'S ALL.

SHE DIDN'T HAVE

TO SAY ANYTHING TO ME.

I KNEW HER BETTER
THAN SHE KNEW HERSELF.
WILL YOU EXCUSE ME?
BILL. BILL, THERE'S A FRIEND
OF KATE'S IN THE STUDIO THERE,

WORKING ON:

A PORTRAIT OF HER.
I'VE BEEN POSING
FOR HIM.
SUDDENLY, THIS WHOLE HOUSE
IS MAKING ME SO NERVOUS.
WOULD YOU MIND VERY MUCH
IF I WENT TO BOSTON TONIGHT?
I CAN COME BACK LATER AND
STRAIGHTEN OUT KATE'S THINGS.
I UNDERSTAND.
AS A MATTER OF FACT,
I'LL GO TO A HOTEL.
IT WILL SAVE US BOTH
A LOT OF EMBARRASSMENT.
I'LL TELL MRS. JOHNSON
TO REPACK MY THINGS.
OH, BILL, COULD WE LET THIS DIVORCE
BUSINESS RIDE UNTIL YOU GET TO BOSTON?
I CAN'T SEEM TO THINK
ABOUT IT RIGHT NOW.
WHAT'S THERE
TO THINK ABOUT?
BILL... I WAN ANOTHER CHANCE.

DO YOU THINK:

YOU DESERVE ONE?
MAYBE NOT,
BUT I WANT IT.
THAT'S THE FIRST HONES THING YOU'VE SAID IN MONTHS.
LET ME TRY.
ALL RIGHT.
YOU'LL PROBABLY CHANGE
YOUR MIND ONCE YOU GET HOME,
BUT IN THE MEANTIME,
WE-WE'LL LET I GO AT THAT.
THANK YOU, BILL.
OH, DON'T BOTHER TO COME

TO THE STATION WITH ME.
I'D RATHER GO ALONE.
OH, WILL YOU CALL FREDDIE
AND TELL HIM I'VE GONE?
CERTAINLY.
BE SURE AND WIRE ME
WHEN YOU'RE COMING.

I:

- I'D LIKE TO HAVE EVERYTHING READY FOR YOU.
GOOD-BYE, BILL.
GOOD-BYE, PAT.
GOOD EVENING,
MRS. EMERSON.
GOOD EVENING.
WE'VE BEEN WORKING TO
GET THE HOUSE IN ORDER

EVER SINCE:

WE GOT YOUR WIRE.
YOU DIDN'T GIVE US
MUCH TIME.
I REALIZE THAT.
THANK YOU.
EVERYTHING LOOKS
VERY NICE.
THANK YOU, MA'AM.
WE DIDN'T EXPECT YOU
BACK FOR QUITE AWHILE.
WELL, I WANTED
TO OPEN UP THE HOUSE.
MR. EMERSON WILL
BE HOME IN A DAY OR SO.
FOR HEAVEN'S SAKES! I THOUGH HE WAS GONE FOR ALL SUMMER.
MIKE'S BEEN SO
LONELY WITHOUT YOU.
MIKE, GO OVER AND SEE
YOUR MISTRESS.
FOR HEAVEN'S SAKES,
WHAT'S THE MATTER WITH YOU?
MIKE SEEMS TO HAVE
FORGOTTEN ME FOR THE MOMENT.
HELLO, MIKE.
WOULDN'T YOU LIKE

TO GO UP TO YOUR ROOM?
THERE ARE A COUPLE
OF MESSAGES FOR YOU.
MR. AND MRS.
DEVERAUX CALLED.
OH, DID THEY?
THEY'RE LEAVING
TOMORROW.
I'LL CALL THEM LATER.
MR. TALBO SENT THE ROSES.
OH?
HE'S BEEN CALLING EVERY
DAY SINCE THE ACCIDENT.
I DIDN'T THINK YOU'D MIND IF I
TOLD HIM YOU WERE COMING HOME.
I THINK HE EXPECTS YOU
TO CALL HIM, MRS. EMERSON.
I'LL ATTEND
TO IT LATER.
OH, YOU-YOU NEEDN'T BOTHER
TO UNPACK UNTIL THE MORNING.

DO YOU WANT ME:

TO CALL HIM?
WHAT?
MR. TALBOT.
HE'LL BE AT HIS REGULAR
NUMBER ALL EVENING.
I SAID I'D ATTEND
TO IT LATER.
VERY WELL, MADAM.
THERE YOU GO.
YOU'RE A LITTLE BEGGAR.
THERE. REMEMBER
WHAT I TOLD YOU, MIKE.
YOU'VE GO TO BE MY FRIEND.
GOOD AFTERNOON,
MR. EMERSON.
GOOD AFTERNOON.
HERE. TAKE THESE THINGS
UPSTAIRS FOR ME,
WILL YOU, LUCY, PLEASE?
HELLO, BILL.
HELLO.

SHALL I BRING IN THE
COCKTAILS RIGHT AWAY?
YES. AND WE'LL HAVE
DINNER IN AN HOUR.
HELLO, MIKE!
HIYA, BOY.
HEY, MIKE.
WELL, YOU LOOK RESTED.
YES, I AM.
ALMA AND I HAVE PLANNED
YOUR FAVORITE DINNER.
OH, WE'RE STAYING
HOME TONIGHT.
I THOUGH IT WOULD BE FUN.
WHY, YES, IT WOULD.

EXCUSE ME WHILE:

I GO AND WASH UP.
BILL, IT'S WONDERFUL
TO SEE YOU.
OH, MIKE.
YOU ARE MY FRIEND.
HELP YOURSELF TO CREAM
AND SUGAR, WON'T YOU, BILL?
ALL RIGHT.
HERE'S YOUR TOBACCO.
THANK YOU.
ISN'T ALMA
THE WORLD'S BEST COOK?
WE'RE LUCKY
TO HAVE HER.
WE ARE.
MIKE WAS VERY LONELY
WITHOUT ME.
WEREN'T YOU, MIKE?
PAT, I KNOW ALL THIS IS AS
DIFFICULT FOR YOU AS IT IS FOR ME.
OH, BUT IT ISN'T, BILL.
I LOVE BEING HERE
WITH YOU.
YOU DO BELIEVE THAT,
DON'T YOU?
I WANT TO.
YOU KNOW THAT.

WHAT ABOUT TALBOT?

HAVE YOU SEEN HIM?

NO.

SURELY,

YOU MUST REALIZE

THAT'S THE MOST IMPORTANT THING

TO GET STRAIGHT BETWEEN US.

I DON'T WANT TO SEE HIM.

DON'T YOU THINK

YOU OWE IT TO HIM

TO TELL HIM:

THAT IT'S ALL OVER?

OR PERHAPS:

IT ISN'T OVER.

OH, YES, IT IS, BILL.

I SWEAR IT.

HE'S TELEPHONED ME

TWO OR 3 TIMES

AND... AND SENT ME FLOWERS.

I HAVEN' ACKNOWLEDGED THEM.

I- I THOUGHT THAT WAS

THE BEST WAY TO HANDLE IT.

PAT, UNTIL YOU GE THIS TALBOT THING

STRAIGHTENED OU ONCE AND FOR ALL,

THERE ISN'T ANYTHING MORE

WE CAN SAY TO EACH OTHER.

BILL!

GOOD AFTERNOON,

MRS. EMERSON.

GOOD AFTERNOON.

WOULD YOU TELL MR. TALBO THAT I'M HERE?

I'M QUITE SURE

HE'S IN.

THANK YOU.

HELLO, DARLING.

HELLO.

MAY I TAKE YOUR COAT?

OH. YES, THANK YOU.

HOW ABOUT A MARTINI?

I DON'T BELIEVE

I FEEL LIKE ONE.

I KNOW I SHOULD HAVE

CALLED YOU.

YES.

LUCY TOLD ME:

THAT BILL WAS BACK.

I MUST SAY:

I WAS SURPRISED...

CONSIDERING EVERYTHING.

HE CAME BACK LAST NIGHT.

AND JUST WHERE:

DOES THAT PUT ME?

I HAVE SOMETHING

I MUST TELL YOU.

I FIND OUT I'M STILL

IN LOVE WITH BILL.

I'M SORRY.

THAT'S PERFECT.

YOU MESS UP MY LIFE,

AND YOU SAY:

YOU'RE SORRY.

I HAPPEN TO HAVE ARRANGED TO

DIVORCE MY WIFE FOR YOUR SAKE.

I SUPPOSE IT NEVER OCCURRED TO YOU THA SOMEONE COULD SAY A THING AND MEAN IT.

WELL, HOW DO YOU THINK I

FEEL NOT SEEING YOU FOR DAYS?

THERE'S SOMETHING

BEHIND ALL THIS.

OH, NO!

NO, THERE ISN'T.

YOU MUST BELIEVE THAT.

I LOVE BILL.

I ALWAYS WILL.

PAT, YOU CAN'T MEAN THIS AFTER

ALL WE'VE MEANT TO EACH OTHER.

SO IT WAS JUS AN INTERLUDE WITH YOU.

YES, THAT'S WHAT IT WAS.

YOU DIRTY LITTLE

DOUBLE-CROSSER.

YOU'RE DOING TO ME WHAT YOU DID

WITH ALL THE OTHERS, AREN'T YOU?

YOU DIDN'T THINK
I KNEW ABOUT THEM.
DON'T THINK THAT PEOPLE HAVEN'T HEARD
ABOUT YOUR ROTTEN LITTLE SCANDALS.
THINGS GET AROUND,
YOU KNOW.
YOU'RE NOT A VERY
DISCREET PERSON.
I WISH I-
GET OUT.
I CAN'T FACE HIM.
I CAN'T. I CAN'T.
WHY THE SUITCASE, PAT?
I'M LEAVING, BILL.
MAY I ASK WHY?
YOU WERE RIGHT.
IT WOULDN' HAVE WORKED OUT.
I SHOULD HAVE KNOWN
IT WOULDN'T.
YOU'VE SEEN TALBOT.
YOU'RE STILL IN LOVE
WITH HIM-IS THAT IT?
OH, NO.
I DON'T WAN TO TALK ABOUT IT.
WELL, IF YOU'RE NO STILL IN LOVE WITH HIM,

THEN WHY ARE:

YOU LEAVING?
OH, BILL. YOU CAN' WANT ME TO STAY, CAN YOU?
NOT AFTER-
YOU SAID THE ONLY THING
TO BE STRAIGHTENED OU BETWEEN US WAS
THE TALBOT BUSINESS.
WHAT ABOUT THE OTHERS?
MUCH WORSE.

SURELY YOU KNEW:

ABOUT THEM.
IF YOU DIDN'T,
YOU WERE A FOOL.
DON'T YOU KNOW YOU'VE BEEN THE
LAUGHINGSTOCK OF THIS WHOLE TOWN?
WELL, HELLO, MY DEAR.
HELLO, FREDDIE.

LET ME TAKE:

YOUR COAT.
ALL RIGHT.
I HAVE YOUR ROOM READY.
OH, THAT'S SWEET OF YOU, FREDDIE.
I HOPE I WON'T BE
A NUISANCE.
OH, NONSENSE.
IT'S A ROTTEN
NIGHT OUT, ISN'T IT?
I LIKE THE FOG.
MY, YOU LOOK
PRETTY WELL ALL IN.

SHALL I GET YOU:

SOME TEA?
NO, THANK YOU.
AHH.
NOW THAT I'M HERE,
I DON'T KNOW WHAT TO SAY.
I HAD SO MANY THINGS
TO TELL YOU.
YOU SEE, I'VE LEFT BILL.
THAT ISN'T WHAT I WANTED TO SAY AT ALL.
FREDDIE, IF I WERE
TO TELL YOU-
WAIT A MINUTE.
I BELIEVE I KNOW WHAT YOU WANT TO TELL ME...
KATE.
HOW LONG HAVE YOU KNOWN?
WELL, I SUSPECTED
JUST AFTER THE ACCIDENT,
BUT I TRIED TO PUT SUCH
THOUGHTS OUT OF MY MIND.
AND THEN WHEN YOU CALLED AND
SAID YOU WERE COMING HERE,
OF COURSE, I KNEW.
IT'S ABSOLUTELY UNBELIEVABLE
THAT YOU WOULD DO SUCH A THING.
IT SEEMED MY ONLY CHANCE
FOR HAPPINESS.
BUT YOU WERE NEVER
A LIAR, KATE.

HOW COULD YOU THINK
YOU COULD LIVE A LIE?
I DIDN'T THINK.
I JUST LET IT HAPPEN.
OH, IT WAS
SO SIMPLE AT FIRST.
IT WASN'T GOING
TO HURT ANYBODY.

BUT AFTER:

I'D FOUND OUT HOW...
HOW PA HAD TREATED BILL,
I COULDN'T GO
THROUGH WITH IT.

SHE HURT HIM:

SO TERRIBLY.
HE'LL NEVER FORGET.
NO MATTER WHA I TRY TO DO,

IT WILL ALWAYS:

BE THERE.

WHAT ARE:

YOU GOING TO DO?
I DON'T KNOW.
I WANT TO DO WHA WILL HURT HIM THE LEAST.
TO A MAN LIKE BILL,
THE TRUTH IS THE ONLY WAY.
FREDDIE, WOULD YOU FORGIVE
ME IF I WENT UP TO MY ROOM?
CERTAINLY.
YOU SEE, FREDDIE,
BILL NEVER LOVED ME.
I'VE NEVER
BROUGHT ANYONE HERE BEFORE.
THE ONE TIME THA I WISH I COULD PAIN IS WHEN I'M HERE.
KATIE, DO YOU SUPPOSE
YOU COULD CATCH THIS?
I'LL MISS YOU,
TOO, KATIE.
YOU KNOW THAT.
KATIE!
OH, KATIE.

OH, KATIE, I KNEW
I'D FIND YOU HERE.
THEN YOU KNOW.
YES, I KNOW.
I CAN'T EVEN ASK YOU
TO FORGIVE ME.
I DON'T WANT YOU
TO ASK ME ANYTHING.
I DON'T WANT YOU
TO TELL ME ANYTHING.
YOU'RE ALREADY SUFFERED
SO MUCH FOR BOTH OF US.
OH, BILL. BILL.
EVEN BACK AT THE LIGHTHOUSE
THAT NIGHT, YOU KNEW.

I WAS THE ONE:

WHO DIDN'T.
I WASN'T READY.
OH, YES, I FELL
IN LOVE WITH PAT,

BUT IT WAS:

NEVER RIGHT-
NOT THE WAY THAT WE WERE
ALWAYS RIGHT FOR EACH OTHER.
I KNOW THAT NOW.
OH, KATIE.
LET'S-LET'S FORGE EVERYTHING THAT'S HAPPENED
AS THOUGH WE NEVER
LEFT THE ISLAND.
CAN YOU DO THAT?
OH, KATIE,
I LOVE YOU SO MUCH.