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# The Gay Sisters

By Lenore J. Coffee

DON'T STAND  
HERE. COME ON, COME ON.  
IF YOU'VE NO RESPEC FOR THE DEAD,  
AT LEAST HAVE SOME  
FOR THE LIVING.

**AND NOW YOUR:**

SIGNATURE, PENN.  
OH...  
NO, NO,  
JUST A MINUTE, PENN.  
YOU MUST ASK THEM  
TO WITNESS IT, YOU KNOW,  
AT THE SAME TIME TELLING  
THEM THAT THIS DOCUMENT IS

**YOUR LAST WILL:**

AND TESTAMENT.  
OH, I... I FORGOT.  
THE LAW IS MOST EXPLICIT,  
ISN'T IT, MR. GAYLORD?  
MR. KEITH,  
MR. GIBBON...  
THIS DOCUMEN IS MY WILL,  
AND I WANT YOU TO  
WITNESS MY SIGNATURE.  
YES, SIR.  
I HAVE ASKED YOU ALL  
TO ASSEMBLE HERE...

**NOT ONLY TO SAY:**

GOOD-BYE TO YOU

**BEFORE SAILING:**

FOR FRANCE TONIGHT,  
BUT TO TELL YOU HOW HAPPY  
YOU'VE MADE MY LIFE HERE.  
I SHALL NEVER FORGE YOUR KINDNESS...  
YOUR LOYALTY...  
YOUR DEVOTION.

**MY GRANDFATHER:**

BUILT THIS HOUSE.  
HE BROUGHT HIS BRIDE HERE TO

LIVE IN IT, AS I DID AFTER HIM.  
YOU, BENSON...  
YES, SIR.

**YOU WERE HERE:**

IN MY FATHER'S DAY.  
YES, SIR.  
YOU KNOW HOW A GAYLORD  
HOME IS EXPECTED TO BE RUN.  
YES, SIR.  
I DON'T KNOW WHEN  
I SHALL COME BACK,  
BUT WHEN I DO, I WAN TO WALK IN THE DOOR  
AND FIND EVERYTHING  
EXACTLY AS I LEFT IT.  
FOR 3 GENERATIONS, A STANDARD OF  
PERFECTION HAS BEEN MAINTAINED.  
I EXPECT I TO CONTINUE...

**INTO THE FOURTH:**

GENERATION-  
A GAYLORD HOUSE RUN  
BY GAYLORD SERVANTS

**IN THE GAYLORD:**

MANNER.  
THANK YOU, AND...  
GOOD-BYE.  
GOOD-BYE, SIR.  
GOOD LUCK, SIR.  
I DON'T NEED TO TELL YOU  
TO BE A GOOD GIRL, SUSANNA.  
YOU'RE ALWAYS A GOOD GIRL.  
I SOMETIMES WONDER WHERE A  
GAYLORD GOT SO MUCH GOODNESS.  
EVELYN THE SECOND...  
GROW UP AS BEAUTIFUL  
AS YOUR MOTHER, DARLING,  
AND YOU'LL BE A VERY  
FORTUNATE LITTLE LADY, INDEED.  
OH, SWEETHEART.  
YOU MAY PUT EVELYN AND  
SUSANNA TO BED, NURSE.  
MISS FIONA?

SHE HAS TO STAY UP TO SEE  
ME OFF AND TAKE THINGS OVER.  
YES, SIR.  
COME ALONG, DEAR.  
YOU KNOW, FIONA, YOU'RE  
THE HEAD OF THE HOUSE NOW.  
THIS CALLS FOR A DRINK.  
BENSON, A BOTTLE  
OF PORT, PLEASE-  
THE VINTAGE MY FATHER LAID  
DOWN FOR ME THE DAY I WAS BORN.  
YES, SIR.  
AND TAKE MISS FIONA WITH  
YOU TO THE WINE CELLAR.  
MISS FIONA?  
SHE'S THE HEAD  
OF THE HOUSE NOW.

**WHEN I WAS:**

JUST ABOUT HER AGE,  
MY FATHER WENT OFF TO  
THE SPANISH-AMERICAN WAR,  
AND I WENT DOWN TO  
THE CELLAR WITH BENSON  
FOR A BOTTLE OF PORT LAID DOWN  
THE DAY MY FATHER WAS BORN...  
ONLY I WAS A SON,  
AND FIONA'S A DAUGHTER.  
BUT SHE'S MY SON,  
MR. VAN RENNSAELER.  
SHE'S A GAYLORD,  
THROUGH AND THROUGH.  
THERE IT IS-1887.  
NOW, MISS FIONA, WE'LL  
LAY IT IN ITS CRADLE  
AS GENTLY AS A BABY.  
I'LL DO IT MYSELF.  
GENTLY, NOW.  
I KNOW.  
IT'S A VINTAGE PORT,  
AND A CRUST FORMS  
INSIDE THE BOTTLE,  
AND IF I SHAKE IT,  
IT GETS INTO THE WINE.

SO I WON'T SHAKE IT.  
A GAYLORD IF EVER  
THERE WAS ONE...  
AND A REDHEADED GAYLORD,  
AT THAT!  
IT'S NOT RED.  
IT'S AUBURN.  
THERE YOU ARE,  
BENSON.  
THANK YOU,  
MISS FIONA.  
TO YOU, MY DEAR,  
AND TO ALL THOSE WHO DIED  
SO BRAVELY WITH YOU...  
AND TO ALL OF US WHO ARE  
GOING TO AVENGE THOSE DEATHS.  
AND TO YOU, PENN,

**A SAFE VOYAGE:**

AND A SAFE RETURN.  
SAFETY ISN'T ENOUGH.  
LET'S DRINK TO VICTORY.  
EVEN THOUGH YOUR SAFETY  
MEANS LITTLE TO YOU, PENN,  
YOU'VE CERTAINLY LEF NO STONE UNTURNED  
TO ASSURE THE SAFETY  
OF YOUR LITTLE GIRLS.

**THIS WILL IS AS:**

INDESTRUCTIBLE AS TIME ITSELF.  
GOOD NIGHT, MY DEAR.  
GOOD NIGHT,  
MR. VAN RENNSAELER.  
I HOPE YOU'LL FIND TIME  
TO CALL ON US.

**IT WILL GIVE ME:**

GREAT PLEASURE.  
AND IF YOU SHOULD NEED ME,  
YOU REMEMBER I'M TO TAKE  
YOUR FATHER'S PLACE  
WHILE HE'S GONE.  
NO ONE COULD TAKE MY  
FATHER'S PLACE... UNTIL I DO.

BUT THANK YOU JUST THE  
SAME, MR. VAN RENNSAELER.  
I TOLD YOU-  
THIS IS MY SON.  
WELL, GOOD-BYE, PENN.  
GOOD-BYE, SIR,  
AND THANK YOU.  
GOOD LUCK.  
SIT DOWN, FIONA.  
NO, NOT THERE.  
SIT IN THE CHAIR.  
I SAT IN THAT CHAIR, FIONA, THE  
NIGHT BEFORE MY FATHER WENT TO WAR,  
AND HE TOLD ME SOME THINGS  
THAT I'M GOING TO TELL YOU.  
YOU SEE...  
YOU'RE NOT JUST A SMITH  
OR A JONES OR A BROWN.  
YOU'RE A GAYLORD, AND YOU  
MUST ALWAYS BE A GAYLORD,  
AND YOU MUST NEVER  
SELL THE LAND.  
YOU MEAN NEVER?  
I MEAN NEVER.

**THE LAND IS:**

THE GAYLORD'S RELIGION.  
WE BELIEVE IN IT ALMOST MORE THAN WE BELIEVE IN GOD.  
FIONA, WHEN THE FIRST AMERICAN GAYLORD

**WAS LYING ON:**

HIS DEATHBED,  
HE TOLD HIS FAMILY,  
"NEVER SELL.  
NEVER SELL THE LAND."  
AND HE DIED.

**THAT WAS NEARLY:**

150 YEARS AGO.  
WE STARTED BUYING LAND  
AT THE BATTERY,  
AND WE CONTINUED  
TO BUY LAND.  
WE PICKED UP A FEW PLOTS

ALONGSIDE OF TRINITY CHURCHYARD  
AND ALONG THE COW PATH.  
DO YOU KNOW WHAT THAT COW  
PATH IS CALLED NOW, FIONA?  
NO, FATHER.  
WALL STREET.  
THEN THE GAYLORDS  
WENT ON TO BUY STEEL  
AND MINES AND RAILROADS  
AND WHALING SHIPS.  
THEY GREW RICHER  
AND RICHER.  
THEY WENT TO EUROPE AND TO  
HARVARD... AND TO THE DOGS.

**BUT THEY NEVER:**

SOLD THE LAND.  
AND NOW, FIONA,  
YOU'RE THE GAYLORD WHO'S  
GOING TO CARRY ON IN MY PLACE.  
ALWAYS BE A GAYLORD,  
AND NEVER SELL THE LAND.  
NO, FATHER.  
PROMISE?  
I PROMISE.

**THE CAR:**

IS WAITING, SIR.  
GOOD-BYE, BENSON.  
COME BACK SOON, SIR.  
IT'S TIME TO GO TO BED  
NOW, MISS FIONA.  
I'M MISS GAYLORD, NOW  
THAT MY FATHER IS GONE,  
AND I DON'T NEED ANYONE TO  
TELL ME WHEN TO GO TO BED.  
YES, MISS GAYLORD.  
TELL THE HOUSEKEEPER I'LL  
SEE HER IN THE MORNING.  
YES, MISS GAYLORD.  
THANK YOU, BENSON,  
AND...  
AND GOOD NIGHT.  
THANK YOU,

MISS GAYLORD.  
GOOD NIGHT.  
GENTLEMEN, THIS WILL...  
THIS WILL IS ABSOLUTELY  
INCONTESTABLE.

**WHAT YOU:**

TAKING OUT, JOE?  
GAYLORD ESTATE-  
JUDGE BARROWS' COURT.  
THE WHOLE WORKS?  
1919 TO 1941.  
YOU OUGHT TO PUT THEM  
BEGGARS ON ROLLER SKATES,

**THE WAY THEY GO:**

IN AND OUT.  
YEAH. ALL THESE FILES  
FULL OF LAW,  
AND A GUY CAN'T KEEP THE  
DOGS OUT OF HIS HEDGES.  
BETTER GET PICTURES OF  
THOSE GAYLORD DAMES, OR ELSE.  
YOU KNOW THE ANGLE  
- MOTHER WENT DOWN ON THE LUSITANIA,

**FATHER KILLED:**

IN FRANCE.  
3 LITTLE

**ORPHAN GIRLS:**

AND ONLY A HALF-BILLION BETWEEN THEM,  
SO DON'T COME BACK  
WITHOUT PICTURES!  
LET'S GO.  
DICK, WHERE  
HAVE YOU BEEN?  
I WANT YOU TO MEE THE CLIPPER  
AND SERVE LADY BURTON  
WITH THIS SUBPOENA.  
LADY BURTON?  
OH, NO DICE!  
EVELYN GAYLORD,  
YOU DOPE!



OH, ONE OF  
THE GAY DAMES.

**ARRIVING:**

FROM ENGLAND.

**GOT A HUSBAND:**

IN THE R.A.F.

**HOW AM I GOING:**

TO KNOW HER?

**YOU KNOW:**

THE OTHER TWO.

THEY'LL BE THERE

TO MEET HER.

ALL 3 ARE GOING STRAIGH TO THE COURTHOUSE.

I KNOW...

"LADY BURTON, NOW THAT YOU'VE

SET FOOT AGAIN ON AMERICAN SOIL,

MAY I BE THE FIRS TO SERVE YOUR LADYSHIP?"

I BEG YOUR PARDON.

MISTER, WHERE YOU GO WHEN

YOUR HUSBAND BEATS YOU UP?

IS THIS THE GUY?

THAT'S MY BROTHER.

WHAT IS THIS?

THAT'S

THE GAYLORD CASE.

A CONTINUOUS PERFORMANCE.

CAN YOU IMAGINE WORKING

ON A CASE LIKE THAT?

SURE. YOU COULD RETIRE.

THAT'S WHAT YOU THINK. A

CASE LIKE THAT AIN'T NO CINCH.

SURE. THE FIRST 100

YEARS IS THE HARDEST.

CLEAR THE COURT.

**JUST BECAUSE:**

WE AIN'T THE GAY DAMES

DON'T MEAN YOU CAN

PUSH US ALONG.

NO ANIMALS ALLOWED.

NAZIS, THAT'S WHA YOU ARE-NAZIS!  
MR. GIBBON, AREN'T YOU THE  
LAWYER IN THE GAYLORD CASE?  
I'VE NOTHING TO SAY  
FOR THE PAPERS.  
ALL WE WANT IS THE GLAMOUR  
OF THE WHOLE STORY BEHIND IT.  
SORRY.  
NOW, YOUR HONOR, AS  
YOU KNOW, THIS IS IN THE MATTER

**OF THE WILL OF:**

THE LATE PENN GAYLORD,  
AND I AM THE PROPONEN OF THAT WILL.  
THIS CASE WAS ORIGINALLY  
IN THE SURROGATE COURT,  
BUT BECAUSE OF ITS  
EXCEPTIONAL CIRCUMSTANCES,  
IT WAS TRANSFERRED  
TO THIS COURT,  
WHERE IT WAS BEING HEARD  
BEFORE YOUR HONOR'S  
DISTINGUISHED PREDECESSOR,  
JUDGE McCARTHY,  
WHOSE UNTIMELY DEATH  
HAS BEREAVED US ALL.

**WHEN DID:**

PENN GAYLORD DIE?  
IN 1918.  
23 YEARS AGO.  
YES, YOUR HONOR.  
AND YOU'RE STILL TRYING  
TO GET THE WILL PROBATED?  
YES, YOUR HONOR.  
WELL, JUST WHAT HAS HAPPENED  
IN ALL THESE 23 YEARS?  
WHEN PENN GAYLORD DIED, THERE  
IMMEDIATELY APPEARED ANOTHER WILL  
WHICH, IT IS CLAIMED, WAS EXECUTED  
IN FRANCE JUST BEFORE HE DIED.  
SO THERE WAS NATURALLY  
A WILL CONTEST.  
WELL, WAS THERE

A GREAT DIFFERENCE  
BETWEEN THE FRENCH WILL  
AND THE AMERICAN WILL?  
NO, YOUR HONOR, EXCEP THAT UNDER THE FRENCH WILL,  
PENN GAYLORD SET ASIDE  
10% OF HIS ESTATE

**AS A TRUST FUND:**

FOR A CERTAIN CHARITY,  
AND IT'S THAT CHARITY WHICH  
IS FIGHTING TO ESTABLISH

**THE VALIDITY:**

OF THE FRENCH WILL.  
AND WHO REPRESENTS THE PROPONEN OF THE FRENCH WILL HERE?  
THAT IS TO SAY,  
THE CHARITY.  
YOUR HONOR, IT'S I WHO REPRESEN THAT WORTHY INSTITUTION.  
WELL, MR. WHEELER,  
AS THE COUNSEL,  
CAN YOU TELL ME SOMETHING  
ABOUT WHAT THIS CHARITY IS  
WHICH IS FIGHTING  
FOR THIS FRENCH WILL?  
IT'S A SETTLEMENT HOUSE  
FOR WORKING BOYS-  
THE THIRD AVENUE  
NEIGHBORHOOD CLUB.  
MY LEARNED OPPONENT HERE  
HAS BEEN TRYING TO PROVE  
THAT PENN GAYLORD WAS  
SHELL-SHOCKED AND OUT OF HIS MIND

**WHEN HE MADE:**

THE FRENCH WILL,  
WHILE I CONTEND THAT PENN  
GAYLORD HAD AT THAT TIME  
A CLEARER VISION AND A BETTER  
UNDERSTANDING OF HIS FELLOW MEN

**THAN HE HAD:**

EVER HAD BEFORE.  
THANK YOU, MR. WHEELER.  
CONTINUE, MR. GIBBON.

WITH THE ESTATE TIED UP BY THIS CONTEST,  
THE 3 LITTLE GAYLORD ORPHANS  
DIDN'T HAVE ANY MONEY,  
SO WE HAD TO MAKE APPEALS FOR ALLOWANCES  
TO ENABLE THE ORPHANS TO  
FIGHT THIS FRENCH WILL,  
WHICH WE CLAIMED- AND  
STILL CLAIM- IS INVALID.  
WE LOST TWO YEARS IN JUST GETTING THE GUARDIANS APPOINTED  
AND THESE ALLOWANCES  
APPROVED.

**AND ARE THESE:**

THE 3 LITTLE ORPHANS?  
YES, YOUR HONOR.  
MISS FIONA GAYLORD...  
LADY BURTON,  
EVELYN GAYLORD...  
MISS SUSANNA GAYLORD.  
3 LITTLE KITTENS WHO LOST THEIR MITTENS.  
AND NOW, MR. GIBBON,

**WHO HAS BEEN:**

ADMINISTERING THE ESTATE  
ALL THESE YEARS?  
MR. VAN RENNSAELER,  
UNTIL HIS DEATH,  
WHEN I BECAME TEMPORARY ADMINISTRATOR.

**WHAT HAPPENED:**

AFTER THAT?  
THIS SECOND WILL, HAVING  
BEEN EXECUTED IN FRANCE,

**WE HAD TO SEND:**

ATTORNEYS TO FRANCE  
TO TAKE DEPOSITIONS  
AND EXAMINE WITNESSES.  
TWO YEARS WERE LOST IN THAT.  
WELL, THEN  
WHAT HAPPENED?  
ONE OF THE BIG ISSUES, YOUR  
HONOR, WAS WHETHER THE FRENCH WILL  
SHOULD BE INTERPRETED AND PROVEN IN

ACCORDANCE WITH THE LAWS OF FRANCE  
OR IN ACCORDANCE WITH  
THE LAWS OF NEW YORK.  
THE SURROGATE RULED THA THE FRENCH LAWS SHOULD APPLY,  
BUT THE COURT OF APPEALS  
OVERRULED HIS DECISION.

**AND HOW LONG:**

DID THAT TAKE?  
ANOTHER TWO YEARS.  
AND AFTER THE TRIAL COUR WAS REVERSED,  
ALL THAT TESTIMONY WHICH  
HERETOFORE HAD BEEN TAKEN IN FRANCE  
BECAME WORTHLESS  
TO EITHER SIDE.  
AGAIN WE HAD TO ISSUE  
DEPOSITIONS, APPOINT ATTORNEYS,  
FIND THOSE WITNESSES,  
START ALL OVER AGAIN.  
GRANTING ALL THAT,  
WHAT HELD YOU UP  
THIS TIME?  
WHEN WE GO TO FRANCE, YOUR HONOR,  
WE DISCOVERED THAT TWO  
OF OUR PRINCIPAL WITNESSES  
HAD SUDDENLY DISAPPEARED.  
THEY WERE ENGINEERS AND WERE  
SURVEYING IN THE AFRICAN CONGO.

**BY THE TIME:**

THEY CAME BACK-  
ANOTHER YEAR.  
YES, YOUR HONOR, ANOTHER YEAR.  
AND I'D LIKE TO TAKE THIS  
OCCASION TO TELL YOUR HONOR  
THAT THERE WAS NOT A MOMENT'S  
DELAY THAT COULD BE AT ANY TIME  
ASCRIBED TO ANY DILATORY  
TACTICS ON MY PART!  
I WASN'T IMPLYING  
THAT, MR. GIBBON.  
THANK YOU, YOUR HONOR.  
AND THEN,  
JUST AS WE WERE ABOUT TO HAVE THE WILL

ADMITTED TO PROBATE,  
A FRENCH LADY- WELL, WE'LL  
CALL HER A LADY, AT ANY RATE-  
WHO HAD NURSED PENN GAYLORD  
WHILE HE WAS RECOVERING  
FROM SHELL SHOCK  
IN A FRENCH SANITARIUM,  
CLAIMED THAT PRIOR TO HIS  
RETURN TO THE BATTLEFIELD,  
SHE HAD BECOME HIS WIFE.  
IT TOOK 6 YEARS TO  
ELIMINATE HER FROM THE CASE.  
APPARENTLY, NOTHING THA COULD HAPPEN IN A CASE  
FAILED TO HAPPEN  
IN THIS CASE.  
NO, YOUR HONOR.  
SINCE THIS CONTES SEEMS TO BE  
OVER 10%  
OF THE ESTATE,  
DIDN'T IT EVER OCCUR TO  
ANYONE THAT IT MIGHT BE  
SETTLED AMICABLY BETWEEN  
THE HEIRS AND THE CHARITY?  
OH, CERTAINLY,  
YOUR HONOR.  
THERE HAS ALWAYS BEEN  
TALK OF SETTLEMENT.  
AS A MATTER OF FACT,  
ABOUT 4 YEARS AGO,  
WE WERE ON THE VERGE OF  
SETTLEMENT WHEN SOMEONE-  
I KNOW-  
SOMEONE DIED.  
NO, YOUR HONOR,  
NOT THIS TIME.  
BUT, MOST REGRETTABLY, THE  
CHARITY BROKE OFF NEGOTIATIONS  
AND REFUSED TO SETTLE.  
NO, IT WASN'T THE CHARITY  
THAT REFUSED TO SETTLE.

**IT WAS ONE MAN:**

WHO WORMED HIMSELF  
INTO THE CONTROL OF THE CHARITY

- CHARLES BARCLAY.

IT'S HE WHO REFUSED

TO SETTLE.

THE GAYLORD SISTERS HAVE ALWAYS  
BEEN WILLING TO GIVE TO THE CHARITY

THE 10% WHICH THEY MIGHT HAVE

GOTTEN UNDER THE FRENCH WILL,

AND WE'RE WILLING

TO DO IT NOW.

BUT THAT'S NO WHAT THEY WANT.

THEY WANT TO PROLONG THIS

LITIGATION OVER THE QUESTION

OF WHETHER THE FRENCH WILL

WAS VALID OR NOT INDEFINITELY,

AND THE MAN WHO IS BEHIND

THEM IS CHARLES BARCLAY.

AND IF IT HADN' BEEN FOR HIM,

THIS CASE WOULD HAVE

BEEN SETTLED YEARS AGO.

I MUST CAUTION YOU, MISS FIONA,

YOU'LL ONLY COMPLICATE THE CASE.

COMPLICATE IT?

OH, DON'T MAKE ME LAUGH!

IT'S SO COMPLICATED NOW, I LOOKS LIKE A DISH OF SPAGHETTI.

AND JUST HOW DOES MR. BARCLAY

ENTER INTO THE LITIGATION?

HOW DO YOU SUPPOSE A CHARITABLE

ORGANIZATION CAN AFFORD THE SERVICES

OF AN EXPENSIVE LAWYER

LIKE MR. WHEELER?

ONLY BECAUSE MR. BARCLAY

PAYS THE BILLS.

AND WHY DOES MR. BARCLAY

PAY THE BILLS?

BECAUSE MR. BARCLAY WANTS TO BUY

THE GAYLORD HOUSE, TEAR IT DOWN,

AND ERECT IN ITS PLACE A

HIDEOUS MONUMENT TO HIS VANITY

**TO BE KNOWN:**

AS BARCLAY SQUARE.

AND WHY CAN'T MR. BARCLAY

BUY THE GAYLORD HOUSE?

BECAUSE IT'S NOT PART OF THE

ESTATE WHICH IS IN LITIGATION.  
I GOT IT DIREC FROM MY GRANDMOTHER.  
IT BELONGS TO ME... AND A  
GAYLORD NEVER SELLS THE LAND.  
YOUR HONOR,  
IT EMBARRASSES ME  
THAT A CLIENT OF MINE SHOULD  
BE GUILTY OF SUCH MISCONDUCT,

**PARTICULARLY:**

IN YOUR HONOR'S COURT.  
I CAN ONLY ASK YOUR HONOR'S  
INDULGENCE ON THE GROUNDS  
OF THE NERVOUS STRAIN TO  
WHICH SHE'S BEEN SUBJECTED.  
AND AS FOR MR. BARCLAY, EVEN  
IF HE HAS ENGAGED MR. WHEELER  
TO PROTECT HIS INTERES IN THE BOYS' CLUB,  
WHY SHOULDN'T HE INTERES HIMSELF IN THIS CHARITY,  
THE SAME AS HE HAS  
IN SO MANY OTHERS?  
TRIBE!  
MISS FIONA!  
DON'T WAVE  
YOUR HANDS AT ME!  
I WON'T SIT DOWN,  
AND I WON'T KEEP STILL.  
YOUR HONOR, FOR OVER 20 YEARS,  
THIS MESS HAS BEEN GOING ON.  
WE'VE PRACTICALLY  
GROWN UP IN COURT.  
I KNEW WHAT A SUBPOENA WAS  
BEFORE I COULD SPELL "CAT."  
THEY'VE WRITTEN BOOKS ABOUT THIS  
CASE AND TEACH IT AT HARVARD.  
IT'S AN ANNUAL  
PERFORMANCE-  
THE GAYLORD CIRCUS  
IS COMING TO TOWN!  
AND WHO PAYS FOR IT?  
WE DO!  
WE'VE BEEN LIVING ON OUR  
EXPECTATIONS, BORROWING ON THEM...



**UNTIL EVEN:**

THE MONEYLENDERS  
PULL DOWN THEIR BLINDS  
WHEN THEY SEE US COMING.  
IF WE CAN FIND A BUTCHER  
WHO DOESN'T KNOW US,  
WE CAN LAST 3 MONTHS LONGER.

**AND IF THE CASE:**

ISN'T SETTLED BY THEN,  
I'M GOING TO GIVE THE ESTATE  
AWAY TO SAVE MY SALVATION  
AND SHOUT,  
"HALLELUJAH!"  
COME ON,  
LET'S GET OUT OF HERE.  
HALLELUJAH.  
BUT, MISS FIONA...  
HALLELUJAH.  
MISS GAYLORD!  
DON'T STOP.  
HEY!  
STOP THIS ELEVATOR.  
SORRY, LADY, THIS IS  
AN EXPRESS. NO STOPS.  
NO STOPS?  
NOW YOU'VE DONE IT!  
IT'S JAMMED.  
JAMMED?!  
YOU'VE TRAPPED ME.  
IF ANY TRAPPING WAS DONE,  
IT WAS DONE BY YOU.  
WHAT'S THE MATTER?  
THE SAFETY'S JAMMED. I GO A NERVOUS DAME DOWN HERE.  
I'M NOT NERVOUS. ALL RIGHT,  
ALL RIGHT, YOU AIN'T NERVOUS.  
YOUNG MAN, WHEN WAS  
THIS LAST INSPECTED?  
LADY-TRY CLIMBING DOWN ON THE CAGE  
AND SEE WHAT YOU CAN DO WITH IT!

**I NEVER HEARD:**

OF SUCH A THING!  
AS UNPLEASANT AS THIS IS

FOR BOTH OF US, MISS GAYLORD,  
NOW THAT WE'RE  
TRAPPED, AS YOU SAY,  
SUPPOSE YOU LISTEN TO  
A LITTLE COMMON SENSE.  
I HATE COMMON SENSE.  
IT'S SO COMMON.  
- TRY HER NOW!  
- STILL JAMMED!  
THEY'RE  
KILLING US!  
THEY'RE STARTING OUR CASE ALL  
OVER AGAIN WITH A NEW JUDGE.  
YOU HEARD YOUR OWN ATTORNEY  
SAY THAT IT MIGHT TAKE YEARS

**TO SETTLE:**

THE ESTATE.  
NOW, I WANT TO BUY  
THE GAYLORD HOME.  
OVER MY DEAD BODY.  
IF NECESSARY.

**THE GAYLORDS:**

NEVER SELL THE LAND.  
AW, LADY,  
SELL IT TO HIM!  
MR. BARCLAY, WHY ARE YOU  
SO SET ON BUYING OUR HOUSE?  
OH, A WHIM, LADY BURTON. A WHIM OF IRON.  
AND YOU'D BETTER  
PERSUADE YOUR SISTER

**TO MAKE A DEAL:**

WITH ME.

**NOW EASE HER:**

DOWN A BIT!  
THERE WILL BE VERY  
LITTLE LEFT FOR ANY OF YOU

**IF SHE KEEPS ON:**

FIGHTING,  
AND I CAN AFFORD TO KEEP

ON FIGHTING INDEFINITELY.

WELL, I CAN'T.

YOUNG MAN,

**WILL YOU PLEASE:**

LET ME OUT OF HERE?

WHO'S HOLDING YOU?

- OH, FIONA, WHY DON'T YOU

- SHUT UP!

TOM, SHIMMY IT DOWN A BIT! OK!

HOLD IT!

YOU'D BETTER

**GET OVER:**

YOUR STUBBORN,

STIFF-NECKED PRIDE.

LOOK OU SHE DON'T KICK BACK!

YOU MUST REMEMBER

THERE'S BARCLAY PRIDE, TOO, YOU KNOW.

THE GAYLORD GIRLS SEEM

TO BE FINDING THAT OUT.

TRY HER NOW!

OK! SHE'S ACTING

ALL RIGHT NOW!

OK, GO AHEAD-

I'M CLEAR!

WHERE'S YOUR CAR?

SUSANNA,

CALL A TAXI.

JUST A MOMENT!

FOR 6 MONTHS? YOU MIGHT HAVE TO WALK.

I'VE DONE IT BEFORE.

AND I THOUGHT WE HAD

RUINS IN ENGLAND.

I'M COMING,

I'M... COMING.

SASKIA!

WAIT A MINUTE!

NEVER GET ANY RES IN THIS...

SASKIA!

WHEN WE DROVE UP, AUSTIN

WAS IN THE FRONT YARD.

I TOLD YOU TO KEEP

THAT KID INSIDE.

YOU FRIGHTEN HIM,  
FIONA.  
NO, I DON'T.  
HE LIKES IT.  
WHERE DID THE LITTLE  
NIPPER COME FROM?  
SASKIA BROUGHT HIM FROM THE  
COUNTRY. HE'S NO TROUBLE.  
IS TEA READY?  
I DIDN'T HAVE TIME.  
I'LL GIVE YOU 10 MINUTES  
TO BRING TEA HERE.  
YOU HAVE NO HEART. NO, I KNOW  
- ONLY A STOMACH.  
WELL, EVELYN, HOW DOES IT FEEL  
TO BE BACK IN YOUR OLD HOME?  
LOOKS, UH...  
WELL, AT LEAS IT SMELLS THE SAME.  
LIKE THE GAYLORD CASE.  
I DON'T KNOW HOW YOU TWO HAVE STOOD IT.  
BELIEVE ME,  
YOU GET USED TO IT.  
I'M BEGINNING  
TO WONDER IF THEY EVER

**SETTLE CASES:**

IN THIS COUNTRY.  
GIG!  
OH, GIG! I SLIPPED AWAY  
AS SOON AS I COULD.

**HOW LONG DO WE:**

**HAVE TO KEEP ON:**

MEETING IN THE PARK  
LIKE THIS?  
WELL, UNTIL I TELL FIONA  
THAT I KNOW YOU.  
SAY, ARE YOU  
AFRAID OF HER?  
A LITTLE.

**WHAT MAKES HER:**

SO FEROCIOUS?

SHE'S HAD PLENTY TO SPOIL  
HER DISPOSITION-  
ALL THESE YEARS FIGHTING TO GET ENOUGH MONEY FOR US TO LIVE ON.  
HOW'D YOUR WORK GO  
TODAY, GIG?  
I COULDN'T PAINT A LICK,  
AND NO WONDER-  
TRYING TO TURN OUT THE POPULAR  
CLAPTRAP THE ART DEALERS WANT.  
I KEPT PAINTING AND PAINTING  
UNTIL I WAS READY TO DROP.  
THEN I HATED MYSELF  
AND ALL ART FOR TRYING  
TO HIT SOMETHING  
NO ONE LIKE ME CAN HIT.  
SUSANNA, IF I SHOULD ASK  
YOU TO MARRY ME, DON'T.  
NONSENSE! I LOVE YOU.  
I'D SNAP AT THE CHANCE.  
ASK ME.  
OH, I'M CHARMING AND BOLD  
- GOOD COMPANY NOW.  
I SAY THINGS YOUR OTHER  
FRIENDS DON'T TALK ABOUT.  
YOU FEEL THAT I'M A  
GREAT MAN WHO'S GIFTED-  
OH, AND MODESTY IS YOUR  
GUIDING PRINCIPLE, I SEE.  
ONLY FOOLS ARE MODEST.  
LOOK, SUSANNA...  
I COULDN'T FIT INTO YOUR  
SCHEME OF CIVILIZATION,  
AND I WARN YOU, EVERYTHING YOU  
SEE IN ME NOW WILL BE CHANGED  
IF I MARRY YOU AND TAKE YOU TO LIVE  
IN MY LITTLE CORNER OF THE WORLD.  
A FOUL TEMPER... I'M NOT EVEN  
CIVILIZED, AND I DON'T WANT TO BE.  
I'VE ALMOST KILLED A COUPLE  
OF GUYS IN FITS OF RAGE.  
NO, SUSANNA, DON'T ACCEPT ME IF I ASK YOU TO MARRY ME.  
I SHALL! I SUPPOSE  
YOU HAVE AN ATTIC  
AND A FEW CRUSTS OF BREAD

WE COULD LIVE ON.  
NO, I HAVE A HUGE OLD  
HOUSE ON THE NORTH SHORE,  
AND I COULD MAKE A GREAT DEAL  
OF MONEY... BUT DON'T MARRY ME.  
WILL YOU?  
IS THIS AN OFFER  
OF MARRIAGE?  
YES, CONFOUND YOU!  
DARLING!  
YOU LITTLE FOOL!  
I'VE ALWAYS WANTED  
TO BE KISSED IN THE PARK.  
I'LL TELL FIONA TONIGHT.  
DO IT AGAIN.  
WHY DON'T YOU FIGH BACK? PUNCH HIM IN THE NOSE!  
I- I CAN'T REACH!

**THEN KICK HIM:**

IN THE SHIN!  
OOH!  
WOW!  
COME ON,  
GET UP AND FIGHT!  
YEAH,  
YOU OLD COWARD!  
YOU OLD COWARD!  
WHEN I FIRST SAW YOU, I THOUGH YOU WAS COMING TO HELP ME.  
I DID HELP YOU. I TAUGH YOU HOW TO FIGHT BACK.

**COME ON IN NOW:**

AND WASH YOUR FACE.  
IF HE EVER COMES HERE  
AGAIN, I'LL KNOCK HIS BLOCK OFF!  
WHAT HAPPENED? AUSTIN,  
WHAT HAVE THEY DONE TO YOU?!  
NOW, NOW, DON' CLUCK OVER HIM.  
BUT HE'S HURT!  
HE'S BLEEDING!  
I CAN'T LEAVE HIM ALONE  
FOR ONE MINUTE...  
HA! YOU SHOULD SEE THE  
OTHER GUY. THIS IS THE HERO.  
HE IS WOUNDED,

BUT NOT SLAIN.  
HE WILL LAY HIM DOWN  
AND BLEED AWHILE,

**THEN RISE:**

AND FIGHT AGAIN.  
HUH, AUSTIN?  
YES, MA'AM.

**HOW DO YOU LIKE:**

LIVING IN THE CITY?  
I LIKE THE COUNTRY  
BETTER.  
SO DID I.  
IT'S A TOUGH WORLD.  
YOU GET TOUGH, LIVING IN THE COUNTRY.

**THE COWS LOOK:**

TOO KIND.

**WALKING UP:**

**FIFTH AVENUE:**

**IS LIKE WALKING:**

THROUGH A JUNGLE.  
YOU MEAN, LIONS AND  
TIGERS AND WOLVES?  
MMM,  
WITH CLOTHES ON.  
THERE YOU ARE-  
YOU'RE A NEW MAN.  
YOU MEAN, I CAN GO  
OUT AND FIGHT AGAIN?  
NOT RIGHT AWAY. I'D  
TAKE IT EASY FOR A WHILE.  
WHEW! WHAT FOUL CONCOCTION  
ARE YOU BREWING THERE, SASKIA?  
VEGETABLE SOUP.  
OOH! I NEVER WOULD  
HAVE GUESSED IT.

**IT HAS SPECIAL:**

VITAMINS.

NEVER MIND. I'LL GO.  
GEE, SHE'S SWELL.  
SHE'S GOT NO HEART,  
ONLY A STOMACH.  
SO I CAME DIREC FROM COURT.  
UH, THESE PAPERS OUGH TO BE SIGNED TONIGHT.  
THEY'RE JUST ROUTINE BUT, OF  
COURSE, IF YOU WANT ME TO EXPLAIN-  
NEVER MIND THE PAPERS. IF YOU'RE  
IN THE MOOD FOR EXPLAINING THINGS,  
YOU MIGHT EXPLAIN WHAT YOU MEAN BY HUMILIATING ME IN COURT TODAY.  
NOW, THEN, MISS FIONA, YOU SPEND  
A GREAT DEAL OF TIME IN COURT,  
AND YOU KNOW AS WELL AS I THA A MEMBER OF THE BAR MUST GOVERN  
HIS CONDUCT ACCORDING TO THE  
RULES AND THE ETHICS OF HIS PROF-  
RULES, ETHICS, TRIPE!  
SEE HERE, GIBBON,  
I DON'T KNOW WHAT WAS IN  
THAT SCHEMING MIND OF YOURS  
WHEN YOU MADE THA SLOBBERING SPEECH  
ABOUT CHARLES BARCLAY,  
BUT IT WASN'T ETHICS!  
PLEASE, PLEASE, MISS FIONA.  
I HAD TO APOLOGIZE FOR YOU.  
THAT'S ALL THAT SAVED YOU FROM  
BEING CITED FOR CONTEMPT OF COURT.  
OH, NO, NO, GIBBON.  
YOU HAD SOME OTHER REASON  
FOR THAT COURTROOM MORATORY  
AND I WANT TO KNOW  
WHAT IT WAS!  
WELL, SINCE YOU'VE  
DESCENDED TO PERSONALITIES,  
THIS-THIS DISCUSSION  
IS WITHOUT PURPOSE.  
NO LAWYER COULD SIT SILEN IN COURT WHILE HIS CLIENT MAKES  
SUCH AN UNDIGNIFIED  
AND VIOLENT ATTACK ON A-  
ON A MAN OF CHARLES BARCLAY'S  
POSITION AND IMPOR-  
SO THAT'S IT! WELL, IF YOU'RE  
SO ENAMORED OF MR. BARCLAY'S  
NOBLE MOTIVES, GO AND ASK HIM FOR



A JOB! WE CAN GET ALONG WITHOUT YOU!  
WELL, YOU JUST CAN'T CHANGE  
LAWYERS OVERNIGHT IN A CASE LIKE-  
WHY CAN'T I?  
IT ISN'T DONE.  
WELL, IT'S BEING DONE  
RIGHT NOW!  
YOU SAID YOURSELF WE'D  
PRACTICALLY STARTED  
THIS CASE ALL OVER AGAIN  
WITH A NEW JUDGE!  
IT'S A FINE TIME TO START I ALL OVER AGAIN WITH A NEW LAWYER!

**AS A LAWYER:**

- I'VE LET YOU PILFER THIS ESTATE FOR YEARS,  
LET YOU HAND IN YOUR  
SWINDLING DEMANDS FOR FEES,  
BUT NOW YOU'VE GOT ALL  
YOU'RE GOING TO GET OUT OF US!  
GIBBON, YOU'RE THROUGH!  
TAKE YOUR DIRTY, RED,  
WET FACE OUT OF HERE  
AND KEEP IT OUT!  
GET OUT!  
FIONA!  
IT'S MINE!  
WHO'S THAT?  
MR. GIBBON.  
HE'S OUR LAWYER.  
HA HA! HE WAS YOUR LAWYER. OH.  
WHAT'S ALL THE NOISE  
ABOUT? WHAT'S HAPPENING?  
I SAY, ARE WE  
BEING BLITZED?  
NO, BUT OUR MR. HERSCHELL  
GIBBON WAS JUST BLITZED  
RIGHT DOWN THE FRONT STEPS AND  
INTO THE GUTTER, WHERE HE BELONGS!  
SLIMY TOAD WITH HIS  
LIES AND EVASION,

**SHINING UP:**

TO CHARLES BARCLAY!  
TRYING TO FEATHER

ANOTHER NEST FOR HIMSELF  
AFTER HE'S THROUGH  
FOULING THIS ONE,  
BUT I PUT HIM IN HIS PLACE!  
I TOLD HIM WHAT HE COULD DO!  
TAKE HIS DIRTY, RED, WET FACE OUT OF HERE AND KEEP IT OUT FOR GOOD!  
AND FURTHERMORE,  
I SAID-  
I'M GIG YOUNG.  
YOU, UH, DROPPED THIS.  
GIG, I'M SORRY. THIS  
IS MY SISTER, FIONA.  
GIG YOUNG? AREN'T YOU  
THAT VERY BAD MODERN ARTIST WHO SMELLED UP THE PLACE  
PAINTING A PICTURE OF PAPA?  
RIGHT! FOR THE GAYLORD  
POST OF THE LEGION.  
ANYWAY, YOU...  
KNOW WHAT YOU LIKE.  
THAT WHAT YOU LIKE?  
YES.  
I SUPPOSE YOU'RE  
THE OTHER SISTER.  
I KNOW A GAYLORD  
FACE WHEN I SEE IT-  
TOO MUCH PRIDE AND JUST THE  
LEAST BIT SHORTNESS OF THE CHIN.  
HOW'S ENGLAND?  
FIGHTING BACK.  
SAY, WHAT MAKES ALL YOU  
GAYLORDS SUCH BEAUTIES?  
PERHAPS BECAUSE THE GAYLORD MALES  
WENT SLUMMING ONCE IN A WHILE-  
KEPT VITALITY AND VARIETY  
IN THE FAMILY.  
OH, FIONA,  
WHAT ARE WE GOING  
TO DO NOW?  
WE'LL HAVE TO GET ANOTHER LAWYER.  
OH, WE'LL GET ONE.  
NEW YORK'S CRAWLING  
WITH LAWYERS.  
LET ME SEE. BARTON RUSS? NO,  
HE THINKS HE'S CLARENCE DARROW.

I KNOW-RALPH PEDLOCH.  
HE MIGHT BE JUST THE RIGHT MAN.  
WHY? YEARS AGO, MY DOG BIT HIM.  
WHAT'S THAT GO TO DO WITH-  
WELL, HE KNEW I WAS A  
GAYLORD AND HE DIDN'T SUE ME.  
I'LL CALL HIM UP. BESIDES, HE'S  
SUPPOSED TO BE A GOOD LAWYER.  
YES, BUT WOULD A GOOD  
LAWYER HAVE ANYTHING

**TO DO WITH:**

THIS FAMILY?  
WELL, YOU COULD

**ALWAYS ASK:**

**AND THEY CAN:**

ALWAYS SAY NO.  
I'VE HAD A LOT OF FUN THAT WAY.  
YEAH, I'LL BE YOU HAVE.  
HEH!  
SO, YOU'RE AN ARTIST.  
YOU LOOK MORE LIKE  
A... FULLER BRUSH MAN.  
SO YOU'RE LADY BURTON.  
GO ON. TELL ME  
WHAT I LOOK LIKE.  
INCENDIARY BOMB,  
WITH A MONOCLE.  
HA HA!

**WILL YOU HAVE:**

SOME SHERRY?  
YEAH, IF IT'S NOT TOO STRONG.  
VERY GOOD FACE,  
YOUR SISTER.  
PLENTY OF CHARACTER.  
SOME OF IT'S THE WRONG KIND...  
COURAGE AND...  
STUBBORNNESS.

**WHEN WILL YOU:**

MARRY ME, SUSANNA?

NOW, THERE'S SOMETHING  
I'VE GOT TO TELL YOU.  
NO, DON'T WORRY YOUR SILLY  
LITTLE HEAD ABOUT YOUR HUSBAND.  
YOU KNOW?  
KNOWN ALL THE TIME.  
I WENT TO SCHOOL  
WITH THIS GUY-  
SAYER ALLEN.  
HOW COULD A LIVE  
LITTLE GIRL LIKE YOU  
MARRY A FRUIT PLATE  
LIKE THAT?  
BUT, GIG, WHAT ARE WE  
GOING TO DO?  
LOOK, SUGAR,

**YOU COULD HAVE:**

100 HUSBANDS.

**IT WILL MAKE:**

NO DIFFERENCE TO ME.  
WHAT I WANT I TAKE,  
AND WHAT I TAKE,  
I LOVE.  
WHEN YOU GET RID OF  
THAT HUSBAND OF YOURS,  
YOU'RE GOING TO MARRY ME AND  
HAVE 10 CHILDREN - ALL ARTISTS.  
AND SOMEDAY I'LL BEAT YOU  
AND YOU'LL THROW CHAIRS AT ME  
AND WE'LL GO ON  
BEING JUST FOLKS.  
WELL, I-I'VE TRIED TO GE THE MARRIAGE ANNULLED...

**BUT HE WANTS:**

A GREAT DEAL OF MONEY.  
SUPPOSE I MURDER HIM?  
OH, NO, GIG.  
I WOULDN'T LIKE THE IDEA  
OF WAITING OUTSIDE PRISON.  
PLEASE, GIG,  
YOU'VE FORGOTTEN EVELYN.

**NO ONE FORGETS:**

EVELYN.

LOOK, EVELYN, WHAT'S  
WRONG WITH ME?

I OFFER TO TAKE A WOMAN AWAY  
AND GIVE HER LOVE AND LIFE,  
AND EVERYTHING A WOMAN'S SUPPOSED  
TO DREAM OF, AND WHAT HAPPENS?  
SHE SAYS NO!

I WOULDN'T.

NOBODY ASKED YOU!

YOU KNOW,

I'D QUITE FORGOTTEN

**HOW EXCITING:**

AMERICAN MEN CAN BE.

GIG, DIDN'T YOU TELL ME  
YOU HAD AN APPOINTMENT?

OH, YEAH. I GOT TO TORMEN SOME 57th-STREET ART DEALERS.

GOOD-BYE, SUSANNA,

AND REMEMBER-

I'M NOT A PATIENT MAN.

PLEASE, GIG.

WHAT-EVELYN AGAIN?

WELL, I'LL KISS HER, TOO.

IT'S ALL IN THE FAMILY.

LADIES, I SALUTE YOU.

WELL, GIRLS, AT LAST I

HAVE SOME GOOD NEWS FOR YOU.

IT'S ABOUT TIME.

WE COULD USE SOME.

MR. PEDLOCH'S COMING

RIGHT OVER.

HOORAY FOR THE GAYLORDS!

THERE, YOU SEE?

I'VE BROUGHT YOU LUCK.

DID YOU BRING YOUR

GAS MASK, TOO?

YES, WHY?

PEDLOCH'S GOING TO NEED I WHEN HE OPENS UP OUR CASE.

AND THAT'S WHY

I HOPE TO GET IT OU OF THE COURTS

FOR YOU THIS YEAR.

THAT MEANS YOU'LL TAKE

OUR CASE?

AS A LAWYER, I'M AS HAPPY  
AS A LYNCHING BEE TO GET IT,  
BUT THERE'S ONE THING  
I WANT TO ASK YOU...

WHY DOES CHARLES BARCLAY  
HATE YOU SO?

WELL, I'VE NEVER  
UNDERSTOOD. WHY DOES HE?  
WELL, APPARENTLY, HE'S THE  
MONKEY WRENCH IN THE BUZZ SAW,  
OR THE FLY IN THE OINTMENT,  
OR THE COLORED GENTLEMAN  
IN THE WOODPILE.

IS HE? HOW VERSATILE.  
YOU KNOW, IT MIGHTN' BE A BAD IDEA  
IF YOU HAD A ROUND-TABLE  
CONFERENCE.

YOU KNOW, GET BARCLAY  
AND HIS LAWYERS-  
NO, NO.

FIONA, YOU SEEM TO BE  
ALMOST AFRAID OF BARCLAY-  
AFRAID?! AFRAID OF THA COUNTRY CLODHOPPER?  
THAT... THAT...

ME GO TO HIM?

WHY, IF PAPA WERE ALIVE,  
HE'D BE COMING TO OUR HOUSE-  
TO THE BACK DOOR,  
HAT IN HAND!

WELL, IF YOU FEEL  
THAT WAY ABOUT BARCLAY,  
I'LL HAVE TO SEE WHAT I  
CAN DO WITH GILBERT WHEELER.  
MAYBE I CAN ENLIS HIS SYMPATHIES.  
WHO IS THIS CHARLES BARCLAY WHO, UH,

**MAKES EMOTIONS:**

RUN SO HIGH?  
HE'S A STRANGE MAN-  
STIRRING BIG CAULDRONS  
AND NEVER SPILLING A DROP.  
TELL ME ABOUT HIM.  
OH, HIS IS A BRILLIANT MIND-

A GREAT ORGANIZER'S.  
PERHAPS HE SEES THE WORLD  
WE ONCE LOVED IS ENDING.  
- PERHAPS HE SEES...  
- EVELYN!  
THERE'S NO NEED  
FOR FURTHER DISCUSSION.  
ALL RIGHT, MY DEAR.  
WELL, MISS GAYLORD, THEY CERTAINLY  
TOOK YOU GIRLS FOR A RIDE.  
YES. THEN WE MAY  
HAVE TO WALK HOME.  
OH, I THINK I CAN  
GET YOU A LIFT.  
I'LL GO TO THE DOOR  
WITH YOU.  
THANK YOU.  
GOOD NIGHT, LADIES.  
GOOD NIGHT, MR. PEDLOCH.  
AT LEAST YOU KNOW  
WHAT YOU'RE STEPPING INTO.  
OH... AS LONG AS I'VE  
HEARD ALL THE STORY.  
YOU HAVEN'T FORGOTTEN  
ANYTHING, HAVE YOU?  
NOTHING ESSENTIAL.  
WELL, I THINK  
WE'LL GET SOMEWHERE.  
OH, BY THE WAY,  
JUST A WORD OF WARNING-  
DON'T MAKE GIBBON ANY MORE  
ANGRY THAN HE IS ALREADY.  
YES, I KNOW.  
HE'S A BAD LOSER.  
YES.  
DINNER'S READY.  
I'LL SPREAD  
THE GLAD TIDINGS.  
EVELYN, SUSANNA,  
DINNER.  
COME AND GET IT.  
EAT YOUR HAMBURGER.  
SUSANNA.  
SUSANNA,

YOU'RE IN LOVE.  
HOW DID YOU KNOW?  
BY THAT VACUOUS LOOK  
THE POETS CALL "ECSTATIC."  
FIONA, I'M GOING  
TO MARRY GIG YOUNG.  
MARRY HIM?  
WHY NOT?  
ISN'T THERE STILL

**A LITTLE MATTER:**

OF YOU BEING MARRIED  
TO SAYER ALLEN?  
I'M GOING TO FIX  
THAT UP.

**SAYER ALLEN:**

IS AFTER YOUR MONEY.  
HE'LL NEVER GIVE YOU  
A QUIET ANNULMENT!

**YOU PROMISED ME:**

YOU'D NEVER DRAG THIS THING  
INTO A PUBLIC SCANDAL  
WITH A RENO DIVORCE, SO HOW-  
WELL, AS SOON  
AS THE ESTATE IS SETTLED,  
I'LL BE ABLE TO PAY HIM  
FOR AN ANNULMENT.  
HOW CAN YOU GET AN ANNULMENT?

**IT WAS NEVER:**

A REAL MARRIAGE.

**I LEFT HIM:**

AFTER 4 HOURS.  
WHAT HAPPENED?  
WELL, HE WANTED TO BRING HIS  
MOTHER ALONG ON THE HONEYMOON.  
HA HA HA. I'VE HEARD OF THA - TEA FOR 3, EH?  
BUT, SUSAN-

**DO YOU HAVE:**

TO SPILL EVERYTHING?



I DO THE BEST I KNOW.  
I'M NOT A WAITRESS,  
I'M A COOK.  
WHO SAID YOU WERE?  
I'VE TOLD YOU NOT TO SERVE  
VEGETABLES SWIMMING IN WATER.  
WHAT CAN I DO? VEGETABLES  
ARE MOSTLY WATER, AREN'T THEY?  
YOU CAN POUR IT OFF.  
AND LOSE THE VITAMINS?  
WHAT GOOD ARE VEGETABLES  
WITHOUT VITAMINS?  
I HAVE REALLY NO IDEA. SERVE  
VEGETABLES WITHOUT VITAMINS...  
HA! CHEERY OLD  
BUZZARD, ISN'T SHE?  
FIONA, WHY DO YOU  
PUT UP WITH HER?  
BECAUSE SHE PUTS UP  
WITH ME.  
PASS YOUR GLASS,  
EVELYN.  
WELL! CHATEAU  
LA TOUR 1913?  
HEH! I SEE PAPA'S CELLAR  
IS STILL HOLDING OUT.  
IT'S THE ONE THING  
THE LAWYERS OVERLOOKED.  
FIONA OPENS A BOTTLE  
EVERY NIGHT.  
AH! GOOD GIRL,  
FIONA.  
THIS BELONGS WITH THE  
PARTRIDGE AT THE SAVOY.  
MMM, SO DOES THAT MONOCLE.  
WHEN DID YOU STAR WEARING THAT THING?  
AFTER THE FIRS AIR RAID.  
THE FIRST AIR RAID?  
I DON'T SEE-  
KEEPING A THING LIKE  
THIS WHERE IT BELONGS  
GIVES YOU SOMETHING TO CONCENTRATE ON  
- A GRIP ON YOURSELF.  
HA! I'M SURE YOU DON' KNOW WHAT I'M TALKING ABOUT.

OH, BUT I DO. I WISH I  
HAD SOMETHING LIKE IT.  
WHAT DO YOU NEED TO KEEP  
A GRIP ON YOURSELF FOR?  
GIG...  
EVERY TIME I'M WITH HIM,  
I TURN TO JELLY.  
WELL, I DON'T KNOW  
WHY ANYONE WANTS A HUSBAND,

**BUT IF YOU LOVE:**

GIG YOUNG, SUSANNA...  
HERE'S TO HIM AND YOU.  
WELL!  
AREN'T YOU GOING TO FINISH  
YOUR DINNER, FIONA?  
BETWEEN CHARLES BARCLAY, GIBBON,  
AND SASKIA, I'VE HAD A STOMACHFUL.  
BESIDES, I'VE GOT A LOT OF PAPERS I  
HAVE TO TURN OVER TO PEDLOCH TOMORROW.  
YOU'VE NEVER READ A LEGAL  
PAPER THROUGH IN YOUR LIFE!  
NO, BUT I'M GOING  
TO READ THESE.  
I'M GOING TO SIT IN THE BIG  
CHAIR WITH A BOX OF ASPIRIN,  
A POT OF COFFEE, AND  
MR. WEBSTER'S BESTSELLER,  
KNOWN AS THE DICTIONARY.  
GOOD NIGHT.  
STILL THE SAME OLD  
FIGHTING FIONA.  
IT'S FOR US.  
I WONDER IF WE'RE  
WORTH IT.  
YOU'RE THE BEST JUDGE OF THAT.  
YOU STILL DON'T LIKE ME,  
DO YOU, SUSANNA?  
LOOK, EVELYN,  
YOU'RE MY SISTER-  
OH, DON'T LET THAT STOP  
YOU FROM SPEAKING THE TRUTH,  
ONLY I THOUGHT AFTER 5  
YEARS, YOU MIGHT HAVE CHANGED.

AND I THOUGHT YOU  
MIGHT HAVE CHANGED.  
HAVEN'T I?  
DID YOU EVER HEAR  
OF "THE BOUNCE"?  
THE WHAT?  
"THE BOUNCE."  
YOU LOVE SOMEBODY AND SOMETHING...  
SOMETHING SILLY HAPPENS.  
SO YOU THINK YOU'LL FALL IN  
LOVE WITH SOMEONE ELSE, SO,  
JUST TO GET EVEN, YOU BOUNCE  
INTO SOMEBODY ELSE'S ARMS.

**IS THAT WHY YOU:**

MARRIED HAL BURTON?  
HE WAS SECOND CHOICE.  
OH, IT'S WORKED OUT FINE.  
I WAS PROUD OF HIM AND,  
SNOB THAT I AM, PROUD  
TO BE CALLED "LADY BURTON."  
WELL, I'M STILL  
"LADY BURTON"-  
THE KID HERSELF,  
IN PERSON-  
BUT LOVE...  
WHAT DO YOU KNOW  
ABOUT LOVE?  
ENOUGH TO KNOW IT OUGH TO HIT YOU LIKE A BRICK WALL.  
IS THIS FRIEND OF YOURS,  
UH, WHAT'S-HIS-NAME-  
IS HE A GOOD ARTIST?  
YES...  
AND YOU KNOW HIS NAME  
AS WELL AS I DO.  
COULD HE PAIN A PORTRAIT?  
NOT YOURS.  
BECAUSE I WAS THINKING,  
AFTER ALL, I HAVE GOT A TITLE,  
NOT THAT IT MATTERS  
ANYMORE, BUT-HA-  
THERE ARE STILL FOOLS  
WHO ARE IMPRESSED BY IT.  
I THOUGHT HE MIGHT PAINT ME

IN MY AMBULANCE CORPS UNIFORM.  
I COULD SELL IT FOR THE  
SPITFIRE FUND, YOU KNOW-  
PORTRAIT OF LADY BURTON,  
BY GIG YOUNG.  
THAT IS HIS NAME,  
ISN'T IT?  
LOOK, EVELYN...

**AS FAR BACK:**

AS I CAN REMEMBER,  
EVERYTHING I'VE HAD

**YOU WANTED:**

AND MOST OF THE TIME,  
YOU GOT IT-  
MY FAVORITE TOY,

**THE BOOK:**

I TREASURED,

**THE DOLL:**

I LOVED BEST.  
YOU'RE NOT GOING TO GE GIG YOUNG AWAY FROM ME.  
OH, DON'T BE SO  
RIDICULOUS, SUSANNA!  
CAN'T A MAN PAINT A PORTRAIT OF A  
WOMAN WITHOUT IT LEADING TO SOMETHING?  
NOT WHEN YOU'RE  
THE WOMAN.  
I SAW HOW YOU LOOKED  
AT HIM TODAY.  
I MIGHT HAVE KNOWN SOMETHING  
LIKE THIS WOULD HAPPEN.  
I MIGHT HAVE KNOWN I COULDN' HAVE A LITTLE HAPPINESS  
WITHOUT YOU COMING BACK  
AND SPOILING IT.  
BUT I HAVEN'T DONE  
ANYTHING.  
NO, BUT YOU WILL,  
AND THERE'S NO USE  
TRYING TO STOP YOU!  
SUSANNA.  
YOU SHOULDN'T MARRY

A MAN YOU CAN'T TRUST.  
YES, I KNOW!  
WHEN YOU PUT A CHILD

**IN A CAGE WITH:**

A MAN-EATING TIGER

**AND THE TIGER:**

MAULS THE CHILD,  
YOU SLAP THE CHILD!  
WHY, SUSANNA, YOU CAT.  
AND AFTER THAT,  
MR. BARCLAY,  
I DISASSOCIATED MYSELF

**COMPLETELY:**

FROM THE GAYLORD SISTERS.  
I HEARD THEY FIRED YOU,  
SEVERAL WEEKS AGO.  
THAT'S THE STORY THEY TELL  
AND I HAVEN'T DENIED IT.  
AS A MATTER OF FACT, I  
- I'VE LEANED OVER BACKWARDS  
TO AVOID EMBARRASSING  
THEM IN ANY WAY.  
I'VE EVEN WAITED

**ALL THIS TIME:**

BEFORE COMING TO YOU  
WITH MY PROPOSITION.  
OH? YOU HAVE  
A PROPOSITION?  
I WAS ATTORNEY FOR THE GAYLORD  
SISTERS FOR A GOOD MANY YEARS-  
IN FACT, EVER SINCE  
OLD MR. VAN RENNSAELER DIED.  
YES?

**AND I KNOW:**

A GREAT DEAL MORE  
ABOUT THE GAYLORD SISTERS  
THAN THEY SUSPECT.  
I HAVE NO DOUBT.  
MR. BARCLAY...

SUPPOSE I COULD GIVE YOU  
CERTAIN INFORMATION  
WHICH WOULD ENABLE YOU  
TO BUY THE GAYLORD HOUSE,  
TEAR IT DOWN, AND COMPLETE  
YOUR BARCLAY SQUARE PROJECT?

**YOU HAVE SUCH:**

INFORMATION, MR. GIBBON?  
I HAVE.

AND YOU WISH TO SELL ME  
THAT INFORMATION, MR. GIBBON?  
WELL, "SELL" ISN' EXACTLY THE WORD.  
LET'S SAY I'M WILLING TO GIVE YOU  
THESE FACTS IN RETURN FOR A FAVOR.  
OH, I SEE.

WELL, MR. GIBBON, BEFORE I  
ASK YOU WHAT THAT FAVOR IS,  
I'D WANT TO BE SURE THAT THE  
INFORMATION WAS SOMETHING I COULD USE,  
UH, LEGALLY  
OR ETHICALLY.

MR. BARCLAY, WHAT I KNOW  
CONCERNS A CERTAIN PERSON.

AND IF THAT PERSON FOUND OU THAT YOU'D DISCOVERED THIS SECRE AND WERE IN A  
POSITION  
TO PUBLICIZE IT,  
THAT PERSON WOULD DO ANYTHING  
TO PREVENT SUCH PUBLICITY.  
IT ISN'T A QUESTION  
OF WHAT'S LEGAL OR ETHICAL.  
IT'S A CHANCE TO SETTLE

**THE ESTATE:**

AND TO MAKE HER AGREE  
TO YOUR TERMS-  
MAKE HER AGREE?

WELL, NATURALLY, IT'S  
ONE OF THE SISTERS AND-  
AND YOU DON'T WANT TO  
SELL THE INFORMATION, EH?  
UM... NOT FOR MONEY.

I SEE.

A- AT THE RATE YOUR

HOLDINGS ARE INCREASING,  
YOUR LEGAL STAFF IS  
BOUND TO INCREASE, TOO,  
AND I'D CONSIDER IT A PRIVILEGE  
TO BE ASSOCIATED WITH YOU,  
TO-TO REPRESENT YOU IN SOME OF  
THESE MERGERS YOU'RE UNDERTAKING.  
YES?

BOARDROOM.

MR. GIBBON,  
I'M TERRIBLY SORRY  
OUR DISCUSSION HAS  
TO BE INTERRUPTED,

**PARTICULARLY:**

AT THIS POINT.

NO, NO. I DON'T MEAN  
THAT YOU SHOULD GO-  
THAT IS, IF YOU  
DON'T MIND WAITING.

OH, NOT AT ALL.

GLAD TO.

WELL, SIT DOWN,  
WON'T YOU?

WELL, THANK YOU.

CIGAR, MR. GIBBON?

OH, THANK YOU

VERY MUCH.

AND, UH, IF YOU SHOULD GET THIRSTY...

JUST HELP YOURSELF.

ALL THE COMFORTS  
OF HOME.

I SPEND MANY HOURS  
HERE, MR. GIBBON.

WELL, THIS IS A-

OH... I THOUGHT IT WAS-

I'M SUSANNA GAYLORD.

I SEE...

I'M SORRY. I-

YOU EXPECTED FIONA.

YOU THOUGHT THE MOUNTAIN  
HAD COME TO MOHAMMED.

HMM... I SHOULD HAVE  
KNOWN BETTER.

YES, YOU SHOULD.  
MR. BARCLAY, I'M NOT GOING  
TO TRY TO BE CLEVER WITH YOU.  
I DON'T KNOW HOW.  
YOU SEE, I'M...  
I'M THE STUPID ONE  
OF THE FAMILY.  
WON'T YOU SIT DOWN?  
NO, THANK YOU.  
I- I CAN HANG ON  
TO MY COURAGE BETTER  
STANDING UP.  
AM I SO TERRIFYING?  
NO, NOT YOU-  
FIONA.

**IF SHE KNEW:**

I CAME HERE...  
MR. BARCLAY,  
WON'T YOU SEE  
MY SISTER?  
CERTAINLY. I'D BE DELIGHTED  
TO SEE YOUR SISTER.  
BUT JUST WHAT DO YOU THINK WOULD  
BE ACCOMPLISHED BY MY SEEING HER?  
I'VE MADE HER AN OFFER-  
A VERY GENEROUS ONE.  
IT WAS REFUSED-  
NOT ONCE, BUT 20 TIMES.  
WELL, I...  
I JUST THOUGHT YOU MIGHT COME  
TO SOME SORT OF COMPROMISE.  
COMPROMISE? WHY...  
THAT WOULD MEAN THAT ONE  
OF US WOULD HAVE TO GIVE IN.  
DID YOU THINK IT WOULD BE YOUR SISTER?  
NO.

**YOU THINK:**

IT WOULD BE ME?  
NOT NOW.  
I SEE IT'S HOPELESS.  
YOU AND FIONA WILL



**GO ON FIGHTING:**

TILL THERE'S NOTHING  
LEFT TO THE ESTATE,  
NOTHING LEFT OF OUR  
LIVES, NOTHING LEFT OF US.  
WELL, IT'S A PITY YOUR  
SISTER CAN'T SEE IT THAT WAY.  
I THINK SHE DOES, BUT SHE'S  
TOO PROUD TO CARE.

**I WAS SILLY:**

TO COME HERE. I...  
I JUST THOUGHT THAT...  
I CAN'T TALK TO YOU ABOUT LAW  
OR SELLING THE GAYLORD HOUSE.  
THAT-THAT'S JUST A MUDDLE TO ME.  
ALL I KNOW IS I'M  
- I'M SO UNHAPPY I WISH I WERE DEAD!  
OH, COME NOW,  
MISS SUSANNA.  
THINGS CAN' BE THAT BAD.  
OH, BUT THEY ARE! YOU  
DON'T KNOW WHAT IT MEANS TO-  
TO BE IN LOVE?  
HOW'D YOU KNOW?  
WELL... WHEN A WOMAN  
IS YOUNG AND PRETTY  
AND UNHAPPY,  
IT'S USUALLY LOVE.  
PLEASE, MR. BARCLAY,  
DON'T SMILE.  
I- I CAN'T EXPLAIN ALL  
THE COMPLICATIONS TO YOU,  
NOT WITHOUT A GREAT DEAL  
OF DISLOYALTY...  
BUT THIS MAN-I...  
I LOVE HIM VERY MUCH,  
AND UNLESS THE CASE IS  
SETTLED, I'M GOING TO LOSE HIM.  
YOU MEAN THE SUCCESSFUL CONCLUSION OF  
YOUR... YOUR ROMANCE DEPENDS ON MONEY?  
OH, NO! NO, NO THE WAY YOU MEAN!  
MR. BARCLAY, I...  
I- I CAN'T EXPLAIN

EVERYTHING...

BUT...

**WE GAYLORDS ARE:**

A QUEER LOT.

WE LOVE EACH OTHER,

SOMETIMES WE HATE

EACH OTHER.

THERE'S A WILD STRAIN

OF BLOOD IN US.

SOME OF THE EARLY

GAYLORDS WERE PIRATES.

**SOME OF US ARE:**

PIRATES STILL,

WANTING WHAT ISN'T OURS

AND TAKING IT.

WE'VE BEEN HANDCUFFED

TOGETHER THROUGH THIS LAWSUI LIKE THE MAN WHO WAS

HANDCUFFED TO A CORPSE!

MR. BARCLAY...

IF THE CASE ISN' SETTLED SOON...

MY LIFE'S GOING

TO BE RUINED!

WOULD YOU CARE TO SEE

IF YOUR SISTER'S AT HOME?

OH, THANK YOU.

HELLO?

HELLO? HELLO?

OH, IT'S YOU, AUSTIN.

WHAT?

I'VE BEEN TO THE ZOO.

OH, AT THE ZOO?

WELL, WHERE ARE THEY NOW?

OH. WELL, WELL, IS

MY SISTER FIONA HOME?

WELL-WELL,

GO FIND SASKIA, THEN.

YES, MA'AM. I'LL TELL

HER YOU'RE WAITING.

NO, NO!

DON'T HANG UP, AUSTIN!

HELLO?

AUSTIN! AUS-

OH...  
HE HUNG UP.  
WHO?  
OH, I'VE TOLD THEM NEVER TO  
LET THAT CHILD ANSWER THE PHONE.  
YOUR...  
SISTER'S CHILD?  
EVELYN?  
NO, EVELYN DOESN' HAVE ANY CHILDREN.  
IT'S A LITTLE BOY THAT FIONA  
BROUGHT DOWN FROM THE COUNTRY.  
HE'S BEEN STAYING  
WITH US.  
I SEE.  
WELL, PERHAPS IT WASN' SUCH A GOOD IDEA, AFTER ALL.  
I, UH, ACTED  
ON IMPULSE-  
SOMETHING, I MUST SAY,  
THAT'S RATHER UNUSUAL FOR ME.  
BUT THEN, TEARS CAN  
BE VERY PERSUASIVE.  
WELL, I-I DIDN' MEAN TO CRY.  
I KNOW. THAT'S WHY  
IT WAS SO EFFECTIVE.  
YOU WON'T BE HARD ON THE LITTLE FELLOW?  
HE... HE IS A LITTLE  
CHAP, ISN'T HE?  
HE'S 6.  
6? WHY-WHY,  
THAT'S JUST A BABY.  
IF FIONA HAD BEEN HOME,  
YOU'D HAVE GONE TO SEE HER?  
I MAY YET.  
JUST ONE THING-  
I'D LIKE YOU NOT TO  
MENTION YOUR VISIT HERE.  
OH, I SHAN'T.  
I SHAN'T SAY A WORD.  
YOU KNOW, HEARING YOU TALK  
ABOUT THIS LITTLE BOY, UH,  
WHAT'S HIS NAME?  
AUSTIN.  
THAT TAKES ME BACK  
TO MY FIRST CIRCUS.

THERE WERE ELEPHANTS AND  
GIRAFFES AND ALL THE REST OF THEM,  
BUT YOU KNOW WHA IMPRESSED ME MOST OF ALL?  
WHAT?  
THE ACROBATS.  
BOY, I USED  
TO DREAM AT NIGH ABOUT WEARING

**SPANGLED PANTS:**

**AND BALANCING:**

ON A TIGHTROPE.  
YES, I WALKED MANY  
A TIGHTROPE SINCE,  
BUT I NEVER GO THE SPANGLED PANTS.  
WELL, GOOD-BYE,  
MISS SUSANNA.  
TRY NOT TO WORRY  
TOO MUCH.  
THANK YOU.  
AFTER ALL, THIS CASE

**MAY BE OVER:**

**MUCH SOONER:**

THAN YOU THINK.  
YOU WERE SAYING,  
MR. GIBBON?  
UH, BEFORE I GO ON,  
MR. BARCLAY,  
PERHAPS I SHOULD POINT OUT THAT MY  
LONG ASSOCIATION WITH THE GAYLORD CASE  
MAKES MY SERVICES  
ALMOST INDISPENSABLE.  
OH, YES, YES.  
OF COURSE.  
BUT BEFORE WE DISCUSS  
THAT, MR. GIBBON...  
I WANT TO BE SURE

**THE INFORMATION:**

YOU WISH TO GIVE ME  
IS REALLY VALUABLE.  
VALUABLE? I'VE ALREADY

TOLD YOU THAT IT-

**AND IT CAN ONLY:**

**BE VALUABLE:**

IF IT'S SOMETHING

I DON'T ALREADY KNOW.

AH, YOU COULDN'T KNOW WHA I HAVE TO TELL YOU. HEH!

WHY NOT?

WELL, IF YOU'D KNOWN IT,

YOU WOULD HAVE USED IT.

PERHAPS,

PERHAPS NOT...

UH, MR. GIBBON, I ASSUME THE

INFORMATION YOU WISH TO GIVE ME

IS OF A SOMEWHAT, UH,

SCANDALOUS NATURE?

IF IT WASN'T, I WOULDN'T BE VERY VALUABLE.

AND WITH WOMEN, SCANDAL AND SEX

ARE NEARLY ALWAYS SYNONYMOUS.

IF WE CAN JUST COME

TO TERMS,

I- I'LL TELL YOU

**WHAT I KNOW:**

AND SAVE ALL THIS

SPARRING ABOUT.

DON'T YOU SEE, MR.

GIBBON, I WANT TO BE SURE

THAT I'M NOT GOING TO PAY FOR

SOMETHING I ALREADY POSSESS.

EVEN YOU, AS A LAWYER, MUS KNOW THAT'S BAD BUSINESS,

**AND I AM A GOOD:**

BUSINESSMAN.

THAT'S WHY

I'VE COME TO YOU.

HAVE YOU COME TO TELL ME THAT FIONA

GAYLORD IS THE MOTHER OF A CHILD?

HOW DID YOU KNOW THAT?

OH, I TOO HAVE WAYS OF

FINDING THINGS OUT, MR. GIBBON.

YOU MEAN TO SAY Y

- YOU'VE HAD THIS INFORMATION,

AND YOU HAVEN' USED IT?  
NO, NOT YET.  
SO YOU SEE, MR. GIBBON,  
YOU'VE COME TO TELL ME  
SOMETHING I ALREADY KNOW.  
JUST A MINUTE,  
MR. BARCLAY!  
AFTER ALL, YOU-YOU  
OWE ME SOMETHING!  
WELL, IF YOU WISH TO SEND ME  
A BILL FOR YOUR TIME WASTED...

**DO YOU KNOW WHY:**

I'M HERE?!  
YES, I THOUGHT WE WEN OVER THAT PRETTY THOROUGHLY.  
OH, NO,  
WE HAVEN'T!  
YOU KNOW VERY WELL THE  
REASON I WAS CHUCKED OFF  
THE GAYLORD CASE WAS  
BECAUSE OF THE WAY  
I SPRANG TO YOUR DEFENSE  
IN JUDGE BARROWS' COURT!  
SURELY, MR. GIBBON, THAT WAS  
YOUR SENSE OF JUSTICE SPEAKING.  
AND WHEN WE DO RIGH FOR RIGHT'S SAKE,  
WE SHOULD NOT EXPEC TO BE REWARDED.  
I DON'T THINK THERE'S  
ANYTHING FURTHER  
TO DISCUSS, MR. GIBBON.  
UH, MR. GIBBON  
IS LEAVING.  
GLAD TO!

**IF YOU SHOULD:**

EVER NEED ME,  
DON'T HESITATE  
TO CALL ME.  
GET ME MR. WHEELER  
ON THE PHONE.  
AUSTIN!  
YES, MA'AM?  
WHAT ARE YOU DOING  
UP THERE?

CHASING A DEER.  
COME ON DOWN.  
PICKED A FINE PLACE  
FOR IT.  
YOU SMELL OF PEANUTS.  
UNCLE GIG TOOK ME

**TO THE ZOO:**

AND WE FED THE BIG

**MONKEY PEANUTS:**

**AND I SORE:**

A GIRAFFE!  
"SAW."  
YES, MA'AM.

**WE HAD POPCORN:**

**AND HOT FRANKS:**

**AND TWO KINDS:**

OF ICE CREAM!

**UNCLE GIG:**

FELT MY MUSCLE.  
HE SAID IT WAS BIGGER  
THAN AN ERSTER!  
"OYSTER."  
YES, MA'AM.  
I SUPPOSE YOU WERE

**CHASING A DEER:**

IN THIS ROOM, TOO.  
YES, MA'AM.  
IT RAN AROUND THE TABLE.  
WELL, YOU HELP ME  
PICK THEM UP.  
YES, MA'AM.  
YOU KNOW, AUNT EVELYN  
GAVE ME A QUARTER,  
BUT UNCLE GIG WOULDN' LET ME SPEND ANY.  
YOU MEAN SUSANNA,  
DON'T YOU?

NO, I MEAN  
AUNT EVELYN-  
THE ONE WHO SAYS "BLIMEY"  
AND CALLS ME "NIPPER."  
WHEN DID YOU STAR THIS "AUNT" BUSINESS?  
IT WAS UNCLE GIG.  
HE SAID IT SOUNDED  
MORE FRIENDLY,  
LIKE WE WAS RELATIONS OR SOMETHIN'.  
AM I A RELATION,  
MISS GAYLORD?  
IN A ROUNDABOUT WAY.

**DO PEOPLE READ:**

THESE BOOKS?  
NO, NOT IF THEY  
CAN HELP IT.  
WHAT DO YOU LIKE  
TO READ-FUNNIES?  
OH, THEY AIN' - I MEAN, THEY ARE NOT VERY GOOD.  
I USED TO LIKE 'EM  
WHEN I WAS LITTLE,  
BUT NOW I LIKE DANIEL  
BOONE AND BUFFALO BILL.  
I REMEMBER BUFFALO BILL  
COMING TO THIS HOUSE-  
TO THIS VERY ROOM.  
YOU MEAN YOU REALLY  
SAW BUFFALO BILL?  
I NOT ONLY SAW HIM,  
HE KISSED ME.

**BUFFALO BILL:**

KISSING GIRLS!  
WELL, I WAS ONLY  
A LITTLE GIRL.

**WHAT DID HE:**

LOOK LIKE?  
DID HE WEAR HIS BIG WHITE  
HAT, HERE IN THIS VERY ROOM?  
YES, HE DID.

**AND DID HE:**



**REALLY HAVE:**

LONG, WHITE HAIR  
DOWN TO HERE?  
OH, YES! OH,  
I REMEMBER IT SO WELL!  
IT WAS A WINTER DAY  
AND PAPA-  
MY FATHER-  
MM-HMM?  
INVITED A LO OF FRIENDS FOR DINNER.  
I WAS SO EXCITED  
TO BE ALLOWED TO COME.  
I RAN DOWN THE STAIRS  
AND WALKED INTO THE ROOM  
AND THERE WAS PAPA,  
AND OVER THERE...  
WAS... BUFFALO BILL.  
OH, HELLO, FIONA.  
HELLO, SUSANNA.  
UM, AUSTIN AND I ARE  
JUST TIDYING UP.  
COME ALONG, AUSTIN. THERE  
ARE A FEW WE DIDN'T GET.  
NOT SO MANY AT A TIME,  
AUSTIN. THEY'RE HEAVY.  
OH, I'M STRONG.  
UNCLE GIG FELT MY  
MUSCLE.  
HE SAID IT WAS BIGGER  
THAN AN ERSTER-OYSTER!

**AND YOU LEARN:**

BY YOUR MISTAKES.  
THAT'S MORE THAN I CAN  
SAY FOR YOUR MOTHER.

**DID YOU KNOW MY:**

MOTHER?  
BEFORE YOU WERE BORN.  
I THINK SASKIA HAS  
YOUR DINNER READY.

**YOU BETTER GO:**

DOWNSTAIRS.  
ALREADY? I KNOW,  
VITAMINS AND VEGETABLES,  
VEGETABLES AND VITAMINS.  
SUSANNA,  
WHAT'S HAPPENED TO YOU?  
NOTHING.  
YOU LOOK DIFFERENT.  
I'VE JUST HAD  
FRESH, PURE AIR.  
FIONA, DO YOU THINK  
THIS CASE MIGHT BE

**SETTLED SOONER:**

THAN WE THINK?  
OH, I KNOW! YOU'VE BEEN  
TO A FORTUNE-TELLER.  
WHAT DID SHE SAY?  
IT WASN'T A "SHE."  
ALL RIGHT,  
WHAT DID HE SAY?  
THAT IT MIGHT BE SETTLED  
SOONER THAN WE THINK.  
HO HO! SUSIE, SUSIE!  
WHAT A GAYLORD!  
I'M SORRY IF I TELEPHONED YOU SO LATE,

**BUT I HAD TO:**

SEE YOU TONIGHT.  
WHAT IS IT?  
IT'S SOMETHING I WAN TO TALK TO YOU ABOUT.

**COME TO:**

THE LIBRARY.  
THEY GOT ME OUT OF BED AN  
HOUR AGO WITH THIS LETTER,  
TELLING ME SOMETHING THAT YOU AS  
MY CLIENT SHOULD HAVE TOLD ME FIRST.  
MISS GAYLORD...  
WHEN I ENTERED THE  
PICTURE AS YOUR ATTORNEY,  
I HAD NO IDEA A SITUATION  
LIKE THIS WOULD EVER ARISE.  
BUT IT HAS, AND

I AM YOUR ATTORNEY.  
AT LEAST,  
FOR THE PRESENT.

**NOW I MUST HAVE:**

THIS WHOLE STORY,  
TRUTHFULLY, FROM  
START TO FINISH.  
NOT NOW.

NOT TONIGHT.

CAN YOU BE AT MY OFFICE THE  
FIRST THING IN THE MORNING?

YES.

VERY WELL.

OF COURSE, I SHOULD  
BE VERY ANGRY WITH YOU,  
BUT YOU'VE GONE THROUGH A GREAT DEAL,  
AND YOU'RE  
A WOMAN.

YES...

THAT'S WHAT GOT ME  
INTO ALL MY TROUBLE.

GOOD NIGHT.

SUSANNA!

EVELYN!

WHAT IS IT?

COME OUT HERE.

EVELYN, EVELYN.

YES, FIONA.

WHAT IS IT,

FIONA?

COME INTO MY BEDROOM, PLEASE.

SISTER HAS A BEDTIME  
STORY TO TELL YOU.

OH, GOOD. I LOVE  
BEDTIME STORIES.

MUST BE IMPORTANT-  
IT IS.

GET INTO BED.

IT'S RATHER CHILLY.

YOU MAY AS WELL KNOW THAT WE'RE GOING  
TO HAVE ONE CHOICE, JUICY SCANDAL  
BREAK OVER OUR HEADS.

**WHAT KIND:**

OF A SCANDAL?  
ABOUT AUSTIN'S MOTHER.  
WHO IS SHE?  
I AM.  
WHO'S  
THE FATHER?  
CHARLES BARCLAY.  
CHARLES BARCLAY?  
NO!  
OH, I WISH  
YOU WERE RIGHT.

**DO YOU REMEMBER:**

WHEN I WAS 21  
AND I SUDDENLY GOT MY  
HANDS ON SOME MONEY-  
THE MONEY THA ENABLED YOU, EVELYN,

**TO GO TO EUROPE:**

AND GET MARRIED?  
YEAH.  
AND THE MONEY THAT GAVE  
YOU YOUR DEBUT, SUSANNA?  
OUR GREAT-AUNT SOPHRONIA  
DIED AND LEFT \$100,000

**TO BE GIVEN ME:**

THE DAY I GOT MARRIED.  
WE WERE STILL LIVING LIKE  
GAYLORDS IN THOSE DAYS,  
AND WE NEEDED THAT MONEY-  
WE HAD TO HAVE IT.  
REMEMBER COUSIN WILLIE, THE PIMPLY-FACED  
KID WHO WAS ALWAYS CRAZY ABOUT ME?  
WELL, I THOUGH I COULD MARRY HIM,  
GIVE HIM \$25,000  
OF THE \$100,000,  
AND CALL IT A DAY.  
I MADE OLD VAN RENNSAELER ADVANCE ME  
THAT MUCH, AND I STARTED FOR VERMONT.  
HEY!

**WHERE DO:**

YOU THINK YOU'RE GOING?  
WOODLAND. ISN' THIS THE WAY?  
NOT OVER THIS BRIDGE.  
HEY!  
HEY, IDIOT!  
DON'T GO BACK  
OVER THAT PAVING-  
NOW LOOK WHAT YOU'VE  
DONE TO MY ASPHALT.  
YOU KNOW THIS IS  
GOING TO HOLD ME UP?  
IF I FINISHED IN TIME, I WAS  
GOING TO GET A BONUS. BUT YOU HA-  
I'M SO SORRY.  
HA HA!  
OH, WHY, THAT'S  
ALL RIGHT.  
IT'S A PRETTY  
LITTLE BRIDGE.  
AND SUDDENLY, HE  
GOT THAT SPANIEL LOOK IN HIS EYES.  
THE WAY SNOOKY USED TO LOOK  
WHEN HE SAW HIS DINNER,  
AND I GOT AN IDEA.

**I TOLD HIM:**

A FANTASTIC STORY  
OF HUNTING FOR A QUIET LITTLE  
PLACE TO STOP FOR A FEW DAYS' REST-  
THAT I WAS JUST RECOVERING  
FROM THE LOSS OF A DEAR ONE,  
AND THAT I THOUGHT TIME,  
THE GREAT HEALER,  
WOULD COME TO MY RESCUE A LITTLE  
QUICKER WITH MOTHER NATURE AT HIS SIDE.  
WELL, HE KNEW JUS THE PLACE FOR ME TO STAY,  
A FARMHOUSE IN THE NEIGHBORHOOD  
WHICH TOOK A FEW PAYING GUESTS.  
BEFORE YOU COULD SAY "KNIFE,"  
HE HOPPED INTO THE CAR BESIDE ME  
TO SHOW ME THE WAY.  
HE TOLD ME SPINNING THE TIRE IN THA HOT ASPHALT HADN'T DONE IT ANY GOOD.  
HE'D CHANGE IT.  
BUT HE DIDN'T WANT ME

STANDING ABOUT IN THE HOT SUN.  
WE WERE VERY CLOSE  
TO THE FARMHOUSE,  
AND THERE WAS A SHORTCU THROUGH THE MEADOW.  
THEN HE GOT THA SPANIEL LOOK AGAIN.  
HE'D HAVE TO CARRY ME  
ACROSS THE BROOK.  
I... SHYLY AGREED.

**HE PROMISED:**

HE'D BE VERY CAREFUL.  
THOSE STEPPING STONES,  
AND ME WITH MY SOFT LITTLE ARMS  
ABOUT HIS STRONG, SUNBURNED NECK,  
AND HIS MANLY HEART POUNDING  
AGAINST THAT HONEST LEATHER JACKET...  
BY THIS TIME,  
I WAS SOLD ON MY IDEA.

**WHY GO CHASING:**

ALL THE WAY UPSTATE  
AFTER PIMPLE-FACED

**COUSIN WILLIE:**

WHEN I HAD A MUCH MORE ATTRACTIVE  
SAP FOR MY PURPOSE CLOSER AT HAND?  
I SAID TO MYSELF, "HE'S JUST A  
COUNTRY BUMPKIN FULL OF ROMANTIC IDEAS.  
"A FEW DAYS OF  
BUCOLIC LOVEMAKING,  
"A FEW MOONLIGHT NIGHTS,  
"AND I'LL HAVE  
A RING ON ONE HAND  
AND AUNT SOPHRONIA'S  
MONEY IN THE OTHER."  
THE EVENINGS I SPEN ON THAT FRONT PORCH

**WITH HIM TRYING:**

TO HOLD MY HAND!  
BUT I WAS FULL OF GIRLISH  
MODESTY AND PLAYED HARD-TO-GET.  
AND IF YOU THINK  
THAT WAS EASY,  
YOU SHOULD TRY TO BE GIRLISH

AND SEDUCTIVE AT THE SAME TIME.  
I WALKED OVER AND SAT DEMURELY  
IN THAT HIDEOUS ROCKING CHAIR,  
WHICH NOT ONLY SQUEAKED,  
BUT HAD HORSEHAIR IN THE SEAT.  
HE ROSE TO THE BAI LIKE A TROUT GOING UPSTREAM.  
HE LEANED OVER THE RAILING  
AND TOOK MY HAND AGAIN.  
AND I WAS ABOUT TO LET HIM KISS ME...  
WHEN THE FARMER'S GRANDDAUGHTER  
CAME OUT AND BROKE THE SPELL.

**I THREW HIM:**

A SOFT AND PLEADING LOOK  
AND ROSE INVITINGLY TO MY FEET, AS  
IF TO SAY THAT THE MOMENT BETWEEN US  
WAS TOO SACRED TO BE  
SHARED WITH ANYONE,

**AND I LURED HIM:**

**OFF THE PORCH:**

**OUT TOWARDS:**

THE APPLE ORCHARD.  
THE SETTING WAS PERFECT.  
A STICKY FULL MOON AND  
ME IN A TRAILING CHIFFON DRESS.  
A STALWART, SILENT HERO  
AT MY SIDE.  
I EXPECTED AT ANY MOMENT TO HEAR AN  
ORCHESTRA STRIKE UP AND  
THE TENOR SING A SOLO.  
YOU KNOW, APPLE BLOSSOMS,  
MOONLIGHT, AND YOU.  
WE WALKED UNTIL I THOUGHT HE WOULDN' HAVE STRENGTH ENOUGH LEFT TO PROPOSE.  
SO I PICKED OUT THE BIGGES AND JUICIEST APPLE TREE  
AND PARKED MYSELF UNDER IT.  
I KNEW THE GREAT MOMEN WAS AT HAND.  
I PUSHED THE GUY ASIDE SO THE MOONLIGH STRUCK MY FACE AT JUST THE RIGHT  
ANGLE.  
AND WHEN HE FINALLY SAID,  
"WILL YOU MARRY ME,"  
I HUNG MY HEAD,

COUNTED 10,  
AND SHYLY WHISPERED, "YES."  
I'LL NEVER FORGET THE STINK  
OF THOSE APPLE BLOSSOMS!  
YOU SHOULD HAVE SEEN ME  
AS A BRIDE.  
I WAS TERRIFIC.

**THE PICTURE:**

OF INNOCENT MAIDENHOOD.  
STANDING WITH RELUCTANT FEE WHERE THE BROOK AND RIVER MEET.  
AND AS FOR MY COSTUME,  
I WENT THE WHOLE HOG.  
WHITE SATIN DRESS,  
MISTY WEDDING VEIL,  
SOMETHING OLD,  
SOMETHING NEW,  
SOMETHING BORROWED,  
AND SOMETHING BLUE.  
I EVEN WORE 3 PETTICOATS  
TO PUT ME IN THE MOOD.  
WITH THE MARRIAGE CEREMONY  
SAFELY OVER,  
I STARTED TO WORK UP  
TO MY BIG ACTING SCENE.  
I HAD LAIN AWAKE NIGHTS  
FIGURING IT ALL OUT.  
WITH CHARLES BARCLAY  
IT WOULD BE SO SIMPLE.  
HE THOUGHT ALL WOMEN  
WERE INNOCENT ANGELS.  
SO I SUDDENLY HAD  
AN ATTACK OF THE "VAPORS,"  
AS OUR VICTORIAN GRANDMOTHERS  
USED TO CALL THEM.  
I MOANED, GASPED,  
AND FLUTTERED.  
I PRETENDED TO BE  
A LITTLE FAINT AND,  
FULL OF APOLOGIES AND REGRETS,  
GOT UP FROM THE TABLE,  
SWAYED WEAKLY,  
AND THEN I-I TOTTERED  
TOWARDS THE STAIRS.



THERE I HESITATED AND DRAPED MYSELF  
OVER THE BANISTER LIKE MONDAY'S WASH.  
I TOOK A PEEK AND SAW THA HE WAS FOLLOWING ME.  
I MADE A BRAVE EFFOR TO RECOVER MYSELF  
BUT SWOONED IN HIS ARMS.  
KATHARINE CORNELL  
COULDN'T HAVE DONE IT BETTER.  
HE CARRIED ME UPSTAIRS  
TO THE BRIDAL SUITE  
AND LAID ME DOWN ON THE BED  
LIKE A LILY AND KNELT BESIDE ME.  
THEN I THOUGHT, "GREAT HEAVENS,  
HOW WILL I GET RID OF HIM?"  
WITH A TERRIFIC EFFORT, I MANAGED TO LE MY EYELIDS FLICKER OPEN AND MURMUR  
FAINTLY  
THAT IF HE'D ONLY GET ME SOME SEL  
VOLATILE FROM THE VILLAGE DRUGSTORE,  
THAT I'D HAD ATTACKS LIKE THIS OCCASIONALLY,  
WHEN MY EMOTIONS WERE DEEPLY STIRRED.  
ONE LAST CONNUBIAL KISS, AND MY  
ROMEO WAS OFF TO THE DRUGSTORE.  
I FIGURED IT WOULD TAKE HIM HALF AN  
HOUR TO GET TO THE VILLAGE AND BACK,  
AND IN THAT TIME, I'D BE  
DRESSED, CHANGED, AND ON MY WAY.

**I GOT THE MONEY:**

OUT OF THE SUITCASE,  
THE RING OFF MY FINGER,  
AND I PUT IT IN AN ENVELOPE WITH A  
LETTER I'D WRITTEN THE NIGHT BEFORE,  
TELLING HIM HE HAD  
A WIFE IN NAME ONLY, AND WHY.  
I MADE THE EXPLANATION  
AS TACTFUL AS I COULD.  
IT WASN'T EXACTLY  
THE SORT OF THING  
AN EAGER BRIDEGROOM IS WAITING  
TO HEAR ON HIS WEDDING NIGHT.  
I WAS JUST READY  
TO SNEAK OUT WHEN-  
IT'S  
\$25,000.  
THAT'S A LOT OF MONEY.

YOU'RE, AH, GOING TO KEEP IT?

YES.

AND YOU'RE GOING TO LET ME LEAVE YOU?

YES.

DIVORCE YOU?

YES.

**BUT YOU SAID:**

**YOU WERE:**

**GOING TO LET ME:**

LEAVE YOU.

I AM.

WHEN?

TOMORROW.

AND DON'T SCREAM.

I'M YOUR HUSBAND.

HA HA HA!

OH, MY DARLING

SPINSTER SISTER,

HOW YOU'VE

BEEN HAD.

OH, EVELYN!

STOP!

BUT CHARLES BARCLAY WILL

NEVER KNOW THAT CHILD IS HIS.

NOW, MY GIRL, LE THAT BE A LESSON TO YOU

NOT TO GO RUNNING AROUND THE COUNTRY

**DECEIVING:**

STRANGE MEN.

DON'T YOU SEE

YOU WRONGED HIM?

**YOU TOOK HIS:**

LOVE AND TRUS AND TRAMPLED

THEM IN THE MUD.

**HE WAS THE:**

**VILLAGE MAID:**

AND YOU'RE THE

CITY SLICKER.

I DON'T SEE THA IT WAS SO WRONG.  
HE GOT \$25,000.  
WAS THAT THE MONEY

**THAT HE USED:**

TO WIN HIS WAY TO  
FAME AND FORTUNE?  
YES.

GRABBED THE GIRL,  
GRABBED THE MONEY,

**WHIRLED AWAY ON:**

A ROLLS-ROYCE

**AND LEFT YOU:**

WITH THE BABY BUGGY.  
NOW, WHY SHOULD YOU TWO  
GET ALL THE EXCITING MEN?  
FIONA, THERE'S SOMETHING

**I OUGHT TO:**

TELL YOU.  
I WONDER HOW BARCLAY  
FOUND OUT ABOUT IT.  
I DON'T KNOW. IT MAY HAVE BEEN GIBBON.

**THAT MAY BE WHY:**

HE THREATENED ME.  
I NEVER THOUGHT OF THAT.  
WELL, HE CAN' PROVE ANYTHING.  
FIONA, WHAT HAVE YOU DONE  
WITH AUSTIN ALL THIS TIME?  
HE'S ONLY BEEN HERE  
3 MONTHS.  
KEPT HIM IN WOODLAND WITH MISS COPELAND.  
OUR OLD NURSE.  
SHE TOOK AUSTIN AS SOON AS HE WAS BORN.  
I MEANT NEVER TO  
SEE HIM AGAIN.  
AS LONG AS I COULD FORGET THE CHILD,  
I COULD FORGET TO WHOM  
THE CHILD BELONGED.  
AND WHATEVER MADE  
YOU BRING HIM HERE?

I HAD TO.  
COPEY DIED.  
THERE WAS NO ONE ELSE I COULD TRUST.

**THE CHILD HAD:**

**TO COME HERE:**

SO THAT I STUMBLED  
OVER HIM AT EVERY TURN.  
THAT FUNNY LITTLE  
FACE PEEKING AT ME,  
REMINDING ME.  
YOU SAY THA I FRIGHTEN HIM.  
WELL, MAYBE I DO. MAYBE  
I WANT TO FRIGHTEN HIM.  
MAYBE I WANT TO KEEP HIM  
AWAY FROM ME, MAYBE I-

**YOU TWO BETTER:**

GO TO BED!  
I'VE GOT A LO OF THINKING TO DO  
BEFORE I FACE PEDLOCH  
IN THE MORNING.  
WOULDN'T IT BE IRONIC IF BARCLAY  
SHOULDN'T ACCEPT HIM AS HIS OWN SON?  
HE'LL NEVER KNOW.  
BUT I TELL YOU I'M WILLING  
TO ACCEPT THE BOY AS MY SON.  
ISN'T THAT ENOUGH?  
MR. CHARLES BARCLAY  
IS WILLING TO SHARE  
THE BOY'S UPBRINGING  
AND TIME WITH HIS MOTHER.

**WE APPRECIATE:**

THAT.  
I KNOW THE CHILD  
IS YOURS.  
IF MISS FIONA GAYLORD  
IS STILL NOT WILLING  
TO ADMIT THA THE CHILD IS HERS,  
THEN MY CLIENT HAS NOTHING LEFT TO DO

**BUT TO:**

GO TO COURT.  
YOU'LL HAVE TO  
PROVE IT FIRST.  
WE WILL PROVE IT, IN COURT,  
AFTER A GREAT SCANDAL.  
AUSTIN ISN'T MY SON  
AND HE ISN'T YOUR SON,  
AND THE WHOLE THING IS  
NONE OF YOUR BUSINESS.  
AS LONG AS MISS GAYLORD IS OPPOSED TO  
ANY COMPROMISE,  
I SUPPOSE WE'LL  
HAVE TO RECONCILE OURSELVES  
TO LITIGATION.  
IF THERE'S ANYTHING TO LITIGATE.  
WE MUST REMEMBER  
THAT CHARLES BARCLAY

**HAS FAILED TO:**

SUPPORT HIS CLAIM.  
NATURALLY. WHATEVER  
WE MAY HAVE IN THE WAY OF PROOF  
WILL BE PRODUCED  
AT THE PROPER TIME.  
THIS IS MY LAS APPEAL TO YOU.  
FROM NOW ON, IF YOU  
DON'T LET REASON DECIDE,  
THERE'LL BE  
NOTHING BUT RUIN

**FOR YOU AND:**

YOUR SISTERS.  
AND IN THE END,  
I'LL GET THE BOY.  
IF YOU'RE  
READY TO GO, CHARLES.  
YES.  
FIONA.  
DON'T DO  
ANYTHING MAD.  
PLEASE.  
GOOD-BYE,  
MR. PEDLOCH.  
GOOD-BYE,

MR. BARCLAY.  
SORRY WE GOT NOWHERE WITH  
THIS DISCUSSION, PEDLOCH.

**GUESS I HAD:**  
THE WRONG IDEA.

**HAPPENS TO:**  
THE BEST OF US.  
I DON'T THINK THEY  
HAVE MUCH TO GO ON.  
I KNOW GILBERT WHEELER. IF HE'D HAD  
A TRUMP CARD, HE'D HAVE PLAYED IT.  
THE ONLY TRICK THEY HAVE  
IS THE ONE FACT THA YOU WERE MARRIED  
TO CHARLES BARCLAY.  
THAT DOESN'T MEAN HE CAN  
PROVE HE'S AUSTIN'S FATHER.  
HE DOESN'T NEED TO.  
WHAT?  
HE ONLY NEEDS TO PROVE  
THAT YOU ARE THE MOTHER.  
I DON' UNDERSTAND.  
WELL, YOU SHOULD KNOW A GREAT DEAL  
ABOUT LAW BY NOW, MISS GAYLORD.  
LEGITIMACY CANNOT BE QUESTIONED  
WHEN A CHILD IS BORN IN WEDLOCK.  
IS THAT CLEAR?  
NO.  
WELL, LET ME  
PUT IT THIS WAY.

**IF YOU ARE:**  
THE MOTHER OF A CHILD,  
AND IF THAT CHILD  
IS BORN DURING A PERIOD  
WHEN CHARLES BARCLAY  
COULD HAVE BEEN ITS FATHER,  
THE COURT, ANY COURT,  
WILL ACKNOWLEDGE HIS CLAIMS.  
I DIDN' KNOW THAT.

**NO ONE EVER:**  
TOLD ME.

COULD CHARLES BARCLAY HAVE  
KNOWN WHEN THE CHILD WAS BORN?

NO.

OR WHERE THE CHILD  
WAS BORN?

NO.

YOU'RE POSITIVE HE HAS NO PROOF  
WHATSOEVER OF THESE ACCUSATIONS?  
HE OR GIBBON?  
POSITIVE.

**IT WOULD BE:**

**IMPOSSIBLE:**

FOR ANYONE TO PROVE ANYTHING.  
THEY WOULD HAVE TO COMB THE RECORDS  
OF EVERY COUNTY SEAT IN THE COUNTRY.  
THEY WOULDN'T EVEN  
KNOW UNDER WHAT NAME THE  
CHILD'S BIRTH  
WAS REGISTERED.

I SEE.

VERY WELL.

I'LL TELEPHONE WHEELER THE  
FIRST THING IN THE MORNING  
AND TELL HIM THE BURDEN  
OF PROOF RESTS ON THEM.  
OUR CASE IS CLEAR.

THERE SHE IS!

HERE, TAKE THIS.

AND ONE THING MORE,  
YOUR HONOR.

AS A DESCENDENT OF PENN  
GAYLORD, THE CHILD AUSTIN MAY,

**UNDER THE TERMS:**

OF THIS WILL,  
HAVE AN INTERES IN THIS ESTATE.  
AND I THINK THAT THE  
PARENTAGE OF THIS CHILD  
SHOULD BE DETERMINED,  
AND THAT HE SHOULD HAVE  
SPECIAL GUARDIANS APPOINTED BY THE  
COURT TO REPRESENT HIS INTERESTS.

AND I MIGHT ADD THA MY CLIENT HAS MADE EVERY EFFOR TO EFFECT AN AGREEMENT  
WITH MRS. FIONA  
BARCLAY THAT WOULD AVOID A PUBLIC HEARING.  
IT HAS BEEN HIS HOPE THAT A  
SETTLEMENT MIGHT BE REACHED.  
THAT WOULD BE VERY DESIRABLE  
IF THERE IS A CHANCE FOR AGREEMENT.  
THERE IS NO POSSIBILITY  
OF THAT, YOUR HONOR.  
THEN MR. WHEELER, YOU MAY  
AS WELL PROCEED WITH YOUR EVIDENCE.  
THEN I'LL CALL THE FIRS WITNESS: MR. FRED SIMMONS.  
YOU SOLEMNLY SWEAR TO SPEAK  
THE TRUTH, THE WHOLE TRUTH,  
AND NOTHING BUT THE  
TRUTH SO HELP YOU GOD?  
I DO.  
WILL YOU GIVE YOUR  
FULL NAME, PLEASE?  
FREDERICK CLAUSSON SIMMONS.  
RESIDENCE?  
WOODLAND, VERMONT.  
OCCUPATION?

**COUNTY CLERK:**

SINCE 1928.  
NOW I'LL ASK IF YOU CAN IDENTIFY  
THIS CERTIFIED PHOTOSTAT.

**THIS IS A COPY:**

OF PAGE 237.  
"REGISTER OF BIRTH,  
FRANKLIN COUNTY, 1935."  
I CALL YOUR ATTENTION TO AN  
ENTRY SHOWING THE BIRTH OF ONE  
AUSTIN COPELAND,  
FEBRUARY 23, 1935.  
WILL YOU READ THA ENTRY TO THE COURT?

**"NAME OF CHILD:**

**"PLACE OF BIRTH:**

WOODLAND, VERMONT.



**"MOTHER'S NAME:**

PENELOPE COPELAND.

**FATHER'S NAME:**

UNKNOWN."

THAT PROVES NOTHING!

CAN YOU TESTIFY THA THAT'S A TRUE COPY

**OF THE ORIGINAL:**

BIRTH CERTIFICATE?

YES, SIR. COPIED IT MYSELF.

OFFER THIS IN EVIDENCE,

EXHIBIT "A".

SO ADMITTED.

ANY CROSS-EXAMINATION?

NO QUESTIONS.

THAT WILL BE ALL,

THANK YOU.

DR. THOMAS BIGELOW.

BUT AM I TO UNDERSTAND,

DR. BIGELOW,

**THAT YOU CAN:**

RECALL THE CASE,

BUT YOU CANNO RECALL THE PATIENT?

WHEN I WAS SUMMONED FROM

NEW YORK FOR THIS CASE,

**I KNEW NOTHING:**

BEYOND THE FAC THAT IT WAS AN EMERGENCY

AT THE MATERNITY HOSPITAL.

I DIDN'T EVEN KNOW THE NAME OF

THE PATIENT AFTER I ARRIVED THERE.

**SHE WAS ALREADY:**

IN THE OPERATING ROOM

AND UNDER COMPLETE

ANESTHETIC WITHIN

**A FEW MOMENTS:**

AFTER MY ARRIVAL.

AS SOON AS I HAD THE

CHILD SAFELY DELIVERED

**AND THE MOTHER:**

RESTING COMFORTABLY,

**I HAD TO RETURN:**

TO NEW YORK.

THE ONLY FACT I CAN TESTIFY TO IS  
THAT I DID DELIVER A MALE INFAN ON THE NIGHT OF FEBRUARY  
23, 1935, AT WOODLAND.

AND WHEN I RECEIVED  
A CHECK FOR MY SERVICES,  
IT WAS SIGNED WITH  
THE NAME OF COPELAND.

THAT IS ALL YOU KNOW, DR. BIGELOW?

THAT IS ALL.

ANY CROSS-EXAMINATION?

NO QUESTIONS.

THANK YOU,

DOCTOR.

MISS IDA ORNER.

I'VE BEEN WITH THE WOODLAND  
HOSPITAL FOR 23 YEARS.

AND IT WAS ON THE NIGH OF FEBRUARY 23, 1935,  
AS THE RECORDS SHOW,  
AND AS I REMEMBER,

**BECAUSE IT WAS:**

THE NIGHT OF THE DAY  
THAT I FIRST TOOK GAS  
IN THE DENTISTS' OFFICE.

OLD DR. OLMSBY,  
STILL PRACTICING.

WELL... A CASE  
CAME IN IN LABOR,  
AND DR. RANSOM SAID  
THERE WERE COMPLICATIONS,  
AND HE'D SENT FOR A  
NEW YORK SPECIALIST.  
AH, DR. BIGELOW, WHO  
JUST LEFT THE STAND.

**DO YOU REMEMBER:**

THE PATIENT?

OH, I SHOULD  
SAY I DO.

WE HAD OUR HANDS FULL WITH THAT REDHEAD.  
WOULD YOU KNOW THE PATIEN AGAIN IF YOU SAW HER?

**I SHOULD:**

SAY I WOULD.

MISS ORNER, WOULD YOU LOOK  
ABOUT THIS COURTROOM AND TELL ME  
IF THE WOMAN WHOM YOU KNEW AS  
PENELOPE COPELAND IS PRESENT?

I'LL DO MY BEST.

I THINK THAT'S HER  
SITTING THERE AT THE TABLE.

ARE YOU SURE?

I'D BE SURER IF  
SHE HAD HER HAT OFF.

MR. PEDLOCH.

WOULD YOU ASK YOUR CLIENT TO  
STAND UP AND REMOVE HER HAT?

THAT'S THE ONE

ALL RIGHT.

THERE COULDN'T BE  
TWO LIKE HER.

I HOPE IT'S ON  
THE LEVEL THIS TIME.

I THINK SHE'S COMING TO NOW, SIR.

THEN WE DON'T NEED  
TO CALL A DOCTOR?

NO, IT'S

ONLY A FAINT.

I'VE HAD LOTS OF EXPERIENCE WITH THEM,  
ESPECIALLY IN BREACH OF  
PROMISE AND DIVORCE CASES.

WELL THEN, I'LL BE GETTING  
BACK TO THE COURTROOM,  
AND YOU'LL CALL ME

IF YOU NEED ME.

YES, SIR.

THANK YOU.

THERE NOW, DEAR.

FEELING BETTER?

I THINK SO.

THERE.

I WONDER,

COULD...

COULD SOMEONE PLEASE  
GET ME SOME BLACK COFFEE?  
WELL, SURE  
THEY COULD,  
AND THE BES THING FOR YOU.  
I'LL GET IT MYSELF.  
PIPING HOT.  
OH!  
AH AH! NOW YOU JUST LIE  
THERE NICE AND COMFORTABLE,  
AND I WON' BE A MINUTE.  
FIFTH AVENUE!

**I THINK:**

THAT'S ENOUGH.  
IF CHARLES BARCLAY  
THINKS HE'S GOING TO  
MARCH IN HERE WITH A COUR ORDER AND TAKE THIS BOY AWAY,  
I'M GOING TO  
SPOIL HIS PLEASURE.  
ONCE YOU GET AUSTIN OU TO GIG'S PLACE, WE'RE SAFE.  
NO ONE WILL EVER  
SUSPECT HE'S THERE.  
I'M GLAD YOU  
THOUGHT OF IT.

**I HOPE GIG:**

LIKES CHILDREN.  
HE LIKES ME.  
HE FELT MY MUSCLE,  
AND HE SAID IT WAS BIGGER THAN AN ER-  
YES, I KNOW.  
ERSTER.  
OYSTER.  
NOW, LISTEN, AUSTIN.  
YOU'RE TO STAY INSIDE  
UNLESS YOU'RE WITH UNCLE GIG,  
AND DON'T TELL  
ANYONE YOUR NAME.  
NO, MA'AM.  
YOU'LL HAVE  
A GOOD TIME THERE,

**MUCH BETTER:**

THAN YOU DO HERE.

**BUT I HAVE:**

A GOOD TIME HERE.

YOU DO?

SURE, I DO.

I LIKE IT FINE.

HURRY UP.

MISS GAYLORD, SASKIA SAYS YOU  
HAVE NO HEART, ONLY A STOMACH.

COME ON.

QUICK! GO OU THROUGH THE COURTYARD.

YOU CAN GET A TAXI

AT THE SIDE STREET.

SASKIA, LET ME GE INTO THE LIBRARY FIRST,  
THEN ANSWER THE BELL.

ARE YOU QUITE SURE YOU'RE

WELL ENOUGH TO SEE US?

OH, I'M ALL RIGHT NOW,

THANK YOU.

I'M SORRY TO HAVE CAUSED

SO MUCH TROUBLE.

I BROUGH MR. BARCLAY

AND MR. WHEELER

WITH ME.

I'M AFRAID WE HAVE SOME

RATHER BAD NEWS FOR YOU.

BAD NEWS IS NOT EXACTLY A  
NOVELTY TO ME, MR. PEDLOCH.

I HAVE A COURT ORDER. FOR MY SON.

I'VE BEEN

EXPECTING THAT.

AND I'VE COME

TO TAKE HIM.

I'VE BEEN

EXPECTING THAT, TOO.

**AND YOU INTEND:**

TO COMPLY WITH IT?

YES.

YES.

YOU'RE GOING TO

LET ME TAKE HIM?

**OF COURSE:**

YOU MAY TAKE HIM...

**IF YOU CAN:**

FIND HIM.

WHERE IS HE?

WELL, YOU SEE, THIS  
IS A VERY OLD HOUSE,

**AS YOU MAY:**

HAVE NOTICED,  
AND WE'RE TERRIBLY  
TROUBLED WITH RATS.  
SO THERE'S A MAN, I  
BELIEVE HE'S CALLED  
THE PIED PIPER OF HAMLIN-YOU  
MAY HAVE HEARD OF HIM.  
AND HE CAME HERE

**AND PLAYED:**

A LOVELY LITTLE TUNE  
ON HIS PIPES.  
AND AUSTIN HEARD HIM AND  
FOLLOWED THE PIED PIPER  
RIGHT OUT OF THE HOUSE  
BEFORE I COULD STOP HIM.

**YOU KNOW HOW:**

LITTLE BOYS ARE.  
OH, I FORGOT. YOU HAVEN'T ANY CHILDREN.  
I HAVE A SON.  
YES?  
YOU REALIZE THA WHAT YOU'RE DOING

**CONSTITUTES:**

CONTEMPT OF COURT?  
BUT I'M  
DOING NOTHING.  
YOU KNOW WHERE THAT CHILD IS.  
NO, NOT A THE MOMENT.  
WHAT ARE YOU GOING TO  
DO ABOUT THIS, PEDLOCH?  
IF I MAY HAVE A FEW MINUTES  
WITH MY CLIENT, ALONE.

I CAME HERE PREPARED TO BE GENEROUS,  
BUT YOU'VE MANAGED  
TO KILL THAT DESIRE,  
ALONG WITH EVERY OTHER DECEN IMPULSE I'VE EVER FELT FOR YOU.  
HATE IS THE THING  
YOU THRIVE ON,  
AND IF THAT'S  
WHAT YOU WANT,  
THAT'S WHA YOU'RE GOING TO GET.  
COME ON.

**YOU KNOW WHERE:**

THAT CHILD IS.  
OF COURSE I DO.  
I'VE BEEN VERY PATIEN WITH YOU, MISS GAYLORD,  
AND I KNOW BY NOW HOW USELESS  
IT IS TO ARGUE WITH YOU.  
SO I'M GOING  
TO BE VERY FRANK.  
I WON'T BE A PARTY  
TO A CONSPIRACY.  
EITHER YOU GET THAT CHILD  
BACK HERE BY TOMORROW,  
OR YOU GET YOURSELF  
ANOTHER LAWYER.

**WHY ARE YOU:**

SO RESTLESS?  
STOP PACING LIKE A TIGER  
IN THE ZOO OR SOMETHING.  
BUT IT'S RATHER NEW  
FOR ME TO HAVE A FAMILY.  
LET ME GET USED TO MY EMBITTERED  
EXISTENCE IN MY OWN WAY.  
WELL!  
ISN'T THAT NECK JUST A WEE BIT TOO LONG?  
IT'S A GIRAFFE'S NECK.  
GIRAFFES HAVE VERY LONG NECKS.  
OH, I SEE.

**DO YOU LIKE:**

TO PAINT, AUSTIN?  
YES, SIR, UNCLE GIG. I DRAW, TOO.  
YOU BET YOU DO!

I'LL TELL YOU  
WHAT WE'LL DO.  
WHAT?  
WE'LL GET A COLOR BOX, AND  
WE'LL PAINT A PICTURE TOGETHER.  
THEN WE'LL HAVE SOME  
REALLY GOOD PAINTINGS, HUH?  
LOOK AT YOUR FACE!  
WHAT'S WRONG  
WITH IT?  
IT'S FILTHY! GO AND WASH  
IT, AND YOUR HANDS, TOO.  
AND MIND YOU,  
GET ALL THE PAINT OFF.  
I WILL,  
AUNT EVELYN.  
WHY DON'T YOU PAY  
YOUR BILLS SOMETIME?  
YOU SHOULD TALK.  
THE GAYLORDS HAVEN' PAID A BILL IN 20 YEARS.  
OH, WE'VE MANAGED  
TO SURVIVE.  
AND SO WILL I.  
WHERE'S MY PORTRAIT?  
I DON'T SEE IT ANYWHERE.

**I PAINTED:**

OVER IT.  
YOU DIDN'T.  
SURE I DID.  
WHY?  
WELL, THERE'S NO USE  
WASTING GOOD CANVAS.

**DID YOU LOSE:**

INTEREST OR, AH,

**DID YOU FIND:**

A BETTER MODEL?

**WHAT DIFFERENCE:**

DOES IT MAKE?

**WHAT AM I:**



BURIED UNDER?

**BROOKLYN BRIDGE:**

ON A FOGGY MORNING.

WELL!

IT'S THE FIRST TIME I'VE  
EVER SEEN THE BROOKLYN BRIDGE

WITH BLUE EYES AND A GAYLORD  
CHIN ON A FOGGY MORNING!

NOSY DAME,

AREN'T YOU?

SO YOU'RE NO GOING TO FINISH IT.

NO.

COWARD.

I'VE MISSED

THOSE SITTINGS, GIG.

**WHY DID:**

YOU STOP?

BECAUSE I DIDN'T INTEND

TO MAKE LOVE TO YOU.

**BUT YOU:**

WANTED TO.

THAT'S MY BUSINESS.

YOU REMEMBER THAT?

DANCE WITH ME?

NO, THANKS.

OH, WELL. YOU'RE PROBABLY

A ROTTEN DANCER, ANYWAY.

YOU KNOW VERY WELL

I'M A GREAT DANCER,

AND I DANCE AS I DO

EVERYTHING ELSE,

WITH DASH, VERVE,

AND ORIGINALITY.

**THAT REMAINS:**

TO BE SEEN.

AUNT EVELYN!

LOOK, AUNT EVELYN.

DIDN'T I WASH QUICK?

YES. YES, AUSTIN,

YOU DID.

A MINUTE LONGER MIGH HAVE BEEN TOO LATE.  
CHARLES BARCLAY, STANDING HERE  
SO SMUGLY WITH HIS COURT ORDER,  
THREATENING ME, TELLING  
ME WHAT HE'S GOING TO DO.  
WELL, I'LL DEFY HIM  
AND THE COURT-  
BLAST THEM ALL TO BLAZES-BU I WON'T SACRIFICE MY PRIDE!  
FIONA, TRY-  
WOODLAND-HOW DID I KNOW HE'D REMEMBER  
WOODLAND? DIGGING UP OLD COPEY.  
IT'S EASY TO SEE  
HOW HE GOT AHEAD.  
I KNOW WHAT I'LL DO.  
THE MOMEN EVELYN GETS BACK-  
SHE WON'T BE BACK.  
WHY NOT?  
IF GIG'S THERE,  
SHE WON'T BE BACK.  
OH, WHAT'S GIG  
GOT TO DO WITH IT?  
OH, FIONA, HOW COULD YOU SEND EVELYN  
OUT THERE, GIVE HER THAT CHANCE?  
HOW COULD YOU, FIONA?  
I DON'T KNOW WHA YOU'RE TALKING ABOUT.  
DON'T YOU KNOW  
SHE'S MAD ABOUT GIG?  
DON'T YOU KNOW SHE'S BEEN  
TRYING TO TAKE HIM AWAY FROM ME

**EVER SINCE:**

SHE CAME HERE?  
GIG AND EVELYN?  
YOU'RE CRAZY.  
NO, I'M NOT.  
SHE'S BEEN SEEING HIM  
ALL THE TIME.  
OF COURSE SHE'S  
SEEN HIM.  
HE COMES HERE TO THE HOUSE, AND HE...  
HOW CAN A NICE, SENSIBLE GIRL LIKE  
YOU IMAGINE SUCH IDIOTIC THINGS?  
IF ANYTHING LIKE THAT HAD BEEN  
GOING ON, I WOULD HAVE SEEN IT.

NO, YOU DON' SEE IT, FIONA.  
ALL I KNOW IS I LOVE GIG  
YOUNG, AND I'VE LOST HIM.  
HELLO.  
YES. YES, EVELYN.  
WHERE ARE YOU? I THOUGH YOU STARTED BACK LONG AGO.  
IT'S WHAT? RAINING?  
WELL, YOU'RE NOT GOING  
TO WALK BACK-OR ARE YOU?  
CLIMATE CAN STAND A LITTLE RAIN.  
YOU'LL BE BACK  
IN THE MORNING?  
NO, I DON'T SEE. IF GIG HAD ANY  
SENSE, HE'D CHASE YOU OUT OF THERE.  
AND YOU NEEDN'T TAKE THA INJURED TONE WITH ME, EVELYN.

**WHAT DO I THINK:**

YOU'RE UP TO?  
WELL, I'D TELL YOU BUT I  
DON'T WANT MY PHONE TAKEN OUT.  
LOOK HERE, EVELYN, I WAN YOU TO COME BACK NOW-  
HELLO?  
HELLO? OPERATOR,  
I WAS CUT OFF. I-OH.  
I'M SORRY, BUT I'M AFRAID YOU'LL  
HAVE TO PUT ME UP FOR THE NIGH OR PUT UP WITH ME,  
WHICHEVER WAY YOU LIKE.  
WE'RE PRETTY  
PRIMITIVE HERE.  
I'M NOT AS CIVILIZED AS I LOOK.  
I'M TIRED.  
IT'S TIME YOU  
NIPPED INTO BED.

**YOU GOING:**

TO BED, TOO?  
NOT YET.  
COME ON. IT'S TIME  
YOU HIT THE HAY.  
GEE, DO I  
HAVE TO, GIG?  
UNCLE GIG.  
HE WANTS ME TO CALL  
HIM GIG. AND I'M BUTCH.

OK, BUTCH.  
OK, GIG. GOOD NIGHT, AUNT EVELYN.  
GOOD NIGHT,  
BUTCH.  
SUSANNA, ARE YOU  
STILL AWAKE?  
SUSANNA, I...  
SASKIA.  
SASKIA!  
SASKIA, I DON'T WANT ANYTHING  
SAID ABOUT THIS TO ANYONE,  
NOT EVEN TO EVELYN.  
IT WAS AN ACCIDENT.  
YES, MISS FIONA.  
ANYONE COULD TAKE AN  
OVERDOSE OF THIS STUFF.  
I DON'T THINK YOU OUGHT TO  
HAVE IT AROUND THE HOUSE.  
I'M ALWAYS READING IN THE  
PAPERS HOW PEOPLE CAN'T SLEEP,  
AND THEN THEY GET UP,  
AND THEN THEY-  
EXACTLY. I'LL THROW  
THE REST OF IT AWAY.  
OH, AND SASKIA,  
STAY RIGHT HERE.  
DON'T LEAVE HER TILL  
I GET BACK HOME.  
YOU'D BETTER  
GO TO BED.  
WHY?  
YOU'RE CRUSHING ME.  
MAKING LOVE TO YOU.  
OH, GIG.  
HOLD ME CLOSE.  
OH, DON'T LET ME TALK.  
DON'T LET ME THINK.  
SOMEONE, LET ME IN!  
GIG! EVELYN!  
IT'S FIONA.  
I'M GLAD  
YOU'RE STILL UP.  
TAXI, YOU CAN WAIT.  
I WON'T BE LONG.

ANYTHING WRONG?

NO.

NO, I THINK EVERYTHING'S  
GOING TO BE ALL RIGHT.

THEN WHAT BROUGHT YOU DOWN HERE?

A TAXI. IN SPITE OF THE  
RAIN, THEY'RE STILL OPERATING.

RAIN?

TORRENTS OF IT. DIDN'T EVELYN TELL YOU?

WE PRACTICALLY HAD TO FORD THE RIVER.

EVELYN, I WANT YOU TO GET YOUR HAT, COAT, AND AUSTIN.

WE'RE GOING BACK

TO TOWN.

WHY CAN'T WE WAIT TILL THE MORNING?

BECAUSE I DON'T TRUST YOU TILL MORNING.

YES. I'LL

WAKE UP AUSTIN.

SO YOU COULDN'T RESIST A  
CHANCE TO PLAY BIG SISTER.

I'VE GOT ANOTHER  
SURPRISE FOR YOU.

YOU'RE GOING BACK TO  
ENGLAND ON THE NEXT CLIPPER.

YOU'LL PERSONALLY  
GUARANTEE THAT?

PERSONALLY.

I SHOULD THINK AFTER THE MESS  
YOU'VE MADE OF YOUR OWN LIFE,  
THAT YOU'D LEAVE  
MINE ALONE.

IT'S NOT YOU I'M  
THINKING OF. IT'S SUSANNA.

WELL, WHY SHOULDN'T YOU  
THINK ABOUT ME?

I'M YOUR SISTER, TOO,  
YOU KNOW. AND I LIKE GIG.

MAYBE I LIKE HIM A LOT.

YOU'VE NO RIGHT TO.

I'VE GOT AS MUCH RIGHT TO AS  
YOU HAD TO MARRY CHARLES BARCLAY.

NOT WHILE YOU HAVE  
A HUSBAND.

THAT'S HITTING  
BELOW THE BELT.

IT'S AN OLD  
GAYLORD CUSTOM.

**WHAT DO I CARE:**

ABOUT YOUR CUSTOMS?  
THAT'S ALL YOU EVER THINK  
ABOUT-THAT AND YOURSELF.  
IT'S AN OBSESSION  
WITH YOU.  
YOU NEVER SEE ANYTHING  
THAT DOESN'T CONCERN YOU.  
IT'S YOUR HOUSE,  
YOUR SON, YOUR PRIDE.

**WHAT DO I CARE:**

ABOUT THAT OR THE ESTATE  
OR YOUR FIGH WITH CHARLES BARCLAY?  
IF YOU WANT TO RUIN YOUR OWN  
LIFE, THAT'S YOUR BUSINESS,  
BUT I WARN YOU,  
FIONA-  
WELL, I GOT HIM UP. HE'S  
SCRAMBLING INTO HIS CLOTHES.  
HA! POOR KID,  
HE WAS HALF ASLEEP.  
I'LL HURRY HIM UP.  
STILL THE SAME OLD  
FIGHTING FIONA.  
SHE'S PRETTY IMPRESSIVE  
WHEN SHE GETS GOING.  
SOMETIMES FORGETS  
THAT I'M A GAYLORD, TOO.  
LET ME SEE, NOW. THIS  
IS WHERE SHE CAME IN.  
I DON'T LIKE  
TO BE INTERRUPTED.  
I'M SLEEPY,  
MISS GAYLORD.  
WELL, YOU CAN

**GO BACK TO BED:**

**AS SOON AS:**

WE GET HOME.

**ARE YOU READY:**

TO GO?  
QUITE.  
PUT HIM TO BED, EVELYN.  
TAKE HIS THINGS.  
RIGHT, GENERAL.  
COME ON, BUTCH.  
MR. PEDLOCH? I HOPE  
I DIDN'T WAKE YOU.  
I JUST WANTED YOU TO KNOW,  
I'VE BROUGHT AUSTIN BACK.  
YES, I'M WILLING  
TO SETTLE WITH BARCLAY.

**GET THE PAPERS:**

DRAWN UP RIGHT AWAY.  
YES, HE GETS  
THE HOUSE, TOO.  
NO. I WON'T WALK OU ON IT THIS TIME.  
SHE'S AWAKE.

**YOU CAN GO:**

TO BED NOW.  
WELL, SUSANNA, NO MORE PALE  
CHEEKS OR RED EYES FOR YOU.  
THE GAYLORD CASE  
IS FINISHED.  
FINISHED?  
I DON'T SEE-  
I'LL TELL YOU ALL  
ABOUT IT IN THE MORNING.  
FIRST THING FOR YOU TO DO  
IS GET A GOOD NIGHT'S SLEEP  
AND FORGET ALL THIS NONSENSE  
THAT HAPPENED TONIGHT.  
EVELYN AND AUSTIN  
ARE BACK,  
SO YOU NEEDN'T WORRY  
ABOUT THAT ANY LONGER.  
EVELYN CAME BACK?  
YES.  
YOU'RE GIVING IN  
TO CHARLES BARCLAY.

YES.  
FIONA. YOU'RE DOING  
THIS FOR ME.  
I'M DOING I FOR ALL OF US.  
BUT AUSTIN.  
WHAT ABOUT AUSTIN?  
SHH. EVERYTHING'S GOING TO  
BE ALL RIGHT FOR EVERYONE.  
NOW THAT WE HAVE THE  
OTHER SIGNATURES, MISS GAYLORD,  
IT WILL BE NECESSARY

**TO AFFIX YOURS:**

**IN THE PRESENCE:**

OF THESE GENTLEMEN.  
YES. THE LAW IS  
SO EXPLICIT.  
THANK YOU.  
AND NOW, WILL YOU WITNESS IT?  
NOW THIS SETTLES  
THE AGREEMEN TO DISPOSE OF  
THE GAYLORD HOUSE.  
WELL, WITH EVERYTHING  
AS CLEAR-CUT AS THIS,  
IT WON'T TAKE MORE  
THAN A DAY IN COURT.  
JUDGE BARROWS SHOULD BE  
AGREEABLY SURPRISED.  
INDEED HE WILL.  
SO, HE IS MY CHILD.  
AND HOW COULD YOU HATE ME  
AS YOU HAVE, ALL THESE YEARS?  
BECAUSE HE'S  
YOUR CHILD.  
NOW TO THE AGREEMEN ABOUT THE BOY.  
NO. THIS WON'T DO.  
WON'T DO?  
WHEN I AGREED TO A SETTLEMENT,  
I MEANT TO ACKNOWLEDGE PUBLICLY  
THAT BARCLAY WAS  
THE FATHER OF THE BOY.  
I MEANT THAT HE MIGHT VISI HIM AT REASONABLE INTERVALS.  
BUT I THOUGHT, OF COURSE, SINCE



HE'S SO YOUNG, HE'D REMAIN WITH ME.  
I'M ENTITLED  
TO MORE THAN THAT.  
YOU'RE ENTITLED TO NOTHING  
I DON'T CHOOSE TO GIVE YOU.  
I HAPPEN TO HAVE  
MY OWN OPINION ON THAT.

**JUST WHAT DO:**

YOU WANT?  
ONLY WHA THE LAW ALLOWS.  
EQUAL CUSTODY. THE BOY'S TIME  
WILL BE DIVIDED BETWEEN US.  
6 MONTHS WITH YOU,  
6 MONTHS WITH ME.  
HIS SCHOOLING-  
WHAT ABOUT THAT?  
WE'LL ARRANGE THA BETWEEN US.  
AND HIS VACATIONS? WITH  
WHOM DOES HE SPEND THOSE?  
BOTH OF US,  
ALTERNATELY.  
AND IF HE'S ILL...  
WHO DECIDES WHA TREATMENT HE SHOULD HAVE,  
WHAT DOCTOR TO CALL?  
WELL, THOSE ARE SMALL DETAILS  
THAT CAN BE WORKED OUT LATER.  
THERE ARE NO SMALL DETAILS IN A  
CHILD'S LIFE. EVERYTHING'S IMPORTANT.  
BETWEEN TWO PEOPLE  
WHO HATE EACH OTHER,  
WHO ARE ONLY ACCIDENTALLY  
HIS MOTHER AND FATHER.  
DON'T YOU REALIZE  
HE'LL BE HARMED BY IT,  
AND THAT AS HE GROWS OLDER,  
HE'LL BE ASHAMED OF IT?  
I WENT TO SCHOOL WITH TOO MANY  
CHILDREN WHOSE PARENTS WERE DIVORCED  
NOT TO KNOW WHAT IT DID  
TO THEIR LIVES.  
NO, THAT WON'T DO.  
IT WILL HAVE TO DO.  
YOU'RE MISTAKEN.

I'M NOT GOING TO CU THAT CHILD IN TWO.  
YOU CAN'T KEEP HIM  
TO YOURSELF.  
NO, BUT YOU CAN. I MEAN  
TO GIVE HIM UP TO YOU.  
ARE YOU SURE YOU KNOW  
WHAT YOU'RE SAYING?  
QUITE. IF THAT CHILD IS GOING  
TO BEGIN TO HAVE PARENTS,  
LET HIM BEGIN PROPERLY.  
RIGHT NOW, HE DOESN' KNOW HE HAS ANYONE.  
THINK WHAT CONFUSION  
WOULD ENTER HIS MIND  
IF HE WERE SUDDENLY TOLD  
HE HAD A MOTHER AND FATHER  
WHO WOULD DIVIDE HIM  
BETWEEN THEM.  
HOW MUCH BETTER TO BE  
TOLD HE ONLY HAS A FATHER  
WHO WAS WILLING TO DEVOTE ALL HIS  
TIME TO HIS CARE AND UPBRINGING.  
THAT'S YOUR DECISION?  
MY ONLY DECISION. MR.  
WHEELER! MR. PEDLOCH!  
LET'S GET THIS  
OVER WITH.  
SASKIA!  
WHAT IS IT?  
SEND AUSTIN DOWN IMMEDIATELY  
WITH HIS HAT AND COAT.  
ALL RIGHT.  
I'LL SCRATCH OUT THE CLAUSE  
ABOUT DIVISION OF CUSTODY.  
HAVE YOUR CLIEN INITIAL IT.  
AFTER ALL, THE CHILD  
IS YOURS AND MINE.

**I WANT NOTHING:**

THAT BELONGS TO YOU.  
I WISH IT DIDN' HAVE TO BE LIKE THIS.  
I WANT IT THIS WAY, AND  
I STILL WANT TO HATE YOU.  
YOU CAN TAKE YOUR SON,  
TAKE THE GAYLORD HOUSE

AND TEAR IT DOWN STONE BY  
STONE, AND BUILD BARCLAY SQUARE.  
YOU'VE WON.  
AUSTIN, COME HERE.  
AUSTIN, THIS GENTLEMAN  
IS MR. CHARLES BARCLAY.  
HOW DO YOU DO, AUSTIN?  
HOW DO YOU DO, SIR?  
MR. BARCLAY IS GOING TO  
TAKE YOU HOME WITH HIM.  
WHY?  
MR. BARCLAY WILL TELL YOU  
ABOUT EVERYTHING LATER.  
AND NOW, AUSTIN,  
BE A GOOD BOY.  
YES, MA'AM.

**AND DO AS :**

YOU'RE TOLD.  
YES, MA'AM.  
WELL,  
AREN'T YOU GOING?  
COME ALONG,  
YOUNG MAN.  
MISS GAYLORD?  
WHAT IS IT?

**WHEN AM I :**

COMING BACK?  
IT'S NOT VERY POLITE  
TO TALK ABOUT THA WHEN YOUR VISIT HASN' EVEN BEGUN, IS IT?  
NO, MA'AM.  
AUSTIN...  
FIX YOUR COLLAR.  
WELL, I DON'T SUPPOSE  
YOU'LL NEED ME ANYMORE,  
BUT IF THERE'S  
ANYTHING I CAN DO-  
THANK YOU. YOU'VE BEEN  
VERY KIND AND PATIENT.

**ONE THING MORE:**

ABOUT THIS PROPERTY...  
HE'S VERY ANXIOUS TO COMPLETE

THE BARCLAY SQUARE PROJECT.  
BARCLAY SQUARE.

**I PROMISED:**

I'D NEVER SELL.  
LAND WAS OUR RELIGION.  
HA! WE BELIEVED IN IT ALMOST MORE THAN WE BELIEVED IN GOD.  
AUSTIN DIDN'T WANT TO GO, DID HE?  
NO, HE DIDN'T.  
WHY DID YOU SEND HIM AWAY?  
UH, BARCLAY SAYS THAT YOU'RE  
NOT TO BE INCONVENIENCED.  
HE SAYS ANY TIME  
YOU'RE READY-  
I'M READY TO GO NOW.  
IT'S NOT MY HOUSE ANY LONGER,  
IT'S CHARLES BARCLAY'S,  
AND THE SOONER I GET OUT OF IT, THE BETTER.  
I'LL START PACKING  
AT ONCE.

**I NEVER DID:**

LIKE LAW ANYHOW.

**ALL READY:**

FOR THE JUNKMAN.  
THERE WE ARE, THE 3 GRACES.  
MM-HMM. RIGHT UNDER HERE.  
SASKIA!  
SASKIA, COME AND HELP ME  
PACK MY SUITCASES!  
IT'S ALL RIGHT, SASKIA,  
I DON'T NEED YOU NOW.  
ALL RIGHT.  
I'LL ANSWER THE DOOR.  
ANYTHING TO SPEED THE  
DEPARTING GUEST, EH, SUSANNA?  
YOU KNOW I DIDN'T MEAN THAT.  
AFTER ALL, EVELYN IS MY SISTER.  
SHE MIGHT HAVE THOUGHT OF THAT FIRST.  
PAPA'S WINE BOOK.  
I'LL GO DOWN AND SEE  
WHAT'S LEFT.  
MR. GIG YOUNG...

JUST IN TIME TO HELP THE  
GAYLORD GIRLS WITH THEIR PACKING.

**HAVE YOU SEEN:**

THIS PAPER?  
WHAT IS IT?

**IT SAYS:**

LORD BURTON'S DEAD.  
NO.  
YEAH, HIS PLANE CRASHED.  
I THOUGHT THE EMBASSY HAD NOTIFIED HER  
- NOTIFIED EVELYN.  
SHE DIDN'T HEAR  
FROM THEM.  
YOU'D BETTER  
TELL HER.

**I WANT TO TELL:**

YOU SOMETHING.  
I KNOW WHA YOU'RE THINKING.  
YOU DON'T HAVE TO  
LET ME DOWN EASY.  
YOU'D BETTER GO TO EVELYN.  
SHE'S UPSTAIRS PACKING.

**WHY DID YOU:**

DO THAT, SUSANNA?  
IT'S WHERE  
HE WANTED TO GO.  
WHY DIDN'T YOU TELL HIM THAT SAYER  
ALLEN HAD AGREED TO AN ANNULMENT-  
THAT YOU'D BOUGHT HIM OFF,  
THAT YOU WERE FREE?  
SO IS EVELYN FREE.  
SHE'LL NEVER GO BACK NOW.  
LIFE'S LITTLE JOKES.  
FOR 20 YEARS, WE'VE BEEN SAYING, "ONCE  
THE ESTATE IS SETTLED, WE'LL ALL BE HAPPY."  
WELL, THE ESTATE IS SETTLED.  
ARE YOU HAPPY, FIONA?  
DELIRIOUSLY.  
I SHOULDN'T HAVE  
ASKED YOU THAT.

I KNOW WHAT YOU MUST BE FEELING ABOUT AUSTIN.  
YOU'RE SWEET, SUSANNA. YOU'RE  
THE SOFT ONE OF THE FAMILY.  
WHY SHOULD I MISS AUSTIN? HE'S  
NEVER BEEN PART OF MY LIFE.  
I SCARCELY KNOW HIM,  
AND HE SCARCELY KNOWS ME.  
HE'S MUCH BETTER OFF  
WHERE HE IS THAN WITH ME.  
OH, FIONA.  
I MEAN IT.  
SUSANNA, LET'S GO DOWN AND  
DRINK TO THE END OF THE GAYLORDS.  
BUT I CAN'T GO BACK NOW.  
SURE YOU CAN.  
TO WHAT? WHAT IS  
THERE FOR ME?  
WHY SHOULD I?  
YOU HAD A LOT OF FUN  
BEING LADY BURTON.  
IT'S TIME YOU PAID  
SOMETHING FOR IT.  
POOR HAL!  
HE WAS DOING HIS JOB  
- THE ONLY EXCUSE A MAN  
HAS FOR LIVING OR DYING.  
OH, STOP THAT.  
I CAN'T. HE WAS  
MY HUSBAND.  
IT'S THE FIRST TIME  
YOU'VE REMINDED ME OF IT.  
YOU HATE ME.  
I DON'T HATE YOU.  
LISTEN, EVELYN...  
WE'RE ALL LITTLE PEOPLE, TRYING TO  
FIND AND GRAB WHAT HAPPINESS WE CAN.  
WE FIGHT BACK AND LOVE EACH  
OTHER AND WORK AWHILE AND DIE,  
STILL LITTLE PEOPLE.  
BUT ONCE IN A WHILE, ONE OF US  
GETS A CHANCE TO DO SOMETHING.  
LIFE HANDS IT TO US  
ON A PLATTER.  
THIS IS YOUR CHANCE.

DON'T MISS IT.  
GO BACK?  
BUT I'LL BE ALONE.  
WE'RE ALL  
OF US ALONE.  
YOU'LL HAVE SUSANNA.  
YOU LOVED HER ALL THE TIME, DIDN'T YOU?  
LOOK, YOU WERE UNHAPPY, I WAS  
UNHAPPY, SUSANNA WAS UNHAPPY.  
SO WE ALL TRIED TO LOSE OURSELVES BY  
MAKING EACH OTHER A LITTLE MORE UNHAPPY.  
IS THAT ALL IT WAS?  
THAT'S ALL  
IT EVER WAS.  
NOW BE A GOOD GIRL  
AND GET SOME SLEEP.  
ARE YOU GOING?  
YES.

**WHEN ARE YOU:**

COMING BACK?  
AFTER YOU'VE LEFT.  
WOULD YOU KISS ME  
BEFORE YOU GO?  
OF COURSE I WILL.  
SO IT IS GOOD-BYE.  
OH! THAT'S THE LAS OF THE BURGUNDY.  
NOW WE HAVE TO DRINK  
CHAMPAGNE. LET THEM EAT CAKE!  
WHAT ARE YOU DOING  
PERCHED OVER THERE?  
THINKING.  
COME OVER HERE.  
EVERYTHING'S SETTLED.  
THAT'S A GRAND AND  
GLORIOUS FEELING, ISN'T IT?  
NO FEELING LIKE IT.  
THAT'S WHAT I SAY.  
THAT HOLLOW,  
EMPTY FEELING,  
AS IF SOMEONE HAD JUST BORED A  
TUNNEL TO BROOKLYN THROUGH YOU.  
ABSOLUTELY.

**WHAT I NEED IS:**

REOXYGENATION OF THE BLOOD.  
WHAT YOU NEED IS  
ANOTHER DRINK.  
POOR PAPA'S CELLAR.  
NOTHING LEFT OF IT.  
POOR PAPA'S CHILDREN.  
NOTHING LEFT OF THEM.  
WHERE'S EVELYN?  
WHERE ARE THE LITTLE STARS  
AT DAWN, FIONA?  
I DON'T KNOW.  
WHERE'S MY GIRLHOOD  
AND THE TOP OF MY HEAD  
AND THE FIRST INNOCENCE  
OF MY MIND?  
EVELYN IS WEEPING ON THE  
SHOULDER OF MR. GIG YOUNG,  
THE FAMOUS MODERN ARTIST.

**HAVE YOU EVER:**

HEARD OF HIM?  
I'LL STILL TAKE ART BY  
REMBRANDT AND LEONARDO DA VINCI.  
MONA LISA.  
ME, TOO.  
BUT FOR LOVE, IT'S GIG  
ACROSS THE BOARD.  
FIONA, WHAT IS LOVE?  
LOVE? LOVE IS SOMETHING  
YOU CUT OUT OF YOURSELF,

**OR IT MOVES IN:**

AND CUTS YOU APART.  
CAN YOU WALK,  
SUSANNA?  
WALK?  
MMM, THAT STUFF  
PEOPLE DO ON TWO LEGS.  
I'VE HEARD OF IT.  
OH, YOU MEAN WALK.  
LIKE THIS.  
THAT'S IT.  
THANK YOU.



- GOOD NIGHT.  
- GOOD NIGHT, FIONA.  
GOOD NIGHT, LADIES,  
GOOD NIGHT, LADIES  
GOOD NIGHT, LADIES,  
WE'RE GOING TO...  
I DON'T FRIGHTEN YOU,  
DO I, AUSTIN?  
YOU LIKED IT HERE.  
YOU SAID YOU DID.

**YOU SAID:**

YOU LIKED IT FINE.  
"FEEL MY MUSCLE, UNCLE GIG.  
IT'S AS BIG AS AN ERSTER."  
I TAUGHT YOU TO FIGHT BACK,  
DIDN'T I, AUSTIN?  
I WILL LAY ME DOWN AND BLEED A  
WHILE, AND RISE AND FIGHT AGAIN.  
THAT'S THE THING TO DO.  
HA HA HA!  
IF ONLY I...  
I'M SO TIRED.  
BUT I'VE GOT NO HEART, AND YOU  
CAN'T GET TIRED WITHOUT A HEART.  
YOU CAN'T LIVE  
WITHOUT A HEART.  
FIONA.  
SHHH... RIGHT HERE IN THIS VERY  
HOUSE, BUFFALO BILL KISSED ME.  
IT WAS A WINTER'S DAY,  
AND I RAN DOWN THE STAIRS,  
AND WALKED INTO THE ROOM,  
AND THERE WAS PAPA,

**AND OVER THERE:**

WAS BUFFALO BILL, AND...

**WHAT ARE YOU:**

DOING HERE?  
THE DOOR WAS OPEN.  
GET OU OF MY HOUSE.  
OH, NO. IT'S MY HOUSE NOW.  
YOU'RE GETTING OUT.

I'LL GO IN THE MORNING.  
YOU'RE GOING  
TONIGHT-NOW.  
OH, I SUPPOSE YOU'RE  
GOING TO PUT ME OUT.  
YES.  
OOAAH!

**AH OOH OOH:**

OOH HOO!  
OOHMMPH!  
AND DON'T SCREAM.  
I'M STILL YOUR HUSBAND.  
IT'S COLD, AND I HATE COLD WATER!  
HA HA! YOU HATE ANYTHING  
THAT'S GOOD FOR YOU.  
BRRR!  
WELL, THAT'S ENOUGH.  
YOU CAN SHUT IT OFF NOW.  
I SAY, "YOU CAN  
TURN IT OFF."  
UGHH!  
I'VE ORDERED  
SOME BREAKFAST.  
I WON'T EAT IT!  
OH, IT'S GOING  
TO BE VERY GOOD-  
BAKED APPLES; EXCELLEN COFFEE; NICE, THIN PANCAKES  
WITH LITTLE PINK SAUSAGES;  
AND VERMONT MAPLE SYRUP.  
HA! YOU REMEMBER  
VERMONT.  
A TRUCK DRIVER'S BREAKFAST!  
I WON'T EAT IT!

**I TOLD YOU:**

I WON'T EAT.  
WELL, WHAT ARE YOU  
THINKING ABOUT?  
\$25,000-  
PRETTY GOOD TIP.  
PRETTY GOOD.  
AND YOU TOOK I AND TOOK ME.  
YES. I MARRIED YOU.

NO, I MARRIED YOU, AND I  
PAID YOU FOR IT IN MONEY.  
I COULDN' SLEEP VERY WELL.  
OH, HELLO, AUSTIN.  
MISS GAYLORD. WHAT ARE YOU DOING HERE?  
CHASING A DEER.  
I DON'T THINK IT'S VERY NICE  
TO CALL YOUR MOTHER "MISS".  
MY MOTHER?  
TH-THEN WE ARE  
RELATIONS.  
I WAS THINKING IF BUFFALO  
BILL COULD KISS GIRLS,  
I COULD, TOO.  
WHY THAT'S... THAT'S VERY  
HANDSOME OF YOU, AUSTIN.

**HAVE YOU HAD:**

YOUR BREAKFAST, YET?  
NO, SIR.  
WELL, DON'T YOU THINK  
YOU BETTER HAVE IT NOW?  
FIONA...  
I LOVE YOU.  
I HATE YOU.  
WOULDN'T HAVE ME IF I WAS THE  
LAST MAN ON EARTH, WOULD YOU?  
NO.  
GOOD. WE CAN GO  
SOMEWHERE FROM THERE.  
I WAS AFRAID YOU MIGHT HAVE  
BECOME INDIFFERENT TO ME.  
FIONA...  
I'VE LOVED YOU SINCE THE  
FIRST MOMENT I SET EYES ON YOU.  
I'VE NEVER STOPPED  
LOVING YOU.  
THAT'S WHY I TOOK AUSTIN.  
I THOUGHT PERHAPS THAT WHERE  
HE WENT, YOU MIGHT FOLLOW.  
OH, WHY I SHOULD WAN TO MESS UP MY LIFE  
WITH A BAD-TEMPERED VIXEN  
LIKE YOU, HEAVEN ONLY KNOWS.  
FIONA, WHY DON' YOU STOP FIGHTING ME?

FUNNY... THIS...  
THIS ROOM STINKS  
OF APPLE BLOSSOMS.