

"SUSPICION"

screenplay by

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JOAN HARRISON

FADE IN

EXT. ENGLISH VILLAGE - DAY

20 LONG SHOT. We see a comprehensive view of an English village on a bright winter's morning. In the center of a small green is a large leafless oak tree. There is a hive of activity around the vicinity of the principal inn - The Royal Oak. There are many people mounted, others standing by their horses, an assembly of horse-drawn vehicles and cars, but the most striking feature is the presence of a pack of hounds attended by the Master and his huntsmen - so we immediately learn that a Meet is in progress.

21 SEMI-LONG SHOT. A nearer view enables us to absorb more pictorial details of the Meet - the fact that apart from the various 'county' folk, there are such things as child riders on their ponies, one tiny one even in a basket chair saddle, elderly people in their horse-drawn vehicles, etc.

The CAMERA MOVES IN to an even nearer view of the Royal Oak - near the door hot toddy is being handed round to a particular group, most of whom are standing by their horses, one or two mounted and their horses held by their grooms.

CAMERA PANS over to another group where a press photographer is busy taking well-known society people present.

As the CAMERA MOVES IN still CLOSER we see the group being photographed is Johnnie with Mrs. Newsham and a Mrs. Fitzpatrick. (We have already seen a similar grouping on the page in the Illustrated London News.) Johnnie is rather bored by the process of photography and has obviously done it many times before.

PHOTOGRAPHER

Now - er - do you mind coming
forward a bit, Mrs. Fitzpatrick?
Thank you. And Mr. Aysgarth --

Johnnie is abstractedly glancing idly over the crowd and pays no attention.

PHOTOGRAPHER (cont'd)

(repeating)
Mr. Aysgarth!

Johnnie slowly turns and looks at him inquiringly.

PHOTOGRAPHER (cont'd)

Might we have just a wee teeny
bit more of a smile?

37 CLOSE SHOT - Johnnie, as he realizes he has been
left flat. He tries to throw away the stamp but finds
it still sticks to his fingers.

FADE OUT

38- OMITTED.
46

49 SEMI-CLOSEUP - Lina looks after her, then in a quiet voice says:

LINA

Not that it matters, mother -- but your gloves don't match.

50 SEMI-CLOSEUP - By the door Mrs. McLaidlaw looks down at her gloves - it's true.

MRS. MCLAIDLAW

(helplessly)

My goodness!

GENERAL

I don't intend to wait while you rummage the whole house for a glove.

MRS. MCLAIDLAW

But I can't go this way, Stanley.

GENERAL

You needn't wear any gloves.

MRS. MCLAIDLAW

(shocked)

Why, Stanley!

GENERAL

I'm off to church. Are you going with me or not?

51 SEMI-LONG SHOT - including Lina. Her mother looks around her vaguely - Lina smiles to herself as Mrs. McLaidlaw flounders.

MRS. MCLAIDLAW

Well -- there is some sewing I might do ...

GENERAL

(crisply)

Good. I'll see you at lunch.

(CONTINUED)

51 (CONTINUED)

He turns sharply and goes. Mrs. McLaidlaw looks down at her gloves once more in mild confusion and then over to Lina.

MRS. MCLAIDLAW

Don't read too much, dear.

Lina smiles in complete understanding.

LINA

I won't.

Mrs. McLaidlaw commences to take off the non-matching gloves and goes from the room.

52

SEMI-CLOSEUP - Suddenly there is the sound of sharp tapping on the French windows behind Lina. She swings round and we see Mrs. Barham and her two daughters standing outside. Mrs. Barham is mouthing her words deliberately and we hear her voice faintly through the glass.

MRS. BARHAM

Lina! Lina! May we come in?

Lina jumps to her feet, CAMERA PULLS BACK as she unlocks the windows.

LINA

I'm sorry -- I didn't see you.

They all troop in and Lina is about to put a hand out to close the windows again when Johnnie appears. He smiles with utter simplicity.

53

CLOSEUP - A sudden change comes into Lina's face. She whips off her glasses and as she is about to lay them on the book which lies open on the chair we see the edge of a piece of paper protruding. She quickly closes the book and lays the glasses on the top. During this we have heard Mrs. Barham's voice.

MRS. BARHAM'S VOICE

May I present Mr. Aysgarth.

(CONTINUED)

Johnnie looks in Alice's direction with another nod of approval. Lina has been watching him closely and now turns almost defiantly to the girls.

LINA
That's awfully kind of you --
I think I will come.

Johnnie beams.

JOHNNIE
Good -- and put on that saucy
little bonnet you wore on the
train the other day.

Lina meets his look challengingly.

LINA
I will ---

59 SEMI-LONG SHOT - Lina goes to the door swiftly, almost before the Barhams realize she is going with them.

LINA
Excuse me -- I'll be down in
a moment.

She goes. There is another slight pause - the Barhams look at each other helplessly. Johnnie strolls calmly over to the chair where Lina has lain her book, while the Barhams seat themselves uncomfortably--all three on one settee.

60 CLOSEUP - Johnnie picks up Lina's book and glasses and seats himself. He glances at the title then deliberately opens it at the page from which protrudes the torn edge of paper. He smiles to himself.

INSERT It is the PICTURE OF JOHNNIE AND HIS
TWO COMPANIONS torn from the page of
the "Illustrated London News."

BACK TO SCENE: Johnnie's smile broadens. Then suddenly his expression changes as the CAMERA PULLS BACK and we see Jessie coming to the side of his chair and in the act of taking a peek too. Johnnie slowly turns the page over.

Lina looks away quickly.

LINA

I didn't ask you to touch it.

Johnnie instantly takes his hands away, returning to playing around with her hair.

JOHNNIE

I think you're very charming.

72 CLOSEUP - Lina looks at him steadily.

LINA

Thanks. You must find me quite a novelty by contrast to most of the ladies you're photographed with.

CAMERA PANS to Johnnie.

JOHNNIE

How do you like me by contrast to a horse?

CAMERA PULLS BACK to include the two.

LINA

Oh, if ever I got a bit between your teeth, I'd have no trouble handling you at all.

JOHNNIE

Suppose, in the middle of a gallop -- just as you thought I was under perfect control -- I turned around, neighed, and kissed you?

LINA

(not liking the change of subject)

I think you've done enough fooling with my hair.

MRS. MCLAIDLAW

Is that Tom Aysgarth's boy?

GENERAL

(mildly surprised)

How did you meet him? Pity
he's turned out so wild.
Rough luck on Tom.

82 CLOSEUP - Lina looking down at her plate trying hard to remain calm.

83 SEMI-CLOSEUP - the three. The General picks up a jar of horse-radish sauce. He looks at it a trifle suspiciously.

GENERAL

What's this, eh? Horse-radish?
Didn't know horse-radish was in
season now. Isn't out of a
bottle, is it?

MRS. MCLAIDLAW

(palpably lying)
Of course not, dear.

The General helps himself to some - then tasting it, nods happily.

GENERAL

No, this is the real stuff.
Tell the difference at once.
Can't stand things out of
bottles. Never taste the same.

His wife gives a little relieved look at Phoebe, the maid, who has been serving the vegetables, and placidly agrees.

MRS. MCLAIDLAW

Never, dear.

The CAMERA MOVES IN to a CLOSEUP of Lina. She has obviously been struggling with pent-up emotion. She now bursts out with what has been on her mind.

LINA

Why do you say Johnnie Aysgarth
is wild, father?

84. SEMI-CLOSEUP - Lina and her father. The General speaks casually.

GENERAL

Well - he was turned out of some club for cheating at cards, wasn't he?

LINA

(defiantly)

I don't know - I didn't ask him.

GENERAL

Or should have been turned out. Something unpleasant, anyway. What's he doing down here?

LINA

He's staying at Penshaze. I shouldn't have thought Lord Middleham would have had him there, if he'd ever been turned out of a club for cheating.

GENERAL

(a little

uncertainly)

Well, perhaps it wasn't cards - it may have been a woman. He was co-respondent or something, I believe. Or ought to have been co-respondent. Good heavens, can't expect me to remember every detail about everybody, can you?....
Anyway ----

Lina, her chin up, adds defiantly:

LINA

Anyway, I happen to be going out with him again this afternoon... he's calling for me at three o'clock.

85

SEMI-CLOSEUP - the three. Lina looks from her father to her mother defiantly. There is dead silence which is finally broken by a small embarrassed cough from the General. During this we have heard the faint ring of the telephone.

INT. HALL - DAY

89

SEMI-CLOSEUP - Lina has replaced the receiver and sits looking ahead with an unhappy expression. With an effort she pulls herself together as she rises, CAMERA FOLLOWING her, and makes her way back into the dining room.

INT. DINING ROOM - DAY

90

SEMI-CLOSEUP - In the foreground of the picture the General and Mrs. McLaidlaw are exchanging significant glances. Beyond them we see the half open door through which a very crestfallen Lina appears. She closes the door behind her and slowly walks back to her seat at the table. As she becomes seated she is conscious that her mother and father are trying to avoid looking at her. She breaks a piece of toast and raises her head in a defiant tilt as the General at last raises his eyes. As they face each other we

FADE OUT

MRS. MCLAIDLAW

She said he's an ox.

Mrs. McLaidlaw thereupon turns and goes towards her room, leaving a bewildered General. He finally turns and looks down the stairs.

INT. MCLAIDLAW'S HALL - NIGHT

98 SEMI-CLOSEUP - Lina listening. Her face changes as she speaks in a dejected voice.

LINA

No reply? Thank you.

As she hangs up we hear the General's voice calling:

GENERAL'S VOICE

Lina!

LINA

Yes, father?

GENERAL'S VOICE

Come along now -- hurry.

LINA

Yes, father.

She slowly rises and turns towards the stairs.

DISSOLVE

INT. MCLAIDLAW'S HALL - NIGHT

99 SEMI-LONG SHOT - Jenner is coming towards the front door to open it. The General, in full Hunting pink evening clothes, with Mrs. McLaidlaw dressed in a dignified black formal evening dress, wearing her rather old-fashioned but costly jewels, come from the sitting room. They both look anxiously up the stairs for Lina - but there is no Lina. They exchange unspoken thoughts and Mrs. McLaidlaw turns and goes upstairs as the General comes forward to greet his arriving guests. They are Reggie Wetherby, a solid young squire, his elderly mother, and his two somewhat rugged sisters.

REGGIE

I'm afraid we're a bit late,
General.

(CONTINUED)

40
GENERAL

(cordially)

Not at all! How are you, Reggie?

(turning to the
elder woman)

And Mrs. Wetherby?

Mrs. Wetherby mumbles an answer as the General continues with the elder sister.

GENERAL (cont'd)

And Miss Wetherby?

(to the second
sister)

And -- and Miss Wetherby!

Jenner relieves them of their wraps (maybe assisted by Winnie).

GENERAL (cont'd)

Come in, come in -- Lina will
be down in a minute or two.

They move towards the sitting room.

INT. LANDING - NIGHT

100 SEMI-CLOSEUP - Outside Lina's bedroom door Mrs. McLaidlaw is knocking.

MRS. MCLAIDLAW

(in a sharp voice)

Lina! Lina!

She does not wait for a reply but opens the door.

INT. LINA'S ROOM - NIGHT

101 SEMI-LONG SHOT - As Mrs. McLaidlaw enters she sees Lina huddled up in an armchair, her hand to her face. She is not dressed, but is in a simple tailored dressing gown over her underwear.

102 SEMI-CLOSEUP - Mrs. McLaidlaw gasps.

MRS. MCLAIDLAW

Lina -- it's seven o'clock -
you're not dressed yet!

(CONTINUED)

SEMI-LONG SHOT - Mrs. McLaidlaw hurries over towards the door, turning forgetting all about the aspirin tablet.

MRS. MCLAIDLAW

And Reggie Wetherby! --
(she turns and
flutters back
to Lina)

You've simply got to wear your
new dress, my dear! You
haven't a temperature, have you?

LINA

(distractedly)
Yes -- no -- I don't know!

There is a knock on the door.

LINA (cont'd)

Come in.

Winnie enters and coming down to Lina hands her a telegram.

WINNIE

This has just come for you,
Miss Lina. It was 'pay on
delivery' - eight and ninepence!

The CAMERA MOVES IN as Lina excitedly tears it open -

LINA

Take it out of my bag, Winnie --
it's over there.

WINNIE

Oh, the General's paid for it,
Miss.

A look of incredulous delight comes over Lina's face as her eyes glance quickly at the signature. Automatically she mutters:

LINA

Thank you, Winnie - thank you.

Winnie goes out of picture. Lina reads excitedly.

(CONTINUED)

INSERT CLOSEUP OF THE TELEGRAM, which reads:

"TAKING SIX-THIRTY TRAIN WHICH WILL
GET ME THERE JUST IN TIME TO BE
TOO LATE TO ESCORT YOU TO HUNT
BALL. IF YOU HAVE OTHER ESCORT AM
PREPARED TO SHOOT HIM BUT REFUSE
TO SHOOT MYSELF. PREFER TO SIT IN
MOONLIGHT ON STONE FENCE THINKING
OF YOU AND CATCHING COLD. AM
WRITING THIS TELEGRAM IN RAILROAD
STATION IN TERRIBLE RUSH -- SO I
HAVEN'T TIME TO MAKE IT SHORTER.
JOHNNIE."

105 CLOSEUP - Lina smiles happily to herself. Looking up from the telegram she becomes conscious that her mother is watching her. CAMERA PULLS BACK a little as she folds it and stuffs it into her dressing-gown pocket. Mrs. McLaidlaw looks at her vaguely, dimly worried about her headache, not associating for one moment the telegram with the headache or the Ball. Suddenly Lina swings around.

LINA

Tell father I'll be down in two seconds.

CAMERA PULLS BACK QUICKLY as Mrs. McLaidlaw with an even more bewildered expression hurries out of the room. Lina dashes over to the wardrobe.

106 SEMI-CLOSEUP - She flings the doors open and in doing so the drab dress slips from its hanger and lies in a crumpled heap on the floor unnoticed by Lina. She quickly takes down the obviously new white gown and hurries with it over to the dressing table - CAMERA with her. She holds it up against her criticizing her reflection in the mirror. Then holding it aside she reflectively strokes her bare neck in a downward movement. Swiftly she reaches a decision and snatching a pair of scissors from the table commences to cut away the net which modestly fills the top of the dress as the CAMERA MOVES IN to CLOSEUP,

FADE OUT

SIR GERALD

I say, General -- that's not
Lina dancing with Wetherby,
Is it?

GENERAL

Yes, it is.

SIR GERALD

(with a look
of wonderment)
By jove, didn't recognize her
at first!

GENERAL

Didn't recognize her myself.

As Sir Gerald turns to greet some other friend a powdered footman enters picture.

FOOTMAN

I beg your pardon, sir -- but
there's a gentleman at the door
who says he is with your party
-- he has no card -- the name
is Aysgarth.

The General stiffens and glances towards the entrance.

GENERAL

Aysgarth? Must be a mistake.

His attention is drawn again to the entrance as he sees:

110 SEMI LONG SHOT - Johnnie pushing past another attendant at the door. He comes forward smilingly - CAMERA PULLS BACK to INCLUDE the General and footman in f.g. as Johnnie approaches with outstretched hand. He is wearing white tie and tails.

JOHNNIE

General McLaidlaw?

(CONTINUED)

GENERAL

(irritably)

What the devil do you want?

FOOTMAN

I beg your pardon, sir.

He leaves discreetly as Reggie comes into picture - he is still eyeing Lina and Johnnie - he turns vaguely to the General.

REGGIE

I - I don't understand.

GENERAL

(even more
irritably)And what in blazes do you want?

REGGIE

(taken aback)

Eh? What?

The CAMERA MOVES on to Reggie's completely bewildered face as he looks from the General to Sir Gerald and back to the General.

113 SEMI CLOSEUP. Johnnie and Lina dancing. It is a waltz - and the tune is later used throughout the film as their "theme song." Johnnie is happy, Lina in heaven. After a few moments Johnnie sees the happiness on her face.

JOHNNIE

Hello, Monkey-face.

LINA

(looking up
at him shyly)

Hello.

They dance round in silence for a second or two - then again:

JOHNNIE

Hello, Monkey-face.

(CONTINUED)

JOHNNIE

Which is your car?

LINA

(still being
hustled along)This is scandalous! The last
one on the left!

116 SEMI LONG SHOT. They come into picture to the last car Lina indicated. It is the McLaidlaw Rolls. Johnnie opens the door and almost pushes Lina in. Then comes round and gets into the driving seat.

117 SEMI CLOSEUP. Before Lina has time to protest, Johnnie has turned on the switch and started the car.

118 SEMI LONG SHOT. The car sweeps out of the courtyard towards the roadway.

DISSOLVE

INT. CAR - NIGHT - (PROCESS)

119 SEMI CLOSEUP. Johnnie driving along, Lina sitting quietly beside him looking ahead.

JOHNNIE

Have you ever been kissed in
an automobile before?

Lina doesn't answer for a moment, not even looking at him. Then slowly, gravely, she turns to him.

LINA

Johnnie.....

JOHNNIE

Yes, Monkey-face?

LINA

You mustn't joke with me. I'm
not good at joking or small
talk. I don't know how to flirt.

(CONTINUED)

JOHNNIE
(shifting
tactics -
with
sincerity)
I'm quite serious -- have you
ever been kissed in a car?

LINA
Never.

JOHNNIE
Would you like to be?

LINA
(simply)
Yes.

Johnnie stops the car.

120 CLOSEUP - the two. Johnnie turns to Lina, studying her.

JOHNNIE
You're the first woman I ever
met in all my life who said
yes when she meant yes.

LINA
(with the
solemnity
of a child)
What do most of them say?

JOHNNIE
Hanged if I know. They say
anything except yes.

LINA
But they kiss you?

JOHNNIE
Usually.

LINA
Have there been many?

JOHNNIE

One night, when I couldn't fall asleep, I started to count them. -- the way one counts sheep jumping over a fence -- and I passed out on number seventy-three.

LINA

Are you always honest -- like this -- with the others?

JOHNNIE

No . . .

LINA

Why are you honest with me -- because I'm different?

JOHNNIE

(slowly)

Not exactly. I'm honest with you because I think that's the best way to get results.

They look at each other for a moment in silence, and then, with a mutual impulse, they kiss.

121 CLOSEUP - Lina. Over Johnnie's shoulder after the kiss speaks very simply and quietly.

LINA

I hope I'm not saying the wrong thing -- but I love you.

122 CLOSEUP - Johnnie. He looks at her a moment in silence. For one of the few times in his life -- perhaps the first time -- he is deeply moved.

JOHNNIE

No -- you haven't said the wrong thing.

123 SEMI CLOSEUP. Suddenly he leans forward and starts the car again.

LINA

Where are we going?

JOHNNIE

(almost savagely)
I don't know. Anywhere. I think I'm falling in love -- and I'm not sure I like it! ..

(almost grouchily - as he increases his speed)
I never thought it would happen like this.

LINA

Neither did I. I pictured an entirely different kind of man.

JOHNNIE

Me, too.

LINA

(still rather grave and thoughtful)
I saw it all rather conventionally -- We'd meet at a garden party, perhaps, then he would call on me, and we'd go riding together, and we'd spend evenings together in the living room by the fire -- and after several months --

(looking out of the car window)
By the way, we're coming to my house. Would you like to stop for a drink? There's no one home but the servants.

JOHNNIE

No! I certainly wouldn't! I want to get back to that Ball as fast as possible.

LINA

(looking at him with a "Mona Lisa" smile)
Poor Johnnie!

Suddenly, with a screech of brakes, the car comes to a standstill. They are in front of the McLaidlaw house. We might get an impression of its lights through the window.

LINA (cont'd)

Why did you stop?

JOHNNIE

(bewildered
and still
savagely)

I wish I knew Well --
get out!

Lina looks at him for a moment -- then again her "Mona Lisa" smile -- and she starts to get out.

DISSOLVE

INT. McLAIDLAW HALL - NIGHT

124 SEMI LONG SHOT. Lina and Johnnie are moving across the hall towards the study, followed by Jenner. As Lina opens the study door, she turns.

LINA

(to Jenner)

I won't be needing you, Jenner --
we can pour the drinks ourselves.

JENNER

Very good, Miss.

He withdraws as they go into the room.

INT. STUDY - NIGHT

125 SEMI LONG SHOT. The study is a moderate-sized panelled room with plenty of books, a writing desk, a rack of guns, and some other antique weapons on the wall. A low fire burns in the stone hearth. Lina indicates the fireside sofa to Johnnie.

LINA

Now you sit down, and I'll mix
you a drink. I think you need
one.

Johnnie sits and watches Lina, who starts mixing him a whiskey and soda on a side table at the end of the settee.

CAMERA MOVES IN to SEMI CLOSEUP.

(CONTINUED)

JOHNNIE

You must be made of iron.

LINA

Why?

JOHNNIE

How can you be so calm? Look
at me --

(holds out
his hand)

My hand is shaking. The least
you could do is swoon away.

LINA

I'm surprised at myself.

(as she hands
him the drink)

Maybe it's because for the first
time in my life I know what I
want.

126 CLOSEUP. Johnnie stares at her, shudders for a moment,
suddenly putting his drink aside he puts out a hand and
draws her down beside him. He puts an arm around her
shoulders.

JOHNNIE

(looking at
her with
wonder)

I love you, too.

LINA

(after a
moment,
quaintly)

Are you courting me?

JOHNNIE

(unhappily)

I'm afraid so.

LINA

This is a beautiful moment.
We're in my home -- the house
where I was born -- sitting
by the fire . . . alone
together . . . in my favorite
room -- do you like this room?

(CONTINUED)

JOHNNIE

(beginning to
look around)
Very much --

He suddenly stops as he sees:

127 SEMI CLOSEUP. A full-length portrait of General McLaidlaw in uniform - moustache and all - looking sternly, even suspiciously, directly down at them.

128 SEMI CLOSEUP. Johnnie jumps to his feet startled - CAMERA FOLLOWING him and approaches the portrait.

JOHNNIE

(to the
General's
portrait)
See here, old boy, don't you
think that's going a bit too
far!

(moves away
then turns
on the
portrait)
Moustaches and all!
(turns to
Lina)
He doesn't like me.

129 CLOSEUP - Lina looking up at him gravely.

LINA

I know,

130 SEMI CLOSEUP. Johnnie continues to address the portrait.

JOHNNIE

You don't trust me from here to
there, do you? Well, you're
right! Stop it before it's too
late! Tell her everything you're
thinking -- tell her I'm no good
to her, that I'll only bring her
unhappiness -- and -- and that
I'll probably be the death of
you both. Warn her! Speak up,
man -- it's your last chance!

Johnnie's prodding has loosened the picture from its hanging and it begins to fall. Johnnie and Lina manage to save it from crashing to the ground.

JOHNNIE (cont'd)
Well, you heard him that time,
didn't you?

LINA
I did.

JOHNNIE
Well?

LINA
(with deep
feeling)
It doesn't matter -- it doesn't
matter.

Johnnie stands a moment, hesitating, then he takes her in his arms. He doesn't kiss her, just looks at her.

LINA (cont'd)
(tenderly)
Poor Johnnie.

JOHNNIE
Poor Monkey-face.

They look at each other in silence.

JOHNNIE (cont'd)
Can you hear the music?

There is no music on the sound track at all.

LINA
Very clearly.

JOHNNIE
Then let's dance -- let's dance
before I -- before we --

(CONTINUED)

LINA
(putting her
fingers
across his lips)
Let's dance.

They start waltzing. One beat after they have started, the waltz tune they were dancing to in the ballroom comes in. After they have waltzed for a few moments -

DISSOLVE

INT. BALLROOM - NIGHT

131 SEMI CLOSEUP. Continuing the same movement we find Johnnie is waltzing Lina back onto the ballroom floor - the CAMERA MOVING BACKWARDS with them. There is sheer ecstasy on Lina's face.

The CAMERA PULLS FARTHER BACK as they dance gayly round - it continues its sweep until they are lost among the other dancers. Finally the CAMERA comes to REST on the stern profile of Lina's father - he is staring angrily at them.

FADE OUT

(END OF PART I)

FADE IN

EXT. COUNTRY ROAD - DAY

132 CLOSEUP. The screen is filled with a pile of luggage. Two particular suitcases are so near the front that we are able to read the initials - on one case are the initials "J.A." while on the other the initials are "L.Mc.L."

The CAMERA PULLS BACK revealing that the luggage is piled into the back of an open car. Johnnie is seated at the driver's seat and is looking round anxiously.

INT. McLAIDLAW HALLWAY - DAY

133 SEMI-LONG SHOT. Lina is descending the stairs attired in a suit and carrying a small beauty case. She comes down to the f.g. by the sitting room door. She deposits the case on the floor beside her and then, bracing herself, enters the room.

INT. McLAIDLAW SITTING ROOM - DAY

134 SEMI-LONG SHOT. As Lina enters, with what we know to be an assumed casual air, she comes upon a scene which is familiar to her, symbolizing her parents' home life. Her father is seated in his favorite armchair, reading the "Times," while her mother is busy at work on her tapestry.

The CAMERA MOVES IN until we are in a CLOSEUP of Lina. She looks furtively from one to the other.

135 SEMI-CLOSEUP. The General busily occupied in reading his "Times."

136 SEMI-CLOSEUP - Mrs. McLaidlaw working away at her tapestry.

137 SEMI-CLOSEUP. Lina glances down at an envelope she has in her hand. She notices that the flap is open. She quickly licks it and presses it down.

LINA

I was just running down to the post -- we're out of stamps.

143 SEMI-CLOSEUP. The back of Lina's head and shoulders come into picture. For a moment she remains still, then with a sudden movement she hurries away from the camera and passes through the front door, closing it silently behind her.

FADE OUT

FADE IN

INT. HALLWAY - DAY

144 SEMI-LONG SHOT. The same shot as previous scene. One of the maids is moving away from the camera towards the front door. She opens it and framed in the doorway is a small boy holding a parcel and a note. We hear his murmured voice explaining something. The maid takes the parcel and note from him and closes the door. As she goes towards the sitting room CAMERA PANS with her. Through the open door we see her cross to Mrs. McLaidlaw, who is seated at the tea-table before the fire.

INT. SITTING ROOM - DAY

145 SEMI-CLOSEUP. Mrs. McLaidlaw has taken the parcel and note and is in the act of saying:

MRS. MCLAIDLAW
But what has happened to Miss
Lina?

The maid murmurs something and leaves the picture. Mrs. McLaidlaw puts the parcel aside and takes up the envelope.

146 SEMI-CLOSEUP. The General has laid his 'Times' on his knees and is looking across at his wife. We hear the sound of the envelope being torn open - then there is silence. A look of alarm comes into the General's face as we hear a low moan of distress from Mrs. McLaidlaw, followed by a soft thud on the carpet - as the General swiftly moves from the picture we

FADE OUT

EXT. & INT. REGISTRAR'S OFFICE - DAY

147 CLOSEUP.. The screen is filled with a brass plate upon which is engraved the name:

WILLIAM HOWE
REGISTRAR OF BIRTHS,
DEATHS & MARRIAGES

In the plate we get a faint impression of passers-by with umbrellas. The wall surrounding it is ivy-clad and is wet with falling rain.

CAMERA PANS off and onto a window - the panes are running with streaks of rain.

CAMERA MOVES IN as though to peer at what is going on inside. Through the shimmering glass we see that Lina and Johnnie are being married by the registrar. Johnnie is in the act of putting the ring on Lina's finger. On one side of them stands a charlady (scrubwoman) who is busy wiping her hands on her burlap apron prior to taking the pen to sign as witness. On the other side of Lina and Johnnie is the other witness, a janitor or suchlike, or taxi-driver, who is being told by the registrar to take his place by the charlady to do his part of the signing. As Lina and Johnnie embrace --

FADE OUT

FADE IN

INT. AYSGARTH HALL - DAY

148 CLOSEUP. The screen is filled with a label on which is written -

MR. & MRS. JOHN AYSGARTH -
Passengers to
Wickstead, England.

THE CAMERA PULLS BACK to reveal a series of hotel labels, which by their names inform us of the itinerary Johnnie and Lina have taken for their honeymoon - such as 'Quisiana, Capri' - 'Ambassador, Rome' - 'Excelsior, Naples' - 'Negresco, Nice' - 'Hotel de Paris, Monte Carlo' - 'Hotel Danielli, Venice' -. As CAMERA comes to a standstill we see that the labels are stuck onto an innovation trunk, which is being carried on the back of a man across the hall of a country house. There is quite an air of activity here. We see Lina and Johnnie descending the stairs, accompanied by a young man of a slightly 'arty' type. A maid is coming from a service door at the end of the hall. As Lina and Johnnie reach the foot of the stairs, the man with the trunk arrives there.

JOHNNIE

(to trunk)
That one goes up on the first
landing.

The trunk swings round and goes up the stairs - we never really see the man beneath it.

149 SEMI-CLOSEUP - Lina, who has just been shown the house for the first time, is in a trance of happiness.

JOHNNIE

Well, Mrs. Aysgarth, how do you
like it?

Lina is speechless.

pe

(CONTINUED)

JOHNNIE (cont'd)

Because if you don't like it,
blame it all on Mr. Bailey.

(indicating
decorator)

He rented the house while we
were on our honeymoon. He
decorated it. It's his fault...
But if you like it ---

LINA

I adore it. I'm mad about it.
It's wonderful.

JOHNNIE

In that case, you're talking to
the right man. I engaged Mr.
Bailey -- didn't I, Mr. Bailey?

BAILEY

You did, Mr. Aysgarth -- it's
true -- very true, I must say.

LINA

(adoringly)

Johnnie, you're a genius.

They look at each other happily, in a half embrace.

150

SEMI-CLOSEUP - Bailey looks somewhat embarrassed, then
gives a quiet cough.

BAILEY

And -- ahem -- I must be going
now -- so -- what shall we do
about the bill, Mr. Aysgarth?

154 SEMI-LONG SHOT - As they go towards the drawing room, the man who was under the trunk comes downstairs.

TRUNKMAN

That's the lot, sir.

Johnnie dives into his pocket and throws the man a tip.

JOHNNIE

Thank you.

TRUNKMAN

(effusively)

Thank you, sir. Thank you very
much, sir. Much obliged.

He goes - breathing heavily, out of breath and overcome.

LINA

Johnnie, you gave him half-a-crown! A shilling would have been plenty.

CAMERA PANS them over to the drawing room.

JOHNNIE

He's got to live the same as everybody else. -- Come along.

Johnnie throws the drawing room door open and Lina goes in.

INT. AYSGARTH DRAWING ROOM - DAY

155 SEMI-LONG SHOT - Lina comes into the drawing room and pauses - she has probably seen it some few minutes before, but now is able to concentrate on it. It is a very striking 'decorator's room' - in excellent taste but with little individuality. Johnnie shuts the door behind him and goes over to the phonograph. It is apparently all set, record and all. He presses a button and it immediately begins to play.

JOHNNIE

Thank you -- er -- Ethel.

Ethel goes out again.

CAMERA MOVES IN to a TIGHT TWO. Johnnie's expression changes as he reads.

LINA

(anxiously)

Is it -- is it bad news, dear?

JOHNNIE

Oh -- it's from an old friend of mine -- stupid fellow -- he wants a thousand pounds. You couldn't spare a thousand, could you, dear?

LINA

A thousand! What does he want it for?

Johnnie gives a very slight shrug.

JOHNNIE

Hanged if I know -- probably because I borrowed it from him.

LINA

(uncomprehending)

You borrowed it? Why?

Johnnie stuffs the telegram into his pocket and puts his arm around her.

JOHNNIE

Because I was going on a honeymoon with the loveliest girl in the world, and I wanted her to be happy. Was she happy?

JOHNNIE

Well, I didn't think you'd want to live in a shack -- a girl like you, who's going to come into plenty of money some day.

LINA

(shocked)

Just a minute -- I can't quite get this into my head -- do you mean you were thinking of my inheritance when you -- well, I don't know what to say.

JOHNNIE

Now, darling, really -- isn't it silly to spend the best years of our life waiting? Why not be comfortable from the beginning?

During this the CAMERA HAS MOVED IN to two big heads. Lina has been studying Johnnie closely as he speaks, and now replies soberly, without tenderness - almost intellectually:

LINA

Oh, Johnnie -- I'm just beginning to understand you! You're a baby! I know you didn't marry me for my money -- you could have done much better elsewhere...My income will never pay for all this -- never!

JOHNNIE

(hopefully)

What about your father?

LINA

(quickly)

I couldn't possibly ask father. Why, even mother -- you saw how restrained she was when she met us at the station.

(suddenly)

Johnnie, you wouldn't actually want to live on your wife's allowance, would you?

LINA

Oh, hello, mother ...

(putting
on a brave
front)

Oh, mother, it's wonderful --
the most beautiful house --!

(pause)

And did you tell father how
badly I felt about -- ...

As she listens her expression changes to one of delight.

LINA (cont'd)

Hold on, while I tell Johnnie.

164 SEMI-LONG SHOT. Johnnie is coming towards her armed with pencil and paper -

LINA

Father is sending us a wedding
present! Mother told him how
happy I looked and -- oh, I
can't tell you what this means
to me!

165 SEMI-CLOSEUP - Johnnie - with a straight face.

JOHNNIE

Me, too.

CAMERA PANS with him over to the settee again - Lina is talking back into the telephone again.

LINA

Mother -- Oh, hello, father!
... Yes ... Yes ...

JOHNNIE

When is he sending it?

LINA

(covering
up the phone-
then to Johnnie)

It's on its way now -- by
messenger.

(CONTINUED)

JOHNNIE

(anticipating
a big check -
eagerly and
cordially)

Does he play golf -- ask him
what about some golf on
Saturday -- and when are they
coming to dinner -- ask him
if he's interested in
aeroplanes -- and say, if you
can slip it in, that we were
just in the throes of job
hunting when he telephoned --
doesn't hurt to impress the
old boy, eh?

Against the running fire of remarks, Lina has been trying to listen to her father, saying an occasional 'Yes' and 'Yes, father' and hushing Johnnie with a gesture or expression. Now she turns in despair from the 'phone -

LINA

Johnnie!

(she covers
the receiver)

Really -- you are the limit.
How can you be so -- so gay
about something you should be --
yes, ashamed of!

She turns back to the telephone again:

LINA (cont'd)

What father? . . . Oh . . . Well,
Johnnie and I were just having
a -- a sober and comprehensive
discussion on that very subject.
-- Yes -- he has several
interesting ideas of the kind of
work he'd like to do, and -- er --
some good opportunities --

During this Ethel has entered the room and has crossed to
Johnnie.

ETHEL

There is a messenger here from
General McLaidlaw, for Madam.

JOHNNIE

Bring it in!

As Ethel goes, Lina speaks again.

LINA

Oh, father, it's just come!
Do hold on, won't you?

She puts the receiver down and hurries over towards the door as Ethel reappears carrying a large object - she places it down in the centre of the room and goes out again as Lina hurriedly starts to unwrap its covering.

CAMERA MOVES IN to SEMI-CLOSEUP on Lina -

LINA (cont'd)

(excitedly)

I think I know what it is!
Oh -- if it is what I think it
is -- you'll be thrilled,
Johnnie.

The last of the wrappings are off to disclose an antique Queen Anne chair.

LINA (cont'd)

It is! Oh, how wonderful of
him!

167 CLOSEUP - Johnnie - his expression of slight expectancy changes to a complete deadpan. His eyes switch from the chair towards the door.

168 SEMI-CLOSEUP - Ethel comes in with another wrapped chair and placing beside Lina, commences to pick up the wrapping of the first one.

LINA
(into phone)
And you've made Johnnie so
happy too. --

She looks towards Johnnie and sees his attitude. She motions him to take his foot off.

LINA (cont'd)
-- He wants to talk to you,
daddy.

Johnnie sits up at this, anything but pleased. Lina beckons him over. He comes somewhat reluctantly to the phone..

171 SEMI-CLOSEUP - as Lina hands the phone over to him she whispers -

LINA
(whispering)
Say something nice -- these
chairs really belong in a
museum.

JOHNNIE
(taking
the phone)
Hello, General! . . . Yes, --
but really shouldn't you have
sent them to a museum?
(hypocritically)
Oh, naturally, we're thrilled
-- who wouldn't be . . .
(with a change
of tone)
What? . . . A job? Oh, yes --
we -- er -- we've been going
into that -- Lina and I . . .
Oh, naturally, I have several
excellent opportunities --
what? What are they?

Lina stands with increasing tension and distress, but Johnnie, surprisingly, has become quite easy.

JOHNNIE (cont'd)
Oh, well, for instance, I have
a letter from my cousin, Captain
Melbeck, -- yes, he is a splendid
chap -- he wants someone to
manage his estate for him. I shall
probably take the job myself

2/20/41
22-29

Changes
"BEFORE THE FACT"

NOTE :

175-
181

.
OMITTED

They kiss. Johnnie then stops by the bed, rather like a child before going off to school in the morning. Lina punches the pillow up and settles herself more comfortably.

LINA

Darling, you are working hard for me, aren't you?

JOHNNIE

(slightly
resigned)

Yes, darling, ever so hard.

LINA

(her attitude is
quite maternal)

And you're really beginning to enjoy being at the office, aren't you, dear?

JOHNNIE

(bravely)

Yes, darling.

There is a knock on the door.

LINA

Come in.

183 SEMI-LONG SHOT - Ethel enters carrying a thermos flask and a small packet of sandwiches. She crosses and hands them to Johnnie.

JOHNNIE

(pathetically)

Oh, Ethel, you needn't bother with my sandwiches today. I can get lunch at the pub.

LINA

(remonstrating)

But that costs money, Johnnie.

JOHNNIE

What kind are they, Ethel?

ETHEL

Ham, sir.

Johnnie makes a grimace, while Lina laughs. He opens his attache case which we see is empty, and puts the sandwiches in. Leaning over he kisses Lina.

JOHNNIE

Good-bye, Monkey-face.

LINA

Good-bye, darling.

With an envious look towards Lina, he leaves the picture.

CAMERA MOVES IN to SEMI-CLOSEUP of Lina as she looks after him with the expression of a proud parent - happy and contented.

FADE OUT

184- OMITTED
195

(END OF PART III)

FADE IN

INT. AYSGARTH HALL - DAY

196 SEMI-LONG SHOT. Lina, in casual riding clothes, comes in through the front door. As she crosses the hall she sees someone through the open drawing room door seated behind a paper. She goes over.

INT. AYSGARTH DRAWING ROOM - DAY

197 SEMI-LONG SHOT. SHOOTING OVER Lina's shoulder, we see the stranger, back to camera, almost hidden by the newspaper.

CAMERA FOLLOWS Lina in until she stands behind him. We can read the headlines of a London paper -

EUROPEAN SITUATION TENSE.

Britain Hastening Armaments at Top Speed.

The stranger turns - he is a man around forty years of age, dressed in tweeds, and has an extremely self-conscious manner. He is Beaky Thwaite. His face is alight with his own particular brand of bright, goofy interest.

BEAKY

Think we can do it -- eh, what?

Lina looks at him quite bewildered.

LINA

I beg your pardon?

Beaky rises, indicating the newspaper headline.

BEAKY

Looks bad. Do you think Hitler will keep his promises?

LINA

What a silly question! I should think anyone in his right senses would have stopped believing Hitler five years ago!

BEAKY

Oh, I don't know -- after all -- he put it in writing, didn't he?

LINA
(indignantlly)
If England didn't have stupid
people like you, who believed
every bit of nonsense they
hear and who can be pacified
with a stick of candy --

BEAKY
I say -- you're a bit tough,
eh, what?

LINA
(suddenly
coming to)
Who are you?

BEAKY
I'm Beaky Thwaite. Are you old
Johnnie's wife?

LINA
Yes, I am.

BEAKY
Didn't he ever tell you about
me?

LINA
(suddenly
remembering)
Beaky? Oh -- are you Beaky?

BEAKY
That's what they called me at
school. Happened to be driving
by -- thought I'd drop in for a
cup of tea.

Lina holds out a hand and they shake.

LINA
I've heard so much about you,
Mr. Thwaite.

BEAKY
Johnnie told me about you, too.
Ran into him at the Newbury
races last week.

LINA

(chilled)

The races?

SEMI-CLOSEUP - the two. Beaky laughs heartily -

BEAKY

Put my foot into it, as usual,
eh? I mean -- didn't he tell
you?

LINA

Johnnie has a job. He couldn't
have been at the races. Besides,
he has stopped betting.

BEAKY

(full of
delight)

Oh, he has, has he? Well, don't
you believe him. Not Johnnie.
Great lad, he is, eh, what?

He sees the expression on Lina's face.

BEAKY (cont'd)

You mustn't mind Johnnie's
cutting up -- that's what makes
him Johnnie! Besides, he thinks
you're a topper -- yes, he does!
I think so, too -- eh, what?

LINA

(pulling
herself
together)

Won't you sit down, Mr. Thwaite?

BEAKY

Don't see why not.

As Lina looks about to indicate a chair, she stops short,
puzzled. Beaky observes this.

BEAKY (cont'd)

Anything wrong?

Ignoring him, she moves out of picture.

BEAKY
I give you twenty to one,
Johnnie has sold them.

LINA
Sold them! What for?

Beaky breaks out into laughter again. As he starts to speak, the CAMERA MOVES OFF him and IN SLOWLY until we have Lina only in CLOSEUP.

BEAKY'S VOICE
What for? Oh, you are a baby.
For money, of course. Chap has
to pay his racing bets, hasn't
he? And he lost a packet at
Newbury, I can tell you! Those
bookies don't trust a chap very
long -- not a chap like Johnnie
at any rate.

During this, Lina's face has shown her increasing horror.

LINA
I don't believe you. I don't
believe a word you say.

202 SEMI-CLOSEUP. Beaky gets on his feet, suddenly realising what he is doing.

BEAKY
Put my foot in it again, have I?
Mustn't take it so seriously.
After all, it's Johnnie, you
know! Wonderful chap -- none
like him! But I needn't tell
you that.

LINA
But Johnnie wouldn't sell those
chairs -- he couldn't without --
without asking me.

Beaky looks at her kindly.

BEAKY
My dear girl -- what's your
name?

(CONTINUED)

202 (CONTINUED)

LINA

Lina.

BEAKY

My dear Lina -- you simply haven't got acquainted with old Johnnie. Why, you'll forgive him anything when you know him better. Why, at school there wasn't one chap whose spending money Johnnie purloined that didn't forgive him in the end! Why, even the headmaster, when he caught Johnnie cheating on his exams -- the headmaster said --

Lina is horrified and bursts out with -

LINA

I don't want to know what the headmaster said.

BEAKY

Oh, you must hear this one -- it's precious -- he said --

Suddenly he stops as he sees -

EXT. AYSGARTH HOUSE - DAY

203

LONG SHOT - through the window Johnnie pull up in his car. He jumps out, carrying his attache case and hurries towards the front door.

204

SEMI-CLOSEUP. Beaky turns to Lina and speaks in a lowered voice.

BEAKY

Here he comes! Now -- don't tell him I've said a word, will you?

(with the air
of a friendly
conspirator)

Just say something about the chairs -- and you'll see Johnnie at his best! He doesn't need more than one second to invent the most howling lie you ever heard! Oh, I wouldn't miss this for anything in the world!

Lina stands paralyzed - she turns slowly and faces the door. Beaky is deliciously full of anticipation, trying to keep a straight face.

205

SEMI-LONG SHOT - SHOOTING TOWARDS the hall. We see Johnnie throw his hat on one side. He looks around for Lina, sees her in the drawing room, hesitates for a second, apparently prepared for his story and comes to the door. His face lights up as he sees Beaky.

JOHNNIE

Beaky!

He almost bounds across towards him.

206

SEMI-CLOSEUP - the three. Johnnie and Beaky greet each other with poundings on the back and other signs of old school affection.

BEAKY

Well, well, - eh, what?

Johnnie turns to Lina and gives her his customary, never failing affectionate greeting.

JOHNNIE

And how is my Monkey-face?

Beaky looks on with twinkling eyes as Lina looks at Johnnie without expression, neither angry nor glad, her eyes inscrutable. Johnnie stops as his arms are almost around her.

JOHNNIE (cont'd)

What's the matter?

LINA

(quietly)

Nothing. Why?

Beaky has been watching as if it was the sweetest, friendliest little joke in the world. He pretends to be grave and nonchalant -- a friendly conspirator with Lina.

BEAKY

Your wife seems to be missing
some chairs.

JOHNNIE

(acting)

Chairs? ... Oh!

He looks round to where the Queen Anne chairs stood.

207 CLOSEUP. Beaky watches him with delightful anticipation.

208 CLOSEUP. Lina watches with a deepening quiet which contains a great deal of menace.

209 SEMI-CLOSEUP. Johnnie speaks easily -

JOHNNIE

Well! That American must have
come for them this morning --
probably while you were out.

LINA'S VOICE

(quietly)

What American?

Johnnie opens the cigarette box and takes out a cigarette, calmly proceeding to light it.

JOHNNIE

Didn't I tell you about -- oh,
how stupid of me! He dropped
by about a week ago -- friend
of Melbeck's -- I think you
were out riding --

CAMERA FOLLOWS him over to Beaky. He hands him the cigarettes.

BEAKY

(grinning)
Thank you.
(he takes
one)
But don't let me interrupt your
story.

JOHNNIE

(speaking to
them both)
Well, he admired the chairs --
extravagant fellow, he was --
offered a hundred a piece for
them, can you imagine? Anyone
would take that.

LINA

(deadly quiet)
I wouldn't.

210 CLOSEUP - Lina and Johnnie. It is like a pistol shot. Johnnie suddenly turns to her, studies her, his face sobering. He gives a very good performance.

JOHNNIE

(gravely)
Oh ... Wouldn't you really?
That never occurred to me.
Anyway, I told him you would.

Lina's attitude is very quiet. It is obvious she is covering a deepening distress with an increasing dignity. She is sufficiently casual so that she never seems to be making a scene to embarrass her husband before Beaky.

LINA

(almost
casually)
Why didn't you mention it to
me?

JOHNNIE

(acting
worried)
I thought I did. I'm sorry,
darling.

LINA

(after the
slightest
pause)

Oh, that's all right. If they're
gone, they're gone.

Johnnie puts his arms around her - she does not resist,
looking at him steadily.

LINA (cont'd)

Shall we change for dinner?

JOHNNIE

(comfortably
like one who
has been
forgiven a small
trespass)

You are an angel.

Suddenly Beaky's voice interposes -

BEAKY'S VOICE

Hold on a minute.

211 SEMI-CLOSEUP. Johnnie turns inquiringly over his
shoulder to Beaky. Beaky gives Lina a wink which Johnnie
does not see.

BEAKY

You say he offered you a hundred
a piece for them?

JOHNNIE

That's right.

BEAKY

Let's have a look at the check.

JOHNNIE

(lightly)
Oh, he'll send it along.

Beaky gives Lina another wink. He can hardly restrain
his laughter. He lets out a few giggles.

BEAKY

I'll bet you ten pounds to a shilling that you wouldn't dare let your wife pick up the telephone and ask Melbeck if he ever saw this American.

Lina takes a step or two towards Beaky, before Johnnie can answer.

LINA

(coldly)
You're implying that my husband is a liar, Mr. Thwaite.

JOHNNIE

(quickly)
Now, Monkey-face -- don't mind Beaky -- he's only joking.

Before the somewhat sobered Beaky can answer -

LINA

I prefer jokes on other subjects.
(to Beaky;
not
ungraciously)
You're staying for dinner,
aren't you, Mr. Thwaite?

Beaky recovers and chuckles.

BEAKY

Dinner? I'm spending the week end with you -- unless you're throwing me out - ha, ha, ha.

LINA

(gravely)
Johnnie's friends are always
welcome.

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112a

212 SEMI-LONG SHOT. Lina turns and goes towards the door, while Beaky roars with laughter at her remark. Throwing his arm around Johnnie's shoulder they start to follow her from the room.

FADE OUT

EXT. BOOKSHOP & LENDING LIBRARY - DAY

213 MED. SHOT. Outside a bookshop in a street in an English country town, a middle-aged woman in mannishly-tailored clothes is looking with great interest at the window display of detective novels by one Isobel Sedbusk. The titles of the books are all concerned with crime and the most prominently displayed one contains the word "murder". In the window, we can also see as the centre of the display, a large photograph of Isobel Sedbusk herself. The lady with her back to the CAMERA is actually Miss Sedbusk, but we don't realize this until she turns around, which she does as Lina emerges from the shop, carrying a book in her hand, and hails her.

LINA

Hallo, Isobel - admiring your display?

ISOBEL

It is nice, isn't it?

LINA

After all, we have to do well by our only local celebrity.

They start strolling down the street. Lina indicates the book she has tucked under her arm.

LINA (cont'd)

I've just got your latest for Johnnie - He's your most ardent admirer, you know. I don't believe there's one of your stories he hasn't read.

Suddenly Lina stops abruptly. Her eye has been caught by something in the window of an antique shop they are passing. She gives a little gasp.

214 SEMI-CLOSE UP. In solitary state stands one of the Hepplewhite chairs in the window of the antique shop.

214a SEMI-CLOSE UP. Isobel is looking at Lina a little curiously.

ISOBEL

What's the matter?

(CONTINUED)

LINA
(tries to pull
herself together)
Oh, nothing -- I just remembered --
Excuse me, Isobel, won't you? I --
I want to make some enquiries here.

ISOBEL
Certainly, my dear.

LINA
(as she goes
into the shop)
Come to dinner soon.

ISOBEL
Be delighted.

LINA
I'll phone you, then.

Lina moves into the shop as Isobel goes off down the street.

INT. ANTIQUE SHOP - DAY

215 SEMI-CLOSEUP. The CAMERA FOLLOWS Lina down a short aisle between a collection of antique pieces. The proprietor, an almost Dickensian figure, white-haired, about eighty, comes forward and greets Lina. A younger man hovers in the background sorting out some pieces that have just arrived.

PROPRIETOR
Something I can show you, Ma'am?

LINA
That chair in the window -- is
it genuine Hepplewhite?

He glances toward the window.

PROPRIETOR
Oh, yes, ma'am. I have a pair
of them. The other one is through
in the back, if you'd care to see
it.

(CONTINUED)

Lina's eyes are still on the chair in the window.

LINA

No, thank you. But I wonder --
have you any idea where they
came from?

The proprietor rubs his stubbled chin -

(CONTINUED)

DISSOLVE IN

INT. AYSGARTH HOUSE - DAY

217 SEMI-LONG SHOT. Lina's car comes speeding into the picture and stops sharply with a shuddering of brakes. Lina dashes out of the car - she is about to hurry into the house when she sees a figure in the garden - CAMERA PANS with her over to the side gate into the garden.

EXT. GARDEN - DAY

218 SEMI-LONG SHOT. Beaky is playing alone on a small putting green. He does not hear her approach, he is too concentrated on making a complicated shot. She waits for a second then speaks.

LINA

Mr. Thwaite.

BEAKY

(startled)

Eh? Oh, hello, and all that sort of rot. Did you see the shot I just made? Not bad, eh?

CAMERA MOVES IN - We see Lina is breathing heavily -

LINA

Mr. Thwaite, I owe you an apology.

BEAKY

Eh? Good! I mean -- what for?

LINA

I'm afraid I can't tell you. But I owe you an apology just the same.

Beaky looks at her comically bewildered.

BEAKY

You can't tell me -- but you owe me -- well, thank you, my dear. I forgive you from the bottom of my heart.

LINA

(seriously)

Thank you.

(CONTINUED)

She is about to run away when Beaky looks at her anxiously.

BEAKY

You seem hot under the collar. Not angry, are you? Don't answer -- you are. Must be about good old Johnnie.

LINA

If you'll excuse me --

Beaky deliberately moves around, detaining her.

BEAKY

Now, now -- mustn't be angry with Johnnie -- waste of time. Now if you want to be sore at me -- well, that's a practical idea. I annoy everybody -- always did. But Johnnie. Not him. But really.

219 CLOSEUP. Lina is moved - she looks away.

LINA

If you'll excuse me, Mr. Thwaite --

As she is about to draw away she suddenly stops cold - she hears Johnnie's voice at the gate - he is singing a snatch from their waltz song at the top of his voice. Lina stands paralyzed, not saying a word for a moment - then -

LINA (cont'd)

(to Beaky)

Do you mind -- I want to talk to Johnnie alone -- could you --

220 SEMI-CLOSEUP. Beaky looks a little blank.

BEAKY

Eh? You mean out in the garden?

LINA

If you please.

(CONTINUED)

BEAKY

(thinking
it out)

Ah, the garden. Then the
house for me. Shall I hide,
or just loll luxuriously on a
sofa?

But before he has time to move we hear Johnnie's voice
nearby - they both turn.

221 SEMI-LONG SHOT. Johnnie is coming across the garden - his
arms are loaded with packages.

JOHNNIE

Hello, hello, hello! Don't
move either one of you. Just
stand like that. I want to
watch the expressions on your
faces.

222 SEMI CLOSEUP. Beaky and Lina look at him with puzzled
expressions.

BEAKY

What have you got there, old
bean?

223 SEMI-LONG SHOT. Johnnie is bursting with exuberance.

JOHNNIE

You'll find out soon enough.
This is a red-letter day...

CAMERA FOLLOWS him as he crosses the lawn - He calls over
towards the house -

JOHNNIE (cont'd)

Ethel! - Ethel!

We hear a distant reply from Ethel.

ETHEL'S VOICE

Yes, sir.

JOHNNIE

Cocktails, champagne, and
brandy on the terrace, Ethel.

(CONTINUED)

ETHEL'S VOICE

Yes, Sir.

JOHNNIE

And hurry!

He comes to a standstill before Lina and Beaky.

JOHNNIE (cont'd)

Do you know who I am? I am
Santa Claus -- Junior! Sit
down, both of you!

224 SEMI-CLOSEUP - the three. Lina and Beaky automatically sit on a bench as Johnnie drops all his packages to the ground and kneeling begins unwrapping them - he grins as he keeps up a flow of talk.

JOHNNIE

You remember that necklace you
admired in the shop window a
month ago? It's yours!

He lays it in Lina's lap - she looks at it - speechless.

JOHNNIE (cont'd)

And here's a pretty little
number for you, Beaky.
(he crooks a
walking stick
round Beaky's
neck)
The finest Malacca that money
can buy.

He opens more parcels - draws forth a fur coat.

JOHNNIE (cont'd)

And do you remember this little
number? Ah, don't you think I
saw the hungry eye you gave it
a week ago last Saturday night?
(tosses it
into her lap)
It's yours!

225 CLOSEUP - Lina. Her eyes drop to the fur coat on her lap, then up again quickly to Johnnie.

JOHNNIE

And these are hats for you. I never did like your hats -- from the first day I ever saw you.

He pauses for a second - his smile fades a little as he sees Lina is not reacting.

JOHNNIE (cont'd)

Don't be angry, darling -- if you don't like the hats, you can return them.

227

SEMI-CLOSEUP. Johnnie looks from one to the other.

JOHNNIE

You're speechless! I don't blame you.

(then with a broad grin)

My friends, I have the pleasure of announcing that the Grand National was run today -- and I happened to have backed the winner. -- A ten to one shot, ladies and gentlemen - ten to one -- and I had two hundred pounds on him!

BEAKY

By jove! Ten to one! Why that's two thousand pounds!

JOHNNIE

Not a shilling less.

There is a pause, while Beaky fondles his stick admiringly. Lina still does not speak and continues to look at Johnnie solemnly.

JOHNNIE (cont'd)

What's happened to your tongue? I suppose you disapprove of my betting!

Beaky roars with laughter.

BEAKY

Not with two thousand pounds in her lap, she doesn't!

228 CLOSEUP - Lina, still grave. Johnnie comes into picture and tickles her under the chin.

JOHNNIE

Come on -- smile! I have been naughty, I suppose. But look --
(indicates
the presents
on her lap)
It's all for you!

229 CLOSEUP - Beaky smiles and, leaning towards Lina, says quietly:

BEAKY

You see? That's Johnnie!

230 SEMI-CLOSEUP - the three.

JOHNNIE

(coaxingly)
Come on -- let's have that little smile!

LINA

(suddenly)
Where did you get the two hundred pounds?

BEAKY

Now, really, I say -- what a question, eh?

LINA

Where did you get it?

JOHNNIE

(charmingly)
Oh, you know very well there was no American. I got it for the chairs, of course!

Beaky rocks with laughter at this and gives a comical look at Lina, expressive of "I told you so."

(CONTINUED)

LINA

You sold the chairs to gamble
all your money on a horse?

JOHNNIE

Well, not exactly. You see, I
owed some money to the bookies --
it's an ancient story -- but you
know how bookies are.

Beaky again grimaces comically across at Lina.

BEAKY

What did I tell you?

JOHNNIE

And I got the two hundred to pay
them off, but along came this
hot tip . . . Now, darling, be
practical and give us a smile!

Lina doesn't answer. Beaky now slips off the seat and
joins Johnnie in coaxing her.

231 CLOSEUP - Lina, with the two men in f.g. They behave
like schoolboys. Lina looks gravely between them.

BEAKY

Now, come along there, old girl.
Johnnie, you tickle her chin
while I make faces.

232 CLOSEUP - the two men. Johnnie tickles her chin, while
Beaky makes faces. They both peer at her earnestly.

BEAKY

(to Johnnie)

Do you catch the glimmer of a
smile?

JOHNNIE

(earnestly;
to Beaky)

Not yet. Better put on your
glasses and have another look.

Beaky fishes out his glasses; they both make faces and
examine Lina's expression to see if she responds.

(CONTINUED)

JOHNNIE (cont'd)

Any results yet, Beaky?

BEAKY

Not yet, old bean. I know --
I'll make a sound like an owl.
That always gets 'em.

JOHNNIE

Wait! I forgot something!

With an air of ceremony he takes a slip of paper out of his pocket and puts it in Lina's lap.

JOHNNIE (cont'd)

That's a receipt from a certain shop -- payment in full for a certain pair of Queen Anne chairs. They'll deliver within the hour.

233

CLOSEUP - over the men's shoulders - Lina, tears suddenly spring into her eyes. Still there is no smile. Johnnie turns his head towards Beaky.

JOHNNIE

She's smiling!

BEAKY

(peering
forward)

By jove, so she is!

CAMERA MOVES IN excluding the two men. Lina's face lights up with a smile. She looks at Johnnie, shaking her head at him as a mother might at the sight of a dearly loved but incorrigible child.

LINA

Oh, Johnnie!

Johnnie leans into picture and embraces her. Suddenly she holds him tight. There is silence for a second, then we hear Beaky's voice.

BEAKY'S VOICE

I say! Ethel's done her stuff.
What about celebrating?

Johnnie breaks into a grin.

JOHNNIE

Beaky always says the right thing at the right time!

He puts an arm around her and they rise.

EXT. TERRACE - DAY

234 SEMI-LONG SHOT. Beaky is approaching the terrace and the table upon which stands champagne, glasses, brandy, etc. Lina and Johnnie join him. Beaky opens the champagne and pours out two glasses.

235 SEMI-CLOSEUP. He is about to pour the third, when he stops, thinks it over, puts the champagne bottle down and pours himself out a good-sized shot of brandy instead. As Lina and Johnnie join him he hands them the two champagnes.

BEAKY

This is yours -- and yours --
(picking up
the brandy)
Now for a toast.

JOHNNIE

Hey, Beaky, is that brandy?

BEAKY

(shamefaced,
pleading)
Aw, Johnnie, just this time.

JOHNNIE

You know it's not good for you.

BEAKY

(resigned like
a schoolboy)
Oh, all right.

He is about to put his glass down when Johnnie relents.

(CONTINUED)

JOHNNIE

Well, maybe this once.

Beaky smiles happily as he picks up his brandy again.

JOHNNIE (cont'd)

(making
the toast)

I drink to --

(pauses, looking
steadily at Lina)

-- to the last bet on the last
horse that will ever be made
by Johnnie Aysgarth.

236 CLOSEUP - Lina and Johnnie. She looks at him slowly and her eyes light up with a flood of relief and admiration. She rests her head for a moment against his shoulder, not saying a word. Johnnie gives a wicked wink towards Beaky. Lina straightens up and they drink. Suddenly they are startled as they hear Beaky cough and cough again.

237 SEMI-CLOSEUP. Beaky begins to splutter and stagger around, his face getting purple. Lina rushes to him, while Johnnie stands by doing nothing.

LINA

Quick! Some water, Johnnie!

JOHNNIE

It won't help. I've seen this
happen before. There's nothing
much you can do.

Meanwhile the choking Beaky has sunk into a chair - gasping for breath, his face getting blacker and blacker. Frantically Lina works to loosen his collar.

JOHNNIE (cont'd)

It's no use, darling. It will
either kill him, or it will go
away by itself.

(CONTINUED)

Horrified, Lina stands, not knowing what to do. Then she crosses to Johnnie and clutching his arm tensely with her hands, watches Beaky. Gradually Beaky begins to recover - CAMERA MOVES IN to Johnnie and Lina.

JOHNNIE (cont'd)

One of these days it will
kill him

FADE OUT

(END OF PART IV)

FADE IN

EXT. ENGLISH RACE MEETING - DAY

238 LONG SHOT - A full view of the grandstand and enclosures of an English race track. The time is between races so that no horses are actually running.

EXT. PADDOCK - DAY

239 SEMI-LONG SHOT - A string of horses with the jockeys up are being led across the back of the picture towards the track itself. The crowd is threading itself slowly back to the stands towards CAMERA. It is composed of various English society and racing types. Hear the f.g. Johnnie walks with Beaky. He is looking comically distressed, as they come nearer camera, he turns to Beaky.

JOHNNIE

Beaky, I've often wondered, if it's his shirt a man loses, what does a woman lose?

BEAKY

Well, I suppose it's her --

He commences to gesture with his hands some kind of shape, when a voice interrupts.

MRS. NEWSHAM'S VOICE

Hello, Johnnie!

Johnnie turns.

240 SEMI-LONG SHOT - Mrs. Newsham coming toward them.

240a SEMI-CLOSEUP - Johnnie whispers hurriedly to Beaky.

JOHNNIE

Be with you in a minute.

He leaves Beaky and goes halfway to meet Mrs. Newsham, CAMERA FOLLOWING him.

MRS. NEWSHAM

(with great cordiality)

Well, well, well! At last!

(CONTINUED)

JOHNNIE

(drily)

No.

MRS. NEWSHAM

No what?

JOHNNIE

No to whatever you were going to ask me. I'm a respectable married man.

MRS. NEWSHAM

(maliciously)

Respectable? Do you think anyone believes the General hasn't called on you simply because of his neuritis? Don't you think everyone knows you expected to marry an heiress and got yourself stuck in the backwoods with a miserable little job, a dull little wife, a feeble-minded mother-in-law and an assortment of neighbors who collapse from sheer exhaustion after they've talked about the weather? If anyone ever needed me -- it's you.

JOHNNIE

(grinning)

Sorry, Helen dear -- but the only thing I'd ever betray my wife for is a good, fast, clean horse. Nice to have seen you.

With a slight bow, ironical and almost courtly, he turns and goes back to Beaky.

241 CLOSEUP - Mrs. Newsham. She looks after Johnnie with burning resentment.

FADE OUT

FADE IN

EXT. BOOKSHOP & LENDING LIBRARY - DAY

242 SEMI-LONG SHOT - Mrs. Newsham, dressed in a different costume from the one in the previous scene (so we are sure there is a passage of days), is idling down the village street in her roadster when she sees Lina emerging from the library, a stack of books under her arm. Mrs. Newsham pulls over to the curb, stops her car.

243 SEMI-CLOSEUP - Mrs. Newsham leans out of the car.

MRS. NEWSHAM

Oh, hello.

Lina comes over to her.

LINA

How are you, Mrs. Newsham?

They shake hands.

MRS. NEWSHAM

What a lot of books! Do you really read them, my dear?

LINA

(with a little smile)

I'm afraid not. These are for Johnnie.

MRS. NEWSHAM

(surprised)

Johnnie! Since when has he --

(she takes a look at the book titles with curiosity)

Oh! Detective stories!

LINA

He's mad about them.

Mrs. Newsham eyes Lina sharply.

Mrs. Newsham is anxious to find out how Lina's and Johnnie's marriage is working out.

MRS. NEWSHAM

(cattily)

So Johnnie has settled down to the simple rural life!

LINA

(with a faint trace of defiance)

Yes -- and it seems to agree with him.

MRS. NEWSHAM

(measuring her through half-open lids)

Abandoned all his vices, has he?

LINA

(quietly)

What vices, Mrs. Newsham?

MRS. NEWSHAM

(with a careless air)

Oh -- betting at the races, for instance!

LINA

Johnnie hasn't time for that. He's much too busy with his job.

MRS. NEWSHAM

(raising eyebrows)

Is he?

LINA

(coldly)

Yes.

MRS. NEWSHAM

Then he must have taken an afternoon off last Tuesday - he was at the Merchester races.

(CONTINUED)

Lina is now boiling up - with a tremendous effort she manages to control herself enough to reply.

LINA

(coldly)
Was he? How interesting.

Without another word, she turns and walks swiftly away. Mrs. Newsham smiles to herself and starts up her engine.

244- OMITTED
246

EXT. VILLAGE STREET - DAY

247 SEMI-CLOSEUP - Lina walking along swiftly - CAMERA with her. She is shocked and humiliated, trying to control herself, for the moment not knowing what to do. She comes to a stop - her anger and her distress increase. Suddenly she comes to a decision. She starts walking rapidly forward again.

EXT. MELBECK OFFICE - DAY

248 SEMI-CLOSEUP - Lina stops outside a little shop which has been converted into an office. On the window we read:

MELBECK ESTATES
Offices

With increasing momentum she goes through the door.

INT. MELBECK OUTER OFFICE - DAY

249 SEMI-LONG SHOT - In the outer office sits a secretary. A rather dull middle-aged girl. She looks rather startled as Lina comes charging in.

CAMERA MOVES IN.

SECRETARY

(surprised)
Oh, good afternoon, Mrs. Aysgarth.

LINA

Good afternoon. Is Mr. Aysgarth in?

The secretary looks surprised.

(CONTINUED)

SECRETARY
Mr. Aysgarth? Why, no.

LINA
When do you expect him?

The woman looks rather confused.

SECRETARY
Why -- I really couldn't say.
Perhaps you'd like to talk to
Captain Melbeck?

LINA
(after a
moment's
hesitation)
Yes, I would. Very much.

The woman looks a little relieved and indicates the
inner office door marked "Private."

SECRETARY
Just go straight into his
office, Mrs. Aysgarth.

Lina goes to the door and knocks. We hear Melbeck's
voice.

MELBECK'S VOICE
Come in.

Lina enters.

INT. MELBECK'S OFFICE - DAY

250 SEMI-LONG SHOT - as Lina enters, Melbeck rises with a
look of surprise.

MELBECK
(with great
courtesy)
Mrs. Aysgarth! What a pleasure
to see you! Do sit down.

251 SEMI-CLOSEUP - Lina sits. She is obviously agitated.

LINA

I -- Captain Melbeck -- I hope
I'm not imposing on you -- but
-- well, you're Johnnie's
cousin as well as his employer
-- and -- I want to talk to you
about him.

Melbeck becomes unexpectedly ill at ease.

LINA (cont'd)

I'm terribly worried.

MELBECK

Yes -- I understand that --
But, on the other hand, I told
him I wouldn't prosecute, of
course --

CAMERA MOVES IN to Lina. She is startled.

LINA

I don't understand --

MELBECK'S VOICE

(uncomfortable)

I told him I wouldn't prosecute.

LINA

(sharply)

What on earth are you talking
about?

252 CLOSEUP - Melbeck looks at her for a moment in amazement,
then:

MELBECK

How does he get away with it!
What reason did he give you when
I discharged him?

253 CLOSEUP - Lina stares at him almost unbelievably - then
speaks slowly:

LINA

When did you discharge him?

(CONTINUED)

MELBECK'S VOICE

Six weeks ago.

CAMERA FOLLOWS her as she stands and goes around the desk to Melbeck - she leans towards him pathetically.

LINA

Captain Melbeck -- I'm not very clever -- so if this is a joke -- please tell me, won't you?

MELBECK

It's not funny to me, Mrs. Aysgarth. We had an unexpected audit six weeks ago, and the accounts showed a deficit of two thousand pounds, and when I looked into Johnnie's records...

Lina almost reels back dizzily. Melbeck rises quickly and looks at her with anxiety.

MELBECK (cont'd)

I'm terribly sorry, Mrs. Aysgarth. He should have told you.

There is a pause. Melbeck can't think of anything to say. Lina slowly pulls herself together.

LINA

It's perfectly all right.

Like a woman in a nightmare, she automatically picks up the bundle of detective books, and moves towards the door, CAMERA with her. At the door she pauses - turning.

LINA (cont'd)

You -- you say you're not going to prosecute?

Melbeck comes into picture.

MELBECK

Not for the time being. I'll give him every possible opportunity to replace the money.

(with a slight shrug)

But after all...

(CONTINUED)

LINA

(dimly)

Yes... Thank you... Good-bye,
Captain Melbeck.

She turns to go. He hastens to hold the door open for her.

INT. MELBECK'S OUTER OFFICE - DAY

254 SEMI-LONG SHOT - Melbeck, at the door of his office in the f.g., watches Lina, the books still under her arm, walk steadily past the secretary, open the door into the street and pass out of sight.

DISSOLVE

INT. AYSGARTH HALL - LATE AFTERNOON

255 SEMI-LONG SHOT - Ethel is just admitting Lina. As she passes her almost without looking at her, Lina speaks.

LINA

Is Mr. Aysgarth home yet?

ETHEL

No, ma'am.

Lina continues across the hall and up the stairs.

INT. AYSGARTH LANDING - LATE AFTERNOON

256 SEMI-LONG SHOT - Lina goes quickly into her bedroom.

INT. AYSGARTH BEDROOM - LATE AFTERNOON

257 SEMI-LONG SHOT - She goes straight across the room to a cupboard and takes out two suitcases. Throwing them onto the bed she goes to her wardrobe and takes out an armful of dresses. Then to some drawers and takes a handful of odd garments from them. She starts bundling them into one of the cases. Suddenly she stops and crosses to her small writing table.

CAMERA MOVES IN to SEMI-CLOSEUP. She takes a piece of notepaper, dips the pen in the inkwell and starts to write.

(CONTINUED)

INSERT THE NOTE, as she writes:

"Johnnie --

This is more than I can bear -- "

She crosses out "This is more than I can bear." She takes a new sheet and starts again.

"Johnnie --

I am leaving you. I don't think there is anything for us to discuss -- I am incapable of discussing matters of this sort -- "

She breaks off and throws this note away, starting a new one. She writes:

"Johnnie --

I am leaving you. It is very important that we never see each other again. I am sure you will be able to explain everything very smoothly to yourself as well as to others.

Lina."

Lina blots the note, folds it carefully, and puts it in an envelope, seals it and writes "Johnnie" on it.

258 CLOSEUP - Lina sits staring at the envelope before her for a few moments. Then suddenly, being incapable of leaving him, she tears it up and throws it in the wastepaper basket.

CAMERA MOVES IN to A BIG HEAD. She stares ahead, not realising that two tears are rolling down her cheeks. We hear the faint click of the door opening - then Johnnie's voice - very low and grave:

JOHNNIE'S VOICE

Oh. Then you've heard?

Lina, without any movement or change of expression:

LINA

(in a dead voice)

Yes... I've heard.

259 SEMI-CLOSEUP - Johnnie is standing a few feet away from her. He now comes to her side.

JOHNNIE
I'm so sorry, darling. I'm
terribly sorry.

Lina still does not turn. Johnnie takes an opened telegram from his pocket.

JOHNNIE (cont'd)
This telegram just came from
the doctor -- it tells -- how
it happened.

Lina turns to him slowly - bewildered - she takes the telegram almost unconsciously, still looking at him. Then she reads:

INSERT TELEGRAM:

DEEPLY REGRET YOUR FATHER DIED
EARLY THIS MORNING FROM HEART
FAILURE. YOUR MOTHER WISHES
YOU TO COME AT ONCE.

WILSON

BACK TO SCENE: Lina looks up from the telegram, stricken. She is physically numb and limp. Johnnie senses her need of him now, and drops on his knees beside her. She lets her limp body rest against his shoulder. The tears trickle down from her eyes. Johnnie brushes them tenderly away with his finger and holds her tightly to him.

FADE OUT

(END OF PART V)

INT. MCLAIDLAW SITTING ROOM - DAY

260

LONG SHOT. In the foreground of the picture is seated Mrs. McLaidlaw, dressed in sombre black, quite alone. Beyond, at the far end of the room, is a half circle of people grouped round a small table where the family solicitor, Mr. Webster, is in the act of reading the will of General McLaidlaw.

The CAMERA STARTS TO MOVE IN past the tragic face of Mrs. McLaidlaw until it finally comes to rest on Johnnie. He leans up against the door or wall behind Lina's chair. During this we have heard Mr. Webster's mumbling voice as he reads:

WEBSTER

. . . . And to my dear sister Emily Scudamore I bequeath an annuity of one thousand pounds for the duration of her lifetime.

To my niece, Miss Elsie Chilling, the sum of five thousand pounds.

To my two dear cousins, Robert and Jane Atwood, five hundred pounds each.

The residue of my estate, my house, and all the property contained therein I leave to my beloved wife, Martha -- with the wish that she continue the present allowance of five hundred pounds a year to my daughter, Lina.

Also --

(he pauses to clear his throat)

By now the CAMERA is on a SEMI CLOSEUP of Johnnie and Lina - Johnnie makes a slight move forward -

WEBSTER'S VOICE (cont'd)

-- also to my daughter, Lina and her husband, John Aysgarth I bequeath the portrait of myself, painted by the distinguished Sir Joshua Nettlewood.

Johnnie looks rather bewildered - there is a silence - then he asks in a low voice -

JOHNNIE

Is that all?

261 SEMI CLOSEUP - Mr. Webster is taking off his gold-rimmed glasses, he looks towards Johnnie.

WEBSTER

That is all.

262 SEMI CLOSEUP. With an effort Johnnie pulls himself together and leaning over Lina's shoulder whispers -

JOHNNIE

I could do with a drink.

Lina turns. She realizes his keen disappointment and speaks sympathetically.

LINA

I'll get you one, dear.

JOHNNIE

It's all right - I suppose it's in the same old place - the study.

He turns and quickly goes from the room.

INT. MCLAIDLAW STUDY - DAY

263 SEMI CLOSEUP - CAMERA FOLLOWS Johnnie from the door of the study across to the table where the drinks stand. He pours himself out a stiff whiskey and soda and drinks it down quickly. As he drains the glass he looks upwards.

CAMERA PULLS BACK to include the General's portrait. As Johnnie lowers his glass he remains looking up at the portrait. With a little grin he touches his hand to his forehead in a little salute.

JOHNNIE

You win, old boy!

DISSOLVE OUT

DISSOLVE IN

EXT. JOHNNIE'S CAR - DAY - (PROCESS)

264 SEMI CLOSEUP. Johnnie and Lina are in the car driving home after the Will reading - Lina in the same clothes. Johnnie is driving - he looks ahead lost in deep thought. After a silence, without looking at her, he speaks.

Lina -- JOHNNIE

Yes, dear? LINA

JOHNNIE
Do you ever have any regrets
that you married me?

Lina is startled but tries to conceal it.

LINA
Why do you ask that?

JOHNNIE
Well, it's pretty obvious that
the old gentleman would have
left you a lot more than his
portrait if you were anybody
but Mrs. John Aysgarth.

LINA
(relieved)
Oh! Is that what you meant?

JOHNNIE
You haven't answered my
question.

265 CLOSEUP - Lina watches Johnnie closely - closer than he realizes - because he doesn't know that she knows about Melbeck's missing money.

LINA
How about you? Have you any
regrets?

266 CLOSEUP - Johnnie half turns with a sincere serious expression.

JOHNNIE

Marrying you is the one thing
I've never changed my mind
about.

267 CLOSEUP - Lina - there is hardly any change of expression, but we feel a deep inner surge of love.

LINA

Do you really mean that,
Johnnie?

268 SEMI CLOSEUP - Johnnie brings the car to a stop. It happens to be a portion of the road which affords an expansive view of cliffs and sea. He turns to Lina, and this is one of the few moments when we know Johnnie is feeling deeply.

JOHNNIE

(quietly)

Yes, I mean it.

(speculatively)

This doesn't sound like me.
The longest I was ever true to
a woman before was two months
and six and a half days. And
here it's -- let's see --
almost a year. I want nothing
but to spend the rest of my
life with you... And if you
die first --

LINA

Yes -- if I die first --?

JOHNNIE

(shifting)

Listen -- what about you?

LINA

(slowly)

I couldn't fall out of love
with you if I tried.

JOHNNIE

(studying her)

Have you tried?

LINA

Yes -- once.

JOHNNIE

(very attentive)

When?

LINA

When I found out you'd lost
your job with Captain Melbeck.

269 CLOSEUP. Johnnie is shocked. But the only change in his expression is a slight narrowing of his eyes.

JOHNNIE

(quietly)

How long have you known?

LINA'S VOICE

Since last Friday.

Johnnie's face hardens a little.

JOHNNIE

Who told you?

270 SEMI CLOSEUP - the two.

LINA

Captain Melbeck -- I - I met
him.

JOHNNIE

(watching her
closely)

Did he tell you why?

There is a pause - then -

LINA

(lying)

No.

Johnnie conceals the great relief that sweeps through him. Lina watches his face and conceals her own disturbed emotions.

(CONTINUED)

LINA (cont'd)
Suppose you tell me, Johnnie.

JOHNNIE
(lightly)
Oh, we just didn't get along.

He restlessly opens the door of the car, wanting to change the subject.

JOHNNIE (cont'd)
What a lovely spot. Let's
have a look at the sea.

He goes out of the picture. Lina watches him for a second then follows him.

EXT. CLIFFS - DAY - (PROCESS)

271 SEMI-CLOSEUP. Lina comes into picture by Johnnie.

LINA
(still
insisting)
Why didn't you get along?

JOHNNIE
I don't know -- he's a bit of
an old fogey, you know. My
ideas were too -- oh, too
daring for him, I suppose.
If I'm going to work, I intend
to be my own boss. I have a
notion that the secret of
success is to start at the
top.

During this, the CAMERA HAS PANNED with them over towards the edge of the cliffs. There is a moment's silence. Then Lina takes a step away - Johnnie follows -- CAMERA PANNING with them. As they walk back towards the car, Johnnie continues -

JOHNNIE (cont'd)
You think I'm talking through
my hat, don't you? Well, I'm
not. The way to make money is
to think big.

He suddenly stops and looks around.

(CONTINUED)

JOHNNIE (cont'd)

Look at all this land for instance. Look at the view. Why isn't something done about it? If I had ten thousand pounds -- or maybe twenty -- I could start a development here.... Look around you -- isn't this a wonderful spot?

Lina cannot help smiling at him.

LINA

(humoring
him)

All you need is twenty thousand pounds!

JOHNNIE

(he is lost
in his own
thoughts)

Maybe thirty...an extra ten thousand wouldn't hurt a bit...

Lina, still smiling, suddenly sees the concentrated expression on his face.

272 CLOSEUP - Lina. Her expression changes to one of growing anxiety.

FADE OUT

(END OF PART VI)

FADE IN

INT. AYSGARTH SITTING ROOM - EVENING

273

SEMI CLOSEUP. Johnnie and Beaky are bending over the writing table on which there is a big blueprint and an enlarged photograph of the cliffs seen in the previous scene. They are deeply absorbed, Johnnie pointing out things with a pencil, and do not hear Lina enter in the background. Johnnie is saying:

JOHNNIE

You see, Beaky?

BEAKY

Wonderful. We could put the large hotel here --

Lina comes up behind them and stands watching them.

JOHNNIE

Perfect -- then we could build some beach huts down below --

LINA

(curiously)

What's going on here?

Beaky stands. Johnnie remains seated and has a businesslike, important manner we haven't seen in him before.

JOHNNIE

Why, Monkey-face -- we're organizing a real estate company. We're going to buy up a very beautiful piece of land right by the sea --

BEAKY

(illustrating
the photograph)

What a view! What sun! What air!

JOHNNIE

Then we sell part of it at a profit --

LINA

But you'll need money to do all that, won't you?

JOHNNIE

Of course.

LINA

Have you found someone to put up the money?

BEAKY

Oh, yes.

LINA

Who?

BEAKY

(cheerfully)

Me.

274 CLOSEUP. Lina looks a little dazed.

LINA

I see . . .

She looks from Beaky to Johnnie.

CAMERA PULLS BACK to include Johnnie once more.

JOHNNIE

You see, the idea is mine --
the capital is Beaky's --

He is still very businesslike, but his manner is designed more to impress Beaky than Lina.

JOHNNIE (cont'd)

And the corporation -- well,
Beaky borrows against some
securities in Paris, and then
we issue stock -- let me show
you --(reaches for a
piece of
notepaper)You see the whole company would
be in my name --

LINA

But --

(CONTINUED)

JOHNNIE

Look, darling -- let me show
you how simple it is --

Lina watches him calmly - formulating an idea in her mind.

LINA

Does Beaky understand it?

She turns her eyes to Beaky.

CAMERA SWINGS OVER to Beaky.

BEAKY

Oh, perfectly -- I think.

275 SEMI CLOSEUP - the three. There is a knock on the door
and Ethel appears in the background.

ETHEL

Captain Melbeck is on the
telephone for you, sir.

Lina looks quickly at Johnnie, who perfectly casually
replies:

JOHNNIE

I'll take it in the study,
Ethel.

He rises and goes from the room. Lina watches him
anxiously. Then turning back in a businesslike manner
sits down in Johnnie's chair. Beaky remains standing.

LINA

Now, Beaky, explain the whole
thing to me.

276 SEMI CLOSEUP - the two. Beaky assumes a very important
attitude.

BEAKY

Ahem -- well, my dear girl --
(begins to
wander as
usual)

I say -- I like this feeling --
big business and all that sort
of thing!

(CONTINUED)

LINA

I'm waiting.

BEAKY

(coming to)

Oh, yes -- yes, yes.

(turning to the
blueprint)

Well, you see -- we buy up this
land -- then we sell part of it.
That gives us a hundred per cent
profit in no time. Then on the
other part we build --

LINA

Whom do you buy the land from?
How much do you buy it for?
Whom do you sell it to?

Beaky looks somewhat confused.

BEAKY

Well -- ahem -- that shouldn't
be very difficult, do you think?

LINA

(looking at
him steadily)

Beaky, isn't it about time you
grew up?

BEAKY

I say! You're scolding me, eh,
what?

LINA

I think you need a scolding.

BEAKY

Oh -- do I? Shall I sit in
the corner?

He pushes the chair back towards the corner and sits on
the edge of it.

CAMERA PULLS BACK. Lina sits for a second then rising
goes over to him.

277 SEMI CLOSEUP. She stands in front of him, locking down unsmilingly.

LINA

Beaky -- you're being unfair to Johnnie.

BEAKY

(surprised)

Eh?

(cheerfully)

Now that's a hot one. Why he's president of the whole bally thingumagig -- he gets a salary -- he can write checks --

LINA

(significantly)

That's just what I mean.

BEAKY

(completely befuddled)

Well, what's wrong about that?

Suddenly he looks beyond Lina and sees:

278 SEMI LONG SHOT - Johnnie, standing in the doorway.

279 SEMI CLOSEUP. Lina does not turn. Beaky continues:

BEAKY

I say, old bean! Do you know Lina's telling me you're soft in the head?

(turns to Lina)

Is that it?

Johnnie comes towards them.

JOHNNIE

(quietly)

That's what it sounded like to me.

Lina's face is like a mask. She does not speak. Beaky goes on:

BEAKY

Well, by jove, that's not being
very wifely, old girl, eh, what?

There is one short beat during which Lina still doesn't
answer. Then it is broken by Johnnie speaking quite
normally.

JOHNNIE

Care for a clean up, old boy?
Nearly time for dinner --

(to Lina)

Beaky's staying with us for a
few days, darling.

(back to

Beaky)

You know your room -- better
hurry, old boy.

Beaky stands and Johnnie goes with him towards the door
and out of picture.- We hear Beaky's voice.

BEAKY'S VOICE

Righto, old bean -- I won't be
a jiffy.

280 CLOSEUP - Lina, standing motionless. We hear the door
close. Then Johnnie strides in to the picture - his
smiling expression has now changed to one of intense
anger.

JOHNNIE

Look here -- what right have you
to interfere in my business?

LINA

(taken aback)

Johnnie, I wasn't really -- I
was only --

JOHNNIE

You were only what?

LINA

I was only trying to say that
Beaky shouldn't leave everything
to you -- because if something
went wrong -- well, he should
take a little responsibility,
too. After all, neither of you
is an experienced business man.

JOHNNIE

What the devil do you know
about business?

LINA

I only wanted you and Beaky to
be sure --

JOHNNIE

Suppose Beaky had taken you
seriously -- you would have
ruined the whole scheme, do
you realize that?

LINA

But if it isn't any good --

JOHNNIE

(gripping her
arms, angrily)

That's my business, not yours.
If I say it's good, it's good.
I'm going through with this
deal -- and I don't want any
interference from you or anyone
else. Is that clear?

LINA

(quietly)

Yes, that's clear.

As Johnnie glares at her angrily

DISSOLVE

EXT. AYSGARTH GARDEN - DAY

281 SEMI CLOSEUP. The next morning Lina is in the garden
trimming a low box hedge, dressed in old clothes. She
looks tired and strained. She looks up startled as she
hears:

JOHNNIE'S VOICE

(almost toneless
and low)

Hello.

CAMERA PULLS BACK and we see Johnnie standing nearby.

LINA

You frightened me! I didn't
hear you coming.

Johnnie picks up the garden shears which slipped out of her hands when she heard his voice. As he speaks, his voice is still almost toneless, his face inscrutable. The only indication of emotion comes as he idly cuts away at the hedge with the shears, and his strokes have an almost savage thrust.

JOHNNIE

I thought you might like to
know -- I'm going to call off
the whole real estate plan.

Lina looks surprised but watches him carefully.

LINA

Why -- what's happened?

JOHNNIE

(still fooling
with the shears
so there is
visually a
sinister undertone)
Nothing's happened.

LINA

Does Beaky know about this?

JOHNNIE

Not yet.

LINA

But why are you doing it?

JOHNNIE

Oh, I don't know . . . Maybe
the land isn't any good --
who knows? . . . Or maybe I
don't like the idea of risking
Beaky's money . . . Or maybe it's
a stiff job, and I'm too lazy . . .

During this speech the CAMERA MOVES IN to a tight CLOSEUP
of the two.

LINA

Johnnie, are you still angry
about last night?

JOHNNIE

(in the same
toneless
voice)

No.

LINA

Are you sure? I couldn't sleep
all night -- you've never
spoken so sharply to me before --
and I was afraid . . .

JOHNNIE

Afraid of what?

LINA

I was afraid you -- you might
have stopped loving me.

Johnnie looks at her steadily.

JOHNNIE

I'm not angry with you, and I
love you very much.

He hands her the shears, looking at her gravely, she
takes them automatically. He turns and strolls from the
picture leaving Lina looking after him very troubled.

DISSOLVE OUT

(END OF PART VII)

DISSOLVE IN

INT. SITTING ROOM - NIGHT

282

SEMI-CLOSEUP. Lina is seated at a table playing Anagrams with Beaky - her face still bears a touch of the bewilderment that she had at the end of the last scene. Beaky has the enlarged photograph of the cliffs in his hands, while Johnnie sits on the arm of his chair.

BEAKY

(putting the
photo down)

Personally, I can't see anything wrong with the scheme -- but if you say it's no good going ahead with it, then don't let's go ahead.

(lays down
the letters
'c-a-t';
to Lina)

Do I have another turn?

Lina nods. Beaky picks up another letter and makes his word 'c-a-r-t'. As he does so he continues:

BEAKY (cont'd)

But I still don't understand why we have to go all the way up there to look at it.

(to Lina)

Another turn?

Lina nods abstractedly. She looks from Beaky to Johnnie then down to the photograph as we hear Johnnie say:

JOHNNIE

(with a look
at Lina)

Beaky, I'm not going to take the responsibility of calling the thing off without proving to you the scheme's no good.

During this Beaky has picked up an 'X'. He shrugs and puts it among his letters. Now it is Lina's turn - she takes a letter and abstractedly forms a word - she lays down 'm-u-d', as Beaky says:

BEAKY

Well, old bean, if you say it's no good, that satisfies me.

(CONTINUED)

Lina picks up another letter, her eyes on the two men.

JOHNNIE

All the same, you have to go up there tomorrow morning and take a look.

Lina half-heartedly takes another letter from among her own and abstractedly turns 'm-u-d' into 'm-u-d-d-e-r'.

BEAKY

I say, old girl, there's no such word.

Lina collects herself the tiniest bit and starts to rearrange the letters - finally turning it into 'm-u-r-d-e-r'. During this we have heard:

BEAKY (cont'd)

(to Johnnie)

I don't want to go up there in the morning. Besides, it will be nasty and cold and wet --

There is a pause.

BEAKY (cont'd)

Well, if we do - what time shall we have to go?

Lina suddenly realizes the word she has made - her eyes travel from the word 'murder' to the photograph of the clifftops with growing horror.

JOHNNIE

The earlier the better. There won't be so much traffic on the roads...

Note: (Line needed: From Johnnie or Beaky himself, to cause Beaky to start laughing.)

- 291 CLOSEUP. The photograph rushes up and fills the screen. Over it we hear Beaky's giggle - it grows louder until it is high-pitched and silly. Over the picture we get SUPERIMPOSED figures of Johnnie and Beaky - Johnnie is pushing Beaky over the edge of the cliff.
- 292 CLOSEUP. A big head of Lina - horror-stricken. Then over her face we see the full figure of Beaky falling down the face of the cliff - terrified and with outstretched arms. Beaky's laugh which has been heard over all this now turns into a horrified scream. As the body is lost in the crashing waves below, the picture

LAP DISSOLVES

- 293 SEMI-CLOSEUP. Lina falls to the floor in a dead faint -- as the two men rush to her side --

FADE OUT

Nos. 283-290 have been allowed for the following shots:

- 283 CLOSEUP - Lina.
- 284 CLOSEUP - Johnnie.
- 285 CLOSEUP - Beaky.
- 286 SEMI-CLOSEUP - Johnnie and Lina.
- 287 SEMI-CLOSEUP - Johnnie and Beaky.
- 288 SEMI-CLOSEUP - Lina and Beaky.
- 289 CLOSEUP - anagram letters on table.
- 290 CLOSEUP - photograph of cliffs.

FADE IN

INT. AYSGATH BEDROOM - MORNING

- 294 SEMI-LONG SHOT. The morning sun is streaming through a narrow slit in the window curtains, causing a sharp streak of light to cross Lina's face and body as she lies asleep in bed.
- 295 CLOSEUP. A big head of Lina shows that the streak of light is moving across one of her eyes. It causes her to awaken. She blinks for a moment in the sunlight and then quickly sits bolt upright, CAMERA PULLING BACK. She looks about her in alarm and then, crossing to the window, pulls the curtains sharply - the room is flooded with light. She turns and looks at the other place in the bed - the crushed pillow and the striped pyjamas flung on the bed indicates Johnnie's absence. Lina hastily grabs her dressing robe from the foot of the bed. Hurriedly slipping into it, she makes for the bedroom door. Then, as an afterthought, she quickly looks into the bathroom - it is empty.

INT. LANDING - MORNING

- 296 SEMI-LONG SHOT. Lina comes out onto the landing, and starts to descend the stairs. Ethel is coming up with Lina's early morning tea on a tray.

LINA

Oh, Ethel, is Mr. Aysgarth having breakfast?

ETHEL

No, ma'am. He wouldn't wait - he said he would have some on the road. He left about two hours ago with Mr. Thwaite.

Lina thinks quickly.

LINA

Which car did they use?

ETHEL

Mr. Thwaite's, I believe, ma'am.

Lina returns quickly to the bedroom, followed by Ethel.

DISSOLVE OUT

DISSOLVE IN

INT. LANDING - DAY

297 SEMI-LONG SHOT. Lina emerges from the bedroom, pulling on the jacket of her suit. She rushes down the stairs and towards the sitting room. There is an expression of desperate purposefulness on her face.

INT. SITTING ROOM - DAY

298 SEMI-LONG SHOT. Lina hurries into the sitting room and looks about her for a moment. She crosses and seizes the thing for which she is looking - it is the enlarged photograph of the clifftop.

299 CLOSEUP - as she takes it up the picture fills the screen. The CAMERA MOVES IN still closer until the name of the place becomes the only visible thing - TANGMERE-BY-THE-SEA.

DISSOLVE

EXT. COUNTRY ROAD - DAY

300 LONG SHOT. A long view of the English countryside - the sky is very overcast. In the distance an open coupe is seen speeding along the road. As it gets nearer to Camera we realize it is travelling at high speed.

301 SEMI-CLOSEUP - Lina is driving with a set expression.

DISSOLVE

EXT. CLIFFTOP - DAY

302 LONG SHOT. We now see the actual clifftop again - Lina's car drives into the picture and comes to a stop.

303 SEMI-LONG SHOT. Lina gets out of the car and hurries to the edge of the cliff. There is a strong wind blowing. She comes to a sudden halt and looks about her - there is no sign of Johnnie or Beaky.

304 SEMI-CLOSEUP. Suddenly her eyes catch sight of something.

- 305 CLOSEUP. There are deep tire ruts running towards the edge of the cliff- about a foot or eighteen inches away we see they stop and a piece of the cliff beyond has been newly broken away.
- 306 CLOSEUP. Lina's horror-stricken gaze transfers itself to the rocks and sea at the foot of the cliff. She closes her eyes in the realization of what must have happened. She looks back to the car tracks once more.
- 307 SEMI-LONG SHOT. They clearly show how the car arrived and how it eventually went off again in a different direction.
- 308 CLOSEUP. Lina cannot resist looking down at the sea below once more.
- 309 LONG SHOT. The high tide breaking over the rocks.

FADE OUT

FADE IN

EXT. AYSGARTH HOUSE - DAY

- 310 SEMI-LONG SHOT. Lina emerges from her car and slowly starts to mount the few steps towards the front door.
- 311 SEMI-CLOSEUP. We see by her expression that she is dreading the moment when she has to come face to face with Johnnie. As she reaches the front door she pauses for a moment and then hesitatingly enters.

INT. AYSGARTH HALL - DAY

- 312 SEMI-LONG SHOT. Lina comes into the hall silently - CAMERA FOLLOWS her over towards the sitting room. Her expression does not change even though she hears the sound of Johnnie's cheerful whistle coming from the room. She pushes the door half open, and stands framed there.

INT. SITTING ROOM - DAY

- 313 SEMI-LONG SHOT. Johnnie is by the victrola - fiddling with it.
- 314 CLOSEUP - Lina in the doorway - her expression remains unchanged.
- 315 SEMI-LONG SHOT - Johnnie, while still tinkering about with the machine, says without looking up:

JOHNNIE

I, think this has done it! Put the plug in now.

Beaky, who has been stooping by the wall, straightens himself up and crosses to Johnnie, as he says:

BEAKY

How's that, old bean?

- 316 CLOSEUP - Lina looks at Beaky with an incredulous expression which changes to one of utter relief as she looks back to Johnnie.

BEAKY

Hello, old girl.

Johnnie turns. The music from the victrola swells and we recognise it as their own particular waltz tune. Without a word Lina crosses slowly towards Johnnie, her emotion deepening. She holds out her arms to him. He takes her in his with an expression of slight surprise. As she holds on to him she clings tighter and tighter. Johnnie looks down at her in astonishment.

JOHNNIE

(amused)

Hey, what's the idea? I've only been away a few hours.

LINA

(embracing him)

It seems like a thousand years.

BEAKY

By Jove -- seems that way to me, too!

JOHNNIE

(still holding
Lina; over her
shoulder to
Beaky)

Oh, shut up. It was nothing at all.

BEAKY

I say! I nearly lost my life -- do you call that nothing at all?

318 CLOSEUP - Lina. All her relief and happiness collapses - she breaks away from Johnnie and moves over to Beaky -- CAMERA WITH her.

LINA

(in a
shaky
voice)

You nearly ... lost ... your life?

BEAKY

(indicating
a sixteenth
of an inch
with his
fingers)

Came this close to it.

JOHNNIE'S VOICE

Oh, let's drop the subject.

Lina turns towards Johnnie - this corroborates her worst suspicions and intensifies her approaching horror.

319 SEMI-CLOSEUP - Johnnie is self-consciously looking through some records.

320 SEMI-CLOSEUP - Lina pulls herself together with a tremendous effort and turns to Beaky again -

LINA

I want to hear about it --
What happened Beaky?

BEAKY

There we were on top of the cliff and I finally agreed that Johnnie was right. There is a little too much chalk in that soil. Well, I was turning the car near the edge of the cliff -- never was handy with a car--

LINA

Was Johnnie in the car?

BEAKY

Oh, no. He was a few feet away, looking off at the view.

JOHNNIE'S VOICE

It isn't worth talking about.
Let's have a cup of tea.

LINA

(ignoring
him)

Go on, Beaky.

(CONTINUED)

320 (CONTINUED)

BEAKY

Well, I didn't realize I was backing toward the edge, but I was -- right up to it, by Jove. If Johnnie hadn't taken a flying leap and grabbed the brake -- I'd be in Kingdom Come by now.

321- CLOSEUP - Lina begins to fully realize.
322

LINA

--- Johnnie --- saved your life?

BEAKY'S VOICE

He certainly did. Came jolly close to losing his own, too.

Lina turns to Johnnie, filled with new and growing relief.

CAMERA PANS OVER with her as she flings her arms around him again.

LINA

Oh, Johnnie! How can I ever tell you what this means to me?

JOHNNIE

(puzzled)
To you?

BEAKY

Meant something to me, too, by Jove. Ought to give the chap a reward -- eh, what?

JOHNNIE

(perking up)
Now it's getting interesting.

BEAKY

Why can't he come to Paris with me?

LINA

(again
mystified)
Paris?

(CONTINUED)

BEAKY

My securities are there --
think I'd better fly over to
dissolve the corporation.
Well -- why can't Johnnie come
along? I'll treat him to the
trip.

JOHNNIE

(putting arm
around Lina)

The cad seems to forget I'm a
married man, darling.

Lina looks relieved.

JOHNNIE (cont'd)

But I might toss some things
into a bag and drive as far
as London with him. What about
it, monkey-face?

BEAKY

(like a
delighted
schoolboy)

Ripping! Oh, do let him,
Monkey -- I mean, Lina!

LINA

Well -- er -- why, it seems
to me --

JOHNNIE

I know. It seems to you I
should be looking for a job.
Well it seems to me I'll have
far more chance of getting one
in London than anywhere down
here.

BEAKY

That's right!
(coaxingly)
Do let him, Lina!

LINA

(smiling
uncertainly)
I don't see how I can stop him.

(CONTINUED)

(together)
Hurray!

LINA
(forcing
a smile)
Well -- when will you be going?

JOHNNIE
(after a
glance at
her)
Maybe we'd better not leave
right away -- how's tomorrow
morning, Beaky?

BEAKY
(giving Johnnie
a wink -- so
we get a sense
of two schoolboys
who have
maneuvered a
conspiracy)
That sounds very reasonable,
old bean!

Lina looks from one to the other, still smiling, but again
confused inside.

FADE OUT

FADE IN

323- OMITTED
324

INT. AYSGARTH SITTING ROOM - DAY

325- MED. SHOT - Lina is sitting playing the piano - the tune
326 is their own waltz tune and she is picking out the notes
rather in the manner of Ravel's "La Valse." She breaks
off as Ethel enters.

ETHEL

There's an Inspector Hodgson
in the hall, ma'am. He wanted
to see Mr. Aysgarth, and when
I said he was away, he asked
if he might have a word with
you.

LINA

(quietly)

All right, Ethel. Ask him to
come in.

Ethel departs. Lina rises and moves towards the door -
on her face a look of growing apprehension. Ethel
ushers into the room two men, one middle-aged and the
other much younger. Both are wearing light raincoats,
while one has a derby and the other a felt hat. The
older man speaks to Lina, - his voice, though kindly,
has a natural pomposity.

HODGSON

Mrs. Aysgarth?

LINA

Yes.

HODGSON

My name's Hodgson - Inspector
Hodgson. We're from the county
police. This is my colleague,
Mr. Benson.

(indicating the
other man)

LINA

How do you do, Mr. Benson.

(then indicating
chairs)

Sit down, won't you?

(CONTINUED)

As they both seat themselves, Lina remains standing.
She waits for Hodgson to speak.

HODGSON

I understand your husband's
not in, ma'am.

LINA

(anxiously)
No, he's up in London for two
days.

HODGSON

Well, as he's not here, I
thought you might be able to
help us.

LINA

Why, of course -- certainly.
(she adds
anxiously)
Could I give you some tea or
something?

HODGSON

No thank you, ma'am, we've
had ours.

SEMI-CLOSEUP. There is a pause -- he coughs. There is another pause, then:

HODGSON

I believe you know a Mr. Thwaite?

LINA

Why, of course, he's a very close friend of my husband.

HODGSON

Well, ma'am, I don't quite know how to put it --

(glances at
a folded
newspaper
he holds
in his hand)

Perhaps it would be easier if I showed you this, in this afternoon's paper.

He hands Lina the folded newspaper. Lina tries to focus it.

LINA

Excuse me a moment.

CAMERA FOLLOWS Lina as she crosses to the writing desk. She picks up her reading glasses and reads the paragraph:

INSERT

IN THE STOP PRESS COLUMN OF A LONDON
EVENING NEWSPAPER:

PARIS TRAGEDY - ENGLISHMAN
FOUND DEAD.

An Englishman met with a mysterious end in a house in Paris. He is believed to be a Mr. Gordon Cochrane Thwaite of Penshaze Court, Yorkshire. Paris police are investigating the causes of death.

Lina subsides into the chair, as she takes off her glasses and stares at the wall in front of her. There is a silence in the room.

L/20/41
171

SEMI-CLOSEUP - Hodgson and his colleague look at her respectfully. They exchange glances. Hodgson rises and the CAMERA FOLLOWS him over as he crosses silently and stands near Lina, tactfully waiting for her to turn. Finally she does so, striving to cover up the first impact of the shock.

LINA

Excuse me, but this -- this is a shock to me. You see, I -- we knew him so very well.

Benson rises and tactfully walks across to the window, leaving his superior to deal with the matter alone.

HODGSON

Sorry we have to do this, ma'am but we're making inquiries in behalf of the Paris police. They found papers on Mr. Thwaite's person which indicated he'd just formed a corporation with your husband.

LINA

(slowly)

Oh....

(pulling
herself
together)

What does the paper mean by, "mysterious death"? And where was it when it happened?

HODGSON

(selecting
his words
carefully)

Well, ma'am, he was at --- I suppose you'd call it a place of entertainment -- where you get drinks and ----

LINA

A cafe of some sort?

HODGSON

In the Rue Provence, I think it was, ma'am.

(he pronounces
the French
with a heavy
English accent)

(CONTINUED)

LINA

What do the French police say
caused his death?

HODGSON

(taking a
paper from
his pocket)

This is a telegram we've had
from Paris.

(reading)

.... "Thwaite visited the place
in the company of another
Englishman. Both men had
evidently been drinking. On
arrival, Thwaite ordered a
bottle of brandy. According
to the statement of one of the
waiters belonging to the
establishment, Thwaite's
companion asked for the brandy
to be served in large beakers.
Apparently as a result of a
bet between the two men,
Thwaite filled one of these
beakers to the brim and drank
it all. The other man was not
present when the actual
tragedy happened, having left
the place a few minutes before.
French police have not yet
succeeded in establishing his
identity. According to the
waiter, who has a slight
understanding of English, his
name would appear to be, Awlbeam
or Holebeam."

329- OMITTED
330

331 CLOSEUP - During this reading we see Lina's horror grow.
When Hodgson's voice stops, there's a pause. Then he
adds:

HODGSON

I'm sorry to upset you, ma'am,
but do you or your husband happen
to know any friend of Mr. Thwaite's
who would answer to such a name?

LINA

(she stares
ahead)

I'm afraid not.

332 SEMI-CLOSEUP - Mr. Benson has joined Hodgson once more and now speaks.

BENSON

Perhaps Mrs. Aysgarth could enlighten us about this corporation?

There is a pause - Lina is thinking hard - then she speaks with great deliberation.

LINA

Yes, I can. My husband had planned a real estate development with Mr. Thwaite, and he had gone to Paris to dissolve the corporation at my husband's suggestion. He apparently died before he could do this -- but I know my husband will do whatever is necessary to release Mr. Thwaite's money.

HODGSON

Thank you, ma'am. Any further questions, Benson?

BENSON

None that I can think of.

HODGSON

Thank you very much, Mrs. Aysgarth. Good-bye.

Lina rises and accompanies them to the door.

INT. HALL - DAY

333 SEMI-CLOSEUP - Lina goes with the police to the front door. Hodgson suddenly turns.

HODGSON

When is Mr. Aysgarth returning from London?

LINA

I expect him this evening.

(CONTINUED)

333 (CONTINUED)

HODGSON

Would you ask him to ring me
at the station?

LINA

Of course.
(she holds
out her
hand)
Good-bye, Inspector.

As Hodgson starts to pass through the door, he sees that Benson is staring hard at a very modern, small picture on the wall. He appears completely transfixed by it.

HODGSON

(sharply)
Benson!

Benson pulls himself away and, with a little sheepish grin, follows Hodgson out of the door. The moment the door is closed, Lina hurries across to the study.

INT. STUDY - DAY

334 SEMI-CLOSEUP - Lina crosses to the desk and, swiftly opening her telephone address book, selects a number, picks up the receiver and dials "0."

INT. HOGARTH CLUB - DAY

335 SEMI-CLOSE UP. An attendant behind the desk at a switchboard, inserts a plug and then announces:

ATTENDANT

Hogarth Club!

INT. STUDY - DAY

336 SEMI-CLOSE UP - Lina at the telephone.

LINA

May I speak to Mr. Aysgarth,
please?

(pause)

When do you expect him in?

There is a long pause; then Lina echoes:

LINA (cont'd)

Left yesterday morning? Oh --

Another pause.

LINA (cont'd)

No, it doesn't matter. Thank
you.

Lina hangs up slowly - she sits looking ahead for a moment then there is a click of the door - then a quiet voice behind her -

JOHNNIE'S VOICE

Hello, Monkey-face.

She turns.

337 SEMI-CLOSEUP. Johnnie is standing just inside the room. He is holding a newspaper and a book.

338 SEMI-CLOSEUP. Lina almost instinctively rises from her chair.

SEMI-CLOSEUP. CAMERA FOLLOWS Johnnie as he crosses the room quietly towards Lina. His expression is grave - he comes to the desk and, after putting his paper and book down, greets her with a formal colourless kiss. Then:

JOHNNIE

(looking down
at Hodgson's
folded newspaper
which he left on
the desk)

You've read about Beaky, have
you?

Lina nods without speaking. Johnnie sits down, staring into space like a man really feeling grief.

JOHNNIE (cont'd)

(half to
himself)

I was terribly fond of Beaky...

LINA

(without moving-
the faintest
tone of
skepticism
in her voice)

Were you?

JOHNNIE

(without rancour
but somehow
aware of the
inquiring note
in her voice)

You don't see me singing and
dancing, do you?.... I loved
that silly generous,
good-hearted fool.

LINA

Did you?

JOHNNIE

Of course I did. Next to you,
I cared for him more than
anybody in the world.

LINA

(in a strange
tone)

Next to me...

(CONTINUED)

Johnnie suddenly seeming aware of her, gets up, and puts an arm around her.

JOHNNIE

Poor Monkey-face -- here I am thinking only about myself and forgetting about you. You liked him, too, didn't you?

340 CLOSEUP. Lina turns her face away from Johnnie so he won't see the expression of horror on her face.

LINA

I liked him very much....

Then with a tremendous effort she controls herself and speaks deliberately - watching Johnnie carefully.

LINA (cont'd)

The police were -- have been here.

341 SEMI-CLOSEUP. Johnnie looks at her -

JOHNNIE

What did they want?

LINA

They wanted to know if you could help them. They had a telegram from Paris, and it seems there was an Englishman who made --

(her voice
falters)

-- who bet --

JOHNNIE

(interrupting)

I know. The whole story was in the late edition. What else?

(CONTINUED)

LINA

The Inspector wants you to phone him -- they wondered if you could give them a clue that might help identify this Englishman.

Johnnie makes a move as though he would go to the phone right away, then hesitates -

JOHNNIE

What did you tell them -- did you mention the corporation?

LINA

Naturally - I told them Beaky was planning to dissolve it, and although you were legally the chairman, all the money was Beaky's - and that you would sign the necessary papers to release the money.

312 CLOSEUP. Johnnie gives a slight frown - then after a pause -

JOHNNIE

I wish you had left all that to me... What else did you tell them?

As he goes to the phone and sits down we hear Lina say:

LINA

That's about all. I said I expected you back from London any moment.

Johnnie thinks hard for a moment then picks up the telephone.

JOHNNIE

Holmbury 172, please.

343 CLOSEUP. Lina watches him tensely - we hear

JOHNNIE'S VOICE

Hello, Inspector. This is John Aysgarth -- I have only just got home.... Yes... yes... yes...

Lina's eyes drop to the newspaper and book on the desk. She automatically fingers the book, finally picking it up without seeing it, listening intently to Johnnie.

JOHNNIE'S VOICE (cont'd)

Well, I drove to London with him Tuesday evening. We dined at the Savoy... No.... Yes... Then I saw him off at Croyden Airport... Yes... No... I stayed in London until this afternoon --

344 CLOSEUP. Johnnie hesitates, with a glance towards Lina.

JOHNNIE

At my club... No.... Yes...

345 CLOSEUP. Lina's face shows that this is the final clear knowledge he is lying - now she is sure he is the murderer. Suddenly she becomes aware of the book in her hand.

CAMERA MOVES IN to a big CLOSEUP of the book - its title is "Murder on the Footbridge" - by Isobel Sedbusk. We can still hear Johnnie's voice -

JOHNNIE'S VOICE

Not at all, Inspector. If I can help you in any other way, be sure to let me know...

CAMERA PANS UP to Lina's face again as she slowly looks up towards Johnnie -

FADE OUT

(END OF PART VIII)

FADE IN

EXT. ISOBEL SEDEBUSK'S COUNTRY COTTAGE - DAY

348 SEMI-CLOSEUP. Lina is walking up the little garden path to the cottage. She is carrying a book in her hand. As she gets near, she sees that the front door stands open. She calls out.

LINA

Isobel -- may I come in?

INT. ISOBEL'S COTTAGE - DAY

349 SEMI-LONG SHOT. Isobel is seated at a small circular table by a window, having tea. She is in the act of pouring from a large silver teapot, and looks up surprised, but with a welcoming smile, as Lina comes in. On the table is all that usually goes with English afternoon tea - two or three plates of sandwiches - a plum cake - and a silver hot dish containing crumpets.

ISOBEL

(rises to
greet Lina)

Lina! How nice! I was thinking only yesterday that I don't see half as much of you as I'd like.

The two women bump cheeks.

LINA

I didn't get to sleep till three last night, reading your latest book, Isobel.

(indicates the
book lying on
the arm of
the chair)

-- and I just had to come over and talk to you about it.

ISOBEL

That's the most thrilling compliment I ever got. Sit down. Had your tea?

LINA

No, I'd love some.

The two women seat themselves at the tea table and Lina places her book on the arm of her chair.

SEMI-CLOSEUP - the two women. Isobel, very pleased indeed at Lina's compliment, starts pouring out a cup of tea.

ISOBEL

I never knew you were such a murder story fan!

LINA

I didn't know it myself -- until recently.

ISOBEL

Did you really like it?

LINA

I couldn't put it down. I was completely fascinated by the way your villain --

ISOBEL

My villain? You mean my hero -- I always think of my murderers as my heroes. But I didn't mean to interrupt -- you were saying you were completely fascinated....

LINA

Well, when he incited his victim to cross that footbridge, when he knew the bridge had been sawed through --

ISOBEL

And he also knew his victim couldn't swim -- don't forget that --

LINA

(with great gravity)

What I want to know is this: Would you call that an actual murder?

ISOBEL

Well, from a moral standpoint, there's no question at all. It's murder.

351 CLOSEUP. Lina waits anxiously for Isobel's last line - then says weakly:

LINA
I suppose it is....

Suddenly Isobel's voice breaks in -

ISOBEL'S VOICE
What does Johnnie think?

LINA
Johnnie? Why - I -- I haven't talked to him about it yet.

352 SEMI-CLOSEUP - the two.

ISOBEL
I should think he'd be interested. Similar situation with this friend of his in Paris.

LINA
(pretending she doesn't get it)
Similar....?

ISOBEL
That brandy business is just like my footbridge. Now, if they ever get his companion -- the question will be was it murder or an accident. That brandy thing isn't new, you know.

LINA
(stunned)
Oh. It's -- it's been done before?

ISOBEL
Oh, yes. In real life, too.

She rises and goes towards her bookshelves -

ISOBEL (cont'd)
I have it here.

SEMI-LONG SHOT. Lina in the foreground of picture watches Isobel as she searches through her shelves.

ISOBEL

(as she looks
for the book)

Richard Palmer got rid of one of his victims that way. A man called Abbey.

Lina tries to appear casual -

LINA

Was he hanged?

ISOBEL

(still
searching)

"Trial of Richard Palmer"....

"Trial of Richard Palmer"....

"Trial of Richard Palmer"....

Where can it be?

(looks over
her shoulder
at Lina)

They got him eventually. After he had killed a half a dozen other people. The fool got bored with the brandy method and went on with real poison.

LINA

(forcing
a laugh)

He was a fool, wasn't he?

ISOBEL

Maybe I put it under the 'T's.

She moves round to some other shelves - CAMERA GOES OFF Lina and STAYS ON Isobel who has come around into SEMI-CLOSEUP. She half looks over her shoulder again towards Lina as she speaks -

ISOBEL (cont'd)

If he had stuck to brandy, he might have --

(pauses to
think)

It's an interesting question. Suppose I ask my brother about it?

She indicates a photograph of a rather distinguished ugly man about fifty, which is standing nearby.

ISOBEL (cont'd)

He's the Home Office analyst, you know -- conducts post mortems and all that sort of thing.

(appreciatively)

I get some of my neatest ideas from him.

354 SEMI-CLOSEUP. Lina, watching her closely, rises quickly and CAMERA PANS with her over to Isobel --

LINA

Oh, it's not that important -- don't bother.

ISOBEL

(paying no attention to her - searching)

T -- T ... Here we are....

LINA

Well, I'll be running along, Isobel -- this walk has done me good.

ISOBEL

(still searching)

Palmer --

(suddenly)

Why, I remember now. It's in your own house!

Lina, who has taken a step or two towards the door, turns.

LINA

What is?

ISOBEL

"The Trial of Richard Palmer"! That book about the brandy! Johnnie borrowed it a couple of weeks ago!

CAMERA MOVES in to SEMI-CLOSEUP of Lina - she leans against the door frame for support.

LINA

Really, I'm not that much of a murder fan -- I've lost interest already. Bye, bye, Isobel.

She suddenly turns and goes so abruptly that we hear Isobel's voice saying "Good-bye" after she has gone.

ISOBEL'S VOICE

Good-bye, my dear.

DISSOLVE

INT. AYSGARTH STUDY - EVENING

355 CLOSEUP. CAMERA IS PANNING along a shelf of books that include various mysteries, famous trials and other books in crime cases.

CAMERA PULLS BACK to include Lina, in the same clothes as previous scene, with her glasses on, peering at the titles. Suddenly she glances down at Johnnie's desk - she looks around furtively, then quickly back to the desk and looks swiftly over the surface. There is nothing special there. She opens a drawer - then another one - she stops short.

INSERT Lying in the drawer is "TRIAL OF RICHARD PALMER."

BACK TO SCENE: She can't resist taking it out. She runs the pages through her fingers - at a certain page a folded letter drops out onto the desk. She picks it up, and after a moment's hesitation, reads it.

INSERT THE LETTER is headed "MELBECK ESTATES."

"Dear John,

I'm afraid I cannot wait much longer. I feel I've given you every possible opportunity. If you cannot replace the money within two weeks, I shall be compelled to take legal measures.

Regretfully,

Frederick Melbeck."

ff

We hear the sound of the telephone ringing.

355 CLOSEUP. Lina is startled by the sound of the telephone - she hurriedly replaces the letter and book in the drawer and picks up the receiver.

LINA
Hello... Well -- he's not up yet. Is it important? This is Mrs. Aysgarth speaking.

INT. INSURANCE OFFICE - EVENING

357 SEMI-CLOSEUP. A clerk seated at a desk at the other end of the line is saying:

CLERK
This is the Durential Insurance Company. We have Mr. Aysgarth's letter regarding his inquiry. Would you tell him there was a slight delay but we have written him fully on the matter...

INT. AYSGARTH STUDY - DAY

358 CLOSEUP. Lina answers quietly.

LINA
Yes, I will -- thank you, good-bye.

She hangs up with a slightly puzzled expression.

FADE OUT

INT. AYSGARTH BEDROOM - DAY

- 359 LONG SHOT. In the f.g. Johnnie is asleep in bed, while Lina, in a robe, stands by the window beyond.
- 360 SEMI-CLOSEUP. A closer view of Lina shows that she is still distraught and still wondering about the mystery of her telephone conversation with the Insurance Company. Suddenly she glances down.

EXT. AYSGARTH HOUSE - DAY

- 361 SEMI-CLOSEUP. From Lina's viewpoint we see the village postman riding on his bicycle up the drive towards the front door.
- 362 SEMI-CLOSEUP. Lina turns her head suddenly in a listening attitude. We hear the double knock of the postman. Her eyes travel across as though following the journey of the letters that have been delivered, and finally land on Johnnie. Suddenly she looks back quickly to the door as she hears a light tap.
- 363 SEMI-LONG SHOT. Without waiting for an answer, Ethel enters, carrying an early morning tea tray, which she brings across the room and sets on a table near Lina.

ETHEL

Good morning, madam.

LINA

'Morning, Ethel. Any letters?

ETHEL

Just three for Mr. Aysgarth.
A magazine for you.

As Ethel goes over to draw the other blinds, Lina goes to the table.

- 364 SEMI-CLOSEUP. Lina picks up the letters and her reading glasses and runs through them.
- 365 CLOSEUP. As Lina's hands go through them we see that two are in long envelopes addressed to Johnnie and both are from Insurance Companies - both marked "Private and Confidential."

366 SEMI-LONG SHOT. As Ethel is about to depart she passes by the bed. The glare from the windows has awakened Johnnie - he blinks into the light.

JOHNNIE

(in sleepy
humour)

Ethel -- you here again?

ETHEL

(smiling)

Yes, sir. I've brought your morning tea and the post.

JOHNNIE

(still half
asleep)

Well, you needn't smile about it.

ETHEL

(still
smiling)

Yes, sir.

JOHNNIE

From now on I want no smiling until after lunch.

(suddenly)

Did you say the post?

(sits up)

Any for --

(sees Lina)

Hello, darling. Any letters for me?

Lina has put the letters and her glasses aside, and is pouring out the tea. She crosses to the bed, Johnnie's tea in one hand and the letters in the other.

367 SEMI-CLOSEUP. Lina hands him the tea which he puts on the bedside chair - and then the letters -

LINA

(forcing
herself to
be nonchalant)

Three.

(CONTINUED)

JOHNNIE

Oh, good.

As Lina crosses back to the tea tray, Johnnie starts opening his letters. He scans the first one quickly, then opens the second, reads this quickly too.

368 SEMI-CLOSEUP. Lina, pouring out tea for herself, sees Johnnie through a mirror on the wall - he replaces the two letters in their long envelopes and, with a glance in her direction, leans out and puts them in the inside pocket of his jacket which is hanging over the bedside chair.

369 SEMI-CLOSEUP. Johnnie takes a sip of his tea, while he opens the other letter. He reads it quickly and then glances towards Lina surreptitiously. His whole expression changes into a bright, spontaneous one, as he calls out:

JOHNNIE

Well, well, well!

370 SEMI-LONG SHOT. Lina comes towards the bed, her cup of tea in her hand.

LINA

(with forced
brightness)

Good news?

JOHNNIE

Look, I've had a letter from
old Spotty. He's off to India.
What a life - tiffen and sweet.

(glances down
at the letter)

Says he wishes he had time to
pop down and see us.

As Johnnie continues murmuring to himself, Lina sips her tea and watches him.

JOHNNIE (cont'd)

Well, poor old Spotty.

Johnnie finishes his tea and puts it back on the chair, this last letter under it, and gets out of bed. He pulls on his pajama trousers and steps into his slippers.

(CONTINUED)

370 (CONTINUED)

JOHNNIE (cont'd)

(muttering to
himself)

Never could understand what
pajama trousers are good for
anyway. Silly putting these
on! Only got to take 'em off
again for the bath!

(as he stands
up)

Well, that's me-- formal --
gentleman of the old school.

Johnnie strides across to the bathroom door, goes through
and we hear him turn on the water. The door closes -

371 SEMI-CLOSEUP. Lina stands watching the closed door -
then after a moment she moves over towards the bedside
chair on which Johnnie's coat is hung, CAMERA WITH her.
She starts to feel for the letters. Suddenly she springs
away, as the bathroom lock is turned and we hear the door
open.

JOHNNIE'S VOICE

Can I have some more soap,
Monkey-face? This bit's nearly
gone.

Lina calls back:

LINA

You'll find some in the
cupboard over the washbasin.

We hear Johnnie grunt a reply, the bathroom door shuts
again and the bolt goes. Lina turns back to the coat and
quickly extracts the two long envelopes. She moves over
to pick up her glasses from the table and with her back
towards the bathroom, begins to read -

INSERT

Headed - THE DURENTIAL INSURANCE COMPANY
173 High Street,
Merchester. (cont'd)

(CONTINUED)

"Dear Sir,

Replying to your inquiry regarding a loan of five hundred pounds against insurance policy number 163958 TR, we regret to state that under the conditions of this policy, such a loan cannot be granted. According to the terms of the policy, payment can only be made in the event of your wife's death.

If you recall under the recent..... "

As she has read, the CAMERA HAS PANNED DOWN until we can only read "IN THE EVENT OF YOUR WIFE'S DEATH."

372 CLOSEUP. Big head of Lina - her face shows the full realization of what she has just read. She looks down again and starts reading the other letter.

INSERT This is a similar letter, but immediately we cut to it the CAMERA SWEEPS IN to the words "IN THE EVENT OF YOUR WIFE'S DEATH."

DISSOLVE

INT. AYSGARTH BEDROOM - DAY

373 SEMI-CLOSEUP. A tableau of Lina sitting on the edge of Johnnie's bed. She has obviously replaced the letters. Johnnie returns from the bathroom in his bathrobe. Lina shivers a little.

JOHNNIE

(cheerfully)

You're not shivering, are you?

Lina rises.

LINA

I did have a bit of a chill.

Johnnie comes to her.

(CONTINUED)

JOHNNIE

Cold in all this sunshine?
I'll warm you up.

Lina backs away from him, forcing a laugh.

LINA

Now, Johnnie -- it's all
right -- really --

Johnnie takes her in his arms.

JOHNNIE

My poor little shivering baby.
(rubs her back
with his hand)
Feel better now?

LINA

Much.

Tactfully she tries to break away, but he hold her close.

JOHNNIE

Perhaps this will help.

He smothers her with a kiss and then nestles her head
against his.

JOHNNIE (cont'd)

(murmuring
amorously)

What are we doing tonight?

LINA

Why -- we're -- we're dining
with Isobel.

CAMERA MOVES IN to CLOSEUP of Lina, showing the mental
agony she is going through. Over it we hear Johnnie's
voice:

JOHNNIE

Oh, what a bore! I was hoping
we could go to bed early.

FADE OUT

(END OF PART IX)

INT. ISOBEL'S COTTAGE - NIGHT

374

LONG SHOT - Isobel's dinner party. She doesn't have a separate dining room, but seats her guests at a circular table at one end of her cottage sitting room. A large log fire burns in the inglenook fireplace, while a Georgian candlestick of five candles provides the centerpiece of the table, around which her guests are now seated. The fireplace throws large flickers across the room and the booklined walls. Aside from Lina and Johnnie, who are Isobel's principal guests and sit on each side of her, the party contains Isobel's brother, Bertram, whose picture we have previously seen. He is slightly bald, but aesthetic looking. The other guest is Phyllis Swinghurst, who is staying with Isobel. She wears a very well-tailored dark suit with white shirt and tie. Isobel is also in a dark dinner dress. The only relief in "colour" is Lina - who is in a very simple white dinner dress. Even Mrs. Craddock, a middle-aged woman, who is waiting on them, has on her best black dress and a darkish little apron. As the scene opens she is just finishing serving the vegetables and leaves the room.

The CAMERA MOVES IN SLOWLY as we hear Isobel's precise voice airing her point of view on the subject she writes about - crime. As the CAMERA MOVES IN and finally RESTS on a CLOSER SHOT of the table we see she is addressing her remark to Johnnie.

ISOBEL

Well, I arranged it this way -
a certain note on the piano
was wired to a revolver
concealed in the wall panelling.
Then, when the victim struck
this note -- well, there you are!

JOHNNIE

I don't care much for that.
You're slipping, old girl.

PHYLLIS

(bristling
for her
friend
Isobel)

What's wrong with it, my dear
chap?

JOHNNIE

Too complicated. If you're
going to kill somebody, do it
simply. Am I right, Dr. Sedbusk?

375 CLOSEUP. During Johnnie's speech we see Lina; she is obviously not enjoying the conversation - her eyes are on Johnnie, and as Isobel's brother starts to speak she turns to him.

376 SEMI-CLOSEUP.

BERTRAM
You're right -- just as long
as you don't get caught.

Isobel, glances round the table, then to Phyllis:

ISOBEL
Phil --

PHYLLIS
Yes, Issie?

ISOBEL
Do the wine, will you?

Phyllis rises and crosses to a side table, showing complete familiarity with the house. She returns and starts to pour out the claret.

377 SEMI-CLOSEUP - Johnnie, Lina and Isobel. Lina staring fascinated at Johnnie.

LINA
(tensely
to Johnnie)
How would you do it... simply...?

(CONTINUED)

JOHNNIE

I would use the most obvious method. The important thing is that no one should suspect me.

LINA

(with strange concentration)

For instance.....?

JOHNNIE

Well, poison. The first one that came to my mind -- say, arsenic.

378 SEMI-CLOSEUP. Bertram looks up from his plate for a second, where he is busily engaged in meticulously stripping the breast from the bones of a small quail, making it almost a dissecting job.

BERTRAM

(in tender reminiscence)

Ah, arsenic!

He looks down at his plate again and goes on with his dissecting.

BERTRAM (cont'd)

I remember in Gloucester where we exhumed the body after four years and there was still enough arsenic -- even in the finger nails and the hair --

379 SEMI-CLOSEUP - the group. Johnnie keenly interested in Bertram's story, interrupts:

JOHNNIE

Did you get the murderer?

BERTRAM

Let me see -- no, I don't think we did.

JOHNNIE

(triumphantly)

There you are!

380 CLOSEUP - Lina watching Johnnie closely - we hear Phyllis say:

PHYLLIS' VOICE
(almost licking her chops, tone)
Think of it -- this very minute there are hundreds of people who have committed a murder, and they're walking about freely.

381 CLOSEUP - Johnnie, from Lina's viewpoint. He looks at Phyllis with a grin.

JOHNNIE
Thousands.

Suddenly Lina's voice breaks in gravely:

LINA'S VOICE
Do you suppose those murderers are happy, Johnnie?

Johnnie looks across at her and replies lightly:

JOHNNIE
Why shouldn't they be?

382 CLOSEUP. Lina stares at him - inwardly horrified, but increasingly fascinated by the conversation.

383 SEMI-CLOSEUP - the group.

ISOBEL
Fear of discovery, my lad. So long as arsenic leaves traces, and a bullet leaves a mark in the barrel of the gun, and the tiniest hair from one's head can be identified ---

JOHNNIE
Seems to me science would've discovered a poison that can't be traced. What about it, Dr. Sedbusk?

There is a sudden silence. Bertram and Isobel exchange a quick look which Johnnie doesn't miss. Bertram coughs rather obviously and tries to change the subject.

BERTRAM

Ahem -- a very interesting
corpse dropped in the other
day.---

ISOBEL

(quickly taking
it up)
Oh, do let's hear about it,
Bertram!

JOHNNIE

(cannily)
Don't change the subject. I
saw that look. There is an
untraceable poison, isn't
there?

ISOBEL

(uncomfortably)
Nonsense. No such thing.

JOHNNIE

(to Bertram)
I bet you know, Doctor? What
is it?

Bertram shakes his head:

BERTRAM

Not in a million years.

JOHNNIE

Now of course I'll never rest
until I know. Come on --
after all, do I look like a
murderer?

384 CLOSEUP - Lina - watching Johnnie fascinated.

PHYLLIS

That's an interesting question.
What do you think, Issie?
Issie can always tell from a
person's face whether he or she
is capable of murder, can't you,
Issie?

ISOBEL

(smugly)
I don't want to sound conceited
- but I usually can.

BERTRAM

What about me? Could I murder
anyone?

ISOBEL

You couldn't hurt a fly, Bertram
-- unless it was already dead.

PHYLLIS

How about Mrs. Aysgarth? - She
has a strange glint in her eye.

Isobel turns her head slightly --

ISOBEL

I'm afraid not. Lina hasn't
the nerve, any more than I have.

Isobel looks across the table in Johnnie's direction.

ISOBEL (cont'd)

(amused)
And as for you, you silly thing ---

386 CLOSEUP - Lina. Over this we hear Isobel's voice
continuing.

ISOBEL

..look at the expression on his
face! Trying to look mysterious,
are you?..

387 OMITTED.

388 CLOSEUP - Johnnie - from Lina's viewpoint.
He is looking at Isobel as she continues:

ISOBEL

Well, you can't fool me -- you
couldn't commit a murder if
you tried for a hundred years.

JOHNNIE

(with a new
quietness in
his voice -
after a pause)
No... I don't believe I could...

Almost without thinking, he looks across to Lina.

389 CLOSEUP. Lina, breathing hard, her fingernails cutting
unconsciously into the tablecloth in an effort to retain
her poise, looks at him steadily.

390 CLOSEUP. Johnnie smiles almost self-consciously at her
and as the CAMERA MOVES IN to FILL THE SCREEN with his
face, the smile dies away.

FADE OUT

INT. AYSGARTH HALL - NIGHT

391 SEMI-CLOSEUP. Lina enters the hall, while we hear Johnnie's voice off, calling:

JOHNNIE'S VOICE
I'll come in by the back door,
after I've put the car away.

We hear the car drive off as Lina closes the front door. As she stands alone the CAMERA MOVES IN to a CLOSEUP. We see she is in a mood of great apprehension and suspense. She looks down the hall as she hears a distant door slam.

392 SEMI-LONG SHOT - SHOT FROM her eyeline. Johnnie comes from a service door towards her.

393 SEMI-CLOSEUP. Lina watches Johnnie go by her and lock and bolt the front door.

LINA
Johnnie, you're locking up!
Ethel isn't in yet.

JOHNNIE
Have you forgotten? This is
Ethel's day off. She won't be
back till morning.

Lina watches him with increased apprehension.

394 SEMI-LONG SHOT. Johnnie switches the downstairs hall lights off, so they are only lit from above. He goes towards the stairs, followed slowly by Lina. He puts out a hand.

JOHNNIE
If it's too dark, Monkey-face,
hold on to me.

She puts out a hand and he leads her upstairs.

395 CLOSEUP - as she goes upstairs, led by Johnnie, we see Lina's face staring at him. As they get towards the top the additional light sheds itself onto her.

INT. AYSGARTH LANDING - NIGHT

396 SEMI-LONG SHOT. On the top landing Johnnie again switches off the light. He leads Lina's silhouetted figure into the bedroom - as they pass through the door the light goes on.

INT. AYSGARTH BEDROOM - NIGHT

397 SEMI-CLOSEUP. Once Johnnie has closed the door behind them, Lina stands looking at him without speaking. Johnnie, equally silent, reaches for her hand and draws her to him, taking her into his arms. Lina responds to this with mingled emotions. On her face we see her fear, but also her love for Johnnie - her conviction that he intends to kill her, and her incredulity at the idea.

JOHNNIE

(drawing her
closer to him)

You're shivering again. Do
you suppose you're catching
cold?

LINA

(quickly)

That's what I think it is --
I must be catching a cold.

JOHNNIE

(kissing her)

Well, we'll tuck you into bed,
nice and warm, then I'll run
downstairs and make you a
great big hot toddy --

LINA

(almost
hysterically)

No, no, I don't want it!

JOHNNIE

Don't be silly -- best thing
in the world for you. Come
on -- off with your coat.

Before she can do anything about it, he has taken her coat and tossed it on a chair.

JOHNNIE (cont'd)

And now --

(CONTINUED)

He reaches to undo her dress.

LINA

Please, Johnnie, don't.

398 CLOSEUP - the two. Johnnie stops, chuckling, and takes her into his arms.

JOHNNIE

This reminds me of the day we first met -- on top of the hill -
- when you wouldn't let me unbutton that one button on your blouse -- remember?

CAMERA MOVES IN to Lina's face - she clings to him tightly. In her contrary state, the romantic mood returning for a flash.

LINA

I'll never forget it.

Johnnie smiles down at her - CAMERA PULLS BACK - he kisses her lightly on the cheek.

JOHNNIE

Get undressed, old girl --
I'll run downstairs and get you --

LINA

(frantically)
No! I said no, Johnnie!

399 SEMI-CLOSEUP - Johnnie swings around facing her - he looks at her oddly.

JOHNNIE

(in a cold
voice)
Why not?

400 CLOSEUP - Lina stares at him.

LINA
I'm in a state tonight -- I
don't know why - but I --
I'd like to be alone. Do you
mind sleeping in your dressing
room?

401 SEMI-CLOSEUP - the two. Johnnie stands still, looking
at her coldly.

JOHNNIE
Of course I mind.

LINA
Please, Johnnie -- I -- I
haven't been sleeping well
lately.

There is a pause.

JOHNNIE
I understand. You used to sleep
badly when I wasn't here -- and
now.....
(he turns
towards the
door - pauses)
Very well, if that's the way
you feel about it. Good night.

He opens the dressing room door and passes through,
closing the door behind him. Lina stands very still
for a moment, listening to his footsteps as he goes
away. Then she goes quietly to the door, CAMERA WITH
her, and ever so silently turns the key in the lock.

bg

DISSOLVE OUT

FADE IN

INT. AYSGARTE BEDROOM - EVENING

428 CLOSEUP. The screen is filled with Lina's face. As we
FADE IN, she slowly opens her eyes.

CAMERA STARTS to PULL BACK.

LINA
(murmurs)
Mother...

CAMERA PULLS FARTHER BACK to reveal Johnnie bending over
her. She turns and sees him.

LINA (cont'd)
Where's mother?...

CAMERA STILL CONTINUES to PULL BACK as:

JOHNNIE
You're not at your mother's.
You're back here again with
me.

Lina's eyes open wide with a trapped look.

CAMERA STILL PULLS BACK as Lina turns her head and sees
Isobel sitting on the other side of the bed - she
recognizes her.

LINA
(with relief)
Hello, Isobel.

ISOBEL
(very
cheerily)
How are you, my dear?

Lina passes her hand over her forehead, trying to smile.

LINA
I feel all right, thank you,
Isobel. What happened?

ISOBEL
You've had a bit of a scare
and Bertram gave you a sleeping
pill.

(CONTINUED)

Lina begins to remember - she turns, staring at Johnnie.

LINA

There -- there was an accident
-- wasn't there?

JOHNNIE

The only accident, Monkey-face,
is that you got hysterical when
I took the short cut -- and you
fainted. So I brought you back
home.

A wave of fear passes over Lina's face.

ISOBEL

(chirps in)

Cheer up. Bertram had a good
look at you -- and although he
usually doesn't attend living
people, I must say he's a very
able doctor. He says all you
needed was a little sleep.

Johnnie picks up Lina's hand and giving it a pat, smiles
at her. Then bending over, gives her a little kiss.

JOHNNIE

I'll go down and talk to
Ethel, and fix up something
for your supper.

Lina watches him go.

429 SEMI-CLOSEUP. Johnnie crosses to the door, as he opens it
he looks back for a moment, half smiling at her. Then
goes.

430 SEMI-CLOSEUP. Lina turns back to Isobel.

ISOBEL

He's one in a million, that
Johnnie of yours.

LINA

Is he?

(CONTINUED)

ISOBEL

Gay, and charming, and full
of blarney one moment -- and
now -- well, he's on the verge
of a nervous breakdown just
because you indulged in a
woman's highest prerogative --
the right to swoon!

LINA

(still in
her strange
half-awake
tone)

Have you been -- here all
afternoon?

ISOBEL

(briskly)

Naturally. Ever since Johnnie
phoned.

(skittishly)

And I warn you -- you'd better
get well -- because if you
leave me alone much longer
with that husband of yours,
my career will soon be over.

She is making conversation to cheer Lina up.

LINA

(with a
faint smile)

He flirted with you, I suppose?

ISOBEL

Flirt? Worse than that! He's
worming all my secrets out of
me -- I suspect him of writing
a detective story on the side.

Lina sits up a little - enormously interested, but still
in that strange, half-hypnotic mood.

LINA

What secrets?

ISOBEL

Oh, he's always pestering me
-- you know -- and I always
swear I won't tell him -- and
I always do.

LINA

Did you tell him -- anything
-- today?

ISOBEL

Did I?
(sorrily)
Bertram was furious! Said
he'd never confide in me again!

431 CLOSEUP. Lina gets the connection. She sits up straight
and very still, as Isobel's voice continues.

ISOBEL'S VOICE

But honestly -- have you ever
been able to deny Johnnie
anything?

LINA

(very
quietly)
Never ... It -- it was that --
that poison, wasn't it?

432 SEMI-CLOSEUP - the two.

ISOBEL

Don't remind me of it. I'm
ashamed and mortified and
disgraced. I'm just a fool,
that's all. If he writes a
story on that one before I
do, I suppose I'll deserve
it. Imagine -- a substance
in daily use everywhere --
anyone can lay his hands on
it -- and within a minute
after taking, the victim is
beautifully out of the way --
and mind you, it's
undetectable after death!

CAMERA MOVES IN to Lina alone - she at last realizes
Johnnie's method - she almost mumbles in a half whisper.

LINA

Is -- whatever it is --
painful?

Over her drawn face we hear:

ISOBEL'S VOICE

(very
cheerily)

Not in the least. In fact,
I should think it would be
a most pleasant death.

FADE OUT

ed

215

INT. AYSGARTH BEDROOM - NIGHT

433 LONG SHOT - The lights are dim as before. Lina is a shadowy crumpled heap against the bed back. We can hear her sobs.

434 SEMI-CLOSEUP - A nearer view shows the sobbing Lina crouched at the head of the bed like a child. Through the sobs we hear her muttered prayer.

LINA

Oh, God, let him do it quickly. I can't stand it any longer. I don't want to live any more. There's so little strength left in me -- don't make me wait. And, please, God -- have mercy on his soul . . . If my forgiveness means anything, then, God, I forgive him. I'm glad I'm going to die! . . . He doesn't hate me, God -- he's like a small boy who wants one thing for a while -- and then wants something else. Well, while he wanted me, I made him happy -- and I don't care to live now that I can't make him happy any more . . . If I lived, I'd lose him anyway. I'd rather lose him like this -- leaving him with money and the freedom he wants . . . And I've been happy, God -- in these few years I've had more happiness than most women in a lifetime --

Suddenly she remains silent at the sound of a door closing in the lower part of the house. She turns her head slowly towards the door of the room.

INT. AYSGARTH HALL - NIGHT

435 LONG SHOT - FROM ABOVE - We see Johnnie on the stairs below. He comes up with measured tread, because he is carrying a glass of milk on a small plate. He comes on up and up. He turns the stairs, getting nearer and nearer towards the camera - so close that the glass of milk fills the screen.

INT. AYSGARTH BEDROOM - NIGHT

436 SEMI-CLOSEUP - Lina has resumed her proper position in bed and is just wiping her eyes. She looks towards the door as we hear the click of its opening.

h

(ALREADY
SHOT)437

SEMI-LONG SHOT - from Lina's eyeline - Johnnie stands framed in the doorway, holding the glass of milk.

JOHNNIE

I - I brought you something,
Monkeyface.

438- SEMI-CLOSEUP. Lina's eyes follow the progress of the
445 glass of milk. They travel in a complete semi-circle until she sees the glass and his hand enter the right hand side of the screen, and place it on the table. She looks up at Johnnie and the CAMERA PULLS BACK. Johnnie bends over her saying:

JOHNNIE

Good night, Lina.

He kisses her with a touch of fervency that surprises her a little.

The CAMERA PANS him away from the bed, across to his own room. He opens the door and switching the light on, enters. He closes the door softly.

446 ~~SEMI-CLOSEUP of Lina. She looks down at the milk and then toward Johnnie's door. Her face showing visible signs of distress she's going through. Suddenly she makes a decision to face Johnnie. She rises from the bed and~~

~~CAMERA PANS her as she crosses in determination to his door. She hesitates at the door and then quietly turns the handle to enter. She stops suddenly as she sees:~~

INT. JOHNNIE'S DRESSING ROOM - NIGHT

447 ~~SEMI-CLOSEUP from her viewpoint we see Johnnie's back. He is in the act of emptying some powder from a paper into a glass of water.~~

INT. AYSGARTH BEDROOM - NIGHT

448 ~~CLOSEUP of Lina - she looks quickly back to her own milk and takes in the situation in a flash, realizing the mistake she has made. As she turns back quickly, she sees:~~

FADE IN

218

INT. AYSGARTH BEDROOM - MORNING

407

SEMI-LONG SHOT. Lina is dressed to go out. She is putting a few things into a suitcase. Johnnie is standing in the doorway to the dressing room, dressed in comfortable country clothes.

JOHNNIE

You're annoyed with me about last night, aren't you?

LINA

(pausing in her packing)

No, Johnnie -- really. I'm just run down, that's all -- I'm not myself.

JOHNNIE

(with faint sarcasm)

And a few days at your mother's house will do more good than staying at home!

LINA

(shutting the suitcase)

It's not exactly that, dear. Don't you understand -- mother telephoned me --

JOHNNIE

She got on that phone awfully early, it seems to me.

LINA

Well, mother gets up early -- anyway, she's a little lonely all by herself -- and -- well, I happened to mention that I was a bit - nervy - and before I knew it, I agreed to stay with her for a few days.

Johnnie strolls across the room.

JOHNNIE

(laconically)

All right, if that's the way you feel about it -- I'll run down and get the car ready.

He crosses to the door -

LINA

(hastily)

Oh, you needn't drive me -- I
can take --

Johnnie looks round the doorway.

JOHNNIE

(with quiet
deliberation)

I prefer to drive you.

His face is expressionless as he stares at her for a moment then goes.

408 SEMI-CLOSEUP. Lina watches the door close then hastens with the shutting of her case. Picking up her handbag and the case she hurries after him.

INT. AYSGARTH HALL - DAY

409 SEMI-LONG SHOT. Lina comes to the top of the stairs - she starts to come down - hesitates, then looks over the bannisters towards the service door - Johnnie has gone. She hurries down and into the study.

INT. AYSGARTH STUDY - DAY

410 SEMI-CLOSEUP. She crosses over, CAMERA WITH her, to the telephone. Hastily picking up the receiver -

LINA

Bepton 179, please.

She waits anxiously - her head turned towards the door, listening - then at last the call comes through -

(CONTINUED)

Her glance and her face show that he is hurting her shoulders. The pain and the shaking bring her to attention.

JOHNNIE (cont'd)

(angry,
breathless)

I've had enough! How much do you think a man can bear? You turn me out of your room! You go running away to your mother's! And now you cringe and pull away as though you hate me. You're my wife, Lina!

LINA

I...I thought...

JOHNNIE

(beside
himself)

You almost killed us both back there in the car because you had to pull away when I reached out to save you --

(bitterly,
abruptly)

Well, you won't have to put up with me any more.

He starts toward the car. Lina rushes after him and clutches his arm.

LINA

Where are you going, Johnnie?

JOHNNIE

(flatly)

First I'm driving you on to your mother's.

LINA

(tentatively)

And then what?

JOHNNIE

You needn't worry. I'll never bother you again.

(CONTINUED)

LINA

(puzzled)
You mean you're going to...?
(her eyes
widen in
alarm as
she suddenly
gets a new
idea)

Johnnie...why were you asking
Isobel about that poison?

Pause. He doesn't answer.

LINA (cont'd)

What were you planning to do
with it?

Again he doesn't answer.

LINA (cont'd)

You were going to kill yourself!
(a cry from
the heart)
Johnnie!...Oh my darling, no!

JOHNNIE

Don't worry.
(shaking his
head)
I saw that was a cheap way out.
I'm going back to see it
through, Lina, prison term and
everything.

LINA

Prison? You mean Melbeck --
that money you took?

JOHNNIE

(nodding)
Yes. I can't pay it back. I
made a last try to raise money
when I went away with Beaky.

LINA

(remembering,
afraid)
...to Paris?

JOHNNIE

No. I went up to Liverpool to borrow on our insurance. But it didn't work.

Lina doesn't hear his last four words. She interrupts him, her words coming forth in a surge of realization.

LINA

You mean you were in Liverpool when Beaky --...! You didn't go to Paris?!

JOHNNIE

I wish I had. I'd never have let some idiot give poor old Beaky that brandy.

LINA

Oh Johnnie! I've been such a fool! I didn't know! If only I'd realized...! It's been as much my fault as yours! If I'd been really close to you...if I hadn't been so young and high-minded...you might have confided in me more! But I understand now why you couldn't. You were ashamed! You were afraid to come to me -- to your own wife!

(buoyantly)

But things are going to be different now, Johnnie.

JOHNNIE

People don't change overnight. I'm no good, Lina.

LINA

(taking his
arm)

Let's turn back! Let's go home and see it all through together!

JOHNNIE

It won't work. I'm taking you on to your mother's.

He starts toward the car, with Lina clinging to his arm and looking up into his face as she speaks.

(CONTINUED)

LINA
It will work! I know it! Let
me go back with you!

JOHNNIE
(shaking
his head)
You don't belong in this.

LINA
But I do! I won't let you shut
me out!
(pleading)
Please, Johnnie, let's turn the
car around and go home! Please!

There is a pause before Johnnie replies.

JOHNNIE
(tears in
his eyes)
No, Lina. We're saying good-bye.

He takes her in his arms spontaneously and kisses her -
she clings to him. He grips her shoulders.

DISSOLVE

EXT. COUNTRY - DAY

E LONG SHOT from above. The car, with the two small figures
in the front seat, moves forward, a few yards, then begins
a U-turn. As the U-turn is completed, Lina's figure
moves over closer to Johnnie's figure, while the car sets
off in the direction from which it came. It diminishes
to a tiny speck and disappears in the distance, as we

FADE OUT

THE END