

MUSIC: TIMESCALES. JULIE COOPER.

WE TRAWL LONDON STREETS. IT RAINS. A LONDON SOUNDSCAPE.

HENRY JAMES.

London.

This dark and dingiest of cities

A steady deluge of rain.

Always in its uproar,

Its distractions and interruptions,

Black darkness

A CARRIAGE PASSES CLOSE UP. CARRIAGES, PEOPLE, NOISE. WE MOVE AMONGST.

To walk London is to haunt London,

Is to imagine the whole.

See yourself a particle

PRINCE.

What have I done?

HENRY JAMES.

A man, steps out of a high building,

A bank a lawyer s office

PRINCE.

I have sealed my fate.

I

HENRY JAMES.

Too many questions, small or great

Walk the city, let the streets be your answer.

PRINCE.

(OUT-LOUD) I have sold myself to the highest /bidder.

HENRY JAMES.

/Stop before shops in which objects,

Silver and gold.

PRINCE.

(V/O) Have I sold myself?

HENRY JAMES.

This great city spreads her dusky mantle over innumerable races and creeds.

This man - an Italian, no trace in his voice of it.

PRINCE. /What is my value?

HENRY JAMES. Test it
Taste the air.

PRINCE. What is my worth?

HENRY JAMES. And under the low magnificent medium of the sky.
The man stops.
Blurring what may or may not be a sunset.
Hung together in a confusion, a complication,

PRINCE. I hate this city.

HE WALKS BY THE RIVER THAMES.

HENRY JAMES. Yet this city
Communicates the greatest sense of life.
Here, you can get anything.
Anyone.
You may walk out of your shabbiest corner

LONDON PASSES BY.

And begin over.

PRINCE (V/O) I am to be married.
To be married.
My lawyers our lawyers
Have agreed a price.
(OUT-LOUD) So why do I hesitate?

HE STARTS TO WALK AGAIN.

(V/O) I am to be married
To a beautiful, romantic American girl.

MUSIC FADES.

Int. Offices _____ LONDON

AMERIGO ENTERS, MAGGIE WAITS.

MAGGIE. Amerigo.

PRINCE. You re here

MAGGIE. Not staying for the business,
just came with father I ll go on to the
National Gallery. You look //nervous.

RETURN TO MUSIC. MOVE TO TIMESCALE 5, QUIET UNDERSCORE.

PRINCE (V/O) //The unknown, the unimportant Italian prince.

PRINCE. I will try to speak my best
Ameri/can.

MAGGIE. You ll be perfect

///SHE KISSES HIM.

PRINCE (V/O) ///Sufficed in the colour of her

BEAT.

What is it?

Innocence?

Would you call Maggie inno/cent?

MAGGIE. /Your English is flaw//less.

PRINCE. //Is it?

MAGGIE. You speak it too well.

It s your one fault.

PRINCE (V/O)

About that you know nothing.

PAUSE.

MAGGIE. That will be the occupation
of my future.

VERVER FROM INSIDE Amerigo

TIMESCALE 6 HERE, CAN DRAW IN AND OUT HERE, UNTIL END.

PRINCE

(V/O) So I will have more money than my family ever did.

And you will take me, in your good faith

The colour of your innocence,

And the colour of your u

PRINCE. (V/O) So my papers are all in order now.
My account balanced today as it has never been in my /life.
/Why does everything keep rising //in front of me like waves?
//I am about to marry to an extraordinary girl.
(OUT-LOUD) Who but a millionaire can say what a fair exchange is
for that million?

MUSIC GONE.

Int. Sitting room AFTERNOON

THE PRINCE AND FANNY SIT DRINKING TEA.

FANNY. Why are you afraid?

PRINCE. I wait to see the monster come.

FANNY LAUGHS AT HIM.

FANNY. Amerigo

Is marriage a monster?

PRINCE. It s a fearful thing Fanny.

SHE LAUGHS AGAIN.

FANNY. Everyone feels that the day /before their wedding.

PRINCE. /It was your idea.

FANNY. It was your idea.

PRINCE. You had it first

You

PRINCE.

Why do you like it?

FANNY.

Don't you know yourself

This beautiful girl whom I put into your possession?

PRINCE.

It isn't just a matter of you handing me over.

You hand her over,

Her fate her life

You risk her every/thing.

FANNY.

/Now you are trying to frighten// me.

She was here for more than an hour.

LET MUSIC REMAIN BUT REDUCE.

PRINCE. And you think I have a share /in that?

FANNY. /It was you who wanted //to know.

PRINCE. //I didn't know then what the ///matter was.

FANNY. ///Is it so bad?

PRINCE. You call it bad?

FANNY. It seems to affect you?

PRINCE. You're upset

FANNY. I didn't expect her

No more than Maggie would have done.

PRINCE. I'm sure Maggie will be delighted

She's her good friend

BEAT. REDUCE MUSIC MORE. VERY QUIET.

Has Miss Stant gone to the house?

FANNY.

PRINCE. Is what?

FANNY. that she has no home.

Nothing.

Extraordinarily alone.

MUSIC GONE.

PRINCE. No means still?

FANNY. Small ones.

PRINCE. She doesn't like Ame/rica?

FANNY. /She has rebounded from it.

PRINCE. Whereas I feel like America will be mine.

FANNY. That is your good fortune, or will be.

Charlotte owns nothing.

BEAT.

PRINCE. Is she just as beautiful?

FANNY. Just the same.

She acted impulsively coming here,

But she acted with generosity

Because of her great friendship /with Maggie.

PRINCE. /She acted beautifully.

FANNY. Yes.

HALF-BEAT.

PRINCE. But it troubles you?

BEAT.

FANNY. I m not no

Any more than you.

BEAT.

PRINCE. I m not.

You are all the items on a list I have put away.

But one by one, (like relics)

I see them now.

Your thick brown hair

Indescribable colour.

The way your sleeves are drawn to the wrist,

Underneath your free arms

Your narrow hands long fingers

The shape and colour of your finger nails.

I know the special beauty of the line of your back.

CHARLOTTE BREAKS INTO THIS

CHARLOTTE. You see you are not rid of me Amerigo.

How is Maggie?

FANNY. I must just arrange with the house-keeper your room.

Excuse me.

MUSIC FADES SLOWLY.

FANNY EXITS. THEY STAND, WAITING FOR HER TO GO AWAY.

CHARLOTTE. I have been thinking about Maggie.

I longed to see her happy.

PRINCE. She is happy.

It s almost terrible

CHARLOTTE. How so?

PRINCE. the happiness of such a young good generous

CHARLOTTE. She is generous.

PRINCE. I feel I still have so much to learn

About her.

She will be glad you re /here.

CHARLOTTE. /You don't need me
It's Maggie's hour.
That's why I didn't want to miss //

PRINCE. //You mustn't miss anything
(V/O) Your singleness
Your solitude.
Your lack of means.
Your detachment,
I don't know I
(OUT-LOUD) /You didn't like your own country

CHARLOTTE. It doesn't seem like mine.
You know I always lived in Tusca/ny.

PRINCE. /You were in New York?

CHARLOTTE. Which doesn't care whether you like it or not.
No,
I didn't like// it.

PRINCE. //That doesn't encourage me

CHARLOTTE. Are you going there?

PRINCE. American City of course.
I want to.

CHARLOTTE.

PRINCE. /Is that what you did?

CHARLOTTE. I had no interests
You have them on a great scale.
America is a country for interests.
If I had any I would not have left.

PRINCE. So yours are here?

CHARLOTTE. O mine they take up little room wherever they are.

CHARLOTTE.

You think I should argue for more?

There are things I shall be able to be,

Do,

As a single woman.

PRINCE.

Like?

CHARLOTTE.

Like visit friends.

I adore Maggie how could I come here if I

FANNY RE-ENTERS. FADE MUSIC.

The Prince hopes I shall marry some good person.

FANNY.

Does he?

PRINCE.

MUSIC. STASIS 5 TO END OF SCENE.

PRINCE.

If I can?

CHARLOTTE.

I want to make Maggie a marriage-present...

PRINCE.

You don't have to.

CHARLOTTE.

it's almost what I came back for

FANNY.

Int. Bedroom

EVENING

MOVES INTO THE BACKGROUND OF THE SCENE. FANNY IS AT HER DRESSING TABLE DOING ABOLUTIONS, MR A IN BED LIGHTS HIS PIPE.

COLONEL A. I still don t understand why you are taking it so hard

FANNY. Don t smoke in bed Bob.

COLONEL. Should I stand by it?

FANNY. Open the window at least.

HE SIGHS GETS UP

COLONEL. It s not your fault

COLONEL. What took place between them?

FANNY. Charlotte and Amerigo?

Nothing.

They realised that nothing could
That was their tragedy.

COLONEL. What did they do?

FANNY. Do?

HALF-SMILES.

They fell in love.

But

Seeing it wasn't possible

Gave each other up.

COLONEL. And you call that romance?

FANNY. Being brave enough to look the facts in /the face?

COLONEL. /What facts?

FANNY. They had no money.

Neither enough for two.

If they had they would have done what they could.

COLONEL. And you call that romance?

FANNY

FANNY. /No Charlotte never spoke of her.

BEAT.

Anyway it was I who named Maggie to him a year ago last May.

He d never heard of her

COLONEL. Right, do you mind if I light my pipe again?

FANNY. I do mind.

SHE COMES OVER TO THE BED.

The difficulty was that though though I knew a little I didn t know enough.

I didn t know her relationship with him had been a near thing.

That the poor girl s departure was a flight,

She went to save herself.

Don t lie down

COLONEL. I m listening

FANNY. Your eyes are closed.

COLONEL. I m contemplating

FANNY. Sit up.

COLONEL. I am.

FANNY. You re slumping.

HE STRAIGHTENS HIMSELF. SIGHS.

At any event she escaped

They both did

COLONEL. So the Prince forgot Charlotte, just like that?

FANNY. He wanted to.

He tried to

And you must remember then how Maggie seemed to us when we /first met her.

COLONEL. /You mean the young woman who has a million a year?

If that s what she meant to him you place it in the light

The effort to forget Charlotte somehow can t have //been so difficult.

FANNY. //I never said he didn t like Maggie s money

COLONEL. I never said I shouldn t like it myself

BEAT.

So what does Maggie know?

FANNY. About them nothing.

COLONEL. Charlotte didn t tell her

FANNY. There are things that no-one could tell ///Maggie.

COLONEL. ///She d be scandalised?

FANNY. She d be frightened.

She loves him.

COLONEL. Who?

FANNY. Maggie, she loves Amerigo.

COLONEL. Because his ancestors discovered America?

FANNY. Yes.

COLONEL. And the Pope he s related to some pope?

FANNY. Maggie and I went to the library to look him up.

The charm began in Rome, she met Amerigo there.

He came up to our carriage, one day in Rome.

THE MUSIC HERE COMES A LITTLE OUT OF NOWHERE.

And succeeded where Columbus failed.

MAGGIE. How did he fail?

FANNY. Is Columbus the name of our country?

MOMENT. THEY BOTH LAUGHED.

MAGGIE. So the Prince is related to that /first

FANNY. /By same obliging woman of old

Who was descendant of the //make-believe discoverer.

MAGGIE. //I must tell my father.

FANNY. It became a fashion amongst the family

That some son, every generation,

Must wear the name Amerigo.

Int. Bedroom

NIGHT

COLONEL. How perfect.

FANNY. For all of them, yes.

QUIET. THE COLONEL STRIKES A MATCH.

COLONEL. So Charl8 0 0 1 TJET EMC /P 377.81 T72.024 377.81 TmifTJm[r/r1 0 0 1 112.58 588

FANNY.

We'll see her through

Her

To see you once
Be with you as we are now
And we used to be

For one small hour.
That s what I had in my head for weeks.
This is what I want.
This is what I shall always have
And I want you to know.
I want you to understand,

The question of shops

Of possibilities.

Of particular objects.

Ext. Street

DAY

THE LONDON STREETS GROW. THEY WALK AND STOP AND WALK AS THEY TALK.

CHARLOTTE. I could of course buy Maggie a pin-cushion from the Baker Street
Bazaar she wouldn't mind.

PRINCE. /She would like it.

CHARLOTTE. That's too easy to take advantage //of her

PRINCE. //Kindness?

CHARLOTTE. She never troubles you.

PRINCE. She's not selfish at all

Enough.

CHARLOTTE. That's what I mean

There's nothing that she needs.

She doesn't miss things

I mean if you love her, or she loves you

She lets it go.

PRINCE. Let's what /go?

CHARLOTTE. /Anything you might do but you don't

She lets everything go but her capacity to be kind.

It's herself she asks something of

That's terrible

PRINCE. Why terrible?

CHARLOTTE. Can you be as good as she is?

BEAT.

PRINCE.

No.

CHARLOTTE.

So she makes it too easy for us.

PRINCE.

Us?

CHARLOTTE.

People like us,

easily spoilt.

We re not good enough to stand it.

BEAT, THEY WALK.

PRINCE.

She believes in us,

CHARLOTTE.

No.

PRINCE. No.

CHARLOTTE. You wouldn't accept one from me?

PRINCE. No.

CHARLOTTE. And if I were to accept your ornament what would I do with it?

PRINCE. Wear it.

CHARLOTTE. Where?

Under my clothes?

PRINCE. Wherever you want.

CHARLOTTE.

SHOPKEEPER. No.

PRINCE. English?

SHOPKEEPER. From all over.

But I have something for you.

HE TURNS WITH A BOX ON THE COUNTER. PUSHING AWAY OTHER THINGS AROUND IT. THERE IS A MAGIC TO IT.

CHARLOTTE. What is it?

HE LIFTS THE LID. LIFTS OUT A DRINKING VESSEL LARGER THAN A CUP BUT FORMED OF OLD FINE GOLD. IT RINGS A NOTE IN ITS APPEARANCE, SUBTLE AND BEAUTIFUL.

SHOPKEEPER. A golden bowl.

HE PLACES IT ON THE COUNTER, IT RINGS AGAIN.

CHARLOTTE PICKS IT UP.

CHARLOTTE (SURPRISED) It s heavier than it looks.

Gold

(SHE HOLDS IT UP)

Real gold?

SHOPKEEPER. Look a little

Perhaps you will make it out.

CHARLOTTE. It may be cheap for what it is, but I think too dear for /me.

SHOPKEEPER. /I can part with it for less than its value,

I got it you see for less.

CHARLOTTE. How much then?

SHOPKEEPER. Do you like it?

CHARLOTTE (TO PRINCE) Do you like it?

PRINCE. Cos é?

SHOPKEEPER. Well, signori miei, if you must know

PRINCE. Of course I must know.

SHOPKEEPER. it s a perfect crystal

PRINCE (CYNICALLY) Per Dio!
HE MOVES AWAY.

CHARLOTTE. Cut out of a single cry/stal?

SHOPKEEPER. /I can promise you ll never find a join
CHARLOTTE SETS IT DOWN.

CHARLOTTE. Even if I were to scrape off the gold?

SHOPKEEPER (SMILES) You couldn t - it s too well put on
Put on I don t know when and I don t know how
By some fine old worker and some beautiful old process.

CHARLOTTE. How then if it is so precious is it so cheap?

PRINCE. I ll wait for you out in the air
PRINCE GOES OUT OF THE SHOP. MUSIC RETURNS. SQUIRREL 3.
UNDERScore TO END OF TRACK.

SHOPKEEPER. I ve had it a long time
I think I must have been keeping it, madam for you.

CHARLOTTE. Because I wouldn t see what s the matter with it

SHOPKEEPER. What is the matter with it?

CHARLOTTE. Something must be.

SHOPKEEPER. But if you can t find it isn t it as good as nothing

CHARLOTTE. I might find it when I ve paid for /it.

SHOPKEEPER. /Not if you haven t paid too much

CHARLOTTE. What do you call not much?

SHOPKEEPER. What would you say to fifteen pounds?

CHARLOTTE. Too much.

SHOPKEEPER. That is my price.
Almost nothing.

CHARLOTTE. It s more than I can afford.

CHARLOTTE. Only then the price.
I m poor you see very poor
But thank you and I ll think
I like it, I want it.

SHOPKEEPER. I ll keep it for you
SHE GOES OUT OF THE SHOP.

Ext. Shop-front DAY

THE PRINCE SMOKES, STUBS OUT HIS CIGARETTE AS SHE COMES OUT.

PRINCE. I hope you satisfied yourself with what was wrong with that bowl.

CHARLOTTE. Nothing.
The more I looked at it the more I like it.

PRINCE. Are you serious?

CHARLOTTE. Yes.

PRINCE. You don t know

CHARLOTTE. Know what?

PRINCE. That s why I came out
That old rascal.

CHARLOTTE. Is he a rascal - his price was so mode/rate?

PRINCE. /How much?

CHARLOTTE. Five pounds.

PRINCE. It would be dear at five shillings
If you offered me five pence I wouldn t tC

CHARLOTTE. You answer for it without looking?

PRINCE. I did look.
It told its story
No wonder it s cheap.

CHARLOTTE. But it s exquisite

PRINCE. Yes, that s the danger

CHARLOTTE. The danger I see because you re superstitious

PRINCE. Per Dio I m superstitious
A crack is a crack.

CHARLOTTE. You d be afraid

PRINCE. Per Bacco!

CHARLOTTE. For your happiness?

PRINCE.

I will.

CHARLOTTE.

Everything's changed

Maggie married,

Them going away to America

Coming back.

The Prince,

And I have a grandson.

(Why all those Americans keep visiting)

Conspiring

I must ask Maggie what to do.

VERVER. My hair's gone

MAGGIE. You have beautiful eyes.

VERVER. Thank you kindly.

MAGGIE. You might try

VERVER. What?

MAGGIE. not wearing the same waistcoat /each day.

VERVER. /I like this waistcoat.

MAGGIE. Evidently.

VERVER. Would you really like me to marry?

BEAT.

MAGGIE. There's

Something that used to be right I've made it wrong

VERVER. You haven't made it wrong

MAGGIE. I've made a difference

VERVER. By marrying?

MAGGIE. It's my fault

VERVER. It's not your fault

MAGGIE. I should offer you

VERVER. What?

MAGGIE. an alternative.

VERVER. To what?

MAGGIE. What you've lost

VERVER. What have I lost?

MAGGIE. You weren't on the market when you with me.

VERVER. /Market!

MAGGIE. I kept people off by being with you.

Now I'm married to someone else

VERVER. BEAT.
Why not?

BEAT.
What?

BEAT.
What?

BEAT.
You want me to ask her?

MAGGIE. It would be beautiful if you /would.

VERVER. /You want me to write to her?

MAGGIE. Yes it would be kind.
If you can.

VERVER. I don t think I m afraid of Charlotte

MAGGIE. Then invite her.

VERVER. Where is she?

MAGGIE. Brittany.
A little bathing place
With people she doesn t like

VERVER. Well I guess she likes us.

MAGGIE. She likes us.

BEAT.
She has nobody in the world.
Only acquaintances who make use of her
Or or
Relatives who are so afraid she ll make use of them they hardly let
her look at them.

BEAT.

MAGGIE. She s not afraid of anything and she

She
 She s so brave.
 Me, I never take risks.
 I tremble for my life.
 That s how I live
 O love.
 I live in terror.
 You can t persuade me you re not as good as /Charlotte Scant.
 /I may be as good but not as great.
 She has great imagination.
 She has two-pence in the world but that has nothing to do with it.
 She doesn t care
 I never saw her do anything but laugh at her poverty.
 Her life her life has been harder than /anyone knows.
 /Why haven t you told me about her before?
 She would have liked to marry.
 Has she tried?
 It doesn t always come to girls who are poor
 Especially when they re Ame//rican. **FADE MUSIC AFTER BUILD.**
 //Who did she try to marry?
 I don t know
 There was somebody in particular?
 I think there was somebody.
 How many times has she tried?
 I don t think the right word is try.
 Well then, what has she done?
 She has suffered.

VERVER. She didn't tell you who?

MAGGIE. She is all pride and silence.
I don't know what I would do if I were so lonely
What sorrow have I ever had in my life?
I don't even know if I'm proud

VERVER. You're proud Mag

MAGGIE. Am I?
How can I tell?
I've never had the least blow.
I don't want to know

BEAT.
O I must go and see if Fanny has arrived.

VERVER. Fanny?

MAGGIE. She is coming to visit this afternoon.
MAGGIE GOES ON A LITTLE. MUSIC. STASIS 5.

VERVER. So
She is beyond love?

MAGGIE. Charlotte?
MAGGIE MOVING AWAY, CALLING BACK.

VERVER. Beyond everything?

MAGGIE. She's beyond nothing she has nothing.

VERVER. You must have things to be beyond /them?

MAGGIE. /She's not beyond help

VERVER. I will write to her.
HALF LAUGHS.
I always thought of her as a little girl.

MAGGIE. She's a brilliant woman

VERVER. Then I will write to her as that.

MUSIC FADES THROUGH BEGINNING OF NEXT SCENE.

Ext. Sitting Room DAY

FANNY SITS DRINKING TEA. MAGGIE PLAYS WITH THE BABY. VERVER ENTERS.

VERVER. Fanny.

FANNY. Adam...

I am here drinking your tea again.

VERVER. It is always my pleasure.

THEY GREET. THEN VERVER

FANNY. Visiting Adam.
Will scare off all these terrible /widows.

PRINCE. /Visiting when?

VERVER. I write today.

PRINCE. I thought she was in America?

VERVER. You know her?

PRINCE. No.
Well.
We ve met
She s a friend of Maggie s isn t she?

VERVER. Yes.
When we were in Italy after Maggie s mother
She
They

VERVER.

I will write to her now.

I will then go to London

I will go and meet her.

THERE IS A MOVEMENT OF TRAVEL. CARRIAGE, TRAIN, LONDON.
PEOPLE, LIFE.

AND THEN A PULLING OUT AGAIN OF TIME AND SOUND. THE
VOICES OF A LONDON STREET, THE BUSINESS OF KINGS CROSS IN
ALL ITS SQUALOR FOCUSSES INTO

MUSIC FADES.

Int. Large Warehouse of treasure DAY

ADAM PULLS THE DOOR OPEN TO THE WAREHOUSE, THEY ENTER.

CHARLOTTE.

So this is where you keep all your treasure?

VERVER

VERVER. The gold.

SHE WALKS, ALL THESE THINGS SHE PASSES.

CHARLOTTE. And silver,

Enamel.

VERVER. That s majolica

CHARLOTTE. Ivory.

VERVER. That bronze is French.

CHARLOTTE. So many things.

VERVER. I let them multiply around me,

CHARLOTTE. I feel them, each in their own beauty...

VERVER. Each, waiting for show.

THE TREASURE SUBTLY SHIMMERS IN SOUND. HE SITS DOWN ON A BOX.

VERVER. I hide here.

CHARLOTTE (SMILING) Why?

VERVER. Just so

So so

No-one can find me.

Now Maggie is married I

Hide from

Run from

All the people from American who keep visiting my house.

CHARLOTTE. Why do they visit you?

VERVER. To see Maggie

To see the Prince,

To see my millions.

CHARLOTTE. So you run away to here?

VERVER. In this damp old warehouse

CHARLOTTE. And you have a grandson?
VERVER. Of all the small pieces of art I have held
Nothing is more precious to /me.
CHARLOTTE (WALKING FORWARD) /And you have a motorcar.
VERVER. Brand new, yes.
SHE RUNS HER HAND ALONG IT.
CHARLOTTE. Now this is beautiful.
VERVER. I can t drive it.
SHE GETS IN.
CHARLOTTE. I can.

Int. Bedroom

EARLY MORNING

MAGGIE IS IN BED. AMERIGO STANDS BY THE WINDOW.

MAGGIE WAKES Amerigo
PRINCE. I m here
MAGGIE. Is the baby awake?
PRINCE (SOFTLY) No.
MAGGIE SITS UP.
Don t get up
MAGGIE. What s wrong
PRINCE. I can t sleep
It s nothing
MAGGIE COMES UP BEHIND HIM, PUTS HER ARMS ROUND HM.
MAGGIE. What is it?
PRINCE. How long will we stay here?
MAGGIE. In the country?
PRINCE. With your father.

MAGGIE.

You don't like it

PRINCE.

It's not that

MAGGIE.

You don't like all the different people coming

PRINCE.

I don't say that

HE MOVES AWAY.

MAGGIE.

What then?

PRINCE.

It's just

I heard something.

MAGGIE. We can go to our apartment in
PRINCE. I could show you the traces of my family.
MAGGIE. We'll pack up we'll go back to London
PRINCE. Tomorrow?
MAGGIE. Don't you want to meet Charlotte
BEAT.
PRINCE. O I forgot she was coming.
MAGGIE. It doesn't matter
One day will be enough.
We can see her and go.
PRINCE. If you're sure
MAGGIE. Of course.
THEY KISS.

VERVER AND CHARLOTTE DRIVE UP.

CHARLOTTE.

What an extraordinary house.

So secluded yet

Intimate,

Friendly almost in its welcome.

VERVER.

/I think the colour of the day helps you brought that.

THEY STARE OUT OF THE WINDOW.

The gardens are falling off into autumn.

CHARLOTTE.

Did you make that lake?

VERVER

(LAUGHS) No it's real

CHARLOTTE.

I'd like to walk down there.

SHE PULLS UP IN THE CAR.

VERVER.

Now?

CHARLOTTE.

Why not?

VERVER.

Do you not

MAGGIE COMES.

MAGGIE. Charlotte!

CHARLOTTE. Maggie.

THEY EMBRACE LAUGHING.

Show me this beautiful baby.

Mr Verver, the lake must wait.

VERVER. Please call me Adam.

THEY GO IN.

VERVER (V/O) I watch her go in.

With Maggie.

MAGGIE AND CHARLOTTE CAN BE HEARD LAUGHING.

(V/O) I am after all in my cold still flame

Appreciating her beauty.

A thing so visibly perfect in its kind.

HE GOES T.GOES TO 00ESOBT1 0 0 1 288.05 632.29.8m(H)3(E)-2(JETSJET(A)14EBT1 0

Ext. Drive

MORNING

VERVER. What is it?
Is something wrong?
MAGGIE. No.
VERVER Tell me

Int. Drawing Room

MORNING

PRINCE AND CHARLOTTE WANDER
THROUGH.

PRINCE. We re going away

We re not staying

CHARLOTTE. /To where?

MAGGIE. /Would you mind so much

VERVER. What?

MAGGIE. if Amerigo if we

Went,

For a month to //Italy?

CHARLOTTE. //It makes it easy.

MAGGIE. I think Amerigo is homesick.

PRINCE. Why are you here?

MAGGIE. He said he heard last night

CHARLOTTE. To see my friend.

MAGGIE outside the window,

PRINCE. Adam?

A low music that /woke him.

CHARLOTTE. /Are you jealous?

PRINCE. I m not jealous.

//And when he got up,

Went to the window

THE MUSIC CONTINUES.

(V/O) You both charm me lull me in all your...

Beauty.

It is as if he has given you the power to enthrall me as he himself did.

Do you know each other?

Have you passed by each other?

CHARLOTTE STOPS PLAYING SUBTLY BUT HE DOESN'T NOTICE

How is it you resemble each other so much in the way you treat me as if I were a

I don't know

A king.

A

Pope. (ridiculous)

A President.

THERE IS A SILENCE.

CHARLOTTE.

Would you like me to play something else?

VERVER.

No, no no no sorry

It's so late the servants have gone to bed

Thank-you.

CHARLOTTE.

Playing music for you

Is so full of echoes,

VERVER.

It is like we talk all evening.

SHE STANDS UP. HE STANDS UP.

CHARLOTTE.

I must go to bed.

VERVER.

They came a long way.

THEY LAUGH. THEY KEEP WALKING, THE WORLD GATHERS ALL AROUND THEM AND THEN AS THEY WALK AWAY FROM THE BUSINESS MOVES TO QUIETNESS.

A SEAGULL MEASURES THE PASSING OF TIME.

Ext. Bench

DAY

THEY WALK ALONG A QUIETER PATH, LOOK DOWN TOWARDS THE BEACH.

VERVER.

Shall we sit?

VERVER SITS. CHARLOTTE LOOKS BACK AT BRIGHTON.

CHARLOTTE.

Now we see the whole city of stucco.

How it hovers

THE SEA BREAKS. SHE COMES TO SIT BY HIM.

THEY SIT.

VERVER.

It s been a beautiful day.

CHARLOTTE.

It has.

PAUSE.

Regard me with

With with with

Any satisfaction of being

Erm.

As a husband.

PAUSE SHE DOESN T ANSWER

This isn t sudden to me and I wondered at moments

If

If

You haven t felt it coming me coming to it.

PAUSE.

I give you all the time you desire I

Time to think.

BEAT.

You mustn t think I m forgetting that I m not I m not I m not young.

CHARLOTTE.

That isn t so

It s I that am old

You are young.

BEAT.

To me it seems,

These days have been beautiful.

I shouldn t be grateful to them if I couldn t have imagined them bringing us here.

But you yourself must be sure.

VERVER.

I am sure.

On matters of such importance I never speak when I m not

PAUSE.

CHARLOTTE.

I don t pretend I don t think it would be good for me to marry.

I m so unattached so so so adrift

I should like to have a home.

I should like to have an existence.

In fact you know I want to be married.

VERVER.

So marry me?

CHARLOTTE.

But I would need to do so much.

VERVER.

You think it so much?

CHARLOTTE.

Yes a great deal.

PAUSE.

VERVER.

I know

I m I m

Not the ideal, not not not not not natural.

I m so far from the ideal

No match to your youth /your your your beauty.

CHARLOTTE.

/You don t understand me

It s that you do all, that s what I m thinking

VERVER.

I know what I do.

CHARLOTTE.

I doubt you do.

VERVER.

That I m old at least

I have known you a /long time.

All your freedoms all your loyalties.

BEAT.

What about Maggie?

She s everything to you

Are you sure there is room in your life

VERVER.

I don t want another daughter

CHARLOTTE.

for another young woman,

Another

VERVER.

Can I be anything but a father?

And Maggie Maggie she

She wants this.

She this this would put her at peace.

CHARLOTTE.

How so?

VERVER.

She thinks she has abandoned me.

By getting married.

CHARLOTTE.

So you marry me for her?

BEAT. **MUSIC. TIMESCALES 3, SUBTLE.**

VERVER.

No,

VERVER. Well
Well... we'll go to Paris.

CHARLOTTE. To meet them?

VERVER. You can put it to her yourself.

BEAT.

CHARLOTTE. You take me to such beautiful places.

VERVER. It is you that makes them beautiful.

CHARLOTTE. Like this?

VERVER. Promise me, you'll do what Maggie says?

CHARLOTTE. Let's wait until she has said so.

VERVER. It gives you time
Us time.
We'll keep on together you'll see how I need /you.

CHARLOTTE. /I already see you have persuaded yourself.

VERVER. You will make Maggie happy.

CHARLOTTE. Happy?

VERVER. We'll go to Paris

THE SEAS MERGES INTO A CITYSCAPE, EVERYTHING GROWS AND
LOOSENS INTO OTHER SHAPES OF STREETS AND CARRIAGES,
WHISTLES OF A POLICEMAN.

BUILD MUSIC.

Ext. Paris

DAY

VERVER

(V/O) Suddenly Paris is Brighton at a hundredfold pitch.

We are tension,

Suspense.

Our ease lost.

We impose involve

TO END RUNNING ON.

TIMESCALE 12 X THREE TIMES CONSECUTIVELY.

ALLOWING END OF PRINCE S TELEGRAM WITHOUT MUSIC

THERE IS A MOMENT.

What does she say?

CHARLOTTE.

It isn't from Maggie

It's from the Prince

VERVER.

Then it's best of all

CHARLOTTE.

It's enough

VERVER.

It's enough for our question

SHE LOOKS UP AT HIM.

CHARLOTTE.

I'll go order breakfast shall we break champagne

HE GOES DOWN THE STAIRS AND OUTSIDE.

CHARLOTTE

(WHISPER) And so my love, a new beginning.

SHE LOOKS AT THE TELEGRAM.

PRINCE

(V/O, A WHISPER) We must lead our lives as we see them.

Stop.

I am inspired by your bravery

Stop.

And surprised at my own.

Stop.