

Give me your hand!

■ What's the matter with you? ■ Give me your hand!

■ Ow!!

I thought you said no more aches ■ and or ■ pains?.

■ No, it's this darned corset. It binds.

No three-way stretch? How very un-■ chic.

■ no sense of style.

■ Ah, tomorrow!

■ W You know those police department doctors. No sense of style.

■ Well, anyway, tomorrow will be the day.

■ Why, w hat's tomorrow?

Tomorrow. ■ t? ■ The corset comes off. ■ And this ■ tomorrow.

■ I'll be able to scratch myself like anybody else tomorrow.

■ I'll throw this miserable thing ■ goes ■ out the window.

■ I shall be a free man. I shall wiggle my behind. ■ Be a free. I'll be a free ■ man ■ and ■ unconfined.

Midge, do you suppose many men wear corsets?

Mmm. More than you think.

How do you know? P Really?

What, do you know that from personal experience? or.

Please!.

And what happens after tomorrow?

What do you mean?

Well, what are you going to do? Now that once you've quit the police force?

You sound so disapproving, Midge.

No, it's your life.

But you were the bright young lawyer who that decided

he was going to be chief of police some day.

I had to quit, Midge.

Why?

Well, it's because of this fear of heights I have, this acrophobia.

I wake up at night seeing him that man fall from the roof.

and I try to reach out forto him, and. It's just.

It wasn't your fault.

I know. EThat's what everybody tells me.

Johnny, the doctors explained --to you.

I know. , I know.

I have Aacrophobia. What a disease. A fear of heights. And w, which gives me vertigo, and I get dizzy.

Boy! WWhat a moment to find out I had it.

Well, you've got it. A, a and there's no losing it.

And there's no one to blame. So why quit?

AYou mean, and sit behind a desk? C, chair-borne?

It's wWhere you belong.

Not with What about my Aacrophobia, Midge. If I dropped a pencil on the floor and bent down to pick it up, it could be disastrous!? What about.

Now suppose I'm sitting in this chair, behind the desk. Here's the desk.

And a pencil falls from the desk down to the floor,

and I reach down to pick up the pencil. Bingo! My acrophobia's back.

AOh, Johnny-O.

Well?., what'll you do?

Nothing for a while. You Well, I'm not gonna do anything for a while.

You know, don't forget, I'm a man of independent means. Or f, as the saying goes.

Fairly independent.

Mmm. W-hmm.

Well, why don't you go away for a while?

To forget? D You mean, to forget?

Oh, no, Midge, don't be so motherly. Midge. .

I'm not going tonna crack up.

Have you had any dizzy spells this week?

I'm having one right now.

From Midge, that music. Don't you think it's sort of.

Oh!.

What's this do-chickey here?

It's a brassiere. You know about those things. You're a big boy now.

I've never run across one like that.

It's brand-new.

Revolutionary uplift. No shoulder straps, no back straps,

but does everything a brassiere should do. It w

Works on the principle of the cantilever bridge.

Uh-huh! It does? Mmm-hmm.

An aircraft engineer down the peninsula designed it.

He worked it out in his spare time.

What a pleasant hobby Kind of a hobby.

A do-it-yourself type of thing.

How's your love life, Midge?

That's following a train of thought.

Well?.

Normal.

Aren't you ever going tonna get married?

You know there's only one man in the world for me, Johnny-O.

Yeah, I'm a brutou mean me. We were engaged once, though, weren't we?

Three whole weeks.

Ah, sweet Good old college days.

But you were the one who blew it. that called off the engagement, you remember?

I'm still available. Available Ferguson. Say

Oh, Midge, do you remember a guy at fellow in college by the name of Gavin Elster?

Gavin? Gavin Elster?

Yes, funny name.

You'd think I'd would. No.

I got a call from him Gavin today. Funny. He It's funny, he sort of dropped out of sight during the war, and I'd heard he'd gone.

Somebody said he went East. I guess he's back.

of paper)

It's a Mission number.

Well, that's Sskid Row, isn't it?

Could be.

He's probably on the bum, and wants to touch you for the price of a drink.

Well, I'm on the bum, I'll buy him a couple of drinks and tell him my troubles.

But not tonight. If you won't drink with me, I'll drink alone, tonight.

Sorry, old man. Work. How about you and me going out for a beer?

Mmm-mmm. Sorry, old man. Work.

Well, then, I think I'll go home.

Midge, what did you mean, t

"There's no losing it"?

What?

My. tThe acrophobia.

I asked my doctor.

He said that only another emotional shock could do it, and probably wouldn't. And y

You're not going tonna go diving off another rooftop to find out?

I think I can lick it.

How?

I've got a theory. Look. I Well, how?

I have a theory.

I have a theory. I think if I can get used to heights, just a little bit at a time,

just a little, like that, progressively, you see?

I'll show you what I mean.

Here, I'll show you what I mean.

We'll start with this.

That!?!?

What do you want me to start with --, the Golden Gate Bridge? Now, watch.

Watch this. Here we go.

There. There.

Now, I look up, I look down.

I look up, I look down. N.

All right, there's nothing to it.

Stop You're kidding.

Wait a minute.

Ah, that's my girl! Here?

Step number two.

Okay.

There's nothing to it.

Here.

That's a girl. I'll use that. Put it right there.

All right, here's the first step.

There.

Okay, now step number two.

All right. Step number two coming up.

There we are.

See? I look up, I look down, I look up, I look down. .

I'm going to go right out and buy myself a nice, tall stepladder. Here we go.

Easy, now.

I

Take it easy now.

All right, now here we go.

No problem.

Why, this is a cinch. Here, I look up, I look down.

I look up --

Johnny!

tight, his eyes shut)

Oh, damn it! Damn it, damn it --, I look down.

Oh, Johnny, Johnny.

How did you get into the shipbuilding business, Gavin?

I married into it.

Very interesting business.

No, to be honest, I find it dull.

Y
Well, you don't have to do it for a living.

No. B, but one assumes obligations. responsibilities.

My wife's family is all gone; s.

Someone has to look after her interest. s.

Her father's partner runs the company yard in the East --, Baltimore -- s.

So I decided, as long as I had to work at it, I'd come back here.

I've always liked it here.

How long have you been back?

Almost a year.

And y
You like it.

, huh?

Well, San Francisco's changed.

The things **a** that spell San Francisco to me are disappearing fast.

Like all th**isese**.

I'd

Yes. I should have liked **d** to have lived here then. **The color andColor,** excitement, **the,** power. **the f**

Freedom.

Shouldn't you be sitting down?

No. No, I'm all right.

I was sorry to read about that thing in the paper**s.**

. And you've quit the force.

AIs it a permanent physical disability?

No, **Acrophobia isn't a crippling thing. no.**

It just means **that** I can't climb **steep stairsairs that are too steep** or go to high places,

like the bar at the Top**-** of **-** the **-** Mark. **But --**

--

But, there are plenty of street-level bars in this town.

Would you like a drink now?

No, no, I don't think. A bit so. No, it's a little early in the day for spirits.

Well, I guess that just about covers everything, doesn't it?

I never married. I don't see much of the
old college gang.

I'm a retired detective, and you're in the shipbuilding business.

What's on your mind, Gavin?

I asked you to come up here, Scottie, knowing that you had quit detective work, but

But I wondered whether you would go back on the job as a special favor to me.

I want you to follow my wife.

Not what you think, it's not that. We're very happily married.

Well, then?

I'm afraid some harm may come to her.

From whom?

Someone dead.

Scottie, do you believe that someone out of the past,

someone dead, can enter and take possession of a living being?

No.

If I told you that I believe that is has happened to my wife, what would you say?

Well, I'd say you'd better take her to the nearest psychiatrist, or psychologist,

or neurologist, or psychoanalyst, or. Or maybe just the plain family doctor. An

I'd have him check you both on you, too.

Then you're of no use to me. I'm sorry I wasted your time.

Thank yous for coming in, Scottie.

Okay.

I. I didn't mean to be that rough.

No, it sounds idiotic, I know.

And you're still the hard-headed Scot, aren't you?

Always were. Do you think I'm making it up?

No.

I'm not making it up. I wouldn't know how.

She'll be talking to me about something, nothing at all, and s.

Suddenly, the words fade into silence and a.

A cloud comes into her eyes and they go blank. and she i

She's somewhere else, away from me, someone I don't know.

I call to her and, she doesn't hear. And teven hear me.

Then, with a long sigh, she is back, and

looks at me brightly, and doesn't even know she's been away. c

Can't tell me where, or whyen.

Howell, how often does this happen?

More and more in the past few weeks.

And she wanders. God knows where she wanders.

I followed her one day,

Where'd she go?

Watched her coming out of the apartment, someone I didn't know, walking in a different way, holding her head in a way I didn't know; and ge

She even walked a different way.

Got into her car, and drove out to

Golden Gate Park. F, five miles. She sat on a bench at the edge of

Sat by the lake and ,

stared across the water at the old pillars that stand on the far shore, the

You know, Portals of the Past.

Sat there a long time, now without moving. and

I had to leave, to get back to the office. That evening, when I came home, I asked

When I got home that evening, I asked her what she'd done all day.

She said she'd driven out to Golden Gate Park and sat by the lake. T, that's all.

Well?

The speedometer of her car showed she had driven 94 miles that day. that she'd driven

Where did she go?

I have to've gotta know, Scottie. W, where she goes and what she does,

before I get involved with doctors.

Well, have you talked to the doctors at all, about that?

Yes, but carefully. I'd

I want to know more before committing her to that kind of care.

Scottie --.

I can. All right, I'll get you a firm of private eyes to follow her for you.

They're dependable, good boys --.

I want you.

It's no. Look, this isn't my line.

Scottie, I need a friend! S, someone I can trust! I'm in a panic about this!.

How can I see her, to know her?

We're going to an opening at the opera tonight. We'll dine at Ernie's first. Which is easier?

Ernie's.

All right.

You won't know what to look for at first, Scottie. Even I, who know her so well, cannot tell, sometimes, when the change has begun. She looks so lovely and normal.

But I realize now that the deep change began on the first day I brought her to San Francisco. You know what San Francisco does to people who have never seen it before. All of it happened to Madeleine, but with such an intensity as to be almost frightening. She was like a child came home. Everything about the city she had to walk all the hills, explore the edge of the ocean, see all the old houses and wander and when she came upon something unchanged, something I'm supposed to be retired. I don't want to get mixed up in this darn thing.

Look, we're going to an opening that was as it had been, her delight was so strong so fiercely possessive! These things were hers. And yet she had never been here before. She had been born and raised in the East. I liked it at first, of course. I love this place; I wanted my bride to love it. But then it began to make me uneasy. Her delight was too strong; her excitement was too intense, it never faded; her laugh was too loud, her eyes sparkled too brightly; there was the opera tonight.

We're dining at Ernie's first. You can see her there.

Ernie's.

Say, will you tell me something feverish about the way she embraced the city. She possessed it. And then one day she changed again. and a great sigh settled on her, and the cloud came into her eyes.

I don't know what happened that day: where she went, what she saw, what she did. But on that day, the search was ended. She had found what she was looking for, she had come home. And something in the city possessed her.

direction of the gallery)

Who is the woman in the portrait?

The one where the lady is sitting, lady sitting in there?

Who's the woman in the painting she's looking at?

Oh, that's Carlotta, sir.

You'll find it in the catalogue:

"Portrait of Carlotta."

May I have this? Yes.

Thank you.

Yes?

Is there something I can do for you?

Yes. You run this hotel.

? Oh, yes!

Would you tell me who has the room on the second floor in the corner, that corner?

Oh, I'm afraid we couldn't give out information of that sort.

Our clients are entitled to their privacy, you know.

And I do believe it's against the law!

Of course, I don't think any of them would mind, really, but still I would have to know who you are, and ask --.

Oh, dear! H, has she done something wrong?

Please answer my question.

I can't imagine that sweet girl with that dear face --.

What i's her name?

Valdes. Miss Valdes.

It's Spanish, you know.

Carlotta Valdes?

Yesah, that's it.

Sweet name, isn't it? Foreign. B, but sweet.

How long has she had the room?

Oh, it must be two weeks. Yes, theHer rent's due tomorrow.

Does she sleep here? E, ever?

No, she only just comes to sit. T two or three times a week. And I never

I don't ask questions, you know. A, as long as they're well behaved.

But I must say that I've wondered --.

When she comes down, don't say that I've been here.

Oh, but she hasn't been here today. Scottie whirls back on her.

I just saw her come in five minutes ago.

Oh, no! SNo, she hasn't been here at all!.

Well, I would have seen her, you know.

I've been right here all the time, putting olive oil on my rubber plant leaves!.

And there! There, you see? Her key is on the rack!.

Well, would you please go up and look?

In To her room? Well, y That's right.

Yes, of course, if you ask.

But it does seem silly. Thank you.

Oh, Mr. Detective! ?

Would you like to come and look?

Her car i's gone.

What car?

Midge, who do you know that's an authority a on San Francisco history?

Now, t That's the kind of greeting a girl likes.

None of this, "h Hello, you look wonderful," stuff.

Just a good straight "w,

"Who do you know -- that's an authority on San Francisco."

Want a drink? No, thanks.

Well, who? Come on, y do you? You know everybody.

Professor Saunders, over in Berkeley.

No, no, I don't mean that kind of history. T

I mean the small stuff! About, you know, people you never heard of!

Oh! Y.

Well, you mean Gthe gay Oold Bbohemia Ddays of Ggay Oold San Francisco! The j.

Juicy stories? L, like who shot who in the Embarcadero in August, 1879?

Yeah, that's right.

Pop Leibel.

Who?

Pop Leibel. He owns the Argosy Book Shop. W

Why, what do you want to know?

W I want to know who shot who in the Embarcadero in August, 1879.

W Hey, wait a minute!

You're not a detective any more. What's going on?

D o y You know him well?

W ho?

P op Leibel? S ure.

A ll right, come on. I.

O h, sure.

W ell, come on, let's go. I want you to introduce me. W here is G et your hat?

I don't need a hat.

H ey, Johnny, what's it a ll about?

I'll tell you later. H ey.

W ait a minute!

Yes. Hello. Yes, I remember. Carlotta.

The Beautiful Carlotta.

The Sad Carlotta.

What does a big old wooden house on at the corner of Eddy and Gough Street

have to do with her?

Carlotta Valdes?

Well, it was hers. It was built for her. Many years ago.

By whom? By.

By. n

No. The name, I do not remember.

A rich man, a powerful man.

Cigarette? No, thank you.

Cigarette, miss? No, thanks.

It is not an unusual story.

She came from somewhere small, to the south of the city.

Some say from a mission settlement.

Young, yes. Very young.

And she was found singing and dancing in a cabaret by the man. wait. wait. Ives! His name was Ives! Yes. at man.

And he took her and built for her this great house

in the Western Addition. and there was a child. Yes. This was it. The child.

And now, fragments, you understand.

And there was a. There was a child.

Yes, that's it. A child. A child.

I cannot tell you exactly how much time passed,

or how much happiness there was.

But, then, he threw her away.

He had no other children; h. His wife had no children. H

So he kept the child and threw her away. Me

You know, a man could do that in those days.

They had the power, and the freedom.

And she became the Ssad Carlotta.

Alone in the great house, walking the streets alone, h.

Her clothes becoming old and patched and dirty.

And the Mmad Carlotta. s

Stopping people in the streets to ask,

"Where is my child? h

"Have you seen my child?"

The poor thing.

And she died.

She died.

How?

By her own hand.

sadly)

There are many such stories.

Well, thank you, Mr. Leibel. Thank you very much very much. You are welcome.

I appreciate it. Good-bye.

Good-bye.

Hey, wait a minute! So long Good-bye, Pop!. Thanks a lot! She dashes out after Scottie.

Now then, Johnny-O, pay me.

For what?

For bringing you here. Come on, tell!

There's nothing to tell.

You'll tell, or you'll be back in that corset. Come on!

, Johnny, please.

Come on, come on. I'll take you home.

There you are.

You haven't told me everything.

No, I've told you enough.

Who's the guy, and who's the wife?

Out. I've got things to do.

I know. The one who that phoned. Y, your old college chum, Elster.

Out!

Midge, out, please. And the idea is

that the Beautiful Mad Carlotta has come back from the dead, to

and taken possession of Elster's wife? Ah, Johnny!

Now, Johnny, really. Come on!

Well, I'm not telling you what I think! I'm telling you what he thinks!

Think? Well, what do you think?

Well, I.

Is she pretty?

Carlotta?

No, not Carlotta. Elster's wife.

Mmm, yeah, I guess Yes.

I guess you'd consider that she would be.

I think I'll go take a look at that portrait.

B Good-bye!.

Midge!.

Bye-bye! Good-bye. Midge, you.

You've done well, Scottie. You're good at your job.

That's Carlotta Valdes.

Yes.

There are things you didn't tell me.

I didn't know where she was going to'd lead you.

But you knew about this.

Oh, yes. ah.

You noticed the way she does her hair.?

You know, there's something else.

My wife, Madeleine, has several pieces of jewelry that belonged to Carlotta.

She inherited them.

Never wore them, t. They were too old-fashioned. u

Until now.

Now, when she i's alone, she gettakes them out and looks at them ,

handles them gently, curiously. p

Puts them on and stares at herself in the mirror. a

And goes into that other world. , is someone else again.

yNow, Carlotta Valdes was what?

Your wife's grandmother?

Great-grandmother. T

Now, the child who was taken from her,

whose loss drove Carlotta mad and to her death, was Madeleine's grandmother.

Well, And the McKittrick Hotel is the old Valdes home.

Well, I think that explains it.

Anyone could develop an obsession for become obsessed with the past, with a background like that.

But she doesn't know, about her background.

narrowly)

She never heard of Carlotta Valdes.

She knows nothing of a grave out at the Mission Dolores, or an?

Or that old house on Eddy Street, or a? The.

The portrait at the Palace of the Legion of Honor?

Nothing.

And Well, when she goes to those places.

She **i**s not **longer** my wife.

HWell, how do you know all these things she doesn't **know**?

Her mother told me most of the **nm** before she died.

I dug out the rest for myself, **h**ere.

Why **did she never**wouldn't **she** tell her daughter?

Natural fear.

Her grandmother went insane **and**, took her own life. **And the**

Her blood is in Madeleine.

Scottie, I ask you to watch her closely.

Are you all right?

Madeleine.

Please. thank you. please.

Where is my child?. have you seen my child.?

Yes?. Boy, I need this.

Madeleine.

Madeleine!

Yes?

No, it's all right.

Yeah, I'll call you back. Yes. Yes!

Yes.

Are you all right?

Oh. yOh, your.

You'll want this.

Why am I You'd better come over here by the fire where it's warm.

What am I doing here?

What happened?

You.

sound of the truth)

.fell into the Well, you fell into San Francisco Bay.

And I tried to dry your hair as well as best I could. But you'd better come he

Your things are by in the fire kitchen.

They're almost at dry. Here. Why don't'll be dry in a few minutes.

Come on over by the fire.

Here, I'll get you some over he cushions.

There you are?.

Would you like to have some coffee?

Y Here, you'd better have some. Or would you rather hav perhaps you'd like a drink?.

.I fell into the b Bay.

and you fished me out?

That's right.

Thank you.

You don't remember?

No, I.

Do you remember where you were?

Oh, why, yes. Yes, of course I remember that!

But then I must have had a dizzy spell, and fainted!

Where were you?

At

Old Fort Point, out at the Presidio!

Of course, I remember! I often go there!

Why? Why do you go there?

Because I love it so. It's beautiful there. E,

especially at sunset.

back sensually to the warmth)

Ah. t Thank you for the fire.

Where had you been were you before?

When?

This afternoon.

Oh. w, I mean.

Wandering about.

Before? WI know, but where? Where had were you been just before?

Downtown, shopping.

Please drink your coffee.

I will. Here, you'd better have some coffee. I think it's still warm.

You're terribly direct in your questions.

Oh, I'm sorry. I didn't mean to be rude.

You're not. MYou're merely direct. W

And what were you doing there? A, at Old Fort Point?

WOh, just wandering about.

YOh, you like it, too.?

smile) Yes.

And where had you been? just before?

TI'd been to the Palace of the Legion of Honor. T, the Art Gallery.

Oh, yes, that's a lovely spot, isn't it?

I've never been inside. B, but it looks so lovely, driving past.

It's lucky for me you were wandering about.

Thank you again. .

I've been a terrible bother to you.

No!

When you.

of her nakedness again, and embarrassed)

There were pins in my hair.

Oh! Yes! Here!, you haven't.

Oh, when you.

There were some pins in my hair.

Oh, the pins, yes. Right in here. I'll get them for you.

And my purse, please.

Here you are.

Thank you.

You shouldn't have brought me here, you know.

Well, I didn't know where you lived.

You could have looked in my car.

Oh, but then, you didn't know my car, did you?

YesNo, I knew which one it was. It's out tright outside here, now.

But I didn't think you'd wanted to be broughttaken home that way.

No, you are right.

I'm glad you didn't take me home. I wouldn't have known you, to t.

Thank you.

Oh, b But I don't know you! A, and you don't know me! .

My name is Madeleine Elster.

My name **i**s John Ferguson.

That's a g**o**od, strong name. Do your friends call you John? **O**r Jack? **?**

John. Old friends **O**h, John, mostly.

Old friends call me John. Acquaintances call me Scottie.

I shall call you Mr. Ferguson.

No **O**h, gee whiz, I wouldn't like that. **O**h, no.

And after what happened **t**oday **h**is afternoon, I should think **y**ou **c**maybe **y**ou **'**d call me Scottie. **O**r

Maybe even John.

I prefer John.

There, that's done.

And what do you do, John?

Wander about.

That's a good occupation. And **y**ou live here, **?** alone?

One shouldn't live alone.

Some people prefer it.

No, it's wrong.

I'm married, you know.

Will you tell me something?

Has this ever happened to you before?

What?

Falling into San Francisco Bay?

Oh.

No, never before. No, it's never happened before.

Oh, I've fallen into lakes, out of rowboats, when I was a little girl. And I

I even fell into the river, once, trying to leap from one stone to another.

But I've never fallen into San Francisco Bay.

Have you? **E** ever before?

No. **this i, it's** the first time for me, too.

Here, **let me give you a lit --I'll get you some more coffee.**

Hello? **?**

Scottie, what happened? She's not home **,** yet.

No, she's all right. She's still here. **But** I'll **getbring** her home soon.

WOh, what happened?

She **,** went into the Bay.

Hello? **Hello?**

Did she hurt herself?

No. **S,** she's **going to be** in fine shape. **N**There's nothing to worry about.

But she doesn't know. **Y**Now, do y**o**u understand that. **?**

She doesn't know what **she di**happened.

Scottie**,** Madeleine is **twenty-six. 26.**

Carlotta Valdes committed suicide when she was **twenty-six26.**

Just hold on a minute, Gavin.

Well**,** now, Johnny-O. Was it a ghost? **And w**

Was it fun? **!**

Oops!

Is that **That letter** for me?

Oh! Yes. Hello.

Good morning. Hello.

I worried about you**,** last night. You shouldn't have run **likeoff** that **way.**

Well, I suddenly felt such a fool.

I wanted to drive you home. Are you all right?

Oh, yes. Yes, I'm fine. No after effects.

But as I remember now, that water was cold, wasn't it?

away) It sure was.

What a terrible thing to do. and yfor me to do.

You were so kind.

It's a formal thank-you letter. A note and a great big apology.

Oh, you've nothing to apologize for.

Oh, yes, I do.

The whole thing must have been so embarrassing for you.

Not at all, I enjoyed --

-- talking to you.

amusement)

Well, I enjoyed talking to you.

Well, I'll get my mail.

Would you like ~~some~~to have a cup of coffee?

No! No, thank you!

Well, I couldn't mail it. I didn't know your address. ~~B,~~ but I had a landmark.

I remembered Coit Tower ~~and i.~~ It led me straight to you.

~~T~~Well, that's the first time I've been grateful for Coit Tower.

I hope we will, too.

What?

Meet again, sometime.

We have.

Good-bye.

Good-bye.

Where are you going?

Oh, I don't know.

Shopping?

No.

Well,
anywhere in particular?

No, I just thought that I'd wander.

Ah.

Oh, that's what I was going to do.

Oh, yes, that's right. I forgot. It's your occupation, isn't it?

Yeah, well, don't you think it's sort of a waste for the two of us to.

To wander separately? Ah, bUh-huh.

But only one is a wanderer.

Two, together, are always going somewhere.

No, no, I don't think that's necessarily true.

You left your door open.

Don't move!

Do you know where you're going?

Of course not! I'm a wanderer!

I'd like to go somewhere I've never been!

How can you be sure?

If I've been there? That's silly! Either you've been to a place or you haven't. Be right back.

How old?

Oh, some, two thousand, 2,000 years, or more.

The oldest living things?

Yes.

You've never been here before?

No.

What are you thinking?

Of all the people who have been born and have died,

while the trees went on living.

Their true name is Sequoia sempervirens.

"Always green, ever living."

I don't like them.

Why?

Knowing I have to die.

But I like the stream! It's a lovely stream!

But it makes no sound! Listen!

Do you hear anything?

Only silence. It's always like this.

And no birds sing.

No birds live here.

No.

Would you like a drink of water?

No, thank you. Here's a cross section of one of the old trees that's been cut down.

Somewhere in here, I was born.

and here I died and I.

It was only a moment for you. You took no notice.

Madeleine!

Madeleine.

W, where are you now?

Here with you.

Where?

The tall trees.

Have you been here before?

Yes.

When?

When were you born?

Long ago.

Where?

When?

Tell me.

Madeleine! T, tell me!

No!. No!

T Madeleine, tell me what it is. Where do you go?

What takes you away?

No, don't ask me! No, I can't tell you.

When you jumped into the bay, you didn't know where you were.

You guessed, but you didn't know. I didn't jump.

I didn't jump. I fell. You told me I fell. Why did you jump?

Why did you jump?

No!

I can't tell you.

Why did you jump? What was there inside

that told you to jump?

No, I can't tell you!

What?!

No! Please! Please, please, please, please, please. No, please. Please.

What? What?

Please don't ask me. Please, don't ask me!

Take me away from here?

Shall I take you home?

Somewhere in the light.

And please promise me something. Promise you won't ask me again.

Please promise me that.

Why did you run?

I'm responsible for you now, y.

You know, T, the Chinese say that once you have saved somea person's life,

you are responsible for it forever. And, so I'm committed. And

I have to know.

And you'll go on saving me? Again and again?

There is so little that I know. It i

It's as though I were walking down a long corridor

that once was mirrored, and fragments of that mirror still hang there, dark and shadowy, reflecting a dark image of me, and yet not me. someone else, in other clothes, of another time, doing things I have never done. but still me. And I can't s.

And when I come top to ask why, I must keep on walking. At the ahe end of the corridor,

there is nothing but darkness, a.

And I know that when I walk into the darkness,

that I'll die.

But I've never come to the **a**end; I've always come back **before** then.

Except once.

Yesterday **?**

And you didn't know. You didn't know what happened. **Un**

till you found yourself **there** with me.

You **do**idn't know where you were.

But the small scenes, the fragments **of the mirror**, you remember **thos**em.

Vaguely.

What do you remember?

A room. there **i**s a room, and I sit there alone. **a**

Always alone.

Would you know the room?

No, it's in shadow.

What else?

A grave.

Where?

I don't know. AIt's an open grave, and I.

I stand by the gravestone, looking down into it. And i

It's my grave.

H But how do you know?

I know.

TBut is there's a name on the gravestone.?

No. INo, it's new and clean, and waiting.

Well, what else?

This part is a dream, I think. There's a tower and a bell and a garden below but it seems to be in Spain, a village in Spain. And then it clicks off and it's gone.

A Well, a portrait? Do you ever see a portrait?

No.

(Of the woman in the mirror. Would you know her if you saw her?)

But I'm the woman in the mirror.

No.)

If I could just find the key, find the beginning and put it together, I.

And so So, explain it away?

But there is a way to explain it, you see.

If I'm mad? T, then that would explain it, wouldn't it?

Madeleine!

Oh, Scottie!

I'm not mad. I'm not mad. And I don't want to die, but t.

There's someone inside me, there's a somebody else within me, and she says I must die.

Oh, Scottie, don't let me go.

I'm here. I've got you.

I'm so afraid.

.you won't let it happen.

Don't leave me. s

Stay with me.

All the time.

Midge?

Hi, Johnny! Hi, Johnny.

Hi.

Did you get my message?

I did., indeed.

I'll get you a drink.

Okay.

Since when do you go aboutnd slipping notes under men's doors?

Since I stopped being able to get them on the phone.

For a man who has nothing to do, you're certainly a busy little bee.

Where do you go, these days?

Just wander^{ing}.

Where?

ArRound about.

Oh?

Mm. Better.

Did you need it?

Yeah.

Oh?.

What was this.

What was this desperate urge to see me?

All I said in my note was,

"Where are you?" That d

Doesn't sound very desperate to me.

Well Yeah, I detected an little undercurrent.

Well, I just thought that if I gave you a drink and fed you some dinner,

you'd be so grateful, you'd take me to a movie.

That's fair enough. What'll we talk about at dinner?

Oh, this and that.

What I've been doing?

I Only if you want to. Naturally,

I'm sure we won't talk about anything you don't want to talk about.

Naturally.

What have you been doing?

Wandering.

What have you been doing? Thank you, dear.

Oh, I've been having a wonderful time!

I've gone back to my first love, painting.

Good. I've Well, good for you.

I always said you were wasting your time in the underwear department.

Well You know, it's a living. But I'm really excited about this.

What is it, a? A still life?

No. No, not exactly. Want to see?

As a m You wanna see?

Hmm. Yeah.

Matter of fact, I thought I might give it to you.

Oh?

N Johnny!

It's not funny, Midge.

Johnny! No.

But Johnny, I just thought you would --

We'll.

Uh-uh.

No.

Let's make that movie some other night, huhokay?

But Johnny!!!

Ah, no!!

Oh!, Marjorie Wood!! Y, you fool!!

OH!!!!

Idiot!

Stupid! Stupid! Stupid!

Madeleine! What's the matter?. What time is it?. Madeleine, what's happened?

I should have phoned you, but I wanted to see you and be with you.

Why? What's happened?

I had the dream. The dream came back again.

It's all right. You'r Now, now, it's gonna be all right.

It'll be all right. Here, I'll get you some brandy.

No, don't go away!

Only this far.

Here. Straight down, it's medicine.

Where's your husband?

I didn't wake him. I don't want him to know Just drink this down. Here, just like medicine.

H There, now, it's going to be all right. Here.

It was a dream, y. You're awake, y. You're all right, now. C

Now, can you tell me?

It was the tower again, and the bell, and the old Spanish village.

Yes --?

But c Clear, so very clear, for the first time. a All of it.

Tell me.

ThereIt was a village square, and a green with trees,

and an old whitewashed Spanish church with a cloister.

Across the green, there was a big, grey, wooden house,

with a porch and shutters and a balcony above, a small garden,

and next to it, a livery stable,

with old carriages lined up inside.

Go on.

At the end of the green, there was a whitewashed stone house,

with a lovely pepper tree at the corner --.

-- aAnd an old wooden hotel from the old California days, a?

And a saloon. d? Dark, low-ceilinged.s, with hanging oil lamps.?

Yes?! But --.

It's all there. It's no dream.

You've been there before. You've seen it.

No, never!.

Madeleine, a hundred miles south of San Francisco,

there's an old Spanish Mission, Mission

San Juan Bautista. It's called, and it's been preserved

exactly as it was a hundred years ago as a museum.

Now, think hard, darling. Think hard.

You've been there before. You've seen it!.

No, no, I've never!, I've never been there!.

Oh, Scottie, what is it? I've never been there!

Carlotta.

What was it he said? She came from somewhere south of the city, some say a mission settlement.

Madeleine, think hard!!

Go on with.

Think hard. Now go on about your dream.

What was it that frightened you so?

I stood alone on the green, searching for something, and. And then I started to walk to the church. But then the darkness closed in, and I was alone in the dark, b. Being pulled into the darkness, and I fought to wake up.

YOh, you're going to be all right now, Madeleine. I've got Don't you see? You've given me something to work on now. I'm going to take you down there -- to the Mat mission --, this afternoon. And when you see it, you'll remember when you saw it before, and that wit'll finish your dream and. It'll destroy it. I promise. You'll be free. you.

All right?

Come on now. I'll take you home. If your husband is awake, say you couldn't sleep and went out for some air. And

No. I'll be all right.

You come back to where about noon. Come along.

No, I'll go alone. I'm all right and noon.

Madeleine, where are you now?

Here with you. And it's all real.

Yes.

It's not merely as it was a hundred years ago. As it was, or a year ago, or six months ago, or whenever it was you were here to see it.

Now, Madeleine, think of when you were here!

There were not so many carriages then. And there

There were horses in the stalls; a

A bay, two black, and a grey.

It was her favorite place, but

But we were forbidden to play here, and

Sister Teresa would scold us.

Well, now, here!

Look at this. Well, here's your grey horse! Course he'd have a tough time.

Have a little trouble getting in and out of the stall without being pushed, but still.

but even so.

You see? There's an answer for everything!

Madeleine! Try, try!

Madeleine, try for me.

I love you because I love you, Madeleine.

I love you, too.

Too late. Too late.

No, no, we're together.

No, it's too late. There's something I must do.

Nothing you must do. no one possesses you. you're safe with me. my love.

Too late.

There are things I have to tell you, about how we met, and why we are together. But they can wait. The only important thing now is that I love you and I'm going to keep you safe.

You can't.

Why?

Let me go.

Where?

To the church, I must go there.

Madeleine --

Please let me go.

Madeleine, don't fight me off, don't put me away. You've been fighting alone, and you're lost, but no more. Hold on to me. Be sure of me, always. And whatever it is, we'll lick it. I promise.

. There's nothing you must do. There's nothing you must do. No one possesses you. You're safe with me.

No, it's too late.

Look. It's not fair, i. It's too late.

It wasn't supposed to happen this way, i. It shouldn't have happened.!

It had to happen. We're in love. That's all that counts. Madeleine --

Let me go! Let me go!!

Madeleine!!

Look, let me go. Please let me go! Listen to me. Listen to me.

You believe that I love you?

Yes.

And if you lose me, then you'll know that I.

I loved you and I wanted to go on loving you.

I won't lose you.

Let me go into the church, alone.

WBut why?

Please. Because I love you. Madeleine!

Madeleine!

Ferguson.

Mr. Elster, suspecting that all was not well with his wife's mental state, took the preliminary precaution of having her watched by Mr. Ferguson, lest any harm befall her, a. And you have heard that Mr. Elster was prepared to take his wife to an institution, where her mental health would have been in the hands of qualified specialists. And Mr. Ferguson, being an ex-detective, would have seemed the proper choice for the role of watchdog and protector. As you have learned, it was an unfortunate choice.

However, I think you will agree that no blame can be attached to the husband. His delay in putting his wife under medical care was due only to the need for information as to her behavior that, which he expected to get from Mr. Ferguson. He had taken every precaution to protect his wife. He could not have anticipated that Mr. Ferguson's weakness, his fear of heights, called "acrophobia", would make him powerless when he was most needed.

As to Mr. Ferguson, you have heard his former superior, Detective Captain Hansen, from that great city to the north, testify as to his character and ability. Captain Hansen was most enthusiastic. The fact that Mr. Ferguson once before, under similar circumstances, Mr. Ferguson allowed a police colleague to fall to his death, Captain Hansen dismissed as an "unfortunate incident."

Of course, Mr. Ferguson is to be congratulated foron having once saved the woman's life, when, in a previous fit of aberration, she threw herself into the Bay. It is a pity that knowing her suicidal tendencies, he did not make a greater effort the second time. But we are not here to pass judgment on Mr. Ferguson's lack of initiative. He did nothing, a. And the law has little to say on the subject of things left undone.

Nor does his strange behavior after he saw the body fall have any bearing on your verdict. He did not remain at the scene of the death. He ran away. left. He claims he suffered a mental blackout and knew nothing more until he found himself back in his own apartment in San Francisco several hours later. You may accept that, or not. Or, you may believe that, having once again allowed someone to die, he could not face the tragic result of his own weakness, and ran away. That has nothing to do with your verdict. It is a matter between him and his own conscience.

Now, from the evidence of the state of mind of Madeleine Elster prior to her death, from the manner of her death, and from the postmortem examination of the body showing the actual cause of her death, you should have no difficulty in reaching your verdict. G, gentlemen, y. You may retire, if you wish. Hold on, Mr. Jones.

We've reached the verdict.

And what is your verdict.

We Thank you.

"The jury finds that Madeleine Elster committed suicide while being out of -- while being out of unsound mind."

Your verdict will be so recorded. Dismissed.

Let's go, Scottie.

Official grimly)

The son of a --

Do you mAll right, Scottie, let's go.

Mind if I speak to him for a minute?

No, go ahead.

Scottie --.

Scottie, I'm sorry, Scottie. That was rough.

He had no right to saypeak to you like that.

It was my responsibility. You didn't know her. I shouldn't have got you involved.

I -- I --

No, there's nothing you have to say to me.

I'm getting out, Scottie. F, for good.

I can't stay here. I'm wind

I'm going to wind up her affairs, and mine. I'm going to, get away as far away as I can. Probably Europe

Europe, perhaps. And I'll probably never will come back.

Good-bye, Scottie.

If there's anything I can do for you before I go.

There was no way for them to understand. But you and I know who killed Madeleine.

Come on, Scottie. Let's get out of here.

It's Mozart, Wolfgang Amadeus. I had a long talk with the lady in musical therapy, Johnny, and she says that Mozart's the boy for you, Johnny. The broom that sweeps the cobwebs away. That's well, it's what the lady said. You know, it's wonderful how they've got it all taped now, John. They've got I have music for melancholids, dipsomaniacs, and music for dipsomaniacs, melancholids, and music for nymphomaniacs, hypochondriacs.

I wonder what would happen if somebody mixed up their files?

But mixed up.

I brought you a lot of other things. Yes, and you can see what you like. And the thing

It shuts off automatically.

Ah, Johnny. Johnny, please try. Try, Johnny, try!

You're not lost. Mother is here.

Time?

Okay.

I'll be in again, John. Do y

You want me to shut that off? It shuts off automatically.

A Oh, Johnny-O. y

You don't even know I'm here, do you?

But I'm here.

C Nurse, could I see the doctor for a moment?

Doctor, Miss Wood.

Won't you go in, please?

Oh. Yes, Miss Wood?

Doctor, how long is it going to take you to pull him out of this?

It i Well, it's hard to say. Six months, at least. Perhaps a year. It depends to a certain ext At least six months. Perhaps a year.

It really could depend on him.

He won't talk.

No. We have ways of digging out knowledge. But it takes longer. He is suffering from acute melancholia,
together with a guilt complex.

He blames himself for what happened to the woman. And w

We. We know little of the background.

h what went on before.

Well, I can give you one thing. He was in love with her.

Ah? That Oh, that does complicates the problem, doesn't it?

I'll can give you another complication:

he still is.

And you want to know something, Doctor?

I don't think Mozart's going to help at all.

Where did you get this car?!

vehemence)

I beg your pardon?

This. This car!!!?

Oh! Why, I bought it from a man who used to live here, in this apartment building. Mister,

Mr. Gavin Elster. I bought it from him when he moved away.

Oh! Oh, you know him! And his wife?

The poor thing. I didn't know her.

Tell me --, is it true that she really believed --

I'm sorry.

I'm. I'm sorry.

Good evening. Good evening.

Give me a scotch and soda, will you.

Well? W, what is it?

Could I ask you a couple of questions?

What for? Who are you?

My name is John Ferguson, and --.

Is this some kind of Gallup Ppoll, or something?

No, there are just a few things I want to ask you, and --

Do y?

Oh, no.

There are just couple of things I'd like to ask. You live here in theis hotel?

No, I happened to see you cwhen you came in, andso I thought --.

Yeah, I thought so! A pick-up!.

Well, you've got a nerve, following me right into the hotel and up to my room! Y.

Now, you beat it! Go on! B and beat it!

No, please, please. I just want to talk to you!

Listen, I'm going to yell in a minute!

Listen, I'm not going to hurt you. Honest. I promise!

Please!

Just let me talk to you.

What about?

You.

Why?

Because you remind me of somebody.

I've heard that one before, too.

I remind you of someone you used to be madly in love with, but

but then she ditched you for another guy,

and you've been carrying the torch ever since, and t.

Then you saw me and something clicked.

Huh!

Well, you're not far wrong.

Well, it's not going tonna work. S, so you'd better go.

Please, let me come in.

You can leave the door open. Please. I just want to talk to you.

Please.

Well, I warn you, I can yell awfully loud.

Now, you won't have to.

Well, you don't look very much like Jack the Ripper.

What do you want to know?

Your name. And --

I want to know your name. Judy Barton.

Who you are --

J? I'm just a girl. I work at Magnin's --.

-- and No, but, how do you happen to be living here.?

It's a place to live, that's all.

B No, but you haven't lived here long.?

A Yeah, about three years.

No, a year ago! Where did you live a year ago!?!?

I told you! Right here!

But before! W Well, where did you live before?!?!?

Salina, Kansas!.

Listen, what is this? What do you want?

I just want to know who you are.

Well, I told you!

My name is Judy Barton. I come from Salina, Kansas.

I work at Magnin's, and I live here.

My gosh, do I have to prove it?

You've got to prove you're alive these days! All right, Mister M, my Kansas driver's license.

Judy Barton. N, number Z296794. Four-Twenty-Five Maple Avenue, Salina, Kansas.

There,

See the address on this one? It's this place here! right here.

A California License issued May 25, 1954. W.

You want to check my thumbprints? You satisfied?!

And whether you're satisfied or not, you can just beat it!

Gee, you have got it bad, haven't you?

Do I really look like her?

She's. She's dead, isn't she.?

I'm sorry. And I'm sorry I yelled at you.

Yes, that's me. W with my mother.

And that's my father. He's dead.

My mother got married again. but I didn't like the guy.

So, so I decided to I'd see what it wa's like in sunny California.

I've been here three years.

Honest!

Will you have dinner with me?

Why?

Well, I **feel** just feel that I owe you something **fo**after all this.

No, yYou don't owe me anything.

TWell, then will you **f?** For me?

Dinner and what else?

Just dinner.

BecCause I remind you of her?

Because I'd like to have dinner with you.

Well. I've been on blind dates before. Matter of fact, to be honest, I've been picked up before.

Okay.

All right, I'll get my car **and.** I'll be back **for you** in half an hour.

Oh, no. **G,** you better **g**ive me time to change and get fixed up.

An hour?

Mmm.

Okay.

Dearest Scottie . a.

And so you've found me.

This is the moment that I dreaded and hoped for, -- w.

Wondering what I would say and do if I ever I saw you again, .

I wanted so to see you again. J, j just once.

Now I'll go, and you can give up your search.

I want you to have peace of mind.

You've nothing to blame yourself for.

You were the victim.

I was the tool, and you were the victim of a man Gavin Elster's plan to murder his wife.

He chose me to play the part because I looked like her; h. He dressed me up like her. He

It was quite safe because she lived in the country and rarely came to town.

He chose you to be the witness; to a suicide.

The Carlotta story was part real, part invented;

to make you testify that Madeleine wanted to kill herself.

He knew of your illness; h. He knew you would never get up the stairs of the tower.

He planned it so well; h. He made no mistakes.

I made the mistake. I fell in love.

That wasn't part of the plan.

I'm still in love with you, and I want you so to love me.

If I had the nerve, I would stay and lie,

hoping that I could make you love me again;

as I am for myself. **a**

And so forget the other and forget the past.

But I **don't know whether I** haven't the nerve to try.

Thank you Oh, here. Here, I'll do it.

There you are.

Thanks again. Good **n**ight.

Can I see you tomorrow?

Tomorrow night? Well **--**.

TNo, I mean tomorrow morning.

Tomorrow m -- bBut I have to go to work. I've got a job.

Don't go **to your job**.

And what **wi**ll I live on? My oil wells in Texas?

I'll let me take care of you.

Oh, Well, t, Judy.

Thanks very much. B, but no thanks.

No, Judy, you don't understand.

Oh, I understand, all right.

I've been understanding since I was seventeen. 17.

And the next step is, as long as you're going to see me tomorrow, why don't you stay the night.

N? No, no. No, no.

No? Then what?

I just want to see you as much as I can!

As friends? We'd just see a lot of each other as friends, and you'd "take care of me"?

Yes, I'd just see a lot of each other.

Why?

Because I remind you of someone?

That's not very complimentary.

And nothing would happen else?

No.

That's not very complimentary, either.

Listen, what'd you do that for?!?!?

No, Judy, I'm not going to move! Please! Stay in the chair!

Why?!

Please! And don't look at me! I just want to be with you as much as I can, Judy.

Well, you, Judy?

I suppose, I guess I could phone the store in the morning, and say I'm sick.

Good night, Judy.

I like that one.

No, there. There's a good one. Do you like that?

Yes --

We'll take that one.

Very nice. And fresh. I just made it up.

That'll be a dollar four. Scottie pays him

and make some excuse.

There you are.

I like that one.

Like that?

Yes. All right.

Well, that's very nice.

It's beautiful.

Okay. There we are.

Now, we're going to get this, and then we'll buy you some clothes.

Honest?

That's right over there's Ransohoff's. Nothing but the best. Come on

It's the best. How much is that?

That'll be 50 cents. Thank you.

But Scottie, you don't have to!

But I want to! Come on!

No, that's not it. Nothing like it.

But you said gray, sir.

Not tweed -- it's a smoother material, with a larger collar and belted waist, look. I just want an ordinary, simple gray suit.

But I like that one, Scottie.

No, **ino**. It's not right.

The gentleman seems to know what he wants.

All right. **We**ll, **we**'ll find it.

Scottie, what are you doing?

I'm trying to buy you a suit.

But. But I loved **d** the second one she wore.

And this one **--**

on the chair)

-- i, **it**'s beautiful.

No, **no**. They're none of them right.

But why?

Oh!! Oh, I think I know the suit you mean **!**. We had it **-- oh, it must be** some **time ago!**.

Let me go **and** see. We may still have **the** **eat** model.

Thank you.

You're looking for the suit **that** she wore **! F, for me!?!?**

You want me to **be dressed** like her **?**

Judy, I just want you to look nice. **And**

I know **what** **the** kind of suit **would** **that**'d look well on you.

A Oh, no **!!! I don't want to be dressed like someone dead!**

Judy --

It's a horrible idea! Is that what I'm here for? To make you feel that you're with someone that's dead?

She'll be out in a moment.

Now, Judy, it isn't anything to get --

. No, I won't do it!!

Judy!!

Judy, it can't make that much difference to you. I just want to see how you'd look and I know it won't be the same, but.

No, I don't want any clothes. I don't want anything. I want to get out of here.

Judy, you've got to do this for me. Please

Here we are.

Yes, that's it.

I thought so.

I don't like it!

No, we'll take it! Will the thing fit?

Oh Well, yes! It may need some slight alterations, but it's madam's size.

All right, dear.

We'll have it for you to try on in a moment.

How soon can it be altered long will the alterations take?

Well.

Can May we have it by tonight?

Well, if it's absolutely necessary.

Yes, it is. Now, I want we'd like to look at an evening dress, a dinner dress, black -- short -- long sleeves -- with a neck cut this.

neck)
.and the skirt out.

with his hands) dinner dress, an evening dress.

Short, black, with long sleeves, and a kind of square neck.

Scottie --!

My, y! You certainly do know what you want, sir. I'll see what we have.

All right. Walk.

All right. That's it. Do you have in black, too them in brown?

Yes, we have.

All right Fine.

Here, Judy. Take it Drink this straight down. It's medicine, just like medicine.

Stop.

Why are you doing this? What good will it do?

I don't know.

I don't know. No good, I guess. But I don't know.

I wish you'd leave me alone. I want to go away.

You can, you know.

No, y. You wouldn't let me.

herself)

And I don't want to gona go.

Oh, Judy. Judy, I tell you this.

These past few days have been the first happy days I've had known in a year.

I know. Because I remind you of her. The one that's dead. I know because.

'Cause I remind you of her.

And not even that, very much.

No. No, Judy. Judy, it's you, too, Judy. S.

There's something in you that.

You don't even want to touch me.

Yes. Yes, I do.

Couldn't you like me, just me, the way I am?!

When we first started out, it was so good! We had fun! And.

And. And then you started in on the clothes!.

Well, I'll wear the darned clothes if you want me to! I,

If you'll just like me!

The color of your hair.

A Oh, no!

Judy, please. It can't matter to you.

The trouble is, I'm gone now. For you. And I can't do anything about it. I want you to love me. If.

If I let you change me, will that do it? If I do what you tell me, will you love me?

Yes.

Yes. All right. All right, then, I'll do it. Because I don't care about me anymore. I just want you to love me.

I'll take you home more about me.

Here, come on. We'll sit by the fire.

I'm afraid it's going to take several hours.

The young lady thought perhaps you'd like to go home, and. And then she'll come there as soon as she's finished.

Oh! Well, no. You tell her I'll go to her hotel, and wait for her there.

Oh! Y, and you're sure about the color of the hair.?

Oh, yes. It's an easy color.

And all the rest of. --

Yes, sir. W, we know what you want.

All right. Thanks you.

Well?

It should be back from your face -- with a bun and pinned at the neck.

I told the mr that. I told you that.

We tried it. It just didn't seem to suit me.

I'm sorry.

Judy -- please -- Please, Judy.

Where shall we go for dinner?

WAnywherever you'd like.

Ernie's?

You've got have a thing about Ernie's, haven't you?

Well, after all, it's our place.

Hello, my love. Like me?

Mmm-hmm.

Is that the best you can do?

Come here.

Oh, no. You'll muss me.

1
T Well, that's what I had in mind.

T Now, come here.

It's too late. I've got my face on.

And I'm suddenly hungry. Would you rather go somewhere else?

No, **no**. Ernie's is fine.

I'm go**ing tonna have**. I'm **gonna** have one of those big, beautiful steaks. **And. let's**

Let me see. **t**To start, I think I'll.

Oh! Help me with this, will you?

I've got it.

Oh! You're supposed to fasten it! All in good time. Scottie!

How does it work have it.

How do you work this thing?

Can't you see?

Oh, yeah. The. Now, there you are.

Thank you, **darling. Now**. I'm just about ready; **I just have to**. **All I've got to do is** find my lipstick. Where did I put it? I had it a minute ago.

Did I leave **I wonder** **if** **it's** here? **Oh, yes, h.** Here it is!.

All right There, I'm ready.

But first, muss me a little?

Ah, Scottie, I do have you, now, don't I?

How would you like to go some where place out of town for dinner? D

Maybe we could drive down the peninsula, somewhere?

All right, i. If you'd like.

We're going awfully far.

I just feel like driving. Are y You terribly hungry?

No. No, it's all right.

Where are you going?

To complete my cure.

One final thing I have to do, a.

And then, I'll be ridfree of the past, forever.

Scottie, why are we here?

I told you.

I have to go back into the past. O once more.

Just once more. F, for the last time.

But wWhy? Why here?

Madeleine died here, Judy.

No, I don't want tona go. I want to stay'd rather wait here.

No, I need you.

Why?

I can't do it alone. I need you, to be Madeleine for a while. Then,

And when it's done, we'll both be free.

I'm scared.

So am I, But it has to be done Oh, no. I have to tell you about Madeleine, now.

Right there.

We stood there, and I kissed her for the last time.

And she said,
"If you lose me,

you'll know that I loved you --

"
Scottie --,

--" and wanted to go keep on loving you."

And I said,
"I won't lose you."

But I did.

And then she turned

and ran into the church.

.And when I followed her, it was too late.

I don't want tona go in there!

.It's too late.

Scottie, I.

I couldn't find her. T, and then I heard her footsteps on the stairs, s.

She was running up the tower.

She ranRight here.

Scottie. See? She was running up those stairs, and ,

through the trapdoor at the top of the tower, and locked it behind her. Then she jumped.

And I couldn't follow her.

in the agony of remembering)

God knows I tried.

And I tried to follow her, but I couldn't get to the top.

I tried, but I couldn't get to the top.

One doesn't often get a second chance.

I want to stop being haunted.

You're my second chance, Judy. You're my second chance.

Take me away!

You look like Madeleine now. Go up the stairs.

No! Go up the stairs.

Go up the stairs, Judy.

step)

And I'll follow.

This was as far as I could get. B, but you went on.

Remember?

The necklace, Madeleine. That was the slip.

I remembered the necklace.

Let me go! No. We're going up the tower, Madeleine.

No! Let me go!

We're going up the tower.

You can't! You're afraid!

I'm going to. It's now, we'll see. We'll see. This is my second chance.

Scottie, please!

But you knew that day that I wouldn't be able to follow you, didn't you?

Who was at the top when you got up there? Elster? With his wife?

Yes!

A. Yes, and she was the one who died. Not you.

The real wife, not you.

You were the copy, y. You were the counterfeit, weren't you?

Was she dead or alive when you got there?

. Dead! Dead!! He'd broken her neck.

Took noHe'd broken her neck. Wasn't taking any chances, didwas he? And

So, when you got up there, he pushed her off the tower, was that it? But you were the one who

but it was you that screamed. Why did you scream?

I wanted to stop it, Scottie. I ran up to stop it--

Why? S. I.

If you wanted to stop it, why did you scream,

since you'd tricked me so well up to then?!!

You played histhe wife sovery well, Judy!. He made you over, didn't he? Just as I've done. ButHe made you over just like I made you over, only better!. Not justonly the hairclothes and the clothes!hair, but the look!s, and the manner!, and the words! T, and those beautiful phony trances! That. And you jumped into the Bay!, didn't you? I'll bet you're really a stronga wonderful swimmer, aren't you! Aren't you!!

? Aren't you? Aren't you?

Yes!

And then what did he do? Did he train you? **R**Did he rehearse you? **T**each you

Did he tell you exactly what to **s**ay and **d**o, what to **d**o **s**ay?

Yes!

And you were **s**uch **a** **v**ery apt pupil! What fun you two must have had, playing games with me! Why me?, too, weren't you? You were a very apt pupil. Why did **h**e **y**ou pick on me?!! **W**hy me?

Your accident!

Ah, yes!! Your accident.

My accident.

I was the setup, wasn't I? I was **a** **t**he set-up. I was **t**he made-to-order witness. **W**here is he now?

I don't know. Switzerland?

We'll find him!

I made it.

I made it.

What are you going to do?

L We're going up and look at the scene of the crime. Go on in.

Go on!

You both

Come on, Judy.

And this is where it happened.

And the two of you hid behindack there, mmm.
'til everything was clear, and waited for it to clear,

and then you sneaked down and drove back to the city, into town, is that it?

And then? You were his girl.? Well, what happened to you?

What happened to you?

Did he ditch you?

Oh, Judy!! When he had all her, with all of his wife's money, and the all that freedom,

and the eat power, and he ditched you?. What a shame!.

But he knew he was safe. YHe knew you couldn't talk. Didn't he give you anything?

Some money.

And the necklace, Carlotta's necklace. That was

And there was where you made your mistake, Judy. One

You shouldn't keep souvenirs of a killing.

You shouldn't have been.

You shouldn't have been that sentimental.

What are you going to do?

I loved you so, Madeleine.

Scottie.

I was safe when you found me, t.

There was nothing that you could prove! But w.

When I saw you again, I couldn't run away. I loved you so!

I walked into danger and let you change me again because I loved you,

and I wanted you!

into his arms)

Oh, Scottie. Oh, Scottie, please!

You love me now! Love me! K. Now, keep me safe!

Love me. keep me safe.

Please! Too late.

It's too late. There's no bringing her back.

No. no.

Please.

-No!

-I heard voices.

God have mercy.

-- was last heard of living, but is now thought to be residing somewhere in the south of France. Captain Hansen states that he anticipated no trouble in having Elster extradited once he is found. Other news on the local in Berkeley three university of California sophomores found themselves in a rather embarrassing position tonight when they were discovered by Police Officer William Fogarty leading a cow up the steps of --

Difference: ~48%