





```
Well?, what'll you do?
Nothing for a while. YouWell, 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? DYou 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.
FromMidge, thate music. Don't you think it's sort of.
Oh.
What's this do-ohickey here?
It's a brassiere. You know about those things. You're a big boy, now.
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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.

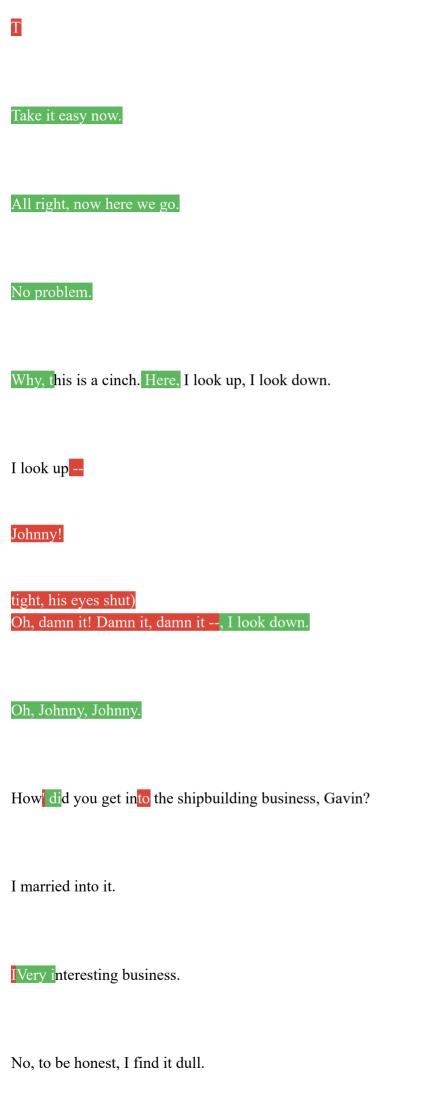
Ah, sweet Good old college days.
But you were the one who blew it. that called off the engagement, you remember?
I'm still available. Available Ferguson. Say
Oh, Midge, do you remember a guy atfellow in college by the named of Gavin Elster?
Gavin? Gavin Elster?
Yes, funny name.
You'd think I'd would. No.
I got a call from himGavin today. Funny. HeIt'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.
TWell, that's Sskid Rrow., 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. WorkHow 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 di'd 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?





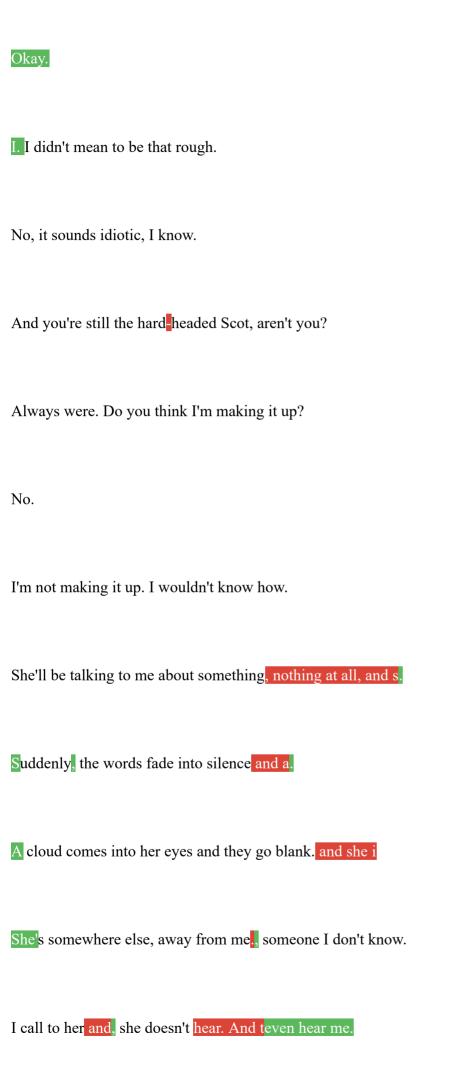
Well, you don't have to do it for a living.
No. B, but one assumes obligations. responsibilities.
My wife's family is all gone; s.
Someone has to look after her interest. s.
Her father's partner runs the company yard in the East Baltimore s.
So I decided, as long as I had to work at it, I'd come back 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.



But, there are plenty of street-level bars In this town. Would you like a drink now? No. no, I don't thainks. A bit so. No, it's a little early in the day for spiritsme. 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 hald quit detective works, b. 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.

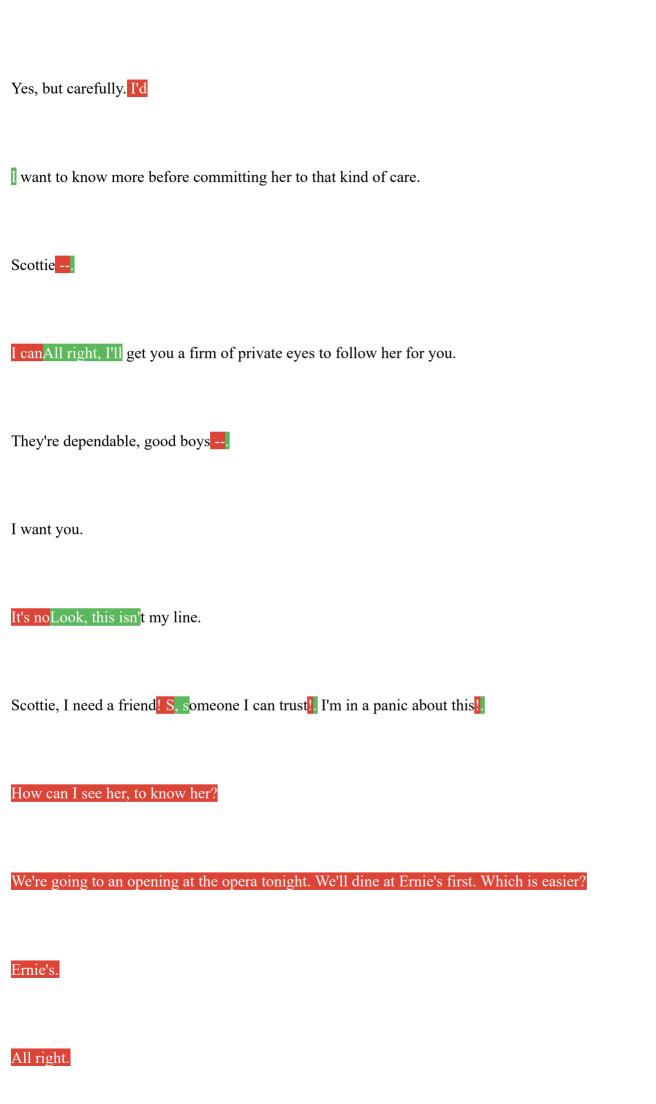
TWell, then?.



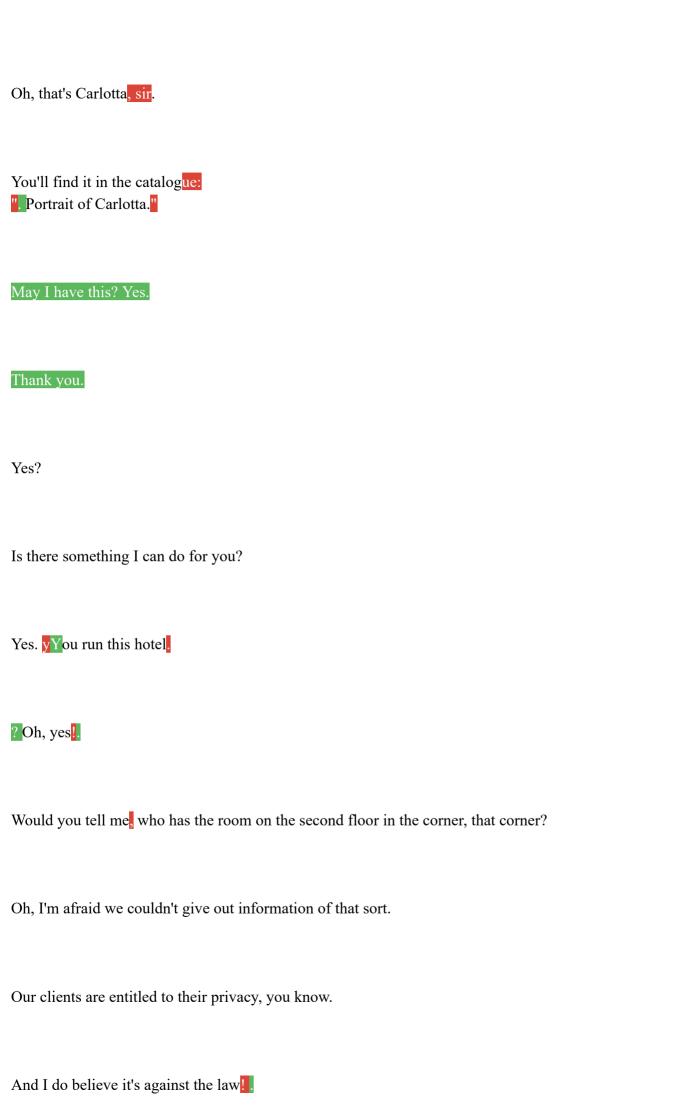




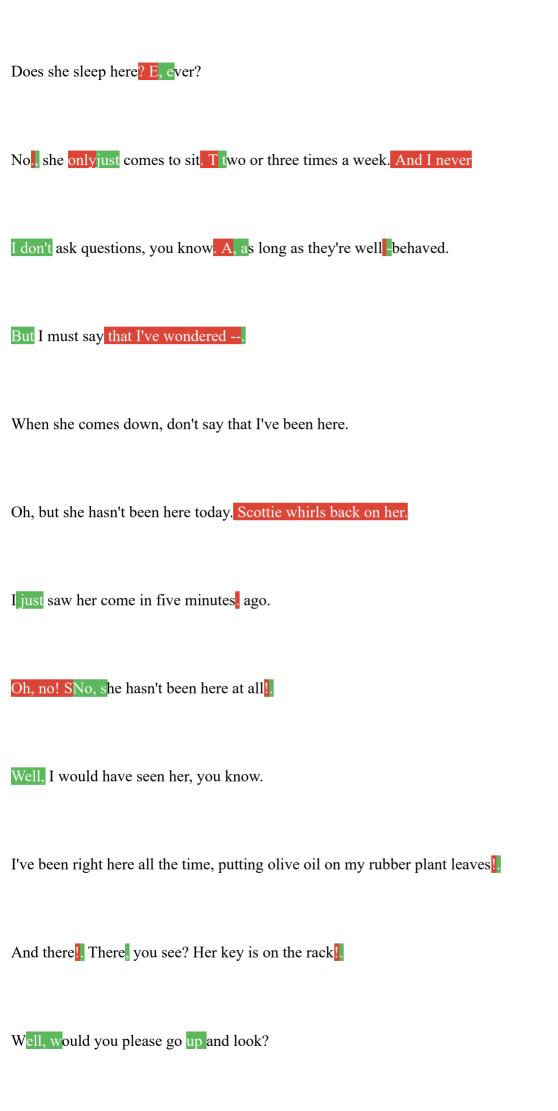
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Sat by the lake and,
stareding across the water ato the old pillars that stand aon the far shore, the.
You know, Portals of the Past.
Sat there a long time, nowithout moving. and
I had to leave, to gotget back to the office. That evening, when I came 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 goet involved with doctors.
HWell, have you talked to the doctors at all, about that?
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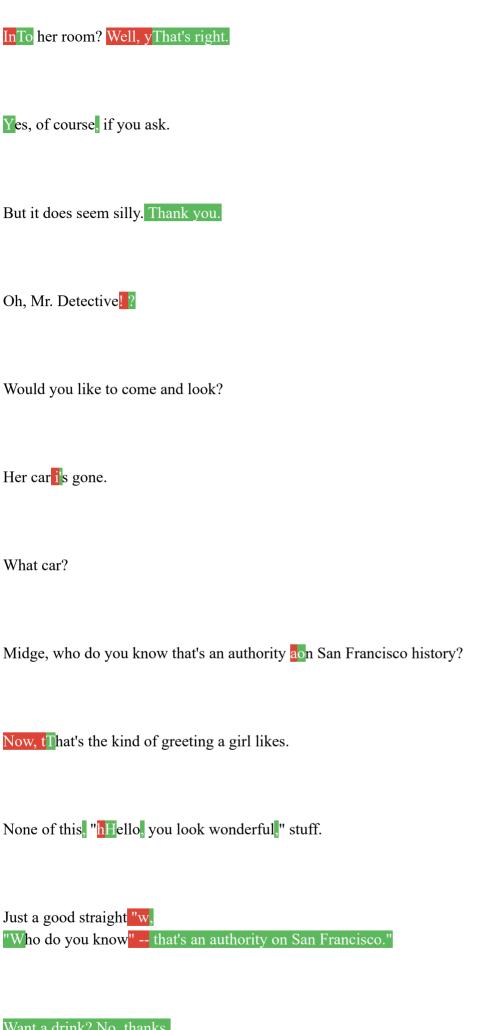


You won't know what to look for at first, Scottie. Even I, who know her so well, cannot tell, sometimes, when the change has begun. She looks so lovely and normal.
But I realize now that the deep change began on the first day I brought her to San Francisco. You know what San Francisco does to people 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, somethI'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 cours 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?





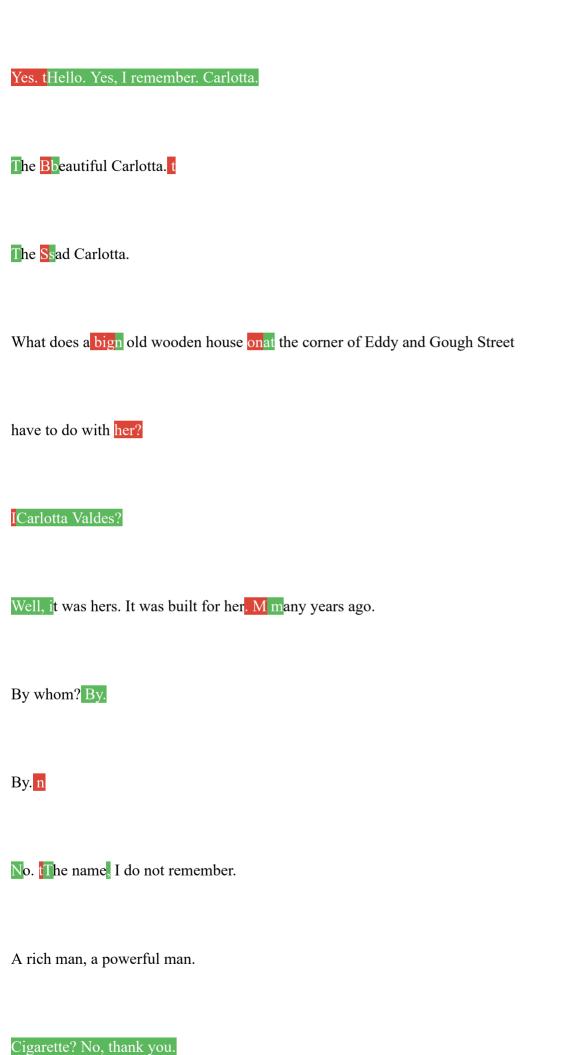




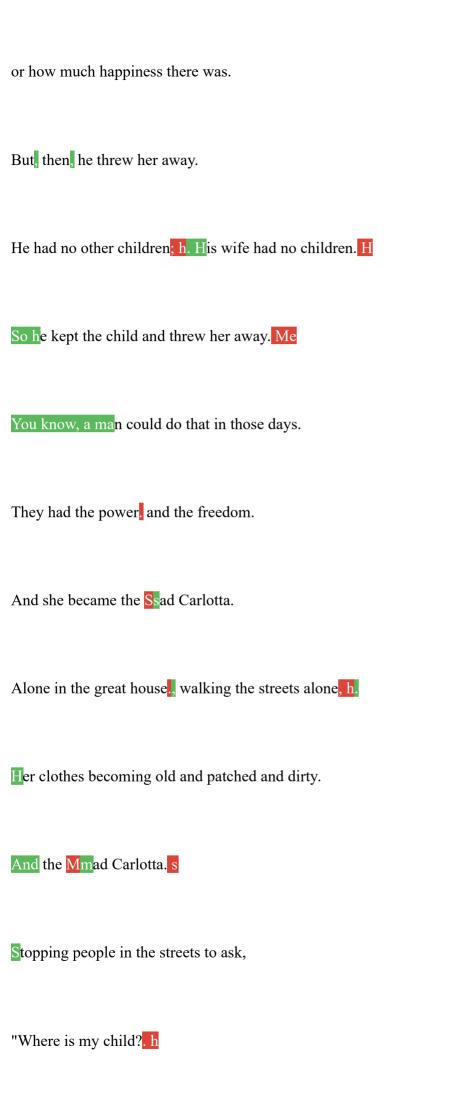
Want a drink? No, thanks.



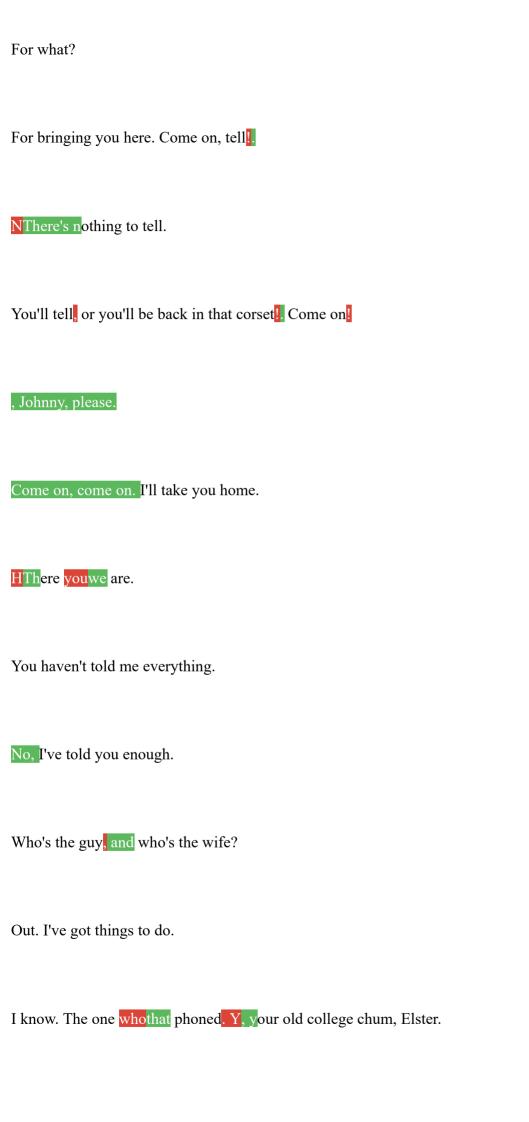








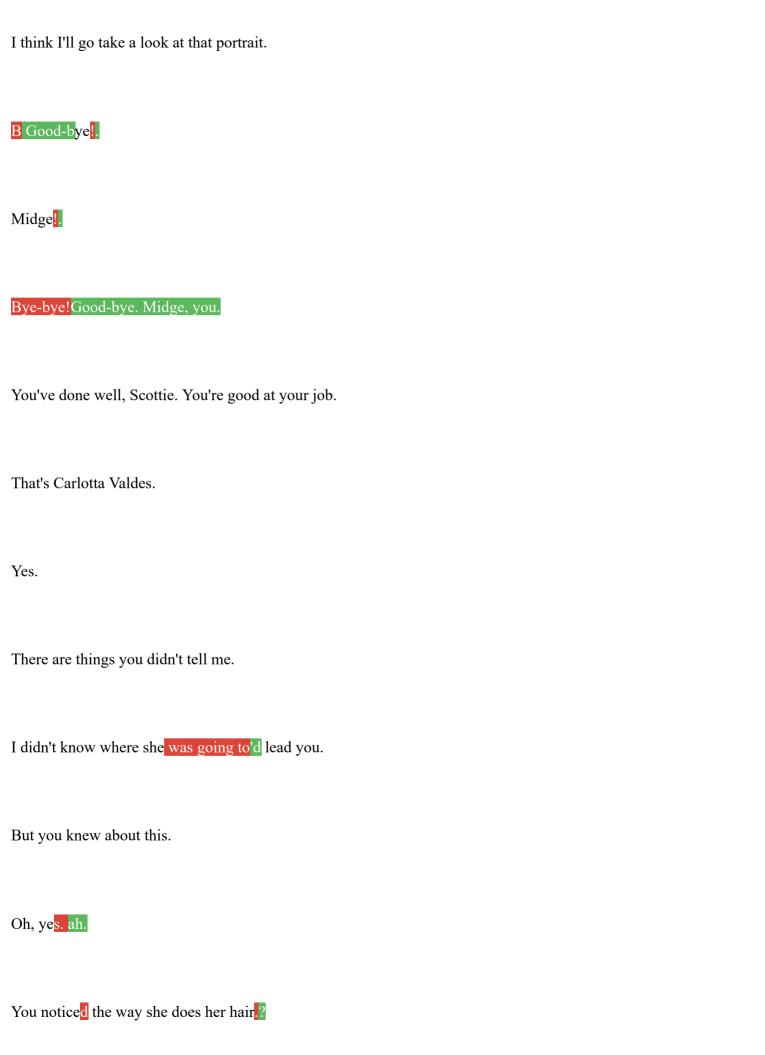




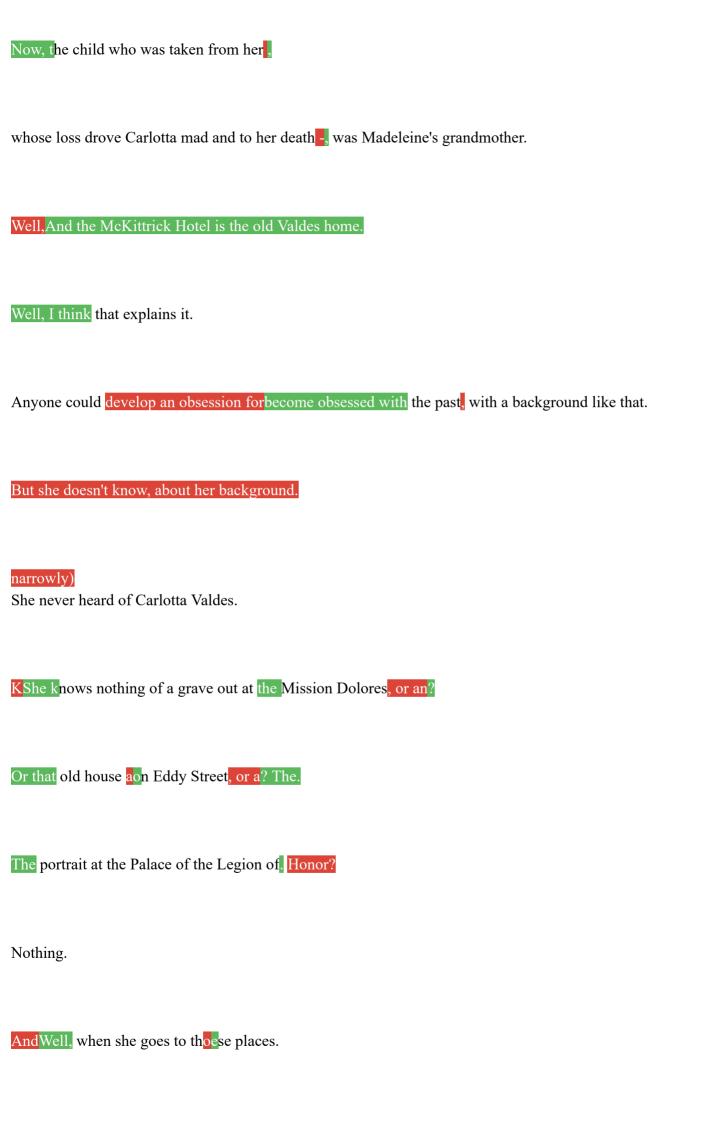
Midge, out, please. And the idea is
that the Bbeautiful M, mad Carlotta has come back from the dead, to
and taken possession of Elster's wife? Ah, Johnny!.
Now, Johnny, really. Come on!.
Well, I'm not telling you what I think! I'm telling you what he thinks!
Think? Well, what do you think?
Well, I.
Is she pretty?
Carlotta?
No, not Carlotta. Elster's wife.
Mmm, yeah, I guessYes.

I guess you'd consider that she would be.

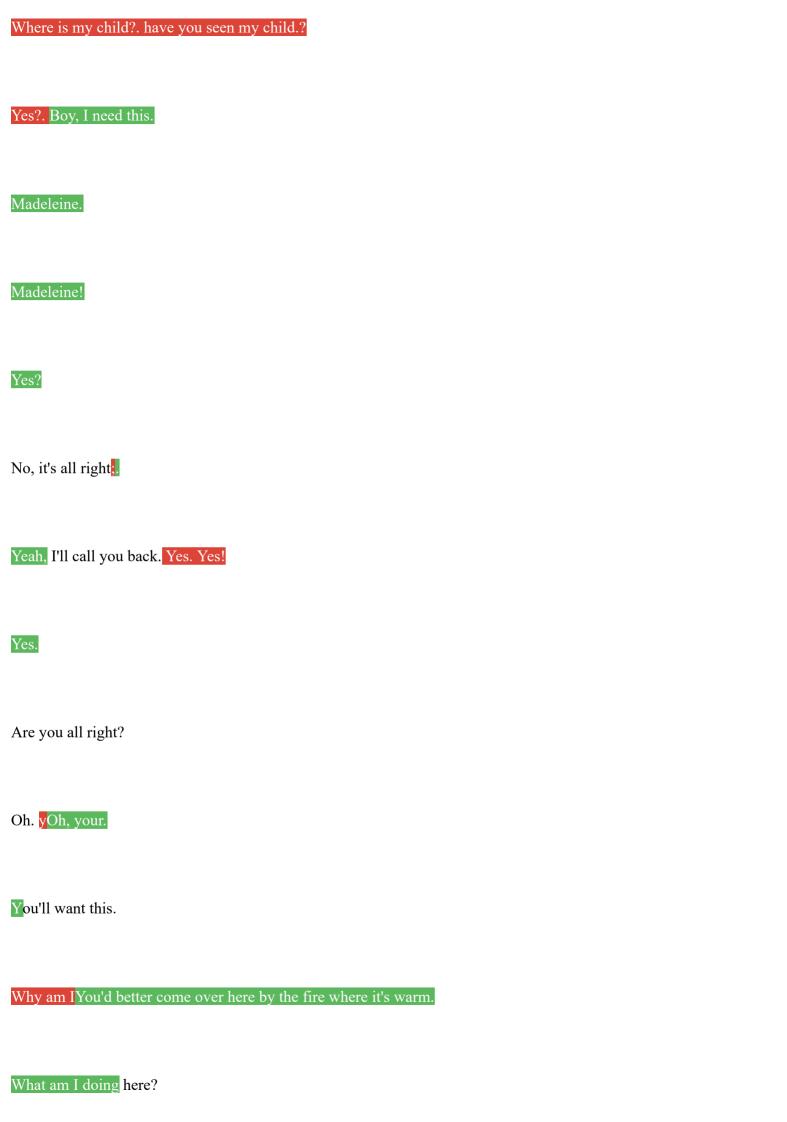
Out!



SYou 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.
And goes into that other world, is someone else again.
yNow, Carlotta Valdes was what?
Your wife's grandmother?
Great-grandmother. T

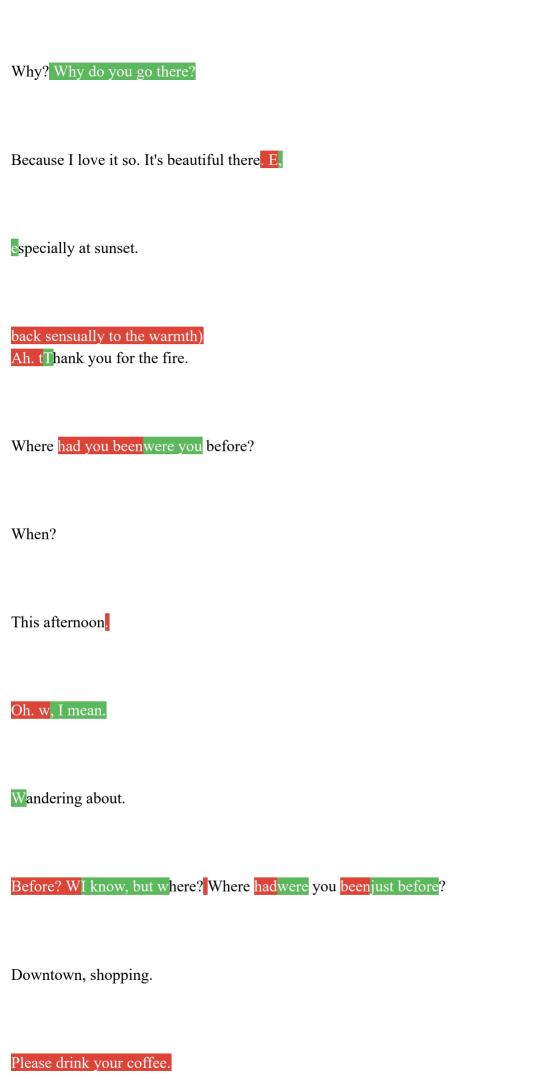






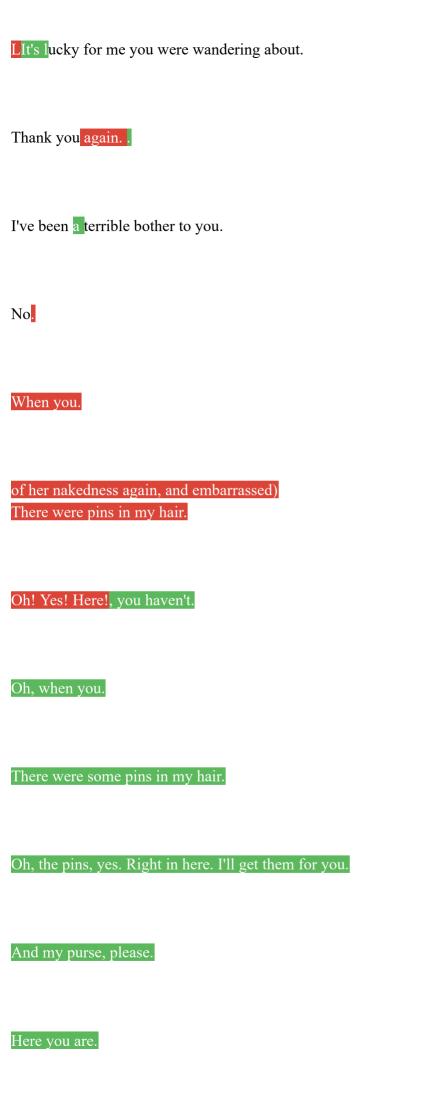


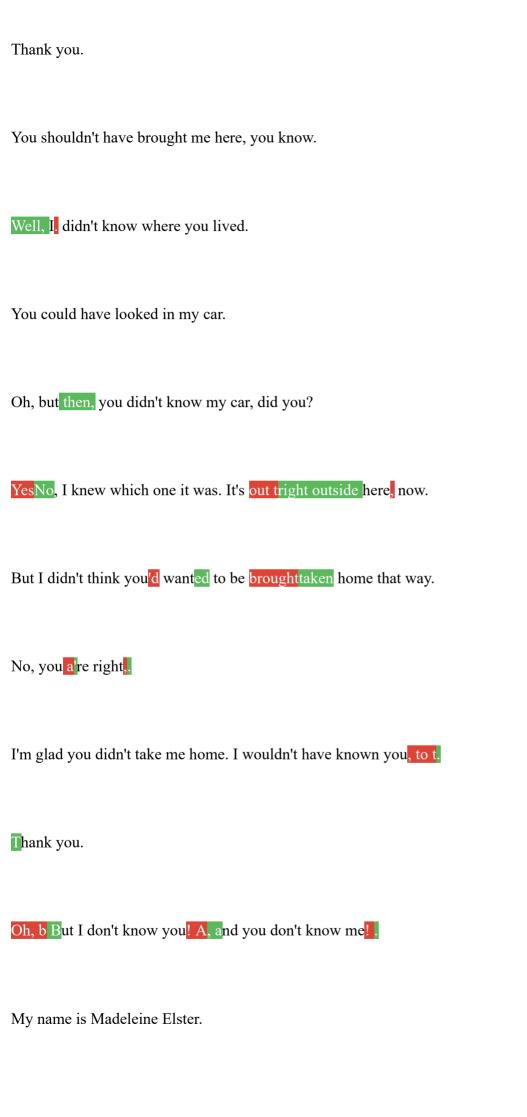




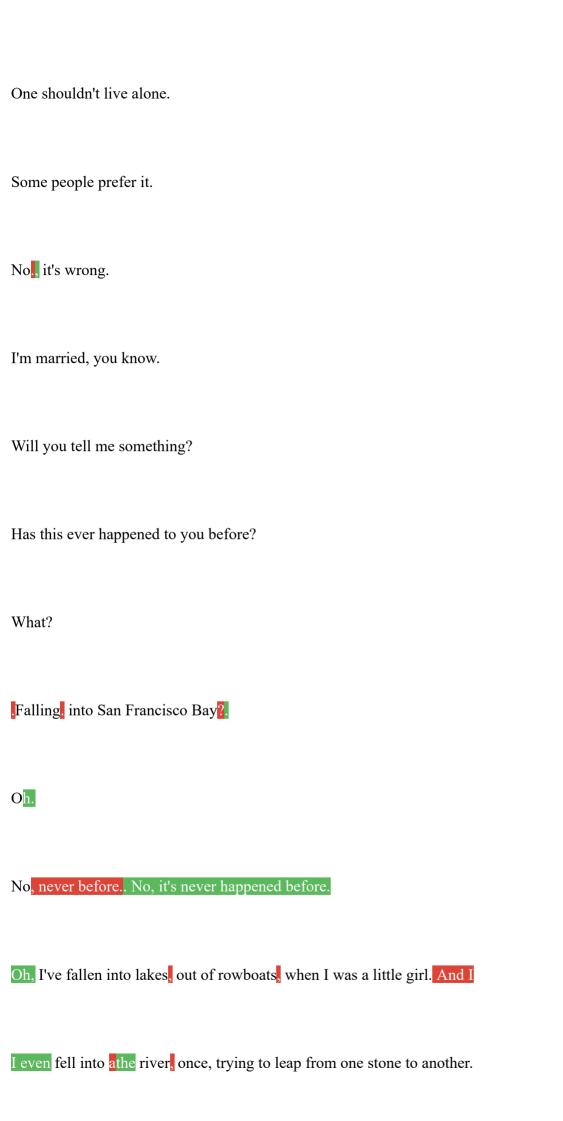
I will. Here, you'd better have some coffee. I think it's still warm. You're terribly direct in your questions. Oh, I'm sorry. I didn't mean to be rude. You're not. MYou're merely direct. W And what were you doing there? A, at Oold Fort Point? WOh, just wandering about. YOh, you like it, too.? smile) Yes. And where had you been? just before? TI'd been to the Palace of the Legion of hHonor. T, the Aart Ggallery. Oh, yes, that's a lovely spot, isn't it?

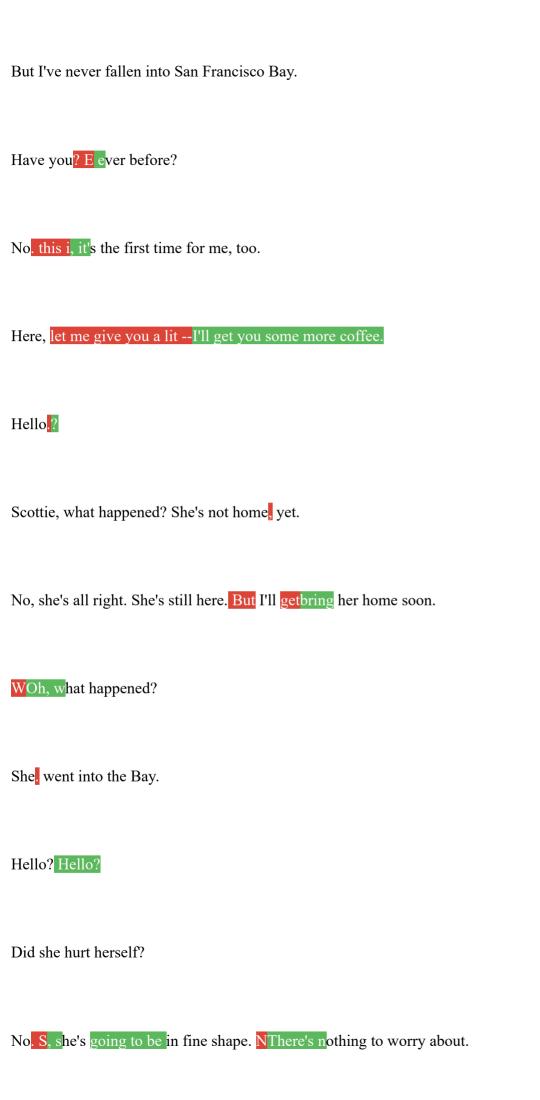
I've never been inside. B, but it looks so lovely, driving past.

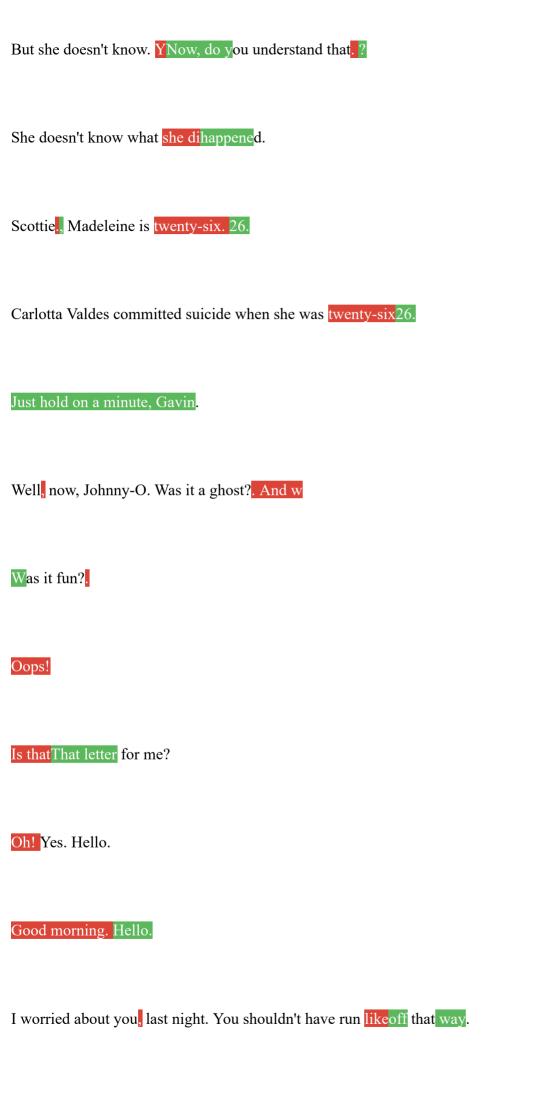


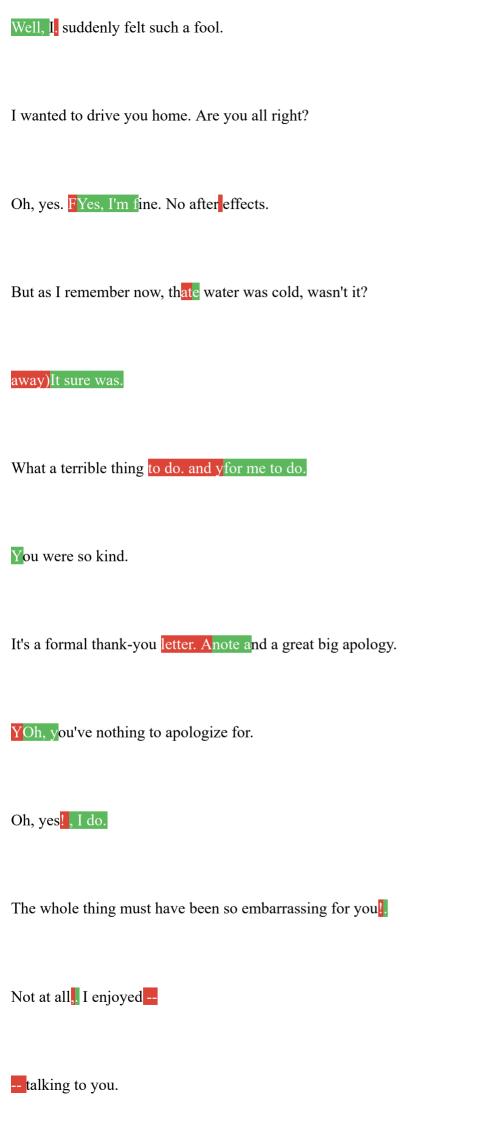










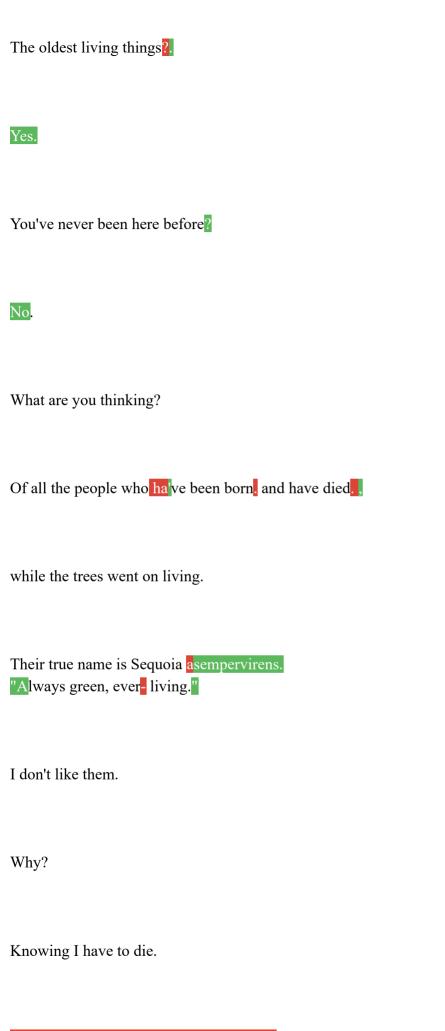




G <mark>ood-bye.</mark>
Where are you going?
Oh, I don't know.
Shopping?
No.
Well., anywhere in particular?
No, I Jjust thought that I'd wander.
Ah.
TOh, that's what I was going to do.
Oh, yes, that's right. I forgot. It's your occupation, isn't it?
DYeah, well, don't you think it's sortkind of a waste for the two of us to.

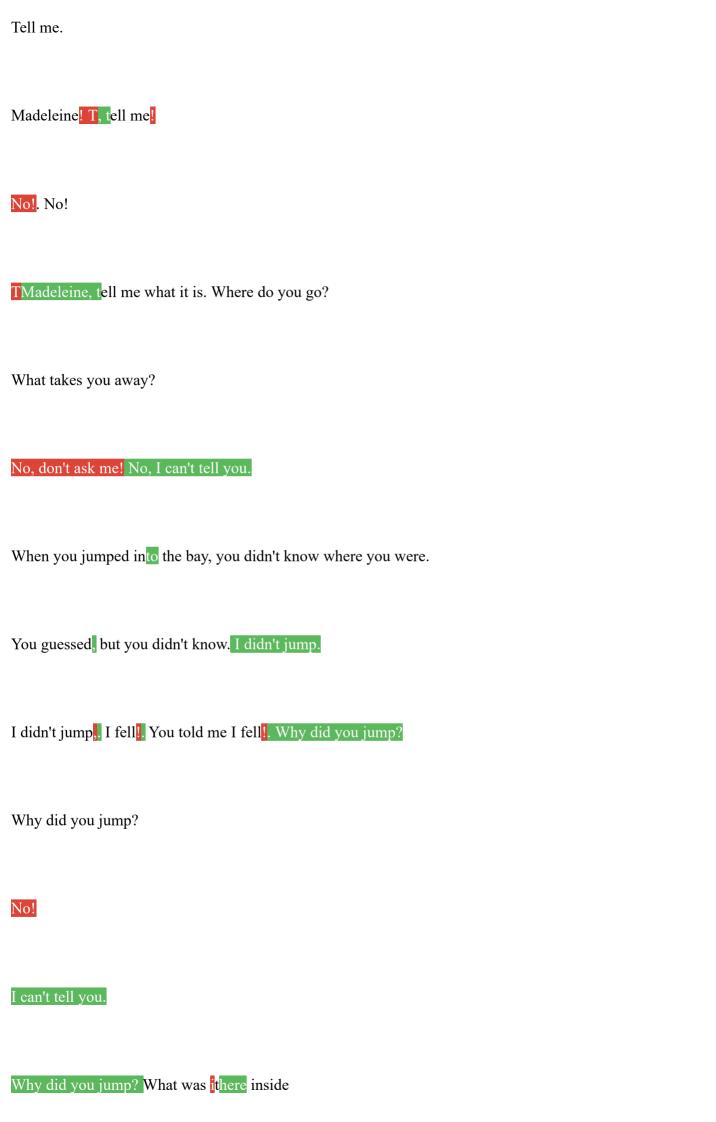
WTo wander separately? Ah, bUh-huh.



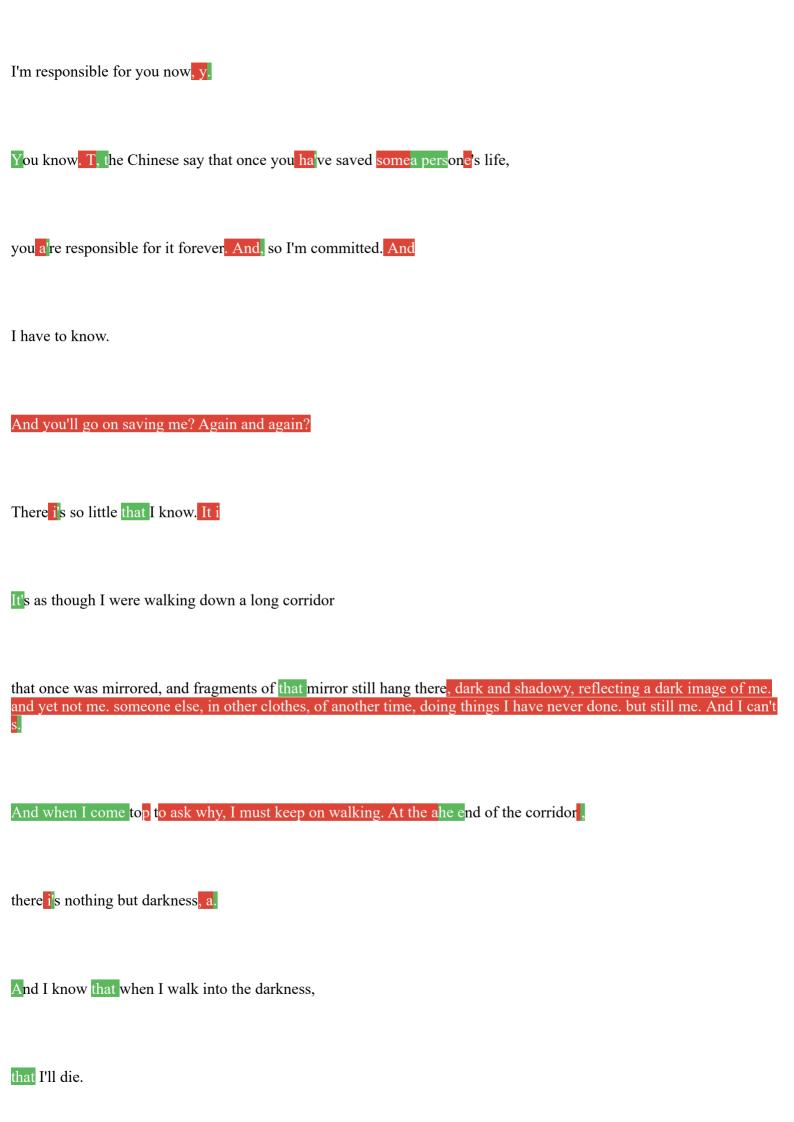




Madeleine.	
W, where are you now?	
Here with you.	
Where?	
The tall trees.	
Have you been here before?	
Yes.	
When?	
Whe <mark>ren</mark> were you born?	
Long ago.	
Where?	
When?	

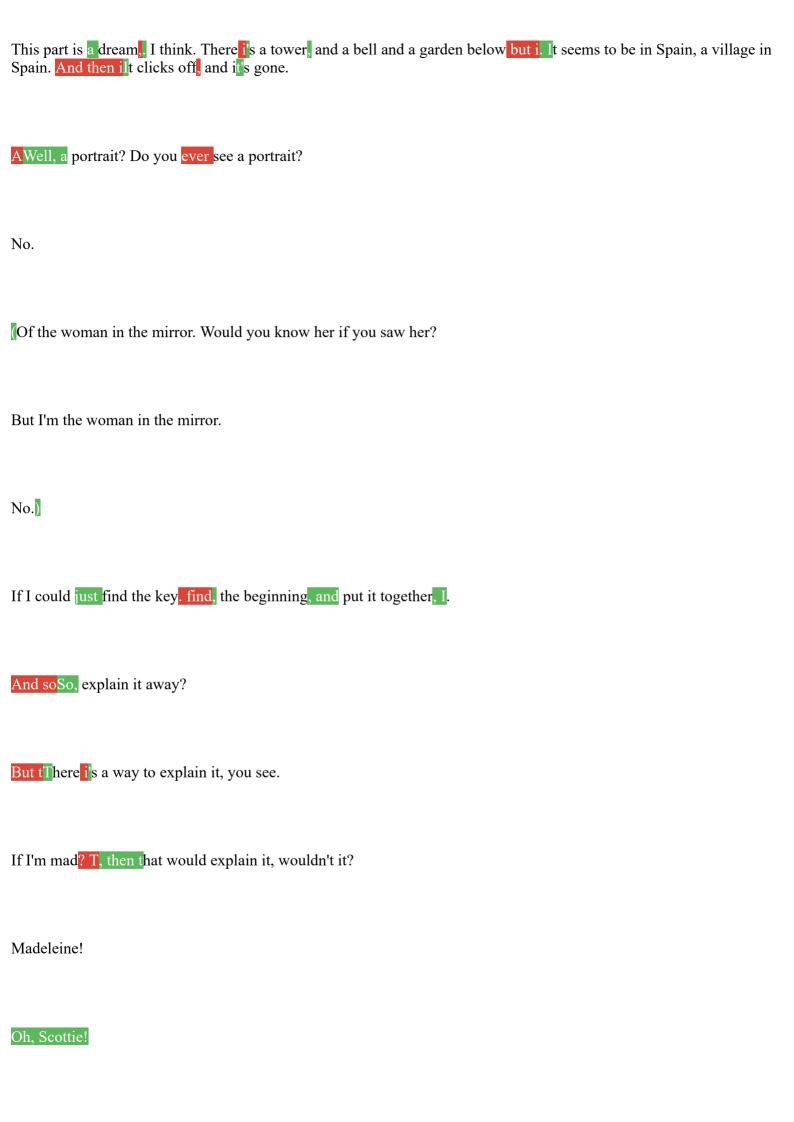




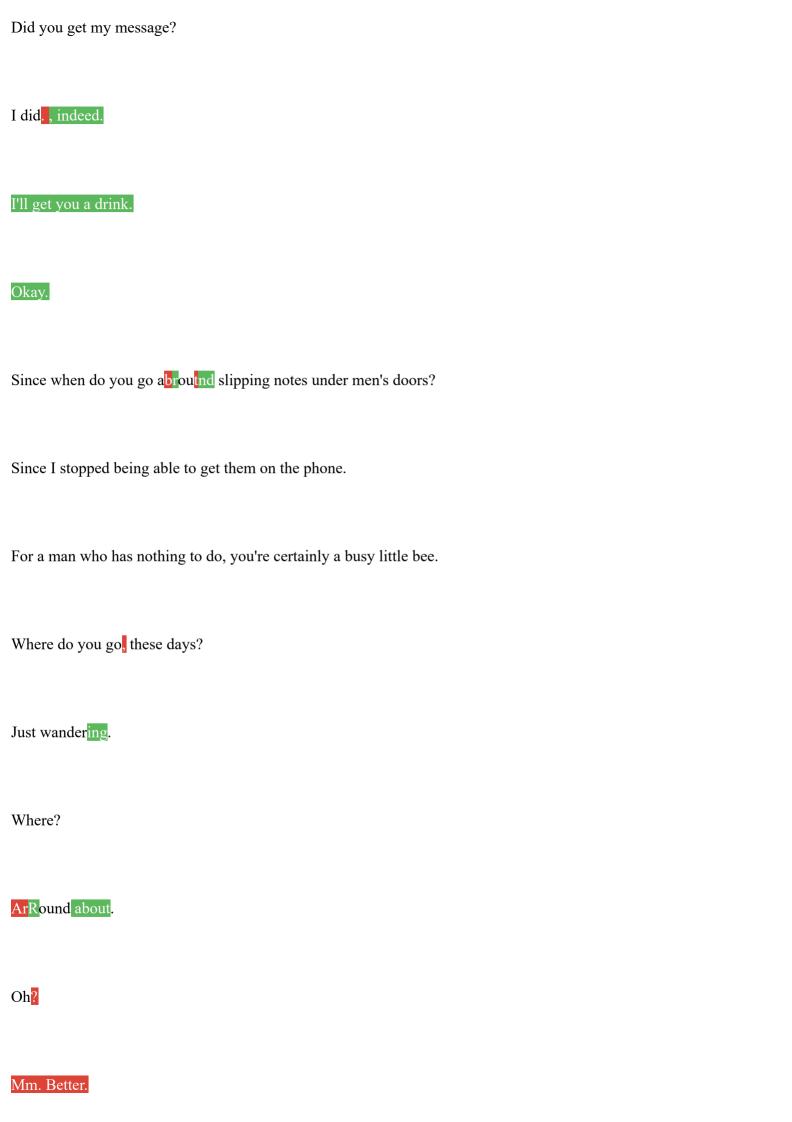




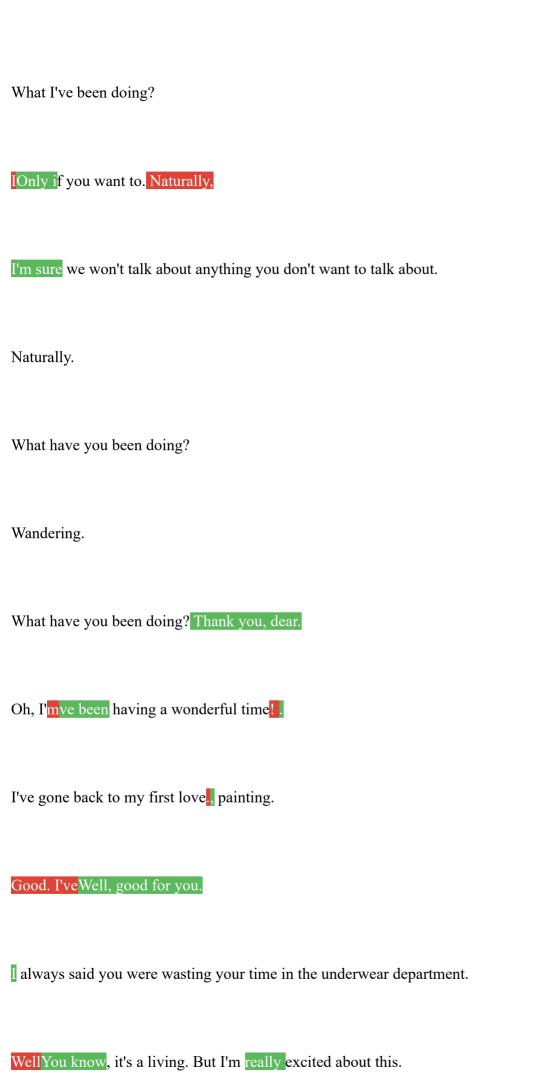
No. it's in shadow.
What else?
A grave.
Where?
I don't know. AIt's an open grave, and I.
I stand by the gravestone, looking down into it. And i
t's my grave.
H But how do you know?
I know.
TBut is there's a name on the gravestone.?
No. INo, it's new and clean, and waiting.
Well, what else?

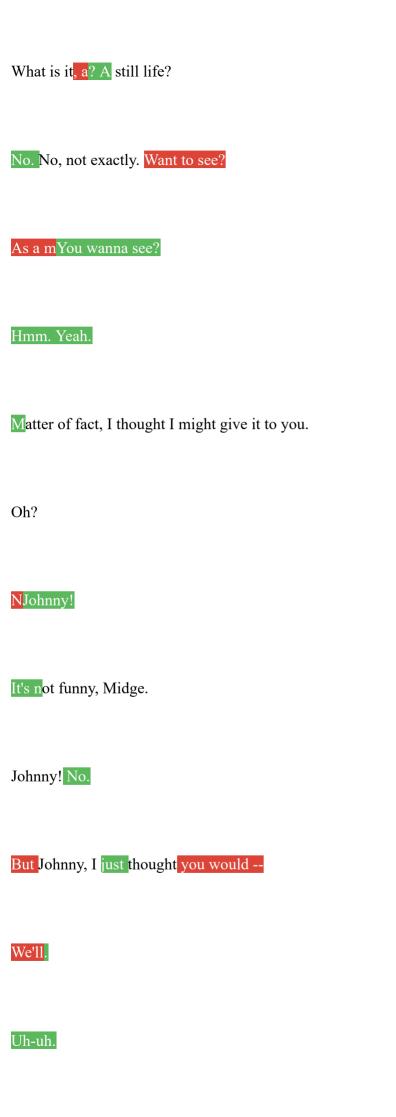


I'm not mad. I'm not mad. And! I don't want to die, but t.
There's someone inside me, there's a somebody elswithin me, and she says I must die.
Oh, Scottie, don't let me go!.
I'm here, I've got you.
I'm so afraid.
.you won't let it happen.
Don't leave me. s
Stay with me.
All the time.
Midge?
Hi, Johnny! Hi, Johnny.
Hi.

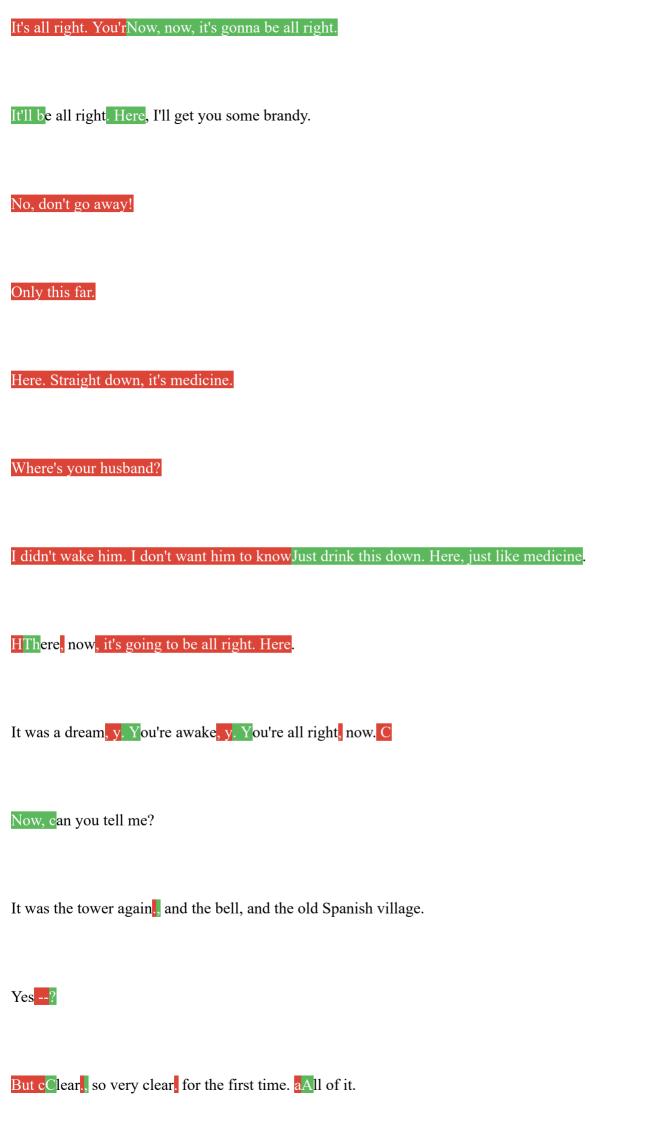








No.
Let's make that movie some other night, huhokay?
But Johnny.!!!
Ah, no!
Oh! Marjorie Wood!! Y, you fool!!
OH!!!!!
Idiot!
Stupid! Stupid!
Madeleine! What's the matter?. What time is it? Madeleine, what's happened?
I should have phoned. you, but I wanted to see you. and be with you.
Why? What's happened?
I had the dream. The dream came back again.

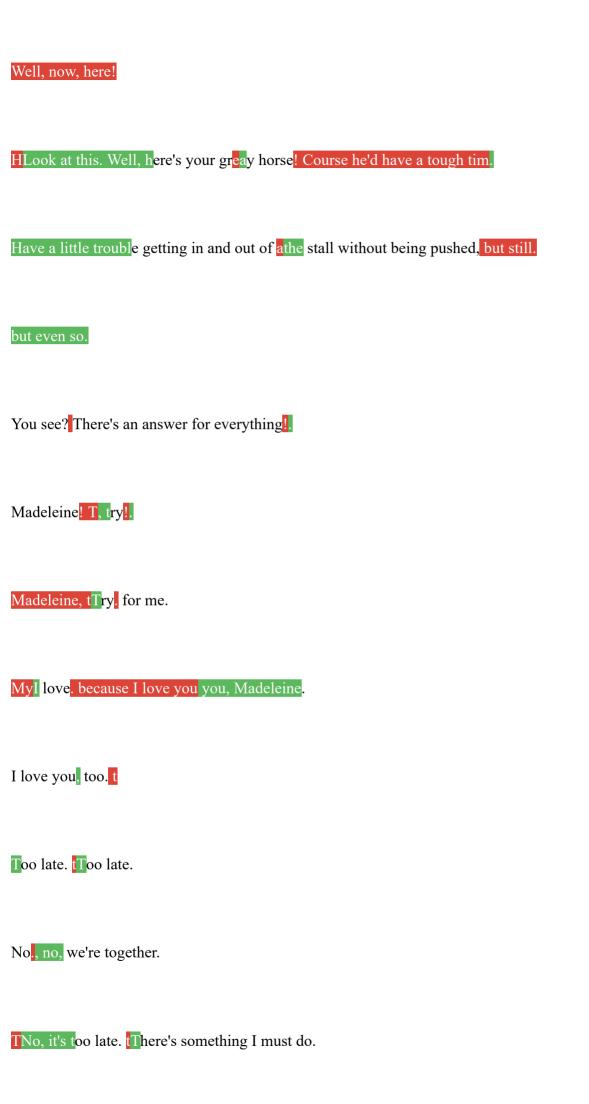


Tell me.
ThereIt was a village square, and a green with trees.,
and an old whitewashed Spanish church with a cloister.
Across the green, there was a big, greay, wooden house,
with a porch and shutters and a balcony above, a small garden,
and next to it, a livery stable.
with old carriages lined up inside.
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 of rom 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 Mmission, Mission
San Juan Bautista. I 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 gotDon'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 wiit'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 mhere abrout noon. Come along.





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.

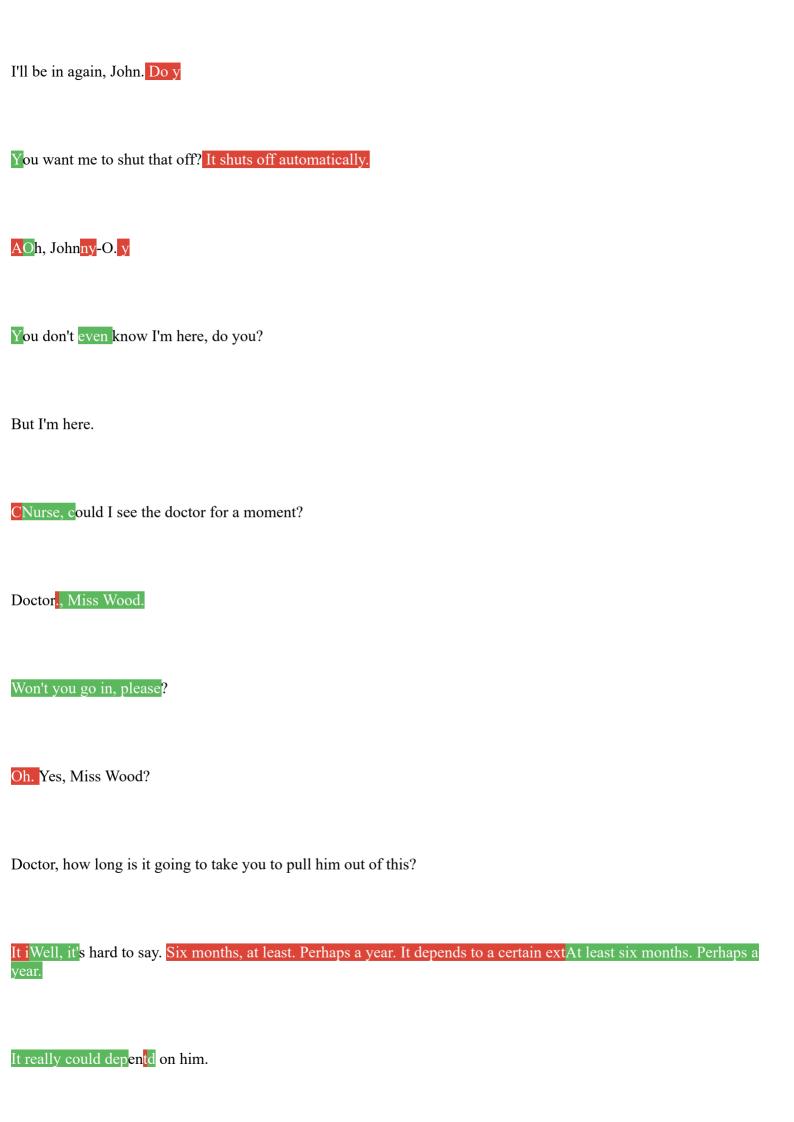
No, it's too late.
Look. It's not fair It's too late.
It wasn't supposed to happen this way, i. It shouldn't have happened.
It had to happen. We're in love. That's all that counts. Madeleine
Let me go! Let me go!!
Madeleine!!
Look, let me go. Please let me go! Listen to me. Listen to me.
You believe that I love you?
Yes.
And if you lose me, then you'll know that I.
I loved you and 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 that to his death, Captain Hansen dismissed as an "unfortunate lincident."
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.

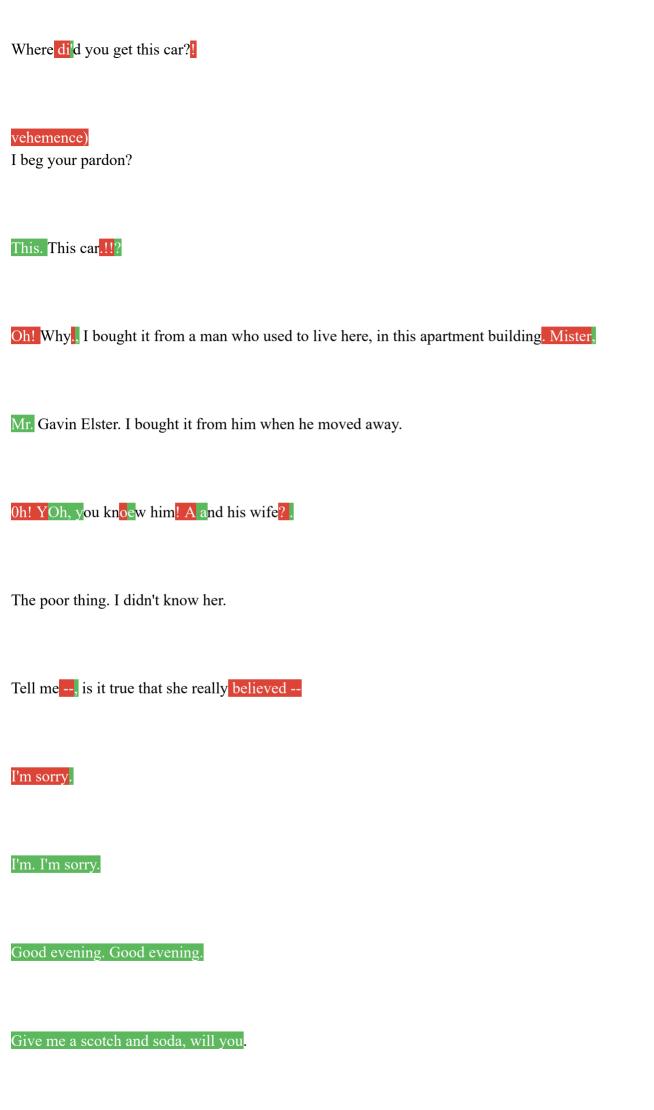
Nor does his strange behavior after he saw the body fall have any bearing on your verdict. He did not remain at the score ne of the death. He ran away. left. He claims he suffered a mental blackout and knew nothing more until he found nimself back in his own apartment in San Francisco several hours later. 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. F, from the evidence of the state of mind of Madeleine Elster prior to her death, from the manner of her death, and from the Ppostmortem 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 thea verdict.
And what is your verdict.
WeThank 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?



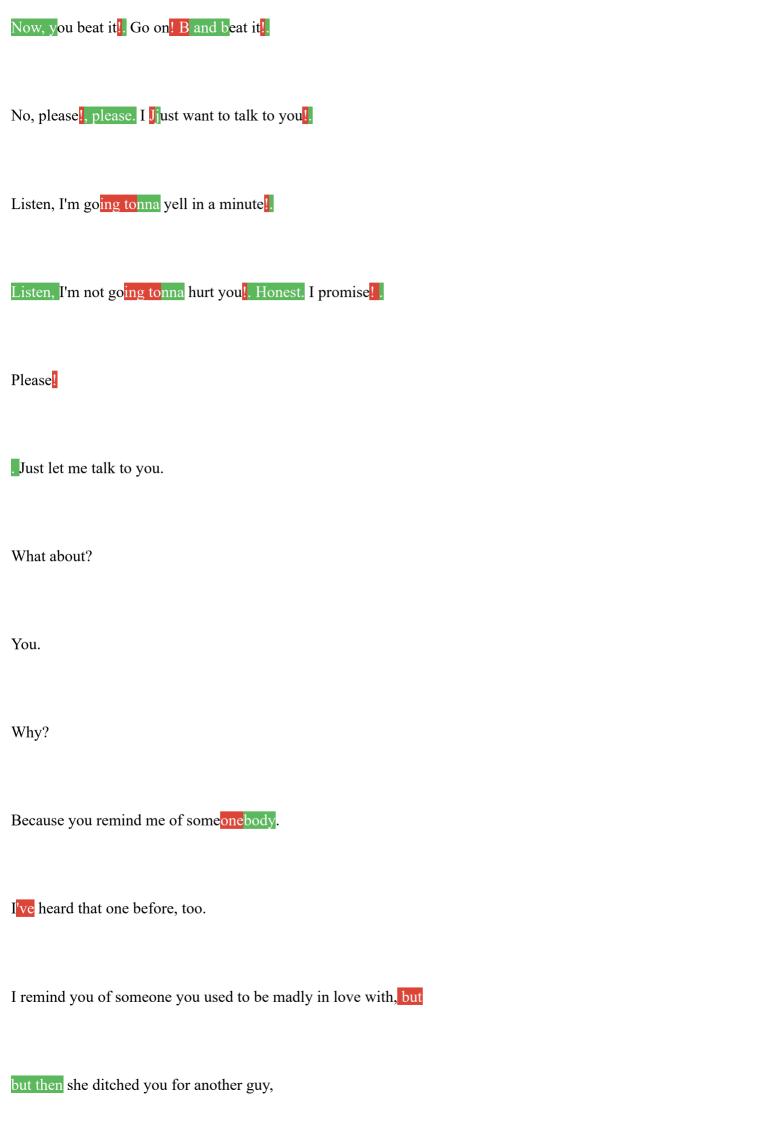
If there's anything I can do for you before I go.
There was no way for them to understand. But yYou and I know who killed Madeleine.
Come on, Scottie. Let's get out of here.
It's Mozart. Wolfgang Amadeus. I had a long talk with theat lady in musical therapy, Johnny, and she saidys that Mozart's the boy for you, Johnny. The broom that sweeps the cobwebs away. Tha Well, it's what the lady said. You know, it's wonderful how they've got have it all taped now, John. They've got have music for melancholdipsomaniacs, and music for dipsomanmelanchol iacs, and music for nymphomanhypochondriacs.
I wonder what would happen if somebody mixed upgot their files?
But mixed up.
I brought you a lot of other things. Y, and you can see what you like. And the thing
It shuts off automatically.
AOh, Johnny. Johnny, please try. Try, Johnny, try!.
You're not lost. Mother s here.
Time?
Okay.

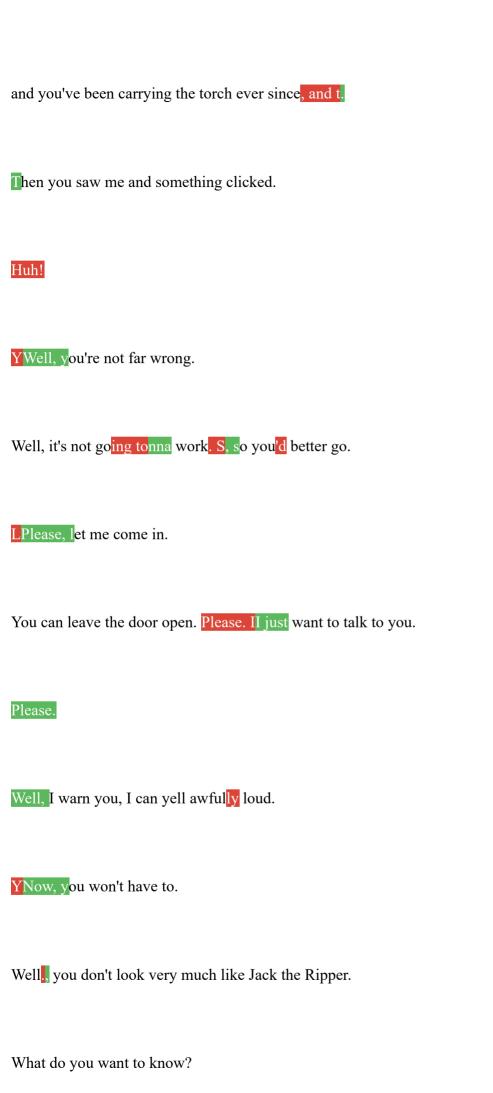


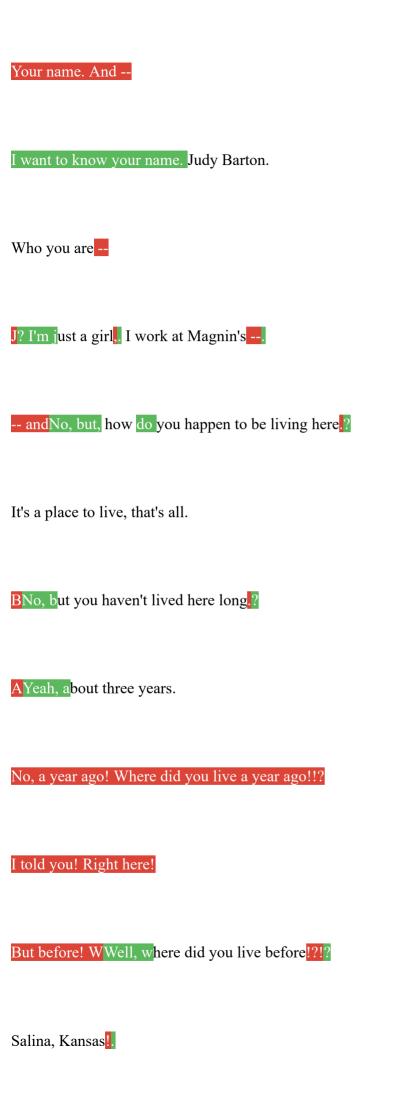




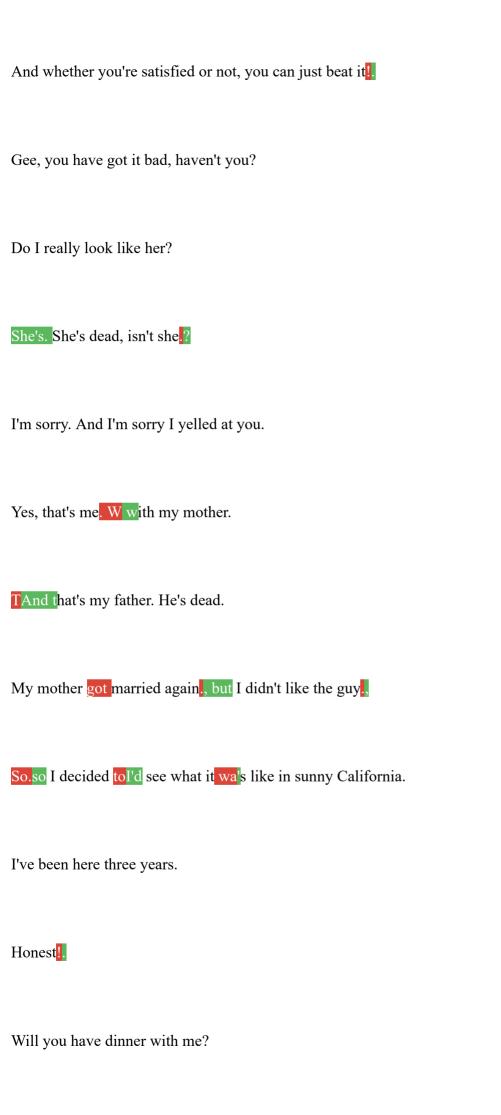




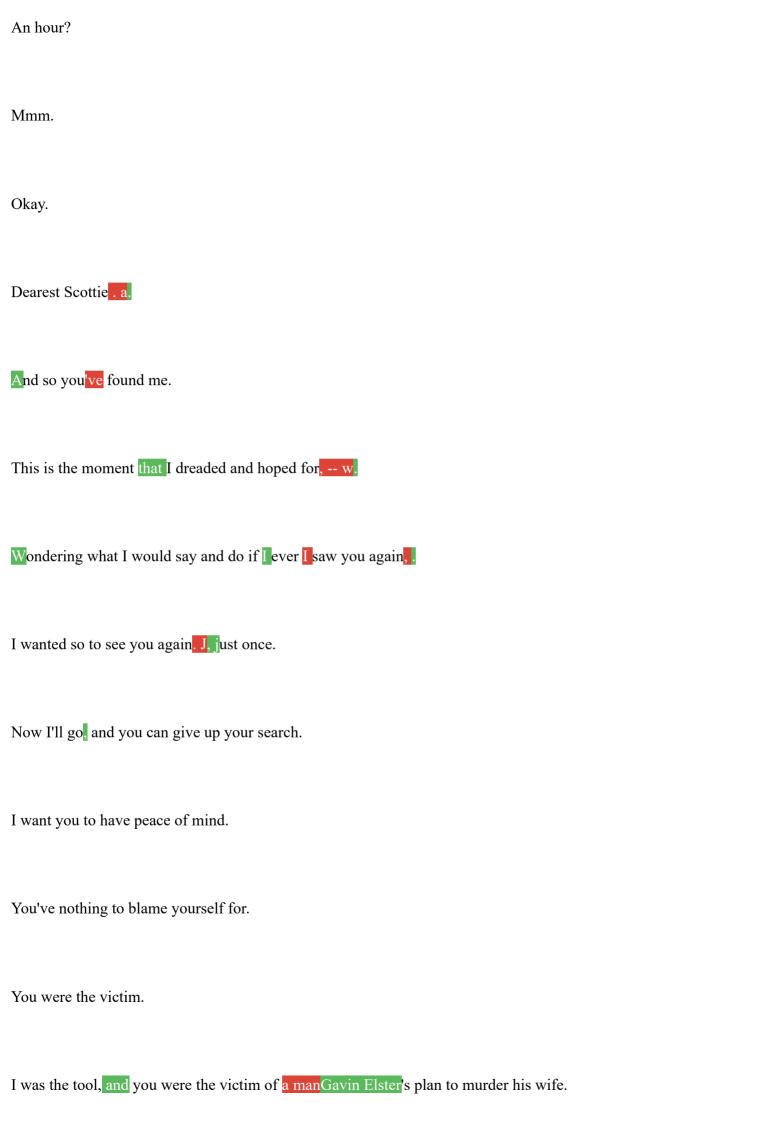


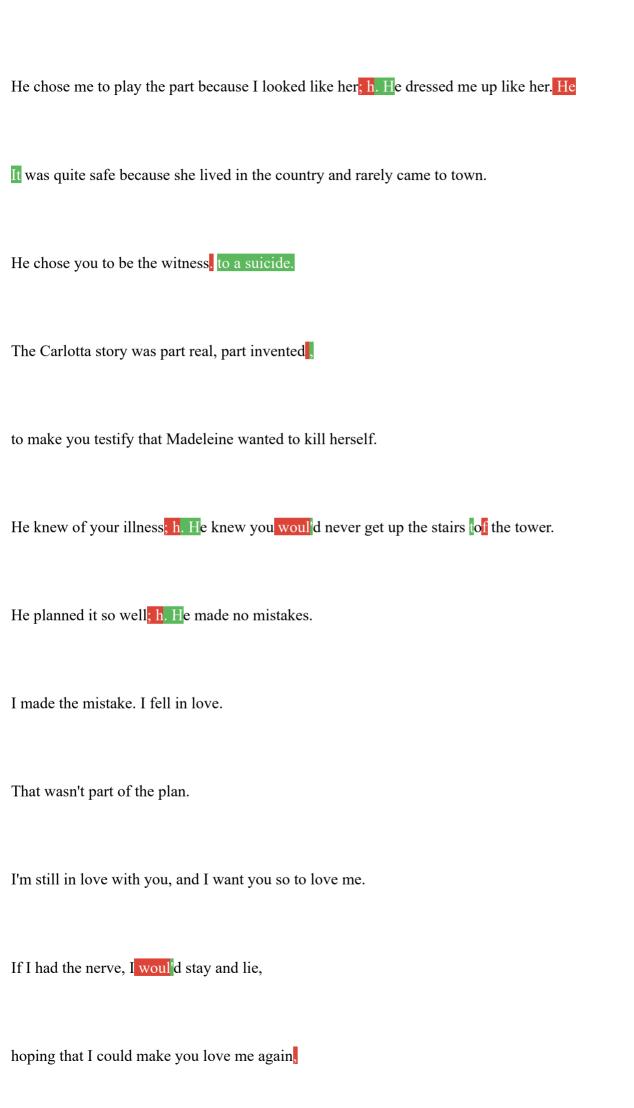






Why?
Well, I feeljust feel that I owe you something foafter all this.
No, yYou don't owe me anything.
TWell, then will you f? For me?
Dinner and what else?
Just dinner.
Bec'Cause I remind you of her?
Because I'd like to have dinner with you.
Well. I've been on blind dates before. Matter of fact, to be 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 give me time to change and get fixed up.





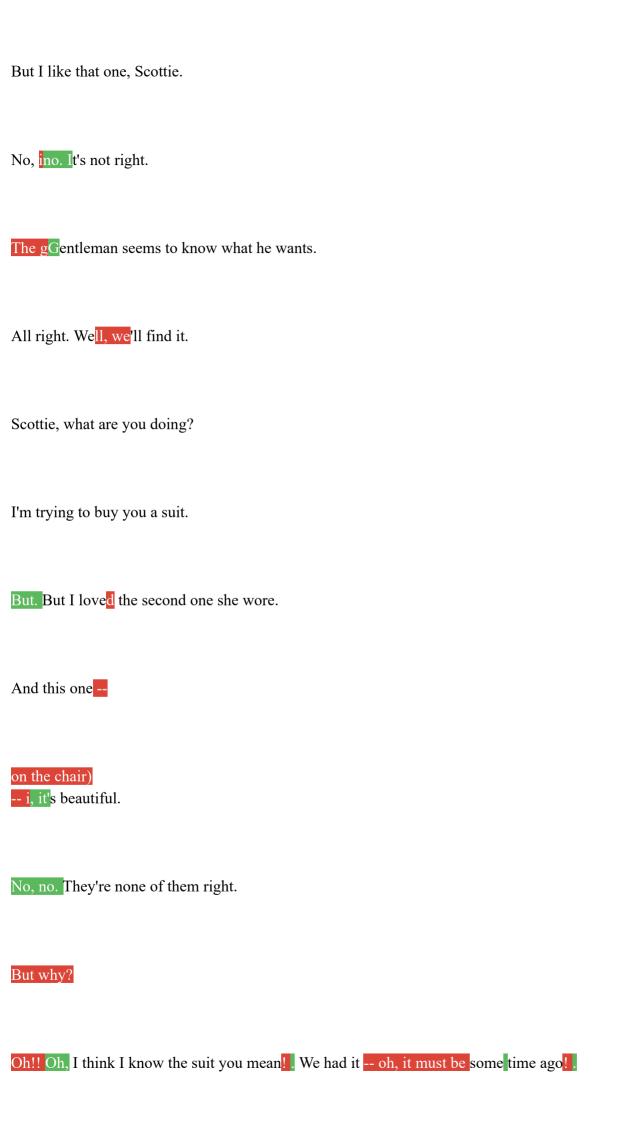






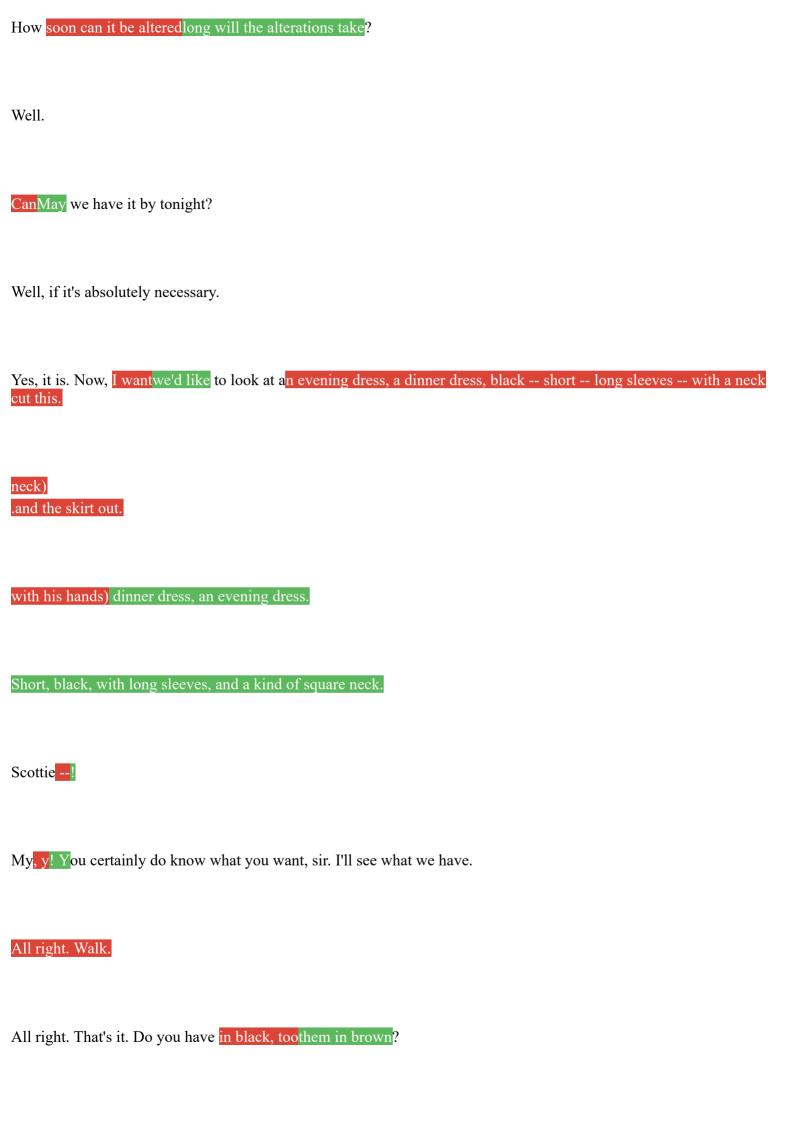




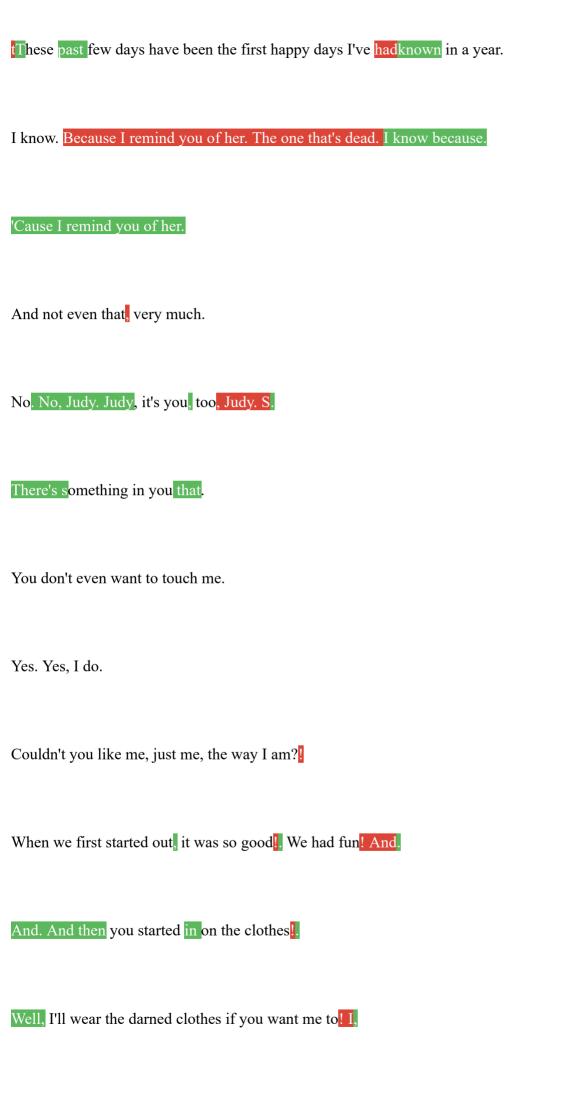


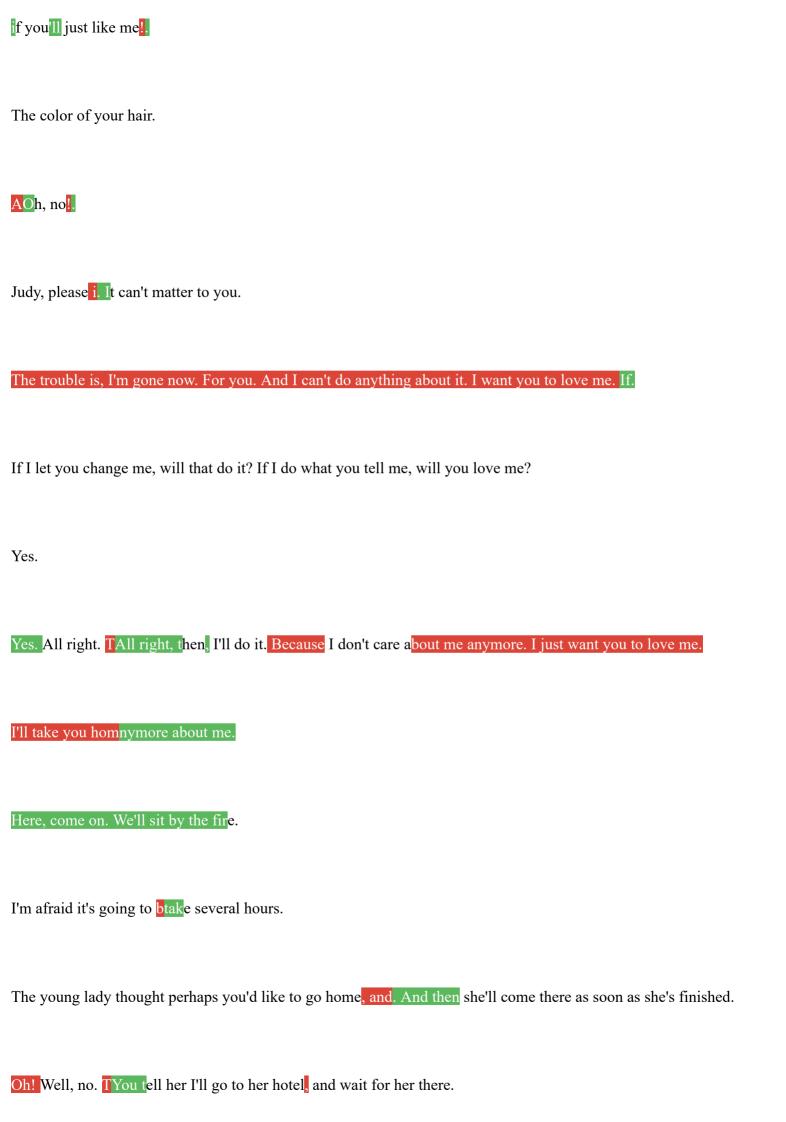


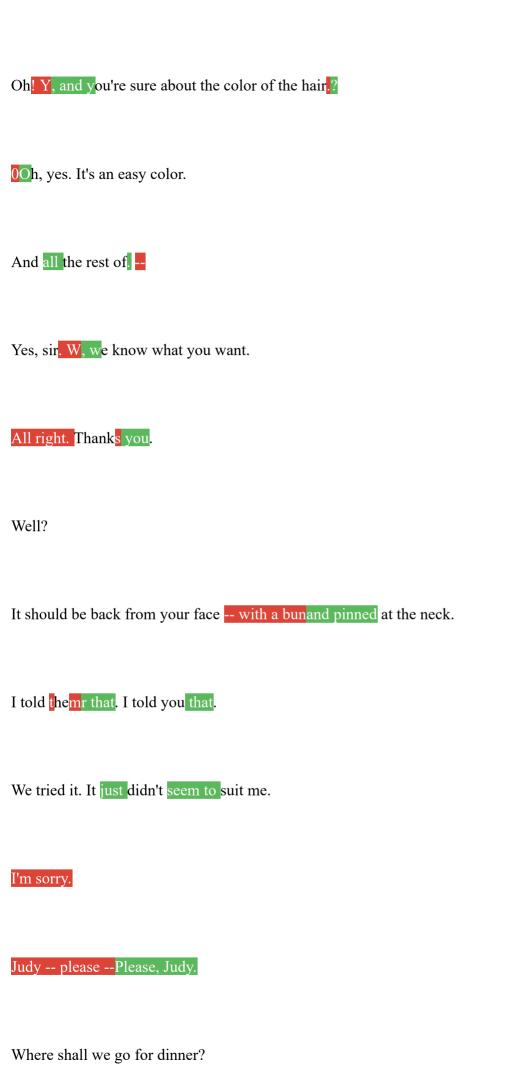


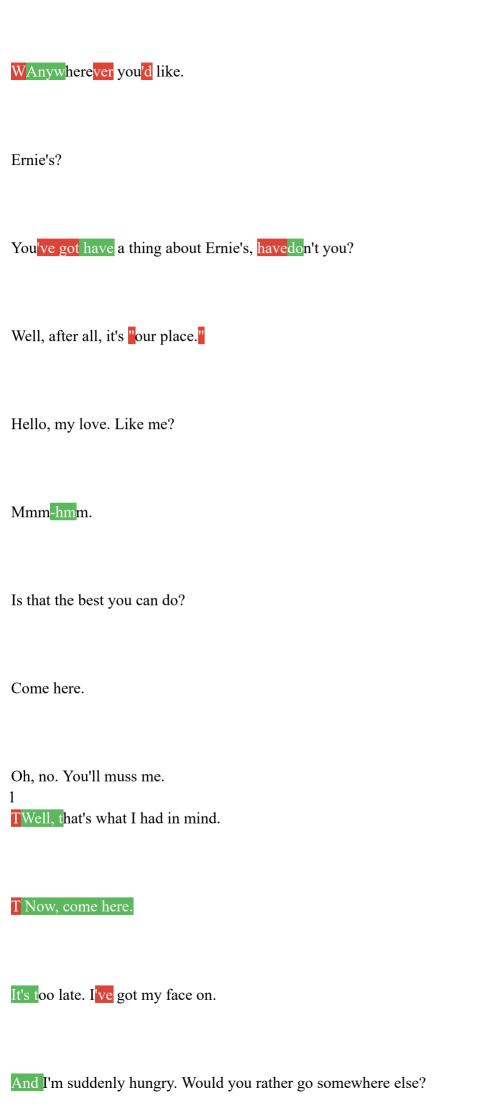




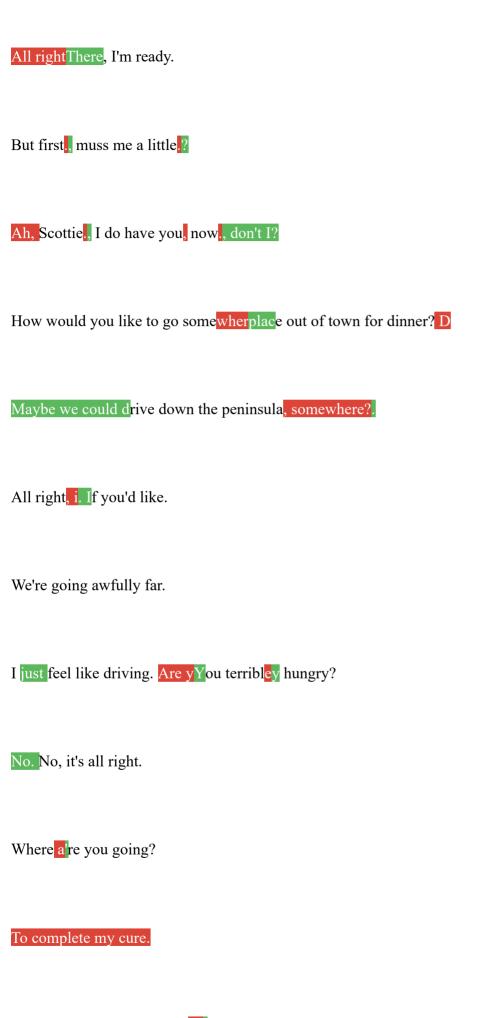




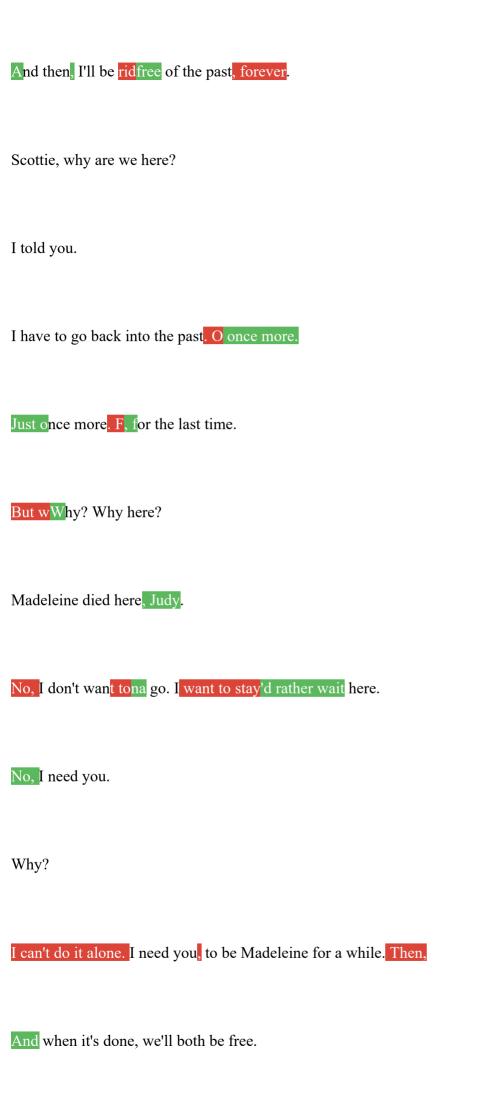






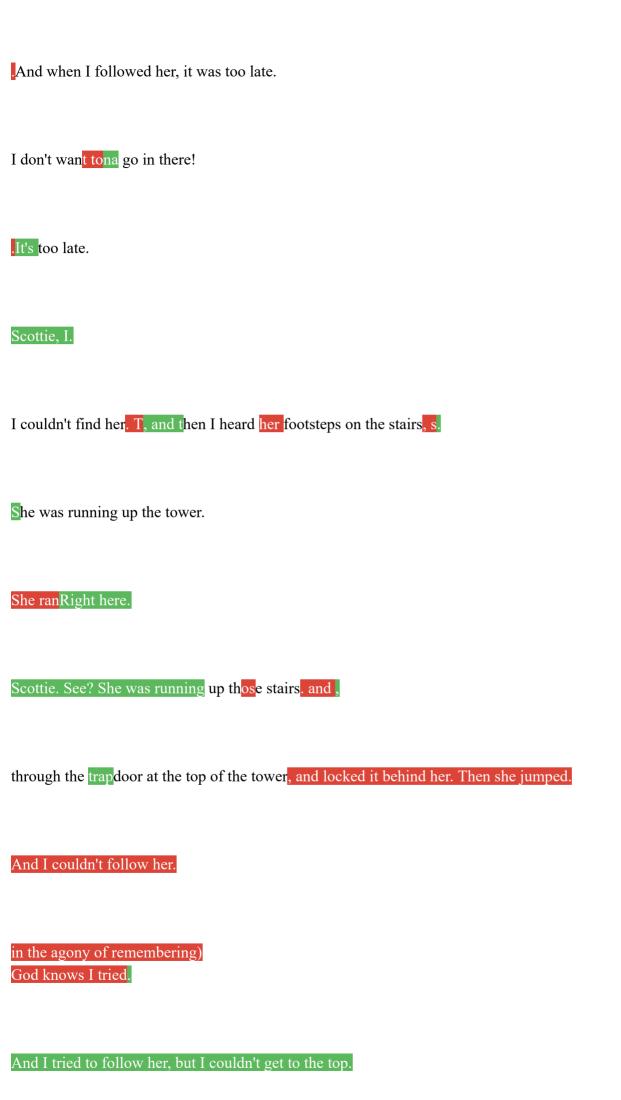


One final thing I have to do, a.



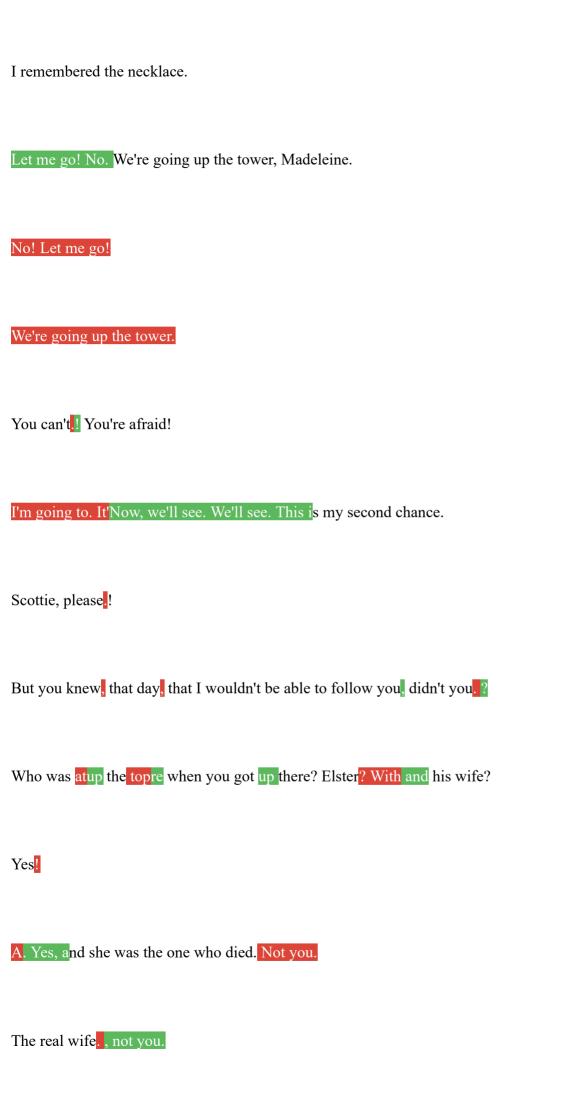
I'm scared.
So am I, But it has to be done Oh, no. I have to tell you about Madeleine, now.
TRight there.
We stood there, and I kissed her for the last time.
And she said, "If you lose me,
you'll know that I loved you
Scottie
".and wanted to gokeep on loving you."
And I said, "I won't lose you."
But I did.
SAnd then she turned

and ran into the Cchurch.



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 chances, 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. 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.



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 youd tricked me so well up to then?!!
You played his the 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?

Yes!
And then what did he do? Did he train you? RDid he rehearse you? Teach you
Did he tell you exactly what to say anddo, what to dosay?
Yes!
And you were such and very 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 he you pick on me?!! Why me?
Your accident.
Ah, yes!! Your accident.
My accident.
I was the setup, wasn't I? I was athe set-up. I was thea made-to-order witness. Where is he now?
I don't know. Switzerland?
We'll find him I.
I made it.



Did he ditch you?

Oh, Judy!! When he had all her, with all of his wife's money, and theall that freedom,
and theat 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?
loved you <mark>so, Madeleine.</mark>

Scottie.

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.
walked into danger and let you change me again because I loved you,
and I wanted you!
nto his arms) Oh, Scottie. Oh, Scottie, please!.
You loved 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.



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%