

HUMANITIES INSTITUTE
Jason Zimmerman, MA

***Marnie* (1964)**

Alfred Hitchcock

OVERVIEW

Director Sir Alfred Hitchcock (1899-1980) is a household name and perhaps the best-known British filmmaker. With over 50 films to his credit, Hitchcock helped to shape the modern understanding of the thriller genre. His best-known films include *The Birds*, *Vertigo*, and *Psycho*, all of which have earned accolades, including preservation by the US Film Registry. In 1960, Hitchcock was inducted into the Hollywood Walk of Fame with two stars for his work in both film and television. He was also the first recipient of the BAFTA Academy Fellowship Award.

Film *Marnie* is based on the 1961 novel of the same name by English novelist Winston Graham. Hitchcock commissioned a treatment by Joseph Stefano, one of the screenwriters from the smash hit *Psycho*. It seemed Hitchcock was pleased with the 161-page treatment as he quickly began seeking lead actors in late 1961. Because of Stefano's commitments to television writing, he was replaced by Evan Hunter (a key screenwriter for *The Birds*, 1963). Hunter was displeased with the rape scene, and Hitchcock's insistence on shooting the controversial scene led to Hunter's dismissal later that same year. Jay Presson Allen presided over the final scriptwriting but was not informed that she was the third writer on the project. Just like with the scriptwriting, casting took some time, and many potential actors and actresses were passed over until Hitchcock decided on Tippi Hedren and Sean Connery.

Background The film's production didn't begin until late 1963 and was delayed by the assassination of John F. Kennedy. *Marnie* received lukewarm reviews, with many critics citing the slow opening pace and the lack of experience in Hedren and Connery as detractors from the production. Even with this middling acceptance of the film, *Marnie* managed to more than double its production budget, earning \$7 million at the box office. During the film's production, Tippi Hedren claimed she was pressured by Hitchcock to perform sexual favors in her 2016 memoir. Although she denied his advances and subsequently asked to be released from her contract, Hitchcock refused, and the production was completed in 1964.

CINEMATIC NARRATION

Story-wise, there are many complaints from critics and viewers alike, but anyone who watches *Marnie* can clearly see Hitchcock's genius behind the camera. From the opening sequence to the film's final moments, *Marnie* is a masterclass in visual storytelling, relying heavily on early expressionist filmmaking techniques to create an air of drama and suspense. In many ways, *Marnie* is shot as a silent film: You can mute the sound and just about follow the story. Utilizing thoughtful staging and expert practical effects, *Marnie* becomes larger than life, a thrilling drama that captivates through visual storytelling. While certainly not the best story produced under Hitchcock's name, *Marnie* remains a cinematographic masterpiece and often ranks among the top fifty films of all time because of this.

SYNOPSIS

After stealing \$10,000 from the company safe of the Strutt Tax Consulting company, Margaret "Marnie" Edgar travels to visit her mother in Baltimore. During this stay, her strange phobias and nightmares become apparent, and we learn this is not the first time she's pulled such a heist. Months later, Marnie creates a new alias and applies for a job at the Rutland company as a typist and secretary. Close to the safe, she observes the company manager and eventually learns the code to the safe. After this, she commits theft once again, escaping without detection. Unfortunately, Mark Rutland has been keeping a close eye on her. Using his knowledge of her robbery scheme and having already replaced the stolen

money, Mark blackmails Marnie into marrying him. This strikes Lil, the sister of Mark's late wife, as strange, and she becomes jealous, having hoped to marry Mark herself someday. Her suspicions grow as she learns just how much money Mark has been spending on Marnie, and once again when she eavesdrops on the newlyweds.

On their honeymoon cruise to the South Pacific, Marnie refuses to sleep with Mark, and at first he respects her wishes. However, when her towel slips off during a quarrel, it's implied that Mark rapes her while she is frozen in shock and unresponsive. The next morning, Marnie tries to drown herself in the ship's pool, but Mark stops her. Their early return again strikes Lil as strange, and she overhears Marnie speaking to her mother on the phone in the mansion's library. Putting things together, Lil invites Mr. Strutt to one of Mark and Marnie's parties, putting the newlyweds in a sticky situation. Mark turns this around, however, forcing Strutt to keep his silence through blackmail.

Mark tracks down Marnie's prized horse and moves him to the stable at the mansion, bringing them closer together. However, this closeness doesn't last long; After running away from the hunt-master's red coat at a high-society fox hunt, Marnie's horse fails to clear a large rock wall and falls to the ground, his front legs shattered. As the horse screams in pain, Marnie manages to convince a nearby homeowner to give her a gun, which she uses to put her beloved horse out of his misery.

After this, Marnie becomes reclusive, and Mark turns to psychology textbooks to help him unravel the secrets behind Marnie's apparent childhood trauma. The conversations lead Mark to take Marnie to Baltimore so they can confront her mother and find out the truth. Once there, Marnie is scared by the thunder and becomes unresponsive. Similarly, her mother refuses to tell Mark the truth. It doesn't matter, as Mark begins to coax the truth out of Marnie, and she tells the story of the night that triggered her trauma. Marnie's mother was a sex worker to make ends meet, and one of her clients was a pedophile who tried to molest Marnie, resulting in a struggle between the man and Marnie's mother. In an attempt to help her mother, Marnie picked up a fire poker and beat the man over the head, killing him. To save her daughter, Marnie's mother took the blame for the man's death and faced a murder trial, hoping her young daughter would simply forget the incident. With the dark secret revealed, Mark and Marnie leave, holding each other closely.

CHARACTERS

Margaret "Marnie" Edgar – A traumatized young woman who steals from her employers

Mark Rutland – The owner of a finance company who falls in love with Marnie

Lil Mainwaring – Mark's former sister-in-law

Sidney Strutt – The owner of Strutt Tax Consulting, Marnie's former boss

Bernice Edgar – Marnie's mother, who was disabled in a mysterious

Mr. Ward – The manager of Rutland & Co, the company owned by Mark

CHARACTER ANALYSIS

Marnie Edgar

Marnie is a traumatized young woman who makes a living stealing from large companies. Her well-conceived disguise begins slipping when she's caught by Mark Rutland, the owner of the latest company she's tried to steal from. With Mark's help and insistence, Marnie faces the childhood trauma that has put her on the path of criminality.

Observant Marnie uses her powers of observation to keep her out of sight and out of mind. No one suspects a secretary to be the one plotting a heist. From her position, she seems to have no power, but she is privy to the goings-on in the head manager's office, showing how quickly and easily she can get access to the safe's code both at Mr. Strutt's business and from Mr. Ward's secret drawer. She observes the people in the office, noting their behavior and talking to those prone to gossip to get more information. The only time she fails in perceiving a threat is when she doesn't realize she's seen Mr. Rutland before,

and he decides to toy with her if she really is the thief he thinks she is. Her observant skills show up once more when she attempts to rob Mark toward the film's end after putting down Fiorio: she knows exactly where to find the keys and safe code she needs to open up Mark's safe, only failing to rob him because of her psychological inability to take the money.

Witty Marnie, like other Hitchcock heroines, has a rapier wit. She often hides this to make herself less assuming, but when it comes out, it cuts to the quick. When first challenged by Mark, she manages to quickly think on her feet, feeding him a story about only committing a few robberies that he initially believed. Likewise, she is able to make excuses for her behavior when her strange fear of red first becomes apparent to others at Rutland & Co. We see the full extent of her wit when she tries to counter Mark's insistent psychological questioning after he wakes her from her nightmares. Instead of ignoring him or spouting insults, she quickly responds to his questions and use of free association with humorous answers, including bible verses and things she's already told him about intimacy.

Secretive Marnie keeps secrets from everyone. Her mother doesn't know her or what she does. In an attempt to control and help heal Marnie, Mark pushes Marnie into marriage, forcing her to lead yet another double life. She is well-suited to the job, giving Mark's family no real indication that she isn't who she says she is until Lil begins eavesdropping on them. Marnie shows herself to be a capable crook because of her secretive nature, having multiple identity papers stashed away in case she needs to flee in a hurry. Part of this need for deception is driven by her relationship with her mother, who through her own trauma is judgmental about Marnie's relationships. Because of that, Marnie learns to keep quiet unless asked and to lie when she is.

Mark Rutland

Mark is a rich businessman from Philadelphia. Recognizing Marnie as a suspect in a recent theft from a partner company, he hires her as a sort of game: is she the thief or isn't she? When he discovers her theft, he covers for her, having fallen in love with the young, beautiful criminal.

Observant Much like Marnie, Mark is incredibly observant. After meeting Marnie once at Mr. Strutt's office, he is able to remember her even after she substantially alters her appearance. He decides to hire her without references, keeping her around to see what she does. Upon seeing the missing money in Mr. Ward's safe, he replaces it and begins blackmailing Marnie into a relationship. He continues to observe Marnie, his interests shifting from zoology to psychology in an attempt to cure her mental disease. He is the first to notice Marnie's lack of affection and strange behavior around storms and the color red, correctly connecting them to some unresolved childhood trauma.

Intellectual Mark is very intellectual, seemingly always having a book on hand for a spare moment. His first passion was zoology, and he mentions keeping up to date with scientific journals. We also see his rather large library and notice him reading zoology textbooks from time to time. As the film continues, so do his intellectual pursuits. He seeks to cure Marnie, picking up titles about female criminals and their psyches. In the end, it's his intellectual persistence that sees Marnie on the road to recovery, forcing her to confront her mother and learn the truth about her childhood.

Determined Mark has incredible determination. He decides that he wants to marry Marnie and creates a situation that she must agree to. Likewise, Mark is so determined to sleep with her that his typically gentlemanly attitude disappears when he sees her nude, forgoing the normal polite gestures and raping her. While his determination can be quite self-centered, Mark also shows himself to be selfless at times, such as when he finds and saves Marnie from her suicide attempt on the cruise ship and when he forces her to face her psychological demons. Without his pressure and insistence, Marnie would likely have gone the rest of her life without seeking treatment, drifting from theft to theft until she would ultimately be caught.

Bernice Edgar

Marnie's mother lives in Baltimore on Marnie's money. She is aloof with Marnie, reminded of past troubles and trauma by her daughter's presence. Only she holds the key to Marnie's recovery.

Spiteful Marnie's mother seems to have a large capacity for spite. Some of this is aimed at men in general, after having to turn to sex work to make ends meet and have her life irreparably altered by one client. Even more spite is aimed directly at her daughter, who seeks Mrs. Edgar's love yet never receives it the way she needs it. When Mark appears on her doorstep with Marnie and discusses her childhood trauma, Mrs. Edgar shouts and bites back, "She's lucky to feel that way!" Her criticism is derived from her own life and childhood, which she views as being worse than Marnie's. As we know in modern psychology, this is a common self-preservation tactic of abusive parents who wish their children were grateful for the mistakes their parents made in caring for them because they had their own traumas and abuses. She often hurls hateful rhetoric about Marnie's life choices and supposed sexual impurity, a form of spiteful projection from the former sex worker in an attempt to avoid feeling shame for her past actions.

THEMES

Sexuality Sexuality is one of the more obvious themes on display throughout *Marnie*. Because the film's psycho-babble takes a Freudian slant (a mistake at the time, as other theories of human development were well established and accepted by 1964), Marnie's childhood trauma drives her to be cold and asexual in terms of romance, every touch of a man triggering her poorly-forgotten memories. Resting the plot on a foundation of Freudian analysis was a bad choice mostly because it had already been overdone in Hollywood, adding to the lack of success in portraying Marnie's regression at the end of the film, and many moviegoers were avid readers of the psychology of the time, which decried Freudian methods as dated and biased. With sexual conversation a mainstay of the film, although sideways to dodge censors, it's apparent that sex is on the minds of most of the characters. Lil is hopelessly attracted to Mark, a man who seemingly has no interest in her, having been his brother's wife. Mark and other business owners often comment on Marnie's comely appearance in ways we would consider blatant sexual harassment today. Marnie and her mother both share a fervor for abstinence, although for different reasons: Mrs. Edgar seeks to repay God for blessing her by making Marnie forget about the incident, while Marnie has an aversion to men because of her sexual trauma. We see the violent side of sex in nearly full display when Mark rapes Marnie on their Pacific cruise, almost resulting in her suicide. Sex may also be on the minds of many viewers, as it was during the production of this film that Hitchcock allegedly pressed Tippi Hedren for sexual favors, then refused to release her from her contract when she no longer wanted to work for him. *Marnie* acts like a time capsule in these ways, allowing us a glimpse of a bygone era where sexual pressures and harassment toward women were far too prevalent.

Trauma In a strangely pleasing way, trauma is at the center in *Marnie*. Fans of psychological thrillers enjoy discovering the cause of traumatized characters' triggers, and *Marnie* does this well. While many similar thrillers, including Hitchcock's *Spellbound*, focus on a single traumatized character, *Marnie* shows us how generational trauma can manifest, passing from mother to daughter. Mrs. Edgar and her daughter act on their trauma in different ways, Mrs. Edgar becoming bitter and distant toward her daughter for reminding her of the poor and painful life she once led, while Marnie regresses to a childlike state whenever she is reminded of blood or lightning strikes. Because a particularly vile man is at the root of both their traumas, both Marnie and her mother are vocal man-haters. In these and other ways, the theme of trauma serves to push the film's plot forward as Mark tries to make Marnie face her fears.

Gender A more minor theme than one may expect, gender still comes up from time to time throughout *Marnie*. Because she is a woman, the men who hire Marnie underestimate her, allowing Marnie to easily get away with thousands of dollars many times. Likewise, when Marnie interacts with Mark, he is domineering and pressures Marnie into multiple romantic encounters. When he brings up her lack of attraction to him, he's genuinely surprised to hear that she scorns all men, leaning into Freud's theories of human sexuality by thinking it's impossible or abnormal for a woman not to have an attraction to 'attractive' men like him. The film stands by these dated ideas on gender throughout, as Marnie is eventually 'saved' from her trauma by her rapist's pestering while being forced into a marriage with a massive power imbalance. This is presented as love, but it's hard to accept this with modern-day values about gender and sexuality.

Crime Crime is an obvious theme of *Marnie*: The titular character is a crook, after all. Her nearly flawless execution of her crimes is only hampered by her low status in the companies she steals from. For example, she has no clue that Mark is a long-time client of Mr. Strutt because she's only a secretary. The very reason Marnie flies under the radar comes back to bite her when Mark recognizes her and plays her at her own game. The criminality aspect intensifies as Mark plots to hide Marnie's guilt, pledging to treat her instead of handing her over to the police. Lil overhears this and invites Mr. Strutt to their party to reveal this plan and perhaps get rid of Marnie, who she sees as romantic competition. It is a crime of all sorts which forms Marnie's initial trauma: her mother is a sex worker, and one of her clients, a pedophile, tries to molest Marnie. Crime itself is the initial focus of the film, but it slowly becomes secondary to Marnie's psyche.

Deception Deception is a small yet potent theme in *Marnie*. It is the key to Marnie's crimes as stated above, but Marnie is a master of deception, keeping Mark in the dark about the true extent of her crimes well into the film. Likewise, she is able to deceive her mother for years about what she does for a living. Her deception begins to crumble when Mark recognizes her, keeping his recognition a secret from Marnie, toying with her if she's the thief he thinks she is, or giving her a chance if she isn't. Lil deceives both Mark and Marnie when she overhears their clandestine conversations about money and theft, deciding to potentially expose them by inviting Mr. Strutt to their party. Self-deception plays into the plot when we delve into Marnie's trauma: she's convinced herself of several falsehoods because of her trauma, using them to justify her criminal behavior. While less obvious than the other themes, deception plays a large role in the film.

Marriage The portrayal of marriage in *Marnie* is unique among Hitchcock's films. In past films, Hitchcock often portrays marriages that are on the rocks or otherwise falling apart, but there is always some resolution. Only in *Marnie* do we see an unrepentant abuser force a woman into marriage. While Mark does claim to love Marnie, his actions often make the viewer question what his definition of love is. While he is devoted to helping Marnie escape punishment and making her face her trauma, his actions are controlling and based in an utter imbalance of power both financially and sexually. Marnie has no sexual desire, the touch of a man triggering memories of her past molestation. Mark, on the other hand, has such desire that he rapes Marnie during their cruise, causing her to attempt suicide. Likewise, Mark seems more content with the appearance of a happy marriage than creating one, while Marnie takes every chance she can to get away until the film's end when she says she'd rather stay with Mark than go to jail. This seems like a low bar for romance, but *Marnie* takes it anyway, often using romantic music during segments of marital discomfort and deception.

Past The past comes up in many ways throughout and around this film. Marnie is driven to psychiatric episodes by her fear of the color red caused by the past trauma of killing a man who was attacking her mother. Marnie's mother, likewise, tries to keep that past hidden out of shame and the hope that Marnie will simply forget it and move on with her life. While somewhat obscured, the Rutland house seems filled with personal tragedy: Mr. Rutland, Mark, and Lil have all lost their spouses in various untold ways. While the past torments Marnie and her mother, the Rutland house seems quick to move on, clearly portrayed in Mark's dismissal of his Peruvian treasures being smashed by the falling tree branch and in Lil's pursuit of her late husband's brother for marriage. Many critics have noted the use of dated (even by the 60s standards) psychobabble, though modern critics seem to care less as *Marnie* has become a classic. The idea of the past and time itself has metamorphosed the film from a lukewarm drama into a tense psychological thriller.

Love Love appears in varied forms throughout *Marnie*. Because the film follows its titular character so closely, our first examples show an apparent lack of love, as this is what Marnie believes to be true. In her mind, her mother "never loved her" because she didn't get the tenderness or specific care she needed as a child. In some ways, Mrs. Edgar backs this up, treating her flesh and blood coldly while heaping affection onto another woman's daughter. Only later do we learn that Mrs. Edgar faced a prison sentence to keep her child from being taken away, and while it wasn't the love she needed as a child, Marnie grows to appreciate this truth when her mother finally admits it. We see unrequited love also at the beginning of Marnie and Mark's relationship, but more obviously in Lil and Mark's interactions. Lil is intent on marrying Mark, but he refuses to entertain the idea, keeping her at arm's length even when she pushes kisses and

other affection onto him. At the film's end, after having made great strides toward facing her mental disorder, Marnie tells Mark that she'd rather stay with him than go to prison. While this isn't much of a romantic gesture, it is a huge stride for Marnie, who until this point has been a very vocal man-hater. The film ends on what could be the blossoming of a beautiful romance.

Illness The film touches on several mental illnesses Marnie develops after her childhood trauma. Among them are a persecution complex, amnesia, sexual disorder, and kleptomania. While incredibly dramatized, these explorations of mental disorders help people to understand the personal struggles and turmoil faced by those afflicted. It is only through support and proper treatment that one may recover from such mental illnesses, and films like *Marnie* and *Spellbound* tend to focus on the 'eureka' moments in people's mental health journeys. What these films do make clear is that often people must be led into treatment or they will avoid it forever: Marnie often tells Mark that she's "doing just fine on her own" and refuses to seek treatment because of some (especially at the time) valid concerns of being over-medicalized as a woman. The fear of being committed often keeps people with mental conditions and trauma-related illnesses from seeking the help they need to recover.

DISCUSSION QUESTIONS

Which characters did you identify with? What cinematic elements made you connect with them?

How does *Marnie* compare to Hitchcock's earliest works in terms of visual storytelling?

State your thoughts on the infamous rape scene.

In what ways is *Marnie* similar to Hitchcock's other films about psychology and trauma?

SCENES / PLOT

"Robbed!"- The film begins with a tight shot of a bright green handbag tucked under a woman's arm as she walks down a train station platform. The camera stops following her, allowing the black-haired woman to walk away as her heels clack quickly. "Robbed!" a middle-aged man shouts after a hard cut. "Cleaned out! Nine thousand, nine hundred and sixty-seven dollars... And that girl did it. Marion Holland!" A pair of detectives listen and take down Mr. Strutt's description of Marion. His surprisingly detailed description makes the detectives start chuckling as they realize he was attracted to Marion, causing Mr. Strutt to blurt out, "What's so damn funny!?" After getting back to business, Strutt admits that he hired the thief without references, but says she only worked the copying and adding machines, adding, "No confidential duties." A man enters the shot, standing in the doorway. "Mr. Rutland," Mr. Strutt says, crossing the room to greet his client, "I didn't know you were in town." Strutt waves off the detectives who wish to collect his statement and begins complaining about the large financial loss to Mr. Rutland.



Packing- The camera cuts back to the bright green handbag tucked beneath the woman's arm. Stressful music plays while she walks quickly down a hotel hallway beside a comically over-burdened porter. Inside a hotel room, she hastily unwraps the boxes filled with new clothes and throws the articles into a new suitcase, putting all of her old possessions into an old suitcase. Next, she throws the green handbag into the old suitcase after emptying the cash from her heist into the new suitcase. From a secret compartment in her business card case, she pulls out several social security cards and selects one with the name Margaret Edgar, which she slides into her wallet. We then see her bent over the bathroom sink, scrubbing away at her hair. When she stands up, we see Margaret's face for the first time, framed by bright blonde hair. After another hard cut, she stows her old suitcase at a train station for 'safekeeping' before dropping the locker's key down a nearby grate.



Red Fox Tavern- Romantic music swells while a chauffeur from the Red Fox Tavern pulls up in front of the historic inn. Margaret enters the building and greets the woman at the front desk by name. Mrs. Maitland is pleased to see her again, asking if she would like the same room. "Can someone drive me over to Garrod's right away," Margaret asks before heading to her room to change. The same chauffeur pulls into the yard of a horse ranch. Margaret steps out and shakes Mr. Garrod's hand heartily, greeting him with pleasant familiarity. "Ah, there's my darling," Margaret says while a stable hand walks a big black horse toward them. "That big spoiled baby of yours knew something was up," Mr. Garrod teases. "Tried to bite me twice already this morning." "Fiorio," Margaret scolds her horse, nuzzling his head, "if you want to bite somebody, bite me." The stable hand helps her up, and she and Fiorio gallop into the woods while romantic music plays once more.



Visiting Mother- A taxi pulls up to a dockside apartment in Baltimore. Margaret exits the car and the taxi driver retrieves her suitcase while some children play jump-rope in the background, chanting a playful rhyme. Margaret rings the bell and is dissatisfied when a young girl opens the door for her. "Oh, it's you," Marnie says with a hint of distaste. "Where is my mother?" "She's making a pecan pie. For me," the girl adds emphatically. "Who is it, Jessie?" a woman asks from the kitchen. "Hello, Mama," Margaret says, putting down a bouquet of fresh flowers. "Well," Mrs. Edgar says, stepping into the living room. "Marnie!" They embrace while her mother gushes about her constant traveling. When Mrs. Edgar mentions the flowers, Marnie looks at the red gladiolas in the vase before her, a strange, panicked look crossing her face. She quickly replaces the flowers, giving the gladiolas to Jessie to take back home.



Hairbrush- As she can't head home yet, Mrs. Edgar tells Jessie to take the gladiolas to the kitchen and takes some time to talk to her daughter. Marnie wonders why her mother has taken up babysitting, saying, "I send you plenty of money." Mrs. Edgar says she enjoys the work and loves Jessie before changing the subject to Marnie's hair, shaming her for "tryin' to attract the man." Unwilling to discuss such things, Marnie crosses the room and retrieves a gift from her suitcase: a fur stole. Jessie jealously chimes in, asking Mrs. Edgar if she'll help brush her hair before sending her home, and Mrs. Edgar asks her to go upstairs and get the brush. She then sits and reminisces about Marnie's hair when she was about that age. Margaret kneels and lays her head on her mother's bad leg, only to be told to move when Jessie returns with the hairbrush, smirking at her. Mrs. Edgar mentions that she didn't have the time to brush Marnie's hair when she was a child. When Jessie asks why, Mrs. Edgar explains that she was a single mother and that an accident gave her a bad leg and made it hard to find good work. Before we learn much more, she urges Jessie to run home, promising to deliver the pie later in the evening.



"Decent woman"- With Jessie gone, Marnie monopolizes her mother's attention again, asking if she likes the stole while slinging it back around her mother's neck. "No man ever give me anything so good," Mrs. Edgar says with a sigh. "We don't need men, Mama," Marnie says. "We can do very well for ourselves. You and me." "Decent woman don't have need for any man." Mrs. Edgar says in a strict tone. "I told Miss Cotton, 'look at my girl Marnie. She's too smart to go getting herself mixed up with men...'" She then remembers the pie, asking Marnie to walk with her to the kitchen. There, she interrupts her daughter, saying, "I've been thinking seriously about asking Miss Cotton and Jessie to move in here with me. Miss Cotton's a real nice woman," she continues, measuring corn syrup for the pie. "She's decent. A hard-working woman with a little girl to raise." Marnie challenges her: "Why don't you just say what you mean? What you want is for Jessie to come live with you."



“What’s wrong with me?”- Mrs. Edgar scolds her daughter for the suggestion, but Marnie is insistent, asking, “Why don’t you love me, Mama? You never give me one part of the love you give Jessie.” Mrs. Edgar reaches for something on the table, and Marnie reaches out to touch her hand, which she jerks away as if stung. “Why do you always move away from me?” Marnie asks angrily. “What’s wrong with me?” Mrs. Edgar refuses to accept what her daughter says, but Marnie presses: “You’ve always thought there was something wrong with me. Haven’t you? Always! My God! When I think of the things I’ve done to try to make you love me... The things I’ve done! What are you thinking now, Mama? About the things I’ve done? What do you think they are? Things that aren’t decent, is that it? You think I’m Mr. Pemberton’s girl. Is that why you don’t want me to touch you? Is that how you think I get the money to set you up?” Mrs. Edgar slaps her, sending the bowl of pecans flying to the floor. Marnie apologizes and offers to pick up the nuts. Mrs. Edgar tells her not to worry about it, saying she’ll call Jessie and have her come help. “It is Jessie’s pie,” Marnie says while she walks away, “Isn’t it?” Later that night, Marnie has a terrible dream, and her mother awakens her coldly, saying that supper’s ready before walking away.



Rutland & Co.- Marnie exits a train station flanked by bright yellow cabs. The camera glances down at the newspaper under her arm. With a hard cut, the camera watches her finger scroll down the list of job ads until it stops just under an ad for a payroll clerk: “Apply Rutland & Co.” . The camera jumps to a building with the same name proudly affixed to the top before jumping inside, finding Marnie seated in a waiting area, bustling office behind her. Mr. Rutland enters, giving Marnie a glance before addressing the secretary: “Is Mr. Ward in his office?” The secretary responds, saying he’s performing interviews for an office assistant. At that moment, the door to Mr. Ward’s office opens and he leads an applicant out of the room before meeting Mr. Rutland and showing him inside. After a few moments, he opens the door once more and invites Marnie in for her interview, which he conducts under Mr. Rutland’s watchful eye. Despite her lack of references, she’s able to talk her way into the position, earning a nod of approval from Mr. Rutland. Mr. Ward asks her to come in first thing Monday before showing her out. After she’s gone, Mr. Ward asks Mr. Rutland why he hired a woman without the proper references. “Let’s just say I’m an interested spectator in the passing parade,” Mr. Rutland says with a knowing grin.



The safe- A young woman enters the waiting area and approaches Mr. Ward, who is instructing Marnie on what she should expect Monday morning. "Hello, Sam," she says to Mr. Ward. "How's the curmudgeon business?" Mr. Ward greets her, calling her Miss Mainwaring, and directs her to his office, where Mr. Rutland is waiting. "Who's the dish?" she asks after entering the office and closing the door. Mr. Ward bids the newly hired woman farewell before returning to his office, but before opening the door, he fishes a key from his pocket and opens a drawer. Marnie watches inconspicuously as he seems to read something before closing and locking the drawer once more and entering his office. He walks over to the large safe in his office before turning the dial and opening it. Miss Mainwaring closes the office door before Marnie can get a good look at its contents. Mr. Rutland exits with Miss Mainwaring, and the secretary explains that the young woman had been Mr. Rutland's sister-in-law until the tragic death of his brother, her husband. The secretary then pulls a key from her purse and opens the same drawer.



Coffee break- Sometime later, Marnie sits in the same area of the office, hard at work at a typewriter. Inside Mr. Ward's office, the secretary moves files around, placing some in the open safe, while Marnie occasionally glances up at her. Mr. Rutland watches her from the area outside the office, taking a form from Mr. Ward before walking away. The secretary returns to her desk and immediately begins gossiping about Mr. Rutland only to be interrupted by another worker who walks up and reminds them it's time for a coffee break. Marnie declines, asking the secretary to bring her back a cup. After they've gone, she dips her pen into a pot of red ink, getting a drop on her sleeve. The screen flashes red while Marnie looks down at the drop, trying not to panic as she runs to the restroom. "Mrs. Taylor," Mr. Rutland asks as she pushes past, "are you hurt?" The secretary heads in to check, only to be scolded by Marnie as she scrubs away at her shirt sleeve in the sink: "All that happened was I spilled a little ink on my blouse. Good heavens! What a lot of excitement over nothing!"



Overtime- Unable to open the safe, Mr. Ward exits his office and opens the secretary's locked drawer before returning to his office and closing the door. Marnie asks the secretary why he's always doing that, and she gleefully gossips back: "He never can remember the safe combination. It's locked in that drawer... It's only five numbers for Pete's sake." Mr. Ward opens his door and asks Marnie if she'd be willing to work overtime for Mr. Rutland on Saturday, and she says she is. Once again, he moves to the drawer and opens it, reading the safe combination before entering his office. Marnie smiles to herself.



Lighting- Saturday afternoon, thunder crashes as someone enters Rutland & Co. Marnie walks up the stairs inside while light romantic music plays, crossing the office to Mr. Rutland's office. "Come in, Mrs. Taylor," he says from inside after she knocks. They talk for a moment about the golden artifacts and strange pictures kept in one corner of the room, mementos from Colombia and Mr. Rutland's late wife. Mr. Rutland shows her to the typewriter and hands her a draft to retype. "Arboreal predators of the Brazilian rain forest," Marnie mutters as she begins typing. "Before I was drafted into Rutland's, Mrs. Taylor," Mr. Rutland says, "I had notions of being a zoologist. I still try to keep up with my field." They strike up a little conversation about the topic, Mr. Rutland saying he specializes in instinctual behavior. As Marnie works, the storm intensifies, lightning striking and frightening her. She stumbles to the door to turn on the light, but can't do anything as she reacts to strike after strike. Mr. Rutland begins to worry and crosses to her, leading her back to a seat, assuring her she's safe. After a moment, lightning strikes once more, and a branch comes flying through a window, smashing Mr. Rutland's display case of artifacts. In that moment, Marnie and Mr. Rutland embrace, and Mr. Rutland kisses her deeply.



Ride home- Mr. Rutland assures Marnie everything is safe, asking if she's terrified of colors, which she denies before crossing to the branch lying in the middle of the room. "Look, this place is wrecked, and you're in no state to work," Mr. Rutland says after dropping a fragment of pottery. "Suppose I drive you home." Marnie accepts, and Mr. Rutland leads her outside. The wipers swipe loudly across the windshield as Mr. Rutland navigates the rainy streets. "I'm really sorry about the cabinet," Marnie says. "You said it was all you had left of your wife." "I said it was all I had left that had belonged to my wife," Mr. Rutland corrects her. He turns on the radio and moves to change the station when he hears a report of the horse races, but Marnie asks him to keep it there. "You like racing?" he asks. "I like horses," she replies. "I go to the races when I can." Mr. Rutland invites her to Atlantic City to watch the races, and she accepts.



The races- In the stands of the Atlantic City Race Course, a man holds a rolled-up magazine to his eye like a telescope. Through this, he spots Marnie and Mr. Rutland seated together near the track. He puts down the makeshift telescope and walks toward the edge of the stands with a curious look on his face. At a table, Mr. Rutland watches the horses zip past, and Marnie says she's enjoying herself. "You're the expert," Mr. Rutland says to her. "What do you like in the next race?" "Lemon Pudding," she replies. "He's finished third his last three times out. Got a good jockey up today." Mr. Rutland marks down the name and walks away to place his bet. After a moment, someone approaches Marnie and asks, "You're Peggy Nicholson, aren't you? Remember me?" It's the man with the makeshift telescope. Marnie insists that she isn't that woman and doesn't know him, but the man doesn't back down, not until Mr. Rutland returns and defends her, asking the man to leave.



Marnie's fan- "You came back so quickly," Marnie comments. Mr. Rutland makes a noise in agreement, then asks, "Who's your fan?" "I just seem to have one of those faces," Marnie smiles at him. Mr. Rutland asks about more bets, but Marnie asks if they can go to the stables and meet some of the horses instead. They gather their things and leave together under the watchful eye of Marnie's "fan". After a moment, he follows them down the stairs. Down by the stables, they find the horse Marnie wanted to see: Number 8, Telepathy. His jockey wears an outfit with red polka dots, causing Marnie to have one of her episodes. After telling Mr. Rutland not to bet on him because he's "walleyed," they return to their seats in the stands.



Childhood- Back at their table in the stands, Mr. Rutland praises Marnie: "What a paragon you are. You don't smoke, drink, or gamble." He holds out his bet receipts for her to kiss, asking, "Just this once... for luck." "I don't believe in luck," Marnie replies, saying that she believes in nothing when Mr. Rutland asks what she does believe in. "Oh, horses, maybe," she corrects herself. "At least they're beautiful and nothing in this world like people." "Did you have a tough childhood, Mrs. Taylor?" Mr. Rutland asks, and Marnie says no. "I think you did," Rutland presses. "I think you've had a hard, tough climb. But you're a smart girl, aren't you?" Marnie turns the topic onto Mr. Rutland, and he jokes about his rich upbringing "dragging" him down. As their conversation wraps up, Marnie's "walleyed" reject wins by several lengths, and Mr. Rutland mentions that she "shouldn't've chickened" before they leave. On their way out, Marnie's "fan" approaches once again, only to be rudely brushed off by Mr. Rutland.



Meeting Mark's father- A car drives through a lush countryside. Inside are Marnie and Mr. Rutland. "Where are we going this time?" Marnie asks. "I thought it was time I brought you home to meet my old man," Mr. Rutland replies. Marnie seems caught off guard: "You should've told me." "You're alright," Mr. Rutland assures her. "Dad goes by scent. If you smell anything like a horse, you're in." Mr. Rutland stops the car in front of a large manor and they both go inside. An elderly man greets them. "Hello, Dad," Mr. Rutland says. "Who's this?" his father asks. Mr. Rutland introduces Marnie as 'Mary Taylor,' saying she's a horse fancier, and they want to see the senior Mr. Rutland's stables. "Splendid!" the senior Mr. Rutland says excitedly, quickly taking to Marnie like a duck to water.



Stable- They move into a parlor to have a cup of tea before seeing the horses, where Mr. Rutland introduces Marnie to Lil, his sister-in-law who still lives with the family after her husband's death. The family pour their tea, teasing Mr. Rutland gently, as families often do when first meeting a child's beau. Mr. Rutland quickly declines the invitation to tea, taking Marnie to the stables instead. Romantic music plays while Mr. Rutland and Marnie make their way to an unoccupied stall at the end of the row. There, the music swells when we see them kissing. After, Mr. Rutland invites her to come back for the next weekend, promising her the 'pick of the horses.' Marnie looks conflicted, facing away from Mr. Rutland and looking past the camera while the scene fades to black.



Closing time- At the end of a Friday, the office is a bustle of activity as the employees gather their things and begin their commute home. Marnie says goodbye to her coworkers, heading for the restroom and into one of the stalls. She waits, listening to the gossip of the other women in the office slowly fade as they finish washing their hands and touching up their makeup. After a few more moments, Marnie emerges from her hiding place to find the office silent and empty. She sets about enacting her plan, pulling a stolen key from her purse and opening the desk with the safe's combination inside. After a moment's hesitation, she pushes open Mr. Ward's office door and sets to opening the safe. While she does this, the camera sees a janitor quickly mopping the floors in Marnie's direction. After emptying handfuls of cash into her purse, Marnie closes the safe and notices the janitor. She removes her high heels and tiptoes toward the stairs, but as she does this, one of her shoes falls to the floor, clattering loudly. The janitor doesn't seem to hear, so Marnie quickly grabs her fallen heel and jogs down the stairs.



"Miss Edgar"- Romantic music plays while Marnie rides Fiorio, but it comes to an abrupt halt as she approaches Mr. Rutland, staring up at her with crossed arms and a stern expression. He helps her down and mounts Fiorio, saying he'll accompany her back to the inn. Suddenly, he is packing her things in a hotel room. "Is Edgar your real name?" Mr. Rutland asks. "You'll save time and make for better feeling if you tell me the truth." Marnie looks at him with anger, only answering after he mentions how close he is to violent anger, "Yes. Margaret Edgar." He demands the money, and she returns most of it, being cryptic about the rest. Rutland doesn't like this, badgering her until she admits that the rest is in registered packages addressed to her in New York, handing over the key and registration receipt. "This receipt and the package are as good as a signed confession." Mr. Rutland says, and Marnie says she understands. Through the rest of his prying, Mr. Rutland finally gets some truth out of her after expertly deconstructing her lies, noting her accent and faulty timeline of events. As they drive back toward Maryland, Marnie looks helpless.



Entrapment- Mr. Rutland tells things as he sees them: Marnie was working for Mr. Strutt until recently, and he thought he had recognized her during the interview and thought it might be fun to hire her and see if she was the notorious thief. "And all this time you've been trying to trip me up, trap me!" Marnie shouts angrily. In a bizarre twist, Mr. Rutland admits that she was a rich man's game at first, but then he grew to like her. Marnie reacts sarcastically before lamenting that she hadn't realized that Rutland & Co. was a client of Strutt's because of her menial position in the company. Rutland demands to know if her theft and lying are compulsive or recent behavior. Marnie turns on the waterworks, trying to claim she only "went crazy" because she hated the way Mr. Strutt treated her.



Diner- Mr. Rutland makes a sudden stop at a diner, demanding that Marnie clean up her makeup and join him. Inside the diner, they sit and order a hot dog and coffee. "Let's get on with that little discussion," Mr. Rutland begins. "The chronic use of an alias is not consistent with your story of sudden temptation and unpremeditated impulse" "What if you'd stolen almost \$10,000? Wouldn't you change your name?" Marnie bites back quietly. "Why should I even try to make you understand?" "I'm not only trying to understand you," Mr. Rutland corrects her, "I'm trying to believe you!" "Why?" Marnie asks, confused. "Because, damn it, I want to!" Mr. Rutland replies as the waitress returns with their coffee. Calling him "Mark" over and over, Marnie tries to manipulate Mr. Rutland to let her go. "I can't let you go, Marnie," Mr. Rutland says. "Somebody's got to take care of you and help you... If I let you go, I'm criminally and morally responsible." He finishes by saying they'll head back to Philadelphia, and he'll help Marnie to cover up her crime, revealing that he's already replaced the money she stole and that he had tracked down someone from his childhood. Because she starts making motions to get away from Mr. Rutland again, he insists that they get back on the road again.



Strange proposal- “You know, I can’t believe you, Marnie,” Mr. Rutland says while he pulls back onto the highway. “There must’ve been a great many men interested in you.” “I wasn’t interested in them,” Marnie quips back. “That is... Not until-... Because you were different, Mark.” Mr. Rutland quickly sees through her ruse and proposes a plan to cover their tracks: “When we get home, I’ll explain that we had a lover’s quarrel. That you ran away... That’ll please Dad. He admires action. Then I’ll explain that we’re going to be married before the week is out.” He ends the plan by asking where she’d like to go in Pacific Asia for their honeymoon. “What are you trying to pull?” Marnie asks. “I’m trying to pull...a proposal.” Mr. Rutland replies. “Let’s see, how shall I phrase it? How ‘bout: Will you be mine?” Marnie rails against the idea at first, but upon hearing his instance that “Whatever you are, I love you,” and realizing that she’s caught, she unwillingly concedes. “No cute ideas about absconding with the family silver,” Mr. Rutland teases. “Just get a grip on yourself for one short week and after that you can take legal possession.”



\$70,000 in one week- Back at Rutland’s family manor, Marnie and Mr. Rutland leave for their honeymoon, flanked by well-wishing friends and family. Saying goodbye, Lil grabs onto Mr. Rutland’s face and pulls him into a kiss. Mr. Rutland smiles, pulling back and kissing her on the cheek before saying goodbye. Lil and Mr. Rutland’s cousin remain on the front steps, watching the car pull away off-screen. “That engagement ring must have been at least five carats.” He says to Lil. “Six and a half,” she corrects. “Blue-white. Perfect stone.” They continue talking about the cost of the ring, and the discussion quickly moves to the cost of the honeymoon. “Including the unpaid bill for a ring,” the cousin marvels, “Approximately \$70,000 in one week... All that money to celebrate what?” Sometime later, Lil goes through Mark’s desk and finds a note saying “Pay off Strutt” among other financial activities. She writes down the name and leans over the desk, lost in thought.



Aboard Ship- Romantic music plays while the sea swells around a mighty cruise ship cutting across the Atlantic. In an opulent stateroom, Mr. Rutland prepares a drink. “Booze?” He shouts into the bedroom before correcting himself. “Shall I, uh, fix you a drink?” Marnie says she’s not interested. “Contrary to the movies and the *Ladies Home Journal*,” Mr. Rutland says loudly enough for her to hear through the closed bathroom door, “The battleground of marriage is not, I repeat, not, the bedroom. The real field of battle is the bath... It seems to me, we are getting off to a dangerously poor start, darling. You’ve been in that bathroom exactly 47 minutes.” Marnie exits the bathroom almost out of spite, and Mr. Rutland says she looks “very sexy with a clean face” before calling her over. She crosses the room like a prisoner on the way to the noose, sitting stiffly beside him on the bed. Romantic music plays once more as Mr. Rutland pulls her in for a kiss.



“All the help you can get”- The music quickly turns strained as Marnie pushes him away, running into the sitting room and screaming, “I can’t! If you touch me again, I’ll die!” She jumps back as Mr. Rutland approaches. “I promise I won’t touch you. Just get out of that damn corner, please,” he says, trying to calm her before asking her what the problem is. She lashes out again, saying she warned him not to marry her. Marnie refuses a drink and demands that Mr. Rutland leave her alone. “Not till I find out what’s the matter, and some way to help,” Mr. Rutland promises, ignoring Marnie’s cries that she can’t be helped. He manages to calm her enough to get a straight answer out of her, that she’s been bottling up her disgust at his affection the whole time and can simply no longer hold it in. Mr. Rutland presses, worried about her psyche: She won’t reveal the roots of this problem, nor has she seen a doctor or psychiatrist. “I was doing alright the way I was,” Marnie says scornfully. “I wouldn’t say that,” Rutland says soberly. “If I hadn’t caught you, you’d have gone on stealing... Eventually, you would’ve got caught by somebody. The chances of it being someone as permissive as me are pretty remote. Sooner or later, you’d have gone to jail... I’d say you needed all the help you could get.”



A subject- “Oh... Men!” Marnie says angrily. “Say ‘no thanks’ to one, and bingo, you’re a candidate for the funny farm.” Rutland says they should talk about it in the morning, but Marnie interrupts him: “There’s nothing to talk out. I’ve told you how I feel. I’ll feel the same way tomorrow, and the day after, and the day after that!” Mr. Rutland assures her she doesn’t have to talk about it until she feels like it, asking her to at least try to enjoy the cruise and to act kindly toward him. She spits at his demands, and he rescinds them: “Alright, if that’s too much, I’ll be kind to you, and you’ll be polite to me.” They go to bed in separate rooms. A montage of moments of them getting to know each other throughout the cruise passes before finding Mr. Rutland eyeing Marnie’s door over the top of his book on aquatic zoology. Marnie comes to coldly bit him good night, and he responds that he wishes he could “find a subject, Marnie, any subject” that seemed to hold her interest. She snips back that she wishes she could go home. The conflict escalates when Mr. Rutland barges into her room.



Marnie missing- Marnie complains that she wants to go to bed and that the sitting room light bothers her. “We certainly can’t have anything bothering you, can we?” Mr. Rutland jeers, slamming the door. “If you don’t want to go to bed,” Marnie says, suddenly meek, “please get out.” “But I do want to go to bed, Marnie,” Mr. Rutland says plainly, “I very much want to go to bed.” She looks at him, shocked. In his anger, Mr. Rutland pushes, Marnie, knocking off her robe. She’s naked underneath and freezes in a panic. Mr. Rutland apologizes and drapes his jacket around her. In the heat of the moment, he leans in and kisses her before gently leading her to the bed. The camera follows both his and her eyes: In Mr. Rutland’s we see desire, while Marnie’s are dead, unresponsive. The next morning, Mr. Rutland awakes and finds Marnie missing. He begins searching the ship until he reaches the pool on the top deck, where he sees a blonde woman floating face down in the water. Nearly tripping down the stairs, he rushes to the pool, pulls Marnie out, and revives her. Rolling her over after she coughs up the water, he asks why she didn’t throw herself over the side. “The idea was to kill myself,” she sputters, “not feed the damn fish.”



Homecoming- At the Rutland home, Mark and Marnie enter the parlor to Lil and the senior Mr. Rutland's surprise. They report that they never made it to Fiji, "jumping ship" at Honolulu and flying back instead. They apologize for not wanting to socialize after such a long journey and retire upstairs. There, Marnie hesitates. "Come on, Marnie," Mark says. "It's not exactly a house of correction, you know." Inside the room which belonged to the first Mrs. Rutland, Marnie looks around at all the empty furniture. Mark addresses her, but she closes the door in his face.



Wife's Duties- The camera cuts to the next morning, finding Mark and Marnie walking down the stairs. He tells her "the Drill": He eats breakfast with his father at 8:30 each morning and expects her to see him off when he leaves for work. Mark then opens the door, kisses Marnie on the forehead, and begins to leave. Marnie hurries after him, asking if he'll be going to work on the first day back from his honeymoon. Mark grins, saying he's just running up the road to do a couple of errands.



Eavesdropping- “Mark... Um... I don’t have any money,” Marnie says plainly. “I’m sorry, Marnie,” Mark replies while the camera swings up, finding Lil watching from a nearby window. “I’ll have Bob make out an account for you. It won’t be much for a while,” he finishes, saying they’ve had a lot of expenses, including paying off Strutt. “So you’ve given away \$10,000,” Marnie scolds. “I’m not the one the cops are after,” Mark barks back. Having overheard these words, Lil ducks out of her room, waiting for Marnie to wander away before following her to the parlor and listening to a phone conversation with her mother through the door. Lil remembers that Marnie previously claimed her mother was dead, leaving her orphaned at a young age.



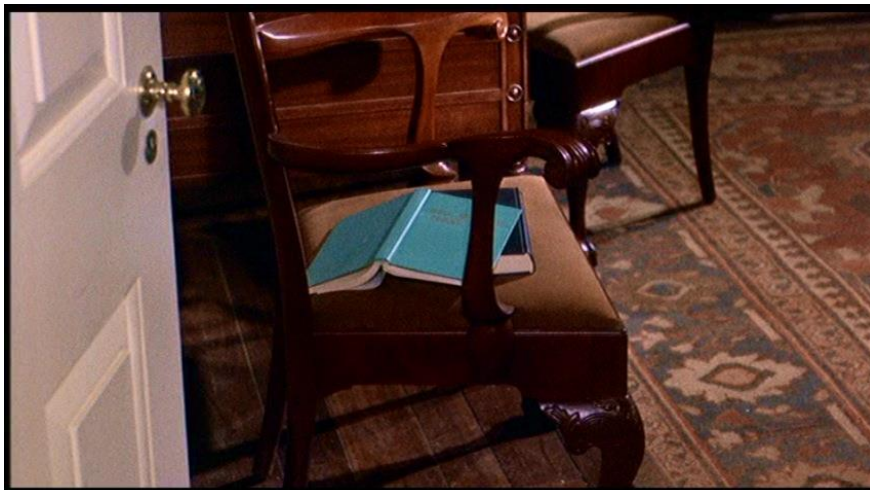
Fiorio- Mark’s car returns to the manor, but it has a livestock trailer in tow. He lays on the horn before stepping out of the car and retrieving Marnie’s black stallion, Fiorio, from the trailer. Marnie emerges from the house to see what all the ruckus is about when she sees the horse, grasping and embracing his snout lovingly. She shoots Mark a thankful smile before kicking off her heels and throwing herself onto Fiorio, riding off without a saddle or proper bridle. The horse bounds over a nearby fence without effort as Mark watches her ride away, a sad smile on his face. Lil approaches Mark, commenting on Marnie’s riding skill before telling him, “I’m a good fighter if you need me... I mean, if you’re in some kind of trouble. I have absolutely no scruples. I’d lie to the police or anything.” Mark tries to blow her off with a joke, but she admits to having eavesdropped earlier that morning and offers her help once more. “You can help by being nice to Marnie,” he says. She then teases him about having heard Marnie talking to her supposedly long-dead mother on the phone. Mark tries to joke about this, too, but it’s clear Lil’s prying and the existence of Marnie’s mother in Baltimore has shaken his resolve a little.



Long distance call- Sometime later, Mark enters the house and calls out to see if anyone is home. Lil approaches, and he asks after Marnie. After telling him Marnie and his father are out riding and that she's been invited to the next big fox hunt, Mark asks Lil if there was a long-distance call while he was out. She says that there wasn't and the phone rings on cue. Mark answers it, finding it to be the call he was expecting. He asks Lil to hang up the receiver once he's picked up the line in the upstairs library where he means to take the call, teasing her about her eavesdropping before trotting up the stairs. On the line is a private eye Mark has hired to track down Marnie's mother in Baltimore. He has an address and a juicy tidbit: Marnie's mother had been tried for murder when Marnie was just a little girl. Mark's father and Marnie return, engaging in muffled conversation with Lil in the main hall. Mark hangs up on the detective, turning to face the door as the camera follows his gaze before fading out.



The Sexual Aberrations of the Criminal Female- Later that evening, Marnie has a nightmare. Hearing her yelling for her mother in her sleep, Mark enters her room and tries to calm her. She seems to awaken somewhat, yelling, "No! Don't!" as he approaches. Lil enters the room and calms Marnie, waking her fully. She teases him about not being able to keep his wife warm before leaving. Passing Mark's room, she notices a book lying in his chair and steps in for a closer look. The title reads "Sexual Aberrations of the Criminal Female." Back in Marnie's room, Mark chides her for using so many sleeping pills, and she brushes him off, saying she'd like to go back to sleep. He mentions that she's had the dream before and begins questioning her about the dream and her past. She begins to panic, giving him answers she's tried to keep hidden before regaining her senses, sarcastically asking, "You Freud, me Jane?" "If you won't see an analyst," Mark says, sitting in a nearby chair, "why don't you help yourself?" Marnie says she's in her current situation from trying to help herself and asks him to leave. Mark refuses to leave, badgering her about doing some reading and trying to deal with her psychological demons instead of ignoring them.



Free association- Unable to get him to leave, Marnie sarcastically plays along, saying she can tell he wants to “play doctor.” “Shall I start with dreams or should we free-associate?” Marnie asks. “Oh, Doctor, I’ll bet you’re just dying to free associate.” They run through several associations, with Marnie giving smarmy answers, including passages from the Bible. Mark asks her more, finally cutting to the quick when he says red, and this is enough to send her into a panic. Mark rushes to her, holding her tight and stroking her as she sobs into his shoulder, “Help me! Oh, help me!”



Unexpected guest- Sometime later, there’s a bustling party going on at the Rutland mansion. The camera swings down from the balcony overlooking the foyer, zooming in on Lil dressed in bright orange, greeting newcomers as they walk in. The doorbell rings often, causing the doorman to comically bounce from his waiting position to the door handle before he can even get settled. Eventually, he opens the door and Mr. Strutt walks in, a look of restrained anger on his face. Lil greets them, and Mr. Strutt thanks her for inviting them. Mark praises Marnie for being such an excellent hostess before they both lay eyes on Mr. Strutt. Turning aside to whisper in relative privacy, Marnie blames Lil while Mark reminds her to keep her head. They face Mr. Strutt and greet him, smiling. Lil is disappointed that he and Marnie handle Mr. Strutt so well before Mark makes an excuse to mingle with the other guests, making a quick plan. Mark throws Marnie to the wolves, thinking on his feet and asking Mr. Strutt to dine with Marnie when dinner is served.



Doing “business”- The camera jumps to Marnie’s room where she sits, sullen and dressed like a cat burglar while Mark unpacks her things, angrily scolding her for trying to run away. “He’s coming back here tomorrow, and he’s coming for my head!” Marnie shouts back. Mark replies that he’ll just try doing some business with her, confident in his ability to at least blackmail Mr. Strutt into silence. Marnie suddenly admits to all the jobs that she’s pulled. Despite their mutual panic, Mark manages to convince her to play along while he tries to handle things his way. He leaves, telling her to rest up for the hunt in the morning.



The hunt- The next morning, Marnie rides Fiorio in a classic fox hunter’s getup. They gallop behind a swarm of barking hounds, jumping over fences with ease while jaunty music plays. The crowd of hunters clumps together as the dogs corner something. Marnie looks around at all the laughing faces around her before focusing on one of the hunt master’s red jackets. Marnie then dashes off, pursued by Lil who simply can’t keep up with Fiorio at full speed. After several jumps, Marnie and the horse reach a tall rock wall, and for some reason, Fiorio doesn’t respond to his reins, hurtling headlong at the wall. He tries to jump, but his knees catch on the top of the wall, sending him toppling and Marnie flying.



Putting down a lame horse- Marnie rolls over, relatively unharmed, but Fiorio screams in agony: The horse's front legs are broken. "Fiorio!" Marnie screams before running to a nearby house and pounding on the door. An older woman answers the door and Marnie demands that she give her a gun, trying to push inside the house. Lil rides up, jumping down from her own horse and breaking up the squabble, while Fiorio screams in the background. Lil says they should call a vet, but Marnie insists that there's nothing that can be done except putting Fiorio out of his misery. Eventually, after listening to the horse's agony, the homeowner relents and lends Marnie a pistol. Marnie runs toward Fiorio, pistol in hand. She turns to face her horse, Lil urging her to let someone else handle the killing, but Marnie raises the pistol and fires. Fiorio stops screaming. "There," Marnie says, a ghost of a Southern accent slipping into her speech. "There now." The camera fades to black.



Business discussion- The scene opens with Mr. Strutt seated in a parlor listening to Mark discuss the 'delicate' situation they are in. "So you can see, Mr. Strutt," Mark concludes, "how very disadvantageous any action on your part would be for everyone." "Just wait until you've been victimized," Mr. Strutt bites back, barely containing his anger. In the foyer, Marnie enters, still gripping the pistol and looking shell-shocked. Tense music plays as she runs up to Mark's office and steals important keys from his desk before making her way downstairs. Mark begins offering yet another argument for Mr. Strutt's silence, but he is interrupted by a telephone call. Upon hanging up, he can't help but look concerned. "You'll have to forgive me," he says, showing Mr. Strutt the door. "I've had a bit of trouble at the hunt."



Just out of reach- In another room, Marnie listlessly places the revolver on a desk and begins opening the safe. Once inside, she reaches for the money, but is unable to steal it. Something psychologically paralyzes her. Mark appears behind her, talking calmly while he removes the gun from the desk, putting it in his pocket just as Marnie dives toward it. Then Mark says she can take the money if she wants to. When she doesn't respond, he tries to force her, but still, she holds herself back. Securing the revolver inside the safe, Mark leads Marnie out to the car, telling her they're going to see her mother.



Baltimore- As the car winds down the rainy highway, Mark scolds Marnie for being so predictable. "If you tell my mother about me, I'll kill you," Marnie says, looking out the passenger's side window like a caged animal. "I've no intention of telling her anything," Mark says resolutely. "It's your mother who's going to do the talking." The rain pours and thunder claps in Baltimore as Mark forces Marnie from the car to the front steps of her mother's apartment. Lightning strikes just as Mrs. Edgar opens the door, and Marnie dashes inside, cowering. Mark quickly closes the curtains apologizing about dropping in, while Mrs. Edgar chastises Marnie for her behavior. After a moment, she begins questioning Mark, who simply states repeatedly that Marnie is unwell and needs help. Mrs. Edgar refuses to even admit "the accident" exists. "Do you also know that your beautiful, young daughter cannot stand to have a man touch her?" Mark says passionately. "She doesn't know why, but you do. Don't you think you owe it to her to help her to understand what happened to make her like this?"



Regression- “What matters what made her?” Mrs. Edgar shouts. “She’s lucky to feel like that! Just plain lucky!” Mark says that his investigator knows about the murder trial and her past as a sex worker, before prying about the night of the accident. “Get out of my house,” Mrs. Edgar responds. “You get out! I don’t need any filthy man comin’ into my house no more!” The ensuing struggle to push Mark out of the house triggers something in Marnie. “You let my mama go!” she shouts at Mark. “Who am I?” Mark asks. “One of them in the white suits,” Marnie responds childishly. Calmly, Mark urges more information out of her about her recurring nightmare. Marnie flashes back, showing us that night many years before when her mother was taken away and a man tried to molest her. As the flashback continues, we see Mrs. Edgar fighting with the man. He fights back, pinning her down and breaking her leg. In a moment of panic, young Marnie picks up a fire poker and bludgeons the man to death, streaking the scene and her hands with red blood. Mark moves Marnie to a nearby chair, and Mrs. Edgar sits across from her.



“A sign of God’s forgiveness”- “I thought when she lost her memory that night,” Mrs. Edgar begins, “it was a sign of God’s forgiveness. I thought I was being given another chance... to make it all up to her.” “I’m sorry, Mrs. Edgar,” Mark says, leaning close to Marnie before continuing. “Your mother told the police that she’d killed the sailor in self-defense.” “They believed me.” Mrs. Edgar continues. “And I never told anyone the truth... Not even when they tried to take you away from me, Marnie.” “You must’ve loved me, Mama,” Marnie cries. “You’re the only thing in this world that I ever did love,” Mrs. Edgar replies, tears in her eyes. “It was just that I was so young, Marnie,” she continues, before telling the story of Marnie’s birth out of wedlock when Mrs. Edgar was just 15. She continues talking about her life vaguely before saying, “I promised God right then, if he’d let me keep you, and you not remember, I’d bring you up different from me... decent.” Marnie begins crying again, kneeling in front of her mother: “I certainly am decent. Of course I’m a cheat, and a liar and a thief, but I am decent.”



"I want it all cleared up"- "Marnie, it's time to have a little compassion for yourself," Mark says, kneeling beside her. "When a child, a child of any age, Marnie, can't get love, it takes what it can get, any way it can get." Marnie leans forward, clutching her mother's bad leg. When Mrs. Edgar complains about the pain, Mark gently pulls Marnie to her feet and brushes her wild hair aside. "What's going to happen?" Marnie asks quietly. "What do you want to happen?" Mark replies. "I want it all cleared up," Marnie says. "Will I go to Jail?" "Not after what I have to tell them," Mark reassures her. "We'll go now." Mark then apologizes to Mrs. Edgar, saying he'll bring Marnie to visit again soon. Outside, Marnie says she doesn't want to go to jail: "I'd rather stay with you." "Had you, love?" Mark says with a pleasant smirk as he helps her into the car. Romantic music plays as the car drives away, and nearby children chant a jump rope rhyme.

