

**CARNAL KNOWLEDGE**

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by

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**Directed by Mike Nichols**

2nd draft screenplay  
8/3/70

1 OMIT

1A CREDITS

Throughout the credits we hear the off screen voices of Jonathan and Sandy, low and very close.

SOUND: In the background -- dance music of the 40's.

JONATHAN

If you had the choice --

SANDY

Yeah?

JONATHAN

Would you rather love a girl or have her love you?

SANDY

I'd want it mutual --

JONATHAN

I mean if you couldn't have it mutual.

SANDY

You mean, would I rather be the one who loves or is loved?

JONATHAN

Yeah.

SANDY

It's not that easy a question. I think I'd rather be in love.

JONATHAN

Me too. I wouldn't want to get hurt, though.

SANDY

No. But I wouldn't want to hurt anybody else either. Would you marry not in love? I mean if she had money?

JONATHAN

You think I'm a prostitute?

SANDY

I don't care about the money part of it. I'd rather make it on my own.

1A     CONTD

JONATHAN

Good luck.

SANDY

Why shouldn't I be able to be a doctor on my own?

JONATHAN

Your father's a doctor. Me, I'll take as much help as I can get.

SANDY

It's a matter of faith in yourself.

JONATHAN

You should also be realistic.

SANDY

When I'm realistic, I feel crappy. I'd rather have faith.

JONATHAN

Every time I start being in love the girl does something that turns me cold.

SANDY

You were in love with Gloria.

JONATHAN

I started to be in love. And then she let me feel her up on the first date. It turned me right off.

SANDY

You kept going with her.

JONATHAN

Well, she let me feel her up.

SANDY

Yeah? What about Gwen?

JONATHAN

Her, I could talk to.

SANDY

I've never been able to talk to any girl.

1A      CONTD (2)

JONATHAN

I was really getting crazy about her, but she was stuck-up. She wouldn't let me lay a hand on her. So, I went back to Gloria.

SANDY

You want perfection.

JONATHAN

What do you want, wise guy?

SANDY

She just has to be nice. That's all.

JONATHAN

You don't want her beautiful?

SANDY

She doesn't have to be beautiful. I'd like her built, though.

JONATHAN

I'd want mine sexy-looking.

SANDY

I wouldn't want her to look like a tramp.

JONATHAN

Sexy doesn't mean she has to look like a tramp. There's a middle ground.

SANDY

I'd want that, yeah.

JONATHAN

Tall, very tall.

SANDY

(a nervous laugh)

That would scare me.

JONATHAN

She should be very understanding. We'd start the same sentences together.

SANDY

I'd like to do that.

1A      CONTD (3)

JONATHAN

Big tits.

SANDY

Yeah. But still a virgin.

JONATHAN

I don't care about that.

SANDY

Come on!

JONATHAN

I wouldn't mind if she was just a little ahead of me -- with those big tits -- and knew hundreds of different ways --

SANDY

You want a pro!

JONATHAN

Not like a slut, but like it's beautiful. A very mutual thing, but also a little wild.

SANDY

I want more of a companion. That other stuff I can get on the outside.

JONATHAN

The first time I do it I want it beautiful. I don't want to waste it on some beast.

SANDY

I feel the same way about getting laid as I feel about going to college. I'm being pressured into it.

1B      INT: COLLEGE DANCE - NIGHT  
SMITH COLLEGE IN OCTOBER OF 1946

CLOSE-UP - SUSAN

SOUND: The music continues as before.

JONATHAN

You like that?

LB CONTD

SANDY

Yeah!

JONATHAN

I give her to you.

SANDY

What's wrong with her?

JONATHAN

I'm a generous guy.

SANDY

I'm grateful. How do I break the news to her?

JONATHAN

You go over there --

SANDY

Yeah --

JONATHAN

There is a way to talk to girls.  
Tell her a joke.

SANDY

What joke?

JONATHAN

Tell her about your unhappy  
childhood.

SANDY

Hey, that's not bad.

JONATHAN

But don't make it like an act.

SANDY

No --

JONATHAN

Go ahead! Go ahead, schmuck!

Pause.

JONATHAN

If you don't, I will.

SANDY

You? You can't even stand up.

1B      CONTD (2)

A pause. Sandy walks into frame, stares dumbly at Susan.

SOUND: The music breaks. A moment of soft, unexcited party noise.

Susan stares back at Sandy, inquiringly.

SOUND: The music begins.

Sandy turns away from Susan. FOLLOW HIM as he walks over to Jonathan.

1C      ANGLE ON SANDY AND JONATHAN

SANDY

I fucked up.

JONATHAN

It's my turn.

SANDY

Whadayamean it's your turn? She's mine! You gave her to me!

JONATHAN

You struck out.

SANDY

I get two more times at bat.

Jonathan watches as Sandy turns his back on him and approaches Susan.

Sandy reaches Susan and stands there paralyzed.

2      ANGLE ON SANDY AND SUSAN

SUSAN

This is the first time I've ever been to a college mixer.

SANDY

(awakening hope)

Me too. I hate them.

SUSAN

I hate them too.

SANDY

It's such a phony way of meeting people.

SUSAN  
Everybody puts on an act.

SANDY  
So even if you meet somebody, you don't know who you're meeting.

SUSAN  
Because you're meeting the act.

SANDY  
That's right. Not the person.

SUSAN  
I'm not sure I agree.

SANDY  
With what?

SUSAN  
With what you said.

SANDY  
No, I don't either.

SUSAN  
You don't agree with what you said?

SANDY  
(cautious)  
How do you feel about it?

SUSAN  
I think people only like to think they're putting on an act but it's not an act, it's really them. If they think it's an act they feel better because they think they can always change it.

SANDY  
You mean they're kidding themselves because it's not really an act.

SUSAN  
Yes, it is an act. But they're the act. The act is them.

SANDY  
But if it's them, then how can it be an act?



SUSAN  
Because they're an act.

SANDY  
But they're also real.

SUSAN  
No.

SANDY  
You mean I'm not real?

SUSAN  
No.

SANDY  
(hurt)  
I'm an act.

SUSAN  
It's all right. I'm an act too.  
Don't you behave differently  
with different people?

SANDY  
No.

SUSAN  
With your family?

SANDY  
Oh, I thought you meant different  
people. Well, sure, my family --

SUSAN  
And with your friends, you're  
another way.

SANDY  
Well, sure, my friends --

SUSAN  
And with your teachers, you're  
still another way. So which one  
is you?

SANDY  
(laughs)  
Well, when you put it that way.  
(laughs)  
You ought to be a lawyer.

2        CONTD (3)

Susan doesn't answer. A pause.

SANDY

Um -- you're from Smith, right?

She nods.

SANDY

Do you like it?

SUSAN

I like it all right. Do you like Amherst?

SANDY

Sure, why shouldn't I? My parents worked very hard to send me.

(laughs)

I'd better like it.

(pause)

Do you have a name or something?

SUSAN

Susan.

SANDY

I'm Sandy.

Susan begins to sway in rhythm to the music.

SUSAN

The music is nice, isn't it?

3        CLOSE-UP - JONATHAN LOOKING ON

CUT TO:

4        INT: JONATHAN AND SANDY'S DORMITORY ROOM - NIGHT

Sandy and Jonathan are undressing.

SANDY

She's too much for me to handle.

JONATHAN

I think you can make out with her.

SANDY

You think so?

JONATHAN

She's stuff.

4 CONTD

SANDY

You think so?

JONATHAN

I wouldn't kick her out of bed.

SANDY

I shouldn't try somebody else?

JONATHAN

Who?

SANDY

She was the best looking girl at  
the whole mixer, I'll say that  
for her.

(uncertainly)

Wasn't she?

JONATHAN

Her tits were too small.

SANDY

I was thinking of that. The hell  
with her.

JONATHAN

But her legs were great.

SANDY

You think so? Standing so close,  
I couldn't really tell about her  
legs.

5 SHOT - SUSAN'S DORMITORY ROOM - NIGHT

Susan is in bed doing the NEW YORK TIMES crossword  
puzzle.

6 INT: JONATHAN AND SANDY'S DORMITORY ROOM - NIGHT

Jonathan and Sandy finish undressing.

JONATHAN

I wouldn't kick her out of bed.

SANDY

She's got some funny ideas.

JONATHAN

I wouldn't kick her out of bed.

CUT TO:

7 EXT: SMITH CAMPUS - NIGHT

Susan and Sandy are standing together, almost hidden in the tree shadows. Behind them: Susan's sorority house, brightly lit. Girls, detaching themselves from their dates, enter through the front door. Lights in the various windows start to go out during the course of the scene. Susan is breaking out of Sandy's embrace.

SUSAN

Don't rush me.

SANDY

What's the matter? I like you very much, Susan.

He tries unsuccessfully to kiss her.

SANDY

It's our third date.

Susan takes his hand.

SUSAN

I like you too.

SANDY

You let me kiss you last week.

SUSAN

And this week.

SANDY

If I could kiss you once last week I should be able to kiss you at least twice tonight.

SUSAN

(smiles)

You're the only boy I know who I can talk to.

SANDY

I can't see you being quiet for any guy.

SUSAN

Not quiet, exactly. But if you know somebody's not going to approve of what you are --

SANDY

Whatever that is.

7 CONTD

SUSAN

Whatever that is. If you know that, well, you just don't tell him. If I like a boy, if I want him to keep liking me and I'm brighter than he is, I have to not show it or I'll lose him. So it's hard.

SANDY

Well, I wouldn't want anyone overly bright.

SUSAN

But you wouldn't feel threatened --

SANDY

I might be bothered a little.

SUSAN

I don't think you would, nearly as much as some people. For example, someday I want to write novels. Not now, but when I have something to say. Now that doesn't threaten you, does it?

SANDY

No.

(a pause)

A little.

He looks at her with great admiration. She smiles warmly. He quickly leans forward to kiss her.

8 INT: JONATHAN AND SANDY'S DORMITORY ROOM - NIGHT

Jonathan sits at his desk typing furiously from notes.

9 EXT: SMITH CAMPUS - NIGHT

Susan and Sandy under a tree, kissing.

SUSAN

Don't press so hard.

They kiss.

SUSAN

See, it's better when it's gentle.

They kiss.

9        CONTD

SUSAN

See? What are you grinning at?

CUT TO:

10        INT: JONATHAN AND SANDY'S DORMITORY ROOM - NIGHT  
CLOSE-UP - JONATHAN

JONATHAN

You feel her up yet?

11        FULL SHOT OF ROOM

Sandy is undressing. Jonathan is on his bed, screwing and unscrewing different lenses onto his camera.

SANDY

Come on, I like this girl. I don't want to ruin things.

JONATHAN

Was I right about kissing her?

SANDY

Listen, we had a big fight over it.

JONATHAN

And you won.

SANDY

Well, I don't know if I won or not --

12        INT: SUSAN'S ROOM - NIGHT  
SHOT - SUSAN IN BED, DRINKING MILK, EATING A COOKIE

13        INT: JONATHAN AND SANDY'S ROOM - NIGHT

Jonathan is fooling with his camera lenses. Sandy is undressing.

JONATHAN

Why do you let yourself be pushed around?

SANDY

You're the one who's pushing me around! Well, I guess I won. Sure, I won. She kissed me five times.

JONATHAN

That's when you should've put your hand on her tit.

13 CONTD

SANDY

Come on -- When this girl's nice enough to kiss me, I should do that to her?

JONATHAN

You act as if she's doing you a favor.

SANDY

Well, it is sort of a favor. Isn't it? I mean when a girl lets you kiss her and you know, go on from there -- feel her up and, you know, the rest of it, go all the way and the rest of it, I mean isn't it a favor? What's in it for her? I mean if she's not getting paid or anything?

Jonathan starts to laugh. Sandy is embarrassed.

SANDY

Fuck you!

Jonathan roars with laughter. Sandy is increasingly furious.

SANDY

Okay, okay, I'll feel her up!

CUT TO:

14 EXT: WOODS - LATE AFTERNOON  
FULL SHOT OF TREES, FULL FOLIAGE

Susan and Sandy are camped out on the ground, almost hidden in the late afternoon shadows.

SUSAN

Sandy, please take your hand off my breast.

SANDY

Why?

SUSAN

Because I want you to.

He doesn't move.

14      CONTD

SUSAN

How can it be any fun for you  
when you know I don't want it?

SANDY

I didn't say it was fun.

SUSAN

Then why is your hand where it is?

SANDY

Because the way we're going, by  
this time I should be feeling you  
up.

15      INT: LUNCHEONETTE - DAY  
          SHOT - JONATHAN

sits on a stool, eating a hamburger.

16      EXT: WOODS - LATE AFTERNOON

Susan and Sandy huddle together on the ground.

SUSAN

I don't feel that way about you,  
Sandy.

SANDY

I feel that way about you.

SUSAN

But you want me to feel something  
for you too, don't you?

SANDY

I thought you liked me.

SUSAN

I do like you, but I like you for  
other reasons.

SANDY

So?

SUSAN

If we went any further, there  
wouldn't be those reasons any  
more.

SANDY

Well, we might have something else  
though.



16 CONTD

SUSAN

What?

Sandy shrugs.

SANDY

Something else. You're the first girl I've ever done that to, Susan.

SUSAN

I didn't know that.

SANDY

It doesn't show?

SUSAN

No.

SANDY

Well, it's something we both have to go through.

Susan smiles. She puts his hand on her breast. He takes it away.

SANDY

Susan, are you a virgin?

She nods. He puts his hand back on her breast.

SANDY

What do I do with my other hand?

She puts it on her other breast.

SANDY

What are you gonna do with your hands?

JONATHAN'S VOICE

And then what?

CUT TO:

17 EXT: SUBURBAN STREET - NIGHT

Jonathan and Sandy are walking down a tree-lined residential street. Fall leaves cover the ground.

SANDY

She told me to take my hand off her breast.

17      CONTD

JONATHAN

And then what?

SANDY

I said I didn't want to.

JONATHAN

And then what?

SANDY

She said how could it be fun for me when she didn't like it.

JONATHAN

(disgusted)

Jesus!

SANDY

So I said I thought you liked me.

JONATHAN

Yeah?

SANDY

And she said, I like you for other reasons.

JONATHAN

Other reasons?!

SANDY

So I told her how I really needed this.

JONATHAN

What did you tell her?

SANDY

You know -- that it was my first time.

JONATHAN

Your first time what? What did you say exactly?

SANDY

I don't remember exactly -- that she's the first girl I ever tried to feel up.

JONATHAN

You told her that?

17     CONTD (2)

                  SANDY  
Was it a mistake?

Jonathan shrugs.

                  JONATHAN  
I wouldn't.

                  SANDY  
Then she got nicer to me.

                  JONATHAN  
What do you mean, nicer?

                  SANDY  
She put my hand on her breast.

                  JONATHAN  
You mean you put it on and she  
left it.

                  SANDY  
No, she picked it up and put it  
on.

                  JONATHAN  
She picked up your hand like  
this --

Mimes motion with his own hand.

                  JONATHAN  
-- and put it on like this?

Puts hand on his own breast.

                  SANDY  
That's right.

                  JONATHAN  
She didn't take your hand when  
it was halfway and just sort of  
guide it in?

Sandy shakes his head.

                  SANDY  
So I didn't know what to think.

Jonathan leers.

                  JONATHAN  
You didn't, huh?

17. CONTD (3)

SANDY

I mean from just wanting to be friends, she's suddenly getting pretty aggressive.

JONATHAN

And then what?

SANDY

I asked her if she was a virgin.

JONATHAN

(laughs)

You're kidding!

SANDY

Was that a mistake?

Jonathan shrugs.

SANDY

Anyhow, she is.

JONATHAN

She says. So now you got what? One hand, or two hands on her tits?

SANDY

By this time she's put the other hand on her other one.

JONATHAN

She put both hands on?

Sandy nods.

18 INT: SUSAN'S BATHROOM - NIGHT

Susan, in bathrobe, a towel wrapped around her head, is brushing her teeth.

19 EXT: SUBURBAN STREET - NIGHT

JONATHAN

Two hands?

Sandy nods.

SANDY

So I said, what are you gonna do with your hands?

19      CONTD

JONATHAN  
(laughs)  
You didn't say that.

SANDY  
(pleased)  
It just came out!

JONATHAN  
Then what?

SANDY  
She ... let me see if I got this  
right -- yeah -- she unzipped my  
fly.

JONATHAN  
Bullshit artist!

He slaps his hands together.

JONATHAN  
And then what?

A spreading grin from Sandy.

JONATHAN  
Then what?!

SANDY  
She did it.

JONATHAN  
Did what?

Sandy makes a hand motion indicating masturbation.

JONATHAN  
Bullshit artist!

Sandy shakes his head, grinning. He indicates mastur-  
bation.

JONATHAN  
She really did that?

Sandy is virtually jumping up and down in excitement.  
He and Jonathan begin to giggle. The giggle explodes  
into a roar.

JONATHAN  
She did that?!

CUT TO:

20 INT: TELEPHONE BOOTH - NIGHT  
CLOSEUP - JONATHAN

JONATHAN

Hello, is this Susan? Well, you don't know me, I'm a friend of Sandy's, his roommate. Yeah, Jonathan. He told you about me? Yeah -- so I'm just here at Smith for tonight -- practically on campus. I was taking a drive, you know -- and I found myself practically on campus. And I got some time. So, I was wondering, Susan --

CUT TO:

21 EXT: SUSAN'S SORORITY HOUSE - NIGHT

MOVE BACK with Susan and Jonathan as they cross the street away from the sorority house.

For a long moment, neither has anything to say.

JONATHAN

Do you like Smith?

SUSAN

What's your major?

22 INT: JONATHAN'S CAR - NIGHT

Jonathan is driving.

JONATHAN

Where'd you go to high school?

SUSAN

Where do you go in the summer?

JONATHAN

Do you always answer a question with a question?

SUSAN

Do you always date your best friends' girl friends?

JONATHAN

Sandy told me you were beautiful.

22      CONTD

SUSAN

He told me you were sexy. I guess he's just a poor judge.

JONATHAN

I guess what he meant is you've got personality.

SUSAN

Good grief!

JONATHAN

You have a special quality. I like girls who are special.

SUSAN

I'm hardly that special.

JONATHAN

You can't tell. That's another thing, you're not stuck-up.

SUSAN

How do you know so much about me?

23      INT: COLLEGE TOWN BAR - NIGHT

The bar is jammed with students. Jonathan and Susan are seated at a table, drinking beer.

JONATHAN

Some people you can tell about right away. Most girls I talk to, it's like we're both spies from foreign countries and we're speaking in code. Everything means something else. Like I say, "Would you like to take a walk?" and it means something else. And she says, "I can't, I've got a French test tomorrow," and it means something else.

SUSAN

And you say, "I'll come over and help you study," and it means something else.

JONATHAN

You're very sharp. I like that.

SUSAN

And that means something else.

23      CONTD

JONATHAN  
You're too sharp.

SUSAN  
Does that bother you?

JONATHAN  
It interests me.

SUSAN  
Is that more code?

JONATHAN  
We'd be good together.

SUSAN  
I'm dating your best friend.

JONATHAN  
He won't mind.

SUSAN  
How do you know?

JONATHAN  
I won't tell him.

SUSAN  
What if I mind?

JONATHAN  
Do you wanna go out Friday?

SUSAN  
I'm seeing Sandy.

JONATHAN  
Saturday?

SUSAN  
I have a date.

JONATHAN  
Sunday?

SUSAN  
I'm seeing my folks.

JONATHAN  
Where do they live?

SUSAN  
Newton.



24 INT: LUNCHEONETTE - NIGHT

Sandy sits on a stool, a book open in front of him on the counter. He eyes the waitress as she serves him a hamburger.

25 INT: COLLEGE TOWN BAR - NIGHT

JONATHAN

Sunday night.

SUSAN

I'll be too tired.

JONATHAN

I'll help you get over your folks.

Susan smiles.

JONATHAN

How about it, Susan? What are you so afraid of?

Susan laughs.

SUSAN

Not you.

CUT TO:

26 EXT: SMITH COLLEGE - PARADISE POND AREA - DAY  
FALL LEAVES EVERYWHERE

Susan and Sandy, strolling, flirting.

SANDY

You're beautiful.

SUSAN

I'm not beautiful.

SANDY

I think you are.

SUSAN

I have a weight problem. When I'm nervous I empty the refrigerator, and I'm always nervous.

SANDY

You should weigh 200 pounds the way you talk.

26      CONTD

SUSAN

I feel like it sometimes.  
I'm flat chested.

SANDY

Here I thought you were beautiful --

SUSAN

Well, I'm not.

SANDY

-- and you turn out to be a dog.

SUSAN

Don't call me that.

SANDY

I was kidding.

SUSAN

I know, but I hate it when boys  
use words like "dog."

SANDY

I won't use it if you don't want  
me to -- What's wrong with calling  
a dog a "dog?"

SUSAN

If you judge too quickly, then  
people go through life being  
called dogs when they're really  
wonderful people. You're too  
sensitive to think in terms  
like that, Sandy.

SANDY

I'm not that sensitive.

SUSAN

But you are.

SANDY

Don't call me "sensitive."

SUSAN

Why not?

SANDY

You don't like "dog," I don't  
like "sensitive."

26     CONTD (2)

                  SUSAN  
                  But there's nothing wrong with  
                  being sensitive.

27     EXT:   AMHERST STREET - DAY

Jonathan smiles at and snaps a picture of a beautiful  
Smith girl as she stands with an Amherst boy at a  
bus stop.

28     EXT:   PARADISE POND AREA - DAY

                  SANDY  
                  I don't see anything wrong with  
                  saying "dog". But I'm giving it  
                  up.

                  SUSAN  
                  Well, then I won't say it any-  
                  more.

                  SANDY  
                  Okay.

                  SUSAN  
                  But I'll think it.

                  SANDY  
                  I don't care what you think.

                  SUSAN  
                  We can't do that, Sandy. If  
                  we start thinking things about  
                  each other that we're afraid to  
                  say -- well, if it's "dog" and  
                  "sensitive" today, it'll be  
                  other things tomorrow and more  
                  things the next day and soon we  
                  won't dare talk to each other  
                  because something might slip --  
                  Oh, Sandy, that's too horrible!

                  SANDY  
                  Then I say exactly what I feel.  
                  Okay?

                  SUSAN  
                  And I say what I feel.

They kiss.

                  SANDY  
                  Dog.

28 CONTD

SUSAN

Sensitive.

He puts his hands around her throat. She laughs.  
He pulls her to him.

SANDY

Susan, why won't you go to bed  
with me?

SUSAN

Let's not talk about it.

CUT TO:

29 INT: JONATHAN AND SANDY'S DORMITORY ROOM - NIGHT

Sandy is undressing. Jonathan sits at his desk, in his  
shorts, barefoot, peeling and then eating an orange.

SANDY

I think I'm in love.

JONATHAN

Bullshit artist.

SANDY

I really think so.

JONATHAN

You get in yet?

SANDY

What's that got to do with it?

JONATHAN

How do you know if you don't know  
how you are in bed together?

SANDY

That's not everything.

JONATHAN

It's a lot.

SANDY

She tells me thoughts that I didn't  
even know I had, until she tells  
them to me. It's unbelievable!  
I can talk to her!

JONATHAN

You can talk to me too. Are  
you in love with me?

29      CONTD

SANDY

I can say things to her I wouldn't dare say to you.

JONATHAN

What, for instance?

SANDY

Things you'd laugh at.

JONATHAN

Listen, I'm laughing now.

SANDY

She thinks I'm sensitive.

30      INT:   THE COMMON ROOM OF SUSAN'S SORORITY HOUSE - NIGHT

Susan is playing the piano.

31      INT:   JONATHAN AND SANDY'S DORMITORY ROOM - NIGHT

JONATHAN

Sensitive.

(laughs)

Oh boy! Sensitive!

(laughs)

What do you talk to her about?  
Flowers?

SANDY

Books.

JONATHAN

Books? You phony. I read more books than you do.

SANDY

I'm going to start. I'm reading "The Fountainhead".

JONATHAN

"The Fountainhead"? What's that?

SANDY

It's her favorite book. You ever hear of "Jean Christophe"?

JONATHAN

What's that?

31      CONTD

SANDY

It's a classic, you moron. I'm going to read it right after "The Fountainhead".

JONATHAN

Yeah -- you ever read "Guadalupe Canal Diary" by Richard Tregaskis?

SANDY

No.

JONATHAN

That was a best-seller, and I read it. You ever read "Gentleman's Agreement" by Laura Z. Hobson?

SANDY

I'm going to read everything from now on.

JONATHAN

I read a lot more than you. So who's the one who's sensitive? You or me? Come on! Who's sensitive?!

Sandy stares at him, puzzled by the sudden outburst.

32      INT: JONATHAN'S CAR - NIGHT

CUT TO:

Jonathan is driving. Susan is seated away from him.

JONATHAN

I've had a very messed-up childhood.

SUSAN

(after a few moments,  
almost as if she hadn't  
heard)

What does your father do?

JONATHAN

He fails.

She laughs.

JONATHAN

It's not funny.

32      CONTD

SUSAN  
(sobers immediately)  
Were you very poor?

JONATHAN  
My father couldn't hold onto a  
job. He kept giving me advice.  
The more he failed, the more  
advice I got. He's a Communist,  
my father.

SUSAN  
We're Republicans.

JONATHAN  
You're not isolationists, though?

SUSAN  
Oh, no.

33      INT:   LIBRARY - NIGHT

Students, seated at tables, books open in front of  
them, writing notes. Sandy, his pen poised in the  
air over his notebook, stares dreamily into space.

34      INT:   JONATHAN'S CAR - NIGHT

SUSAN  
Sometimes I think I'm a Communist.

JONATHAN  
Me too. We have so much and other  
people have, you know, so little.  
After I get set up as a lawyer,  
what I'd really like to do is get  
into politics. Public service.  
What really gets me is I was too  
young to fight in the war because  
what was that all about except to  
show that if everybody pitches in,  
the plain people have a chance;  
so even though I'm the first in  
my family to get an education, I  
don't ever want to forget where I  
came from.

Susan turns her head and stares at him.

SUSAN  
You're a lot more serious than  
I thought.

34 CONTD

JONATHAN

I know.

CUT TO:

35 EXT: LIBRARY - NIGHT

MOVE BACK with Jonathan and Sandy as they skip down library steps.

Sandy is carrying his books. Jonathan, without books, is dressed as he was for his date with Susan.

SANDY

Where'd you meet her?

JONATHAN

I'm another person with her. You wouldn't recognize me. The things that come out of my mouth --

SANDY

Hey, she really sounds like something. Is she built?

JONATHAN

She -- she's got a quality -- she doesn't talk much, but the things she has to say are so sharp.

36 INT: JONATHAN AND SANDY'S DORMITORY ROOM - NIGHT

The boys are in bed. The lights are out. Jonathan smokes quietly. After a pause:

SANDY

We should double date sometime.

JONATHAN

Well, I want to know her a little better y'know before we double date.

SANDY

Gee isn't it great? A month ago neither of us even knew a girl.

JONATHAN

And now we know one.

SANDY

What's her name?



36      CONTD

Pause.

JONATHAN

Myrtle.

CUT TO:

37      EXT: WOODS - NIGHT  
CLOSE-UP

on Jonathan and Susan in mid-fuck.

SUSAN

Ohhhhhhhhhhh.

JONATHAN

(a series of grunts,  
followed by an enor-  
mous sigh)

Susan looks up warmly as Jonathan rolls off her.  
He grins up at the sky.

JONATHAN

I used to wake up in the morning  
and all I could think of was girls.  
Not even getting laid -- it was  
purer than that -- girls as machinery.  
I'd follow them down the street,  
wondering how they got their arms  
to swing from their elbows that way  
-- and why they liked to walk bare-  
foot. It sends me up the wall, girls  
walking barefoot! And girls who  
wrinkle their brows. And girls who  
rub their noses. My hair stands on  
end! And girls who touch your arm.  
Right here on the arm! Jesus, girls  
have great hands, like they're  
squeezed out of a tube. And girl  
skin. Nothing that ever lived feels  
as good to touch as girl skin. To  
be with a girl with great girl skin  
and girl hands, wrinkling her brow,  
rubbing her nose, touching my arm,  
me with shoes on and her barefoot!  
Oh, Susan -- girls were killing my  
life! I couldn't work. I would've  
flunked out. And you had to come  
and save me. And now all I got in  
my mind is you -- the girls are gone  
-- and you're in their place and I

(MORE)

37      CONTD

JONATHAN (Contd)  
 can study and be somebody and do  
 things -- I can't shut up -- please,  
 Susan, shut me up!

CUT TO:

38      INT: GYMNASIUM LOCKER ROOM - DAY  
 CLOSE-UP - SANDY

SANDY  
 Bullshit artist!

PULL BACK to frame Sandy and Jonathan. They are  
 changing after gym. Jonathan is grinning.

SANDY  
 You're kidding me -- you're not  
 kidding me -- you really did it?

He lets out a cowboy yell. He hugs Jonathan and slaps  
 him on the back.

SANDY  
 You beat me to it, you bastard!  
 You bastard!! Finding a girl who  
 puts out! Next it's my turn!

JONATHAN  
 I don't think she'll do it, Sandy.

SANDY  
 She will! I've just been taking  
 it easy with her.

JONATHAN  
 Sandy, believe me, find somebody  
 else.

SANDY  
 Are you crazy, when I'm right on  
 the verge?

39      INT: SUSAN'S ROOM - DAY

Susan sits on her bed, a glazed expression in her  
 eyes, slowly brushing her hair.

40      INT: GYM LOCKER ROOM - DAY

SANDY  
 I see her tomorrow night!

40 CONTD

They finish dressing. They start to walk out.

JONATHAN

Uh -- Sandy, do you ever talk to her about me?

SANDY

Yeah. Sure. Sometimes.

JONATHAN

Uh -- Sandy, will you do me a favor?

SANDY

What?

JONATHAN

Don't tell her I got laid.

CUT TO:

41 INT: JONATHAN AND SANDY'S DORMITORY ROOM - DAY

Susan, fully dressed, is smoking a cigarette. Sandy, staring intently at her, is removing his shirt.

SANDY

Please, Susan.

She doesn't answer. He finishes removing his shirt and starts to remove his undershirt.

SUSAN

Sometimes I want to do it and a second later I don't want to do it.

Sandy removes his undershirt.

SANDY

Let's do it.

He starts to unbutton her blouse.

SUSAN

I don't know why you put up with me.

He puts his hands on her brassiere. She sits on Jonathan's bed, escaping his hands.

SANDY

That's Jonathan's.

41     CONTD

He sits beside her.

                          SANDY  
                  Mine's over there.

42     INT:   TRAIN - DAY

Jonathan is looking out the window.

43     INT:   JONATHAN AND SANDY'S DORMITORY ROOM - DAY

Sandy and Susan are seated on Jonathan's bed.

                          SUSAN  
                  I don't think I can.

He unhooks her brassiere.

                          SANDY  
                  It hurts, Susan.

                          SUSAN  
                  Let me --

She puts her hand on his thigh.

                          SANDY  
                  Not anymore.

He removes her hand.

                          SUSAN  
                  Please, Sandy.

She places her hand on the back of his neck.

                          SANDY  
                  Not anymore. Oh, Susan, let's  
                  do it.

She kisses him.

                          SANDY  
                  I love you!

He lies her down on the bed.

                          SUSAN  
                  Do you have something?

Sandy, never taking his eyes off her, pushes himself up off the bed. FOLLOW HIM ACROSS TO HIS OWN BED where, from under the pillow, he slips a condom.

44 SHOT - SUSAN, HER BARE SHOULDERS AND BREASTS

She is reclining on her elbows.

SUSAN

How long have you had that?

SANDY

Not too long.

SUSAN

Not a year or anything --

SANDY

I'm sure it's okay.

SUSAN

I don't want to take any chances.

SANDY

These things have to be okay.

She doesn't answer.

SANDY

It's OK.

She doesn't respond.

SANDY

I'm positive it's OK.

CUT TO:

45 NIGHT - JONATHAN AND SUSAN

SUSAN

Ow!

JONATHAN

Did I hurt you?

SUSAN

No. Ow!

Jonathan laughs.

SUSAN

You rat!

JONATHAN

Ow!

SUSAN

How do you like that? OW!

45 CONTD

JONATHAN

OW!

SUSAN

OW!

46 NIGHT - SANDY AND SUSAN

SANDY

Am I too heavy?

SUSAN

No. You're fine.

SANDY

(grunts)

Oh, Susan --

SUSAN

Can you wait?

Sandy's head and shoulders move slowly up and down.  
She does not respond.

SANDY

(grunts)

I can't wait!

SUSAN

Please wait.

Sandy freezes.

SUSAN

You're trembling.

SANDY

I love you, Susan.

47 NIGHT - JONATHAN AND SUSAN

SUSAN

I love you, Jonathan.

JONATHAN

What do you think of?

SUSAN

I don't know.

JONATHAN

The first time tonight I thought  
of hand grenades going off, the

(MORE)

47     CONTD

JONATHAN (Contd)  
 second time I thought of movie  
 music, the third time I thought  
 of orange juice --

SUSAN  
 I don't get that.

JONATHAN  
 I'm just telling you. And the  
 fourth time I thought of a fifth  
 time, so what do you think of.

Pause.

SUSAN  
 I don't know.

48     NIGHT - SANDY AND SUSAN

SUSAN  
 What do you think of?

SANDY  
 When?

SUSAN  
 When we make love.

SANDY  
 How good you are to me.

CUT TO:

49     OMIT

49A   EXT: STREET - DAY

Jonathan and Sandy are taking a walk.

JONATHAN  
 It's as if you're the first guy  
 in history who ever got laid.

SANDY  
 I'm the first guy in my history  
 who ever got laid.

JONATHAN  
 I like it too, but you don't hear  
 me crowing about. There's such a  
 thing as good taste.

49A CONTD

SANDY

What's the matter with you?

JONATHAN

Jesus!

SANDY

After you started scoring what did I get out of you? We did it standing, sitting, in the car, under the car -- Myrtle, Myrtle, Myrtle -- maybe you forget, but I knew Susan before you knew Myrtle, and who scored first? You!! That didn't make me feel very good, you know. In fact, it made me feel very jealous. But did I try to shut you up? Did I say, "I'm tired of hearing about it already?" I didn't say it. Because I'm your friend. So I sat through it.

JONATHAN

Okay. Okay.

SANDY

Jesus!

JONATHAN

You made your point.

SANDY

Sometimes I think I'm a better friend to you than you are to me.

CUT TO:

50-55 OMIT

49B INT: COLLEGE BAR - NIGHT

CLOSE-UP on Susan sitting at a table, drinking a beer. Jonathan and Sandy are seated on either side of her, but are not seen. Susan is in the middle of a laugh.

SANDY

Didn't you ever do that? Of course, I knew what the word "misled" meant, but I didn't know what it looked like. So when I finally saw it in print I thought it was "myzild." "He

(MORE)



49B CONTD

SANDY (Contd)  
had been myzild." "She myzild the  
youth." I kept wondering: What  
could it mean? This word "myzild."

JONATHAN  
Sexy! "Let's myzil."

Susan and Sandy laugh.

JONATHAN  
Does anybody know who Round John  
Virgin is?

SANDY  
One of the guys in Robin Hood.

SUSAN  
(correcting him)  
Little John.

SANDY  
What'd you say? Round John?

JONATHAN  
Round John Virgin.

SANDY  
Is that in Falstaff?

SUSAN  
(suddenly)  
Round John Virgin mother and child!

She laughs, delighted with herself.

JONATHAN  
Yeah!

SANDY  
(not comprehending)  
Round John Virgin mother --

SUSAN  
(singing)  
Holy infant so tender and mild  
Sleep in heavenly peee-eace --

SANDY  
(finally getting it)  
Oh!

All laugh.

49B CONTD (2)

SANDY  
Gunshee!

SUSAN  
Gunshee?

SANDY  
G - U - N - S - H - Y. Gunshee!

JONATHAN  
(laughs)  
Gun shy!

SANDY  
I always read it "gunshee!" Say,  
Susan, do the one about the bear!  
You'll love this, Jonathan.

SUSAN  
The hymn we used to sing in church  
about a bear with crossed eyes --

JONATHAN  
What are you giving me?

SUSAN  
-- whose name was Gladly.

JONATHAN  
Gladly the bear?

SUSAN  
You don't know it? "Gladly The  
Cross Eyed Bear."

SANDY  
"Gladly The Cross Eyed Bear" --  
Get it? Get it?

JONATHAN  
(suddenly getting it)  
Gladly The Cross I'd Bear!

All roar.

SANDY  
All right. Pronounce this:  
C - H - O  
P - H - O  
U - S - E

SUSAN  
Chofoos?

49B CONTD (3)

JONATHAN

Chofus?

SANDY

(beaming)

Chop house!

CUT TO:

56 INT: JONATHAN'S PARKED CAR - NIGHT

JONATHAN

This has to stop.

SUSAN

I don't know how to tell him.

JONATHAN

You don't have any trouble telling him lots of other things.

SUSAN

What does that mean?

JONATHAN

The way you talk to him. I don't hear you ever talking to me that way.

SUSAN

What way?

JONATHAN

I don't know.

SUSAN

He's very vulnerable. I don't want to hurt him.

JONATHAN

You're hurting me.

SUSAN

He loves me.

JONATHAN

That's no reason to go to bed with him.

She turns away.

56      CONTD

JONATHAN

And you woulda just gone on,  
wouldn't you? If he hadn't  
of told me?

SUSAN

I don't know.

JONATHAN

I wouldn't of known a thing  
about it.

SUSAN

I don't know. Maybe.

JONATHAN

Boy, you're really something.

SUSAN

I don't feel like something.  
I feel like nothing.

She gets out of the car. After a moment he follows  
her.

JONATHAN

How much longer do you expect  
me to take this?

SUSAN

I'm trying to tell him.

JONATHAN

I see how you're trying!

SUSAN

It's not my fault. I don't  
enjoy these fights.

JONATHAN

Listen, it's me you're supposed  
to be in love with. I'm gonna  
tell him.

SUSAN

What?!

JONATHAN

I'm gonna tell him about you  
and me!

SUSAN

No, Jonathan!

56      CONTD (2)

JONATHAN

Why don't you give me some of the understanding you give him?

SUSAN

You're stronger.

JONATHAN

You tell him everything else -- you can tell him about us!

SUSAN

What do you mean I tell him everything? Who says so?

JONATHAN

He tells me! He's my best friend! Are you gonna tell him?

SUSAN

He's so helpless.

JONATHAN

Well, you're not gonna turn me helpless.

SUSAN

I'm the one who's helpless here.

JONATHAN

Nobody's stopping you. You're free.

SUSAN

I don't feel free.

JONATHAN

You feel free with Sandy.

She shrugs.

JONATHAN

Why can't you feel free with me?

She turns away.

JONATHAN

Susan, I love you! Why can't you be more with me like you are with Sandy?

She looks at him.

CUT TO:

57-58 OMIT

60 OMIT

59 INT: JONATHAN AND SANDY'S DORMITORY ROOM - NIGHT  
CLOSE-UP - SANDY

SANDY

She says she's no good for me.

JONATHAN

Maybe she's trying to let you  
down easy.

Sandy laughs.

JONATHAN

Go on and laugh. It adds up.

Sandy laughs.

JONATHAN

Go on and laugh.

CUT TO:

61 INT: SUSAN'S SORORITY HOUSE COMMON ROOM - MORNING

Susan, her arms loaded with books, stands with  
Jonathan. He needs a shave.

JONATHAN

You don't know every mood of mine  
like you know every mood of his.

SUSAN

No.

JONATHAN

How come?

SUSAN

I don't know.

JONATHAN

You don't tell me thoughts I never  
knew I had until you tell them to  
me.

SUSAN

Does he say I do that?

He nods.

61      CONTD

SUSAN

Then I guess I must.

JONATHAN

You do it all right. So do it  
with me.

SUSAN

I can't.

JONATHAN

You can do it with him, you can  
do it with me. Tell me my  
thoughts!

SUSAN

I can't.

JONATHAN

Why can't you?

SUSAN

I can't with you.

JONATHAN

This has gone far enough.

SUSAN

I can't stand any more ultimatums,  
Jonathan.

JONATHAN

This is my last one! Tonight you  
tell him about us or tomorrow I  
tell him! Look at me, Susan.

She looks at him.

JONATHAN

Now, tell me my goddamned thoughts!

CUT TO:

62

INT: TELEPHONE BOOTH - NIGHT  
CLOSEUP - JONATHAN LISTENING INTO THE TELEPHONETELEPHONE SOUND: Distant footsteps; the phone being  
picked up.

SUSAN

Hello.

INTERCUT CLOSEUPS of Jonathan and Susan.

62      CONTD

JONATHAN  
You didn't do it, did you?

SUSAN  
No.

JONATHAN  
Why not?

SUSAN  
He looks at me with such trust.

JONATHAN  
How do I look at you?

SUSAN  
With bitterness.

JONATHAN  
It used to be trust. At least  
you know my thoughts.

SUSAN  
Did you tell him?

JONATHAN  
What do you think?

SUSAN  
No.

JONATHAN  
So what do we do now?

SUSAN  
I don't know. I guess I get  
an ultimatum.

JONATHAN  
Do you think there's any sense  
in this?

SUSAN  
In what?

JONATHAN  
In you and me?

SUSAN  
That's up to you.



62      CONTD (2)

JONATHAN

No. It's up to you --  
 (pause)

I don't think there's any point --  
 I wish I were wrong --

(pause)

I don't feel anything any more.

SUSAN

Neither do I.

JONATHAN

The reason I didn't say anything  
 to Sandy -- I knew he wouldn't  
 believe me. And I'd go into  
 details so he'd have to believe  
 me. And I knew he'd come running  
 to you. And I knew you'd tell  
 him everything I said was true.  
 And I knew then you'd go to bed  
 with him.

SUSAN

Yes. That sounds like what would  
 happen.

They both give short laughs.

JONATHAN

So anyhow -- I never knew I could  
 feel this close to a girl.

SUSAN

You're very different from when  
 we met.

JONATHAN

I guess maybe I've matured. So.

SUSAN

So. Jonathan.

He listens.

SUSAN

I'll always be your friend.

JONATHAN

Jesus, Susan -- I hope not.

CUT TO:

62A INT: JONATHAN AND SANDY'S DORMITORY ROOM - DAY  
CLOSE-UP - JONATHAN

Sounds of packing as Susan and Sandy are heard  
bustling about.

SANDY

It's going to be buggy.

SUSAN

It won't be buggy.

SANDY

It's the country -- what do you  
mean? It's the woods!

SUSAN

You can't cover yourself from  
head to toe!

SANDY

I'll get eaten alive!

SUSAN

You don't know what it's like.  
You never camped out before.  
Isn't he being silly, Jonathan?

SANDY

I am not.

SUSAN

You are too.

SANDY

Am not.

SUSAN

Are too. You're a real city boy.

SANDY

How about the cot?

SUSAN

Come on, sweetie! We've got a  
sleeping bag.

SANDY

You're really serious about sleep-  
ing on the ground?

SUSAN

You are a baby.

62A CONTD

SANDY

Christ! This knapsack's heavy.

SUSAN

I told you -- you overpacked.  
What in the world do you plan  
to do with a pillow case?

SANDY

Put it back!

SUSAN

(laughing)

You are a nut! Isn't he a nut,  
Jonathan?

The sound fades as they continue to bicker. Jonathan  
looks directly into the camera. A long pause.

JONATHAN

Wait a minute -- Can we please  
just wait a minute?

CUT TO:

63A ANGLE ON ICE SKATER - DAY

Young, beautiful, incredibly built. She is costumed  
in the fashion of the early sixties. She glides  
heart-fetchingly towards us, away from us, back and  
forth across the ice, executing a series of graceful  
figures.

JONATHAN'S VOICE

Jesus! -- You want her?

SANDY'S VOICE

I wouldn't kick her out of bed.

JONATHAN'S VOICE

Will you look at the pair on her?

SANDY'S VOICE

Get a look at that schmuck trying  
to keep up with her.

JONATHAN'S VOICE

They're always with guys like that.

SANDY'S VOICE

That guy must be sixty if he's a  
day.

63A CONTD

JONATHAN'S VOICE

Maybe he'll have a heart attack,  
you can save his life, get her  
number and fuck her.

64A INT: ROCKEFELLER CENTER SKATING RINK RESTAURANT

Jonathan and Sandy sit at a table by the window. They are fifteen years older. Jonathan looks it. Sandy does not. Both are well dressed in the style of the early sixties.

SANDY

(grinning)

You bastard!

JONATHAN

(grinning)

You bastard! How's Susan?

SANDY

Couldn't be better.

JONATHAN

I always said it and I say it  
now: you found yourself a jewel.

A pause.

SANDY

She is a jewel.

A pall. Sandy's eyes move sharply across the room.

JONATHAN

Not bad that one, is she?

SANDY

Listen, you must be getting more  
than your share.

JONATHAN

I'd get married in a minute if I  
found the right girl.

SANDY

Bullshit artist! You and your  
actress friends.

JONATHAN

(grins)

One of the attractive fringe

(MORE)

64A CONTD

JONATHAN (Contd)  
benefits of tax law is if a broad  
trusts you enough to handle her  
money she'll trust you enough to  
handle her. But it's the same  
with a doctor.

SANDY  
I just ogle.

JONATHAN  
Bullshit artist!

SANDY  
I really do. Susan's plenty  
enough woman for one man. Hey,  
will you look at that?

JONATHAN  
That's Sally Joyce.

SANDY  
Didn't I see her on Ed Sullivan?

JONATHAN  
I fucked her once.

SANDY  
Bullshit artist!

JONATHAN  
We used to do her taxes. She's  
with another firm now.

SANDY  
Why don't you say hello?

JONATHAN  
She wouldn't remember me. She's  
a real ball buster, that one. I  
been through the mill with her  
kind.

SANDY  
Yeah?

His eyes begin to wander.

65A ANGLE ON ICE SKATER

She floats angelically across the ice.

65A CONTD

JONATHAN'S VOICE

You think a girl really goes for you and you find out she's out for your money or your balls or your money and your balls. The women today are better hung than the men.

SANDY'S VOICE

I should have your problems.

CUT TO:

66A EXT: CENTRAL PARK - DAY  
CLOSE-UP - JONATHAN

talking to the camera.

JONATHAN

Listen, it's not as easy getting laid as it used to be. I don't think I fuck more than a dozen new girls a year now. Maybe I'm too much of a perfectionist. This last one came so close to being what I wanted. A good pair of tits on her but not a great pair; almost no ass at all and that bothered me; sensational legs -- I would've settled for the legs if she had two more inches here ...

(indicates height)

and three more inches here.

(indicates bust)

So anyhow that took two years out of my life.

SANDY

You don't want a family?

JONATHAN

I don't want to put it down, but who needs it?

SANDY

You can't make fucking your life's work.

JONATHAN

(annoyed)

Don't tell me what I can or can't do. You're so well-off?

CUT TO:

67-68 OMIT

69 INT: JONATHAN'S BEDROOM - NIGHT

Jonathan sits on the edge of the bed. He is bare-footed and in T-shirt and trousers. A cigarette in his mouth, a drink in his left hand, the telephone in his right. The telephone has been ringing for some time. His face registers boredom and impatience. The TV runs silently behind him: The Jack Paar Show. The telephone clicks into life and a muffled woman's voice is heard.

JONATHAN

Miss Templeton, please. Is this Miss Templeton speaking? The Miss Templeton who's in the airlines commercial running out of the Atlantic Ocean in a dripping wet bikini? Miss Templeton, my name is Jonathan Fuerst. I'm a lawyer in the firm of Dennison, Meyerson, Handlesman, Anderson and Fuerst.

(he laughs)

No, I'm not about to sue you, Miss Templeton. What I'm calling about is we have a mutual friend, Fred Kohlman, at the Thompson Agency, and when I mentioned to Fred, whom my office does the tax work for, how much I admired this particular commercial and in particular you and if he knew you, well, Miss Templeton, I don't mind telling you Fred lauded you to the heavens: "Bobbie Templeton, Bobbie Templeton, Bobbie Templeton," and so on and so forth. Your ears certainly must have been burning. And I asked him if he thought you'd mind if I called you, and one of the reasons I have such strong respect for Fred is even if we are very good friends, he has a highly developed ethical sense, and he said he couldn't do that, give out your number, because he didn't think it was right for him to do things like that. Yes, he is a sweet man. So on the off-chance, since I knew your name and everything, I called information and they had a B. Templeton on East

(MORE)

*Commercial  
I'd have  
different background  
etc  
different  
dialogue*

*was for the  
airline name  
& not Atlantic  
Ocean Pacific  
or Lake etc*

69 CONTD

JONATHAN (Contd)

76th Street listed, and I know a lot of you gals don't like to list their first names in the Directory, so I thought B. Templeton might very well be you, and believe it or not, here I am and here you are. So by now, Miss Templeton -- or may I call you Bobbie? You obviously have to know why I'm calling -- I'd very much like for you and I to have dinner sometime together. When are you free? Well, you name it. Sure, you get your date book. I'll wait.

He sits and waits. He lies back on the bed and waits.

JONATHAN

Say, Bobbie --

He waits some more, then checks his watch.

JONATHAN

Bobbie!

He sits up.

JONATHAN

Bobbie!

He strolls around the bed to the silent TV and switches channels. He turns off the TV and strolls back to the bed. He starts looking anxiously about, then mutters under his breath.

JONATHAN

What did I do with the fucking cigarette?

CUT TO:

69A INT: JONATHAN'S OFFICE - DAY  
CLOSE-UP - SANDY

He is talking to the camera. Out the window behind him: a city scene.

SANDY

Susan's a very good home-maker.  
Very efficient. I go home,

(MORE)



69A CONTD

SANDY (Contd)

everything's in its place. Which I like. Because it's tiring putting in a full day at the office, then Doctors Hospital for a couple of hours -- So it's nice to have everything in its place when I get home; a martini, dinner, the kids -- we don't watch much television -- we like to read aloud to each other. We used to have more friends than we do but we don't have that many anymore, so on weekends we might entertain a little or go over to a friend's, or come into town to see a play or a good film. It's not glamorous or anything.

69B SHOT - JONATHAN SITTING AT HIS DESK, LISTENING

69C CLOSE-UP - SANDY

SANDY

There are other things besides glamour.

69D CLOSE-UP - JONATHAN

CUT TO:

70 INT: SARDI'S  
SHOT - A DINNER TABLE

over which Bobbie's well-manicured hand holds Jonathan's hand. The index finger of her other hand traces a line down his open palm. Behind the table we catch a low-cut view of Bobbie's massive bosom.

BOBBIE

You have a long life-line.

JONATHAN

I like that, the way you run your nail across the inside of my --

BOBBIE

You are difficult to get along with.

JONATHAN

Me?

70 CONTD

BOBBIE  
You always know your own mind.

JONATHAN  
(leers)  
Right this minute anyway.

71 SHOT - BOBBIE

She looks up from Jonathan's hand. Her eyes dance and she throws him a small smile.

72 ANGLE ON JONATHAN AND BOBBIE

BOBBIE  
You won't stop going after what you want until you get it.

JONATHAN  
(smiles)  
Let's see your hand.

He stares at it.

BOBBIE  
Well?

JONATHAN  
You are built.

BOBBIE  
You see that in my hand?

JONATHAN  
Even your hand is built.

BOBBIE  
I think you're a dirty old man.

JONATHAN  
A dirty young man. How old are you?

BOBBIE  
How old do you think I am?

JONATHAN  
19?

BOBBIE  
No.

72 CONTD

|             |            |
|-------------|------------|
| 20?         | JONATHAN   |
| No.         | BOBBIE     |
| 21?         | JONATHAN   |
| No.         | BOBBIE     |
| 22?         | JONATHAN   |
| No.         | BOBBIE     |
| 24?         | JONATHAN   |
| You skipped | BOBBIE 23. |
| 23?         | JONATHAN   |
| No.         | BOBBIE     |
| 24?         | JONATHAN   |
| No.         | BOBBIE     |
| 25?         | JONATHAN   |
| No.         | BOBBIE     |
| 26?         | JONATHAN   |
| No.         | BOBBIE     |
| 27?         | JONATHAN   |



73      CONTD

BOBBIE  
I asked you first.

JONATHAN  
I'm not gonna answer first.

They both laugh.

BOBBIE  
I can sew.

JONATHAN  
Doesn't sound like much of a  
marriage. Me cooking spaghetti  
and you sewing.

BOBBIE  
You want a divorce? I'll take  
you for every cent you've got.

JONATHAN  
I didn't know I was marrying a  
gold digger.

BOBBIE  
Mm-hmmm!

She nods vigorously.

JONATHAN  
You won't take pity on me?

BOBBIE  
Only if you say you're sorry.

JONATHAN  
I'm sorry.

BOBBIE  
And you'll never do it again.

JONATHAN  
I'll never do it again.

BOBBIE  
And you'll always be a good boy.

JONATHAN  
Yes, mama.

BOBBIE  
Do you like to be mothered?

73 CONTD (2)

JONATHAN  
I'd like to be smothered --  
by you.

BOBBIE  
What else would you like me  
to do to you?

74 INT: JONATHAN'S APARTMENT - NIGHT

JONATHAN  
How do you like it?

BOBBIE  
How do I like what?

JONATHAN  
My -- you know.

BOBBIE  
What do I know?

JONATHAN  
You know everything.

BOBBIE  
I know you.

JONATHAN  
And I know you.

He sinks to his knees, buries his head in her breasts,  
and groans.

75 OMIT

CUT TO:

75A INT: JONATHAN'S BEDROOM - NIGHT

Lights out. A little light spill from the bathroom.  
Jonathan and Bobbie in bed.

BOBBIE  
(a low moan)

JONATHAN  
Jesus.

BOBBIE  
Baby.

75A CONTD

JONATHAN  
Jesus!

BOBBIE  
Oh -- Baby --

JONATHAN  
Oh -- God --

BOBBIE  
Oh -- Baby!

JONATHAN  
Oh -- God!

BOBBIE  
God! God!

JONATHAN  
Jesus!

BOBBIE  
Baby!!

JONATHAN  
Oh -- Jesus!

BOBBIE  
God! God!

JONATHAN  
Oh Baby!!

BOBBIE  
Christ! God!

JONATHAN  
Jesus! Jesus!

BOBBIE  
Baby!! Christ!!

JONATHAN  
Baby!! God!!

JONATHAN AND BOBBIE  
Babeeegodjeeeesuuuuus --

A long pause. Heavy breathing.

JONATHAN  
Wow -- I almost came that time.

75A CONTD (2)

They scream with laughter.

76 OMIT

CUT TO:

76A INT: JONATHAN'S BEDROOM - DAY

Bobbie is lying on the bed, on her stomach, naked. She is reading the Sunday papers, which are scattered all about. She is eating lox and bagel.

SOUND: Beethoven's Ninth on the radio.  
The shower. It stops.

JONATHAN'S VOICE

Oh, nurse.

BOBBIE

What is it, Mr. Weisenborn?

JONATHAN'S VOICE

Will you come in here for just a minute?

BOBBIE

Certainly, Mr. Weisenborn.

She hops off the bed, still eating, and enters the bathroom.

BOBBIE'S VOICE

Why, Mr. Weisenborn!

77 OMIT

CUT TO:

77A INT: JONATHAN'S BEDROOM - NIGHT

Bobbie and Jonathan lie in bed, looking very comfortable with each other.

BOBBIE

Most guys I know are pricks.

JONATHAN

I'll match your pricks against my cunts any day.

BOBBIE

I wouldn't want to take your money. I don't know anymore what they want.



77A CONTD

He gets out of the bed, and goes into the bathroom.

JONATHAN

I'll be happy to tell you.

FOLLOW Bobbie as she leaves the bed and enters the bathroom.

BOBBIE

When I tried to be practical I wasn't romantic enough; when I was romantic they called me a whore.

He steps into the shower and closes the shower door.

BOBBIE

When I didn't come I was frigid; when I came too fast I was a nympho --

Bobbie opens the shower door and stands there, smoking, as Jonathan showers.

BOBBIE

When I talked back I was a ball-buster; when I felt sorry for myself I was a Jewish Mother. You know something, Sam?

JONATHAN

(doing Bogart)

Whad ish it, Shweedheart?

BOBBIE

You think it would be a fatal mistake in our lives if we shackled up?

Jonathan freezes. Bobbie takes one last drag on her cigarette and stares at him warmly. She tosses the butt into the toilet and steps into the shower. Jonathan turns the water off.

JONATHAN

It's very difficult, Bobbie -- these last couple of weeks -- we get along so well -- the idea -- I like you very much, so much -- this idea. To be perfectly honest -- I mean this sounds good to me --

77A CONTD (2)

He steps out of the shower before she can lay a hand on him.

JONATHAN

Let's both give it a couple of days to think about it --

He disappears from view.

JONATHAN

It sounds like -- well, very good. Very, very -- well -- good.

FOLLOW Bobbie as she leaves the shower and returns to the bedroom.

Jonathan, still wet, has put a robe on.

JONATHAN

Only our eyes should be open.

He leaves the bedroom. She follows him.

JONATHAN

If we should go into this we should know exactly what we're getting into --

She follows him into the living room.

BOBBIE

This is just a shack-up! I'm not asking for your hand in marriage!

JONATHAN

Yeah. Well, as long as we both understand that.

She follows him into the kitchen. The kitchen has black curtains and a developing machine in one corner.

BOBBIE

Well, we both do.

JONATHAN

I just thought it's better to get it all out on the table so later on there's no possibility of a misunderstanding. I don't know how many business deals I've seen come to grief because --

77A CONTD (3)

He has circled the apartment. She follows him back into the bedroom.

BOBBIE

Okay!

JONATHAN

Okay.

He gets back into bed. She follows him.

BOBBIE

You're a real prick, you know that?

CUT TO:

78 OMIT

78A INT: BAR - DAY  
CLOSE-UP - JONATHAN

JONATHAN

(into Camera)

I could easily get serious about this girl. She's a lot of fun to be with --

(pause)

This is just between the two of us but for a year or so now I've been having -- I don't know -- a little trouble -- I wasn't worried, but still and all -- a little trouble with, well, myself, you know, getting hard. It took a long time and you know girls today -- they judge you, they judge you very quickly. So I had some real rough times a couple of times. Some very nasty innuendoes. And as I say I wasn't too worried but I won't lie to you I was a little worried. And then this Bobbie comes along and I get one look at the size of the pair on her and I never had a doubt I wouldn't be all right again. And I was. I was.

(MORE)

78A CONTD

JONATHAN (Contd)

With all our kidding back and forth our first night together I don't mind telling you I had tears in my eyes.

SANDY

She's really the girl in the airline commercial?

He nods.

SANDY

You lucky son of a bitch!

JONATHAN

I don't know -- I don't want to get in over my head. I got in over my head three or four times already and you have to be a real bastard. I don't like being put in that position. What would you do?

SANDY

If she looks anything like she looks on television.

JONATHAN

Size 38 with a D cup.

SANDY

(takes a deep breath)  
But looks aren't everything.

JONATHAN

Believe me, looks are everything.

SANDY

(very seriously)  
Maybe.

CUT TO:

79 INT: JONATHAN'S BEDROOM - BLACK

SOUND: Love making. After a pause:

JONATHAN

I'm hungry.

79      CONTD

                    BOBBIE  
I'll get up.

                    JONATHAN  
Why do we always have to eat  
so late?

                    BOBBIE  
Because I work late, Dumbo.

                    JONATHAN  
Why do you have to work at all?

                    BOBBIE  
It brings in extra money.

                    JONATHAN  
I make enough.

                    BOBBIE  
You want me to quit working?

                    JONATHAN  
I thought you were bored with it.

                    BOBBIE  
I am.

                    JONATHAN  
So quit.

                    BOBBIE  
What'll I do?

                    JONATHAN  
What do other women do?

                    BOBBIE  
Have children.

SOUND: Jonathan leaving the bed and padding across  
the floor.

The light goes on in the bathroom.

                    BOBBIE  
You asked me.

SOUND: The shower.

CUT TO:

## 79A AIRLINE TV COMMERCIAL

Intercut shots of a jet in flight over Miami and Bobbie, wild-haired, and wild-bodied in a bikini, playing in the sea.

No sound.

CUT TO:

80 OMIT

80A INT: JONATHAN'S BEDROOM - NIGHT

Jonathan is on the bed, sitting up against the pillow. He wears an open shirt, trousers, socks. He is watching TV: Astaire and Rogers dancing "Cheek to Cheek". Bobbie walks in wearing a bathrobe. She carries a TV dinner set up on a tray.

JONATHAN

What about my beer?

BOBBIE

I forgot.

She puts the tray down on the bed and leaves. After a moment she returns.

BOBBIE

We're out.

JONATHAN

I really wanted a beer.

BOBBIE

Want me to run out to the corner?

JONATHAN

You're too tired.

BOBBIE

I'm tired but I don't mind.

JONATHAN

I'll get it.

BOBBIE

No, I'll get it.

JONATHAN

It's my fault. I knew I should have reminded you when I called this afternoon.

80A CONTD

BOBBIE

I usually remember.

JONATHAN

It's my fault.

BOBBIE

I'm sorry.

JONATHAN

I'll go.

BOBBIE

Do you mind? I'm really exhausted.

Jonathan rises from the bed and slips on his loafers.  
He shuts off the TV.

JONATHAN

You're more tired now than when you were working.

BOBBIE

I'm in the house all day.

JONATHAN

Didn't you get up at all today? What do you do? I mean, besides telephone.

BOBBIE

I'm not on the phone that much.

JONATHAN

It took me 45 minutes to get through this afternoon. I'll go get the beer.

BOBBIE

Let me go.

JONATHAN

I thought you were too tired.

BOBBIE

I haven't been out all day.

JONATHAN

A little fresh air will do you good.

80A CONTD (2)

A pause.

BOBBIE  
Will you walk me?

JONATHAN  
Then I may as well go myself.

A pause.

JONATHAN  
You want to make love?

A pause.

JONATHAN  
We haven't in a week.

BOBBIE  
Is it a week?

81 OMIT

CUT TO:

81A INT: JONATHAN'S BEDROOM - NIGHT  
SHOT - BATHROOM DOOR

SOUND: The shower.

Shower stops. Jonathan comes out of the bathroom in a towel. He stares at Bobbie (off screen, in bed).

JONATHAN  
Is anything bothering you?

BOBBIE  
No.

JONATHAN  
Well, something must be wrong --

BOBBIE  
I feel okay, just sleepy.

JONATHAN  
Jesus.

81B ANGLE ON BOBBIE

Sitting up in bed, stretching, yawning. She wears a low cut negligee.



81B CONTD

BOBBIE

What?

JONATHAN

Those bazooms!

Bobbie sinks back under the covers.

JONATHAN

Don't cover them up.

He pulls the covers down just low enough to reveal her breasts.

BOBBIE

What are you going to do with me the day they begin to sag?

CUT TO:

82-83 OMIT

84 INT: JONATHAN'S LIVING ROOM - NIGHT  
CLOSE-UP - SANDY

into the camera, a martini in his hand:

SANDY

It's funny. Susan and I do all the right things. We undress in front of each other. We spend fifteen minutes on foreplay. We experiment. Do it in different rooms. It's a seven room house. We don't believe in making a ritual of it. We do it when we feel like it. We don't worry about being passionate all the time. Sometimes it's even more fun necking. We're considerate of each other's feelings. I had a tendency -- men, I guess, have -- to be selfish. But I stopped -- I don't do that now. We try to be patient -- and we are patient, gentle with each other. Maybe it's just not meant to be enjoyable with women you love.

JONATHAN

Sandy, you want to get laid?

84 CONTD

SANDY

Please.

CUT TO:

85 EXT: SUPERMARKET PARKING LOT - DAY

Susan, with two bags of groceries filling her arms, stands still in the middle of the lot. She looks panicked.

CUT TO:

86 EXT: TENNIS COURT - DAY

Angle on Bobbie and Cindy sitting on a bench on the side of the court. Cindy, dark, sleek, very sexy, watches avidly. Bobbie reads the Ladies' Home Journal. Lying crumpled on the back of the bench next to Cindy is Sandy's sweater. Hanging on the back of the bench next to Bobbie is Jonathan's camera.

SOUND: The tennis game.

SANDY

I almost had it!

Cindy groans and shakes her head. Bobbie looks up.

SANDY

I almost had it, right Cindy?!

Cindy smiles at Sandy. Bobbie goes back to her reading.

SOUND: The tennis game.

Cindy follows the game, jumps up in excitement.

SANDY

You see that, Cindy?!

JONATHAN

He was lucky!

Cindy grins. Bobbie starts to look up, yawns, forgets and goes back to the Ladies' Home Journal.

SOUND: The tennis game.

Bobbie looks away --

86      CONTD

JONATHAN

Bastard!

Cindy claps her hands together. Bobbie goes back to her reading.

JONATHAN

That was foul!

SANDY

Bullshit it was!

FOLLOW Bobbie as she rises and starts walking slowly away.

JONATHAN

Let Cindy be the judge!

SANDY

We'll do it over. All right?

JONATHAN

Fair's fair.

Bobbie stands smoking, looking outside the fence.

SOUND: The tennis game.

JONATHAN

Deuce! You see that shot, Cindy?

Bobbie yawns.

SOUND: The tennis game.

SANDY

Dammit!

JONATHAN

Ad in! You see that, Cindy?

SOUND: The tennis game.

Bobbie sits and watches for a moment. She stifles a yawn. Cindy doesn't seem to know she's there.

JONATHAN

Game!

SANDY

Luck!

86      CONTD (2)

JONATHAN

Luck, my ass! Cindy, want to  
take me on?

Cindy jumps up. Bobbie puts aside her magazine.

BOBBIE

It's my turn.

She rises.

JONATHAN

Oh, come on, Bobbie. You're so  
awful.

After a moment she sits. Sandy comes over to the  
bench, picks up his sweater, and stands near Bobbie,  
leaning against the bench.

SOUND: The tennis game.

86A      SHOT:  
          CLOSE-UP - BOBBIE

She is staring at the game but her eyes gradually lose  
their concentration.

JONATHAN

You serve -- Very nice! You play  
well -- Hey, Sandy, will you look  
at this girl?

SANDY

Terrific, Cindy!

JONATHAN

Hey, she's racking me up, will  
you look at this? -- I'm not  
kidding. She's racking me up.

SANDY

Beautiful!

JONATHAN

Hey, come on, is this something?  
40-Love! And I'm not taking it  
easy on her either.

Bobbie's eyes have receded into her forehead. She  
appears to be in a trance.

86B SHOT:  
CINDY PLAYING

Smashing, leaping, stretching, running. She is terribly sexy.

CUT TO:

87 INT: JONATHAN'S BATHROOM - EVENING

Jonathan stands under the shower. Through the partly open shower door he watches Bobbie enter the bathroom, naked, and wash her face. The sink water cuts into his shower water and he glowers with suppressed rage. Bobbie leaves the bathroom, re-enters in a robe, and proceeds to make up her face.

88 INT: JONATHAN'S BEDROOM - EVENING

Jonathan sits on the bed, dressing. Bobbie moves in and out of the bathroom, dressing. Jonathan rises from the bed and begins rummaging through the dresser drawers. Bobbie comes out of the bathroom.

BOBBIE

What are you looking for?

JONATHAN

I have it.

He takes a tie-pin out of the dresser. She shuts the bathroom door.

JONATHAN

It's not supposed to be in there.

(he continues to dress.

He picks a bill out of  
the drawer and reads it)

You and Lord and Taylors are going  
to have to work out a trial separation.

BOBBIE

(opens the bathroom door)

I had the water running, what  
did you say?

JONATHAN

You and Lord and Taylors are  
going to have to work out a  
trial separation.

She reaches for the bill. He hands it to her. She examines it and hands it back.



88      CONTD (2)

JONATHAN (Contd)

(he rips off his tie)

After a long exhaustive bed-hunt,  
you've chosen me.

BOBBIE

Cindy's not a virgin either.

JONATHAN

What? Oh, I get it! Is that what  
brought this on? Your mind is  
unbelievable! You really have  
to have a low opinion of me --  
thinking I'd do that to Sandy.

BOBBIE

No, you wouldn't want to cheat  
on Sandy.

JONATHAN

Oh-ho -- now it's Sandy.

BOBBIE

He spends half his life over here.

JONATHAN

Wait a minute -- a second ago you  
had me screwing Cindy. Whom I  
screwing now? Sandy?

BOBBIE

You're going too fast for me.

JONATHAN

I'm going too fast for you! That  
little mind of yours operates  
like an IBM -- like a pinball  
machine. First Cindy -- oh, not  
Cindy? How about Sandy? How  
about Cindy and Sandy? Talk  
about the pot calling the kettle.  
The day I got an earful of your  
checkered past I felt like a  
celibate.

BOBBIE

You made me tell you.

JONATHAN

Sure -- I twisted your arm.

88      CONTD (3)

BOBBIE

It got you hot.

JONATHAN

Well, something has to!

He slams into the bathroom. She slumps onto the bed for a moment. She takes a pill out of a bottle on the bed-table and downs it with a glass of water. He stalks out of the bathroom.

BOBBIE

You have such contempt for me.

JONATHAN

Kid, you worked hard for it,  
it's yours.

BOBBIE

The way you paw me at parties.

JONATHAN

Now affection is contempt.  
Upside down. Everything  
upside down.

BOBBIE

Feeling me up in public is  
not affection.

JONATHAN

Will you come on!

BOBBIE

I know I sleep all day -- I know  
I'm doing a terrible job -- But  
you're not helping me any.

JONATHAN

And who helps me?

BOBBIE

I help you.

JONATHAN

Your kind of help I can do without.

BOBBIE

Oh, can you? Can you, really?



88      CONTD (4)

JONATHAN

How did a pair of such great size thirty-eights come to be attached to a mouth like yours? You and your fucking tits! Every morning I wake up and look over at you with new hope: maybe today they start to fall. But no -- not those babies. They're good troops. They stand up, alert, fatter, healthier every day -- those goddamned Commissar tits of yours. My wardens. My jail-keepers. O.K., you can hold onto me, you've proven that much. I don't own a prick anymore. It's your prick. Without you I got a sock dangling there. You're the one that gets hard, you're the one that comes inside you. Not me. You do it all by yourself. I'm just a handle to your pecker. That's all I am.

He enters the bathroom and loudly slams the door. She stares at the door, then takes more pills and downs them with water.

BOBBIE

Six --

He comes out of the bathroom. He has on a new tie.

JONATHAN

You'll do anything you can to ruin my day, won't you? I came home feeling so good --

(he takes off his tie  
and starts changing  
shirts)

You couldn't leave us alone. We were doing so well --

BOBBIE

What?!

JONATHAN

At one time! At one time it was great what we had. The kidding around. It can't have a natural time span? Affairs can't dissolve  
(MORE)

88      CONTD (5)

JONATHAN (Contd)  
in a good way? There's always  
got to be poison? I don't see  
why. I really don't see why.  
Especially from you. You were  
so great! We had it so great  
and you had to sneak up behind  
my back with a knife in your  
teeth. Christ, you are a dis-  
appointment.

BOBBIE  
Jonathan, you want it to be over  
between us?

JONATHAN  
Why does it have to be one way or  
the other?

BOBBIE  
You don't want me to leave.

JONATHAN  
I want you right here, where  
you belong.

BOBBIE  
And what about you?

JONATHAN  
When I'm here I'm here, when I'm  
not here I'm there.

BOBBIE  
Where?

JONATHAN  
Wherever.

BOBBIE  
No.  
(she takes a pill,  
drinks water)  
Eight. I'm a man-eater, a ball-  
buster and a castrater. I want  
to get married.

JONATHAN  
Where the fuck is my shoe-horn?!

No response. He looks for it.

88      CONTD (6)

JONATHAN

This place is a mess. There's never any food in the house, half the time you look like you fell out of bed -- You're in bed more than any other human being past the age of six months that I ever heard of --

BOBBIE

The reason I sleep all day is I can't stand my life.

JONATHAN

What life?

BOBBIE

Sleeping all day.

She laughs.

JONATHAN

(smiles)

You do that sort of thing I love you all over again.

BOBBIE

Marry me, Jonathan. Please marry me.

JONATHAN

You're trying to kill me!

BOBBIE

Marriage isn't death.

JONATHAN

To you, maybe, to women maybe.

(in anguish)

Why now?

BOBBIE

Because two years ago I slept eight hours, a year ago it was twelve, now it's up to fifteen, pretty soon it's gonna be twenty-four!

*Che*

JONATHAN

What are you trying to do --

(MORE)

88      CONTD (7)

JONATHAN (Contd)

scare me? The Sleeping Beauty!  
 Except a kiss on the mouth isn't  
 enough to wake her up anymore.  
 Fucking doesn't even do the job  
 anymore! A goddamned gang shag  
 wouldn't do the job on this  
 Sleeping Beauty! Oh no, the stakes  
 have gone way up. It's too steep  
 for me. Too steep. I'm not going  
 to take your place in that bed.  
 I'm a free man.

~~She takes a pill, drinks water.~~

BOBBIE

~~Nine.~~

(she turns to him)

I need a life.

JONATHAN

Get a job!

BOBBIE

I don't want a job, I want you!

JONATHAN

I'm taken. By me! Get out of  
 the house, goddamn it -- do some-  
 thing useful.

BOBBIE

You wouldn't let me work when I  
 wanted to.

JONATHAN

That was a year ago.

BOBBIE

You throw a tantrum every time  
 you call and I'm not home.

JONATHAN

Look, sister, I'm out there in  
 the jungle eight hours a day.

BOBBIE

You never call unless you're on  
 three other lines. "Hello, is  
 that you, Bobbie? Hold on."  
 And nothing for three minutes.  
 You wouldn't even let me canvas  
 for Kennedy!

88      CONTD (8)

JONATHAN

You want a job? I got a job for you -- fix up this goddamn pigsty. Listen, you get a pretty goddamn good salary for testing out that bed all day. You want another fifty a week? Try vacuuming. You want an extra hundred? Try making the bed. Try opening some windows! That's why you can hardly stand up. The goddamn place smells like a coffin!

She takes a pill, drinks water.

BOBBIE

Ten.

JONATHAN

Bobbie, you don't need me. Why do you take this kind of abuse? Walk out! Leave me! Please leave me, Bobbie. I'd almost marry you if you'd leave me.

He begins to sob. She takes him in her arms.

BOBBIE

You call that abuse? You don't know what I'm used to. With all your carrying on, to me, Jonathan, you're a gift.

(pause)

So what's it gonna be?

He pulls abruptly away.

JONATHAN

You really know how to screw things up.

BOBBIE

So where does that leave us?

JONATHAN

You giving me an ultimatum?

She doesn't answer.

JONATHAN

Is this an ultimatum?

88      CONTD (9)

She takes a pill, drinks water.

          BOBBIE

Eleven.

          JONATHAN

Answer me, you ball-busting,  
castrating, son-of-a-cunt  
bitch! Is this an ultimatum  
or not? Well, I'll tell you  
what you can do with your  
ultimatums! I'll tell you  
what you can do with it!

He starts ripping the bed apart. The doorbell rings.

          JONATHAN

You can make the goddamn  
bed! That's what you can  
do with it! You can change  
these filthy sheets --

The doorbell rings. He turns panic-stricken toward  
the sound of the bell.

CUT TO:

89      INT: JONATHAN'S LIVING ROOM - NIGHT

Jonathan serves drinks to Sandy and Cindy. He is  
dressed exactly as in the last scene. They are  
dressed for a party.

          JONATHAN

You look good, Cindy.

She smiles coolly.

          SANDY

I do my best.

Jonathan and Sandy snicker. Cindy cuts  
into it.

          CINDY

Will Bobbie be long?

          JONATHAN

Hey, do we have to go  
to this party?

89     CONTD

SANDY  
How about it, Cindy?

Cindy rises with her handbag.

CINDY  
Where's the powder room?

Jonathan points.

CINDY  
I'm going. You do what you want.

She goes off.

JONATHAN  
Man, she's really something.

SANDY  
I'm so bored I'm going out of  
my mind.

JONATHAN  
Bored? With that? You must  
be kidding. You have to go to  
this party? Stick around.

SANDY  
No, it's better that I go.

Cindy comes back. Sandy reaches out to pull her to  
him. She evades him.

CINDY  
I just did my hair.

She goes over to the phonograph and examines Jonathan's  
records.

CINDY  
I got this at home. How's your  
tennis game, Jonathan?

JONATHAN  
We'll have to have a re-match.

CINDY  
Any-time.

She puts on a cha-cha record, turns it up loud, picks  
up a copy of Vogue and, swaying slightly in beat to the  
music, begins leafing through it.

89      CONTD (2)

JONATHAN

(low)

Is she like that all the time?

He picks up his drink and Sandy follows him with his drink into the kitchen. He goes to the refrigerator and starts taking ice out of trays.

SANDY

You know women.

JONATHAN

Boy, is she competitive.

SANDY

She is very competitive. But I find that attractive.

JONATHAN

You know what her problem is? She wants balls.

SANDY

She's all right.

JONATHAN

I'm not criticizing.

SANDY

I wish she were more feminine.

JONATHAN

She's a little masculine.

SANDY

I just wish she wouldn't always demand her own way.

Jonathan picks up a camera lying on the counter and plays with the lens.

JONATHAN

She's got a great body on her.

SANDY

I have to treat her like a child, give her everything she wants.

JONATHAN

I wouldn't mind giving her something.

SANDY

You've got Bobbie. I should only have it that good.



89      CONTD (3)

JONATHAN

Oh, I don't know --

SANDY

Bobbie? Are you kidding? I've never seen a body like that.

JONATHAN

She could do with a little more of what Cindy's got. She's so goddamn passive.

SANDY

Yeah? I wouldn't mind Cindy just lying still once. She's so busy handing out instructions in bed it's like a close order drill.

JONATHAN

Yeah? I wouldn't mind a little of that. As long as she doesn't forget who's boss. Hey, you wouldn't want to swap sometime, would you?

Sandy chuckles. Jonathan chuckles.

SANDY

You serious?

JONATHAN

What do you say? It might liven things up a bit.

Sandy looks uncertain.

JONATHAN

She can miss one party. Leave her to me.

SANDY

What about Bobbie?

JONATHAN

She's so mad at me she'll jump all over you just to get revenge.

Sandy laughs nervously.

JONATHAN

You like that, huh?

SANDY

Seriously --

JONATHAN

She's in the bedroom. If you're quiet you can do it and she won't even know.

(he nudges him)

Get going.

Sandy is reluctant. Jonathan nudges him again. They laugh together. Sandy punches Jonathan's shoulder, slaps his hands in excitement and laughs.

SANDY

You bastard.

CUT TO:

90 INT: JONATHAN'S LIVING ROOM

Jonathan stares at Cindy, still swaying to the music and reading Vogue.

CINDY

Tell Sandy it's time to leave.

Her back is to Jonathan. He goes to her and puts his hands on her hips. She turns toward him and puts her arms on his shoulders.

CINDY

I hope you dance better than you play tennis.

They start to dance. He tries to kiss her. She shoves him away. They dance a bit and he tries again. She shoves him away again.

JONATHAN

Sandy won't mind.

CINDY

What's Sandy got to do with it?

JONATHAN

You're his girl.

She smiles.

JONATHAN

He said it would be O.K.

She stops dancing.

CINDY

What did Sandy say?

She turns off the phonograph.

90      CONTD

JONATHAN

That you and me -- you know?

CINDY

That was his idea. You had nothing to do with it.

He smiles.

JONATHAN

A little.

CINDY

A little or a lot?

He spreads his hands.

JONATHAN

This much.

She gives him a long, measuring stare.

CINDY

I'm surprised it took you this long to get around to it. Tell Sandy we have a party to go to.

JONATHAN

(grins)

Sandy's busy.

He moves in on her. She picks up her coat.

CINDY

You want to come around sometime by yourself, that's one thing. I've been expecting that. But you tell Sandy if he lays one hand on that tub of lard in there not to come home.

She opens the front door and turns to Jonathan.

CINDY

So you call me.

She leaves. Jonathan returns to the living room, lights a cigarette, starts to sit down. Suddenly:

JONATHAN

Jesus!

90 CONTD (2)

FOLLOW HIM as he rushes to the bedroom.

91 WHAT HE SEES

Bobbie lies sprawled across the bed, unconscious.  
Sandy, still fully dressed, is speaking into the phone.

SANDY

-- East 85th Street. Apartment  
3-I. This is an emergency.

He hangs up and stares coldly at Jonathan. He picks the empty pill container off the bed table and holds it up for him to see.

SANDY

Bastard.

He turns to work on Bobbie as Jonathan looks on, horrified. FOLLOW Jonathan as he turns and bolts out of the room, down the hall and back into the living room. He stands for a moment, frozen.

JONATHAN

Very slick -- very clever --  
(he screams)  
It's not gonna work, Bobbie!

92 OMIT

CUT TO:

93 SLIDE SCREEN

First slide: JONATHAN FUERST PRESENTS  
Second slide: A JONATHAN FUERST PRODUCTION  
Third slide: BALL BUSTERS ON PARADE!

JONATHAN

Playing in the background  
there's supposed to be  
Ezio Pinza singing  
"Some Enchanted Evening"  
but I haven't put it  
in yet.

The slides change in sync with Jonathan's commentary, beginning with crude black-and-white Brownie photos of children and concluding with stylish full-color pin-ups.

93 CONTD

JONATHAN

That's Bonnie, my first love, she lived upstairs from us. We started exposing ourselves to each other at ten. We got caught on the roof one day by my mother. She washed my mouth out with soap. I could never get the connection. Here's Emily -- she was my first steady, until she moved off the block at eleven -- I never laid a hand on her. Mildred, I think this one's name is -- she followed me around in school. The fellows kidded me about her. I warned her I'd beat her up if she didn't stop. She picked up her skirt, dropped her pants and shoved her ass at me -- so my first sight of ass was at twelve. Here's Marcia, thirteen and a half or thereabouts -- I kissed her at a Spin-the-Bottle party -- you ever hear of Spin the Bottle, Daisy?

PAN off the screen to:

94 INT: JONATHAN'S LIVING ROOM - DARK

This is a new apartment, furnished mod, very cold. Jonathan, working the slide projector, is dressed Madison Avenue semi-mod. His hair is thinning; he wears long sideburns; he looks bloated in his forties. Sandy still looks boyish. He has let his hair grow very long, wears a buckskin jacket, bell bottoms, boots and love beads. Daisy, sitting next to him, looks not much more than 16, is quite beautiful, with long straight hair reaching to her waist. Her dress is floor length. Her feet are bare.

JONATHAN

What did I know from kissing at thirteen? This one's Rosalie, I think this one was after you moved on the block, Sandy --

SANDY

I don't remember.

JONATHAN

Rosalie looked like Elizabeth Taylor in "National Velvet." You ever hear of "National Velvet," Daisy?

No response.

JONATHAN

But you have heard of Elizabeth Taylor?

94      CONTD

No response.

JONATHAN

I had a crush on Rosalie from fourteen to fifteen. I never went near her.

SANDY

We thought she was too good for us.

JONATHAN

In those days we had illusions.

95      SLIDE SCREEN

JONATHAN

This is Charlotte, a real prick-tease. Not much on looks but great tits for fifteen. I could never get myself to kiss her -- too dirty. But a good feel.

SANDY

That's Lenny Hartman's sister, isn't it?

JONATHAN

She was my first French kiss. Sixteen years old.

SANDY

Soul-kissing we called it then.

JONATHAN

That's right. Soul-kissing. Here's Gloria, the best built girl in Evander-Childs -- I took her to the Bronx Zoo once and on the bus copped a cheap feel. A real prick-tease. Here's Gwen. I went with her almost a year trying to get her to put out. But she thought I was too nice and was saving me for marriage. Every guy in Evander must have gotten into her pants except me.

96 ANGLE ON JONATHAN, SANDY AND DAISY

JONATHAN

Here we have my very first fu --

He catches himself, looks out of the corner of his eyes at Sandy.

JONATHAN

No.

He takes the slide out of projector.

JONATHAN

That one's a mistake. Here's Eileen, my very first fuck.

96A SLIDE SCREEN

JONATHAN

She was a modern dancer at Swarthmore. Great body on her but wasted, she was frigid. Here's Nancy. A sweet kid -- went into biology -- very frigid. Oh, this one's a real ball-buster -- Sally, three weeks with her and I couldn't get it up for a month. This bitch is Ginny. A money-sucking prick-tease. She tried to get me to marry her by saying she was knocked up.

Bobbie flashes on the screen.

JONATHAN

Heeerrres Bobbie! My wife! The fastest tits in the West, but king of the ball-busters. She conned me into marrying her, now she's killing me with alimony. I don't know how this got mixed up in here, this is my little girl, Wendy -- Princess I call her -- isn't she a dreamboat? Here's a real cunt -- I forget her name -- a Nazi -- I banged her in Berlin. Here's something I went with for a couple of months -- I forget her name -- first time I banged her was in a yacht race to Nassau. This tramp I picked up in London. A real prick-tease. She took me for a lot of money -- I don't

(MORE)

96A CONTD

JONATHAN (Contd)

remember her name. This slob I lived with a year until I got so sick of her ball-busting I couldn't get it up. I don't remember her name. This vulture -- she's my Jap-in-the-sack. I heard that Oriental girls were different. Not in America, they're not. Here's my one colored girl -- as great a body as I've ever seen, but the last one I ever laid a finger on. Too hostile. Here's a sixteen year old I paid twenty bucks to one night when I was drunk in the Village -- maybe you know her, Daisy -- she gave me a dose.

The screen goes blank.

JONATHAN

Th -- th -- th -- that's all folks.

97 OMIT

97A ANGLE ON SANDY AND DAISY

Jonathan switches the lights on. Sandy is numb with horror. Daisy takes his arm. They get up slowly.

97B ANGLE ON JONATHAN AND SANDY

An awkward exchange of stares.

JONATHAN

We're a little late so goodnight, folks.

Sandy and Daisy back their way toward the door.

CUT TO:

97C INT: JONATHAN'S BEDROOM - NIGHT

Jonathan sits on the bed watching TV. The telephone rings a number of times, then stops. Jonathan picks up the phone and dials a number.

JONATHAN

This is Jonathan Fuerst. Who was that?



97C CONTD

He listens, then hangs up. He continues to watch TV.  
The phone rings. He waits for it to stop, then dials.

JONATHAN

Sorry. Who was that?

He listens, hangs up and dials.

JONATHAN

Sandy -- Yeah -- I guess  
we'd better.

CUT TO:

97D EXT: RIVERSIDE DRIVE - NIGHT

Jonathan and Sandy walking. It is cold, very dark.  
They walk in silence.

JONATHAN

Sorry about that.

(pause)

Or something.

SANDY

So what else is new?

JONATHAN

I'll tell you the truth I don't  
see anybody any more.

SANDY

Neither do we.

JONATHAN

(ironic)

Well, you have each other. I  
thought she was your daughter  
when you first came in.

SANDY

In a lot of ways she's older  
than I am.

JONATHAN

Yeah.

SANDY

She knows worlds I can't even  
begin to touch yet.

JONATHAN

Sandy, please.

97D CONTD

He smiles.

SANDY

I found out who I am.

JONATHAN

You're in big trouble.

SANDY

Same old Jonathan.

JONATHAN

Indubitably.

SANDY

Let me talk to her about you,  
Jonathan.

JONATHAN

Talk to her about me? I'm forty  
and she's nine.

SANDY

You don't get it do you?

JONATHAN

Oh, I get it, all right! I've  
been getting it for years!  
What's the point?

(patiently)

Sandy, you found a good piece of  
ass. God bless you. You're my  
friend. I'm happy for you. As  
long as it lasts, I'm happy for  
you. You deserve happiness. I  
mean it. Why fight? OK?

SANDY

All those games.

JONATHAN

Jesus Christ.

SANDY

You don't need those games,  
Jonathan. I know! I played more  
games than anybody! The obedient  
son game, the bright student game,  
the cocksman game --

JONATHAN

Some cocksman.

97D CONTD (2)

SANDY

-- The respectable husband game,  
the good father game --

Jonathan lets out a bitter laugh.

JONATHAN

Good father?!

SANDY

-- The specialist game. Games  
don't impress Daisy. Just life.  
Just love.

JONATHAN

Yeah? Well, I don't want to argue  
Sandy. So let's agree not to  
agree. Don't make me mad. OK?

SANDY

Daisy knows more at twenty than  
Susan knows to this day.

JONATHAN

You found yourself a jewel. OK?

SANDY

She's my love teacher.

JONATHAN

Finally got it up, huh?

SANDY

You give off such bad vibrations.  
Let Daisy --

JONATHAN

"Bad vibrations". Sandy, I love  
you, I'm glad you're happy, but  
you're a schmuck. Well, you were  
always young, Sandy. Open. You  
were schmucky a lot of the time  
but maybe schmuckiness is what  
you need to stay young and open.  
Listen, don't listen to me.  
You're doing great and I'm making  
money.

SANDY

You can find what I found, Jonathan.

97D CONTD (3)

JONATHAN  
Don't make me insult you.

CUT TO:

97E INT: ELEVATOR - NIGHT  
SHOT: DAISY

stands quietly. The door opens. FOLLOW her out of the elevator and down the hall. She rings Jonathan's bell.

97F INT: JONATHAN'S FOYER - NIGHT

Jonathan opens the front door. Daisy walks in. Jonathan looks blank.

JONATHAN  
Where's Sandy?

She looks up at him with great sadness, then kisses him long and tenderly. He pulls away.

JONATHAN  
What's the matter with you?

He begins to talk as if to retarded child.

JONATHAN  
Sandy -- Where? Where Sandy?  
Big man -- Curly hair -- Come with Daisy? Sandy?  
(he pulls his ear)  
Sounds like --

Daisy starts to undress.

JONATHAN  
Daisy want bath? Daisy want --

She is almost naked.

JONATHAN  
What the fuck are you doing?  
Oh, wait a minute -- wait a minute! Oh, my Christ -- A love offering!  
(a long laugh)  
We're finally playing swap! But I've got nobody to give to Sandy, Daisy. It wouldn't be fair. Fair? Sandy? Sandy?

97F CONTD

She stands before him naked. He laughs.

JONATHAN

This is too perfect.

She follows him into the bedroom.

JONATHAN

Daisy, I appreciate the gesture --

He takes off his shirt and trousers.

JONATHAN

I can't stand it. I appreciate the gesture, Daisy, but -- the slides, remember? I got a real problem when it comes to girls, Daisy. I don't like them.

He puts on a dress shirt and different trousers. He proceeds to dress to go out: puts on cuff links, a tie, a tie pin, brushes his shoes, etc. All the while Daisy stands there growing smaller and nakeder.

JONATHAN

You see, I'm a real boy. And don't you remember when you were a kid -- Real boys don't like girls. Only sissies do. That's right, Daisy, even when you offer them love. Especially when you offer them --

(he laughs)

What I'm trying to tell you, Daisy, is that I don't want to hurt your feelings. I mean you think boys like me grow out of not liking girls. But we don't grow out of it, Daisy. We just grow horny. You mix up liking pussy for liking girls. Believe me, Daisy, one couldn't have less to do with the other. The minute I stop needing pussy, Daisy, I go back to the fellas: drinking all night, telling dirty stories -- and you know something, Daisy? Talking is better than doing. It's nothing personal -- this contempt I feel for you, Daisy -- it's organic -- scientific -- it's the nature of the beast.

97F CONTD (2)

He slips on his topcoat, puts on his hat and flashes Daisy a dazzling, terribly cold smile.

98 CLOSE-UP - DAISY - STANDING NAKED

SOUND: Front door closing.

CUT TO:

99 INT: APARTMENT HALLWAY

Jonathan, his back to us, stands at Louise's door as it swings open. Louise, fifteen years older than Daisy, stands in a bathrobe, nothing on underneath. Jonathan brushes past her into the apartment.

JONATHAN

Women!

LOUISE

All ball-busters, right?

JONATHAN

You know it. When you think what it's got to dip into, any cock with a conscience has a right to turn soft. Am I right, Louise?

LOUISE

You're always right, lover.

She hands him a drink, then kisses him.

LOUISE

I don't think we're going to have any trouble tonight.

JONATHAN

You don't?

LOUISE

No, I don't.

She begins to undress him.

JONATHAN

Are you sure?

LOUISE

Wanna bet?

99 CONTD

JONATHAN

How much?

LOUISE

Sky's the limit.

JONATHAN

Goddammit!

He pulls away from her.

LOUISE

What did I do?

JONATHAN

You're doing it all wrong!

LOUISE

I'm doing it like always.

JONATHAN

You never said that before.

LOUISE

Said what?

JONATHAN

"Sky's the limit!"

LOUISE

Sure I did.

JONATHAN

Never!

LOUISE

What do I say?

JONATHAN

You forgot didn't you?

LOUISE

(remembering)

-- "A hundred."

He begins to calm down.

LOUISE

I say "a hundred."

JONATHAN

Okay.

99      CONTD (2)

                  LOUISE  
                  It just came out.

                  JONATHAN  
                  I want it right, that's all.

She kisses him.

                  LOUISE  
                  I don't think we're going to  
                  have any trouble tonight.

A pause.

                  JONATHAN  
                  You don't?

                  LOUISE  
                  No, I don't.

She continues to undress him.

                  JONATHAN  
                  Are you sure?

                  LOUISE  
                  Wanna bet?

                  JONATHAN  
                  How much?

                  LOUISE  
                  A hundred?

                  JONATHAN  
                  You sound pretty sure.

He takes a couple of bills from his trouser pocket  
and hands them to her. She pockets them in her robe.

                  LOUISE  
                  Your kind of man? Why  
                  shouldn't I be sure?

                  JONATHAN  
                  What kind of man am I?

                  LOUISE  
                  A real man. A kind man.

She embraces him.



99 CONTD (3)

JONATHAN

I'm not kind.

100 OMIT

101 CLOSE-UP - LOUISE

During the course of the speech she slowly sinks to her knees. We see her sinking, sinking, sinking, seemingly never to stop.

LOUISE

I don't mean weak-kind, the way so many men are. I mean the kindness that comes from enormous strength, from an inner power so strong that every act, no matter what, is more proof of that power. That's what all women resent. That's why they try to cut you down. Because your knowledge of yourself -- and them -- is so right, so true that it exposes the lies which they, every scheming one of them, live by -- It takes a true woman to understand that the purest form of love is to love a man who denies himself to her. A man who inspires worship because he has no need for any woman -- because he has himself! And who is better? More beautiful, more powerful, more perfect -- you're getting hard -- more strong, more masculine, more extraordinary, more robust -- it's rising, it's rising! -- more virile, more domineering, more irresistible -- it's up!  
It's in the air!

Her head goes down and out of the frame.

102 CLOSE-UP - JONATHAN

He groans. His head is thrown back. He is once again handsome, self-confident and seventeen.

THE END