

# UNTITLED

by  
Martin Scorsese

MART. SCORSESE  
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Paul Casselin (873-5015)  
677 - W END AVE

DayTime Schedule

Jan. - 30 - THURSDAY  
31 - FRI:  
Feb - 1<sup>st</sup> - SAT  
2<sup>nd</sup> - SUN  
3<sup>rd</sup> - MON

GLENN HEAD

Johnny - Victor  
Joe -

SAT. @ 2:00

SCENE ONE

CAMERA IS TRUCKING ALONG EMPTY BEACH. OVER IT, RISING IN INTENSITY WAR, SOUNDS, MACHINE GUNS, BOMBS, BOATS, CANNONS, MORTARS, BLASTS SCREAMS, RIFLES, PISTOLS, SCREAMS...

MAN'S VOICE SCREAMING

My legs! ...My legs !

CUT TO...

VOICE  
(V.O.)

Hello, Joe, waddaya know?

2nd. VOICE

I just got back from a Vaudeville show.

CUT TO...

STOCK SHOTS OF VETERAN'S PARADING ON V.F.W. PARADE'S. OTHER FOOTAGE OF SOLDIERS IN PEACE-TIME, OR RIGHT AFTER W.W.II.

MUSIC OVER ABOVE: SONG: "Kiss me once and kiss me twice and kiss me Once again...It's been a long, long time..." etc.

CUT TO...

SCENE TWO

SHOT OUTSIDE OF A "ROAD-HOUSE-TYPE" BAR. HARVEY IS SEEN PULLING UP IN HIS CAR, AND GETTING OUT TO ENTER THE BAR. WEARING VET. CAP. OVER THIS WE CAN HEAR HARRY, MURRY AND JOHNNY'S VOICES FROM INSIDE OF THE BAR.

MURRAY  
(V.O.)

You mean to tell me you believe all that?

JOHNNY  
(V.O.)

Sure...

MURRAY  
(V.O.)

Listen, as far as I'm concerned the next big war has already started.

JOHNNY  
(V.O.)

You better believe it.

HARRY  
(V.O.)

Well, all I know is that I did my bit... the next war it's gonna be somebody else's turn... Like in the movies when they say, 'Why're you fighting? I'll tell you why, so your kid brother won't have to be here next year, that's why' Well, forget it. I did my bit, now my kid brother does his.

(LAUGHTER)

HARVEY ENTERS BAR. NOTICES JOHNNY, HARRY AND MURRAY. HARRY ALSO HAS A VET. CAP. JOHNNY AND MURRAY ARE IN FULL MILITARY UNIFORM (FROM WORLD WAR 2) ALSO IN BAR, BESIDE BARTENDER (MARTY) ARE TWO OTHER MALE AND ONE FEMALE CUSTOMERS. ONE OF THE MALE CUSTOMERS IS SITTING IN A QUIET CORNER AND READING NEWSPAPERS.

HARRY, MURRAY AND JOHNNY CONTINUE DISCUSSION. DO NOT NOTICE HARVEY.

HARVEY IS TAKING OFF HIS COAT.

HARRY

...And I'm standing there like a jerk with this gun, know waddamean?! (THEY LAUGH)

MURRAY

You can forget that now...I mean, the infantry is dead. Not with an atomic war...What's the foot soldier gonna do? One button is pressed somewhere in Iowa and that's it...Common, the infantry's dead...obsolete...we were just in time to be in its last stand.

HARRY

Lucky us.

MURRAY

In the next war, the safest place is gonna be in the army, not the cities...in the army 'cause it's gonna be over so quick, they're not gonna have time to fight...one button that's all.

JOHNNY

I don't know...I'm not so sure. I sort of think the foot soldier will always be important...specially the infantry. You know what they call the infantry, don't you?

HARRY

What?

JOHNNY

The Queen of Battle.

BEFORE THEY CAN REACT HARVEY JUMPS IN.

HARVEY

Hey, watch out who you're calling a Queen!

THEY ALL GET UP AND GREET HARVEY. AD LIB: "Hey, Harvey, how are you?"

SCENE THREE

TITLE" "THE QUEEN OF BATTLE. (Title perhaps over stills of W.W.2 soldiers)

SHOT OF ALL FOUR SEATED AT TABLE.

DOLLY IN THROUGH BAR FROM MAN WITH NEWSPAPERS, TO GIRL, TO BARTENDER, TO BOB ROOT AT BAR, TO THE BOYS.

FIRST LINES IMPROVISED, TO BE LOST DURING DOLLY. CLEAR LINES BEGIN...

HARVEY

...But didn't you get in touch with everybody?

MURRAY

Yeah, but I told you...

JOHNNY  
(INTERRUPTING)

J.R. had an operation...Haig moved to California...

HARRY

What're worried about?I'm here!

HARVEY

Well, we don't need ten guys to have a good time...the four of us here...

MURRAY

Joey is supposed to show up...He said he was coming.

JOHNNY

What time?

MURRAY  
(LOOKS AT WATCH)

Half-an-hour ago.

JOHNNY

Hope he isn't too late. I can't stay too long...have to get back.

HARVEY

Where?

JOHNNY

My wife...Y'know, I'm helping her put up  
some shelves...

(THEY BEGIN TO ADMONISH HIM JOKINGLY, "ah common, come off it, etc.")

MURRAY

Come on, Johnny. This is once a year.

JOHNNY

I really can't stay too long.

HARVEY

Relax, willya...we got all day.

HARRY

And all night.

(THEY GRIN AND SOME SAY "Yeah. Yeah." JOHNNY smiles but seems determined.)

SILENCE. THEY HAVE NOTHING TO SAY. EMBARRASSED SILENCE. HARVEY BREAKS SILENCE BY SAYING)

HARVEY

Yeah, that's right...All night too,

THEY SMILE FEEBLY. MURRAY TRIES TO BREAK THE LULL.

MURRAY

I mean, Joey said he'd show up.

HARVEY

He probably will.

HARRY

Hey, what's happening with Joey...he break  
up with his wife or what?

MURRAY

Yeah...They got what do you call it...an  
annulment, right?(TO HARVEY) Annulment.

HARVEY

Yeah, that's right, anulment...I didn't know that.

HARRY

Well, what do you expect...She's a young girl.

HARVEY

Yeah, that's right...but.

HARRY

But what?

HARVEY

I don't know...

(PAUSE. ANOTHER LULL)

MURRAY

I think we should get together more often...

HARVEY

Yeah, like maybe once a month...I mean, we could get a club going, dues and everything. What do you think, Johnny? Like the idea?

JOHNNY  
(HALF-HEARTEDLY)

Sure...Sure. Sounds good...

HARVEY

I mean we gotta find some way to get you boys away from your wives, right?

(THEY LAUGH)

MURRAY GETS UP TO SHOUT TO THE BARTENDER, MARTY.

MURRAY

Hey, Marty. Another round of drinks.

CUT TO...

SCENE FOUR

INTERCUT STILLS OF WIVES, FAMILIES, HOUSES OF THE BOYS IN BAR WITH THAT OF DIALOGIE.

HARRY

That's the oldest boy...right, that's my wife with him.

(Uh-hum)

That's my daughter...at three months...

HARVEY

How old is she now?

HARRY

Two years old...here's a picture of her.

MURRAY

That's your place behind them?

HARRY

That's not just a place. That's the Tara of Long Island...There it is right there.

JOHNNY IS FISHING FOR HIS WALLET.

JOHNNY

Here's my tiger.

HARRY

He's cute. How old is he?

JOHNNY

Will be two soon. That's my wife there.

HARVEY

Very nice.

MURRAY

Yeah...Harvey, why don't you show us a picture of your girl?

HARVEY

I don't carry pictures of my girls...Certain things I don't like to share...How about your wife?

MURRAY

You want my wife?

HARVEY

No...I didn't mean...

MURRAY

You mean, you want me to show you her picture?

Look, we're having a good time, let's not spoil it!

(THEY LAUGH)

MARTY BRINGS IN THE DRINKS. THE BOYS RAISE THEIR GLASSES TO TOAST.

HARVEY

To the boys...To the boys who didn't make it.

THEY DRINK:

CUT TO...

SCENE FIVE

THE BOYS ARE NOW A LITTLE LIV<sup>E</sup>LIER. THE DRINKS ARE BEGINING TO TAKE EFFECT.

MURRAY

...I'm there with this shiny gun...and we get to France. Just as we get off the boat what happens, the armistice is signed. (LAUGHTER) Nothing happened. Not a shot. That's something you know. For six months they make you go through hell, they make a nervous wrecks out of you, you're ready to shoot anything and everything that moves, even your grandmother, and what happens as asoon as we set foot in France...the war's over! No action...~~Wait~~ I ~~have to be honest. There was some action but not between us and the enemy...It was between us and the civilians...couple of bar brawls.~~ (LAUGHTER) You know ~~I never saw blood...~~ Wait have to be honest ~~again~~. I did see blood once, never fo<sup>R</sup>get it. It was when we were getting back on the boat, a good friend of mine slipped on the plank, cracked his skull...was a mess. (LAUGHTER)

HARVEY

That's murder.

HARRY

When the war in Spain got hot I knew it wasn't going to be long before my training would come in handy. Sure enough I made up for it in North Africa, Normandy, and the Bulge. And I made up

(cont...)

MURRAY  
(cont...)

for it...But it's funny thing, of all the ~~things~~

~~I saw in W.W. two,~~ nothing struck me more than

back in 1918 when my friend slipped on the boat

and cracked his skull.

(LAUGHTER)

*Actions  
I saw*

SCENE FIVE

JOEY IS SEEN ENTERING THE BAR. HE LEMPS NOTICEABLY. THE BOYS SEE HIM AND GREET HIM LOUDLY "Hey, you made it!" "Hey, Joey, how are you" etc.

HARVEY CALLS OUT TO THE BARTENDER.

HARVEY

Hey, Marty. Another round.

JOHNNY

We thought you weren't gonna show.

JOE

Are you kidding.

~~HARVEY GETS UP~~

HARVEY

Hey, Joey, what're drinking?

JOE

Bourbon and water.

HARVEY GETS UP AND LOOKS TOWARD THE BAR.

HARVEY

Hey, Marty, Add a bourbon and water.

HARVEY LOOKS TOWARD THE BAR. CAMERA PANS FROM HARVEY'S POINT. PICKS UP THE MAN READING NEWSPAPERS AND THE GIRL AT THE BAR (MARY) HE WATCHES AS MARTY BRINGS THE DRINKS OVER. THEY RAISE THEIR GLASSES TO TOAST.

ALL

To us.

CUT...

SCENE SEVEN

THE BOYS ARE NOW GLANCING TOWARD MARY, DISCUSSING HER.

MURRAY

C'mon, Harvey, what-daya say?

HARVEY

You want to buy her a drink, buy her a drink. Why me?

HARRY

It's better...It looks nicer if one guy offers her the drink, Harvey.

MURRAY

Why not, Harv...You're young, good-lookin'

(OTHERS JEER AND JOKE)

HARVEY  
(LAUGHING)

O.K.O.K...I'll do it...

(STANDS UP AND CALLS TO MARTY)

Hey, Marty...

MURRAY

No...Not like that (PULLS HIS SLEEVE)

Go over there yourself.

(HARVEY GETS AND WALKS TOWARD THE BAR; THEN TURNS TO FACE THE BOYS)

HARVEY

What if she don't want a drink.

MURRAY

What're you worried about...So she don't get one...

JOHNNY

Hey, Harvey, go on, will ya.

HARVEY SLOWLY APPROACHES THE GIRL.

HARVEY

Excuse me, my associates and I would be honored  
if you would share a drink with us.

GIRL

What?

HARVEY  
(CONFUSED)

What do you mean, what?

GIRL

I mean, what do you want?

HARVEY

We want to buy you a drink.

GIRL

What for? I already got one, Besides I'm  
waiting for somebody.

(PAUSE BRIEFLY, STARE AT EACH OTHER)

HARVEY

O.K. Forget it

GIRL (MARY)

Don't mention it. (GIRL MAKES A FACE)

SCENE EIGHT

HARVEY RETURNS TO THE TABLE WHERE THE BOYS ARE SITTING.

HARVEY  
(MUTTERING)

Snotty broad.

THE BOYS ARE SHAKING THEIR HEADS AT HARVEY.

MURRAY

O.K. boys. Harvey's done it again.

HARRY

You made some impression on her, Harvey.

JOEY

She's not gonna forget you for a long time.

JOHNNY

Well, it looks like we sent the right guy.

HARRY

Gave it the double whammy.

MURRAY

Hexed the whole thing.

HARVEY  
(FINALLY)

Knock it off...You're so great, why don't  
you go and get your own broads...I'm not  
a great lover like Murray here, or my friend  
Harry...

MURRAY

Yes, Harvey, we realize that.

HARVEY

Thank you, Murray.

(JOE IS LAUGHING. HARVEY TURNS TO JOE)

What are you ~~all~~ laughing at. (THEY ALL LAUGH)

MURRAY

No but really, we shouldn't be too hard on Harvey here. After all, he tried his best...it didn't work...so it didn't work. Actually, Harv, it's a vast improvement, if you look back a bit.

HARVEY

Improvement on what?

MURRAY

Well, there was a time...Now the rest of these guys weren't with us, but I think Joey here knows the story...

JOEY

Which one?

MURRAY

(W.C.FIELDS ACCENT) (GESTURING TO HARVEY)

Look at it this way...This man stands before you today a cured man, a happy man, freed from his inhibitions (LAUGHTER) a man now able to fathom the mysterious gulf between...

JOEY

To do what to what?

HARVEY

(MOCK ATTENTION)

Shusssh (TO JOEY)

MURRAY

Between the sexes...

(LOUD WHISTLES AND JEERING NOISES "Wowwww" etc." JOHNNY AND HARRY TOSS RIPPED PAPER AND PAPER NAPKINS, SPITBALLS, AT MURRAY)

MURRAY

Stop this nonsense. Control yourselves. Are you schoolboys or men.

HARRY  
(IMITATING HOMOSEXUAL)

You tell me, Honey.

(LAUGHTER)

MURRAY

You wish. I'll tell you what did it, you mendicant bastards...I did. (LAUGHTER AND APPLAUSE)

...No, no...I'm serious. I thought him everything he knows.

HARRY

Murray, I mean, that isn't saying much for you, is it?

MURRAY

Look, you can teach, but if they don't want to practice, that's not the teacher's fault, is it. (LAUGHTER) But still it's an improvement over the old Harvey I used to know. ~~A shy and~~  
~~confused kid in Fort Benning.~~ *because look in Fort Benning*

JOE  
(REMEMBERS)

Oh, I know the story.

MURRAY

Don't say anything. Let me tell it.

HARVEY

Oh, no you don't. I know you, Murray...If anybody's gonna tell it, I will.

JOHNNY

Well, go ahead, tell the story, for Pete's sake...

MURRAY: BUT WHAT CAUSED THIS GREAT CHANGE IN THIS BOY? WHAT MADE HIM AS HE IS TODAY?

JOHNNY: George PATTON

SCENE NINE

(HARVEY TAKES A BIG BREATH TO START HIS STORY)

HARVEY

All right...We're in boot camp...You know, the all-American boy away from home for the first time, away from apple pies, (away from Mom...that's funny...my mother never cooked apple pie's; now that I think of it, In fact, she was a lousy cook...

MURRAY

Harvey, this may be difficult for you, but try concentrating on the story...I mean, all those other ~~things about your mother, apple~~ pies...Just tell us the story. (LAUGHTER)

HARVEY

O.K....All right. We had this pass, Me Murray, my sergeant and this other guy (TURNS TO JOE) What's his name, the one...he got it in Salerno...

JOEY

Philly...Philly something...

HARVEY

Yeah, I don't know his last name...Anyway, we're in this bar. There's this nice-lookin' broad, a blonde...real nice.

MURRAY

And she's looking at us, y'know, she's giving him the eye. (POINTS TO HARVEY)

HARVEY

You gonna let me tell it or what? (~~MURRAY GESTURES "ok"~~)  
 ...So she's giving me the eye. And this  
 guy (POINTS TO MURRAY) convinces me...

MURRAY

Convinces! I had to push him!

HARVEY

So he forces me to go over and offer her a  
 drink. There's a lot of soldiers in the bar  
 and a...well, I <sup>WAS</sup> sort of embarrassed. So I go  
 over and offer her a drink...

(FLASHBACK TO ACTUAL EVENT BEGINS HERE. INTERCUT BACK AND FORTH  
 FLASHBACK AND HARVEY'S NARRATION OF THE STORY AT THE BAR)  
 SEE SCENE NINE (A) AT END OF SCRIPT FOR SHOOTING OF FLASHBACK

HARVEY  
 (cont...)

...She looks at me and says, "No, have to  
 go someplace now, but if you promise to stay  
 here like a good boy I'll come back for you.  
 Would you like that?" So. I'm stunned, y'know...

I just sort of nod, like yes 'I'd like that'...

Like a kid. She gets up and leaves. And I go back to

~~back to Murray and the other guy and tell them.~~

And I turn to the ~~other guy~~...what's his name...

Philly, and I say 'I think she's kidding' They

laugh at me and tell me 'What've you got to lose...

wait for her. If she shows up, alright...if not,

what're you gonna do- go back to the camp and

use your hand, right?!' So I wait, and she comes

back and surprised the hell out of me. I find

out she's married to a master sergeant or something

(cont...)

*Shouldn't  
 speak*

*these lines*

(IN FLASHBACK ARMY CAMP FOOTAGE, TRAINING, LIMBERING UP ETC.)

HARVEY  
(cont...)

who's on maneuvers or something. And she says, 'wouldn't you rather have that drink at my place...save your money, like a good boy' 'sure' So we go to her place...but I'm nervous...y'know what with her husband being a master seargeant...and it was really the first time something like that had happened to me...in other words, I was pretty green in the whole state-side system, understand? So we're in the apartment...dingy, depressing place...you can see like she didn't have a knack for keeping house...

MURRAY

Maybe that's why her husband used to go on manoeuvres so much.

HARVEY

Anyway, the place looked like it was done in early depression...even the ceiling was peeling...

JOHNNY  
(IMPATIENTLY)

C'mon, get to the good part.

(GENERAL NOISES OF AGREEMENT)

HARVEY

So she gets me a drink and we sit down, she kicks off her shoes, puts her legs up on the wall, y'know really relaxes and starts to talk... Now that may not seem very extraordinary to you, but I'm sitting there, y'know and I could see

(SHOW SCENE IN FLASHBACK)

(cont...)

HARVEY  
(Cont...)

up her legs, ~~all the way up to her belly button.~~  
and I could see that <sup>the</sup> girl wanted to get  
laid, but the things she was saying made me think  
that maybe there was something else expected  
here...and with that added to my being nervous  
about the husband and all, it made me pretty  
much of a wreck. She starts telling me how  
lonely it is there, married to the army, the  
same old line, you know...then she lets out with  
that it gets so lonely that she winds up screwing  
herself while listening (THEY LAUGH) No, wait,  
while listening to war news yet! (THEY LAUGH)

HARRY

That's one way of getting your kicks.

HARVEY

Wait. Then she adds that she usually does it  
with a hairbrush while listening to the war news!

(THEY LAUGH) ...A hairbrush!

HARRY

That's another way of getting your kicks.

HARVEY

So I gulp down my drink...and I'm nervous now...  
I figure that this broad is really sick, and I  
said to myself 'I can see it now, she's  
probably gonna cut it off on me! (THEY LAUGH)  
And she stares at me and she says, 'Am I shocking  
you?' I look up, try to nonchalant...'No, of  
course not' And she gets up and walks towards

(cont...)

HALVEY  
(cont...)

me and I figure this is it...I'm ready to run out of there,y'know. And she grabs my hair and shakes my head like a kid and says 'That's good...I'm glad I'm not shocking you' Then she gently slaps my head back and forth and says, 'You...Are.A.Good...Boy...Harvey!'"

HARRY

What did you say?

HARVEY

Thank you! (THEY LAUGH)

(IN FLASHBACK SHE IS KISSING HIM)

HARRY

Then what happened?

HARVEY

Oh, yeah...She kissed me ... real hard...

(THE PREVIOUS KISSING SHOT IS REPEATED)

Then we were in the bedroom...and that was even creepier looking than the rest of the place...But I'm beining to feel a little more comfortable now...and she starts taking off her clothes, slowly y'know... Then she says!

(IN FLASHBACK HARVEY FOLLOWS EVERY MOVE THE GIRL MAKES, REPEATS HER ACTIONS IN TAKING OFF CLOTHES)

'I was only kidding before.' I said. 'About what?' 'Doing it while listening to the War news?' She said, 'No, I do that, but I was kidding about the hairbrush. I don't use<sup>A</sup> hairbrush' So I kinda shrugg and told her, 'Well, if it

(cont...)

HARVEY  
(cont...)

makes you feel any better, I dont use a hairbrush either.' (THEY ALL LAUGH)  
Anyway I look at her taking off her things and I'm following everything she's doing... y'know...very cautious...She takes off her blouse, I take off my shirt...her dress...my pants...

(ACTION SEEN IN FLASHBACK)

HARRY

What did you do when she took of her bra?

HARVEY

I took off my shoes...Then she comes over to me, we're both naked and you know, we kiss a little and she starts feeling me, you know, and she grabs my thing...

HARRY

Your what? (LAUGHTER)

HARVEY

My thing! My thing!

HARRY

Oh, Just wanted to be sure (LAUGHTER)

HARVEY

And I figure this is it...she's gonna take out the knife and it's goodbye junior (LAUGHTER)  
So I figure I should say something. I say,  
' You know who you remind me of? That actress... you know, the one with the hair.' She says,  
'Veronica Lake'...I tell her yeah, that's right...

*Clarry*  
*what are you worse of abt what have you got to loose*

(cont...)

HARVEY  
(cont...)

I ask 'Do I remind you of anyone?' She looks at me and says, ' You remind me of...Harvey' That's what she said, Harvey...(LAUGHTER)...And she starts kissing my face and saying things like 'Harvey-face, GI face, soldier-face, American-face, Dog-face' stuff like that...then she goes over to the bed and gets in...She turns out the light with this real long string...and I just sort of follow her into bed...I creep over and I sit down on the bed and BAM! All the lights go on! I jump up 'Your husband! Your husband!'

(IN FLASHBACK ACTION OF HARVEY SITTING ON STRING IS SEEN TWICE)

I sat on the string...switched on the light accidentally. The string was very long and I sat on it like a jerk (LAUGHTER) Scared the day-light out me!

HARRY  
(LAUGHINGLY)

You thought it was the husband?!

HARVEY

Sure! Wouldn't you? Scared the hell out of me.

MURRAY  
(STILL LAUGHING)

That's too much...everytime I hear it I crack up...Can't help it. I crack up.

HARRY

Now don't tell me you ran out of there?

HARVEY

No...After she stopped laughing. Which was a long time...

(SEE GIRL IN FLASHBACK LAUGHING. THE BOYS ARE LAUGHING AT THE BAR)

...the bitch was doubled up in bed, screaming her head off...at first I didn't laugh...then I crack up...

JOHNNY

Then what?

HARVEY

Then I screwed her...lights and all...

(IN FLASHBACK, HARVEY AND GIRL IN BED, THE LIGHTS ARE GOING ON AND OFF AS THEY MAKE LOVE)

HARRY

Was she worth it?

HARVEY  
(HESITANTLY)

Yeah...I'd say so...She was pretty good...

MURRAY

That's very generous of you, Harv.

HARVEY

Yeah, we were rolling around on that bed, hitting that string...lights were going on and off, on and off, on and off...(LAUGHTER)

CUT

SCENE TEN

THE BOYS SITTING AT THE BAR.

HARRY

Hey, Harvey, fellows, I think we'd better lay off of the sexy stories around here for a while bause...

MURRAY

Yeah,...I think I know what you mean... There's a guy around here who might not appreciate it, might not find it as funny as we do...I don't want to mention any names.

JOE

Oh, cut it out...please. I don't mind. Look if I didn't like it I wouldn't be here, right...

MURRAY

In that case, I got <sup>Some</sup> ~~six~~-~~sexy~~ stories that are so dirty, I mean so dirty that they would stiffen up a stiff who's been dead for six weeks.

JOE

(GETS SERIOUS)

All right, go ahead. Around me you say or do anything you want...And that goes for everybody.

JOHNNY

You know what we need right now?

JOE

What?

JOHNNY

Another round of drinks. Hey bartender...Marty...

CUT...

SCENE ELEVEN

THE BARTENDER FINISHES PUTTING A NEW ROUND OF DRINKS ON THE TABLE AND LEAVES. AFTER A STRAINED PAUSE MURRAY TRIES TO LIVEN UP THE GROUP AGAIN.

MURRAY

Joey, I don't understand you, you know that. I was in two world wars and got hit eight times...eight times...

(HE GETS UP AND BEGINS TO SHOW HIS SCARS)

...Here North Africa...(POINTS TO FOREHEAD)

...Salerno...(ARM)...North Africa (LEG)

...France (OTHER LEG) ...New Jersey...(LIFTS ARM POINTS TO SIDE)...The Bulge.(POINTS SHOULDER BLADE)

...The Bulge.(POINTS TO STOMACH)

...The Bulge. (POINTS TO BEHIND) (LAUGHS)

Here's a picture of the jeep I was in after it was hit (SEE PICTURE OF JEEP DESTROYED COMPLETELY)

So, I don't understand you! You get hit once...that's all just once and you shoot your load! (JOE LAUGHS. JOINED BY OTHERS)

SCENE TWELVE

THE BOYS AT THE BAR ARE TOASTING AGAIN.

MURRAY

~~To tonight!~~ May we find some eager  
companions.

*ok. to  
Females*

HARRY

In other words, some broads. (THEY LAUGH AND DRINK)

JOHNNY

(FEELING EFFECTS OF LIQUOR NOW)

Look fellows, I gotta be getting back  
early. I don't think...

JOE

Oh, Johnny c'mon... Stick around...How  
often do we do it? (OTHERS AGREE)

MURRAY

That's funny, Joey. I was just going to  
ask you the same thing. How often do you  
do it? (THEY LAUGH, INCLUDING JOE)

JOE

Listen, never underestimate anybody. There  
are ways. A while back when things were  
different I knew this madam who ran this  
real plush whorehouse. She told me one day  
her door-bell rang. So she goes to the door  
and opens it and looks down. And there's this  
guy there with no arms and no legs. She's  
surprised. She says 'What the hell do you want  
here?' The guy looks up and says, 'I rang the  
bell, didn't I?' So don't ask any questions.

(LAUGHTER)

CUT

SCENE THIRTEEN

VERY SERIOUS ATMOSPHERE.

MURRAY  
(TO JOE)

You've got guts, Joe. For a guy who went through what you did...I just don't see how I could act the same way if it happened to me...I'm not kidding, Joey, I respect and admire you and I've known you a long time. You got guts... more guts than any guy here, or all of us put together...you hear me...

JOE  
(A LITTLE EMBARRASSED)

...Sure Murray...

MURRAY

I think it's great that you could joke along with us, takes a real man to do that. (OTHERS NOD)

JOE

Murray, if I couldn't joke about it...

HARVEY  
(TRYING TO BREAK MOOD)

Will you leave the guy alone, Murray. Next thing you know he'll be crying all over your drink...

(JOE PICKS UP HIS GLASS AND LOOKS INSIDE IT)

JOE

Speaking of drinks...Hey bartender...

HARVEY

Marty, another round of the same.

MURRAY

And this time see if you can give one to

(CONT...)

MURRAY  
(cont...)

our friend over there (POINTS TO GIRL AT BAR)  
...The one with the girl's clothes on.

SHOT AT BAR, MAN WITH NEWSPAPER IS SEEN. BARTENDER APPROACHES  
GIRL (MARY)

MARTY (BARTENDER)

You want one?

MARY

Yeah...What the hell.

BACK TO BOYS

MURRAY

Let's invite her over?

HARVEY

Screw her.

MURRAY

Yes, exactly. (LAUGHS)

HARRY

Come on, enough talk, let's get some action.

All right, Murray, call her over.

MURRAY

You want me to yell all the way from here  
to the bar. We're not back at the farm, y'know.  
We've got to go over there and ask her. She  
looks like a nice kid.

HARRY

Alright...(LOOKS AROUND EXPECTING ONE OF THEM TO GO)  
Who's gonna go?

HARVEY

This time we all go, so nobody picks on  
nobody. Either we make it all or we break  
it all.

(GENERAL VOICES OF AGREEMENT "O.K., Let's go., Yesh, let's go."  
JOE TURNS TO JOHNNY WHO IS STILL SITTING, SLIGHTLY DRUNK)

JOE

Come on, Johnny?

JOHNNY

Where?

THEY GET HIM UP AND WALK TOWARD THE BAR. THEY REACH MARY AND LINE UP NEXT TO HER.

MURRAY

Come on, don't be anti-social. Why don't  
you join us with the drink?

HARRY AND HARVEY

Yeah, come on, join us.

MARY SHAKES HEAD AND SMILES. MURRAY TURNS TO HARRY.

MURRAY

Well, only one thing left to do.

HARRY

What'll it be, Philadelphia '39

MURRAY

Good choice.

THE BOYS GO INTO FANFARE FOR THE COMING VAUDEVILLE ACT.

MURRAY

Murray and Harry, songs, dances and witty  
sayings.

MURRAY AND HARRY GO INTO THEIR VAUDEVILLE ROUTINES. MARY ENJOYS THEIR SMALL SHOW. THERE IS ENTHUSIASTIC APPLAUSE FROM THE OTHER BOYS. MURRAY THEN MOTIONS TO THEIR CORNER TABLE AND MARY LAUGHS AND GETS OFF HER STOOL.

CUT

BARTENDER WALKS BY AFTER HAVING PUT DRINKS ON THE BOY'S TABLE. MURRAY PULLS THE CHAIR FOR MARY AS SHE SITS, THEN POINTS TO MARY.

MURRAY

Boys, this is...

MARY

Mary

MURRAY

Mary. Mary, this is Johnny...Joey...Harry...

Harvey and yours truly, Murray.

(THEY LIFT THEIR GLASSES TO TOAST)

THE MEN

To Mary!

(THEY DRINK STANDING UP)

ALL SILENT INSERT.

SCENE FOURTEEN

MURRAY IS PLAYING WITH THREE BALLS, DOING TRICKS.

MURRAY

Watch this...watch... (THEY LAUGH)

HARVEY

C'mon, Murray...What did you bring the girl over here...to watch you play with your balls? (LAUGHTER)

HARRY

Hey, Harvey...c'mon, there's a lady present...

HARVEY

Well, what do you want...He's sitting there playing with his balls...I mean, he's got the same tricks every year

MURRAY

(W.C. ACCENT)

It's alright...My friend Harvey here just doesn't appreciate my manual dexterity.

(LOUD JEERING NOISES, CATCALLS ETC...)

HARVEY

Watch your language, williya.

HARRY

Yeah, Murray, williya quit it...drives me crazy watching you do that, reminds me of things I don't like to remember.

MARY

You mean the war?

HARRY

What was? No, not the war...I'll tell you what it reminds me of...Basketweaving. (LAUGHTER)

MARY

You weave baskets?

HARRY

No honey, not exactly.

HARVEY

But he was pretty good at it for a while.

MARY

What do you mean?

MURRAY

Go ahead Harry, explain to the girl.

HARRY

O.K. I'll explain...Now to understand this fully you've got to be able to picture everything just right...I mean the way the war was going and all...the setting, the dark North African nights, the beauty of the harsh unrelenting desert.(CRIES AND JEERS)

JOE

Harry, tell the story.

HARRY

I'm telling. I'm telling. Anyway, I'm in North Africa. We were just about the first American unit to get into action. I mean, besides the guys in Pearl Harbour. Anyway, I didn't mind the whole thing until I realized that some of those shells were coming mighty close to my skin...

(INSERT OF WAR FOOTAGE. PLANES, ARTILARY ACTION ETC. FROM W.W.2)

HARRY  
(cont...)

I mean I used to look up at those planes up there flying over, dropping those bombs. I figure they've got a lot of space to drop those bombs. But, it kinda seems like they were aiming those things right at me. I could swear they looking for me... 'There's Harry... That's Harry... Throw right at Harry... (LAUGHTER) So one night, me and a couple of the guys strike a load of peperoni and cheese from some Italian P.O.W.'s ...very difficult to come by at that time... Anyway we got this peperoni and cheese and <sup>we ate</sup> ~~are~~ like kings... I mean, <sup>every</sup> ~~every~~ thing after those k rations was like a feast... The next morning, I thought I was gonna die... my stomach was in such bad condition. I was miserable... miserable, that is, until I realizes that... this it is... my ticket to change of scenery... Ulcers! I mean, if it's one thing the army doesn't like is a guy with ulcers. So I'm miserably happy... So they send me to a rehabilitation center in Morocco...

(WAR INSERTS OVER NARRATION)

I'm in this hospital... nice, quiet, I get regular foot... nurses... nice... was a little hot but look you can't have everything, right? But, it didn't take them long to discover that I didn't have ulcers, just a bad case of indigestion. Now they're ready to ship me out

(cont...)

HARRY  
(cont...)

again, and I was just getting used to the place. So I figure let me try to see if I can stay there. I run up and down the halls... I attack three nurses, y'know, make believe I was going crazy...

HARVEY

Make believe!?! (LAUGHTER)

HARRY

Anyway, it works...I get to stay there for observation. One week...two weeks...before you know it I had them believing it. My best routine is that I built imaginary chicken coops over the latrines...I used to stop officers from using the latrines. I used to tell them, 'Psst, hey...don't go in there. How would you like it if you had chickens using your house as a latrine?! indignant, y'know, real nasty. You'd be surprised, they used to listen to me after a while...some of them even believe me. On a good day I could tie up two bathrooms.

(PAUSES AS THEY LAUGH)

...Now that I think of it the real killer was bead-stringing, not basket-weaving...bead after bead. Long, long strings. I mean one week of that and if you weren't crazy to start with, you went crazy...Not to mention that I was hanging around with a group of guys who weren't exactly the sanest baunch. Usually in these

(cont...)

HARRY  
(cont...)

places you get a couple of George Washingtons, Lincolns, One or two Churchills...One guy thought he was Houdini...y'know this nut job used to go around getting himself into all kinds of traps...the attendents would have to come running to get him out of whatever he got himself into...one time he even got himself locked inside one of my imaginary chicken coops!(LAUGHTER) ...You're laughing...the attendents couldn't get him out of that one (LAUGHS) Anyway I'm really going crazy there, and I figure that now I really need a change of scenery. I make an escape, to Casablanca...I remember this old whore girlfriend I had there and I knew she could put me up. I rememebr she couldn't say Harry. She used to call me Harrou. Anyway, I get to Casablanca, All the way along you have the image of Ike and Monty breathing down your goldbricking neck... For one week, I have the time of my life readjusting to sane living...y'know I got used to the idea of using the bathrooms again...It was a good set-up. She's bring up her clients and I'd go and relax in the next room.

MURRAY

You mean you didn't watch?

(INSERT OF SOLDIER WITH BINOCULARS)

HARRY

Well, sometimes, if it was interesting, y'know...  
 Anyway, I'm lounging around for a week and a  
 half now when suddenly, out of the blue, this  
 broad decides that the walls needs painting.  
 Now mind you, she's looking at me while she's  
 saying that. (LOOKS AROUND SHOULDERS)

And like a jerk I pick up the brush and go to  
 work, Did I say work...Then I realize, what am  
 I crazy, what am I killing myself for. I escape  
 back into the rehabilitation center (LAUGHTER)  
 Made believe I had amnesia. 'I didn't know where  
 I was...I didn't know where I was' That's what  
 I told the doctors. That's what gave it away,  
 I guess. They caught on and politely transferred  
 me back to my outfit.

JOE

Let that be a lesson to you, Mary. Don't ever  
 ask Harry to paint your walls.

MARY

Is that story true? You just made it up.

HARRY

Would I lie to you?

MARY

Yes!

HARRY

Look, what difference does it make. Did you  
 like the story or not?

(THEY MAKE FACES AND MUMBLE. MARY SLOWLY AND HALF-HEARTEDLY SAYS  
 "Yeah")

JOHNNY  
(RATHER SERIOUSLY)

I believe him. There were a lot of guys  
like that. I could vouch for that. (NERVOUS LAUGHTER)

JOE

Those guys missed a lot.

MARY

Like what?

JOE

Everything.

JOHNNY

~~There's more to war than just fighting...~~ I mean  
you fight...you fight and <sup>THEN</sup> when you finally take  
over, liberate your <sup>own</sup> friends...The people come  
out and show you their appreciation. That's  
the big reward.. You'll never forget the feeling.  
It was worth it...

(DURING JOHNNY'S SPEECH HAVE WAR FOOTAGE OF VICTORIOUS SOLDIERS  
ENTERING TUNIS AND ITALY, BEING CHEERED BY POPULACE, GIRLS JUMPING  
ON AMERICAN JEEPS, MISSING SOLDIERS ETC.)

SCENE FIFTEEN

MARY

Were all you guys in the same outfit together  
or what?

HARVEY

Sort of...we kinda started out together...

MURRAY

Then sort of lost touch but we all met back  
at the Bulge at the end.

MARY

What's the Bulge?

JOHNNY  
(INCREDULOUSLY)

You don't know 'bout the Bulge?

MARY

NO...was it a camp or something?

HARVEY

Well, tell her what the Bulge was.

JOHNNY

It was the last big attempt by the Germans  
to stop us...in Germany...it was rough.

MURRAY

You've heard of Germany, havn't you?

MARY

Sure, what do you think I am?

HARRY

Don't get defensive...don't get defensive...  
it's always better to be offensive.

HARVEY

Listen, don't be rough on the girl, just

(cont...)

HARVEY  
(cont...)

because she's a little <sup>bit</sup> dark about certain things...after all she wasn't there. If you want ~~to~~ to do soemthing, help her out...teach her something. Educate her. What don't you know about the war?

MARY

A lot. I mean I know there's the army, the navy and the air-force.

HARVEY

O.K. now what would you like to learn...

MARY

Well, to tell you the truth, I'd like to know what all those medals mean...on him. (POINTS TO MEDALS ON JOHNNY'S CHEST)

MURRAY

Go ahead Johnny tell her what the medals are for.

JOE

I'll tell you what they're not for...shaking hands with the Germans, that's what they're not for.

JOHNNY

C'mon...

MARY

What are the pretty colored ones?

HARVEY

All the girls ask about that one, don't they Johnny?

JOHNNY

Yeah.

MURRAY

The pretty colored ones are for action above  
and beyond the call of duty.

MARY

What does that mean?

HARVEY

Killed a couple of Ethiopians. (LAUGHTER)

MARY

Weren't the Ethiopians on our side?

HARVEY  
(LAUGHS)

Oh, that was later.

MARY

What's the big one for?

MURRAY

Distinguished Service Cross.

MARY

Sounds important...What'd he do to get that?

MURRAY

Wanna tell her, Johnny?

JOHNNY

Nah...Forget it...

HARRY

C'mon, Johnny tell her! (TO MARY) He's very  
shy 'bout it, Mary.

MARY

Tell me. I want to learn...

HARRY

Well, Johnny was standing on this corner in  
Naples eating his chocolate bar, and just

(cont...)

HARRY  
(cont...)

taking in the scenery...y'know, beautiful  
Napoli (THEY MUMBLE)

MARY

Yeah, it's beautiful there...

HARRY

He looks up and there's this bunch of Italians  
coming over with their hands up...so he takes  
them in. (LAUGHTER) What would you do?

(INSERT OF ITALIAN P.O.W.'s WITH HANDS UP)

MARY

I'd take them in!

(APPLAUSE AND LAUGHTER. JOHNNY IS LAUGHING HYSTERICALLY)

HARVEY

See you're learning! Stick with us and maybe  
you'll wind up with some of those medals  
yourself.

MARY

Oh, yeah, what do I have to do for them?

HARVEY

Don't be so anxious...You gotta learn first...  
then we ask questions, and if you get them  
right...then we could always work out something.

MURRAY

O.K., You were a little weak on Germany before...  
so we'll start there.

HARVEY

How about Hitler? Know anything about him?

MARY

Sure...

JOE

That's pretty easy...Hitler had a good press agent.

HARVEY

How about Mussolini...

JOE

No. No. No. His girl friend...

HARVEY

Right. For ten points, what was the name of Mussolini's girl friend?

(MARY STARTS TO THINK) (THEY START HUMMING)

HARVEY

Shush! She's thinking.

HARRY

Well, we're just giving her some thinking music.

JOE

I'll give you a hint...Clara.

MARY

Clara...Bow?

JOE

(Laughingly)

Clara Bow! No...Clara Petacchi!

MARY

Oh. I did n't know anyway

HARVEY

Well' you lost the ten points that time. So you don't get any medal...

MARY

That's too bad.

HARVEY

Don't feel too bad about it...Be on your toes.

You might get a couple of more chances later.

You'll learn...Hey about another round...

ALL AGREE THEY SHOULD HAVE ANOTHER ROUND.

HARVEY  
(TO BARTENDER)

Hey, Marty...Do it again...Another round.

CUT

SCENE SIXTEEN

MARY

I don't want to know about this Clara what's her name... You said you were gonna teach me something about the war.

HARVEY

What do you want to know?

MARY

I want to know what happened next in North Africa.

HARVEY

All right. O.K... Now look at this...

(HARVEY CLEARS THE TABLE, PRETENDS THAT IT IS A MAP. IN INSERT WE SHOW ARMY POSITION MAP FROM W.W.2 NORTH-AFRICAN CAMPAIGN)

This is North Africa, now up here is Italy...

(TAKES OFF HIS SHOE AND PUTS IT ON THE TABLE)

...That's Italy... This was the Nazi's last stand in North Africa (SHOW TITLE)

And the Americans, the British and everybody else were coming in from the South, East and West... all over... And the Axis, was trying to make it back to Italy... the boot up here...

They were trying to get into the boot (PUTS HAND IN SHOE)

But we had artillery (SALT AND PEPPER SHAKERS)

They had planes (BEER BOTTLE OVERHEAD) The artillery fired at the planes (SHAKES SHAKERS AT

BOTTLE) And we had ships (TAKES PEANUTS AND SCATTERS THEM)

But their planes were bombing our ships and artillery (HE POURS BEER OVER PEANUTS AND SHAKERS)

(SHOUTS AND LAUGHTER)

HARVEY  
(cont...)

That was the scene when I got to North Africa.

MARY

But what I want to know is when did you start fighting.

HARVEY

What do you mean?

MARY

The first time you were in a big fight.

HARVEY

Me?

MARY

Yeah, You.

HARVEY

You sure you want to hear about the first big battle I was in?

MARY

Absolutely.

MURRAY

C'mon, Harvey, tell the girl...

HARVEY

I was in Italy...And we just took over some town...I don't know the name...doesn't matter... And a couple of hours later, I see people, like they were coming out of the walls...looking for food...anything they could get their hands on...

(INSERTS. WAR FOOTAGE OF DESTROYED HOUSES. PEOPLE LOOKING FOR FOOD. CHILDREN ETC.)

...And there was this girl...nice kid...I had some extra k rations and give her a few, the

HARVEY  
(cont...)

next thing I know, she's following me. I motion to her to go away, but she doesn't understand. She smiles, you know...and she follows...

MARY

I thought this was a war story, not a love story.

HARVEY

Patience...Just listen...So she follows me. I yell at her. She doesn't understand. Then she comes over to me, takes my hand and starts taking me someplace. She smiles and takes me through trees, and I see...

FADE VOICE.

MUSIC "INK SPOTS" SONG: "If I Didn't Care..."

FLASHBACK OF HARVEY AND GIRL WALKING THROUGH CEMETERY AND ENTERING TOMB. THEN MAKING LOVE.

SUDDENLY, GUNS OF ALL TYPES AND SHAPE GO OFF. BOMBS BEGIN TO EXPLODE)

HARVEY

All of a sudden, all hell breaks loose,  
A counterattack...I ran out of there  
like a thief...

FLASHBACK" HARVEY RUNNING AND PULLING UP HIS PANTS. INTERCUT WITH BOMBS AND ARTILARY EXPLOSIONS ETC.)

HARVEY  
(cont...)

And that's the first time I really got a good look at war. The first time I was right smack in the middle of a battle...Lots of blood, let me tell you...Dead bodies... An arm here, a leg there...was the first time...

JOHNNY

Well, You see blood once, that's it...You're used to it.

MURRAY

Yeah, Yeah, you get used to the bombs, the blood, the arms and the legs and the bodies, but there's one thing you don't get used to and that's not getting the satisfaction of putting your hands around the necks of the bastards who started it all...

JOHNNY AND THE OTHERS AGREE: "Yeah" "You can say that again"

MURRAY

I would have loved to get my hands around Mussolini's fat neck...That's all I wanted...And what happens, he goes and gets himself ~~hanged~~<sup>HUNG</sup>... And by his own people no less...

INSERTS OF MUSSOLINI'S HANGING BODY.

...Him and his little girlfriend...(POINTS TO MARY)  
What was her name, quick?

MARY

Clara Petacchi (LAUGHTER. SHE IS APPLAUDED)

CUT...

SCENE SEVENTEEN

MARTY. THE BARTENDER BRINGS IN A ROUND OF DRINKS AND PUTS IT ON THE TABLE

HARVEY

We didn't order this.

HARRY

It's the houses round.

MARTY

No...The fellow at the bar...It's on him...

THEY ALL TURN AND SEE BOB ROOT AT THE BAR. BOB LIFTS UP HIS GLASS AND SMILES.

MURRAY

Figures. Don't expect this place to give you a free round.

HARVEY

One on the arm.

HARRY

Who is this guy, anybody know him?

GENERAL VOICES ANSWERING "no"

MURRAY

Well, don't argue about it, drink up.

THEY RAISE THEIR GLASSES AND LOOK TOWARD BOB AND DRINK IN SALUTE.

HARVEY

Hey, maybe we should invite him over, what the hell?

JOE

Sounds o.k.

HARRY

Maybe the guy's plastered.

HARVEY

Nah,,,he looks like a regular guy...

JOE

C'mon, what the hell...

GENERAL VOICES OF AGREEMENT.

HARVEY  
(GETS UP, SHOUTS)

Hey, buddy, join us for the drink...

MURRAY

Come on over...

BOB ROOT PICKS UP HIS GLASS AND WALKS OVER.

HARVEY

Thanks for the drinks...

BOB

It's alright. My name's Bob Root.

HARRY

Bob what?

HARVEY

Forget the names...drink up...to you...

(THEY DRINK)

CUT

SCENE EIGHTEEN

BOB

All you guys from the same outfit?

GENERAL MURNURS OF "Yeah, sort of..."

MURRAY

The Seventh Army.

BOB

Oh, Patton's boys...

THEY LAUGH "Yeah"

HARVEY

In North Africa and Italy...

MURRAY

Yeah, he was quite a guy.

BOB

Guess a fellow like that means a lot  
to his men.

JOHNNY

Guess!?! Damn right he would.

BOB

Yeah, well, that's what I meant.

MURRAY

When it comes to leaders, most civilians  
have a picture of some guy sitting behind a  
big desk, just signing papers...every now  
and then posing for pictures

INSERT OF WAS LEADERS BEHIND THEIR DESK.

BOB

Yeah, guess you're right.

JOHNNY

He's right.

MURRAY

Sure I'm right. When a leader is out there with his men, dodging the shells, that's when he's gonna get them to do things for him...

BOB

I know what you mean.

JOHNNY

The kind of guys we had, did n't think anything of going out there and talking with a pfc, in battle or not. When McCarther said he was gonna return...maybe the Japs didn't believe him, maybe the civilians didn't believe him... but I tell you one thing...his men believed him. And he came back.

BOB

(LIGHTLY)

Well, the other side had a couple of tough ones too.

JOHNNY

What do you mean?

BOB

Well, y'know,...Rommel....

(GENERAL MURMUR OF DISAGREEMENT)

...No seriously. I mean, you take the Germans alone, they took almost all of Europe...Poland in eleven days...They just walked over Holland, Belguim and took France in less than six weeks. They couldnt have done it if their men didn't respect their leaders.

JOHNNY  
(ANGRY)

You know why? You know why they did it.  
Had nothing to do with their leaders. It  
was the bums they were fighting. They got  
their first taste of real fighting when  
they tangled with us.

HARVEY  
(JOKING.PROUD)

The Americans!

MARY REACTS TO HARVEY, SHOUTS AND APPLAUDES. BOYS LAUGH AND APPLAUDE.  
CHEER ALONG.

BOB

Fellas, wait a minute...You know what I  
mean...

JOHNNY

No, what do you mean?

BOB

That they were a good fighting force...  
The German army was...

~~HARVEY~~ *Johnny*

You mean the Nazis!

BOB

No, I mean the German Army! Face it they  
were a strong fighting force! Your leaders  
knew that...they took them seriously and  
that's how they beat them...Churchil sat  
with a picture of Rommel over his desk.  
So he could know him better. So he could  
beat him.

(PICTURE OF CHURCHIL)

JOE

But don't forget that Churchill called his  
dog, Hitler, buddy.

(CHURCHILLS POSTER IN ITALY)

MURRAY

I think we need another drink...Marty, another  
round over here...Add one for our friend here...

BOB

Don't misunderstand...I'm not arguing about...

JOHNNY

Yes. You're arguing! And while guys like you  
are arguing, good guys,..who'll never be able  
to make it to this table again...are fighting.

BOB

Look pal, I was in the war too.

MURRAY

Oh, really...what theatre?

BO B

Communications...Western Europe.

JOHNNY

That's nice...While you were sending messages to  
your girl friends...my buddies were getting  
their balls blown off.

BOB

Now wait a minute...

MURRAY

No. Johnny's right...What do you know about  
the fighting in North Africa, Italy...The bulge...

JOHNNY

Except what you read on your little messages.

BOB

I'll tell you what I know about the Bulge...

JOHNNY

What?

BOB

The whole thing was a big buildup by the boys in the N.G.M. publicity department.

HARVEY

What are you talking about?

BOB

I mean, I was in communications and I saw the correspondents who went out there to get material for a big buildup.

JOHNNY

Take it from me...That the battle of the Bulge was no goddamn movie. The blood was real!

MARTY ENTERS SHOT WITH DRINKS. HE PUTS THE GLASSES DOWN.

HARVEY

...This is yours. I've got the beer...

MARY  
(PICKS UP HER GLASS)

O.K. boys...Let's drink to...to the Bulge.

BOB  
(FORCING A SMILE)

Yeah, alright. Let's drink to the Bulge!

THEY LIFT UP THEIR GLASSES. JUST AS BOB BEGINS TO DRINK JOHNNY THROWS THE LIQUOR IN HIS GLASS ON HIS FACE. THERE IS A BRIEF BUT RATHER VIOLENT STRUGGLE. SCUFFLE OVER AND THROUGH THE TABLES. CONFUSION. A FEW PUNCHES ARE THROWN. HARVEY TRIES TO SEPERATE. BOB AND JOHNNY ARE HOLDING EACH OTHER CRASHING ON TABLES. HARVEY GETS HIT TRYING TO SEPERATE.

HARVEY

Hey, c'mon you guys. The Battle of the Bulge  
is over.

HARVEY VIOLENTLY PULLS JOHNNY AWAY FROM BOB. THE BARTENDER APPEARS  
AND PULLS BOB TOWARD THE DOOR. HE HAS BOB'S COAT IN HIS HAND)

MARTY  
(TO BOB)

Stop this please... Go home, please...

(MARTY GIVES BOB'S COAT AND LEADS HIM TOWARD THE EXIT. THERE IS  
GENERAL SHOUTS FROM THE BOYS "Get out of here, you bastard." etc.)

HARVEY IS COOLING JOHNNY DOWN. BOB REACHES THE EXIT WITH MARTY  
PUSHING HIM OUT. SUDDENLY, HE PUSHES HIM ASIDE AND RUSHES BACK INTO  
THE PLACE. HE MUMBLES "I gotta...I want..." THE BOYS FREEZE FOR  
A BRIEF MOMENT NOT KNOWING BOB WAS GOING TO DO NOW THAT HE IS  
BACK IN THE PLACE. BOB RUSHES TOWARD THE BAR STOOL AND PICKS UP  
HIS HAT AND PUTS IT ON. HE THEN TURNS TO FACE THE BOYS ONE LAST  
TIME BEFORE LEAVING.

BOB  
(SHOUTING)

Just don't believe everything you see

in the movies!

THE BOYS BURST OUT LAUGHING. MARY MUTTERS: "I didn't like that..."

JOHNNY  
(DRUNK NOW, LAUGHING)

Harvey, you deserve a medal...

HARVEY  
(HOLDING JAW)

Yeah, but you hurt!

HARRY

Alright, give him a medal. Give him a medal!

(HARRY TAKES A RIBBON OFF JOHNNY AND PINS IT ON HARVEY.

MOCK CEREMONY.

INSERT. WAR TIME. MEDAL-GIVING. CEREMONY.

CUT

SCENE NINETEEN

OPEN WITH HARRY DANCING WILDLY WITH MARY. JITTERBUGING. THE OTHERS ARE CLAPPING AND CHEERING THEM ON. HARRY TWIRLS HER AROUND. (CAMERA SWINGS WITH HER) HER DRESS GOES UP REVEALING HER PANTIES, STOCKING, ETC. AGAIN HARRY GRABS HER BELOW THE WAIST AS SHE SWINGS TOWARD HIM. HARRY'S MOVEMENTS ARE DELIBERATELY CRUDE. HE WANTS TO TOUCH HER ON THE BREASTS, BUTTOCKS ETC. AS SHE SWINGS TOWARD HIM. THEN HE LETS HIS ARM SWING AROUND HER BREAST. THE BOYS CHEER. MURRAY SIGNALS HARRY TO SWING HER AROUND AGAIN SO HE COULD SEE HER PANTIES. SHOUTS OF HOLLYWOOD CANTEEN. HARVEY ALSO LEANS UNDER THE TABLE TO TAKE A GOOD LOOK, THEN JOKINGLY STANDS. THEY CLAP THEM ON. HARRY THEN ATTEMPTS A DIFFICULT OVER THE SHOULDER TWIST SEEN IN MOVIES. THE GIRL FALLS DOWN VIOLENTLY AFTER SEVERAL ATTEMPTS TO DUPLICATE THE MOVEMENT. HARVEY FED UP. MURRAY JOINS IN THEY GET UP AND DO AN OLD STEPPS BROTHERS ROUTINE. CHALLENGE DANCE MURRAY AND HARRY THEN CHALLENGE HARVEY. HE DANCES. HE CHALLENGES THEM. THEY CHALLENGE BACK. HE IN TURNS TURNS TO MARY. SHE LIFTS UP HER DRESS TO THE GARTER BELTS AND DANCES. CHEERS FROM THE BOYS. THEN SHE FLINGS OFF HER EARRINGS. DOES A TWO STEP THEN CHALLENGES THEM. THEY DANCE TWO STEP AND CHALLENGE HER BACK. SHE KICKS OFF HER SHOES DURING A DANCE STEP. THEY ALL DANCE TOGETHER. SHOUTS OF "More. Take it off..." etc. ARE IGNORED BY HER. THEY END DANCE WITH CHALLENGE GESTURE WHICH IN TURN CUTS TO HITLER DANCING WHEN HE TOOK FRANCE. APPLAUSE OVER THIS,

SCENE TWENTY

HARVEY IS PULLING MARY TOWARD THE SIDEROOM WITH THE COUCHES.

HARVEY

C'mon...sit down...let's talk.

MARY

I want to go to the bathroom.

HARVEY

Sit down...Let's get away from these nuts.

MARY

(SITTING RELUCTANTLY)

I gotta go to the little girl's room

HARVEY

Hold it for a minute.

MARY

I'll try.

HARVEY

Tell me something...I want to know just one thing from you. I gotta ask you a question.

MARY

Who are you Dr. I.Q.?

HARVEY

Just let me ask you this question...it's what they call a "hypotential" question.

(TAKES GREAT PAINS TO SAY. OBVIOUSLY IS GETTING DRUNK)

MARY

You mean hypothetical?

HARVEY

That's what I said. Right. Look, suppose some rich guy offers you a million dollars...

(cont...)

HARVEY  
(cont...)

...to get laid. Would you think about it.

MARY  
(REACTS. SMILES)

Well, I don't know. It never happened to me.

HARVEY

Yes, but suppose it did happen to you...

MARY

Well, I don't know...Maybe I would...Maybe I  
wouldn't...I probably would.

HARVEY

Hey, that's good...Now, would you do it for  
fifty dollars?

MARY  
(SURPRISED)

With the rich guy?

HARVEY

Forget the rich guy...For me and the boys...  
ten dollars a head. Fifty clams!

MARY  
(SHOCKED)

You're kidding!? What do you think I am?

HARVEY

I thought we settled what you are...We're  
just sort of haggling over the price! For  
God's sakes.

MARY  
(SHOCKED)

You're kidding. (SMILES) You're kidding.

HARVEY  
(PHONEY SMILE)

Yeah...I'm kidding.

MARY  
(GETS UP)

I'm going to the bathroom (SMILING)

HARVEY

I'll wait. (WATCHES HER ENTER THE BATHROOM)

SCENE TWENTY-ONE

HARVEY STANDS UP, TURNS TOWARD THE BOYS WITH A SMILE. LIGHTS COMING FROM BEHIND HIM. REVEAL THE BOYS HAVE BEEN WATCHING HIM. HARVEY RETURNS TO THEM WITH ARMS OUTSTRETCHED.

MURRAY

Well, what's the story

HARVEY

What's the story with what?

HARRY

She gonna put out or what?

HARVEY

What do I know?

HARRY

She hooker or not?

HARVEY

How should I know?

HARRY

C'mon, what did you do in there, make deals for yourself...what about us?

HARVEY

What? I'm gonna talk for you...You guys can't talk for yourselves.

MURRAY

(MOCK-SERIOUSNESS)

I don't know, Harvey. I'm really surprised... no not surprised, disappointed...There was a time, with what I taught you, you could get a broad, a regular girl, not a hooker, to put out for any number of your friends. Now, we get these disappointing results...and with a hooker yet!

HARRY IS MAKING A CLICKING SOUND tsk tsk...etc.

HARVEY

I don't know if she's a hooker...

MURRAY

I don't know, boy. Harvey...you're slipping...

My friend Harvey is slipping. I dunno.

SCENE TWENTY-TWO

MARY RETURNS FROM THE BATHROOM. NO ONE GETS UP TO SEAT HER.

MARY

Hey, I forgot to tell you...I just remembered now. You know, my uncle was in the navy...

(GENERAL BOOS AND CATCALLS. SHE SMILES)

...He was in the Navy and he loved this General...What's his name....

MURRAY

You mean, an admiral...Halsey?

MARY

Yeah, taht's the guy.

MURRAY

Bull Halsey...he was O.K...for sailors. (LAUGHS)  
He got in his punches when he could...  
but he's the kind of a guy who says something like "I hate Japs! I'm telling you that if I ever meet a preganant Jap woman, I'd kick her in the belly!" But there's only one thing wrong. He didn;t say that to his men. He said it in Washington. (LAUGHTER)

HARVEY

Why not? There weren't any Japs in Washington! (LAUGHTER)

MURRAY

NO, when you compare Halsey to Patton...

HARRY

Well, what do you want, Halsey was a Navy man, and what can you expect from sailors.

MARY

Hey, my uncle was a sailor.

MURRAY

You told us that...but sailors are sort of strange...

MARY

My uncle was nice.

MURRAY

That may be, but...you don't understand about sailors, Now you take Harvey here...Now Harvey understands about sailors first-hand.

MARY

But he wasn't a sailor.

MURRAY

Didn't have to be. He had a little friend who was a sailor, right, Harv?

HARVEY

I don't know why you're bringing this up... But I can tell you, he was no friend of mine.

MARY

Well, tell me about him...Maybe it was my uncle. (ALL LAUGH HYSTERICALLY)

HARVEY  
(LOUDLY)

Now wait a minute...I don't know what you guys are setting up...but...

AT THIS POINT JOHNNY, WHO HAD DOZED OFF IN HIS CHAIR SUDDENLY WAKES UP, AWAKENED BY HARVEY SHOUT.

JOHNNY

Hey. Hey. Hey. Hey... (EVERYONE LOOKS AT HIM)

Hey, what time is it? I gotta get back. I

(cont...)

JOHNNY  
(cont...)

gotta long drive. I gotta put up the shelves.  
what time is it?

JOE

It's early, Johnny. It's early. Dob't you wanna  
hear the story?

JOHNNY

What story?..What story?

MURRAY

What story! About Harvey and the sailor.

JOHNNY

Oh, Harvey and the sailor...oh...I heard that  
story.

(JOHNNY LEANS AGAINST THE WALL AND CLOSES HIS EYES. THEY LAUGH,  
MARY THE LEAST AMUSED BY JOHNNY IS PERSISTANT)

MARY

Hey, I don't know what you army guys have  
against sailors. They have prettier uniforms.

MURRAY

Oh, sure, they got prettier uniforms...Hey,  
Joey, do me a favor willya...this girl is  
eager for knowledge...wants you to fill her  
in on sailors?

JOE

You see, little girl...It's like this. You  
take the army. They're always on land. They can  
move around. Even if they're in the wildest  
jungles, There's bound to be, somewhere, a  
member of the female sex, even if it's a  
close relative of the gorilla (LAUGHS)

GENERAL MURMUR OD APPROVAL.

HARVEY

Nicely put, Joey.

JOE

Thank you...Now you take the plight of the sailor...They're all out there together... On the high seas, maybe for months. Now on that ship there's only men. That limits their choice, wouldn't you say. Unless, of course, they want to jump in the ocean and take a chance with a barracuda or a whale...but that's very rare....(LAUGHTER)

MARY

What's all this about sailors anyway?  
I want to hear Harvey's story. I wanna hear it...is it a good one?

MURRAY

No Mary, there are certain things, girls, they shouldn't hear. You know how it is...You start to hang around with people like him (POINTS TO HARVEY)  
~~And listen to their stories and they try to make you like them...it isn't right...~~

HARVEY

Oh, I see where you're gonna play dirty this time! ...Mary don't listen to this bum... It's a long story...and very complicated too.

MURRAY

What's so complicated? You went, you did what you did and you left.

HARVEY

There's more to it than that.

MURRAY

If you don't tell it I will.

HARRY

Well somebody better. This is getting annoying!

NOTE: THE ATTITUDES OF MURRAY, HARVEY, HARRY AND MARY ARE ALL SEMI-SERIOUS. THERE IS NO REAL ANIMOSITY ON ANYONE'S PART BUT THERE IS A TOUCH OF COMPETITION BETWEEN MURRAY, HARRY AND HARVEY. MARY REALIZES THIS AND ENJOYS IT.

SCENE TWENTY-THREE

HARVEY

O.K. first of all, Murray, you're not going to tell any story about me...I'll tell the stories about me. You I don't trust; I'll tell it because (TURNS TO MARY) he'll twist it all around and make me look like the biggest ass in the god knows what...Now, first of all, I was drunk...but not nice drunk...mean drunk, crazy drunk. I guess I still had things to get used to.

MARY

Like what?

HARVEY

Dead bodies. Like tripping over bodies of guys you used to know, takes getting used to you know, but what happened that night sort of made things easier, I guess. Tell you the truth, I still don't understand the whole thing.

HARRY

Will you get on with the story?

HARVEY

Well, the story is kinda raw, I got to prepare the girl.

HARRY  
(TO MARY)

Look, honey, if anything makes you blush, you can shove your fingers in your ears.

MARY  
(SMILING. HOLDING UP INDEX FINGERS OF BOTH HANDS)

I got them ready. (LAUGHTER)

SEE SCENE TWENTY-THREE (B) FOR DETAILS OF FLASHBACK. AS IN PREVIOUS FLASHBACK, HARVEY'S NARRATION WITH CONTINUE OVER INTO BOTH SECTIONS.

HARVEY

Anyway, I was drunk...but very very plastered...  
I'm in this bar, soldiers, sailors, civilians,  
you know. Next thing I know, I'm seeing double...  
for the first time, I was that drunk to see  
double...So I get out for some fresh air.  
Or at least that's what I thought I was doing.  
Suddenly, I'm with this guy...young sailor...  
small guy...and he's helping me walk, holding  
me straight...y'know, making sure I don't fall  
over into the gutter while I throw up...the  
whole routine...a real pig. Then I remember that  
I've seen this guy at the bar...And I pass out.  
Next thing, I open my eyes and I'm in this  
room... small ugly place...and I feel this hand...

FLASHBACK BEGINS.

I get up and lean on the wall...muttered a few  
words I guess, because I hear this guy's voice  
answering me, "Don't be afraid...relax...there's  
nothing to be afraid of." But it so crazy  
'cause I look around and I don't see him. It  
was kind of dark in there anyway...And he says  
it again. 'Don't be afraid, Harvey'. Then I  
realize that the voice is coming from below me  
and I sort of aim my head down, because I was in  
(cont...)

HARVEY  
(cont...)

such bad condition that I couldn't tilt my head down the right way...if I would have tried it, I probably would have kept on tilting, right down to the floor...the whole body, y'know(LAUGHS) ...Anyway, this little voice is coming from somewhere below me and I'm leaning against the wall with my hand trying to stay straight.

(LAUGHS TO HIMSELF. OTHERS LAUGH.) ...And I realize that this hand is very busy down there...and very hot, y'know. I say to myself 'what the hell' (AMAZED) ...I didn't even want to open my eyes...and syre enough, what he's handling down there is begining to react. I swear, it's like a dream... you know, a wet dream...when it's something crazy happening to you but you're half-way gone anyway...So you figure what the hell, you might as well finish it off...It's either that or your hand, you know what I mean? (LAUGHTER) So I close my eyes, and this guy's working away on me...and I imagine he's this girl I knew in Jersey who used to give the greatest Blow Jobs in the world...I mean guys would come from Texas just to get one. She was fantastic. Anyway...it's working. I'm imagining this broad...but then I feel his hands up by my waist and begining to make their way down. I had my pants on, but I think ~~he was~~ trying to take

(cont...)

HARVEY  
(Cont...)

then...So, suddenly, I change and fling his hands off me (IN FLASHBACK HE IS VERY ANGRY) ...and I tell him, 'Keep your hands down... do what you're gonna do but keep your hands off me...And I guess I scared him a little so he obeyed...and kept working at it. A few minutes later, it was all over...Next thing I remember, I'm in the bathroom...leaning against the wall...I guess I was gonna wash up or something...And suddenly, this guy comes in again...right behind me. I turns around and the guy's down on his knees again... So, I think he's probably trying to tell me something...right? And I know right away he didn't want me to bless him. I wasn't wearing my Cardinal's ring so I knew he wasn't trying to kiss my ring (LAUGHTER)...Then I realize that he didn't bother go at me...Suddenly, I didn't know what happened but everything changed and it was like I sobered up all of a sudden and I pulled him away, and I was scared 'Keep your hands off me.' I said. And this guy, gets even more scared than me. I didn't know what he was gonna do and he didn't know what I was gonna do... And as you know, that leads to problems. So, I figure I get the edge on him and I take it to the door...And I get mad, real mad...I don't know why but furious and I surprise

(cont...)

him with a quick slap (IN FLASHBACK HARVEY IS FAR MORE VIOENT THAN THAT DESCRIPTION)...And he's down...back on the floor. I get my coat and see his...So, I take out his wallet...and I tell him 'O.K., baby...You got what you wanted, now I get mine' And I take the eighty-five backs he has in there...and I'm gone...fast...(PAUSE) And that's the story.

HARRY

That just goes to show you.

MARY

What?

HARRY

Always get your blow-Jobs in Jersey.

(LAUGHTER. MARY, NOW ALSO DRUNK, FEIGNS EMBARRASSMENT)

CUT

SCENE TWENTY-FOUR

MARTY, THE BARTENDER BRINGS IN ANOTHER ROUND OF DRINKS TO THE BOY'S TABLE. MARY IS VERY DRUNK NOW, ALMOST INCOHERENT.

MURRAY  
(PICKS UP A GLASS)

This is Johnny's.

JOE

Are you kidding?! That boy there (POINTING AT JOHNNY)  
The last thing he needs right now is  
another drink...

HARVEY GETS UP, STRETCHES AND STARTS TO WALK AWAY.

MURRAY

You gonna check out Johnny?

HARVEY

Ah, he's alright.

MURRAY

Then where're you going?

HARVEY

I'm going for piss-call, do you mind?

(HARVEY SLOWLY WALKS TO MEN'S ROOM)

MURRAY

Say, Joey, why don't you take a look,  
see if Johnny's O.K.?

JOEY GETS UP WITH A SMILE ON FACE. CAMERA PANS TO REVEAL JOHNNY SLEEPING ON TABLES ON THE SIDE. PAN BACK AND MURRAY HAS MOVED CLOSER TO MARY. MARY MOVES TOWARD MARY FROM THE OTHER SIDE.

MURRAY

Hello, Mary...I'm Murray, rememeber?

MARY SMILES AND MURMURS.

HARRY

And I'm the unknown soldier...wouldn't know  
it would you?

MARY SMILES AND THEY MAKE A COZY THREESOME TOGETHER.

HARRY  
(KISSING HER EARS)

Don't you want to take this opportunity  
to get a rise out of the unknown soldier?

MARY NODS AND MURMURS EYES ALMOST CLOSED.

MURRAY  
(KISSING HER OTHER EAR)

Couple of years ago girls used to love  
men in uniforms...Remember, Mary. (SHE MURMURS)  
That's right. Well, nothing's changed, has it?

MARY MURMURS. MURRAY'S HANDS ROAM OVER HER THEN REACHES HER FACE.  
HE PULLS HER TOWARD HIM.

MURRAY

You can still kiss, can't you? ...

I bet you can...Sure, sure c'mon...

HARRY IS LOOKING UNDER, PLAYING WITH HER SKIRT)

HARRY

What have you got down there?

MURRAY  
(LOOKS UP)

That's a pretty stupid question.

HARRY

What do you want from the unknown soldier...

Didn't even know his own name.

(HARRY KISSES MARY'S NECK SHE RESPONDS. THEN FEELS MURRAY FROM  
THE OTHER SIDE)

MARY  
(MUMBLING)

Hey...What're you guy's doing?

MURRAY

Oh, I see how we're gonna work this. (HE TOUCHES HER

BREAST AND KISSES HER NECK. SEES HARRY AT THE OTHER END, BOTH MEN  
ARE WORKING UP TO THE LIPS. THEY STOP AS THEY ALMOST FACE EACH  
OTHER. HARRY STOPS AND MOTIONS TO MURRAY TO KISS HER.

HARRY

Oh, by all mean, Murray, you first...

MURRAY

No after you...

HARRY

You first, I insist!

MURRAY

No, after you, youth before beauty.

HARRY

All right.

(HARRY KISSES MARY AS MURRAY HOLDS HER HEAD. THEY THEN RECIPROCATE. HARRY HOLDING HER AS MURRAY KISSES. MARY RESPONDS TO BOTH. AFTER THE KISSES MARY SLOWLY BEGINS TO SINK DOWN FROM HER SEAT.)

MURRAY

(LOOKING IN AMAZEMENT)

Where are you going, honey?

HARRY

I think I know what she's up to...

She's very thoughtful...

MURRAY

(WATCHING HER SING BETWEEN HIS LEGS)

You're right. I think I know what you mean.

HARRY

You've got to kiss whatever you find down there, honey...understand?

(MARY IS SMILINGLY REACHING THE FLOOR BETWEEN THEIR LEGS)

HARRY AND MURRAY SIT THERE WITH EXPECTANT SMILES...CAMERA PULLS BACK TO REVEAL MARY, INSTEAD OF DOING WHAT'S EXPECTED, IS ACTUALLY SLEEPING BY THEIR FEET. HARRY AND MURRAY WAIT A MOMENT MORE THEN LOOK AT EACH OTHER. THEN THEY LOOK DOWN. CAMERA PULLS BACK TO REVEAL THAT JOE IS SITTING AT HIS CHAIR AND SMILING AT THEIR ANTICS.

MURRAY

(MOANING)

Baby, don't fall asleep on us now...of all times...

HARVEY ENTERS FRAME. FULL SHOT.

HARVEY

Where's Mary?

HARRY

Harvey, somethings happened to your  
girlfirend.

HARVEY  
(LOOKS DOWN, STARTS LAUGHING)

Waddaya guys, crazy! What did you bums  
do to her...c'mon, she can't stay down  
there like that...(LAUGHTER)

JOE  
(LAUGHING)

You should have seen these guys...

A riot...

(HARVEY, WITH SOME HELP FROM HARRY AND MURRAY, PICK UP MARY AND  
PUT HER ON HER SEAT. HARVEY SLAPS HER FACE AND SHE OPENS HER EYES

MARY  
(LOOKS AROUND)

Oh, Harvey, Hi...I had the craziest dream.  
I dreamt I was going down on the unknown  
soldier.

HARVEY  
(ADMONISHING)

Hey, what did you guys make the poor girl do.

MURRAY

She didn't do nothing...Why don't you walk her  
around a little bit. Try to sober her up for  
Christ' sake..She's your girlfriend.

HARVEY

Very funny...C'mon, honey...get up...Let's  
walk around a little...You'll feel better...

(HARVEY HOLDS HER UP. HARRY GOES TO THE BATHROOM. MURRAY IS MUMBLING WITH JOE. HARVEY AND MARY WALK UP AND DOWN THE FLOOR IN MOCK DRILL: "Up, Thupp, Thrip, Four, etc." MURRAY AND JOE LAUGH.

HARVEY

Keep this up, honey and you'll get  
more than a medal.

(HARVEY MAKES A FACE AT THE BOYS AS THEY WALK BACK AND FORTH.

CUT...

SCENE TWENTY-FIVE

HARVEY AND MARY ARE SEATED IN THE COUCH AGAIN, ALONE. MARY HAS RECOVERED A LITTLE BIT.

HARVEY

Mary, you feel better?

MARY

Uh-huh...

HARVEY LEANS OVER AND KISSES HER ON THE FACE.

HARVEY

Mary, how much for a kiss?

MARY  
(MURMURS)

I dunno...

HARVEY PLACES HAND INSIDE HER BLOUSE AND FEELS HER.

HARVEY

How much if I do this?

MARY MURMURS AND HARVEY KISSES HER LIGHTLY THROUGHOUT SCENE. HE SLIDES OUT HIS HAND AND LIFTS UP HER BLOUSE. HE KISSES HER BREAST. (SMALL BRA ON)

HARVEY

How much for this?

(MARY MURMURS AGAIN. HARVEY PLACES HAND UNDER HER SKIRT AND RUBS HER LEG. UP AND THEN UNDER SKIRT. SHE ENJOYS IT BUT IS NON-COMITTAL.)

HARVEY

And this?

HE TAKES HAND OUT AND THEY KISS. HE TOUCHES HER BREAST WHILE KISSING.

MARY

I'll give you a bill for everything when you leave.

GUT

SCENE TWENTY-SIX

MARY AND HARVEY HAVE NOW JOINED MURRAY, HARRY AND JOE AT THE TABLE.

MARY

A history lesson...about the war. I wanna make sure I get one of those medals...the way Harvey here promised me.

HARVEY

We've been telling you all about the war. You just havn't been paying attention.

MARY

I'm willing to learn.

HARVEY

O.K., where do we start?

MARY  
(SHRUGGS)

With Hitler. I dunno.

MURRAY

That faggot!

MARY

He was a fag?!

HARRY

Sure...him, Goebells, Goering...the whole crew...all fags.

HARVEY  
(To Mary)

See, you're learning already.

MARY

I didn't know he was a fag...What about Eva Braun, his girlfriend?

HARVEY

Publicity.

HARRY

He was probably AC-DC.

MARY

What's that?

JOE

Alternate Current and Direct Current (LAUGHTER)

MARY

But he used to make all those speeches.

MURRAY

Yeah, he was a funny little man, wasn't he...  
with funny little speeches.

MARY

I didn't say he was funny.

JOE

But he really was funny, y'know... A paper-  
hanger with Oliver Hardy's mustache, like a  
comedian... *Here punch*

(INSERTS OF HITLER FOOTAGE)

HARVEY

Some comedian.

HARRY

Hey, remember when Charlie Chaplin played  
him...(LAUGHTER)

MURRAY

What about Jack Oakie as Mussolini (LAUGHTER)

HARRY

Same movie...

HARVEY

Yeah, that's right.

MARY

I didn't say he was funny... I hated the...

MARY  
(cont...)

We used to read about them bombing hospitals,  
museums and even Churches...

JOE

Well, that's war, honey. ~~When you're up there~~  
~~bombing, you're bound to miss your target~~  
~~sometimes.~~

MARY

But they didn't miss...~~They did it deliberately.~~

JOE

~~Sure,~~ you see, just because it was a Church  
doesn't mean that it isn't usable for storing  
~~of~~ guns or even men...I tell you the whole  
thing is crazy. A good friend of mine got  
punched in the face by a farmer in France  
while he was marching in the country...liberating  
it! You know why? Because American bombs had  
killed his cow. (LAUGHTER) I'm not kidding and  
they talk about saving art objects, paintings.  
It's war. You don't care about a car, a painting,  
or shit like that. You care about your life...  
Your buddies' life...You wanna pull through...

MURRAY

Joe's, right...I tell you, if it's between  
me and the Mona Lisa, I wouldn't give the tip  
of my fingernails for that faggot's painting.

HARRY

DaVinci was a fag?

MURRAY

Sure! Where've you been?

*MARY: I didn't know  
That.*

*Murray: Goldmann's painting  
is wearing away  
anyway.*

~~MARY~~

~~I didn't know that?~~

MURRAY

~~Goddamn painting is wearing away, anyway...~~

MARY

~~What Joe here said before...~~ *I guess?* I never thought about it, actually.

HARVEY  
(A LA GROUCHO MARX)

You should think about it...in fact, just try thinking sometimes (LAUGHTER) keeps the brain working. And this is something else ~~you can learn from us...~~ pay attention now... If you thought about it you'd realize that ~~we guys didn't go through what we did just for the hell of it...~~ sometimes it goes a little rough, y'know...it builds up and before you know it crazy things start to happen.

MARY

What do you mean, teacher?

HARVEY

Well, things happen inside of you...

MARY

Like what?

HARVEY

Well, 'O.K...here's an example...Lot of you guys will know what I mean...sometimes in the middle of nowhere, maybe even right in the middle of a battle you get this crazy feeling.

(cont...)

HARVEY  
(cont...)

desire, like a craving, yeah that's it, a  
craving...for all kinds of stupid things,  
~~things that are impossible to get or do...~~  
in the middle of a battle, I once saw a guy  
take time to wash his socks! (LAUGHTER)

JOE  
(REMEMBERS)

Yeah, Harvey...Remember, Tony...He got it  
in Bastogne.

HARVEY

Oh, yeah, sure.

JOE

Funny thing with that guy...He got into a real  
fantastic skirmish. I mean, a big one...lost  
half his men...~~the only thing Tony could think~~  
~~about after that fight,~~ now mind you, he's in  
the middle of the wilderness, Nazi's all around,  
<sup>YIP HURRAY</sup>  
and the only thing he could think about was a  
hot fudge sundae! (LAUGHTER) I'm not kidding.

MARY

I could go for one right now.

JOE

I mean he was like a pregnant women...  
All he wanted was a hot fudge sundae.

HARVEY

Right...And I remember Charlie D'Angelo,  
the guy who lives in Hawaii now, you know...

(GENERAL MURMURS OF "yeah")

HARVEY  
(cont...)

Charlie was caught in a crossfire in a bombed  
out church...and he was scared. The action wasn't  
the worst he'd been in...but the funny thing was,  
he was more scared in this one than any other...  
And after that fight, he only wanted one thing;  
Indian nuts. You know those little...

HARRY  
(INTERRUPTS)

Yeah, Yeah...but Charlie was always crazy anyway.

HARVEY

That's not the point...Just as the war<sup>was</sup> over...  
I go get my first wound, from some crazy German  
who didn't know anything about it.

MARY

You got shot?

HARVEY

Yeah...it was nothing...but you see, I was  
in fights before...battles...but that little  
wound, made things different.

MURRAY

So you suddenly had this mad craving desire  
for pickles and ice-cream, right?

HARVEY

I was never pregnant in all my life!

SCENE TWENTY-EIGHT

HARVEY  
(cont...)

I'll tell you what did happen, though...  
I'm walking along one of those back roads,  
back to the platoon, y'know, and I see this  
little German fraulein carrying some wood...

FOR FLASHBACK INSERTS SEE SCENE TWENTY-EIGHT (A)

...No, I think she was carrying a bucket  
of water, well, it doesn't matter...and I  
suddenly get this urge for a blow job (LOUD LAUGHS,  
JEERS)  
No, it's true...

MURRAY

Well, that's nothing new with you.

HARVEY

But then it was...I got this desire for her  
to go down on me. So what do you do? You don't  
speak German. She doesn't speak English...You  
just took over her country...What do you do?

HARRY

You proposition her.

HARVEY

Right. That's what I did...or tried to do  
anyway...She didn't understand a word I said...

IN FLASHBACK SHOW HARVEY HAVING DIFFICULTY EXPLAINING HIS DESIRE  
TO THE GIRL.

...But she was nice...cute, sort of...

MURRAY

He's choosy yet...one of the few guys who  
come across a pretty girl in the middle of no-  
where, and he's choosy.

## HARVEY

It wasn't the middle of nowhere...her farm was nearby...the crazy thing was that for weeks I hadn't had any sex thoughts...and now suddenly, it all hit me at once. So I tried everything...sign language...offered her gifts. She didn't understand at first... and was scared, but then I offered to carry the wood for her. She takes me to this shack, where we leave the wood. I offer her k-rations. She refuses.

## HARRY

Erigh kid!

## HARVEY

I was willing to give her anything I had on me, even my helmet...But she didn't want it. Then I found a couple of old butts left in my coat pocket. That she took...and smiled. So I get the idea...it's a little cold, so I'll make a fire...Then we sat near it. Pretty soon she caught on...

(ACTION REVEALED IN FLASHBACK. HARVEY IS NOW KISSING GIRL)

...We started to go at it, but she thought I wanted to screw her. So you can imagine how tough it was trying to explain that I wanted her to go down...a helluva job...Finally, she gets the idea and starts, but she wasn't so good...not too much experience at it, I guess...and I try to give her directions... in English, 'No...No...Not that way. Not that way...

(cont...)

HARVEY  
(cont...)

...ah, forget it' Was gonna give up, y'know.  
'Forget it...Hold it...hold it...that's right,  
don't stop...keep it up...that's right...  
keep doing that.' And finally I come. but, this  
is the worst part of it, after all that, do  
you know, I felt just the same as before.  
I just wasn't satisfied. I just don't know  
what it was. Anyway, after that, I helped her  
carry some more wood out of theplace...and  
I told her, 'See, I'm not such a bad guy, am I'  
and she smiled.

THERE IS SILENCE AS HARVEY FINISHES HIS STORY. HE IS LEANING  
BACK AND ADDRESSING THE END OF HIS STORY TO NO ONE IN PARTICULAR.

HARRY

Just goes to show you.

HARVEY

What?

HARRY

Always get your blow jobs in Jersey (LAUGHTER AND JEERS)

MARY HAS SOBERED UP A LITTLE.

MARY

Hey, C'mon...the only stories you guys know are dirty ones...especially you, Harvey...

HARVEY

That's not a dirty story...

MARY

Yes, it is...it's a dirty story. And that story was supposed to be educational.

MURRAY

Educational!? Sure it was educational. You missed the point. Now, if you're ever stuck in Germany and you don't speak German and you've got this fantastic desire..(TONE DOWN AFTER

RISE OF LAUGHTER AND JEERS)

CUT

SCENE TWENTY-NINE

HARVEY

Hey, let's have one last drink...Marty...

Hey Marty...Last round...

MARY  
(AFTER BRIEF PAUSE)

I don't know, I prefer Roosevelt myself

JOE

You know, you're a real winner.

MARY

What do you mean?

JOE

Roosevelt did everything but sell us down  
the river...(GENERAL AGREEMENT)

MARY

I don't understand.

JOE

FDR made too many deals with uncle Joe...  
You've heard of Joe Stalin, havn't you?...  
~~Too many deals under the table...Remember~~  
Berlin, Murray?

MURRAY

Bet your life...Berlin. We fight and fight  
for months, cut our way through Germany, the  
Battle of the Bulge...make our way to Berlin  
and what happens, we're just 57 miles outside  
of it, mind you, only 57 miles... we get  
the order to stop...that we have to sit  
there and let the Russians, of all people,  
go in and occupy it...They gave it to the

(cont...)

Russians. We fought for it. It was ours.  
 Americans died for it...We should have at  
 least had the pleasure of walking into it...  
~~I'll never forget how I felt. It was 1918~~  
~~all over again...I get off the boat and~~  
~~the war's over...only this is worse, we~~  
~~fought and the reward was within sight.~~  
~~We didn't get it.~~

JOE  
 (TO MARY)

That's your Roosevelt for you.

MURRAY

We fought for it, not Joe Stalin.

MARY  
 (MUMBLING)

I still liked Roosevelt...

HARVEY

Ever think of going into politics, Mary?

MARY

~~WHEW~~

HARRY

~~Yeah, that's just right for you. I can~~  
~~just see you as the first woman president.~~

MARY

I mean, after he died, look who we got stuck  
 with, this Truman...I can't get excited  
 over this Truman, for the life of me,  
 not like FDR...It's boring...this hick  
 who plays piano...

HARRY

The Japs didn't think Truman was boring.

HARRY

You can take all your politicians and I  
wouldn't trade them for one good soldier...  
because that good soldier might save your  
life out there...just one good soldier.

MURRAY

And I'll give you the soldier...Patton.

(GENERAL AGREEMENT)

He knew how to get to the men...How to  
make them follow.

SCENE THIRTY

HARRY, MURRAY, HARVEY, JOE AND MARY SEATED AT TABLE. MARY IS MAKING UP HER FACE. HARVEY LOOKS OVER AT HER.

HARVEY

What are you doing?

MARY

My eyes...

HARVEY

I dont understand you girls...I swear...  
you put all that crap on your faces...what  
if I'm allergic to all that...You don't  
need that to make you beautiful...If you  
don't have it to start with, you can  
forget it.

MURRAY

Harvey's right...You're a pretty girl,  
you don't need all that junk.(VOICES OF AGREEMENT)

HARVEY

(TAKES THE COMPACT AND EYE-LINER)

You don't need this...

(MARY IS STILL VERY DRUNK. HARVEY BEGINS TO WIPE HER FACE CLEAN WITH DIRTY NAPKINS)

...What you need is a little cleaning...  
see the real shine through...  
gotta wet this thing.

HARRY

(HANDS HIM A BOTTLE OF BEER)

Here use this...It's supposed to be good  
for the hair.

(HARVEY SHAKES THE BEER INTO THE NAPKIN, SPRAYING THE BOYS AND MARY. THEY SHOUT AND LAUGH. SHE PLAYS ALONG. HE THEN RUNS HER FACE WITH THE WET NAPKIN)

HARVEY

That looks a little better now...look at those  
nails...like candy (HE TAKES OUT PEN-KNIFE)

MURRAY

What're you gonna do, cut off her fingers.

HARVEY

(VERY BUSY WITH HIS TASK)

No...Just gonna chip away this nail polish  
and make them look natural again...

MARY

Hey, that's good nailpolish.

HARVEY

Relax or you might get cut....

(HIS ACTIONS ARE SOMETIMES TENDER SOMETIMES ROUGH)

...Almost done now...these...looks better  
already.

HARRY

Hey, only do one hand...that'd be funny.

HARVEY

Nah, Gotta go all the way...be natural.

MURRAY

That's right...all the way...natural woman  
next thing is these clothes. (GENERAL SHOUTS OF "yeah"

MARY

(MUTTERING)

The clothes are staying! Don't...No...

HARVEY

(FINISHED WITH NAILS)

There all finished.

(HE SHOWS HER FINGERS TO THE BOYS. MOCK FANFARE, THEY STAND,  
APPLAUDE. HARVEY BOWS. SHE SMILES.

HARVEY

Now she is a real woman...You look like  
a real woman.

MURRAY

Now...the real woman is gonna have to find  
out who the real man is! (LAUGHTER AND AGREEMENT)  
You gotta do that by feeling our muscles...  
C'ome here and start with me...feel my muscle...

(SHE REACHES TO FEEL MURRAY'S ARM MUSCLE. MURRAY TAKES HER  
HAND AND LOWERS IT TO HIS LAP, UNDER THE TABLE)

...Not that muscle...This muscle!

(SHE IS SHOCKED AT FIRST, THEN LAUGHS WITH THE OTHERS WHO ARE  
LAUGHING AND CURLING OVER)

...Now Harvey here...

(MARY GOES TO HIM AND FEELS HIM. MAKES DISPARAGING GESTURE WITH  
FACE. THEY LAUGH. HARVEY FEELNS SHOCK)

HARRY

Wait, you're passing up Joey.

MARY

No. I'm not.

JOE  
(SEMI-SERIOUS)

Alright...I don't think...

MURRAY

C'mon, you don't think! You been sitting there  
all day...All you do is talk about politics!

C'mon! Break down! (HE WINKS AT JOE BUT JOE HAS  
A SERIOUS EXPRESSION, ALTHOUGH UNDECIDED WHAT TO DO)

MARY  
(REACHING FOR JOE)

Yeah...c'mon.

JOE

Look, Murray. This isn't funny.

THE MAN READING THE NEWSPAPER, LIFTS UP HIS HEAD TO LOOK AT BOYS MARY MACK, STILL SMILING, HOLDS JOE. SHE THEN LOOKS UP WITH A SHOCKED EXPRESSION. JOE JUMPS UP. HARVEY, MURRAY AND HARRY STOP LAUGHING. JOE SLAPS MARY ANGRILY THEN LUNGES AT MURRAY.

JOE

You son-of-a-bitch!

(HE THROWS A FEW SLAPS. MURRAY IS PROTECTING HIMSELF. BEWILDERED CONFUSED, ALMOST SOBERING UP)

MURRAY

Hey...Joey, don't. It was a joke...stupid!

HARVEY AND HARRY GRAB JOE. JOE TOSSES HARRY ASIDE INTO MARY. THEY FALL. HARVEY TAKES JOE BY THE ARM. JOHNNY WAKING UP AND THE SCENE MAKES NO SENSE TO HIM. BARTENDER COMES RUSHING OVER.

MARTY

Boys...please...Not again...Hey, come on...

MARTY AND JOE PUSH PAST BARTENDER. JOE GRABS HIS COAT. AT DOORWAY JOE TURNS AND TALKS

JOE  
(TO MARTY)

Don't worry, Marty...I'm leaving...

MURRAY  
(STILL MURMURING)

You...stupid. I was only joking...

MARY

I didn't know...I...I didn't know.

JOE  
(SHOUTING ANGRILY)

Murray, I'm more of a man without them than you're with them! (NEAR DOOR)

MURRAY  
(NEVER PASSING BY A GOOD OPPORTUNITY)

You know what, your trouble is, Joey,

You got no balls! (MURRAY AND HARRY BREAK UP INTO

LAUGHTER)

HARVEY

Hey, Murray...Cut it out.

JOE DISPLAYS A GESTURE OF DISGUST.

HARVEY  
(TO JOE)

Hey...Joey...Wait...keep in touch...

HARRY  
(TO MURRAY)

Oooh That was bad, Murray...You shouldn't have  
said that.

MARY SEEMS BEMILDERED

MURRAY  
(TO HARRY)

I couldn't help it...It was too good...(THEY LAUGH)

JOE LEAVES.

HARVEY

You know, Murray.,you'll never change...

You're really a stupid bastard...

CUT...

SCENE THIRTY-ONE

EXTRA CLOSE-UP OF THE MAN WHO HAS BEEN READING THE NEWSPAPERS WHILE SITTING AT THE BAR. AT THIS POINT HE PUTS DOWN THE NEWSPAPER IN HIS HAND AND BEGINS TO APPROACH THE BOYS WHO ARE NOW STANDING IN ATTENTION BEFORE HIM. JOHNNY IS BEING HELD UP IN ATTENTION BY MURRAY AND HARRY, WITH HIS HEAD SAGGING IN DRUNKEN STUPOR. MARY IS SITTING BEHIND THEM AS IF WATCHING SHOW. ALTHOUGH DRUNK, SHE BENDS DOWN TO FIX HER STOCKINGS, SHOWING HER LEGS. THE MAN GETS UP AND STANDS ON A TABLE AS HE BEGINS TO DELIVER HIS SPEECH. CAMERA TRUCKING SHOTS PAST BOYS IN ATTENTION. MARY'S LEGS.

INTERCUT STOCK FOOTAGE (MEDALS BEING PINNED, HAND-SHAKING, ETC.)

MAN

Men! This stuff we hear about Americans not wanting to fight is a lot of horseshit. Americans love to fight, traditionally. All real Americans love the sting of clash of battle. America loves a winner. Americans play to win. That's why America has never lost and never will lose a war, for the very thought of losing is hateful to an American... You are not all going to die. Only 2% of you right here today will be killed in a major battle. Death must not be feared. Every man is frightened at first in battle. If any man says he isn't, he's a goddamned liar. But a real man will never let the fear of death overpower his honor, his sense of duty and his manhood. An army is a team. It lives, sleeps, eats and fights as a team. This individual hero stuff is a lot of crap. The bastards who wrote that kind of stuff for the Saturday Evening Post don't know any more about real fighting under fire than they know about fucking.

(CONT...)

MAN  
(cont...)

Even if you are hit you can still fight. That's no bullshit...We don't want yellow cowards in this army. They should be killed off like flies. If not, they'll go back home and breed more cowards. We got to save the fucking for the fighting men. The brave man will breed more brave men. We want to get the hell over there and clean the goddamn thing up. And then we'll have to take a little jaunt against the purple pissing Japs and clean them out before the Marines get all the credit...There's one great thing you men will be able to say when you go home. You may all thank God that thirty years from now, when you are sitting at the fire with your grandson on your knees and he asks you what you did in the Great World War II, you won't have to say; 'I shoveled shit in Louisiana!'

CUT

SCENE THIRTY-TWO

THE GROUP IS AT THE TABLE AS BEFORE. MARY IS DRUNK AND IS LEANING AGAINST THE WALL WHILE SITTING ON THE CHAIR. JOHNNY IS NOW UP BUT HE IS STILL INCOHERENT. HE STANDS LIKE A STATUE WAVERING FROM SIDE TO SIDE.

MURRAY

Well, we gotta drop off, Johnny...

HARVEY

Like that...

HARRY

What can we do...

MURRAY

His wife will take care of him...What about her?.. (GESTURING TOWARD MARY)

HARVEY

What about her?

MURRAY

You gonna take care of her?

HARVEY

You coming back for her?

MURRAY

Nah, she's plastered...Harry and I will take Johnny home...

(PUTS HIS HAND IN POCKET TO TAKE OUT MONEY TO PAY THE BILL)

MURRAY

Here...For the check...it's on me...

HARVEY

No, it's not...

HARRY

That's right...It's on me!

(AD-LIB ARGUMENT IN A FRIENDLY MANNER OVER PAYMENT OF BILL)

HARVEY  
(FINALLY)

I'll take care of it...Just leave the tip...

MURRAY

O.K., O.K.,

(PUTS SOME MONEY ON THE TABLE, THEN LEANS OVER TOWARD MARY. SHE IS OUT. HE TOUCHES HER AND CALLS "hey" MARY'S ARM SLIPS OFF THE TABLE AND SHE SLIDS UNDER)

MURRAY

There she goes...down again...(LAUGHTER)

HARRY AND MURRAY WALK TOWARD THE EXIT, TURN TO SAY SOMETHING TO HARVEY WHO IS STRUGGLING TRYING TO LIFT MARY.

MURRAY & HARRY

Have fun, kid...

HARVEY  
(SARCASTICALLY)

Yeah, thanks a lot.

HARRY AND MURRAY LEAVE CARRYING JOHNNY WITH THEM.

HARVEY *MURRAY*  
(BEHIND THEM)

Call me once in a while...~~both of you~~...

MURRAY and HARRY SHOUT "yeah" THEN SAY GOOD-BYE TO BARTENDER ON THEIR WAY OUT.

SCENE THIRTY-THREE

HARVEY TRIES TO WAKE MARY UP. HE SLAPS HER FACE A LITTLE. THERE IS NO REACTION. HE LIFTS HER UP AND THEY WALK AROUND. NOTHING. HE THEN TAKES HER INTO THE LADIES ROOM. HE WASHES HER FACE BUT SHE IS STILL OUT COLD. HE OPENS HER BLOUSE AND WASHES HER NECK. IN THE PROCESS HE SLOWLY BECOMES AROUSED BY HER BODY TOUCHING HIS. SHE CONTINUES TO CLING TO HIM. HE SLIPS OFF HER BRA, WIPES HER CHEST WITH WATER AND DRIES IT. HE KISSES HER BREAST. SHE REACTS. HE THEN CAUTIOUSLY TAKES HER INTO THE BACK ROOM. IT IS A DIRTY STOCK ROOM. THE BARTENDER DOESN'T NOTICE. HE PUTS HER ON THE FLOOR AS SHE BEGINS TO MURMUR SLIGHTLY. HE SLIPS UP HER DRESS AND TAKES OFF HER PANTIES. HE THEN PUTS HER IN THE POSITION OF LOVE-MAKING ONLY TO CHANGE HIS MIND. HE STARES AT HER FOR A MINUTE THEN TURNS HER AROUND ON HER STOMACH AND BEGINS TO MAKE LOVE TO HER. UNDERNEATH HIM SHE IS LIKE A DEAD BODY.

SCENE THIRTY-FOUR

HARVEY IS BRINGING MARY BACK TO THE TABLE. HE IS HOLDING HER PANTIES IN HIS HANDS TIGHTLY. HE SITS HER UP. SHE SMILES WITH HER EYES CLOSED. HE THEN PUTS HER PANTIES INTO HER HANDBAG. HARVEY WALKS OVER TO THE BARTENDER.

HARVEY

Marty...Here's ten bucks...See that she gets a taxi home...

MARTY

Right...And here's the bill...

HARVEY

(AFTER GIVING UP TRYING TO READ THE TOTAL)

What's the total...I can't make it out...

MARTY

It's forty-eight fifty...

HARVEY PUTS HIS HAND IN HIS POCKET AND TAKES OUT TWO TENS AND GIVES IT TO MARTY.

HARVEY

Your tip is on the table...Big tip...Big tip...

MARTY

Thanks...! But you're short here on the bill...You're short twenty-eight fifty...

HARVEY CHECKS HIS POCKETS AGAIN THEN STRAIGHTENS UP

HARVEY

Oh...yeah...wait. I'll go check my  
coat pocket...

SCENE THIRTY-SIX

HARVEY GOES OVER TO HIS COAT, LOOKS INTO THE POCKETS AND FINDS NOTHING. HE THEN GOES OVER TO MARY'S POCKETBOOK AND TAKES THE MONEY OUT OF IT. HE GOES OVER AND ~~KISSES~~ HOLDS HER FACE AND KISSES IT.

HARVEY

Mary, honey, you're doing this for  
the boys.

HE TAKES HIS COAT AND PUTS IT ON. HE IS READY TO LEAVE, HE TURNS TO GO, THEN HAS A SECOND THOUGHT. HE TURNS BACK AND GOES TO MARY, HE TAKES THE MEDAL FROM HIS POCKET, KISSES MARY AND PINS IT ON HER BLOUSE.

HARVEY

Bye-Bye.

HARVEY PUTS THE MONEY ON THE BAR AND THE BARTENDER TAKES IT.

MARTY

What a day!

HARVEY

Sorry, if things got a little rough  
for you there, for a while...

MARTY

Where you going now, Harvey?

HARVEY

What do you think.

MARTY

If I know you, you're gonna get a blow-  
job or something.

MARTY LAUGHS. HARVEY TURNS AND LAUGHS. HE RAISES HANDS.

HARVEY

That's right...Everybody wants to blow me...

(SHOUTS AS HE TURNS TOWARD THE CAMERA)

Everybody wants to blow me! (LAUGHTER)

CUT TO ATOM BOMB STOCK SHOT.

LAUGHTER OVER THIS. THEN MUSIC HITS IN OVER CREDITS AND END  
TITLES.

END