

FINAL

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PETULIA

March 30, 1967

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A Film by RICHARD LESTER

Produced by RAYMOND WAGNER

Working Title:

" P E T U L I A "

Screenplay by LARRY MARCUS

Based on a Novel by JOHN HAASE

Petersham Films Limited
Twickenham Studios
St. Margaret's, Middlesex

CAST OF CHARACTERS

PETULIA DANNER	Beautiful young kook, wed to:
DAVID	Handsome naval architect who, impotent, beats her in his frustration.
MR. & MRS. DANNER	David's parents, in whose big San Francisco home they live.
DR. ARCHIE BOLLEN	Successful orthopedist, inclined to stuffiness.
POLO	Archie's divorced wife - a very attractive young matron, but boringly predictable, usually.
"FAT MIKE" & STEVIE	Young sons of Archie and Polo.
BARNEY	Archie's colleague and best friend.
WILMA	Barney's gabby wife.
WARREN SMITH	An engineer whom Polo plans to wed.
MAY	Owner of a Boutique, smart, 32, whom Archie sometimes thinks he should marry.
OLIVER	A tough little Mexican bastard of 7 who attaches himself to Petulia and David after the Tijuana bullfights.
MAN (MR. MENDOZA) & WOMAN	Mexicans who take care of Oliver.
MR. HOWARD	Little old man, watchman at a Mission.
NUN	Hospital nurse.
AGNES LILLYWHITE	Petulia's private nurse at the Danner home.

PLUS: MAN on TV at Motel; people at a charity ball; topless waitresses; hospital attendants; accident bystanders; hospital patients, etc.

1 ALLEY LOADING PLATFORM AND CORRIDOR OF FAIRMONT HOTEL
NIGHT

The story begins in this grubby alley, where two extra large ambulances screech to a stop beside a loading platform. Onlookers gather in the alley entrance to see how many people died; nobody died, the backdoors of the ambulances are opened by attendants, and six perfectly fine victims of perfectly terrible automobile accidents are lifted into wheelchairs.

The cripples are beautifully dressed, the men in tuxedos, the women in splendid evening dresses. One of the women wears a neck brace which forces her always to look skyward, so she can't see the beautiful orchid corsage pinned to her bosom.

Quickly, attendants roll the wheelchairs past all the stacks of fruit and vegetables on the loading platform, past great bales of laundry, past whatever horrors one finds behind the warm, smiling face of a hotel. Watchmen, pastry cooks, valets are watching the rush of the wheelchairs without much interest.

Then doors swing open, and we are in the tumult of the grand ballroom.

2 INT. GRAND BALLROOM

It is a charity ball. The sign says "Shake for Highway Safety." The wheelchairs and their occupants no longer interest us. They are the guests of honor, and people gather about them to arrange them appealingly, and we rush past the go-go band, the shakers, and the door prize, which is a little convertible, spinning endlessly on a pedestal.

CAMERA reaches PETULIA, who is dancing with her husband, DAVID, but trying not to lose sight of ARCHIE. ARCHIE really wants to leave, but he is too polite to make it too obvious. As he bends over to put his punch cup on a table, he is bumped by the wheelchair of one of the guests of honor. He is not at all comfortable.

Continued

It's not easy for Petulia to keep an eye on Archie; gasping faces get in the way, hunks of twisting bodies get in the way, and the dance won't end. The music stops for a second, everyone sags and thinks, "Thank God it's over," but instantly the music begins again and everyone good naturedly swears, "Those crazy kids are trying to kill us," and meanwhile Petulia sees that Archie has reached the place where you get your coat.

MED. ARCHIE

He is searching through his pockets for the ticket that will let him reclaim his coat. All the coats are in an incredible pile, and in the semi-hysterical care of a debutante attendant.

PETULIA'S VOICE

You can't leave ...

He turns and sees Petulia.

PETULIA

You're an official host.

She nods to the ribbon and cardboard which along with 'Official Host' says Dr. A. Bollen. Archie takes the ribbon off, as though to pin it on Petulia.

PETULIA

Careful. Can you tell I'm not wearing a brassiere?

ARCHIE

No.

PETULIA

Don't think about it. It will only excite you.

Archie finally finds the ticket for his coat, which the attendant now tries to find. On through this Petulia continues.

2. Continued

PETULIA

That's my husband over there.

ARCHIE

Ahh ...

PETULIA

I've been married six months and I've never had an affair.

ARCHIE

It can happen ...

PETULIA

Don't take it so bloody well. I've just turned you down. He's looking at us. My husband.

MED. DAVID WITH HIS MOTHER AND FATHER

somewhere near the free whiskey table asking for Pernod, which, of course, they don't have.

The father is watching the charity affair with utter disapproval. He tips a waiter by shoving a half-dozen raffle tickets into the waiter's jacket pocket.

MR. DANNER

I hope you win the car, sir.

Mrs. Danner is charmed by her husband's generosity. She simply adores the man. David is busy not watching Archie and Petulia.

PETULIA'S VOICE

Isn't he gorgeous? He's a naval architect. It really zings when you say it. "My husband David is a naval architect." Actually, we're starving. You wouldn't want to buy a sixty foot sloop? David's "Momma" and "Poppa" keep us. Look how disgusted Poppa is. He hates this sort of thing.

ARCHIE'S VOICE

Poppa is too sensitive.

PETULIA'S VOICE

Sensitive, my ass. He's bored. Highway safety's so blah. Also, he hates amateurs. Give him something he can sink his teeth into -- "Rheumatoid Arthritis" - "Muscular Dystrophy" -- and he's the best there is. A real pro. A little lame girl with a ribbon in her hair and a crutch under her arm, and Poppa can set the world on fire. He's really slumming tonight.

BARNEY'S VOICE

Hello, Archie.

MED. PETULIA AND ARCHIE

have been joined by BARNEY and WILMA, Archie's best friends. Barney and Wilma are taking off their coats. Barney is already beginning to move to the music. Wilma is doing absolutely nothing but looking at Petulia.

WILMA

Everybody came late.

ARCHIE

I came early. G'bye Wilma. G'bye Barney.

DEBUTANTE ATTENDANT

Could you describe the coat?

ARCHIE

A coat. A raincoat. Sleeves.

Barney has begun to snap his fingers and move his shoulders, becoming part of "The Scene", about which Wilma couldn't care less.

WILMA

You can't go, Archie. I'd be very disappointed ...

2 Continued

Archie accepts this silently.

WILMA

Alright, then. I won't tell you who
I bumped into last week ...

ARCHIE

... buying a well larded rib roast.

WILMA

Smarty. Have you seen what she's done
to her hair?

ARCHIE

Wild, huh?

WILMA

I said, "Polo, for heaven's sake, you
look like a teenager."

Archie doesn't seem too interested and, besides, all
this is said while Wilma continues to look at Petulia.

WILMA

Your Mike's getting so fat. Is that
much weight good for a boy his age?

ARCHIE

(shrugging)

If it's alright for a rib roast ...

WILMA

Smarty.

Barney suddenly forgets the music to rescue his Vicuna
coat which the debutante is smothering under other
coats as she finally finds Archie's.

WILMA

(to Petulia)

I don't believe we've met.

PETULIA

Screw you, Wilma.

ARCHIE

Now you've met.

2 Continued

Wilma moves off with Barney. Archie can't spend one more second with his coat. He simply puts it on, and turns to leave, walking toward the door.

PETULIA

My name is Petulia.

ARCHIE

I'm not surprised.

PETULIA

Polo's your wife.

ARCHIE

Ex-wife. G'night.

Petulia turns to face her husband David, who has taken a few steps toward her. She whirls around to face the departing Archie.

PETULIA

Archie!

He turns, almost at the door.

PETULIA

Say something warm.

ARCHIE

Like what?

PETULIA

I mean it.

There is something goofily desperate in her voice that stops him. He looks at her for awhile.

ARCHIE

Your hair. It gleams.

PETULIA

(disappointed)

Oh, Archie...

ARCHIE

Left arm or right? How do you brush it?

PETULIA

Left.

ARCHIE

An hour a day.

PETULIA

At least.

2 Continued

ARCHIE

You'll have a problem. The bursa sheath.
Very sensitive. Bursitis. It'll hurt.

PETULIA

I'll come to you.

ARCHIE

I wouldn't be able to help much. Just aspirin.

PETULIA

And sympathy?

ARCHIE

Sure.

PETULIA

Thank you, Archie. Damn it, how can I have an
affair with an unmarried man. There has to be
some equality of guilt.

ARCHIE

My divorce doesn't become final till next
month.

PETULIA

I'll get my purse.

But in turning to do so she sees David, then the
spinning car, the door prize.

PETULIA

Hell ...

ARCHIE

What?

PETULIA

I've been told that I'll be the one to draw
the winning ticket. I'm always picked for
things like that. I radiate incorruptibility.
Money can't buy me.

She shakes her head, thoughtfully. During all this the door-
man has been busily opening and closing the door for them as
they keep changing their mind.

PETULIA

It feels so super. Suddenly, all that love.

3 EXT. BUS TERMINAL

All we see is the wheel of a car resting on the back of a small boy, pinning him to the ground and people shocked, not knowing what to do.

ARCHIE'S VOICE

Well, stay then.

4 PETULIA'S IMAGE ENDS AND WE ARE BACK IN THE GRAND BALLROOM

PETULIA

Archie, why do you play this dumb game? This crappy pretense at resisting the beautiful lady? You're bloody lucky I'm even talking to you. How many kids do you have besides fat Mike?

ARCHIE

Six.

PETULIA

G'night.

ARCHIE

Actually, only one besides Mike.

PETULIA

Meet you outside.

5 EXT. DREAM MOTEL NIGHT

A motel sign: "Dream Motel." A concrete oval, spiraling up four floors. You drive to your room and everything is geared to get you to bed electronically. But you must have a car, and Petulia and Archie have come by cab. Archie is paying the cabbie.

PETULIA

(to cabbie)

You mustn't take it personal.

(she indicates the "No Cabs" sign)

Lucky we don't have luggage.

ARCHIE

Does this trouble you?

PETULIA

A little.

ARCHIE

I suggested my place.

PETULIA

I'd always imagined a tourist cabin, with paper thin walls, the sounds of a man from Tennessee in the cabin next door, sobbing endlessly, "Maude, Maude, Maude!!"

Archie sees a car moving through the processes of registration. Grabbing Petulia's hand, he starts to what is presumably the entrance -- at least it is the bottom of the ramp. They arrive at the booth and Archie steps on the place marked 'Stand Here.' A T.V. screen lights up.

MAN ON TV

Evenin'. Where's your auto?

Archie nods for Petulia to see the T.V. camera which is scanning them.

PETULIA

Lost in a hailstorm this side of Pocatello, Idaho. Those hailstones really came down, didn't they, Zeke?

MAN ON TV

No auto?

ARCHIE

No auto.

MAN ON TV

It's a problem.

ARCHIE

Only if we make it one.

PETULIA

Do you have any slides or swings for children?

MAN ON TV

No, ma'am. You got kids?

PETULIA

No, no. I was told to be suspicious of motels which cater to the family trade.

MAN ON TV

This isn't that sort of place. No auto. Well ...

There is a small sound and a gadget reaches out which normally would fasten to the side of the car. On it is an electronic register, an electronic pen and a key with a great metal tag (as an example of how this might be designed, I recommend visiting a drive-in bank in Los Angeles). As Archie registers, and puts the ten dollar bill where it belongs, Petulia looks at the T.V. set.

5 Continued

PETULIA

You've got a very nice T.V. face.

MAN ON TV

Thank you, ma'am.

PETULIA

You have to use pancake make-up, things like that?

MAN ON TV

(a slight giggle)
No, just be natural.

Archie has finished registering and takes the keys.

MAN ON TV

We've got an elevator but it's just for going out for the paper and the like. I mean when you don't want to take the car. You'll have to use the ramp because of the key. It lets you know when you get to your room.

6 INT. RAMP

Archie and Petulia start up ramp.

It's a long dark run and they are soon winded.

ARCHIE

(gasping)
Charming ...

PETULIA

(gasping)
It shouldn't be charming. You're missing the whole point. It should be menacing ...

Another couple in a proper car, rushes by. There is a blaze of headlights, and a rush of sound.

PETULIA

...gray ... terribly distraught ...
headlights of passing cars lighting up our room ...

Archie tugs at her, and gasps.

6 Continued

PETULIA

(continuing)

... a police car careening down the highway,
sirens going full blast. And I plunge
madly into your arms ...

But she is now totally winded and cannot say another word. Archie reacts to a sudden phenomena: a tiny light on the key in his hand starts flicking on and off furiously. Just ahead of him is the door of their motel room. Archie is aghast at the pulsating key.

ARCHIE

(plaintively)

My apartment's only four blocks from
here ...

7 INT. DREAM MOTEL ROOM

Stark is hardly the word but it will have to do. A control panel takes care of the drapes, T.V., stereo, announcements from the office, etc., etc., etc. There are mirrors everywhere and the first thing Petulia does is establish contact between the vanity mirror, the mirror on the bathroom door and the medicine cabinet mirror so that she is reflected endlessly.

PETULIA

You have 624 women in this room and
I'm still counting.

Archie moves behind her and begins unbuttoning the top buttons on the back of her dress.

PETULIA

(harshly)

Just wait a minute, okay?

Archie plops on the bed in his coat, a most ironic smile on his face -- he is beginning to suspect he is not going to get laid. Petulia is examining all the Petulia faces in the mirrors.

PETULIA

My great-grandmother is ninety-one and
still has a granite chin.

Archie pushes a gadget beside the bed and it begins to vibrate. Petulia sees endless Archies vibrating on endless beds.

7 Continued

PETULIA

What a lecherous lot.

ARCHIE

She's ninety-one, eh?

PETULIA

But no fun.

ARCHIE

Not at ninety-one, hell ...

PETULIA

She stopped having fun at twenty-eight when her husband was killed in the first war, in a trench looking just like Cary Grant with a waxed moustache. She can't remember him but she does remember Cary Grant because he is from Bristol, too, and often in the news. If his picture is in the paper he gets a waxed moustache whether he likes it or not.

She turns to face Archie. She is afraid and she is angry and she doesn't know quite what to do from one moment to the next. But she knows he shouldn't be in an overcoat jiggling on a jiggling bed.

PETULIA

Stop being so damn casual.

Archie sits up but is still casual.

PETULIA

We're about to become lovers. Did you bring an instrument, Archie?

ARCHIE

Eh?

PETULIA

Ring for room service. Ask the robot for something splendid and musical.

ARCHIE

Saxophone? Electric Organ? Tuba?

PETULIA

A tuba. Absolutely! Bless you, Archie! A tuba! Something large and twirly and pom ta pom pom! Archie, this is an event. We are about to become lovers.

7 Continued

ARCHIE

You said that.

PETULIA

It can't be said often enough.

ARCHIE

Are we?

PETULIA

Are we what?

ARCHIE

About to become lovers?

PETULIA

No.

ARCHIE

Ah, you swinging young marrieds.

He leaves.

8 EXT. ROOM

Across from the ramp there is the elevator the man on T.V. mentioned. Archie is already there waiting for it to arrive. Petulia starts toward him angrily.

PETULIA

Where do you have to rush? If we were making love you would be exploring my navel about now. Time would be the last thing on your mind.

An old man in a bathrobe, sadly out of contrast with the electronic motel, looks up from the open trunk of his car. The elevator doors open. Petulia and Archie enter.

9 INT. ELEVATOR

The elevator doors shut and inside the elevator a loud speaker begins playing a medley of San Francisco songs.

PETULIA

You look like a gargoyle. Poor, dumb Archie. I'm all mixed up sexually. Old Mum's a prostitute. The oldest professional lady in all Bristol. Mavis, too, my sister. But I mean she's not a landmark yet.

9 Continued

During this Archie notices that the back of Petulia's dress remains unbuttoned. He moves behind her and begins rebuttoning her. At the touch of his hand, something happens to Petulia.

10 INT. FIRST AID ROOM

Archie's hands are holding a little boy under the bright lights of a first aid table. The boy is a bloody mess but Archie's hands are soothing him even as they so gently prod, examining his injuries. Nurses are cutting the boy's bloody jeans off him, an expensive watch falls to the floor, they retrieve it.

11 INT. ELEVATOR

Petulia's head presses against Archie's hand. She kisses it, she rubs her cheek against it.

The elevator has come to a stop and the doors have opened. Archie sees Petulia's tears on his hand.

ARCHIE

Real honest-to-God tears, Petulia?

PETULIA

Tears, Archie.

ARCHIE

Petulia, you're a kook.

He exits the elevator and whistles at a cruising cab.

12 EXT. DREAM MOTEL

Archie crosses to the cab and opens the door. He hustles Petulia inside the cab.

ARCHIE

If he gets you there in time, you can still pick the winning ticket and make somebody happy.

PETULIA

(very quietly)

Archie, I'm going to marry you.

The cab pulls away and Archie sees Petulia looking at him through the rear window. Archie allows himself the drollest of smiles.

ARCHIE

It's the Pepsi generation ...

He walks into the night alone.

12 Continued

A jalopy full of dizzy dames with "LOVE" painted in huge awkward letters on its side almost runs him down. Archie continues in the night.

Now, we can see the Golden Gate Bridge.

13 EXT. DANNER HOUSE DAWN

The house is on the edge of the sea and a cliff rises behind it. Petulia is going up the open lift which climbs the cliff. It is a very different Petulia. She hurts.

14 INT. ARCHIE'S BEDROOM MORNING

Archie is sleeping. There is the SOUND of a bell ringing. After awhile Archie's hand reaches out for the phone.

ARCHIE

(into phone)

I'm up, thanks.

Then his dizzy brain realizes the ringing is continuing and is constant. He sees the alarm clock, 6:15. He stumbles and staggers to the front door.

ARCHIE

Yeah... yeah ... yeah ...

He opens the door to come face to face with the large and twirly front end of a tuba. The tuba is stark white for no particular reason.

14A EXT. ARCHIE'S APARTMENT

We see some of the hall, a yawning milkman, etc., but mostly Petulia and the tuba.

14B INT. ARCHIE'S APARTMENT

Dazedly, Archie steps back to make room for Petulia and the tuba.

ARCHIE

I'll make some coffee.

Petulia blows with all her strength, emitting a sad little peep, then collapses to the floor, tuba and all.

14B Continued

PETULIA

Aren't I a kook? If you think you're surprised ...

ARCHIE

(at the same time)

No, I've been up for hours, waiting for the doorbell to ring.

PETULIA

... think how surprised the man who owns the pawnshop is going to be when he sees all that broken glass.

14C EXT. PAWN SHOP

A brick smashes the glass, scattering cameras, mandolins, etc. in the midst of which is the white tuba.

PETULIA'S VOICE

Archie, how come the burglar alarm didn't go off?

14D INT. ARCHIE'S APT.

The scene continues.

PETULIA

Where's it all going to end if the burglar alarms won't go off? Take me to bed, Archie.

ARCHIE

Get the hell out of here ... please.

He reaches to help Petulia to her feet but as he touches her waist to lift her, she screams and faints.

15 INT. HALLWAY OF DANNER HOUSE NIGHT

But we don't know it's the Danner house. All we see is Petulia crumpling as she is struck. She hits the floor and just lies there, not making a sound.

(Also SHOOT in slow motion.)

16 INT. ARCHIE'S APARTMENT

Archie breaks an ammonia ampule under Petulia's nose. Her head wrenches away and she opens her eyes. Archie has begun to prod her side; she is in pain.

16 Continued

PETULIA

I've got a broken rib, I think. I can feel it broken, Archie.

ARCHIE

Don't you know you can puncture a lung.

PETULIA

Hopping around with tubas and stuff -- isn't it kooky, though?

Archie has begun to remove her dress.

PETULIA

When are we going to stop trying to undress me?

ARCHIE

Shut up.

PETULIA

Leave me alone, Archie.

Archie sees she really means it.

ARCHIE

It's just a rib to me.

PETULIA

That's why. Call a proper doctor.

ARCHIE

What do you think I am?

PETULIA

A hairy legged old lecher running around in pajama bottoms.

ARCHIE

Get your clothes off.

PETULIA

As a woman, not as a rib.

Archie is harassed. The phone begins ringing. He grabs it angrily.

ARCHIE

(into phone)

I'm awake! I'm awake! How many times are you gonna call?!

He hangs up, then realizes this was the first wake up call.

16 Continued

ARCHIE

(to Petulia)

You know what -- you'll drive me cuckoo.

He sighs and begins dialing a number. Petulia is in real pain. Like a little child she crawls under the covers of his bed, pulling the quilt up around her as though Archie's left over warmth will make the pain go away.

ARCHIE

(into phone)

Barney? Archie. Fine ... fine ... fine ...
I want you to look at a patient for me.
Now. At my place. My apartment. Barney,
it's very complicated and I haven't had
my morning coffee yet. Her name is Petulia.
I don't know her last name, Barney. Yes,
Petulia. Barney, shut up. I have to get
to the hospital.

16A BARNEY'S BEDROOM

MORNING

During the above we catch a glimpse of sleepy Barney sleepily asking stupid questions.

16B INT. ARCHIE'S APARTMENT

Archie hangs up, goes to a medicine case which he had hastily opened for the ammonia ampule and now he takes out a couple of pills, which he gives to Petulia. She takes them obediently.

PETULIA

You've got a super build for a man your age.

Archie says nothing. He crosses to the bathroom and hastily begins dressing.

PETULIA

Where are all the family pictures?

Archie is busy brushing his teeth.

PETULIA

(loudly)

The family pictures!

He looks out from the bathroom blankly.

PETULIA

Polo and the boys.

Archie goes back to brushing his teeth electrically, with salt.

16B Continued

PETULIA

I'll bet you named her Polo. Don't ever start mucking about with "Petulia".

Archie exits from the bathroom, all the time continuing to dress.

PETULIA

What's her real name?

ARCHIE

Prudence.

PETULIA

And you named her Polo. That's kind of sickening, Archie.

Archie stops his dressing long enough to gaze at this girl in his bed, beyond which is an overturned tuba. Archie sighs somewhat philosophically, not nearly as amused as you'd think.

17 INT. HOSPITAL

We are in the examining room of the orthopedic ward. Archie is working on Oliver, the little Mexican boy of seven whom we have seen earlier as a bloody mess in the flashback. Now, Oliver is healing nicely, but it's still not pleasant to be examined. A woman hovers in the background. A nurse assists Archie. Oliver is a brave, solemn little boy, with shadows of fatigue around his eyes. He is also a tough little bastard, let me tell you. He is now wearing the broken gold watch; though to fit his skinny wrist the band has been tied in a knot.

ARCHIE

I want him here every day. For therapy.

WOMAN

Si. Yes, doctor. I do.

Oliver speaks only a few words of English, mostly the necessary scatological and sexual phrases that would be necessary in his line of business.

ARCHIE

Every day. Tell him that.

The woman says it to Oliver in Spanish. Oliver says something obviously obscene.

17 Continued

ARCHIE
What'd he say?

WOMAN
(embarrassed)
He say yes.

ARCHIE
(dubiously, to woman)
You sure?
(to Oliver)
Otherwise we keep you in the hospital.
You're not well, just better.
(to woman)
Say that.

The woman tells Oliver in Spanish as Archie continues examining the leg.

ARCHIE
Sorry, pal.

Oliver says something in Spanish.

WOMAN:
(smiling a bit)
Where he learn such words ... shame on you.
(then in Spanish)
Shame.

Archie realizes Oliver is in great pain and close to tears. He stops the examination and rubs his hand gently through the kid's hair.

ARCHIE
Every day. Same time. Two o'clock,
right on the dot.
(he hits watch on wrist.
The last bit of glass falls
out.)
Sorry ...

Oliver swears in Spanish and the woman clacks her tongue.

WOMAN
(embarrassed)
He terrible.

ARCHIE
(chuckling)
I like the way he heals.

17 Continued

Archie smiles and leaves. The nurse is left with Oliver who avoids her touch.

NURSE

Cut that out, you little spic.

18 INT. CORRIDOR

Archie stops to hear what the woman has to say.

WOMAN

About the bill, Doctor.

Barney is passing by.

ARCHIE

Is she okay?

BARNEY

(darkly)

Lunch.

Archie looks up at the woman.

ARCHIE

His leg will be fine. Don't worry too much about the bill. Just enough to pay it.

WOMAN

I have money to pay it.

A pipe smoking public relations man leads a casually dressed group past Archie and the woman.

PUBLIC RELATIONS MAN

Yea, we had ABC filming a documentary here last week ...

19 INT. THE ROARING 20'S CAFE

DAY

All through the scene Barney and Archie will be served by topless waitresses while other topless waitresses slide down a big brass pole in the centre of the room. As the scene begins Barney is alone, morosely munching a corned beef sandwich. Now Archie appears, threading his way through topless fashion show. A topless ANNOUNCER is doing the fashion commentary into a chrome microphone, as the topless models majestically move about.

19 Continued

ANNOUNCER

(no fashion cliché untouched)
Springtime in Paree. Our elegante dinner
pajamas. In airy aquamarine chiffon and
Mediterranean blue peau de soie.
Delightfully carefree, yet formal enough
for an ambassadorial reception at the
Palace of Versailles.

BARNEY

"Screw you, Wilma." Why didn't you tell
me?

ARCHIE

How is she?

BARNEY

You tell me.

ARCHIE

Oh, great, terrific, you wouldn't
believe it. Terrific. And her rib?

BARNEY

I taped it. Gave her some seconal.
Should have a vertical just to be safe.

A waitress hovers ...

ARCHIE

Why do we have to eat topless?

BARNEY

The best Irish stew in town.

He is eating a corned beef sandwich. Archie is ordering
the same.

BARNEY

She said you beat her up. Kidding,
of course.

Archie bites into his sandwich with small enthusiasm.
Breasts with their pasties always intrude.

BARNEY

You must have been a little rough on her,
daddy.

19

Continued

The second model, a beautiful topless Negress, is now wandering past the tables. The announcer goes on and on.

ANNOUNCER

Opening Night at the Opera. Though the curtain has risen on the first act of Aida, all eyes are on the Royal Box. Mi Lady in dazzling velvet: Cardinal Richelieu Rouge. The utter simplicity of her full-length gown is subtly accented by the merest suggestion of gay abandon.

Archie eats his sandwich. An off-duty topless waitress sits in the corner having lunch, holding a napkin over her bosom with one hand, while eating with the other.

BARNEY

Archie ...?

ARCHIE

Barney ...?

BARNEY

(uneasily)

You know how long I've known you?

ARCHIE

Forever?

BARNEY

That's how long. And Polo and the kids.
That's exactly how long.

Another silence. Archie is watching the brass pole. Every other girl sliding down looks like Petulia. Archie accepts his hallucination with mild pleasure. Barney will not be stopped.

BARNEY'S VOICE

So I have a right to my opinion! It's breaking Wilma's heart! That's all we talk about. You think you're different than anybody else? Every time I leave my house it's the last time, I'm never coming back. You're not listening to me, Archie.

ARCHIE'S VOICE

Barney, for Chrissake, I'm listening to you.

BARNEY'S VOICE

You're thinking about that hot cat in your bed, you bastard.

19 Continued

Now, in the continuous luncheon fashion show, the "Psychedelic Yvonne" has appeared, topless amid a wild pattern of lights. The dialogue between Barney and Archie continues elsewhere as the orgy of colors becomes:

20 INT. HOSPITAL

The left side of a patient's face and the right shoulder and arm of the patient's body are sprayed with a special liquid which instantly dries a violent blue and then very quickly starts changing into all the colors of the rainbow. These various colors indicate physical conditions. They are watched, measured, and timed by Archie, Barney and their assistants.

BARNEY'S VOICE

My record is far from spotless, if you don't know that, who does? But baby, it's just not the answer, not at our age.

ARCHIE'S VOICE

So what's the answer, baby?

BARNEY'S VOICE

Someplace you can belch without saying excuse me!

ARCHIE'S VOICE

I can do that in the steam room at the YMCA.

BARNEY'S VOICE

(going right on)

And if a little monkey business comes along, whose gonna throw rocks? You and Polo were a marvellous looking couple.

21 INT. HOSPITAL LEAD ROOM

The patient is in a lead room being scanned by an atomic computer. The activator moves in a rhythmic, graceful pattern over the patient's drab, withered body. In the control area Archie and Barney listen to the strange sounds emanating from the computer, each sound again indicating a physical condition. The patient's room looks like a comfy hotel room: wood paneling, couches, magazines, plants. The door leading to outside is three inches thick and solid lead. The noise from the equipment is deafening.

21 Continued

BARNEY'S VOICE

Is there something wrong with being a groovy looking couple? People turning around to stare? What was it, Archie? The sex bit? Huh? The ole sex bit ...?

ARCHIE'S VOICE

Barney, what would you say if I told you that one day I just got very tired of being married?

22 INT. A DECOMPRESSION OPERATING ROOM

This is a really glorified pressure chamber where a complete atmosphere is created to suit whatever surgery is going on. The patient can no longer be seen. He is draped in plastic which creates a sub-atmosphere. The doctors and nurses are swathed in plastic, again in the atmosphere that lets them function best. (This is for real. It exists, for instance, at Mt. Sinai Hospital in New York.) The doctors and nurses communicate with each other through throat mikes and seem like other world automatons. In all this the patient simply does not exist. The colors are eerie yellows and blues with only occasionally and very impersonally the red of blood.

BARNEY'S VOICE

(he never listens)

It's still better than being out there in the dark, all by your goddam lonesome! Nobody has a life anymore. Quicksand. It scares me. What do you want, Archie?

23 INT. DOCTOR'S GYM

Archie and Barney are in a white cubicle playing handball. Their dialogue, of course, continues.

ARCHIE

(gasping)

I don't know what I want. To feel something.

BARNEY

(gasping)

That's no answer! Archie, grow up!

The ball comes whizzing at Barney who suddenly wants it to hit him, which it does.

BARNEY

Archie, what am I going to do about Wilma?

24

EXT. ARCHIE'S APARTMENT

LATE AFTERNOON

Archie has just parked his car and is going toward the entrance, when he sees Petulia sitting on a bus-stop bench, the tuba beside her. She is dozing.

ARCHIE

(softly)

Hey, you.

She opens her eyes, smiles.

PETULIA

I'm drunk.

ARCHIE

It's the stuff Barney gave you.

PETULIA

I'm drunk.

ARCHIE

I'll drive you home.

PETULIA

Thank you, I'll take the bus.

ARCHIE

Don't be silly.

PETULIA

Don't pry, Archie.

ARCHIE

How'm I prying?

PETULIA

I'll go home by bus.

ARCHIE

If I were prying, I would ask you how you broke your rib. Right?

PETULIA

You fall on a tuba and you break your rib. Right.

ARCHIE

Wrong. The rib was broken hours before your fall.

During this the bus comes to a stop. Petulia rises shakily to board it but she can't go through the entrance with the tuba.

24 Continued

BUS DRIVER
Anytime you're ready, Lady.

ARCHIE
I'll keep it for you.

PETULIA
It has to be returned. "Friends of
the Evergreen."

Archie looks blank.

PETULIA
It's a lodge. In Chinatown. On Grant.
Ask for Mr. Howard.

The bus driver really leans on his horn to make everything
charming.

ARCHIE
(shouting above horn)
Petulia, take a cab!

PETULIA
(shouting above horn)
Don't pry, Archie!

She groggily enters the bus, leaving the tuba in Archie's
arms.

25 INT. BUS

Petulia takes a seat at an open window. The bus is now
stopped for a moment more by the traffic light. Petulia,
under the best of circumstances doesn't make much sense,
and now she's quite groggy.

PETULIA
Will you remember that? "Friends of
the Evergreen."

ARCHIE
Petulia, where are you going?

PETULIA
Mr. Howard. Tell him I'm sorry I goofed.
Archie, you know something? The tuba
makes you look ten years younger, and
... you know ... Thingy ...

The bus starts with a jolt and Petulia winces in pain.

26 INT. DANNER HOUSE KITCHEN

Petulia is wincing with pain as she puts groceries on the shelf. David is watching her, concerned.

DAVID
Petulia?

PETULIA
Hi.

DAVID
You okay?

PETULIA
Uh huh.

DAVID
Sure?

PETULIA
Of course.

DAVID
Just before ---

PETULIA
I'm fine.

DAVID
... for a split second there ...

PETULIA
I'm okay.

DAVID
... I thought maybe you ...

PETULIA
David.

Somehow or other we begin to sense that madness has entered what is really a commonplace scene. Something has gone wrong and we can't for the life of us understand what and before we can even guess, we are:

27 INT. BUS

Petulia is still in the bus and we realize she has imagined the foregoing. She gets off the bus.

28 EXT. THE VERY MODEST OFFICES OF THE "FRIENDS OF THE
EVERGREEN" DAY

The sign on the door identifies this as a fraternal organization, founded in 1886 for the betterment of man, but the door is securely padlocked for the night. Archie stands there, holding the tuba and feeling stupid. Haplessly, he returns to his car and begins stowing the tuba inside, banging it against his nose in the process. He is a far from happy man.

29 EXT./INT. A CLUTTERED, MEAN LITTLE KITCHEN
IN A SLUM HOUSE DAY

Petulia is filling the noisy old electric ice box with milk, ice cream and fresh fruit. A man enters from another room. He is a big, sleepy-eyed Mexican. He has just awakened, is wearing his pajama bottoms and is hairy, sweaty and fat.

Petulia obviously knows the man, nods hello, to which the man answers a non-committal grunt. He squeezes past Petulia to drink from the sink. He sticks his head under the tap.

PETULIA

(she speaks slowly because he
doesn't understand English)

I came by to make sure there was enough
milk and things.

He finds the situation amusing, reaching in past Petulia to grab an orange. There should be a feeling of a possible relationship between Petulia and this man.

In the next room a screen door opens and closes. Petulia closes the ice box door and we and she see Oliver and the Woman standing in the doorway.

30 INT. ARCHIE'S APARTMENT NIGHT

Archie is doing research at a desk. Working from notes, he is talking into a tape recorder about new techniques in the treatment of arthritis that would not require surgery. This is a moment to glimpse Archie as a thoughtful man. There are a couple of beer bottles nearby. The bed is still unmade. The tuba stands in the corner.

The front doorbell rings and Archie crosses over to let in his wife, Polo, a very attractive young matron.

30 Continued

Polo looks about the apartment dubiously, from tuba to
unmade bed. She can't keep her eyes off the unmade bed.

ARCHIE
(after awhile)
Hi, Polo.

POLO
It's very nice.

Archie looks at her questioningly.

POLO
I've never been here before.
It's very nice.

ARCHIE
Thanks.

POLO
It's strange, coming into your husband's
bachelor apartment for the first time.
Feels slightly illegal. Is that a tuba?

ARCHIE
That's a tuba.

POLO
Make a marvelous lamp.

ARCHIE
You just had to say it.

POLO
Predictable Polo.

ARCHIE
"Predictable Polo." Has a certain zing.
How're the kids?

POLO
Looking forward to the weekend.
Lest I forget ...

She opens her large handbag, takes out a cellophane bag
of cookies.

POLO
As usual, I baked enough for an army.

ARCHIE
Okay.

30 Continued

POLO

This is very strange. I didn't think
I'd feel like this. Mostly sad.

Archie's sad, too, therefore he is more brusque than
necessary. Also he is bugged by the cookies.

ARCHIE

You need anything, Polo?

POLO

No. Well, yes. Well, yes and no.

ARCHIE

(smiling)

I think that covers all the possibilities.

Polo laughs, suddenly they share a moment of warmth.

POLO

It's such a puzzle. We really got on
so marvelously. Never fought. Never
screamed at each other. Not once.

Something in his silence, plus that damned unmade bed,
is beginning to make her angry.

POLO

Everybody we knew envied us.

ARCHIE

We were a handsome couple.

This makes her so angry she can now say what she came
to say.

POLO

I think I've fallen in love. The
man is Warren Smith. He's an engineer
and very good with the children, but he
wants to go back to school and get his
masters in hydraulics.

(very long pause)

Well, say something.

ARCHIE

(blandly)

I think that's fine, Polo.

POLO

(mildly)

Go to hell.

30 Continued

The phone begins ringing. Archie crosses to it.

ARCHIE

Hello?

(no answer)

Hello?

POLO

We're going to 'be married.

ARCHIE

Great.

(into phone)

Hello?

31 INT. DANNER HOUSE

NIGHT

David is on the phone and Petulia has just entered.
David hangs up the phone.

PETULIA

Hi.

DAVID

You okay?

PETULIA

Great.

She stops. She waits for a moment, wondering if the scene she imagined on the bus is now going to occur. Will David now say, "Just for a second there ...?"

DAVID

Come on, let's eat. Morrie finally got a shipment of Dungeness crab.

PETULIA

About time.

DAVID

Well, poor guy. They had all that trouble.

David crosses to the dining area. And that's that.

32 INT. ARCHIE'S APARTMENT

NIGHT

POLO

Not right away. He's also divorced.
There's alimony ... child support ...
It looks absolutely obscene.

32 Continued

Archie sees her looking at his bed.

ARCHIE

(annoyed)

So the kids like him, eh?

POLO

Adore him.

ARCHIE

How about that?

POLO

Don't you have maid service?

ARCHIE

(suddenly)

What the hell are you doing, bringing
me cookies!

He flings the bag at her, barely missing her. They are both stunned by this outburst.

POLO

(shakily)

Well ... this is a new side of your nature. For two people who never fight ...

Absently, Polo sags down on the edge of the unmade bed, which has so fascinated her. During the following, no matter what their bodies happen to be doing, Polo and Archie continue to speak in a most logical manner.

ARCHIE

What's so great about not fighting?

POLO

I came to tell you about Warren.

ARCHIE

You told me about Warren.

He sits beside her, well not really beside her, actually as far away from her as the bed will permit. She decides she will instantly get up off the bed, but she does not.

ARCHIE

(continuing)

Warren is working for his mustah's in hydraulics.

32 Continued

Polo knows she shouldn't smile at Archie making fun of Warren, but she does. Archie touches her smile with his finger, then his hand moves across her face, to the back of her neck. It is a clumsy gesture and they clumsily sprawl on the bed.

POLO

Well, I'm afraid we'll still need
all the money you pay me. And I'll
be seeing him, Archie ...

32A INT. POLO'S BEDROOM

It's a nice enough room, which makes what she says
later quite absurd.

She and Warren are preparing for bed -- already in a
boring ritualistic fashion; she with curlers in her
hair, he hanging his trousers on a hanger.

POLO'S VOICE

(continuing)

... at the house. I mean until Warren
and I get married, which won't be ...

32B. INT. ARCHIE'S APARTMENT

By now, entirely out of habit, Archie's hand has
pushed up Polo's shirt, as he continues the sex ritual.
Wholly out of habit, Polo lets him. Their bodies, old
friends for so long, and once having been lovers,
simply ignore whatever tripe their mouths happen to
be saying.

POLO

(continuing)

... until he is established with some
hydraulics firm. I hope it won't be
too long, I mean for everybody's sake.

ARCHIE

If he's a bright guy, he'll make out okay.

POLO

Needless to say there are certain problems.

By now, Archie is on top of Polo, and out of habit she
is adjusting her body for him.

32B Continued

POLO

He lives in such a depressing, rented room. It gives me claustrophobia.

ARCHIE

Poor Polo.

POLO

It's such an icky little room.

Archie is, perhaps, two seconds away from entering Polo, when he suddenly sits up, wondering what the hell he's been doing. He walks to the far side of the room, sticks his shirt in, wipes the sleeve of his shirt across his face.

Polo feels no particular rancor, the entire thing was totally unplanned, and she has no more desire to "make it" with Archie than he has with her. She pulls down her skirt and adjusts her garters.

ARCHIE

Tell the kids I'll come for them Sunday at eight.

POLO

They'll be ready. I thought the decent thing was to come here and talk in a civilized manner. About the change in my situation.

ARCHIE

I appreciate it, Polo.

POLO

Good night, Archie.

ARCHIE

You've got a run in your stocking.

Polo exits. Archie can't figure out why in the world he even thought of making love to Polo after all this time. He sits down on the unmade bed, finds one of Polo's cookies on the sheets, and pops it into his mouth.

33. EXT. TEA GARDEN

DAY

It's a busy Saturday and everything is lovely. A

Continued

LARGE GUARD with a bull horn is keeping people moving on the Japanese bridge. Many soldiers on pass, a few hippies, but mostly just tourists.

LARGE GUARD

(with bull horn)

Now you folks keep moving along that bridge. You keep moving along and give other folks a chance. There's lots of pretty things to do. You keep moving right along. You won't want to forget our Niponese souvenir pagoda where every item is the real McCoy. That's right. Keep moving, that's the ticket. Sergeant, you've been standing there some time now.

During this, MAY and Archie talk.

May is 32 and pretty. It's a nice day but Archie is not happy. Polo, Warren, maybe Petulia, mostly it's kind of a lousy day to be a bachelor. He and May have been sitting on the grass. Gracefully she rises to her feet, doing everything just right, even this. She puts away her portable martini kit.

ARCHIE

Nobody in the world can sit on the grass and not wrinkle.

She looks.

ARCHIE

No, perfect. Not even a blade of grass. Why don't I marry you, May?

MAY

Why don't you, Archie?

They walk along holding hands. Archie should feel better than he does.

ARCHIE

Tell me about Bobby Kennedy.

She looks at him, smiling.

ARCHIE

(shrugging)

Picasso? Pickles?

She smiles tolerantly as they walk along.

ARCHIE

Choose a subject. Ice cubes. Any damn thing. Take either side. Talk for thirty seconds against ice cubes.

MAY

(easily)

Why the hostility, Archie?

ARCHIE

That dress shop of yours. "Boutique." I've never seen one of those ... your rubber mannequins ... I've never once seen the pipe sticking out of their bottoms. Not once, not one damn time. That bothers me, May.

MAY stops. She doesn't know whether to be annoyed or amused. She's a little of both.

ARCHIE

I'm not hostile, it's frustration. In all that perfection, how could a clumsy clot like me possibly be fitted in? I mean, without spoiling the whole effect.

They have now reached the area of the stunted trees. Nuns are passing through empty benches; kids are improvising on the stage and shouting.

MAY

Don't worry about it. You'll be going back to Polo.

ARCHIE

No, she's found a fellow.

MAY

Oh.

She watches the kids for a moment.

MAY

I'd just about given up on you.

ARCHIE

What I should do is marry you.

For May this has been said once too often. She is now thoroughly annoyed.

33 Continued)

MAY

Archie, if it would please you, I'll submit a list of my faults, some of which might shake you up a bit.

ARCHIE

It would be a fake list.

MAY

Probably. It wouldn't be a fake list. Actually, I wear arch supports, my depilatory causes a nasty little rash, and I've lost 10% of my hearing in less than a year ... Okay?

ARCHIE

Okay!

They laugh, kiss, grab at each other, and hurry toward the parking lot for Archie's car.

34 EXT. STEPS OF ARCHIE'S APARTMENT

DAY

Petulia waits on the steps. When she is not being observed, when she is not "on," there are moments when Petulia seems utterly forlorn. This is such a moment. But then she sees Archie and May and instantly she is "with it."

ARCHIE

Well of all people.

PETULIA

All that crap about the humanitarianism of the medical profession.

She darts alongside the building and begins frantically calling to a little old man in white duck pants and an "aloha" hat.

May looks at Archie questioningly.

ARCHIE

Don't ask.

Petulia and the old man are back joining Archie and May on the steps.

PETULIA

(accusingly)

Archie, this is Mr. Howard.

MR. HOWARD

I was looking at the foundation. Once in a while you find one from before the earthquake. It's a thrill, believe you me.

Continued

Petulia resents any sense of cordiality at this particular time.

PETULIA

Mr. Howard is the watchman for
the "Friends of the Evergreen."
Or was.

ARCHIE

The tuba.

PETULIA

No wonder people are becoming cynical
about doctors.

ARCHIE

I tried to return it. The place
was locked.

MR. HOWARD

No harm done.

PETULIA

I didn't expect this of you,
Archie.

ARCHIE

I tried to return the tuba Friday
night!

MR. HOWARD

It's O.K.

PETULIA

(accusingly to
Archie)

The "Friends of the Evergreen" are
very proud of their brass band.

MR. HOWARD

All's well that ends well.

PETULIA

Stay out of this, Mr. Howard.

She sees May watching all this with wry amusement.

PETULIA

I'm Petulia Danner. I'm sorry about
this.

35

INT. ARCHIE'S APARTMENT DAY

Mr. Howard is casually testing the valves on the tuba.

MR. HOWARD

She said there was this elderly lady whose first husband used to play tuba with John Phillip Sousa. She said it would cheer her up and make her want to live. She gave me five bucks.

ARCHIE

(looking at Petulia)

All that broken glass ...

MR. HOWARD

(finished with the tuba)

It's okay.

Archie crosses to the front door and opens it.

ARCHIE

Goodbye, Mr. Howard. Goodbye, Petulia.

Petulia crosses to Mr. Howard and presses a dollar bill into his shirt pocket.

PETULIA

Take a taxi. You can at least say you're sorry, Archie.

ARCHIE

I'm sorry, Mr. Howard. Goodbye, Petulia.

But Petulia just sits on the edge of a chair tapping her fingers in annoyance. Mr. Howard leaves. The door remains open for Petulia to leave. May watches Petulia in amused tolerance.

ARCHIE

What's the next move, Petulia?

PETULIA

I'd like to discuss your irresponsibility.

People are passing in the hallway, peering in.

ARCHIE

Goodbye, Petulia.

He advances on her, somewhat threateningly.

PETULIA

My rib.

Archie slams the door shut, gets a bottle and a couple of glasses, pointedly, excluding Petulia.

ARCHIE

I should explain about Petulia. She is a kook. We are going to be married.

PETULIA

Archie, when you try to sound cool and "with it," you're really pathetic. We're trying to have an intelligent conversation...

ARCHIE

About what?

PETULIA

Well, about Polo, among other things.

ARCHIE

Polo is none of your damned business.

PETULIA

That's dumb. Dumb. She's my business and she's this lady's business. I happen to hate Polo.

ARCHIE

(to May)

Needless to say she's never even met Polo.

PETULIA

I look at you and I know Polo.

(to May)

Explain that to him.

May looks at Archie in bewilderment, she is not quite sure how to react; but when she makes up her mind it will be the exactly right reaction. Also, in all truth, Petulia is frightened by May.

PETULIA

How many years were you married, Archie? Eight? Ten? Anyhow, the best. Wasted. Gone down the drain.

ARCHIE

Oh, come on ...

PETULIA

Archie, we are from two different worlds. We've got nothing to agree on. Except one thing. You're a lonely screwed up mess. Archie, I'm trying to save you. You're a very special man.

35 Continued

ARCHIE

Oh, God.

PETULIA

Tell him, May.

Petulia doesn't like May's amused reaction.

PETULIA

You don't think so?

MAY

I won't put Archie on a pedestal. He'll do.

PETULIA

(angry)

You've got yourself another winner, Archie.

MAY

(to Archie)

It's a joke, you're both putting me on.

ARCHIE

Petulia. I mean it. Tubas. All this "I Love Lucy" jazz. It's only cute for awhile.

PETULIA

It's not meant to be cute. I'm fighting for your life.

ARCHIE

Who's trying to kill me?

MAY

The two million, five hundred thousand subscribers to the "Ladies Home Journal" ... right, dear?

ARCHIE

Petulia, go home and save what's his name. I really don't want to see you anymore.

Archie's voice is cold. Petulia is suddenly defeated, mostly by May. She gets up and leaves.

36 INT. HOSPITAL NIGHT

It's after 3 a.m. and Archie is hollow-eyed and drenched with sweat from an emergency operation. He is with a patient in the recovery room, obviously concerned about

36

Continued

the patient's chances. He crosses to a sink, bathes his face and hands with cold water. He is exhausted. As we sometimes glimpse Petulia when no one else is looking and see beyond the kookiness, so for an instant we see beyond Archie's look of professional assurance and see the fearful uncertainty. He now moves into the corridor, with each step assuming the doctor's look that is expected of him.

PETULIA'S VOICE

Hi.

Archie turns. Petulia is in the medical library with books scattered all about her.

ARCHIE

You're kidding.

PETULIA

I think I've discovered a cure for cancer.

ARCHIE

Well, if you're on the brink of something.
How did they let you in.

She joins him.

PETULIA

You look exhausted.

ARCHIE

Do you know it's almost three? Doesn't
Mr. Danner worry at all about things like that?

Petulia looks at him reverently.

PETULIA

(tenderly)

Look at you.

Archie is so unaccustomed to hearing a straight line from Petulia that her tone and look of tenderness stop him for a moment. Then, without a word, they fall into step beside each other, leaving the hospital.

37

EXT. PARKING LOT NIGHT

At this time of night hardly a car remains. Archie's car is quite by itself.

37 Continued

ARCHIE
Shall I drop you off?
(she doesn't answer)
It's too late for the bus.

She gets in.

38 INT. CAR

ARCHIE
Petulia, you've got to stop following
me around like this.

Petulia is absolutely silent but her eyes are devouring him with infinite tenderness which Archie is finding very touching. It is a facet of Petulia he has never seen before.

ARCHIE
Where to? I could use a steak sandwich.
There's a jazz joint that stays open
all night.

He reaches to start the car just as she grabs at him, awkwardly, aggressively.

ARCHIE
(surprised)
Hey, come on -- why this sudden ...

Petulia is relentless and voracious. Her hands and mouth are everywhere on Archie. A car is a lousy bedroom but it will have to do. Heads bump against windows, elbows jam against steering wheels, but Petulia will not be stopped. Finally, Archie grips her shoulders and forces her to stop.

ARCHIE
No.

PETULIA
Yes.

ARCHIE
Not here.

39 INT. SUPERMARKET PRE-DAWN

Though the streets outside are deserted, the supermarket is jammed with people. Archie is pushing a market basket already piled high with groceries while Petulia keeps finding things to buy. Archie knows that Petulia is going through this massive shopping spree simply to get even for his rejection of the moment she chose to make love.

39 Continued

ARCHIE
I'm not really hungry.

PETULIA
I'm starving.

ARCHIE
Am I being punished?

PETULIA
Loganberry jam ... we'll have a case.

ARCHIE
I'd rather have a new plastic raincoat.

PETULIA
You don't save anything on plastic raincoats.

ARCHIE
Shall I get another cart? Polo can fill
three or four when she really puts her
mind to it.

Petulia gets the point and instantly takes her place
in the long line before the cashier.

WOMAN SHOPPER
(as if it's Petulia's fault)
You know what time it is? It's after five.

PETULIA
I'm sorry.

WOMAN SHOPPER
I want to go to bed.

PETULIA
So do we.

40 EXT. SUPERMARKET

Petulia and Archie leave the supermarket with their rolling basket of groceries. There is no one else on the street. In front of the market is a clown on a pedestal gesticulating with arms and mouth at people who are not there, but making no sound. Petulia quizzically looks up at the silent violent clown, while Archie waits for her at the car. Finally he taps the horn and she turns and looks at him. She starts running toward the car, suddenly wanting very much to be with him. They kiss lightly.

41 INT. ARCHIE'S BEDROOM NIGHT

Archie is sound asleep, breathing heavily. Petulia sits wrapped in a blanket on the floor near the window, her head resting on the sill, lonely.

42 INT. ARCHIE'S BEDROOM NIGHT

Petulia is sound asleep. Through the open bedroom door we see Archie drinking a lonesome Coke.

43 INT. ARCHIE'S BEDROOM NIGHT

Petulia and Archie are both in the bed, asleep and somehow as far apart as two human beings can be.

44 INT. ARCHIE'S BEDROOM NIGHT

In the midst of her sleep, Petulia begins jabbering in some language all her own. Archie's eyes open and he looks at her and he smiles. Still sound asleep, Petulia finishes her statement, whatever the hell it was and settles down on the pillow. Archie looks at her. She wakes up. They look at each other so gravely that they both begin to smile. Neither one is having the best night of their life but both are aware of a sense of tenderness that has caught them unexpectedly.

45 INT. ARCHIE'S BEDROOM MORNING

Petulia wakes up suddenly. Though she is nude under the sheets, Archie is fully dressed for his day with the boys. Though his clothes are very sporty he looks anything but sporty as he talks quietly into the phone.

ARCHIE

(into phone)

Okay. Well, why not do some slides anyhow?

(in sudden anger)

To satisfy myself, that's who. Okay.

He hangs up the phone and sees Petulia looking at him.

ARCHIE

Well, we knocked off another one. Another notch in the old stethoscope.

PETULIA

You're a wonderful doctor, Archie.

ARCHIE

I keep a little black bow tie in my desk. In case the services are in the morning and I have no time to go home. The neckband's all stained with sweat.

45 Continued

PETULIA
Why are you dressed?

ARCHIE
Have to pick up the kids. I'm already late.

PETULIA
You're not abandoning me? I mean, I wasn't
all that bad, was I?

ARCHIE
Amateur night.

He leans over and kisses her mouth.

PETULIA
Before I've brushed my teeth? Are you a
communist, Archie?

ARCHIE
I guess so ...

PETULIA
Tell Mike to watch that weight.

ARCHIE
Will you be here when I get back?

PETULIA
(smiling)
Dumb, Archie. Dumb.

Archie starts out, then stops, troubled.

PETULIA
Yes?

ARCHIE
Well ...

PETULIA
I'm divorcing David, if that's what you mean.

ARCHIE
(sharply)
That's none of my business.

Petulia is suddenly hurt.

PETULIA
Phone me.

ARCHIE
Where?

45 Continued

PETULIA

Here.

ARCHIE

Listen, this worries me. Really.

PETULIA

Write the number down so you won't forget.

Archie grins, sighs, and starts out. Petulia will do anything to hold him one second more.

PETULIA

Hey, you.

Archie turns at the door.

PETULIA

Don't have any illusions about all those groceries. I can't cook.

ARCHIE

And you hate loganberry jam.

PETULIA

No, as a matter of fact, I rather like it.

He smiles, continues out.

46 EXT. CORRIDOR & STEPS OUTSIDE ARCHIE'S APT.

He has barely gone ten steps when he is stopped by a whistle. He turns. Her head is popped out the door (or window). Anything to hold him, anything.

PETULIA

If somebody calls and wants medical advice on something really obscure, is it okay if I wing it on my own?

He makes an amused "you nut!" gesture and leaves, but not before Petulia says:

PETULIA

Phone.

He is gone.

47 EXT. A WHARF ON SAN FRANCISCO BAY

A cruise boat that takes tourists across the bay is ready to go.

47 Continued

Mike and Steven, Archie's sons, are anxiously waiting for their father to join them. Archie is in a phone booth next to the ramp that leads to the boat. The boys are yelling to Dad to come on.

ARCHIE

(into phone)

Hi.

(to boys)

Shut up, you guys.

PETULIA'S VOICE

Hi. What's all the noise?

ARCHIE

Mike.

PETULIA

Fat Mike?

ARCHIE

He's not all that fat.

During this series of dumb, ordinary telephone conversations to follow, we begin seeing the moments which have brought on Petulia's current crisis with Oliver.

48 INT. BULL RING TIJUANA

It's a hot summer afternoon. Petulia and David have driven down from San Francisco. They are members of the "San Francisco Matador Club". David has drunk too much wine from his bota bag and the sour wine and the hot sun have made him violently ill. Though there are still two bulls left to kill, David and Petulia are leaving. As she moves down the spindly stairway, Petulia becomes aware of Oliver. He is with a gang of other kids at the butcher shed where the previous bulls are being dressed for market. They are all soaking banderillos in blood so they can be sold as "the real thing".

49 EXT. A STREET IN TIJUANA

Petulia and David in their convertible. David has passed out in the back seat and Petulia is having a hell of a time trying to move the car out of the parking space. Again kids swarm about her like wild animals, trying to sell hats, cushions, gum, pottery, etc. Again she sees Oliver among them (or is it another kid who looks like Oliver?)

50 EXT. BORDER GATE AT TIJUANA LATE AFTERNOON

Thousands of cars are waiting to get through. Hot, noisy, dusty, unbearable. Kids storm every car, hustling their captured audience. Among them is Oliver. Have the others been Oliver? In Petulia's exhaustion and discomfort, the heat, the flies, the blaring horn, she can't be sure.

(NOTE: All through the Tijuana scenes, we HEAR Archie and Petulia's telephone conversation. It is utterly banal and they know it and are amused by its banality.)

PETULIA: I was dozing.

ARCHIE: That's good.

PETULIA: You left without having breakfast.

ARCHIE: I had a cup of coffee on the way.

PETULIA: A cup of coffee. You should have had eggs or waffles.

ARCHIE: I'm fine.

PETULIA: Me too.

PAUSE

PETULIA: I had a tall glass of pineapple juice.

ARCHIE: Make some toast, too. And milk.
Breakfast is a very important meal.

PETULIA: I wish you'd remember that.

ARCHIE: Well, goodbye.

PETULIA: Archie?

ARCHIE: Yes?

PETULIA: You won't forget to phone.

51 EXT. WHARF

Archie hangs up the phone and starts running with his sons toward the boat. He is very pleased with his absolutely nothing phone conversation.

52 EXT. BOAT DECK

Children run scurrying around the mildly crowded deck. The boat is passing Alcatraz Island. Archie and the boys are standing at the rail.

ARCHIE

They used to think that escape from that prison was impossible.

52A EXT. BOAT DECK

Same scene, different Sunday. Warren and the boys are standing at the rail.

WARREN

They used to think that escape from that prison was impossible.

52B BACK TO SCENE 52

We resume with Archie and the boys.

52B Continued

MIKE

Yes, Dad. Warren told us that last week.

ARCHIE

Warren. Well, we could have gone somewhere else. I didn't know you had been.

STEVIE

(the youngest)

We thought maybe you had never been, Dad.

ARCHIE

No -- well, thanks, actually I haven't been before, Stevie.

MIKE

In fact, we don't call him Stevie anymore.

ARCHIE

Who doesn't?

MIKE

Mom thinks he's getting a little old for being called Stevie, in fact.

ARCHIE

I called you Stevie two weeks ago -- we were all calling you Stevie two weeks ago -- I was.

STEVIE

Before that.

MIKE

Warren says that Alcatraz taught the world you can get out of anything if you want to bad enough.

ARCHIE

That's what Warren said, eh?

MIKE

Yes, Dad.

53

ANOTHER VIEW OF THE BOAT

The boys are watching Archie who is in that section of the boat where the radar and electronic equipment are kept. Archie is on the ship telephone. He is trying to keep a straight face but since he is obviously talking to Petulia, it is difficult.

MIKE:

(to another kid)

Doctors can do things like that. Call their patients from wherever they are.

Archie finishes the call and returns to them, smiling.

53 Continued

ARCHIE

How about clams on the wharf when we get back?

MIKE

Clams make Steve vomit.

ARCHIE

Oh.

MIKE

You forgot that.

ARCHIE

No, it just slipped my mind.

Archie really does like his kids but his thoughts are somewhere else.

54 INT. A FISH PLACE ON THE WHARF

While Mike and Stevie are gorging themselves, Archie is at the wall telephone.

ARCHIE

Hello there.

55 EXT. THE BORDER GATE AT TIJUANA

LATE AFTERNOON

During this silent scene we watch Oliver seduce Petulia into giving him a lift in her convertible. Petulia is so bored as the cars take hours to get past the gate. Oliver is an absolute scoundrel. David is such a clod, passing out in the back seat, his legs hanging out over the door of the car, one sandal missing. His beautiful face is somehow an obscene parody of itself, fiery red from the sun.

Oliver mimics David, Petulia, the guard at the gate, dances, skips, romps, annoys Petulia, makes her laugh, dares her, goads her. Finally, when Petulia's car is just one away from the border guard, Oliver impudently hops into the seat beside her, expecting to be thrown out but also expecting maybe a nickel in the bargain.

But the joke's on Oliver. Petulia is even kookier than he is. Is it the look of David that sickens her? Is it her annoyance at having to wait so long and do the driving while he lies collapsed and useless? Is it that "useless" that goads her?

Most of all Petulia is doing something of absolutely no importance; she knows Oliver will hop out of the car the moment they reach the guard. All it amounts to is two kooks having a few seconds of horsing around.

The joke is on both of them -- the guard, harassed by the honking of thousands of cars and having fully inspected the car just ahead of Petulia, waves the convertible on through.

Petulia stops the car a few hundred yards past the border to let Oliver climb out, but he just sits there. Petulia thinks, "okay, you little bastard ...!" and zooms down the highway, intending to stop at the first moment the look of superior arrogance leaves Oliver's tough little face.

During this we hear Archie and Petulia's second telephone conversation which is as blah and loving as before.

ARCHIE: Hi, there.
PETULIA: Hello.
ARCHIE: I'm having lunch with the boys.
PETULIA: You eat a good lunch, Archie.
ARCHIE: I will, I will.
PETULIA: You only had a cup of coffee for breakfast.
ARCHIE: I'll eat a good lunch, Petulia.
PETULIA: Like what?
ARCHIE: Petulia, they have a thousand different things on the menu.
PETULIA: You should have a sirloin steak with french fries or baked beans.
ARCHIE: Okay.
PETULIA: That's easy to say, Archie. But I know you.
ARCHIE: Steak with french fries or baked beans.
PETULIA: Do they have fresh sea-food?
ARCHIE: Yes.
PETULIA: Sea bass is nice.
ARCHIE: Yes, sea bass is great.
PETULIA: If they grill it.
ARCHIE: I'll have grilled sea bass.
PETULIA: Unless they do a nice omelet.
ARCHIE: I'm sure they would if I asked.
PETULIA: It's such a problem.
ARCHIE: Yes, I know. Goodbye, Petulia.
PETULIA: Phone.

56 INT. FISH PLACE

Archie laughingly hangs up. He goes back to his kids.

57 EXT. FORT WINFIELD SCOTT

DAY

The sign says all the dreadful penalty of being caught in the fort. Archie takes the boys in.

ARCHIE
Warren take you here?

MIKE
No.

ARCHIE
He would see the sign, eh? See ...

57A INT. FORT ROUND THE GALLERIES

The boys whoop off up some stairs.

STEVIE
Hey, this is great.

Archie chases them through the floors.

Archie sees a telephone above which is a sign which says that this phone is for the military and is to be used only in emergency. Archie approaches it warily, then loses his nerve and turns back to his kids. Archie wants to get back to Petulia.

58 EXT. FORT BARRACK FLOORS

DAY

Archie
Alright?

The boys look at him uncertainly.

ARCHIE
(continuing)
It's ten to two. Can you imagine that?
The time really went!

The boys know that means he wants to take them home.

ARCHIE
(continuing)
I'm really bushed.

MIKE
(coldly)
I feel okay.

Stevie is willing to let his dad off the hook.

STEVIE
I been sneezing.

58 Continued

ARCHIE

So I noticed.

MIKE

He's always sneezing.

ARCHIE

Hey, next week I want you guys over for the entire weekend. None of this three or four hour stuff.

STEVIE

All weekend?

ARCHIE

Why not?

MIKE

To do what?

ARCHIE

You just wait!

Stevie is instantly excited.

STEVIE

Something really interesting?

ARCHIE

Bet your life!

MIKE

What?

ARCHIE

Just leave it to me!

MIKE

Warren said something about the Roller Derby.

ARCHIE

Oh.

STEVIE

Friday night till late Sunday?

ARCHIE

Unless you guys don't want to.

MIKE

The Roller Derby's pretty darn interesting.

ARCHIE

Yeah.

58 Continued

MIKE

We'd have to sleep over. I mean if we were going to spend the whole weekend.

ARCHIE

I want you to.

MIKE

(suddenly)

Well, it's fine by me.

STEVIE

Me too! Boy!

ARCHIE

Okay, it's a deal!

Mike turns away.

STEVIE

He's going to cry I guess -- he does that.

59 INT. ARCHIE'S APARTMENT BUILDING HALLWAY DAY

Archie has had a pretty good day with the boys, is thinking about Petulia waiting in his apartment, and feels pretty damn good about the whole thing. He opens the door of his apartment. He is carrying a bag of Mexican paper flowers

60 INT. APARTMENT

It is empty. Archie knows at once that Petulia is gone. All the joy goes out of him. The apartment is a mess.

The television set is on: a program without sound of soldiers fighting. Archie is so disappointed that Petulia isn't here. He angrily flips the dial getting the same type of program.

ARCHIE

A nice, neat kid.

After all the exuberance he feels so empty. Everywhere things are scattered about.

61 INT. BEDROOM

The bedroom is the worst of all. The sheets and blanket have literally been stripped from the bed and flung pell mell onto the floor behind. Archie really is annoyed. Then he stops, he crosses slowly to the tangle of sheets and blanket on the floor. A lifeless arm protrudes. Archie crumples to his knees and tears at the blankets. Petulia is broken, bloodied and seemingly dead.

61 Continued

The phone is off the hook. Archie doesn't know where to turn first. He feels Petulia's throat for a pulse, isn't sure she has one.

Petulia is wearing his hooded sweatshirt from Sc. 23.

Archie attempts heart massage, but Petulia's so taped up from the broken rib that this is impossible.

Archie presses his mouth over Petulia's to attempt to get her breathing again. He tries this only for an instant then crosses to the phone, hangs it up and dials an emergency number.

Archie goes back to Petulia. He feels again for a pulse in her throat, can find no pulse. He begins trembling. As always when a crisis really happens, it isn't as easy as the Red Cross advertisements say. Her mouth won't open right. His mouth seems unable to make the connection with hers. It all looks more like very bad love-making than a life-saving procedure.

62 INT./EXT. HALLWAY & STEPS OUTSIDE ARCHIE'S APARTMENT

Two special officers are moving Petulia down a hallway on a stretcher. A third walks behind her pressing a rubber oxygen mask over her mouth.

We feel Sunday late afternoon rudely shattered, but limping along nevertheless. Television, cokes, sex, stereo, facials, isometric exercises. funny-papers, ailments; boring endless Sunday late afternoon -- suddenly bloodied.

Doors are opening up and down the hallway. People come out to stare. A big friendly old sheepdog wild with enthusiasm, leaps at the stretcher and almost topples Petulia. Archie, smeared with Petulia's blood, his shirt-tails out, in a state of shock himself, whams the dog as hard as he can. This entire sequence should seem like a nightmare.

The dog's owner goes berserk.

DOG'S OWNER

Don't you hit Lennie!

Archie is too distressed about Petulia to even respond. At every door there is a tenant. A jumble of voices all spoken together.

1ST TENANT

That's sex for you.

2ND TENANT

It could be a gas leak.

3RD TENANT

She's dead.

4TH TENANT

Those rescue cops never give up.

5TH TENANT

Yes, but they're all racists.

Of course, one of the officers is a Korean and the other a Negro. All through this we have also been aware of many T.V. sets, all with programs with various kinds of violence. One youngster comes to the door holding a portable T.V. and we see on the tube war casualties being flown out of the jungle by helicopters.

Archie has crossed ahead of the special officers to lead the way down the steps. Half a dozen "hippies" loaded down with Chinese food and a yellow guitar are coming up the steps. Everything is chaos.

The officers just can't manage the stretcher down the narrow stairway. Poor Petulia is twisted and turned every which way -- all in the name of saving her life.

7TH TENANT

(a rich old queen in
purple Bermuda shorts)

I had trouble like that with my piano. Two hundred dollars to bring it through the window. And it's never been the same.

A record player is playing a Herb Alpert recording and the stretcher seems to move along to its rhythm.

63 EXT. A HIGHWAY RESTAURANT

NIGHT

This is the stretch of highway 101 going north from Mexico. The restaurant is a mass of neon, and does very well in the hot coffee department as the sleepy travellers take a break on their way north.

Among the cars many are filled with bull fight aficionados.

It's about ten p.m. There is a general feeling of exhaustion and spent passions. People are bleary-eyed, recovering from hangovers, beginning to feel the effects of sunburns. All this we see later. First we see Oliver.

Oliver is sitting in the car staring coldly at David who has just awakened. David is probably just about to say "Who the hell are you" when Petulia appears carrying a cardboard carton of coffee and orange juice.

63 Continued

David takes a sip of coffee. Oliver grabs at the orange juice, toppling it, spilling some of it on the seat but saving most. He gulps it down then uses the straw to make bubbles. David looks at Oliver and then at Petulia, all through the bubbles.

PETULIA
Say hello to "Petulia's Folly."

David says nothing.

DAVID
Oh?

PETULIA
(with careful wit)
If, in the past, you thought me a bit odd,
feast your eyes on this little goodie.

DAVID
What's the problem?

PETULIA
(to Oliver)
Why can't you speak English?
(to David)
Why the hell don't they teach them English?
This little hustler picked me up in Tijuana --

DAVID
(to Oliver, very gently)
What's your name?

PETULIA
I've got a name for him!

Oliver doesn't understand what is being said, but he is getting uneasy.

OLIVER
Lady say "hey come on us go San Francisco
ten bucks."

PETULIA
You bleeding little liar!

Oliver looks at Petulia innocently.

PETULIA
(continuing)
I never did!

She's worried about David.

63 Continued

PETULIA

What I said to this malicious little fink was
that maybe one day if we went back to Tijuana --

DAVID

(to Oliver)
San Francisco?

OLIVER

San Francisco.

Each says it in his own accent, and so begins a word game.

DAVID

(giggling)
San Francisco.

OLIVER

(giggling)
San Francisco.

DAVID

Okay. "San Francisco."

He pronounces it like Oliver.

PETULIA

David ...

David doesn't answer her.

DAVID

(to Oliver)
What's your name?
(in bad Spanish)
What are you called?

OLIVER

(pronouncing it Spanish)
Oliver.

DAVID

(pronouncing it English)
Oliver.

OLIVER

(pronouncing it Spanish)
Oliver.

They begin laughing again. Petulia is becoming
completely unnerved.

63 Continued

PETULIA

David. The San Diego bus is due at twelve fifteen. I've already bought him a ticket.

DAVID

We've got to get this on tape. He's really something else! I get a real kick out of him!
(imitating Oliver)
"San Francisco." Unless he's a midget. Hey, sure! Oliver is a sixty-three-year-old midget!

Oliver grins, not understanding but feeling he has an ally.

DAVID

(to Petulia)

Get in. It's still a long drive. We'll never get home.

PETULIA

Okay. He can wait inside. The cashier's a sweet old dear. I'll have him keep an eye on the ckeeky little bugger!

She opens the car door to take Oliver out, tense, wanting to get past this moment but fearful that she won't.

DAVID

You promised "Oliver" "San Francisco."

PETULIA

I did not.

DAVID

Like hell you didn't!

David abruptly hops over the seat and sits behind the wheel. He signals for Petulia to get in beside Oliver. Petulia hesitates.

DAVID

I dig, bitch, I dig!

She's stunned. His hand reaches out and brutally jerks her into the car.

DAVID

I dig.

CAMERA HOLDS on Petulia's frightened face. Now suddenly the face has a tube in the nose; there's another tube in her throat; and she's unconscious.

64 INT. EMERGENCY ROOM HOSPITAL

Half a dozen people are working to keep Petulia alive. They're used to their work, it's no big deal for them. Actually the feeling should be that they're as relaxed as if they were mechanics working on a motor car.

Archie sits on a white stool in a corner, watching everything, not as a doctor any more but as a deeply involved man. When one of the doctors hits a vein by mistake and murmurs "Whoops ..." Archie can take no more and leaves.

65 INT. DOCTORS' SHOWER ROOM

Archie sits on a little stone shelf, just letting the water from the shower hit him.

BARNEY'S VOICE

Hey you.

Barney is looking over the shower door at Archie with a mixture of concern and anger.

BARNEY

(shouting over sound of shower)

Did you know there's a policeman **outside** wanting to talk to you?

Archie nods dully.

BARNEY

What the hell is going on?

Archie nods dully.

BARNEY

Can you have dinner with us tonight?

Archie nods dully.

66 INT. BARNEY'S DEN

(LATE AFTERNOON)

Barney is working the film projector showing slides of a recent holiday with Wilma and their daughter. Each slide projects an enormous colored image against an entire wall. Archie is slumped on a couch popping peanuts into his mouth.

BARNEY

You like this new lens, Archie? Is this the greatest lens you ever saw?

66 Continued

ARCHIE

Mmmmmmm?

BARNEY:

(annoyed)

What am I supposed to do -- spend
the money on belly dancers?!

Wilma enters from another room. She's exhausted.

WILMA

(to Barney)

Ask me what your daughter put in her
steam inhalator.

BARNEY

I don't want to know.

WILMA

Ask me. Cottage cheese.

BARNEY

Actually I'm relieved.

WILMA

(to Archie)

I'm afraid she's madly in love with
your Stevie.

ARCHIE

(absently)

Steven.

Wilma looks at the pictures on the wall.

WILMA

Wasn't that a gorgeous week! I just
adore Big Sur!

BARNEY

It rained every day. You kept
insisting you were pregnant.

WILMA

(to Archie)

You must take Polo and the boys --

She stops embarrassed.

BARNEY

Wilma-The-Magic-Talking-Machine. Put
a dime in and she talks all night.

66 Continued

WILMA

I'm sorry Archie.

ARCHIE

Forget it.

WILMA

(she might cry)

I just can't think of you without thinking of Polo.

Archie nods.

BARNEY

(reminiscing)

Made me run a frog test on her. Had to drive forty miles in the rain. Almost hit a truck. Could have been dead and buried three years.

Through this Barney keeps changing slides. Suddenly there is a picture of Archie, Polo and Wilma on another vacation. In this slide they are posing in corny T-shirts. The T-shirts say, "Kiss me you fool" and "I love the Rolling Stones"., etc.

BARNEY

Oh, hey, I'm sorry.

Wilma looks very superior.

WILMA

I'll bet he's sorry.

BARNEY

There's nothing wrong with a little old-fashioned nostalgia.

WILMA

Do you remember that crazy Labour Day weekend we drove to Tahoe?

BARNEY

(too quickly)

I've got them right here.

Archie frowns at Wilma and Barney. But they are clumsy and obvious, and he is somewhat touched.

BARNEY

I keep everything. They just happen to be here. What do you think this is, a conspiracy?

66 Continued

ARCHIE

Yes.

Really they are all good friends, and they laugh good-naturedly.

WILMA

Let's see them Archie.

Barney starts showing different slides of the Tahoe vacation. Archie watches scratching his ear, and eating peanuts. Wilma looks like the tears are about to start.

O.S. A child cries "Mommy!"

WILMA

(to Barney)

You go this time.

Barney goes, leaving the slide still showing on the wall. Wilma looks at Archie for a long moment.

ARCHIE

(shrugging)

Wilma what do you want me to say?
They were great old times.

WILMA

Archie what's happening to you?

ARCHIE

Nothing.

WILMA

Don't say nothing -- the policeman
even called here!

ARCHIE

I'm sorry.

WILMA

I've had a splitting earache all day.
Friends have certain rights, even the
right to be obnoxious. Do you love
this woman?

Archie shrugs.

WILMA

Well you must feel something.

ARCHIE

Yeah I guess so. Pity.

66 Continued

WILMA

Pity. Go to the dog pound. You'll find two hundred dogs ready to be gassed. Policemen.

Then Wilma sighs.

WILMA

Shall I tell you something? I wish I had your guts.

67 INT. INTENSE CARE UNIT

DAWN

Archie is in Petulia's little cubicle slumped on a chair, sound asleep. Petulia lies on the bed, tubes protruding from arms and neck. She is still unconscious. Archie is awakened by a nun entering the cubicle to hook up another pint of blood. Archie's presence disconcerts the nun. She can't show her annoyance openly, but is so disturbed she does her work badly this time.

NUN

Who would do such a thing to a girl like this? She's a child. Is there an orthopaedic problem, Dr. Bollen?

Archie doesn't answer.

NUN

A doctor should get his sleep.

ARCHIE

You left the needle in.

The nun would like to scream at Archie about the impropriety of his presence here but she can't. She is proud of the bottle of blood.

NUN

From the Archbishop's Fund.

ARCHIE

Take the needle out.

NUN

All races and creeds. Why hasn't her husband been notified?

ARCHIE

I suppose they've tried.

NUN

It would be such a nice surprise to have his picture here when she finally awakens. Wouldn't that be nice?

ARCHIE

Yes.

NUN

It would give her some small comfort.

ARCHIE

I would put a bit more tape around the needle.

NUN

I mentioned her this morning in the chapel. I mention all my criticals.

ARCHIE

In the future be more careful of the needle.

NUN

She hardly makes a bump under the sheets.

She leaves. Archie moves closer to Petulia examining her throat and eyes for vital signs. He pushes open an eyelid and Petulia's dead eye stares glassily into his living face.

68 INT. HOSPITAL

DAY

We spend awhile watching Archie function as a doctor, moving through the wards, examining broken legs, arms, or whatever. In one of these scenes we pass through the orthopaedic room.

69 INT. ORTHOPAEDIC ROOM

Oliver is being given therapy in a whirling bath. He's only one of some twenty patients and Archie barely notices him, simply waving to him as he does to other patients who don't need his care anymore. Oliver is too frightened of the whirling bath to give a damn about the doctor. Archie goes and we stay with Oliver.

69 Continued

OLIVER'S ATTENDANT

Come on, come on, get on with it.

70 INT. A SMALL BEDROOM IN THE DANNER HOUSE
JUST BEFORE DAWN

Three weeks ago. Oliver is wide awake, wolfing down a loaf of bread that he has stolen from the Danner kitchen. As he gnaws on the bread, he listens to indistinct sounds from the master bedroom: moans and groans, a sudden cry, all of which he supposes are the sounds of love-making. He grins to himself in the dark.

Abruptly a door opens and Petulia is coming down the hall. She has hastily put on a pair of slacks and a blouse, and is struggling into a coat. Her hair is tousled, her face filled with anguish.

71 INT. STAIRWAY DANNER HOUSE

Petulia is hurriedly taking the hurriedly dressed Oliver down the steps. He is protesting. Before they can reach the front door, the door of the master bedroom opens. David is standing there in his pyjama pants.

DAVID

Hey, "San Francisco"!

He pronounces it like Oliver does. He comes down the steps, three at a time. He stops before the kid.

DAVID

(gently)

I sure hope there's no hard feelings.

Oliver understands none of this, and of course David knows this, but it doesn't stop him.

DAVID

It isn't a question of hospitality, I want you to understand that. I feel terrible. Dragging you all the way up to San Francisco and then not even showing you Fisherman's Wharf. Comprehendo?

Petulia goes into the living room to find the keys to the car.

DAVID

Hold it a minute!

71A INT. DANNER HOUSE LIVING ROOM

DAWN

DAVID

(to Oliver)

What's the rush! Where's the fire!

He stoops down beside the boy and shows him a wrist watch.

DAVID

You've got to have some little memento.
Right?

PETULIA

David, for God's sake!

The wrist watch is much too big for Oliver's skinny wrist so David starts to fasten it around Oliver's biceps. Even this is too skinny so David starts fastening it around Oliver's lower leg. Oliver has no idea what is happening, but his hustler's heart tells him he is being given something very valuable. Petulia is repelled.

DAVID

(to Oliver)

You see the basic problem is we just don't have the room for all the folks my old lady invites for a visit. We're kinda short of room. I'd give you the shirt off my back. I'm West-Texas and proud of it. But start loading up the house with make-believe kids, plus every Tom, Dick and Harry whose one and only claim to fame is that he knows how to do "it" --

72 EXT. DANNER HOUSE

DAWN

Petulia begins sobbing, and trying to tug the boy toward the lift.

DAVID

Hands off!

The watch won't fasten to the leg either. David tries to fit it around the boy's neck. David begins to cry.

72 Continued

DAVID

It won't fit any place.

Petulia somehow gets Oliver into the lift and pushes the button which starts it moving upward.

DAVID

(calling up)

I don't want any hard feelings! It was nothing personal! Hey, we'll look you up sometime! When we're down that way. Have a real old-fashioned fiesta! We'll have a ball! "Oliver?"

During the preceding speech we CUT to Petulia and Oliver. Oliver, infuriated at Petulia, defiantly shows her that he has David's watch in his fist.

OLIVER

He give me!

Petulia stares out toward the sea. Davis is still screaming at them, and his voice sounds so unlikely in all the splendor of morning coming to San Francisco.

73 INT. HOSPITAL'S UNDERGROUND GARAGE DAY

Archie is maneuvering his car out of his parking space when he sees the nun of the Intense Care Unit cross to another car driven by another nun. There are many cars with many nuns zooming around.

ARCHIE

How's your patient?

NUN

Oh. Mrs. Danner.

ARCHIE

Mrs. Danner. How's Mrs. Danner?

NUN

She woke up awhile ago.

ARCHIE

She woke up?

NUN

Should I have called you?

Archie starts out of the car.

73 Continued

NUN

She's asleep now. I'm to buy her blue
Cornflowers and a hairbrush. Sister
Teresa phoned the police. Prayers help,
Dr. Bollen. She asked for Mr. Danner.
I hope there's no orthopedic problem.

But really she's not all that bad, this nun, mostly she
believes that the sanctity of marriage happens to be true.
She is not unmoved by the look of exhaustion on Archie's
face.

NUN

Blue Cornflowers.

They exchange a smile.

NUN

I'm also to go all the way across town
and deliver a message to the Mendoza
family. I'm to tell them everything
is okay. And give them this.

ARCHIE

Let me.

He takes the envelope on which the address has been written.

74 EXT. MENDOZA HOUSE DAY

This is the house in which Oliver is boarding. Now, as
Archie drives up, there is no sign of anybody. Archie
crosses to the door, puzzled. He knocks on the door but
there is no answer. He goes around to the back. There's
an old car without wheels, butane tanks, other junk but no
sign of life. Archie knocks on the back door and finally
the door is opened. Beyond the screen door is the Mexican
we have seen earlier. He has been awakened from sleep and
is annoyed.

ARCHIE

Mr. Mendoza?

Mendoza yawns sleepily.

ARCHIE

I'm Dr. Bollen. Do you know Mrs.
Danner? Petulia Danner?

MENDOZA

No hablo ingles. Lo siento.

74 Continued

ARCHIE

Petulia Danner. She gave me this address.

The Mexican shakes his head in complete indifference, is already thinking about going back to sleep, and starts closing the door.

ARCHIE

She was beaten. Almost to death. Are you Mr. Mendoza?

MEXICAN

"Mendoza," si.

ARCHIE

(giving envelope)
This is for you.

MEXICAN

Gracia.

He starts to open the envelope. It contains a twenty dollar bill.

ARCHIE

Can I talk to you for a minute?

Mendoza, with no idea what Archie is saying, starts closing the door and pocketing the money.

ARCHIE

Hey!

He pounds on the door. The door opens. The Mexican says in Spanish:

MEXICAN

(in Spanish)
I work all night. Go away.

He closes the door. Archie pounds on the door again.

He hurts his hand. He sucks on the slight wound. He kicks at the door. He crosses around to the front of the house. A negro and a white teenager are passing.

ARCHIE

Do either of you fellows speak Spanish?

NEGRO TEENAGER

I speak a lot of Polish, if it would be any help, sir.

74 Continued

ARCHIE

I've got to talk with this man in here.
A woman was almost beaten to death.

TEENAGER

Here?

ARCHIE

Not here.

TEENAGER

You said here.

NEGRO

Almost, but not quite to death, sir?

ARCHIE

Yes.

TEENAGER

Here but not quite here?

ARCHIE

Listen, just find a cop, huh!

NEGRO TEENAGER

He'd better speak Polish, sir. I'm on
a fantastic Polish kick.

The two chase each other down the street yelling "Da!" and
"Paderewski!" and even "Yawohl!", etc.

Archie looks at the house and then at his car and then at his
bruised hand. He's furious. A police car passes, Archie
looks, but somehow can't bring himself to hail it. He
wonders why he let the police car pass. He goes back to his
car.

75 INT. INTENSIVE CARE UNIT DAY

Archie moves swiftly to the screened cubicle that held
Petulia. He goes inside. He stops short. An old man lies
in the bed with a rubber stop in his mouth to keep him from
swallowing his tongue until he regains consciousness. His
false teeth lie on the table beside him. Archie is plunged
deeper into the sense of the unreal.

76 INT. A HOSPITAL ROOM

Petulia is in a two-bedded room. She has blue Cornflowers
and a hairbrush. She is conscious now but looks quite wan.
In the next bed is a middle-aged lady looking at T.V.
Petulia sees Archie.

76 Continued

PETULIA

Why weren't you there when I woke up?
You better not say you were when the
bill comes, Dr. Bollen.

ARCHIE

Who is this guy, Mendoza? Why am I
always finding you in a different bed?
What are you?

PETULIA

A very sick girl.

ARCHIE

Who beat you up?

PETULIA

What happened to your hand?

ARCHIE

Nothing happened to my hand.

PETULIA

I love your hands. I want plaster of
paris molds for bookcases. Bookends.

ARCHIE

Did David beat you up? Was it Mendoza?
Why did you send him money?

PETULIA

I'm still very sick.

ARCHIE

I don't care.

OTHER PATIENT

This man is a doctor?

PETULIA

The world's best, madam!

The patient turns her back on the two of them.

ARCHIE

Petulia, you're turning me into a nut.
Why hasn't David been here?

PETULIA

Ask me questions.

ARCHIE

Petulia, is it possible for you to
tell the truth about anything?

CHANGE
4/26/67
75.

76 Continued

PETULIA

(drowsily)

Mrs. Mendoza was looking after Oliver for me. She's our cleaning lady's sister.

ARCHIE

There was no Mrs. Mendoza!

PETULIA

(drowsily)

I had to have some place for him to stay. David would never have let me bring him home.

ARCHIE

Bring who home?

PETULIA

I'm beginning to hurt.

ARCHIE

Petulia, I don't understand the kind of world you live in. Come on. For Christ's sake, a pretty young girl, what the hell is going on, who would lay a hand on you, how could you get so screwed up?

Through this Petulia simply lies there, just looking at Archie.

ARCHIE

I can't stand it.

PETULIA

I'm asleep. They gave me a pill and I'm asleep. Really. I am really very sleepy. Can we talk later, Archie? When I'm asleep kiss my forehead.

She closes her eyes and sleeps. Archie gives her forehead a kiss and she giggles. He leaves.

CHANGE
4/26/67
75A.

77 INT. ARCHIE'S APARTMENT NIGHT

Furniture is pushed back and three pup tents circle the center of the room. Archie and his sons have been having a camp-in. They are all dressed in jeans and sweat shirts and Stevie even wears moccasins - as though they were in the High Sierras. The remainders of T.V. dinners are scattered around plus Coke bottles plus their bed rolls from last night. Actually though it must have sounded like a great idea the two boys are very bored. Archie, though trying to be "with-it" is far away, and they sense it.

STEVIE

Shouldn't we police the area?

ARCHIE

Good idea. Police the area.

MIKE

This is keen, Dad. Water canteens and everything.

STEVIE

I'm out of water.

77 Continued

ARCHIE

Always make sure you've got water.
You'll find some in the kitchen. What's
on T.V.?

STEVIE

I'm hot. In fact.

ARCHIE

Switch the fire off then.

Stevie goes to switch the electric fireplace off.

MIKE

It's really keen, Dad.

The bell rings and Polo is standing there. She looks around,
smiling.

POLO

I don't believe it.

STEVIE

Even canteens, Mom.

Polo really only has eyes for Archie. She is troubled by
how haggard and worn he looks.

POLO

Roller Derby starts at eight.

STEVIE

We have to police the area.

MIKE

It's really been keen, Mom. Nobody
ever heard of a camp-in.

The two boys now busy themselves with straightening out the
place as Polo crosses to Archie.

ARCHIE

It's been really keen, Mom.

POLO

Poor Archie.

ARCHIE

Not "dumb" Archie?

77 Continued

POLO

Never. The brightest. I used to have such terrible anxiety that I would die suddenly. Before I could say thank you.

Archie is very touched.

STEVIE

I have to go to the latrine.

Stevie goes.

MIKE

Is Dad allowed to come to the Roller Derby? I mean since Uncle Warren couldn't?

He is so bad at matchmaking that Polo and Archie can hardly keep a straight face.

78 INT. ROLLER DERBY

The place is almost empty, but the fans are wildly enthusiastic and are placed to look like thousands for the T.V. camera. The women's team is on the rink, skating, banging into each other with great good-natured brutality. One of the skaters bucks another clear off the rink, smashing through the rail.

The kids are in heaven, but Polo is so shocked she instinctively turns to Archie and buries her face in his shoulder. Out of habit, he lets her, even touching the back of her head comfortingly, assuring her no fatality has occurred. Mike, the ace matchmaker, watches them with satisfaction.

MIKE

(screaming)

Don't let that old fat butt get away with that!

POLO

(shocked)

Michael!

MIKE

FAT BUTT!

POLO

(to Archie)

Will you please tell your son --

78 Continued

She turns to Archie and sees him watching the fighting intently.

The women are really brutal with each other. One small blonde lady is being pummelled unmercifully by several others. As her head twists and turns from the forest of fists she seems to become Petulia.

STEVIE

I want to go home.

MIKE

They don't mean it.

STEVIE

I want some popcorn.

ARCHIE

I'll get it.

He rises quickly and moves to the refreshment counter behind the grandstand.

Archie finds a telephone booth. Polo watches him at the phone booth.

Her eyes lose their warmth.

The women's team races around the track. Archie returns with a box of Cracker Jacks.

STEVIE

I said popcorn.

POLO

(coldly)

How is she? Dead I hope?

Archie is stunned at Polo's abrupt coldness.

ARCHIE

You don't even know her.

POLO

(coldly)

I just have to look at you.

Archie stops, remembering this is approximately what Petulia had said about Polo. He does a "how odd!" without saying it.

78 Continued

ARCHIE

She's not going to die.

POLO

What a shame.

ARCHIE

She has her first visitor. Mr. Danner.

Polo couldn't care less. Five skaters smash into each other on the rink but Polo doesn't flinch. She wouldn't think of turning to Archie for comfort.

ARCHIE

"His Mastahs in Hydraulics."

They sit coldly with their children, a million miles apart.

79 INT. PETULIA'S HOSPITAL ROOM NIGHT

The Mr. Danner who is with Petulia is David's father. Petulia lies in the bed staring straight ahead at an enormous cotton giraffe, obviously a gift. The patient in the next bed has three middle-aged girl friends visiting her. They are playing bridge. Their presence frustrates Mr. Danner. The other patient's T.V. set is on, and on the tube we barely notice the continued violence of the outside world.

MR. DANNER

It's been a terrible shock to us...
to Mother and me...Our sailor boy
and his pretty bride.

79A INT. FATHER DANNER'S LIVING ROOM

He stands at a great eye of a window. Mother Danner is mournfully quartering apples for an apple pie.

MR. DANNER'S VOICE

As I told Mother, "the values we lived
by just don't seem to mean anything at
all anymore. Our kids can chuck out
two thousand years of Western civilization
...of Christianity...as though it wasn't
worth a red cent."

79B INT. PETULIA'S HOSPITAL ROOM

MR. DANNER

(continuing)

I must say Mother's answer surprised and, well, really sort of tickled me: "It's easy to be an angel when you're old and worn out and nobody wants you anymore." You see we do try, Petulia. I mean there you were in that man's apartment. Where I come from...in "little pockets of ignorance" I suppose you'd call it...you'll find people who still live by the unwritten law.

79C INT. FATHER DANNER'S LIVING ROOM

MR. DANNER

There's still many a county courthouse where the husband could kill both parties and not spend one night in jail.

O.S. We hear SOUNDS of a bell ringing incessantly in short bursts.

79D INT. PETULIA'S HOSPITAL ROOM

The bell is still ringing signifying the end of visiting hours and the other patient's visitors sigh, put the playing cards together and prepare to leave. Mr. Danner makes no move to leave.

MR. DANNER

In the hospital of my dreams people won't be chased out like sheep. People are better than most of the medicines they give you. David has finally got around to repairing that wharf. He hired a couple of boys. The three of them are really working up a sweat. He's thinking of sailing all the way down the coast to Lima. That's in Peru.

All through this there's no response whatever from Petulia. Her eyes are fixed on the eyes of the giraffe.

MR. DANNER

They say Lima is a terrific city. If you watch out for flies and take sensible sanitary precautions. I'll tell you a secret but don't you snitch: I'm using propaganda on David so that the four of us can go. Mother's a better sailor than I am. Even though I served eighteen months on a mine sweeper. Which should have prepared me for anything.

79D Continued

A nun looks in.

NUN
(brightly)
Visiting hours are over.

MR. DANNER
(taking his turmoil
out on the nun)
I had lunch with your Mr. Pearl less
than two weeks ago!

The nun looks blank.

MR. DANNER
Mr. Pearl happens to be the superintendent
of this Hospital! Two weeks ago at the
Blue Fox Restaurant! Just the six of us!

The nun shrugs and leaves. Mr. Danner is really trembling now from his controlled emotion. Petulia will not take her eyes from the giraffe. The patient in the next bed is grumbling something about "what's sauce for the goose should be sauce for the gander", etc. Mr. Danner abruptly takes a small leather bound photograph from his pocket. It's the wedding picture of Petulia and David. Without a word he puts it on the night stand. Petulia will not look at it.

79E EXT. DAVID AND PETULIA DANNER HOUSE

The end of Sc. 72 is very quickly replayed.

80 EXT. BUS STATION DAWN

During Sc. 79E and 80 we continue to hear Mr. Danner. It's a tiny bus station and hardly anyone is around this time of morning. Petulia waits with Oliver who is very annoyed at what has been done to him. A few other early travelers are about. As the bus comes into sight, Oliver, grasping his last chance of freedom, suddenly darts away. IN A SERIES OF FLASHES we see Oliver; hit by a car; the look of agony on Petulia's face; the reaction of the spectators; and finally the ultimate image: the boy pinned under the wheel.

MR. DANNER'S VOICE
(during preceding scene)
David and I went at it hot and heavy.
About the value of psychiatry. I mean
sensible psychiatry. None of that "Sex-
is-the-reason-for-everything" junk. It
won't ever replace a visit to the wood-
shed and a good whack across the backside,
but it's late in the old ball game for that.

81 INT. PETULIA'S HOSPITAL ROOM NIGHT

The nun reappears.

NUN

I'm sorry Sir, but it's time for the lady's medication.

MR. DANNER

Does anyone ever report how filthy this room is?

He loses all his aplomb. He squats, he points, he finds imaginary objects on the floor.

MR. DANNER

Look at this! Look at this! I personally raised fifty thousand dollars for this Hospital during the last campaign! You didn't know that did you! Well ask Mr. Pearl! I mean if you knew what he looked like! Filthy!

He gets up to go. The nun leaves. Mr. Danner brushes imaginary dust from his knees. He's perspiring, dishevelled, and still hasn't said what he came to say. He waits there a moment more. Finally in a flat voice without even looking at him:

PETULIA

Tell David, it's alright. He can come out of the cupboard.

The old man almost sobs. Instead he exclaims in a jolly voice.

MR. DANNER

Chin up!

81A ROLLER DERBY

This time we are with the T.V. CAMERAMAN, and we are looking through his scanner. We see all the excited people, but among them sit Archie and Polo, as cold as death. Suddenly, on the scanner, we see Polo rise and begin to leave tugging the two boys along with her. Archie makes no move to stop them.

82 INT. HOSPITAL CORRIDOR DAY

Archie wearing his white doctor's smock enters Petulia's room.

83 INT. HOSPITAL ROOM

The bed where the second patient lay is empty. In Petulia's bed is the withered old man who earlier had taken Petulia's place in the Intense Care Unit. He's quite chipper now but is in many splints and braces.

OLD MAN

I'm not sick! Don't waste time on me!

Archie turns to face the nun in attendance.

ARCHIE

Where is she?

NUN

Mrs. Danner? They picked her up.
Dr. Worthington said it was alright
so long as she had proper nursing.

ARCHIE

Who picked her up.

NUN

Her husband I suppose.

ARCHIE

Danner!

NUN

They had a long talk with Dr. Worthington.
He seemed entirely satisfied.

ARCHIE

They kidnapped her!

He hurries down the hall. The nun is startled.

OLD MAN

Take care of the sick people! I'm
in tip-top shape!

84 EXT. DANNER HOUSE DAY

Archie hops off the lift as it reaches the bottom of the cliff. At the front of the house we see David and two colored men at work on the wharf. At the wharf is the yacht. Archie races up to the nearest door and begins ringing the bell.

85 INT. THE MASTER BEDROOM

Petulia couldn't be lovelier, or happier. She's in a special hospital bed. There are flowers everywhere. She has her own colour T.V. set which is silently showing scenes of violence. An efficient nurse is in attendance.

The nurse is sitting at the foot of the bed, and Petulia is brushing the nurse's hair.

Archie stands in the doorway overwhelmed at the normality of it all. Obviously Petulia has fixed her hair too.

PETULIA

Hi Archie.

Dazedly Archie crosses to the night stand where there is a pitcher of tomato juice. Because he has nothing else to do he sniffs the tomato juice.

PETULIA

(to nurse)

This is Dr. Bollen of the Hospital.
He's a splendid doctor.

(to Archie)

This is Agnes Lillywhite.

NURSE

Our young lady is doing nicely. We have a few problems, but nothing serious.

PETULIA

I get hiccups. I go along merrily hiccupping for hours on end.

ARCHIE

Why did you leave the hospital?

PETULIA

I was feeling ever so much better, Archie.

Mrs. Danner looks in. She is wearing an apron and stirring a batch of something.

MRS. DANNER

Will you be staying for lunch, sir?
Goodness knows there's plenty of meatloaf.

She goes and David enters. He looks extremely handsome. He wears white duck pants and a slip-over sweater. And a happy-go-lucky grin.

PETULIA

You two haven't met.

(to David)

This is Dr. Bollen.

85 Continued

DAVID

(cheerfully)

Yes, I thought so. Hello, there!

David sees that Archie has no intention of shaking his hand, so he crosses to the bed and begins to playfully crank Petulia up and down.

ARCHIE

(to Petulia)

I want you to go back to the hospital.

DAVID

Dr. Worthington says she's doing fine.
He's going to make daily house calls.

PETULIA

He's very good about that.

ARCHIE

Petulia ---!

During this Mr. Danner has entered. He is really the only one not good at the charade.

PETULIA

(cheerfully)

Well, you're finally meeting our whole family.

MR. DANNER

Dr. Bollen, I wouldn't exactly call this good taste. Not to mention medical ethics.

DAVID

Dad, you old fuddy-duddy, things happen.

Archie suspects he is having a nightmare. With the exception of Mr. Danner, he has never seen so many cheerful people in one place.

ARCHIE

(to Petulia)

You told the policeman you had a dizzy spell.

PETULIA

Right. I fell on my bottom.

ARCHIE

You were beaten up. You were somebody's punching bag.

MR. DANNER

I won't have you cross-examining this girl.

ARCHIE

Your son nearly killed this girl.

DAVID

(friendly)

Hey now listen, doc, I'll stand still for only so much.

MR. DANNER

(to the nurse)

I want you to remember what this man just said.

(to Archie)

Though it's none of your business, my boy was in Baton Rouge, Louisiana. Looking at boats.

PETULIA

We've decided we're quite happy with the one we have.

DAVID

When Dad phoned me I was having dinner with a cousin of ours. Real mouth-watering Creole cooking.

He and Petulia chuckle at each other as though this were some kind of private joke. Archie crosses to Petulia and just stands there looking at her. He doesn't know what to do.

PETULIA

(happily)

I'm fine Archie. Except I burp a lot. Everybody gets dizzy spells.

Archie looks incredulously from Petulia who has resumed brushing the nurse's hair; to David; to Mr. Danner who's obviously annoyed at Archie's bad taste; to Mrs. Danner who is in the dining room setting up an extra place for Archie. What can he do? Abruptly he rushes from the house.

86 EXT. HOUSE

Archie runs toward the lift that will move him up the cliff. He can't get away fast enough. He climbs into the lift and pushes the button. The lift begins moving, but too slowly for him. He hops off the lift and begins scrambling up the side of the cliff.

87 INT. PETULIA'S BEDROOM

Petulia looks out the window and sees Archie scrambling up the cliff. She fits a curler into the nurse's hair.

PETULIA'S VOICE

Going back to the house was the only thing I could do.

Scenes 87A, B, D, and E occur only in Petulia's mind.

87A EXT. ATOP CLIFF DAY

Petulia is waiting for Archie at the top of the cliff as he staggers toward her. Since everything is taking place in her mind, this is how Petulia really is.

PETULIA

(continuing)

Where else could I go? A lonely hotel room? I don't have a penny of my own. Mr. Danner promised me I'd never be left alone. I thought I'd try it for a few days. Don't be angry. It was nobody's fault. Actually, if anyone is to blame, it's you, Archie.

ARCHIE

(gasping)

Me?!!!

87B INT. FAIRMONT HOTEL NIGHT

Petulia now recreates the moment when she first met Archie.

Archie is searching through his pockets for the ticket to reclaim his coat. Petulia rushes up to him, with none of the fake nonsense of the actual meeting, but with absolute desperation. Archie is dressed as he is on the hill (Scene 86).

PETULIA

I'm Petulia Danner ... save me like you saved Oliver ... save me from David!
Don't just scramble up the hill like a bloody fool!

87B Continued

Archie is stunned.

ARCHIE

I'm looking for the ticket for my raincoat.

PETULIA

No!

87C INT. PETULIA'S BEDROOM

From her bedroom window Petulia watches Archie scramble up the hill.

PETULIA'S VOICE

Coming for me in that pokey little car.

87D EXT. A BEAUTIFUL COUNTRY ROAD DAY

In Petulia's mind, a great white ambulance is moving majestically through towering trees, carrying Petulia to safety.

PETULIA'S VOICE

(continuing)

Why didn't you bring a proper ambulance?
As though you really meant it.

ARCHIE'S VOICE

I didn't know what to do. I was going
from one moment to the next.

PETULIA'S VOICE

Spectacular entrance, lousy exit. Sounds
familiar, Archie.

Suddenly all the anger goes out of Petulia.

PETULIA'S VOICE:

No, it's not your fault.

87E THE GOLDEN GATE BRIDGE DAY

Petulia dismisses the ambulance from her mind because she has something very serious to say to Archie. She is with him on the rocks below the bridge.

PETULIA

I went back to the house because I owed it
to David. I have a brown thumb when it
comes to men. I put them on the Cross and
call them Jesus. And there they hang. I
don't know why I do it. Not because of any
high opinion of myself... oh, Archie, if you
only knew...

87E Continued

She looks up at the bridge and instantly creates David standing there. An incredibly heroic figure in a white blazer and turtle neck sweater. Yet somehow we must sense that despite how grand David looks, at any moment in Petulia's mind he may leap to his death.

PETULIA

Look at him. Isn't he super. A six foot three Coca Cola bottle. Empty. I did that. I'd ruin you, Archie.

87F INT. BEDROOM

We are now back in visual reality with Petulia, and the playful David who is trying to make Petulia laugh, which she does.

PETULIA'S VOICE

David was the gentlest man I ever knew.

88 EXT. CLIFF

Archie has neared the top of the cliff. His pants are ripped, his hands are scraped, he is gasping in anguish.

PETULIA'S VOICE

I'd ruin you. In five weeks, I'd be running around with a black eye.

By now, Archie has reached the top of the cliff and is a complete mess. He turns for one last look at the Danner house and the yacht beyond. He shakes his fist maniacally.

89 EXT. MUIR WOODS DAY

During the following SEQUENCE OF SCENES Archie is trying to get back to normality. He's having a nice sensible talk with Warren Smith, Polo's fiance. It is a pleasant sunny day and a group of Indian boys are being told about the forest by an Irish guide. In the background Archie's two children are playing with Warren's child.

WARREN

It's never too soon to think of the boys' education.

Warren winks at him knowingly.

ARCHIE

Have you thought of doing something about that?

89 Continued

WARREN

What?

ARCHIE

That twitch.

WARREN

What twitch? I don't have a twitch.

ARCHIE

You do. Come and see me. Don't touch it, it'll give you a phobia. I'll fix it for free.

WARREN

Thanks, I will. You know, I like you more than I ever thought I would.

ARCHIE

Warren, you're a beautiful human being.

They turn to watch the boys at play.

Nearby, the guide is explaining something to the Indians.

INDIAN CHILD

What happens next?

GUIDE

Spring.

Archie smiles hopefully.

90 INT. A MARVELOUS RESTAURANT NIGHT

Beyond is the entire shockingly beautiful panorama of San Francisco. Archie and May are having champagne cocktails. They clink glasses and look at each other through candlelight. Archie spills some of his cocktail but May doesn't spill a drop. Archie smiles hopefully.

91 INT. DISCOTHEQUE NIGHT

Archie dances with many girls, some hippies, some chic, all terribly young and unsmiling. Archie smiles hopefully.

92

EXT. A SAN FRANCISCO HILL DAY

For the first time since THIS SEQUENCE BEGAN Archie is not smiling. He is looking at Petulia. Archie and his boys are riding on the outside of a cable car. The car has stopped at the top of the hill as has the car going the other way. In the other car is Petulia by herself. Petulia waves first. Archie waves back. Petulia has shopping parcels.

ARCHIE

You look better.

PETULIA

Feel marvelous. Michael and Stevie?

Archie nods.

ARCHIE

We're going to see the penguins.
Everything okay with you?

PETULIA

Oh yes, fine.

The cars start down their separate ways.

93

INT. PENGUIN PLACE DAY

Thirty penguins march around the rim of their pool to the music of Pomp and Circumstance. Through the Public Address System, a voice explains that the penguins represent all nations and are gathered here for their own Olympics which they originated two million years ago, when penguins were nine feet tall and great athletes.

Archie senses someone staring at him, turns and sees Petulia sitting in the grandstand with her parcels. He tries to ignore her by concentrating on his kids, but he cannot. Actually, he doesn't want to ignore Petulia. He looks back, she is still there, smiling happily. Archie gestures for the boys to stay where they are, then starts toward Petulia.

The penguins are now going through various acrobatics while the narrator is telling more about their exotic origins. Archie stumbles through laughing children, ruins a tourist's snapshot, etc., until he finally reaches Petulia.

Now one penguin is pushing another penguin in a baby carriage. Everyone thinks it's adorable.

Archie sits beside Petulia not really knowing what to say. He hasn't decided whether to be angry that she has followed him, or amused, or delighted -- or all three.

93 Continued

Now the taped music is blaring a loud marching song as the penguins lumberingly form into a Roman legion. The laughter, music and applause make any intimate conversation almost impossible. But Petulia is waiting for Archie to say something.

Archie sees that Mike has turned from the penguins to stare at his father accusingly. Mike won't stop staring. Mike now tries to make Stevie turn and look accusingly with him. Archie doesn't know what to do.

Finally, Petulia rises and gathers her parcels, still quite pleasant. She drops a parcel and Archie retrieves it for her. It's from a sportswear shop, colorful and gay. As Archie gives Petulia the parcel, she touches his hand, running her fingers lightly over his skin, thoughtful, as though wanting to remember something. Petulia moves quickly through people toward the exit. Archie almost calls her back, but there is too much noise.

94 INT. CORRIDOR ARCHIE'S APARTMENT DAY

Archie is returning from work, weighted down with books for his research, plus microscope.

He sees his apartment door ajar. His heart stops. He kicks his door open with his foot, not daring to think who will be inside.

95 INT. ARCHIE'S APARTMENT

No, you're wrong. It's not Petulia. Two elderly gentlemen in spotless dungarees are just finishing installing a portable greenhouse in Archie's living room. The Mexican paper flowers have been carefully moved.

FIRST GENTLEMAN

Oh, oh. We were supposed to be out of here before you came home, Dr. Bollen. So you'd think it came from Santa Claus.

The two elderly gentlemen chuckle at Archie's puzzled look.

95 Continued

FIRST GENTLEMAN

Wonderful isn't it? They sell like hot cakes. Gives you something alive in all this stone.

ARCHIE

There must be some mistake.

He sags down on a chair, draped in his research books. The two old gentlemen couldn't be more pleased.

FIRST GENTLEMAN

Mac and I get a big kick out of people's first reaction. It's not a toy. It's a working greenhouse. You control heat and humidity with these.

(he indicates dials)

You've got a little bit of everything. Ornamental plants, Zinnias, Asters. Even a little vegetable garden. The most important thing to remember is to keep the sun out. These new kind of lights work so much better, there's no comparison.

ARCHIE

You've got the wrong apartment!

FIRST GENTLEMAN

(cheerfully)

No we have not, Dr. Bollen!

ARCHIE

What screwball ...?!

Then he stops. He knows what screwball.

ARCHIE

No gift card?

FIRST GENTLEMAN

It might come by mail.

Archie starts chuckling. He crosses to the greenhouse, still chuckling.

95 Continued

ARCHIE

This one heat, and this one humidity,
right?

FIRST GENTLEMAN

Exactly. We've left a manual of
operations, and we'll check everything
out in a month. Okay, Dr. Bollen?

ARCHIE

(still chuckling)

Okay, okay! Goodbye!

He enters the greenhouse, having to stoop almost double, as
the two old gentlemen exit from the apartment.

96 INT. GREENHOUSE

Though extremely uncomfortable, Archie is entirely happy.
Suddenly he is ripping up flowers and vegetables to make a
kooky bouquet. He is positively exultant. He adds radishes
and turnips to the bouquet. This is the happiest we have
ever seen Archie.

97 EXT. DANNER HOUSE DAY

Archie's car is parked on the cliff.

The Danner house is dark, deserted, abandoned.

Archie is standing by himself on the wharf bouquet in hand.
The yacht has gone. And so has Petulia.

Archie feels utterly alone, and as a matter of fact, he is.
He tosses the bouquet into the water. The lettuce floats.

97A EXT. THE YACHT DAY

Theoretically, we should be at some flea bag port in South
America. Mostly, we SEE the yacht.

97A Continued

Petulia is sunbathing on the yacht. She looks much better now. Weeks have passed, she has a golden tan. Beside her, a transistor radio has picked up a local broadcast which would be in either Spanish or Portuguese and which consists mostly of music.

David hops onto the yacht carrying a bag of groceries. He, too, is deeply tanned, marvelously healthy, but somehow uneasy.

DAVID

Hi.

PETULIA

Did you get mama on the plane all right?

DAVID

Sure. But what a dinky plane. Poor
mama's stomach problems are far from over.

He enters the cabin. Petulia sits up after a moment, looks about, sees no one else, then then in alarm peers into one of the windows that looks down into the cabin.

97B INT. CABIN

David is stowing food into the refrigerator.

PETULIA

You didn't leave papa alone in that
horrible little town?

DAVID

It's not such a horrible little town.
(he holds up a can)
Hearts of artichokes!

PETULIA

(uneasily)

David...

DAVID

Take your "Vitamen Zed," you blinkin'
Limey.

97B Continued

He uses the English way of saying "vitamin," and then a bit too rakishly he tosses an orange up through the window. Instinctively, Petulia makes an effort to catch, misses, and it hits her lightly on the shoulder. Though it causes no damage, David is suddenly in terror. He races up out of the cabin to Petulia.

97C EXT. YACHT DAY

David rushes to Petulia. Of course the orange did no damage whatever, but there is an abrupt tension between them. He flops down beside her and begins peeling the orange.

DAVID

Papa went with her at the last minute.

Petulia REACTS, shocked.

DAVID

(continuing)

She was so pale and scared. They aren't even pressurized. The plane. You suck on a tube and hope it's oxygen.

During this he has peeled the orange and torn it into segments, which he now tries to feed her.

DAVID

Open.

PETULIA

How could he have gone? Just like that?

DAVID

Where mama is concerned, papa is a very loving man. Open.

Instead, Petulia jumps frightened to her feet. She seems about to leave the yacht.

DAVID

Please don't.

PETULIA

He promised!

DAVID

Honey. It'll be okay. Cross my heart.

PETULIA

He promised.

97C Continued

A middle-aged couple are passing by on their way to their luxurious yacht which is anchored close by. They are trailed by a rather tacky Mariache trio.

WOMAN

Hello there you gorgeous people.
Everyone's invited for Margueritas
and cha-cha-cha.

PETULIA

(dazedly)

Mr. and Mrs. Danner are gone.

WOMAN

(as corny as this)

Oooh la la! Lucky you!

The group goes off toward their yacht. Petulia doesn't know what to do. David skims off his jeans and jackknives into the water. The sun glints on his exquisite body. Confusedly, Petulia pops a segment of an orange into her mouth. David surfaces from the water laughing up at her. He looks great.

97D EXT. YACHT NIGHT

Petulia and David are returning from the other yacht. They are dressed casually, but very well. David is completely happy. Petulia is uneasy -- uneasy hell, she's frightened out of her wits. From the other yacht we still hear the SOUNDS of the Mariache trio and people squealing with delight. David is humming along with the music.

PETULIA

We didn't have to come back this early.

DAVID

You're still not one hundred per cent well.

They've reached the cabin. He enters. She waits outside. Suddenly his hand is around her wrist, somewhat too hard, and in a gesture he hopes is playful, he pulls her down the steps into the cabin.

97E INT. CABIN

DAVID

Icy hands.

PETULIA

Warm heart.

97E Continued

DAVID

So they say.

Petulia says nothing. She begins undressing.

DAVID

(continuing)

I didn't tell papa to leave.

She doesn't answer.

DAVID

(continuing)

He only had the clothes on his back.

She doesn't answer.

DAVID

(continuing)

I didn't want him to leave.

PETULIA

All right, David.

DAVID

"All right, David," through chattering teeth.

Petulia crawls under the sheet of a bunk.

DAVID

Only a crazy man hits a woman. Or a coward. I won't ever again. I'd stick my hand into a garbage disposal. I would, Petulia. I'd grind it up.

Petulia lies under the sheet, silent, rigid. David abruptly crosses to a cabinet and takes out a signal flare pistol. He snaps in a flare and tosses it at Petulia. She sits up in panic.

DAVID

Hang on to it. If I come for you let me have a flare. Between the eyes. I'll melt in ten seconds.

Petulia is touched.

97E Continued

PETULIA

I couldn't do that. You're too beautiful to melt.

DAVID

(suddenly angry)

Girls are beautiful.

PETULIA

(grinning)

So are centaurs, unicorns, minataurs...

DAVID

(grinning)

...astronauts, short order cooks, trumpet players...

PETULIA

Cavalry officers, aging poets, men of science...

They are enjoying the nonsense. Then on "Men of Science":

97F DAVID'S IMAGE:

His finger is pressed against the doorbell over which is the nameplate "DR. A. BOLEN." The door finally opens and Petulia is standing there in Archie's hooded sweatshirt. Her eyes widen in terror as David enters Archie's apartment. She knows he has come here to kill her.

97G The image ends. David is abruptly withdrawn, but Petulia is carried away by memory.

PETULIA

The first time I saw you, you were being charming to somebody who didn't buy a boat after all. You were wearing a light blue turtleneck sweater. Your sunglasses were pushed up into your hair. You had sandals, but no socks. Trying to sell a forty foot yacht without socks. I had never seen anything so perfect. "He's not real. He's one of those plastic gadgets Americans do so well. Ah, but I want one."

97G Continued

His mood vanishes. He sits on the floor beside her, touches her shoulder. His touch frightens her. He knows she is frightened that he will try -- and fail -- and then what?

DAVID

Hey, relax. We don't have to. You say when. If ever. If never.

He rises, takes off his shirt, glances at his reflection in the mirror.

DAVID

(continuing)

Well, I'll admit I'm not ugly.

PETULIA

(shocked)

"Ugly?"

He whirls on her, unexpected tears filling his eyes.

DAVID

(through tears)

Stop it, Petulia! Stop it!

Petulia is profoundly touched. She opens her arms to him. He comes to her. She cradles him on her breasts. She strokes his head.

PETULIA

My baby ... my baby ...

97H INT. ARCHIE'S APARTMENT AFTERNOON

Christmas. Three big, bulky gift-wrapped packages for Archie's boys and Warren's sons. A Swedish Modern Christmas tree about two feet high. A few cards, calendars and minor gifts scattered on the table. Archie, half-dressed, is opening the door for Warren and Polo.

ARCHIE

Come in. Come in.

WARREN

Season's greetings, and all that.

ARCHIE

Where are the kids?

He says this while darting into the bedroom to finish dressing.

CHANGE
4/26/67
100A

97H Continued

WARREN

They're with my boys. At my ex-wife's. They're having such a wail of a time, Archie.

POLO

So they sent bonded messengers to collect the loot.

The idea of his kids not coming to see him so annoys Archie that he comes out of the bedroom.

ARCHIE

Well, tell them I decided to skip it this year.

He realizes that in his anger, he is still in the process of fastening his trousers, and that Polo has turned away from him, suddenly shy.

ARCHIE

(also shy)

Oh...

They sort of smile at the idea that they now must be proper with each other. The phone starts ringing.

ARCHIE

(going)

Pour yourself some booze.

POLO

No time. "Booze". What I need is a nice quiet blood transfusion. All this split-second precision. Warren's father. Then my folks. Barney and Wilma. Your Aunt Clara. You forget.

During this, Archie has answered the phone and has said into it:

ARCHIE

(into phone)

Hi! Twenty minutes. Cross my heart. I'll come straight upstairs. Bye, bye, baby.

When Archie hangs up the phone, he sees Polo eyeing him wryly amused.

POLO

The fabulous forties?

CHANGE
4/26/67
100B

97H Continued

ARCHIE

Fabulous.

He's exasperated at her for not being annoyed. Meanwhile, Warren has been examining calendars, etc., on the table.

WARREN

But most of these are from...
"Day and Night Ambulance Service"...
"Superior Pharmaceuticals - serving
the medical profession for eighty-
three years"... "Emergency Oxygen"!?...

Polo smiles reminiscently.

POLO

They're very sentimental about doctors
at Christmas.

(to Archie)

Honey, tell Warren about that awful
crematorium.

For a moment, Archie and Polo are caught up in amusing
memory, and Warren is an outsider.

ARCHIE

Hey, they skipped me this year.

POLO

What was their name?

ARCHIE

(smiling)

"Well Done".

POLO

Not exactly, but close. God, didn't
we howl!

ARCHIE

(softly)

We howled...

Polo, in the midst of being amused, suddenly realizes that
Warren is being left out. She will not have this. She
crosses instantly to Warren to begin collecting the gifts.

ARCHIE

(to Warren)

The red one's for your kids.

Polo, touched, turns swiftly to give Archie an unintended
loving glance.

CHANGE
4/26/67
1000

97H Continued

POLO
(tenderly)
Archie...

WARREN
(touched)
They're having a great old time, our
boys.

In picking up the gifts, Warren drops a badly wrapped package. Inside, is a miniature "International Airport" which begins scattering on the floor: hangars, fuel tanks, 707s, etc. Polo and Warren fall to their knees to collect the pieces. They are like a couple of happy-go-lucky kids. Warren is really a very nice man, and Polo is content. Archie, watching them, is stricken with a sense of being utterly outside of it all. It is a desperate, empty feeling.

98 INT. LABOR ROOM HOSPITAL DAY

A year has passed. Petulia is having a baby. She and five other ladies are in small iron beds, their pains constantly checked by a harassed nurse. During this scene some of the ladies are wheeled out of the delivery room. Petulia growls in pain. The nurse looks at her chart.

NURSE
Four minutes. We're getting there.

PETULIA
You said I wouldn't suffer.

NURSE
You're not suffering.

98 Continued

Then Petulia sees Archie beside her bed. He is wearing his hospital jacket which gives him the run of the place.

PETULIA

They can't keep any secrets around here.

ARCHIE

When did you get back?

PETULIA

A year ago. You didn't forget me.

ARCHIE

How could I? All those laughs.

He dabs a Kleenex on her sweat-beaded face.

ARCHIE

So. Things go better with Mr. and Mrs. Danner.

PETULIA

Obviously.

They look at each other tenderly.

PETULIA

Why did you let me get away?

ARCHIE

Bad timing. Dumb Archie.

PETULIA

Girls like me are very rare, Archie.

Archie cannot endure this.

ARCHIE

(suddenly)

I could call an ambulance. Take you to a private hospital in Oakland. If we didn't make it in time, so what, I don't know how many babies I delivered as an intern.

98A EXT. THE AMBULANCE

DAY

FOR AN INSTANT WE SEE PETULIA'S IDYLIC AMBULANCE AGAIN CARRYING HER TO HAPPINESS.

98B INT. LABOR ROOM

DAY

ARCHIE

There's nothing to it. Especially a girl with your pelvis. You've got a very superior pelvis.

98B Continued

She begins to cry.

ARCHIE
We'd never be apart again.

PETULIA
You don't mean it.

ARCHIE
I do.

Petulia twists in pain. The nurse looks over.

NURSE
That wasn't four minutes.

The nurse makes a note then turns her attention to another lady who must be wheeled to the Delivery Room.

PETULIA
I hurt. Touch it Archie. Make it hurt less.
His hand touches her belly very gently.

PETULIA
It doesn't help.

ARCHIE
You see?

PETULIA
But your hands were magic with Oliver.

ARCHIE
Who?

Her pain has subsided, and she looks up at Archie.

PETULIA
Would you really?

ARCHIE
Yes.

PETULIA
You'd call an ambulance? At this late stage?

ARCHIE
Say the word.

PETULIA
No. I'm different now. Damn it Archie, why did I go to that Motel with you?

The pregnant ladies react to this.

PETULIA

(continuing)

Do you realize we were actually only a one night stand? We never even gave each other a cold. All we really did was pass each other going the other way. Have I changed you, Archie?

ARCHIE

You turned me into a nut.

PETULIA

Is that good?

ARCHIE

Yes, I think so. Who knows? I hope ...

PETULIA

Archie, call the ambulance.

Archie crosses to the phone, picks up the receiver, then almost at once he puts it down again.

PETULIA

When I lay dying -- twenty years from now -- a middle-aged old lady -- wondering what my life was all about, you won't even cross my mind.

Archie winces. He starts out. He can't even say goodbye.

PETULIA

Hey, wait ... I lied.

ARCHIE

About what?

PETULIA

I'll never forget you, Arnold.

ARCHIE

Arnold?

He starts laughing, then she starts laughing. He crosses to her and holds her hand in his very tightly. Then he leaves.

99 INT. HOSPITAL LOBBY

Archie feels unexpectedly giddy and carefree. He meets David carrying a silly, sweet gift. David tenses for a show-down. Archie impulsively flips out David's tie and continues on his way.

100 EXT. HOSPITAL DAY

As Archie exits from the hospital a kid on a roller board almost kills him.

He has an ice cream bar. He sees three pretty girls, one with blonde hair like Petulia's. But it's the dark-haired girl who feels his gaze and looks back. Archie, watching the girl, and eating his ice cream, leans against an electrical appliance shop window. Inside, among endless other items is a single T.V. tube, on which the world's violence flickers silently and unnoticed as before.

As we leave Archie, we feel a sense of euphoria -- well, what do you know, it all ended rather sweetly after all.

101 INT. DELIVERY ROOM

Petulia is looking up at the bright light on the ceiling. Two hands move toward her face holding an ether mask. The hands seem infinitely gentle. One hand touches Petulia's face to reassure her.

PETULIA

(in a whisper)

Archie ...?

- THE END -