

"PLAY IT AGAIN, SAM"

Screenplay

by

Woody Allen

Based on a Play

by

Woody Allen

REVISED SHOOTING SCRIPT

"PLAY IT AGAIN, SAM"

FADE IN:

1 INT. THEATRE

FADE IN:

LISBON AIRPORT

The first thing we see on the screen is actual footage from "Casablanca."

OFFICIAL

Allo, allo, Radio Tower, Lisbon
plane taking off in ten minutes.
East runway.

2 CLOSER ANGLE

OFFICIAL

(hanging up)

Thank you.

3 EXT. AIRPORT HANGAR

PAN car in. Group out of car.

BOGART

Louie - have your men go with Mr.
Laszlo and take care of his luggage.

CAMERA PULLS BACK to reveal we are in a darkened movie theatre and there are not many in the audience but one of them, sitting rapt, is ALLAN FELIX. CAMERA PULLS BACK.

RAINS

Certainly, Ric, anything you say.

(to official)

Send Mr. Laszlo's luggage and put
it on the plane.

OFFICIAL

Yes sir.

4 CLOSEUP - ALLAN FELIX

He is intently watching the movie. OVER THE SCENE, we hear the dialogue. During this CLOSEUP, TITLE CARD #1 FADES IN and FADES OUT.

(CONTINUED)

4 CONTINUED:

BOGART (v.o.)
If you don't mind, you put in the
names. That will make it even
more official.

RAINS (v.o.)
You think of everything, don't you?

BOGART (v.o.)
The names are Mr. and Mrs. Victor
Laszlo.

5 TWO SHOT - BOGART AND BERGMAN

BERGMAN
But - why my name, Ric?

BOGART
Because you're getting on that
plane.

BERGMAN
I don't understand, what about
you?

BOGART
I'm staying here with him 'til
the plane gets safely away.

We HEAR "As Time Goes By" on the SOUNDTRACK.

6 CLOSEUP - ALLAN

He is deeply involved in the drama. SECOND and THIRD
TITLES come on and off.

BERGMAN (v.o.)
No, Richard, no. What happened
to you last night?

BOGART (v.o.)
Last night we said a great many
things. You said I was to do the
thinking for both of us. Well,
I've done a lot of it since then
and it all adds up to one thing.
You're getting on that plane with
Victor.

7 TWO SHOT - BOGART AND BERGMAN

BERGMAN

You're asking this only to make me go.

BOGART

I'm saying it because it's true. In spite of us, we both know you belong to Victor.

BERGMAN

But what about us?

BOGART

We'll always have Paris. If we didn't have, we'd lost it before you came to Casablanca.

8 CLOSE SHOT - ALLAN

during which FOURTH TITLE CARD comes on and off.

BOGART (v.o.)

(continuing)

We got it back last night.

BERGMAN (v.o.)

I said I would never leave you.

BOGART (v.o.)

And you never will.

9 CLOSE SHOT - BERGMAN

Bogart touches her chin.

BOGART

Now, now.

(Bogart over
Bergman)

Here's looking at you, Kid.

10 CLOSE SHOT - BERGMAN

11 CLOSE SHOT - ALLAN

in audience as music swells and MAIN TITLE comes on and off.

12 THREE SHOT - HENREID, BERGMAN AND BOGART

13 CLOSE SHOT - BERGMAN

BERGMAN
Goodbye, Ric. God bless you.

14 BOGART OVER HENREID

Only now it's ALLAN on the screen in trench coat and hat with Bergman and Henreid.

BOGART
(played by ALLAN)
Better hurry or you'll miss that plane.

15 THREE SHOT - HENREID AND BERGMAN

turn and walk away. Again it's ALLAN in the SHOT. In other words, the situation is clearly one in which a man is sitting in the movies entranced by a film and obviously imagining himself in Bogart's shoes now and then.

16 NEW SHOT - ALLAN

in audience.

17 NEW SHOT - CLOSE SHOT - BOGART

Now it's the real BOGART.

18 NEW SHOT - PLANE

taking off.

19 NEW SHOT - PLANE CONTINUES OVER BOGART AND RAINS

20 FRONT ANGLE

as the two men walk along the Tarmac.

RAINS
(as they start
to walk)
It might be a good idea for you to disappear from Casablanca for a while. There's a Free French Garrison over at Brasaville. I could be of use to arrange a passage.

(CONTINUED)

20 CONTINUED:

BOGART

Buy a letter of transit? I could use a trip. It doesn't make any difference about our bet. You still owe me 10,000 francs.

RAINS

I thought 10,000 francs should pay our expenses.

BOGART

Our expenses?

RAINS

Uh huh.

BOGART

I think this is a beginning of a beautiful friendship.

The CAMERA MOVES and PULLS BACK until the two men become little figures disappearing in the fog and the "CASABLANCA" END TITLE comes on.

21 INT. THEATRE

House lights come up, and finally a depressed Allan leaves his seat and goes up the aisle, pushes out doors of movie house, and begins to walk sadly home. (NOTE: During the following sequence, the balance of the TITLE CARDS will be interspersed.)

22 EXT. STREET (NEAR THEATRE) - DAY

CAMERA FOLLOWS Allan on his walk, his mind a million miles away from the moment.

Allan mumbles to himself, doing Bogart with the lisp and all.

ALLAN

Why sure, sweetheart... that's the way it is.

Now we HEAR Allan's voice over in direct response as he walks.

ALLAN (v.o.)

Who am I kidding?.... I'm not like that... I never was, I never will be... that's only in the movies...

CUT TO:

- 23 INT. ALLAN'S APARTMENT - SHOT OF HANDS - NIGHT
nervously opening medicine cabinet in his apartment.
We HEAR Allan's voice -- and presently he comes into view.

ALLAN
Oh, I'm so depressed... Maybe if
I took two more aspirins I'd feel
better... except that'll make
2-4-6 aspirin... I'm turning into
an aspirin junkie. Next thing you
know I'll be boiling the cotton at
the top of the bottle to get the
extra...

CUT TO:

- 24 INT. ALLAN'S APARTMENT - ALLAN IN LIVING ROOM - NIGHT
perusing some mementoes and photos.

ALLAN (v.o.)
It's been a month, Allan, she's
gone. Get used to it.

CUT TO:

- 25 INT. ALLAN'S APARTMENT - ALLAN IN KITCHEN - NIGHT
fixing some food -- opens can of tuna fish. He holds fork
over it and turns it upside down to drain off oil in sink
but the whole tuna cake falls into drain.

ALLAN
I never should have signed those
papers. Let her take me to court.
Two years of marriage down the
drain... like that... I couldn't
believe it when she told me two
weeks ago. She was like a stranger,
not like my wife, like a total
stranger...

CUT TO:

- 26 INT. ALLAN'S APARTMENT (MEMORY) - DAY

NANCY
I don't want any alimony. You
can have everything. I just want
out.

(CONTINUED)

26 CONTINUED:

ALLAN

Can't we discuss it?

NANCY

We've discussed it fifty times.
It's no use.

ALLAN

Why?

NANCY

I don't know. I can't stand the marriage. I don't find you fun. I feel you suffocate me. I don't feel any rapport with you, and I don't dig you physically. For God's sake, don't take it personal!

ALLAN

Oh, I won't take it personal, just kill myself, that's all.

CUT OUT OF MEMORY TO:

27 INT. LAUNDROMAT - DAY

Allan is taking laundry into laundromat.

ALLAN

If only I knew where my damn analyst was vacationing. Where do they go every August? They leave the city. Every summer New York is full of people who are crazy till Labor Day.

CUT TO:

28 INT. LAUNDROMAT - DAY

Allan is watching the laundry spin.

ALLAN

And so what? What if I reach him? No matter what I say he tells me it's a sexual problem. Isn't that silly? How can there be a sexual problem? We weren't even having relations. Well, once in a while. But she used to watch television during it... and change the channels with the remote control switch.

CUT TO:

29 INT. ALLAN'S APARTMENT - DAY

Allan has paper in his typewriter.

Large film book open by his desk -- outside it is pouring.
Book is titled: The Films of Humphrey Bogart.

ALLAN

What's the matter with me? Why
can't I be cool? What's the secret?

BOGART (v.o.)

There's no secret, kid. Dames are
simple. I never met one who didn't
understand a slap in the mouth or
a slug from a forty-five.

ALLAN

Because you're Bogart. But I
could never hit Nancy. It's not
that type of relationship.

PAN OVER and BOGART is there, either sitting casually
smoking or leaning.

BOGART

Relationship? Where'd you learn
that word? From one of those Park
Avenue headshrinkers?

ALLAN

I'm not like you. At the end of
"Casablanca," when you lost Ingrid
Bergman, weren't you crushed?

BOGART

Nothing that a little bourbon
and soda wouldn't fix.

ALLAN

See, I don't drink. My body will
not tolerate alcohol.

BOGART

Take my advice and forget this
fancy relationship stuff. The
world is full of dames. All you
got to do is whistle.

CUT TO:

30 ALLAN

and Bogart's gone.

(CONTINUED)

30 CONTINUED:

ALLAN
He's right. You give 'em an inch
and they step all over you.

CUT TO:

31 INT. PUB - NIGHT

Alone -- Allan's apparently ordered a drink.

ALLAN
Why can't I develop that attitude?
Nothing a little bourbon and soda
couldn't heal.

Drinks it manfully and spits it up.

ALLAN
(muttering)
Jesus --

CUT TO:

32 INT. ALLAN'S APARTMENT - DAY

Allan is awakening in the morning. Looks in mirror -- not
happy with what he sees.

ALLAN (v.o.)
On the other hand, why should a
divorce bother me so? What the
hell, maybe I'm better off without
her. Why not? I'm young... I'm
healthy... I got a good job...
this could be an opportunity to
step out a little... if she can
swing, so can I. I'll get broads
up to here like you wouldn't
believe. I'll turn this place
into a nightclub. Swingers, freaks,
nymphomaniacs... dental hygienists.

The toothpaste on his electric toothbrush splatters around
over everything as he turns it on.

ALLAN
(continuing)
She didn't want me -- I'm not
going to push myself on her.

CUT TO MEMORY:

33 INT. ALLAN'S APARTMENT - DAY

She's leaving -- all packed. The ensuing argument takes place as Allan follows her down stairs and to front door.

ALLAN (v.o.)

I couldn't believe the things she said to me the day she left.

NANCY

I want a new life. I want to go dancing and skiing and to the beach. I want to drive through Europe on a motorcycle. All we ever do is see movies.

ALLAN

I write for a film magazine, they send me. Besides, I happen to like movies.

CUT TO:

34 INT. APARTMENT - DAY

Them on staircase.

NANCY

You like movies because you're one of life's great watchers. I'm not like that. I'm a doer. I want to participate. I want to laugh. We never laugh together.

CUT TO:

35 INT. ALLAN'S APARTMENT - DAY

Them down by landing.

ALLAN

How can you say that? I don't know about you, but I'm constantly laughing -- I chuckle, I giggle, I guffaw occasionally. Besides, why didn't any of this come up while we were dating?

NANCY

Things were different -- you were more aggressive.

(CONTINUED)

35 CONTINUED:

ALLAN

Everybody is during courtship.
It's only natural. You try and
impress the other person. You
can't expect me to keep up that
level of charm. I'd have a heart
attack.

NANCY

Goodbye, Allan. My lawyer will
call your lawyer.

CUT BACK FROM
MEMORY TO:

36 INT. ALLAN'S APARTMENT - DAY

Allan continues to dress.

ALLAN

She thinks she's some hot stuff.
She's no swinger. She's a product
of the City College cafeteria.

CUT TO:

37 INT. ALLAN'S APARTMENT - DAY

Allan laconically turns on his little TV set. It does not
go on immediately.

ALLAN

Next thing you know she'll be
smoking pot -- she'll think it's
hip. I smoked pot once. Had a
bad reaction... tried to take my
pants off over my head. It's
'cause I'm guilty. I'm always so
guilty over everything. She leaves
me and I'm worried how she'll
make out.

The TV set is on now. The movie is "The Maltese Falcon."
The scene is where Bogart is telling Mary Astor that he's
turning her in, despite the fact he loves her.

Allan watches, fascinated. His facial muscles twitch a
bit, in the manner of Humphrey Bogart.

CUT TO:

38 SHOT OF MARY ASTOR

CUT TO:

38A BOGART'S CLOSEUP

It is Allan in his place -- Allan uses same line of Bogart's; i.e., "I'm turning you in."

CUT BACK TO:

39 MARY ASTOR

and it is Nancy. A line or two of "The Maltese Falcon" is played by Allan and Nancy in black and white and then the dialogue segues imperceptibly from the actual movie dialogue to Nancy (as Mary Astor) saying:

NANCY

You wouldn't turn me in.

ALLAN

Oh, wouldn't I, sugar?

NANCY

No -- your analyst wouldn't like it.

Even though he's in Sam Spade's outfit and situation, Allan falls apart.

ALLAN

What?

NANCY

You're too guilty, Allan -- you used to get hives every time we'd have an argument.

ALLAN

Now look -- you're a dame --

SOUND of KNOCKING on door.

NANCY

I can't argue with you -- my date is here -- we're going to Spain on his motorcycle -- he's a doer, not a watcher -- like you --

CUT TO:

40 INT. ALLAN'S APARTMENT - ALLAN IN LIVING ROOM - DAY

upset. Nancy gone -- no black and white scene -- just him there.

SOUND of KNOCKING -- he's still in a reverie.

ALLAN

I --

(tries to be
like Bogart)

Alright you guys -- Nancy -- Oh,
Jesus --

KNOCKING louder. Allan snaps to and realizes someone's at his door.

ALLAN

(continuing)

Huh -- oh --

(snaps off set)

Coming -- coming. There's Dick
and Linda -- he's my best friend,
but I must not use him as a crutch
... I'll use him as a crutch.

He opens door. They enter.

DICK

Allan, are you all right?

LINDA

Oh, you poor thing.

DICK

Why didn't you call us as soon as
she left?

ALLAN

I didn't want to bother you.

DICK

Not bother us! For God's sake,
what are friends for?

LINDA

What reason did she give for
wanting a divorce?

ALLAN

She wants to laugh. She doesn't
laugh enough. Insufficient laughter,
that's grounds for divorce. And
skiing -- she wants to go skiing.
She wants to ski down a mountain
laughing like an idiot.

(CONTINUED)

40

CONTINUED:

DICK

Just let me call my office and let them know where I am. I rushed out of a business meeting the minute you called. They must've thought I was crazy.

LINDA

Have you heard from her?

ALLAN

I heard from the firm of Schulman and Weiss, they had me sign some papers, and Nancy went to Mexico. It's funny. We went to Mexico on our honeymoon. Spent the entire two weeks in bed. I had dysentery.

DICK

(on phone)

Hello, George? Did they agree to the terms? Oh, hell. Well, if we blow it we blow it.

LINDA

Don't you cook anything but TV dinners?

ALLAN

Who cooks 'em? I suck 'em frozen.

DICK

Let me tell you where you can reach me. I'll be at 475-5099 for a while, then I'll be at 684-6598 for fifteen minutes, then I'll be at 732-9970, then I'll be home, that's 534-4599. Right, George.

LINDA

There's a phone booth on the corner -- you want me to run down and get the number, you'll be passing it.

(exits kitchen)

DICK

I'm sorry, Allan.

ALLAN

She wants to be a swinger. All of a sudden married life is no good.

(CONTINUED)

40 CONTINUED: (2)

DICK

Don't get all worked up.

ALLAN

I gave her a home with affection and security. This was a little girl I found waiting on tables at the Hip Bagel. I used to come in every night and overtip her. A dollar-fifty on a thirty-five cent check!

DICK

Nancy was impulsive. We all knew that about her.

ALLAN

She didn't leave impulsively. She talked about it for months. I just couldn't believe she'd go through with it. I'm such a naive jerk. I'm lying in bed with her and she's looking up lawyers in the yellow pages.

DICK

It's good you found out now. You're young. You can make new lives.

ALLAN

Young? I'm twenty-nine. The height of my sexual potency was ten years ago.

DICK

Look at the bright side. You're free. You'll go out. You'll meet exciting new girls, you'll flirt, there'll be parties, you'll have affairs with married women, sexual relations with girls of every race, creed and color.

ALLAN

Ah, you get tired of that. Besides, those things never happen to me. I managed to fool one girl into loving me and now she's gone.

DICK

See how he downgrades himself? Don't you think there are plenty of women in the world who would find him attractive?

(CONTINUED)

40 CONTINUED: (3)

LINDA

Huh?... Oh, er... of course.

DICK

(sits on sofa)

The world is full of eligible women.

ALLAN

Not like Nancy. She was a lovely thing. I used to lie in bed at night and watch her sleep. Once in a while she'd wake up and see me. She'd let out a scream.

LINDA

He really loved her. I feel like crying.

DICK

Why do you feel like crying? A man makes an investment -- it doesn't pay off.

LINDA

Could I get an aspirin? I'm getting a little headache.

DICK

He's having a breakdown and you're getting sick.

LINDA

Don't get upset.

DICK

I'm not getting upset. I had a very rough day today.

ALLAN

You want an aspirin?

DICK

No.

ALLAN

I ate all the aspirins. What about Darvan?

LINDA

That's okay. My analyst once suggested Darvan when I had migraines.

ALLAN

I used to get migraines but my analyst cured me. Now I get tremendous cold sores.

(CONTINUED)

40 CONTINUED: (4)

LINDA

I still do. Big ugly ones -- from tension.

ALLAN

I don't think analysis can help me. I may need a lobotomy.

LINDA

With mine on vacation I feel paralyzed.

DICK

The two of you should get married and move into a hospital.

ALLAN

You want a Fresca with your Darvan?

LINDA

Unless you have apple juice.

ALLAN

Oh, apple juice and Darvan are fantastic together.

LINDA

Have you ever had Librium and tomato juice?

ALLAN

I haven't personally but another neurotic tells me they're unbelievable.

DICK

Could I get a Coke with nothing in it?

As Allan goes, he hears them say --

DICK

(continuing)

Poor guy -- Allan, if we can do anything....

41 INT. ALLAN'S APARTMENT - DAY

Dick and Linda are feeling kind of helpless.

CUT TO:

42 INT. ALLAN'S APARTMENT - DAY

Allan in bathroom opening medicine chest revealing tons of pills, many of which fall out all over him.

ALLAN
(cursing)
Goddammit.

CUT TO:

43 EXT. ALLAN'S APARTMENT - DICK AND LINDA - DAY

LINDA
He's suffering for her so. It's kind of sweet in a way. Would you suffer for me like that?

DICK
Sure I'd suffer, but I wouldn't go crazy. You're like him. The two of you can get emotionally wrapped up in a weather report.

CUT TO:

44 INT. DICK AND LINDA'S APARTMENT - NIGHT

She's fixing dinner, he's on the phone already.

LINDA
He never should have married Nancy.

DICK
He never mentioned anything. I thought they were getting along.

LINDA
That's because you're so busy all the time. You never see what's going on around you. Didn't you think it was strange he was married and yet he still couldn't get a date for New Year's Eve?

DICK
All right, don't get overwrought. Hello, this is Mr. Christie, I'm no longer at 685-7599. I'm now at home -- that's 534-3099 -- right.
(hangs up)

(CONTINUED)

44 CONTINUED:

LINDA

These things upset me. I'm
experiencing a wave of insecurity.

DICK

You're experiencing a wave of
insecurity? May I tell you what
happened to me today? I bought
100 acres of land in Florida this
morning. It turns out ninety-eight
of them have quicksand. My
syndicate wanted to build a golf
course. Now what? The only thing
we can do is build a three-hole
golf course with the biggest sand
trap in the world.

CUT TO:

45 INT. DICK AND LINDA'S BEDROOM - NIGHT

Dick and Linda getting into bed. She downs a pill with
water as they undress.

DICK

He's probably home alone brooding
-- what are you taking a pill for?

LINDA

It's a Milltown -- I'm tense.

DICK

Why?

LINDA

You know. The whole subject of
divorce is traumatic for me.

DICK

But he's being divorced, not us.

LINDA

It's the idea of it -- my analyst
says I've never gotten over my
parents' divorce.

DICK

(dials phone)

It's about time -- C'mere.

She does -- he nuzzles her.

(CONTINUED)

45 CONTINUED:

DICK
(continuing)
You're so insecure. I --

Just as he's about to allay her fears, the party on the other end picks up.

DICK
(continuing)
Oh, Milt -- Dick -- listen, that deal is unacceptable -- the figures are lousy.

CUT TO:

46 INT. ALLAN'S OFFICE - DAY

Film Weekly. He is hunched over his typewriter. Types a word or two.

The atmosphere is unassuming but the books and signs tell us this is a small film magazine. Right now, he is staring at a sexy SECRETARY who puts books back on a shelf and stretches in her tight clothes, unaware she is being watched by Allan.

Presently we HEAR Nancy's voice over:

NANCY (v.o.)
Allan, stop staring at that girl's thighs -- everybody up here at your office will know what a lecher you are.

ALLAN
She's married, Nancy.

NANCY
Stop daydreaming about her legs -- you're so obvious.

ALLAN
I can't help it ... boy, you had great legs.

Now Nancy is discovered sitting across from Allan, near to the girl he had been staring at. Nancy's legs are crossed seductively and her dress is short so her legs are extra visible.

NANCY
Well, I had a great body.
(MORE)

(CONTINUED)

46 CONTINUED:

NANCY (cont'd)
But when a woman's body is great,
it's like a Stradivarius -- she
wants it played by a Heifetz, not
an amateur.

ALLAN
It's okay -- I'll take violin lessons.

NANCY
(derisively
laughing)
Poor Allan...

CUT TO:

47 INT. ALLAN'S OFFICE - DAY

Allan's face longing. He can't concentrate on work and
angrily rips sheet from typewriter and throws it away.

CUT TO:

48 INT. ALLAN'S OFFICE - WIDER SHOT - DAY

and Nancy's vanished. He just sulks.

CUT TO:

49 INT. STUDIO - DAY

Linda, at photographer's studio. She poses, modelling.

CUT TO:

50 INT. STUDIO - DAY

Dick is on phone at photographer's studio, waiting for her.

DICK
(on phone)
Marjorie, did Mr. Hardy call?
Uh-huh... well, look, I'm over
at 877-7098 -- I'm picking my
wife up and -- what? Allan Felix?
Uh-huh...

CUT TO:

51 INT. STUDIO - DAY

Linda is posing and Dick looking at her and one or two other models who are on the job. Throughout the following, as we hear Dick and Linda talking, we see various lovely and strange looking MODELS. LONG LENS HEAD SHOTS and other good face and body shots.

DICK

What he needs is a nice girl --
Someone to be with him and that
he can get excited over.

LINDA

If I knew a nice girl for him.

DICK

There must be somebody amongst
all these women.

LINDA

Not that many single ones.

DICK

What about Carol?

We see CLOSEUP of great face... hence Carol.

LINDA

Engaged.

DICK

(another lovely)
What about her?

LINDA

Doreen? She's living with a priest.

DICK

(referring to
another beauty)
And the blonde with the long hair?

LINDA

Coreda? For Allan? My God, she'd
eat him alive. There'd be nothing
left but his glasses. No, this
is going to be a little problem.

CUT TO:

52 INT. DICK AND LINDA'S APARTMENT - DAY

Bell RINGS. They answer door, ad lib hellos.

(CONTINUED)

52 CONTINUED:

LINDA

Can I get you something? You hungry? You want a drink?

ALLAN

You have a stelezine?

LINDA

I have compazine... are you nauseous? I also have thorazine.

ALLAN

Thorazine makes me tired. You have a valium?

LINDA

Sometimes if I mix half a doradin and half a fiornal -

ALLAN

You know that's good with cheese on crackers.

DICK

You two should pool your money and get a sleep-in analyst.

ALLAN

I'm sorry.

DICK

Allan, you're not going to walk around town brooding over Nancy. I'm not going to let you.

ALLAN

No?

DICK

No. Linda and I are going out for dinner tonight.

This is news to her.

DICK

(continuing)

We'll invite some nice girl and the four of us will go together.

ALLAN

Oh no, I don't think so.

DICK

Come on, you've got to start meeting girls.

(CONTINUED)

52 CONTINUED: (2)

ALLAN

I haven't looked at another woman in two years. I'm out of practice. When I was in practice I was out of practice.

DICK

Allan. You've invested your emotions in a losing stock, it was wiped out, dropped off the board. What do you do? You reinvest... maybe in a more stable stock... something with long-term growth possibilities.

ALLAN

You going to fix me up with General Motors?

DICK

Come on, Allan, shape up.

ALLAN

A pretty girl? Because she'd have to be damn good to do anything for my morale at all.

DICK

Who can we get for him?

ALLAN

You mean you don't even have anybody in mind?

DICK

We've got several people in mind.

LINDA

What kind do you like?

DICK

He liked neurotics.

ALLAN

I like blondes. Little blondes with long hair and short skirts with big chests and boots and bright and witty, and perceptive.

DICK

Don't set yourself ridiculous standards.

(CONTINUED)

52 CONTINUED: (3)

LINDA

She must be beautiful? With long
hair and a big bust?

ALLAN

Oh -- and a good behind. Something
I can sink my teeth into.

DICK

He was always very fussy.

ALLAN

That's right, but look at the result.

DICK

That's right, you never went out.

LINDA

Sally Kingman is blonde and has a
good-sized chest.

ALLAN

What's good-sized?

LINDA

(makes gesture
with hands)

I don't know -- like this.

DICK

She's not the brightest girl in
the world.

ALLAN

What does she do?

LINDA

She works for an astrologer.

ALLAN

Forget it.

DICK

Come on, you might even be able
to get her into bed.

ALLAN

Into bed! With my luck, I wouldn't
be able to get her into a chair.

LINDA

Well, the girls that look the
way you want them to don't
usually have great minds.

(CONTINUED)

52 CONTINUED: (4)

DICK

I don't know why we're making such a fuss over a little pleasant dinner companionship.

ALLAN

I don't even want that. I'm still too attached to Nancy.

DICK

Allan, forget Nancy. She's gone.

ALLAN

That's true. She wanted to be free to swing.

DICK

Come on, honey, think of someone.

ALLAN

I can just picture what she's been up to.

53 CLOSEUP - ALLAN'S THINKING FACE

CUT TO:

54 EXT. COUNTRY HIGHWAY - DAY

Nancy with gorgeous blond ROCK STAR TYPE on motorcycle.

NANCY

Oh, baby... this is wonderful... my ex-husband would never take me on a motorcycle... he once fell off a scooter and broke his collar bone... I don't mean a motorscooter, either -- the kind you push with your foot.

The cycle stops.

MAN

You were wasting yourself on that square. A chick with a body like yours...

NANCY

Movies... that's his whole life ... a watcher...

(CONTINUED)

54 CONTINUED:

MAN

I'm a doer.

NANCY

(as they snuggle
sexually)It's been so long since I've been
made love to by a tall, strong,
handsome, blond, blue-eyed man.

Kiss and

CUT TO:

55 INT. DICK AND LINDA'S APARTMENT - DAY

Allan thinking it.

ALLAN

We're divorced two weeks, she's
dating a Nazi.

LINDA

Hey, what about Sharon?

DICK

(it strikes him)
What about Sharon?

ALLAN

I like the name.

LINDA

Sharon Lake. She works for Jack
Edelman, the photographer. She's
his assistant.

DICK

She's a bright girl and very cute.

ALLAN

Okay. Let's go.

DICK

(to Linda)
Call her.

LINDA

(goes to phone)
Perfect.

(CONTINUED)

55 CONTINUED:

ALLAN
(beginning to
falter)

What are you going to tell her?

LINDA
(dials)

I'm going to see if she's free for
dinner.

ALLAN
(getting panicky)

Don't tell her anything about the
divorce. Maybe you better tell her
my wife's dead.

DICK

Leave it to us.

ALLAN

I don't know if we should go
through with this.

(begins pacing)

The old tension is setting in.
My stomach is jumping.

LINDA
(into phone)

Sharon Lake, please. Linda Christie.

Allan puts his hands to his ears, prowls, nervously, block-
ing out the sound.

ALLAN

I don't want to hear this.
La-ummmmm-de-ummmmmmmmmmm...

LINDA

Sharon? Hi. Linda. How are
you? Good. Listen --

ALLAN

Ummmm-ummmmmmmmm...

LINDA

Dick and I are having dinner with
a friend tonight and we thought
you might want to join us.

ALLAN

Ummmm-ummmmmmmmm....

LINDA

No, that's nothing. We have the
radio on.

(CONTINUED)

55 CONTINUED: (2)

She beckons to Dick to help. He silences Allan.

LINDA

(continuing)

Allan Felix. You don't know him.
He's a friend of Dick's.

ALLAN

(prompting)

Attractive. A writer. A widow
-- widower -- my wife died in a
mine shaft explosion --

LINDA

He's a lot of fun. I think you'll
like him.

ALLAN

Listen, if she doesn't want to --
forget it. I don't need this
aggravation.

LINDA

Okay. We'll pick you up with the
car. Eight o'clock. A simple
dress, oh sure... flats are okay.

ALLAN

Let her wear heels, what am I --
Toulouse-Lautrec?

LINDA

Okay... we'll pick you up. Okay.
'Bye.

(hangs up)

You're set.

Allan can hardly suppress his excitement.

ALLAN

I have very mixed feelings. What
if I have this chick in bed and
Nancy comes back? Hoo-hoo.

DICK

Let's not hope for too much this
first night, Allan.

ALLAN

(to Linda)

Did she say anything about me?

LINDA

She doesn't know you. How could
she say anything?

(CONTINUED)

55 CONTINUED: (3)

ALLAN

You know, you never said I was a widower.

LINDA

I got you the date. You tell her the part about your wife's death.

ALLAN

Ooh, I'm excited.

DICK

(dials phone)

We'll pick Sharon up because she lives two blocks from us and then the three of us will pick you up. See you about ten after eight. I can't stay out late, though, I have a business meeting tomorrow morning.

ALLAN

Let's eat at Tavern on the Green. It's a perfect night to dine out in Central Park.

LINDA

Wonderul, it's so romantic there.

DICK

Besides, I think it's going to rain.
(to Allan)

You be all right?

Dick and Linda at door.

ALLAN

Sure -- I'll be fine -- I'll shower and douse my body with Canoe... This is ridiculous -- I'm actually excited.

He exits. STAY with Dick and Linda.

DICK

(nervously)

I think Sharon and he should hit it off...

LINDA

Yeah?

DICK

Don't you? Er...

(CONTINUED)

55 CONTINUED: (4)

LINDA
(apprehensive)
He'll probably calm down by tonight.

CUT TO:

56 INT. ALLAN'S APARTMENT - NIGHT

Prior to date. It is nearly eight that night. Allan, tie around his neck, is a mixture of anticipatory excitement, guilt and nerves as he tries to get his hair to fall satisfactorily, looking into mirror.

Allan cannot get his hot comb or blower to work; they just keep messing his hair worse.

He douses himself with many lotions.

He turns on his water pik before putting it in his mouth and it goes all over room. He is nervous.

Finally he squeezes one of those plastic deodorant bottles and has forgotten to remove the cap so it crushes and breaks in his hand. He is a mass of nerves.

ALLAN
I wish she'd seen me before... I hate to be there on a blind date when the girl sets eyes on me. What if she looks at me and laughs or screams? Will you relax! Has a girl ever once reacted by laughing or screaming? Once. That little coed from Brooklyn College came to the door, saw me and passed out... but she was weak from dieting... What the hell... Bogart was short... didn't bother anybody.

BOGART (v.o.)
You're starting off on the wrong foot, kid.

ALLAN
Negative, you mean?

BOGART
(appears in mirror)
Sure. You're letting her get the best of you before the game starts. What's that stuff you were putting on your face?

(CONTINUED)

56 CONTINUED:

ALLAN

Canoe. It's an after-shave lotion.

BOGART

And the other stuff?

ALLAN

That was Mennen Spray Deodorant, Lavis, and Johnson and Johnson Baby Powder.

BOGART

For Christ's sake, you're going to smell like a French cat house.

ALLAN

I need them.

BOGART

Why? You ashamed to sweat?

ALLAN

I want to make an impression.

BOGART

Y'know, kid, somewhere in life you got turned around. It's her job to smell nice for you. And whatever you do, don't tell her you don't drink. She'll think you're a Boy Scout. And don't get nervous -- the only bad break you could get is if she turns out to be a virgin or a cop.

ALLAN

With my luck she'll turn out to be both.

He can't seem to get his necktie to tie evenly and is near to strangling himself.

ALLAN

He's right. A lot of girls get turned on by a masculine earthy quality. I shouldn't have put so much Binaca under my arms. Wouldn't it be great if Sharon and I hit it off at first sight? Sure, why not? They say dames are simple. I never met one who didn't respond to a slap in the mouth or a slug from a forty-five.

CUT TO:

57 INT. ALLAN'S APARTMENT - NIGHT

Allan in bed with DREAM SHARON, an exaggerated knockout of a girl.

"As Time Goes By" plays softly on the piano.

SHARON

Oh, Allan, you are fantastic...
up until tonight, the doctors had
said that I was frigid. I want
to thank you for proving them wrong.

ALLAN

If you've got any friends with
the same problem, bring them around.

SHARON

When Dick and Linda spoke of you,
they used terms like genius and
brilliant. They never said you
were also an animal.

ALLAN

I'm sorry I had to slap you around,
sweetheart, but you got hysterical
when I said, "No more."

SHARON

Oh, Allan... Allan.

He gyrates like Bogart.

MUSIC FADES, BUZZER SOUNDS simultaneously as we

DISSOLVE TO:

58 INT. ALLAN'S APARTMENT - NIGHT

gyrating in living room. Sharon has disappeared.

ALLAN

Yes?

LINDA

(off)

It's Linda.

He opens door, she enters.

ALLAN

Linda.

LINDA

I'm alone. Sharon's with Dick.

(MORE)

(CONTINUED)

LINDA (cont'd)

They're parking. He sent me ahead just to make sure everything's okay.

ALLAN

Everything's fine... I didn't realize it was so late.

LINDA

Hey! What did you do? Break a bottle of shaving lotion?

ALLAN

You're kidding! I'm wearing too much?

LINDA

It's a touch strong... not terrible. Once we get into air, you won't even notice it.

ALLAN

I just want to set up the place quickly.

LINDA

The place is fine. We're only going to have a quick drink and go.

Allan takes book from desk shelf.

ALLAN

A few carefully placed objects will create the proper impression.

LINDA

You're not going to leave half-open books around like you're reading them?

ALLAN

Why not? It creates a certain image.

LINDA

You don't need an image...

ALLAN

(takes medal from
bar drawer)

I've got just the thing... my hundred yard dash medal.

(CONTINUED)

58 CONTINUED: (2)

LINDA

You're joking! You're not going
to leave out a track medal?

ALLAN

(puts medal on
swivel hassock)

Why not? I paid twenty dollars
for it!

LINDA

Just be yourself. She'll like you.

ALLAN

(takes Bartok record
from shelf above
desk)

I've got a big decision to make.
Do I go with Thelonious Monk or
Bartok's String Quartet Number Five?

LINDA

Monk. You can leave your Bartok
record out so she can see it.

ALLAN

(puts Bartok against
rail on bench)

You're learning.

LINDA

I've never seen anyone go through
so much trouble to impress a date.
Particularly such a casual date.
If you devoted this much interest
and care with Nancy, I don't see
why she left you.

ALLAN

(finding Monk
record on shelf)

Oh, I did. I used to write her
poems. And take her to little
candlelight restaurants and order
in French and then the waiter
would bring all the wrong things.

LINDA

Maybe if you had leaned across
the candlelight and kissed her...

ALLAN

I tried, and she'd say -- Christ,
not here, people are staring.

(MORE)

(CONTINUED)

58 CONTINUED: (3)

ALLAN (cont'd)

Then once at a great little bistro
on Second Avenue, my sleeve caught
fire.

He puts Monk record on phonograph and plays. Linda laughs.

ALLAN

(continuing)

So you laugh at it, it's funny,
right? She took it as a symbol
of my clumsiness, which I guess
it was.

Door buzzer SOUNDS. Allan snaps to.

ALLAN

(continuing)

Finesse... tremendous poise...
I'm an absolute master.

LINDA

Right. I'll get the ice.

Exits to kitchen as Allan answers the door. Dick enters
with SHARON LAKE, a very nice girl, attractive, but not the
sex machine of Allan's vision. However, Allan is suffi-
ciently impressed to be rendered speechless.

DICK

Allan, this is Sharon.

SHARON

Hello.

ALLAN

Ah... er...

He stands dumbfounded, hand on door. Dick directs Sharon
to living room, thumps door to release Allan's hold and
closes door.

SHARON

(sitting left
end of sofa)

I was just telling Dick, I have
some friends on this block. In
the house across the street. Do
you know the Gibsons?

ALLAN

The Gibsons?... no...

Dick gives Allan a push into the room.

(CONTINUED)

58 CONTINUED: (4)

SHARON

Hal and Eleanor Gibson. They're
a great couple. He's an interior
decorator.

ALLAN

(at sofa)

Oh, really? That's sort of a hobby
of mine.

SHARON

(looking around,
not overly
impressed)

Oh... uh-huh...

ALLAN

The key to decorating is to avoid
looking like you used a decorator.

DICK

I've got to make one fast call.

Linda enters from the kitchen, with water pitcher and ice
bucket, to bar.

LINDA

Hi!

SHARON

Hi!... Linda?

LINDA

Yes?

SHARON

Are you wearing jasmine?

LINDA

Me? No...

Linda and Allan realize simultaneously that the pervading
scent is from Allan.

LINDA

(continuing)

What are we drinking?

DICK

J and B on the rocks.

SHARON

I'll just have a little Harvey's
Bristol Cream, please.

(CONTINUED)

58 CONTINUED: (5)

ALLAN

The usual.

Linda looks at him quizzically.

ALLAN

(continuing)

Bourbon and water.

Linda to bar. Pours drinks.

SHARON

Oh... a bourbon man.

ALLAN

Yeah, I gotta cut down on it. I'm
putting away a quart a day.

(sits sofa right)

DICK

(on phone)

Hello, this is Mr. Christie. I'm
no longer at 534-4599. I'll be
at... What? Did he leave a message?He sits at the desk to take a few notes. Linda delivers
a glass of sherry to Sharon and crosses back to the bar.

LINDA

Sharon did a movie.

ALLAN

Oh?

SHARON

Underground.

ALLAN

A stag film?

SHARON

Underground. You know -- very
arty sixteen-millimeter.

Linda takes drink to Dick at desk and crosses back to bar.

LINDA

Allan's interested in cinema.

SHARON

What do you do?

(CONTINUED)

58 CONTINUED: (6)

ALLAN

I'm a writer. Nothing major. For
Film Weekly. You know -- essays,
criticism... reviews...

SHARON

This film I made got very good
reviews. And I got singled out.
Of course, I was the only girl in
it with nine men.

ALLAN

Oh, really? What was the film
called, maybe I saw it?

SHARON

"Gang Bang." They have the
raunchiest titles, but it wasn't
a bit sexy...

MUSIC starts to build.

LINDA

(delivering glass
to Allan)

You were all out of bourbon, so
I made it straight water.

She joins group, sitting down left hassock with her own
drink.

LINDA

(continuing)

It's so humid. I think it's going
to rain.

SHARON

Maybe that's why I have this
headache. I get sinus attacks.

ALLAN

Really? You should have them
drained.

Build MUSIC.

DICK

(sits swivel)

That's why it's silly to go to
Tavern on the Green.

SHARON

Do you think you could turn the
music down a bit?

(CONTINUED)

58 CONTINUED: (7)

Allan crosses to office area.

DICK

What's the point of going to an outdoor restaurant if it's going to rain?

LINDA

You used to like to take me walking in the rain.

ALLAN

I love the rain... it washes memories off the sidewalk of life...

As this purple prose hangs in the air, Allan turns to the phonograph where he accidentally knocks the tone arm, causing an ear-splitting SCRATCH. All cringe.

LINDA

Gee... you really have a delicate touch.

DICK

Allan's a little tense. He's had a little misfortune with his wife...

SHARON

His WIFE?

LINDA

Dick...

DICK

Ex-wife... she's gone...

ALLAN

She's dead.

SHARON

How awful!

LINDA

Well, no, she's not dead.

ALLAN

Technically not dead... but we're not dating.

DICK

She left him.

SHARON

I'm sorry.

Awkward moment.

CUT TO:

59 INT. CAR (STUDIO) - NIGHT

Dick and Linda riding up front, Allan and Sharon in rear.

SHARON

Have you known Dick and Linda long?

As he answers, we can see the expressions of incredulity on Dick and Linda's faces, we return to the two in back before end of Allan's speech to set up the joke.

ALLAN

I've known Dick for years. I don't know Linda nearly as well. Dick's a great guy. A little over-ambitious maybe, but he's always been that way. He's like a kid brother to me. I'm always helping him out of one jam or another. He kind of looks up to me.

Sharon accidentally knocks her hot cigarette ash into Allan's shoe as people sometimes do. He screams -- ad lib -- Ouch! --

ALLAN

(continuing)

Ash! Hot ash! Oh boy! --

CUT TO:

59A EXT. STREET - CHINATOWN - NIGHT

SHARON

(to Linda, aside)

Is he on anything?

LINDA

He's been under some strain lately...

CUT TO:

60 INT. CHINESE RESTAURANT - DICK - NIGHT

on house pay phone.

DICK

This is Mr. Christie... I'm currently at the Hong Fat Noodle Company... the number is 473-9598...

CUT TO:

61 MEAL IN PROGRESS

ALLAN

See, when you use chopsticks to eat rice.. the Chinese bring the bowl close to their mouths and shovel it in...

Allan begins, holding bowl near mouth... shoveling rice in fast, then very fast and faster, suddenly realizes he's into it and they're all staring at him.

ALLAN

(continuing)

What's the matter?

Awkward moment.

SHARON

Can you excuse me... I'll be right back.

She goes to powder room.

ALLAN

She likes me.

LINDA

What?

ALLAN

Can't you tell? I can read women ... she's playing it cool but she wants me to come on with her.

Dick and Linda look at one another and we

CUT TO:

62 INT. CAR (LOCATION) - NIGHT

The foursome in car just pulled up in front of Sharon's house.

SHARON

Well, thanks for dinner.

ALLAN

It's only ten o'clock.

SHARON

Yes, I just have a headache... and I have to get up early.

(CONTINUED)

62 CONTINUED:

ALLAN
I'll see you upstairs.

SHARON
That's okay.

ALLAN
No, no... this city's a jungle...

He leaves car to accompany her and says to Dick and Linda so Sharon can't hear but confidently:

ALLAN
(continuing)
If I'm not down in an hour, sublet my apartment.

He winks and strides off. We STAY with Dick and Linda.

DICK
You know any other girls?

LINDA
I don't know if any of my friends are his type. Most of the girls I know are fairly normal.

DICK
He's just over anxious.

LINDA
As soon as she came over, he went into his act.

They drive away.

CUT TO:

63 INT. SHARON'S APARTMENT - UPSTAIRS - IN FRONT OF SHARON'S APARTMENT DOOR - NIGHT

SHARON
Good night.

Allan, scared but game, tries acting what he thinks is cool.

ALLAN
Y'know, Sharon, a dame like you --

But she's slammed the door and is gone, impervious to his animalism.

(CONTINUED)

63

CONTINUED:

ALLAN

... She... she has to be up early
tomorrow... poor kid...

He starts walking away. Suddenly she pops her head out the
door.

SHARON

Oh, Allan?

Allan turns and returns to door eagerly.

ALLAN

Yes?

SHARON

(handing him a
brown crumpled bag)

You're going downstairs. Would
you be a dear and drop this in the
can downstairs.

He takes her garbage and we FOLLOW down street with it,
lonely, Chaplinesque figure.

CUT TO:

64

INT. ALLAN'S APARTMENT - NIGHT

Allan is getting into his bed alone that night. Lonely.
Sits there in what is clearly a double bed.

ALLAN

I'm the strike-out king of Brooklyn.

NANCY (v.o.)

Allan, what do you expect... Didn't
I always say you were not the
romantic type?

ALLAN

What's wrong with me?

CAMERA PANS OVER and there's Nancy looking as usual like
dynamite.

NANCY

You're a dream... you're awkward
... you're clumsy... they can see
how desperate you are... well, you
know this, you've said it yourself.

(CONTINUED)

64 CONTINUED:

ALLAN

Don't go by that girl tonight.
She was nothing... I toyed with
her...

NANCY

Allan, face it, you may be very
sweet, but you're not sexy.

ALLAN

Yeah? Don't be so sure... you
never said that when we were married.

NANCY

I was thinking it.

ALLAN

You were?

Nancy is gone now.

ALLAN

(continuing)

I'll bet she was... I wonder if she
actually had an orgasm in the two
years we were married or did she
fake it that night?... Nancy... I'm
lonely...

Suddenly -- phone RINGS -- he picks it up.

CUT TO:

65 INT. DICK AND LINDA'S BEDROOM - NIGHT

Linda in bed on phone. Dick is asleep.

LINDA

How'd it go with Sharon?... Oh...
really...

(suddenly she
laughs)

Her garbage?

CUT TO:

66 INT. ALLAN'S APARTMENT - NIGHT

ALLAN

(on phone)

I keep striking out with women
and you keep laughing.

CUT TO:

67 INT. LINDA'S BEDROOM - NIGHT

Linda on phone.

LINDA

Everybody's insecure, Allan. Not
just you. No -- you're wrong --
Dick is -- me? Are you kidding?
Ask my doctor.

CUT TO:

68 INT. ALLAN'S APARTMENT - NIGHT

Allan on phone.

ALLAN

How many times a week do you go?

CUT TO:

69 INT. LINDA'S BEDROOM - NIGHT

Linda on phone.

LINDA

Three. But one of them is Group.

CUT TO:

70 INT. ALLAN'S APARTMENT - NIGHT

Allan on phone.

ALLAN

Oh, is there anybody in your group
for me? Women with emotional
problems are interesting... a nice
pervert...

CUT TO:

71 INT. ALLAN'S OFFICE - DAY

Allan on phone.

ALLAN

Who? Who's Jennifer? Really?
What do you mean, crazy?

CUT TO:

72 INT. STUDIO - DAY

Linda on phone.

LINDA

It'd be strictly sex. She's too weird to have a relationship with. But she's a knockout.

CUT TO:

73 INT. ALLAN'S OFFICE - DAY

Allan on phone.

ALLAN

I don't mind just sex... in fact, I like just sex... in fact, I like sex even more than something like say, breathing...

CUT TO:

74 EXT. STREET PHONE BOOTH - DAY

Allan in phone booth.

ALLAN

Yes -- let's definitely try her -- definitely. I really appreciate this. I know it's probably a drag.

CUT TO:

75 INT. THEATRE LOBBY - DAY

Allan on phone.

ALLAN

You know who's not insecure, Bogart.

CUT TO:

76 INT. LINDA'S APARTMENT - DAY

Linda on phone.

LINDA

But that's not real life. I mean, you set too high a standard.

CUT TO:

77 INT. ALLAN'S APARTMENT - NIGHT

Allan is on phone.

ALLAN

Well, if you're going to identify with someone -- who am I going to pick, my rabbi? Bogart's a good image.

CUT TO:

78 INT. LINDA'S BEDROOM - NIGHT

Linda in bed, on phone.

LINDA

You don't have to pick anybody. You're you. Well -- I know you can't believe that. Anyway -- onward to Jennifer. Good night.

Hangs up -- lies down next to Dick.

CUT TO:

79 INT. THEATRE - NIGHT

Allan and JENNIFER on date, standing in line at movie theatre. She is dynamite sexually and can't seem to shut up about it. He looks on with awe-struck anticipation.

JENNIFER

First time I made it with anybody, I was twelve but I was over developed... and I guess that turned me on to men... I couldn't stop... I mean, I just did all sorts of things with older guys -- my school teacher -- my parents' friend -- my uncle --

CUT TO:

80 INT. THEATRE - NIGHT

Them inside, watching something like Gary Cooper in "Beau Geste," and she's still at it.

JENNIFER

I lived in an apartment with some actors... two of them were gay but I think I straightened them out...
(MORE)

(CONTINUED)

80 CONTINUED:

JENNIFER (cont'd)
I used to do it with both of those
guys at the same time -- it was
really a kick for a while --

CUT TO:

81 INT. RESTAURANT - NIGHT

Them over late supper at a restaurant; she's still in there.

JENNIFER
The thing about the orgy scene is
that it's great for a while but
you get bored... Don't get me wrong
-- I dug doing it in front of
people and watching other people do
it but I always wound up with one
guy off some place --

CUT TO:

82 INT. JENNIFER'S APARTMENT - NIGHT

Them on her sofa; she's still going.

JENNIFER
If you have a great body, why not
enjoy it -- I mean, I've gotten
so turned on physically I've clawed
guys and bitten them -- I guess
I've always thought of sex as
something wonderful and open... just
to be enjoyed fully and frequently
as possible.

Allan makes his move. She shrieks and rises in a huff!

JENNIFER
(continuing)
Ahhhhhh!! What do you take me
for?!

ALLAN
(numb, looking
after her)
How did I misread those signs?

CUT TO:

83 INT. MUSEUM - ALLAN AND LINDA IN GUGGENHEIM MUSEUM - DAY

LINDA

Oh, this stuff just knocks me out -- we're in a room that holds some of the highest achievements of Western civilization.

ALLAN

(looking around)

Yeah -- there's usually a lot of nice girls here, too.

LINDA

Um... look at that Salvador Dali... if you could have any painting in the world, what would you pick?

ALLAN

A Van Gogh. Any Van Gogh.

LINDA

Me, too. I feel some kind of mystical attraction for Van Gogh. Why is that?

ALLAN

All I know is that he was a great great painter and he cut his ear off for a girl he loved.

LINDA

That's the kind of thing you'd do for a girl.

ALLAN

Yeah...

(embarrassed)

I'd really have to like her a lot.

LINDA

I wonder if Dick would cut his ear off for me.

ALLAN

I don't think you better ask him. He's been very busy lately.

LINDA

It must be fantastic to be loved so intensely.

ALLAN

I guess we may as well split and see if there's any action at the Guggenheim.

(CONTINUED)

83

CONTINUED:

Linda spots a sexy Bohemian-looking girl.

LINDA

Hey, there's one.

ALLAN

She is one...

LINDA

Go ahead... speak to her.

ALLAN

I'll get arrested.

LINDA

Go ahead before the room gets crowded and you feel ashamed.

ALLAN

(to Girl)

Uh... that's quite a lovely Franz Kline, isn't it?

GIRL

Yes, it is.

ALLAN

What does it say to you?

GIRL

It restates the negativeness of the universe. The hideous, lonely emptiness of existence -- nothingness -- the predicament of man, forced to live in a barren, godless eternity, like a tiny flame flickering in an immense void -- with nothing but waste, horror, and degradation -- forming a useless, bleak strait jacket in a black absurd cosmos.

ALLAN

What are you doing Saturday night?

GIRL

Committing suicide.
(walks away)

ALLAN

What about Friday night?

CUT TO:

84 EXT. HIGHWAY - DAY

Dick, Linda and Allan driving to Hamptons for weekend.
Allan in back seat of convertible -- top down.

ALLAN

If they're beautiful, they're crazy
... great beauty turns a woman into
a screwball...

LINDA

(to Dick)

What's he ranting about?

ALLAN

What am I going to do in
Easthampton anyhow? I hate the
beach. I'm fair-skinned -- I
don't tan -- I stroke --

DICK

A lot of good women go to the beach
weekends. You know that.

ALLAN

Ah, secretaries, receptionists
-- I'm looking for a great woman
-- truly great.

LINDA

Well, Madame Curie's dead -- who
else is there?

ALLAN

(to Dick)

I thought you were too busy to go
away for a weekend.

DICK

Some of the guys from the office
are going to be in the Hamptons.
We've got some meetings lined up.

LINDA

(to Dick)

Think we'll get a chance to see
you while you're up there?

DICK

(kidding)

I got you pencilled in for dinner.

LINDA

Very funny.

(CONTINUED)

84 CONTINUED:

ALLAN

Are there spiders in Easthampton
-- because I hate the country --
I don't like spiders -- anything
with more than two legs bothers me...

LINDA

We gotta find him a broad.

DICK

That's for sure.

CUT TO:

85 INT. BEACH HOUSE - DAY

The trio entering the modest beach house. A separate bedroom for Allan. They put their gear down.

Dick is on phone.

ALLAN

Hey... what a filthy little summer house.

LINDA

It's cute.

DICK

(on phone)

This is Mr. Christie... I'm no longer at 534-3099. I'm at Area Code 516 768-4511 --

CUT TO:

86 INT. BEACH HOUSE BEDROOM - DAY

ALLAN

A single bed. What if I get lucky?

LINDA

You make love on the beach.

ALLAN

I'll be knocking off some girl on the beach, the tide'll come in and carry us out -- we'll reach a climax somewhere in Cape Cod.

Linda is looking out window to sea. Very lyrical.

(CONTINUED)

86 CONTINUED:

LINDA
(wistfully)
It's beautiful, isn't it...?

Allan is caught up for the moment as he looks out the same window with her.

ALLAN
Beautiful...

CUT TO:

87 INT. SINGLES JOINT - THAT NIGHT

very swinging. Loud. Dancing. Many lovelies of all sizes and shapes.

LINDA
Gee, this is fun. We haven't been to a place like this in such a long time.

ALLAN
I'm getting a heart attack. I can't believe that girl.

DICK
(into phone)
I'm at 534-2599.

ALLAN
She's a doll! I would sell my mother to the Arabs for that girl!

LINDA
Well, ask her to dance. You've been staring at her for an hour.

ALLAN
I can't... I don't know her.

DICK
(puts phone down
and returns to them)
Come on. I can't stay any longer. I have to get up early tomorrow and play tennis with some of the guys from the office.

LINDA
You want to dance one dance, honey?

(CONTINUED)

87 CONTINUED:

DICK

We can't do those dances. You've
got to be under sixteen to look
good.

ALLAN

I love you, Miss -- whoever you
are -- I want to have your child.

MUSIC SEGUES to a relatively slow number.

LINDA

(to Allan)

Get up and do it.

ALLAN

I can't dance -- I had measles as
a child --

LINDA

(dragging him to
the platform)

Come on...

ALLAN

I'm scared -- please -- no --
no...

LINDA

Start dancing... that's it... keep
count... one... two... one... two.
Now talk to her. Go ahead.

ALLAN

One... two... one... two...

LINDA

Try something more meaningful.

ALLAN

Three... four... three... four...

LINDA

No!... Go on...

ALLAN

Er...

(very cool)

Wanna dance, honey?

GIRL

Drop dead.

(CONTINUED)

87 CONTINUED: (2)

LINDA
What'd she say?

ALLAN
She'd rather not.

Allan resignedly dances with Linda.

CUT TO:

88 INT. BEACH HOUSE - DAY

Dick and THREE GUYS are inside house -- talking over business deal.

DICK
If we buy two more lots, we'll have to wait to build anyway.

TOM
It's still cheaper to hold on to them.

ED
Tom's right -- we can build in the new tax year.

SID
We're talking about waterfront property here. It's not going to be available at these prices indefinitely.

DICK
It'll require a loan and using our current holdings as collateral with current interest rates.

ED
Collateral in this case is no problem.

TOM
The point is, will we be able to build, even in the new tax year?

CUT TO:

89 EXT. BEACH AREA - DAY

Linda and Allan cycling.

(CONTINUED)

89 CONTINUED:

LINDA

Don't you understand, Allan? You have a lot going for you. You're bright and funny and even romantic, if you could only believe it. You put on a false mask as soon as you meet a girl.

ALLAN

It's different around you. You're my friend's wife. I'm not trying to impress you.

CUT TO:

90 EXT. BEACH TOWN - DAY

Linda and Allan in town. He's helping her buy a straw hat.

LINDA

I keep telling you... be yourself. The girl will fall in love with you.

ALLAN

Listen, you've been so nice this past week, spending your time with me.

LINDA

I'll tell you the truth, I'm having a ball.

CUT TO:

91 EXT. WOODS

Linda and Allan walking and picking flowers.

ALLAN

(takes present
from pocket)

I wanted to get you this because it's your birthday.

LINDA

How did you know it was my birthday?

ALLAN

You mentioned it one day and I remembered it because it's the same date my mother had her hysterectomy.

(CONTINUED)

91 CONTINUED:

LINDA
It's lovely -- it's beautiful --
a tiny plastic skunk.

ALLAN
It looked so cute in F.A.O. Schwartz
and I heard you say skunks are your
favorite animals.

LINDA
I'm so touched. I don't know what
to say.

CUT TO:

92 EXT. BEACH LOCKER ROOM - DAY

Dick and Allan walking.

DICK
I think she liked your present
better than mine.

ALLAN
Oh, come on.

DICK
No, I'm serious. She usually gets
so excited when I get her something.
This time all she could talk about
was her skunk.

ALLAN
It's your imagination.

DICK
I got her a sweater. I don't
know. She's moody lately.

ALLAN
Because you neglect her.

DICK
I know I neglect her. Why, did
she say anything?

ALLAN
She doesn't have to. I see the
two of you.

DICK
Yeah?

(CONTINUED)

92 CONTINUED:

ALLAN

Yeah. Plus she said something.

DICK

Probably nothing we haven't been through.

ALLAN

She craves attention. She's a very insecure person.

DICK

What has she got to be insecure about? I'm nuts about her. She knows it. Why? Because I'm too busy at this particular time to always dote on her? You have to understand Linda, Allan. She's used to being fussed over... always very pretty, high marks at college ... I sometimes think she married me because I was one of the few guys who didn't fawn over her. Not that I don't want to.

ALLAN

You must admit you're driven.

DICK

Hey, do you know what the market's been like this past year? Read the papers?

CUT TO:

92A EXT. BEACH - DAY

Dick has brought Allan to a beach where several girls sit on a blanket. One is very sexy.

DICK

(continuing)

That's her. She works in my office. I ran into her up here yesterday. She just broke off with her boyfriend.

ALLAN

I'm nervous. What do I do?

DICK

Ask her to dinner.

(CONTINUED)

92A CONTINUED:

ALLAN

Can't you and Linda come along?

DICK

I told you -- I have some important work tonight. Come on -- she's bright.

ALLAN

I'm getting car sick and I'm walking.

DICK

(bringing Allan over)

Julie, this is Allan Felix. I mentioned him to you.

JULIE

Hi.

ALLAN

You want to go to dinner tonight?

DICK

Well, that gets right to the point.

JULIE

(laughs)

God, he's fast.

Dick winks to Allan.

ALLAN

I've only got two months to live
-- aha -- nothing --

He looks to everyone for reaction to his joke, but there is none.

CUT TO:

93 INT. SUMMER HOUSE - NIGHT

Linda's combing her hair and Dick's going over fact sheets as usual. She's restless.

LINDA

What are you doing?

DICK

Financial reports, which are not fun.

(CONTINUED)

93 CONTINUED:

LINDA

Did you see Allan around?

DICK

(distracted)

No - he was here before -- oh wait
-- he's out tonight.

LINDA

On a date?

DICK

Yeah. I fixed him up.

LINDA

You did?

DICK

Yeah.

LINDA

Who with?

DICK

One of the girls at the office.

LINDA

Oh.

(pause)

Which one?

DICK

(all the while
working)

Er... Julie...

LINDA

Julie... which one is Julie?
Do I know her?

DICK

Very sexy girl. Bright too.
I think they're going to like
each other. That's my guess.

LINDA

(pause)

Is Julie the blonde one? Big
eyes?

DICK

Er... big eyes... yes... very
earthy... wears those tight
clothes and see-through blouses
... everybody in the office has
a thing for her..

(CONTINUED)

93 CONTINUED: (2)

LINDA
... You think she's right for
Allan?

DICK
Uh-huh.

LINDA
Because to me she doesn't seem
the type.

DICK
Oh yeah. He liked her.

LINDA
Really?
(thinking it over)

DICK
Yeah.

LINDA
How do you know?

DICK
Huh?... I could feel it.

LINDA
Did he say anything?

DICK
Hey, I'm trying to work.

CUT TO:

94 EXT. ROADHOUSE - NIGHT

Allan on date with Julie -- they are outside a noisy road-
house.

JULIE
C'mon -- we can go in, get stoned
and watch the freaks.

ALLAN
Yeah? Because there's a good
movie in town. Eric von Stroheim,
Dietrich...

JULIE
C'mon.

CUT TO:

95 INT. ROADHOUSE - NIGHT

Noisy bar. Lots of people. There are some tough looking guys drinking. One of them keeps winking at Julie.

ALLAN
Is that guy bothering you?
(trying to be
like Bogart)
Because if he is, sweetheart...
er... we could go...

JULIE
He looks like he's in Hell's Angels.

ALLAN
(nervous)
Yeah... well... this place is noisy..

JULIE
One more drink.

ALLAN
I'm getting a contact high from
your beer.

The hoodlum comes over to the table.

HOOD
Hey, you wanna dance?

ALLAN
Oh, she... er... no... not really...

HOOD
Hey, I didn't ask you, I asked her.

ALLAN
Yeah... well... I don't want to
dance either.

HOOD
(lifts Allan's drink,
smells it)
What the hell is this?
(tastes)

ALLAN
Seven Up... I'm on the wagon...
got so my hands couldn't stop
shaking... I was in the Marines
... battle nerves...

HOOD
(to girl)
What's your name?

(CONTINUED)

95 CONTINUED:

JULIE

Julie.

ALLAN

We were just going. I got to get
her back to the orphanage...

Allan tries to rise, hood pushes him down.

HOOD

Stick around.

ALLAN

I'd love to but I've got to be up
early tomorrow and go to temple...

Hood leaves table momentarily to bring another Hood over.

HOOD

Hey, Chris, you want to see a
terrific looking girl...

Allan beckons to her to leave with him and they rise - and
do as we

CUT TO:

96 INT. SUMMER HOUSE - NIGHT

Dick and Linda - Dick's still working.

LINDA

You've been at it for two hours
... You can look up once in awhile
...I don't know how you could
think Julie'd be right for Allan...
She's sort of flashy...

DICK

Uh-hum.

LINDA

You're not listening.

DICK

She's sensual looking... I'm
trying to get this done for
tomorrow...

LINDA

I'm trying to have a conversation.
For five minutes.

(CONTINUED)

96 CONTINUED:

DICK

Not now.

LINDA

When?

DICK

Why do you do this to me? Now I
lost track of this proposition...

LINDA

Don't blame it on me.

DICK

You're distracting me.

LINDA

Well, I'm married to you. Who
else am I going to distract?

DICK

(gathering his
materials in a
mild huff)

Alright, I'll work in the bedroom.
Forget it.

LINDA

Now you're mad.

DICK

Yes I'm mad.

LINDA

I'm the one who should be mad.

CUT TO:

97 EXT. ROADHOUSE - NIGHT

Allan and Julie are leaving roadhouse and the toughs are
following them.

JULIE

Gee, those guys are following us.

ALLAN

(scared)

Don't worry about a thing -- I'm
a very fast runner.

TOUGH

Hey, Ace -- where'd you get the
pretty girl?

(CONTINUED)

97 CONTINUED:

ALLAN

Don't look back -- I don't have
my Bible.

JULIE

I'm scared.

ALLAN

I may have to go into my fake limp...

TOUGH

(now they're along
with them)

Can we come on your date?

ALLAN

(first start to
do Bogart)

All right, you guys --
(thinks better
of it)

I -- look -- fellas -- I'm a
veteran...

The Hood speaks to Julie, putting hands on her.

HOOD

Come on, get rid of this clown
and let's go to the beach.

ALLAN

Hey, take your hands off her!
(suddenly realizes
his tone of voice)

Did I say that?

HOOD

(grabs Allan)

Why don't you get lost.

ALLAN

(choking)

Your tattoo is coming off on my
neck...

JULIE

I'm going to start screaming.

ALLAN

It's alright. I can handle it.

He tries an elaborate complex of Judo maneuvers that don't
work and mean nothing but motion and no result and so he
says to Julie:

(CONTINUED)

97 CONTINUED: (2)

ALLAN
(continuing)
Start screaming.

Suddenly another pair of heavy hands grabs him from behind and we

CUT TO:

98 INT. BEACH HOUSE - NIGHT

Linda is all by herself, in a snit. Dick works. Finally he looks up and goes to her.

DICK
I'm sorry.

LINDA
Julie's not right for Allan.

DICK
But you're right for me.

Kisses her. She could use more but he goes back to his work.

DICK
Now -- let's not quarrel -- I'll
be finished soon.

Door opens -- a disheveled Allan enters -- they go to him.

LINDA
What happened?

ALLAN
Met some tough guys -- had to
teach 'em a lesson.

DICK
You got into a fight?

ALLAN
Couldn't avoid it -- they were
insulting my date -- I swung into
action -- brought my chin down
hard on some guy's fist -- then
I hit another one in the knee
with my hose --

DICK
Where's Julie?

(CONTINUED)

98 CONTINUED:

ALLAN

She went off with them. I think she's in love. She wasn't my type anyhow. She's Protestant -- my parents would never have accepted her.

Suddenly Linda bursts out laughing -- so does Dick. Finally, Allan does too.

ALLAN

Very funny. Do you realize at the rate I'm going -- I'm going to be reclassified as a virgin.

CUT TO:

99 INT. CAR (STUDIO)

Linda, Dick and Allan driving home from the Hamptons. It is raining. Allan in back seat. All kind of silent. Convertible top up.

100 SHOTS OF THEIR FACES

101 SHOT OF ALLAN

ALLAN (v.o.)

Some weekend... Ten million girls and I can't get in on it.

ALLAN

Oh, come on... You had some fun... You and Linda had some laughs... Sure, it's easy with Linda because I'm not trying to make her so there's no pressure... if I met her on a date, we'd never have fun... It's the girls I'm trying to score with that I strike out with...

102 SHOT

He turns to his right and sitting next to him is the girl who told him to "drop dead" at the discotheque.

ALLAN

Why didn't you want to dance with me at that discotheque?

(CONTINUED)

102 CONTINUED:

GIRL
You're not my type.

ALLAN
So whose type am I?

GIRL
You're not anybody's type.

103 ANOTHER ANGLE

Allan turns to left and Julie is there.

ALLAN
What's wrong with me, Julie?

JULIE
I want a real man. Like Dick.

ALLAN
Dick?

JULIE
Yeah. He works in my office.
He's sexy. He knows how to treat
a woman. I just wish it was him
after me instead of you. But wasn't
it always like that?

ALLAN
Yeah. All through school. They
always liked Dick. He always had
to get me dates... then his date
liked him and my date liked him...

104 ANGLE

Suddenly Nancy is there on other side of Allan where the
discotheque girl was.

NANCY
I always thought Dick was kind of
sexy.

ALLAN
I suspected you did...

NANCY
See, Allan, Dick is more like
Bogart -- aggressive, poised --
masculine --

(MORE)

(CONTINUED)

104 CONTINUED:

NANCY (cont'd)
-- you'll always be like the hero's
best friend -- you make the
wisecracks and get the laughs --
but he gets the girl.

ALLAN
He's sure got a nice girl.

NANCY
Linda's the kind of woman who
wouldn't spit on you.

ALLAN
Oh yeah? She would too spit on me...
Got a headache...

CUT TO:

105 EXT. SHOT OF CAR - NIGHT
rolling along.

CUT TO:

106 INT. APARTMENT - NIGHT
Allan opening door of his apartment in city. Nothing has
changed for the better.

CUT TO:

107 INT. LINDA'S APARTMENT - NIGHT
Dick and Linda get into bed. Dick drops off to sleep but
Linda doesn't quite as rapidly. She thinks. Gradually
her eyes close.

CUT TO:

108 INT. ALLAN'S APARTMENT - NEXT DAY
Bright and cheerful. Allan home alone -- has his old
little black book.

ALLAN
Mildred Denberg... can't even
remember her, Marion Drayson...
she sat behind me in Civics.
Toby Kovack...
(MORE)

(CONTINUED)

108 CONTINUED:

ALLAN (cont'd)
 (thumbs book)
 Marilyn Perry. The Queen of Dubrow's.
 (dials)
 Hello, is this the Perry residence?
 Ah, is Marilyn there?
 (rises and
 crosses right)
 You know where I can reach her?
 An old friend from Midwood High
 School -- Allan Felix. I dated her
 once. Do you remember? I'm stunned!
 It was eleven years ago... that's
 right... short, with red hair and
 glasses -- no, that's cleared up.
 How can I get in touch with her?
 Oh, really? She still feels that
 way? You know it's been eleven
 years now. When did you speak to
 her? Last week... and she specified
 she didn't want you to give me the
 number? Well, goodbye, Mrs. Perry.
 No, that's all right.

CUT TO:

109 SIGN THAT READS:

SCREENING ROOM

CUT TO:

110 INT. SCREENING ROOM

Allan is alone watching "Marked Woman." He has clipboard
 with light on it and takes notes. Presently the door opens
 and Linda enters. She is agitated.

ALLAN
 Hey -- you're late -- I thought
 you weren't coming.

LINDA
 What do you have for an anxiety
 attack? I need a tranquilizer.

ALLAN
 (various pills in
 pocket as usual)
 I got everything. I'm a drugstore.

(CONTINUED)

110 CONTINUED:

LINDA

I have a throbbing in the pit of my stomach.

ALLAN

How do you know it's anxiety? How do you know it's not fear?

LINDA

My stomach feels jumpy.

ALLAN

You find it hard to breathe?

LINDA

A little -- I feel frightened, and I don't know over what.

ALLAN

I get that.

LINDA

Is it fear or anxiety?

ALLAN

Homosexual panic.
(giving her pills)

LINDA

Oh... I always get this way when Dick goes on a business trip.

ALLAN

Oh?

LINDA

He had to fly to Cleveland for the day. I got up, helped him pack, drove him to the airport, and threw up in the United Airlines terminal.

ALLAN

That's a good terminal. I've thrown up there.

LINDA

I don't know what it is that upsets me so.

ALLAN

Fear of separation. It's an interesting psychological phenomenon.
(MORE)

(CONTINUED)

110 CONTINUED: (2)

ALLAN (cont'd)

I had to go to Washington once when I was married, and even though I was the one leaving, I got sick. Yet when I returned, my wife threw up.

LINDA

My analyst would say I'm feeling guilty because I really want him to go.

CUT TO:

111 INT. HALL - ALLAN'S OFFICE - DAY

Them walking down hall of Films Weekly magazine offices.

ALLAN

I don't understand you. You're such a knockout. Why should you be a mass of symptoms?

LINDA

Why is anybody screwed up? I guess it happens to us when we're children ... you know... you think you're ugly and your parents get divorced ... you feel abandoned... you must have had the same thing...

ALLAN

My parents didn't get divorced, although I begged them to.

LINDA

I know you think I'm real nice and I appreciate it. It's good for my ego.

ALLAN

Yeah. And I'm critical. It's part of my sickness. I reject before I get rejected... that way it saves me a lot of time and money.

CUT TO:

112 INT. THEATRE - DAY

Allan and Linda in an actual movie house. The two are watching a classic film. Their talk continues.

(CONTINUED)

112 CONTINUED:

LINDA

It's funny, I never thought you liked me very much. You know, when I married Dick.

ALLAN

I thought you didn't like me so much. I thought you thought I was a weirdo and an oddball.

LINDA

I did think you were a weirdo and an oddball, there's no question about it... but once a person gets to know you, then you're just an oddball.

ALLAN

Actually you're the only... you know... Platonic friend I've ever had...

LINDA

I like a Platonic relationship... they're much less complicated.

ALLAN

Sure, because there's no sex. Once there's sex, there's love... and when you have love... you gotta shave every day... know what I mean?

CUT TO:

113 EXT. STREET - DAY

Linda and Allan out on street walking.

LINDA

Hey, no date tonight?

ALLAN

Ah... I had a date but she called it off... some kind of Polish holiday.

LINDA

Well, why don't we go out to dinner and maybe hit another movie? You've only seen two today.

(CONTINUED)

113 CONTINUED:

ALLAN

I got a better idea. Why don't we have dinner home because the Late Show is showing "The Big Sleep."

LINDA

You have anything home for me to cook? Or should we go to my house?

ALLAN

My house -- we can cook something in the fireplace -- Yeah -- I have some frozen steaks and a bottle of champagne.

LINDA

What are you doing with champagne? You going to launch a ship?

ALLAN

I tried cooking home the other night -- to impress a date. I tried to make Beef Stroganoff in the pressure cooker.

LINDA

How'd it taste?

ALLAN

I don't know. It's still on the wall.

LINDA

I'll buy some stuff and I'll come over later and make dinner.

ALLAN

Great.

LINDA

I'll get us some asparagus and salad and dessert. I love to cook and I never get the chance -- Dick's so busy all the time.

ALLAN

Perfect.

LINDA

We can open the champagne. But not if I'm going to be the only one who drinks it.

(CONTINUED)

113 CONTINUED: (2)

ALLAN

I'll drink one or two with you but
you've got to promise to put me
to bed if I try and dance naked.

CUT TO:

114 EXT. STREET - DAY

Allan walking on street.

ALLAN

Hey, this'll be fun! I have a
terrific rapport with Linda. I
hate to see her depressed. It'll
be cozy. Spending an evening in
... nice summer rain outside... the
papers said rain... It's just cool
enough to have a small fire. I'll
buy some candles -- create a little
atmosphere. Open the champagne.
Women are suckers for champagne...
it makes them crazy.

CUT TO:

115 INT. BUS - DAY

ALLAN

(suddenly realizes
what he's saying)

Wait a minute... what the hell am
I doing! Women are suckers for
champagne. This is Linda. Dick's
wife. Linda. Remember? Gee, I
got carried away for a minute.
What the hell was I thinking?

CUT TO FANTASY:

116 INT. ALLAN'S APARTMENT - NIGHT

Linda by fireplace mantel of his apartment. MUSIC UNDER.
They meet on sofa.

LINDA

Dinner was wonderful, Allan. The
steaks were superb, the champagne
perfect. I'm so glad we decided
to stay home and spend a quiet
evening together.

(MORE)

(CONTINUED)

116 CONTINUED:

LINDA (cont'd)

You're the only man I've ever met
who really holds my interest.

ALLAN

You should feel flattered. Not
many women are deep enough to know
what it is I'm all about.

LINDA

(kissing him)

I'm sorry for acting like a school
girl -- I couldn't help myself.
I've wanted to do that for so long
now.

ALLAN

We mustn't. It's forbidden.

LINDA

But these things happen. Nobody
plans them.

ALLAN

Yes, but you're not free.

LINDA

In my heart I'm free. I can't
repress it any longer. At first
I thought you were just a helpless,
mixed-up child, but I didn't really
know you then. Now I believe you're
everything I ever dreamed of loving.

ALLAN

You poor thing. How you must've
suffered -- wanting me so.

LINDA

My darling, I need you. I need
to possess you body and soul.

ALLAN

Which would you like to begin with?

LINDA

(rises, crosses
to mantel)

We were meant for each other. If
we miss this opportunity, we'll
regret it as long as we live.

(CONTINUED)

116 CONTINUED: (2)

ALLAN
My head says it's insane, but my
heart says, don't believe your head,
it's a lying head.

CUT BACK TO:

117 INT. BUS - DAY

ALLAN
This is terrible. I'm making love
to my best friend's wife on the
crosstown bus!

CUT TO:

118 EXT. STREET - DAY

Allan walking to a store. He hears Bogart's voice.

BOGART (v.o.)
So, you finally fell in love with
her.

ALLAN
I just got carried away for a minute.

Allan enters:

119 INT. MARKET - DAY

Bogart is there, smoking. Allan goes about shopping.

BOGART
Come on, kid, you don't have to
feel guilty.

ALLAN
(reaching for
candles)
Guilty over what? Two lonely people
with a tremendous amount in common
have dinner together. We're
Platonic friends.

BOGART
There's nothing Platonic about
the way she feels about you.

ALLAN
How can you tell?

(CONTINUED)

119 CONTINUED:

BOGART

What do you want her to do --
attack you? Don't get those
candles -- those are for a Jewish
holiday -- get romantic candles.

ALLAN

She's my friend's wife.

NANCY (v.o.)

Of course she is. She'll tell
Dick and he'll beat you to a pulp.

BOGART

Look, she loves you, not him.

NANCY

(is now present)

He's not the romantic type.

BOGART

He could be if he tried.

NANCY

Don't listen to him.

BOGART

Don't listen to her.

ZOOM IN on Allan.

ALLAN

Fellas, we're in a supermarket!

Nancy and Bogart are gone.

CUT TO:

120 INT. MARKET - DAY

Allan at supermarket checkout counter.

ALLAN

(as he checks out
and goes down block)

I gotta relax -- she's coming over
for dinner -- you lay a finger on
her and you'll be sorry.

CUT INTO FANTASY:

121 EXT. AIRFIELD - DAY

Dick and Allan, two male comrades, on airstrip. Dick is going away. Small aircraft in b.g.

DICK

Allan, I want you to do me a favor.

ALLAN

Yes?

DICK

I've fallen in love with another woman. Don't ask me how -- it just happened. We're going off together to live in Alaska. Oh, she's an Eskimo. I know that you and Linda have always been fond of one another and I thought perhaps after I'm gone you might look after her. It would mean a lot to me.

ALLAN

Of course.

DICK

Well, I'm off to Alaska. If you need me I'll be at Frozen Tundra 7-659.

CUT TO:

122 INT. ALLAN'S APARTMENT - NIGHT

Allan is straightening up -- setting candles.

ALLAN

(looks at clock)

Six o'clock -- Maybe if I had a drink --

(goes to bar)

Doesn't have to be bourbon -- a little sherry to relax me -- tense all day --

He drinks a little sherry from bottle. Makes face.

ALLAN

(continuing)

Icchh --

(a little more)

She is always complimenting me. I know she likes me. But does she like me that way? What the hell?

(MORE)

(CONTINUED)

122 CONTINUED:

ALLAN (cont'd)
I could test her. I could maybe
make an advance... what could
possibly go wrong?

LINDA (v.o.)
Dinner was wonderful, Allan. The
steaks were superb, the champagne
perfect.

CUT INTO FANTASY:

123 INT. ALLAN'S APARTMENT - NIGHT

Linda and Allan on sofa.

ALLAN
Linda, tonight the earth shook.

LINDA
What?

ALLAN
Linda darling...

LINDA
Don't...

ALLAN
It was meant to be...

LINDA
Allan, take your hands off me,
you must be crazy.

ALLAN
Linda, my love...

LINDA
Allan, I'm a married woman. Rape!

ALLAN
Shhh... you'll wake up the whole
house!

LINDA
Think of Dick -- he's your best
friend.

They rise.

ALLAN
My sleeve is caught on your zipper!

(CONTINUED)

123 CONTINUED:

LINDA

Thank God. Dick gave me this tear
gas pen!

JET SPRAY SOUND is heard. We

CUT OUT OF FANTASY TO:

124 INT. ALLAN'S APARTMENT - NIGHT

Allan coughing.

ALLAN

Look, let's not get carried away.
I'm not an appealing guy. The
thought that a girl like Linda
could go for me... I'm kidding
myself. Where the hell is she?
By now she could have had her
steak and been home!

DOOR BUZZES. Allan opens it. Linda enters for real with
bag of groceries.

LINDA

Oh -- I feel so light. That
Librium today is really working.

ALLAN

Maybe you better not have any
champagne.

LINDA

Oh, no, what the hell -- if I get
too out of hand you can always
call the police.

ALLAN

How long did you say Dick was out
of town for?

LINDA

He'll be back tomorrow.

ALLAN

There's a new Truffaut film at the
Sutton... I thought maybe we could
go --

LINDA

Come on -- you're kidding... we're
all set for here... Besides, it's
starting to rain.

(MORE)

(CONTINUED)

124 CONTINUED:

LINDA (cont'd)
Besides, I remembered that great
Ida Lupino movie is on channel
four... you know, where she's
married and she suddenly becomes
involved with her husband's best
friend.

ALLAN
How does it end?

LINDA
She kills them and herself.

ALLAN
(crosses down to
sofa right)
Let's go out.

LINDA
I want to see that Ida Lupino movie.
It's a fascinating theme. You think
it's possible to love two people at
once?

ALLAN
What do you mean?

LINDA
(crosses in to
Allan at sofa)
A wife, happily married, suddenly
finds she loves another man... not
that she doesn't love her husband...
just that... she loves someone else
... you think it's very possible?

ALLAN
Do you?

LINDA
Very. Very possible and probably
very common. Love is such a
strange phenomenon... strange and
exquisite...

BOGART (v.o.)
Go ahead. Make your move.

ALLAN
Uh --

(CONTINUED)

124 CONTINUED: (2)

BOGART

(appears)

Go ahead. Take her and kiss her.

ALLAN

Uh --

(paralyzed to act
on this advice)

Uh --

LINDA

Is something wrong?

BOGART

Go ahead. She wants it.

ALLAN

Wrong? No -- I --

LINDA

I better begin our food.

BOGART

Go ahead. Kiss her.

LINDA

Yes?

BOGART

Hurry! Before she moves out of
position.

ALLAN

I -- can't do it.

BOGART

Kiss her, kid!

ALLAN

I -- I -- can't!

LINDA

I'll be right back.
(goes to kitchen)

BOGART

(sits)

Well, kid! You blew it.

ALLAN

I can't do it. She'd misunderstand
it. I invite her over and I come
on like a sex degenerate! How does
it look? What am I, a rapist?

(CONTINUED)

124 CONTINUED: (3)

BOGART

You're getting carried away. You think too much. Just do it.

ALLAN

We're Platonic friends. I can't spoil that by suddenly coming on. She'll slap my face.

BOGART

I've had my face slapped plenty of times.

ALLAN

Yeah, but your glasses don't go flying across the room.

BOGART

You're going to disappoint her.

Linda enters with two glasses of champagne.

LINDA

Here we are. Start on this.

She hands him glass, crosses below coffee table to left corner of sofa.

LINDA

(continuing)

Hey, did you read in the papers, another Queens woman was raped?

ALLAN

(practically
spits up his
first swallow)

Oh, really? I was nowhere near Queens! Do they know who did it?

LINDA

(sits on sofa,
left end)

No. They haven't a clue. He must be very clever.

ALLAN

(sits right end
of sofa)

You've got to have something on the ball to rape so many women and get away with it. Ah-ha...

(CONTINUED)

124 CONTINUED: (4)

He's trying to be light. He looks at Bogart who doesn't smile.

LINDA

I think if anyone ever tried to rape me I'd pretend to go along with it and then right in the middle pick up the nearest heavy object and let him have it.

Bogart and Allan look troubled.

LINDA

(continuing)

Unless, of course, I was enjoying it.

Both men brighten.

ALLAN

They say it's the secret desire of every woman.

LINDA

Well, I guess it depends on who does the raping.

ALLAN

Well look, why dwell on morbid things? Odds are you'll never get raped.

LINDA

Not with my luck.

(closes her eyes
happily)

Um -- I feel so light. The drink went right to my head. I'm floating.

ALLAN

Um.

(agreeing)

BOGART

Go ahead, kiss her.

ALLAN

I can't.

BOGART

She's ready.

ALLAN

How do you know?

(CONTINUED)

124 CONTINUED: (5)

BOGART

Believe me. I know.

ALLAN

She'll pull back. I feel it.

BOGART

She's sitting and waiting. Don't screw up.

ALLAN

Okay -- I'm going to try... But I'm gonna go slow...

(begins inching
into position;
very scared)

If she jumps I'll pretend it was a joke.

BOGART

Hurry.

ALLAN

She better laugh.

Just as he's about to strike, the phone RINGS with shattering clarity and he jumps with a near heart attack.

ALLAN

(continuing)

Ohmigod! Didn't expect that!

(he goes to
pick up phone)

What a start...

(into phone)

Hello? Dick? Hi... What? Yes... she is. She dropped over -- very unexpectedly. I had a Polish date -- Two good friends -- we're going to have one fast dinner, then right out -- Huh? Yes, I'm all right. I'm fine. Say, aren't you in Cleveland? Oh, then this call is costing you money... I'll put her on...

(offers her phone)

He wants to speak to you. From Cleveland.

LINDA

(to Allan, en
route to phone)

Are you upset over anything?

(CONTINUED)

124 CONTINUED: (6)

ALLAN

Oh, no... I was just startled...

Linda sits on bench, speaks into phone.

ALLAN

(continuing)

This is ridiculous. I'm going to cause an international incident. I want her out. I can't handle this.

LINDA

Hello, darling.

ALLAN

Hello, darling. She loves him. Why am I kidding myself?

BOGART

Will you relax. You're as nervous as Elizabeth Scott was before I blew her brains out. All you gotta do is make your move and you're home free.

ALLAN

This is crazy. We'll all wind up on the front page of the National Enquirer.

LINDA

Okay. Goodbye. I will.

(hangs up)

Dick sounded a little down. I think he's having some trouble in Cleveland.

ALLAN

How come he never takes you with him when he goes on those out-of-town trips?

LINDA

(crosses to sofa,
sits right)

I'm afraid to fly. My analyst thinks that's an excuse. He never asks me along, though. Who knows? Maybe he's got something going on the side.

(this last said
jokingly)

(CONTINUED)

124 CONTINUED: (7)

ALLAN
(sits on sofa
left of Linda)
Would that bother you?

LINDA
Sure. I mean not if I didn't know.

ALLAN
I know he'd be very hurt if you
ever had a casual affair with
somebody else.

LINDA
I don't think I could have a casual
affair.

ALLAN
No?

LINDA
I don't take those things lightly.
If I fell for another man there'd
have to be something more there
than a little fling. I'd have to
feel something more serious, in
which case my marriage would be in
question. Are you shaking?

ALLAN
I'm chilly.

LINDA
It's not very cold. I'm not the
type, though. I don't think I
could take the excitement involved.
Anyway, I'm not glamorous enough.

ALLAN
Oh, you are. You're uncommonly
beautiful.

LINDA
When I go out with you and see
all those beautiful young girls
I feel like life has passed me by.
I should be selling chocolates at
Fanny Farmer.

ALLAN
You're crazy! Those girls are not
in your league.

(CONTINUED)

124 CONTINUED: (8)

LINDA
Keep talking. You're saving my
life. I have such an inferiority
complex.

BOGART
Say, you're handling yourself very
well. Now kiss her.

ALLAN
Please --

BOGART
You built up to it beautifully.

ALLAN
I just don't have the nerve.

BOGART
Tell her how beautiful she is again.

ALLAN
I just told her!

BOGART
Again.

ALLAN
Y'know, you are really one of the
most beautiful girls I've ever
known.

LINDA
I don't know what to say to that.

ALLAN
I mean really beautiful --
unbelievably beautiful --
fantastically beautiful --

BOGART
All right already.

LINDA
It's been so long since anybody
said that to me.

BOGART
Now move closer to her.

ALLAN
How close?

(CONTINUED)

124 CONTINUED: (9)

BOGART
The length of your lips.

ALLAN
That's very close.

BOGART
Come on. Move.

Allan does.

ALLAN
Now what?

BOGART
Tell her that she moves something
in you that you can't control.

ALLAN
You're kidding.

BOGART
Go ahead.

ALLAN
From me it's corny.

BOGART
She'll love it.

ALLAN
It's like Fred Astaire looks great
in tails, I look silly.

BOGART
Leave Fred Astaire out of this.
Say something.

ALLAN
I love the time we've spent
together.

LINDA
So have I.

ALLAN
Was that all right? -- I don't
want to use your other line about
moving something in me.

BOGART
You're doing fine, kid. Tell her
she has the most irresistible
eyes you've ever seen.

(CONTINUED)

124 CONTINUED: (10)

ALLAN

Eyes you -- you eyes -- you --
you have the most eyes of anybody...

LINDA

Your hand is trembling.

ALLAN

It is?

BOGART

That's because you're near.

ALLAN

Pardon me?

BOGART

Tell her that!

ALLAN

That's because you're near.

LINDA

You always know what to say, don't
you?

BOGART

Tell her you've met a lot of dames
but she's really something special.

ALLAN

That she won't believe.

BOGART

No?

ALLAN

I've met a lot of dames but you
are really something special.

LINDA

Really?

ALLAN

She bought it.

BOGART

Now put your right hand around
her shoulder and draw her near.

ALLAN

I don't want to -- I'm afraid.

BOGART

Go ahead.

(CONTINUED)

124 CONTINUED: (11)

Allan does it.

BOGART

(continuing)

Now get ready for the big move
and do exactly as I tell you.

NANCY (v.o.)

I warned you to leave my ex-husband
alone.

Allan looks -- Bogart looks -- CAMERA PANS revealing Nancy
with revolver -- she SHOTS Bogart -- he falls --

125 INT. ALLAN'S APARTMENT - CLOSEUP - ALLAN'S FACE - NIGHT

Allan looks down, Bogart and Nancy have vanished.

LINDA

Well, I guess I'll start the
steaks.

ALLAN

Linda, your eyes are like two
thick steaks.

Has summoned his courage and tries to kiss her. She bangs
backwards, knocking over the standing lamp on the sofa
table.

LINDA

Allan, don't! I 'll pay for the
lamp.

ALLAN

It's all right! I think I love you!

LINDA

I insist on paying for the lamp!

ALLAN

(still in a wrestle)

Forget the lamp!

LINDA

I'm so clumsy -- will you take ten
dollars?

ALLAN

(still going for
her bobbing head)

Forget the damn lamp! Give me
five bucks, we'll call it square!

(CONTINUED)

125 CONTINUED:

LINDA
(disengaged, she
rises and gets
purse from bench)
Allan -- don't --

ALLAN
Don't get the wrong idea -- it was
a joke -- I was testing you -- you
don't think -- I meant a Platonic
kiss -- not a whole kiss -- here --

LINDA
I better go.

ALLAN
(following)
Linda...

LINDA
I really better go.

ALLAN
Linda.

LINDA
Please. I'll be fine.

Awkwardly, she goes.

ALLAN
(alone, frantic)
I attacked her! What did I do?
I'm a vicious jungle beast! She's
going to tell Dick! She's panicky
now! By the time she gets home
she'll be hysterical! She'll
probably go right to police
headquarters! What kind of idiot
am I to try a fool thing like that!
I'm not Bogart. I never will be
Bogart. What'll I tell Dick? I'm
a disgrace to my sex. I should
work in an Arabian palace as a
eunuch.

BUZZ.

ALLAN
(continuing)
There's the Vice Squad.

He turns. Opens door. Linda enters.

(CONTINUED)

125 CONTINUED: (2)

LINDA

Did you say you loved me?

They kiss.

ALLAN

Play it again, Sam!

MUSIC UP.

DISSOLVE TO:

126 INT. ALLAN'S APARTMENT - DAWN

Them - in Allan's bed. Allan and Linda after they have "done it." It has been a mixed thing for them; beautiful and traumatic.

LINDA

I still can't believe it.

ALLAN

I haven't slept that well in years.
Is it noon yet?

LINDA

It's seven.

ALLAN

Seven? I didn't realize it was
so early. You were fantastic
last night.

LINDA

Thanks.

ALLAN

How do you feel now?

LINDA

I think the Pepto-Bismol helped.
What were you thinking of while
we were doing it?

ALLAN

Willie Mays.

LINDA

You always think of baseball players
when you're making love?

ALLAN

It keeps me going.

(CONTINUED)

126 CONTINUED:

LINDA

I couldn't figure out why you kept yelling, slide.

ALLAN

I think it'd probably be best if you told Dick.

LINDA

... What'll I say?

ALLAN

Listen, it happened, it happened -- can't help that. It happened. It's not my fault. It's not your fault. The point is -- you felt like a woman, and I felt like a man, and that's what those kind of people do.

LINDA

What's to become of us?

ALLAN

I love you.

LINDA

But we can't sneak around and have an affair. It's so cheap.

ALLAN

No, you have to tell Dick the truth... the two of you have grown apart and we've fallen in love... if you love me...

LINDA

I do, Allan.

ALLAN

Then you have to be honest with Dick.

LINDA

Wait'll my analyst comes back from his vacation and finds out about this. He'll become a chiropodist.

CUT TO:

127 INT. ELEVATOR AND CORRIDOR (LINDA'S APARTMENT) - DAY

Linda and Allan hold hands cozily.

(CONTINUED)

127 CONTINUED:

LINDA

I'm so tense.

ALLAN

Maybe I should tell him. After
all, I've known him longer.

LINDA

No, I'd prefer to do it.

ALLAN

That's a better idea.

LINDA

Tell him what though?

ALLAN

That you and I are right for each
other and we can't fight it. I
think you should think about taking
your things and moving out. I
think you're probably confused. I
think you should live with me and
give it a try... all very friendly
... very mature... we're all mature
people...

At her door now.

LINDA

Allan, why is it always so
complicated?

ALLAN

Lean on me, baby... lean on me...

And he trips.

LINDA

Dick'll be back tonight... I owe
it to him to be honest.

ALLAN

If you need me, I'll be home on
the floor with an anxiety attack.

They part.

CUT TO:

128 EXT. STREET - DAY

Allan walking home in daze, part happy, part apprehensive.
His mind a turbulent swirl.

(CONTINUED)

128 CONTINUED:

Allan walks away. We FOLLOW him. He is obviously in love.

CUT TO:

129 INT. LINDA'S APARTMENT - DAY

Linda enters her apartment. She has mixed feelings, some love, some apprehension.

CUT TO:

130 EXT. STREET - DAY

Allan walks home, in love.

ALLAN

(to himself)

Well, kid - she loves you. Why not?
I was dynamite in bed last night.
That lucky girl... I gave her my
best moves.

CUT TO:

131 EXT. STREET (GIFT SHOP) - DAY

Allan at another locale on street. He walks into a gift shop.

ALLAN

I want to buy a music box. How
much is that little wooden one?

CLERK goes to fetch it. Allan hears his name.

NANCY

Allan?

He turns, it is Nancy. He's surprised, suddenly awkward.

ALLAN

Nancy. What are you doing here?

NANCY

I saw you walk in. Didn't you
hear me call you?

ALLAN

I was thinking about something...

(CONTINUED)

131 CONTINUED:

NANCY

Still daydreaming. How are you?

ALLAN

Er...fine... how are you?

NANCY

Oh - I'm great. I just got back from San Francisco. I'm going to move out there.

ALLAN

No kidding.... That's great... You got Chinatown... you got Fisherman's Wharf... cable cars...

NANCY

What are you doing?

ALLAN

Oh... you know... the usual... I go to the movies... keep re-reading The Metamorphosis... the same..

NANCY

You don't seem nearly as depressed.

ALLAN

I'm coming out of it... actually you caught me on a good day... I feel... up...

NANCY

I'm glad. I've thought about it and I think everything really did happen for the best.

ALLAN

I'm beginning to think that.

NANCY

... Are you seeing anyone?

ALLAN

Huh? Me? Er... er...I... I... you might say.. on and off...

NANCY

How are Dick and Linda?

ALLAN

Oh... er... er... the... I... in a er... you know... fine...

(CONTINUED)

131 CONTINUED: (2)

NANCY

But at least you seem in a lot better spirits than when I moved out.

ALLAN

I'm getting by.

CLERK

Is this the music box you wanted?

NANCY

That's pretty.

ALLAN

(embarrassed)

Yeah... I'm going to keep some paper clips in it...

NANCY

Well, I have to go, I have an appointment with the diet doctor.

ALLAN

Yeah, well, I don't think you're overweight.

NANCY

Let's not have that argument again.

ALLAN

Right. Good luck.

NANCY

You too.

CUT TO:

132 EXT. STREET - DAY

Allan walking in street en route home.

ALLAN

(to himself)

I was pretty cool... I think... Listen, why not... she was wrong about me... She never understood me... Hell, I'm complicated... Linda knows that... I think all great men were complicated... Linda finds me exciting... I'd love to hear the two of them talk about me sometime, when I'm not around.

(CONTINUED)

132 CONTINUED:

LINDA (v.o.)

Nancy, your ex-husband is so fabulous... he's brilliant, he's fascinating, and sexually, he's an animal... I guess you were always too confused to appreciate him...

NANCY (v.o.)

You're right, Linda, I was so immature. Allan had everything and I was just too blind to see it.

LINDA (v.o.)

I appreciate him.

NANCY (v.o.)

I could always tell the two of you were meant for each other.

LINDA (v.o.)

I love him very much.

NANCY (v.o.)

And what about Dick? How is he taking it?

ALLAN

Dick'll understand. Hell, we're two civilized guys. In the course of our social encounters a little romance has developed. It's a very natural thing to happen amongst sophisticated people.

CUT TO:

133 INT. BRITISH CLUB - PANELED BAR - DICK AND ALLAN

DICK

You sent for me?

ALLAN

Yes.

DICK

Good.

ALLAN

Drink?

DICK

Quite.

(CONTINUED)

133 CONTINUED:

ALLAN
Scotch?

DICK
Fine.

ALLAN
Neat?

DICK
Please.

ALLAN
Soda?

DICK
A dash.

ALLAN
Linda and I are in love.

DICK
It's just as well. I've come
from my doctor. He gives me two
months to live.

ALLAN
Good, then you don't mind?

DICK
Not a bit.

ALLAN
Cheers.

DICK
Cheers.

CUT BACK TO:

134 EXT. STREET - ALLAN

ALLAN
Sure... things are going to be
okay. Hell, Dick and I have been
through tougher situations than
this. Dick and I have been through
a lot together. He's my best
friend. This is terrible. This
is going to hurt him... I know it.

CUT TO:

135 EXT. WINDOW LEDGE - DAY

Dick on ledge and Allan on street.

DICK

Thanks a lot.

ALLAN

Dick...

DICK

How could you? My wife and my best friend. I trusted you both. I feel I've been made such a fool of. I loved her. I loved you. Why didn't I see it coming? Me -- who had the foresight to buy Polaroid at eight and a half!

CUT BACK TO:

136 EXT. STREET (NEAR THEATRE) - DAY

Allan walking. His walk takes him in front of marquee to movie house showing Italian movie at judicious moment as follows:

ALLAN

This is awful... he'll do something rash. Dick's an emotional guy. He'll kill himself. Kill himself? Did you ever think what he might do to you? Didn't you ever hear of the unwritten law? You take a guy's wife... you humiliate him. You've seen enough Italian movies. Dick's got a temper!

CUT TO:

137 INT. ITALIAN GROCERY STORE - DAY

Scene out of typical Italian movie - Italian setting.

DICK

(enters in under-shirt and scarf)

Bastado! Pezzo di curnutu. Tu mai tradutto me!

ALLAN

Ma non e vero.

(CONTINUED)

137 CONTINUED:

DICK
Tu mi pigli per stupido!

ALLAN
Non e curpa mia.

DICK
Bugiardo! Porco! Carogna!
Imbesile!
(stabs Allan)

CUT TO:

138 EXT. STREET - DAY

ALLAN
Oh boy, that hurt! This is
ridiculous! What am I going to
do? I love her. She loves me.
We could have a wonderful life
together. Why does Dick have to
be in the picture? Hell, take it
easy. Why do you have to make
everything into a big production?

CUT TO:

139 EXT. ALLAN'S APARTMENT - DAY

He walks up steps and Dick is there, forlorn at his door-
step.

ALLAN
What are you doing here? You're
in Cleveland!

DICK
I had to come home, Allan. I have
to speak to you, Allan, I think
Linda's having an affair. I just
called home. She's not there.
These past few weeks she's seemed
distracted, distant, little things
only a husband would notice. You've
seen her a lot these past couple
of weeks... she's changed. The
other night she talked about an
affair in her sleep.

ALLAN
Did she mention any names?

(CONTINUED)

139 CONTINUED:

DICK

Only yours. When I woke her and questioned her she said it was just a nightmare. I try to think of who it might be. It has to be someone I don't know... some guy she met through work... an agent, a photographer, some ad executive, or actor.

ALLAN

Don't get upset.

DICK

I love her. If she leaves me I'll kill myself.

ALLAN

Since when are you so emotional?

DICK

I've never been in love with anyone before. If I find out who the guy is I'll kill him, I swear. I've neglected her and now she's involved with some stud!

Allan does a take.

140 INT. ALLAN'S APARTMENT - DAY

DICK

If I haven't already lost her to someone I'm going to make up for everything to her. I'm going to change. I'm going to do everything I can to make her life with me exciting and fun because without her it wouldn't be worth living. I was up all last night in a Cleveland hotel room. I figured all right, I'm losing her... too bad... I'll survive. Then I panicked and phoned her. She was out. When I called her here last night she said she was going home. Where'd she stay?

ALLAN

Calm yourself.

DICK

I've got to find her.
(MORE)

(CONTINUED)

140 CONTINUED:

DICK (cont'd)

I've got to stop her and beg her forgiveness before it's too late. I want her to get on that plane with me and fly back to Cleveland. I want her with me all the time. I want to pamper her. I want to hear her laugh and speak... I'm sorry for carrying on like this, Allan, but you're the only friend in the world who would understand.

ALLAN

I... I understand.

DICK

Look, if she calls, tell her I'll see her at home. Tell her I've got to speak to her, will you?

ALLAN

Sure... sure.

DICK

Thanks... thanks a lot.

Dick gets coat and suitcase and exits.

ALLAN

Oh boy -- This is terrible. This guy's your best friend -- he tries to help you and you wind up in bed with his wife -- you're a horrible monster...

CUT TO:

141 INT. CAB

Dick in cab.

CUT TO:

142 INT. ALLAN'S APARTMENT

Allan alone and agitated.

CUT TO:

143 EXT. DICK'S APARTMENT

Dick leaving cab to enter his building.

CUT TO:

144 INT. DICK AND LINDA'S APARTMENT

Linda sitting tensely.

CUT BACK TO:

145 EXT. DICK AND LINDA'S APARTMENT

Dick entering door of his building.

CUT BACK TO:

146 INT. ALLAN'S APARTMENT

Allan pacing.

ALLAN

Relax!... I'm not going to do
anything... nobody's gonna break
up his home.

Allan goes to phone and dials.

ALLAN

I was kidding myself -- He's nuts
about her ... I never realized how
much. He never realized how much.

CUT TO:

147 INT. DICK AND LINDA'S APARTMENT

Linda is crying. Dick is with her.

LINDA

I can't talk now. I'm in the
middle of talking to Dick.

She hangs up. We STAY with them.

DICK

(hurt)

So it's true.

CUT TO:

148 INT. ALLAN'S APARTMENT

Allan is dialing frantically.

ALLAN

Oh God... Hello?

CUT TO:

149 INT. DICK AND LINDA'S APARTMENT

She's on phone.

LINDA

Yes?

DICK

Who's that? Is that him?

LINDA

This? This is Allan.
(into phone)

Allan, I'll call you back.

CUT TO:

150 INT. ALLAN'S APARTMENT

ALLAN

No, wait! What have you told
Dick so far?

CUT TO:

151 INT. LINDA'S APARTMENT

LINDA

(on phone)
I'll have to call you back.

She hangs up.

CUT TO:

152 INT. ALLAN'S APARTMENT

ALLAN

(dialing phone)
Hello? Linda?

CUT TO:

153 INT. DICK AND LINDA'S APARTMENT

DICK

(crushed but try-
ing to stay cool)
I hope you know what you're
doing...

(CONTINUED)

153 CONTINUED:

LINDA
(phone in hand)
Dick...

CUT TO:

154 INT. ALLAN'S APARTMENT

Frantic... on phone.

ALLAN
Linda, can I speak?

CUT TO:

155 INT. DICK AND LINDA'S APARTMENT

Dick is leaving.

DICK
I should really be in Cleveland
... there's an important session
going on...

He walks out grimly.

LINDA
Dick!
(torn, she finally
says into phone)
I'll call you back.

CUT TO:

156 INT. ALLAN'S APARTMENT

ALLAN
(having been hung
up on for the
third time)
I can't believe this.

157 ANGLE

Allan starts running down his stairs and getting into a taxi.

ALLAN
I've got to get over there
before she tells him!

CUT TO:

158 EXT. DICK'S APARTMENT

Dick getting into a cab.

DICK
La Guardia Airport.

CUT TO:

159 INT. DICK AND LINDA'S APARTMENT

Linda agitated, finally runs out door and into cab the doorman gets for her.

LINDA
La Guardia Airport.

CUT TO:

160 EXT. DICK AND LINDA'S APARTMENT BUILDING

Allan arriving in cab.

DOORMAN
They just left for La Guardia
Airport... one after the other...

ALLAN
(to cabbie)
That's where I'm going.

CUT TO:

161 INT. CAB

Dick on way to airport.

CUT TO:

162 INT. CAB

Linda - upset.

CUT TO:

163 INT. CAB - ALLAN

scared.

ALLAN
I'll tell her it's over... it
was wonderful... but we lost our
heads -

(MORE)

(CONTINUED)

163 CONTINUED:

ALLAN (cont'd)
- let's not be hasty... But what
if it's too late? What if Linda's
really hooked on me? You know
once a woman's been made love to
by somebody who can really do it
great! I was fantastic in bed
last night! I never once had to
sit up and consult the manual.
Love is very different for a woman.
It's a complicated phenomenon.
And I don't know what to expect.
I've never broken off with a
woman before.

CUT TO:

164 IMAGINED SCENE FROM MOVIE

Allan and Linda at airport.

LINDA (v.o.)
So you think it's as simple as
that?

ALLAN
We have no choice.

PAN over revealing:

LINDA
You told me you loved me.

ALLAN
Try to take it gracefully.

LINDA
But the time we spent together,
the closeness, the promises.

ALLAN
Please, Linda.

LINDA
You mean too much to me. I can't
let you go.

ALLAN
Linda, don't be difficult... I'm
sorry.

LINDA
Sorry's not enough... you think
I'm a play toy.

(CONTINUED)

164 CONTINUED:

ALLAN
What can I say?

LINDA
(Bette Davis
with gun)
Give me the letter.

ALLAN
What letter?

LINDA
Philip, give me the letter.

Linda backs Allan up through all this.

ALLAN
There is no letter.

LINDA
I want the letter. Philip, give
me the letter.

ALLAN
Linda, you're going crazy.

LINDA
You can't treat me that way.

ALLAN
Don't pull the trigger.... I'm
a bleeder.

CUT BACK TO:

165 INT. CAB

And she's gone. Bogart is next to Allan in back seat.

BOGART
Pull yourself together, kid,
you're hysterical. You should
feel encouraged. When you
weren't coming on phony, you got
a pretty good dame to fall for
you. You never thought you
could make it with dames. Well,
you can.

ALLAN
But now it's got to end and I
can't do it.

(CONTINUED)

165 CONTINUED:

BOGART
It's not that hard, kid. Watch.
C'mere, sweetheart.

166 PAN SHOT

revealing Linda in car.

LINDA
Yes, darling?

BOGART
It's over.

LINDA
What is?

BOGART
Us.

LINDA
Over?

BOGART
That's right, toots. Over. Kaput.

LINDA
That simple, eh?

BOGART
That's right.

LINDA
Supposing I say no?

BOGART
Won't do you any good.

LINDA
(pulls out pistol
and sticks it in
his face)
And will this?

BOGART
(takes gun and
slaps her in
one cool move)
Come off it, sugar. You never
could use a rod.

(CONTINUED)

166 CONTINUED:

LINDA

(sobbing)

But why does it have to end before
it can begin? Tell me why?

BOGART

You play too rough for me, sugar.
It was you that killed Johnson.
Parker found out about it so you
killed him too. But that wasn't
good enough for you. You wanted
to finish me off. You knew you
couldn't do it while I was facing
you so you figured you'd get me to
turn my back. But not me, sugar.
Now come on. You're taking the
fall. That's all there is to it.

Bogart is alone when we next:

CUT TO:

167 INT. CAB

ALLAN

For you because you're Bogart.

BOGART

Everybody is, kid. At certain
times. You're doing something
now I didn't think you had in you.
You're passing up a real tomato
because you don't want to hurt a
guy. If I did that there wouldn't
be a dry eye in the house.

ALLAN

Yeah, but I'm broken-hearted
over it.

BOGART

That's all the more reason you
can be proud of it.

ALLAN

You think so?

BOGART

Sure. Listen, kid, there's other
things in life besides dames and
one of 'em is to know you did a
right thing for a pal. Think it
over.

CUT TO:

168 DICK AT AIRPORT - NIGHT

CUT TO:

169 INT. AIRPORT - NIGHT

Linda is running through crowd confusedly trying to find which plane is going to Cleveland.

CUT TO:

170 INT. AIRPORT CONTROL TOWER - NIGHT

RADIO OPERATOR
Radio Tower. Cleveland plane taking off in ten minutes. East runway. Visibility one and one half miles, light ground fog, depth of fog approximately five hundred, ceiling limited. Thank you.

CUT TO:

171 AIRPORT - NIGHT

Allan arriving. After some cross cutting Allan catches Linda. They're on field - wind blowing fog -- very 1940's movie. Gradually the color drains and soon they will be in black and white.

ALLAN
Linda, I've got to talk to you if it isn't too late.

LINDA
So do I. Allan I want you to know that a wonderful thing has happened to both of us.

ALLAN
Linda, I hope what I have to tell you doesn't upset you...

LINDA
Allan, the most beautiful thing in the world has occurred right under our noses. We've had a wonderful experience. Doesn't that surprise you? You didn't have to leave any half-open books lying around... you didn't have to put on the proper mood music.

(MORE)

(CONTINUED)

171 CONTINUED:

LINDA (cont'd)

I even saw you in your underwear with the days of the week written on them.

ALLAN

Look, Linda, we've... got to call it quits.

LINDA

Yes, I know. Suddenly everything became very clear, and when I asked myself do I really want to break up my marriage... the answer was no. I love Dick, and while someone as wonderful as you is very tempting ... I can't think of my life without him.

ALLAN

You can't?

LINDA

He needs me, Allan... and in some unexplainable way -- I need him.

ALLAN

I know he needs you.

LINDA

This is the first time I've ever been affected by anyone besides Dick -- I'm already in love with you -- and unless I stop it now I'll find myself too deeply involved to go back to him. I don't regret one second of what's happened because what it's done for me is to reaffirm my feelings for Dick.

ALLAN

He's crazy about you -- he told me.

LINDA

He did?

ALLAN

He came by while you were out.

LINDA

Allan, I know that last night we said --

(CONTINUED)

171 CONTINUED: (2)

ALLAN

Last night we said a great many things. You said I was to do the thinking for both of us. Well, I've done a lot of it since then and it all adds up to one thing. You're getting on that plane with Dick where you belong.

LINDA

(moved by Allan
still)

Allan - I - I -

ALLAN

Now you've got to listen to me. Do you have any idea what you'd have to look forward to if you stayed here? Nine chances out of ten we'd wind up badly because of the way it started.

LINDA

You're sure? You're not saying that to make things easy?

MUSIC UNDER STARTS.

ALLAN

I'm saying it because it's true. Inside of us we both know you belong to Dick.

MUSIC.

ALLAN

(continuing)

You're part of his work, the thing that keeps him going. If that plane leaves the ground and you're not with him, you'll regret it. Maybe not today, maybe not tomorrow, but soon and for the rest of your life.

LINDA

That's beautiful.

ALLAN

It's from "Casablanca." I waited my whole life to say it.

(CONTINUED)

171 CONTINUED: (3)

LINDA

(painful recollection)

But what about us?

ALLAN

We'll always have these past few weeks. We didn't have - we might have lost them if it wasn't for last night.

LINDA

And I said I would never leave you.

ALLAN

And you never will. But I've got my work to do too. Where I'm going you can't really follow. What I've got to do, you can't be any part of. Linda, I'm no good at being noble, but it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world. Some day you'll understand that. Now, now - here's looking at you, kid.

172 ANGLE

Dick comes over.

DICK

I thought I saw you here. What's going on?

ALLAN

There's something you should know before you two leave.

DICK

Us? You're coming with me?

Linda nods lovingly. Dick realizes Linda's going with him and is quietly overjoyed. He holds her.

DICK

Look, nobody owes me any explanations...

ALLAN

I'm going to anyway because it may make a difference to you later on. You said you thought Linda was having an affair.

(CONTINUED)

172 CONTINUED:

DICK

Yes.

ALLAN

But you didn't know she was at my place last night when you called. She came over to babysit with me because I was lonely. Isn't that true, Linda?

LINDA

Yes.

ALLAN

Over the last weeks I'd fallen in love with her. I hoped she'd feel the same way. I tried everything but nothing worked. She could only talk about you.

DICK

I understand.

ALLAN

I hope you do.

A moment of silence. Then, Dick clasping Allan in a way we know is friendly...

DICK

We've got to go... I'll call you, Allan.

ALLAN

So long.

Last looks between Linda and Allan.

173 ANGLE

They go off to plane leaving Allan on field.

After milking the sentimentality of the shots, the plane leaving, Allan standing there, one of the airport personnel, says to Allan:

GUARD

Hey, you can't stand on the field.

174 EXT. AIRPORT - NIGHT

Plane taking off.

175 EXT. AIRPORT - NIGHT

Allan turns to walk off, guard walking next to him.

ALLAN

(half to himself,
half to guard as
the two walk away)

Louis, I think this is the beginning
of a beautiful friendship.

GUARD

What'd you say?

ALLAN

Nothing... nothing...

FADE OUT.

THE END