

THE WORLD ACCORDING TO GARP

novel by JOHN IRVING

SCREENPLAY

according to Steve Tesich

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[Producers: George Roy Hill, Robert Crawford]

[Director: George Roy Hill]

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1944

5457

FADE IN: (August 1944)

1 EXT: BEACH DOG'S HEAD HARBOR - DAY 1

Blue sky. A baby appears slowly from the bottom of the screen as if coming out of the womb ... the image of the baby rises slowly ... neck, shoulders, belly and when we get to the feet the nude smiling baby just keeps on going into the air as if captured in extreme slow motion on a trampoline: It goes up, up, up, smiling, laughing, making baby noises, and then starts coming down, down, down, disappearing where it came from only to return again, making more noise, ga-ga-ga type of noise, laughing and flying high in the air. The image of the baby flying up and down continues for the duration of the credits. We should see the baby from the front, it's a boy, and from the rear. On the last shot the baby falls into the arms of a woman. She turns and walks toward the house.

2 INT: DOG'S HEAD HARBOR ESTATE - DAY 2

We are in a large room. Sun is pouring through the windows illuminating where it hits the dark interior, leaving it dark where it does not hit. We see the ocean through one of the windows. JENNY, dressed in a white nurse's uniform is standing in the middle of the room holding the baby in her arms. MR FIELDS, Jenny's father, is standing about six yards away. He wears a hearing aid. MRS FIELDS, Jenny's mother, is next to her. \*

MRS FIELDS

Garp?

JENNY

Garp.

MRS FIELDS

Garp.

MR FIELDS

Garp?

MRS FIELDS

Yes, Garp.

MR FIELDS

Sounds like a fish. My daughter got knocked up by a Garp! Find out if that's the son of a bitch's first name or last name.

MRS FIELDS

Was that his first name or last name, dear? \*

JENNY

It was Garp. Just Garp. That's the whole thing. \*

MRS FIELDS

(to her husband)

I think it was his last name. \*

MR FIELDS

WHAT'S HIS FIRST NAME?

JENNY

I never found out.

MR FIELDS

SHE NEVER FOUND OUT HIS FIRST NAME!

JENNY

We were never introduced.

MR FIELDS

SHE GOT KNOCKED UP BY A GUY SHE NEVER MET!

MRS FIELDS

Please, Jenny, you must know his first name.

JENNY

Technical Sergeant Garp!

MR FIELDS

I knew it! A goddamn soldier.

MRS FIELDS

Technical Sergeant?

JENNY

T.S. Yes. T.S. Garp. That's my baby's name.

MR FIELDS

T.S. GARP! WHAT KIND OF A NAME FOR A BABY IS THAT!

JENNY

It's his own name. All his own. \*

MR FIELDS

If I ever lay my hands on the bastard, I'll kill him. \*

JENNY

He's dead already.

MRS FIELDS

I don't suppose you bothered getting married.

2 CONTINUED

2

MR FIELDS  
Married! She never even met him. \*

JENNY  
I didn't want to get married. I wanted a baby.

MRS FIELDS  
But a wedding ring would ...

JENNY  
I didn't need his ring, Mother. I just needed his sperm. \*

MR FIELDS  
Don't you dare say "sperm" in this house. \*

The baby starts crying. JENNY starts walking.

MR FIELDS  
Where're you going?

JENNY  
To get a job. I'm a trained nurse and I plan to continue my work ... Good-bye. \*

She starts exiting toward the distant door.

3 EXT: ESTATE - DAY

3

JENNY leaves the house with the baby and walks towards the sea. MR and MRS FIELDS follow her at a distance. MRS FIELDS is shaky. The wind is blowing. The sound of the sea is picking up.

MR FIELDS is shouting after her.

MR FIELDS  
JENNY ... IN THE WAR ... WHICH SIDE WAS HE ON?  
WAS HE ON OUR SIDE AT LEAST?

JENNY, irritated, stops.

JENNY  
He wasn't on any side. He was flat on his back in a hospital and one evening when everybody was asleep ...

The sound of the sea picks up drowning out her words. Her mother's eyes bulge and bulge and then MRS FIELDS emits a cry and swoons in her husband's arms. He is trying to hold her up with difficulty. Sea-gulls fly going: ga-ga-ga ...

FADE OUT.

1945

DISSOLVE TO: (Fall 1945)

4 EXT: STEERING PREP SCHOOL FOR BOYS - NIGHT 4 \*

A neat little campus with lawns and trees. Wind is blowing. Leaves are falling. It's fall.

5 A BUILDING ON CAMPUS - NIGHT 5

We see a sign: INFIRMARY. The building is dark but we see something like a flashlight illuminating one of the windows. A boy hurries toward it crying and clutching his groin.

6 INT: INFIRMARY - NIGHT 6

A large room full of beds. Half of the beds are occupied by teen-aged boys. They are coughing and sneezing. One boy seems to have an enormous erection sticking up and holding up his blanket like a teepee. He is looking at a dirty magazine.

BOY 1

What a Bod. What-a-Bod.

He sticks his hand under the blanket and pulls out his erection. It's a flashlight. He points it at a picture.

This, gentlemen, is a Bod.

BOY 2

I wish I was a girl. If I was a girl I'd take off my clothes and stand in front of a mirror and look at myself for hours.

BOY 1

The All American Bod.

BOY 3

Stop it. Stop it! Stop it!

Silence.

All right. You can go on.

BOY 2

Hey, why can't a basketball player father a child? Huh?

BOY 1

Everybody knows that one.

BOY 2 jumps out of his bed. Steals THE MAGAZINE right out of BOY 1's hands and takes off. BOY 1 chases him.

BOY 3

Get him Bosworth!

6 CONTINUED

6

BOY 2 runs across into the corridor past an open office door and ducks into Jenny's apartment. As he sees BOSWORTH coming toward him he sticks the magazine into a crib where a baby is sleeping. BOSWORTH arrives.

BOSWORTH

(whispering)

Where is it?

BOY 2

I haven't got it.

BOSWORTH

Where did you put it?

BOY 2 grins. BOSWORTH punches him. Both hear a cry coming from Jenny's "office". They look ... they see JENNY and the KID who was running across the campus through a crack in the door. BOSWORTH runs back, BOY 2 follows.

7 INT: ANOTHER ROOM

7

This is Jenny's "office". The BOY is standing in front of her. He is crying. JENNY is looking at his crotch.

BOY

I zipped up too fast and it got caught.

JENNY

I can see that. We'll just have to unzip you.

BOY

I tried it already and it hurts.

JENNY

It's either that or amputate. We can't have you parading around like a savage from Borneo ...

Two boys sneak past the door without JENNY seeing them. JENNY leans forward and takes the tab of the fly and pulls down on the zipper. The BOY screams. The two boys that went past the door run back the other way. The BOY with the trapped penis walks out slowly holding on to himself.

BOY

Thanks Miss Fields.

JENNY

Jeffrey? Leave it alone for a while. \*

BOY leaves, JENNY turns out light and goes into her apartment.

8 INT: GARP'S ROOM - NIGHT

8

GARP is in the crib although we do not see him. We do hear him. He is making happy baby noises. JENNY appears at the doorway and stops. She smiles as she hears him. She walks slowly to the crib.

JENNY

What are you doing awake?

GARP

Da Da.

JENNY

No not Dada, Ma-ma. Say mama. Ma-ma.

GARP

Da-da.

JENNY

Ma-ma. Dada's dead. He got killed.

She leans over even more and she's all ready to pick up the baby when she finds the magazine. Takes it out.

JENNY

Where did you get this?

She looks toward the room with beds.

JENNY

Sick. Even when they're healthy they're sick with lust. Bosworth!

\*

She starts out. GARP cries.

JENNY

Cry all you want, Garp. I run a sanitary infirmary and I won't have this filth in here.

9 INT: ROOM WITH BEDS - NIGHT

9

The kids are asleep or pretending to be. JENNY moves slowly through the room. She stops by Bosworth's bed, takes his flashlight and shines it into his face. He opens his eyes. She grabs him by the top of his P.J.'s. Pulls him up. Shows him his magazine.

JENNY

Bosworth! A word of warning, you filth monger. If you expose my baby one more time to cheap shots like this I'll inoculate your jock strap with bubonic plague and it'll do such a job that you'll have nothing left to even scratch down there. Understand?

\*

\*

9 CONTINUED

9

BOY

Yes.

JENNY

Fine. Well, good-night then, Bosworth.  
Sleep well.

She leaves. As she does she throws some covers on a  
boy who had thrown them off. \*

FADE OUT.

1951

DISSOLVE TO: (Spring 1951)

10 CLOSEUP OF A PAD OF PAPER 10

Little GARP is drawing a figure of a pilot in a helmet. He is making sounds of war.

11 CLOSEUP OF JENNY 11

She is reading a book. She looks older and if anything even more formidable. She lifts up her eyes from the book and looks across the room. We see books and comic books scattered around the place and on the walls we see drawings of war. We see airplanes. We see airplanes burning. We see drawings with just the word "WAR" on them ... explosions ... Lightning and thunder accompany the journey along with the sound of airplane noises that GARP is making.

CLOSEUP OF GARP

He is about seven years old. He is making the sound \* of an airplane in trouble and then the sound of an enemy gunner and then the sound of an airplane in even bigger trouble.

GARP

My father was a flier.

JENNY

I've told you he was a tail gunner ... in a plane.

GARP

If he was in a plane he was a flier.

JENNY

Have it your way.

GARP

Was he real big?

JENNY

I don't know. I never saw him standing up.

GARP

Why not?

JENNY

I'll tell you about it some day.

(slams the book shut)

That's one course you won't be taking. The text is dull and Stewart Percy is even duller. \*

I nearly went to sleep in his class today. His Pacific War, indeed!

GARP  
Maybe he didn't die.

JENNY  
Who?

GARP  
My father.

JENNY  
He sure did. Dead and gone.  
(she picks up another book  
off a pile)  
Chemistry. That's a solid subject. I'll  
check out the class for you next year.  
(crosses to kitchen) \*

GARP  
Long Ranger died.

JENNY  
It's Lone Ranger not Long.

GARP  
He died.

JENNY  
Sorry to hear that.

GARP  
But he really didn't. Everybody thought he  
died but he didn't die. \*

GARP  
Maybe my father didn't really die either.  
Not really.

JENNY  
(looking at another book)  
I'm a nurse. I know. He died. \*

GARP  
Will I ever fly like Daddy?

JENNY  
I don't know.

GARP  
I remember flying.

JENNY  
When you were born I was so happy I threw you  
up and down up and down.

11 CONTINUED

11

GARP

I remember.

JENNY

You were too young to remember.

GARP

I remember flying. I went flying with Daddy last week.

JENNY

Are you going to sleep or are you going to stay up and think your weird thoughts?

GARP

I'll stay up and think weird thoughts for a while.

JENNY

Fine. Good-night. See you in the morning.

She leaves.

12 MEDIUM SHOT - GARP

12

We see the new drawing he is making. It's a drawing of himself and a flier in a helmet. He opens them and sees his father in animation in the clouds.

FATHER

Ta-ranta-ranta-ra!

(CONTINUED)

12 CONTINUED

12

The animated figure of his warrior father first is only the size he was on the paper but he quickly starts to grow, flying around, shooting from his machine gun which shoots out colors, speaking in a strange language and singing his theme song:

FATHER

Ta-ranta-ranta-ra!

GARP

Father!

13 EXT: NIGHT

13

The animated figure is flying through the night, his cape flying, his machine gun blazing. The word "DEATH" appears like some terrible snake and pursues him. The father figure aims his machine gun and fires and the machine gun, sounding like a typewriter sends out a series of X's and exes out the word.

FATHER

Ta-ranta-ranta-ra!

He flies on.

FADE OUT:

1953

DISSOLVE TO: (Fall 1953)

14

EXT: LAWN - DAY

14

CLOSEUP OF POOH PERCY

She is wearing glasses and a frown. She is a couple of years younger than GARP. She is stroking a huge dog, BONKERS. BONKERS is growling. Both of them are staring intently through some shrubbery at something.

THEIR POV - LAWN

GARP and CUSHIE, a blonde Lolita of Garp's age, are playing in the grass. Behind them we see the big Percy house and the rest of the Percy family. FAT STEW is sitting outside reading the paper and swatting the flies.

CUSHIE

I know how to make babies. \*

GARP

(lying)

I know too.

CUSHIE

How could you? You don't have a father. You're a bastard. But I'll teach you. All right. First thing is ... I have a headache.

She goes into her headache act.

Oh, my head. I have a headache. Not tonight.

GARP looks on confused.

CUSHIE

Now you're supposed to attack me and pull my clothes off.

GARP

You sure?

CUSHIE

Yes. And you're supposed to say: Every night you have a headache. Go ahead.

GARP leaps into action. He jumps on top of her.

CUSHIE

Not tonight! I have a headache!

GARP

Every night you have a headache!

14 CONTINUED

14

They're wrestling and laughing and pulling at each other's clothes. The dog is getting all excited. He growls. He barks. He jumps into the action.

CUSHIE

Go away, Bonkers! No, Bonkers! Sit, Bonkers!

No such luck. BONKERS, the dog, likes to play, too. He grabs GARP by a piece of his clothing and starts pulling his off. GARP cries and fights back.

CUSHIE

No, Bonkers. No.

Yes, BONKERS seems to say. GARP is struggling. The dog is all over him. GARP screams. CUSHIE screams. FAT STEW hears the commotion and waddles over at a fast clip. GARP is holding his ear and bleeding and crying. The dog is still growling. FAT STEW arrives. His first concern is for the dog.

FAT STEW

BONKIE! You all right, big boy? Huh?  
What happened?

CUSHIE

Bonkie bit Garp's ear.

FAT STEW directs his scrutinizing stare at bleeding GARP.

FAT STEW

So I see. Bonkie bit Garp. Well, at least the dog's got good taste, doesn't he?

He chortles. A couple of his kids chortle. His wife, MIDGE, if she's there, chortles too. If BONKERS could he would also chortle. Only GARP and CUSHIE are not chortling. He's bleeding and crying. She's noncommittal. FAT STEW, wearing a bathrobe, leans over to look at GARP. As he does his bathrobe opens up revealing his huge nakedness. STEW peers closely at Garp's face.

STEW

Jap. Does it hurt?

GARP

Yes. A lot.

STEW

You really shouldn't tease Bonkers.

\*

14 CONTINUED

14

CUSHIE

\*

He didn't!

STEW

You better run along. Your mother's a nurse.  
She'll take care of it.

\*

GARP runs off.

(CONTINUED)

14 CONTINUED

14

STEW

His father was a Jap all right. I spent enough time in the Pacific to recognize Jap eyes when I see them.

CLOSEUP OF POOH

She is watching him. Her eyes meet Cushie's. CUSHIE sticks out her tongue at her. POOH hardly blinks.

STEW (OC)

All right, kids. Fun's over.

15 MEDIUM SHOT - GARP RUNNING

15

He's crying. Blood is trickling all over him.

16 INT: JENNY'S PLACE - DAY

16

She is reading a book. She looks out of the window and sees GARP running toward the house clutching his ear. She jumps up. She opens the door just as GARP enters bleeding and crying.

JENNY

What happened?

GARP

Bonkers bit me.

She takes his hand away and looks at his ear.

JENNY

Sonovabitch!

She embraces GARP and takes a look at his ear.

He bit your earlobe off!

GARP

Mr Percy said I tasted good.

JENNY

He said that?

She starts getting medical supplies for his ear.

GARP

Was my father a Jap?

JENNY

No. Did Mr Percy say that, too?

GARP

Uh-huh.

16 CONTINUED

16

JENNY

He did, did he?

JENNY grimly starts dressing his mangled ear.

17 INT: PERCY MANSION - DAY

17

The whole PERCY family is sitting for a family Christmas card portrait. BONKERS is in the picture. FAT STEW is behind the camera setting the automatic shutter so that he can run into the picture.

STEW

Allright. Nobody move. Smile. Pooh. This is for our Christmas card so look merry. Smile! Pooh!

MIDGE

If you don't smile you'll never get a husband.

POOH does not smile. PERCY runs to join the family portrait. There is an imperious knock at the front door. The picture clicks as STEW moves away.

STEW

Damn it.

He goes in some irritation to open the front door. JENNY is standing there with GARP in tow, his head and ear bandaged.

JENNY

My son is not dog food, goddammit!

STEW

Now calm down, Jenny. Bonkers just got a little excited.

JENNY

Fine. I'm a little excited too. Where's Bonkers?

BONKERS reacts to his name, GARP looks at him. BONKERS snarls.

STEW

What do you want him for?

JENNY

I want to take him down to the infirmary and give him a shot.

STEW

What for?

17 CONTINUED

17

JENNY

So he won't bite people anymore.

STEW

A shot will do that?

JENNY

Damn right it will. He'll be dead.

STEW

You're not serious!

JENNY

You bet your fat ass I am. I'm telling you now - either tie him up or make him behave or I'll make him dead as a doornail. Come on, Garp.

She takes GARP out.

18 EXT: CAMPUS - DAY (Spring 1955)

18

HIGH SHOT: We see JENNY and GARP walking, and having some kind of argument. DEAN BLODGER crosses in front of them. \*

JENNY

Good afternoon, Dean Blodger. \*

BLODGER \*

Good afternoon, Jenny. Hello there, Garp.

GARP

Hello, Dean.

BLODGER \*

I understand you'll be starting classes next semester.

JENNY

We're on our way now to enter him in a sport.

BLODGER \*

Really? What will you be going out for?

JENNY AND GARP

(together)

Basketball. I don't know.

BLODGER \*

I'm sure you'll do splendidly.

18 CONTINUED

18

GARP

Why can't I decide what sport to take?

JENNY

Because you're too young. I've looked into all of them and basketball is the best.

GARP

I'm too short for basketball.

19 The DEAN walks on and JENNY and GARP continue past 19  
the PERCY house. A mob of kids are playing on the  
lawn. BONKERS sees GARP and bares his teeth. GARP  
moves to the other side of JENNY.

JENNY

Those Percys breed like germs in a Petrie  
dish.

CUSHIE pops out of the busy. She smiles.

CUSHIE

You want to play, Garp?

GARP

I think I do.

JENNY

No, you don't.

She drags him away.

Damn child's a sex fiend at ten. \*

GARP looks back as he's being dragged away, at CUSHIE.  
She's holding up her dress, and smiling at GARP.

20 INT: GYM - DAY

20

JENNY and GARP are standing and looking at a basketball  
game in progress.

GARP'S POV

In one corner of the gym there's a trampoline. Two  
guys are jumping up and down. GARP's attention is  
focused on one of them. The guy jumps off the trampoline  
and heads away putting on his wrestling helmet. GARP,  
without JENNY noticing, follows him. GARP follows  
him through a door.

21 STAIRWAY

21

GARP is walking down the stairway. It's semi-dark.  
There's a door at the end of the stairway. GARP opens  
the door and as soon as he does he hears a loud voice  
of the wrestling coach.

22

COACH

22

Fifteen seconds!

The room is steamy and through the steam we see sweaty wrestlers working out. There is something splendidly masculine about the sight. Some are wearing wrestling helmets.

COACH

Ten seconds ... nine ... eight ...

The wrestlers are grunting and groaning and struggling and squirming.

COACH

One.

He blows the whistle. The wrestlers fall down on the mats exhausted.

COACH

Hit the showers. C'mon.

23

INT: LOCKER ROOM - DAY

23

Wrestlers are undressing. Some are already undressed. Steam from the showers is filling the place.

CLOSEUP OF GARP

He's looking at them.

WRESTLER 1

Why can't basketball players father a child?

WRESTLER 2

Because they're ugly.

WRESTLER 1

No, because they dribble before they shoot.

Guffaws and laughter and groans.

GARP looks on fascinated. He takes a wrestling helmet.

WRESTLER 1

What's a definition of a brassiere?

WRESTLER 3

I dunno.

WRESTLER 1

Over the shoulder boulder holder.

Guffaws. Laughter. Even GARP laughs clutching his helmet.

WRESTLER 4

And what's a definition of a girdle?

WRESTLER 3

I dunno.

WRESTLER 4

Lower decker pecker checker.

GARP, as this is going on, looks at the helmet. He turns to one of the boys.

GARP

My father wore a helmet. He was a flyer.

BOY

Oh?

GARP

Can you fly?

JENNY

Garp!

WRESTLERS

Hey, what the hell ... What's she doing here ...

They scramble to cover themselves.

JENNY

Spare me your modesty, please.

From the shower comes the voice of the joker.

WRESTLER 1

Why can't Santa Claus father a child? Huh?  
Why can't he?

JENNY looks on. The room is silent.

Because he comes down a chimney, that's why.

A solo guffaw and then we see the face of the solo guffawer. He sees JENNY and quickly disappears inside the shower again. JENNY takes GARP by the arm and drags him away.

She starts to exit when the coach comes in, not noticing her.

COACH

All right, you guys. Big meet tomorrow so no beating the meat tonight.

23 CONTINUED 23

He turns and sees JENNY walking out. There is general hilarity at his embarrassment.

24 EXT: LOCKER ROOM 24

GARP

I want to do what they do.

JENNY

Animals.

JENNY looks at him. GARP still has his helmet.

FADE OUT.

DISSOLVE TO:

25 EXT: INFIRMARY ROOFTOP - NIGHT 25

Pigeons are cooing. GARP is sitting on the steep roof. He has his helmet on. He is pretending he is piloting a plane. He makes airplane noises and the "bop-bop-bop" sound of a machine gun.

26 INT: JENNY'S ROOM - NIGHT 26

JENNY sits up suddenly in bed.

JENNY

Garp!

She turns on the light. She has either had a dream or her mother's instincts have been triggered off. Jumps out of bed.

GARP!

27 CUT TO: ROOF 27

GARP slips. He slides down the roof.

GARP

Ma-a-a-a-m.

28 CUT TO: JENNY 28

Opening the door to Garp's room. The bed is empty.

JENNY

Garp!

29 CUT TO: GARP 29

He has slid to the edge of the roof and is caught from

29 CONTINUED 29

falling by the rain gutter. The gutter is old. It seems to be creaking.

30 CUT TO: JENNY 30

She is running through the infirmary. Turning on the lights.

JENNY

GARP! Have you seen Garp?

The kids are drowsy ... don't know what's going on. Through the open windows, however, JENNY hears the noise of the pigeons and a small voice calling for help.

GARP

Mom!

JENNY

GARP! Call the fire department! \*

31 CUT TO: GARP ON ROOFTOP 31 \*

The rain gutter is giving way. Sirens are heard in the distance.

GARP

Mom!

Thunder and lightning. The streak of lightning illuminates Jenny's face as she's going up the fire escape.

32 CUT TO: GARP 32

His leg is caught. It has fallen through the rusted out spot of the rain gutter. He is trying to pull it out but any move he makes threatens to make the rain gutter collapse. Pigeons are flying around.

33 CUT TO: THE GROUND 33

DEAN BLODGER is running to the scene. There we see \*  
JENNY reaching the last rung of the ladder. She cannot quite reach GARP from there. Boys are looking out of the windows of the infirmary.

DEAN BLODGER \*

Mattresses! Throw down the mattresses.  
Something to cushion the fall!

34 CUT TO: JENNY

34

She is trying to reach garp's leg. Below her we see mattresses flying out. Pillows. Sheets. It's great fun for kids.

JENNY

Pull your leg out and jump.

GARP

I'm afraid.

JENNY

So am I.

GARP

I wanted to fly.

JENNY

You can jump.

The rain gutter starts to give way as GARP maneuvers to pull his leg out. Terrified he jumps.

35 CUT TO: DEAN BLODGER

35 \*

HE dashes forward with arms extended.

DEAN

I've got you, son! I've got you!

36 CUT TO: JENNY

36

She catches on to GARP by his foot and holds on.

37 CUT TO: BLODGER

37 \*

A piece of gutter falls and knocks him out.

38 CUT TO: JENNY

38

Holding on to GARP for dear life. Pulls him back to her arms. GARP hugs her. They are making their way down. A small group is gathered around the prostrate body of DEAN BLODGER. \*

JENNY

Bring him to the infirmary!

Looks up at the kids in the windows.

You boys better get these mattresses back in before it rains. \*

38 CONTINUED

38

To GARP ... as she carries him.

JENNY

You sure like trouble, don't you?

39 INT: INFIRMARY - NIGHT

39

DEAN BLODGER is lying in a private room reserved probably for communicative diseases. He has a bandage on his head. He's a little woozy still. JENNY is looking after him. GARP is sitting on a nearby bed. \*

DEAN

Thank God I caught him.

JENNY

Yes, just in time.

DEAN

What was he doing up there?

JENNY

Pretending to be his dead father. \*

DEAN

I wanted to be a father myself ... But I never got married.

JENNY

Neither did I.

DEAN

Huh?

Rain ... lightning and thunder. JENNY closes the window to keep the rain out. She looks at GARP a moment.

JENNY

I always wanted a child. If I could've had one by myself I would have. But nature ... or God ... or whoever ... well ... you know ... You need a man. And you know what men are like. Full of lust. \*

DEAN

Huh?

JENNY

I can talk to you because you're past all that. It's not just men, though. Some women, poor souls, have the lust disease themselves. I just read about one with a case of multiple orgasm. Sounds like a nervous disorder to me.

39 CONTINUED

39

DEAN

Wha-a-at?

The poor man looks bewildered. He wants to get up. JENNY eases him back.

JENNY

You're not well enough to walk, Dean Blodger ...

He's not going to argue. He looks on with big eyes.

JENNY

Anyway. The war was on. I was a nurse \*  
and one day they brought in a tail gunner  
who had been hit by anti-aircraft in a  
raid over Germany. A splinter of steel  
had entered his brain and all he could say  
was his name. Garp. For medical reasons  
I couldn't quite understand, he also had  
a constant erection. He deteriorated  
steadily until one day he could only say  
part of his name. "Arp." It was then  
that I knew he wouldn't last long. His  
erections continued, however, quite unabated.

40 CLOSEUP OF GARP

40

During the above he listens, his mind racing. He sees the animated version of his father flying through the air surrounded by exploding flak and searchlights. The word ENEMY, encarnalized so that each letter represents a danger, comes after him. His father fires his machine gun that sounds like a typewriter and exes them out. A map of Germany with the name of GERMANY in the middle and a map of Japan with the name JAPAN, hurtle toward him. They hit him like great boxing gloves. He starts falling. He pulls a string and a parachute opens but a swastika turning like a buzz-saw cuts the strings and he falls and falls and falls right into a bed in a hospital much to the shock of the animated version of JENNY the nurse. She quickly wraps him in bandages. He lies there all covered with bandages, a sheet on top of him. Only his mouth is exposed. Out of it comes one word: GARP. It appears like smoke letters and then rises and disappears. Suddenly his sheet rises up too right at crotch level. It's an erection by anyone's reckoning. JENNY tries to push it down but it comes back up. She tries to tie it down but it breaks the ropes and shoots up again. The word GARP comes out of his mouth again. The erection under the sheet is moving.

41 CLOSEUP OF THE DEAN

41

He was lying in a bed and now he jumps up.

41 CONTINUED

41

DEAN

I see, that's ... very interesting. I don't think I need to hear more. I'll just be going now ...

JENNY

Not yet. You better rest. Anyway ... where was I?

GARP

He kept having erections.

JENNY

Thanks. He was dying. I wanted a child. It seemed like a good way to have one without the bother of a husband hanging around who had legal rights to my body. So, one night when I was on duty and the wounded and maimed were all asleep, I went to him. He was asleep but his erection was still there. I removed my undergarments and got up on the bed on top of him. He woke up then and said the only word other than his name that I ever heard him utter. He said "good". It didn't take very long and that once was all that was needed.

42 GARP'S VISION

42

As JENNY talks we see his animated version of JENNY entering the hospital room. His father is lying in bed. Out of his mouth comes first "ARP" and then only "AR". Out of Jenny's mouth come the missing letters. The two of them converse in this manner as JENNY takes off her uniform, lifts up his sheet and positions herself in place to conceive. As they make love they talk to each other. He saying "AR". She supplying the missing letter. The rhythm of this is the rhythm of making love. Together they make GARP. We are forced to abandon the animated fantasy by a sudden scream from the real world.

43 CLOSEUP OF THE DEAN

43

DEAN

You raped him! You raped a dying man.

JENNY

Are you all right?

DEAN

No ... yes ... I have to get home now!  
You've been very kind. I've never heard  
of anything ... Good night ...

43 CONTINUED

43

He stumbles out of the infirmary. JENNY turns her attention toward GARP.

JENNY

And then he died. He did die.

GARP

Really?

JENNY

Really.

GARP

Will you throw me in the air like you did?

JENNY

You're too big for that now.

GARP

I don't have a father and I can't fly.

JENNY takes him by the hand. Very motherly.

JENNY

But you have a mother and you can walk.

DISSOLVE TO: (Summer 1955)

44 EXT: CEMETERY - DOG'S HEAD HARBOUR - DAY

44

A MINISTER is saying some final words over a coffin. The name "Fields" is on the headstone with the names of Jenny's mother and father on them. There are a small group of mourners. As they leave, JENNY and GARP walk together.

45 EXT: DOG'S HEAD HARBOUR - DAY

45

Brilliant sunshine. JENNY is wearing black. So is GARP. They are walking toward the house.

GARP

Now you don't have a father either.

JENNY

Everybody dies. My parents died. Your father died. Everybody dies. I will die, too.  
And so will you.

GARP

Really?

45 CONTINUED

45

JENNY

Really. The thing is to have a life before we die. It can be a real adventure ... having a life.

46 EXT: BEACH AT DOG'S HEAD - DAY

46

Standing on the beach in his bathing suit we see GARP. He's ready to go in. The waves are coming towards him. He looks at them.

JENNY

GARP!

She's standing outside the house.

The undertow! Careful of the undertow!

GARP isn't listening. He turns his head toward her but he's not really listening or he's not hearing. He hears the surf.

JENNY

The undertow!

GARP goes into the water. He starts to swim. Dogpaddle. He disappears beneath the wave and when he surfaces he's older and doing a breaststroke. He disappears again and when he surfaces again he's doing a crawl ... he's older. He disappears and when he surfaces again he's nineteen and he's doing a butterfly. He turns his head. He sees JENNY on the shore in her nurse's uniform and then he continues swimming - butterfly.

FADE OUT.

1962

CUT TO:

47 EXT: BLEACHERS - DAY (Spring 1962)

47

GARP AS A NINETEEN YEAR OLD

He's running. We don't know where he is. A flock of geese is flying south above him making their mournful cries. GARP smiles. But his attention is not on the geese. He runs ... thump ... thump ... thump ... we hear.

CLOSEUP OF HELEN HOLM

She is wearing glasses and holding a book close to her face. Off camera we hear a thump, thump, thump, heading toward her. She lifts up her eyes for a split second and returns to the book. She's around 18 years old, and she's wearing a grey sweat suit.

HER POV

Running up the bleachers toward her, totally covered in a series of cotton and rubber sweatsuits, with a sweat hood on his head, is GARP. He is sweating and panting. As he passes her on his way to the top of the bleachers he smiles, doffs his sweat hood:

GARP

Howdedo!

and without breaking stride continues on up. HELEN grimaces back a greeting of some kind and goes back to her book.

CLOSEUP OF GARP

He's running up the bleachers but the sight of the girl stays with him. He's thinking.

MEDIUM SHOT - THE BLEACHERS

HELEN is still sitting. GARP, however, doesn't go all the way to the top. He turns around and skipping three bleachers at a time starts making his way down ... thump, thump, thump, past HELEN again.

CLOSEUP OF GARP

He's standing at the bottom of the bleachers. He's looking up at HELEN sitting in the middle of the bleachers.

CLOSEUP OF HELEN

She's reading. Thump, thump, thump, again. She does

not look up this time. She keeps her eyes on the page. Thump, thump, thump and then the thumping stops. A second or two of silence. She looks up to see GARP smiling at her not far away. He's steaming and panting, sweat is pouring off him. He moves closer to her and she instinctively draws back.

GARP

It must be hard to read with me running up and down.

HELEN

Why?

GARP

Well, it's ... distracting.

HELEN

Not to me it's not. I hardly noticed you.

GARP

What do you weigh ... about one twelve or so?

HELEN

One thirteen.

GARP

Pleased to meet you. I'm one forty-seven.

He shakes her hand and sits down next to her. She takes her hand back. It's all wet from his sweat. She wipes it off. He's really steaming.

My name is T.S. Garp.

HELEN

What's T.S. stand for?

GARP smiles.

GARP

Terribly Sexy. I used to be Terribly Shy but I changed.

HELEN

My name is Helen Holm.

GARP

Home sweet home. Our new wrestling coach here is named Holm. He's a real slave driver. We call him Home Sweat Home. \*

HELEN

He's my father. I'm his daughter. We're the Holm Team. \*

47 CONTINUED

47

MEDIUM SHOT

GARP is running the bleachers again. HELEN, her glasses steamed over, seems to be looking back at her book but it's hard to say where she is looking.

48 INT: WRESTLING ROOM - DAY

48

It could be night for all we know. There are no windows and no light except for the fluorescent bulbs. A meet is on. The crowd is shouting. HELEN sits in the shouting crowd reading a book. She looks up every now and then.

CLOSEUP OF ERNIE HOLM-THE COACH

ERNIE

C'mon, Garp! Don't muscle him! Don't muscle him! The ankle! Go for it! Fifteen seconds! Ten seconds!

MEDIUM SHOT - THE MAT

GARP is wrestling an opponent. Both are on their feet. Both are working for a takedown. The whistle blows. Time is up. The ref goes up to them and flips a coin.

REF

Call it!

GARP

Heads.

REF

Heads it is. You want top or bottom.

GARP looks toward HELEN.

GARP

I'll take the top.

CLOSEUP OF JENNY FIELDS

She is sitting in the audience too. She's older but still handsome, still wearing her white nurse uniform. She looks at HELEN, catches the way GARP looks at her.

CUT TO: THE MAT

The two wrestlers are down on their knees. GARP is on top. He adjusts his arms around the wrestler. The whistle blows. The wrestler on the bottom tries to get out. GARP counters. The wrestler almost manages

48 CONTINUED

48 \*

to free himself but GARP clings on. He picks him up. He puts the wrestler down. The wrestler squirms trying to keep from being put flat on his back.

CLOSEUP OF WRESTLERS

All we see is flesh against flesh. Hands around thighs. Grunting. Groaning. Sweat. Bodies squirming. Garp's body on top of the other wrestler. Chest against chest. Legs around legs. We intercut with closeups of Helen's face. It's twitching slightly. She's breathing a little faster. The crowd is cheering.

JENNY is looking at HELEN. HELEN catches her looking. Garp's face is showing the strain and ecstasy of a near-pin ... it's coming ... it's coming ... and then a sudden thump is heard on the mat as the Ref signals a pin.

NEW SHOT

GARP is getting up. He's shaking hands with the loser. He looks towards HELEN. Her seat is empty. He looks a little further and his glance runs smack dab into the eyes of his mother. She just stares ... not blinking.

CUT TO:

48A INT: WRESTLING ROOM - DAY

48A \*

The meet is over. The wrestlers run up the stairs out of the room along with spectators drifting out. JENNY stays behind, watching GARP go, then approaches COACH HOLM.

JENNY

Mr. Holm?

HOLM

Oh, hello, Jenny.

JENNY

Mr. Holm, were you aware of what was going on out here.

HOLM

Well, Garp wasn't really concentrating until the last period. But he's a good wrestler and I'm sure ...

JENNY

It was lust.

HOLM

I beg your pardon?

JENNY

Mr. Holm, you have a daughter and I have a son.

HOLM

Yes. He's a fine boy but ...

JENNY

He is also full of lust. I can spot it a mile away. He is lusting after your daughter.

HOLM

(laughs)

Oh, I wouldn't worry about that. Helen can take care of herself. In any case, it's only natural ...

JENNY

Diseases are natural, too. Epidemics are natural. Typhus, typhoid are all natural, but it doesn't mean that we have to give in to them. Keep an eye on your daughter, Coach.

CUT TO:

BONKERS in the BG. GARP runs out into the fall air. He's looking around for HELEN. He starts to run toward her but instead runs into a bombshell called CUSHIE PERCY who is walking with another boy. POOH is watching from a distance with BONKERS.

CUSHIE

Hello, Garp.

GARP

Cushie! What're you doing home?

CUSHIE

Visiting. I'm stuck at that all girls school so I thought I'd visit here to see how the boys are doing.

GARP

So, how are you?

CUSHIE

(comes closer and whispers)

I have a terrible headache.

49 CONTINUED

49 \*

GARP reacts with a smile. She smiles back.

CUSHIE

See you.

She walks away as if her clothes were going to fly right off her. GARP looks after her and then at HELEN, as thought undecided for the moment which one to pursue. He finally opts for HELEN.

50 OMIT

50 \*

51 EXT: CAMPUS - DAY

51

GARP is walking toward the bleachers in the stadium. HELEN is sitting on the bleachers and reading. She crosses her legs when he approaches her but she keeps her eyes on the book.

GARP

I hope I'm not disturbing you.

HELEN

I think you like to disturb me.

GARP

You sure read a lot.

HELEN

I've always read a lot.

GARP

You'll ruin your eyes.

HELEN

They're already ruined.

GARP

You going to be a writer. \*

HELEN

No chance. I'm going to be a reader.

GARP

Maybe you'll marry a writer.

He smiles. She looks up. She starts to walk. GARP follows.

HELEN

If I marry anybody ... it'll be a writer. But I doubt I'll marry anybody.

GARP

Well, I'm sure you won't marry a wrestler.

HELEN

You can be very sure of that. Unless it's a wrestler who's also a writer.

GARP

But a writer first and foremost.

HELEN

Yes, a real writer. \*

GARP  
(pointing to her book)  
Like Joyce? \*

HELEN  
Maybe. \*

GARP  
He never made any money. He had to  
work as a clerk to support himself and  
his wife. \*

HELEN  
You've read him? \*

GARP  
Uh-huh. Did you know he had a beautiful  
tenor voice.

HELEN  
No, I didn't.

GARP  
When he was twenty-one he entered the  
Feis Ceoil in Dublin ... \*

HELEN  
The what?

GARP  
Feis Ceoil. A Gaelic musical competition.  
Anyway, he was runner-up in the competition  
for tenors. Do you know who the winner was? \*

HELEN  
No. \*

GARP  
John McCormack. \*

HELEN  
Really?

GARP  
Have you heard the recording Joyce made of  
Anna Livia Plurabelle?

HELEN  
No. \*

GARP  
Yes, I've got the record. Or Mom has it.  
It's really beautiful. Do you always  
wear a sweatsuit? \*

51 CONTINUED

51

HELEN

Don't you like it?

GARP

Yes ... I just was imagining what you must be like without it ... I mean in a dress ... I spend a lot of time imagining. It's part of my training of becoming a writer. All real writers do it. \*

The sound of a typewriter takes us into the next scene.

52 INT: JENNY'S ROOM - NIGHT

52

She is asleep. She wakes up, turns on light. The sound of the typewriter is coming from Garp's room. She is in bed. Listens to the sound of a typewriter. Seems a little annoyed. \*

JENNY

GOOD-NIGHT, GARP!

She waits for a reply. The sound of a typewriter is the only reply. She seems annoyed. She turns out the light.

53 CUT TO: INT: GARP'S ROOM - NIGHT

53

JENNY with a flashlight is walking into Garp's room ... tip toeing. She listens to him breathing, half snoring and proceeds like a thief toward the typewriter. There she stops. Checks to make sure he's still sleeping and sits down to read what he has written.

CLOSEUP OF JENNY

She's reading. She's not very happy by what she finds. We hear a sound or two she makes as she reads and they are sounds of displeasure. She starts to frown in earnest.

JENNY

What? Well ... lot of nerve ... \*

She plops the pages down. She's had enough. She turns toward GARP. She turns on the light.

GARP! \*

GARP sits up, light shining in his face.

GARP  
(sleepily)  
What're you doing?

\*  
\*  
\*

JENNY  
You have no right to write this. If you're going to write about me and my personal life, wait till I'm dead. While I'm alive the subject belongs to me. I might want to write about myself.

GARP is a little guilty.

\*

GARP  
Nothing's happened to me. Your life's more interesting.

JENNY  
Too bad. Make up something then.

She takes his pages and throws them away.

Good-night, son.

GARP  
Good-night, mother.

JENNY  
Sleep well.

GARP  
Thanks.

She shuts the door and leaves.

She enters and sits for a moment, thinking.

- 55 INT: GYM - DAY 55
- GARP seems to be flying. He's going up, up, up and then down, down, down, and then up, up, up.
- ANOTHER SHOT
- He's on a trampoline inside a gymnasium. The windows in the gym face to the outside. Through the window he sees HELEN when he's at the top of his lift. She's walking slowly outside, sees him and slows down.
- 56 EXT: GYM - DAY 56
- HELEN'S POV
- Garp's head appears in the window and disappears. CUSHIE is walking past HELEN. She sees Garp's head too. She slows down and looks at it appearing and disappearing.
- 57 GARP'S POV 57
- He appears in the air. He sees CUSHIE. He smiles. He disappears. He reappears. He sees HELEN. He smiles again only this time he's a little worried. He disappears. He reappears and looks from HELEN to CUSHIE ... smiling worriedly for each.
- 58 CLOSEUP OF POOH PERCY 58
- She is wearing glasses. Her emotionless eyes stare at something through the shrubbery behind which she is positioned.
- HER POV
- 59 MEDIUM SHOT - ROWS OF CANNON 59
- In the mouths of the cannons we see all kinds of junk. Some have bird nests in them. Others have shoes, items of underclothing, etc. We see inscriptions on the cannon. "Paul banged Betty '58". "M. Overton shot his wad here '59".
- 60 ANOTHER SHOT 60
- We see CUSHIE making an inscription on one of the cannons. She is writing: "CUSHIE GOT GARP 196 ..." with her lipstick.
- 61 CLOSEUP OF GARP 61
- He's looking at her.
- He's lying on a hill overlooking a river. On the other

61 CONTINUED

61

side of the river are some bushes and on the other side of the bushes the green rolling golf course.

GARP'S POV

CUSHIE sits down next to him. In her hand is the lipstick she used to write on the cannon.

CUSHIE

How do you know you're going to be a writer?

GARP

It's just something you know.

CUSHIE

And what're you going to write about?

GARP

My life ... once I've experienced enough ... things.

CUSHIE

You'll write and you'll marry Helen and she'll read. Is that what you'd like?

GARP

Maybe.

CUSHIE

I guess I better give you something to write about.

She takes her blouse off. She pulls Garp's shirt off. And then, tracing with her writing instrument down his chest she heads towards his trousers. She unzips him, still scribbling seductively on his belly with her marker.

My, my. I hope your pages tremble when you write on them the way you do. Is this your first time?

GARP, all a-tremble manages to blurt out?

GARP

Na-h!

CUSHIE

Hmmm ... thought so.

She lies down lifting up her skirt.

Allow me to introduce myself. Now introduce yourself, gunner.

GARP jumps on top of her. She screams. He's shocked.

CUSHIE

Where is your thing?

GARP, all a-tremble with desire, is bewildered.

GARP

Where's what?

CUSHIE

Your thing.

GARP

My thing! Don't you have a hold of it?

CUSHIE

Your glove.

GARP

My glove?

CUSHIE

I don't want babies. Especially Jap babies.

GARP

I'm not a Jap.

CUSHIE

How do you know? No glove, no love.

GARP

You mean rubbers?

CUSHIE

I don't mean galoshes.

GARP groans with desire and disappointment. He rolls off her. She looks at him ... her eyes gazing slowly down his body. She leans over to him and starts scribbling on him again.

CUSHIE

Poor Garp.

She leans over some more. She starts nibbling his arm. His nipples. He's trembling and moaning.

What can we do? Poor baby ... You're about to burst.

She's kissing his stomach. His stomach. His stomach is going in and out like he's dying. She's still scribbling away on him.

You know what? I have an idea.

61 CONTINUED 61

We see her long hair trailing down Garp's stomach.  
We see Garp's eyes widen.

GARP'S POV

We see Cushie's smiling face, her lips parted, then her face disappears. GARP reacts. Her face reappears again, the lips even wider. GARP is rumbling like a truck with no brakes down a hill.

62 CLOSEUP OF HELEN 62

She is walking and half reading a book: CRIME AND PUNISHMENT. She looks up and sees POOH PERCY peeking at something through the bushes. She walks toward her. POOH becomes aware of somebody approaching. She turns around. Sees HELEN. A tiny smile appears on her face. She gestures to her to be quiet and motions to her with her hand to approach. When HELEN joins her, POOH with quite a bit of satisfaction, points in the direction of GARP and CUSHIE. HELEN looks. She is shocked. POOH looks at her looking. POOH nods her head slowly as if she had found an ally in a condemnation of both GARP and CUSHIE. HELEN looks again.

63 HER POV - THE GRASSY KNOLL 63

Through the flowers and the plants we see GARP on his back.

CUT TO: THE HILL

CLOSEUP OF GARP

He's lying on his back. His orgasm is approaching. It's coming ... it's coming ... and when it comes we hear a little bell like a bell a typewriter makes at the end of the margin. The bell makes his eyes widen and then we hear the sound of typing.

64 INT: GARP'S ROOM - NIGHT 64

GARP is banging away on the typewriter.

65 OMIT 65 \*

66 EXT: CAMPUS - DAY

66

CUT TO: GARP RUNNING TOWARD HELEN

CUT TO: HELEN SEES HIM

She starts running. GARP runs after her. She seems like a pretty good runner. GARP is better.

GARP

Helen! Helen! What's the matter? \*

HELEN starts to run away from GARP. He runs after her.

GARP

I'm gaining on you, Helen. Pick it up!  
I'm going to gettcha!

67 She runs across the street. Another boy is running 67  
across the street the other way. He and GARP get  
caught in the mirror game. They try to move out of  
each other's way but wherever one heads, the other  
heads and they still keep coming, thinking they can  
avoid the inevitable and they don't. They run smack  
dab into each other. As they do a big black hearse  
appears into the frame. It has to slam on the brakes.  
GARP sees the hearse coming. He jumps. The hearse's  
momentum makes it move forward. GARP winds up on the  
hood of the car. The other boy winds up on the ground.  
The car misses him.

HELEN screams as she looks back, and as she looks back  
she sees GARP on the hood, but he doesn't stay on the  
hood, the force of the impact carries him on top of the  
car and then he rolls over the top, tumbles and winds  
up on the ground, with his shirt ripped. The story he  
had been holding in his hands flies away. The wind  
carries it up the street. First things first.

68

GARP

68

My short story!

He jumps up.

Helen! My short story!

BOTH start running after the pages.

69

LONG SHOT - GARP AND HELEN

69

They are chasing the pages carried by the wind. \*

70

OMIT

70 \*

71 GARP'S POV

71

HELEN, panting herself, holding her share of the pages. They smile, panting sweatily at each other. She sits down next to him. They catch their breaths slowly ... their effort and the exertion has brought them closer together. She gives him the pages. He arranges them and sits up. \*

CLOSEUP OF HELEN

She sees a hickey on Garp's neck. She frowns. \*

GARP

It's my first. I wrote it for you.

HELEN

What did Cushie think of it?

GARP

Cushie? \*

HELEN

Cushie.

GARP

Oh, she's hardly the type to appreciate serious literature.

HELEN

I don't know. From what I saw of her she seemed to have a good head on her shoulders.

GARP is giving her the story. HELEN takes it.

HELEN

Boy ...

HELEN tosses the story in the air. The wind carries it away. HELEN gets up and leaves. \*

GARP

Oh, boy oh boy!

GARP again chases his story. He shouts after her and runs for the papers. \*

Helen! Helen! We haven't got much time. Men die young in my family. I'm leaving, you hear me? I'm going to ... to New York to become a real writer. \*

71 CONTINUED

71 \*

GARP hesitates in front of BONKERS who is standing guarding one of Garp's pages. He growls.

GARP

Goddamit, Bonkers, move!

BONKERS growls. GARP lunges for the page and BONKERS attacks. It is a brutal fight until suddenly BONKERS howls and takes off like a streak towards the Percy house.

CUT TO:

72 INT: JENNY'S OFFICE - DAY

72 \*

GARP is sitting while his mother cleans the blood off him.

JENNY

What happened?

GARP

I had a fight with Helen.

JENNY

With Helen?

GARP

I want to get out of here, Mom. I want to go to New York and become a writer. A real writer.

JENNY

All right.

GARP

(surprised)

What?

JENNY

I've been thinking we ought to leave here, myself. We've been here long enough.

GARP

We? You want to go, too?

JENNY

I think it's a good idea. What's this?

GARP

Bonkers' ear. Or part of it.

FAT STEW

(from outside)

Garp? Garp, are you up there? Jenny  
Fields, are you up there?

JENNY goes to window, opens it.

JENNY

Yes, what is it you want?

PERCY

What the hell did that bastard son of yours  
do to my dog? Blood everywhere! The dog  
is hiding under the house and won't come out!  
Blood on the porch! What the hell did he  
do to him?

JENNY

Garp bit Bonkie.

She closes the window and looks back at GARP and smiles.

JENNY

An ear for an ear.

p. 42 - OMIT

p. 43 - OMIT

1963

DISSOLVE TO: (Fall 1963)

74	OMIT	74	*
75	OMIT	75	*
76	EXT: MANHATTAN - NIGHT	76	

GARP and JENNY are coming out of a store. GARP is carrying a bag of groceries. Jenny is carrying a list.\*

JENNY

Well, we've got everything but fruits and vegetables. There's supposed to be one of those outdoor farmer markets in the area. \*

GARP

There's a lot of meat markets around here, Mom. \*

JENNY

I already bought a roast. \*

There seems to be a lot of whores on the avenue. GARP and JENNY look at them. Look at each other. Look at the whores again.

JENNY

Is that the latest fashion?

GARP

No, Mom, that's the oldest profession.

Only now does JENNY realize what they are.

JENNY

Whores?

GARP

A-ha.

JENNY

How do you know?

GARP

Writer's instinct.

JENNY looks at them. Shakes her head. Both continue walking. Suddenly JENNY stops.

JENNY

I want to talk with one of them.

GARP

Oh c'mon, Mom. It's cold and it's ...

JENNY

No. I want to ask her about something.

GARP

What?

JENNY

I want to ask her about lust.

GARP

Oh boy!

JENNY turns back and goes to a younger WHORE with tight

(CONTINUED)

shorts and high black leather boots. GARP follows reluctantly.

JENNY

(to the whore)

My name is Jenny Garp. Are you a prostitute?

WHORE

What's it to you?

GARP

My name is Garp. Hi. If you've got a minute my mother and I would like to ...

WHORE

Your mother?

JENNY

I'll be glad to pay you.

WHORE

Un, unh, I don't go for no kinky ...

GARP

She just wants to talk to you, that's all.

JENNY

What's your regular charge for ... what you do?

GARP

She just has some questions she wants to ask you.

JENNY

Would ten dollars be enough?

WHORE

Ten dollars!

JENNY

(to Garp)

What's the usual charge?

GARP

Hell, mom, I don't know. It depends.

JENNY

(to whore)

I'll give you twenty and we'll go someplace where we can get a cup of coffee and get warm and talk.

76 CONTINUED

76

WHORE  
(looks them both over a minute)  
You pay for the coffee.

JENNY  
Of course.

WHORE  
(shrugs, suddenly laughs)  
Okay, let's go.

77 INT: SMALL RESTAURANT - NIGHT

77

JENNY and the WHORE are sitting at a table, drinking \*  
coffee, talking. GARP is seated nearby, alone. He  
looks over at them, embarrassed.

GARP \*  
(rises, crosses to them)  
Mom ... do you ...

JENNY  
(to whore, pays no attention  
to Garp)  
Do you feel anything? I mean do you get  
any physical enjoyment from it?

WHORE  
Not when I'm working. Oh, sometimes.

JENNY  
Do men like you?

GARP  
Mom, really -

JENNY  
Well, do you like her?

GARP  
Sure, I like her but ...

JENNY \*  
What is it about her that you want? I don't  
mean just her sex parts. I mean is there  
something else that's satisfying?

GARP  
I don't know, it's a combination ...

JENNY  
(to the whore)  
How do you feel to be wanted in that way.  
Does it degrade you to have my son want you  
(MORE)

JENNY (contd)  
in that way ... or do you think it only  
degrades him?

WHORE  
I don't know.

JENNY  
Do you want her? Do you want her like you  
want Helen? Is it the same want? You really  
want to have sex with her?

GARP  
(miserably)  
Yes, of course I do.

JENNY  
(looks at them both a moment)  
Alright.

She reaches for some money to give to GARP. \*

WHORE  
Look, it's alright with me if your mother  
wants to buy me for you but she can't come  
along with us.

GARP  
Jesus, I ...

WHORE  
No. I will not have her watch us, absolutely  
not. I'm still a Catholic believe it or not.  
If you want anything funny like that ...

JENNY  
I do not intend to watch. I've heard enough.  
Thanks for your time.  
(to Garp)  
You do what you want to do, or what you have  
to do, I guess. \*

Starts to give money to WHORE.

Here.

WHORE  
(looking around at other  
customers in cafe)  
Don't give me money here.

JENNY  
Why not?

77 CONTINUED

77

GARP

It's illegal, that's why.

JENNY

Why?

GARP

Why? Because it is.

JENNY

That's silly. It's her body. Why shouldn't she use it the way she wants to? Here.

Gives the money to GARP.

I'll see you later.

JENNY rises. To WHORE: \*

Goodnight. Thank you so much.

She moves toward door, then comes back, picks up groceries and leaves.

WHORE

Your mother is weird.

GARP

You could say that.

78 INT: GARP'S APARTMENT - NIGHT

78

We see a fresh page inserted in the typewriter. We watch as it types.

"A SEXUAL SUSPECT" by JENNY FIELDS

JENNY takes the title page out and inserts a fresh page. We watch her type determinedly if not terribly fast.

"CHAPTER ONE" \*

"In this dirty-minded world you are either somebody's wife or somebody's whore or ..."

X 78A EXT: GARP'S APARTMENT BUILDING - NIGHT

X 78A \*

GARP walks down the street and enters his apartment building.

X 78B INT: GARP'S APARTMENT LOBBY & STAIRS - NIGHT

X 78B \*

GARP enters the building and starts to climb the stairs toward his apartment.

79 INT: GARP'S APARTMENT - NIGHT

79 \*

GARP entering after a night with the WHORE. He hears a typewriter banging away from JENNY'S room. He is jealous. Writer's guilt. While he was screwing, his mother was writing.

He moves down the hall toward her bedroom door.

GARP  
(outside her door)  
What are you doing, Mom?

JENNY (VO)  
Writing!

She continues banging away.

GARP  
What're you writing about, Mom?

JENNY (VO)  
None of your business.

GARP turns and moves down the hall toward his bedroom and enters his bedroom

X 79A INT: GARP'S BEDROOM - NIGHT

X 79A \*

He enters the room, goes to his typewriter, looks at a sheet of paper in it and pulls it out, crumples it.

Across the street, a man is playing a saxophone ... "There'll Never Be Another You." He sees the man playing and then GARP starts playing with the Venetian blinds in his room. Opening them one way and then closing them the other way, looking through the slits at the outside of Manhattan at the way the view changes as the angle and the position of the Venetian blinds change.

The opening and closing, the slow changing of the angles of the blinds seems to have a hypnotic effect, it seems to engage his mind and then suddenly, when he opens the Venetian blinds again, he is now looking at at the rolling waves of the ocean, at himself running along the shore and his mother running after him.

A last flip sees Helen in the bleachers.

The song continues throughout.

80 EXT: GREENWICH VILLAGE - DAY

80

GARP is walking on University Place. He looks dejected. A couple get out of a parked car ahead of him. The couple are having an argument. Both are carrying suitcases.

STEPHEN

Oh, C'mon, Rachel.

RACHEL

Don't Rachel me, Stephen. Just don't Rachel me. I told you we should've stayed in Chicago.

She hurries away. He hurries after her dropping a pair of gloves on the sidewalk. GARP picks up the gloves and wants to give them back but the couple have entered a building. He looks at the gloves ... seems ready to throw them in a trash can but doesn't.

81 AS HE CROSSES A STREET, he sees a moving van and 81  
movers with ropes looking up. He looks up and  
sees a piano being hoisted into the eighth story window

(CONTINUED)

81 CONTINUED 81

of a nine story building. GARP stops. He looks at the window. He plays with the gloves. He's thinking. He hears a siren. We don't know if he's imagining it or if it's a real siren in the city.

82 GARP looks up again at the window and the piano and 82  
STEPHEN. The man who dropped the gloves, pops into the scene. GARP is obviously now imagining the scene. He doesn't like the fact that the man is dressed just as he was in the street so he pops him into the scene again dressed in a tuxedo. STEPHEN is standing on the ledge, leaning on the piano, looking down.

83 A CROWD POPS INTO THE SCENE. 83

84 A POLICE CAR arrives and a woman runs out of the 84  
car. It is RACHEL. She's in tears.

85 FIREMEN are spreading inflated mattresses on the 85  
street to catch the man should he fall.

86 DEAN BODGER. For a split second GARP pops DEAN 86  
BODGER into the scene and then takes him out again.

87 GARP heads toward the scene looking up at STEPHEN. 87

88 STEPHEN 88  
RACHEL! RACHEL!

The WOMAN looks up, she's crying. GARP takes both of them in.

RACHEL  
STEPHEN!

STEPHEN  
Rachel! I can't live without you. No-can-live. Cannot. No-can-do.

The firemen are getting their high ladder into the act. The cop is trying to talk to Rachel. She's crying. GARP looks on.

STEPHEN-THE PIANIST  
I LOVE YOU, RACHEL!

RACHEL  
STOP IT!

STEPHEN  
ADORE YOU! REMEMBER CHICAGO. DO YOU?  
REMEMBER THESE, RACHEL?

He takes out a pair of gloves. He clutches them to his

- 88 CONTINUED 88
- bosom and then he shows them to her ... making them dance in the air.
- STEPHEN  
DO YOU? I DON'T WANT THEM ANYMORE.
- 89 He throws them down. The gloves fall not far from GARP. He picks them up. He wants to give them to the woman but the cop is taking the woman toward the building. As she's heading toward the door STEPHEN starts to play. He sings. 89
- 90 STEPHEN 90  
There may be other lips that I may kiss  
But they won't thrill me like yours used to do  
Oh I may dream a million dreams ...
- He's crying. He either slips or falls off his ledge on purpose.
- 91 The crowd screams. The woman stops. STEPHEN falls into the inflated mattress. The woman is ready to run to him. And then another scream is heard. GARP and the others look up. The piano ropes have snapped. The piano starts to fall. The firemen gathered around STEPHEN rush off. The piano falls right on top of him obliterating him from view. The sound of the vibrating piano wires fill the air. 91
- 92 CLOSEUP OF GARP 92  
Gloves in hand he turns away from the sight. He still would like to give the gloves to RACHEL but she's being led away by the police. GARP starts walking away from the scene. He's looking at the gloves and thinking.
- 93 CLOSEUP OF A TYPEWRITER PAGE 93  
LETTERS APPEAR: THE MAGIC GLOVES by T.S. GARP
- 94 INT: JENNY'S ROOM - NIGHT 94  
She is typing. As she returns the carriage, in the pause, she hears GARP banging away. She sighs: Thank God.
- 95 INT: GARP'S ROOM - NIGHT 95  
He's standing by the Venetian blinds. They are shut. He seems hesitant about opening them. He does open them and we see in the window as if on a screen, the PIANIST playing on the piano ... singing. GARP looks at him, a sorrowful and understanding look, he shrugs

95 CONTINUED 95

at the vision, the vision shrugs back and continues playing and singing as GARP returns to the typewriter to continue writing.

96 INT. GARP'S ROOM - NIGHT 96

He is typing. He is crying. He looks up.

HIS POV

The Venetian blinds are open.

CLOSEUP OF GARP

He is crying. He is typing very slowly.

97 CLOSEUP OF THE PAGE 97

The letters appear slowly.

THE END

98 CLOSEUP OF GARP 98

He looks up at the vision of STEPHEN in the window. \*  
The man is crying too. GARP is crying. GARP shrugs.  
The man shrugs. He waves with his gloves to GARP.

GARP is pulling the page out of the typewriter and the gesture like some lever cuts the pianist loose from his spot and he and the piano fall off the window. GARP rushes to the window. Opens it. He looks down at the street.

99 HIS POV - EXT: GARP'S APT. STREET - NIGHT 99

There's no trace of the man nor his piano.

FADE OUT.

1964

DISSOLVE TO: (Spring 1964)

100 INT: LIVING ROOM - GARP'S APT. - DAY

100

The sun is shining outside. On the table there are two manuscripts. One is very thick. The other is kind of thin.

ANOTHER SHOT

JENNY and GARP are sitting at the table next to their respective manuscripts, GARP next to thin, JENNY next to thick, drinking coffee. JENNY looks at Garp's manuscript.

GARP

Well?

JENNY

It's kind of thin.

GARP

It's not the quantity that counts.

JENNY

Thank God for that ... I better take this back.

GARP

Aren't you going to write anymore?

JENNY

Whatever for? I've written all I wanted to write. I'm finished.

GARP

But you might want to rewrite.

JENNY

Rewrite what?

GARP

What you've written.

JENNY

Whatever for?

GARP

To make it better.

JENNY

Better for who?

GARP

For WHOM.

JENNY

WHOM. Better for whom?

GARP

For you. I mean for yourself, that's for whom.

JENNY

This is good enough for me. \*

GARP

That's not very artistic.

JENNY

I'm a nurse not an artist.

GARP

Well, I want to be an artist, and I want to know what you thought of it.

JENNY

I'm not sure I understand it.

GARP

It's simple. He can do wonders when he's wearing his magic gloves. His wife is sad. He touches her with his gloves and she's happy. His kids are crying? He touches them and they smile. But he can't feel them. And he yearns to feel. He can keep death away with his magic gloves but he can't feel life. So he takes them off ... and he dies ... but he feels life as he flies into the arms of death.

JENNY

I like that. If that's what it means, I like it.

GARP

Let me see yours.

JENNY

No. I've got to go.

GARP

That's not fair. I showed you mine and you should show me yours.

JENNY

What do you think you're doing? Playing doctor's office with Cushie? I've got an appointment. \*

GARP

With whom.

100 CONTINUED

100

She shows him a page from a newspaper. It has a picture of a man in it.

JENNY

With him. He's a publisher. He looks like a nice man. I'll let him publish my book.

GARP

Let him!

JENNY

Why not?

101 INT: OFFICE - DAY

101

CLOSEUP ON JOHN WOLF - THE PUBLISHER'S OFFICE

He is reading slowly from the first page.

JOHN

"In this dirty minded world you are either somebody's wife or somebody's whore ... or fast on your way to becoming one or the other."

He looks up. JENNY is standing in front of him.

JENNY

I think so. Don't you?

GARP is standing in another part of the room, looking through a telescope trained on the street below.

JOHN

Well, to tell you the truth, I've never given the matter much thought but ...

He flips through the book. He is startled by something he reads.

GARP! Is that right, Garp?

JENNY

That's right, Garp!

GARP

You didn't write about me, did you, Mom?

JENNY

I wrote about my life. You're a part of it.

GARP

But when I wanted to write about your life you said ...

101 CONTINUED

101

She cuts him off.

JENNY

My son is also a writer.

GARP

Short stories.

JOHN

Hmm.

He flips the manuscript over. Looks at the title.

Sexual Suspect?

JENNY

I wanted a job and I wanted to live alone.  
That made me a sexual suspect. I wanted a baby  
but I didn't want to share my life to have one  
and that made me a sexual suspect too.

JOHN

Oh.

JENNY

Well, I'll call you. \*

She and GARP leave. As they're leaving we hear GARP.

GARP

That wasn't fair, Mom. You said I couldn't  
write about you and then you turn around and  
write about me.

CLOSEUP OF JOHN

He's flipping through the manuscript.

JOHN

Oh, God.

102 EXT: STEERING COLLEGE - DAY (Summer 1964)

102

HELEN, wearing a dress, is sitting on the bleachers  
and reading a thin manuscript. She seems absorbed.

CUT TO: GARP

He's lying down on the bleachers at a distance from HELEN.  
He's watching her read. He's nervous and anxious and  
awaiting some response. It's as if the doctor were  
looking at his x-ray to see if he's got cancer or not.

GARP

WELL?

102 CONTINUED

102

HELEN just waves him off without looking at him.

CLOSEUP OF HELEN

She's reading. We hear a thump, thump, thump, as if somebody were running up the bleachers. GARP runs past her screaming in agony. He can't take the waiting.

CLOSEUP OF HELEN

She just reads on. We follow GARP as he's running up the bleachers. He's pulling at his hair, he's screaming, he's having a fit of anxiety ... He reaches the top of the bleachers and looks back at the figure of HELEN, slightly bent over his manuscript. He pauses there, panting.

HIS POV

HELEN raises the manuscript over her head in a gesture identical to the one she used when she released the pages to the wind. GARP waits. She just holds her arm out with the ms. in her hand like a flag and then she waves the ms. slightly. It seems like a positive sign. GARP hurtles himself down the bleachers three, four, at a time, seemingly flying at times and comes to a sudden and vibration filled stop in front of HELEN. She is crying.

GARP

Well?

HELEN

(sad)

It's so sad.

GARP

(happy)

Really?

HELEN

(sadder)

So sad.

GARP

(ecstatic)

Thank you. I mean ... Great!

HELEN

(so, so, very, very sad)

It's the saddest story I have ever read.

GARP

(thrilled)

Wonderful! I'm so happy.

HELEN

I'm so sad.

They embrace. She reacts to his passion with a passion of her own.

GARP

It's going to be published. In a Review Mom's publisher says he'll publish my first novel too. I'm going to be a real writer, Helen. Don't you think? \*

HELEN

I do, oh I do.

GARP

You said you'd only marry a real writer.

HELEN

I did and I will and I do. \*

GARP

I do, too.

They embrace.

1965

103 EXT: 40TH STREET - NEAR SIXTH AVENUE - DAY

103 \*

WINDOW OF A BOOKSTORE

We see copies of "SEXUAL SUSPECT" by Jenny Fields all over the window display. We see two men in the reflection of the window. It's GARP and JOHN WOLF.

GARP

It's sickening. Every bookstore in New York's like this.

JOHN

Every bookstore in the U.S.

GARP

What the hell does she know about lust? She never felt it. Not once. Some authority she is. It's like listening to a plant describe the motives of a mammal!

JOHN

It's the timing.

GARP

Timing! In writing it's supposed to be writing!

JOHN

In writing it is writing. In publishing, it's timing.

They walk. Some nurses in white go past them.

I'm stunned myself. It upsets people. I don't know about Jenny, but I'm getting hate mail just for publishing it. It's dangerous stuff and dangerous stuff sells.

CUT TO:

104 EXT: THE RALLY IN BRYANT PARK - DAY

104 \*

JENNY is signing the book for a long line of women. Cardboard cut-outs are standing ... pictures of JENNY. Posters of the book.

105 CUT TO: A WOMAN SPEAKER

105 \*

WOMAN

(speech to be used during the entire scene until Sc. 112)

In one way or another, we have all been suspects all of our lives. We have been

(MORE)

105 CONTINUED

105 \*

WOMAN (contd)

suspect as the weaker sex, when we showed strength we were suspect as not being weak enough. When we showed intelligence, we were suspect of covering up some defect in our femininity with our brains. When we wanted to be alone, we were called frigid. When we wanted to have sex, we were called loose. And when we wanted, as some of us did, to give up and hand our lives over to the men of the world, we were told we were being good little women.

Well, guess what? There's a new voice in the land and it speaks of us, for us, and it's telling us we're neither little nor weak, but a force to be dealt with.

Lincoln found his general in Grant. The women of America have found theirs in Jenny Fields. The women of America, hungry for a heroine, have at last found one in Jenny Fields. The men of America will soon find out what that means.

CUT TO:

106 EXT: 42ND STREET - NEAR FIFTH AVENUE - DAY

106 \*

GARP and WOLF walking along.

GARP

The thing that gets me is that she wrote about me. I'm known as the bastard son of Jenny Fields. Nice, eh? And when they published my short story in the Review, they had it: written by T.S. Garp. SON - in small letters - OF JENNY FIELDS. Big letters. AUTHOR OF SEXUAL SUSPECT ... HUGE LETTERS.

More women go past them.

CUT TO:

107 EXT: THE RALLY

107 \*

We see the WOMAN SPEAKER, still speaking. More cheers.

CLOSEUP OF JENNY

She looks over toward the cheers ... a little dubious about everything that's going on. She goes back to signing the book and smiles sweetly. The WHORE whom Garp had met with his mother is waiting in line to get her book autographed. JENNY signs the book and hands it to the WHORE. \*

107 CONTINUED

107 \*

JENNY  
(she means it)  
Thank you very much. For everything. \*

WHORE  
No, thank you. I haven't read it yet. \*  
Is it dirty?  
(she laughs)

A SECOND WOMAN moves up to JENNY. \*

2ND WOMAN  
Hi. Could you write a little something in  
there? It's for Frank, my husband. Dear  
Frank, kids are in the school, dog's in the  
yard, and I'm gone, gone, gone. Love, Ruth.

JENNY  
I think you better write that.

2ND WOMAN  
Thank you. I will.

CUT TO:

108 GARP AND WOLF

108 \*

walking along.

JOHN  
She's going to be very, very rich.  
And very, very famous.

GARP  
I get the picture.

JOHN  
I don't think so. You're a wonderful writer,  
Garp. Your novel is as good a first novel  
as I've ever read and I'll be proud to publish  
it. But your mother's written a political  
manifesto. It's current and it's controversial  
and it doesn't have to be well-written. She's  
a cult, not a writer.

109 OMIT

109 \*

110 CUT TO: HELIUM TANK

110

A woman is turning on the gas. The gas is finishing a  
shapeless long plastic form. The form fills out and  
there are several large helium-filled figures of \*  
JENNY FIELDS. GARP looks up at them.

111 CUT TO: A MAN IN A TREE

111

He has a .22 rifle in his hands. He aims at the sky and  
shoots. The helium-filled figure explodes and collapses.  
He fires again. Another one falls.

112 CUT TO: GARP AND WOLF

112 \*

walking toward the Rally.

JOHN

Yes, she's going to be very, very rich  
and very, very ...

GARP

And very, very famous.

At this point, we hear A SHOT. They look around.

113 A HELIUM BALLOON explodes and collapses.

113 \*

113A CUT TO: THE WOMEN

113A \*

They are rushing toward the tree, pointing.

WOMEN

It's a man! It's a man! There he is!

Policemen are hurrying toward the tree. One of them  
fires. The man is hit in the shoulder. Drops the rifle.

113B CUT TO: GARP

113B \*

He has seen the balloon fall and is running toward  
JENNY.

GARP

Mom, get out of here!

He wants to take her out of there but other women beat  
him to it. They crowd around her and lead her away.  
She is looking back at GARP. She waves. GARP looks \*  
back at the destroyed balloons and the man who is  
now hanging out of the tree by a caught foot.

FADE OUT.

1966

DISSOLVE TO:

114 EXT: GARP'S NEW TOWN - DAY

114

GARP and HELEN and a REAL ESTATE LADY are walking in the yard looking at a house.

R.E. LADY

It's a lovely place ... lo-ve-ly ... just the ticket for young marrieds. My firm will even finance the mortgage.

GARP

My mother's paying for it. She's become a firm these days. What do you think, Helen? Is it home?

HELEN

Well, it's close to the college where I'll be teaching.

GARP

And it's close to the supermarket where I'll be shopping.

R.E. LADY

Oh, it's just like our house. I work and my husband putters around the house.

HELEN

My husband doesn't putter. He's a writer. His novel was just published - "The Second Wind of the Cuckold"?

(she draws a blank)

By T.S. Garp?

R.E. LADY

T.S. Garp? Not the bastard son of Jenny Fields?

GARP

That's right, I ...

R.E. LADY

Oh, I just loved your mother's book! Loved it. I keep buying them, my husband keeps burning them. And you write too?

GARP

Yes.

R.E. LADY

Isn't that nice. Oh, you must be so proud of your mother.

GARP

You're right, I am ...

115 EXT: HOUSE - DAY

115

Behind them we see something strange. An airplane is in trouble. It is sputtering and weaving. It's a small plane and it's coming down. The nature of the lens makes it seem that the plane is right behind them. The plane is coming right toward them. And then just as it seems about to hit them, the plane manages to lift up ... it goes over their heads ...

116 The plane hits the house ... crunching a good part of it. The tip of the plane breaks off inside the house. The rest falls in the yard. 116

117 GARP, HELEN, and the R.E. LADY look on stunned. A window in Garp's writing room opens up and the pilot of the plane, a little shaken, a little bloody appears. 117

PILOT

You folks all right?

Our folks look at each other.

GARP

Yeah. I'm okay - we're all right. I'll take the house. \*

HELEN looks at him.

HELEN \*

Garp!

GARP

The chances of another plane hitting this place are astronomical. It's been pre-disastered. We should be safe here.

R.E. LADY

I'm sure my firm will pay remodelling costs.

118 INT: GARP'S NEW HOME - NIGHT

118

GARP and HELEN are in bed. HELEN is reading student papers. GARP suddenly flings the magazine he has been reading to one side.

HELEN

What's the matter.

GARP

Nothing.

HELEN

Yes there is.

GARP

Nobody's buying my novel and I'm starting my second and the same nobodies will be lining up not to buy that one too. And I just read in Time -

Pointing to magazine on the floor.

that my mother's book has been translated into Apache! Apache, Helen! Not even Shakespeare or Dickens have been translated into Apache!

HELEN

She's timely. She struck a chord that women want to hear. The reviewers took her to pieces - they said wonderful things about your book.

GARP

I don't just want reviews. I want an audience. A big audience.

HELEN

One of my students brought you up today. He didn't know we were married. They started talking about "Magic Gloves."

GARP

What was the verdict?

HELEN

They loved it. One of them even called it a novella instead of a short story.

GARP

I like that kid.

HELEN

There's another kid I'm sure you'll like too.

GARP

Oh yeah? What's he like?

HELEN

I can't tell yet.

GARP

The quiet type, eh?

HELEN

Yeah, real. Very young. A real baby.

She looks at him.

118 CONTINUED

118

HELEN (contd)

I invited him over to meet you.

GARP

When?

HELEN

He should be here in about seven and a half months.

GARP catches on. He looks at her and tears come to his eyes.

HELEN

I'm the one that's supposed to be crying.

GARP

Well, you didn't do it. I have to do everything around here. Cook, clean, cry ...

He embraces her. And then he breaks away and pulls the sheets off them.

CLOSEUP OF HELEN'S STOMACH

Garp's face appears right next to it. He is rubbing her belly with his hand.

GARP

He's in there, eh? Boy, oh boy. It's nice in there. I know.

Suddenly he produces a magic marker and starts drawing on her belly. HELEN laughs. Her hand appears. She runs her fingers through Garp's hair. GARP is drawing a kid on her belly. A happy smiling kid with wild hair. Perhaps Helen's own hair on the bottom of her belly can serve as hair for the top of the kid's head. The picture is complete. GARP looks at it.

GARP

Cute little bugger, isn't he?

HELEN looks at the drawing.

My baby. Our baby. I better kiss baby. \*

He leans over and kisses HELEN on the belly, on the drawing, and then he just lets his head rest there, his eyes looking at HELEN

CLOSEUP OF THE BABY'S FACE ON THE STOMACH

We hear a baby crying.

119 EXT: GARP'S HOUSE - DAY (Spring 1967)

119

He is putting DUNCAN into the baby carriage. He is dressed in jogging clothes.

GARP

Say Da-Da ... it's easy. DA-DA! C'mon.

BABY

Ma-ma.

GARP

Anyone can say Mama! Say Da-Da, c'mon Duncan, quit torturing me. Say it!

He pretends to be a cop. Cups his hand around his mouth like a megaphone.

All right, Duncan! This is Technical Sergeant Garp. Make it easy on yourself. Don't be a baby, Duncan, say Da-Da. Da-da-da-da. (Dragnet theme)

120 EXT: GARP'S TOWN - DAY

120

A car zooms past them speeding. GARP takes off after it ... shouting.

GARP

Hey you! Stop there!

He runs after the car. The car stops for a stop sign. GARP catches up to it.

The car is a pick-up; plumbers racks and pipes on it.

GARP is trying to be calm and reasonable.

GARP

Look fella, this is a residential neighborhood and at this time of day the residents are mostly kids who can't look out for themselves. So, it's up to us to make sure we do what we can to look out for them ... follow the speed limits and come to a full stop at ...

DRIVER

Yeah, yeah, okay, okay.

The driver takes off ... double the speed limit at least. GARP is really pissed off. He jogs back to his front lawn where he left Duncan and the baby carriage.

121 EXT: GARP'S HOUSE - DAY

121

GARP sees a young girl with a little bit of CUSHIE

121 CONTINUED

121

about her looking down at DUNCAN. GARP looks at her.  
She looks at him.

GIRL

Hi!

GARP

Hi.

GIRL

I was just checking around the neighborhood \*  
to see if anybody needs a baby sitter, and  
I'd love to sit with him if you ever need \*  
one. He's just darling.

GARP

Oh, boy!

122 CUT TO: HELEN

122

She is inside the car driving. She drives down the  
steep hill, takes a blind turn and winds up at the  
entrance to the garage.

HER POV

GARP and the BABY SITTER. The BABY SITTER is accepting  
DUNCAN to hold. GARP seems to be telling her there's  
nothing to it.

HELEN

Oh, boy.

She honks the horn. GARP and the BABY SITTER turn to  
look. GARP smiles an innocent smile of a man with  
guilty thoughts.

FADE OUT.

1969

DISSOLVE TO: (Summer 1969)

123 EXT: DOG'S HEAD MANSION - DAY

123

CLOSEUP OF A WOMAN

She is jacking up a car to replace a flat tire. Cello music is heard playing in the distance. A car arrives. The woman looks up through a dozen other cars in the parking lot. She sees GARP, HELEN and the baby in Helen's arms getting out of the car.

GARP

It sure doesn't look like the same place. Every time we come here, there are more people. They take advantage of her. \*

HELEN

I wonder who they all are. \*

GARP

Moochers and hangers-on. This is what happens when you become rich and famous. That's why I avoided it. \*

They get out of car and walk past the woman GARP sees her. Smiles. \*

GARP

Hi.

The woman nods her head without smiling. Our trio continues walking.

124 THEIR POV

124

The lawn is covered with women. Some of them are cutting the grass. A couple are planting a tree. A single woman is playing the cello on the porch. A volley-ball game is in progress. The house is being painted. Ladders are leaning against the house. Here and there single women are walking alone, or sitting in the grass and watching others work or play.

125 CUT TO: VOLLEYBALL GAME

125

CLOSEUP OF ROBERTA

She is serving the ball. She sees GARP and his family as she is ready to serve. Then she serves and runs forward.

126 CLOSEUP OF JENNY

126

She is coming out of the house. She sees GARP and HELEN and the baby. GARP is looking around.

126 CONTINUED

126

JENNY

GARP!

Women turn and look at GARP. ROBERTA looks at him. Some look happy to see him. Others are emotionless.

GARP

Hi, Mom.

He walks toward her.

JENNY kisses HELEN and takes the baby into her arms. She beams.

JENNY

Hello, Duncan. How about a hug for Grandma, mmm? Say, Hi, Grandma. Grand-ma. \*

GARP looks on, beaming. Proud Father. They're walking toward the house. GARP is looking and smiling at the women. Suddenly he pauses. He sees the WHORE again. \* HELEN looks at GARP and the WHORE. GARP looks at HELEN.

WHORE \*

Hi.

GARP

Somebody mother introduced me to.

They go inside the house.

127 INT: MANSION - DAY

127

They are painting the walls. The old dark interior is changing. It's being painted white.

GARP

White, eh? Back to your basic hospital white, eh, Mom?

Some of the women painters look at him. They're not smiling.

GARP

Hi.

Not much of a response. HELEN is being led away by JENNY. \*

128 EXT: PORCH - DAY

128

GARP is sitting in the swing and swinging. A woman is painting the railing on the porch. GARP is looking at her. Finally.

128 CONTINUED

128

GARP

Hi, my name's T.S. Garp.

Woman looks at him, writes on a pad and hands it to him. The note says "Hi". He nods and a little confused he walks off the porch.

129 EXT: DOG'S HEAD - VOLLEYBALL GAME - DAY

129

The volleyball game is still on. GARP would like to play but it's all women. He walks toward the game. A woman runs to return the serve. She trips not far from GARP and falls. GARP instinctively runs to help. He reaches out for her. As soon as he touches her the woman, or girl, starts screaming. She starts fighting him as if he had attacked her.

GIRL

Don't touch me! Don't touch me!

The game stops. ROBERTA runs over. GARP is terrified and confused. Other women run over. GARP is surrounded.

GARP

I just touched her.

GIRL

He touched me! He touched me!

GARP

I'm sorry. All I did was touch her. I mean ...

ROBERTA

She can't bear to have a man's hand touching her.

Other women are comforting the girl.

GARP

Boy, she's got problems.

ROBERTA

Yes, she does.

GARP is still shaken.

GARP

I mean ... that's kind of hard to avoid... being touched.

ROBERTA

Yes, it is. That's why she's here. My name's Roberta.

GARP

Mine's Garp.

ROBERTA  
Hi. You're Jenny's son?

GARP  
(defensively)  
Yeah. I am.

ROBERTA  
I just finished reading your novel. I think  
it's wonderful. I adored it.

GARP  
You did?

JENNY \*  
What's going on here? What happened?

JENNY and a big stern-faced woman show up.

ROBERTA  
It's all right. Garp just frightened Alice  
a bit.

(to woman) \*  
It's all right, Barbara. It's all right.

BARBARA starts to write something on her pad of  
paper. "Who's this?"

GARP  
I'm sorry. I didn't know.

The stern woman is staring at GARP. GARP stares right  
back at her. He's feeling put upon in his own mother's  
house.

GARP \*  
(to Roberta)  
Hi, what's her problem?

ROBERTA  
She's an Ellen Jamesian.

JENNY \*  
(to woman)  
He's my son.

GARP \*  
What does that mean?

JENNY \*  
You don't know what an Ellen Jamesian is?

GARP

No, I don't. She's taken the vow of frowns or something?

JENNY

She has no tongue. \*

GARP

What do you mean, she has no tongue? \*

JENNY

I mean she has no tongue. It was cut off. \*

GARP

Oh, Christ. I'm sorry. How the hell did it happen?

JENNY

It was cut off on purpose. Because of what happened to Ellen James.

GARP

What happened to Ellen James? \*

JENNY

Two men raped her when she was eleven years old. They cut off her tongue so she couldn't tell anyone who they were or what they looked like. They were so stupid that they didn't think that an 11 year old could write. These women have formed a society in her honor.

GARP

You mean this Ellen James Society goes around not talking as if they had no tongues?

JENNY

No, I mean they don't have any tongues. The women in the Society have their tongues cut off. To protest what happened to Ellen James.

GARP

That's enough. I don't want to hear anymore of this crap.

JENNY

You're a little short on sympathy, son.

GARP

I have a lotta sympathy for the poor little girl who was raped. But this ... this ... self-mutilation ... I mean the next time

(MORE)

GARP (contd)

there's a rape ... suppose I cut off my prick  
and wear it around my neck?

The Ellen Jamesian writes something on paper. Gives it  
to him:

GOOD IDEA.

GARP reads the note and seems ready to really get angry.  
ROBERTA puts her arm around him and walks him away. \*  
JENNY takes woman away.

ROBERTA

No sense in making things worse than they are.

GARP

Well it's just that ... this whole place is  
filled with ...

(CONTINUED)

ROBERTA

I know. Everyone here has something missing or some hurt that won't heal ... and your Mother tries to nurse them back to health. She's a wonderful person.

GARP

You visiting somebody here or something?

ROBERTA

No, why?

GARP

As far as I can see you're the only normal person here.

ROBERTA

Oh, I don't know.

GARP

I'm sorry to use a corny line like this, but haven't I seen you before?

ROBERTA

You like football?

GARP

I used to watch it quite a bit.

ROBERTA

You might have seen me. I was a tight end for the Philadelphia Eagles. Number 90? Robert Muldoon?

CUT TO: GARP as it sinks in.

ROBERTA

(smiles)

I had a great pair of hands.

SOUND of a car engine starting leads us into the next scene.

130 EXT: PARKING LOT - DAY

130

JENNY and ROBERTA are saying goodbye to GARP and his family. ROBERTA is kissing HELEN. She hugs GARP. JENNY kisses DUNCAN.

JENNY

Kiss for Grandma?

DUNCAN

Gr-ma!

130 CONTINUED

130

Everyone applauds. JENNY beams. Even GARP is happy. Hell, his kid's an early talker. JENNY gives DUNCAN back to HELEN. Looks at her with a knowing eye.

JENNY  
When are you due?

HELEN  
(startled)  
How did you know?

JENNY  
I'm a nurse. I know.

GARP  
When's what due?

JENNY  
Oh son. Helen's expecting.

GARP  
No she's not.

HELEN  
Yes, I am.

GARP  
Oh, boy.

ROBERTA starts to cry.

Oh boy, oh boy!

ROBERTA  
(through tears)  
Drive carefully.

131 INT: CAR - DAY

131

GARP is driving back home.

GARP  
So, why didn't you tell me?

HELEN  
I don't know. I like feeling it for a while  
... just by myself ... my little secret ...  
before the world finds out.

DUNCAN  
Dad-da.

GARP beams.

GARP

Father of two. That's one up on my Dad. Everything's going to be fine, isn't it, Helen? I mean, they say the more kids you have, the more chances there are that one of them won't be ... right ... but everything will be fine, right?

HELEN

Sure it will.

GARP

I just like to hear you say it. I worry.

She puts her hand on his thigh.

HELEN

I know. Don't.

FADE OUT.

1974

DISSOLVE TO:

132 EXT: GARP'S TOWN - NIGHT

132

The light from the streetlamps illuminates the sidewalk. We catch glimpses of strange looking things: other worldly creatures walking into the frame and out ... a glimpse of some monster and then he's gone.

MEDIUM SHOT

Coming around the corner we see TWO BEARS. One is a big bear, Papa Bear presumably and the other is little, Baby Bear. They are walking hand in hand. It's GARP and his son. But we can only recognize Garp's voice. The rest of him is bear. The kid's voice sounds familiar, but he's bear too.

GARP

Pretty nice Halloween party, eh?

WALT

Death scared me.

\*

GARP

That wasn't death. That was just a costume.

WALT

It scared me. Nobody's scared of bears.

\*

GARP

And bears are scared of nobody.

WALT

Except death. What's Gradual School?

\*

GARP

Gradual School?

WALT

Yeah ... Mom says she teaches kids who go to Gradual School.

\*

GARP

Ah, yes. Gradual School is where you go and gradually find out that you don't want to go to school anymore.

133 EXT: GARP'S HOUSE - NIGHT

133

The two bears walk up to the window slowly and peek in.

THEIR POV

We see HELEN on the telephone with somebody.

CLOSEUP OF GARP

Looking at her through his bear's head. Then he takes off his bear's head. Stares through the window at HELEN. Then turns and looks at his son. He helps his son off with his head. The bear's head goes off and we see WALT ... Garp's youngest son.

WALT  
(whisper)  
What's Mommy doing?

GARP  
(whisper)  
I don't know. Walt. What do you think she's doing?

Suddenly Walt's eyes go elsewhere. He looks. He screams. GARP looks. He almost screams. We see HELEN through the window responding to the scream. She hangs up. Right behind GARP and WALT we see a menacing figure of Halloween DEATH. It could be a skeleton Death or some variation. Walt's screaming as DEATH raises its hands and seems ready to come and get him. GARP is ready to pounce on the figure. The figure takes off its head.

DUNCAN \*  
I got ya, I got ya, I got ya!

GARP  
Damn you, Duncan!

\*  
The door opens and HELEN comes out. Turns on the light.

HELEN  
What the hell's going on?

DUNCAN  
Walt's afraid of death, Mom.

GARP  
No, he's not.

WALT  
I am so.

The kids run into the house.

HELEN  
Roberta called.

GARP  
To wish us a Happy Halloween?

133 CONTINUED

133

HELEN

That's right.

134 INT: CLASSROOM - DAY

134

HELEN is strolling through the classroom collecting papers. She sees a student putting her name on.

HELEN

No, I don't want you to sign these. I don't want your names. I just want to know why you've selected this particular literature course. Anonymity promotes honesty.

She is walking back to her desk as the bell rings and the students get up to leave. She smiles as she looks through the papers. One reply draws her attention.

"Because from the first time I saw you, I wanted to be your lover".

Her smile fades. She looks up at the students leaving. One student stays behind, lingering in the doorway, tapping a cigarette on a silver case.

STUDENT

(softly, mouthing the name)

Michael Milton.

He smiles and leaves.

135 EXT: GARP'S NEIGHBORHOOD - DAY

135

GARP and ROBERTA are running.

ROBERTA

The thing that's really hard is that I'd love to have kids. Of course I can't. And they won't let me adopt. Jenny's doing all she can. We're taking the case to court. I love kids.

GARP

Me too.

ROBERTA

I didn't know I loved kids so much till I became a woman. Had I known I would've had some while I was a man.

GARP

Duncan and Walt are crazy about you.

135 CONTINUED

135

ROBERTA

Well, you know how I feel about them ...

She starts to cry. Stops. GARP stops. \*

ROBERTA

Here goes one of those raging hormonal attacks.

GARP tries to comfort ROBERTA. As they embrace, a \*  
car zooms through the intersection without stopping at  
the stop sign. Garp's radar for such cars is instantly  
set off. It is the same truck that he warned before.

GARP

Sonovabitch!

The road they're on circles the neighborhood. GARP  
runs off through the lawns and the alleys to intercept  
the car. ROBERTA runs after him.

136 CUT TO: ANOTHER STREET

136

GARP runs out across the lawn ... ROBERTA is stronger  
but slower ... follows. The car is turning the corner  
and coming around. GARP stands in the middle of the  
street with a brick or a rock in his hand. Throws it  
at the car. Breaks the wind-shield. The driver slams  
on the brakes. Jumps out. GARP runs toward him. The  
man runs toward GARP. ROBERTA runs toward both of them.  
GARP stops by the man's pick up truck. Pulls out a \*  
pipe. The man is running back at GARP but when he sees  
him with a pipe he slows down. GARP is a madman.

GARP

There was a stop sign there! Right?

Hits truck with pipe.

Right. That means you're supposed to stop.  
Right? \*

Hits truck again with pipe.

There could've been kids playing in the  
street. Right? \*

Hits again.

Pregnant women. Right? \*

Hits again.

GARP (contd)

Old people. Blind people. We're civilized people and civilized people obey the rules you prehistoric ape.

GARP is banging away on the car. The man is watching. He's seeing his truck destroyed. He's going crazy too. He runs into the cab of the truck as GARP continues banging away. He starts up the truck. He wheels around and tries to hit GARP. ROBERTA is trying to pull GARP out of the street. GARP wants one more crack with the pipe. The driver nearly hits GARP. ROBERTA pulls him away at the last second. The driver, crazed by now, continues on his wild rampage ... going through the lawns of the neighborhood ... fences ... destroying all he can until he disappears down the street - going right through a stop sign.

GARP

He always runs that stop sign! \*

ROBERTA looks at the neighborhood. At GARP.

ROBERTA

You have one helluva way of making converts to civilization. The only thing you've inherited from your Mother is your natural ability to infuriate people.

137 EXT: MOVIE HOUSE - NIGHT

137

GARP and HELEN are coming out. GARP has four containers of popcorn in his hands \*

HELEN \*

That was a dreadful film. \*

GARP

I love dreadful films. Whoever made this dreadful film is a friend of mine. I wish I had friends who wrote dreadful novels and novellas and short stories. I could even be friends with a playwright as long as his plays were dreadful.

138 They walk past a bookstore. In the window we see copies of Garp's novel.

138 \*

HELEN

A whole window to yourself. How about that?

GARP

I like it.

138 CONTINUED

138

As they stand looking in the window, we see MILTON and MARGE approach them. As they pass behind GARP and HELEN, MILTON smiles at HELEN. \*

MILTON

Hi, teacher.

HELEN

Hi.

GARP

Who was that?

HELEN

Just one of my gradual students.

139 INT: VOLVO - NIGHT

139

GARP is driving. On the radio we hear an old Rosemary Clooney recording: "There will never, never, be another you". \*

SONG

There might be other lips, that I may kiss  
But they won't thrill me like yours used to do ...  
Oh, I may dream a thousand dreams ...

CLOSEUP OF GARP

The song gets to him.

CLOSEUP OF HELEN

It seems to get to her too.

ANOTHER SHOT

Both of them are eating popcorn.

140 EXT: GARP'S HOUSE - NIGHT

140

The car is approaching the drive. It's downhill, very steep.

INT: GARP'S CAR

GARP disengages the gear. Turns off the motor.

HELEN

I wish you wouldn't keep doing this.

GARP kills the headlights.

140 CONTINUED

140

GARP

The kids like it. It's like flying.

HELEN

It's dangerous and silly.

The car is coasting in the darkness down the hill and then around a very sharp turn ...

GARP

Ta-ranta-ranta-ra!

And then suddenly, just as they're about to hit the garage he turns on the lights and steps on the brakes. The car skids a little on the snowy pavement and stops. HELEN exhales.

141

HELEN

I'll send her out.

141

\*

GARP

Roger and out.

(hands her popcorns)

Here - take these to the kids.

\*

She leaves. He's left humming: "There will never be another you".

CLOSEUP OF GARP

\*

As he enjoys the music on the car radio. Suddenly, the music changes to a jolting, hard rock.

CUT TO: TWO SHOT OF GARP AND BABY SITTER

\*

In the background, we see HELEN standing in the doorway, reacting to the change of music. The car moves out of the driveway.

A142 EXT: A DESERTED SUBURBAN STREET - NIGHT

A142 \*

Garp's Volvo rolls to a stop.

142 INT: VOLVO - NIGHT

142

It's parked on a dark street. GARP and the BABY SITTER are sitting eating popcorn. Both are eating with their gloves on. The girl's gloves are very bright colored.

BABY SITTER

Magic Gloves.

\*

(licks fingers of gloves)

I've read everything you've written, Mr Garp.

GARP

So you're the one who's bought my books.  
I could tell from my royalty statement that  
somebody out there had bought a copy of each ...

BABY SITTER

You write such sad stuff, Mr Garp.

GARP

It's a theme in all my work, yes. Sad.

BABY SITTER

Do you cry when you write, Mr Garp?

GARP

Well, lately, I even cry when I don't write.

He's fiddling with the knob on the stickshift ...  
screwing it on and off.

How old are you?

BABY SITTER

Eighteen. \*

GARP

Eighteen! My God ... is there any word in the  
English language as sexy as that ... eighteen. \*

BABY SITTER

I think twenty-one is sexy.

GARP

Eighteen is better. \*

BABY SITTER

Eighteen. How about nineteen? \*

GARP

You have something there. Let me see.  
Nineteen. Yes, it's got a ring to it ...  
but eighteen ... \*

BABY SITTER

Seventeen ... going on sixteen ... going on  
fifteen. \*

GARP

Fifteen.

He reaches out for her. He doesn't have to. She's  
there already. They embrace and start hurriedly taking  
off whatever clothes they need to take off. While  
they're kissing and undressing.

142 CONTINUED

142

BABY SITTER

And how old are you?

GARP

Thirty.

BABY SITTER

Dirty thirty. Hmm ... thirty.

GARP

Hmm, eighteen. \*

BABY SITTER

Hurry, thirty.

GARP

Eighteen. Oh, boy ... eighteen. \*

As they start to make love in the front seat, carried away by the urgent call of the flesh, one of their feet, kicks the stickshift from gear into neutral and the car on a decline starts to roll slowly. Our couple is too lost in the numbers they are muttering and the sex they're enjoying to notice. The car rolls slowly.

143 EXT: STREET - NIGHT

143

The car is rolling. Either the girl or Garp's feet are on the steering wheel and the movement of the feet steers the car away from the parking lane into the street. They obviously have no idea what's going on. The car goes through an intersection with lights and having picked up speed from going downhill, it now goes right through the intersection and heads uphill, the momentum carrying it up the street ... the momentum dying ... the car slowly beginning to roll backwards.

144 CLOSEUP OF A MAN WITH DOG

144 \*

He watches the car roll past him ... hearing noise of passion from within.

145 CUT TO: INT: CAR

145

The car rolls to a stop. GARP has completed his love making. He is panting, then gradually raises his head to look out.

GARP

Did the earth move for you, too? \*

146 INT: GARP'S BEDRCOM - NIGHT

146

CLOSEUP OF TYPEWRITTEN MANUSCRIPT

"BLACK SNOW" by Michael Milton

He and HELEN are in bed. HELEN is reading the manuscript marking here and there with a red pencil. GARP is lying next to her a little troubled by his conscience.

GARP

You know, Helen, I wish I had known you when you were fifteen ... actually I wish I had known you when you were five, yeah, five.

\*

(CONTINUED)

She looks at him and then goes back to her student's paper.

GARP

I wish we grew up together as little kids.  
I wish I'd seen you flat-chested and then  
seen your breasts grow.

HELEN

You'll get to see my breasts sag and my teeth  
fall out and my hair turn grey. It's not as  
exciting but ...

She keeps reading.

GARP

Our youth is gone, isn't it?

HELEN

A-huh.

GARP

How about that? I'm thirty. Dirty thirty.

HELEN

Why dirty?

GARP

I don't know. I just ... Maybe we should move?

HELEN

Why?

She just keeps on reading. Her reactions are as much  
to what she's reading as to what GARP is saying.

GARP

They've got nuclear plants nearby ... crazy  
drivers everywhere ... Strangers.

HELEN

What strangers?

GARP

Well, we haven't had any strangers but I'm  
worried. Strangers can come between us.

HELEN

Did you seduce that baby sitter?

GARP

Oh, for Christ's sake, Helen. That really ...  
I mean ... that really gets me.

HELEN

Sorry.

GARP

I should hope so.

A moment of silence.

GARP

Let's make love.

HELEN

I don't think so.

GARP

Don't you think I want to?

HELEN

No, I don't think I want to.

GARP

I want to. I really do.

HELEN

I don't want to. I really don't. I want to finish reading this story.

GARP

Reading another writer in my bed. That's adultery, Helen. You see, a stranger can come between us. \*

GARP grabs the manuscript from her. He looks at the title page.

GARP

Michael Milton? Is that his name?

HELEN

Yes.

GARP

It sounds like a flavor in a gay ice cream parlour. Strawberry Swirl, Chock full of Chocolate, Mocha Madness and Michael Milton.

Helen's face reveals something that only GARP would notice.

HELEN

He's not gay. And his writing is nowhere as good as yours.

GARP

Does he write sad stuff?

HELEN

Hardly. He's one of my gradual students.  
He's bright enough but ...

She shrugs. Lights a cigarette.

GARP

But what?

HELEN

Oh, I don't know. Young, maybe. He's just  
young. Very bright, but young.

GARP

What, seventeen?

HELEN

No, not seventeen.

GARP

Eighteen, nineteen? ... is he a teen?

HELEN

I don't know.

She takes the story back. A look passes between them.

GARP

Let's go look at the kids.

HELEN

We looked at them last night.

GARP

I feel a need to look at them. For both of  
us to look at them.

HELEN

All right. We'll go look at the kids.

They get out of bed and head toward the kids' room.

GARP and HELEN are standing by the door. GARP opens  
the door. The light from the corridor illuminates  
partially the kids' beds. We see DUNCAN and WALT  
sleeping. WALT has a teddy bear with him. Duncan's  
death costume is hanging on the door.

CLOSEUP OF GARP

He's crying.

147 CONTINUED

147

HELEN

Why are you crying?

GARP

I'm not.

HELEN

You are. You're crying.

GARP

I just love it, you know. Being a father.  
Being a husband and a father. Boy oh boy,  
I really adore it.

He points to the kids.

I'll never ever write anything that lovely.  
I have talent as a writer, but I'm a natural  
at only two things. Wrestling and being a  
family man.

HELEN

C'mon, family man.

FADE OUT.

DISSOLVE TO:

148 INT: HELEN'S CLASS ROOM - DAY

148 \*

The class has just been dismissed and MICHAEL MILTON  
is approaching Helen's desk. She is gathering her  
books, the other students are filing out.

MICHAEL

(his story in his hand)

Black Snow?

HELEN

Yes?

MICHAEL

You said you found it not sufficiently  
motivated.

HELEN

Did I? Let me see. Oh yes I remember now.  
I did.

MICHAEL

The man or the woman?

HELEN

I think ... as I remember it was the woman mostly.

MICHAEL

Really, that's curious.

HELEN

How?

MICHAEL

Well, I think a lot of women in our society reach a point in their lives where they've got most everything they need or wanted when they were young, but instead of making them happy it makes them restless and adventurous and, well, vulnerable - and capable of uncharacteristic behavior.

HELEN

Perhaps. I really have to go to my next class Michael, maybe we can take this up later.

MICHAEL

I'm available anytime - teacher.

She goes out a little flustered.

CUT TO:

149 EXT: GARP'S HOUSE - DAY

149

CLOSEUP OF ROBERTA

She is tied to a tree and struggling to get loose.

ROBERTA

Help! Help!

GARP, wearing a wrestling headgear, is looking serious and mean. In his hands he's holding a mighty sword. He looks to his left ... He looks to his right. He is confident yet aware of danger.

HIS POV - LEFT

DUNCAN, wearing a similar headgear, is holding a mighty sword too.

GARP'S POV - RIGHT

WALT, ditto with headgear and sword.

149 CONTINUED

149

ANOTHER SHOT

His sons are slowly advancing toward him, swords held high. GARP, a Samurai, lets out a mighty scream ...

GARP

Y-A-A-A-A-A ...

Sneezes.

CHOO!

Gets serious again.

Excuse me.

Back to battle. The kids charge. WHACK! WHACK! WHACK! They hack at him with styrofoam swords. GARP fights back. He counterwhacks! The noise the swords make when they hit is formidable. All involved hit as hard as they can. WALT and DUNCAN back off. GARP "wounded" holds his arm. Not his sword arm however.

DUNCAN

Now you're a villain. As soon as you're wounded you become a villain.

ROBERTA

That's the rules.

GARP

I forgot. All right. I'm a villain.

DUNCAN

You can beg for mercy.

GARP

You know better than that. On second thought ...

GARP panhandles.

Hey, buddy, could you spare some mercy?

WALT

C'mon, Dad. Play right.

GARP

Sorry. BEG, NEVER!

DUNCAN

You betrayed us to the enemy!

GARP

Yes, I like the enemy.

WALT

You seduced the fair maiden and ran off with her treasure.

We now see ROBERTA. She is playing along.

ROBERTA

He did! He did! He ran off with my treasure!

GARP

Yeah, so what! I took her last pound of coffee too.

DUNCAN

You're a disgrace to your tribe.

WALT

And the scum of the earth!

GARP

So what else is new!

DUNCAN

It's time to die, Sir Scum. I'm going to revenge my uncle's death.

GARP

You and who else?

DUNCAN

Me and him. Are you ready, Sir Walt?

WALT

Ready and roger and out, Sir Duncan.

DUNCAN

Sound the charge!

WALT

Okay. Ta-rant-taranta-ra-a-a!

DUNCAN

Ta-rant-taranta-ra-a-a!

GARP

Three can play this game. Ta-ranta-ranta-ra-a-a-a!

All three charge. A mighty whacking battle ensues. The scum of the earth falls dead on the grass. DUNCAN approaches the dying scum and GARP gets him with the sword. DUNCAN collapses right on top of GARP ... his falling body right on top of Garp's stomach, hurting him more than all the whacks up to now. BOTH lie dead.

WALT just stands there looking at them. He starts to cry. DUNCAN moans. Dead GARP speaks.

GARP

What's the matter?

WALT

You two guys always get to die. I never get to die.

DUNCAN

That's cause you're afraid of death, that's why.

WALT

That was when I was a kid. I'm not anymore. I want to die too.

DUNCAN

You can't. Somebody has to rescue the fair maiden.

WALT cries louder.

GARP

All right. All right. With his last dying breath Sir Scum manages to fling ...

He flings his styrofoam sword like a spear. WALT plays along. He smiles happily as the spear "gets him" in the chest. And then he starts in on the dying game. He cries out. He staggers around. He really staggers around, playing his death scene to the hilt, so to speak, albeit a styrofoam hilt, and then, at long last, he jumps on top of his father and brother, dead.

CLOSEUP OF THE TRIO

GARP, his arms around his kids, is lying dead with one eye open. He's looking at his kids. Boy, he sure loves those kids. A sudden loud "RING" is heard. Garp's eye moves toward the sound. We see a kitchen timer lying in the grass.

GARP

I hate to say this, but I better get the pot-roast into the oven.

He gets up. The kids groan.

GARP

You want dinner ... don't groan.

WALT

Deadmen don't eat.

GARP

Deadmen don't bitch, either. \*

ROBERTA

I'm late. I've got to go.  
(kisses kids)  
Goodbye, darlings.

GARP

Aren't you staying for dinner?

ROBERTA

No, I have to go and have a heartbreak in  
Manhattan. He's young ... he's handsome ...  
Ah! What can I do?

GARP

Maybe it'll work out this time.

ROBERTA

Maybe so. I'm a hopeless romantic in a male  
chauvinist world.

She waves and leaves. \*

X 149A EXT: PARKING LOT BY HELEN'S SCHOOL - DAY

X 149A \*

The parking lot is virtually empty except for Helen's car and - three or four spaces away - Michael's station wagon. Michael is sitting in the front seat apparently doing nothing, and watches her go to her car. She gets in and tries to start it and after several tries she gives up and looks at Michael who is smiling at her. She sits a moment and is trembling slightly, then she gets out and walks to his car.

MICHAEL

Having some trouble?

HELEN

Looks that way.

MICHAEL

Can I give you a lift somewhere?

HELEN

Thank you.

She walks around and gets in on the other side.

MICHAEL

Where to?

HELEN

Is your apartment clean?

MICHAEL

Pretty clean.

HELEN

If anyone knows about this it is over. Do you understand? It's a small town.

MICHAEL

It's not that small a town.

HELEN

You're sleeping with Marge Tallworth. She's in my Comp Lit 205. She's a junior. You've also been seeing Debbie Dunn. She's in Dirckson's Drama through the Ages. That's how small this town is.

MICHAEL

You've done your homework, Teacher.

HELEN

I like you calling me a teacher. It underlines the difference in our ages and reminds me why I'm doing this. So, you can keep it up.

MICHAEL

Oh, I'll keep it up.

He leans over wanting to kiss her.

HELEN

No. Not here. Only in your apartment. And only if it's clean.

MILTON

Yes, teacher.

He starts the car and they drive off.

150 OMIT

150

151 OMIT

151

152 OMIT

152

153 INT: GARP'S KITCHEN-DINING ROOM - EVENING

153

The kids and HELEN are seated. GARP is serving dinner, wearing an apron, and talking. He's very happy.

GARP

It was just one of those days, Helen. I saw the kids get up. I saw them go to school. I saw you go to work. The kids and I played a great game with Roberta.

THE KIDS

Ta-ranta-ra!

GARP

TA-RANTA-RA! Then we ran.

DUNCAN

We beat him, Mom.

WALT

We did. We killed him.

GARP

And then we started talking about how I never wrote a Christmas story.

DUNCAN

It was my idea.

GARP

It was Duncan's idea. We're going to call it "A CHILD'S CHRISTMAS WITH A WHALE". It's all about this little lame girl who runs across a beached blue whale on the shore ... still alive ... and they help each other ... \*

WALT

And I get to do the drawings.

GARP

Walt's going to do the illustrations. You know how good he is. It's a real family project. You know, sometimes you can have a whole lifetime in a day and not even notice that this is as beautiful as life gets. I just feel happy that I noticed. I had a beautiful life today. I even died and lived to tell about it. What a day. What-a-day! \*

CLOSEUP OF HELEN

She doesn't know what to say.

154 EXT: DOG'S HEAD - DAY 154

CLOSEUP OF CHILD'S CHRISTMAS WITH A WHALE - DAY

We see somebody flipping the pages slowly. Kid's drawings of a whale and a lame girl. Above the top of the book we see the ocean ... the real ocean and above the ocean the sky.

155 ANOTHER SHOT 155

JENNY is sitting with WALT looking through the book. \*

JENNY

These are lovely, Walt. Did you really do all of them?

WALT

Yes. Duncan did the eyebrows on the whale's eyes, but I did the rest.

JENNY

Your Daddy used to draw. Not as well as you.

156 CUT TO: ROBERTA, GARP, DUNCAN, HELEN 156 \*

They are playing ball at the shore. ROBERTA is going out for a pass along the shore. GARP throws the ball. ROBERTA catches it. Almost ready to spike it, but doesn't. \*

ROBERTA

C'mon, Duncan. Out for a pass!

MEDIUM SHOT - GARP

DUNCAN runs past him going out for a pass. The ball flies past GARP. GARP follows it. Then his eyes stop. He's looking out at the ocean. A motorboat is pulling a hang-glider on skis. The glider rises. GARP looks on ... still yearning to fly. DUNCAN runs past him carrying the ball. ROBERTA runs after him trying to tackle him. The two of them run past a huddle of Ellen Jamesians sitting on the beach. They seem very upset. If they could speak they would be arguing. They are passing notes to each other back and forth. Some of them tear up the notes submitted to them. A couple of them are crying.

157 CUT TO: JENNY AND WALT 157

WALT

How old are you, Granny?

JENNY

Old as the hills.

157 CONTINUED

157

WALT

Really?

JENNY

That's right. You'll be old too someday. Old Man Walt. It's not bad at all ... being old. Kind of nice actually. You can eat cake and ice cream and not worry about cavities. You're all done with school. If you're lucky you'll have many, many friends ... and many, many memories ... and you can think about them.

158 CUT TO: THE ELLEN JAMESIANS

158

The argument is getting hotter and heavier. ROBERTA walks past them, her feet in the water, carrying DUNCAN on her shoulders. She looks at the Ellen Jamesians and then starts running through the water and out of the frame. The argument is almost getting violent. One of the women, forgetting her handicap, is trying to speak even. Then she writes on her pad. One word: "NEVER". One of the women who was crying pulls her back down. Embraces her and keeps her there.

159 OMIT

159 \*

160 OMIT

160 \*

161 ELLEN JAMESIANS

161

A vote of some kind is being taken. Hands are being

(CONTINUED)

161 CONTINUED

161

raised. Slowly, tentatively, the few remaining doubters raise their hands to make the vote unanimous. The women stand up. They collect the beach hardware ... and head back to the house.

162 CUT TO: GARP AND JENNY

162

GARP

What was that all about? A new Constitution?

JENNY

They had a crisis. Ellen James wrote them a letter and begged them to disband ... and stop getting other women to hurt themselves.

GARP

Good for her.

JENNY

They took a vote and decided to continue.

GARP

They're going to have an Ellen James Society and Ellen James is against it?

JENNY

It's their right to do what they want.

She opens Garp's book. Takes out a picture from there.

She sent me a picture of herself.

GARP looks at the picture.

GARP

Oh, Mom. This is the little girl ...

JENNY

She's not little anymore. But she doesn't want anyone to know what she looks like now ... or who she is ... There are men who would hurt her again ... revenge.

GARP

The poor kid. She not only has to hide, but she's got to feel responsible for all these women whacking their tongues off in her name. Jesus Christ! What about her life?

JENNY

I would help her if I knew how or even where she was but I can't find out.

162 CONTINUED

162

GARP

Can I keep it?

JENNY

Why?

GARP looks at the picture.

GARP

Don't know ...

X 162A CUT TO: WALT

X 162A \*

He's standing in the water up to his knees. Waves are splashing in on him. GARP runs into the frame and then is quickly followed by JENNY.

GARP

WALT! WATCH OUT FOR THE UNDERTOW! CAREFUL OF THE UNDERTOW, WALT!

WALT peers into the water looking for it. GARP turns toward JENNY. Both of them remember this moment from their own lives. JENNY smiles at him. Behind them we see DUNCAN trying to tackle ROBERTA with the ball. ROBERTA still has her moves left ... She can cut this way and that ... DUNCAN is so befuddled, he's laughing himself silly. Can't move from laughing.

163 EXT: PORCH - DUSK/NIGHT

163

GARP is sitting in the swing looking at the picture of ELLEN JAMES. ROBERTA is sitting on the steps, opening mail. Through the window, we see the women inside the house, walking around setting the table for dinner. Somebody is playing on the piano.

GARP

How's your fella in New York working out, Roberta?

ROBERTA

It isn't. He says I make him feel sexually ambiguous. Can you imagine?

GARP

I'm sorry.

ROBERTA

I'm going on a singles' cruise next Friday. for two weeks. The Club Med. Maybe things will change.

(MORE)

ROBERTA (contd)  
(referring to what she is  
reading in a letter)

Oh my God ...

GARP

What's that.

ROBERTA

Some of my hate mail. This one hopes I'll  
get gang banged by the Oakland Raiders.  
A Michigan lineman last week wrote that he  
wanted to fuck me with my shoulder pads on.  
There are a lot of sick people out there.  
Your mother gets even worse than these.

(sighs)

It sure would be nice to have a normal life.  
A house. A husband, children ... I hate  
living alone. \*

GARP

You have a home here.

(CONTINUED)

163 CONTINUED

163

ROBERTA

Yes, but it's not normal. Everybody here is wounded and maimed ...

GARP

And in need of a good nurse.

ROBERTA

Yes. You writing anything?

GARP

No.

ROBERTA

If I could write, I'd feel better. Maybe.

She stands up.

GARP

Something the matter, Roberta?

ROBERTA

I don't know. I think I'm developing female intuition. And ... I ... I don't know. It's probably nothing. Coming?

GARP

In a minute.

ROBERTA goes inside. GARP continues looking at the picture of ELLEN JAMES. Turns it over. It reads on back: "PLEASE MAKE THEM STOP".

164 INT: VOLVO - DAY

164

The wipers are going. Rain is falling. Lightning and thunder. GARP is driving. HELEN looks at GARP.

HELEN

I'm almost sorry we're going back.

GARP

Home is home.

DUNCAN is laughing in the back seat.

DUNCAN

Boy, Walt. You're really something. Did you hear that, Dad?

GARP

What's that?

164 CONTINUED

164

DUNCAN

Under-toad. Walt thinks there's a big Toad  
in the Water. You know ... Undertoad.

He laughs. WALT scrambles over the front seat away from  
the sarcasm and gets in his mother's lap.

First there was the Gradual student. Now \*  
Undertoad.

GARP

Walt's a fine kid.

DUNCAN

I know. He just can't talk.

GARP downshifts the car. The knob on the stickshift  
falls off. He scrapes his hand on the bare metal and  
strikes blood.

WALT has picked up the knob. He puts the knob on his  
finger, and "shifts" the finger with his other hand  
making car sounds.

165 EXT: GARP'S TOWN - NIGHT

165

GARP is approaching the driveway to his house.

WALT

Make it fly, Dad.

HELEN

It's raining.

DUNCAN

Oh, c'mon, Dad.

WALT

Oh, c'mon, Dad.

GARP approaches the downhill drive. He puts the car  
into neutral and turns off the lights. The car is  
zooming silently through the dark. The kids are making  
noise, low rumbling noise of an "airplane" in flight.  
Then, as the car goes around the blind curve, GARP  
slams on the brakes and turns on the lights.

GARP

We made it. Here we all are.

HELEN, still not used to these antics, just exhales with  
relief.

166 EXT: GARP'S HOUSE - NIGHT 166

The GARP family is carrying stuff back into the house. GARP leads the way. He's got the house keys. He sticks the keys into the lock, but before he can unlock the door, the door opens. The look on his face tells us that something's wrong. He goes inside. Turns on the lights.

167 INT: GARP'S HOUSE - NIGHT 167

GARP, HELEN and the kids are standing inside the house. Somebody has broken in while they were away and messed the place up. A big spray painted message on the wall reads: FUCK YOU AND YOUR MOTHER.

HELEN \*  
(entering) \*  
What's the matter? Who would do that? \*

DUNCAN  
Men! Fucking men, that's who.

HELEN \*  
Duncan. \*

DUNCAN  
Looks like the Terrible Undertoad hit the whole place.

HELEN \*  
Well, I can't stand a mess. Let's clean \*  
up this dump. C'mon, Duncan ... Walt ... \*  
start putting those books back ... \*

GARP is chilled by the sight. Stands without moving.

DISSOLVE TO:

168 EXT: GARP'S HOUSE - DAY 168

MARGE TALLWORTH is walking up to Garp's door slowly. She looks uneasy. She's carrying a letter in her hand. Just as she gets close to the door, GARP appears from the garage carrying some paint cans.

GARP \*  
Hey, you ... What do you want? \*

MARGE \*  
Uh ... uh ... \*

GARP \*  
(crosses to her) \*  
What is it? \*

168 CONTINUED

168

MARGE turns around, terrified. Starts to shake. Tries to speak...but she's so nervous it comes out sounding incomprehensible. The note in her hand trembles.

GARP

Oh, you're one of them. Look, you got the wrong house and the wrong guy. My name's Garp. It's my mother you want.

MARGE even more confused, makes some more noises. \*

GARP

I know. I know all about it. I think it's a hideous thing you've done.

MARGE

I didn't know you knew.

GARP

You can talk!

MARGE thrusts the letter into Garp's hand and runs away.

GARP

What's this?

GARP opens the letter and begins to read it.

169 INT: DINER - NIGHT

169

GARP is in a phone booth calling home. DUNCAN and WALT are sitting at a table, eating and talking.

DUNCAN

Why can't basketball players have kids? \*

WALT

'Cause they're guys.

DUNCAN

Daddy's a guy.

WALT

Yeah, but Daddy's got Mommy to have babies.

DUNCAN

Oh, boy, Walt. What I'm asking you is this ... if Daddy had Mommy but he was a basketball player, why couldn't he have kids?

WALT

But he's a Daddy and she's a Mommy. That means they do have kids, right?

DUNCAN

No, it's not right. You're so dumb.  
It's a joke.

WALT

You didn't say it was a joke.

DUNCAN

I'm telling you now. It's a joke.

WALT laughs merrily.

DUNCAN

What's so funny?

WALT

Daddy a basketball player.

He laughs.

DUNCAN

That's not the joke.

WALT

I think it is.

GARP gets no answer on the phone call. He comes back to the table. WALT and DUNCAN are eating. WALT is sniffing. It is raining.

GARP

Where's your handkerchief?

WALT

I haven't got one.

GARP

Here. (Take mine.)

GARP is fuming.

DUNCAN

How come we're eating out?

GARP

Because it's fun!

DUNCAN

Hear that, Walt? We're having fun.

WALT

(blows his nose)

What's Mom going to eat when she comes home?

\*

169 CONTINUED

169

DUNCAN

Maybe Mom's eating out too.

GARP

Shut up and eat.

DUNCAN

This sure is fun, Dad!

170 INT: GARP'S HOUSE - EVENING

170

HELEN enters. She is ready to be greeted, but the silence of the house gets to her.

HELEN

Garp? Garp?

\*  
\*

She sees the cans of paint on the floor. She sees the wall that GARP was painting and she sees the unpainted word "MOTHER" left on the wall. She sees the paintbrush left on a chair. The signs are all there. It's all wrong.

HELEN

Walt! Duncan!

\*

On the table she sees an envelope. It's empty. On the outside she sees the writing: To whom it may concern. The telephone rings. HELEN is startled. She goes to it and picks it up slowly as if it were going to explode when she puts it to her ear.

HELEN

Hello.

171 CUT TO: GARP EXT: PHONE BOOTH - NIGHT

171 \*

He's in another phone booth. It's raining. There's a leak in the roof of the booth and it's dripping on top of him. The kids are in the car fiddling with the radio and blowing the horn, turning the headlights on and off.

GARP

Hello, Helen.

172 CUT TO: HELEN INT: HOUSE - NIGHT

172 \*

HELEN

Where are you?

173 CUT TO: GARP EXT: PHONE BOOTH - NIGHT

173 \*

GARP

What do you care where we are?

\*

174 CUT TO: HELEN INT: HOUSE - NIGHT 174 \*

She's listening to this tirade. She's looking at the word "MOTHER" on the wall. She's trying to interrupt.

HELEN

And what about you ... What about ... that baby sitter we had ... You had!

175 CUT TO: GARP EXT: PHONE BOOTH - NIGHT 175 \*

GARP

You call him, Helen.

176 CUT TO: HELEN INT: HOUSE - NIGHT 176 \*

HELEN

I'll call him.

GARP

And you tell that wimp it's all over.

HELEN

But it is over.

GARP

You call him and tell him. Good-bye. On the phone. No last fucks for the road. On the phone.

177 CUT TO: GARP EXT: PHONE BOOTH - NIGHT 177

He drops another coin in.

HELEN

Come home. I feel horrible without all of you here. Walt had a cold this morning. He should be home.

GARP

Home! Home! What Home? We're ... we're going to a movie. I have to ... I just can't see you now ... We'll be home ... later ... if we come home at all. That word home keeps coming up, Helen, but it sure doesn't sound the same anymore.

He hangs up.

178 CUT TO: HELEN INT: HOUSE - NIGHT 178 \*

She's on the phone.

178 CONTINUED

178

HELEN

Milton. Milton, dammit, will you listen.  
I said it's over. No. You can't come here.  
Are you crazy ... Milton! Oh, shit!

He has hung up. She hangs up.

179 INT: GARP'S CAR - NIGHT

179

GARP is near tears. He is parking the car next to the  
movie house. He and the kids are going out.

(CONTINUED)

179 CONTINUED

179

WALT

I don't feel like a movie.

DUNCAN

Me neither.

GARP

Too bad.

DUNCAN

Guess what?

WALT

What?

DUNCAN

I think we're still having fun.

He takes them by the hand and drags them toward the movie house. Milton's black Buick roars behind them through the rain and the sleet.

180 INT: GARP'S HOUSE - NIGHT

180

HELEN hears a car coming to a sudden stop outside the house. She runs to the door, sees Milton's car. She opens the door and goes out to meet him.

X 180A EXT: GARP HOUSE - NIGHT

X 180A \*

MILTON gets out in the rain with a champagne bucket, ice, a bottle and two glasses. He's in tears. They are getting soaked by the rain.

HELEN

Michael ...

MILTON

I've got to see you, Helen, you can't ...

HELEN

You must go. You can't come in.

MILTON

Then get in the car with me. I've got our champagne.

HELEN

No, Michael, please.

MILTON

Just for a minute.

X 180A CONTINUED

X 180A

HELEN

We're not going anywhere.

\*

MICHAEL

I know. I just want to sit and talk to you for a minute.

\*

HELEN

(after a moment)

Then give me the car keys. Give me your keys and I'll get in the car for a minute but then you have to go.

(CONTINUED)

180 CONTINUED 180

MILTON  
(produces the keys)

Here ...

They get into the car.

181 INT: LOBBY THEATRE - NIGHT 181 \*

GARP is on the phone in lobby. (Children are in  
theatre seats.) \*

182 CUT TO: GARP'S HOME 182

The telephone is ringing. Through the window we see  
HELEN and MILTON sitting outside in Milton's car. His  
wipers are going and his arms are moving.

183 CUT TO: GARP 183

He slams the phone down. He stomps into the theatre  
and starts dragging the kids out.

DUNCAN  
But the movie's not finished yet.

GARP  
It's finished when I say it's finished.

DUNCAN  
Wow, it's real Macho time.

GARP  
You stop quoting Roberta, you hear me!

DUNCAN  
I'm quoting Granny.

WALT  
He is, he's quoting Granny.

GARP  
I don't care.

He drags them out of the movie house into the rain.

184 EXT: MOVIE HOUSE - NIGHT 184

GARP and the kids are getting into the car.

INT: CAR - NIGHT

GARP tries car. It won't start. It whines.

WALT  
The Undertoad strikes again!

184 CONTINUED

184

DUNCAN

The terrible, the treacherous Undertoad.

GARP

Shut up!

The engine whines and won't turn over. The kids whine along with it.

185 INT: MILTON'S CAR - NIGHT

185

HELEN is chugging down what's probably her second glass of champagne. She's smoking a cigarette.

HELEN

There. I've had two glasses of champagne. You have to leave now.

MILTON

I can't.

HELEN

I told you the minute anyone found out, it was over.

MILTON

But, you're all I have. I broke up with Marge.

HELEN

You broke up with Marge too late. She wrote to my husband. Be a man, Milton. You started it. Now be a man and leave.

MILTON

If we could have one last time.

HELEN

Michael.

MILTON

We wouldn't have to leave the car ...

She looks at him. He looks at her. A little flicker of something appears on his face. HELEN is aghast.

HELEN

Oh my god. That's what you want?

MILTON

You promised you'd do it once.

HELEN

Not now!

185 CONTINUED

185

MILTON

Please?

She looks at her watch.

CLOSEUP OF HELEN

HELEN

All right, Milton! Will you leave then?  
You promise?

We hear the sound of a belt buckle and then the sound of a zipper as a reply. Helen's eyes move down. She takes the cigarette out of her mouth and crunches it out disgustedly.

186 CUT TO: INT: GARP'S CAR - NIGHT

186

The rain is turning to sleet. GARP is driving. The windshield is covered with ice. GARP can't see. He rolls down the window and looks out through it.

DUNCAN

Most accidents happen close to home.

GARP

Just keep it up, Duncan. You just keep it up.

WALT

I'm cold! I am freezing.

GARP downshifts. The sleet is rushing right into his face. The kids are leaning forward trying to peer through the icy windshield.

187 CUT TO: INT: MILTON'S CAR - NIGHT

187

He has his eyes closed and is enjoying himself.

189 CUT TO: GARP INT: CAR - NIGHT

189 \*

He is driving and seemingly blaming HELEN and MILTON for the weather. He is approaching his street. It's dark outside the car ... only water is seen, water and sleet.

WALT

It's like being underwater.

DUNCAN

Yeah, and you know who lives underwater.  
The terrible ... the ugly ... UNDERTOAD!

190 CUT TO: CLOSEUP OF MILTON IN CAR 190

He's opening his eyes, his hands pressing down on Helen's head.

191 CUT TO: GARP IN HIS CAR 191

He's pulling into the drive. He sticks the gear into neutral. He turns off the lights. The great silent plunge down the dark drive begins. WALT squeals with delight, playing his game.

DUNCAN

Make it fly, Dad.

\*

\*

WALT

It's like a dream ...

192 CUT TO: MILTON 192

He emits a sound of pleasure, but it really could be agony.

193 CUT TO: GARP 193

He's flying down the drive.

194 CUT TO: MILTON 194

He's pressing down hard on Helen's head. She seems to be struggling to escape. MILTON is not done yet.

195 CUT TO: GARP, DUNCAN AND WALT 195

The camera starts moving on them slowly. GARP turns on the lights and the reflection lightens their faces. There is the sound of a terrible crash and at that moment the frame freezes - but the camera keeps moving in on the frozen frame. We hear the sounds of the aftermath of the crash. Screams, crying. A moan. A yell from HELEN, a sob and then a panic stricken call, maybe from GARP, maybe from HELEN. All during this the camera keeps moving in on the frozen frame, finally leaving DUNCAN and WALT and isolating WALT. We continue to hear screams as we end on a close closeup of Walt's smiling face.

FADE OUT.

DISSOLVE TO: .

196 EXT: SEA SHORE - DAY 196

From the darkness of the night we cut to brilliant blue of the sky and the ocean and the one solitary sound of a seagull flying, crying out as it does.

196 CONTINUED 196  
Roberta's car comes along the drive and stops in  
front of the house. \*

197 OMIT 197 \*

198 EXT: MANSION - DAY 198  
ROBERTA, wearing travelling  
clothes and a tan from her cruise gets out carrying a  
suitcase. JENNY comes down off the porch and embraces  
her warmly. \*

JENNY \*

You've got a nice tan. \*

ROBERTA \*

That's all I got. \*

199 EXT: PORCH - DAY 199  
JENNY and ROBERTA are walking towards the steps of the  
porch.

ROBERTA

I came as soon as I could after your letter.  
The cruise was a disaster anyway.

JENNY

I'm glad you came.

ROBERTA \*

How are they? \*

JENNY \*

We need you here. There's a lot of healing  
yet to be done.

They stop at the porch. Off to one end HELEN is seated \*  
staring at the sea. ROBERTA goes to her and gently  
embraces her.

ROBERTA \*

(to Helen) \*

Are you okay? \*

HELEN \*

I'm fine. \*

GARP comes out from inside and sees her. ROBERTA goes  
to him and puts her arms around him. He takes a pad  
out of his pocket and writes.

HOW WAS THE CRUISE?

199 CONTINUED

199

ROBERTA

Fine. No, it wasn't. It was a bore and I missed you. I couldn't wait to get back.

GARP nods and smiles, his eyes going beyond her to HELEN. There is an obvious hostility between them. He goes off the porch.

JENNY

(to Roberta)

I'll take you up to your old room.

They go inside.

200 INT: MANSION - DAY

200

JENNY and ROBERTA walk towards the stairs.

JENNY

The doctor says he'll talk again. He'll be fine once they take the stitches out of his tongue and unwire his jaw. \*

ROBERTA

At least he's better off than ... what was his name.

JENNY

Michael Milton.

ROBERTA

Yes, Milton. I mean I had mine removed surgically under general anaesthesia ... But to have it bitten off in a Buick! It's a nightmare ... the whole thing. \*

JENNY

It's lust.

They continue up the stairs.

201 INT: GARP'S ROOM - NIGHT

201

He's sitting looking at Walt's drawings of whales. He hears suddenly a piano playing downstairs. HELEN is singing mournfully: "There will never be another you". GARP flinches as if stabbed. He tries to remain calm but his sorrow turns to rage. He rushes out of his room, runs downstairs.

202 CLOSEUP OF HELEN

202

She is sitting at the piano in the drawingroom. She is crying for reasons of her own, playing with one finger.

202 CONTINUED

202

HELEN

There might be other lips, that I may kiss  
But they won't thrill me like yours used to do  
Oh I may dream a million dreams ...

We hear the thump, thump, thump, of angry feet. GARP is running like a madman toward HELEN. He cannot speak. Cannot express himself, but he can attack HELEN. He can push the piano away. He can try to destroy the music he hears. He and HELEN fight. GARP is making inaudible sounds.

HELEN

What the hell is the matter with you?  
You think you're the only one with a broken  
heart. Is that what you think? Well you're  
not. Look around you. This house is full \*  
of them. And mine is one. \*  
(starts to play again)

203 CLOSEUP OF ROBERTA

203

She is standing by her open door listening. We see other doors. Several of them are open too and other women are standing in the doorways and listening.

204 CUT TO: HELEN AT THE PIANO

204

She is playing and singing. GARP turns, leaves,  
goes back to his room. \*

205 OMIT

205 \*

206 EXT: MANSION - DAY

206

DUNCAN, wearing an eye patch, is with ROBERTA,  
flying a kite. \*

They are walking toward the house. A sportscar speeds down the drive in front of them and a man jumps out of the car. He's ready to smash down the front door it seems, but when he sees GARP and ROBERTA, he turns on them. ROBERTA is instantly worried about something. The man's name is RANDY.

RANDY

Hey, you dildos! Is this the nuthouse where  
you're keeping my Laurel?

ROBERTA

Laurel is here ... but we're not exactly  
"keeping her".

RANDY

Shut up you big dyke.

ROBERTA

I am not a dyke. Is Laurel expecting you?

The man starts banging on the door.

RANDY

Fuck you, you douche bag.

ROBERTA

That's all these men know. Big prick violence. They like to threaten women with big prick violence.

RANDY

Big is right, sweetheart, and that's how my Laurel likes it.

ROBERTA is beginning to forget she's not a tight end anymore. GARP senses trouble and tries to calm her down. He even tries writing little soothing notes to her, but ROBERTA crunches them. RANDY bangs on the door.

RANDY

If Laurel doesn't get her ass out here, I'm going to clean house. I know what sort of douche bags hang out here. It's a big lesbian scene.

(looks at Garp)

And what are you? You the man of the house or the court eunuch?

GARP who was writing a note crumples it himself at this insult. Throws it at RANDY. ROBERTA has to hold GARP back. RANDY bangs on the door.

RANDY

LAUREL! YOU IN THERE? YOU BITCH!

JENNY appears on the lawn at the foot of the stairs leading to the porch.

JENNY

Hello!

RANDY spins around.

RANDY

I know who you are. I recognize that dumb uniform. My Laurel's not your type sweetie. She likes to fuck.

JENNY

Perhaps not with you.

RANDY is stabbed by this insult. ROBERTA picks up on his reaction. GARP picks up on Roberta's reaction.

GARP tries to hold her back. RANDY heads toward JENNY in a threatening manner. ROBERTA, quick as lightning, lets her body fly and clips RANDY, knocking him clear off the porch onto the grass. LAUREL runs out.

LAUREL

Oh, baby. You found me.

RANDY

I don't think I can drive the fucking car.

LAUREL

I can drive, baby. You just never let me.

She lifts him up. Using her for support RANDY limps to his car. LAUREL turns back.

LAUREL

I guess Randy needs me.

She shrugs apologetically.

RANDY

And you need me too, baby, and you know it.  
And I got what you need. Easy, goddamit.  
I'm hurt.

LAUREL

Sorry, baby. I'm sorry.

As disgusted as they are by her behaviour, there is still something about this couple ... the fact that they are a couple ... that they are together as a unit that makes ROBERTA and GARP look at them and question their unspoken criticism of them. JENNY just looks on. She has seen it all.

A small boat with three men in it is bobbing up and down. The men are looking at the shore.

CUT TO: JENNY AND GARP

They are walking. Behind them we see ROBERTA. She is looking at the boat. Then she looks at JENNY and then at the boat again. ROBERTA seems vigil ... on guard.

CLOSEUP OF JENNY AND GARP

JENNY

I'll tell you honestly, son, you've been  
(MORE)

207 CONTINUED

207

JENNY (contd)  
behaving like a brat. I've been watching  
you and I've been talking to Helen ...

GARP protests.

You think your blaming her is going to help  
her? She's  
hurt. You're hurt. So what do you do to make  
things better ... you keep pouring salt on the  
wounds with your stupid sulking stares. That  
is no way for a son of a nurse to behave.  
Heal yourself, damn you, and help her heal  
herself before it's too late.

\*  
\*\*

She puts her arm around him. They walk on. As they  
come near the boat the boat leaves. ROBERTA looks  
relieved that it is departing.

208 INT: HELEN'S ROOM - NIGHT

208

She is in bed. She is reading "A CHILD'S CHRISTMAS  
WITH A WHALE". There is a knock on the door. She  
does not answer. She looks at the door. It is  
storming outside. Lightning and thunder. The door  
opens. GARP comes in. She is surprised to see him.  
He had stayed away from her for so long ... He's  
wearing a suit like he's been somewhere. Maybe a  
little suitcase stands on the floor in the corridor.  
HELEN has a hard time speaking to him. It's been a  
while.

HELEN

Did you see the doctor?

GARP nods.

He took out the stitches?

He nods.

Can you speak?

He nods.

GARP

I ... mish you.

HELEN

I mish you too.

GARP

(points to tongue)  
The doctor said it'll take a few monsh ...  
but ... I mish you!

HELEN

Me too.

He runs to her. Jumps in bed with her. She embraces him.

He sees the book she was reading. He sees the drawings of the whales that WALT had done.

GARP

I mish Walt.

HELEN

Me too. I want another child, Garp.

GARP

Yeth?

HELEN

Yes. Don't you?

GARP

Oh, yeth!

HELEN

As soon as possible!

GARP

Of courth. Right away.

He starts undressing.

HELEN

I hope it's a girl.

GARP

I don't care.. But if ishts a boy ... we won't name him Walt. We'll never have another Walt.

He hugs her.

Oh, Helen, I'm tso tsorry.

HELEN

No, I'm sorry.

GARP

No, I'm tso tsorry.

HELEN

No ...

GARP

Yeth. Oh, yeth I am.

208 CONTINUED

208

He starts kissing her. Both are crying. Summer storm is thundering outside.

GARP

Oh, yeth ... yeth, yeth ...

FADE OUT.

X 208A EXT: DOG'S HEAD - NIGHT

X 208A \*

The ground is covered with snow. In the background, the mansion glows. \*

209 INT: MANSION - NIGHT

209 \*

JENNY and DUNCAN are laughing and trimming Christmas tree. HELEN, pregnant, is sitting nearby reading, she listens to them. \*

DUNCAN

Is that really true?

JENNY

Of course. You can order a nice glass eye for any occasion. For Valentine's Day you can have one with a heart on it. A flag for Fourth of July.

DUNCAN laughs as he gets an idea.

DUNCAN

A turkey for Thanksgiving.

JENNY

If you insist.

DUNCAN is getting all excited.

DUNCAN

For Christmas I want an eye like one of those crystal balls they have with snow inside of them ... and I just tip my head over like this and then tip it back up and there's snow falling in my eye.

JENNY

(laughs)

That sounds wonderful.

DUNCAN is beaming.

HELEN

Shh. Listen.

209 CONTINUED

209

Typing is heard from upstairs. They all look at each other.

DUNCAN

Daddy's writing again!

HELEN

Can Spring be far behind?

FADE OUT.

(CONTINUED)

1976

DISSOLVE TO:

210 INT: JOHN WOLF'S OFFICE - DAY

210

DUNCAN is looking through the telescope.

DUNCAN

I see a man with one leg.

JOHN and GARP are sitting around Wolf's desk.

JOHN

I wish you'd reconsider.

GARP

I want it published. People used her. They took her life away.

WOLF

You're using her too.

GARP

I'm only helping to state her case.

WOLF

Maybe you are. But you also want to get at those women. You want to hurt them.

GARP

I just want them to stop what they are doing. That's what Ellen wants.

JOHN

(gestures with the manuscript)

Have you talked with her about it?

GARP

I couldn't find her. No one knows where she is.

JOHN

You have a fine reputation as a serious writer of fiction. This is serious stuff but it's not fiction. It's reportage. It's not even that. It's a long, merciless attack ... and it's not even written well.

DUNCAN

I see a man with one arm.

GARP

You're a publisher, so publish it.

DUNCAN

And there's a woman with a seeing eye dog.

210 CONTINUED

210

JOHN

I'm also a friend. And I'm warning you.  
You're going to be very famous and very  
sorry you ever wrote this.

GARP

I'll take the chance. Just publish it, John.

DUNCAN

I see a woman with a seeing-eye dog.

\*

\*

GARP

Yeah-yeah ...

\*

\*

211 EXT: MANSION - DAY

211

It's late Spring. The trees are in bloom. The sun  
is shining. The birds are singing. GARP is standing  
on the porch. He seems to be waiting for something. \*  
The tension is underlined by the seemingly relaxed  
sunny day.

JENNY (OC)

GARP! GARP!

GARP flinches. He is very nervous. He stumbles \*  
through the door into the house.

212 CUT TO: INTERIOR

212

JENNY is standing in the middle of the sunlit room  
holding a bundle in her arms. It's obviously a baby.  
Not a sound is coming from the baby. GARP turns pale.  
JENNY stands there like she stood many years ago,  
holding little GARP in her arms. GARP can hardly  
speak or walk.

GARP

It's ... It's ... all over?

JENNY

Yes.

GARP

It's ... eh ... all right?

JENNY

It's not an it. It's a she. And she's all  
right. She's just a quiet little girl.

JENNY shakes the bundle in her arms. The baby cries.  
GARP smiles broadly.

212 CONTINUED

212

JENNY

You're not happy till you make a woman cry,  
are you? Gotta make them cry.

GARP runs and takes the baby from her.

JENNY

Her name's Jenny. That's what Helen wants.

GARP

That's a lovely name.

JENNY

Yes, it's about time we had a new one. I've  
been Jenny long enough.

213 EXT: OCEANFRONT - DAY

213

JENNY and GARP are walking. DUNCAN is about a dozen  
yards back carrying the baby, JENNY.

DUNCAN

Say Duncan. Dun-can. It's easy. Dun-can.

CUT TO: JENNY AND GARP

A helicopter is landing in the background. \*

JENNY

I really have to go. I've delayed the  
campaign long enough. I came back because  
I wanted to be the one to deliver this  
baby ... and now I'm done. \*

GARP

We need a granny around the house.

JENNY

I don't want to be the granny around the house.

GARP

I don't know what you see in politics.

JENNY

A mess, that's what. And I don't like it.  
So I'm trying to clean it up a bit. This  
woman I'm supporting would make a damn fine  
President and she's only running for Governor.

She looks back over her shoulder. We hear a rumble in  
the air. She turns and looks at GARP.

I did a fine thing, son, having you.

213 CONTINUED 213

GARP

I'm kind of glad you did too, Mom.  
(hug) \*

JENNY crosses toward chopper. HELEN and DUNCAN wave \*  
good-bye. JENNY stumbles and ROBERTA catches her, \*  
holds chopper door open. JENNY doesn't hear GARP's \*  
last words. \*

GARP \*

I never needed a father.

JENNY \*

What? \*

JENNY gets into chopper, followed by ROBERTA. \*

213 OMIT 213

214 EXT: MANSION - AT CHOPPER - DAY 214 \*  
\*

CLOSEUP OF GARP

He looks on. JENNY gets into the chopper. She waves.  
All the GARPS wave. The chopper with ROBERTA in the  
operator's seat takes off. The loud noise gets louder.  
The wind gets stronger. And then, gradually the noise  
and the wind subside as the chopper lifts and takes off  
... disappearing.

MEDIUM SHOT - THE GARPS

They stand in silence and stillness watching the chopper  
disappearing over the ocean. BABY JENNY begins to cry.  
It is the only sound.

215 INT: MANSION - NIGHT 215

The GARPS are sitting in a huge dining room alone ...  
eating.

DUNCAN

You know ... sometimes it feels like my  
missing eye isn't really missing. It's  
like I can still see out of it. But it's  
like memory, it's not real, what I see.

GARP

Maybe it's become the eye you see dreams with.

DUNCAN

Sort of. But it seems so real.

GARP

It's your imaginary eye. That can be very real.

215 CONTINUED

215

DUNCAN

It's the eye I can still see Walt with.  
You know?

HELEN

Yes, we know.

DUNCAN

And ... now Granny. I see Granny with it.

GARP and HELEN look at each other.

HELEN

It's the people you miss ... you see them  
with your missing eye.

DUNCAN smiles.

DUNCAN

You're getting to sound just like Dad.

He goes back to eating. HELEN and GARP look at each  
other.

216 EXT: SEASHORE - DAY

216

GARP is sitting near the water. The waves are high.  
The undertow is strong. He looks at it. He seems  
anxious. Male intuition.

217 CUT TO: A RALLY - OUTDOORS

217

A sea of women. They are cheering. They are chanting:  
JENNY! JENNY! JENNY! JENNY stands above them on a  
platform trying to get them to listen to her, but their  
applause and cheers and chant drown out her voice. The  
reception overwhelms her. ROBERTA is sitting not far  
away looking on. She scans the crowd nervously.

218 CUT TO: GARP

218

It's almost as if he's imagining the previous scene.  
The undertow continues ... sucking the sand and the  
rocks out. The sound is amplified. It sounds like  
cheering.

219 CUT TO: THE RALLY

219

A woman is introducing Jenny. \*

WOMAN

Our next speaker needs no introduction  
and that's why they picked me for the  
job of introducing her. \*

Applause and laughter. \*

219 CONTINUED

219

WOMAN (contd)

She only wrote one book, but then Moses  
only parted one sea. Whenever one of  
us was in pain she made it feel better  
and I can't think of a better way to  
introduce her. Here she is.

\*

She points toward JENNY. JENNY stands up. Applause \*  
The cheering subsides. JENNY moves to the microphone.

JENNY

I am Jenny Fields.

More cheers.

(CONTINUED)

219 CONTINUED 219

JENNY

Most of you ...

Cheers drown her out.

220 CUT TO: GARP 220

He's standing now. Still staring at the undertow.

221 CUT TO: JENNY 221

JENNY

Most of you know who I am.

ROBERTA and everybody behind her stands up and applauds.  
The crowd goes crazy.

222 CUT TO: A CAMPER 222 \*

The rear door opens slowly and a rifle appears. \*

223 CUT TO: GARP 223

The waves crash. He's now feeling something imminent.

224 CUT TO: JENNY 224

JENNY

Most of you know who I am. I only wish that  
I ...

ROBERTA sees the gun, moves toward JENNY. The rifle \*  
fires. JENNY is hit. JENNY starts to fall. ROBERTA  
is there in a twinkling of an eye. She catches her  
before she can hit the ground, catches her like a  
flag ... it must never touch the ground. Holds her in  
her arms ... wondering what to do ... ROBERTA is  
screaming ... in agony at first ... and then like a  
battle cry as she runs with the limp body ... fighting  
her way through the crowd ... toward safety which does  
not exist.

225 CUT TO: GARP 225

The telephone is heard ringing in the house. HELEN \*  
answers the phone.

HELEN (OC) \*

Yes. Yes, it is. What? Oh, god - Yes, \*  
yes - he's here. I'll get him. \*

HELEN comes out on the porch. \*

225 CONTINUED

225

HELEN (contd)

GARP!

He knows. She runs and puts her arms around him.

\*

Oh, Garp!

\*

They hug.

\*

FADE OUT.

(CONTINUED)

226 EXT: FIELDS' CEMETERY - DAY

226

The cemetery is part of the family compound. Wind is blowing. Mourners stand around a white marble tombstone with black letters: JENNY. GARP, HELEN and the kids, ROBERTA and JOHN WOLF, DEAN BODGER and ERNIE HOLM are the mourners. GARP walks away. Others follow. ROBERTA is wearing a wide-brimmed black hat. All are in mourning clothes. The service has just been completed and they are walking back towards the house. ROBERTA and GARP are walking together. ROBERTA is grief stricken. She's leaning on GARP for support.

ROBERTA

I tried to look after her. I did.

GARP

I know. I know.

ROBERTA

I kept warning her to stay away from crowds. It's hard to protect her in a crowd ... I hated crowds ... I kept warning her ... I did ... If I'd seen the man with the gun ... if I'd only seen him ... a second ... just a split second sooner ... I could have blocked the shot. I would have, you know. I would have done it.

GARP

I know. I know.

ROBERTA

I loved her so.

227 EXT: DOG'S HEAD - DAY

227

ERNIE and BODGER are walking together.

DEAN BODGER

She scared the hell out of me once but I thought she was a fine woman. Saved her boy's life. Yup. Caught him when he fell off the roof. Just plain caught him. Death's like that. It just plain catches us. How's the basketball team, coach?

ERNIE

I'm the wrestling coach.

DEAN

Changed jobs, eh?

ERNIE

No, I'm retiring.

227 CONTINUED

227

DEAN

Don't say that. You still have a long life ahead.

ERNIE

No, my last year coaching. I'm off to Florida. Garp said he'd like to take over.

DEAN

Take over what?

ERNIE

Coaching.

DEAN

What do you coach?

They continue on towards the house.

DISSOLVE TO:

228 INT: MANSION - DAY

228 \*

GARP, ROBERTA, JOHN and HELEN with her baby are in the living room. GARP is very excited. ERNIE, DEAN and DUNCAN are on the lawn. \*

GARP

What the hell do you mean, I can't go. I'm her son.

ROBERTA

It's just for women. You see this is going to be the First Feminist Memorial Funeral. And they don't want any men there. A man killed her. They're very upset.

GARP

I'M VERY UPSET! SHE WAS MY MOTHER!

JOHN

Your novel, Garp ... I warned you about it ... The Ellen Jamesians are sending threatening letters to me.

GARP

Me too, but so what?

ROBERTA

So we've had enough violence. You've kicked the Ellen Jamesians out of here. They're furious at you. I know those women. If a man showed up ... \*

\*  
\*  
\*

228 CONTINUED

228

GARP

A man is showing up, Roberta.

ROBERTA

You just want to make trouble, don't you.

GARP

No, I don't. I'll tell you what I want. I want my mother alive again, but since I can't, and since I miss her terribly, I want to be around people who feel the same way as I do. The more the better. I'll mourn her death alone for the rest of my life, but for the moment I want to share it with as many people as I can.

ROBERTA is moved by his response.

ROBERTA

At least do as I say, will you? \*

229 INT: SCHOOL OF NURSING - DAY

229 \*

ROBERTA is wearing a new black dress. GARP is wearing his dark suit, Roberta's hat and no tie. He's keeping his head down and seems to be resenting having to fake even this much that he's a man. They are walking arm in arm. Some other women are wearing dark suits not that much different from Garp's. \*

The place is packed. A lot of nurse's uniforms. The Ellen Jamesians sit as a block. All kinds of women are here. Secretaries, housewives, young, old, the WHORE that Jenny and Garp talked to. Most of them are crying. Some are sobbing privately, others are almost flaunting their grief. \*

230 OMIT

230 \*

231 OMIT

231 \*

232 CUT TO: SPEAKER ON THE PODIUM

232

She is the woman who was there when JENNY was shot:  
The candidate.

WOMAN

There was a voice in the land that spoke of us, for us, a voice that told us we're neither little nor weak but a force to be dealt with. And now that voice has been silenced by a madman's bullet. Jenny's

(MORE) \*

WOMAN (contd)

voice has been silenced but her words have  
been passed on to each one of us. They  
live inside of us and we now can speak for  
ourselves because she taught us how. I  
grieve, not because I'm afraid that we won't  
be able to continue without her. We will  
continue. I grieve because I loved her,  
because we all loved her. She was our  
mother and therefore we are now orphans.  
She was our home and now we are homeless.  
It hurts ... more than I can ...

She tries to speak more but cannot. Tears overcome her.  
She stands and sobs, her sobs filling the hall over the  
P.A. system.

(CONTINUED)

232 CONTINUED 232

WOMAN (contd)

I ... I had more to say ... but ...

She shakes her head. Walks away.

233 CUT TO: GARP AND ROBERTA 233

GARP is wiping his eyes. In a row behind him we see POOH PERCY. She seems intrigued by his profile. She seems to think she knows him. She leans over for a better look.

234 CUT TO: PODIUM 234

Jenny's old Ellen Jamesian friend is standing up there. She cannot speak. But she tries. Strange sounds come out of her mouth all of them filled with grief. For once she would like to speak but cannot. It is a wrenching moment.

235 CUT TO: GARP 235

He seems to even have a soft spot in his heart for her. If he could give her a voice he would. His hat suddenly is pulled off his head. ROBERTA looks. GARP looks. Both of them wind up looking into Pooh's face. Her suspicions are confirmed. She stands up and points a finger at him.

GARP

Hello, Pooh.

POOH

ARP ... ARP ...

(CONTINUED)

GARP

(quietly)

Oh no, you too.

Other women look.

WOMEN

A man! What's a man doing here? There's a man in here!

POOH

ARP! ARP!

She produces Garp's book from her purse and holds it above her head and then points it at GARP.

ARP! ARP!

WOMAN

IT'S GARP!

ROBERTA

Let's get the hell out of here.

GARP

I knew her sister.

ROBERTA

She's got other sisters now.

Other women are getting upset now. They are charging toward GARP. ROBERTA is pulling him away. GARP is now the focus.

GARP

I'm her son! I have a right to be here!  
I loved her too.

But the melee is on. Some women are screaming to get GARP. Others are trying to placate them without success by saying that yes, as her son, he has a right to be here. POOH is screaming as best as she can as an Ellen Jamesian. Women are attacking GARP. Speaker on the podium is shouting.

WOMAN

PLEASE! NO MORE VIOLENCE. PLEASE!

ROBERTA is dragging GARP away fighting other women off. Blows are landing on both GARP and her. Some of the blows are delivered with his latest novel. ROBERTA and GARP are getting separated. GARP is trying to make his way out of there. He can't see a way out. A young

235 CONTINUED

235

girl suddenly grabs him and pulls him through a side door. ROBERTA is plastered against the door defending his escape. A punch lands in her face.

ROBERTA

Sister, I wish you hadn't done that.

We see her fist going out into the crowd.

236 INT: PASSAGEWAY - DAY

236

GARP and the young girl are running down the stairway. They come to a glass door leading out to the street. The girl stops. Both are out of breath.

GARP

She was my mother and I ...

The girl nods her head. She reaches inside her purse. GARP flinches as if expecting danger. The girl takes out Garp's novel. Gestures at the book. GARP is a little puzzled.

GARP

You're an Ellen Jamesian?

The girl shakes her head and gestures again.

GARP

I don't understand.

The girl points at herself and the book.

GARP

Ellen? Your name's Ellen ...

He looks at her.

James?

The girl nods her head. She kisses him softly on the cheek, clutches the book to her bosom. She gestures to him that they should leave. GARP steps through the door. She shuts the door behind him and stays inside. It won't open from the outside. She stands there on the other side of the glass clutching the book to her breast ... waving good-bye to him. Other women are coming down the corridor. They stop when they see that GARP is in the street. His last image of ELLEN JAMES is that of a young girl surrounded by other women. ROBERTA is there too. GARP starts to run.

FADE OUT.

1978

237 OMIT

237 \*

DISSOLVE TO:

238 INT: WRESTLING ROOM - DAY

238

About six wrestlers have paired off and are going at it. The air is thick with evaporating sweat ... misty like a swamp. GARP is wrestling with a heavyweight.

CLOSEUP OF HELEN

She's looking on. JENNY is wandering around talking to the seated wrestlers ... flirting in her own fashion like a little kid playing with animals.

CUT TO: GARP AND THE HEAVYWEIGHT

GARP takes him down. They are both on the mat now. The HEAVYWEIGHT reverses GARP. This seems to startle him. GARP tries to escape. The HEAVYWEIGHT starts working for a pin. GARP struggles. HELEN is looking on. GARP sees her. HELEN is amused at his predicament. She shakes her head. GARP is pinned. Wrestling stops. The HEAVYWEIGHT rolls off him. Wrestlers walk and crawl away ... tired and disheveled. GARP is lying exhausted. HELEN walks up to him. She speaks in the "jock voice".

GARP

That's a pin - that's a pin. Good.  
That's enough.  
(rises, crosses to Helen)

\*  
\*  
\*

HELEN

Hey, I heard a good one, coach. Why can't a basketball player father a baby?

GARP

I really like this place. It hasn't been aired out in so long I can still smell my old sweat in here. It's like home.

\*  
\*  
\*  
\*

She sits down next to him. Looks at him: all sweaty and shining and sexy. He looks at her. She takes out a coin and just starts flipping it in the air and catching it. He knows what that means.

GARP

Don't tease the bears.

HELEN

Yeah, yeah. You're so tired.

She flirts, flipping the coin. GARP grabs her. Just as he does the HEAVYWEIGHT appears from the shower room

238 CONTINUED

238

carrying JENNY in his arms. He's a little embarrassed by what he sees.

HEAVYWEIGHT

Hey, Coach. Jenny's hanging around the shower room again ... and ... well ... the guys ...

He puts her down. JENNY runs toward HELEN and then at the last split second switches her direction and flies into Garp's arms.

GARP

You better stay away from the guys, Jenny. You hear?

JENNY

I don't want to. \*

239 EXT: STEERING COLLEGE - DAY

239

GARP, HELEN and JENNY are walking.

DEAN BLODGER is coming down the path from the other direction. He has a white clad NURSE to help him walk. \*

(CONTINUED)

GARP

Hello, Dean.

BODGER

Oh ... oh hello there Garp.

GARP

Nice Autumn day, isn't it?

BODGER

Yes, it's quite lovely. Quite. I trust your Mother is well?

GARP

She's just fine, thank you.

BODGER

Good, good. Give her my best, will you?

GARP

Yes, I'll certainly do that.

They walk on and hear BODGER as he continues his slow shuffling turn to his Nurse.

BODGER

Saved that boy's life once. Glad I did.  
Glad I did.

Ahead of GARP he sees JENNY and now DUNCAN and a couple of his friends have joined them wearing identical school outfits. JENNY is taking the hand of one of the boys. GARP walks toward them. HELEN stays back to wait for him. Leaves continue to fall all around them. Leaves like snowflakes in a snow storm. A car drives past him on the street and GARP manages to see just a blur of white, seemingly nurse's uniform and a hint of the face of the woman at the wheel. It captures his attention for just a split second and then he walks through the falling leaves toward HELEN.

GARP and DUNCAN are sitting at a table. Stacks of books in front of them. GARP is a little dressed up.

GARP

There's no point in taking Donaldson's class.  
It's a real bore.

DUNCAN

What shall I take?

240 CONTINUED

240

GARP

I'm not sure. They didn't have a Far East history course when I was here. I'll sit in on it next week and let you know.

Doorbell rings. HELEN appears. She too is a little dressed up.

HELEN

That must be the baby sitter.

She looks at GARP. GARP looks at the door. He's awaiting the arrival. JENNY stands in p.j.'s. The door opens. A young boy stands there.

BOY

Mrs Garp?

HELEN

Come in.

GARP

That's a baby sitter.

JENNY runs up to the boy and jumps into his arms.

JENNY

What's your name?

GARP

Oh, boy!

241 EXT: GARP'S HOUSE - NIGHT

241

We see through the window the baby sitter, DUNCAN and JENNY. They appear and disappear from the window.

242 INT: CAR - NIGHT

242

GARP and HELEN are sitting in the car. GARP is looking at the window.

HELEN

I thought we were going to a movie.

GARP shrugs.

Where are we going?

GARP looks at her.

I see. We're going to stay here and look at the kids. This is some date.

Kids appear and disappear from the window.

HELEN

Do you miss writing? \*

GARP

Not at all. If I do I'll start again.  
You know what I really love ...  
thinking about everything ... how we  
met and all ... and all that.

HELEN

You can't live in the past.

GARP

I'm not. But I can live in the present  
and think about the past.

HELEN

You're supposed to do that when you're old  
and grey.

GARP

The hell with that. When I'm old and grey,  
I probably won't remember my past. No,  
you should be young when you do it. It's  
really nice, you know. To be able to look  
back and see the arc of your life ... that  
it's all connected ... and see how you  
got from there to here ... to see the line,  
you know ... It really has been an adventure.

HELEN

I'm going to start teaching again.

GARP

And I'm going to take up hang gliding. \*

HEADLIGHTS from an approaching car shine in their  
eyes. GARP slinks down. HELEN slinks down too.  
They look at each other ... there's the old desire  
in their eyes. He smiles.

HELEN

This is what you had in mind all along.

He nods his head. She moves toward him.

And I bet I know what we can do later on.  
We can go look at the kids when they're  
asleep.

242 CONTINUED

242

She's teasing him lovingly and he loves it. He kisses her.

GARP

Helen Holm.

243 OMIT

243 \*

244 INT: WRESTLING ROOM - DAY

244

The wrestlers have paired off and are wrestling. HELEN is sitting and reading a book. GARP is sitting at the opposite end and watching the workouts. The air is thick, the room is hot.

GARP

C'mon, c'mon. This isn't a pushing contest. Go for something. He's got long legs, go for them. That's it.

He looks at the stopwatch hanging from his neck.

Thirty seconds! Every one of you is behind! You're all behind. You got thirty seconds! Let's see what you can do.

In the background we see a door open and a NURSE appears. GARP sees her but his attention is on his wrestlers.

One of the wrestlers not working out says something to her and she seems to nod or reply.

GARP

Fifteen seconds. Fifteen!

The NURSE is coming toward him. The wrestlers are grunting and groaning. The NURSE is coming toward GARP.

GARP

Ten seconds.

GARP turns toward the NURSE and puts the whistle in his mouth. It is then that he notices the red heart stitched on the nurse's uniform. He sees her face. It is POOH. He notices now the gun in her hand.

GARP

Pooh! Pooh.

\*  
\*

The gun fires. The whistle falls out of Garp's mouth.

244 CONTINUED

244

HELEN jumps up. The wrestlers stop and in the deathly silence another shot is fired. The wrestlers jump on POOH. She is trying to scream. HELEN runs to POOH, grabs gun from her, throws it away, then runs to GARP. \*

HELEN \*

Get somebody here - quick! Get a doctor  
... get an ambulance! \*

245 CLOSEUP OF GARP

245

The stopwatch is still ticking around his neck. His eyes are open. He sees HELEN. God how he loves her.

A sound of a helicopter in flight carries us into the next scene.

246 INT: HELICOPTER - DAY

246

GARP is resting his head on Helen's lap. His eyes are still open. A couple of medics are there. At first we should not know where we are. It's just a crowded place with a strange sound coming from somewhere.

HELEN

We're taking you to a hospital in Boston.  
Everything will be fine.

GARP

Re-member.

HELEN

What my love?

GARP

Every-thing, Helen.

HELEN

Yes, my love.

GARP

Helen ... I am flying.

HELEN

Yes, my love.

It is now that we see through the helicopter. We see it from Garp's POV. The sense of flight ... the sky and the clouds.

247 CLOSEUP OF GARP 247

GARP

I'm flying. Ta-ranta-ranta-ra.

248 MUSIC AND SONG IS HEARD: THERE WILL NEVER BE ANOTHER YOU. 248

The image that began the film returns. We see GARP as a baby ... He is flying up and down ... smiling ... laughing ... having a wonderful time on his way to a wonderful life.

SONG

Oh I may dream a million dreams, but how will  
they come true?  
Cause there will never, ever be  
Another you. \*

THE END