

AUTOBIOGRAPHY OF A MAN .

OR

"GETTING TO KNOW YOU".

A filmscript by

Richard Woolley .

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1. BLACK SCREEN.

A WHITE DOT APPEARS AND SLOWLY FILLS THE SCREEN TURNING AS IT DOES INTO THE PICTURE OF A SMALL BABY . AS THE BABY FILLS THE SCREEN A LOUD SCREAM STARTS UP REPLACING THE GENTLE HEARTBEAT RHYTHM PREVIOUSLY HEARD .

VOICE OVER. For a brief second I was a person , but then they picked me up , peered between my legs , had a little pull and I was a boy from that moment on destined to be turned into a man .

2. STILLS .

PICTURES OF SMILING BABY . IN PRAM , ON NANNIES KNEE , WITH MOTHER AND FATHER . LAUGHTER , CRYING , RECITATION OF NURSEERY RHYMES ('Little Miss Muppet', 'Jack and Jill' , etc) FADING IN AND OUT .

VOICE OVER. My name is John Paul or JP for short . White , male , middle-class , heterosexual (unless later so - called perverted) , a privileged little boy amongst little boys who are all privileged . Mummy's big boy and daddy's little man . The achiever , the provider , the family flag-waver , the compensation for failed lives . What a load .

3. STILLS.

PICTURES WITH THREE OLDER BROTHERS - FORMAL AND AT PLAY .

VOICE OVER. But also the baby . The fourth of four brothers . Follow my leader , do as I'm told , get bashed up when I try to be bold . It was best to stay the baby for as long as possible , be treated as an object , as a soft cuddly toy - fun until they

THE BOY LOOKS UP , TAKES A HANDKERCHIEF FROM HIS SLEEVE AND BLOWS HIS NOSE .

VOICE. (GETTING A LITTLE IMPATIENT) Well what is it ?

AGAIN THE TEAR STAINED FACE LOOKS UP . AGAIN THE HEAD SHAKES FROM SIDE TO SIDE .

you ?

VOICE. Has someone hurt you ? Did your big brothers gang up on

DOWN AGAIN .

THE LITTLE BOY LOOKS UP AT THE CAMERA , SNIFFS , SHAKES HIS HEAD AND LOOKS

VOICE (OFF). Why are you crying ? (THE VOICE IS JP AS AN ADULT)

THAT HE IS CRYING .

CLOTHES . HE IS VERY STILL LOOKING DOWN AT HIS HANDS . AS WE MOVE IN WE SEE  
A SMALL BOY IS SEATED IN THE SAME POSITION AS THE PHOTOGRAPH WEARING THE SAME

INT. HALLWAY OF WELL-APPOINTED HOUSE . DAY.

6 DRESSED SMARTLY IN SHORTS , SHIRT AND TIE . IT DISSOLVES INTO  
AT THIS LAST REMARK THE CAMERA ZOOMS IN SLOWLY ON A PICTURE OF JP AGED ABOUT

'Cry baby Bunting' - but big boys don't cry .  
where Mr McGregor was waiting to shout at you . Dogs barking ,  
balls stuck up a tree or in the next door neighbours' garden  
another way . Fetching cricket balls , tennis balls , any  
'Wait for me!' or 'Can I play' , only then was I useful in  
all got bored . Only when I could stand , when I could shout

J.P. Nobody loves me anymore .

VOICE. Don't be silly .

J.P. They don't . Not since my mummy found the new baby

in her bed .

VOICE. A new baby . How marvelous . A boy or a girl ?

J.P. (SLIGHTLY CONTENTUOUSLY) A girl .

VOICE. Oh . Still they won't mind with four boys already .

I must go and see . You must be very proud .

J.P.'s HEAD FOLLOWS AS THE INVISIBLE PERSON MOVES OFF TO THE RIGHT . THEN

HE REVERTS TO CRYING .

5. STILLS / OR INT. CHURCH . DAY .

J.P IS STANDING AT FRONT WITH HIS MOTHER , FATHER , THREE BROTHERS AND A VICAR

HOLDING A BABY WHICH IS SCREAMING ITS HEAD OFF . ON THE SOUNDTRACK WE HEAR

A GROUP OF SCHOOLCHILDREN RECITING 'what are little boys / little girls made

of.' THE MOTHER BENDS DOWN AND SHOWS THE BABY TO J.P .

6. INT. HALTWAY WITH LARGE STAIRCASE . EVENING .

J.P CLIMBS SLOWLY UP A WIDE STAIRCASE . WE SEE HIM FROM ABOVE LOOKING DOWN

INTO THE HALTWAY . HE IS DRESSED IN DRESSING GOWN AND PYJAMAS . HE IS SUCKING

HIS THUMB AND STROKING HIS HAIR . HALTWAY UP THE STAIRS HE STOPS . THERE IS

THE SOUND OF THE 'ARCHERS' THEME MUSIC .

J.P. Please can I stay up and listen , please .

WOMAN'S VOICE. (OFF) No John . Now go to bed .

J.P. Why can't I listen ?

WOMAN. It's for grown-ups .

J.P. PUTS HIS THUMB BACK IN HIS MOUTH AND CONTINUES UP THE STAIRS . AT THE TOP HE PAUSES AND LEANS OVER THE BANNISTERS STRAINING TO HEAR .

7. INT. BEDROOM. EVENING.

A BIG DOUBLE BED DOMINATES IN THE FOREGROUND . A DOOR PUSHES OPEN IN THE BACK-  
GROUND AND J.P. COMES IN . HE STOPS AND LISTENS . THEN HE MOVES OVER TO A CHAIR  
AND PICKS UP A WOMAN'S STOCKING WHICH HE RUBS AGAINST HIS FACE . THEN HE GOES  
ACROSS TO WHAT IS OBVIOUSLY HIS MOTHER'S DRESSING TABLE . HE LOOKS AT HIMSELF  
IN THE MIRROR . THEN HE OPENS A DRAWER TAKES OUT SOME SILK UNDERWEAR , FEELS IT  
AND REJECTS IT . HE RUMMAGES AROUND UNTIL HE FINDS A SILK SCARF WITH THE RIGHT  
FEEL . HE QUICKLY CLOSES THE DRAWER AND FREEZES AS A VOICE CALLS UP .

VOICE. Are you in bed yet John ?

HE TIPTOES ACROSS THE ROOM AND CLOSES THE DOOR .

8. INT. SMALL BEDROOM . NIGHT.

J.P. IS LYING IN BED IN DARKNESS . THERE IS A CRACK OF LIGHT COMING THROUGH HIS  
DOOR IN THE BACKGROUND . HE IS SUCKING HIS THUMB AND STROKING THE SCARF HE  
CHOSE FROM HIS MOTHER'S ROOM . AFTER A MOMENT HE TAKES HIS THUMB OUT , PUSHES  
HIS FINGERDOWN ONTO THE FLOOR AND CALLS OUT .

J.P. Mummy ? Mummy ? Mummyyyyyy...

HE LISTENS AND CALLS ONCE MORE . THERE IS THE SOUND OF FOOTSTEPS AND THE CRACK OF  
LIGHT WIDENS AS THE DOOR IS PUSHED OPEN . A FIGURE OF A WOMAN IN A DRESSING  
GOWN IS SILHOUETTED AGAINST THE LIGHT .

WOMAN. What is it John ? You'll wake your sister .

J.P. My elderdown's fallen off .

THE LIGHT IS TURNED ON .

WOMAN.(ANGRY) Oh for heaven's sake . Can't you pick it up yourself ? You always wait till I've just got into bed

and picked up a book . . . . . ( SHE TUCKS IN BRISKLY )

J.P. But I was cold .

WOMAN. (CARRYING ON REGARDLESS) . . . . . you really must stop

behaving like a baby and learn to think of other people,

alright ? Now I don't want to hear from you again .

J.P STARTS TO CRY . THE WOMAN BENDS DOWN AND KISSES HIM .

. . . . . I'm sorry . I do love you darling , but please be a

good boy . ( SHE STROKES HIS FOREHEAD ) . God bless , see

you in the morning . ( SHE STANDS UP )

J.P. Why does daddy sleep in your bed ?

WOMAN. It's not my bed darling it's our bed . Sleep well.

SHE TURNS THE LIGHT OUT AND LEAVES . J.P TURNS OVER TOWARDS THE CAMERA AND PUTS

HIS THUMB IN HIS MOUTH . WITH HIS OTHER HAND HE STROKES THE SCARF . OFF SCREEN

WE HEAR THE FATHER'S VOICE CALL OUT .

FATHER. Bring us a glass of water whilst you're up would you darling ?

9. INT. CAR . DAYTIME .

J.P IS SEATED IN THE FRONT SEAT OF A FIFTEES SALOON BETWEEN HIS MOTHER AND HIS FATHER . ALL THREE ARE LOOKING STRAIGHT AHEAD .

VOICE OVER. Before I could find out why my mother and father slept in the same bed I was packed off to boarding school leaving my sister to soak up all the attention . It was funny really I was only eight , but there was a definite sense of being pushed out .

10. EXT. LARGE COUNTRY HOUSE . DAY.

THE CAR PULLS UP . JP AND HIS PARENTS CLIMB OUT . A MAN IN A TEACHERS GOWN EMERGES FROM THE HOUSE , SHAKES HANDS WITH THE PARENTS , AND PATS JP ON THE HEAD . THE MOTHER BENDS AND KISSES HIM GOODBYE . SHE IS HANDED A HANDKERCHIEF BY THE FATHER . THE CAR DRIVES OFF . THE HEADMASTER WAVES , JP DOES NOT . THE HEADMASTER LEADS JP INTO THE HOUSE .

11. INT. DORMITORY . DAY.

JP IS LYING ON HIS BED READING . THE CAMERA MOVES IN CLOSE ON HIM . THERE IS THE NOISE OF BOYS YELLING AND SCREAMING IN THE BACKGROUND .

VOICE . You enjoying boarding school ?

JP.(NOT LOOKING UP) Not much .

VOICE. Why are you up here ?

JP.Punishment .

VOICE. What for ? What did you do ?

JP.(LOOKING UP AT THE CAMERA AND THEN SIDEWAYS AS IF EMBARRASSED) I was being ragged by some other boys and we

were caught . They told the beak it was my fault , said I'd egged them on . (HE RETURNS TO READING TURNING AWAY

FROM THE CAMERA. THE CAMERA MOVES ROUND TO IN FRONT AGAIN.)

VOICE. What were they doing .

JP.(CONCENTRATING HARDER ON HIS BOOK) Finding out if I

was a roundhead or a cavalier .

GIGGLING BECOMES AUDIBLE . HE POKES HIS HEAD BETWEEN SOME TOWELS .  
HIM . HE STARTS GETTING DRESSED BY HIS TOWEL PEG . HE STOPS SUDDENLY AS SOME  
JP IS HAVING A SHOWER . THE CAMERA MOVES THROUGH TO THE CHANGING ROOMS WITH

13. INT. CHANGING ROOMS . DAY .

BOYS / MEN PLAYING RUGBY .  
JP LEAVES SHOT . THE HEADMASTER RESUMES HIS SHOUTING . VARIOUS CLOSE-UPS OF

then .

That'll make him squeal . Alright old chap ? Off you go  
next time he goes for you grab him hard between the legs .  
There we are , no bones broken . Now get back in there and  
MASTER. (KNEELING DOWN AND RUBBING JP'S STOMACH VIOLENTLY)  
JP. Jackson kicked me in the stomach sir .  
...Come on JP brace up .

MASTER LOOKS DOWN . WE SEE JP FROM ABOVE .  
THE SOUND OF A BOY CRYING BECOMES AUDIBLE ABOVE THE HUBBUB OF THE GAME . THE

Now really nail him . That's it , well done .  
MASTER. Get in there Jackson , fight , fight , fight .  
THE HEADMASTER IS CHEERING ON A RUGBY TEAM . WE SEE HIM FROM BELOW IN MCU .

12. EXT. PLAYING FIELDS . DAY .

HE GOES BACK TO READING . THE CAMERA PULLS BACK .  
my willy or not . Now leave me alone .  
JP. Pulling my shorts down to see if there was skin over  
VOICE. What do you mean ?



14. INT AS ABOVE .

TWO LITTLE BOYS ARE VISIBLE NAKED FROM THE WAIST UP IN THE FOREGROUND . THEIR  
BACKS ARE TO JP WHOSE HEAD IS VISIBLE BETWEEN TOWELS IN THE BACKGROUND .

1ST BOY . Do you want a feel Ollie ?

2ND BOY . (GIGGLING) There's so much hair .

JP SNEEZES . THE TWO BOYS TURN AND NOTICE HIM .

1ST BOY . Well don't just stand there JP come and show us  
yours .

2ND BOY . Yes let's have a feel .

JP'S HEAD DISAPPEARS . THE BOYS GIGGLE TOGETHER .

15. INT. AS ABOVE .

JP STRAIGHTENS HIS TIE AND DOES UP HIS FLIES . HE IS ALMOST CRYING .

1ST BOY . I bet he couldn't even do it . Have you seen how  
tiny his is ?

THE TWO BOYS GIGGLE LOUDLY .

JP . (SHOUTING) I can , I can . (TURNING TO CAMERA) Do what?

16. INT. CLASSROOM . DAY .

THE ROOM IS EMPTY APART FROM JP SITTING AT A DESK MAKING A MODEL AEROPLANE .

VOICE OVER . Why were we all so obsessed with our willies ?

Measuring them , pulling them , kicking them like our

WE SEE THE HEADMASTER BEHIND A DESK . HE LOOKS UP .

HEADMASTER . Ah , Paul J . come in .

JP ENTERS . HE STANDS UNTIL THE HEADMASTER GUIDES HIM OVER TO A SOFA . THE

HEADMASTER SITS DOWN NEXT TO HIM AND PUTS A HAND ON HIS KNEE .

HEADMASTER . Well John you're nearly thirteen now aren't

you ?

JP . Yes sir .

HEADMASTER . I've called you in to talk about some changes

you may be experiencing in the waterworks department .

JP . I don't wet the bed anymore sir .

HEADMASTER . No not that .

JP . Middleton 4 does .

HEADMASTER . (IGNORING HIM) Now I expect you've started

fiddling about quite a bit (PAUSE) down there (HE POINTS

AT JP'S CROTCH) ...haven't you old boy ?

JP . No sir .

HEADMASTER . (SLIGHTLY NON-PLUSSED) Well don't start now .

JP . Why not sir ?

HEADMASTER . Well sometimes you'll wake up ...

JP . I usually do sir .

HEADMASTER. (UNDETERRED) .....and find a dried sticky liquid on your pyjamas and that (HE PAUSES) you may have had a dream about unclean things .

J.P. Like what sir ?

HEADMASTER. (CARRYING ON REGARDLESS) Now that is quite normal it's called a wet dream .

J.P. (LOOKING CONFUSED) I see sir .

HEADMASTER. But I don't want you to play with yourself

or you'll get very tired and not pass your exams . Any

questions ?

J.P. Can I be excused sport then sir ?

HEADMASTER. Why on earth ?

J.P. That makes me very tired too sir .

HEADMASTER. Ah that's different . It builds you up ,

doesn't sap your strength like .....(PAUSE).....the

other .

J.P. Oh . Thankyou sir .

HEADMASTER. Run along now .

18. INT. OUTSIDE STUDY . NIGHT .

J.P COMES OUT OF THE STUDY AND FINDS TWO LITTLE BOYS WAITING .

1ST BOY. (AS IN CHANGING ROOM) Did he tell you about

stuffing it up little girls to make babies ?

J.P SHAKES HIS HEAD .

19. INT. DORMITORY . DAY .

J.P IS STRIPPING HIS BED AND FOLDING HIS SHEETS . IT IS THE END OF TERM .

doing that . Suppose she told me it was immaculate or  
to my mother about my conception . I couldn't conceive of  
confused about it , about babies and things I should talk  
VOICE OVER. The headmaster said that if I was still

JP IS SEATED IN THE FRONT BETWEEN HIS MOTHER AND FATHER AS BEFORE .

21. INT. CAR. DAY.

DRIVE OFF.

WITH THE FATHER AND THEN PATS JP ON THE HEAD . THEY ALL CLIMB IN THE CAR AND  
THERE TO MEET HIM . THE MOTHER BENDS DOWN TO KISS HIM . THE HEADMASTER CHATS  
IN WIDESHOT THE HEADMASTER APPEARS OUT OF THE DOOR WITH JP . THE PARENTS ARE

20. EXT. LARGE COUNTRY HOUSE . DAY .

JP GETS UP AND LEAVES THE DORMITORY .

VOICE (OFF) . JP : Your Ma and Pa are here .

TAP .

JP FOLDS THE LAST BLANKET AND SITS ON THE BED WITH HIS OVERHIGHT CASE ON HIS

the yummy egg before they dried up .

in the same bed : to make sure the little foxes got to  
in) . Still at least I'd learnt why Mummy and Daddy slept  
(the only place I knew about where they might possibly get

ed across the sheets and into my mummy's tummy button  
a wet dream and somehow the little seeds (or foxes) crawl-  
place was still a mystery . I had this idea that you had  
and came out as me . But how it got in there in the first  
that crept into my mummy's tummy , eat up the yummy egg  
VOICE OVER. Later on he did tell me about a naughty fox

mind .

J.P. So how did you . . . I mean how did Jack . . . oh never

MOTHER. No . . .

J.P. But Jack wasn't born till after the war ?

brothers . . .

looked after things . Like I was looking after your big

but us girls weren't allowed to actually fight . We

(J.P. SHRUGS HIS SHOULDERS) Well your father did of course,

MOTHER. (LAUGHING) What on earth made you think of that ?

J.P. (AFTER A LONG PAUSE) Fight in the war ?

MOTHER. Did we do what ?

J.P. Did you , I mean did Dad . . . well did both of you . . .

border .

MOTHER. What is it darling ? I'm trying to clear this

J.P. Mum?

SHE SMILES AND GOES BACK TO DIGGING .

J.P. It doesn't matter .

MOTHER. Yes darling .

J.P. Mum . . .

HE WANDERS DOWN AND STANDS BEHIND HIS MOTHER .

TROWEL . ON DISCOVERING A WORM HE PICKS IT UP AND PUTS IT IN A MATCHBOX . THEN

J.P. IS HELPING HIS MOTHER WEED IN THE GARDEN . HE IS DESULTORILY DIGGING WITH A

22. EXT. GARDEN . DAY .

J.P. LOOKS UP AT HIS MOTHER WHO SMILES DOWN AT HIM .

that my father was the gardener .

J.P. RUNS OFF . THE MOTHER LOOKS AFTER HIM , SMILES AND THEN GOES BACK TO HER

GARDENING .

23. INT. SMALL BOOKLINED ROOM . DAY.

J.P. ENTERS AND GOES TO A BOOKSHELF ON GROUND LEVEL WHERE THERE ARE A NUMBER OF  
LARGE VOLUMES . HE PULLS OUT A BOOK WITH PICTURES OF NAKED STATUES IN IT . HE

STARTS LEAFING THROUGH IT .

VOICE OVER. I wondered if my brothers knew about babies

and grey stuff , but I wouldn't ask them . I was determin-

ed to pretend until I'd found out of my own accord what

to do and how to do it . I had to prove I could do things

on my own , prove I could do them better than anyone else.

HE TAKES THE BOOK AND CREEPS OUT OF THE ROOM .

24. INT. SMALL BEDROOM. DAY.

J.P. ENTERS AND GETS UNDRESSED APART FROM HIS UNDERPANTS AND LIES ON THE BED . HE  
LIES STILL WITH THE BOOK HELD OUT IN FRONT OF HIM . HE IS CONCENTRATING . AFTER  
A WHILE HE PUTS THE BOOK DOWN AND CLOSES HIS EYES .

VOICE OVER. It used to happen without me touching myself .  
(THE CAMERA MOVES IN ON

HIS FACE) . I thought warm thoughts , cuddling , stroking

and it did begin to grow . It never occurred to me to pull

it , squeeze it or shake it like I later found out was

the official way , the manly way . (CAMERA NOW CLOSE IN

ON FACE) . I just felt a glow , a warmth all over , a

sweetness pouring out from my stomach into my whole body .  
Not pinpointed in the penis but diffused , loosening

SUDDENLY A COUPLE OF ROUGH LOOKING BOYS RUN INTO SHOT , TIP OVER THE BATH . THE

J.P. You sound just like my mother .

common village girls . Have you heard them talk ?

TOBY . (NOT REALLY LISTENING) Why does she play with these

J.P. She's not a proper girl .

TOBY . What on earth for ? Anyway you've got a sister .

one .

J.P. Yes I suppose they are , but I'd like to get to know

TOBY . Oh J.P , it'd be awful . They're so wet .

J.P. I wish we had girls at school .

ERING . THE GIRLS START TO BATHE SOME DOLLS THEY HAVE WITH THEM .

AN OLD HIF BATH WHICH THEY FILL WITH WATER FROM A HOSE . THE BOYS WATCH SNIGG-

CAMERA MOVES UP BEHIND THEM . A YOUNGER GIRL AND TWO OLDER GIRLS APPEAR WITH

PLAYING DEAD , ETC . THEY RUN OVER TO A LARGE TREE AND HIDE BEHIND IT . THE

J.P AND ANOTHER LITTLE BOY ARE CHASING EACH OTHER PLAYING COWBOYS , FALLING OVER

25. EXT. COUNTRY GARDEN . DAY .

J.P. Coming mother .

J.P JUMPS OFF THE BED AND QUICKLY PULLS ON HIS CLOTHES .

VOICE (OFF) . J.P , J.P ? Toby's arrived to stay .

HIS LIPS) .

a brutal word . . . . (J.P.'S EYES CLOSE AND A SMILE FORMS ON

we hated the body that gives us pleasure ? Wanking what

so violent with ourselves , so brisk and unloving as if

and generous , so keen to love . Why are we taught to be

not tightening . It was so good , it made me feel so kind

TWO VILLAGE GIRLS RUN OFF CRYING . THE SISTER SHOUTS AT THEM AND STAMPS HER

FOOT .

SISTER. Go away you horrible boys . Go away .

TOBY. (WHISPERING) Shall we get them ?

JP. No they're bigger than us .

A MAN APPROACHES AND THE VILLAGE BOYS RUN OFF . THE SISTER RUNS TO HIM . HE

KNEELS DOWN AND STROKES HER HAIR .

SISTER. Those boys spoil our game daddy .

DADDY. Naughty boys . They shouldn't have been in the

garden should they ? Not without my permission.(THE

SISTER SHAKES HER HEAD AND SUKKS). But boys will be boys

you'll have to learn to put up with them .

SISTER. I won't , I won't .

SHE BREAKS AWAY FROM HER FATHER AND RUNS TOWARDS THE TREE IN THE FOREGROUND .

JP JUMPS OUT AT HER AND GOES 'BOO!' . THE FATHER LAUGHS IN THE BACKGROUND .

DADDY. You might have offered your sister a little pro-

tection John .

26. INT. PLAYROOM. DAY.

JP AND TOBY ARE SETTING UP SOLDIERS ON A TOY FORT . JP IS MORE INTO THE ASPECT-

ICS OF THE SETUP . TOBY KEEPS DIVE BOMBING THE FORT WITH AN ANACHRONISTIC JET

PLANE .

VOICE OVER. Girls . Weak and in need of protection? I

wasn't so sure . I joined the Hayley Mills fan club when

I was twelve and imagined having her as a friend with

whom I could hold hands . I found her very pretty . But

mostly I was frightened of girls . They seemed so cool

and stand offish - especially the village girls - they



seemed to have a lot of strength . Only years later did I realise that this coolness was their defense , their training to ward off boys , trained to see them as fair game .

27. INT. SMALL BEDROOM . DAY .

JP IS SITTING IN A WINDOW SEAT IN THE FOREGROUND READING . THERE IS THE SOUND OF MOTORBIKES REVVING UP OUTSIDE . THE CAMERA RISES UP WITH HIM AND LOOKS OUT OF THE WINDOW DOWN ONTO A SCHOOLYARD BELOW . SOME BOYS IN LEATHER JACKETS ARE CHATTING TO TWO GIRLS . ONE OF THE BOYS PULLS ONE OF THE GIRLS TO HIM AND KISSES HER . THE OTHER HAPPENS TO LOOK UP AT THE WINDOW . HE BECKONS TO JP WHO QUICKLY PRETENDS HE WAS CLEANING A DIRTY SPOT ON THE WINDOW . THEN HE DRAWERS THE CURTAINS .

VOICE. Why don't you join in ?

JP. (JUMPING WITH SURPRISE) Don't want to . They're rough

uncouth village boys .

VOICE. You're just frightened .

JP. No I'm not .

VOICE. Frightened of making a fool of yourself .

JP. I'm not . ( HE SHOUTS AND RUNS OUT OF THE ROOM SLAMMING

THE DOOR. )

28. INT. STAIRCASE . DAY .

THE CAMERA LOOKING UP FROM BELOW . JP RUNS DOWN TOWARDS THE CAMERA . HE IS STOPPED BY ITS PRESENCE .

VOICE. You're jealous then ? Jealous of the big boys .

JP. Well it's not fair . They just put their hand up

a skirt and the 'don't-touch-me' stares turn to a blush .

SUDDENLY THE CYCLE CAREERS OVER A BANK AND CRASHES . JP CRAWLS TOWARDS THE CAMERA ON GROUND LEVEL IN THE FOREGROUND AND COLLAPSES IN TEARS . THE CAMERA PULLS OUT AND UP TO REVEAL A BOY IN A LEATHER JACKET STANDING ON THE FAR SIDE OF THE LAWN . HE WALKS OVER AND PICKS UP JP'S BIKE . HE WHEELS IT OVER TO JP .

I won't , I won't , I won't .

the tricks by watching but I won't make a fool of myself..

choosing not to do it out of disdain . I'll pick up

going on , pretend I know what to do , pretend I'm

I'm not interested . I'll just pretend I know what's

JP. I don't care about girls .. I don't , I don't , I don't

JP EMERGES OUT OF A GARDEN DOOR AND RUNS UP A GARDEN PATH . HE TAKES A BICYCLE FROM A SMALL SUMMER HOUSE AND GOING THROUGH A WROUGHT IRON GATE EMERGES ONTO A LARGE LAWN WHERE HE CYCLES AROUND AND AROUND IN CIRCLES . THE CYCLING GETS FASTER AND FASTER AS THE CAMERA MOVES INTO HIS FACE SHOUTING IN THE WIND .

29. EXT. GARDEN. DAY.

THE CAMERA MOVES BACK TO LEFT HIM PASS AND WATCHES AS HE RUNS DOWN THE HALL .

VOICE. (LAUGHING) Welfish .

Let me pass .

boys laugh at me and the girls call me a welfish . Now

JP. (SHOUTING) How ? Just you tell me that ? How ?! The

VOICE. You could try .

expected ?

JP. But that's not how it works is it ? That's not what's

gentleman ?

thought you wanted to be friends with girls , the gentle

VOICE. But I thought you didn't want to do that ? I

THE CAMERA PANS DOWN A DORMITORY DIVIDED UP INTO CUBICLES WITH CURTAINS . IT

31. INT. DORMITORY . NIGHT.

VOICE OVER. Girls could support you , amuse you , but  
don't waste too much time trying to be friends with them .  
You don't want to be a sissy do you or a 'queer' ? Get  
stuck in there . Think of them as sugar , as honey as  
starts or fab birds . Use them , abuse them , they're soft  
and you're hard .

(Various shots of public school and secondary modern .)

30. EXT. SCHOOL . DAY .

JP JUMPS UP AND THEY CYCLE OFF . WE SEE THEM CYCLING ALONG COUNTRY ROADS ,  
FISHING , ETC . IN THE LAST SHOT JP IS OLDER , CHANGING INTO SCHOOL UNIFORM .  
VOICE OVER. Was it just a dream to want to be warm and  
close and gentle ? Was it just an inevitable loss of inno-  
cence learning to be hard to be tough ? Or was it the con-  
tinuing effect of that diagnosis at birth - if it's a  
boy harden it up , cover the soft centre .

JP.O.K.  
BACK.) Fancy coming for a cycle ride ?  
BOY. She was frightened/. (JP TURNS OVER AND LIES ON HIS  
and so was I  
JP. Why not ?  
with the blue dress .  
BOY. They laughed at me cause I wouldn't kiss the girl  
want ? Why aren't you in the schoolyard ?  
JP. (LOOKING OVER HIS SHOULDER AT THE BOY) What do you  
BOY. You alright ?

OUTSIDE THE TOILET WE HEAR THE CHAIN BEING PULLED . JP EMERGES AND GOES TO WASH

VOICE. Well hurry up .  
JP. It's JP. Go away .  
VOICE. Going to barge .

SILENCE . JP PUTS THE MAGAZINE UNDER HIS DRESSING GOWN .

VOICE. In ?

SILENCE . JP FREEZES .

VOICE. In ?

THERE IS A KNOCK ON THE TOILET DOOR .

I'm coming . . .

VOICE OVER. The breaking down of women into bits . Stare  
at the bottom , stare at the tits , no softness , no  
warmth but hardened artery just . . . . . turn the page to  
another one . . . no it was better before . . . it's hard and

JP ENTERS AND LOCKS HIMSELF IN THE LAVATORY . INSIDE WE SEE HIM SIT ON THE  
TOILET , OPEN THE MAGAZINE AND PUT HIS RIGHT HAND BETWEEN HIS LEGS .

32. INT. WASHROOM . NIGHT .

STOPS AT ONE WHERE THE CURTAIN IS OPEN . THE CAMERA MOVES IN ON THE FACE OF  
THE NEW OLDER JP . HE REACHES UNDER HIS PILLOW AND PULLS OUT A MAGAZINE . HE  
GETS OUT OF BED AND GOES DOWN THE CENTRAL AISLE . A LIGHT GOES ON AT THE END .  
HE DUCKS BEHIND A PARTITION CURTAIN . THE LIGHT GOES OFF AND HE CONTINUES .

MOMENT OPENS .

( 'I'm a king bee' OR SIMILAR ) . HE PUTS HIS HEAD TO THE DOOR WHICH AT THAT  
SIDE . HE STOPS OUTSIDE A STUDY IN THE FOREGROUND FROM WHICH MUSIC IS COMING  
JP IS SEEN APPROACHING FROM THE FAR END OF A CORRIDOR WITH DOORS OFF EITHER

34. INT. SCHOOL CORRIDOR . DAY .

HE CLIMBS INTO BED AND PULLS THE BLANKETS OVER HIS HEAD .  
JP SHAKES HIS HEAD AND HURRIES BACK TO HIS BED AT THE FAR END OF THE DORMITORY .

BOY . Mind your own business .

doing in there ?

JP . ( WHISPERING ) That's Johnson's tish . What are you

ONE OF THE PARTITIONS .

JP CREEPS BACK DOWN THE CENTRAL AISLE . A BOY EMERGES IN THE MOONLIGHT OUT OF

33. INT. DORMITORY . AS BEFORE .

HE THROWS THE MAGAZINE BACK AT JP AND DISAPPEARS INTO THE TOILET .

there beating the meat ?

Anyway it's what you think isn't it , when you're in

BOY . Why ? One of them your girlfriend or something ?

JP . Shutup . Don't talk about them like that .

IN ON JP .

HE FLICKS THROUGH THE MAGAZINE COMMENTING ON THE PICTURES . THE CAMERA ZOOMS

BOY . You dirty old man .

HIS HANDS . AS HE DOES SO THE MAGAZINE FALLS OUT . THE OTHER BOY GRABS IT .

BOY (COMING OUT). Hello JP what are you doing here ? Not  
in school ?  
JP. Day in the house Parsons . I've been in the sick bay .  
BOY. I see . Come in if you like . Dave's just telling us  
what he got up to in the summer hole .

TWO BOYS ARE LOUNGED IN WICKER CHAIRS IN THE FOREGROUND . JP ENTERS IN THE  
BACKGROUND WITH THE FIRST BOY .

DAVE. It's little JJ . Come in my boy . Take a seat .

(HE HANDS JP A BOTTLE OF POP.) Have some burdock .

2ND BOY. So did you shag her or not ?

JP REMAINS LEANING NERVOUSLY AGAINST THE WALL BY THE DOOR .

DAVE. Hang on . We're on these sand dunes right ? And

she's crying 'No , Dave , no' . Well I'm trying to undo

my flies all clogged up with sand . . . . .

1ST BOY. Stick to buttons cause buttons don't stick .

DAVE. Anyway I get her knickers down - she's still saying

no but doesn't mean it of course . . . . .

THE CAMERA STARTS TO ZOOM IN ON JP .

...and finally I'm home and dry . Wow did it feel good .

1ST BOY. And wet I should hope .

THEY ALL ROAR WITH LAUGHTER , INCLUDING JP WHO NEVERTHELESS HIDES BEHIND THE  
POP BOTTLE AS SOON AS POSSIBLE .

JP (TO SELF) So it isn't just the village lads . Dave

has done it to . Perhaps it's just me .

2ND BOY . You get it in anywhere JJ ?

JP HESITATES AND LOOKS AT HIS WATCH .

JP . I don't think so . Look I must go . See you , thanks

for the pop .

HE EXITS .

36. INT. CORRIDOR . AS BEFORE .

2ND BOY . (LEANING OUT OF STUDY DOOR) . Wouldn't mind

shagging your sister JP . Have her come up one weekend .

JP RUNS OFF DOWN THE CORRIDOR , GOES INTO A STUDY AT THE FAR END AND SLAMS THE

DOOR .

37. INT. HAIRDRESSERS . DAY .

JP , CLUTCHING A PICTURE OF THE BEATLES IS HAVING HIS HAIR CUT INTO A BEATLE

STYLE .

VOICE OVER . For the good of my image I had to touch a girl

I had to assert the power I had over them in pictures in

real life . So the coolness increased , the nerves hidden

behind horn rimmed glasses and a beetle haircut - borrow-

ed status should enhance my chances I thought . The

Christmas holidays were coming up and I just had to kiss

a girl . After all I was fifteen going on sixteen .

THERE IS THE SOUND OF A PARTY GOING ON IN THE BACKGROUND . JP IS SITTING ON THE TOILET DRESSED IN A BEATLE JACKET AND A BUTTON DOWN SHIRT .

38. INT. TOILET, NIGHT.

VOICE. What are you doing in here ?

JP. Pretending I'm upstairs with a girl .

VOICE. And why aren't you ?

JP. I wouldn't know what to do if I was .

VOICE. They might show you .

JP. That only happens in books . They're as nervous as me .

VOICE. What about Rosemary she seemed to like you ?

JP. My brothers got off with her .

VOICE. Have a drink that'll calm you down .

JP. I've had ten and I feel sick .

THERE IS A KNOCK ON THE TOILET DOOR .

GIRL'S VOICE. Anyone in there ?

JP. Won't be a minute .

39. INT. CLOAKROOM, NIGHT.

A GIRL IS DOING HER HAIR IN THE MIRROR . JP COMES OUT OF THE TOILET BEHIND .

GIRL. Hello . I thought Rosemary was with you?

JP. She was but ... well I got bored .

GIRL. Oh.

THE GIRL GOES INTO THE TOILET . JP WASHES HIS HANDS AND COMBS HIS HAIR IN A

MIRROR .



J.P. (TO SELF) If I do that I look more like Paul than

George and if I do that more like John. (HE NOTICES A

PIMPLE AND STARTS TO SQUEEZE IT) . I thought clearasil

was meant to work .

THE FLUSH GOES AND THE GIRL EMERGES . SHE LOOKS AT J.P WHO QUICKLY STOPS

SQUEEZING AND PRETENDS TO BE STRAIGHTENING A SIDEBURN .

GIRL. You look just like Ringo with your hair like that .

J.P. Yeah . (THE GIRL WASHES HER HANDS, J.P TAKES OUT A

CIGARETTE AND LIGHTS IT RATHER INEXPERTLY . HE OFFERS

ONE TO THE GIRL WHO SHAKES HER HEAD . THERE IS A SILENCE.)

It's nice and cool here isn't it ? I always get much too

hot at parties .

GIRL.(DRYING HER HANDS AND LOOKING AT J.P WITH A SMILE)

Why don't you go out in the garden ?

J.P. Yeah , yeah . I could do that . (HE STARTS TO LEAVE)

That's a good idea .

GIRL. I'll come with you if you like .

J.P. O.K. great . I'm John by the way or J.P for short .

GIRL. I know . I'm Juliet .

J.P.Great .

40. EXT. GARDEN . NIGHTTIME .

J.P AND JULIET EMERGE OUT OF A GARDEN DOOR IN THE BACKGROUND . LIGHT IS VISIBLE THROUGH CURTAINS , MUSIC IS AUDIBLE . THEY WALK TOWARDS THE CAMERA .

J.P. What O's are you taking ?

JULIET. English , French , Maths and domestic science .

J.P. Oh . I'm doing nine .

A FIGURE APPEARS AT THE GARDEN DOOR IN THE BACKGROUND .

my friends it made me feel horny , otherwise they'd laugh .  
FROM HER BREAST AND THEY HUG CLOSER)... though I'll tell  
It makes me feel gentle and vulnerable...(HIS ARM DROPS  
down inside , all warm and soft , wet mouth on wet mouth .  
is quite nice when our tongues meet . A tingling right  
let the others know that you've kissed ....Actually it  
you've got to have kissed somebody and more important  
the main thing . I'd rather have kissed Rosemary , but  
wants to go onto other things ? Still I am kissing that's  
from my willy , why isn't it getting hard ? Suppose she  
anything but worry . Am I doing it right ? No reaction  
it'd be much nicer just to kiss . Oh dear I don't feel  
bra , I've read I'm meant to do that - though actually  
ON JULIETS BREAST) . I'm meant to try and get inside her  
meant to feel , what I'm meant to do . ( HE PUTS A HAND  
JP (TO SELF) . My first kiss , but I don't know what I'm

THE CAMERA ZOOMS IN ON A CLASSIC CLOSE UP .

VERY TENTATIVELY JP PUTS HIS ARMS ROUND JULIET AND BRINGS HER MOUTH TO HIS .

JULIET . I'm fine thanks J .

You're not cold are you ? I can lend you my jacket .

JP . No I mean I prefer you to Rosemary . (THEY STAND ) .

JULIET . So you don't want to kiss me ?

JP . You're a very nice girl Juliet .

JULIET . Don't you want to kiss me ?

JP . Yeah ?

JULIET . Brainbox . ( SHE STOPS ) . J . ?

VOICE . (SHOUTING) . J . J . J . where are you ?

THEY BREAK THEIR KISS .

JULIET . Who's that ?

J.P. My big brother .

VOICE . I'm going home so you'd better come if you want a

lift .

J.P. Typical .

JULIET . He's just jealous .

SHE LEADS J.P. BACK DOWN THE PATH . THEY KISS ONCE MORE SILENTLY AGAINST THE

GARDEN DOOR AND GO IN .

41 . INT . HALL . DAY .

J.P. AND A ROCK BAND ARE REHEARSING AN EXCITATING VERSION OF ' I can't get no

satisfaction' . J.P. IS TRYING TO LOOK COOL IN DARK GLASSES , THE SINGER IS

TRYING TO IMITATE MICK JAGGER . (OR RUGBY MATCH WITH 'The young ones' ON THE

SOUNDTRACK .)

VOICE OVER . I was on the roundabout now , just , but it

was picking up speed fast . At school the stakes were

upped term by term ( or the lies got bigger ) . Perkins was

expelled for running a prostitution racket in little boys

Humphries revealed he had had intercourse with his

Malaysian nanny when he was six , and Dave claimed he

had now slept with fifteen girls . The thing was it was

really difficult getting to see Juliet . In term time it

was impossible and in the holidays well my brothers

laughed or my mother monopolised her .

42. EXT. STABLEYARD. DAY.

JP APPEARS OUT OF A SADDLE-ROOM WITH A SADDLE . A CAR DRIVES IN AND HIS MOTHER AND BROTHER GET OUT .

MOTHER. What are you doing darling ?

JP. Going for a ride .

MOTHER. But you hate horses I thought . Anyway it's a

horrible day .

BROTHER. Going to meet his true love I expect .

JP. Don't be silly .

MOTHER. Don't tease Robert . He knows he can invite Juliet

over anytime he likes don't you darling ? She's a

charming young girl .

BROTHER. Afraid I might snatch her from him . She fancies

me .

JP DISAPPEARS INTO THE STABLE . THE MOTHER AND BROTHER WALK OFF LADEN DOWN WITH

SHOPPING .

MOTHER (QUIETLY) You really mustn't talk to J. like that

Robert . He's not like you at all . He's a very sensitive

boy .

43. EXT. HIGH RATHER DESOLATE RIDGE . GREY AFTERNOON .

JP APPEARS RIDING RATHER UNEASILY . HE DISMOUNTS IN THE FOREGROUND AND TIES

HIS HORSE UP ON A GATEPOST . HE RUBS HIS HANDS TO KEEP WARM AND THEN SHELTERS

FROM THE WIND BEHIND A HEDGE . HE IS WEARING ANORAKS , SCARVES AND WELLINGTON

BOOTS . THERE IS THE SOUND OF HOOVES APPROACHING . JULIET APPEARS IN SHOT

EQUALLY WRAPPED UP .

JP. Hi. How's things .

JULIET. (DISMOUNTING) Alright .

J.P. Good.

JULIET. I can't stay too long . Mum's got me started on

cooking the supper this hole .

J.P. Oh . Don't you have a cook ?

JULIET. Yes , but she says it's good training .

J.P. Oh . ( PAUSE . THEY BOTH STAND CLAPPING THEIR HANDS )

Well we'd better .....

JULIET. Yes .

THEY SIT DOWN ON THE DAMP GRASS BENEATH A HEDGE AND START TO KISS AND FUMBLE .

THERE IS A TERRIBLE NOISE OF RUBBING ANORAKS .

VOICE OVER. Having kissed I now had to touch a breast ,

touch a thigh and for the grand prize get my hand between

her legs . I'd much rather have gone for a walk and

talked - she probably would have done to - but we soldier-

ed on without much success . I kept trying (half-heartedly)

and she kept trying to stop me (half-heartedly) . Two

very wet , cold , conditioned reflexes .

JULIET SUDDENLY BREAKS OFF AND DOES UP HER ANORAK .

JULIET. I must go . See you at the Barrington-Smith's

party .

J.P. (LOOKING WORRIEDLY OVER HER SHOULDER) . My god . Eros

has gone .

JULIET. Eros ?

J.P. My horse .

JULIET. Never mind , it's only a short walk .

JULIET CLIMBS ON HER HORSE AND GALLOPS OFF . JP STANDS IN THE FOREGROUND  
 WATCHING AND THEN TURNS AND WALKS OFF DOWN THE ROAD . 'ALL I really want to do'  
 BY THE BYRDS FADES UP .

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INT . BIERKELLER . NIGHT .

JP IS SEATED AT A TABLE WITH A MAN IN HIS MID-FIFTIES . THE MAN PICKS UP THE  
 EMPTY GLASSES AND GOES OUT OF SHOT . THE CAMERA MOVES IN .

VOICE . Who's your friend ?

JP . I don't know . Just sat down and offered to buy me a  
 drink . He'll be back in a minute .

VOICE . Where are you ?

JP . In Germany . Studying for A level German .

VOICE . You've left school ?

JP . Yes a term early .

VOICE . You don't seem very happy .

JP . I'm not .

VOICE . Why not ?

JP . I still haven't done it .

VOICE . Done what ?

JP . (IMPATIENTLY) Done it , proved myself .

VOICE . Had intercourse you mean ? Penetrated .

JP . Don't use that word it's horrid . ( HE LIGHTS UP A  
 CIGARETTE ) . It seems such a strange , aggressive and  
 impossibly complicated thing to have to do .

VOICE . Don't do it then .

JP . Don't be silly , you've got to . ( PAUSE . HE LOOKS OVER  
 AT WHERE THE MAN WENT ) . I'm beginning to think how lucky  
 girls are being done to rather than having to do . At  
 least they get shown the ropes .

THE MAN DRAINS HIS BEER , GETS UP AND LEAVES .

were a queer .

they were like girls ) but a grown man ...that meant you  
sex with another man ( little boys at school were one thing  
give someone pleasure , but surely it was wrong to have  
prospect of being led by someone else , at being able to  
Actually he was nice enough and I was quite excited at the

OLDER MAN .

WE SEE THESE ACTIONS AND AT THE END MOVE IN ON THE VERY SAD LOOKING FACE OF THE

I ran out of the restaurant terrified .

He put his hand on my knee and said he would give me money .  
drunk and then said he could pretend I was a woman easily .  
boys . He bought me a number of beers until I was quite  
made no distinction between beautiful girls and beautiful  
said that in Turkey ( where he had been in the war ) they  
my table and asked me if I liked girls . I nodded . He  
every night since coming to Germany ) and this man sat at  
like . Tonight I was eating out alone ( as I have done  
like a girl or what I imagine a girl's supposed to feel  
soft hair and small-boned body . In many ways I feel more  
VOICE OVER ( JF ) ...and quite a pretty boy at that with my

FINNES TO OBSERVE FROM A DISTANCE .

JF SUDDENLY WAVES THE CAMERA AWAY AS THE OLDER MAN REAPPEARS . THE CAMERA CON-

you're a boy ....

VOICE. I'm not sure they appreciate the privilege . Anyway

JP IS SITTING WITH RAIN POURING DOWN HIS FACE , HIS CLOTHES ARE SOAKED . HE  
THROWS THE OCCASIONAL STONE INTO THE CANAL .

VOICE . He was very upset .

JP . So am I . Maybe if I'd already done it with a girl . . . .

VOICE . Have you tried?

JP . Not really . I always make sure people are around so

that it's not my fault that we can't do it , or I pretend

it's because I respect the girl . ( HE THROWS ANOTHER STONE

IN . ) Anyway as soon as I get to know a girl , as a person ,

there's no way I can do what I imagine myself doing with

those other women . You wouldn't do that to a friend .

VOICE . What other women ?

JP . The one in the pictures , in the magazines , in the

adverts , on the streets . . . .

VOICE . Women enjoy sex as well you know .

JP . Do they ? ( PAUSE ) . It's funny really I'm very popular

with girls as a confidante , a brother . They come to me

before , they come to me after they've slept with boys ,

but I can't imagine being there at the time .

VOICE . You will be ( JP LOOKS UP AT THE CAMERA AND SMILES )

You'd better go home you're getting wet .

JP . Back to the pictures . At least that man was real .

JP GETS UP AND WALKS OFF INTO THE DARKNESS .



J.P. AND JULIET ARE SITTING ON A SOFA IN THE FOREGROUND. J.P.'S MOTHER POPS HER HEAD ROUND THE DOOR IN THE BACKGROUND.

MOTHER. Robert's taking me into town to do some shopping

see you two at teatime.

ROBERT. (OFF) Behave yourselves.

JULIET SMILES AND SHAKES HER HEAD.

JULIET. Your brother.

J.P. That's only one of them. It was good being away from

them I can tell you.

JULIET. How was Germany.

J.P. Great. Sargenhart.

JULIET. Wow. Can you speak German now? Properly I mean.

J.P. Jawohl.

JULIET. Fab. (SHE GAZES AT J.P. IN ADMIRATION). Meet lots

of beautiful Fräus did you?

J.P. Fräuen. Quite a few.

JULIET MOVES UP CLOSER TO J.P.

JULIET. Did you...do it?

J.P. What? Oh yes...emm...several times. It's great.

JULIET LOOKS UP AT J.P. AND SMILES. J.P. SMILES QUICKLY AT HER BUT THEN GETS OUT A PACKET OF CIGARETTES. SHE CUDDLES UP TO HIM AND KISSES HIM ON THE EAR.

JULIET. Shall we?

J.P. What?

arse . It was no good just panic not pleasure . Grabbing

on her breast , a finger up her vagina , a fistful of

on dirty books ... get a hand between her legs , a suck

the magazine , she kept moving . I tried concentrating

been erect . There was so much hair . It wasn't like with

wouldn't even have known where to put my penis had it

obviously didn't know how to give me one , anyway I

VOICE OVER . Nothing worked . I got no erection and she

ON THE WALL .

THE LUXURIOUSLY APPOINTED ROOM WITH PICTURES OF ANCIENT DISAPPROVING RELATIVES

DOWN ON THE PILLOW . THEY GO UNDER THE SHEET . THE CAMERA MOVES UP AND AROUND

HIM TO MOVE . EVENTUALLY HE DOES SO , SUDDENLY , KISSING HER AND PUSHING HER

AND THEY BOTH SIT WITH THEIR KNEES HUNCHED UP . JULIET LOOKS AT JP WAITING FOR

NAKED AND THEN JP GETS INTO BED AND PULLS THE SHEET UP . JULIET DOES THE SAME

TO EACH OTHER (JP CAREFULLY FOLDING HIS CLOTHES) . THEY STAND AND FACE EACH OTHER

JP FOLLOWS AND LOCKS THE DOOR . THEY BOTH UNDRRESS IN SILENCE WITH THEIR BACKS

JULIET COMES IN AND DRAWERS THE CURTAINS SO THAT THE ROOM IS IN SUBDUED LIGHT .

INT. BEDROOM . DAY .

AND FOLLOWS .

SHE SMILES AND GETS UP HOLDING OUT A HAND . JP STUBS OUT AN UNLIT CIGARETTE

JP. (HESITANTLY) No , no ...

JULIET. It doesn't take long does it ?

JP. (PENSIVELY) True but...

JULIET. She's out for the afternoon . She just said so .

JP. But my mother ...

JULIET. Why not ?

JP. Now ?

JULIET. Do it ?