

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 NURSERY 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 priveleged little boy amongst little boys who are all priveleged . 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

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

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

4. INT. HALLWAY OF WELL-APPOINTED HOUSE . DAY.

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

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

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

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

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

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

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

JP. Nobody loves me anymore .

VOICE. Don't be silly .

JP. 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 ?

JP. (SLIGHTLY CONTEMPTUOUSLY) A girl .

VOICE. Oh . Still they won't mind with four boys already.  
I must go and see . You must be very proud .

JP'S HEAD FOLLOWS AS THE INVISIBLE PERSON MOVES OFF TO THE RIGHT . THEN  
HE REVERTS TO CRYING .

5. STILLS / OR INT. CHURCH . DAY.

JP IS STANDING AT FONT 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 JP .

6. INT. HALLWAY WITH LARGE STAIRCASE . EVENING .

JP CLIMBS SLOWLY UP A WIDE STAIRCASE . WE SEE HIM FROM ABOVE LOOKING DOWN  
INTO THE HALLWAY . HE IS DRESSED IN DRESSING GOWN AND PYJAMAS . HE IS SUCKING  
HIS THUMB AND STROKING HIS HAIR . HALFWAY UP THE STAIRS HE STOPS . THERE IS  
THE SOUND OF THE 'ARCHERS' THEME MUSIC .

JP. Please can I stay up and listen , please .

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

JP. Why can't I listen ?

WOMAN. It's for grown-ups .

JP 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 BACKGROUND AND JP 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.

JP 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 EIDERDOWN ONTO THE FLOOR AND CALLS OUT .

JP. Mummy ? Mummy ?! Muuummyyyy...

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 .

JP. My eiderdown'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 til I've just got into bed and picked up a book .... (SHE TUCKS IN BRISKLY)

JP.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 .

JP 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)

JP. 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 . JP 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 .

JP IS SEATED IN THE FRONT SEAT OF A FIFTIES 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 SIDWAYS 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 .

VOICE. What do you mean ?

JP. Pulling my shorts down to see if there was skin over my willy or not . Now leave me alone .

HE GOES BACK TO READING . THE CAMERA PULLS BACK .

12. EXT. PLAYING FIELDS. DAY.

THE HEADMASTER IS CHEERING ON A RUGBY TEAM . WE SEE HIM FROM BELOW IN MCU.

MASTER. Get in there Jackson , fight , fight , fight .  
Now really nail him . That's it , well done .

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

....Come on JP brace up .

JP. Jackson kicked me in the stomach sir .

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

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

13. INT. CHANGING ROOMS . DAY .

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



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

whole identity depended on them . Perhaps it did . And then all this talk about wanking , making grey stuff . Going to the toilets after lights out (the others not me), giggling when you asked them what it was they did - if you dared ask at all that is .

17. INT. HEADMASTER'S STUDY . NIGHT .

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 .

JP. Like what sir ?

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

JP. (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 ?

JP. Can I be excused sport then sir ?

HEADMASTER. Why on earth ?

JP. 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 .

JP. Oh . Thankyou sir .

HEADMASTER. Run along now .

18. INT. OUTSIDE STUDY . NIGHT .

JP 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 ?

JP SHAKES HIS HEAD .

19. INT. DORMITORY . DAY .

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

VOICE OVER. Later on he did tell me about a naughty fox that crept into my mummy's tummy , eat up the yummy egg and came out as me . But how it got in there in the first place was still a mystery . I had this idea that you had a wet dream and somehow the little seeds (or foxes) crawled across the sheets and into my mummy's tummy button (the only place I knew about where they might possibly get in) . Still at least I'd learnt why Mummy and Daddy slept in the same bed : to make sure the little foxes got to the yummy egg before they dried up .

JP FOLDS THE LAST BLANKET AND SITS ON THE BED WITH HIS OVERSIGHT CASE ON HIS LAP .

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

JP GETS UP AND LEAVES THE DORMITORY .

20. EXT. LARGE COUNTRY HOUSE . DAY .

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

21. INT. CAR. DAY.

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

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

that my father was the gardener .

JP LOOKS UP AT HIS MOTHER WHO SMILES DOWN AT HIM .

22. EXT. GARDEN . DAY .

JP IS HELPING HIS MOTHER WEED IN THE GARDEN . HE IS DESULTORILY DIGGING WITH A TROWEL . ON DISCOVERING A WORM HE PICKS IT UP AND PUTS IT IN A MATCHBOX . THEN HE WANDERS DOWN AND STANDS BEHIND HIS MOTHER .

JP. Mum....

MOTHER. Yes darling .

JP. It doesn't matter .

SHE SMILES AND GOES BACK TO DIGGING .

JP. Mum?

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

JP. Did you , I mean did Dad ....well did both of you ...

MOTHER. Did we do what ?

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

MOTHER.(LAUGHING) What on earth made you think of that ?  
(JP SHRUGS HIS SHOULDERS) Well your father did of course,  
but us girls weren't allowed to actually fight . We  
looked after things . Like I was looking after your big  
brothers ....

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

MOTHER. No...

JP. So how did you ....I mean how did Jack....oh never  
mind .

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

23. INT. SMALL BOOKLINED ROOM . DAY.

JP 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 determined 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.

JP 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 . Just by thinking , feeling . (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

not tightening . It was so good , it made me feel so kind and generous , so keen to love . Why are we taught to be so violent with ourselves , so brisk and unloving as if we hated the body that gives us pleasure ? Wanking what a brutal word.... (JP'S EYES CLOSE AND A SMILE FORMS ON HIS LIPS) .

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

JP JUMPS OFF THE BED AND QUICKLY PULLS ON HIS CLOTHES .

JP. Coming mother .

25. EXT. COUNTRY GARDEN . DAY .

JP AND ANOTHER LITTLE BOY ARE CHASING EACH OTHER PLAYING COWBOYS , FALLING OVER PLAYING DEAD ,ETC . THEY RUN OVER TO A LARGE TREE AND HIDE BEHIND IT . THE CAMERA MOVES UP BEHIND THEM . A YOUNGER GIRL AND TWO OLDER GIRLS APPEAR WITH AN OLD HIP BATH WHICH THEY FILL WITH WATER FROM A HOSE . THE BOYS WATCH SNIGG-ERING . THE GIRLS START TO BATHE SOME DOLLS THEY HAVE WITH THEM .

JP. I wish we had girls at school .

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

JP. Yes I suppose they are , but I'd like to get to know one .

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

JP. She's not a proper girl .

TOBY. (NOT REALLY LISTENING) Why does she play with these common village girls . Have you heard them talk ?

JP. You sound just like my mother .

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

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 spoilt 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 SULKS). 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 protection John .

26. INT. PLAYROOM. DAY.

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

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 .

VOICE. But I thought you didn't want to do that ? I thought you wanted to be friends with girls , the gentle gentleman ?

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

VOICE. You could try .

JP. (SHOUTING) How ? Just you tell me that ? How ?! The boys laugh at me and the girls call me a wetfish . Now let me pass .

VOICE. (LAUGHING) Wetfish .

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

29. EXT. GARDEN. DAY.

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 .

JP. I don't care about girls ...I don't , I don't , I don't I'm not interested . I'll just pretend I know what's going on , pretend I know what to do , pretend I'm choosing not to do it out of disdain . I'll pick up the tricks by watching but I won't make a fool of myself.. I won't , I won't , I won't .

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 .

BOY. You alright ?

JP. (LOOKING OVER HIS SHOULDER AT THE BOY) What do you want ? Why aren't you in the schoolyard ?

BOY. They laughed at me cause I wouldn't kiss the girl with the blue dress .

JP. Why not ?

BOY. She was frightened/<sup>and so was I</sup>. (JP TURNS OVER AND LIES ON HIS BACK.) Fancy coming for a cycle ride ?

JP. O.K.

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 innocence learning to be hard to be tough ? Or was it the continuing effect of that diagnosis at birth - if it's a boy harden it up , cover the soft centre .

30. EXT. SCHOOL . DAY .

(Various shots of public school and secondary modern .)

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 tarts or fab birds . Use them , abuse them , they're soft and you're hard .

31. INT. DORMITORY . NIGHT.

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

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 .

32. INT. WASHROOM . NIGHT .

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 .

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

THERE IS A KNOCK ON THE TOILET DOOR .

VOICE. In ?

SILENCE . JP FREEZES .

VOICE. In ?

SILENCE . JP PUTS THE MAGAZINE UNDER HIS DRESSING GOWN .

VOICE. Going to barge .

JP. It's JP. Go away .

VOICE. Well hurry up .

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

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

BOY. You dirty old man .

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

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

BOY. Why ? One of them your girlfriend or something ?  
Anyway it's what you think isn't it , when you're in there beating the meat ?

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

33. INT. DORMITORY . AS BEFORE .

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

JP. (WHISPERING) That's Johnson's tish . What are you doing in there ?

BOY. Mind your own business .

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

34. INT. SCHOOL CORRIDOR. DAY.

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

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 hols .

35. INT. A SMALL STUDY.

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 beatle haircut - borrowed 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 .

38. INT. TOILET. NIGHT.

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 .

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.



JP. (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 JP WHO QUICKLY STOPS SQUEEZING AND PRETENDS TO BE STRAIGHTENING A SIDEBURN .

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

JP. Yeah . (THE GIRL WASHES HER HANDS. JP 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 JP WITH A SMILE)  
Why don't you go out in the garden ?

JP. Yeah , yeah . I could do that . (HE STARTS TO LEAVE) .  
That's a good idea .

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

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

GIRL. I know . I'm Juliet .

JP.Great .

40. EXT. GARDEN . NIGHTTIME .

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

JP. What O's are you taking ?

JULIET. English , French , Maths and domestic science .

JP. Oh . I'm doing nine .

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

JP. Yeah ?

JULIET. Don't you want to kiss me ?

JP. You're a very nice girl Juliet .

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

JP. No I mean I prefer you to Rosemary . (THEY STAND ).  
You're not cold are you ? I can lend you my jacket .

JULIET. I'm fine thanks J .

VERY TENTATIVELY JP PUTS HIS ARMS ROUND JULIET AND BRINGS HER MOUTH TO HIS .  
THE CAMERA ZOOMS IN ON A CLASSIC CLOSE UP .

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

A FIGURE APPEARS AT THE GARDEN DOOR IN THE BACKGROUND .

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

THEY BREAK THEIR KISS .

JULIET. Who's that ?

JP. My big brother .

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

JP. Typical .

JULIET. He's just jealous .

SHE LEADS JP BACK DOWN THE PATH . THEY KISS ONCE MORE SILHOUETTED AGAINST THE GARDEN DOOR AND GO IN .

41. INT. HALL. DAY.

JP AND A ROCK BAND ARE REHEARSING AN EXCRUCIATING VERSION OF 'I can't get no satisfaction' . JP 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 termtime 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 .

JP. Good.

JULIET. I can't stay too long . Mum's got me started on cooking the supper this hole .

JP. Oh . Don't you have a cook ?

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

JP. 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 soldiered 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 .

JP.(LOOKING WORRIEDLY OVER HER SHOULDER). My god . Eros has gone .

JULIET.Eros?

JP.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 .

44. 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 .

VOICE. I'm not sure they appreciate the privelege . Anyway you're a boy ....

JP SUDDENLY WAVES THE CAMERA AWAY AS THE OLDER MAN REAPPEARS . THE CAMERA CONTINUES TO OBSERVE FROM A DISTANCE .

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

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

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

THE MAN DRAINS HIS BEER , GETS UP AND LEAVES .

45. EXT. A CANAL BANK . NIGHT .

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 ones 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.



46. INT. A WELL-APPOINTED SITTING ROOM . DAY.

JP AND JULIET ARE SITTING ON A SOFA IN THE FOREGROUND . JP'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 .

JP. That's only one of them . It was good being away from  
them I can tell you .

JULIET. How was Germany .

JP. Great . Sargenhaf .

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

JP.Jawohl .

JULIET. Fab. (SHE GAZES AT JP IN ADMIRATION) . Meet lots  
of beautiful Fraus did you ?

JP.Frauen . Quite a few .

JULIET MOVES UP CLOSER TO JP.

JULIET.Did you ....do it ?

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

JULIET LOOKS UP AT JP AND SMILES . JP 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 ?

JP. What?

JULIET. Do it ?

JP. Now ?

JULIET. Why not ?

JP. But my mother ...

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

JP. (PENSIVELY) True but...

JULIET. It doesn't take long does it ?

JP. (HESITANTLY) No , no ...

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

47.      INT. BEDROOM . DAY.

JULIET COMES IN AND DRAWERS THE CURTAINS SO THAT THE ROOM IS IN SUBDUED LIGHT . JP FOLLOWS AND LOCKS THE DOOR . THEY BOTH UNDRESS IN SILENCE WITH THEIR BACKS TO EACH OTHER (JP CAREFULLY FOLDING HIS CLOTHES) . THEY STAND AND FACE EACH OTHER NAKED AND THEN JP GETS INTO BED AND PULLS THE SHEET UP . JULIET DOES THE SAME AND THEY BOTH SIT WITH THEIR KNEES HUNCHED UP . JULIET LOOKS AT JP WAITING FOR HIM TO MOVE . EVENTUALLY HE DOES SO , SUDDENLY , KISSING HER AND PUSHING HER DOWN ON THE PILLOW . THEY GO UNDER THE SHEET . THE CAMERA MOVES UP AND AROUND THE LUXURIOUSLY APPOINTED ROOM WITH PICTURES OF ANCIENT DISAPPROVING RELATIVES ON THE WALL .

VOICE OVER. Nothing worked . I got no erection and she obviously didn't know how to give me one , anyway I wouldn't even have known where to put my penis had it been erect . There was so much hair . It wasn't like with the magazines , she kept moving . I tried concentrating on dirty books ...get a hand between her legs , a suck on her breast , a finger up her vagina , a fistful of arse . It was no good just panic not pleasure . Grabbing

and shoving , squeezing and rubbing . I wanted to stop , to just cuddle and stroke , but I couldn't she'd have thought I was funny . I made a last desperate attempt repeating those words I'd learnt from Dave and others ... banging , poking , shagging , fucking ...but it was no use . I stopped . The only alternative was to say I loved her , respected her , a good excuse for not 'taking advantage ' without losing face .

THE CAMERA HAS RETURNED TO THE BED OVER THE LAST PART OF THE VOICE OVER . JP AND JULIET ARE LYING STILL COMPLETELY COVERED BY SHEETS . JP EMERGES .

JP. I do love you Juliet .

JULIET. (SMILING) I love you JJ. The first boy I had just pushed it in and that was it .

JP.(SOURLY) Did he ? So you've done it before then ?

JULIET. Only once .

JP SULKS .

JULIET.(STROKING HIS HAIR) What's wrong ?

JP. We didn't do it properly .

JULIET. That doesn't matter .

JP. It does to me .

JULIET.Come on let's just kiss .

JP. Kissing's not the problem . (HE RUBS HIS NECK). I think it may be this neck injury I got playing ruggar . It stops messages going from my brain to certain parts of my body .

JULIET.Oh poor you .

JP. I might never be able to do it ...

JULIET. That's alright . I don't mind . Anyway you've done it before , maybe it'll come back like riding a bicycle .

JP GETS UP AND PUTS ON HIS UNDERPANTS . JULIET WATCHES HER KNEES HUNCHED UP .

JP.(TO SELF) But I haven't done it before and now I'll have to go on seeing Juliet until I have . You can't leave them with a failure like that , they might tell .

JULIET.Anyway I like it all floppy .

JP TRIES AN UNCONVINCING WEAK SMILE AND LEAVES THE ROOM . JULIET LIES DOWN AND THE CAMERA ZOOMS IN ON HER LOOKING WORRIED .

JULIET. (OUTLOUD) It must be my fault .

48. INT. BATHROOM AND TOILET. DAY.

JP COMES IN AND SITS DOWN ON THE LOO . HE PUTS HIS HEAD IN HIS HANDS AND SOBS .

JP. (OUTLOUD) What is wrong with me ? Why can't I do it? I can play the guitar , I was captain of school , I can speak german , I'm going to university ...but I can't.... I can't screw a girl . And that's the most important thing in life , if you can't do that you've failed , failed as a man .

VOICE.No you haven't

JP. (LOCKING UP) Oh piss off . I suppose you're going to suggest I live in a monastery well maybe I will ...

HE SLAMS THE DOOR SHUT IN THE CAMERAS 'FACE' .

THE CAMERA HOLDS ON THE DOOR.

VOICE OVER . (FLAT IN TONE) I went on going out with Juliet for a year before finally succeeding in having intercourse . Three months later I left her-one of the lads at last or so I thought .

49. INT. WELL-APPOINTED HALLWAY. DAY.

JP IS DIALLING A NUMBER AT A PHONE ON AN OAK CHEST . HE IS SMOKING AND DRINKING BEER OUT OF A CAN , TAPPING HIS FOOT IN TIME TO MUSIC ON IN THE BACKGROUND .

JP. Mrs Longford ? Is Jamie there please .... (HE TAPS MORE VIGOROUSLY AND DRAWS ON HIS CIGARETTE)..Hi man how's tricks ?.....How was last night ? ....What ? ... the one with cross eyes and tree trunk legs , sagging Celia ?....oh my god . Sorry ...yeah , yeah ...and she's very nice .O.K. Jamie you're forgiven ...how's brother Mick ?....put him on the line then .

A LOT OF LAUGHTER ENSUES UNDER THE VOICE OVER

VOICE OVER. Mick was Jamie's older brother . A real play-boy who always seemed to have the newest dirty books , flash clothes and an endless , effortless flow of sexual innuendoes and dirty jokes . He was always in control, on top of things, making the girls blush and the boys envious and woe betide anyone who tried to take the mickey out fo mick . He gave the impression that life began and ended with sex and that all girls were available if you knew how to tickle their fancy and he did . A lad , my hero , a figure to replace my distant father and my disdainful brothers .

JP. .....al the breast Mick (AND THEN AS IF IN UNISON)  
and don't do anyone I wouldn't do ....Hi Jamie , your  
brother honestly .....me? I'm a bit down ...Juliet and  
I have bust up ....yeah I am quite ...still we'd done  
all there was to do , on to pastures new if you know what  
I mean .....what?! You thought we were getting married ?  
You must be joking , anyway Mum didn't approve of her ...  
"You can do better than that darling "..... yeah wouldn't  
mind a shoulder to cry on . Ten minutes at the Bull . O.K.  
bye Jamie .

JP PUTS THE PHONE DOWN AND STARTS TO LOOK UP ANOTHER NUMBER IN THE PHONE BOOK .

VOICE. You're men friends are quite important to you  
aren't they ?

JP. (LOOKING UP) . Sure . (SLIGHTLY MELODRAMATICALLY) My  
bedrock , my continuity . Girls may come and girls may  
go , but Jamie goes on for ever .

VOICE. Why?

JP. I don't know . It's just easier with them than girls .  
I'm not worried about having to try something on all the  
time . A good laugh and a chat you know . (HE GETS UP)  
Mind if we set off ? (SHOUTING UPSTAIRS) Alright if I  
borrow the car Mum ?

50. EXT. GARAGE . DAY .

THE CAMERA IS ALREADY IN THE CAR . JP CLIMBS IN, STARTS UP AND REVERSES OUT .

VOICE. And what if you're depressed ?

JP. Well we talk seriously sometimes , but I don't moan

at him like I did with Juliet . It's funny that you sort of expect your girlfriend to listen to you when you're down ...

VOICE. But she's a drag , a nag and a bore if she complains.

THE CAR SLOWS DOWN .

JP. I think you'd better get out here , I don't think you'd be much fun in the pub .

THE CAMERA GETS OUT AND THE CAR ROARS OFF .

51. EXT. PUB. DAY .

JP AND JAMIE EMERGE FROM THE PUB AND GET IN THE CAR . THE CAMERA TRACKS WITH THEM FROM IN FRONT . 'You can't catch me' FADES UP ON THE SOUNDTRACK . STILLS OF 'OZ' , 'IT' , 'INK' , ETC WHIRL UP FROM THE BACKGROUND IN SUPERIMPOSITION .

VOICE OVER. The end of the sixties saw a growth in so-called permissiveness . Girls were expected to become more available and demand less (than the little they had before ) , men were to be cool and capable , beautiful and hard . We were all to be pot smoking , LSD tripping star fuckers open and unhung up about sex . The male training of separating sex from emotion had been brought out into the open and represented as sexual liberation . Quick chick and cool cat . Sucked and suckers .

52. INT. BEDROOM . EVENING .

JP IS DRESSING UP IN A FRILLY SHIRT AND FLARED TROUSERS . HE ADMIRES HIMSELF IN THE MIRROR AT EACH STAGE .

VOICE OVER (CONT). I didn't fair too well . I still went through a period of impotence with the three girls I slept with , said I loved them so as not to lose face and got involved in much longer relationships than I meant to . True I lost my sense of guilt about looking at sex magazines , learnt to get my rocks off when making love , but under all the openness there was still an awful lot of pressure . I had hardened up , repressed my need for warmth and softness , concentrated on getting the image right , but it was all done at considerable cost to myself and others . When you're hard you either crack or hurt things softer than yourself . I managed to do both .

53. INT. BATHROOM. NIGHT.

'Lay , lady , lay' BY BOB DYLAN FADES UP . JP (WITH LONG HAIR , FRILLY SHIRT AND VELVET TROUSERS) IS STANDING WITH A BOTTLE OF GIN . HE KEEPS FILLING THE GLASS OF A WOMAN WRAPPED IN A TOWEL WHO IS SITTING ON THE EDGE OF THE STEAMING BATH . SHE TURNS TO THE LOO AND IS SICK .

54. INT. POORLY FURNISHED BEDSITTER. NIGHT.

THE WOMAN IS LYING ON AN UNMADE BED . JP IS STROKING HER FOREHEAD AND REPEATING 'It's cool Sarah , it's cool' . SUDDENLY SHE SITS UP AND PUTS HER HEAD IN HER HANDS .

SARAH. Shut up J. I've done what you wanted and it hasn't worked . Now shut up .

JP TRIES TO MAKE HER LIE DOWN AGAIN , BUT SHE STRUGGLES FREE AND STANDS AT THE WINDOW LOOKING OUT .



JP. Don't stand there you'll get cold . (PAUSE) . I'll roll a joint ...Mick brought round some really good stuff , nigerian ....(HE LOOKS UP AT SARAH)....it'll be alright , Mum'll pay for an abortion , she's said she will .

SARAH.She doesn't think I'm good enough for you that's why .

JP. Of course you are . (HE ROLLS) . You will have an abortion won't you ?

SARAH SHRUGS . JP SPREADS THE GRASS IN THE JOINT .

55. EXT. BY A RIVER . DAY .

JP AND SARAH ARE WALKING BY THE RIVER . WE SEE THEM IN THE DISTANCE BUT FROM THEIR ARM MOVEMENTS WE GET THE IMPRESSION THAT THEY ARE ARGUING . AS THEY APPROACH A ROPE AND WOOD SUSPENSION BRIDGE WE GO CLOSE IN .

JP. Look Sarah I don't own you and you don't own me right?

SARAH. But two weeks after the abortion ....

JP. Yeah O.K. that was a bit uncool . (HE STOPS AND LOOKS AT SARAH) . You are taking the pill now aren't you ?

SARAH. (NODS) ....and why with Jean ? She's my best friend.

JP. I fancied her , she fancied me ....(HE PUTS HIS ARMS ON SARAH'S SHOULDERS)....Look I sleep with Jean , you sleep with ....

SARAH. Jamie ?

JP.(LOOKING WORRIED) Have you ?

SARAH. I might have .

JP. (SHAKING HER SHOULDERS) Have you ?

SARAH.(REMOVING HIS HANDS) No. I haven't the slightest

desire to . He's too hairy .

JP. How do you know ?

SARAH. Oh J. Now look who's worried .

JP. A bit maybe . It's just I don't want to possess you  
and I don't want you to possess me . It's not cool .

BY THIS TIME THEY ARE ON THE SWAYING SUSPENSION FOOTBRIDGE .SARAH IS IN FRONT .

SARAH.But it is cool for me to be around when you want me  
and not when you don't . Your cool chick , your laid back  
old lady .

JP. Sarah!

SARAH. (STOPPING AND TURNING) Well it's true isn't it ?  
Who helped you through your finals ? Me or Jean . Who had  
to sit up all night making you cups of decaff coffee  
whilst you revised ?

JP HAS STOPPED AND IS LEANING OVER THE BRIDGE LOOKING AT THE TORRENT BELOW,

JP.Well I didn't ask you too.

SARAH. Oh for christ's sake .

JP. Well I didn't you offered .

SARAH KICKS JP'S HEELS SO THAT HE SLIPS THROUGH THE ROPES AND DANGLES ABOVE  
THE WATER . HE TRIES TO PULL HIMSELF UP AND THEN SUDDENLY CLUTCHES AT HIS HEART.  
SARAH HAS RUN ON ACROSS THE BRIDGE .

JP. Sarah , Sarah , help me . I think I'm having a heart  
attack . I'm going to die .

56. INT. BEDSITTING ROOM . DAY.

JP IS LYING IN BED WITH HEADPHONES ON ALTHOUGH WE CAN ALSO HEAR THE MUSIC 'A man needs a maid' BY NEIL YOUNG . HE IS READING A COPY OF PENTHOUSE .

VOICE. Can I get you anything.

JP. Oh it's you , haven't heard from you for a long time.

VOICE. So you did have a heart attack .

JP.(SHAKING HIS HEAD) No. What they call a nervous breakdown . Palpitations , panic attacks , bursting into tears that sort of thing . It's very frightening .

VOICE. Why did it happen ?

JP. (SHRUGGING) Keeping up with Mr Jones , trying to be a lad when I just want affection-I don't know . (HE FEELS HIS PULSE).

VOICE. Why are you doing that ?

JP. I've got this thing about checking my heartbeat . Do you know it sometimes races at 250 beats a minute ?

VOICE. Oh . (PAUSE).

JP. My mum's sent me to this Harley Street psychiatrist; she thinks it might be to do with sex .

VOICE. Your mum ?

JP. No the trick cyclist . Something to do with the way I split lusting - you know buying soft porn mags , watching women's bodies in the streets from sex with Sarah . Not that we sleep together much now .

VOICE.Strains the heart too much .

JP. (TURNING AWAY) It's not funny . There's so much to achieve , so much to live up to . It's all so hopeless .

JP BURIES HIS HEAD IN THE PILLOW AND SOBS . THERE IS THE SOUND OF A DOOR OPEN-

in

-ING . SARAH ENTERS WITH SHOPPING . SHE PUTS THE BAGS DOWN AND COMES OVER TO SIT ON JP'S BED . SHE STROKES HIS HAIR .

SARAH. You'll be alright .

JP. I feel so alone . Nobody understands what it's like .

SARAH. I do . (SHE BENDS DOWN AND KISSES HIM) . I love you J.

JP. (PUTTING OUT A HAND ) You won't leave me will you Sarah ?

SHE SHAKES HER HEAD AND HUGS HIM . HE CLOSES HIS EYES . SHE TAKES THE PENTHOUSE AND SITS IN A CHAIR READING IT . MUSIC FADES UP . THE CAMERA ZOOMS IN SLOWLY ON HER .

VOICE OVER. I was totally dependent on Sarah and I resented it . When I finally recovered from my breakdown I told her she should get on with her own life and not waste it looking after me . I felt I was holding her back from her own career . I suggested we stopped being lovers and remained friends , but she said she was quite happy and that I was just trying to get rid of her . In a way that was true . I wanted to end the relationship because I was bored sexually , spiritually . I needed to make a new emotional/physical conquest . Yet again I needed to prove myself . The break up was long and tortuous because I didn't have the guts to tell her the truth . In the end I made life so intolerable for her she left me and I felt absolved of responsibility for the decision . If she couldn't put up with me at my worst that was her fault not mine .

57. INT. CUTTING ROOM. DAY.

WE START CLOSE UP ON AN IMAGE ON THE STEENBECK WHICH FILLS THE SCREEN . IT IS A SERIES OF TEN SHOTS WITH MATCHING SOUNDS .

VOICE OVER. After the break-up I retreated into Zen and meditation , slowed down and tried to get back in touch with myself and my body . I decided I wanted to be a filmmaker and went to Art College where I concentrated on objective experiments with sound and image . No content , no representation of the muddled world of emotions . Film as a material object cleansed of its power to influence, manipulate , condition . Those Hollywood heroes had a lot to answer for in my life .

THE FILM STOPS AND THE CAMERA PULLS OUT TO REVEAL JP SITTING AT THE STEENBECK . A MAN WHO WE RECOGNISE AS JAMIE POPS HIS HEAD ROUND THE DOOR . JP LOOKS UP .

JP. Jamie! (HE GETS UP AND GOES AND PUTS AN ARM ROUND HIS FRIEND) . Good to see you . I've missed you down here .

JAMIE. You look a lot better .

JP. I am . How's the North ?

JAMIE. Fine .

JP. And the thesis ?

JAMIE. Still struggling through 'Being and Nothingness' . (HE POINTS AT THE STEEN BECK) . Your first masterpiece .

JP. (SMILING) Just a little experiment . Putting different sounds on the same pictures ....(JAMIE LOCKS NON-PLUSSED) to see how it changes the viewers reading of the image .

JAMIE. Oh .

JP. How's Tricia ?

JAMIE. Fine , she sends her love . And Sarah or have you..?

JP.Yes. (PAUSE) . It is good to see you . (HE LOOKS AT HIS WATCH) . Fancy a drink ? I've a lot to talk about .

JAMIE.Sure .

THEY SMILE AT EACH OTHER AND EXIT .

58. EXT. PUB IN A PARK . DAY.

JP AND JAMIE APPEAR OUT OF THE PUB IN CONVERSATION AND WALK OFF DOWN TOWARDS A BANDSTAND OVERLOOKING A LAKE .

59. INT. BANDSTAND . DAY.

JP AND JAMIE ARE SITTING IN THE BANDSTAND STARING OUT AT THE LAKE . THERE IS SILENCE FOR A WHILE .

JP. Jamie , do you ...do you and Trish still sleep together ?

JAMIE (LAUGHING NERVOUSLY). Of course .

JP. I mean still have sex with each other?

JAMIE. Yes.

JP.Oh .

JAMIE. Why?

JP.I just wondered . It doesn't matter . (PAUSE THEN JP GETS UP) . Shall we walk round the lake then I could show you my film .

THEY LEAVE THE BANDSTAND . WE WATCH AS THEY WALK OFF INTO THE DISTANCE .

VOICE OVER. What I really wanted to ask him was what they did when they had sex ? Did they have oral sex? How long did they make love for ? Did he enjoy it ? Did she enjoy

it ? I wanted some comparison . I wanted to know if I was as good as others , maybe I wanted to hear that I was better . I needed information , guidance . But although we were good friends that kind of detail was too loaded - emotional problems were alright ( Jamie was studying psychology and I was his thesis) but sex was better left unmentioned . A pity really cause we might have helped each other if we'd talked .

60. EXT. BY THE SEA . DAY.

A LONG DESERTED BEACH WITH CLIFFS . IN THE FAR DISTANCE A COUPLE ARE VISIBLE CHASING EACH OTHER . FINALLY THEY BOTH COLLAPSE ON THE SAND AND EMBRACE .

61. EXT. AS ABOVE .

CLOSE UP WE SEE JP AND A WOMAN MAKING LOVE . WE SEE THE BACK OF JP'S HEAD MOVING VIOLENTLY . HE GROANS AND COLLAPSES ON THE WOMAN'S SHOULDER . SHE SMILES AND STROKES HIS HAIR . HE ROLLS OVER AND REACHES FOR A CIGARETTE .

JP. That was great Tess. Did you enjoy it ?

TESSA NODS AND SMILES . JP TAKES A DRAG ON HIS CIGARETTE .

JP. But you kept shouting 'wait' , 'wait' .

TESSA. Oh don't worry..... (SHE STRETCHES OUT A HAND AND STROKES HIS HAIR)....you looked so funny when you came , like your eyes were going to pop out .

JP. But for you was it good ?

TESSA. J.!

JP. No tell me please .

TESSA SIGHS , ALSO LIGHTS UP A CIGARETTE AND PROPS HERSELF UP ON THE DUNES .

TESSA. I didn't have an orgasm if that's what you mean ,  
but then as far as I know I never have .

JP. You wanted one though ?

TESSA. Well yes ....I'd like to know what it's like .

(PAUSE) Jane says the best way to find out is to masturbate .

JP. Jane at college ? (TESSA NODS) . She would .

JP SITS UP AND STARES OUT AT THE SEA .

JP.I'm no good then ?

TESSA. Oh don't be silly . As long as you're happy .

SHE LEANS ACROSS TO HUG HIM . HE PUSHES HER ARM AWAY , JUMPS UP AND RUNS OFF  
ACROSS THE BEACH .

TESSA.Come back .

JP.KEEPS ON RUNNING . MUSIC OF A 'CHARIOTS OF FIRE' NATURE FADES UP .

62. EXT. AS ABOVE.

CLOSE UP ON LONG LENS IN SLOW MOTION AS JP RUNS ALONG THE EDGE OF THE SEA  
SPLASHING TOWARDS THE CAMERA . (IF POSSIBLE HIS LIPS WILL MOVE IN SYNC DESPITE  
THE PICTURE BEING IN SLOW MOTION).

VOICE (SHOUTING ABOVE THE SEA) Who's Jane ?

JP.(BREATHLESS) Sorry ?

VOICE. Who's Jane ?



JP. A weird girl in our year . Into witches and women's lib . Keep's pestering people to let her be the cameraman on their shoots . A nutter .

VOICE. Has Tess upset you ?

JP. Well if I start worrying about what's happening for her my erection goes . (COUGHS) .

VOICE. You shouldn't smoke.

JP. I know . Anyway Sarah never complained she used to groan more than me .

VOICE. Pretending I expect .

JP. Maybe . Anyway how do you tell if a girl's really come or not ? At least they can see with a bloke . I should have talked to Jamie about it .

VOICE. You still can .

JP. Too embarassed . I'll have to start buying 'Penthouse' or 'mayfair' again .

VOICE (LAUGHING) Dirty mags ?

JP. They're really into female orgasms now . Stimulating the what's it called ?

VOICE. Clitoris .

JP. Trouble is I can never find it .

VOICE. Ask her to show you .

JP. Don't be silly . I'll find it myself (NOW QUITE OUT OF BREATH) and when I have ...I'll ...I'll become the best organiser of orgasms ...leave her begging for more ..I will .

THE CAMERA PANS WITH JP AS HE RUNS PAST AND OFF . 'Star fucker' BY THE ROLLING STONES FADES UP . HE TRIPS AND FALLS.

63. EXT. HULL DOCKS. DAY .

A CAR FERRY IS VISIBLE IN THE BACKGROUND . JP PULLS INTO THE FOREGROUND IN A VERY OVERLOADED MINI-VAN . HE GETS OUT AND OPENS THE BACK . A WHOLE LOAD OF STUFF FALLS OUT . HE PICKS UP AN ANORAK AND PUTS IT ON AND THEN STARTS TO RELOAD . THE CAMERA MOVES IN .

VOICE. Hello . Could you spare a moment .

JP.(LOOKING OVER HIS SHOULDER ) Yes...oh it's you , you're not coming too are you ?

VOICE. Where are you going ?

JP. Germany .

VOICE.Lot of luggage .

JP. I'm going for a year . To Berlin . I've got a bursary.

VOICE. What happened to Tessa ?

JP. She's got another year at college .

VOICE.Did she ?

JP.Have an orgasm with me? (HE CLOSES THE DOORS TO THE VAN) . No I couldn't sleep with her again after that conversation on the beach I was too self-conscious . I'll have to try it out with someone new in Germany I suppose . Tess was very good about it . We had some good cuddles and lots of long talks . You'd have enjoyed them .

HE CLIMBS BACK IN THE VAN AND SHUTS THE DOOR .

VOICE. (SHOUTING) Did she leave you or did you leave her ?

JP.(MOVING OFF AND SHOUTING BACK THROUGH THE WINDOW ) Mutual she's having a scene with Jane now . (HOOT FROM BEHIND) . Bye

THE MINI DRIVES OFF TOWARDS THE DOCK .

64. EXT. BOAT LEAVING . DAY .

THE BOAT STEAMS OUT OF DOCK .

VOICE OVER (OPTIONAL) I know it was all done to titillate in ~~these~~ men's magazines , but some of those terrible letters did help me understand that women have a right to pleasure in sex , something none of the serious socialist magazines thought worth mentioning or it was too diversionary . Even IT and OZ (on their last legs by now) got little further than knitting patterns for cock-warmers . It was no coincidence that in puritanical Britain , with only the corner of the victorian bedspread lifted , discussion of male sexuality was left to the distortions of dirty magazines . From now on I was going to think I'd failed if I didn't give the woman the biggest orgasm ever . Female orgasms became a new challenge to my power and potency . When, I asked myself was I ever going to reach the point of simply enjoying sex ? When was the emotional warmth I'd longed for since childhood going to fuse with the lust ? Could a he and a she ever be close emotionally and still satisfied sexually? Perhaps Berlin would have the answer . Perhaps making love in German would be different .

65. EXT. WEST/EAST GERMAN BORDER. DAY.

JP'S MINI-VAN ARRIVES AT THE BORDER . WE SEE IT AS A TINY DOT IN LONG SHOT WITH THE BORDER CUTTING A SWATHE THROUGH THE COUNTRY SIDE .

66. EXT. AUTOBAHN ENTRANCE AT WEST BERLIN. DAY.

THE MINI-VAN APPEARS OUT OF THE BORDER CONTROL . GISELA MAY SINGS A BRECHT SONG ON THE SOUNDTRACK .

67. EXT. VIEWS OF BERLIN . DAY.

JP WALKS AROUND IN AND OUT OF SHOT . WE SEE THE WALL , LAKES ETC BUT ALSO ADVERTISEMENTS , SEX-SHOPS , WOMEN'S CENTRES AND SOCIALIST CENTRES , NUDE BATHING IN THE GRUNEWALD.

VOICE OVER. West Berlin is full of contradictions . It is harsh consumerism with prostitution approved on a commercial basis . But it is also socialism with a personal face (at least among young people) . How we relate , what we do in bed together , how we live together is as important to some groups as how to win a strike (maybe because at the present time there are so few strikes here ) . I was very suspicious of some friends in England who became socialist because when they got drunk they only ever argued about Lenin and Trotsky and accused you of being a bourgeois humanist or a subjective individualist if you said you'd like to talk about relationships . 'Wait until after the revolution comrade' but I can't wait that long and in Berlin it seems I may not have to . They even have Marxist books explaining how capitalism causes nervous breakdowns (I've sent one to my psychiatrist) so I think I will become a socialist here .

68. INT. BERLIN BAR . NIGHT.

WE START CLOSE IN ON JP WRITING THE ABOVE VOICE OVER IN A JOURNAL . HE CONTINUES TO WRITE AS THE CAMERA PULLS UP AND OUT TO REVEAL HIM SITTING IN A COMFORTABLE ALTERNATIVE BAR WITH OLD ARMCHAIRS AND TABLES .

.....At least they recognise that people have to live as well as work , that there are individuals as well as

masses (dialectically related) and that you don't have to cut off your emotions to appreciate Marx.

JP STOPS WRITING AND LIGHT UP A CIGARETTE . A 'WAITER' (LONG HAIR AND JEANS) COMES OVER . JP PROFFERS HIS GLASS .

JP. Noch ein Bier bitte .

HE SITS BACK AND SURVEYS THE SCENE . A WOMAN APPROACHES FROM THE BACK OF THE CAFE . JP WAVES AND GETS UP . THEY KISS .

VOICE.Psst.

JP.(LOOKING OVER HIS SHOULDER ) What ?

VOICE.How's your sex-life here ?

JP. That is all you're interested in isn't it ? Well I'm learning not to split things up so much here so you'll have to get used to hearing about other things too.

VOICE. You're not repressing are you ?

JP. No I am not repressing . Now go away .

HE TURNS BACK TO THE WOMAN .

69. EXT. BERLIN PARK . DAY.

HIGH UP ON THE KREUZBERG . JP IS LEANING OVER A RAILING WITH THE WOMAN WE HAVE JUST SEEN LOOKING OUT OVER BERLIN . T

VOICE OVER: I was very lonely at first and kept fantasising about going to sleep with one of the prostitutes (who advertise in the popular daily papers) justifying it on the grounds of experience . But I didn't . Instead I

moved in with a woman called Ilse . I think she is my first real woman friend . We sleep in the same bed sometimes but there is no thought of making love (at least not in my head) , just the occasional stroke and hug . There are none of the problems of possession and guilt I associate with sexual relationships . It's a great discovery that I can be friends with a woman .

THE CAMERA IS NOW QUITE CLOSE BEHIND THE COUPLE .

VOICE. Psst. (JP TURNS ROUND) Is this Ilse ?

JP. No this is Beate who I met last week . She's very special so if you don't mind .

HE AND BEATE MOVE OFF DOWN THE STEEP STEPS .

20. INT. BERLIN BEDROOM . NIGHT.

THE FRAME IS DIVIDED IN HALF BY A 'HIGH-RISE' BED SUSPENDED FROM WALL TO WALL . ON THE TOP OF THE BED (THE TOP HALF OF THE FRAME) JP AND BEATE ARE MAKING LOVE. UNDERNEATH PEOPLE WANDER THROUGH OCCASIONALLY TO THE KITCHEN WHICH IS VISIBLE BEYOND .

VOICE OVER.Beate and I do have sex . She lives in a communal house with five other socialists . In fact she's the first woman I've had sex with immediately . No pretending my neck was funny or claiming I didn't like to do it first time . No worry about orgasms . She does what she wants and I do what I want and then we do what each other wants . It's great . No split . Lust and emotion , orgasm with devotion....I'm very happy , no more than

happy,ecstatic.

THE LOVEMAKING IS INTERRUPTED BY SOMEONE KNOCKING ON THE UNDERSIDE OF THE BED AND MAKING EATING SIGNS . THE FACES OF JP AND BEATE APPEAR UPSIDE DOWN OVER THE EDGE OF THE BED .

71. INT. COMMUNAL FLAT DINING ROOM. NIGHT.

SEVEN PEOPLE (FOUR MEN , THREE WOMEN) ARE HAVING A MEAL . WE VIEW IT FROM OUTSIDE THROUGH A SHOP WINDOW . JP AND BEATE ARE ON THE FAR SIDE OF THE TABLE FACING THE CAMERA . THERE IS A LOT OF LAUGHTER AND SHOUTING .

VOICE OVER. Perhaps it's because I'm away from England , away from images of having to be a successful man , away from the mark of class . Beate , all the people in the flat , like me because I'm different , because I'm an amusing foreigner , as well as for myself . There's is no need to continually project an interesting identity . I can just be me . Not white , heterosexual , middle-class man....just friendly english person . What a relief .

MUSIC FADES UP

72. INT. AS ABOVE . DAY .

EXACTLY THE SAME SHOT ONLY THERE ARE ONLY THREE PEOPLE ROUND THE TABLE . BEATE WITH HER ARMS ROUND ONE OF THE MEN AND ANOTHER WOMAN. JP APPEARS IN THE FOREGROUND OUTSIDE THE GLASS WITH A BUNCH OF FLOWERS . HE LOOKS IN THROUGH THE GLASS AND WAVES . THE THREE TURN AND STARE . HE GOES OUT OF SHOT AND REAPPEARS IN THE ROOM .

VOICE OVER.It was such a shock . Yesterday she talked about me living in the commune , today I went to see her

and she merely took the flowers and told me to go .

WE SEE THESE ACTIONS .

She was with another man (her old boyfriend I think)  
I said I didn't mind (which was untrue) , but wanted to  
know when we could meet again . She just shrugged her shoulders .

JP UNROLS A POSTER HE HAS BROUGHT WITH HIM . IT IS A WILLIAM MORRIS . HE  
LAYS IT ON THE TABLE AND THEN BACKS OUT IN RATHER AN EMBARRASSED WAY . HE  
REAPPEARS IN THE FOREGROUND AND LOOKS IN AT THE WINDOW .

How could she ? Why , so suddenly ? Is it because for the  
first time I've fallen in love . She's spotted that , got  
frightened and backed off ? If she'd fallen for me in  
the same way would I have backed off , lost interest ?  
She wanted to get out before she became vulnerable ,  
before I had the power . But I wouldn't have left her ,  
I wouldn't .

73. INT. S-BAHN TRAIN .

JP IS SEATED AT A WINDOW . THE TRAIN RATTLES PAST THE WALL AND HIGH-RISE BLOCKS .

VOICE. You're hurt badly aren't you ?

JP. (NODDING BUT NOT LOOKING ROUND) I won't do it again .  
I won't feel so strongly about a person that I'm hurt  
if they leave me . Just when things were getting better .

VOICE. Change doesn't come without a struggle .

JP LOOKS TO THE HEAVENS , GETS UP AND LEAVES THE TRAIN .



74. EXT. BERLIN CROSSOVER . DAY .

JP APPROACHES CHECKPOINT CHARLIE AND DISAPPEARS THROUGH .

75. EXT. EAST BERLIN. DAY (OPTIONAL SHOT)

JP APPEARS AS A TINY FIGURE WALKING ACROSS THE ALEXANDERPLATZ DWARFED BY THE TELEVISION TOWER .

76. INT. BERLIN BEDROOM. DAY.

CLOSE UP ON A DOOR OF A POORLY FURNISHED BOOKLINED ROOM . THERE IS A KNOCK AND AN MAN WITH A BERAD APPEARS IN SHIT AND OPENS THE DOOR TO LET IN JP.

VOICE OVER. After losing Beate I went to the East a lot - it felt safer , less competitive than the west . Hans - Peter was an East Berliner and one of the few male friends I developed . He looked like a 19th century anarchist and laughed like one . When I told him about Beate he clapped me on the shoulder and took me out for a drink - somethings were no different in the East .

THEY LEAVE THE FLAT AND THE CAMERA MOVES IN ON A LIGHT\_HEARTED COLLAGE OF MARX ENJOYING HIMSELF IN A BAR WHILST ULBRICHT FROM AN OFFICIAL POSTER ON THE WALL LOOKS DOWN WITH DISAPPROVAL .

We met up with an old woman friend of his called Helga who told me how in law women had a much better deal in the East but at home ....

THE CAMERA MOVES BACK TO THE DCOR AND THE LIGHT CHANGES FROM DAY TO NIGHT . THERE IS THE SOUND OF FOOTSTEPS CLIMBING STAIRS AND DRUNKEN LAUGHTER .

We all got very drunk and Hans-Peter asked Helga to come back for coffee (instant, bought as a gift from the housewife who knows best on Western Television) .

THE THREE ENTER HUGGING . AFTER A WHILE JP BREAKS LOSE FROM THE HUGGING AND COMES OVER TO A LITTLE CAMP BED IN THE FOREGROUND . HANS-PETER AND HELGA CLIMB INTO BED IN THE BACKGROUND . THEY KISS AND JP TURNS TOWARDS CAMERA WITH A BLANKET OVER HIS HEAD . AFTER A MOMENT HANS-PETER GETS OUT OF BED , COMES OVER AND SHAKES JP , BECKONING HIM TO COME TO THE BIG BED TOO .

I didn't want to sleep three in a bed , but nor did I want to appear a spoilsport and I suppose I was intrigued as well as very drunk .

JP STAGGERS OUT OF HIS BED AND ACROSS TO THE DOUBLE-BED . HE CLIMBS IN

In this way I had my first direct sexual contact with a man through the intermediary of a woman . In fact I ended up talking to Helga whilst Hans-Peter made love to her from behind . I felt his love-making was very brutal and said so . Helga told me he'd always been callously disdainful of women or totally demanding . 'Die Mutter und die Hure sind fuer ihn eine Notwendigkeit - aber getrennt.' I said how important it was to befriends with a woman . She laughed , took my hand , and said I was a typical Westerner of the left , an optimistic idealist . I went to sleep to dream . East and West together .

THE CAMERA MOVES IN SLOWLY ON THE THREE BODIES ASLEEP IN A HEAP . ONLY THE SNORING OF HANS-PETER IS AUDIBLE .

77. INT. S-BAHN TRAIN . DAY.

JP SITTING AT A WINDOW READING A COPY OF THE DDR PAPER 'NEUES DEUTSCHLAND'.

VOICE OVER. But there was no way I could forget about the struggle to change and anyway I didn't want to . I was here to discover , to make connections . There was discussion about sex-stereotypes , jealousies , rent strikes and revolution . I heard the word sexual politics used for the first time and was glad that at last everyone seemed to be admitting that sex , sexual relationships weren't as straightforward as they'd been brought up to believe . Women began to criticise men although there wasn't yet an all out attack , just some friendly advice and a warning for us to become more aware . My inner self connected to the outer world and made a pact , a personal political pact for change . I forgot my love for Beate and became great friends with her . I moved in to their commune and was soon distributing leaflets , baking bread and becoming a new man .

78. INT. COMMUNE BEDROOM. DAY.

JP IS SITTING CROSS-LEGGED ON A MATTRESS ON THE FLOOR . A WOMAN IS LYING SMOKING A CIGARETTE FOLDING LEAFLETS . JP MOVES OVER AND MASSAGES HER BACK .

.....I became the understanding , soft-spoken gentle man who understood women , who was more like them than other men . I had at last discovered my secret weapon , my weapon of conquest . My unique understanding and softness.

A MAN ENTERS AND LIES ON THE MATTRESS . JP STROKES HIS BACK AS WELL .

...the worst thing had always been that image I was supposed to live up to : the Marlboro man , the sophisticated lover with the chocolate box ....

ANOTEHER WOMAN ENTERS AND LIES ON THE MATTRESS .

.....the macho underpant filler . I couldn't identify with those atall , they reminded me of those virile village lads and bragging public school boys .

ANOTHER MAN ENTERS . JP IS BEGINNING TO LOOK A BIT SQUASHED WITH THESE BODIES LYING AROUND HIM .

....Now I was superior to them . I could make love properly , I could attract women , but I was kind and gentle in the process .

ANOTEHR MAN AND WOMAN ENTER AND JP SUDDENLY JUMPS UP OFF THE MATTRESS .

JP.For Christ's sake . I was just trying to have a quiet chat with Helma and.....

THEY ALL TURN AND LOOK AT JP . A WOMAN CLAPS . IT IS BEATE .

BEATE. AT last .

JP. At last what ?

BEATE. At last the gentle english guru whom we all ove and come to for advice loses his temper .

JP.(SHOUTING) I am not losing my temper .

A MAN PULLS JP BACK DOWN ONTO THE MATTRESS .

79. EXT. BERLIN STREET . DAY .

JP CLIMBS INTO HIS LOADED DOWN MINI-VAN . A SMALL CROWD WAVES GOODBYE AS HE DRIVES OFF . WE WATCH WITH THE PEOPLE IN THE FOREGROUND AS THE VAN DRIVES AWAY .

VOICE OVER. I think Berlin had really changed me , or had I merely made a late discovery of my sexual potency ? Had I developed some new form of male sexuality or had I as a shy man merely come into fashion ?

80. EXT. FERRY . DAY.

JP IS LOOKING OVER THE STERN OF THE FERRY AS IT LEAVES HAMBURG .

VOICE. Why are you returning to England ?

JP. To be more effective . Berlin has made me very political . But I'm not german , what I know best about is Britain .

VOICE. Where will you live ?

JP. In the north . Some friends have bought a house . I'm going to run it as an efficient german commune and get involved in rent strikes , the claimants union , and set up a men's group support abortion and ~~workshops~~ <sup>group childcare</sup> , have discussion's on sexuality ....

VOICE. I believe you .

81. EXT . LEEDS STREETS . DAY.

JP IS PUSHING LEAFLETS THROUGH DOORS . OCCASIONALLY HE RINGS DOOR BELL AND ENGAGES SOMEONE IN CONVERSATION .

VOICE OVER. I'd forgotten how pragmatic english people are and also how repressed and unconcerned they seemed to be

about sex , sensuality , touching . I spent weeks trying to get people interested in the concept of tenderness but I was told that the bedrooms were so cold the only thing you could do was go under the blankets and make love as quickly as possible to warm you up . I don't think they took me very seriously . After all I was now nothing more than an Englander among Englanders and middle-class to boot . I joined a fringe theatre group to give myself some identity and get closer to the working class but even that wasn't straightforward .

82. INT. MEN'S URINALS . NIGHT.

THERE IS A TREMENDOUS AMOUNT OF YELLING AND SHOUTING FROM OUTSIDE . JP RUNS IN COVERING HIS HEAD FOLLOWED BY A BEER CAN . HE TAKES UP A POSITION AT THE URINAL . ANOTHER MAN IS ALREADY THERE .

JP.(TURNING TO HIM) Bit heavy out there . What did you make of the show ?

MAN. Sexist , anti-gay crap .

JP. Oh . What about the housework sketch ?

MAN. Tokenistic.

JP. And the ventriloquist ? You know where the wife is the dummy and she rebels and..

MAN. Patronising rubbish .

JP. Oh . Still it's a bit over the top to start throwing beer cans .

MAN. You deserve it .

JP. We're quite prepared to discuss the show .

MAN. What's the point ? What do you know about oppression? Are you gay ? Are you a woman ? Are you working -class ?

JP. (SHAKING HIS HEAD AND LOOKING DOWN NERVOUSLY TO SEE IF HE HAS FINISHED PEEING ). No but I do feel oppressed by adverts implying that being a man means skiing down a mountain (HE LAUGHS) with a box of chocolates or...

THE MAN MOVES OVER FROM WHERE HE HAS BEEN PEEING AND HITS JP IN THE FACE SO THAT HE FALLS INTO THE URINAL .

MAN.Don't ever talk to me about oppression again . I'm a gay working class man and you're priveleged wanker .

JP SOBS . THE NOISE OF THE SHOUTING GETS LOUDER . A WOMAN FROM THE THEATRE GROUP COMES IN AND PICKS THE SOBBING JP UP .

WOMAN.Come on J. we're going home .

JP.He hit me . He hit me .

WOMAN.So what's new .

SHE LEADS HIM OUT .

83. INT. BEDROOM . NIGHT.

JP AND THE WOMAN FROM THE THEATRE GROUP ARE LYING IN BED .

WOMAN. What an evening . How do you feel now ?

JP. Bit shaken up . How about you?

WOMAN. (LEANING OVER TO KISS JP) Ver drunk .

JP. (AFTER ONE KISS) I must make it clear that I do have a primary relationship with someone else .

WOMAN.Who?

JP. Shirley.

WOMAN.Shirley Underwood ?

JP.Yes .

WOMAN. I didn't know that .

JP. No . Well we don't want to be known as a couple .

WOMAN. Oh.

JP.So you won't be upset if this doesn't last .

WOMAN.It hasn't started yet .

THEY KISS THEN THE WOMAN STOPS .

WOMAN. Would she mind ?

JP.I don't think so . She slept with Mike last week .

WOMAN. Mike Cartledge ? (JP NODS ) I don't believe it .

JP. Why not ?

WOMAN.That's who I have a scene with , sort of .

JP. Oh .

WOMAN KISSES JP AGAIN AND THEY BRIEFLY GO UNDER THE DUVET . THEN JP JUMPS OUT OF BED .

WOMAN.Now where are you going ?

JP. Another pee.

84. INT. BATHROOM AND TOILET. NIGHT.

JP IS SITTING ON THE LOO . HE IS SHIVERING .

VOICE . So this is alternative life eh ?

JP. Don't be sarcastic it's all part of the struggle . Finding new forms of relating isn't easy . None of us wants the usual marriage set-up ...so ...well things are bound to get a bit confused aren't they ?



VOICE. I've no idea .(PAUSE . JP BLOWS HIS NOSE). Are you happy ?

JP. Am I happy . What a stupid question . I'm struggling to change the basis of how people relate emotionally and sexually and you ask me if I'm happy . It takes a great deal of effort keeping up this new man image ....

THERE IS A KNOCK ON THE BATHROOM DOOR . JP WAVES THE VOICE /CAMERA AWAY . A LITTLE BOY PEERS IN .

LITTLE BOY.Who are you ?

JP. John . A friend of Mary's . Who are you ?

LITTLE BOY. Joe , son of Mary .

JP.Oh .

LITTLE BOY. Are you staying the night ?

JP. Eh yes .

LITTLE BOY. In her bed ?

JP.Yes .

LITTLE BOY.See you in the morning then . I'll be in early.

HE GOES OUT CLOSING THE DOOR . JP TURNS TO THE CAMERA .

JP. Now would you mind leaving . I can't pee with someone else in the room .

THE CAMERA RETREATS OUT OF THE ROOM CLOSING THE DOOR .

85. INT. 'ALTERNATIVE' FRONT ROOM . NIGHT.

A GROUP OF MEN ARE SITTING AROUND . JP IS GIVING A TALK ON 'BODY AWARENESS' . ONE MAN IS LOOKING AT HIM IN A PARTICULARLY WARM WAY .

VOICE OVER. I suppose it was logical that in the end I would sleep with a man , but I didn't do it because I felt I had to . It happened almost by mistake and by that I mean there was no conscious decision to do it , but it had a lasting effect .

86. INT. BEDROOM . NIGHT .

THE MAN WE HAVE SEEN IN THE SHOT BEFORE AND JP COME INTO THE ROOM , KISS , GET UNDRESSED AND GET INTO BED .

VOICE OVER. It made me realise that bodies are bodies , people are people , and that the need to touch , to have physical intimacy is above sex difference . One of the worst facets of sexism is that it attempts to make women into just bodies and not people , perhaps because a lot of men are frightened to have sex with another person . Men,so concerned with protecting their behinds , think nothing of violating women . It's not easy to think like that when you've slept with a man . All men become become potential sex objects as well , which is terrifying until you realise that's only because you think of women like that . On the day after I slept with Paul all people became humans I could have warm physical contact with . It was a revolutionary sensation , both confusing and liberating , subversive in the extreme .

THE SHOT OF THE TWO MEN ASLEEP IN EACH OTHERS ARMS FADES TO BLACK .

87. INT. BEDROOM. DAY.

THE PICTURE FADES UP FROM BLACK TO EXACTLY THE SAME SHOT OF THE BED EXCEPT THAT IT IS DAY AND JP IS ASLEEP BY HIMSELF IN THE BED . THE CAMERA MOVES IN ON THE SLEEPING FIGURE .

VOICE. JP ? (LOUDER) JP , you awake ?

JP'S FACE APPEARS ABOVE THE DUVET .

VOICE. Paul's gone has he ?

JP. Paul ? Paul who ?

VOICE. The man you slept with last night .

JP. (SITTING UP) . Last night ? I slept with Paul three years ago . (HE YAWNS) . What's the time ?

VOICE. Eight thirty .

JP. Christ Jamie'll be round with the kids soon ?

VOICE. Your kids ?

JP. (LAUGHING) Not yet . No I'm looking after his for the day .

VOICE. But you'd like to have your own ?

JP. Not at eight thirty in the morning .

A WOMAN ENTERS WITH A CUP OF TEA .

WOMAN. You're lucky to get this I'm late for work . (SHE BENDS DOWN AND KISSES HIM ) . I thought you were sleeping in my bed last night ?

JP. I was writing late and ...

WOMAN. You're still off sex .

JP. No I.....(HE LOOKS NERVOUSLY AT THE CAMERA)

WOMAN. Well typewriters don't make babies.

JP. (SMILING) Not quite .

WOMAN. And I'm not off sex .

JP. I know . (HE KISSES HER) .

WOMAN. (GETTING UP) See you this evening . Love to Jamie and the kids .

SHE LEAVES

VOICE. Off sex eh?

JP. Oh shutup .

HE SMILES AND MAKES HIMSELF COMFORTABLE WITH THE TEA . (N.B. THIS IS WHERE THE FILM MAY WELL END . THE FOLLOWING SEQUENCE IS AN OPTIONAL EXTRA .)

VOICE. So after all that tortuous struggling you didn't come out gay .

J.P. No .

VOICE. And have settled for marital bliss to...?

JP. Shirley . But we're not married .

VOICE. You live together though?

JP. Yes, but it's different.

VOICE. You mean she goes out to work instead of you ?

JP. If I had a job we'd both be at work .

VOICE. I see . (PAUSE . JP SIPS HIS TEA) . What else ? You're not very forthcoming .

JP. You know my life . I had to stop worrying about image .

Macho image , hippy image , lefty image , new man image . I was living behind masks .

VOICE. And now ?

JP. I've calmed down , stopped competing so much , become more realistic .

VOICE. Got older you mean .

JP. (BRUSHING HIS HAIR FORWARD) . No the times have changed .  
(HE LOOKS AT HIS WATCH AND SWIGS BACK HIS TEA) . I must have a pee.

VOICE. That's consistent . (JP JUMPS OUT OF BED , PUTS ON A DRESSING GOWN AND HEADS TO THE DOOR.) May I...?

JP. Sure . Peeing in public is one problem I have solved !

88. INT. LOO/BATHROOM. DAY.

JP IS HAVING A PEE . THE DOORBELL RINGS . HE PULLS THE CHAIN AND EXITS .

89. INT. STAIRWAY LOOKING DOWN TO FRONTDOOR. DAY.

JP RUNS DOWN THE STAIRS TO THE FRONT DOOR . HE OPENS IT AND JAMIE PLUS BABY AND OLDER LITTLE BOY IN SUPERMAN OUTFIT (VERY DIRTY) ENTER . THE OLDER CHILD HUGS JP .

CHILD. Come on big J. , you should be up .

JAMIE AND JP EMBRACE . JAMIE HANDS OVER THE BABY AND LEAVES AFTER KISSING THE LITTLE BOY . THE LITTLE BOY TURNS AND LOOKS UP THE STAIRS AT THE CAMERA . HE THEN DOES A COUPLE OF MOCK KARATE CHOPS AT IT . JP WAVES AT THE CAMERA AND LEADS THE CHILD AWAY .  
MUSIC . FADE TO BLACK .

STILL OF BABY APPEARS FROM WHITE DOT AS AT START WITH TITLES .

THE END.