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Treatment by Emil Malak  
June 9, 1999

## **Fantasies & Love**

Countryside, daytime. Horses and cows grazing; Wide open fields; Scattered barrack-like buildings--several painted blue and white, some red. There is one yellow building, a schoolhouse. Inside we see numerous children at desks, writing. A group of bearded men, dressed in plaid shirts, trousers held up with suspenders, wide brimmed black hats, load boxes onto a pick-up truck.

A few women hoe a garden; others gather vegetables. They are simple and peasant-like in appearance, dressed in long plaid, colorful skirts. Polka dotted kerchiefs cover their heads. We see a closeup of two young women who fill large wicker baskets with vegetables. One whispers to the other, a smug smile on her face. "Guess what...I have a fashion magazine from New York."

"Sara! What chances you take! But, you must let me look at it!" the second woman implores.

"Ssh! Not so loud. It's in a special hiding place. Remember what happened last time... I was humiliated in front of the entire community, but it was worth it. Come by later, when the men are at the meeting...don't breathe a word to anyone else...promise?"

They are interrupted by the clamorous gong of a bell, resonating throughout the area. We see a woman tugging on a rope, which rings the bell. Men and women emerge from various locations and make their way to the dining room. Children scramble through the door of the schoolhouse.

Inside the dining room, the men and women are segregated. Children sit together, apart from the adults. A few women who appear to be in charge of the kitchen, carry large platters of food to the tables. Everyone helps themselves and they eat heartily. We see a closeup of Sara and her friend as they whisper occasionally to each other. The sound of their giggling can be heard above the din.

**CUT TO:**

Night time. A bearded man in his forties reclines on a bed, propped up against two pillows. He is reading the Bible. The room is spartanly furnished; besides the bed, there is a bookshelf a chest of drawers, a small night table on which rests an alarm clock. A kerosene lamp illuminates the area. In the doorway we see a youngish woman in a long dark dress. She shuffles in towards the chest opens the middle drawer, rummages through and pulls out a long-sleeved heavy looking nightgown.

She disappears for a few moments and shuffles back into the room. The man glances up peering over the top of his glasses, slides off the bed, places the book in a zippered bag, the eyeglasses in a glass case. He lays them on the table and puts out the lamp. . He moves over to the door , removes his dressing gown and hangs it carefully on a hook, back of the door. He then kneels on one side of the bed; she follows suit, on the opposite side. He closes his eyes, clasps his hands, which are resting on the bed .

“For what we’re about to enjoy and for the pleasure we’re about to receive, we thank you, God. Amen.”

She mumbles something inaudible. Her expression is one of indifference.

He gets up, removes his pajamas, folds them methodically, and places them carefully on the chest. His chubby hands smooth back the thin hair on his balding head, and he slides his paunchy body under the covers.

She slips off her panties and lies down on her back. Her expression is one of submissive indifference. The room is in total darkness except for the moonlight streaming in through the curtainless window. The clock reads precisely 9 P.M. She lifts her dress up past her thighs to accommodate him. He maneuvers himself on top of her. Her body tenses. He plunges himself into her slowly, moving up and down rhythmically. He is sweating like a pig. The only sound in the room is the squeaking of the bedsprings. She lies there motionless, apathetic, eyes staring at the ceiling. Finally, depleted, he rolls off her and inadvertently glances at the clock.

It reads 9:06 . Precisely. There are no words exchanged. Within minutes he is snoring loudly. She springs out of bed, disappears. We hear water running from a nearby room. A few minutes later, she tiptoes in, climbs into bed curls up and turns her back to him.

**CUT TO:**

The living room. Morning. The husband [Joshua] enters. He is dressed in preachers attire. His wife, Sara diligently polishes a pair of his boots. She makes an unsuccessful attempt to conceal a letter she was reading. He pauses, surveying her. Her face reveals a guilty expression.

“ It’s from Marie,” she mumbles, bowing her head.

“I’m warning you”, he says wagging his finger menacingly.”Don’t you go messing with that...that... “No respectable woman runs off to “sin city”.. She has shamed her family... and furthermore...”

Sara, interjects, “She happens to be very respectable, and besides, she’s my best friend!,” she protests defiantly, eyes blazing. “And I don’t believe that New York is as evil as you say!”

“Indeed!” he glares at her his eyes narrowing. “That’s enough out of you. Mind your manners.” You are too opinionated! You wouldn’t even have a husband if your father wasn’t a good friend of mine....with your lofty ideas and arrogant attitude, no other man would have you..”

Sara replies, “At least I have a mind of my own! Not like most women around here.

He scowls, “Now are those boots cleaned up yet?”

She tosses the boots on the floor. “I feel like a servant, spending half my day washing and ironing your clothes. I can’t understand why you must change your clothes and underwear twice a day.”

Without replying, he grabs the boots and examines them closely. He reaches for a cloth and repolishes them. He then storms out of the house.

**CUT TO...**

The outskirts of town. Daytime.

Dressed in a long plaid skirt, printed blouse and polka dotted kerchief, Sara rides in a horse-drawn buggy to a nearby village. She arrives just in time to catch a bus that has just pulled up. She takes a seat by the window. Through the window we see green pasture land, cows, horses grazing and scattered farm houses. Finally the bus stops in what appears to be a small town. She disembarks and walks up the street to a small hotel.

**CUT TO...**

Hotel lobby. Elevator.

Sara steps out of the elevator and heads for room 303. She knocks softly, and removes her kerchief.

A voice sings out- “Com-m-ming”. The door swings open to reveal a somewhat overbearing, yet exuberant woman; her color-coordinated outfit camouflaging her portly body.

She throws her arms around her startled visitor, nearly knocking her over. They both laugh. She steps back and examines Sara from head to toe.

“You haven’t changed a bit!” she exclaims, eyeing Sara’s slim figure enviously. “What I wouldn’t give.....”

Sara smiles self-consciously, enjoying the compliment. Then they both begin to speak at once, chattering like magpies. Marie explains the purpose of her visit, which is to see her ailing mother whose days are numbered.

Despite the fact that her family have rebuffed her due to her “sinful” lifestyle, she still intends to see mother after 15 years.

“I’m a sinner, and that’s that!” she laughs, but there’s an underlying bitterness. She lights a cigarette and inhales deeply.

The conversation continues and they end up discussing the Hutterite culture that they both grew up in . Women are no better than servants. The men are self centered boors. Women are resigned to their circumstances and most suffer in silence. Sara is no different except for one thing: She is not very silent. However, they both know she is trapped.

“I wish....” she hesitates, “I wish I had your courage. “If only....” begins the wistful Sara. They are interrupted by a knock on the door.

Marie opens the door and young pimply -faced fellow enters carrying a tray of food. Marie motions him over to a coffee table. She signs the bill and presses a five dollar bill into his hand. He takes it, brings it close to his eyes and stares at it in disbelief, continuing to walk towards the door. As he leaves, he casts a suspicious glance over his shoulder at the mismatched couple.

They indulge in refreshments and continue with girtalk.

“So, how’s your sex life?” Marie enquires . “Probably, Wham bam, not even a Thank you ma’am.”

Sara blushes and admits how humiliating it is, but that it’s God’s will. It’s a woman’s duty to please a man.

“Nonsense!” Marie snaps. “Listen to me”, her voice softens. She goes on to discuss orgasms and how women in the nineties are demanding sexual equality. The liberated ones, that is. “You’re still living in the goddam 17th century!”

A fascinated Sara listens wide-eyed. “I can’t imagine....” her voice trails off.

Marie thrusts some women’s magazines and a raunchy novel into her arms.

**“Read these, hon, maybe you’ll get an education!” She then hands her a brown paper bag so she can smuggle them into her home.**

**“ Oh Marie, what would I do without you,” she wails. “ You’re my only contact with the real world!” Sara prepares to leave, putting on her coat. They hug each other briefly.**

**CUT TO:**

**Evening, next day. Sara occupies a large upholstered chair, absorbed in knitting. Her husband, the preacher leaves for a meeting in town. He bids her good-bye and closes the door behind him. Sara wastes no time. She springs out of the chair and moves into the kitchen. She stands on a stool and retrieves a magazine and novel hidden at the back of a cupboard. She returns to her chair and begins to flip through the magazine. We see the front cover, “THE LIBERATED WOMAN”. Her interest is piqued by one of the articles. After a while she shifts to the novel, entitled “THE ENGLISH GENTLEMAN” she becomes totally engrossed.**

**A couple of hours later, she glances at the clock. She strides swiftly to the front door and bolts it. She climbs the stairs, throws off all her clothes, pulls back the sheets and lays on her back, totally nude. She closes her eyes and begins to explore her body. Slowly and gently...caressing....stroking. She reaches between her legs, stroking, exploring... She shivers...She spreads her legs still stroking, pulsating- her body writhes from sensual stimulation. Her face reveals intense pleasure. Suddenly her entire body convulses. Screams pierce the stillness.**

**CUT TO...**

**The following evening. In bed. Preacher is on top of Sara thrashing around. Finally after one last thrust, he grunts. For a moment he is motionless. Then he rolls off onto his side of the bed and in less than a moment**



he begins to snore. She peers over at him to make sure he's asleep, and then slowly removes her nightgown, taking care not to awaken him. She begins to caress herself.....stroking..... caressing..... Her body squirms in ecstasy. We hear a muffled cry and then the garbled words of the preacher mumbling in his sleep.

**CUT TO...**

The following evening. Dusk. Sara sits and mends a pair of trousers. She glances anxiously at the old clock on the desk in the living room . 7:45 pm. No sign of Jacob. She rises and strolls over to the window and gazes out. We see the last remnants of sunset gradually declining She returns to the overstuffed chair, that's showing telltale signs of wear and tear and resumes her mending. We see a worried look on her face. She is restless. She keeps glancing at the clock. 8:15, 8:30, 9:00pm She paces around the room... back to the window ...and then back to the chair. Suddenly she is startled by a loud knocking at the door. She leaps to her feet, breathes a sigh of relief, drops her knitting, and rushes to the door. It swings open to reveal two somber looking policemen. She recoils. They tip their hats politely and inform her that her husband has suffered a massive heart attack. He did not survive. The color drains from her face. She is speechless. They take her by the arm and lead her to a chair.

**CUT TO...**

Funeral scene. Service is in German. Over 100 people converge in a small church. Joshua was well known and well respected in the community. Sara is surrounded by well-wishers and family members offering condolences. She blows her nose into a hanky, her eyes are puffed. We overhear her confiding in her sister-in-law.

“What will become of me.... no children...no man in this community would ever consider marrying me,” she laments. The sister-in-law puts her arm around her, as she weeps. She reveals that her fears of loneliness and the

future outweigh her grief.

CUT TO...

Midday, Sara's brother's house. A week after the funeral. Several family members are present including her three brothers who are all bearded, and their wives; They are drinking tea. Three children are chasing each other around the room.

Sara announces that she has decided to move to New York. An uproar ensues. Tempers flare. She is told she is selfish and must surrender to God's guidance. Sara is unyielding. They look on her with disdain, and inform her, in no uncertain terms, that she will no longer be welcome in their homes. She should be ashamed of herself. This mostly from the men. *The women are afraid to side with Sara, and besides their opinions don't count for much anyhow.* She swiftly turns, unfaltering and moves towards the door. On her way, a small child tugs at her skirt, asking her not to go. She stops, looks tenderly at the little girl, and hugs her tightly, whispering something in her ear. The child looks up at Sara with a giggle, as Sara gently releases her. Sara heads for the door, and just as her hand turns the knob we hear a foreboding voice calling out.

"You will fall prey to their evil ways..." The words fall on deaf ears as the door closes.

CUT TO:

A bedroom. A man is reclining on his bed, leaning against pillows, smoking a cigarette. He wears only his "birthday suit". A blond bombshell performs an erotic strip tease at the foot of the bed, waving her bra in the air and rolling her wide hips seductively. We hear the music from "The Stripper" blaring in the background. He rises to the occasion.

The music stops abruptly; she takes the cue, moves onto the bed. She straddles him, and proceeds to go down on him. We see only his upper torso and his face, with a pleased expression.

CUT TO:

Grand Central Station, New York City, Daytime

The train pulls into the station with screeching brakes. Several people disembark. The last one off is Sara wearing a long dark dress and bonnet. She clutches a handbag in one hand and carries a small suitcase in the other. She appears distraught. People swarming everywhere. We see her eyes scouring the vast expanse of the station, as she walks around aimlessly. Some passersby make disparaging remarks to each other in whispering tones; some just stare. She approaches a Hispanic looking couple who are seated on a bench .

“Excuse me,... could you...”

“No habla inglesa”, the man shrugs apologetically.

Two young punks confront her, taunting and jeering. Sara glares at them with disdain., and then looks around nervously.

Suddenly, Marie comes into view, huffing and puffing. With outstretched arms:

“Welcome to Sin City”, showing a toothy smile.

“Am I glad to see you!” “This is a frightening place.” Her demeanor changes, “Maybe I... should not have come....”she says wrinkling her nose.

Her friend, by now a seasoned New Yorker, laughs, “You’ll get used to it”, and she grabs her luggage. With her free hand she takes Sara’s hand and they weave their way through the station. Once outside they jump into a

waiting cab and speed off into the traffic.

**CUT TO...**

**Lobby of Marie's apartment building. Sara and Marie barely miss colliding with a dapper looking man in his mid thirties. Marie makes a quick introduction, as she holds the elevator door , that keeps trying to close. The door closes, interrupting their conversation. Sara looks at her friend quizzically.**

**"He's gay," she whispers woefully. "He's divorced.... has custody of his kids. I think he just came out of the closet."**

**Sara looks puzzled. "What was he doing in the closet?"**

**Marie cackles and attempts to explain the facts of life.**

**CUT TO:**

**Her home is a large studio suite. The decor reflects Marie's compulsion to be color coordinated. Shades of purple and pink prevail. Various fashion magazines are strewn about. A nondescript cat lays indolently in the comfort of the pillows. A large picture window offers an awesome view of the New York skyline. Sara gazes out, speechless. The cat struts across the room and rubs up against Sara. Marie chuckles and explains that Max was a stray. He was a one night stand who never went home.**

**CUT TO....**

**Dinnertime. Marie's place. The table is set, various dishes in take out cartons, cover the table. Sara is seated and Marie pulls out a chair and sits down. Sara bows her head and proceeds to say grace. Marie rolls her eyes**

with temporary resignation.

**CUT TO:**

Maries's apartment, next day. Sara, alone in the place is getting adjusted to her new surroundings. She explores and examines various objects. She turns on the radio, changes stations. She picks up various knick knacks and examines them. Finally, she pulls a chair up close to the television set and watches. She is riveted to the screen . She has only seen a TV once or twice in her life. She rummages in Maries's closet and tries on some dresses, primping in the mirror.

She decides to take a walk. She encounters Ted, the neighbor, and his kids on the elevator. They exchange greetings He comments on her attire. She explains that she is from an isolated farming community. Sara strikes up a conversation with the two little girls, who look adorable in matching whimsical outfits, ribbons in their hair. She expresses her longing for children. Ted offers her a job, baby-sitting a few times a week. She is thrilled and accepts gratefully. Her attention shifts to the kids. They accost her with a plethora of questions both chattering at once.

She sashays out the door smiling happily and proceeds to explore the neighborhood. She attracts a lot of stares from passersby; she wanders into the corner grocery store, chooses various items, and hands the clerk a bank card. The clerk gawks at her through horn-rimmed glasses and studies the card before processing it.

She leaves and eventually reaches a four way stop. Two elderly ladies whisper to each other while giving Sara the eye. She glances at the sign "Don't Walk". We see her standing on the curb gazing at the melange of pedestrians who are crossing back and forth blatantly ignoring the sign. Moments later, she snaps out of her trance and realizes that she's the only one obeying the sign. She looks around self-consciously.

**CUT TO..**

Next day. Macy's department store. Sara and Marie browse. Sara casts admiring glances at various female shoppers, commenting on how beautiful they look. An excited Sara scurries from one rack to another, finally choosing several garments and they move into a dressing room. An eager salesgirl runs back and forth with different articles.

They giggle and howl like two teenagers while Sara wriggles in and out of various dresses. She finally settles on 2-3 outfits including a short, somewhat revealing dress, by her standards.

"I hope I don't go to hell!" Sara says , half seriously, half jokingly, as she admires her reflection in the mirror.

"Don't worry...you've already been there," Marie chuckles.

**CUT TO...**

Marie's place. Late that afternoon. Marie bursts into the apartment. Sara is playing with the cat, who is chasing a rubber mouse.

"I have a surprise..... you have an appointment with Michel, at my beauty salon....my treat!"

"I...I don't know.... I don't know if... if I'm ready for that." says an apprehensive Sara. After some gentle persuasion from Marie she consents somewhat reluctantly.

**CUT TO....**

Hair salon. Trendy, upscale, a beehive of activity. A pompous but charming Michel, greets Sara who is looking very insecure and unsure of herself. He gushes all over her and kisses her on both cheeks. She is taken

aback. Before she has time to change her mind, she is whisked into a chair facing her reflection in an ornate mirror. He goes to work cutting, snipping, shaping. Then coloring, highlighting, blowing, and styling. An assistant brings her a cup of coffee.

Three hours later she emerges, looking very chic and modern. We see her reflection in the mirror, as she studies herself, with great interest. Someone takes her arm and escorts her to another room where her eyebrows are plucked and waxed, and makeup applied. What remains is only a remnant of the former Sara. Several clients and staff crowd around her raving about how fantastic she looks.

“I can’t believe this is me! This is the first time I’ve ever worn lipstick! If my family saw me....they would treat me like....like a whore.”

“Never mind, You look fabulous! We’re going out tonight,”  
Marie, announces.

CUT TO...

The grocery store. Sara browses, buying some vegetables and a loaf of bread. As approaches the cash register, the clerk who has seen her before, shows no sign of recognition until Sara hands him her plastic card. He reads it and does a double take. His mouth agape, his eyes popping, he stammers, “Are you the same Sara Hofer that was in here yesterday?”

Sara smiles and blushes, nodding. “Do I look like a New Yorker now?”

CUT TO:

Richard’s Bar. Night. We hear loud music as Marie enters with Sara following closely behind. Sara looks very sexy in a long clingy black dress. She walks gingerly on her high heels. Men are looking her up and down licking their lips.

**“Wanna dance?”**

**“Can I buy you a drink?”**

**Marie takes her hand protectively, answering for her, “Get lost!”**

**Sara basks in the attention. She pushes the hair off her face, a mannerism she has developed since her hair cut. They sit at the bar and order drinks, Sara orders soda. Through the crowd a figure stands out. A dashing handsome man 40ish, talking animatedly to a group of women who appear to be taken him by his charms. He has his arm around a buxom blonde. Sara is transfixed. She pokes Marie who promptly informs her that he is the owner of the club, a confirmed bachelor.**

**In the background we catch a glimpse of a man, unshaven, with shifty eyes, lurking uneasily.**

**Sara proceeds in the direction of the owner, drink in hand, as if in a trance. As she gets in close proximity, somewhat unsteady on her high heels, she stumbles and spills her drink all over herself and him. He whirls around and helps her to her feet. Their eyes lock. She regains her composure; he extends his hand and introduces himself.**

**“Richard Nicolls ..... some people call me Dick, or Rich,” he says with a roguish grin and a charming English accent.**

**“S-S-Sara Hofer.”. He takes her hand and takes it to his lips, the while maintaining eye contact with her.**

**We hear the music blaring. “Do you dance, Sara?” Her answer is drowned out by the music. He takes her arm and leads her to the dance floor.**

**She hesitates, pushes her hair back. He whirls her into a crowd of gyrating bodies. She melts in his arms, closes her eyes. They dance slowly, sensuously; he pull her closer. On all sides people are bouncing around to a**



swing. Two songs later, he lifts her chin up gazes into her eyes for a long moment, and leads her off the floor back to her table and a wide-eyed Marie. He thanks her, kisses her hand and disappears into the crowd. She turns to Marie.

“I’m going to marry that man!”

Marie snickers, “That’s what they all say”.

A few minutes later, he returns and extends a lunch invitation. She gulps and accepts. Marie gives him her phone number.

CUT TO...

A trendy upscale restaurant, on the waterfront, lunch time. The place is about half full; people are still streaming in. Sara, elegant and statuesque, stands looking at her watch at the front, with an annoyed look on her face. Richard is 20 minutes late. Suddenly he strolls in, impeccably dressed, looking suave and debonair; he invents some bullshit story about why he’s late, and captivates her with his flashing smile. She melts.

A maitre d’ leads them to a table by the window, through which we see a clear blue sky, various sailboats floating lazily on sparkling bluish green water, and a couple strolling on the pier, holding hands. The maitre d’ seats them.

Richard hands her a single red rose.

“You look simply mar-r vellous, my dear,” he says in his glib manner. She smiles demurely, batting her eyelashes.. pushing her hair back. He studies her for a long moment, causing her to shift uncomfortably. He takes her hand and pretends to read her palm.

“ ....You are warm-hearted, sensitive...need to be understood...”  
She falls for the line. He orders for both of them. She barely touches her food. He eats with gusto. She describes her former life of simplicity, conformity,

and strong religious convictions. He is intrigued, and studies her with undisguised interest.

“I’m talking too much”, she says self-conscious.

“Tell me more, I’m fascinated,” he replies. She looks down, embarrassed by the attention, but loving it none the less.

A girl approaches them with a large basket of flowers for sale.

“How much for the whole basket?” He hands her a some money and tells her to keep the change. Hands the basket to Sara. While she’s raving about his extravagant gesture, he waves at the waiter, pays the bill. They get up and leave the restaurant. He hails a cab, kisses her on the cheek, assists her into the back seat and hands the cab driver a few dollars. As the cab pulls away we see her disappointed face peering out the window. He lights a cigarette and watches her drive off.

CUT TO:

Marie’s apartment. Evening. Sara knits while Marie irons a dress. Sara describes the events of her date with Richard drawing a parallel between him and Edward in the novel that Marie had loaned her, entitled THE ENGLISH GENTLEMAN.

“I tell you, it’s him!” The good Lord has sent me my dream man”, Sara cries.

“Yours and everybody else’s,” Marie retorts.

CUT TO

Waterfront. Marina. Richard’s sailboat that is moored in the harbor. Sara and Richard sit on deck sipping lemonade from crystal wine glasses; they gaze

out at the boats gliding over the sparkling blue water. Sara stretches lazily, her face up to the sun.

“This is heavenly...”

“If you had a wish, what would it be?” He asks., She looks down at her hands, stroking the wine glass; she murmurs, “I would just want this to last..”

He moves closer, takes the glass from her hand, leans over and brushes his lips against hers. She closes her eyes. He kisses her gently on the nose. She trembles. Her eyes open, searching his eyes for a long moment. He shifts his attention and suggests they take the boat out for a ride. She responds with childlike enthusiasm.

He starts the motor and carefully guides the massive vessel out of the congested marina. Once they clear the area, he hoists the sails. Sara sits back and regards him with fascination, as they glide through the open waters with the help of a gentle breeze. The blazing sun beats down on them from a cloudless sky.

CUT TO:

Hours later. They approach an inlet to an anchorage area. They drop anchor. Exhausted and sunburned, they move down to the cabin. In the stateroom we see a beautiful large berth. Sara remarks that she has not brought a nightgown; Dick hands her one of his large T shirts. She takes it into the Head, removes her swim suit and slips the T shirt over her head. She emerges squinting her eyes. He lifts her up and carries her onto the bed where they snuggle up and fall asleep wrapped in each other's arms.

CUT TO:

Next morning. The sun appears on the horizon, Sara lies sleeping. As the daylight streams in the porthole, she stirs. She awakens, disoriented. We see Dick preparing breakfast. Sara follows the aroma and finds her way to the

galley, She rubs the sleep from her eyes, running her hands from her tousled hair.

“Good morning”, he says cheerfully. “Did you sleep well?”  
She nods, stifling a yawn.

“I loved holding you last night,” he whispers, placing a peck on her cheek.

They are seated at a breakfast nook devouring bacon and eggs. Satiated, they move to the upper deck where they view the magnificent sunrise cuddled together. Dick turns and kisses her tenderly. She responds by throwing her arms around him.

He takes her hand and leads her back down to the stateroom berth where they engage in passionate necking. She pulls back, gasping for breath. His mouth moves all over her, nibbling on her earlobe, her neck. He slowly unbuttons her shirt. His hands move over the contours of her body. She shudders with pleasure. He eases down on top of her. She casts a glance at the marine clock. It reads exactly 6:31. He begins to move rhythmically with a relentless passion. Ten minutes later, she asks, “Have you finished?” He replies with an impish grin, “I haven’t even started yet!”

He moves down, his tongue lingering over her nipple. Her back arches. He tantalizes her unmercifully as she thrashes about, moaning, until she is in a frenzy.

“Edward”, she screams as her body convulses in ecstasy. He slides off her body and caresses her gently, wiping the perspiration from her face with a corner of the sheet. He gazes into her eyes; they are glistening with tears. Moments later he sits up and grabs a package of cigarettes, lights one, and takes a long drag.

“So...did you enjoy it?” he asks

“It was like a dream..... you make me so happy.

“Was it different with your husband?”

“...There’s *no* comparison....Joshua loved me very much...but..

“Go on”.

“He...he was a man of the cloth, you know...a good man...”

“Ye-e-es?”

“Well...you see I ...uh...was never able to ...um have a ...a...”

“An orgasm?”

She nods shyly.

“But you did now, didn’t you.....?”

“I feel such passion and emotion with you... I think I’m falling in love...Richard, please hold me”.

“I feel close to you Sara, you are a special lady,” he whispers. “Who is Edward? You called out his name when we were making love...”

She stifles an embarrassed giggle. “... He’s a character in my favorite romantic novel; he was my fantasy, until I met you... you are Edward come to life.”

A flattered Richard responds, “Speaking of fantasies... I have a few myself...”

CUT TO...

Marie’s place. Marie is tossing a salad. She throws two steaks under the

broiler. Sara saunters into the kitchen and grabs a carrot.

“We were on his sailboat...Marie, it was so...dreamy!”

“Did you sleep with him?”

“Yes....but he was so romantic, so gentle...and Marie I had a “you know what”! Can you believe it?”

“If you mean an orgasm, there’s no shortage of them!”

“...but, Marie....”

“Did he make another date?” She demands to know.  
Sara shakes her head.

“That bastard! He got what he wanted!” Marie rants and raves. Tears start to well up in Sara’s eyes. Marie continues, “I’m sorry, honey, but sometimes you’re so naive.”

CUT TO...

Two weeks later. Marie’s place. Sara stares at the T.V. looking morose. She has not heard from Dick for two weeks. The phone rings. She jumps up and answers. Her face lights up. She makes an unsuccessful attempt at nonchalance. Marie motions to her; Sara waves her away.

She agrees to meet Dick at his bar. She hangs up, knocking over a glass of juice in her excitement. “What shall I wear?”

Marie throws her a disdainful glance and reminds her that she’s going to get hurt again.

**CUT TO...**

**Dick's apartment. Night** A penthouse furnished in a manner that captures the grandeur of the eighteenth century masters. The colors of deep burgundies and forest green are enhanced by the gold-framed mirrors and lamps. Each piece has depth and richness, a look of timeless elegance, with superb detailing and carving. Original oil paintings cover the walls, each one illuminated by an overhead light.

Sara is stretched out on a velvet chaise lounge; Dick is massaging her feet. He tells her how special she is, how their love-making is great, but that it will eventually become boring. Basically, that the relationship is doomed. There is one salvation: Acting out sexual fantasies. As he kisses her nose, strokes her hair, he gets her agreement to participate with him. He makes it sound like fun.

They engage in passionate lovemaking.

"Do you like when I fuck you?" he asks. Her moans of pleasure speak for her.

**CUT TO...**

**Dick's car.** A jag sports car, dark green, shiny. Sara sits in the front seat, Dick is at the wheel. On the highway. We see farmhouses dotting the countryside, horses and cows grazing. They arrive at a charming cottage, painted white with blue shutters on the windows. Manicured lawns, and clusters of flowers surround the house. They are greeted by two barking beagles. Before they can ring the doorbell, the door opens, to reveal a man in his mid sixties, with a head of unruly white hair, bushy eyebrows and a twinkle in his eye. He is introduced as Dick's father, CEDRIC. As we hear him speak, it is obvious he is well-educated and very British.

"It is not often we have the opportunity to meet Richard's lady friends"---he says, kissing her hand. He invites them inside where they find his wife MODESTA, very Italian, scurrying around the kitchen, full of vim, vigor and

vitality. Richard, sneaks up behind her and playfully lifts her petite body off the ground, as she kicks and screams. She wipes her hands on her apron, examines Sara from head to toe. "Welcome! Make yourself at home!" she exclaims, smiling graciously.

Sara glances around the kitchen and admires the cosy warmth, the brightly colored knick knacks and the crisp white and red curtains on the windows. Modesta whisks them onto the patio where they enjoy lemonade and snacks. They laugh and joke, and bask in the warmth of the June sunshine.

At dusk Cedric helps Modesta set the table with the buffet she has prepared. We see him choose a compact disc and then we hear the music from the opera "Carmen". From the kitchen we hear Cedric calling, "Sweetheart, I can't find the corkscrew. His wife laughs and shakes her head. "Forty-two years we've been married and he still can't find his way in the kitchen, bless him.

Sara appears stunned. "Forty -two years", she mumbles. Just then he appears carrying two bottles of wine, and pours some in each glass. They all proceed to the table. Cedric pulls out the chair for his wife, Modesta loves to entertain and it's obvious by the lavish spread. A silvery blue tablecloth and matching English fine bone china covers the large table. Candles glow all around the area. "Well, good appetite!" he says raising his glass in a toast. They all follow suit and indulge in the feast.

After dinner Cedric disappears in the garden and returns with two pink roses; he hands one to his wife and one to Sara. Modesta leans over and pats his cheek. "You think of everything, dear ", she says looking at him adoringly.

"You make such a charming couple", Sara says with admiration. "What's the magic formula for your long marriage?"

"Trust and respect", Modesta answers with conviction.

There is lots of chatter, mostly Modesta bragging about how Richard attended Oxford University, what a great son he is; she brings out baby pictures. Richard shifts uncomfortably in his seat..Sara and mom both gush



over the photos..they really hit it off. He gets up abruptly and decides to take the dogs for a run. Modesta, being Italian and having been weaned on wine encourages her guest to have another glass, and before long they are both feeling no pain. Sara helps her with the dishes. A bond has been formed between them. Sara and Richard spend the night.

**CUT TO:**

The next morning. Dick and Sara are getting dressed to drive back to the city. Dick reminds Sara to wear "that special outfit". He hands her a note and tells her he will meet her in the car. She reads the note carefully, then changes into tight-fitting jeans and a loose pullover. After all the farewells, when it is time to leave, Modesta whispers in her son's ear, "Hold onto her".

**CUT TO:**

Richard's car. They cruise along the country road. He inserts a tape into the tapedeck and a French seductive song sets the mood. He glances at her, she hesitates, looking at him with uncertainty; he nods. As he continues to drive, she slowly unzips and peels off her jeans, until they are down to her ankles, revealing black lace panties, matching garter belt, and black nylon stockings. She sits in anticipation of what is to come. He reaches over with his right hand, steering with his left, and slides it under her sweater, lifts it up exposing naked breasts, then drops it and fondles her breasts. She appears mortified, yet she succumbs, and begins to enjoy it. His hand travels down between her legs, tugging at her panties. She pulls them down and casts a glance in his direction. He nods, encouraging her to continue. She moistens her fingers in her mouth and caresses her nipples, then she brings her hand down and strokes gently between her legs until she becomes aroused. He is suddenly overcome with a surge of lust.

We hear a screeching sound as the car swerves to the side of the road, and comes to a grinding halt sending a cloud of dust in the air. Dick springs out of the car, grabs a blanket from the back seat and spreads it on the hood. As far as we can see there are clusters of trees and bushes. He lifts

Sara out of the car placing her on the blanket, in spite of her protests, then lowers himself on top of her making love to her with a consuming verve. She is terrified that someone might come out of the bushes and catch them. He has no such concerns. In spite of her fears, she responds with a relentless passion.

“I love fucking you!” he whispers as he reaches a climax.

CUT TO...

Marie’s apartment. Evening.

Sara arrives home and tells Marie the latest events. She thinks she’s going mad and that Dick has cast a spell on her. He wants her to share his fantasies, and although she has no idea of what is to come, she finds the prospect exciting. She reads a note that describes the next event.

CUT TO...

The following evening. A cab pulls up to a building with a long green awning that extends to the sidewalk, sheltering an equally long red carpet. Sara climbs out assisted by a uniformed doorman. She glances up at a sign which reads, “THE MILLIONAIRE’S CLUB”. She hesitates a moment, then enters.

Once inside, we see an elegant room, richly decorated. Several people moving about on the expansive dance floor. The voice of Frank Sinatra crooning fills the room. Sara makes her way through the crowd, proceeds gingerly to the bar and requests a strong drink to relax her. The bartender makes suggestions; Sara has no clue which drink is which. He brings her a double screwdriver. She gulps it down, grimacing. She stares straight ahead facing the bar. As she turns her head to look around she notices a man ogling her with a lecherous expression. She quickly turns away. He approaches; she pretends not to notice, fidgeting with her glass.

“Good evening”, he says with a heavy European accent. “Do you dance?” He blows cigar smoke in her face. She declines, remaining aloof, as she attempts to disperse the smoke with a waving hand. The man rejected, skulks away.

Minutes later Sara hears a voice behind her. She spins around and is surprised to see a very attractive, well-dressed man. She is tipsy and flirts with him. From the conversation that ensues, we find out he is a lawyer who has just succeeded in winning a court case and he’s looking for someone to celebrate with. He takes her hand and leads her to the dance floor gaping at her cleavage and then her rear end. Before long they are swaying on the dance floor.

At this moment Dick enters with a nondescript woman. He scours the room until he spots Sara. He leads his partner to the dance floor and they dance next to Sara. She notices him and whispers something into her partner’s ear about getting out of there and going to her place. He responds affirmative, and without much further ado, they exit and we see them standing in front of the place along with Dick and his date. They pretend not to know each other. A cab pulls up and in a flash Dick and Sara jump inside, slam the doors. We see the two standing on the curb looking dumbfounded as the cab zooms off.

Dick laughs uproariously, while Sara feeling queasy rests her head in his lap.

**CUT TO...**

A church. daytime. Sara slips into a seat in the back row. We hear a choir singing hymns.

**CUT TO...**

Richard’s Bar. It’s Sara’s birthday. Sara, Marie and a couple of friends are milling around a table covered with birthday gifts. Dick who appears to be

very busy, ignores her. Our attention is drawn to a burly man with beady eyes who is leaning against the bar, nursing a scotch on the rocks. his expression is troubled, his eyes darting around the room. His eyes shift to Sara, who has become sullen. He swallows the remains of his drink, and heads in her direction. He asks her to dance. As he whisks her onto the dance floor we see Dick straining his neck. He strides over and grabs Sara's arm, saying, "C'mon let's go".

The fellow whose name is Lopez is antagonised and becomes belligerent. A fight ensues. A bouncer appears and Lopez finds himself, moments later in a crumpled heap on the street.

Dick and Sara exit the back door and they race off in his jag. She is seething. They drive in silence until they reach their destination. He hands keys to valet and they enter the Empire State Building. They take an elevator to the observation tower. The floors light up as they climb

....15....20.....30....40....49-- the doors open-- Darkness...eerie silence.

A flash- the lights come on full blast. She gasps. What we see is a massive flower display spelling out her name. Her eyes move to a white baby grand- where a man is crooning a birthday song, his fingers running over the keys. There is a loud pop as a waiter opens a bottle of champagne. Dick wraps his arms around her, kisses her whispering "Happy Birthday". He reaches into his pocket and retrieves a small package, gift wrapped. She tears it open to reveal a gold chain and heart shaped locket. The back is engraved, "Love, Richard". She expresses her gratitude, however her religion has forbidden her to wear jewelry. She hands it back to Dick who shakes his head in disbelief.

The lights are dimmed as he leads her to dance. A romantic melody sets the mood as they move slowly around the floor, locked in an embrace. They move close to the windows. The panoramic view of New York is nothing less than spectacular-- all of Manhattan, a glittering world of skyscrapers, and dazzling lights.

He dismisses the musicians, handing them a few bills from his wallet. He requests that the waiter take some pictures of them. We see a flash. He lifts

Sara up and carries her to a corner of the room and lowers her gently onto the sofa. He unbuttons her blouse, lifts her skirt up over her hips, buries his head between her legs and delivers a special birthday present.

**CUT TO...**

Marie's apt. Next evening. Sara and Marie are doing the dishes , chatting. They are discussing the the previous nights' events. Marie who is very opinionated and protective indicates that Dick's behavior is erratic. First he ignores her half the evening and then he acts like and idiot provoking a fight. One minute he is so loving and attentive, the next minute he is aloof and distant. Sara is confused.

**CUT TO...**

Dick's place. Dick and Sara are just completing their dinner that he has prepared. He indicates that he has a surprise for her- tickets for the opera at Carnegie Hall. Sara is thrilled and throws her arms around him. He places a pitcher of ice water on the table. Sara is encouraged to drink it on the promise that she will be invigorated. They both sip on a couple of glasses. They stare hungrily at each other.

She moves towards him and begins to unbutton his shirt. He nibbles on her neck and before long they thrash around feverishly on the floor. On culmination, Sara sits up abruptly to go and "tinkle". He holds her back, urging her to wait, and drink more water. She insists she must go NOW! Drink a bit more, he begs holding the glass to her lips. We'll go together he says. He takes her hand and they sprint to the bathroom. He shouts,

**"Let's do it in the shower!"**

She argues against it. He urges her to relax; He takes her hand and takes her into the shower. He takes her in his arms, turns on the shower. We see

“

only legs-- he places one of his legs between hers. They relieve themselves simultaneously, groaning with pleasure., as the urine trickles down their legs. We see the urine mixing with the water and disappearing down the drain. Dick grabs a sponge pours shower gel on it creating an abundance of suds. He scrubs her entire body with soapy lather and shampoos her hair. She reciprocates.

They emerge shortly; he wraps a huge towel around her, sprinkles talcum powder on her and himself. They climb into terry robes and move to the living room. where they curl up by the fire and fall asleep in each other's arms.

CUT TO...

Ted's place. Sara is babysitting his two girls, TIFFANY, six and MADISON, four. Their bedroom is done in pink and white. Bedspreads are pink and white polka dots. Frilly curtains decorate the windows. Assorted stuffed animals and toys are strewn about. Sara rests in an armchair reading from a fairytale book, while the girls are sprawled out on their beds listening intently.

“...and the handsome prince slayed the evil dragon, and rescued the beautiful maiden from it's clutches...lifted her in his arms...and they lived happily ever after.”

TIFFANY sits up abruptly and says sagaciously, “Don't be so sure!”

CUT TO...

Richard's Bar. Night. Clusters of people standing around. Some standing at the bar, some sitting. Sara is standing and talking to Richard when a woman, very striking, over six feet tall,saunters in. The woman looks like a fashion model, moves like a fashion model, is a fashion model. Conversations cease, heads turn, all eyes are on HER. She moves through the crowd, and

heads straight for Dick, hugs him, and fusses over him, and he does likewise. He introduces her to Sara, as NATASHA. Sara makes an unsuccessful attempt to conceal her fascination, as she gazes at the woman admiringly. "You look like you just stepped out of a fashion magazine", Sara finally manages to say.

Natasha laughs. Her laughter is warm and musical and Sara is drawn to her instantly. At this moment Dick excuses himself and disappears into his office, leaving the two, now engaged in an animated conversation. They sit down at a table, order some appetizers and drinks. They really hit it off, drawn to each other by their contrasting backgrounds. Natasha promises to take Sara shopping for clothes.

CUT TO...

Marie's place where Sara lives. Next day. We hear the phone ringing. Sara answers and is pleasantly surprised to hear from Natasha who mentions that she has tons of clothes that she doesn't wear anymore. She offers them to Sara. She suggests that they meet at a deli for a bite and then on to Natasha's place. Sara is delighted and promises to meet her.

CUT TO:

A deli. evening. Sara and Natasha munch on pastrami sandwiches and chat. Sara confides in Natasha about her relationship with Dick; that she cares for him so much, however he is unpredictable. Natasha wastes no time telling her that men are not to be trusted or taken seriously. She herself reveals that she prefers the company of women, because women are more sensitive and understand each others' needs and emotions. They know how to turn each other on. Men are more like animals-they use women for their pleasure; once they conquer a woman, they move on. "It's not that I don't occasionally enjoy men, but I prefer women", she says. "Richard is no different", she

admonishes. "Mark my words".

CUT TO:

Natasha's front door. She unlocks two deadbolts. Sara follows her inside. We see a room engulfed with plants of every description. They make their way through the "jungle" and head for the bedroom where Natasha shows Sara a closet full of numerous dresses and outfits. She grabs a few choice items and tosses them on the bed. Sara struggles out of her dress, remaining in her bra and panties. Natasha lets out a wolf whistle, "Wow, what a body!" Sara poses in front of the mirror and says, "Do you really think so?"

She proceeds to try on various clothes and parades around, while Natasha critiques them. Natasha fastens the buttons and zippers--she playfully musses up Sara's hair attempting to change the style. In the process, she strokes her neck, commenting on her soft skin. Sara mentions that there is a delicious aroma in the room. Natasha says, "That's from all the aromatherapy oils I use. I really believe in taking care of my body. Sara confides that she has never had an opportunity to indulge herself.

Natasha eagerly offers to pamper Sara with a massage. Sara hesitates. "It sounds tempting but...."

"But what?" Natasha interjects "You don't know what you're missing, girl."

"I couldn't impose on you, you've been so generous...", Sara protests.

Natasha unzips her dress, then playfully smacks her on the behind. "Take everything off... I mean everything...and wrap this towel around you"

Natasha throws off her own clothes and dons a silk robe. She spreads a large towel on top of the bed and orders Sara to lay down and relax. She rubs oil into Sara's back and gently massages her entire body. Finally she turns her over. Sara keeps her eyes closed. Natasha bends over and brushes her lips over Sara's in a slow motion. Her eyelids flutter and they gaze into each other's eyes. From the shadows on the wall, we see them embracing, kissing...



**CUT TO...**

A coffee shop. Sara and Dick are seated at a table eating lunch. She divulges her situation with Natasha. She emphasizes that there was a certain energy she felt with Natasha. It made her feel peculiar. She has mixed emotions. Dick replies with encouragement, that experimenting broadens one's experience and he normalizes what Sara feels. "Life is an adventure; explore your fantasies", he urges.

She pauses, "Maybe you're right..."

He seems pleased and expresses that one of his favorite fantasies is to make love with two women together.

Sara recoils. "Are you serious? That sounds perverse." A frown forms on her face.

Dick says, "Not at all, it's actually a very awesome experience, almost spiritual... in a way. He smiles. "Sara, I promise you, you will love it." He leans forward and cups her face in his hands and gazes into her eyes.

"Darling, will you do it for me....please...?"

Sara nods, reluctantly.

"That's my girl...it will be fun, you'll see." He gets up and looks around for the waiter.

"I'll send you a note with the game plan", he says and dashes off before she can change her mind.

**CUT TO:**

Richard's Bar. Richard, Sara and Natasha sit at the bar. They are all drinking. Dick keeps refilling Sara's glass with champagne. They are engaged in conversation. Dick says, "Now here's the plan..."

A bedroom. darkness. We see two people locked in an embrace, kissing and touching... Their faces are not clearly visible. As the moonlight streams through the window it reveals the face of Sara. Her eyes are closed and it is obvious she is experiencing intense pleasure; We see only the back of the other person who is down on Sara.

There is a rustling noise in the room. Richard is removing his clothes. Natasha lifts her head and glances his way. She says, "She tastes sweet"

Dick, now in the nude, joins the girls in bed. He embraces Sara and begins to make love to her from behind as Sara faces Natasha. Moans of pleasure from Sara as Natasha caresses and fondles Sara at the same time.

**CUT TO:**

A bathroom. Next morning. We hear a toilet flushing and water running. Sara exits the bathroom and discovers Dick and Natasha making mad passionate love. Sara reacts with an expression that is outrage mixed with disdain. She struggles into her clothes, grabs her handbag and storms out of the room. As she's about to close the door, she spins around, retraces her steps, and grabs a set of keys from the table, then continues on her way.

**CUT TO...**

Outside parking lot. Sara , eyes blazing, marches towards Dick's jaguar, unlocks the door and climbs in. She revs up the engine, shifts the gears, and presses her foot down on the gas pedal. We hear a loud crunch, as the car plows into a cement wall. She pounds her fists on the wheel in frustration and anger. Tears cascade down her cheek as the car squeals around the corner.

**CUT TO...**

Marie and Sara's place. Around midnight. Marie is entertaining a man, considerably younger than herself. They are necking on the couch. When Sara enters, they sit up trying to compose themselves. Marie introduces them, and explains that she met him at a party, his wife threw him out, and since he had no where to stay, she offered him the couch where Sara sleeps. Sara is visibly exasperated. She runs into the bathroom, slamming the door. When she comes out, the fellow is gone.

Marie apologizes,. They change the subject and Sara releases her anger by pouring her heart out to Marie, who is furious. "That sonofabitch is using you! You're nothing but a sex toy!"

Sara is grows angrier by the minute, her wrath fuelled by Marie.

"I feel like such a fool!" she cries. "I'm going to teach him a lesson! The question is, how?"

CUT TO...

Next morning. A bouquet of red roses arrives for Sara from Dick. There is a note inside. She reads it, then studies it a second time. She develops an air of confidence. She hastily wolfs down a sandwich and changes into an elegant outfit. She admires her reflection in the mirror and when she is satisfied with her appearance, she reaches for the phone and dials....

CUT TO...

The countryside. Dick is at the wheel of his car, Sara beside him. They speed along the highway until they come to a gravelled side road where he makes a sharp right turn. We see velvety green lawns, manicured hedges and a jacuzzi hidden behind some flowers. The palm trees are bathed in pink and blue lights. An oversized sign sits in front of what looks like a small hotel. It reads: Swingers' Paradise. They register at the front desk. The place is bustling with activity. Clusters of people in a cocktail party atmosphere. A large ostentatious chandelier hangs overhead. Waitresses in skimpy skirts

bursting out of their bustiers scurry about carrying trays of drinks and appetizers. Dick and Sara survey the place; he sizes up the crowd. They exchange smalltalk with an attractive couple in their thirties.

Before long, Dick is dancing with Marylou and Sara with her husband Peter. They agree ahead of time that Sara would “play” in their room while Dick and his lady would “play” in her room. A little while later, after they joke, drink and dance, we see Sara and Peter slipping out the front door arms linked.

They take a drive to the beach at Sara’s request. They get out of the car, remove their shoes and stroll along the beach. A full moon smiles down on them from a star-filled sky. He rolls up his trousers, she peels off her stockings and they step into the warm water as the waves caress the shore. He draws her close ; tilting her head back, he tries to kiss her. She turns her head away.

CUT TO...

In the early morning, Dick returns to the room, checks to see if Sara is alone, gets undressed and crawls into bed snuggling up next to her.

CUT TO...

The highway. On their way home. Dick is driving over the speed limit as usual. He is anxious to know if she had fun. Using one of Marie’s expressions, she replies, “A blast! I’m planning to see him again. (gleefully)

“What about you?”

“Nothing special”, he mutters. His eyes narrow; he presses his foot down on the gas pedal, mumbling something inaudible, as his voice is drowned out by a siren. Through his rearview mirror we see a red light flashing behind him --highway patrol. He pulls over cursing under his breath. The officer

chastises him for speeding, warns him about the dangers of doing so in a convertible sports car, as he writes a ticket. Sara flirts with the officer. This serves to fuel Dick's discontentment, and he glares at her in disbelief. As they drive away we can see from the scowl on his face that he is less than happy. Sara grins like the cat that swallowed the canary and disguises it by looking out her side window. They drive in silence the rest of the way.

### CUT TO:

Dick's apt. He unlocks the door, and kicks it open. They enter. He carries in the bags. We hear the phone ringing; he rushes to answer it.

"Hello... who is this?" We hear him shouting..... "Damn it! How many times....(he hears a click) Son of a..." He slams the phone down, nearly breaking it. "Some idiot keeps phoning me and doesn't speak. I just hear breathing. I have no idea who it is." Sara stands there transfixed.

"By the way, I've been thinking...I don't want you to see Peter anymore," he demands.

Sara, hands on her hips, in a defiant stance, "And why not, pray tell?"

"It..it's not right...that's not the way it works..."

"Is that so? It's your fantasy... I'm simply expanding on it. I went along to please you...now you want to change the rules?"

"Damn it , Sara!

"How dare you tell me what to do! You don't own me! She storms out of the room. A few moments later she returns... He grabs her arm... She wrenches herself free. "I've been playing your stupid games," she shouts, her eyes flashing with indignation. "Fantasies involving other people is not for me. I want no part of it! You don't love me...I'm just a plaything to you. I never want to see you again!" Tears stream down her eyes, as she runs sobbing into

the night, slamming the door behind her.

**CUT TO...**

Marie's apartment. Sara, Marie and Ted, the neighbour sit around eating pizza. A television blares in the background. A hockey game:

"...He shoots...He scores!" cries the announcer.

Marie, in her bathrobe, hair in curlers is polishing her fingernails. She mutters, "Men are always busy trying to score."

Sara, a cat on her lap, is moping... introspective. Ted who always wears a baseball cap back to front, straddles a wooden kitchen chair, arms resting on the top. Marie, tilts her head in Sara's direction, says for Ted's benefit that she's heartbroken since that s.o.b. took her for a ride.

Sara: "I love him but he's..."

Marie interjects: "an asshole!"

Sara goes on to say that they're alike in some ways... both are afraid to get too close. And besides, she says that she doesn't need men, she can masturbate and keep company with girlfriends. (*she includes Ted as a girlfriend since he is gay*)

Marie indicates that Sara went from one extreme to the other, and what she needs is a *normal* guy. This, while she holds up her hand and admires her painted nails.

Ted, who has been silent all this time, glances from one to the other, closely following the conversation

He stutters, "What's a n-n-normal g-g guy like?"

Both women dart glances at him, startled. Awkward silence.

Sara declares that men treat women like they were created for man's pleasure. That women she knows just accept it and suffer in silence. They're afraid to make demands.

Marie pitches in that most men are blind fools. They are so self centered that they assume women are climaxing and enjoying a five minute "roll in the hay". "I call it a fuckathon", she says without hesitation.

Ted is of the opinion that men are programmed to be tough; sensitive and gentle is considered a weakness...

Sara: "That's where the problem lies"

Ted: "Take my ex-wife for example...she dislikes being touched."

Their mouths drop.

Marie: "Is that why...."

Ted: "We're divorced, he interjects,solemnly, She said I was a lousy lay because I spent so much time at foreplay."

Sara: Compassionately, "She's a rare case."

Marie: "Boy, you're my kind of guy!"

She mentions that she has girlfriends who have never had an orgasm in 20 years and their ignorant husbands haven't got a clue."

Sara: "Women understand each other. If only.....men could be....She turns to Ted. Tell us what its like to have sex with men?"(innocently}

Ted: "Y-y-you m-mean... he looks horrified, Jesus, how would I know?"

Sara: "Aren't you gay?"

Ted: "Hell, no!" Then laughs, " I once told a nosy neighbour that I was, cuz I was so fed up after my divorce.....I didn't want to be bothered with dating....I guess it's time I came out of the "closet", he chuckles.

Sara and Marie laugh nervously, ostensibly embarrassed. There is a moment of awkward silence.

"S-s-so does that m-m-mean you're eligible?" asks a self-conscious Marie as she begins to pluck the curlers out of her hair.

Ted: "I guess so." As he says this, he unconsciously turns his hat around, and for some strange reason his stuttering disappears. He becomes more assertive. "You know, a lot of men are assholes, and out to score, but there are lots of sensitive ones like me."

Marie, by now has pulled out all her curlers and is fluffing her hair." She dashes off to the bathroom and returns 5 minutes later, her hair combed, lipstick on, and has traded in her frumpy bathrobe for a hostess dress. She exits the bathroom and strikes a seductive pose. Flirtatiously, to Ted, "You know, I thought you were sexy from the start."

Ted responds, "You're not so bad yourself."

CUT TO...

The Swinger Club. Dick and Bambi walk in the door. He says, "I think you'll really enjoy this place."

She replies, "If it's good enough for you, it's good enough for me."

Once inside, they register at the desk and then wander around, checking



out the guests. They mingle and converse with various people. Suddenly someone taps Dick on the shoulder. He whirls around to see Peter and Marylou.

“Hey, buddy”, Peter slaps Dick on the back. “I hope this one is more cooperative than the last DUD you were with! Dick looks puzzled, asks him to explain. “You mean you didn’t know.....that ... whatshername...Sara ...she left me high and dry, you know... “Not tonight I have a headache.” He laughs raucously. Dick looks shocked, then appears pensive. Bambi smiles smugly.

CUT TO...

Marie & Sara’s place. Richard phones, attempts to apologize. Sara hangs up. He sends flowers; she sends them back.

CUT TO:

A coffee shop. Sara and Modesta are seated at a table Modesta thanks Sara for coming. They chat like two girlfriends. They avoid talking about Richard at first. Sara confesses that she looks up to her as a role model; that she dreams of having a marriage like Modesta and Cedric.

Modesta is flattered, but changes the subject. She maintains that Richard truly loves her. Sara stiffens and becomes defensive. His mother recounts a story and implores Sara to listen.

When Richard was in his early twenties he was involved with a girl who he loved and trusted implicitly. She eventually betrayed him; he was devastated. He never got over it, and vowed never again to allow himself to be vulnerable; hence he became a philanderer.

Sara is nonplussed. She excuses herself and leaves.

CUT TO...

Carnegie Hall. Sara convinces Ted to take her as a favor, to the opera on the chance that they will run into Richard who she knows has two tickets. She rents a dazzling gown. Her hair is swept up with rhinestone studded combs, her makeup perfect. She looks smashing! Ted, six foot five, in a tux and bowtie presents an imposing figure. They attract admiring glances from various patrons.

Dozens of people swarm the place dressed in varying degrees of splendor. Sara clings to Ted's arm as her eyes search the crowd. Suddenly she grabs Ted's hand and squeezes it so tight, he winces. "That's him!" she whispers, pointing to her left.

They move surreptitiously in Dick's direction at first, and then in a boldly conspicuous manner, cut directly in front of him and his date, BAMBI. The astonished look on Dick's face is not missed by Sara who has managed to catch a glimpse through the corner of her eye. We see a vindictive smile on her face as she follows Ted, in a *fait accompli*. When the show starts we see Dick shift uneasily in his seat, peering over his shoulder in every direction. He is more disconcerted than we've ever seen him. His date is visibly irritated.

CUT TO...

A church. Sara sits and listens attentively to the service. A minister delivers a sermon.

".....the past is over and cannot be changed. Today is all we have... Being emotionally attached to a painful experience from the past, is like reliving the experience over and over. Forgiveness releases us. We must forgive not only others, but ourselves as well. It is a healing process... the pathway to love.

CUT TO:

Dick's apartment. He unlocks the door; he and Bambi walk in. The place is in disarray. There are half filled wine glasses on the counter top, unemptied ashtrays, articles of clothing strewn about, and a half a pizza on the coffee table. He pours himself a drink and shoots it down, offers one to Bambi. It's not what she expected. She gulps it down with a grimace. He lights a cigarette but avoids eye contact with her as well as conversation. He picks up the remote and starts to flick the channels. She senses his preoccupation. She slips out of her dress and tosses it on a chair, wearing bikini panties and a pushup bra that is over-flowing with abundance. We see her saunter up to him; she unfastens his tie, unbuttons his shirt, presses her lips against his chest. Her hand moves down to his crotch. She starts to unzip his fly... We see only his upper torso, as she tries to go down on him.

He pushes her away roughly. He is too distressed over Sara; he can't get aroused. Bambi is aware of his problem and says sarcastically, "Too bad you can't fake it like I do.....(she laughs contemptuously) ...that's where we women have an advantage over men". His expression is a mixture of surprise and hurt. She goes into a tirade, berating him and all men. "What about your precious Sara? Bet she fakes it too!" She spits the words out.

"I don't see her anymore", he mutters. "I think you'd better leave." He sends her home in a cab. He then pours himself a drink, moves over to the window where he gazes out, lost in his thoughts. Suddenly, he turns around, hesitates, and moves over to a desk. He opens the top drawer, rummages around, and retrieves a photograph of Sara and himself. He stands it up on the dresser, against a lamp.

CUT TO...

Richard's Bar. After midnight. Dick exits back door where his car is parked. We hear a loud crash, followed by a piercing meowing sound; An overturned garbage can comes into view, as a black cat leaps out of the darkness and brushes up against Dick, who whirls around startled. Silhouetted against the brick wall, a lone figure lurks. Dick is unaware of

another presence-- he hears a rustle behind him. As he turns, a man, called LOPEZ, leaps out of the shadows and pounces on him. Dick recognizes him as the man he had an altercation with a few days earlier. They struggle. Dick hurls his assailant to the ground and springs for his car. As he gets up, Lopez shouts, slurring his words, "Stay away from Bambi... or you'll be sorry!"

Dick climbs into his car, and tires screeching, tears down the road, weaving in and out of streets, as Lopez jumps into his own vehicle in hot pursuit. Lopez catches up and pulls up along side him. He tries to force Dick off the road. In a desperate attempt to escape, Dick accelerates, loses control, and in a fleeting moment the jaguar lands in a ditch, upside down.

Lopez frightened and in a drunken stupor , takes off like a bat out of hell. We hear sirens in the distance. . Then we see police cars, ambulance, stretchers. We hear a cop saying, "Jesus Christ!...."

Two people drag Dick carefully out of the wreckage. Someone says, "Poor bastard....I hope he makes it."

CUT TO...

Sara's place. The phone rings. Sara answers. The color drains from her face. She is ostensibly shaken. Her expression reveals anguish as she grapples with her emotions. She drops what she is doing, grabs her coat, and dashes out the door

CUT TO...

A hospital. Sara pushes open the partially opened door to reveal a single bed. As she approaches, we see Richard . He is in bad shape, bandages on his head, intravenous tubes in his arm, blankets up to his chin. She leans over and whispers his name. His eyelids flutter, then open briefly. He manages a

weak smile. He tries to speak-- it comes out in garbled words, then his eyes close. She places two fingers on his lips, and whispers, "Ssh...don't try to talk."

Tears well up in her eyes. She holds his hand in hers, as a nurse motions to her to let him sleep. She informs Sara that he has sustained some broken ribs, a concussion, some minor abrasions, and bruises. Sara sits at his bedside for some time watching over him. Later, she tip toes out.

CUT TO...

Two days later. Hospital corridor. We see a man on crutches struggling down the hall, one leg in a cast. A nurse pushes a woman in a wheelchair. Two nurses emerge from a room; they gossip and whisper.

"He's a hunk!" [nurse 1]

"He's had a stream of women coming in and out all week. Must be some stud!" [nurse 2]

Richard's mother comes down the hall; she carries flowers and heads into the same room that the nurses exited. Richard is propped up on two pillows, a tray of mushy food sits in front of him. He greets his mother, who rushes around the room and arranges the flowers, and coaxes him to eat.

Richard's condition is improved. With a grim expression, "I've had time to contemplate my life, and it sucks. I spent 15 years avoiding commitment, afraid to be vulnerable... It's ironic, what I feared the most, happened. I didn't appreciate Sara 'til I lost her," he says bitterly, "A woman like her shows up once in a lifetime; she's unspoiled....just wants to be loved...and I used her like I used all of them."

His voice breaks, and we see tears in his eyes. A long pause. Mother squeezes his hand.

**Richard: “I’ve decided to sell the Club”**

**Mother: “Are you sure?”**

**Richard: “Absolutely! I need to get a life....You know... that Lopez actually did me a favor by chasing me. My lifestyle was actually decadent.”**

**Mother: “What will you do?”**

**Richard: “I’m thinking of buying some land in Key West, and opening a Bed & Breakfast. I wish.....never mind...”**

**They are interrupted by a priggish, nurse who comes in to give him a sponge bath. Mother glances at her watch; She realizes she has some business to take care of, and departs.**

**CUT TO :**

**Fifteen minutes later. Hospital room.**

**We hear the sound of someone at the doorway clearing their throat. Dick looks up to see Sara. He is elated.**

**“Sara! It’s so good to see you” The nurse picks up her gear, eyes Sara suspiciously and waddles out of the room. There is an awkward silence, as Sara slowly moves towards the bed. They study each other for a long moment.**

**“You sure look a lot better than you did a few days ago.”**

**He looks puzzled. “I didn’t know you were here before...”**

**She interjects, “You were barely conscious...I only stayed a few minutes”**

**“There is so much...so much I want to say to you...”he says in a husky voice.**

**Her eyes avert his, as she chews on her finger nail.**

He goes into a diatribe of self deprecation. His demeanor is humble.

“I’m so ashamed of myself! You didn’t deserve that kind of treatment. I fell in love with you and it scared me. All those games, where I involved other people... It backfired on me.... I became jealous of Peter.

“You put up with a lot of my Bullshit...” he says.

“I’m used to it... remember, I spent my life on a farm”, she retorts, a twinkle in her eye. Remaining serious, he continues, “We don’t need anyone else; we can fulfill our dreams together, just the two of us.”

He mentions that he has put the Bar up for sale and he owns some waterfront property in Key West. His life long dream is to open a Bed and Breakfast, and live a slower paced lifestyle with the right partner.

She sits on the edge of the bed, leans over carefully and plants a kiss on his mouth. He pulls her close and he whispers, hoarsely, “I love you very much”

She reflects for a long moment, then...”When do we leave?”she tries to keep a serious face.

He replies, “Just let me get out of the hospital; I’ll sell the club and we’ll be off.... on second thought, how about we go down there in a couple of weeks and I’ll show you around....see if you like Key West....What do you say?”

CUT TO...

A condo in Key West. Daytime. Sara and Richard in swimsuits; they sit on barstools at a kitchen counter, munching on sandwiches. Dick rises and pulls a box of pudding mix out of a large paper bag. He pours the contents into a bowl, along with some milk and beats it upwith an electric mixer. He reveals that he has a compulsion for chocolate pudding that goes back to his childhood.

When the mixture turns into pudding, he dips his finger in and licks off the pudding . “Yummy!” He dips his finger in once again and offers it to Sara who takes his finger in her mouth in a sensual manner. Then, she dips her finger in the pudding and offers it to Dick. He then dabs some on her nose and licks it off. Then, the same all over her face. Before long, they are both covered in chocolate, laughing and licking.

Sara grabs a can of whipping cream and chases Dick around the room , spraying him. He sprints over to the closet and takes a beach towel and spreads it on the rug. She grabs his trunks and pulls them down. She pours whipped cream all over his genitals He snatches the can away and does the same to her. They play like two children. He lifts her up and places her on the towels and they proceed to lick the pudding and cream from each other’s private parts, and faces.

**CUT TO:**

The window. Through the window we see the turquoise-colored ocean. The beach is dotted with sunbathers and people playing ball. We hear giggling voices coming from Sara and Dick, which soon turns to moaning. We don’t see them. We hear Sara crying out. Then silence.

Moments later, Dick comes out of the kitchen drinking a can of coca cola. He parks it on the table, then proceeds to the bathroom and climbs into the shower. When he emerges, he wraps a towel around his waist. He clears off a section of the mirror and examines his back. The mirror reflects his back which is covered in scratch marks. He smiles triumphantly, and with his finger he writes on the misted up mirror:

**IT’S THE REAL THING!**

**The End.**



**FANTASIES AND LOVE**  
**TREATMENT**  
**BY EMIL MALAK**

**OUTLINE:**

A young naive woman , who has been socially and sexually repressed, in a small farming community, awakens to her deepest desires for sexual fulfillment and romantic love. She is trapped in a loveless marriage. When her husband dies suddenly, opportunity beckons her and she moves to “Sin City’ at the expense of being ostracized by her family. There is no turning back. Fortunately, she has an old friend who is outspoken and protective, in contrast to her own humble intraverted personality, who offers her a place to stay.

She succeeds in meeting the man of her dreams, who turns out to be a womanizer. He cons her into exploring his sexual fantasies. Inexperienced and subscribing to the belief that it is “God’s Will” for women to please men, she embarks on a scintillating journey that is in conflict with her core values.

Afraid of losing him, she plays his games to a point where the stakes become too high.

Finally , she beats him at his own game. After a close brush with death, he wakes up to the consequences of his self-defeating behaviors. A complete change of attitude allows him the humility to reach out to the woman he loves, for a chance to prove himself.

**THEME**

- 1.** Men need to wake up to women’s needs to sustain a balanced and enduring relationship.
- 2.** Sexual fantasies can enhance a relationship as long as it stays between two people. i.e. a couple. Once a third party is involved it is a breeding ground for conflict and disaster.

ACT 1    **Climax:**    Sara’s husband dies  
          **Reversal:**    Sara moves to New York

## FANTASIES AND LOVE

EMIL MALAK

ACT 2 **Climax:** Sara and Richard break up  
**Reversal:** Richard experiences impotence

ACT 3 **Crisis:** 1. Richard's car accident  
2. Modesta talks to Sara  
3. Ricard's diatribe

**Climax:**\_\_ Sara visits Richard in hospital and decides to give him another chance.

**Reversal:**\_\_ Richard turns around with a change of attitude and professes his love for Sara.

**PROTAGONIST:** Sara

What drives her? The emptiness she has known drives her to seek love and sexual fulfillment.

**ANTAGONIST:** Richard (Dick)

What drives him? His conscious desire is to avoid intimacy and commitment  
His unconscious desire is to find true love.

How does she change? She comes out of her shell and develops self esteem. She is no longer willing to be used, consequently relinquishing the relationship with the man she loves to maintain her self respect.

How does he change? He begins to change when he sees Sara with another man and realizes how much he cares for her. However, it takes a brush with death for him to turn around and wake up to the futility of his philandering.

**MAIN CHARACTERS**

**SARA:**

**Craves intimacy and romantic love**

**Seeks sexual fulfillment**

**Inexperienced and vulnerable**

**Naive in many areas of life**

**Non-conformist**

**Shy and awkward at times**

**Has difficulty expressing her feelings in the moment**

**Appears aloof when she is really uncomfortable**

**Sense of integrity--Does what she thinks is right;**

**She can attack sharply when provoked.**

**Doesn't need material possessions to be happy**

**Trustworthy**

**Enjoys reading and concerts**

**Reluctant to be assertive [in certain circumstances]**

**Sometimes overly accommodating**

**MAIN CHARACTERS**

**RICHARD [often called DICK]:**

**Man about town, womanizer**

**Loveable rogue**

**Adventurous, likes to flirt with danger**

**Will do anything to avoid pain and suffering**

**Well-educated and cultured**

**Afraid of commitment**

**Needs to be happy**

**Charismatic and good-looking**

**Impatient**

**Generous**

**Very close to his mother**

**Can be very loving; good lover**

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**MARIE:**

**Direct and bold**

**Unintentionally intimidates others**

**Supports the underdog; fights for what is right**

**Rebellious and aggressive**

**Loyal friend**

**Vibrant**

**Funny**

**Self-confident**

**Tends to bring home strays [cats and men]**

**FORESHADOWING:**

**Act 1 Page 1 Fashion magazine from New York**

**Page 6 "Maybe you'll get an education" [Marie gives Sara books]**

**Page 8 "You will fall prey to their evil ways"**

**Act 2, Page 12 Sara casts admiring glances....female shoppers.**

**Page 14 "We....glimpse...man...lurking"**

**Page 15 "I'm going to marry that man"**

**Page 19 "Speaking of fantasies...I have a few..."**

**Page 26 Altercation with Lopez**

**Page 28 "They lived happily ever after.."**

**Page 33 "I'm going to teach him a lesson"**

**Page 35 The officer warning him about the dangers of speeding.**

**Page 40 Sermon: We must forgive....**

“FANTASIES & LOVE”-----LIST OF SCENES

ACT 1

Scene 1----Introduction: A glimpse of daily life in the Hutterite community

Scene 2----Sara and husband make love.

Scene 3----Sara and husband have a disagreement

Scene 4---- Sara travels to a hotel to see her friend from New York

Scene 5----Sara visits with Marie and discuss liberated women vs. suppressed

Scene 6----Sara reads magazines that Marie gave her, and masturbates.

Scene 7----Sara has sex with husband and masturbates right after.

Scene 8----Sara finds out that husband has had a heart attack and succumbed.

Scene 9---- Funeral. Sara laments her impending loneliness.

Scene 10----Sara decides to move to New York, despite chastising family.

ACT 2

Scene 1----A woman performs a striptease for a man, and then goes down on him.

Scene 2----Train station. Sara arrives in New York, and is intimidated.

Scene 3----Marie takes Sara to her place. Encounter with Ted, neighbour.

Scene 4----Dinnertime. Sara says grace.

Scene 5----Sara meets Ted and his kids. He offers her a babysitting job; she explores the neighborhood; people stare at her clothes.

Scene 6----Marie takes Sara shopping for clothes

Scene 7----Marie surprises Sara with an appointment with her hair stylist.

Scene 8----Sara has a complete makeover. People rave about her appearance.

Scene 9----Sara meets Richard, falls for him, and is determined to marry him.

Scene 10---Date with Richard at trendy restaurant. He gets to know her.

Scene 11---Sara tells Marie that Richard is the man of her dreams

Scene 12---Richard takes Sara on a sailboat ride; they make love. She has her first orgasm.

Scene 13---Sara shares her joy with Marie, who puts a damper on it.

Scene 14---After two weeks of not calling, Richard finally phones Sara

Scene 15---Richard lets her know that the only way to keep a relationship alive, is to act out sexual fantasies.

Scene 16---Richard takes Sara to his parents for the weekend. His mother becomes a role model. She dreams of a marriage like theirs.

Scene 17---First fantasy: They act out a fantasy in the car and then make love on the hood of the car, on a country road.

Scene 18---Sara tells Marie that she is under Richard's spell, and feels compelled to continue fantasies.

Scene 19---Second fantasy: Sara picks up a stranger at the MILLIONAIRE'S CLUB and flirts with him until Richard arrives and watches.

Scene 20---Sara attends a church service.

Scene 21---At Richard's Bar : A skirmish between Richard and a patron, LOPEZ. Richard takes Sara to the Empire State building for her birthday.

Scene 22---Marie and Sara discuss Richard's erratic behavior.

Scene 23---Third fantasy. They drink ice water, make love and then urinate together in the shower.

Scene 24---Sara babysits Ted's daughters.

Scene 25---Sara meets Natasha, an exotic bisexual model. Sara is in awe of her beauty and style.

Scene 26---Natasha phones Sara and offers her some designer clothing; She invites Sara to her home and seduces her.

Scene 27---Sara reveals her experience with Natasha. He normalizes it and shares his favorite fantasy. She agrees to participate to please him.

Scene 28---Fantasy: Menage a thois; Sara and Natasha, then Richard joins them.

Scene 29---The morning after: Richard makes love to Natasha. Sara is miffed and leaves in a huff.

Scene 30---Sara damages Richard's car, as he drives off in anger.

Scene 31---Sara returns home and vows to teach him a lesson.

Scene 32---Sara receives flowers from Richard and a note re the next fantasy.

Scene 33---Sara and Richard at THE SWINGERS' CLUB where they swap partners.



Scene 34---Dick returns to their room in the morning to find Sara asleep and alone.

Scene 35---Sara informs Dick that she intends to see Peter again. He is furious and gets a speeding ticket.

Scene 36---Dick gets a strange phone call. He and Sara have a heated argument; She leaves in a rage, intending never to see him again.

Scene 37---Sara, and Marie invite Ted over for pizza; they discuss why men are assholes. Ted reveals that he is not gay. Marie flirts with him.

Scene 38---Dick takes Bambi to Swingers Club and finds out that Sara never had sex with Peter.

Scene 39---Dick tries to call Sara; she hangs up and refuses his flowers

Scene 40---Modesta, Dick's mother, informs Sara of his love for her and justifies his behavior with a story from his past.

Scene 41---Ted takes Sara to the opera where they run into Dick and Bambi. Dick is disconcerted and restless. Bambi fumes.

Scene 42---Church. Sara listens to sermon on Forgiveness.

Scene 43---Bambi informs Dick that she has been faking orgasms during their love-making and insinuates that maybe Sara does the same.

### ACT 3

Scene 1---Richard is ambushed in parking lot by Lopez. After a car chase, Richard ends up in a ditch, his car totalled.

Scene 2---Sara receives a call that Richard is in the hospital.

Scene 3---Sara visits Richard in hospital. He has tubes coming out of him and is barely conscious.

Scene 4---Richard reforms and berates himself to his mother.

Scene 5---Richard apologizes to Sara. He plans to sell his club and move to Key West. He invites Sara to come with him.

Scene 6---At a condo/hotel in Key West Richard and Sara enjoy covering each other with chocolate and whipped cream. After making love Richard finds the evidence that Sara does not fake orgasms.

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## FANTASIES AND LOVE

EMIL MALAK

### **FORESHADOWING:**

Act 1 P. 5. “Maybe you’ll get an education”

Act 1 P. 7. “You will fall prey to their evil ways”

Act 2 P. 10 Sara casts admiring glances.....female shoppers”

Act 2 P. 14 “I’m going to marry that man”

Act 2 P.17 “I hate games”

Act 2 P.18 “Speaking of fantasies... I have a few myself”

P. 22 A burly man with beady eyes.....

P. 24 “...They lived happily ever after.....”

P. 28 “I’m going to teach him a lesson”

P. 29 The officer..warning him about the dangers of speeding

P. 30 Phone call

ACT I

Opening scene:

A farming community. The countryside. Scattered farmhouses, animals grazing, horses, goats, chickens, cows. Clusters of people, women in dark long dresses and head coverings; Men, many of the older ones with beards. Women milking cows; Groups of people dining together at long tables.

Change To much doing things.  
Showing the type of environment she  
live in. What she do each day  
The daily routine  
a gathering of all the women, knitting club.

Night time. A bearded man in his forties reclines on a bed, propped up against two pillows. He is reading the Bible. The room is spartanly furnished; besides the bed, there is a bookshelf a chest of drawers, a small night table on which rests, an alarm clock. A kerosene lamp illuminates the area. In the doorway we see a youngish woman in a long dark dress. She shuffles in towards the chest opens the middle drawer, rummages through and pulls out a long-sleeved heavy looking nightgown.

She disappears for a few moments and shuffles back into the room. The man glances up peering over the top of his glasses, slides off the bed, places the book and the eyeglasses on the table and puts out the lamp. He moves over to the door, removes his dressing gown and hangs it carefully on a hook, back of the door. He then kneels on one side of the bed, she follows suit, on the opposite side. He closes his eyes, clasps his hands, which are resting on the bed.

“For what we’re about to enjoy and for the pleasure we’re about to receive, we thank you, God. Amen.”

She mumbles something inaudible. ~~Her expression is one of indifference.~~ He gets up, removes his pajamas, folds them methodically, and places them carefully on the chest. His chubby hands smooth back the thin hair on his balding head, and he slides his paunchy body under the covers.

She slips off her panties and lies down on her back. Her expression is one of submissive indifference. The room is in total darkness except for the moonlight streaming in through the curtainless window. The clock reads precisely 9 P.M. She lifts her dress up past her thighs to accommodate him. He maneuvers himself on top of her. Her body tenses. He plunges himself into her slowly moving up and down rhythmically. He is sweating like a pig. The only sound in the room is the squeaking of the bedsprings. She lies there motionless, apathetic, eyes staring at the ceiling. Finally, depleted, he rolls off her and inadvertently glances at the clock. It reads 9:06. Precisely. There are no words exchanged. Within minutes he is snoring loudly. She springs out of bed, disappears. We hear water running from a nearby room. A few minutes later, she tiptoes in, climbs into bed curls up and turns her back to him.

Dressed in black bonnet and cape Sara rides in a horse-drawn buggy to a nearby village. She arrives just in time to catch a bus that has just pulled up. She takes a seat by the window. Through the window we see green pasture land; cows, horses grazing and scattered farm houses. Finally the bus stops in what appears to be a small town. She disembarks and walks up the street to a small hotel.

CUT TO...

She nods mutely, handing them over. He grabs them and storms out of the house.

"Indeed!" he glares at her his eyes narrowing. "That's enough out of you. Mind your manners." You are too opinionated! You wouldn't even have a husband if your father wasn't a good friend of mine....with your lofty ideas and arrogant attitude, no other man would have you.-- and reaching for a boot, he growls, "Now, are those boots cleaned up yet?"

Sara, interjecting, "She happens to be very respectable, and besides, she's my best friend!" she protests defiantly, eyes blazing.

"I'm warning you", he says wagging his finger menacingly. "Don't you go messing with that...that...". "No respectable woman runs off to "sin city" on her own, especially at the age of 18. She has shamed her family... and furthermore..."

"It's from Marie," she mumbles, bowing her head.

The living room. Morning. The husband [Joshua] enters. He is dressed in preachers attire. His wife, Sara is diligently polishing a pair of his boots. She makes an unsuccessful attempt to conceal a letter she was reading. He pauses, surveying her. Her face reveals a guilty expression.

CUT TO;



Hotel lobby. Elevator.

Sara steps out of the elevator and heads for room 303. She knocks softly, at the same time unbuttoning her cape, and removing her bonnet.

A voice sings out- "Com-m-ning". The door swings open to reveal a somewhat overbearing, yet exuberant woman; her outfit camouflaging her portly body.

She throws her arms around her startled visitor, nearly knocking her over. They both laugh. She steps back and examines Sara from head to toe.

"You haven't changed a bit!" she exclaims, eyeing Sara's slim figure enviously.

"What I wouldn't give...."

Sara smiles self-consciously, enjoying the compliment. Then they both begin talking at once, chattering like magpies. Marie explains the purpose of her visit, which is to see her ailing mother whose days are numbered. Despite the fact that her family have rebuffed her due to her "sinful" lifestyle, she still intends to see mother after 15 years.

"I'm a sinner, and that's that!" she laughs, but there's an underlying bitterness. She lights a cigarette and inhales deeply.

The conversation continues and they end up discussing the Hutterite culture that they both grew up in. Women are no better than servants. The men are self-centered boors. Women are resigned to their circumstances and most suffer in silence. Sara is no different except for one thing: She is not very silent. However, they both know she is trapped.

"I wish...." she hesitates, "I wish I had your courage", she blurts out. "If only...." she begins wistfully. They are interrupted by a knock on the door. Marie opens the door and young pimply-faced fellow enters carrying a tray of food. Marie motions him over to a coffee table. She signs the bill and presses a five dollar bill into his hand. He takes it and brings it up to his face and stares at it in disbelief, and continues to walk towards the door glancing over his shoulder suspiciously at the mismatched couple.

They indulge in refreshments continuing with girllalk.  
“So, how’s your sex life?” Marie enquires . “Probably, Wham bam, not even a Thank you ma’am.”

Sara blushes and admits how humiliating it is, but that it’s God’s will. It’s a woman’s duty to please a man.

“Nonsense!” Marie snaps. “Listen to me”, her voice softens. She goes on to discuss orgasms and how women in the nineties are demanding sexual equality. The liberated ones, that is. “You’re still living in the goddam 17th century.”

Sara listens with fascination. “I can’t imagine....” her voice trails off.

Marie thrusts some women’s magazines and a raunchy novel into her arms. “Read these, hon, maybe you’ll get an education!” She then hands her a brown paper bag so she can smuggle them into her home.

“Oh Marie, what would I do without you,” she wails. “You’re my only contact with the real world!” Sara prepares to leave, putting on her coat. They hug each other briefly.

The following evening. Dusk. Sara sits mending a pair of trousers. She glances anxiously at the old clock on the desk in the living room. 7:45 pm. No sign of ... She rises and strolls over to the window and gazes out. We see the last remnants of sunset gradually declining. She returns to the overstuffed chair, that's showing telltale signs of wear and tear and resumes her mending. We see a worried look on her face. She is restless. She keeps glancing at the clock. 8:15, 8:30, 9:00pm She paces around the room, back to the window and back to the chair. Suddenly she is startled by a loud knocking at the door. She leaps to her feet, breathes a sigh of relief, drops her darn and rushes to the door. It swings open to reveal two somber looking policemen standing there. She turns pale, her mouth drops; she recoils. They tip their hats politely and bid her a good evening. They are sorry to

CUT TO...

The following evening. In bed: Preacher is on top of Sara thrashing around. Finally after one last thrust, he grunts. For a moment he is motionless. Then he rolls off onto his side of the bed and in less than a moment he begins to snore. She peers over at him to make sure he's asleep, and then slowly removes her nightgown, taking care not to awaken him. She begins to caress herself....stroking.... caressing.... Her body squirms in ecstasy. We hear a muffled cry and then the garbled words of the preacher mumbling in his sleep.

CUT TO...

A couple of hours later, she glances at the clock. She strides swiftly to the front door and bolts it. She sprints upstairs, throws off all her clothes, pulls back the sheets and lays on her back, totally nude. She closes her eyes and begins to explore her body. Slowly and gently...caressing....stroking. She reaches between her legs, stroking, exploring.... She shivers....She spreads her legs still stroking, pulsating her body writhes from sensual stimulation. Her face reveals intense pleasure. Suddenly her entire body convulses. Screams pierce the stillness.

Evening, next day. Sara sitting on a large upholstered chair, ostensibly absorbed in crocheting. Her husband, the preacher is on his way to a meeting in town. He bids her good-bye and closes the door behind him. Sara wastes no time in springing out of the chair and moving into the kitchen. She stands on a stool and retrieves a magazine and novel hidden at the back of a cupboard. She returns to her previous seat and begins to flip through the magazine. Her interest is piqued by one of the articles. After a while she shifts to the novel; she becomes totally absorbed.

CUT TO....

Handwritten notes on the right margin: "Went down", "Hooding", "a certain", "Magazine", "in the", "door she just", "closes the", "bedroom door".

inform her that her husband has suffered a massive heart attack. He did not survive. The color drains from her face. She is speechless. They take her by the arm and lead her to a chair.

CUT TO...

Funeral scene. Service is in German. Over 100 people converge in a small church. <sup>Tobias</sup> was well known and well respected in the community. Sara is surrounded by well-wishers and family members offering condolences. She blows her nose into a hanky, her eyes are puffed. We overhear her confiding in her sister-in-law.

"What will become of me... no children... no man in this community would ever consider marrying me", she laments. The sister-in-law puts her arm around her as she begins to weep. She reveals that her fears of loneliness and the future outweigh her grief.

CUT TO...

Midday, Sara's brother's house. A week after the funeral. Several family members are present including her three brothers who are all bearded and their wives; some are standing, some sitting. They are drinking tea from mugs. Three or four children are chasing each other around the room.

Sara announces that she has decided to move to New York. An uproar ensues. Tempers flare. She is told she is being selfish and must surrender to God's guidance. Sara is unyielding. They look on her with disdain, and inform her in no uncertain terms that she will no longer be welcome in their homes. She should be ashamed of herself. This mostly from the men. The women are afraid to side with Sara, and besides their opinions don't count for much anyhow. She swiftly turns, unfaltering and moves towards the door. On her way a small child tugs at her skirt, asking her not to go. She stops, looks tenderly at the little girl, and hugs her tightly, whispering something in her ear. The child looks up at Sara and giggles, as Sara gently releases her. Sara heads for the door and just as her hand turns the knob we hear a forboding voice calling out, "you will fall prey to their evil ways..." "the door close

AND she exits.

ACT 2--

CUT TO...

A bedroom. A man is reclining on his bed, leaning against pillows, smoking a cigarette. He wears only his "birthday suit". A blond bombshell is performing an erotic strip tease at the foot of the bed, waving her bra in the air and rolling her wide hips seductively. We hear the music from "The Stripper" blaring in the background. He rises to the occasion.

The music stops abruptly; she takes the cue, moving onto the bed. She straddles him, and proceeds to go down on him. We see only his face, with a pleased expression, his head tilted back, and his upper torso.

Her friend, by now a seasoned New Yorker, laughs, "You'll get used to it" at the same time grabbing her luggage. With her free hand she takes Sara's hand and they weave their way through the station. Once outside they jump into a waiting cab and speed off into the traffic.

"Am I glad to see you!" "This is a frightening place." Her demeanor changes, "Maybe I... should not have come..."

"Welcome to Sin City", showing a toothy smile.

arms:

Suddenly, Marie comes into view, huffing and puffing. With outstretched

Two young punks confront her, taunting and jeering. Sara glares at them with disdain, and then looks around nervously.

"No habla inglesa", the man shrugs apologetically.

"Excuse me... could you..."

The train pulls into the station with screeching brakes. Several people disembark. The last one off is Sara wearing a long dark dress and bonnet. She is clutching a handbag in one hand and carrying a small suitcase in the other. She appears distraught. People swarming everywhere. We see her eyes scouring the vast expanse of the station, as she walks around aimlessly. Some passersby make disparaging remarks to each other in whispering tones; some just stare. She approaches a Hispanic looking couple who are sitting on a bench.

Act 2 Grand Central Station, New York City, Daytime

CUT TO..  
 Next day, Macy's department store. Sara and Marie browse. Sara casts admiring glances at various female shoppers, commenting on how beautiful they look. They choose several items and move into a dressing room. An eager salesgirl runs back and forth with different articles.

Dinnertime. Marie's place. The table is set, various dishes, some in take out cartons, cover the table. Sara is seated and Marie pulls out a chair and sits down. Sara bows her head and proceeds to say grace. Marie rolls her eyes with temporary resignation.

CUT TO....

Her home is a large studio suite, The decor reflects Marie's compulsion to be color coordinated. Shades of purple and pink prevail. Various fashion magazines strewn about. A nondescript cat lays indolently in the comfort of the pillows. A large picture window offers an awesome view of the New York skyline. Sara gazes out, speechless. The cat struts across the room and rubs up against Sara. Marie chuckles and explains that Max was a stray. He was a one night stand who never went home.

visitor.

Marie cackles, and attempts to explain the facts of life to her naive

Sara looks puzzled. "What was he doing in the closet?"

"He's gay," she whispers woefully. "He's divorced.... has custody of his kids. I think he just came out of the closet."

Lobby of Marie's apartment building. Sara and Marie practically collide with a dapper looking man in his mid thirties. Marie makes a quick introduction, as she holds the elevator door, that keeps trying to close. The door closes, interrupting their smalltalk. Sara looks at her friend quizzically.

CUT TO...

She sashays out the door smiling happily and proceeds to explore the neighborhood. She eventually reaches a four way stop. She glances at the sign "Don't Walk". We see her standing on the curb gazing at the melange of pedestrians who are crossing back and forth blatantly ignoring the sign. After a few minutes she snaps out of her trance and realizes that she's the only one obeying the sign. She looks around self-consciously. No one notices and no one cares.

She decides to take a walk. She encounters Ted, the neighbor, and his kids on the elevator. They exchange greetings. He is wearing a baseball cap backwards. Sara strikes up a conversation with the two little girls, who look adorable in matching whimsical outfits, ribbons in their hair. She expresses her longing for children, [~~she can't have any~~]. Ted offers her a job, baby-sitting a few times a week. She is thrilled and accepts gratefully. Her attention shifts to the kids. They accost her with a plethora of questions both chattering at once.

Marie's apartment, next day. Sara, alone in the place is getting adjusted to her new surroundings. She explores and examines various objects like the radio. Turns it on; changes stations. Picks up various knick knacks; and finally pulls a chair up close to the television set and watches. She is riveted to the screen. She has only seen a TV once or twice in her life. Later on she tries on her new outfits, primps in the mirror and practices wearing high heels. Her hair is parted in the middle and rolled up in the back as usual.

CUT TO...

"Don't worry...you've already been there", Marie chuckles as *How good for Sara*

admiring herself in the mirror.

"I hope I don't go to hell!" Sara says, half seriously, half jokingly,

somewhat revealing dress, by her standards.

They giggle and howl like two teenagers while Sara wriggles in and out of various dresses. She finally settles on 2-3 outfits including a short,



Marie, announces.

“Never mind...You look fabulous! We’re going out to a bar tonight”,

“I can’t believe this is me! This is the first time I’ve ever worn lipstick!  
If my family saw me...they would treat me like...like a whore.”

former Sara.

plucked and waxed, and makeup applied. There is only a remnant of the  
takes her arm and escorts her to another room where her eyebrows are  
reflection in the mirror, as she studies herself, with great interest. Someone  
Three hours later she emerges, looking very chic and modern. We see her  
blowing, and styling. An assistant brings her a cup of coffee.  
He goes to work cutting, snipping, shaping. Then coloring, highlighting,  
mind, she is whisked into a chair facing her reflection in an ornate mirror.  
Europeans often do. She is taken aback. Before she has time to change her  
unsure of herself. He gushes all over her and kisses her on both cheeks as  
charming effeminate Michel greets Sara who is looking very insecure and  
Hair salon. Trendy, upscale, a beehive of activity. A pompous but

CUT TO....

persuasion from Marie she consents somewhat reluctantly.  
that.” We see an apprehensive expression on her face. After some gentle  
“I...I don’t know....” she hesitates, “I don’t know if... if I’m ready for

beauty salon...my treat!”

“I have a surprise..... you have an appointment with Michel, at my

Marie’s place. Late that afternoon. Marie bursts into the apartment. Sara  
is playing with the cat, who is chasing a rubber mouse.

CUT TO...

CUT TO...

Richard's Bar. Night. We hear loud music as Marie enters with Sara following closely behind. Sara looks very sexy in a long clingy black dress. She is a little unsteady on her high heels. Men are looking her up and down licking their lips.

"Wanna dance?"

"Can I buy you a drink?"

Marie takes her hand protectively, answering for her, "Get lost!"

Sara is basking in all this attention. She pushes the hair off her face, a mannerism she has developed since her hair cut. They sit at the bar and order drinks, Sara orders soda. Through the crowd a figure stands out. A dashing man 40ish, talking animatedly to a group of women who appear to be taken ~~away~~ by his charms. Sara is transfixed. She pokes Marie who promptly informs her that he is the owner of the club, a confirmed bachelor. Sara proceeds in his direction, drink in hand, as if in a trance. As she gets near, somewhat unsteady on her high heel, she stumbles and spills her drink all over herself and him. He whirls around and helps her to her feet. Their eyes lock. She regains her composure; he extends his hand and introduces himself.

"Richard Nicolls ..... some people call me Dick, or Rich," he says with a roguish grin and a charming English accent.

"S-S-Sara ~~HOFER~~ <sup>He FER</sup>. He takes her <sup>hand brings</sup> and ~~press~~ it to his lips, the while maintaining eye contact with her.

We hear the music blaring. "Do you dance, Sara?" Her answer is drowned out by the music. He takes her arm and leads her to the dance floor. She hesitates, pushes her hair back. He whirls her into a crowd of

she bows  
when lord arrives  
at her head + nuzzles  
a princess -

“You are warm-hearted, sensitive... need to be understood...”  
She falls for the line. He orders for both of them. She barely touches her

“You look simply marvellous, my dear”, he says in his glib manner. She  
smiles demurely, batting her eyelashes, and pushing her hair back. He  
studies her for a long moment, causing her to shift uncomfortably. He takes  
her hand and pretends to read her palm.

A maitre d' leads them to a table by the window, through which we see a  
clear blue sky, and various sailboats float lazily on sparkling bluish green  
water, couple stroll on the pier, holding hands. The maitre d' seats them.  
Richard hands her a single red rose.

A trendy upscale restaurant, on the waterfront, lunch time. The place is about  
half full; people are still streaming in. Sara, elegant and statuesque, stands  
looking at her watch at the front, with an annoyed look on her face. He is 20  
minutes late. Suddenly Richard strolls in, impeccably dressed, looking  
suave and debonair; invents some bullshit story about why he's late, and  
captivates her with his flashing smile. She melts.

CUT TO...

A few minutes later, he returns and invites her for lunch. She gulps and  
Marie smickers, “That's what they all say”.

“I'm going to marry that man!”

Marie.  
He thanks her, kisses her hand and disappears into the crowd. She turns to  
moment, and leads her off the floor back to her table and a wide-eyed Marie.  
swing. Two songs later, he lifts her chin up gazes into her eyes for a long  
sensuously; he pull her closer. On all sides people are bouncing around to a  
gyrating bodies. She melts in his arms, closes her eyes. They dance slowly,

Watfront, marina. Richard's boat. Sara and Richard sit on deck sipping lemonade from crystal wine glasses, gazing out at the boats gliding over the sparkling blue water. Sara stretches lazily her face up to the sun.

"This is so wonderful..."

"If you had a wish, what would it be?" She looks down at her hands

CUT TO...

"You and everybody else's," Marie replies.

"I tell you, it's him!" The good Lord has sent me my dream man.

Marie's apartment. evening. Sara is embroidering and Marie is ironing a dress. Sara describes the events of her date with Richard drawing a parallel between him and ~~Edward~~ <sup>Frank</sup> in the novel that Marie had loaned her, entitled The English Gentleman.

CUT TO...

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Marie pulls away we see her disappointed face peering out the window. He lights a cigarette and watches her drive off, smiling.

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It's listening  
he's interested  
looks like  
about her  
to him  
she is.  
messaged  
by the  
attention  
to her

strong religious convictions. He is intrigued, studying her with undisguised interest.

food. He eats with gusto. She describes her former life, how repressed she was as a woman, and as a person. A life of simplicity, conformity, and

? for only  
acknowled.

\* she goes on to say now repressed in woman are

(30/Jan/20)

16

~~"Wonderful"~~

It was like a dream, you make me so happy

"So...how was it luv?"

energy question "did you enjoy it"

takes a long drag.

Moments later he sits up and grabs a package of cigarettes, lights one, and corner of the sheet. He gazes into her eyes; they are glistening with tears. body and caresses her gently, wiping the perspiration from her face with a she screams as her body convulses in ecstasy. He slides off her

Shout

together they unleash their passion.

only with husband

thrashes about, until she is in a frenzy. He mounts her slowly and gradually; over her nipple. Her back arches. He tantalizes her unmercifully as she body. She shudders with pleasure. He moves down, his tongue lingering on her earlobe, kissing her neck. His hands move over the contours of her down her panties and unhooking her bra. His mouth is all over her, nibbling "Ssh", he puts his fingers on her lips. he kisses her tenderly, while pulling

no forward?

"We didn't..."

Change it

"I loved holding you last night", he whispers.

Next morning.

CUT TO...

in with her. They fall asleep wrapped in each other's arms. lifts her up and carries her to the bed, tucks her under the covers, and crawls her dress. He hands her a T shirt, which she pulls over her head. Then he hand and leads her downstairs to his bedroom area. She allows him to unzip kisses her passionately. She pulls away gasping for breath. He takes her then the lips, places his hand around her waist and pulls her towards him. He his lips against hers. She closes her eyes. He kisses her gently on the nose,

? Some how it's too soon??

stroking the wine glass, she murmurs, "I would just want this to last".

Change scene to original Katerina  
T10  
Tender touches  
After she comes

Here = maybe they can't for lunch  
The name should be

① Carol walks up. - in Richard T shirt.  
It's not there, some mouse in kitchen

② Richard's preparing breakfast.

③ Good Morning - Carol  
"Where you had a good sleep"

Richard is wonderful, I feel neglected.

④ She eventually says standing there.

⑤ Richard grabs the and started to run

personally,

⑥ Man on the kitchen table, she starts to

kick her, all over. It was a part of

stared again. He grabbed, spread it

all over her, they yell, he kills her

she kills him -> they make love - she

comes three consecutive times. She's

in ecstasy loud - in the talk

is it different to you than your husband

"How do I compare with your husband?"

"...There's no comparison... Joshua loved me very much... but.."

"Go on Ivy..."

*Deezy  
want*

"He... he was a man of the cloth, you know... a good man..."

"Ye-e-es?"

"Well... you see I... uh... was never able to... um have a... a..."

"An orgasm?"

She nods shyly.

"So he didn't try to..." ~~DEET that you haven't you at a much out of you.~~

Sara interrupts him, "Please... he's dead. It's bad luck to talk about the dead". There is a long silence

~~Just all the passion and emotion in the~~

~~I can follow love Richard told me please~~

"So, I guess this was the first time...? What about Edward?"

~~Feel like to you, Sarah, you are a wonderful person.~~

She lifts her head abruptly from the pillow, looking aghast. Words start to

~~form on her lips, but nothing comes out.~~

~~Who is Edward~~

"Ivy, you called out his name... if you're involved with someone else..."

~~are you playing games with me? I hate games.~~

Edward is gay, a character I read in my favorite

Sara stifles a giggle. "Edward is a character in a book... he's not a real favorite

person. He's... someone I fantasize about. You're the first man that has

ever..."

"You mean you've had one with another girl?" (eagerly)

"Heavens, no!" (horrified)

T.O.

Edward was  
my fantasy till  
I met you.

It's all helping  
me, you  
for me.

Do you like Fantasy? Ask

Delia, I only discovered it recently.

I love Fantasy, I love to have my Fantasy,  
I'd like to try them with you?

Don't look puzzled.

Does it have much experience but I will do  
whatever you want me to.

We are going to have a lot of Fun now.

I want you to teach, I want to please you  
Richard



Two weeks later. Marie's place. Sara stares at the t.v. looking morose. She has not heard from Dick for two weeks. The phone rings. She jumps up and answers. Her face lights up. She makes an unsuccessful attempt at nonchalance. Marie motions to her, Sara waves her away.

CUT TO...

Sara shakes her head.  
"That bastard! He got what he wanted!" Marie rants and raves. Tears start to well up in Sara's eyes. Marie continues, "I'm sorry, honey, but sometimes you're so naive."

"Did he make another date?" She demands to know.

"...but, Marie..."

"If you mean an orgasm, there's no shortage of them!"

"Yes...but he was so romantic, so gentle...and Marie I had a "you know what"! Can you believe it?"

"Did you sleep with him?"

Marie's place. Marie is preparing dinner. She throws two steaks under the broiler, Sara is relating her date with Dick, while munching on a carrot stick. "We were on his boat...Marie, it was so...wonderful..."

CUT TO...

Richard chuckles, and then, "Well?"  
She chews nervously on her fingernail. "You see, I can satisfy myself?"  
He listens with renewed interest. "So... I have competition?" he laughs, and continues, "Speaking of fantasies... We have something in common... I have a few myself..."

the large table. Candles sparkle all around the area. spread. A silvery blue tablecloth and matching english bone fine china covers has prepared, Modesta loves to entertain and it's obvious by the lavish Finally, at dusk, out on the gazebo Modesta sets the table for the buffet she fresh fruit, laughing and joking, basking in the warmth of the june sunshine. themselves comfortable in the backyard, sipping lemonade and munching on "How's my girl!" It's obvious they adore each other. They make

whirled around kicking and screaming, by her son. His mother is vivacious, Italian, animated. She is lifted off the ground and beagles, followed by his mother, Modesta. Dick makes the introductions; clusters of flowers surround the house. They are greeted by two barking painted white with blue shutters on the windows. Manicured lawns, and countryside, horses and cows grazing. They arrive at a charming cottage, Dick is at the wheel. On the highway. We see farmhouses dotting the Dick's car. A jag sports car, dark green, shiny. Sara sits in the front seat,

CUT TO...

except for moans of pleasure. proceeds to make love to her. "Do you like when I fuck you?" No answer, agreement to participate with him. He makes it sound like fun. He then out sexual fantasies. As he kisses her nose, strokes her hair he gets her Basically, that the relationship is doomed. There is one salvation: Acting their love-making is great, but that it will eventually become boring. off. Dick is massaging her feet. He is telling her how special she is, how view of New York skyline. Sara is stretched out on a chaise lounge her shoes leather sofas, Persian rugs, original oil paintings, mostly nudes. Incredible Dick's apartment. night. Ultra modern bachelor pad. penthouse. Black

No very European Italian, its mother I decided it

X T, O

CUT TO...

her that she's going to get hurt again. "What shall I wear?" Marie throws her a disdainful glance and reminds

She agrees to meet Dick at his bar. She hangs up, knocking over a glass of juice in her excitement.

He Richard calls again about the several partners,  
and will make that he wants the to say it.  
It will key the record relation also. She  
agrees to go along, as long as he is patient with her  
and will see what God or you to do it

X.T.O

We hear the music of La Boheme emanating from the house. They all sit down and indulge in the feast. There is lots of chatter, mostly Modesta bragging about how Richard attended Oxford University, what a great son he is; she brings out baby pictures. Richard shifts uncomfortably in his seat. Sara and mom both gush over the photos. they really hit it off. He gets up abruptly and decides to take the dogs for a run. Sara refuses any alcohol, but Modesta, being Italian and having been weaned on wine convinces her that it's healthy and before long they are both feeling no pain. A bond has been formed between them. When it is time to leave, Modesta whispers in her son's ear, "Hold onto her".

CUT TO...

Richard's car, on the way back to the city. He pulls over, and indicates that she should change her clothes in the back seat. She had previously agreed to go along with some of his fantasies. She slips into some tight jeans and a loosely fitting pullover. She returns to the passenger seat and they take off again. He inserts a tape into the tape deck and a French seductive song sets the mood. He glances at her, she hesitates, looking at him with uncertainty; he nods. As he continues to drive, she slowly peels off her jeans, until they are down to her ankles, revealing black lace panties, matching garter belt, and black nylon stockings. She sits in anticipation of what is to come. He reaches over with his right hand, steering with his left, and slides it under her sweater, lifts it up exposing naked breasts, then drops it and fondles her breasts. She appears mortified, yet she succumbs, and begins to enjoy it. His hand travels down between her legs, tugging at her panties. She pulls them down and casts a glance in his direction. He nods, encouraging her to continue. She moistens her fingers in her mouth brings her hand down and strokes gently between her legs until she becomes aroused. He is suddenly overcome with a surge of lust.

We hear a screeching sound as the car swerves to the side of the road, and comes to a grinding halt sending a cloud of dust in the air. Dick springs out

a male here.

Maybe the Richard has a note.  
She needs it, Barbara. But proceed.  
① Mary in high jeans, pull the  
to the ankle ③ Richard looks in  
marks, ④ she's around and put in  
finger, in between the legs. ⑤ like the  
to finger, the gently comes in nipples  
with the wet finger.

















of the car, grabs a blanket from the back seat and spreads it on the hood. As far as we can see there are clusters of trees and bushes. He lifts Sara out of the car placing her on the blanket, in spite of her protests, then lowers himself on top of her making love to her with a consuming verve. She is terrified that someone might come out of the bushes and catch them. He has no such concerns. In spite of her fears, she responds with a relentless passion.

*Finger*

"I love fucking you!" he whispers as <sup>she</sup> ~~he~~ reaches a climax. ? *Two - three*  
*she answers = 'Fuck me, Fuck me!'*

CUT TO...

Marie's apartment.

Sara tells Marie the latest events. She thinks she's going mad and that Dick has cast a spell on her. He wants her to share his fantasies, and although she has no idea of what is to come, she finds the prospect exciting.

CUT TO...

~~Cheap~~ nightclub on the wrong side of the tracks. night. *Always elegant.*

*Sara's new  
cheap  
trashy  
whore  
image to  
the victor*

Sara jumps out of a cab She is wearing a trashy looking red dress that exposes more than it hides. Her face is painted with heavy makeup, bright red lips. She has the appearance of a ten dollar hooker.

She glances up at the neon sign flashing overhead.-- "Sneaky Joe's", and approaches the door. A derelict lies sprawled out on the sidewalk. As she opens the door, she is greeted by deafening music. She peers through clouds of smoke and proceeds gingerly. Men ogle her, making derogatory remarks as she makes her way through the crowd. At the bar she orders a screwdriver and gulps it down. She scans the room, as if searching for someone. Three drinks later, feeling no pain, she spots an attractive man. She is tipsy and flirts shamelessly with him. He leads her to the dance floor gaping at her cleavage and then her rear end. Before long they are swaying on the dance floor. They begin kissing and groping each other

*a nice place where rich & millionaires go*  
*It is called the Millionaires Club*  
*No passing*  
*(T.O)*  
*Dignity of such needs to be maintained*

- 1) Jane sits at the bar
- 2) a man chat her up, a lawyer by profession,  
He's funny. she likes him
- 3) a few drinks later she's well, a little tipsy  
My dare → No kissing, may be  
dancing to a slow tune, holding lightly to  
one another.
- 4) then Richard come in the bar

They both ~~to~~ ~~start~~ with their partners, ~~curse~~ ~~curse~~, ~~ugly~~ ~~room~~  
one another, and ends up together.

create more  
flashes  
scenes  
like  
is short

At this moment Dick enters with a nondescript woman. They move towards the dance floor ; he positions himself so that he has a birdseye view of Sara, all the while cuddling with his partner. He attempts to get Sara's attention but she seems absorbed in her "work". He deliberately bumps into her and gives her a signal. She whispers something into her partner's ear about getting out of there and going to her place. He responds affirmative, and without much further ado, they exit and are standing in front of the joint, along with Dick and his date. They pretend not to know each other. A cab pulls up and in a flash Dick and Sara jump inside, slam the doors. We see the two standing on the curb looking dumbfounded as the cab zooms off. Dick laughs uproariously, while Sara feeling queasy rests her head in his lap. She rises abruptly and insists that the cab stop. Without wasting a minute, she leans out of the car and vomits. ??

no no. → Sara dignity maintained

CUT TO...

A church. daytime. Sara slips into a seat in the back row. We hear a choir singing hymns.

CUT TO...

Richard's Bar. It's Sara's birthday. Sara, Marie and a couple of friends are milling around a table covered with birthday gifts. Dick who appears to be very busy, ignores her. Our attention is drawn to a burly man with beady eyes who is leaning against the bar, nursing a scotch on the rocks. his expression is troubled, his eyes darting around the room. His eyes shift to Sara, who has become sullen. He swallows the remains of his drink, and heads in her direction. He asks her to dance. As he whisks her onto the dance floor we see Dick straining his neck. He strides over and grabs Sara's arm, saying, "C'mon let's go".

The fellow whose name is Lopez is antagonised and becomes belligerent. A fight ensues. A bouncer appears and Lopez finds himself, moments later in a crumpled heap on the street.

Dick and Sara exit the back door and they race off in his jag. She is seething. They drive in silence until they reach their destination. He hands keys to valet and they enter the Empire State Building. They take an elevator to the observation tower. The floors light up as they climb

....15....20.....30....40....49-- the doors open-- Darkness...eerie silence.

A flash- the lights come on full blast. She gasps. What we see is a massive flower display spelling out her name. Her eyes move to a white baby grand- where a man is crooning a birthday song, his fingers running over the keys. There is a loud pop as a waiter opens a bottle of champagne. Dick wraps his arms around her, kisses her whispering "Happy Birthday". He reaches into his pocket and retrieves a small package, gift wrapped. She tears it open to reveal a gold chain and heart shaped locket. The back is engraved, "Love, Richard". She expresses her gratitude, however her religion has forbidden her to wear jewelry. She hands it back to Dick who shakes his head in disbelief.

The lights are dimmed as he leads her to dance. A romantic melody sets the mood as they move slowly around the floor, locked in an embrace.

He dismisses the musicians, handing them a few bills from his wallet. He requests that the waiter take some pictures of them. We see a flash. He lifts Sara up and carries her to a corner of the room and lowers her gently onto the sofa. He unbuttons her blouse, lifts her skirt up over her hips, buries his head between her legs and delivers a special birthday present.

CUT TO...

Marie's apt. Next evening. Sara and Marie are doing the dishes, chatting. They are discussing the the previous nights' events. Marie who is very opinionated and protective indicates that Dick's behavior is erratic. First he ignores her half the evening and then he acts like an idiot provoking a fight. One minute he is so loving and attentive, the next minute he is aloof and distant. Sara is confused.

CUT TO...

Dick's place. Dick and Sara are just completing their dinner that he has prepared.. Dick places a pitcher of ice water on the table. Sara is encouraged to drink it on the promise that she will be invigorated. They both sip on a couple of glasses. They stare hungrily at each other.

*VIEW  
From P.O.  
with money  
in the car  
love*  
*The VIEW  
of  
New York  
like madly love*



Ten minute later, Sara says "I must go now,  
I can't hold it any longer, He holds her by her hands  
She's surprised - My Head towards the bathroom

She moves towards him and begins to unbutton his shirt. He nibbles on her neck and before long they are thrashing around feverishly on the floor. On culmination, Sara sits up abruptly to go and "tinkle". He holds her back, urging her to wait, and drink more water. She insists she must go NOW! Drink a bit more, he begs holding the glass to her lips. We'll go together he says. She takes another sip and loses her patience. She sprints to the bathroom. He sprints after her, shouting,

"Let's do it in the shower!"

what are you doing just relax

She argues against it. He pleads with her. He takes her hand and takes her into the shower. He takes her in his arms, turns on the shower. We see only legs-- he places one of his legs between hers. They relieve themselves simultaneously, groaning with pleasure., as the urine trickles down their legs. We see the urine mixing with the water and disappearing down the drain. Dick grabs a sponge pours shower gel on it creating an abundance of suds. He scrubs her entire body with soapy lather and shampoos her hair. She reciprocates. When they emerge he wraps a huge towel around her sprinkles talcum powder on her and himself. They climb into terry robes and move to the living room. where they curl up by the fire and fall asleep in each other's arms.

CUT TO...

Ted's place. Sara is babysitting his two girls, TIFFANY, six and MADISON, four. Their bedroom is done in pink and white. Bedspreads are pink and white polka dots. Frilly curtains decorate the windows. Assorted stuffed animals and toys are strewn about. Sara rests in an armchair reading from a fairytale book, while the girls are sprawled out on their beds listening intently.

"...and the handsome prince slayed the evil dragon, and rescued the beautiful maiden from it's clutches...lifted her in his arms...and they lived happily ever after."

TIFFANY sits up abruptly and says sagaciously, "Don't be so sure!"

Rod Johnson  
No 604 4854268

468 4278  
Dustin → Point  
Arlene → System

4680785  
729747  
Sea Level  
Hull

Johnson Equipment  
1991-1901  
Liners or Pouch  
envelopes

Trk  
delys

CUT TO...

Richard's Bar. Night. Clusters of people standing around. Some standing at the bar, some sitting. Sara is standing and talking to Richard when a woman, very striking, over six feet tall, saunters in. The woman looks like a fashion model, moves like a fashion model, is a fashion model. Conversations cease, heads turn, all eyes are on HER. She moves through the crowd, and heads straight for Dick, hugs him, and fusses over him, and he does likewise. He introduces her to Sara, as NATASHA. Sara makes an unsuccessful attempt to conceal her fascination, as she gazes at the woman admiringly. "You look like you just stepped out of a fashion magazine", Sara finally manages to say.

Natasha laughs. Her laughter is warm and musical and Sara is drawn to her instantly. At this moment Dick excuses himself and disappears into his office, leaving the two, now engaged in an animated conversation. They sit down at a table, order some appetizers and drinks. They really hit it off, drawn to each other by their contrasting backgrounds. Natasha promises to take Sara shopping for clothes.

CUT TO...

Marie's place where Sara lives. Next day. We hear the phone ringing. It is Natasha. They chat for a while and Sara confides in her about her relationship with Dick, how she cares for him, but he's so different from what she's used to; how he is wonderful one minute, and seems detached the next. Natasha wastes no time in telling her that men are not to be trusted, and that they should not be taken seriously. That she herself prefers the company of women any day, because women really understand each other's needs and emotions. Men are more like animals; they use women for their pleasure and disregard them at will. That's not to say that they can be fun on occasion. Having said all that, she changes the subject. She knows that Sara was hoping to go shopping with her, however, she has a closet full of items that she no longer wears, and Sara is welcome to come over and try them on.

① You don't talk on the phone about such a sensitive issue?

② Open Sara is at Natasha's Home trying various of her clothes.

③ Natasha with Sara's bra & panties tell her that she has a well-curved body and she is very attractive - Sara like the comment.

④ Then they go out in the evening - Have a wonderful time, a couple of times hands touch, a more than average hug -

⑤ Then they end Home, at Natasha's place. In the message start, they make love scene.

⑥ Then Natasha tell her her view of men. She prefers women.

CUT TO...

Natasha's place. That evening. apartment building, Natasha unlocks two deadbolts and opens the door to reveal Sara. She enters hesitantly, to see a room engulfed in plants of every description. Interspersed, there are candles flickering in various locations. Natasha is barefoot, wearing a long robe. She hugs Sara and they make themselves comfortable sinking into overstuffed chairs, engaging in idle chitchat. They then move into the bedroom where Sara tries on various clothes and is thrilled to learn that some of them fit her perfectly. Natasha playfully tries to brush Sara's hair into a different style,

As she does so, she begins to stroke her neck, commenting on her soft skin. She then offers to pamper Sara with a full body massage. Sara hesitates; Natasha reassures her that she used to do it professionally. Finally, we see Sara laying in the nude, Natasha is rubbing oil into her body; she continues and starts to nibble on her shoulder and down her back. We see Natasha laying next to her on the bed. Her lips brush over Sara's and gazes into her eyes, then proceeds with sensual kissing and touching. Sara slowly responds. From the shadows on the wall, we see her lowering herself onto Sara.

*"Your pussy tastes sweet," she purrs. Whomp done*

CUT TO...

A restaurant. Sara and Dick are sitting at a table eating lunch. She divulges her episode with Natasha. She has mixed emotions about it. He seems pleased and expresses that one of his favorite fantasies is to make love with two women together. He relates a plan and encourages her to participate, under the guise that it will be lots of fun.

*Rehards  
leads Her  
what happened  
the other night  
with NATASHA, SHE  
confesses.*

CUT TO...

A bedroom. darkness. We see two people locked in an embrace, kissing and touching... Their faces are not clearly visible. There is a noise, and the door swings open.

*1.0*

*tell her it will be  
much more fun with  
the three of them  
and they arrange it*

- ① the Two girls are at Dick apartment
- ② they make love → NATASHA'S down on <sup>her</sup> back <sup>moaning.</sup>
- ③ Dick comes in → sees them there → takes off clothes.
- ④ NATASHA says your pussy tastes sweet
- ⑤ ~~FAT Dick, put his in NATASHA'S mouth.~~  
then he done what Dick is  
making love to Sarah. →

They are startled by the arrival of Natasha who is standing in the doorway. She begins moving slowly towards them, unbuttoning her dress at the same time. We see her slipping out of her dress-- it's obvious she is not wearing any underwear. As the moonlight streams through the window we see her silhouetted, as she climbs into the bed...

There are low voices followed by rustling and heavy breathing, as the three bodies are undulating on the rippling water bed. Dick is making love to Sara from behind--as Sara faces Natasha who reaches out to caress her.

We hear moans of pleasure.

CUT TO....

The bathroom. We hear a toilet flushing and water running. Sara exits the bathroom and discovers Dick and Natasha making mad passionate love. Sara reacts with an expression that is outrage mixed with disdain. She struggles into her clothes, grabs her handbag and storms out of the room. As she's about to close the door, she spins around, grabs a set of keys from the table, then continues on her way.

*Sara's going to be late  
for  
work.  
take my  
car  
Dick says*

CUT TO...

Outside parking. Sara, eyes blazing, marches towards Dick's jaguar, unlocks the door and climbs in. She revs up the engine, shifts the gears, and presses her foot down on the gas pedal. We hear a loud crash, as the car plows into a cement wall. She pounds her fists on the wheel in frustration and anger. Tears cascade down her cheek as the car squeals around the corner.

*she moves  
too fast*

CUT TO...

Marie and Sara's place. Around midnight. Marie is entertaining a man, considerably younger than herself. They are necking on the couch. When Sara enters, they sit up trying to compose themselves. Marie introduces them, and explains that she met him at a party, his wife threw him out, and since he had no where to stay, she offered him the couch where Sara sleeps. Sara is visibly exasperated. She runs into the bathroom, slamming the door. When she comes out, the fellow is gone.

*Dicks  
into the  
cement*

Marie apologizes, but indicates ~~that, after all, it is her apartment.~~ They change the subject and Sara releases her anger by pouring her heart out to Marie, who is furious. "That sonofabitch is using you! You're nothing but a sex toy!"

Sara is growing angrier by the minute, her anger fuelled by Marie. "I feel like such a fool!" she cries. "I'm going to teach him a lesson! The question is how?"

CUT TO...

*a bouquet of flowers → red roses, a message inside*

Next morning. A letter arrives in the mail for Sara from Dick. She reads it, then studies it a second time. She develops an air of confidence. She hastily wolfs down a sandwich and changes into an elegant outfit. She primps in the mirror and when she is satisfied with her appearance, she reaches for the phone and dials....

CUT TO...

The countryside. Dick is at the wheel of his car, Sara beside him. They speed along the highway until they come to a gravelled side road where he makes a sharp right turn. We see velvety green lawns, manicured hedges and a jacuzzi hidden behind some flowers. The palm trees are bathed in pink and blue lights. An oversized sign sits in front of what looks like a small hotel. It reads: Swingers' Paradise.

They register at the front desk. The place is bustling with activity. Clusters of people in a cocktail party atmosphere. A large ostentatious chandelier hangs overhead. Waitresses in skimpy skirts, bursting out of their bustiers scurry about carrying trays of drinks and appetizers. Dick and Sara survey the place; he is sizing up the crowd. They exchange smalltalk with an attractive couple in their thirties.

Before long, Dick is dancing with Marylou and Sara with her husband Peter. They agree ahead of time that Sara would "play" in their room while



Dick and his lady would “play” in her room. A little while later, after joking, drinking and dancing we see Sara and Peter slipping out the front door arms linked.

They take a drive to the beach at Sara’s request. They get out of the car, remove their shoes and stroll along the beach. A full moon smiles down on them from a star-filled sky. He rolls up his trousers, she peels off her stockings and they step into the warm water as the waves kiss the shore. He draws her close ; tilting her head back, he kisses her softly.

CUT TO...

In the early morning, Dick returns to the room, checks to see if Sara is alone, gets undressed and crawls into bed snuggling up next to her.

CUT TO...

The highway. On their way home. Dick is driving over the speed limit as usual. He is anxious to know if she had fun. Using one of Marie’s expressions, she replies, “A blast! I’m planning to see him again. (gleefully) Aren’t you proud of me?”

His eyes narrow; he presses his foot down on the gas pedal, mumbling something inaudible, as his voice is drowned out by a siren. Through his rearview mirror we see a red light flashing behind him --highway patrol. He pulls over cursing under his breath.

The officer chastises him for speeding, warning him about the dangers, especially in a convertible sports car, as he is writing a ticket. Sara flirts with the officer. This serves to fuel Dick’s discontentment, and he glares at her in disbelief. As they drive away we can see from the scowl on his face

that he is less than happy. Sara is grinning like the cat that swallowed the canary and disguises it by looking out her side window. They drive in silence for the rest of the way.

CUT TO...

Dick's apt. He unlocks the door, and kicks it open. They enter. He carries in the bags. We hear the phone ringing; he rushes to answer it. "Hello... who is this?" We hear him shouting..... "Damn it! How many times....(he hears a click) Son of a..." He slams the phone down nearly breaking it. Sara stands there transfixed.

"What are ~~you~~ staring at?", he hollers ~~in~~ rude tone. T.O

We see her face contort with pain, as she turns away and storms out of the room. She returns a moment later grabs her belongings and stumbles out the front door. He ~~reaches out and grabs her arm, apologizing and pleading with her not to leave. She wrenches herself free.~~ Her face hardens.

"How dare you talk to me that way! I've been playing your stupid games," she shouts, her eyes flashing with indignation. "Fantasies with other ~~people~~ is ~~demeaning~~! I want no part of it! I did it to please you, because I was afraid of losing you...but now....I'm no longer afraid....I never want to see you again!

people  
is not for  
me,  
no more  
no more

.Her eyes brim with tears, as she runs sobbing into the night, slamming the door behind her.

CUT TO...

A church. A minister is delivering a sermon. Sara sits there, her skin looking sallow, no makeup, her hair tied back, wearing a very conservative dress. We hear the minister's voice booming. "...There is no such thing as love without respect....without trust...."

I don't want you to see Peter? Dick  
why not Sarah

Don't blood argue with me. Dick  
you can go to Hell, I'll do what I like,  
you don't own me, ~~she stomps out~~  
I have been playing your stupid game, etc  
etc etc

CUT TO...

Marie's apartment. Sara, Marie and Ted the neighbour are sitting around eating pizza. A television blares in the background. A hockey game: "...He shoots...He scores!" Marie, in her bathrobe, hair in curlers is polishing her fingernails. She mutters, "Men are always busy trying to score."

Sara, a cat on her lap, is moping, introspective. Ted who always wears a baseball cap back to front, sits backwards on a wooden kitchen chair, arms resting on the top. Marie, tilting her head in Sara's direction, says for Ted's benefit that she's heartbroken since that s.o.b. took her for a ride.

Sara: "I love him but he's..."

Marie interjects: "an asshole!"

Sara goes on to say that they're alike in some ways... both are afraid to get too close. And besides, she says that she doesn't need men, she can masturbate and keep company with girlfriends. (*she includes Ted as a girlfriend since he is gay*)

Marie indicates that Sara went from one extreme to the other, and what she needs is a *normal* guy. This, while holding up her hand to admire her painted nails.

Ted, who has been silent all this time, glances from one to the other, closely following the conversation

He stutters, "What's n-n-normal?"

→ not clear

Both women dart glances at him, startled. Awkward silence.

Sara says that men should stop treating women like they were created for

man's pleasure. That most women she knows just accept it and suffer in silence. They're afraid to make demands.

Marie pitches in that most men are blind fools. They are so self centered that they assume women are climaxing and enjoying a five minute "roll in the hay". "I call it a fuckathon", she says without hesitation.

Ted is of the opinion that men are programmed to be tough; sensitive and gentle is considered a weakness...

Sara: "That's where the problem lies"

Ted: "Take my ex-wife for example...she dislikes being touched."

Their mouths drop.

Marie: "Is that why..."

Ted: "We're divorced, he interjects,solemnly, She said I was a lousy lay because I spent so much time at foreplay."

Sara: Compassionately, "She's a rare case."

Marie: "Boy, you're my kind of guy! Then catches herself and chortles covering her mouth. Then changing the subject she mentions that she has girlfriends who have never had an orgasm in 20 years and their ignorant husbands haven't got a clue."

Sara: "Women understand each other. If only.....men could be....She turns to Ted. Tell us what its like to have sex with men?"(innocently}

Ted: "Y-y-you m-mean..." he looks horrified,"Jesus, how would I know?"

Sara: "Aren't you gay?"

Ted: "Hell,no! Then laughs, I once told a nosy neighbour that I was gay 'cause I was so fed up after my divorce.....I didn't want to be bothered with dating....I guess it's time I came out of the "closet", chuckling.

Sara and Marie laugh nervously, ostensibly embarrassed. There is a moment of awkward silence.

Marie, who is now stuttering, "S-s-so does that m-m-mean you're eligible?" She becomes self conscious and starts plucking the curlers out of her hair.

Ted: "I guess so." As he says this he turns his chair around and sits like a normal person, at the same time he unconsciously turns his hat around, and for some strange reason his stuttering disappears. He becomes more assertive. "You know, a lot of men are assholes, and out to score, but there are lots of <sup>conservative</sup> ~~sensitive~~ ones like me." *too*

Marie, by now has pulled out all her curlers and is fluffing her hair.." She dashes off to the bathroom and returns 5 minutes later her hair combed, lipstick on and has traded in her frumpy bathrobe for a hostess dress. She exits the bathroom and strikes a secuctive pose.

Marie, flirtatiously, "You know, I thought you were sexy from the start."

Ted,responding "You're not so bad yourself."

CUT TO...

The Swinger Club. Dick and Bambi are walking in the door. He says, "I think you'll really enjoy this place, ~~luv~~."

She replys, "If it's good enough for you, it's good enough for me."

Once inside they check in at the desk and then wander around, milling about. They make some small talk with various people. Suddenly someone

taps Dick on the shoulder. He whirls around to see Peter and Marylou.

“Hey, buddy”, Peter says slapping Dick on the back. “I hope this one is more with it than the last DUD you were with! Dick looks puzzled, asks him to explain. “You mean you didn’t know.....that ...Sara ...she left me high and dry complaining of a headache.” Dick looks shocked, then becomes pensive. Bambi smiles smugly.

Peter only  
Marylou  
left him

CUT TO...

Marie & Sara’s place. Richard phones, trying to apologize. Sara hangs up. He sends flowers; she sends them back.

CUT TO...

Ted takes her to cheer her up.

Carnegie Hall. Sara convinces Ted to take her as a favor, to the opera on the chance that they will run into Richard who is an opera aficionado. She rents a dazzling outfit. Her hair is swept up with rhinestone studded combs, her makeup perfect. She looks smashing! Ted, six foot five, in a tux and bowtie presents an imposing figure. They attract admiring glances from various patrons.

. Dozens of people swarm the place dressed in varying degrees of splendor. Sara clings to Ted’s arm as her eyes search the crowd. Suddenly she grabs Ted’s hand and squeezes it so tight he winces. “That’s him!” she whispers. They move surreptitiously in Dick’s direction at first, and then in a boldly conspicuous manner, cut directly in front of him and his date, BAMBI. The astonished look on Dick’s face is not missed by Sara who has managed to catch a glimpse. We see a vindictive smile on her face as she follows Ted, in a *fait accompli*. When the show starts we see Dick shifting uneasily in his seat, peering over his shoulder in all directions. He is more disconcerted than we’ve ever seen him. His date is visibly irritated. They don’t see Sara again.

CUT TO...

Dick's apartment. He unlocks the door; he and Bambi walk in. The place is untidy. There are half filled wine glasses on the counter top, unemptied ashtrays, articles of clothing strewn about, and a half a pizza on the coffee table.

He pours himself a drink and shoots it down, offers one to Bambi. It's not what she expected. She gulps it down with a grimace. He lights a cigarette but avoids eye contact with her as well as conversation. He picks up the remote and starts to flick the channels. She senses his preoccupation. She slips out of her dress and tosses it on a chair, wearing bikini panties and a pushup bra that is flowing with abundance. We see her sauntering up to him, undoing his tie, unbuttoning his shirt, pressing her lips against his chest. Her hand moves down to his crotch. She starts to unzip his fly... We see only his upper torso, as she tries to go down on him. He pushes her away roughly. He is too distressed over Sara; he can't get aroused. Bambi is aware of his problem and says sarcastically, "Too bad you can't fake it like I do.....(she laughs contemptuously) ...that's where we women have an advantage over men". His expression is a mixture of surprise and hurt. She goes into a ~~tride~~ tirade, berating him and all men. "What about your precious Sara? Bet she fakes it too!" She spits the words out. "I don't see her anymore", he mutters. "I think you'd better leave." He sends her home in a cab. He then pours himself a drink, moves over to the window where he gazes out, lost in his thoughts for a long moment. Suddenly, he turns around, hesitates, and moves over to a desk. He opens the top drawer slowly, rummages around, and retrieves a photograph of Sara and himself. He stands it up on the dresser, against a lamp.

By trade  
it doesn't  
work  
Here

she had see  
her at the  
opie, she  
knows  
lets her



Act 5

CUT TO...

Richard's Bar. After midnight. Dick exits back door where his car is parked. There We hear a loud crash, followed by a piercing meowing sound; An overturned garbage can comes into view, as a black cat leaps out of the darkness and brushes up against Dick, who whirls around startled. Silhouetted against the brick wall, a lone figure lurks. Dick is unaware of another presence- he hears a rustle behind him. As he turns a man, called LOPEZ, leaps out of the shadows and pounces on him. Dick recognizes him as the man he had an altercation with a few days earlier. They struggle. Dick hurls his assailant to the ground and springs for his car. As he gets up Lopez shouts, slurring his words,

“Stay away from Bambi.....You hear me?!”

Dick climbs in his car, and tires screeching, tears down the road, weaving in and out of streets, as Lopez jumps into his own vehicle in hot pursuit. Lopez catches up and pulls up along side him trying to force Dick off the road. In a desperate attempt to escape, Dick accelerates, loses control and in a fleeting moment the jaguar lands in a ditch, upside down.

Lopez frightened and in a drunken stupor , takes off. We hear sirens in the distance. . Then, we see police cars, ambulance, stretchers. We hear a cop saying,

“Jesus Christ!....”

Two people drag Dick carefully out of the wreckage. Someone says

“Poor bastard....I hope he makes it.”

CUT TO...

A coffee shop. Sara and Modesta, Dick's mother are sitting at a table . She thanks Sara for coming, and indicates that if Dick knew she had called Sara he would “kill me” for snooping in his affairs. She says that Dickie is miserable since Sara dumped him and he deeply regrets his behavior. That he truly loves her but is too proud to call her. She recounts a story: When he

*Too Continued*

*he did call her*

*SARA goes to the Hospital at Modesta's request*

was in his early twenties he was involved with a girl who he loved and trusted implicitly- When she eventually betrayed him, he was devastated. He never got over it, and vowed never again to be vulnerable- hence he became a philanderer.

Sara is deeply touched and expresses genuine compassion, however she takes a firm stand and ~~refuses to call him.~~

*on his wedding day*  
*she is at the hospital, with Modesta*

At this point, Modesta seeing no other option, relates the events leading up to his accident. Then describes his injuries and how lucky he is to be alive, and finally how it has been a "wake-up call" for him.

Sara is ostensibly shaken. Her expression reveals anguish as she grapples with her emotions. She drops her fork, pushes away her cup of tea, and begins to tremble. Her eyes brim with tears. She rises abruptly and implores his mother to reveal the location of the hospital. Modesta, trying to conceal her joy, rises and offers to drive her to...

CUT TO...

The hospital. Sara pushes open the partially opened door to reveal a bed. As she approaches, we see Richard. He is in bad shape, bandages on his head, intravenous tubes in his arm., blankets up to his chin. She leans over and whispers his name. His eyelids flutter, then open briefly. He manages a weak smile. He tries to speak-- it comes out in garbled words, then his eyes close. She places two fingers on his lips, and whispers, "Ssh...don't try to talk."

Tears well up in her eyes. She holds his hand in hers. A nurse enters and motions to her to let him sleep. Sara finds out that he has sustained some broken ribs, a concussion, some minor abrasions, and bruises.

*"You must be his wife?"*

*Too Contrived*

Sara forces a smile and says, "No-o-o....that is...not yet."

CUT TO...

Two days later. Hospital corridor. We see a man on crutches struggling

down the hall, one leg in a cast. A nurse pushes a woman in a wheelchair. Two nurses are walking out of a room, gossiping and whispering.

“He’s a hunk!” [nurse 1]

“He’s had a stream of women coming in and out all week. Must be some stud!” [nurse 2]

Richard’s mother comes down the hall carrying flowers and heads into the same room that the nurses exited. Richard is propped up on pillows, a tray of mushy food sits in front of him. He greets his mother, who rushes around the room arranging the flowers, coaxing him to eat. Richard was feeling better. “It’s like a luxury hotel, hot and cold running nurses... room service, more flowers than I know what to do with...” *really want sara*

And with a grim expression, “I’ve had time to contemplate my life, and it sucks. I spent 15 years avoiding commitment; Afraid to be vulnerable... It’s ironic, what I feared the most, happened. I didn’t appreciate Sara until I lost her,” he says bitterly, “A woman like her shows up once in a lifetime, she’s unspoiled...just wanted to be loved...and I used her like I used all of them.” His voice breaks, and we see tears in his eyes. A long pause. Mother squeezes his hand.

Richard: “I’ve decided to sell the Club”

mother: “Are you sure?”

Richard: “Absolutely! I need to get a life.... You know... that Lopez *decadent broke me up* actually did me a favor by chasing me. My life was becoming decadent.” *He breaks Lopez*

mother: “What will you do?”

Richard: “I’m thinking of buying some land in Key West, and opening a Bed & Breakfast. I wish.....never mind...”

They are interrupted by a priggish, matronly nurse who says something about a bath. Mother leaves the room, saying she’ll be back later.

As the nurse is sponge bathing him, he teases her *mercilessly. No He only wants sara*

~~"Mmmm you're turning me on!"~~ *no. He has changed*

~~"Mr. Nicolls! Have some respect!"~~ *no*

We hear the sound of someone at the doorway clearing their throat. They look up to see Sara standing there, her arms folded.

~~"Nurse, if he's giving you any trouble, I'll be happy to spank him for you"~~ *SARA'S mother* ~~she says mischievously, as she approaches the bed, an impish grin on her face.~~ *about*

~~The nurse casts her a disapproving glance. Richard is surprised to see her.~~

~~"Sara! It's so good to see you"~~ ~~The nurse picks up her gear and waddles out of the room. There is an awkward silence, as Sara slowly moves towards the bed. They study each other for a long moment.~~

*Who gives a damn about this Bloody Nurse*

~~"You sure look a lot better than you did a few days ago."~~

He looks puzzled. "I didn't know...."

She interjects, "You were in bad shape...I only stayed a few minutes"

~~"There is so much...so much I want to say to you..."~~ he says in a husky voice.

Her eyes avert his, as she chews on her finger nail.

He goes into a diatribe of self deprecation. His demeanor is humble. He says that none of the other women meant anything to him, that he has his club up for sale, his car was totalled, no more sport cars.

"You put up with a lot of my Bullshit..." he says.

~~"I'm used to it... remember, I spent my life on a farm"~~, she retorts, a twinkle in her eye.

~~He mentions that he has some waterfront property in Key West. His life~~ *His eye on waterfront hotel, small 50 rooms*

long dream is to open a Bed and Breakfast, and live a slower paced lifestyle. She reveals that she would love to study fashion design. He promises to send her to school. She sits on the edge of the bed, leans over carefully and plants a kiss on his mouth. He pulls her close. "Will you give me another chance?" he whispers, hoarsely, "I love you very much"

Work Together

I love you very much

She reflects for a long moment, then..."When do we leave?" she tries to keep a serious face.

He replies, "Just let me get out of the hospital; I'll sell the club and we'll be off.... on second thought, how about we go down there in a couple of weeks and I'll show you around....see if you like Key West....What do you say?"

a good  
Have people  
on the  
club  
that I will  
love.

"So long as you give me fifteen minutes notice to pack," she says flippantly.

CUT TO...

A bedroom. We catch a glimpse of Sara and Richard making mad, passionate love. We are looking out a window at the sparkling bluish-turquoise ocean; various figures in swim suits are strolling on the beach. We hear them moaning and groaning with pleasure but we don't see them.---then we hear Sara crying out. Then silence. A moment later we see Richard in the shower. He emerges to find the mirrors steamed up in the bathroom. He wraps a towel around his waist, then clears off a section of the mirror, and examines his back. We see deep scratch marks covering his back. He smiles triumphantly, and with his finger he writes on the misted up mirror: IT'S A REAL ONE!

This is no Fake.

The End.

date / 18/2/99.

The Writers Guild of Canada  
TANNIS Stewart  
123 Edward Street  
Suite 1225  
TORONTO M5G 1E2  
CANADA.

Dear Mrs Stewart

I Enclose a Treatment of a Screenplay/Novel  
Name "Fantasies and Love" For registration and  
protection by your organization

Screenplay/Novel Name	:	Fantasies and Love.
My Full legal Name	:	Magdi Emil ABDEL MALAK
Social Security	:	728 989 187
My Residence	:	7911 Sunnymede Crescent Richmond - British Columbia VANCOUVER V6Y 1H3 CANADA
Telephone/FAX	:	(604) 879 8655
private phone	:	(604) 839 0218

I enclose a postal money order of 20 dollars

Thank you

Malak

Brief description  
of what happens  
in each scene.

→ don't say what they think do it  
A 15 pages TREATMENT STRUCTURE

The following basic structure should also  
help shape your screenplay.

Act 1

Drama

WHO is the protagonist? WHAT is his problem?  
How does it become his mission in the story?

Demi is introduced as an obedient housewife, who  
has led a very sheltered life at home.

AT WORK she is the opposite a totally competent accountant  
who is extremely tough.

Her relationship at home to her husband - the preacher,  
does it relate to the public. Do we really see it  
Do we start to care about it.

She reads novel, love, romance. She had just viewed  
an erotic sexual magazine she quite like. She want  
to discover more about sex - she is not satisfied.  
So she uses what the magazine advises and for the  
FIRST TIME, she get a climax she quite like  
it. But wonder how wonderful it would be  
if she can <sup>be</sup> climax with a man.

She looks for a dream, a man that can  
satisfy her, that becomes her fantasy in life.  
She doesn't think she will ever get there. So she  
settles with imagination.

She accept her life, married, unable to have children

What she loves most is Her job, that's why  
Carry on like everyone else in Her society.

The story is important to all of us, because of quite  
a large percentage of people goes through the  
same, just accept it. is not enough to carry  
on, we need to make a change.

We just sit by, we know there is a conflict  
brewing that it is not enough, so we choose to  
~~experience~~ beyond to the conflict by do it  
doing it ourselves → satisfying ourselves.

While she pretends to be the faithful housewife, she  
enjoy dreaming about Uddys of other men,  
mainly handsome actors. That's true when  
on - she knows she's cheating but don't really  
feels guilty it's Her secret. It awakes her  
to fulfil such a need - It compliment Her  
own sexual demands.

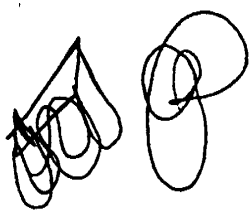
Her Fantasy take Her where she wants, without  
having to change.

not clear  
enough  
to the point

Now Her Husband the preacher dies in a Car  
accident - A major change in Her life.  
She decides to move to the city - Memphis  
A Big difference to the rural society of  
the 1930s, southern ALABAMA

develop she wants the change → encouraged by Her  
friend Jacky → she moves to the big city.  
→ THE FREEDOM appeals to Her somehow





"Act 2"

MEETS a guy who is a Fleet, a ggal, she falls in love with Richard - But He's too demanding. He ASKS Her ~~to~~ to do sexual acts that she is not used to - But it excites her, she goes along despite having many reservations. She got carried away too. Her feelings are now confused. She doesn't know if He really likes her or use her.

Page 4-6

FIRST TIME They sleep - He doesn't make love, He's so gentle, caring, watch, looks at her. - in the following morning, Richard suddenly grab her by her hair with all the force He has got speed - He says of Honey as Honey, in the kitchen TABLE He pins her down, then make it love to her passionately - She looks at the clock, He has surprised her 7 minute, He admit one hour they move to the Bedroom - She doesn't believe it. It felt wonderful, her dream have come true - To ask him why, she like it, it turned from + now they talk and he tell her, how much he likes the girl he want her to experiment with him on his sexual fantasies - She agrees to go along with it. (+) He tells her that he will leave her note and she has got to follow them. She opened the note and later on in the evening before she got into bed, she wanted to call him, she had lost his glasses of mine. She felt married. He phoned and started to talk dirty to her, want

Her to touch the breasts, Her Virginia - though  
talking, He made the clumps. - open the  
little present I got you - a vibrator - She  
climaxed immediately.

② The following date, He leaves Her a note for  
a picnic. signed He comes in a special way  
- My Jo, to the County.

She had light jeans, she a shirt to  
a blouse top and a ~~go~~ heavy pullover.  
with car He hands Her another note. She  
opens it, her face red. She starts  
following the instructions.

open up her zipper, tear off the heavy chest,  
open up her blouse, and undo Her bra.

she had pull Her jeans down. She had  
black undies and suspenders, black Loo.

She shrugs, but Her fingers from Her mother  
starts to play with herself. he unties Her  
breast lumps, by get hard. He muses  
cheerfully, she. The butterfly is pretty.

He put the fingers even deeper. She's really  
aroused - by pull a only line, none

around, the more in top of the Bonnet.  
And she has to be, already bet. aroused,

she means, My both come together.

He tells her. He'd she felt the coming  
at. He never felt like that before.

She is become shocked and looked  
③ Forward to his next note. It was fantastic

(3) Next week, you will go to a night club, get three  
flames of mine, her number is 4 - Then meet  
a guy, namey, Kiss, Touch, Turn Him on.  
Wear a sexy mini skirt. I will turn up  
with a girl - and let see who's going to hope.  
They do all that - He kisses the girl, she the guy  
leaving the club, they both go in the same taxi.  
He asks her later, would she have gone with the  
guy if he left with the girl. She told him, that she  
was jealous of the girl and out of jealousy she  
would have gone with the guy. But she didn't  
love him for her. She wanted him, nobody  
else, she loves her more than enough.  
That night they made love so gently for a couple of  
hours, he tells her when it made her come more  
than 4 times. She was exhausted. Loved it.

She now makes how much she is being attached  
to him, when say he makes her feel. She doesn't  
use the self inducing treatment since she met him.  
She might talk about feel. He tells her how much  
he loved to be with two girls. How she thought about  
she tell him no but she doesn't mind trying for her.  
He arrange for her to meet a club and go out  
sleeps the note.

(4) She's dressed in a mans-tuxedo, & she comes  
to the bar & he introduces her to the girl that  
she have already met. They both leave. He  
tells her they should spend the night at his place.  
They have fun. She ends with him, they

Home wonderful see:  
The following day, she tells him, how much she  
loved it. And as if they both knew how to  
please one another. But she prefers to have  
a man, to have her.

⑤ She met Andy - was. She met the girl ago.  
and up in his apartment. They were  
First, he told her he will be a doctor. She  
wasn't sure if she wanted to. He sees her both in the  
bed like, King & baby. She said  
you taste sweet, I love it.  
His girl says, you crazy, at the last you  
He gets in the bedroom later. He put pants and  
put his dick in her mouth. First. Then  
make love to his girl friend while she likes her  
then make love to her while the girl friend  
kiss her - get wild - In the morning Joe  
after - they all almost together wonderful.

⑥ He met me they decided to have a great  
evening together. So they had dinner. All  
of a sudden he had a jug of water cold. They  
had no alcohol, drink water and eat a lot.  
My mother love, the music was great. They  
talked about what she likes, what he likes?  
where they like to go, like his mother's home  
she did. He didn't see her for the first time  
in a while. All he got the the Nigeria. She came  
once - He says on Andy love. He she wanted

To excuse herself to the Bathroom. She poured her  
a note, she read it and Blessed. Try and  
Hold for a while. I am doing the same. My mother  
for ten minutes, he poured her another glass of water  
then my belly headed to the Bathroom. In  
the shower. He started to urinate all over  
her. She started to, He entered her Breast opened  
her legs and had his leg in between feeling  
her uninch. My belly felt terrible after  
being made love for so long. The belly and the  
stomach and a lot of very wasted effort.

⑦ - The flats were getting worse. He suggested that we  
should try and visit a Miss club. Meet a couple  
and map - see what they were like. So  
I went along, but they were not what we were  
together at the end.  
Then we dance, drink, and a very attractive  
couple. The man has quite handsome, his wife too.  
After the meal, we separated. He took her to  
another dance floor upstairs, I stayed with the  
man downstairs. I like to see dance, I looked  
and was late for him. He was in the (the  
best upstairs, he was King & me, he kept saying  
he was happy to see me. I got mad, went back  
downstairs, got a couple more drinks. He ended  
up together in a hotel rooming near by. They too  
stayed there. In the morning, he I left to get  
my room, she was getting ready to leave. I told  
her we should get better soon. I had a door

He did and he didn't say one word all  
way back - We he got to his apartment  
made some tea and asked me did I  
have fun, I told him yes, it was a lot of  
fun. Did he, he said she was so fantastic  
and I like to see her again. He got a  
phone call from Mark. He started to leave  
his legs on the phone, looking angry.

I hate my partner, that's it I am leaving  
this son of a bitch. I hate him. I started  
to get ready to leave, I didn't like  
his violent legs. I wasn't used to it  
it scared me. As I was leaving, he said  
I want you to stay, I said no. Don't  
start saying you anymore. He started  
to get to pull my hair back, he grabbed  
me by my hair, then pushed me on the floor  
I said no, I don't care for your love. He  
started to undress me - almost ripped  
it, then grabbed me, I started to bleed a bit  
He then told me to turn me on my front so  
my back was to his face. He pulled  
a jar of jelly, I fell down all over my  
legs, into my anus. He puts his hands  
and forced his penis in, I screamed but  
but he had me pinned down, he took  
him, by the time he was all way in, I put  
my hands, felt it bleeding a little. I was  
a weird feeling. He went to the bathroom.

I followed, we were both in the bedroom, when  
~~she~~ he calmed down, started to kiss me  
she asked him to make love to her  
again, it was damp, offput, I liked it.

Act 2 Scene 2 Page 7-8

I left Heldeg but in the Cor I felt clean as he  
was ungreed as his tool. So from the following  
few days, I really hated him, regretted all  
I did for sexual fantasies. It was 4 my idea  
of love. But I know that I was not just  
attracted to him, I was in love with him. But  
he was it with me he only wanted me as his  
fantasy tool. Even as I enjoyed it very much,  
I thought it was wrong to make the base of our  
relation. Maybe he but not always I really  
only cared for him but I know that wasn't what  
he wanted.

Here the protagonist reversals and change meets  
a big obstacle that make her decide her  
love doesn't really love her. He wants to  
use her as a tool for his sexual fantasies. She  
start to hate herself. Hate him too. No longer  
she feel good. But herself now she tried all  
the sexual escapades are they really essential,  
the one together she likes, but with other  
people scares her, her feelings become confused.  
Maybe she would do it, but not necessarily why  
concern for the sexual relation. She wished  
he loved her like she loved him. But she  
was convinced he didn't. Love must for her.

Act 2 Page 9-10

on Balena she decided to call it a day  
and leave New York. She moves to  
Key West where he wanted to go.  
She gets a job - meet guy like her, but they  
don't see her.  
After that she flies over.

Act 3

She protests because he's married  
& Chris denied her.



- x Additions →
- ① Let the guests → myls stands on
  - ② never walk naked - ③ duty call - twell me
  - ④ dreams Fantasy → under wear they make love with it on
  - ⑤ plays with himself in front of it.

⑧ I used to play with myself with a man lately. He called after the car stop. When we got home we both kiss, later later, then he would play with his dick, I would put the vibrator & play with myself → he didn't pull so together it was fantastic - he gives me one stone

608 091277

romantic scene

- ⑨ Daily → Super Baldy all over on
- ① open the car
  - ② let her check that position
  - ③ talk about body - belly about pipe, more body, isled. - but, see your own world

## Researching the Character.

Almost every character demands some research. Understand the importance of research and understand what to research are important steps in the process of creating strong characters. It paves the way for the imagination to give the character a life.

As you think through research, ask the following questions about your character.

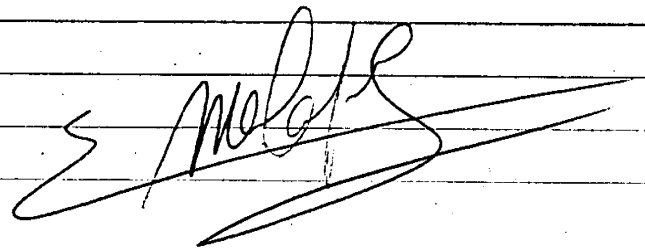
- ① What do I need to know about the context of my character?
- ② Do I understand their culture?
- ③ Do I understand the rhythms, the beliefs, the attitudes that are parts of the culture?
- ④ Have I met, talked, and spent time with people of that culture?
- ⑤ Do I understand ways that they are similar to, and different from the way I am?
- ⑥ Have I spent enough time with a number of different people, so that I can create a realistic based on one or two encounters?
- ⑦ Am I familiar with the occupation of my character?
- ⑧ Do I have a feel for the occupation, some sense through observation of what the work details entail?

ending

Demi (she) leaves Mungo for Florida Key West. It has now been almost 6 months, she misses Richard (He) and sometimes more than often she wishes he loved her like she did love him.

Although she like the fantasy, she felt they went too far and spoiled what could have been true ending love ~~or~~

They meet a year later and end up happy together with some minor changes



date / 18/2/99

The Writers Guild of Canada  
TANNIS Stewart  
123 Edward Street  
Suite 1225  
TORONTO M5G 1E2  
CANADA.

Dear Mrs Stewart

I Enclose a Treatment of a Screenplay/Novel  
Name "Fantasies and Love" For Registration and  
Protection by your organization

Screenplay/NOVEL Name	:	Fantasies and Love.
My Full legal name	:	Magdi EMIL ABDEL MALAK
Social Security	:	728 989 187
My Residence	:	7911 Sunnymede Crescent Richmond - British Columbia VANCOUVER V6Y 1H3 CANADA
Telephone/FAX	:	(604) 879 8655
private phone	:	(604) 839 0218

I enclose a postal money order of 20 dollars

Thank you



①

## TREATMENT. — Fantasies and Love.

on a Cold winter night. John was already in bed reading the Bible. Demi have just come in the room. Took out of the closet some change of clothes. Closed the Bathroom (ensuite) behind her. Brushed her teeth, flushed the toilet. In the Bedroom, she took John's morning clothes out of the Cupboard. Laid them on the dressing TABLE. John gets out of bed, take off his dressing gown. Hand it neatly. Then kneels on ~~the~~ <sup>one</sup> side of the bed. Demi kneels on the opposite side. John start to pray "we thank you God for the pleasures we are about to receive. Amen" Demi repeat ~~the~~ "Amen". John gets into bed, TAKES OFF His pyjama pants & under. Then He neatly fold them, put them on the Carpet floor. He turn the bed side light off. Only the reflection of the quartz alarm clock. Demi's now in bed. She takes off her undies and just put them on the floor.

John gets on Top of Demi. He look at the clock it's eleven o'clock. He starts to make love, & Five minutes later. He looks at the time. It's Five minute past. He gets more aroused and comes. Get off Demi, the clock shows 6 minutes past. They both lay there, John's Facial expression is of joy. Demi has no expression. A minute later John goes for a wash, return back in his pyjamas. Demi follow after. "Good night" Demi "Good night" - Both turned to each other. They go to sleep.

The next Morning Demi is in the Kitchen, preparing for breakfast. John is at the TABLE browsing through the local Newspaper. Demi pour the coffee and put all the food on the TABLE. John is dressed in his preacher collar. He says "Grace". They both busy reading. John looks at Demi "is that another letter from Diana" Demi "Yes" Demi "Hope Diana can return back home and live there, I told her many times not to move to this semi city". Demi carry on reading. John leans for work. Demi gets ready, put her things down and leave after

→ may be describes how  
Traditionally she dressed →

(2)

Demi is now at work. It's a large building site. Men moving  
TRACTORS and looms everywhere. Demi gets into the office.  
The secretary come in with her coffee and tells her a Contractor  
Have been waiting for half an hour. "Can I help you Mr  
Howard?" "Can you please sign my invoice so I can get paid?"  
replied Howard. "No I have told your accountant last night, I need the  
consent permit" the Mr Howard get extremely annoyed. There is a shouting  
match by them. Opposite a man watches how angry Mr Howard is. He then  
leaves the office, as muttering name. "Bloody Cow" and walks out.  
The man opposite pick the telephone. Demi takes some file and go to his office.  
"Hello uncle James." "Good morning Demi, I see Mr Howard in  
a huff?" "Oh, he will get over it, he knows the rules". They talk for a few  
minutes. She leaves the office. "Can you please call Eric the Foreman  
Eric arrives, he is told he is no longer needed as a Foreman". He leaves  
the office angry and calls her a bitch.

Demi gets home. She prepares supper and sit down, open to  
read a novel she just received from her friend Diana. Inside  
"A County, Lord Handsome, Fall in love with the Housekeeper's Daughter".  
An hour later, she hears the car pull in. Demi quickly hides the novel  
in the cupboard and lock it.

A few weeks later Demi receive a large parcel. It's from Diana.  
Inside they were half a dozen magazine on fashion, the most eligible men  
and women problems section, that is handled by a famous sex therapist.  
It's Saturday. John is out all day Demi sit to read the magazine. She gets to  
the therapist section. And then face blushed. She goes to the fridge and take  
a large glass of Fish orange. Drinks it all at once. Return back to  
read the section. Stops again. pace up + down, pick the magazine  
and reads again the same article.

Demi goes to the front door and locked them. She goes up to the bedroom and double lock the bedroom door. Pulls back and take all the clothes off. Still got the magazine in the hands. She gets into bed and take the scarf off. close the eyes and start to touch her body parts, memorise the article. and Fantasize about the English lord. Ten minutes later, Demi is really aroused. She climax. The first climax on the floor. She feels faints, lay there, a minute later she get up, but the legs were too weak, she almost fainted. She layed there for almost half an hour. Truly wonderful.

A couple of nights later. John goes through the same routine. while he falls asleep. Demi repeat ~~the same~~ the same procedure. She climax again, while John is now snoring his head off. This time because a regular procedure that she so really looked forward to.

One morning Demi waited for John. It has been one two hours. Not normal he is so late. The coffee land cold on the table. At around nine o'clock the door bell ring. Demi opens - Here on the subject of the poem "is your name Demi Moore?" "yes what's the matter?" "Sorry ma'am, your husband John Moore was involved in a terrible accident. He couldn't make. He is passed away."

Demi at the funeral, saw her Uncle in the congregation. A few days later the Uncle tells her to take a couple of month off. Demi decides to visit the best friend Diana in New York, & she.

"This is my third interview, I am qualified, why can't I get a job in the city?" Demi asked. "Well, I told you before, you need to change your appearance, the you are not in Alabama!" said Draine. the

The following day Demi went with chonia for a complete overhaul. By evening, a pretty, class lady emerged - they both went home and decided to do some shopping to see people's reaction. Men eyed Demi up & down in the stores, she had left jeans. Her hair shorter, little makeup, contact lenses replaced the glasses. Even at the check out the man look her up & down. After reading the name on the plate card, he blushed and said thanks you Mrs More.

The following day Demi went for an interview and got the job right away. Her boss showed her around while everyone was eyeing her looks. Demi enjoyed, told Draine that she enjoyed all the attention she was getting and she likes her new look.

Demi is moving to a new apartment in the same block but two stories up. Now she has her privacy. Demi closes and turns back to her old habits and climates.

one day on the way home, Demi stopped by a large magazine store and picks up some play boy, play girl, and other erotic magazines. Inside she sees and reads about the sex toys. The following day she go to a sex store and buy vibrators other accessories & toys. The first time she ever used the vibrator, she like it. But she missed the company of a man. But much prefer the life now, the

Draine and Demi stay in for a chat. Demi tell her how much she likes the life there and could really go back to ALABAMA. Draine tells her she is doing a new man, she like him very much. And ask her how she feel about she like yet. No, I am happy like that for now. So they don't talk about see. Demi tells her I don't need a man for that. Draine agrees. Some the men are too much trouble.



(5)

~~on the beach~~ It's a busy Bar, Demi and Diana have just arrived, said Hello to a few friends. Demi noticed a middle aged man in a white Tuxedo, very smartly dressed, moving around and talk to the crowd. Demi liked his looks. The man ten minutes later made his way to her crowd. Introduced himself as Richard to Demi. Everyone else seemed to have known him. As soon as he opened his mouth. Demi's inside churned. He had a very strong English accent, Queen's English. Demi asked Diana who he was. She told her he's the owner of the piano bar and warned her to keep away - A well known fact, a girl friend every night, different. on their way home. Demi & Diana were waiting for a cab. When Richard offered to give them a ride. He dropped them home and they thanked him. Demi could stop thinking of Richard. She was very much attracted to him and his voice. She fantasized of him during her sexual arousal. Richard refused her love.

A couple of weeks later Demi have just finished work. In the street, Richard bumps into her. They go to a near by Bar. All night chat ~~and~~ <sup>for a couple of hours</sup> very good evening. Richard takes her home. She gives him the telephone

number date Richard invite to Demi to an opera. Demi was quite nervous. Diana told her just read the subtitle and the story line in the brochure, then you will be fine. He picked her up. It was the phantom of the opera Demi loved it, told Richard the truth, He was glad to explain to her. It was Friday evening. Richard asks Demi if she liked the water, boat trip. She admitted that she has never been on a boat. He drives to a Marina near the harbor. Then they climb on board of his 40ft boat. Demi looks the choice of. Inside, he turns the light on. and open a bottle of wine, some cheese and frogs on a tray and they sit on the deck. It was a full moon of a July summer evening. They talked of love, the opera. Richard ask Demi: "Have she ever been a love" she answer "I don't really know"

"I got married when I was just seventeen to a preacher. He was very kind. My father too was a preacher. My mother died when I was ten years old. My Husband was a nice caring man."

"You are very emotional person, I can feel it" said Richard. All that I know is with you I feel different, almost go kind of nervous but nice. They go down down in the boat, Richard kisses Demi. They watch, Hugg. He put on the phantoms of the opera. They lie on the bench bed. Demi fell asleep in his arms.

In the morning when Demi wake up. she realizes that she had no clothes. Richard "Good morning, How do you feel" "Fine, pull by the sheet" I put all your clothes in the closet. Here's my night shirt you can use it for now. Richard return to make the Breakfast. Demi get washed and put Richard night shirt on.

When she appears, Richard looks at her. Then leaves the store and kisses, Hugg her - she's now on top of the table. He grabs the jar of peanut Butter and starts to paste it all over her body. then follow by licking it. They make love. Demi couldn't help but notice that Richard have been making love to her for over twelve minutes. Still on hours later. Demi has had two climax, ~~now safe~~. She's now exhausted but feel pleased. They set out to the sea, and spent the week-end together. Hugging, making love, just like her dream.

Demi the following evening still Diana then she spent the week-end with Richard. Diana still tell her to be careful but encourage her to have fun. This two have become extremely close friend and confides everything in one another. Diana tell her, the new boyfriend's nice but can't last more than six months. Demi tell her how much she was of that. They have a good laugh.

For a week Richard don't call, Demi is very upset, she doesn't know what to do. Diana tell her not to call her. She agrees with her friend.

(7)

He finally call her Ten days later. They meet and Richard tells her how much he enjoyed meeting her. He has been fantasizing about her all week. She told she did the same. She love see him Richard. They tell the moment they to try different sexual things, experiment together have a sexual Fantasy. Demi agrees, as she loved what was going on so far. But tell her she is totally nervous. She only had the moon her husband and him, and the regular dinner with herself. Richard tell Demi, he will leave her note of what she do prepare for their date. She should follow the instructions carefully & they will have a lot of fun.

At Richard parents County Home. Demi was helping his mother Modesta prepare the buffet supper. Richard & his dad were both vegetarians. In the kitchen, Modesta set up a long table, with flowers & candles. The four of them sat to dinner, many silver platters of salads, Feta cheese olives, olive cheese, Aubergine, vegetable, soups Fish Bread. Some smoked Fowl. Winston Richard Dad, was an english man with thick gold english elegantly like the english country squares. Demi loved the accent. Modesta had to be own Italian accent. Modesta ask Demi how she does she likes Mr - Galt. Demi told her she loved it. Modesta said how frightened she was when they moved from Italy to New York, almost 40 years ago. Then Demi asked her how come they've met if they weren't both Italian. Modesta in a certain style proceeded to tell her that he always go to wait for her in the corner, on the way to school when she just was about 17 yrs. Winston said no totally true, you waited for me & I was late. © How Modesta answered, you've all these 20 children need to wait. They all had a laugh. Then Modesta lit a few more candles scattered around in the garden it was a pretty, lovely romantic evening. They were very much in love. We spent the week-end there, walked a lot, enjoyed the good Richard parents hospitality. Demi got on extremely well with Modesta. The Winston liked her too.

In the Car driving back, Demi set attempt to the music. « what is the name of the old Hoff » « There it is » Richard passed the note. Demi opened it. He gave a gasp. Richard put his hand on her breasts and start to rub it. Demi very gently pulled her legs of jeans down to her ~~ankles~~ ankles. There she had a black suspender and black panties. Richard touched her in between her legs. Demi loosened up. He spread her legs. Demi put her fingers in her mouth. Then moved them in between her legs and started to slowly touch her vagina. Richard put a French sex toy on. Demi was getting worked up. She then moved her hands fingers down her back and slowly rubbed her nipples with the wet fingers. Richard pull over into a Country lane. Stopped the Car. Demi was really aroused. He then pulled her off the seat by the hands and on the Car bonnet started to make love to her. Demi felt wonderful.

Scene 2 A week passed by and Demi looked forward to the next Adventure. When she had Diane - Diane said she wouldn't mind trying it with her partner, it will add some excitement to their relation. Demi had a phone call at around eleven o'clock. Richard told her to open the note he left on her under the pillow. He will call her back. Richard called her. Start to talk sexy to her on the phone. Asked her to take the vibrator

A week passed Demi had Diane what happened. Diane wished she could come with her boy friend to try it up. Scene Demi opened the next note. She dressed in a sexy red tight dress and went to a club. There she sat at the bar and ordered a couple of Martini. A Hot man come and offer her a drink, she accepted. They talked, had appetizer. More Martini's Demi felt a little tipsy. At around one o'clock she was done with the man he held her tight. Richard arrived on the scene with

a pretty Brunette. He took ordered some drinks and danced  
next to Demi. Started to kiss the Brunette. Demi did the same.  
It was like a little competition. Kissing, necking and Hugging. The  
club is called Lat ~~etc~~ roles. Demi leaves with the man, Richard  
Follows with the girl. At the door they call a cab. Richard &  
Demi see, they both get in and end up together the man &  
the girl stands there, looking quite pissed off. Then they talk.

Scene 3 ~~the~~ both a Red Legger, they kiss, watch, Hugg.  
Richard hands her a note. Demi buys out the vibrator and starts  
to play with herself & put inside. While Richard watches he is  
turning himself on, rubbing his penis against the vibrator moving up & down  
He inhales her. She comes, He then gets on top of her, He goes inside  
her & ~~she~~ mole her, she come. She felt wonderful & almost  
again, this time they did it together.

Scene 4 ~~one~~ again Diana is waiting for Demi night. She tells her  
so far everything she tried with her boy friend has been a disaster. He  
ended up in the night - He almost beat the fellow to death when he  
tried to kiss me. Demi tells her although she like all the sexual stuff,  
she's falling for Richard. She thinks about them all the time. It's her dream  
to spend the rest of the life with her. Diana asks her does he feels  
the same toward her - He tells her she don't really know.

Scene 4 It's Demi 33 Birthday. She has a little get together at the club  
club. A few friends, a birthday cake. Have a wonderful time. Richard  
drama drama asks her where he's going. He pulls outside the Empire  
State Building at 230th. Maning! The Caretaker come out, greets  
Richard as he knows him. They get into the elevator. Up to the roof.  
The Caretaker leaves them, turns the light on. There it was a TABLE  
set with Champagne & appetizers. A huge display of flowers with the  
word Happy Birthday all in various flowers inscribed around Demi  
is delighted. Richard turns some music, by the way - they

set it up Better than that please

(10)

Drunk, dance. He plays a little piano. They make love on top of the Baby grand, over looking the city of New York, New York. Demi is introduced to a pretty blonde called Carol, by Richard. They spent the night chatting, talking. Mandy offer to give Demi a ride. Demi invites Mandy in for a coffee. In her apartment as told by Richard - Mandy Demi goes to her bedroom open the door, need the note. Demi is extremely nervous. She likes Mandy. They sit for a coffee. Mandy joins. Demi suggest she stays the night. She agrees. Both change - Demi watches Mandy, totally naked with her pants and bra - she is in a very sexy stutche. Demi put the night on, and hand her a black one. Both in bed, face to face Demi looks at Mandy, who tell her I like you very much, I find you very attractive. Mandy moves her hand and covers Demi's hair. My eyes get close to on another toe - Mandy starts to kiss Demi. Demi does the same. Demi get very excited and she take control of the situation, all night by kiss and hugs.

The follow up every day by mail again. Richard asked Demi how did she like Mandy. She told him what happened while he was mostly love to her - and said something a girl from the world please somebody one. But she preferred man. She like it though - and wouldn't mind to do it again. -> create a dialogue here

A few days later. Demi come out of Park went to cross a road. She realized in front of her an old man, with a blind stick, trying to cross dangerously. She noticed and asked him if she wanted help. He nodded. When they got to the other side safely, she walked her to the old walk. He then turned, took off his coat, and a bag - a bag that went on his knee. She burst laugh. Oh my God this you. He gave her a box of chocolate. They laughed all the way home.

Demi's scene (6) Demi was at Diane home apartment. They looked down, brought a video, not to watch a movie. Demi too

embarrassed didn't tell her friend of the last ~~front~~ with Mandy  
They had a good evening, a few friends came by. At around Twelve  
Lolbeth - Demie called Richard as it was a week-end. He asked  
Her to come to the Bar, and they will go Home together.

Demie arrived at the Bar, it was very busy. Richard gave her a  
Kiss. Mandy came up to say Hello. They both began talking at the Bar.  
I really enjoyed the other night. said Mandy He gave Her  
"Me, too, my First Lie." Another Note

"Kiss, I could tell," I ~~like~~ ~~got~~ ~~to~~ ~~talk~~ ~~with~~ Mandy, I'd love  
to get together again. "Why not, call me next night, Richard doesn't mind.  
A couple of hours later Richard told Demie to go back to the apartment.  
He will trust, and follow soon. ~~and~~ Mandy will give you a ride.  
When they got to Richard's apartment demonstrations. They would personally look  
at it. "You come up."

In the apartment - They both kissed, hugged, and undressed each other.  
Richard arrived. They were in bed, hugging each other. Richard got  
into the room slowly. Demie saw him. She very quietly asked Mandy  
if she minded she said No. He took his clothes off. and proceed by  
putting his penis in Mandy's mouth while Demie is sitting by the way

"You taste sweet, slow it, it's so sweet" - then he moved to  
Demie's mouth. He was to be ~~with~~ ~~the~~ ~~will~~ ~~be~~ ~~back~~ ~~to~~ ~~her~~, under  
the table hugging Mandy. Then they moved both on the bed started  
talking. He intended to make love to Mandy while Demie was  
Kiss Her Breasts - ~~then~~ ~~it's~~ ~~on~~ ~~top~~ - they doze position Mandy  
sitting on top while Richard close Demie.

They were all too tired - Richard slept on Demie's side. In the  
Morning. He woke up early, looking at both of them Face to Face  
Demie was the best to him. He got turned on. and starts  
to make love to her. Her (to kiss Mandy.) Mandy, Mandy from  
all means of Demie. Richard reached over to cover Mandy's

Brest, then put the finger in between her vagina and started to  
 run her on. Dem, watably behind, was really getting turned on  
 while he was really love to her. She clamped her legs together  
 almost frantically. About five minutes later. She looked at the clock  
 showing the legs blink. She didn't want to, go back a down  
 and back one back - behind her directly on top of Mandy's vulva.  
 She looked annoyed. Pulled and gave her a kiss. To meet with  
 her pants, she backed up to the wall, leaned the wall, smashing  
 her to her chest & left. She done so fast, she almost crashed into  
 another car. All things being, they are together without her.

Today later, she'll meet end. She started to think did Mandy leave  
 he sat around noon & ~~was a fan~~ she was in a hospital with  
 end. Now Mandy's the state are getting higher. She told Diana  
 what happened. Diana told her it's time to quit before you all really  
 regret it. He's using you for his sexual escapade. Unless you are prepared  
 to follow the game and played better than this, leave now before it's  
 too late. He only wants you for his fantasies..

Dem was angry at Richard. But for now she decided to stay with  
 the game.

For the following time - they were together, and Richard seems to get off  
 on only dem. He she find it like Mandy kissed her. and they get  
 a little night and. Does she think of getting more.

Another later. Richard told Mandy Dem he was going to be  
 a club, for our next Trentonia  
 with her, Dem asked, where are we going. He said to a strip club  
 what's a strip club. We met a couple that we like. We spent the night  
 with them. like we leave separate. I hope to get the other you it's  
 just one night. Once you are familiar with, the next time if we like  
 then we spent a night all the four of us together.

At the club, they met a couple. Dem like the man, he was very handsome.



They had dinner, they got all <sup>will</sup> together with the other partners. Demi seemed to have become over friendly, really friendly with the man. When they danced, she was really happy for him. She kissed him passionately then asked him "to leave" - they left to the hotel & spent the night together. Rebel too. In the morning Phil had returned to the room early. Demi was sleeping, hugging him tightly as soon as she heard the door opens. Pretending she really likes him. They talk man into sex, get dressed and left.

They took the car, on the way back. Phil and Demi were very quiet. "Did you have fun?" asked Rebel. "Yes it was great, we should do it again" Demi "you mean with some couple." of course he is great, I gave him my telephone, he was ok. "asked Demi. Oh, really damn lady, spends 5000, Louis went and had a hot chick in bed." He was very considerate, they went to please me and he did at the end. Demi Phil and angry, started to really speed on the way. Both were sub. They got to his apartment.

He got a phone call, like Demi was fully ready to leave. He seemed really angry on the phone - sharp & mean.

"What's the matter?" Demi asked. "Oh it's a bother, I packed some shoes that were bad yesterday. It cost me fifty thousand dollars. Here you go. "Home I need the on my own." I don't want you to go stay there please. "I'll see you, I'm dead tired." Phil went to Demi - started to kiss her, took the clothes off saying he really liked her she got the message. He started to on the carpet in front of the fireplace.

Phil had us tonight than ever before. She wanted him. She went to the Bathroom and had all a year. What's that, I want to message you, layed on the front. He rubbed the comment on the back, started to message her. She relaxed, said that it felt wonderful. He then put me more, then with his finger started to play with the anal, then foraging the finger with the comment. She said what are you doing. I want to make love to you here

Ego → What's all blood is about →

(14)

Dam ego

She told her, it had hurts. He said not to worry it all begins  
still lying, Deni took stored pain she told her she felt very  
uncomfortable and can be stopped for a break. They did, the  
meal her a cup of tea. I have never done it there. It feels  
ward? Only in the Regency afterward you will really like it:  
They're about again, she manages the time to loosen her  
then enter her. Muddy heart, but he's calling in. She asked  
her to stay for a bit. He does, she goes to the kitchen and the  
cup. When she came back out, he's still on the bed. By that  
night, the he proceed to make love to her the normal way.  
She said not to do again there. He did - she started to bleed  
the she's terrified. She told her it is a very strange feeling, it  
He said it felt better each time.

Now dressed, he held her a glass of wine. Deni asked her  
why did you really want to do the way, because if you had enough  
sex. He looked at her, I wanted it to do it today, because of what  
happened last night - No other man have been there. She got so  
mad she threw the glass of wine at her, pulled the bag,  
collected the a basket a hyperbole and a basket - and left

A few days later. Deni was down to Florida Key with all the boys  
and a few days later, she found an apartment. Diane called the  
and told her to phone the web home. When she phoned, he was dead about  
the ~~business~~ she was to telephone his lawyer - He told her that he left the  
country, as he sold the business a couple of months ago.

Deni bought a small hotel across. in the web, and started to  
learn really. She like the key, moved New York and was inspired  
Richard who she hated, but like to love, he had had to go. hotel  
no way. A year later. Deni brought dated and nice apartment.  
but, she just moved ahead. - She had enough money, got the dog

When Diane came to visit her - she told her that Richard phoned her  
the week. and that he has sold the bar and is moving out of New York  
Doesn't she still want her to have the address - I still told of her.  
I liked the Fantoms in the begin, but it became a game that  
ruled our relation and it eventually the state got hyper by  
that we were I was starting to feel that it's all about pleasing  
one Fantom, not each other. It's good to have Fantoms between  
two people, as long as it stays there. # I love romance,  
love one person, do enough for them a them.

Would you go through it again - No I would keep it to the couple.  
only - Romance is only between two not three people. May I think that way  
because I am dirty Tom and all the games don't seem to agree. I  
want love, attention, the sense of belong, maybe a family with kids.

Diana left, Richard had to say farewell to her. She asked him  
how he was going, he said to Florida, he always wanted to go there  
Do you what do you really want? I don't  
of her, only then I realized once she left that what she  
meant to me? -> Diana gave her a note.

a week later Richard had to see Dan Holli. - she had a small They  
Feel about all the names - when he got it with the dog. She saw  
a large Bagel of full Ross - a note. I only want you, you are  
enough ~~would you marry me?~~ I am sorry? She looked  
down, he was of the. She called Diana, told her Tom  
three months, she wanted to see Richard, but he left the place. She  
set a her bright window, the time is the same like Richard, all the logs  
A phone call, Hello, it's Richard, oh me to hear you voice.  
I missed you, I miss you too. You are you, on the docks,  
they end up together - for ever