

# Episode 18

MATT

*Summary: This is an excerpt from the 148-page adaptation of the first Beat novel called "Go" by John Clellon Holmes. [Summary taken from <http://www.bookrags.com/studyguide-go/#gsc.tab=0>] "Go" was the first novel published by a member of the so-called Beat Generation of the 1950s in the United States. The years immediately following World War II saw America emerge as a prosperous world power, but the Beats, whose name was derived from "beatitude" or "beatific," felt that something was missing. The devastation of the war, followed by a period of calm and order in America, created a sense of formless anxiety among young artists and thinkers. They didn't accept that the world had become perfect now that the carnage of war had somehow solved humanity's problems, and so they searched their lives for a deeper meaning. This search took the form of experimentation with drugs and sex, a fascination with the structural freedom of "modern" jazz, and a constant movement from one place to another, as if the answers these young people sought could be en route to somewhere.*

*"Go" revolves around a group of young friends and acquaintances living in Manhattan in the early 1950s. The men are mostly writers and poets, although the women in the book generally do not work in the arts. The main character, Paul Hobbes, is working on a novel, as is his close friend, Gene Pasternak. Hobbes is married to Kathryn, who works at a job she dislikes, and is uncertain about Pasternak and the other new friends her husband is making. Unbeknownst to her, Hobbes is writing love letters, often unsent, to a woman he met in college several years ago, whom he hasn't seen since then.*

## ACT II: CHILDREN IN THE MARKETS:

*Int. Apartment Hallway. Night*

### Scene 1

*Lights rise on an off-white hallway, a small section of downstage left. Hobbes stands behind Kathryn with his hands bracing her shoulders. Kathryn pays no attention to him and fumbles through her purse for a cigarette, accidentally knocking over the contents of her bag.*

KATHRYN:  
(annoyed)

How you dragged me out to Ozone Park on a Tuesday night  
I'll never know.

HOBBS:

*Moves to pick up dropped items.*

KATHRYN:  
Stop.

*Bends down to put items back into her purse. She finds the pack of*

*this says it's night, but  
needs to be in scene  
headings*

*cigarettes and lights one while still kneeling.*

(looking up to Hobbes)

You really should try getting up at six sometime. Might put life into perspective.

HOBBS:

Dear, I didn't mean to bring you out here with any poor intentions, but you haven't been out with me in a month.

(joking)

The others are starting to think I'm back on the market.

KATHRYN:

(unamused)

Are they.

HOBBS:

It was just a joke, dear, I-

KATHRYN:

Alright, just-just open the door.

*Stands up.*

Remember, this is a quick visit. Not another late night fiasco.

HOBBS:

Of course, of course.

*Raps on a black door three times. One beat. Pasternak swings open the door with a cigar hanging out of the side of his mouth.*

PASTERNAK:

Well, well, well. Look who it is!

*Pulls Hobbes into an embrace, noticing Kathryn.*

And a cameo this evening! Alive and in the flesh.

*Pecks Kathryn on the cheek.*

But lovely as always.

KATHRYN:

*Attempts to hide a blush.*

PASTERNAK:

Good visual, provides a good image of what character is like and his personality

(motions inside)

Come on in. I have someone very special for you to meet.

*INT. Pasternak's dining area. Night*

The group walk stage right as dim lights brighten to reveal a small table with folding chairs. A small floor lamp is placed awkwardly next to an icebox. HART KENNEDY, a man with wavy red toned hair and a crooked nose is hunched forward while drumming his hands on the table, stomping periodically to swig his beer. Next to him is DINAH, a slim, pale, teenager with doe eyes. She timidly picks at a large wedge of bread, forming a small pile of scraps.

Hart, Hart! Look here at what I found.

Pasternak leads Hobbes and Kathryn to the table. They pause before sitting in two empty chairs, clearly fixated on the strange activity of Hart and Dinah.

**KENNEDY:** — May want to keep names consistent. Choose Hart or Kennedy

Abruptly stops drumming the table. A beat. He slowly leans forward, staring at Hobbes and Kathryn. The couple is clearly uncomfortable. Hobbes forces a cough.

**You must be...Hobbes.**

Slowly resumes drumming his fingers on the table.

Yes...Yes! That's it! Hobbes! Couldn't be anyone else. You don't want to know the things I've heard about you, do you?

**HOBBS:**

Only positive details, I would ho-

**KENNEDY:**

-only the most positive details. You bet your bottom dollar it's the One hundred percent God's honest truth! Besides, anyone close with this guy-

Grabs Pasternak by the waist. Pasternak chuckles.

-is doing something right. You're a writer?

**HOBBS:**

Yes. Fiction mostly. And my wife, Kathryn-

**KENNEDY:**

Your wife?

Dramatically clutches his chest.

Oh, god, my heart.

Drumming hands is a great visual. Beat Generation improviser

Stomping or stopping? Either could work

Another great visual. I immediately understand her personality. Excludes immaturity.

DINAH:

The chunks of bread she pulls become noticeably larger.

KENNEDY:

Pleased to meet you, my dear.

(turns to Pasternak)

Say, you got any more beers? Dinah checked the icebox twice.

DINAH:

(quickly)

Three times-

KENNEDY:

And nothing but crickets.

PASTERNAK:

You gonna save any for Hobbes and Kathryn, my man? I'm sure Maman left me some cash somewhere and I could make a run.

KATHRYN:

I shouldn't drink. I have to be up at six for work.

KENNEDY:

Hmmmm, work! Dinah, you hear that? What an idea.

*Grabs the remainder of bread from Dinah's hands, slamming it on the table with a smirk.*

Well? Don't forget your manners, now.

(to Hobbes and Kathryn)

She's a bit shy.

KATHRYN:

(Noticing Dinah's timidity)

I'm Kathryn.

*Reaches her hand across the table with a worried smile.*

DINAH:

(without moving)

Again, great visual,  
→ maybe even  
symbolic of Kathryn's  
world (ie. mainstream America  
being deconstructed with  
a new philosophy embodied  
by Kennedy / Dinah

or  
a symbol of the inter-  
immaturity w/ her  
beat movement.

Either way,  
uncomfortable  
tension is  
created in the  
action.

↳ who's this? Is this slang?

My name is Dinah.

KATHRYN:  
Nice to meet you, Dinah.

PASTERNAK:  
(ignoring uncomfortable exchange)

Wonderful, just what I like to see. Friends meeting friends.

HOBBS:  
Dinah, you came from California too?

he knows that Kennedy came from California?

DINAH:  
Yes, Hart brought me. We were meant to stay with Pasternak, but I think we're staying with someone named Stansky. But, I'm not sure, I'm just not sure.

*Picks up the bread.*

HOBBS:  
Stofsky?

KATHRYN:  
Why on earth are you staying with him?

PASTERNAK:  
Unfortunately, Maman was not too keen on long-term visitors. *→ this may be explained in Act I.* but I don't know who Plus, look around, sweet Kathryn. I'd never stuff my love and his lover in a walk-in closet. There's no room. But once the 'script gets flipped...ha, well. *this is...*

KENNEDY:  
Oh, but it's all fine! We're shackled up on a little cot in the living room like a regular Tracy and Hepburn. Just peaches.

PASTERNAK:  
Ain't she sweet?

→ confused as to whom he's referring to

KENNEDY:  
Two years in the making, this one.

→ again, does he mean Dinah?

HOBBS:  
You two are, married?

KATHRYN:  
(under her breath)

Fifteen...

→ Does she know her age? Was it mentioned before?

KENNEDY:  
Sweet little something, she is. Oh my, my, my! Yes, she is.

Oh, yes, yes, crossed the road with this dream in my head and girl in my hands and we're in it.

HOBBS:

What brings you to New York?

KENNEDY:

People, dirt, newsstands, all of it! I'm meant to be a writer, Pasternak says, but I'm really here because I can jive with it, he mentioned you could show me the next great American novel and how to throw some words on a page and BOW! I'd really dig that, I'd really dig that, you know.

Good dialogue. There is freedom and lack of proper form in his speech, like jazz, which is appropriate

PASTERNAK:

You still a whiskey man, Hobbes? I know you can take the McKenna, Hart, but we don't want to kill sweet Hobbes, over here.

*Retrieves a bottle of Whiskey and three glasses from a cabinet.*

HOBBS:

I suppose I could.

PASTERNAK:

And none for you, Kathryn...one for Hart, Hobbes, and me. Alright.

*(sets down the glasses on the table)*

HOBBS:

You don't drink, Dinah?

DINAH:

*(shakes her head)*

No.

*(beat)*

Two years ago I was lush and drank about a quart a day. I even tried to kill myself once.

*(looking down)*

But Hart's looking after me now.

KENNEDY:

*(standing)*

Her mother! The absolute bitch! How could I not take her away? Wanted her to settle down with some Johnny Square. Am I right?

*(sits down)*

DINAH:

Right.

Standing, abrupt, ejaculatory, erotic, unpredictable... just like jazz. Good stuff

KENNEDY:

*Reaches into his shirt pocket and removes a bag of marijuana and rolling papers. He proceeds to roll a joint on the table.*

She'll be dead one day. Yes-sir-ee.

*Reaches over to grab lighter on Dinah's lap. Hobbes and Kathryn stare in surprise.*

(with joint in mouth)

Right-in-the-ground-o.

(looking up at Kathryn and Hobbes)

You smoke?

HOBBS:

Well, I- I did after I was discharged, but that was once and quite a while ago...and Kathryn hasn't-

KATHRYN:

-I have work.

PASTERNAK:

Come on, Kathryn. Give it a go. It might take the edge off a bit. Besides, this stuff's from California. The crème-de-la-crème.

DINAH:  
It's swell.

KENNEDY:

A virgin! A real, honest virgin who works! What a place New York is! He-ho-ha!

KATHRYN:

*Eyeing the joint and then the group.*

HOBBS:

Maybe it's not such a bad idea, dear. Pasternak could be right.

PASTERNAK:

It's nothing like drink. You'll just get a little lift, is all.

HOBBS:

But no pressure, of course.

KENNEDY:

\* What are you, her keeper? Let the woman live a little!

Maybe this second line should be 'Let the woman decide for herself!'

west meets East, west representing more free, unpredictable lifestyle while NY/East is the boring, mund Square

Two words together sound similar, hard line to deliver

*Finishes rolling the joint. Lights it and hands it to Kathryn.*

**Ladies first.**

**KATHRYN:**

*Nervously looking around at the group.*

(exhales)

I suppose it has been a long couple of weeks at work.

(inhales)

**KENNEDY:**

**That's it...That's right! Right, yes, yes, you got it!**

(laughs, mouthing to Dinah)

*Isn't she great? What a keeper.*

**KATHRYN:**

*Coughs violently and hands the joint to Kennedy, who inhales.*

**HOBBS:**

*Pats Kathryn on the back.*

Are you alright? Kathryn?

**KATHRYN:**

*Shakes her head.*

**PASTERNAK:**

She'll be fine. It's just a spot of tea.

*Hands Kathryn a glass of water.*

**KENNEDY:**

**Ha! Spot of tea! You are the true gentleman, Pasternak. I should be taking notes. Better yet, I should have my secretary do her job. Oh, Di-nah!**

*Inhaling more of the joint. Passes it to Dinah.*

**But you can't have a scribe with a stiff hand. No, no, no!**

**DINAH:**

*Proceeds to smoke a large quantity.*

a little confusing  
but that may be  
fine  
Taking notes?  
Learning to be a  
gentleman?  
Is tea a euphemism  
for weed?  
or referring to  
Benzodiazepines



KENNEDY:  
(slamming his hand on the table, wildly grinning)

Yes! Yes! That's it, baby. That's *right*. Go!

DINAH:

*Passes the joint around the circle and everyone smokes, including Kathryn. Lights slowly fade to a magenta tint.*

PASTERNAK:  
(leaning back with eyes closed)

You know- I wish we had some-

*Benjamin Devigne's "Nostra Riva" begins to play.*

Ah...that is nice.

KENNEDY:  
It's like we should always say-

KENNEDY, DINAH, AND PASTERNAK:  
If you can dream it, it can be done!

(laugh hysterically)

HOBBS:  
(to Kathryn)

How did they...

KATHRYN:

*Shrugs. Begins to stare at her hands.*

PASTERNAK:

Ke-Kennedy. Say, you know what I see when I see in you? It's that bop. You look like bop.

KENNEDY:  
(wide-eyed)

You don't say?

PASTERNAK:  
Feels! You look like a tune outta one of Charlie Parker's notepads.

DINAH AND PASTERNAK:  
He's pure character!

(laughing)

Confusing dialogue but  
I like it. I like  
the lingo

## **“GO” FEEDBACK**

**Matt Burns**

Since this is a screenplay and the end goal is cinema I would say that of most importance is making sure that the script will translate into something visually interesting and cinematic. Since this excerpt is mostly taking place in one setting and several pages long (not to mention the fact that the characters are mostly sitting around a table), the question will be is it too long to hold a viewer's attention? If it can't be shortened or broken up into different settings, how can there be more action or more visually interesting devices utilized? How can these visuals and even the actual shots be communicated and evoked through action/description in a precise/concise manner?

The excerpt seems to be written more as a play for the stage than a movie and these are obviously two completely different mediums. Many David Mamet plays have been turned into movies and those great plays sometimes make dull movies because they weren't adapted for the screen properly or maybe not even meant to be. Somebody thought the plays would make money but maybe failed to realize that "the medium is the message" and sometimes a great play will not easily transform into a great movie. Oftentimes the wheel has to be reinvented, so to speak, in order for the same story/project to work in a different medium, whether it be adapting a book to film or a play to film etc. (One exception is a film like Tom Noonan's *WHAT HAPPENED WAS*, which I believe was turned into a film from a play. You should see this movie. It all takes place in one apartment but is never boring, mostly because the characters are so interesting and the acting is so well-done. However - generally speaking - having a scene take place in one setting for too long is usually risky business.)

You really need to see the film in your head as you're writing the screenplay. Readers (producers/directors etc.) need to be able to see the movie in *their* head while they read the screenplay. This is a great scene, but I'm not so sure I see it in my head as a workable film yet. Who knows...this may be the next *WHAT HAPPENED WAS* and it will work fine. But as a producer reading this script I think I wouldn't be convinced yet. If it works best as a play, it should remain a play. If you want it to be a movie, the wheel needs to be reinvented a bit.

All that being said, you have some great visuals working in your favor. The drumming against the table and the picking apart of the bread are great ones and do a good job giving us an idea what kind of characters Dinah and Kennedy are (immature and improvisational respectively). The visuals also build some tension and discomfort for Katherine and Hobbes.

I would use these visuals later when they're all smoking the joint and Katherine/Hobbes are beginning to tune more into the Beat frequency and out of their more mundane reality. Smoke of the joint. Hands drumming on table. Smoke of joint. Fingers picking apart bread. Smoke of joint. That kind of thing. It may make it more trippy and a bit psychedelic.

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The music turning on by itself is a good way to show that the characters are leaving their mundane, square dimension and entering something way different. In cinema, it's called non-diegetic music, music that the audience can hear but characters can't. In this case we would think it's non-diegetic but then the characters hear it and it's a play on cinematic expectations, but also is a good way to show the shifting of dimensions...

Overall, really great writing and great dialogue! The scene nicely encapsulates the Beat movement, a shift from the "square" 9-5 post-war life (represented by Hobbes and Katherine) to something alternative and unstructured (represented by Kennedy and Dinah). Just make sure you see the film in your head while writing and you're confident that what you're writing will work on the movie screen.

John's Comments

**Summary:** This is an excerpt from the 148-page adaptation of the first Beat novel called “Go” by John Clellon Holmes. [Summary taken from <http://www.bookrags.com/studyguide-go/#gsc.tab=0>] “Go” was the first novel published by a member of the so-called Beat Generation of the 1950s in the United States. The years immediately following World War II saw America emerge as a prosperous world power, but the Beats, whose name was derived from “beatitude” or “beatific,” felt that something was missing. The devastation of the war, followed by a period of calm and order in America, created a sense of formless anxiety among young artists and thinkers. They didn’t accept that the world had become perfect now that the carnage of war had somehow solved humanity’s problems, and so they searched their lives for a deeper meaning. This search took the form of experimentation with drugs and sex, a fascination with the structural freedom of “modern” jazz, and a constant movement from one place to another, as if the answers these young people sought could be en route to somewhere.

“Go” revolves around a group of young friends and acquaintances living in Manhattan in the early 1950s. The men are mostly writers and poets, although the women in the book generally do not work in the arts. The main character, Paul Hobbes, is working on a novel, as is his close friend, Gene Pasternak. Hobbes is married to Kathryn, who works at a job she dislikes, and is uncertain about Pasternak and the other new friends her husband is making. Unbeknownst to her, Hobbes is writing love letters, often unsent, to a woman he met in college several years ago, whom he hasn’t seen since then.

But what is the story-world problem?

there is a better plot summary on the bookrags website under chapters I attached it to the last page.

I did read up on the book “Go” after reading your screenplay excerpt. I liked this scene + I pointed out a few areas where I got confused about what a certain character was to say or do. It could be that if I read the beginning I would not be confused, so take my comments with that in mind.

**ACT II: CHILDREN IN THE MARKETS:**

**Scene 1**

Lights rise on an off-white hallway, a small section of downstage left. Hobbes stands behind Kathryn with his hands bracing her shoulders. Kathryn pays no attention to him and fumbles through her purse for a cigarette, accidentally knocking over the contents of her bag.

**KATHRYN:**  
(annoyed)

How you dragged me out to Ozone Park on a Tuesday night, I’ll never know.

What’s the elevator pitch?

An aspiring writer search for excitement leads to chaotic, self-destructive lifestyle that may cost him his marriage, his career and his life???

BTW. It’s okay that I don’t understand all of Kennedy’s dialogue. He’s an interesting character.

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EPISODE 07: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

HOBBS:

*Moves to pick up dropped items.*

KATHRYN:

Stop.

*Bends down to put items back into her purse. She finds the pack of cigarettes and lights one while still kneeling.*

(looking up to Hobbes)

You really should try getting up at six sometime. Might put life into perspective.

HOBBS:

Dear, I didn't mean to bring you out here with any poor intentions, but you haven't been out with me in a month.

(joking)

The others are starting to think I'm back on the market.

KATHRYN:

(unamused)

Are they.

HOBBS:

It was just a joke, dear, I-

KATHRYN:

Alright, just-just open the door.

*Stands up.*

Remember, this is a quick visit. Not another late night fiasco.

HOBBS:

Of course, of course.

*Raps on a black door three times. One beat. Pasternak swings open the door with a cigar hanging out of the side of his mouth.*

18  
EPISODE 20 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

PASTERNAK:

Well, well, well. Look who it is!

*Pulls Hobbes into an embrace, noticing Kathryn.*

And a cameo this evening! Alive and in the flesh.

*Pecks Kathryn on the cheek.*

But lovely as always.

KATHRYN:

*Attempts to hide a blush.*

PASTERNAK:

(motions inside)

Come on in. I have someone very special for you to meet.

**INT. Pasternak's dining area.**

*The group walk stage right as dim lights brighten to reveal a small table with folding chairs. A small floor lamp is placed awkwardly next to an icebox. HART KENNEDY, a man with wiry red toned hair and a crooked nose is hunched forward while drumming his hands on the table, stopping periodically to swig his beer. Next to him is DINAH, a slim, pale, teenager with doe eyes. She timidly picks at a large wedge of bread, forming a small pile of scraps.*

How old is Kennedy?  
13yo or 18yo??

PASTERNAK:

Hart, Hart! Look here at what I found.

*Pasternak leads Hobbes and Kathryn to the table. They pause before sitting in two empty chairs, clearly fixated on the strange activity of Hart and Dinah.*

KENNEDY:

*Abruptly stops drumming the table. A beat. He slowly leans forward, staring at Hobbes and Kathryn. The couple is clearly uncomfortable. Hobbes forces a cough.*

You must be...Hobbes.

*Slowly resumes drumming his fingers on the table.*

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EPISODE 18: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

Yes... Yes! That's it! Hobbes! Couldn't be anyone else. You don't want to know the things I've heard about you, do you?

HOBBS:  
Only positive details, I would ho-

KENNEDY:  
-only the most positive details. You bet your bottom dollar it's the One hundred percent God's honest truth! Besides, anyone close with this guy-

*Grabs Pasternak by the waist. Pasternak chuckles.*

-is doing something right. You're a writer?

HOBBS:  
Yes. Fiction mostly. And my wife, Kathryn-

KENNEDY:  
Your wife?

*Dramatically clutches his chest.*

Oh, God, my heart.

DINAH:

*The chunks of bread she pulls become noticeably larger.*

KENNEDY:  
Pleased to meet you, my dear.

(turns to Pasternak)

Say, you got any more beers? Dinah checked the icebox twice-

DINAH:

(quickly)

Three times-

KENNEDY:

EPISODE 1: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

And nothing but crickets.

PASTERNAK:

You gonna save any for Hobbes and Kathryn, my man? I'm sure Maman left me some cash somewhere and I could make a run.

KATHRYN:

I shouldn't drink. I have to be up at six for work.

KENNEDY:

Hmmmm, work! Dinah, you hear that? What an idea.

*Grabs the remainder of bread from Dinah's hands, slamming it on the table with a smirk.*

*— what's Dinah's reaction to this?*

Well? Don't forget your manners, now.

(to Hobbes and Kathryn)

She's a bit shy.

KATHRYN:

(Noticing Dinah's timidity)

I'm Kathryn.

*Reaches her hand across the table with a worried smile.*

DINAH:

(without moving)

My name is Dinah.

KATHRYN:

Nice to meet you, Dinah.

*What's Kathryn's reaction to Dinah not shaking her hand?*

PASTERNAK:

(ignoring uncomfortable exchange)

Wonderful, just what I like to see. Friends meeting friends.

HOBBES:

Dinah, you came from California, too?

*Who else came from California?*



EPISODE 18 SCREENPLAY EXCERPT - ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL "GO" (JOHN CLELLON HOLMES)

DINAH:

Yes, Hart brought me. We were meant to stay with Pasternak, but I think we're staying with someone named Stansky. But, I'm not sure, I'm just not sure.

*Did they just arrive that day?*

*Picks up the bread.*

HOBBS:

Stofsky?

KATHRYN:

Why on earth are you staying with him?

PASTERNAK:

Unfortunately, Maman was not too keen on long-term visitors. Plus, look around, sweet Kathryn. I'd never stuff my love and his lover in a walk-in closet. There's no room. But once the 'script gets flipped...ha, well.

*- huh?*

KENNEDY:

Oh, but it's all fine! We're shackled up on a little cot in the living room like a regular Tracy and Hepburn. Just peaches.

*- Does he yell everything?  
His dialogue has many exclamation points*

PASTERNAK:

Ain't she sweet?

*- who? Dinah?*

KENNEDY:

Two years in the making, this one.

*- who Dinah?*

HOBBS:

You two are, married?

KATHRYN:

(under her breath)

*About how old is Kennedy?*

*Fifteen...*

*- Is she really 15?*

KENNEDY:

Sweet little something, she is. Oh my, my, my! Yes, she is. Oh, yes, yes, crossed the road with this dream in my head and girl in my hands and we're in it.

*- in what?*

HOBBS:

What brings you to New York?

18  
EPISODE 18: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

KENNEDY:

People, dirt, newsstands, all of it! I'm meant to be a writer,  
Pasternak says, but I'm really here because I can *jive* with it.  
He mentioned you could show me the next great American novel  
and how to throw some words on a page and **BOW!** I'd really dig  
that, I'd really dig that, you know.

PASTERNAK:

You still a whiskey man, Hobbes? I know you can take the McKenna,  
Hart, but we don't want to kill sweet Hobbes, over here.

*Retrieves a bottle of Whiskey and three glasses from a cabinet.*

HOBBS:

I suppose I could.

PASTERNAK:

And none for you, Kathryn...one for Hart, Hobbes, and me. Alright.

(sets down the glasses on the table)

HOBBS:

You don't drink, Dinah?

DINAH:

(shakes her head)

No.

(beat)

Two years ago I was lush and drank about a quart a day. I even  
tried to kill myself once.

(looking down)

But Hart's looking after me now.

KENNEDY:

(standing)

Her mother! The absolute bitch! How could I not take her away?  
Wanted her to settle down with some Johnny Square. Am I right?

(sits down)

*Is this a question  
or a statement?*

18  
EPISODE 00: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

DINAH:  
Right.

KENNEDY:

*Reaches into his shirt pocket and removes a bag of marijuana and rolling papers. He proceeds to roll a joint on the table.*

She'll be dead one day. Yes-sir-ee.

*- who? Dinah? or her mother?*

*Reaches over to grab lighter on Dinah's lap. Hobbes and Kathryn stare in surprise.*

*- surprise about the "dead" comment? or surprise about the marijuana?*

(with joint in mouth)

Right-in-the-ground-o.

(looking up at Kathryn and Hobbes)

You smoke?

HOBBES:

Well, I- I did after I was discharged, but that was once and quite a while ago...and Kathryn hasn't-

*- from the military?*

KATHRYN:

-I have work.

PASTERNAK:

Come on, Kathryn. Give it a go. It might take the edge off a bit. Besides, this stuff's from California. The crème-de-la-crème.

DINAH:

It's swell.

KENNEDY:

A virgin! A real, honest virgin who works! What a *place* New York is! He-ho-ha!

KATHRYN:

*Eyeing the joint and then the group.*

HOBBES:

18  
EPISODE 18: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

Maybe it's not such a bad idea, dear. Pasternak could be right.

PASTERNAK:

It's nothing like drink. You'll just get a little lift, is all.

HOBBS:

But no pressure, of course.

KENNEDY:

What are you, her keeper? Let the woman live a little!

*Finishes rolling the joint. Lights it and hands it to Kathryn.*

Ladies first.

KATHRYN:

*Nervously looking around at the group.*

(exhales)

I suppose it has been a long couple of weeks at work.

(inhales)

KENNEDY:

That's it...That's right! Right, yes, yes, you got it!

(laughs, mouthing to Dinah)

*Isn't she great? What a keeper.*

KATHRYN:

*Coughs violently and hands the joint to Kennedy, who inhales.*

HOBBS:

*Pats Kathryn on the back.*

Are you alright? Kathryn?

KATHRYN:

*Shakes her head.*

EPISODE 00 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

PASTERNAK:

She'll be fine. It's just a spot of tea.

*Hands Kathryn a glass of water.*

KENNEDY:

Ha! Spot of tea! You are the true gentleman, Pasternak. I should be taking notes. Better yet, I should have my secretary do her job. Oh, Di-nah!

*Inhaling more of the joint. Passes it to Dinah.*

But you can't have a scribe with a stiff hand. No, no, no!

DINAH:

*Proceeds to smoke a large quantity.*

KENNEDY:

(slamming his hand on the table, wildly grinning)

Yes! Yes! That's it, baby. That's *right*. Go!

DINAH:

*Passes the joint around the circle and everyone smokes, including Kathryn. Lights slowly fade to a magenta tint.*

PASTERNAK:

(leaning back with eyes closed)

You know- I wish we had some-

*Benjamin Devigne's "Nostra Riva" begins to play.*

Ah...that is nice.

KENNEDY:

It's like we should always say-

KENNEDY, DINAH, AND PASTERNAK: If you can dream it, it can be done!

(laugh hysterically)

HOBBS:

(was the radio on this whole time?)

they all quote Walt Disney at the same time?

EPISODE 18: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

(to Kathryn)

How did they...

(What was he going to ask?)

KATHRYN:

*Shrugs. Begins to stare at her hands.*

PASTERNAK:

Ke-Kennedy. Say, you know what I see when I see in you? It's that bop. You look like bop.

KENNEDY:

(wide-eyed)

You don't say?

PASTERNAK:

Feels! You look like a tune outta one of Charlie Parker's notepads.

DINAH AND PASTERNAK:

He's pure character!

If Dinah + Pasternak just recently met, how are they so in synch?

(laughing)

HOBBS:

(jittery, pointing to the joint)

What was in that?

KENNEDY:

It's a little crossover, my man! Man! Man, it's my treat-

*Pulls a vial of ground Benzedrine out of his pocket.*

Always my little. Treat.

*Lights deepen to violet.*

How will they know it's Benzedrine?  
Maybe he should call it "Bennies"

Go, by John Clellon Holmes, portrays an urgent quest for new experiences and a thirst for meaning among a young group of writers and poets in Manhattan in the early 1950s, who came to be known as the Beat Generation. Based loosely on real people, several of whom later became famous, the book shows them in their early days of unformed ideas, drug use, partying, and even occasional crime.

↑ This plot summary helped me more, to understand how this scene relates to the whole story.

On first reading, the first scene is weak, no meat to hold on to. We find a series of character sketches, smoking, drinking, setting the table, I'm hoping for something later on. But, it needs something about the story to keep my interest.

Second reading I think I understand the author's goals. We see an ulterior motive in Pasternak. If I've read this correctly, the guy's not their friend.

On the other hand, the second scene has much more to hold on to. We get to some really important understanding of the characters.

Second reading. I'm struggling to have any compassion for either of these characters. They seem quite taken with their own self-importance and how misunderstood they are. I backed away from the bullshit that was passed as wisdom.

DAVE

## ACT II: CHILDREN IN THE MARKETS:

### Scene 1

*Lights rise on an off-white hallway, a small section of downstage left. Hobbes stands behind Kathryn with his hands bracing her shoulders. Kathryn pays no attention to him and fumbles through her purse for a cigarette, accidentally knocking over the contents of her bag.*

KATHRYN:  
(annoyed)

How you dragged me out to Ozone Park on a Tuesday night,  
I'll never know.

HOBBS:

*Moves to pick up dropped items.*

KATHRYN:  
Stop.

*Bends down to put items back into her purse. She finds the pack of cigarettes and lights one while still kneeling.*

(looking up to Hobbes)



You really should try getting up at six sometime. Might put life into perspective.

HOBBS:

Dear, I didn't mean to bring you out here with any poor intentions, but you haven't been out with me in a month.

(joking)

The others are starting to think I'm back on the market.

KATHRYN:

(unamused)

Are they.

HOBBS:

It was just a joke, dear, I-

KATHRYN:

Alright, just-just open the door.

*Stands up.*

Remember, this is a quick visit. Not another late night fiasco.

HOBBS:

Of course, of course.

*Raps on a black door three times. One beat. Pasternak swings open the door with a cigar hanging out of the side of his mouth.*

PASTERNAK:

Well, well, well. Look who it is!

*Pulls Hobbes into an embrace, noticing Kathryn.*

And a cameo this evening! Alive and in the flesh.

*Pecks Kathryn on the cheek.*

But lovely as always.

KATHRYN:

*Attempts to hide a blush.*

PASTERNAK:

(motions inside)

Come on in. I have someone very special for you to meet.

*INT. Pasternak's dining area.*

*The group walk stage right as dim lights brighten to reveal a small table with folding chairs. A small floor lamp is placed awkwardly next to an icebox. HART KENNEDY, a man with wiry red toned hair and a crooked nose is hunched forward while drumming his hands on the table, stomping periodically to swig his beer. Next to him is DINAH, a slim, pale, teenager with doe eyes. She timidly picks at a large wedge of bread, forming a small pile of scraps.*

Hart, Hart! Look here at what I found.

*Pasternak leads Hobbes and Kathryn to the table. They pause before sitting in two empty chairs, clearly fixated on the strange activity of Hart and Dinah.*

KENNEDY:

*Abruptly stops drumming the table. A beat. He slowly leans forward, staring at Hobbes and Kathryn. The couple is clearly uncomfortable. Hobbes forces a cough.*

You must be...Hobbes.

*Slowly resumes drumming his fingers on the table.*

Yes...Yes! That's it! Hobbes! Couldn't be anyone else. You don't want to know the things I've heard about you, do you?

HOBBS:

Only positive details, I would ho-

KENNEDY:

-only the most positive details. You bet your bottom dollar it's the One hundred percent God's honest truth! Besides, anyone close with this guy-

*Grabs Pasternak by the waist. Pasternak chuckles.*

-is doing something right. You're a writer?

HOBBS:

Yes. Fiction mostly. And my wife, Kathryn-

KENNEDY:

Your wife?

*Dramatically clutches his chest.*

Oh, god, my heart.

DINAH:

*The chunks of bread she pulls become noticeably larger.*

KENNEDY:

Pleased to meet you, my dear.

(turns to Pasternak)

Say, you got any more beers? Dinah checked the icebox twice-

DINAH:

(quickly)

Three times-

KENNEDY:

And nothing but crickets.

PASTERNAK:

You gonna save any for Hobbes and Kathryn, my man? I'm sure Maman left me some cash somewhere and I could make a run.

KATHRYN:

I shouldn't drink. I have to be up at six for work.

KENNEDY:

Hmmmm, work! Dinah, you hear that? What an idea.

*Grabs the remainder of bread from Dinah's hands, slamming it on the table with a smirk.*

Well? Don't forget your manners, now.

(to Hobbes and Kathryn)

She's a bit shy.

KATHRYN:

(Noticing Dinah's timidity)

I'm Kathryn.

*Reaches her hand across the table with a worried smile.*

DINAH:  
(without moving)

My name is Dinah.

KATHRYN:  
Nice to meet you, Dinah.

PASTERNAK:  
(ignoring uncomfortable exchange)

Wonderful, just what I like to see. Friends meeting friends.

HOBBS:  
Dinah, you came from California too?

DINAH:  
Yes, Hart brought me. We were meant to stay with Pasternak, but I think we're staying with someone named Stansky. But, I'm not sure, I'm just not sure.

*Picks up the bread.*

HOBBS:  
Stofsky?

KATHRYN:  
Why on earth are you staying with him?

PASTERNAK:

Unfortunately, Maman was not too keen on long-term visitors. Plus, look around, sweet Kathryn. I'd never stuff my love and his lover in a walk-in closet. There's no room. But once the 'script gets flipped...ha, well.

KENNEDY:

Oh, but it's all fine! We're shackled up on a little cot in the living room like a regular Tracy and Hepburn. Just peaches.

PASTERNAK:

Ain't she sweet?

KENNEDY:

Two years in the making, this one.

HOBBS:

You two are, married?

KATHRYN:

(under her breath)

*Fifteen...*

KENNEDY:

Sweet little something, she is. Oh my, my, my! Yes, she is. Oh, yes, yes, crossed the road with this dream in my head and girl in my hands and we're in it.

HOBBS:

What brings you to New York?

KENNEDY:

People, dirt, newsstands, all of it! I'm meant to be a writer, Pasternak says, but I'm really here because I can *jive* with it, he mentioned you could show me the next great American novel and how to throw some words on a page and **BOW!** I'd really dig that, I'd really dig that, you know.

PASTERNAK:

You still a whiskey man, Hobbes? I know you can take the McKenna, Hart, but we don't want to kill sweet Hobbes, over here.

*Retrieves a bottle of Whiskey and three glasses from a cabinet.*

HOBBS:  
I suppose I could.

PASTERNAK:  
And none for you, Kathryn...one for Hart, Hobbes, and me. Alright.

(sets down the glasses on the table)

HOBBS:  
You don't drink, Dinah?

DINAH:  
(shakes her head)

No.

(beat)

Two years ago I was lush and drank about a quart a day. I even tried to kill myself once.

(looking down)

But Hart's looking after me now.

KENNEDY:  
(standing)

Her mother! The absolute bitch! How could I not take her away?  
Wanted her to settle down with some Johnny Square. Am I right?

(sits down)

DINAH:  
Right.

KENNEDY:

*Reaches into his shirt pocket and removes a bag of marijuana and rolling papers. He proceeds to roll a joint on the table.*

She'll be dead one day. Yes-sir-ee.

*Reaches over to grab lighter on Dinah's lap. Hobbes and Kathryn stare in surprise.*

(with joint in mouth)

Right-in-the-ground-o.

(looking up at Kathryn and Hobbes)

You smoke?

HOBBS:

Well, I- I did after I was discharged, but that was once and quite a while ago...and Kathryn hasn't-

KATHRYN:

-I have work.

PASTERNAK:

Come on, Kathryn. Give it a go. It might take the edge off a bit. Besides, this stuff's from California. The crème-de-la-crème.

DINAH:

It's swell.

KENNEDY:

A virgin! A real, honest virgin who works! What a *place* New York is! He-ho-ha!

KATHRYN:

*Eyeing the joint and then the group.*

HOBBS:

Maybe it's not such a bad idea, dear. Pasternak could be right.

PASTERNAK:

It's nothing like drink. You'll just get a little lift, is all.

HOBBS:

But no pressure, of course.

KENNEDY:

What are you, her keeper? Let the woman live a little!

*Finishes rolling the joint. Lights it and hands it to Kathryn.*

Ladies first.

KATHRYN:

*Nervously looking around at the group.*

(exhales)

I suppose it has been a long couple of weeks at work.

(inhales)

KENNEDY:

That's it...That's right! Right, yes, yes, you got it!

(laughs, mouthing to Dinah)

*Isn't she great? What a keeper.*

KATHRYN:

*Coughs violently and hands the joint to Kennedy, who inhales.*

HOBBS:

*Pats Kathryn on the back.*

Are you alright? Kathryn?

KATHRYN:

*Shakes her head.*

PASTERNAK:

She'll be fine. It's just a spot of tea.

*Hands Kathryn a glass of water.*

KENNEDY:

Ha! Spot of tea! You are the true gentleman, Pasternak. I should be taking notes. Better yet, I should have my secretary do her job. Oh, Di-nah!

*Inhaling more of the joint. Passes it to Dinah.*



But you can't have a scribe with a stiff hand. No, no, no!

DINAH:

*Proceeds to smoke a large quantity.*

KENNEDY:

(slamming his hand on the table, wildly grinning)

Yes! Yes! That's it, baby. That's *right*. Go!

DINAH:

*Passes the joint around the circle and everyone smokes, including Kathryn. Lights slowly fade to a magenta tint.*

PASTERNAK:

(leaning back with eyes closed)

You know- I wish we had some-

*Benjamin Devigne's "Nostra Riva" begins to play.*

Ah...that is nice.

KENNEDY:

It's like we should always say-

KENNEDY, DINAH, AND PASTERNAK:

If you can dream it, it can be done!

(laugh hysterically)

HOBBS:

(to Kathryn)

How did they...

KATHRYN:

*Shrugs. Begins to stare at her hands.*

PASTERNAK:

Ke-Kennedy. Say, you know what I see when I see in you? It's that bop. You look like bop.

KENNEDY:  
(wide-eyed)

You don't say?

PASTERNAK:  
Feels! You look like a tune outta one of Charlie Parker's notepads.

DINAH AND PASTERNAK:  
He's pure character!

(laughing)

HOBBS:  
(jittery, pointing to the joint)

What was in that?

KENNEDY:  
It's a little crossover, my man! Man! Man, it's my treat-

*Pulls a vial of ground Benzedrine out of his pocket.*

Always my little. Treat.

*Lights deepen to violet.*

PASTERNAK:  
You're great!

*Stands and walks over to lean on Kennedy's shoulders.*

Something not of this world, ya dig?

KENNEDY:  
(laughing)

No. You know what's great? That little T-Bird from Reno we left in Denver? No. Damn, it was Mountain City!

(stopping his feet wildly)

The gas on that thing! Better than anything I'd ever lifted in. My. LIFE!

(laughing with Pasternak)

HOBBS:  
(begins laughing)

KATHRYN:  
(snapping out of a daze)

What color was it? Wait, it was stolen?

DINAH:  
Blue. And what else? Kennedy's probably stolen-

KENNEDY:  
-about one hundred cars, trucks, et cetera-

PASTERNAK:  
-in the past-

KENNEDY, DINAH, PASTERNAK, AND KATHRYN:  
Six months!

(all laugh, except Hobbes)

HOBBS:                                 KATHRYN:  
(to Kathryn)                           (to Hobbes)

How did you?                         How did I?

KENNEDY:  
Nearly every car was blue!

DINAH:  
(seriously)

You're a genius. They were all blue. And we never got caught.

PASTERNAK:  
(to Kennedy)

She loves you. But what do you love?

(sneering, to Hobbes)

What do *you* love?

HOBBS:  
Ex-cuse me?

KATHRYN:  
“The Transgressor....?”

*Slowly lifts a napkin, pretends to write on it, and rips it in two. She maniacally laughs with Pasternak as the shreds fall.*

HOBBS:

*Removes his glasses and rubs them on his shirt. Feels as though the group is conspiring against him. (Not in a script. Can't get into his head)*

PASTERNAK:

*Rises to whisper into Hobbes' ear.*

You don't love her. She doesn't love you. Your writing.

DINAH:

*Responding as if she heard Pasternak.*

It's true. “I can't seem to dance-

HOBBS:  
(quickly, sorrowful)

Without a piper...

DINAH AND PASTERNAK:  
*Please.*

PASTERNAK:  
(whispering)

Why are you here?

KENNEDY:  
“Why are you here?” Ha! He's great.

*Grabs Dinah's cheeks and pulls her face close.*

So great. Knows how- to-

*Violently shakes Dinah's face, kissing her.*

**Go!**

*Forces Dinah to drum her hands on the table.*

DINAH:

(staring toward Kathryn, hands gripped by Kennedy)

He almost killed me one night. He got so angry and all. Twenty pills.

KATHRYN:

(smirking)

...is that so?

DINAH:

*Nods and smiles as Kennedy carries her out of the room, both giggling.*

HOBBS:

What's? What's going on?

(rising, then sitting in a different chair)

I don't...

KATHRYN AND PASTERNAK:

It's fine. You're great.

PASTERNAK:

*Leaning over, breathing into Kathryn's hair.*

You're great...

*Whispers something inaudible into Kathryn's ear. She stares at Hobbes. Looks back at Pasternak and nods. Music fluctuates*

*in volume and eventually becomes very loud.*

HOBBS:

*Repeatedly opens his mouth as if to say something, but cannot.  
Lifts his hands, wanting to reach for Kathryn, but they shake down  
to his sides.*

PASTERNAK:

*Flips a coin onto his hand and gives it to Hobbes. Tips an imaginary  
hat in his direction and slowly leads a delirious Kathryn off-stage as  
Hobbes enters a state of paralysis.*

**BLACKOUT. END SCENE.**

**Second Reading--If I'm reading this correctly, Pasternak has invited some people in, gotten them drunk and stoned, and ends up screwing Kathryn while Hobbs is temporarily paralyzed from the doctored joint. Pasternak is the only one cogent enough to think clearly. He had a plan and is carrying it out. The others have vague ideas of what they'd like to accomplish.**

**This is not a group of people that gives us warm feelings and comfort for the future. Hart sees himself as a star waiting to be discovered. All he has to do is do something important. Instead he gets stoned.**

**ACT III: INFERNO:**

**Scene 2**

**INT. STOFISKY'S APARTMENT.** The room is much more tidy than previously depicted during the party held in Act I. HOBBS is perched on a long couch while STOFISKY stands behind a credenza upholding a tea kettle and hot plate, heating water for two cups of tea.

STOFISKY:  
(to Hobbes)

It's really draining, you know. This whole straight and narrow gig. Alarm at six, eggs at six-fifteen, coffee at six-thirty, train at six forty-five- like clockwork. I've had to go to bed at ten most nights- after Opie Cates, of course- but I'm telling you, I can feel myself changing. Sort of into my father in some strange reverse Freudian reformation. My analyst seems to be convinced this is just a phase, that I'll spiral downward due to my 'history', but this feels stable.

(laughs)

I'm stable! Ready to take on the masses!

(somber)

Ah, but I don't know...what if I'm trapping myself into some major construct? Isn't that what they're all saying? Freedom of press is dead? This whole scene could be getting me in way past my own head!

HOBBS:

On occasion, I wonder if you're deaf to your own words and blind to your successes. Stofsky, you can't possibly tell me that you don't see this promotion as some sort of achievement. You said you went from copyboy to editorial assistant in the quickest turnaround the *AP* has ever seen.

STOFSKY:

Yes, this is true.

HOBBS:

Plus, think of all the rosters of poetry editors you'll come across! You're really making your way in.

STOFSKY:

I get all that, I manage to see it, but it's this idea of, well, squareness. We're always butting up against it, speaking of its ills and the way it sucks men into fitted suits, and here I am, smack dab in the middle of it. Here I am, feeding into what oppresses me-

*The kettle starts to steam.*

HOBBS:

The tea.

STOFSKY:

Oh, yes.

*Pours two cups and brings it to the area where Hobbes is lounging. He takes a seat, fidgeting with items on a side table.*

HOBBS:

To be frank, you're in the best position of all of us right now.

STOFSKY:

What about Pasternak?

HOBBS:

Well. I suppose he is doing alright for himself.

STOFSKY:

If a thousand dollar advance is “alright”, I’m curious to see what great is.

HOBBS:

(quickly)

He’s doing well, he’s doing well. It’s just- the way he’s going about it, is all.

STOFSKY:

How’s that?

HOBBS:

Oh, you know how writers get after they sign their first deal. Once they see their name on the boiler plate and sign on the dotted line, it’s as if they’re agreeing to assume a new identity altogether. And often that’s what leads them rotten.

STOFSKY:

You’ve seen this kind of change in Pasternak? But he’s never struck me that way, slanted and all that.

HOBBS:

No. It’s...the beginnings indicating change.

STOFSKY:

So he has the symptoms.

HOBBS:

If you want to put it that way? Sure.

STOFSKY:

You two met recently?

HOBBS:

At Mannons. He had explosive news about his book.

(shaking his head)

But I tell you, Stofsky. He’s audacious in a way that supersedes any recollections I have of him as a friend. I don’t mean to go on about this, but it’s been on my mind lately.

STOFSKY:

No, no, I want to hear this! Go ahead.



HOBBS:

It's just, he was so patronizing. You wouldn't *believe*, Stofsky. Of course his acceptance and my rejection happen around the same time with the same publisher, even.

(sarcastically, not too overdone)

But no, this should be seen as opportune rather than a pitfall according to Pasternak. Says he's amazed at how chummy he's gotten with the gentlemen over at Carr & Horton and could certainly do me the favor of putting a good word in for my manuscript.

STOFSKY:

But it was rejected...by two editors.

HOBBS:

(beat)

Of course. But with Pasternak's in-person charm and suave looks, I just might weasel the manuscript through their doors once more.

(a laugh)

It's enough already. I'm just trying to think of some alternatives.

STOFSKY:

**God. These coincidences are just the fabric and weight of the world occurring in ways that are intangible. Existing within the converse of your own dreams- I can barely keep grip of my own. (*Does anyone really speak this way?*)** But you know, Hobbes, you can certainly look for alternatives, but I beg you not to let go of your craft. We're all, well, let's see here,

*Reaches in the side table drawer for a pen and piece of paper. Begins scrawling on the page. He holds it out in front of Hobbes who observes it for a moment.*

It's the Fibonacci Spiral.

HOBBS:

Yes, yes.

(takes paper from Stofsky)

This was in one of the Borges stories...about Pajarito and the Holy Men.

STOFSKY:

That's key. You recall the detail of the spirals protruding from the corners of their eyes as being golden?

HOBBS:

Vividly.

STOFSKY:

This is closely linked to the Golden Ratio.

*Takes paper from Hobbes and begins writing again.*

Eight, thirteen, twenty-one, thirty-four, fifty-five, eighty-nine. This sequence links to form the most precise spiral known to man.

HOBBS:

Yes. But how does this pertain to-

STOFSKY:

-you've not read past the story. This sequence-

*Tapping the paper with the pencil to make a point.*

-appears in much more than *Liber Abaci* or a Borges story. Pingala's *Chandaśāstra* found itself lost in the annals of Indian literature. But it's **the brilliance of this literature, the text used in the Fibonacci Sequence in relation to the Golden Ratio to solve sequential enumeration of meters using fixed patterns between long and short syllables. His study of order between Vedic and classical meter expanded the possibilities of the Sanskrit epic. Do you know what this means, Hobbes? It means that this connective order, this spiral,**

*Traces the spiral with his pencil for effect.*

**directly forms the sacred philosophical language of Hinduism, Buddhism, and Jainism.**

(closes eyes, reciting from memory)

*"The moral stumblings of mine own, The daily slips, are scarcely known;  
Who then that rules a kingdom, can Guide every deed of every man?"*

(opens eyes, smiling with satisfaction)

Kālidāsa's *Shakuntalā*. Sequential, philosophic. Isn't that beautiful?

*(Who would take this crap seriously? Hobbs has to be the second biggest phony in the world)*

HOBBS:

*In awe at the passion Stofsky has for this theory and poem. He now understands the lengths his friend took to explain why he should not give up his passion for writing. (This can't be a stage direction. No way to know what is going on in his head.)*

(nodding, a beat)

It is.

STOFSKY:

I think we're just taking an unpaved way. But it's got to be done. Remember our meetings we used to have here? With Dennison, Pasternak, even Ancke?

HOBBS:

(chuckling)

Of course! Ancke would show up every time thinking we'd give up on our writing and decide on craps.

STOFSKY:

We've been working at this for a while. And as difficult as it might be, Pasternak's a sign that the rest of us might not be too far off. I think the outside is really picking up on what we're getting at, I really do.

(beat, looking over toward a large black cube covered in newspaper and books)

Say, do you think you might help me move something?

(rises)

HOBBS:

(brushes off his pants and rises)

Sure. What's that?

STOFSKY:

Over here.

*Stofsky walks over to the cube and brushes off the books and newspaper. He turns the cube around, revealing it to be a stereo.*

We just need to get it into the closet next to my room. It's just a bit heavy.

HOBBS:  
(baffled)

A stereo? When did you get this?

(brushing his finger across the top)

STOFSKY:  
Well, it's not mine. I'm just storing it here in the meantime.

HOBBS:  
Whose is it then?

STOFSKY:  
Well, it's Winnie and- oh, wait, I never did mention! I'm having guests here for a short while. Winnie and her new beau, Little Rock Harmony.

HOBBS:  
Winnie? I thought she was up in her pad on the west side. And isn't she, well, you know, in a bit of a mix-up with "mister blue"?

STOFSKY:  
That's precisely why she's staying here, you see. She told me she's trying to kick the habit. All the payments to her dealer drew out her rent money and she lost her apartment. She turned up at my place, mascara running, saying she hadn't eaten in three days, the poor thing. It was a given she could stay with me...and when she mentioned Little Rock, it was more of an introduction than a question.

HOBBS:  
Is he...decent?

STOFSKY:  
I'm hopeful. He turned up Wednesday when they dropped off the stuff. He didn't speak much. Grunted a bit, but-

HOBBS:  
The stuff? I thought you said she was dead broke.

STOFSKY:  
Well, that's the confusing part. She mentioned something about holding collateral on someone or other's part...

HOBBS:

(realizing the stereo is a stolen good)

Stofsky!

(turns the radio around)

You can't keep this here! Or them...this radio and whatever else they've left here, you need to get it out!

STOFSKY:  
(anxiously)

I can't just tell them to leave! Hobbes, they've got nowhere to go. And Winnie came here with the saddest eyes, I-

HOBBS:  
-this can't be met with a bleeding heart, Stofsky! This radio- it's a stolen good! And if the cops turn up and find this to be *your* apartment-

STOFSKY:  
-Winnie said it's collateral. Collateral!

HOBBS:

*Steps back to stare at the radio in disbelief.*

How much more stuff is there?

STOFSKY:  
I'm not sure yet. Winnie said Little Rock was going to come by with the rest in a car tomorrow.

(beat)

They're only going to be here a few days! Little Rock's got a sister in Connecticut they're going to stay with.

HOBBS:  
(exhales, trying to remain calm)

Alright. Not exactly, but. Okay. Let's get this into the back room.

*Hobbes and Stofsky try to lift the radio. The phone rings. Stofsky goes to answer it.*

STOFSKY:

*Holding the phone out to Hobbes.*

It's for you.

HOBBES:  
Hello-

KATHRYN:  
(bitter over speaker off-stage)

I'm done.

HOBBES:

Kathryn? What's this about, hone-

KATHRYN:  
(oddly calm)

You've been writing to a woman for *three* years. Three years.

(beat)

I was cleaning out the drawers. I can't believe you've- I've worked years to support you, Hobbes.

(beat)

Don't come home this weekend. I'll be out by Sunday.

*Phone receiver beeps.*

HOBBES:

*Standing in shock with the phone still in his hand.*

STOFKY:  
What's...?

HOBBES:  
(getting himself together)

I've got to go.

*Rushes to exit.*

STOFSKY:

(calling after Hobbes)

But this stereo- !

*Stofsky seen trying to move the stereo himself, but it won't budge.  
Eventually gives up trying to move it.*

**BLACKOUT. END SCENE.**

*Only Pasternak is making it. Stofsky has a real job that disgusts him. The rest are flailing around cluelessly. The beat generation gave us the hippy generation with similar results. I hope someone in this group can get it together and get on with a real life.*

*The characterizations are well done enough to make me wonder if the characters have the capacity to work themselves into a productive life.*

18 JULIE

EPISODE 2 SCREENPLAY EXCERPT - ADAPTED BY CARLY GREENBERG FROM THE NOVEL "GO" (JOHN CLELLON HOLMES)

Summary: This is an excerpt from the 148-page adaptation of the first Beat novel called "Go" by John Clellon Holmes. [Summary taken from <http://www.bookrags.com/studyguide-go/#gsc.tab=0>] "Go" was the first novel published by a member of the so-called Beat Generation of the 1950s in the United States. The years immediately following World War II saw America emerge as a prosperous world power, but the Beats, whose name was derived from "beatitude" or "beatific," felt that something was missing. The devastation of the war, followed by a period of calm and order in America, created a sense of formless anxiety among young artists and thinkers. They didn't accept that the world had become perfect now that the carnage of war had somehow solved humanity's problems, and so they searched their lives for a deeper meaning. This search took the form of experimentation with drugs and sex, a fascination with the structural freedom of "modern" jazz, and a constant movement from one place to another, as if the answers these young people sought could be en route to somewhere.

Is this intended as a stage play or a movie? It seems more like stage than screen here.

Add more stage directions.

"Go" revolves around a group of young friends and acquaintances living in Manhattan in the early 1950s. The men are mostly writers and poets, although the women in the book generally do not work in the arts. The main character, Paul Hobbes, is working on a novel, as is his close friend, Gene Pasternak. Hobbes is married to Kathryn, who works at a job she dislikes, and is uncertain about Pasternak and the other new friends her husband is making. Unbeknownst to her, Hobbes is writing love letters, often unsent, to a woman he met in college several years ago, whom he hasn't seen since then.

I recently saw at the Huntington Theater "Awake and Sing!" - a 1935 Clifford Odets play. In it, there is a scene with the family seated at the table, having a discussion. I watched carefully as a character crossed stage right to answer the phone. Another crossed stage left to sit in a chair with elbows on knees and head in hands, desperate. Yet another approached to rest a hand on his shoulder and comfort him. They folded and unfolded napkins, poured water from a pitcher, and passed food.

ACT II: CHILDREN IN THE MARKETS:

meaning of act title?

Scene 1

interior of a house? apartment building?

Where?

Lights rise on an off-white hallway, a small section of downstage left. Hobbes stands behind Kathryn with his hands bracing her shoulders. Kathryn pays no attention to him and fumbles through her purse for a cigarette, accidentally knocking over the contents of her bag.

word choice

Show annoyed. shakes her head...

KATHRYN:  
(annoyed)

How you dragged me out to Ozone Park on a Tuesday night, I'll never know.



July

EPISODE 12. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

HOBBS:

*Moves to pick up dropped items.*

*Which direction?  
beside her?  
blocks her?*

KATHRYN:

Stop.

*Bends down to put items back into her purse. She finds the pack of cigarettes and lights one while still kneeling.*

(looking up to Hobbes)

You really should try getting up at six sometime. Might put life into perspective.

HOBBS:

Dear, I didn't mean to bring you out here with any poor intentions, but you haven't been out with me in a month.

*"out" x 2*

(joking)

The others are starting to think I'm back on the market.

KATHRYN:  
(unamused)

*Describe her expression: raises eyebrows  
frowns her brow  
frowns  
shrugs her shoulders  
others: "Hrrumph!"*

Are they?

*(looks wary)  
(voice trails off)*

HOBBS:

It was just a joke, dear, I-

*(goes after her. touches shoulder/leans in.  
tries to turn her toward him.  
Places finger under chin.)*

KATHRYN:

Alright, just-just open the door.

*→ Knock on door.  
They're outside it, right?*

*Stands up.*

Remember, this is a quick visit. Not another late-night fiasco.

HOBBS:

Of course, of course.

*Raps on a black door three times. One beat. Pasternak swings open the door with a cigar hanging out of the side of his mouth.*

Julie

EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

PASTERNAK:

raises arms in air

Well, well, well. Look who it is!

*Pulls Hobbes into an embrace, noticing Kathryn.*

Does H walk confidently past friend? stay stock still?

And a cameo this evening! Alive and in the flesh.

*Pecks Kathryn on the cheek.*

But lovely as always.

KATHRYN:

*Attempts to hide a blush.*

How? Gesture!

Wipes kiss off cheek? Touches/covers cheek?

PASTERNAK:

(motions inside)

Come on in. I have someone very special for you to meet.

**INT. Pasternak's dining area.**

The group walks stage right as dim lights brighten to reveal a small table with folding chairs. A small floor lamp is placed awkwardly next to an icebox. HART KENNEDY, a man with wiry red toned hair and a crooked nose is hunched forward while drumming his hands on the table, stopping periodically to swig his beer. Next to him is DINAH, a slim, pale, teenager with doe eyes. She timidly picks at a large wedge of bread, forming a small pile of scraps.

How is it awkward?

important?

Where are the chairs placed? Where do they sit between? At end? next to each of 2 part?

Hart, Hart! Look here at what I found.

*Pasternak leads Hobbes and Kathryn to the table. They pause before sitting in two empty chairs, clearly fixated on the strange activity of Hart and Dinah.*

KENNEDY:

*Abruptly stops drumming the table. A beat. He slowly leans forward, staring at Hobbes and Kathryn. The couple is clearly uncomfortable. Hobbes forces a cough.*

Action! Squirm? Avert their eye

You must be...Hobbes.

*Slowly resumes drumming his fingers on the table.*

Tips his chin in acknowledgement offers his hand? Where are his eyes? on them? back on table drumming

Julie

EPISODE 2. SCREENPLAY EXCERPT - ADAPTED BY CARLY GREENBERG FROM THE NOVEL "GO" (JOHN CLELLON HOLMES)

Yes... Yes! That's it! Hobbes! Couldn't be anyone else. You don't want to know the things I've heard about you, do you?

claps once loudly

shakes head vigorously while smiling

HOBBS:  
Only positive details, I would ho-

offers hand?

Brings on table for emphasis

KENNEDY:  
-only the most positive details. You bet your bottom dollar it's the One hundred percent God's honest truth! Besides, anyone close with this guy-

Grabs Pasternak by the waist. Pasternak chuckles.

instead: claps hand on shoulder

-is doing something right. You're a writer?

→ Find SYN for right. Audience won't hear the spelling difference.

HOBBS:  
Yes. Fiction mostly. And my wife, Kathryn-

KENNEDY:  
Your wife?

Dramatically clutches his chest.

Oh, ~~god~~, my heart.

DINAH:

The chunks of bread she pulls become noticeably larger.

Where does she put them? on plate? throws over shoulder?

KENNEDY:  
Pleased to meet you, my dear.

hand shake? head nod?

(turns to Pasternak)

Say, you got any more beers? Dinah checked the icebox twice-

DINAH:

(quickly)

looks up, stops tearing bread

Three times-

holds up three fingers for emphasis

KENNEDY:

flourishes hand

Julie  
EPISODE 2 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

And nothing but crickets.

PASTERNAK:

You gonna save any for Hobbes and Kathryn, my man? I'm sure Maman left me some cash somewhere and I could make a run.

KATHRYN:

I shouldn't drink. I have to be up at six for work.

KENNEDY:

Hmmmm, work! Dinah, you hear that? What an idea.

*Grabs the remainder of bread from Dinah's hands, slamming it on the table with a smirk.*

Well? Don't forget your manners, now.

(to Hobbes and Kathryn)

She's a bit shy.

KATHRYN:

(Noticing Dinah's timidity)

I'm Kathryn.

*Reaches her hand across the table with a worried smile.*

DINAH:

(without moving)

My name is Dinah.

KATHRYN:

Nice to meet you, Dinah.

PASTERNAK:

(ignoring uncomfortable exchange)

Wonderful, just what I like to see. Friends meeting friends.

HOBBES:

Dinah, you came from California too?

hand on shoulder?

palm out = stop sign  
waves off the offer

hand strokes chin

Why so harsh on her but then apologetic re: her diffidence?

flourishes

Haven't looked at her yet?

looks down sheepishly  
looks up?

introduce them earlier.

offers hand

clasps hands together

gesture

Who else is from CA?

JL16

EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

DINAH:

Yes, Hart brought me. We were meant to stay with Pasternak, but I think we're staying with someone named Stansky. But, I'm not sure, I'm just not sure.

looks where?  
shakes head  
shrugs shoulders

why?

*Picks up the bread.*

HOBBES:  
Stofsky?

Any acknowledgement?  
nod? nod?

KATHRYN:

Why on earth are you staying with him?

it's lies

PASTERNAK:

Unfortunately, Maman was not too keen on long-term visitors. Plus, look around, sweet Kathryn. I'd never stuff my love and his lover in a walk-in closet. There's no room. But once the 'script gets flipped...ha, well.

KENNEDY:

Oh, but it's all fine! We're shackled up on a little cot in the living room like a regular Tracy and Hepburn. Just peaches.

florish

PASTERNAK:

Ain't she sweet?

KENNEDY:

Two years in the making, this one.

what?  
girl or script?

HOBBES:

You two are, married?

utters slowly

KATHRYN:

(under her breath)

*Fifteen...*

KENNEDY:

Sweet little something, she is. Oh my, my, my! Yes, she is. Oh, yes, yes, crossed the road with this dream in my head and girl in my hands and we're in it.

Emphasize  
"in it"  
it's lies?

HOBBES:

What brings you to New York?

Where are they in relation to each other?

JULIE

EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

KENNEDY:

People, dirt, newsstands, all of it! I'm meant to be a writer, Pasternak says, but I'm really here because I can *jive* with it, he mentioned you could show me the next great American novel and how to throw some words on a page and **BOW!** I'd really dig that, I'd really dig that, you know.

gestures  
cross stage

on - on  
BOW ?  
or POW ? or  
BOOM ?

PASTERNAK:

You still a whiskey man, Hobbes? I know you can take the McKenna, Hart, but we don't want to kill sweet Hobbes, over here.

walk to  
stage left.

*Retrieves a bottle of Whiskey and three glasses from a cabinet.*

HOBBS:

I suppose I could.

PASTERNAK:

And none for you, Kathryn...one for Hart, Hobbes, and me. Alright.

All right.

*(sets down the glasses on the table)*

HOBBS:

You don't drink, Dinah?

DINAH:

*(shakes her head)*

No.

*(beat)*

Two years ago I was lush and drank about a quart a day. I even tried to kill myself once.

*(looking down)*

But Hart's looking after me now.

KENNEDY:

*(standing)*

Her mother! The absolute bitch! How could I not take her away? Wanted her to settle down with some Johnny Square. Am I right?

*(sits down)*

Add term of  
endearment

JULIE

EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

DINAH:  
Right.

*Delivered how? timidly? definitively?*

KENNEDY:

*Holds them high for company to see*

*Reaches into his shirt pocket and removes a bag of marijuana and rolling papers. He proceeds to roll a joint on the table.*

She'll be dead one day. Yes-sir-ee.

*Gest. w/ hand toward her.  
Touches her shoulder.  
Rests hand on her.*

*Reaches over to grab lighter on Dinah's lap. Hobbes and Kathryn stare in surprise.*

(with joint in mouth)

Right-in-the-ground-o.

*points down*

(looking up at Kathryn and Hobbes)

You smoke?

HOBBS:

Well, I- I did after I was discharged, but that was once and quite a while ago...and Kathryn hasn't-

KATHRYN:  
-I have work.

*waves him off*

PASTERNAK:

Come on, Kathryn. Give it a go. It might take the edge off a bit. Besides, this stuff's from California. The crème-de-la-crème.

*gesture waves toward him*

DINAH:  
It's swell.

*looks up*

KENNEDY:

A virgin! A real, honest virgin who works! What a *place* New York is! He-ho-ha!

*claps hands*

KATHRYN:

*Eyeing the joint and then the group.*

HOBBS:

*hand on K's shoulder*

JULIE

EPISODE 2 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

Maybe it's not such a bad idea, dear. Pasternak could be right.

PASTERNAK:

It's nothing like drink. You'll just get a little lift, is all.

*Leans in to K*

*pinches forefinger and thumb together*

HOBBS:

But no pressure, of course.

*waves off*

KENNEDY:

What are you, her keeper? Let the woman live a little!

*Finishes rolling the joint. Lights it and hands it to Kathryn.*

Ladies first.

KATHRYN:

*Nervously looking around at the group.*

(exhales)

*slowly*

I suppose it has been a long couple of weeks at work.

(inhales)

KENNEDY:

That's it...That's right! Right, yes, yes, you got it!

(laughs, mouthing to Dinah)

*Isn't she great? What a keeper.*

KATHRYN:

*Coughs violently and hands the joint to Kennedy, who inhales.*

HOBBS:

*Pats Kathryn on the back.*

Are you alright? Kathryn?

KATHRYN:

*Shakes her head.*

*mouthing?  
How does audience  
see this?  
stage  
whisper  
instead*

*all right*

✓



JULIE

EPISODE 2: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

PASTERNAK:

She'll be fine. It's just a spot of tea.

Q don't understand the euphemism.

*Hands Kathryn a glass of water.*

KENNEDY:

Ha! Spot of tea! You are the true gentleman, Pasternak. I should be taking notes. Better yet, I should have my secretary do her job. Oh, Di-nah!

puts hand to side of mouth  
like megaphone  
OR  
lean back to reach  
around people and  
catch her eye

*Inhaling more of the joint. Passes it to Dinah.*

But you can't have a scribe with a stiff hand. No, no, no!

DINAH:

*Proceeds to smoke a large quantity.*

KENNEDY:

(slamming his hand on the table, wildly grinning)

Yes! Yes! That's it, baby. That's *right*. Go!

DINAH:

*Passes the joint around the circle and everyone smokes, including Kathryn. Lights slowly fade to a magenta tint.*

PASTERNAK:

(leaning back with eyes closed)

You know- I wish we had some-

*Benjamin Devigne's "Nostra Riva" begins to play.*

Ah...that is nice.

KENNEDY:

It's like we should always say-

KENNEDY, DINAH, AND PASTERNAK:

If you can dream it, it can be done!

(laugh hysterically)

HOBBS:

JULIE

EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

(to Kathryn)

How did they...

*flourishes*

KATHRYN:

*Shrugs. Begins to stare at her hands.*

PASTERNAK:

?!  
Ke-Kennedy. Say, you know what I see when I see in you? It's that bop. You look like bop.

KENNEDY:  
(wide-eyed)

You don't say?

PASTERNAK:

Feels! You look like a tune outta one of Charlie Parker's notepads.

DINAH AND PASTERNAK:

He's pure character!

(laughing)

HOBBS:

(jittery, pointing to the joint)

What was in that?

KENNEDY:

It's a little crossover, my man! Man! Man, it's my treat-

*Pulls a vial of ground Benzedrine out of his pocket.*

*How does audience know that?  
reads fine, but viewer*

Always my little. Treat.

*Lights deepen to violet.*

*I AM IMPRESSED THAT YOU UNDERTOOK THE AMBITIOUS TASK OF CONVERTING A NOVEL INTO A SCREENPLAY.*

*THIS SHOW'S PROMISE.*

*I WOULD HAVE TO READ THE NOVEL IN ITS ENTIRETY TO FULLY COMPREHEND THIS.*

*SLOW MOVING! I UNDERSTAND THAT THEY'RE EXPERIENCING ENNUI, BUT YOU NEED TO HOLD THE AUDIENCE'S ATTENTION.*

*I'M SURE THAT YOU HAVE STAGE DIRECTIONS IN YOUR HEAD, BUT YOU NEED TO WRITE DOWN MORE OF THEM.*

Page 11 of 11

*P.S. I WOULD LOVE FOR YOU TO SOMEDAY PERUSE THE WORK OF ONE OF US WRITERS, AS WE HAVE PORED OVER YOURS.*

*JULIE*

EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

Ed

*Summary: This is an excerpt from the 148-page adaptation of the first Beat novel called “Go” by John Clellon Holmes. [Summary taken from <http://www.bookrags.com/studyguide-go/#gsc.tab=0>] “Go” was the first novel published by a member of the so-called Beat Generation of the 1950s in the United States. The years immediately following World War II saw America emerge as a prosperous world power, but the Beats, whose name was derived from “beatitude” or “beatific,” felt that something was missing. The devastation of the war, followed by a period of calm and order in America, created a sense of formless anxiety among young artists and thinkers. They didn’t accept that the world had become perfect now that the carnage of war had somehow solved humanity’s problems, and so they searched their lives for a deeper meaning. This search took the form of experimentation with drugs and sex, a fascination with the structural freedom of “modern” jazz, and a constant movement from one place to another, as if the answers these young people sought could be en route to somewhere.*

*“Go” revolves around a group of young friends and acquaintances living in Manhattan in the early 1950s. The men are mostly writers and poets, although the women in the book generally do not work in the arts. The main character, Paul Hobbes, is working on a novel, as is his close friend, Gene Pasternak. Hobbes is married to Kathryn, who works at a job she dislikes, and is uncertain about Pasternak and the other new friends her husband is making. Unbeknownst to her, Hobbes is writing love letters, often unsent, to a woman he met in college several years ago, whom he hasn’t seen since then.*

- I haven't read the book. I'm looking at this as a standalone piece of writing, not as an adaptation.

ACT II: CHILDREN IN THE MARKETS: — assuming all characters have been hit so hard already

Scene 1

Lights rise on an off-white hallway, a small section of downstage left. Hobbes stands behind Kathryn with his hands bracing her shoulders. Kathryn pays no attention to him and fumbles through her purse for a cigarette, accidentally knocking over the contents of her bag.

Spilling?

— outside a black apartment door

KATHRYN:  
(annoyed)

How you dragged me out to Ozone Park on a Tuesday night,  
I'll never know.

- you do a terrific job of showing character with lines and actions, Hobbes is a bit old-fashioned + earnest. Kathryn is practical, but maybe a little afraid of losing Hobbes. Pasternak is a host. Hart is a loose cannon, with extravagant ideas, rule-breaker. Dinah seems naturally shy, but that goes her into outrageousness.

- I like this scene a lot, it knocks the audience off-balance, what's good? what's bad?

EPISODE 7: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

HOBBS:

*Moves to pick up dropped items.*

KATHRYN:

Stop.

*Bends down to put items back into her purse. She finds the pack of cigarettes and lights one while still kneeling.*

(looking up to Hobbes)

You really should try getting up at six sometime. Might put life into perspective.

HOBBS:

Dear, I didn't mean to bring you out here with any poor intentions, but you haven't been out with me in a month.

(joking)

The others are starting to think I'm back on the market.

KATHRYN:

(unamused)

Are they.

HOBBS:

It was just a joke, dear, I-

KATHRYN:

Alright, just-just open the door.

Stands up.

Remember, this is a quick visit. Not another late-night fiasco.

HOBBS:

Of course, of course.

*Raps on a black door three times. One beat. Pasternak swings open the door with a cigar hanging out of the side of his mouth.*

old-fashioned

suggests that she is smoking for the rest of the scene.

good: tells us sh works, he doesn't she's a little rascali

sounds like neither of th has been out. the implication should be that he's been out, but she hasn't. reward.

statement judging others

she's been kneeling this whole time? hmmm.

he's smoking here does that continue to end of scene?

EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

PASTERNAK:

Well, well, well. Look who it is!

*Pulls Hobbes into an embrace, noticing Kathryn.*

And a cameo this evening! Alive and in the flesh.

*Pecks Kathryn on the cheek.*

But lovely as always.

KATHRYN:

*Attempts to hide a blush.*

PASTERNAK:

(motions inside)

Come on in. I have someone very special for you to meet.

*[Hart, not Dinah]*  
INT. Pasternak's dining area.

*5*  
*an actual icebox?  
not a refrigerator?*  
The group walk stage right as dim lights brighten to reveal a small table with folding chairs. A small floor lamp is placed awkwardly next to an (icebox). HART KENNEDY, a man with wiry reddened hair and a crooked nose is hunched forward while drumming his hands on the table, stopping periodically to swig his beer. Next to him is DINAH, a slim, pale, teenager with doe eyes. She timidly picks at a large wedge of bread, forming a small pile of scraps.

Hart, Hart! Look here at what I found.

*Pasternak leads Hobbes and Kathryn to the table. They pause before sitting in two empty chairs, clearly fixated on the strange activity of Hart and Dinah.*

KENNEDY:

*Abruptly stops drumming the table. A beat. He slowly leans forward, staring at Hobbes and Kathryn. The couple is clearly uncomfortable. Hobbes forces a cough.*

You must be...Hobbes.

*Slowly resumes drumming his fingers on the table. very disconcerting!*

EPISODE 2 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

Yes... Yes! That's it! Hobbes! Couldn't be anyone else. You don't want to know the things I've heard about you, do you?

HOBBS:

Only positive details, I would ho-

KENNEDY:

-only the most positive details. You bet your bottom dollar it's the one hundred percent God's honest truth! Besides, anyone close with this guy-

*Grabs Pasternak by the waist. Pasternak chuckles.*

-is doing something right. You're a writer?

HOBBS:

Yes. Fiction mostly. And my wife, Kathryn-

KENNEDY:

Your wife?

*Dramatically clutches his chest.*

Oh, <sup>Go</sup>god, my heart.

DINAH:

*The chunks of bread she pulls become noticeably larger.*

*jealousy!*

KENNEDY:

Pleased to meet you, my dear.

(turns to Pasternak)

Say, you got any more beers? Dinah checked the icebox twice-

DINAH:

(quickly)

Three times-

KENNEDY:

EPISODE 2: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

And nothing but crickets.

— crickets to me suggests “silence” not  
“emptiness,” maybe “echoes”?

PASTERNAK:

You gonna save any for Hobbes and Kathryn, my man? I'm sure  
Maman left me some cash somewhere and I could make a run.

↳ is this a name? a nickname for “Mama”? you might want  
pick something more obvious.  
if his wife, maybe “wifey”

KATHRYN:

I shouldn't drink. I have to be up at six for work.

KENNEDY:

Hmmmm, work! Dinah, you hear that? What an idea.

tells us a lot about them

*Grabs the remainder of bread from Dinah's hands, slamming it on  
the table with a smirk.*

Well? Don't forget your manners, now.

like a parent

(to Hobbes and Kathryn)

She's a bit shy.

KATHRYN:

(Noticing Dinah's timidity)

I'm Kathryn.

*Reaches her hand across the table with a worried smile.*

DINAH:

(without moving)

My name is Dinah.

KATHRYN:

Nice to meet you, Dinah.

PASTERNAK:

(ignoring uncomfortable exchange)

Wonderful, just what I like to see. Friends meeting friends.

HOBBS:

Dinah, you came from California too?

I don't think anyone has told Hobbes that  
Hart is from California

EPISODE 2 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

DINAH:

Yes, Hart brought me. We were meant to stay with Pasternak, but I think we're staying with someone named Stansky. But, I'm not sure, I'm just not sure.

*Picks up the bread.*

HOBBS:

Stofsky?

KATHRYN:

Why on earth are you staying with him?

PASTERNAK:

Unfortunately, Maman was not too keen on long-term visitors. Plus, look around, sweet Kathryn. I'd never stuff my love and his lover in a walk-in closet. There's no room. But once the 'script gets flipped...ha, well.

KENNEDY:

Oh, but it's all fine! We're shackled up on a little cot in the living room like a regular Tracy and Hepburn. Just peaches.

PASTERNAK:

Ain't she sweet?

KENNEDY:

Two years in the making, this one. *I don't get what this means*

HOBBS:

You two are married?

KATHRYN:

(under her breath)

*Fifteen...*

KENNEDY:

Sweet little something, she is. Oh my, my, my! Yes, she is.

*this?* Oh, yes, yes, crossed the road with this dream in my head and girl in my hands and we're in it.

HOBBS:

What brings you to New York?

*I don't understand this but I get the sense of it, which is what you want.*



EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

KENNEDY:

People, dirt, newsstands, all of it! I'm meant to be a writer, Pasternak says, but I'm really here because I can *jive* with it. He mentioned you could show me the next great American novel and how to throw some words on a page and **BOW!** I'd really dig that, I'd really dig that, you know.

↳ or POW?

PASTERNAK:

You still a whiskey man, Hobbes? I know you can take the McKenna, Hart, but we don't want to kill sweet Hobbes, over here.

I don't know who this means Google! Bourbon

*Retrieves a bottle of Whiskey and three glasses from a cabinet.*

HOBBS:

I suppose I could.

PASTERNAK:

And none for you, Kathryn...one for Hart, Hobbes, and me. Alright.

*(sets down the glasses on the table)*

HOBBS:

You don't drink, Dinah?

— never pours her drinks, that I can see

DINAH:

*(shakes her head)*

No.

*(beat)*

a?

Two years ago I was lush and drank about a quart a day. I even tried to kill myself <sup>once</sup>.

*(looking down)*

But Hart's looking after me now.

KENNEDY:

*(standing)*

Her mother! The absolute bitch! How could I not take her away? Wanted her to settle down with some Johnny Square. Am I right?

I love this!

*(sits down)*

EPISODE 72 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

DINAH:  
Right.

KENNEDY:

*Reaches into his shirt pocket and removes a bag of marijuana and rolling papers. He proceeds to roll a joint on the table.*

She'll be dead one day. Yes-sir-ee.

*did we know this was there?*

*Reaches over to grab lighter on Dinah's lap. Hobbes and Kathryn stare in surprise.*

(with joint in mouth)

Right-in-the-ground-o.

(looking up at Kathryn and Hobbes)

You smoke?

HOBBS:

Well, I- I did after I was discharged, but that was once and quite a while ago...and Kathryn hasn't-

*just?  
only?  
^*

KATHRYN:  
-I have work.

PASTERNAK:

Come on, Kathryn. Give it a go. It might take the edge off a bit. Besides, this stuff's from California. The crème-de-la-crème.

DINAH:  
It's swell.

KENNEDY:

A virgin! A real, honest virgin who works! What a *place* New York is! He-ho-ha!

KATHRYN:

*Eyeing the joint and then the group.*

HOBBS:

EPISODE 2: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

Maybe it's not such a bad idea, dear. Pasternak could be right.

PASTERNAK:

It's nothing like drink. You'll just get a little lift, is all.

HOBBS:

But no pressure, of course.

KENNEDY:

What are you, her keeper? Let the woman live a little!

*Finishes rolling the joint. Lights it and hands it to Kathryn.*

Ladies first.

KATHRYN:

*Nervously looking around at the group.*

(exhales)

I suppose it has been a long couple of weeks at work.

(inhales) — *now, she had been smoking a cigarette when the door opened is she still?*

KENNEDY:

That's it...That's right! Right, yes, yes, you got it!

(laughs, mouthing to Dinah)

*Isn't she great? What a keeper.*

KATHRYN:

*Coughs violently and hands the joint to Kennedy, who inhales.*

HOBBS:

*Pats Kathryn on the back.*

Are you alright? Kathryn?

KATHRYN:

*Shakes her head.*

*not italics*

EPISODE 1: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

PASTERNAK:  
She'll be fine. It's just a spot of tea.

*Hands Kathryn a glass of water. thoughtful*

KENNEDY:  
Ha! Spot of tea! You are the true gentleman, Pasternak. I should be taking notes. Better yet, I should have my secretary do her job. Oh, Di-nah!

*Inhaling more of the joint. Passes it to Dinah.*

But you can't have a scribe with a stiff hand. No, no, no!

DINAH:

*Proceeds to smoke a large quantity.*

KENNEDY:  
(slamming his hand on the table, wildly grinning)

Yes! Yes! That's it, baby. That's *right*. Go!

DINAH:

*Passes the joint around the circle and everyone smokes, including Kathryn. Lights slowly fade to a magenta tint.*

PASTERNAK:  
(leaning back with eyes closed) *—still smoking cigar?*

You know- I wish we had some-

*Benjamin Devigne's "Nostra Riva" begins to play.*

Ah...that is nice.

KENNEDY:  
It's like we should always say-

KENNEDY, DINAH, AND PASTERNAK:  
If you can dream it, it can be done!

(laugh hysterically)

HOBBS:

EPISODE 11 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

(to Kathryn)

How did they...

KATHRYN:

*Shrugs. Begins to stare at her hands.*

PASTERNAK:

Ke-Kennedy. Say, you know what I see when I see in you? It's that bop. You look like bop.

KENNEDY:  
(wide-eyed)

You don't say?

PASTERNAK:  
Feels! You look like a tune outta one of Charlie Parker's notepads.

DINAH AND PASTERNAK:  
He's pure character!

(laughing)

HOBBS:  
(jittery, pointing to the joint)

What was in that?

KENNEDY:  
It's a little crossover, my man! Man! Man, it's my treat-

*Pulls a vial of ground Benzedrine out of his pocket.*

Always my little. Treat.

*Lights deepen to violet.*

*? end of scene?*

*- this is really good. H + K encounter outrageousness, as does the audience.  
- nobody wants to be Johnny Square!  
- I don't understand everything that everyone is saying, but I think that's the point. it's disconcerting, I do get the gist.*

# Susan

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EPISODE 18. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

*Summary: This is an excerpt from the 148-page adaptation of the first Beat novel called “Go” by John Clellon Holmes. [Summary taken from <http://www.bookrags.com/studyguide-go/#gsc.tab=0>] “Go” was the first novel published by a member of the so-called Beat Generation of the 1950s in the United States. The years immediately following World War II saw America emerge as a prosperous world power, but the Beats, whose name was derived from “beatitude” or “beatific,” felt that something was missing. The devastation of the war, followed by a period of calm and order in America, created a sense of formless anxiety among young artists and thinkers. They didn’t accept that the world had become perfect now that the carnage of war had somehow solved humanity’s problems, and so they searched their lives for a deeper meaning. This search took the form of experimentation with drugs and sex, a fascination with the structural freedom of “modern” jazz, and a constant movement from one place to another, as if the answers these young people sought could be en route to somewhere.*

*“Go” revolves around a group of young friends and acquaintances living in Manhattan in the early 1950s. The men are mostly writers and poets, although the women in the book generally do not work in the arts. The main character, Paul Hobbes, is working on a novel, as is his close friend, Gene Pasternak. Hobbes is married to Kathryn, who works at a job she dislikes, and is uncertain about Pasternak and the other new friends her husband is making. Unbeknownst to her, Hobbes is writing love letters, often unsent, to a woman he met in college several years ago, whom he hasn’t seen since then.*

## ACT II: CHILDREN IN THE MARKETS:

### Scene 1

*Lights rise on an off-white hallway, a small section of downstage left. Hobbes stands behind Kathryn with his hands bracing her shoulders. Kathryn pays no attention to him and fumbles through her purse for a cigarette, accidentally knocking over the contents of her bag.*

Commented [s1]: Excellent job setting the scene.

KATHRYN:  
(annoyed)

How you dragged me out to Ozone Park on a Tuesday night,  
I’ll never know.

18  
EPISODE 2 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

HOBBS:

*Moves to pick up dropped items.*

KATHRYN:

Stop.

*Bends down to put items back into her purse. She finds the pack of cigarettes and lights one while still kneeling.*

(looking up to Hobbes)

You really should try getting up at six sometime. Might put life into perspective.

HOBBS:

Dear, I didn't mean to bring you out here with any poor intentions, but you haven't been out with me in a month.

(joking)

The others are starting to think I'm back on the market.

KATHRYN:

(unamused)

Are they.

HOBBS:

It was just a joke, dear, I-

KATHRYN:

Alright, just-just open the door.

*Stands up.*

Remember, this is a quick visit. Not another late night fiasco.

HOBBS:

Of course, of course.

*Raps on a black door three times. One beat. Pasternak swings open the door with a cigar hanging out of the side of his mouth.*

EPISODE 2 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

PASTERNAK:

Well, well, well. Look who it is!

*Pulls Hobbes into an embrace, noticing Kathryn.*

And a cameo this evening! Alive and in the flesh.

*Pecks Kathryn on the cheek.*

But lovely as always.

KATHRYN:

*Attempts to hide a blush.*

PASTERNAK:

(motions inside)

Come on in. I have someone very special for you to meet.

**INT. Pasternak's dining area.**

*The group walk stage right as dim lights brighten to reveal a small table with folding chairs. A small floor lamp is placed awkwardly next to an icebox. HART KENNEDY, a man with wiry red-red-toned hair and a crooked nose is hunched forward while drumming his hands on the table, stomping periodically to swig his beer. Next to him is DINAH, a slim, pale, teenager with doe eyes. She timidly picks at a large wedge of bread, forming a small pile of scraps.*

Hart, Hart! Look here at what I found.

*Pasternak leads Hobbes and Kathryn to the table. They pause before sitting in two empty chairs, clearly fixated on the strange activity of Hart and Dinah.*

KENNEDY:

*Abruptly stops drumming the table. A beat. He slowly leans forward, staring at Hobbes and Kathryn. The couple is clearly uncomfortable. Hobbes forces a cough.*

You must be...Hobbes.

*Slowly resumes drumming his fingers on the table.*

Commented [s2]: Again, good job setting the scene. Very clear as to what is happening.

Commented [s3]: Don't know who says this.



18  
EPISODE 2. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

Yes...Yes! That's it! Hobbes! Couldn't be anyone else. You don't want to know the things I've heard about you, do you?

HOBBS:  
Only positive details, I would ho-

KENNEDY:  
-only the most positive details. You bet your bottom dollar it's the One hundred percent God's honest truth! Besides, anyone close with this guy-

*Grabs Pasternak by the waist. Pasternak chuckles.*

-is doing something right. You're a writer?

HOBBS:  
Yes. Fiction mostly. And my wife, Kathryn-

KENNEDY:  
Your wife?

*Dramatically clutches his chest.*

Oh, god, my heart.

DINAH:

*The chunks of bread she pulls become noticeably larger.*

KENNEDY:  
Pleased to meet you, my dear.

(turns to Pasternak)

Say, you got any more beers? Dinah checked the icebox twice-

DINAH:

(quickly)

Three times-

KENNEDY:

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EPISODE 2 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

And nothing but crickets.

PASTERNAK:

You gonna save any for Hobbes and Kathryn, my man? I'm sure  
Maman left me some cash somewhere and I could make a run.

KATHRYN:

I shouldn't drink. I have to be up at six for work.

KENNEDY:

Hmmmm, work! Dinah, you hear that? What an idea.

*Grabs the remainder of bread from Dinah's hands, slamming it on  
the table with a smirk.*

Well? Don't forget your manners, now.

(to Hobbes and Kathryn)

She's a bit shy.

KATHRYN:

(Noticing Dinah's timidity)

I'm Kathryn.

*Reaches her hand across the table with a worried smile.*

DINAH:

(without moving)

My name is Dinah.

KATHRYN:

Nice to meet you, Dinah.

PASTERNAK:

(ignoring uncomfortable exchange)

Wonderful, just what I like to see. Friends meeting friends.

HOBBES:

Dinah, you came from California too?

18  
EPISODE 1: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

DINAH:

Yes, Hart brought me. We were meant to stay with Pasternak, but I think we're staying with someone named Stansky. But, I'm not sure, I'm just not sure.

*Picks up the bread.*

HOBBES:

Stofsky?

KATHRYN:

Why on earth are you staying with him?

PASTERNAK:

Unfortunately, Maman was not too keen on long-term visitors. Plus, look around, sweet Kathryn. I'd never stuff my love and his lover in a walk-in closet. There's no room. But once the 'script gets flipped...ha, well.

KENNEDY:

Oh, but it's all fine! We're shackled up on a little cot in the living room like a regular Tracy and Hepburn. Just peaches.

PASTERNAK:

Ain't she sweet?

KENNEDY:

Two years in the making, this one.

HOBBES:

You two are, married?

KATHRYN:

(under her breath)

*Fifteen...*

KENNEDY:

Sweet little something, she is. Oh my, my, my! Yes, she is. Oh, yes, yes, crossed the road with this dream in my head and girl in my hands and we're in it.

HOBBES:

What brings you to New York?

EPISODE 18: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

KENNEDY:

People, dirt, newsstands, all of it! I'm meant to be a writer,  
Pasternak says, but I'm really here because I can *jive* with it—  
~~he~~ He mentioned you could show me the next great American novel  
and how to throw some words on a page and **BOW!** I'd really dig  
that, I'd really dig that, you know.

PASTERNAK:

You still a whiskey man, Hobbes? I know you can take the McKenna,  
Hart, but we don't want to kill sweet Hobbes, over here.

*Retrieves a bottle of Whiskey and three glasses from a cabinet.*

HOBBES:

I suppose I could.

PASTERNAK:

And none for you, Kathryn...one for Hart, Hobbes, and me. Alright.

*(sets down the glasses on the table)*

HOBBES:

You don't drink, Dinah?

DINAH:

*(shakes her head)*

No.

*(beat)*

Two years ago I was lush and drank about a quart a day. I even  
tried to kill myself once.

*(looking down)*

But Hart's looking after me now.

KENNEDY:

*(standing)*

Her mother! The absolute bitch! How could I not take her away?  
Wanted her to settle down with some Johnny Square. Am I right?

*(sits down)*

18  
EPISODE 7. SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

DINAH:  
Right.

KENNEDY:

*Reaches into his shirt pocket and removes a bag of marijuana and rolling papers. He proceeds to roll a joint on the table.*

She'll be dead one day. Yes-sir-ee.

*Reaches over to grab lighter on Dinah's lap. Hobbes and Kathryn stare in surprise.*

(with joint in mouth)

Right-in-the-ground-o.

(looking up at Kathryn and Hobbes)

You smoke?

HOBBES:  
Well, I- I did after I was discharged, but that was once and quite a while ago...and Kathryn hasn't-

KATHRYN:  
-I have work.

PASTERNAK:  
Come on, Kathryn. Give it a go. It might take the edge off a bit. Besides, this stuff's from California. The crème-de-la-crème.

DINAH:  
It's swell.

KENNEDY:  
A virgin! A real, honest virgin who works! What a *place* New York is! He-ho-ha!

KATHRYN:

*Eyeing the joint and then the group.*

HOBBES:

EPISODE 4: SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

Maybe it's not such a bad idea, dear. Pasternak could be right.

PASTERNAK:

It's nothing like drink. You'll just get a little lift, is all.

HOBBS:

But no pressure, of course.

KENNEDY:

What are you, her keeper? Let the woman live a little!

*Finishes rolling the joint. Lights it and hands it to Kathryn.*

Ladies first.

KATHRYN:

*Nervously looking around at the group.*

(exhales)

I suppose it has been a long couple of weeks at work.

(inhales)

KENNEDY:

That's it...That's right! Right, yes, yes, you got it!

(laughs, mouthing to Dinah)

*Isn't she great? What a keeper.*

KATHRYN:

*Coughs violently and hands the joint to Kennedy, who inhales.*

HOBBS:

*Pats Kathryn on the back.*

Are you alright? Kathryn?

KATHRYN:

*Shakes her head.*

18  
EPISODE 18 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

PASTERNAK:

She'll be fine. It's just a spot of tea.

*Hands Kathryn a glass of water.*

KENNEDY:

Ha! Spot of tea! You are the true gentleman, Pasternak. I should be taking notes. Better yet, I should have my secretary do her job. Oh, Di-nah!

*Inhaling more of the joint. Passes it to Dinah.*

But you can't have a scribe with a stiff hand. No, no, no!

DINAH:

*Proceeds to smoke a large quantity.*

KENNEDY:

(slamming his hand on the table, wildly grinning)

Yes! Yes! That's it, baby. That's *right*. Go!

DINAH:

*Passes the joint around the circle and everyone smokes, including Kathryn. Lights slowly fade to a magenta tint.*

PASTERNAK:

(leaning back with eyes closed)

You know- I wish we had some-

*Benjamin Devigne's "Nostra Riva" begins to play.*

Ah...that is nice.

KENNEDY:

It's like we should always say-

KENNEDY, DINAH, AND PASTERNAK:

If you can dream it, it can be done!

(laugh hysterically)

HOBBS:

EPISODE 2 SCREENPLAY EXCERPT – ADAPTED BY CARLY GREENBERG  
FROM THE NOVEL “GO” (JOHN CLELLON HOLMES)

(to Kathryn)

How did they...

KATHRYN:

*Shrugs. Begins to stare at her hands.*

PASTERNAK:

Ke-Kennedy. Say, you know what I see when I see in you? It's that bop. You look like bop.

KENNEDY:  
(wide-eyed)

You don't say?

PASTERNAK:  
Feels! You look like a tune outta one of Charlie Parker's notepads.

DINAH AND PASTERNAK:  
He's pure character!

(laughing)

HOBBS:  
(jittery, pointing to the joint)

What was in that?

KENNEDY:  
It's a little crossover, my man! Man! Man, it's my treat-

*Pulls a vial of ground Benzedrine out of his pocket.*

Always my little. Treat.

*Lights deepen to violet.*

Great job with your characters! You did a great job portraying their personalities through dialogue.

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