

VIDEO	AUDIO
<p>KITCHEN TABLE MESS FROM NIGHT BEFORE: Camera pans across empty wine bottles, glasses, books of poetry and record sleeves several times, before arriving at a set of car keys and a letter addressed to Jen and Lou. Afternoon light spills across the mess.</p>	<p><u>SOUND:</u> Quieter part of Prokofiev 2nd Piano Concerto. Soft room ambiance.</p> <p><u>VOICE:</u> Sunday November 1st, 1964. Dear Jen and Lou: I am enclosing the drunken letter of yesterday. It is not a very good one but it is a letter.</p>
<p>FILTHY BATHROOM: Panning continues in the same direction and speed across a bathroom floor, covered with toilet rolls, towels, toothbrush etc - all tossed lazily.</p> <p>PHOTO FRAME OF BUKOWSKI AND FRANCES: Camera moves gently toward couple in a picture frame, on a dusty mantelpiece.</p> <p>BUKOWSKI STANDING NEXT TO CAR: Pan across picture of Bukowski and Frances to a frame of Bukowski in front of his car.</p>	<p><u>SOUND:</u> Prokofiev Concerto continues. Clink of glasses and pouring of wine. Soft chatter. New room ambiance.</p> <p><u>VOICE:</u> Very drunk last night. The landlord and his wife came over and we slugged it down. His wife became rather upset when she saw the kitchen and bathroom.</p> <p><u>SOUND:</u> Prokofiev Concerto continues. Outdoor ambience to match setting of photo.</p> <p><u>VOICE:</u> Frances is not a very good housekeeper. But I calmed the old girl down and got her to insulting me.</p> <p><u>SOUND:</u> Prokofiev Concerto continues.</p> <p><u>VOICE:</u> I had let some gypsies straighten out my car for \$30 and she said I shouldn't have done this. What should we do, let these people starve?</p>

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<p>MEDIUM SHOT THROUGH DOORWAY: Camera moves toward doorway, where we can see an empty chair at a desk. On the desk is a typewriter and three beer bottles, with an old wallet laying in front. One is noticeably bigger than the other two. Sunlight spills through window.</p> <p>CLOSE UP OF BEER BOTTLES: Camera continues pushing in toward bottles, which show the label "Three Gypsies Ale".</p>	<p><u>SOUND:</u> Prokofiev Concerto continues. Tapping of typewriter keys.</p> <p><u>VOICE:</u> There were 3 of them, 2 boys and an old man with a huge belly. They saw me typing and drinking beer at the window and came up and talked. We haggled at price a little while and then I told them to go ahead.</p> <p><u>SOUND:</u> Prokofiev Concerto continues. Metal hits of working on a car. New room ambiance.</p> <p><u>VOICE:</u> They didn't do a bad job. When I handed the old man the 30 he bent down over his belly, bowed and said, "God bless you, son." I figure that was worth the 30 right there. Nobody ever said "God bless you, son," to me before.</p>
<p>BOOK OF HYMNS SITS ON TOP OF BEACH TOWEL: Camera passes from right to left over edge of table and across book and towel.</p>	<p><u>SOUND:</u> Prokofiev Concerto finishes. Laughter and soft ocean waves crashing.</p> <p><u>VOICE:</u> Sergei Prokofiev 2nd piano concerto just over. Frances has come in. She has been at church and at the beach with her church people.</p>

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<p>CAMERA MOVES FROM HYMNS TO POEMS: As panning continues, focus on book of hymns shifts to Bukowski's poetry.</p> <p>CAMERA MOVES FROM POEMS TO RADIO: Panning continues and passes over a radio, with tuner visible. As repetition of final line of narration starts, camera pans off table.</p>	<p><u>SOUND:</u> Nonsensical radio voices, in a low, reserved tone.</p> <p><u>VOICE:</u> We have a pretty good arrangement here. I let her have these but ask her to keep them away from me. --Listening to Copeland and Downs at intermission and their talk is not bad, but the accents as usual all so cultured, English, and a seeming homosexuality -- the latter of course, probably not being true.</p> <p><u>SOUND:</u> Room ambiance only.</p> <p><u>VOICE:</u> Don't study the work of a great master, it will tend to discourage you, somebody says. Mr. Copeland. Mr. Downs. Mr. Copeland. Mr. Copeland. Mr. Copeland. Mr. Copeland.</p>
<p>TIGHT SHOT OF CONTENT OF LETTER: Opened envelope, hand written letter, photo of couple with dogs and map of New Orleans are scatted in a loose pile. Camera slowly moves toward pile.</p> <p>CLOSE UP OF PHOTO: Cut to close up of picture of couple of dogs.</p>	<p><u>SOUND:</u> Schumann Symphony #4 begins.</p> <p><u>VOICE:</u> I don't think there will be any poems enclosed. If there are, there are. I mean after writing this if something comes up I'll stick it in, but have my doubts--I feel like I've been hung by my ankles in a grey wet wind.</p> <p><u>SOUND:</u> Schumann Symphony #4 continues. Outdoor ambiance to match photo.</p> <p><u>VOICE:</u> Good to get your card, Jen. Melle, Gypsy, Hello dogs. New Robert Schumann, symphony #4 in D Minor. This is his original 2nd symphony re-worked. Goes well this 4:30 pink-black afternoon.</p>

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<p>CLOSE UP OF MAP: Cut to close up of New Orleans map.</p>	<p><u>SOUND:</u> Schumann Symphony #4 and outdoor ambiance continue.</p> <p><u>VOICE:</u> I think of you down there in New Orleans--battling. My god, think of how much more peaceful like would have been if I had never sent you a poem? That you have done so much for my work I can never forget or hardly understand.</p>
<p>FRONT OF RADIO: Camera pulls out from radio to show typewriter sitting beside it on the desk.</p> <p>MEDIUM SHOT THROUGH DOORWAY: Same shot as start of Sequence 3, but camera pulls away. Lighting is slightly later in the day.</p> <p>FADE TO BLACK.</p>	<p><u>SOUND:</u> Schumann Symphony #4 has a radio-like quality now.</p> <p><u>VOICE:</u> This #4 by Schumann is a fine work, he really rolls it out. He was not afraid of emotion and the years have held his work up. It's not sugar like Tchikovsky or cheap like Listz.</p> <p><u>SOUND:</u> Schumann Symphony #4 starts to fade. Room ambiance change.</p> <p><u>VOICE:</u> A good afternoon all, and God bless you too, Buck.</p> <p><u>SOUND:</u> Schumann Symphony #4 fade to silent.</p> <p><u>VOICE:</u> P.S. - poems enclosed. B-</p>