and mun, who needs it, he can't be a D-shaped pie.

A-shaped pie, because, "It's functioning as a dough article.

Gaston, stop it both of you! My God! This is not

GERMAN. My transformation is not post.

GERMAN. If most certainly is.

GERMAN. The reason this joke is funny is, because of the

somes sneeze. The conversation.

FRIDAY. Tell us all.

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FRIDAY. Tell us all.

GERMAN. You can't imagine this.

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GERMAN. You can't imagine this.
Good-bye everyone.

Suzanne. I should go now.

Picasso. It's a conversation. So will I.

Suzanne. I'll be there later.

Picasso. But I can do better.

Suzanne. You did?

Picasso. I show three pictures of you from memory.

Suzanne. Yes.

Do you remember?

(The tears in and passage here.)

Passionate曝光 their meaning.

Your name to me, then some words half-whispered,

Picasso. My ear was touched from your mouth, you said.

Suzanne. I don't remember.

Picasso. Yes you did Suzanne.

Suzanne. I never told you.

Picasso. You did. I remember it now.

Suzanne. I never told it to you.

I can't remember your name.

(Then.)

the door

next to whom a pale pink ribbon, later I picked it up off

side with mild impressions, there was no reason and

on your bedsheet, beside there were three things side by

over a in the window on the wall. holding a candle.

I remember a blue-green bed with a rose-colored spread

my dear I'm looking at it and now that I see you together,

Suzanne. I believed you.

you're young. He believe me. Where things?

for you who I said is stranger things will happen in

Picasso. Look, I mean everything I said that night. I just
PICASSO. Why be nasty? We're not so different...

GERMAINE. Oh yes we slept together but there is a difference. For me, you are the thing that never happened. You and Freddy exist in separate universes. What I do in one has nothing to do with the other.

PICASSO. How convenient.

GERMAINE. Oh, don't get me wrong. I'm not being nasty. I like you. It's just that I know about men like you.

PICASSO. Men like me? Where are there men like me?

GERMAINE. Have a drink. You don't want me to go on.

PICASSO. No, tell me about men like me.

GERMAINE. (Sets in.) A steady woman is important to you because then you know for sure you have someone to go home to in case you can't find someone else. You notice every woman don't you?

PICASSO. Many.

GERMAINE. I mean every woman. Waitresses, wives, weavers, ushers, actresses, laundresses. You notice them, don't you?

PICASSO. Yes.

GERMAINE. And when you see a woman you think, I wonder what she would be like. You could be bouncing your baby on your knee and if a woman walks by you wonder what she would be like.

PICASSO. Go on.

GERMAINE. You have two in one night when the lies work out, and you feel it's your right. The rules don't apply to you, because the rules were made up by women, and they have to be if there's going to be any society at all. You cancel one when someone better comes along. They find you funny, bohemian, irresistible. You like them young because you can bamboozle them, and they think you're great. You want them when you want them, never when they want you. Afterwards you can't wait to leave, or if you're unlucky enough to have her at your place you can't wait for her to leave because the truth is we don't exist afterwards, and all conversation becomes meaningless because it's not going to get you anywhere because it already got you there. You're unreachable.

Your whole act is a camouflage. But you are lucky, because you have a true talent that you are too wise to abuse. And because of that you will always be desirable. So when you wear out one woman, there will be another who wants to taste it, who wants to be next to someone like you. So you'll never have to earn a woman and you'll never appreciate one.

PICASSO. But I appreciate women. I draw them don't I?

GERMAINE. Well, that's because we're so goddamn beautiful isn't it?

PICASSO. Germaine, men want, and women are wanted. That's the way it is and that's the way it will always be.

GERMAINE. That may be true, but why be greedy? By the way, I knew you were using me, but I was using you back.

PICASSO. How?

GERMAINE. Now I know what a painter is like, tomorrow night a street paver maybe, or a news agent, or maybe a bookseller. A street paver may not have anything to talk about to a girl like me, but I can write my romantic scenarios in my head and pull them down like a screen in front of me to project my fantasies onto. Like you project your fantasies onto a piece of paper.

PICASSO. How does Freddy fit in? Why are you with him?

GERMAINE. Because occasionally, occasionally, he says something so profound I'm just glad to have been there. But really? What I wouldn't give for a country boy.

(FREDDY re-enters.)

FREDDY. Well, I caught the son-of-a-bitch in time.

GERMAINE. Not quite.

(A young woman charges into the bar. She looks around.)
Could I have a refill?

Could I have a refill? Is that a possibility? I'd like more of that beverage. I'm getting thirsty. Can we get me another one?

GERMANA: I'll get it. Anyone else want a refill?

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