

A WOMAN UNDER THE INFLUENCE

by

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A WOMAN UNDER THE INFLUENCE

- 1 We OPEN ON a construction site, seven o'clock in the evening.
- 2 We SEE a large action crane, hard-hatted workers -- white, black, Mexican -- tremendous activity, and NICK LONGHETTI, the foreman on the construction site who participates by shouting instructions to the various laborers. Each of them replies in kind.

LABORER

Don't worry, Nick, we'll get you out of here in no time.

LABORER

I hope Mabel appreciates this.

- 3 The big brute lights light up the construction site. A man approaches Nick. He's an architect; his name is WILSON.

NICK

The men are doing all they can.

WILSON

Well, we'll just have to go on triple time -- work through the night.

NICK

It's been a long day.

WILSON

I can't help that.

NICK

Wouldn't it be better if we started first thing in the morning and worked Saturday and Sunday? It's the same price but we don't have to work in the dark.

WILSON

No.

NICK

To tell you the truth I have a date with my wife that's unbreakable. We haven't had a minute alone for three years. She's been counting on this.

(CONTINUED)

3 CONTINUED:

WILSON  
Want me to call her?

NICK  
No.

4 Wilson walks away.

5 A big Indian named EDDIE comes over to Nick.

EDDIE  
Whst's the story?

NICK  
There's no story -- tonight's a money night. They want us to work all night, we'll work all night. Wsnt us to kiss their asses, we'll kiss their asses.

EDDIE  
What about Mabel?

Nick looks at him and walks away.

EDDIE  
(continuing)  
Poor guy.

CUT TO:

6 EXT. LONGHETTI HOUSE - EVENING

Located on a neighborhood street, short lswn, s few roses, and a 1969 white T-bird with its doors open rests in the driveway.

The children -- MARIA (7 years old), ANGELO (6 years old), and TONY (10 years old) come out of the house screaming and yelling.

TONY  
All right, get in the car! Get in the car and shut up!

7 MARTHA MORTENSEN, an elegsnt, down-to-earth woman, pours out of the house carrying a pot, a dress, and some children's clothes.

As she goes to the car:

(CONTINUED)

7 CONTINUED:

MARTHA

Tony! Don't yell at them now! I don't want anything to go wrong -- your mother's very nervous!

8 MABEL LONGHETTI, the daughter of Martha and the mother of the children, shrieks at her mother as she comes out of the house towards the car.

MABEL

Mother, don't yell at the kids!

9 Mabel throws a bunch of toys in the back seat.

She looks inside the car.

MABEL

Angelo, where are your shoes? You can't go without shoes.

TONY

(getting out of  
the car again)

I'll get 'em, Ma.

MABEL

And, Tony, take a sweater.

10 She walks back to the car.

MABEL

Maria, did you bring pajamas?

MARTHA

I have the pajamas.

MARIA

I don't want to go, Mama.

MARTHA

(strongly)

You're going -- now that's it.

11 Mabel turns toward the house.

MABEL

Tony! Get Angelo's bicycle from the back.

MARTHA

He didn't hear you.

12 Mabel turns without answering and walks back into the house.

13 ANGLE

on Martha to Angelo and Maria in the back seat.

MARTHA

Well... when we get home I'm gonna cook you all a dutch chocolate cake. Would you like to help me, Maria?

MARIA

Sure, grandma, but it has to be sweet.

ANGELO

What am I gonna do?

MARTHA

Your mother's getting your bicycle.

14 Tony comes running out of the house with his hands full. He throws everything into the back seat.

TONY

Whsre's Mom?

MARTHA

She went to get Angelo's bicycle.

TONY

Oh, crap! I could have gotten the bicycle.

15 Mabel comes from around the back of the house riding the little bicycle. She comes up to the car, gets off, and stands there.

16 Martha gets out and opens the trunk with a key.

TONY

(taking the bike)

Let me take this, Ma, I can put it in.

17 He picks up the bike and puts it in the trunk. Martha closes the trunk.

TONY

Okay, Ma, we're all set. You and Dad are gonna be alone -- that's great. Get rid of the little pests.

18 Mabel hugs Tony, kisses him on both cheeks and on his nose.

MABEL

Okay, get in.

19 Tony turns around, runs around the car and helps Martha into the automobile, slams the door, runs around to the other side and gets in the front seat.

20 ANGLE ON MABEL

MABEL

Oh, wait a minute. Mother...

She walks around to the driver's side and leans into the window to talk to Martha.

MABEL

(continuing)

Mama... if anything happens you call here. If they're impossible you call here and I don't care if it's day or night.

MARTHA

Darling, I can handle children -- I brought you up.

MABEL

Did you hear what I said? 'Cause I don't want any slipups on this. I don't want anything happening and you getting chickenshit and not calling me. You understand?

MARTHA

Yes, I do.

MABEL

I don't want you to start saying -- "Mabel is having a terrific time and I don't want to disturb her" while one of the kids is lying there bleeding... you get me?

MARTHA

Yes, I do, darling... all right, if anything serious happens I'll call you.

MABEL

If anything happens.

MARTHA

All right.

21 The little kids climb over the back seat to the front and kiss their mother.

(CONTINUED)

21 CONTINUED:

MARTHA

All right, don't break my head. Get back there and sit down now.

(to Mabel)

It's getting awfully late -- you think he's coming?

MABEL

Goodbye, Mom, go ahead -- take off.

22 The kids shout goodbye as the car makes a u-turn in the quiet neighborhood street.

23 Mabel walks back into the house.

24 INT. LONGHETTI HOUSE - LIVING ROOM

We HEAR a COMMERCIAL between husband and wife on the radio. Mabel looks at it. She turns the dial and clicks the radio off.

She thumbs through a couple of records, picks one up, and puts it on the stereo. MUSIC swells through the house.

Mabel goes to the window, sits on a loveseat and looks out.

MABEL

(to herself)

Oh, boy. Unbelievable. Oh, boy.

25 Her head lowers and the PHONE RINGS.

26 Mabel gets up and moves to the phone, picks up the receiver.

MABEL

(dead voice into phone)

Hello, Nick. Oh crap, I knew it. What do I want you to do? I want you to leave it and come home. Burn the building and come home to me. No, I'm only kidding. No, I'm fine, I feel terrific. You finish your building, don't worry about it. I know. Make the best of it and I'll see you tomorrow.

She hangs up the phone.

27 LONG SHOT ANGLE  
on Mabel by the phone. She walks through the house.  
MUSIC is playing.

CUT TO:

28 EXT. LONGHETTI HOUSE - NIGHT

We HEAR the MUSIC  
The CREDITS begin.

29 We SEE a light snap off. We HEAR the MUSIC go dead.  
The exterior porch light comes blazing on and the door  
opens.

30 Mabel walks outside. She starts walking up the street  
one way, turns, walks the other way.

CUT TO:

31 A road filled with moving cars, headlights. Night. We  
SEE Mabel walking along the curb. A car slows down.

32 CAR - MABEL'S POV

DRIVER'S VOICE  
Could I give you a lift?

Mabel gives him the high-sign.

CUT TO:

32A EXTERIOR - HOLLYWOOD BLVD. NIGHT.  
Mabel walks along silhouetted against the storefront  
light. She comes to a bar and enters.

CUT TO:

32B INTERIOR - BAR. NIGHT.  
Mabel enters, stands there and looks.

32C MABEL'S POV - A dance hall effect, light spins around  
making the room look like polka dots. Huddled in a corner  
of the bar are three men. Behind that, in a partitioned  
area are some people playing snooker.

32D CU - MABEL. She looks a moment, then exits.

CUT TO:

32E EXTERIOR - HOLLYWOOD BLVD. NIGHT.  
Mabel looks for a cigarette, has none in her bag...she  
stops a couple of passersby.



MABEL  
You have a cigarette? Do you  
have a cigarette?

They walk right past her.

32F Mabel continues on, passes under a marqui of a movie  
theatre. There is a bar next to it.

32G Mabel looks at the bar - THE FROLIC. She enters.

CUT TO:

33 INT. COCKTAIL LOUNGE - THE FROLIC. NIGHT.

Mabel has just entered.

OMIT  
34 & 35

- 36 People at tables, a crowded bar.
- 37 She movea to the bar, pushes herself in between some people and fixes on a thin, insecure man in his forties who is alone.
- 38 He looks at her.

MABEL

Nicky didn't show up tonight. The kids went over to my mother's so I'm alone.

MAN

Can I buy you a drink?

MABEL

You can buy me ten drinks.

MAN

My name is Garson Cross.

MABEL

I know.

GARSON

You know?

MABEL

Certain times when you're alone you have to exchange feelings, right? That's what they say, right?

GARSON

Right.

MABEL

(looking at him,  
starts to sing)

"I get no kick from champagne. Mere alcohol doesn't thrill me at all, but tell me why should it be true that I get a kick out of you. I get no kick in a plane. Flying too high with some guy in the sky is my idea of nothing to do... but I get a kick out of you."

- 39 A drink is handed to her. She takes it to her lips.

We DISSOLVE THROUGH and END CREDITS.

- 40 Same cocktail lounge. The place is emptied out. Only a few people at the bar. Late night conversation.

41 Garson leans toward Mabel, whose head is resting on the bar. In front of her head are several empty drinks, a cigarette packed ashtray.

GARSON

Whers do you live?

(he pauss)

I'd like to take you home. Whsre do you live?

42 Mabel raises her head and smiles.

&

43

MABEL

I had a dream. What a day. What time is it? Where are we?

GARSON

You want to go home?

MABEL

Sure.

GARSON

What's your address?

MABEL

One, two...

CUT TO:

44 EXT. LONGHETTI DRIVEWAY - NIGHT

A car pulls into the driveway. Garson is driving a 1972 Galaxy. Mabel is asleep on his shoulder.

GARSON

Hello. Ia this it?

45 He tries to sase Mabel off his shoulder and she falls into the door.

46 He geta out of the car, circles it, opens Mabel's door and holds her up.

GARSON

Oh please don't be sick. Just lean on me. Can you open your eyes... please? There's a girl... up now... (he lifts her up and braces her as she walks)

... there you are... you're awake. This is the place, right?

- 47 Mabel falls. He holds her up.
- 48 They're on the porch now and he eases her down to the floor of the porch.

GARSON

You're a beautiful woman. I better find your key. I'm going into your bag to find your key, okay?

- 49 He picks up Mabel's bag and finds a key ring. He tries one key and the door opens.
- 50 He picks Mabel up and kicks the door shut.
- 51 INT. LONGHETTI LIVING ROOM - NIGHT

Garson snaps on a light with his chin. He looks around. We HOLD him in CLOSEUP as he carries Mabel into the bedroom.

- 52 INT. BEDROOM

He puts her on the bed.

GARSON

Well, good night.

- 53 Mabel rolls over, outstretches her arms, doesn't say anything...

CUT TO:

- 54 INT. BEDROOM - LONGHETTI HOUSE - DAY

Mabel lies in bed with Garson Cross, who huffs and puffs as he wakes up first and puts on his clothes.

There's a lamp on in the living room.

- 55 Garson moves into the living room. He pours some wine from a bottle into a glass and he takes and empties one full ashtray of cigarettes into another ashtray.

GARSON

Smoked a hell of a lot of cigarettes last night.

(calling into bedroom)

Are you awake?

(there is no answer)

This is a kind of a cross between married life and a pre-marital affair. That's a joke.

(he starts to cough on the cigarette)

56 Mabel sits up.

MABEL  
(calling out)

Nick!

56A

GARSON  
No. Garson... Garson Cross. I'm the  
one who brought you home last night.  
You don't have to get up... it's very  
early in the morning. I'm sorry if I  
disturbed you. I like to get up and  
walk around and talk to myself.

57 Mabel rises and goes to the bathroom, putting on her  
bathrobe as she goes.

58 Garson gets up and crosses into the bedroom to the bath-  
& room door and knocks on it.

58A

GARSON  
Who's Nick? You're not married, are  
you?

(knocking again)

All right, I'll wait for you to come  
out. I don't mean to stand by the  
door... that's stupid... probably  
want to relieve yourself.

59 He wanders back into the living room.

GARSON  
Can't take a lsak in peace, what's it  
all about?

60 Garson continues over into the kitchen.

60A

GARSON  
Nice kitchen... I didn't see it  
before... You don't look Italian. Is  
that garlic? -- all that stuff --  
garlic? Oh... yes... and the espresso  
machine. Could be French.

61 He walks back into the living room to the wine bottle and  
pours himself another shot.

62 He walks back into the bedroom to the bathroom and stands  
by the bathroom door.

(CONTINUED)

62 CONTINUED:

GARSON

I get up early in the morning because I have to go to work early in the morning... so I get up five, six o'clock, walk around, get to know myself...

(knocks on door)

Are you Italian?

(knocks again)

Are you all right?

(knocks again)

Hello? Miss... uh... are you all right?

(knocks again)

Who's Nick?

(knocks again)

Listen, this is stupid, you're not trying to kill yourself or anything like that...

63 Garson tries the door; it won't budge.

GARSON

I'm gonna have to leave in a minute now. Listen, if this Nick fellow is on your mind and you consider me some kind of threat to him or you're trying to punish him with me, or me with him... forget it. I never met the man. And don't blame yourself for me, if that's what you're doing.

(a beat)

Do you have children? Is that what it is? No, you can't have children 'cause they're not here. I hear a shower running.

(yelling)

Are you in the shower? Okay, as long as the shower's running, then you're all right.

64 He sits on the bed.

GARSON

This is one of the nicest beds I've ever slept in. I love a bed that squeaks. Beds don't squeak anymore. They make everything with plastic today, even the springs. I used to laugh like hell -- used to get in bed with a woman, squeak, squeak, squeak, squeak...

(MORE)

(CONTINUED)

64 CONTINUED:

GARSON (CONT'D)

I think making love to a woman is funny -- sue me. Laughing with a woman in bed. Laughing and squeaking. Are you okay?

65 He gets up and walks to the bathroom door.

66 Mabel comes out, her hair is wet and she's in a white terrycloth robe and she's barefoot.

67 She walks to the kitchen. Garson follows her.

67A

GARSON

Excuse me, I don't know your name... I'd like to know your name... my name is Garson Cross.

MABEL

Mabel.

GARSON

Mabel! Mabel! Of course. I remember ... Mabel... now you told me that about five times last night. You know, when you're drunk you don't remember a solid thing. Excuse me, are you Catholic? Because I know you're Italian.

MABEL

I'm not Italian.

GARSON

French!

MABEL

Listen, sweetheart, be a good boy, will you, and make me a cup of coffee.

GARSON

I don't know how to make espresso.

MABEL

Regular coffee... there's instant.

GARSON

Instant... that I know. Do you have milk and sugar?

(CONTINUED)

67A CONTINUED:

MABEL  
I think so... in the fridge.

GARSON  
The sugar's in the fridge?

MABEL  
Everything's in the fridge.

68 Mabel walks out into the living room.

68A MABEL  
We smoked a lot, huh?

69 Garson comes out of the kitchen.

GARSON  
You noticed that too? I emptied one  
ashtray into another ashtray. I  
always do that because I can't stand  
to put a live cigarette down into a  
dirty place.

MABEL  
How interesting.

GARSON  
You like your coffee strong?

MABEL  
Yss.

70 He goss back into the kitchen.

GARSON (V.O.)  
How old are you?

71 Mabel sits down in the chair.

72 Mabel lights a stub.

GARSON (V.O.)  
Mabel, what's your last name?

MABEL  
Longhetti.

73 Garson comes out of the kitchen.

GARSON  
Ahah, ha, ha, ha... you are Italian!

(CONTINUED)



73 CONTINUED:

MABEL

Come here.

74 Garson takes a few steps toward her.

GARSON

What's the matter?

75 Mabel puts her head on his stomach and she wraps both arms around him.

GARSON

I've been divorced twice. I can't seem to keep a woman. I don't know what it is... probably the times. You're a very affectionate person, Mabel.

76 She pulls Garson down to her and kisses him.

77 He falls down to the floor.

GARSON

Oh, Jiminy Crickets. I'm so darned clumsy. Excuse me. Let me get the coffee. I can't think in the morning without a cup of coffee. How about you? Or can I squeeze you some juice... make you something?

78 He moves to her and kisses her on the forehead, a long kiss.

GARSON

Hello, mystery girl. I write poetry ... always with business people, but I'm always thinking things. I see a car, I see the reflection of the sun on that bumper and I think, ah, sunlight. I see an old lady patrolling down the street with a cane and I think, rat-tat-tat, the cane... rat-tat-tat, the cane. Do you understand?

79 He walks back into the kitchen.

GARSON (V.O.)

I love you.

(coming out of kitchen)

(MORE)

(CONTINUED)

79 CONTINUED:

GARSON (V.O.) (CONT'D)

I really do. I love you! I do because you're the first goddamn person in this singular world that we live in that I can talk to. I'm sorry, but it's true. I mean, God, you ever read those magazines? You see the T.V. commercials? You hear guys talk, or women talk... I mean, the whole thing, the s-e-x is blown so out of proportion to what it is -- simple comfort, feeling good, and yes and no and yes, and then... I'm a guy and you're a girl and we're together ... and damn it, isn't that wonderful? You wanted sugar and cream?

80 He walks back into the kitchen.

GARSON (V.O.)

Mabel, there's entirely too much shit going on in the world. Too much falseness, not enough glamour. You are glamour.

81 He comes out of the kitchen.

GARSON

Water's not boiled yet... I can't stand electric stoves. I have an electric stove at home, I know what they're like. But, glamour... look at your legs. Look at them. Look at your hair. So wet... oh, I...

82 He bends down kissing Mabel and she responds throwing her arms around him.

MABEL

I'm so tired. Terribly lonely. Very depressed.

83 Garson takes her hands softly from around him and away from him.

GARSON

I love you. I'm gonna go to the bathroom. I want you to get up now, go into the kitchen, make that coffee, and we're gonna sit and smoke stubs. Okey? Okay, angel.

84 He walks into the bedroom and the bathroom.

85 Mabel gets up, she walks into the kitchen.

86 Mabel walks back out of the kitchen into the living room.

MABEL

Mama, would you do that for me,  
please? I really can't stand to  
make coffee. I will if it's too  
much of an effort...I can do it. But  
I know that you love to make coffee so  
why don't you do it?

(she watches the  
imaginary Mama walk  
into the kitchen)

So, what do you think? Do you like  
him? No...you don't like him...why  
would you like him? He's not your  
son. But, I'll tell you one thing,  
sweetheart, he doesn't smell of garlic.

(a beat)

Oh, my God. Oh, my God. Nick!

87 She goes into the bedroom to the bathroom and knocks  
on the bathroom door.

MABEL

Nick, darling, where are the children?  
Nick!

(she pounds on the door)

Sweetheart, are you in there? Don't  
do this to me, sweetheart!

88 The door opens and Garson stands there.

89 Mabel screams.

On action we

FADE TO BLACK.

FADE IN:

90 EXTERIOR - LONGHETTI HOUSE. DAY.

Eddie, Clancy, and Bowman pull up in one car into  
the driveway.

Behind them is Aldo and Gino in another car.

The flatbed truck pulls up to the curb with Nick, Grimaldi,  
and Adolph getting out of the booth and four black guys  
remain sitting in the back.

91 NEW ANGLE - Eddie, Clancy, Bowman, Aldo, and Gino scatter across the lawn moving toward the flatbed truck.

92 CU of Nick as he turns to look at the black laborers in the truck.

He turns back to look at the white guy coming toward him across the lawn.

NICK

How many are we? One, two, three, four, five, six, seven, eight, and four is twelve. What a bunch of bums.

Nick walks to the back of the truck.

93 ANGLE on four black guys. They sit there.

NICK

Come on.

Billy Tidrow stands up. He's a big 250 pound version of Wallace Beery.

94 CU of Nick as he jumps up on the truck.

Adolph moves up with him. Adolph is a short-haired man in his fifties who breathes heavily and says nothing. His loyalty to Nick and his love for the Longhetti family is what he lives for.

BILLY

We're dirty - we don't want to go in.

NICK

Are you kidding? Come on.

BILLY

I don't think so, Mr. Longhetti.

95 Nick goes to Billy and he pulls him by the arm. Oddly enough, big Billy Tidrow moves with him to the edge of the flatbed truck.

96 Adolph jumps down, reaches out his hand for Billy.

97 Billy turns around and bails out by climbing down the truck - he doesn't jump.

98 James, a husky, tall black guy jumps down on the pavement.  
He is followed by Mighty Mouse, a man who fits his name.  
They are followed by Morton.

99 Nick jumps down.

100 ANGLE on group. They all stand there lighting cigarettes and quietly looking at the house.

NICK

Sure....wash up, meet my wife...  
we'll eat...relax...drink a little  
wine..and....come in, come on...

He starts toward the house.

101 When they reach the front door Nick rings the doorbell.

CLANCY

No one's home.

NICK

She's home.

He opens the door with a key and enters.

CUT TO:

102 INTERIOR - LONGHETTI HOUSE. DAY.

The men enter behind Nick.

103 FOYER. To the left are doors that are closed. Behind the doors are drapes that are also closed.

Nick turns to Eddie.

NICK

Uh...you know... tell everybody  
to be at home. I'm gonna see what  
kind of a mood she's in.

EDDIE

I don't like the doors closed.

NICK

It's alright.

104 Nick goes to the closed doors. Some of the men watch.

105 Clancy and Bowman head for the living room.  
106 Billy Tidrow and his men stand in the foyer.  
107 Gino and Grimaldi spread out and look around.  
108 Adolph and Eddie go into the kitchen.

ALDO  
Hey, uh, Nick...hey, Nick! Can I  
get a glass of water?

109 Nick turns.

NICK  
Yeah, yeah.

Nick tries the doors. They're locked.

110 ANGLE on Nick. He moves toward the kitchen. Camera follows.

CUT TO:

111 INTERIOR - KITCHEN.  
Adolph and Eddie are in the refrigerator.

Aldo is at the sink.

ALDO  
Can I use a glass?

Nick moves out of kitchen.

CUT TO:

112 INTERIOR - BATHROOM.  
Nick moves through the bathroom.

He circles around to what appears to be a dining room.  
He opens the doors, walks in.

CUT TO:

113 INTERIOR - DINING ROOM/BEDROOM.

Nick closes the doors behind him.

Nick's POV - Mabel is sitting up in the convertible bed  
behind the dining room table. She is looking at him.

NICK

What's the matter, sweetheart?

Mabel doesn't answer.

Nick goes to her and kisses her on the forehead.

MABEL

You worked hard.

NICK

Same old story. What's the matter with you?

MABEL

I'm on the verge of a nervous breakdown - I need to talk to you.

NICK

Oh.

MABEL

Do you love me?

NICK

Yeah...of courac I love you. I've been driving all night..dirty...and, uh, you beard me come in with some people, didn't you?

Mabel looks at him.

MABEL

Oh, Nick...

NICK

Yeah, I got the animals out there with me.

Mabel looks at him.

NICK

I invited them for dinner. But... I could...I could tell them to go away.

Mabel gets up. She is wearing a clean and bright housedress and bold red lipstick.

She heads for the bathroom.

MABEL

They want to eat.

NICK

Honey, if you don't feel well, there's a  
no point in doing any of this.

MABEL

(closing bathroom door)

Tell them I'll be out in a minute.

Nick turns to the closed curtains. He separates them.

NICK

Okay, sure, babe.

114 Nick opens the doors and walks into the foyer.

CUT TO:

115 INTERIOR - FOYER

He walks past the black guys who are just standing there.  
He goes to the living room.

CUT TO:

116 INTERIOR - LIVING ROOM.  
He walks over to Clancy.

NICK

Hey, Clancy...will you do me a favor?

CLANCY

Yeah.

NICK

I'm a little taken aback because  
Mabel doesn't feel too well...uh...

CLANCY

Oh, she's got a headache, huh?

NICK

Yeah, something like that.

CLANCY

Headache? That's too bad. Anything  
I can do?

NICK

Yeah...yeah...



CLANCY  
Oh, you want us to go.

NICK.  
Yeah..yeah..

CLANCY  
Nothing I can help you with?

NICK  
No, no.

CLANCY  
You just want to be alone.

117 ANGLE on Mabel. She comes out of the dining room/bedroom.  
She walks past the black guys and advances to Nick  
and Clancy.

CLANCY  
Mabel, you feeling bad, huh?

MABEL  
I feel fine.

CLANCY  
If you're feeling bad, I'll see you  
tomorrow aometime...some other time,  
okay?

MABEL  
What do you want - spaghetti?  
(to Nick)  
What do they want - spaghetti?

There ia no answer.

118 ANGLE on Gino and Aldo just standing there.

BOWMAN  
Hello, Mabel.

MABEL  
Hello, Bowman.

Mabel turns and walks into the foyer.

CUT TO:

119 INTERIOR - FOYER.  
Mabel walks past the black guys.

MABEL

Don't stand there like zombies,  
be comfortable. I'm Mabel.

The black men nod.

Mabel walks on to the kitchen.

CUT TO:

120

INTERIOR - KITCHEN.

Mabel walks in and Eddie is standing there swigging beer.

MABEL

Get out of my kitchen, look at  
your shoes. Stupid jerk. You got  
mud all over your shoes, Eddie!

Eddie moves to her and puts his arms around her.

Mabel gives him a shot in the stomach.

MABEL

All you think about is beer. Your  
wife ought to divorce you. Big fat  
gut. You don't even look like an  
Indian.

EDDIE

I look like an Indian.

MABEL

Get out of here...let me do some work.  
You want spaghetti?

EDDIE

I don't care what I have.

He walks out.

121

Mabel takes a sponge and starts to wipe the mud off the  
kitchen floor.

She looks up and sees Adolph standing huddled in a  
corner.

MABEL

Adolph, darling...

He walks to her...he is tracking mud all over the kitchen  
floor.

He grabs her hand and kisses it.

She kisses his hand.

MABEL  
(her mood different  
toward Adolph)  
I miss you. How're you feeling?

ADOLPH  
Fine.

MABEL  
I miss you. I miss your face.  
Adolph hugs Mabel.

MABEL  
Okay. Go inside and play with the  
boys.

122 Adolph walks out of the kitchen past Nick who is standing  
in the doorway.

123 ANGLE on Nick looking at her.

NICK  
You're a hell of a girl.

MABEL  
(looking up at him  
as she wipes the  
kitchen floor)  
Get me a couple of clean-footed guys  
to help me get this crap ready. And  
get the bedroom converted, will you?  
And stop looking like that. Make people  
feel comfortable. And don't look so  
aemental.

Nick waves her away and turns to go back into the other  
part of the house as we:

DISSOLVE TO:

124 INTERIOR - DINING ROOM/BEDROOM.

Aldo and Clancy fold the hide-a-bed in one move.

Everyone else is pulling chairs in from all over the  
house. They set the tables together.

☞All this is done quickly and quietly and efficiently.

A big lace tablecloth is put over the big table.  
Another lace cloth goes on the small table.  
Napkins are placed down.

CUT TO:

INTERIOR - KITCHEN.

125 Gino is grating cheese.

126 Adolph is draining the spaghetti.

127 ANGLE on Mabel at refrigerator.  
She takes out a 1/4# of butter and throws it into the spaghetti.

127A Nick has the sauce in a huge pot. He pours some of it on the spaghetti.

127B Grimaldi stands there holding a big platter.

MABEL

Put that on the table.

She turns to Nick.

MABEL

Wine!

NICK

(shouting into other room)

Eddie! You got the wine on?

GINO

What'll I do with the cheese?

Nobody answers him. They all look at him.

127C Nick walks out of the kitchen.

CUT TO:

128 INTERIOR - DINING ROOM/BEDROOM.  
Nick walks past Eddie who is pouring wine.

CUT TO:

129 INTERIOR - LIVING ROOM.

Nick walks into the living room where Billy Tidrow and his men are sitting smoking and drinking beer.

NICK  
You want wine or beer?

BILLY  
(standing up)  
What kind of wine you got?

NICK  
It's a chianti...I don't know...it's  
good.

Tidrow looks at his men and they all stand up.

BILLY  
You ready?

MIGHTY MOUSE  
I'll just drink this and I'll look  
at the wine.

129A They all walk into the dining room.

CUT TO:

130 INTERIOR - DINING ROOM/BEDROOM  
Everything is ready.

Everyone stands and Mabel walks in with two cut roses  
in a small vase. She puts it in the center of the table.

131 Adolph serves the spaghetti and the plates are passed.

As everyone sits:

MABEL  
Whose idea was this?

EDDIE  
Nick's.

MABEL  
(to Grimaldi)  
And who are you?

GRIMALDI  
Vito Grimaldi. Friend of Nick's.

MABEL  
(to Gino)  
What's your name?

GINO

You don't remember me? I was here  
about three weeks ago with Nick.  
We had dinner...Veronica's my wife...  
the kids played. You don't remember  
that?

MABEL

I remember your wife - I don't remember  
you.

NICK

Anyone want a beer? Last call.

132 ANGLE on Morton coming out of kitchen into dining room/  
bedroom carrying beer cans.

MABEL

Hurry up...sit down...  
(looking at him)  
What's your name?

MORTON

Joseph Morton - they call me Morton.

MABEL

I'm Mabel. How are you? Sit down.  
(to James)  
And your name?

JAMES

James Turner, I work with Nick.

MABEL

Mabel Longhetti, I live with Nick.  
(to Billy)  
And you, handsome...what's your name?

BILLY

Billy Tidrow.

MABEL

Pleased.  
(to Mighty Mouse)  
And you?

MIGHTY MOUSE

Hello, Mabel. Smells good.

MABEL

What's your name?

Willie. MIGHTY MOUSE

Willie what? MABEL

Johnaon. MIGHTY MOUSE

MABEL  
(pointing to each  
of them)  
Willie Johnson, and Billy Tidrow,  
and Jamea...and...

Morton. MORTON

Right. MABEL

MIGHTY MOUSE  
They call me Mighty Mouae.

MABEL  
Good. Okay, let's go. Raise 'em.

Everyone grabs their glass in their own particular way.

MABEL  
Welcome, God bleas you all, eat well,  
and live long.

NICK  
(raiaing his glasa)  
To you, Mabel.

MABEL  
(digging into her  
pasta)  
It needa salt.

People paaa aalt and pepper.

133 Everyone starts digging into their apaghetti...breaking  
bread...twirling spaghetti on their forks...

134 ANGLE on black guys all sitting together trying to handle  
the spaghetti.

- 135 ANGLE on Mabel watching them.  
She looks down the table to Nick. She smiles at him.
- 136 ANGLE on Nick - he throws her a kiss as he eats.
- 137 ANGLE on black guys - they are spilling spaghetti into their laps. They look at each other and start to giggle.
- 138 ANGLE on Nick.

NICK

Eat it with a spoon. Here, twirl it...like this...with a spoon.

GINO

Eat it with bread. Take a piece of bread, gather the spaghetti on it and scoop it into your mouth.

BILLY

It's a good...it's hard to eat.

NICK

Hey, Billy, look at Clancy. He cuts his.

The black guys try to do it and they're doing okay.

- 139 ANGLE on Aldo.
- 140 ANGLE on Adolph - he takes his last spoonful and wipes his bread around his plate.
- 141 ANGLE on Mabel.

MABEL

(to Nick)

Aren't you gonna ask where the kids are?

NICK

They're at your mother's.

GRIMALDI

How many kids do you have?

MABEL

Three. Isn't that right, Nick?



NICK

As fsr as I know.

GRIMALDI

I got saven.

MABEL

(to Billy)

How many kids do you have?

BILLY

Let's see...I got Robert, I got William, I got Mary, I got Beth, I got PeeWee..he's fourteen...and I got John.

He clears his throat and goes back to his food.

More wine is poured.

NICK

I've been noticing that the neighborhood has s lot of babies in it. Did you notice that? All up and down tha street, all up and down...little kids...baby carrisges. Kids crswling along. What do you think that is when there are a lot of kids...you think that's in the air? I mesn, you go through eight or nine months, you don't see any kids. Sometimes a couple of years pass by, I never see s kid. All of a sudden you see a lot of baby carriages, lot of bsbies sround. I think it's in the sir. You got to think back nine months ago...must have baen some romance going on.

- 142 Adolph finishes his wine. He atands up, goes to Mabel and kiases her hand.
- 143 Gino begins to sing BACK TO SORRENTO in Italian.
- 144 Grimaldi picks up with him.
- 145 Mabel stands Adolph up and begins to dance with him. He csn't dance.
- 145A ANGLE on Nick - he checks out the table.
- 145B Adolph moves away from Mabel...he waves her away.

ADOLPH

I'm sorry.

Mabel goes to Adolph and kisses him tenderly on both cheeks.

She tskes him to the table snd sits him down. She sits on his lap, pours aome wine, snd they tske turns drinking out of the same glass.

MABEL

You know, I think Adolph here has the answer. I love him.

Adolph takes her hand and kisses it.

Mabel looks st Billy Tidrow.

MABEL

Hey, Billy...  
(ignoring SORRENTO)  
Sing something.

BILLY

I can't sing, I'm tone deaf.

145C Mighty Mouse begins to sing IN THE EVENING BY THE MOONLIGHT.

145D Mabel gets up, moves sround the tsble touching the heds of Gino and Grimaldi.

She goes to Billy.

She looks st him.

MABEL

Anyone can dsnce.

Billy looks st everyone.

Mabel takes his hand.

MABEL

I love his fsce. Nick, this is whst I csll a really handsome face. Come on...

BILLY

I don't know.

Mabel sits on the arm of his chair and puts her arms around him.

MABEL

What an arm...never saw such muscles. I don't think you'd fit in a suit.

145E ANGLE - CU on Nick.

NICK

What's the matter with you?

Mabel looks down.

NICK

Can't you look at me?

MABEL

(looking up)

I can look at you.

NICK

Go back to your seat. Stop acting like a kid...you're a grown woman.

145F The singing stops.  
Needless to say, there is tension.

145G Mabel gets up and goes back to her seat. She sits down.

145H They all sit there in silence looking at each other.  
The phone rings.

NICK

My mother call today?

Mabel looks up at him and doesn't answer.

The phone continues to ring.

NICK

Mabel, are you gonna answer the phone?

Mabel sits there looking at him.

NICK

Did my mother call today?

MABEL  
(shaking her head  
bsck and forth)

No.

145J Nick gets up and moves to the foyer.

CUT TO:

146 INTERIOR - FOYER.  
Nick moves to the phone sitting on a bench.

He picks it up.

CU - Nick.

NICK  
Hello. Oh, hi, Mom. Hello,  
Mama. No, we're not doing anything.  
Just eating.

146A ANGLE - across the table at Nick in the foyer.

NICK  
You don't? What's the matter? What  
do you feel? Where? In your abdomen?  
What's that mesn? Did you csll the  
Doctor? Look, don't get stubborn.  
about doctors.

146B ANGLE on group - Nick's POV.

NICK  
(to group)  
It's my mother.  
(covering receiver)  
She's got a psin in her abdomen.

146C ANGLE across table - Nick on telephone.

The camers psns around.

NICK  
So how long has this pain been  
going on? An hour? You get shold  
of Dr. Zepp, Ma. Maaaa.  
(covering receiver,  
to Mabel)  
You have Dr. Zepp's number?

146D CU - Mabel.

MABEL

(without emotion)

Ho. 3 - 7 - 3 - 9 - 9.

146E Camera awings off Mabel and covera group - to Nick.

NICK

Ma, it'a Ho.3-7399. So call him.  
I can't call him - what am I gonna  
tell him? - my Ma has a pain in her  
abdomen? You gotta call him and  
explain to him where that pain came  
from. Did you eat aomething bad?  
You ate fish? You ate fish in a  
restaurant? Which restaurant?

(covering receiver)

She ate fish in a Hamburger Heaven.

(into phone)

Ma, what did you do that for?

146F ANGLE on table favoring Mabel.

146G The men excuae themaelvaa. They taka their dishes  
into the kitchen.

146H They come back into the foyer from the kitchen one  
at a time.

146J Nick is talking into the phone. They stand over him.

NICK

You're juat like a little baby.  
Alright, I'll come over. I'll be  
over. I'm just gonna finiah up my  
food and then I'll be over. No, it's  
no trouble, Ma. You want Mabel too?  
Ahuh...okay...then I'll be over. Ahuh,  
okay, then, Angel, I'll call the Doctor.  
Okay, you call him. Wait a minute.

(to Mabel)

What was the number again?

MABEL

Ho. 3-7399.

NICK

Okay. Ho.3-7399.

146K Nick hangs up the phone.

NICK

Wow. Boy, when your mother gets sick,..you know, often comes to mind they're not gonna last forever.

EDDIE

We're gonna go.

NICK

Okay.

146L The group walks back into the Dining Room/Bedroom.

147 INTERIOR - DINING ROOM/BEDROOM.

They stand there a moment. They adlib: "thank you", "it was swell", "goodbye"...."we're tired, we got to go"...

147A Mabel nods.

147B CU - Mabel nodding.

147C The men leave the Dining Room/Bedroom.

147D INTERIOR - FOYER  
Adolph kisses Nick.

147E Adolph walks back into the Dining Room/Bedroom.

147F INTERIOR - DINING ROOM/BEDROOM.  
Adolph kisses Mabel.

He walks back into foyer.

147G INTERIOR - FOYER  
The group exits.  
Adolph exits.

147H ANGLE on Nick - he walks back into Dining Room/Bedroom.

147J INTERIOR - DINING ROOM/BEDROOM

Nick walks to the end of the table opposite Mabel and sits down.

Mabel circles her head in the air. Her eyes roll skyward and then down. She sticks her tongue out and does throat relaxation exercises.

147K CU - Nick staring at her.

NICK

You're not normal, you know that.

Mabel atops and looks at him. She searches through the table dishes near her to find a pack of cigarettes. She quickly sticks one in her mouth, lights it, and blows smoke out.

147L CU - Nick

NICK

Are all women crazy? Are you all nuts?

147M CU - Mabel. She starts to blow smoke rings.

NICK

I know I did a wrong thing. I told you to stop flirting with another man at my table.

MABEL

I tried to be nice. I'm a warm person.

NICK

Okay, I know you're warm.

MABEL

I'm affectionate. I'm natural. I'm not one of those stiffs that you like with their jerky noses pointed in the air.

NICK

I know.

MABEL

I like your friends.

NICK

I know.

MABEL

I love them. Anyone that comes into this house.

NICK

I know.

MABEL

I try to make them feel comfortable. I pretend to myself I'm having a good time and I do.

NICK

Who the hell's talking about that? You didn't do anything. It was just the way Billy looked - you know, looking at you through the side of his eye. He didn't know that you didn't mean anything. I didn't want to put any heat on you, so I said, sit down, like it was your fault.

MABEL

Okay, Nick.

NICK

I thought you understood that. So I said, don't do that. Now I want you to behave yourself. I want you to be happy. I know you didn't mean any harm. I know there's some weakness in me that isn't able to adjust to my wife flirting....not flirting, you know...being warm, overly warm. I love that. You're a beautiful woman. You're like an animal to watch, but...and I don't mind your being a little lunatic. Not lunatic, uh....I don't mind you being a little different because I understand. What the hell? You're straight and you're good and you're pretty and you're married to me and you're locked in and you got no life outside of the kids and me so you're warm. You see someone and you hug him. You never see anyone, so when you see someone you want them to like you, and you want to be friends, and you're a woman.... so you flirt, okay. But, Mabel, first of all I'm home after working twenty-four hours....Why do I feel everything I say is boring you? How the hell do I get into these positions with you? Jesus Christ, I gotta be a statesman with you.



Mabel looks at him for a long moment, really zeroes in on him.

MABEL  
You better call your mother.

NICK  
I don't believe you.

MABEL  
(not changing expression)  
You told her you were on your way over.

NICK  
She's sick.

MABEL  
I know.

Nick looks at her, then looks up in the air, then looks back at her.

NICK  
You can never like her, can you?

MABEL  
I like your mother.

NICK  
Oh.

MABEL  
Don't say oh.

NICK  
What is it you like about her? I mean, I don't care if you don't like her...I don't care if she doesn't like you....but be human, can't you? I'm not a stranger, I'm your husband. You don't like her, that's you. I like her, that's me. She doesn't like you, that's her.

He walks to the phone in the foyer.

147N INTERIOR - FOYER

NICK  
What was that number? The Doctor's number? Ho.3-7399?

He picks up the phone and dials.

NICK

Hello, Dr. Zepp. Sorry to disturb you at dinner time. Oh, you're finished? Good. No, I just got home. No, nothing's wrong with me, I feel fine. Uh....my mother's sick. She has this pain in her abdomen. She ate fish. Yeah....you think it's ptomaine? Mmmmm.

147P Nick watches Mabel get up and pull the bed down.  
She lies down on the bed.

NICK

Well, listen....uh, I'm not feeling so hot myself. No, no, just tired, you know. Do me a favor, will you? You think you could run over and see her? No, don't call her, just go over there. Well, whatever it costs. I mean, you know. Doctor, look, I only have one mother. Just go over and, uh, you know, give her a sugar pill or whatever she needs and take care of her. Okay, Doc, that's terrific. Yeah, I will. I'm going to bed now. Yeah, yeah...Mabel is fine. Yeah, everyone's fine. Yeah. Soon, soon...right...okay, Doc, thanks.

He hangs up the phone. He gets up and moves into the bedroom/dining room.

CUT TO:

147Q INTERIOR - DINING ROOM/BEDROOM

NICK

What's the matter? You're mad at me.

MABEL

No.

NICK

What's going on in that mind of yours?

MABEL

I'm thinking as I'm looking at you that we're alone, but we're not alone. We have thousands of people inside of us and they're listening to everything we say. You have your mother inside of you, you have Dr. Zepp, you have your problems, you have the Indians, you have Clancy, you have hunger, you have lust... everything inside of you, right?

NICK

Right.

MABEL

Right. Of course. Don't you see how easy this is? You are your mother's son but you're also my husband. You are the father of our children. I'm also your wife. But, I'm also the mother of our children. And, I'm a friend...and I'm pretty...sometimes...I am...right?

NICK

Right.

MABEL

And I'm also a lot of people. Right?

NICK

Right.

MABEL

So, if I disappoint you, that's only me. I have a lot more people, don't I? I mean, I can be a lot more people than one, can't I? I mean, I can love you, can't I...no matter what I've done...can't I?

The phone rings.

147R Nick goes into the foyer.

147S INTERIOR - FOYER

Nick picks up the phone.

NICK

Hello. Oh, hello, Ma. Oh, good. Good. No, I'm not coming over. No, I...oh, I'm sorry, sweetheart. I told him not to call you. Okay, alright. I'm sorry. Okay. Bye, bye.

He hangs up the phone and goes into the dining room/  
bedroom.

CUT TO:

147T INTERIOR - DINING ROOM/BEDROOM.

Mabel is lying on the unmade bed.

147U Nick lies down with her.

NICK

Come here.

147V She pushes him away...he struggles...he kisses her.  
He kisses her again.

NICK

What the hell are you resisting me for?

147W She struggles silently as he begins slowly to overpower  
her.

CUT TO:

148 INT. LONGHETTI DINING ROOM/BEDROOM - MORNING

Mabel and Nick lying in bed. Classical MUSIC pours out  
of the RADIO on the bedside table.

149 Nick awakens with a start. Mabel is still sleeping. He  
leans on his elbow, touches Mabel's arm, runs his hand  
down to her hand. Their fingers touch and their hands  
clasp each other. Nick frees his hand and brings it  
softly up to her shoulder. He turns her around to face  
him -- she moves easily.

150 She stares at him for several seconds.

MABEL  
(softly)

Are you awake?

NICK

I love you.

MABEL

And I you.

NICK

You're funny. You know, morning is the  
worst time. I don't think I could ever  
be single.

151 CU - MABEL - she's listening.

152 CLOSEUP - NICK

NICK

That must be terrible. People that get up, get dressed, leave the hotel room, walk past the lobby. I can see myself having the courage to hold her hand. I could see her hair is all messed up because she didn't bring a comb with her. She smiles sweetly and we hit the hot summer air and we say goodbye. I can see her walk down the street -- she's self-conscious. She wants to turn around, but she doesn't. She knows I'm looking right at her ass and her dress is wrinkled right there and when she gets home she's gonna notice that. But the night before -- that was something. So that's why I don't like morning unless I'm with you. I think that's why I married you -- to escape having to say goodbye to you again.

MABEL

You remember that?

NICK

I remember everything about you.

153 They look at each other.

NICK

I'm tired, baby. I got to sleep. Maybe we could wake up a few minutes at a time and talk to each other, but in between time I got to close my eyes 'cause I'm exhausted.

MABEL

Go ahead, sweetheart. Want to lie next to me?

NICK

No... want to stretch out.

154 He lies down. Mabel gets out of bed, puts on her robe.

155: ANGLE ON NICK

NICK

(without moving)

What time is it?

(CONTINUED)

155 CONTINUED:

MABEL

I don't know... about six. Go to sleep.

156 NEW ANGLE

Mabel as she walks to the door.

157 EXT. LONOHETTI HOUSE - MORNING

Mabel comes out. She walks down a few steps to a paper lying in the driveway. She bends down to it, hesitates a moment, then picks it up.

158 CLOSEUP - MABEL

as she looks down the street.

159 STREET - MABEL'S POV

A couple of cars pull out of their driveways.

160 Mabel walks back toward the house.

CUT TO:

161 INT. LONOHETTI LIVING ROOM & DOWNSTAIRS BEDROOM - MORNING

Mabel and Nick are lying in bed. Mabel is perched up on her elbow looking at Nick as he sleeps. He is lying on his stomach in a peculiar position wrapped around a pillow. She stares at him for several seconds.

MABEL

Are you awake?

162 She touches him.

NICK

(rolling over on his side quickly... startled)

What? What's the matter?

MABEL

I just wanted to know if you were awake.

NICK

What time is it?

(CONTINUED)

162 CONTINUED:

MABEL  
(looking at clock)  
It's about seven.

163 He rolls over.

MABEL  
Are you disappointed?

NICK  
No.

MABEL  
Okay. I'm glad I married you then.

NICK  
Yeah?

MABEL  
That's all. I just am.

NICK  
(turning around)  
Why?

MABEL  
I don't know... I just am, that's  
all. I'm happy.

NICK  
Why don't you get up, have some  
coffee, read the papers and let me  
sleep for about five hours.

MABEL  
Are you happy?

NICK  
I'm very happy... and it kills me to  
talk 'cause it hurts.

MABEL  
We're terribly alone, aren't we?

NICK  
What?

MABEL  
You want me to run a bath for you?  
(MORE)

(CONTINUED)

163 CONTINUED:

MABEL (CONT'D)

(looking at him)

You son of a gun, you're interesting even when you sleep. I can feel your mind saying, "Hello, Mabel, what's the story?"

NICK

(rolling over)

Come here. Come down here.

164 Mabel scootches down next to him.

NICK

Closer.

165 He puts his arm around her, her head is on his shoulder.

NICK

Closer. Now stay still.

MABEL

What?

NICK

Sleep. You comfortable?

MABEL

Yeah.

NICK

I got this terrific way to fall asleep.

MABEL

I don't want to sleep, I want to look at you. Aren't you gonna do anything?

NICK

Stretch your feet... stretch 'em out. Take all your energy and put it at the bottom of your feet. Now, stretch your arms, feel yours arms... you got it?

MABEL

You're nuts.

NICK

You ought to get up and run around the block.

(CONTINUED)



165 CONTINUED:

MABEL  
(edging her way up to  
him)

Stay where you are.

166 She straddles him.

NICK  
What are you doing? I'm half-dead  
from working twenty-four hours. What  
are you doing?

MABEL  
You don't have to do anything. I'm  
gonna kiss your nose. I'm gonna kiss  
your face all over.

167 She begins to kiss his face.

168 The DOORBELL RINGS

MABEL  
(rolling over on her  
back)  
I'm not gonna answer it.

NICK  
I don't care.

The DOORBELL RINGS again.

NICK  
Who is it?

MABEL  
It's morning. It's your mother or  
it's my mother with the kids, or the  
water meter man...

CUT TO:

169 EXT. FRONT OF LONGHETTI HOUSE - MORNING

Martha Mortensen and the kids stand at the front door.

MARTHA  
Mabel!  
(to kids)  
I'm a little worried about them. Why  
don't you run around the back and see  
if you can get into that bathroom  
window?

(CONTINUED)

169 CONTINUED:

TONY

Okay.

170 Tony runs around to the back of the house... CAMERA FOLLOWS him as he gets to the back bathroom window, pulls off the screen and starts to climb through the window.

CUT TO:

171 INT. BATHROOM

We SEE Tony climbing through the window and into the bathroom. He opens the door to REVEAL Mabel and Nick in bed looking at Tony.

172 CLOSEUP - TONY

TONY

Hi, Ma. Hi, Pa. I forgot my books -- can't go to school without books. Ma, your mother's outside.

MABEL

What about Maria and Angelo -- are they out there too?

TONY

Yeah. We didn't have breakfast. You having fun?

MABEL

Your father's very tired. He worked for twenty-four hours straight so he's trying to get some sleep.

TONY

Oh. Well, should I let 'em in or should I just take the books and get out?

NICK

Morning, Tony.

TONY

(walking toward bed)

How you doin', Pop?

(lying down on bed)

I'm exhausted... didn't sleep at all last night.

CUT TO:

172A EXT. FRONT OF LONGHETTI HOUSE - MORNING

Martha is pushing the doorbell.

MARTHA

I don't know why they don't answer.  
Maria, you want to run back and see  
if Tony got through the window.

Maria and Angelo go around the house -- we STAY with  
Martha.

CUT TO:

173 INT. BEDROOM - MORNING

We HEAR the DOORBELL ringing.

MARIA & ANGELO (O.S.)

Tony... Tony!

TONY

(getting up)

Oh, boy...

MABEL

Hand me my robe, will you, Tony?

Tony goes to the bathroom door, gets her robe and flips it  
to her on the bed.

TONY

I better let your mother in, she goes  
crazy.

MARIA & ANGELO (O.S.)

Where are you?

Tony leaves the bedroom.

174 NEW ANGLE

We STAY with Tony. He walks through the living room to  
the front door and opens it.

MARTHA

Is everything all right?

TONY

Couldn't be better. Come on in.

MARTHA

Could you get Maria and Angelo? They  
ran around the side to see where you  
were.

(CONTINUED)

174 CONTINUED:

TONY

Sure. Leave the door open, will you?

He runs around the side of the house.

175 Martha enters. She walks through the living room to the bedroom.

176 INT. BEDROOM

We SEE Martha standing in the doorway.

MARTHA

Oh, I'm sorry, Nick. Where's Mabel?

NICK

(lying there)

She's in the bathroom.

MARTHA

Is she angry?

NICK

No, I think she's washing.

MARTHA

You've been working hard.

NICK

Mmm, hmm.

MARTHA

That was a heck of a long shift.

NICK

Right.

MARTHA

Can I make you some coffee?

NICK

No, I'm gonna sleep for a while.

177 Mabel comes out of the bathroom wearing her robe.

MABEL

Hello, Mama. Where are the kids?

MARTHA

They're outside.

(CONTINUED)

177 CONTINUED:

MABEL

What are they doing outside?

NICK

Could we have this discussion outside in the living room 'cause I'd like to get some shuteye... no offense, I don't mean to be rude, I just really want to get some rest.

MARTHA

(whispering)

Is he angry?... I'm sorry... were you having a good time or something? Did we disturb you?

MABEL

Come on, let's make the coffee, Ma. Want me to close this door, Nick?

NICK

No, leave it open.

178 As Martha and Mabel leave the bedroom and pass into the kitchen, Tony, Maria and Angelo come plowing into the house. They run to the bedroom.

179 INT. BEDROOM

The kids run in. Tony jumps on his father's bed. Maria takes off her clothes, folds them neatly on a chair and gets in next to her father. Angelo whistles.

ANGELO

I just learned that, Pop. I can whistle frontward and backward. Listen...

(he does it)

... and I can whistle with my fingers... listen...

(he does it)

... and I can whistle with two fingers stuck in just like this.

(he does it)

MARIA

Hello, Nick. Do you love me?

NICK

Yeah, I love you. I love you.

(CONTINUED)

179 CONTINUED:

TONY

We gonna watch the ballgame tonight  
on TV?

NICK

I don't know... I'm so tired. Trying  
to get some sleep.

ANGELO

What do you think, Pop?

NICK

(sitting up)

About what?

ANGELO

(hurt)

About my whistling. Can you do that?

NICK

What?

ANGELO

Whistle!

(he whistles)

Tony and Nick whistle simultaneously.

180 Mabel comes into the bedroom.

MABEL

What the hell is going on here?

NICK

It's okay.

MABEL

Your father was trying to get some  
sleep. And you kids are late for  
school. Maria, get up and put your  
clothes on. What the hell is this?

NICK

Come here, Ma.

MABEL

Don't call me Ma. I hate that. My  
name is Mabel.

NICK

Well, come here anyway.

(CONTINUED)

180 CONTINUED:

She climbs in bed with Nick. Mabel is on one side of him and Maria is on the other. Tony hugs onto mother and Angelo hugs on to all of them.

NICK  
What a crazy family.

MARIA  
(sitting up)  
Grandma! Are you coming in here?

181 Martha appears in the doorway.

MARTHA  
What's the matter?

MARIA  
Lie down on the bed with us.

MARTHA  
I'm putting the coffee on.

NICK  
Come on.

182 She walks over and lies down on the foot of the bed.  
The kids scoot over to her.

MARIA  
Hi, Grandma.

MARTHA  
Hi, sweetheart.

ANGELO  
Boy, you really are so nice and cushy.

MABEL  
Listen, when you kids come home from school I'm gonna have a party and we're gonna talk about very important things, okay?

MARIA  
Right.

NICK  
Did you have a good time?

(CONTINUED)

182 CONTINUED:

MARTHA

We had a very good time. We made chocolate cake and Angelo rode his bicycle... and what else?

MABEL

You know what time it is? You guys got to get out of here. Msma, are you gonna drive them to school?

MARTHA

Yes, all right. Up on your feet everyone now.

183 Maria jumps off and starts putting on her clothes.

TONY

(getting up)

I have to find my book.

He leaves the room.

ANGELO

(getting up)

I'll be in the car.

He leaves the room.

MARTHA

Well, sorry to wske you up, Nick.

NICK

That's all right.

Martha leaves.

CUT TO:

184 EXT. LONGHETTI HOUSE - MORNING

Mrtha gets into her car. Angelo is in the front ssat and he piles into the back ss Tony comes out running, followed by Maria.

CUT TO:

185 INT. LONGHETTI LIVING ROOM - MORNING

Mabel walks to the front door -- we SEE them drive off as she slams the door.

She runs back to the bedroom.



186 INT. BEDROOM

Mabel runs into the room and dives on the bed.

Nick and Mabel kiss.

The PHONE RINGS.

187 CLOSEUP - NICK & MABEL

They look at each other and laugh. Mabel gets up and walks out of the bedroom to the phone.

188 NEW ANGLE

Mabel walks through living room to the phone. She picks it up.

MABEL

Hello.

(turns, and yells)

Nick! It's the construction site.  
They need you.

NICK (V.O.)

Tell them I'm not gonna be there.

MABEL

He says he's not gonna be there.

NICK (V.O.)

Tell them I'm not superman... what  
the hell do they think I am...  
superman?

MABEL

He says he's not superman, but he is.  
All right, Eddie, he'll be there.  
He'll be there, don't worry.

She hangs up the phone and goes running back into the bedroom.

189 INT. BEDROOM

Mabel runs in and jumps on the bed. After a moment, there is calm.

190: CLOSEUP - NICK

NICK

You gonna be all right?

(CONTINUED)

190 CONTINUED:

MABEL

Mmm, hmm.

NICK

I'm gonna stop off after work and see  
my mother -- I got guilts.

MABEL

Okay.

NICK

Then I'm coming home.

MABEL

I know.

NICK

You gonna be all right?

MABEL

I can't wait for the kids to get  
home. I don't know why, I just  
feel like suddenly I miss everyone.

CUT TO:

191 EXT. STREET CORNER NEAR LONGHETTI HOUSE - DAY

A school bus pulls up and drops off three kids -- Tony,  
Maria and Angelo. Tony takes the kids by the hands and  
crosses the street, looking both ways.

As they hit the other side of the road there's a side-  
walk -- it's a residential area and there isn't too much  
danger from cars.

TONY

All right, go ahead... you can run  
around, do what you want... run up to  
the house and back if you want, stand  
on your heads...

Angelo runs ahead and Maria keeps holding Tony's hand.

TONY

Listen, don't hold my hand, will you?  
We crossed the street already.

MARIA

Did you have a good day?

(CONTINUED)

191 CONTINUED:

TONY  
Yeah, all right.

MARIA  
Me too. It was okay.

192 ANGLE - THEIR POV OF ANGELO

up ahead. He jumps on a neighboring lawn and does somersaults.

CUT TO:

193 INT. LONGHETTI HOUSE - DAY

By the window in the living room, Mabel looks out.  
ANGLE - her POV through window -- she sees nothing.

194 She walks to the dining room table, picks up a pack of cigarettes and lights one; her hand is shaking.

195 She moves to the kitchen and flips on the RADIO. MUSIC.

196 She leaves the kitchen and goes into the bedroom.

INT. BEDROOM

The bed is made, everything is neat and clean. She puts her cigarette in an ashtray that rests on the bedside table.

She looks at the clock -- it says: 3:17.

She moves out of the bedroom.

197 INT. LIVING ROOM

She moves quickly towards the door, trips on a piece of carpet and falls. She lies there motionless for several moments.

She gets up, goes to the door and opens it.

CUT TO:

198 EXT. LONGHETTI HOUSE - DAY

Mabel comes out, looks down the street.

Mabel's POV - Maria, Tony and Angelo doing cartwheels and handstands.

199 CLOSEUP - MABEL

CAMERA PANS with her as she runs down the street toward her children.

200 NEW ANGLE

She arrives, throws her arms around Angelo and picks him up, kisses Maria, smbrates Tony.

201 TIGHT SHOT - TONY AND MABEL

MABEL

I missed you. You have no idea how lonely it can get in that house without you. What are you kids doing?

TONY

Walking.

MABEL

Oh. Mrs. Jensen's coming over with the kids. I thought we'd have a little fun. Hey, Maria, how did it go at school today?

202 Maria sticks up her thumb signifying good.

MABEL

And you, Angelo, how was kindergarten?

ANGELO

Pretty good.

MABEL

Anyone feel likes racing?

TONY

Sure.

MABEL

All right, we'll race from this line here...

(pointing to line  
on sidewalk)

... to the front porch. Ready?

203 NEW ANGLE

Everyone lines up.

(CONTINUED)

203 CONTINUED:

MABEL

Ready, get set... wait a minute...  
Angelo, take a lead. Walk up. Keep  
going. You start now, Angelo. Go  
ahead, you just start running. Maria,  
now you start running. Ready, set...  
go, Tony!

204 The race is on.

205 NEW ANGLE

Mabel reaches the front door. Tony is second, Maria is  
third, and Angelo is last. They all sit on the front  
stoop huffing and puffing.

MABEL

I'm not lonely anymore.  
(still breathing  
hard, trying to  
catch her breath)

I hope you kids never grow up. You  
know something? I've never done  
anything in my life that's anything  
except I made you guys. Oh, my gosh,  
what a terrible headache. I'm sorry.

TONY

Let me rub the back of your neck, Mom.

206 The three kids get up and rub Mabel all over.

TONY

Doesn't that feel good, Mom?

MABEL

That's what I can't figure out. Why  
hands feel so good. Touching. Why  
is that so comforting? Do you know?  
It's not that having a good touching  
time is better than standing still and  
being alone, it's that I don't  
understand being alone. I don't know  
whether I like it or I don't like it.  
Oh, I do know that I don't like it --  
that's why I love your father so much,  
because... why do I? Can I ask you  
kids a question about me?

207 They all look at her.

MABEL

When you look at me do you feel -- I know her, she's Mom... or do you see me as pretty, or dopey, or mean, or nervous, or what? I mean, do you think of me as your mother or as a person?

TONY

You're you, Ma. I mean I look at you and I think of you as you.

MABEL

A person?

TONY

You.

MABEL

Which me? The mother me or Mabel?

TONY

Everybody. Everybody. I mean you're more than one person, you're a lot of people. You're my mother and you're smart and you're pretty and you're nervous too.

MABEL

Good. Thank you. Oh, thank you. Take my hand.

208 Tony reluctantly takes her hand.

MABEL

You see that? I didn't even know how big a hand you had.

TONY

I play ball.

MABEL

Look at these lines. You see, I had no idea you had so many lines in your hand. You have big wrists. Make a muscle.

TONY

Aw, Ma, for godsakes.

(CONTINUED)

208 CONTINUED:

MABEL

Pleeee, go ahead. You know, the way  
you used to do with your arm like  
that.

TONY

Okay.  
(making a mucle)  
There it is. Solid flab.

MABEL

All right, let me feel it. Now is  
that the best you can do?

TONY

That's the best I can do, Mom.

MABEL

You eee how good this whole thing is  
that we're talking like thie? See  
how good this whole thing is?

TONY

Yeah. It really is good.

MABEL

No, no... I mean it.

TONY

I mean it too.

MARIA

The Jensen car...

MABEL

Okay, everyone inside.

209  
& OMITTED  
210

211 They rise and enter house.

212 INT. LONGHETTI HOUSE

Mabel and the kide come in. They stand by the door look-  
ing at each other.

213 Mabel opens the door.

(CONTINUED)

213 CONTINUED:

MR. JENSEN

Harold Jenaen... my son, John, my daughter, Adrienne, you know... and my wife couldn't make it... and so...

MABEL

Come in, come in. Please don't stand out there on the outside. This is a house... where people come in... Tony, you know the kids... and this is Mr. Jenaen. My son, Tony.

TONY

Como esta usted?

MABEL

He's speaking Spanish.

JOHN

Bien, bien.

TONY

Ah... hable usted Espanol?

JOHN

Si, si... hablo muy bueno. Questo es mia hermana, Adrienne.

214 Maria and Adrienne shake hands.

MABEL

Would you like a cup of tea?

MR. JENSEN

No, I thought I'd just leave the kids off... wanted to pick up something at the stationers.

MABEL

You're uncomfortable.

MR. JENSEN

No.

MABEL

Oh, don't be uncomfortable. Come on, let's play with the kids. I was just getting to know them. We were just talking how funny it is that a woman always has her children inside of her and how wonderful it is to get to know the grown up ones... don't you think?

(CONTINUED)



214 CONTINUED:

MR. JENSEN

Uh... yes, yes.

MABEL

Where's Iris? Why couldn't she come?

MR. JENSEN

Uh... she had a few chores to do and she thought she'd get dinner ready and... she's making something fancy.

MABEL

So you took on the chore. Right?

MR. JENSEN

Something like that.

MABEL

Now you see, that's wrong. It shouldn't be a chore, it should be your pleasure because we're gonna have a good time. We're all gonna have a good time.

MR. JENSEN

Well, I'm not sure I'm in favor of...

MABEL

You're not in favor of a good time? You're not a square, are you?

MR. JENSEN

No.

MABEL

I don't know what you think a good time is. Do you think it's sex, or what? Do you think I'm some kind of an ogre that's gonna jump on your bones or something? Sorry, that's crude.

MR. JENSEN

Well, maybe I will have a cup of tea. I'd like to hear more about what you think a good time is.

215 He looks at his watch.

MABEL

Do you speak Spanish?

(CONTINUED)

215 CONTINUED:

MR. JENSEN

No.

MABEL

It's easy really, I mean, I never had a formal education in Spanish but with so many Mexicans in the neighborhood you pick it up. And Tony has been studying now for three years and he really picked it up... I see John does too. How much do you weigh?

MR. JENSEN

How much do I weigh?

MABEL

Oh, I can't say that in Spanish. But, I was thinking of numbers. I can count to ten. Uno, dos, tres, quatro, cinco...

216 Tony hears her.

TONY

Seis, siete, ocho, nueve, diez, once, doce...

MABEL

Okay, okay... I know numbers, one, two, three, four.

MR. JENSEN

I can count to ten in German and in Swedish and uh... I can count to ten in, uh... let's see... in... English...  
(he laughs)

TONY

I can count to ten in Chinese.

217 Tony begins to make Chinese sounds.

MABEL

You phony, Tony. You can't count to ten in Chinese. What a phony!  
(then)  
How about the tea?

MR. JENSEN

All right, fine, I'll have a cup...

(CONTINUED)

217 CONTINUED:

MABEL

Can you make it? I hate to make tea.  
Oh, I see your face... don't worry...  
we have instant.

218 She walks into the kitchen followed by Jensen.

219 INT. KITCHEN

MABEL

I mean, those bags, you know...  
Lipton. Delishh. Do you dance.

220 CLOSEUP - JENSEN

No answer.

MABEL

Oh, what a pity.  
(calling)  
Maria, it's time for ballet.

221 Maria is in the bedroom with Adrienne.

MABEL

(shouting)  
Can we dance, please?  
(to Jensen)  
You see. Once they get together they  
have no interest in anything. And  
you have to break that, you have to  
make them interested in everything:  
dancing, languages, jokes, fun...

MR. JENSEN

I can't find the tea.

MABEL

Well, screw the tea. All right...  
use coffee or something. We're  
having a good time. There's the tea.  
(pointing to tea)

MR. JENSEN

Oh, I didn't see it.

MABEL

I'm turning on the music so don't  
worry.

222 She hits a classical station and finds "Swan Lake". She  
leaves the kitchen, followed by Jensen.

223 INT. LIVING ROOM

Mabel enters and claps her hands. Jensen follows.

MABEL

You see, Jensen, you don't believe  
in miracles... perfect... "Swan Lake!"  
(yelling)

Maria, darling... now... it's "Swan  
Lake".

224 Maria comes out.

MARIA

What's the matter, Mama?

MABEL

It's "Swan Lake", sweetheart, you  
know, the dying swan... die for Mr.  
Jensen, will you?

MARIA

Oh, mother.

MABEL

Tony, John... Angelo... it's "Swan  
Lake"... come on!! You can be the  
chorus. Come on. We'll all be the  
chorus.

225 As the two little girls begin dancing, Mabel takes Mr.  
Jensen's hand.

MABEL

Come on, don't be silly.

226 She moves to Tony and takes his hand and Tony grabs  
John's hand and...

MABEL

John, you take your father's hand and  
he'll take Angelo's and we'll dance  
around them in a circle...

TONY

We can't dance around them, Ma.

MABEL

Okay, we'll dance next to them.

227 Tony breaks the group and he flies through the air and  
lands on the couch. Angelo follows him and lands on the  
couch. John follows Angelo and lands on the couch.

228 The two girls continue dancing.

229 Mabel skirts into Mr. Jensen's arms.

MABEL

Dance with me, please.

230 The three boys sit on the couch watching Mabel dancing with Mr. Jensen.

MABEL

Now isn't this fun?

231 Maria and Adrienne continue their dance steps.

MARIA

Mama, watch this now... we're gonna die. Come on, Mom.

232 Mabel breaks self-consciously away from Mr. Jensen.

233 Adrienne does the last part of the "Swan Lake" which is the swan curtsy into the death.

Maria does it.

234 Mabel is clapping and yelling bravo; she signals the boys to clap too.

Everyone claps.

235 Mabel turns to Mr. Jensen who is just standing there.

MABEL

Come on, applaud your daughter. She just died for you.

He reluctantly applauds.

MABEL

Bravo, bravo!

236 The boys pick it up.

TONY, ANGELO, JOHN

Bravo, bravo.

237 "Swan Lake" ends and a version of "Pathetique" comes on, a piano solo.

238 Mabel circles and begins dancing solo.

Maria and Adrienne begin dancing.

(CONTINUED)

238 CONTINUED:

The boys get up and begin dancing, leaping through the air.

239 Mr. Jensen stands there.

240 Mabel breaks.

MABEL

God, I'm out of breath. I'm really out of shape. We have to do this more often.

(turning to Jensen)

Isn't this just wonderful? Four o'clock on a Thursday afternoon... isn't it fantastic? I think self-expression is the greatest form of letting it all out, don't you?

MR. JENSEN

I'm sorry. I didn't hear that.

MABEL

Oh, well, let's turn off the radio... it's too loud anyway.

241 She goes into the kitchen and turns off the radio. She comes back out.

MABEL

All right, now, Tony...

(to Jensen)

Tony is the greatest Indian wrestler of all time. Would you like to try him?

MR. JENSEN

No, I, uh... I... I'm not really physically inclined. I did a little boxing when I was in school, and, uh...

MABEL

Boxing? That's marvelous. You mean...

(she assumes a boxing

stance and takes a few distant jabs at Jensen)

... this kind of boxing?

TONY

(jumping to his feet)

I can box.

(CONTINUED)

241 CONTINUED:

MABEL

All right... in this corner is Tony Longhetti, wearing purple trunks, one hundred and four pounds of pure dynamite... in this corner is... what's your first name?

MR. JENSEN

Harold.

MABEL

... Harold! Harold... here's Harold blue-nose Jensen wearing black trunks and weighing about one hundred and seventy pounds.

MR. JENSEN

One hundred and eighty-two.

MABEL

... one hundred and eighty-two... they're gonna give us a little exhibition in shadow boxing. Only there are no shadows... we have to have shadows if they're gonna shadow box.

TONY

Oh, no, Ma, shadow boxing is when you just stand and make little swings like this into the air.

MABEL

Okay. Take some little swings then.

242 Tony makes some whizzing sounds and takes some swings into the air.

243 John is on his feet making swings into the air.

MR. JENSEN

Well, listen, I think this has gone far enough.

244 Mabel looks at him.

MR. JENSEN

Mrs. Longhetti, I really think that we're going a little too far here.

(CONTINUED)

244 CONTINUED:

MABEL

No, we're not. I mean, if I took off all my clothes and laid on the floor, then it would be going too far. People do that and they think it's all right... I don't think that's all right. I think that's nothing. I think shadow boxing is something. I think dancing is something. I think singing is something, too. Do you sing?

MR. JENSEN

Yes, I do.

MABEL

All right, Tony, come here, we'll sing something together. Uh, let's see... what shall we sing... well, come on over here, Mr. Jensen, and you, Maria, and Angelo, and John, and Adrienne, we'll stand in a line. Can anyone soft shoe?

245 The kids all begin to tap.

MABEL

Okay, that's fine. We'll begin a/one, a/two, and a/three... and we'll sing ... what shall we sing? Do you know a song anyone? How about America? Do you know America? So, it goes a/one, a/two, a/three, America, America, God shed his grace on thee, baboom, and crown thy good with brotherhood, from sea to shining sea, ba, da, da, da, dah, bump. Okay, let's try it.

246 Mr. Jensen just stands there.

247 The tea begins to WHISTLE.

MR. JENSEN

It's the tea.

MABEL

Screw the tea. Let's let the tea be ... it makes more noise. We'll hear the tea. Okay, a/one, a/two, a/three...



- 248 They all begin singing America and the kids start to really tap dance -- they all skate dance.
- 249 Mr. Jensen finally sings, without the jazzed-up version, America, in beautiful voice.

MR. JENSEN

(singing)

America, America, God shed his grace  
on thee, and crown thy good with  
brotherhood from sea to shining sea.

- 250 Everyone yells bravo, led by Mabel who is applauding.
- 251 She throws her arms around Mr. Jensen and kisses him on both cheeks.

MABEL

You see, everyone has talent. All  
right, you go ahead, Maria. You sing  
a song. The phone's gonna ring. I  
can feel the phone's gonna ring.

(pointing at phone)

Ring, you son-of-a-bitch!

- 252 The PHONE RINGS.
- 253 Tony goes to the phone and picks it up.

TONY

Hello. Oh, hi, Pop. What are you  
doing calling up? Yeah, fine. We're  
having a party. Yeah, we're singing  
and dancing. Mr. Jensen's here.  
Jensen. Yeah, you know, the father of  
Adrienne and John... yeah, just a  
minute, let me get her.

(to Mabel)

Ma, it's Dad.

MABEL

Tell him I can't talk now. Tell him  
we're in the middle of a party, we  
can't be disturbed.

TONY

Pa, Mom doesn't want to talk to you.

MABEL

I didn't say that. Give me that  
phone.

(MORE)

(CONTINUED)

253 CONTINUED:

MABEL (CONT'D)

(into phone)

Hello, darling... it's working. I'm sorry, I'm out of breath. It's working. The whole idea that we had last night. What am I doing? I'm making life work. The children are beautiful, Mr. Jensen is beautiful, everyone is beautiful. What's the matter now? Be another person. Can I get him back on the phone? You know, the one with the good senss of humor?

(standing there  
a moment)

Hslllo? Hello?

254 She hangs up.

MABEL

Okay. Okay, now we have a couple of choices -- we could design costumes for the show or we could do our homework. Who wants to do their homework?

(no answer)

All right, it's costumes! Maria, Adrienne, go inside, put lipstick on and eye makeup. Tony, go get blankets and make up some pirate costumes... and we'll come out here and we'll knock them right on their asses... I want to talk to... what's your name again?

MR. JENSEN

Harold.

255 The kids leave the living room.

MABEL

No, your first.

JENSEN

Harold.

MABEL

Harold. You poor thing, what a name. Did your father and mother hate you, or what? You can't call someone Harold.

(MORE)

(CONTINUED)

255 CONTINUED:

MABEL (CONT'D)

It's like calling them Oswald or Oscar or Peanuts or something. You should have been called Max or Dirk or Foxy ... you know? Some romantic name. Foxy Jensen! What do you think of that?

JENSEN

Well, I never minded Harold.

MABEL

But, Foxy is better. You have to admit Foxy is better.

JENSEN

Yes, it's better.

MABEL

What am I talking to you about? Look at my name -- Mabel!

JENSEN

Look, I'm a little worried about the kids... leaving them here with you.

MABEL

Which kids?

JENSEN

Well, I mean, the reason I ask you if you felt well is because you're acting a little peculiarly... I don't know if you're aware of that or not.

256 Jensen just looks at her.

MABEL

You don't have any time for me, do you? The whites of your eyes are showing. Okay, I'm sorry. You want to go.

JENSEN

I think I ought to take the kids.

MABEL

Would you dance with me?

JENSEN

No, I don't think so.

(CONTINUED)

256 CONTINUED:

MABEL

Well, let me put some moonlight on. Let's say that there's moonlight in the room, it's just flooded in the room. There's little people over there... some little people, some black, some blue, some orange... they have these little instruments in their hands -- they blow like Duke Ellington never dreamed of. I'm in backless chiffon with material flowing right down to the floor. I have high heels on so I come up to about here on you. I'm not clumsy, I can dance. I love to dance. Would you dance with me?

JENSEN

Sure, I... uh... I would, but I don't think this is the right time. That's what's wrong, that this isn't the right time.

MABEL

Oh, my husband, I see. You're afraid he'll come home.

JENSEN

No, that's not it. Even if your husband didn't come home that wouldn't be it. It's just not the right time.

MABEL

Well, give me the right time. What is the time? Is it next Wednesday at four o'clock? Is it midnight tonight? Is it ten years from now? This dress isn't going to last forever. Please.

257 Jensen makes no move.

258 Mabel sings America and approaches him. She puts her arms around him. He makes no move.

259 The door opens and Tony, draped in blankets, followed by Angelo and John come out carrying window shades as swords. Tony has his father's boots on and Angelo is wearing Mabel's high heels and John has sandals on. They've taken eyebrow pencil and drawn patches over their eyes and mustaches and goatees.

(CONTINUED)

259 CONTINUED:

Thsy assume a stance.

TONY

Dadum!

260 Maria comes out crying, followed by Adrienne, who is just looking. Thsy have on Mabel's wigs and purses and are dressed up little girl improvised high fashion.

261 Maria hits Tony.

MARIA

You dumb guy!

MABEL

What's the matter, darling?

MARIA

This dumb guy, he wouldn't wait for us, Mama.

MABEL

Okay, he'll wait.

MARIA

No. It's too late. He ruined the whole thing. I hats you, Tony!

MABEL

Maria, don't ever say you hate your brother. You love your brother. Now, go inside and take all those clothes off. Go on.

262 Maria runs into the bedroom, followed by Adrienne.

TONY

Aw, Ma, that's Maria, that's the way she is. Don't get sore.

MABEL

No. I won't have that. This house is full of love. She's not gonna split that and she's not gonna change it.

TONY

She didn't mean it. She just got jealous.

JENSEN

John, get Adrienne, we're going home.

(CONTINUED)

262 CONTINUED:

MABEL

You see what happens? This is the trouble with the world... one sour apple can throw the whole thing into turmoil. Now he wants to go and he wants to take him and he wants to take her... that's not fair. You think that's fair, Tony?

TONY

Ma, I think you're out of line. That's what I think!

MABEL

Me! Out of line! How do you think this party got here? I made it! Out of energy. Look at this dumb guy behind me... Jensen... he wants to throw cold water on everything. Tony, I want you to remember this -- having a good time is a delicate thing. It's beautiful and gentle. So, Mr. Jensen, if you want to go home, go ahead. And take your children.

263 Jensen walks into the bedroom.

264 INT. BEDROOM

JENSEN

Adrienne, take that crap off and let's go. Hurry up.

Adrienne begins to undo her things and Mr. Jensen sits on the bed and he waits.

265 INT. LIVING ROOM

Mabel stands there.

TONY

Ma...

MABEL

Don't talk to me anymore. You took his side.

She walks into bedroom.

266 INT. BEDROOM

Mabel walks in.

(CONTINUED)

266 CONTINUED:

Jensen looks at her.

MABEL

I'm sorry. I really wanted it to be nice.

JENSEN

I know you did.

267 Mabel goes and sits down on the bed next to him. She puts her arm around Jensen.

Maria walks past her mother. She has taken off all her clothes and is naked. She gives her mother the cold shoulder and she walks out of the bedroom.

268 INT. LIVING ROOM

Maria picks up a scarf she's dropped.

269 The door opens and in comes Nick and his mother.

He looks at the kids.

TONY

Hi, Pop.

270 Nick walks into the bedroom. He sees his wife sitting on the bed with Jensen.

Jensen jumps to his feet.

NICK

What the hell is going on here?

Mabel looks up to Nick.

MABEL

Nick, I'm in trouble.

MAMA LONGHETTI

(holding Maria)

This child is naked... she has no clothes on, this child.

NICK

What happened?

(to Jensen)

And you get the hell out of my bedroom!

(CONTINUED)

270 CONTINUED:

JENSEN

Could I talk to you a minute?

NICK

Get the hell out of my bedroom!

MABEL

(getting up)

Nick, be the other guy, will you?

271 Nick slaps her across the face.

MABEL

That hurt me. But it didn't hurt my  
love for you.

272 Nick, without saying a word, follows Jensen out of the  
bedroom.

273 INT. LIVING ROOM

NICK

Now, you take your goddamn kids and  
get them the hell out of my house. I  
don't know what's going on around  
here, but I don't like it!

MAMA LONGHETTI

What was he doing in the bedroom,  
Nick?

JENSEN

Johnny!!

274 Johnny appears.

JENSEN

Where's Adrienne?

He goes to the stairs.

NICK

Don't go upstairs!

Jensen looks at Nick.

275 CLOSEUP - NICK

NICK

Do you want me? 'Cause here I am.



276 Jensen ignores Nick. He goes up the stairs and Nick turns him around. They start to fight.

Mabel comes out of the bedroom. The children begin screaming.

277 Jensen knocks Nick down. He lands hard.

Mama Longhetti goes to Nick and he pushes her away. Jensen comes piling into him with rights and lefts.

Nick goes down again.

278 Jensen picks up his kids.

Nick gets up once more.

279 Jensen turns around with his kids in his arms. Nick looks at him.

MABEL

In this corner is Nick, the guinea, Longhetti, weighing too heavily on himself... in this corner...

MAMA LONGHETTI

(grabbing Mabel)

You stop it now!

280 Mr. Jensen exits with his kids.

CUT TO:

281 INT. UPSTAIRS BEDROOM - NIGHT

ANGLE on Maria, Tony and Angelo. They are reacting to what has happened twenty minutes ago.

282 NEW ANGLE

At the door is Mama Longhetti. She passes back and forth from the bedroom to the hallway and checks the staircase. She is guarding the children.

283 She moves down the stairs to take a look and see what's going on.

284 MAMA LONGHETTI'S POV - NICK & MABEL

285 INT. LIVING ROOM - NIGHT

Nick is on the telephone and Mabel paces back and forth.

286 ANGLE ON MAMA LONGHETTI

She moves back up the stairs.

287 ANGLE ON NICK  
on telephone.

NICK  
(on phone)  
Yeah. Yeah... Nick Longhetti... then  
he got my message. Well, how long do  
I have to sit here waiting? Oh, you  
think he is? Good. Well, what do  
you think? Five -- ten minutes?  
Okay. Good. Goodbye.

288 He hangs up.

MABEL  
Who was that? Who was that on the  
telephone?

289 Mabel stops and looks at Nick.

NICK  
I'm gonna put you in the hospital  
'til you're better.

MABEL  
Oh, I see.

290 Nick sits. He looks at Mabel.

MABEL  
Don't look at me like that, Nick.  
I'm not afraid of you when you're  
sitting down.  
(she laughs lightly)  
Oh, I'm sorry, sweetheart, did he  
hurt you?  
(she looks at him)  
I said, did he hurt you, Nick?

291 CLOSEUP - NICK

NICK  
No.

292 CLOSEUP - MABEL

MABEL  
Your nose is bleeding.

NICK  
Okay, okay.

MABEL  
You got a little trickle of blood  
running down your upper lip.

293 CLOSEUP - NICK

as he tries to wipe it off.

MABEL

There's some left. You didn't get it all.

NICK

(wiping again)

How's that?

MABEL

That's bstter. Oh, oh, it's bleeding again.

NICK

Okay, okay.

MABEL

'Til death do us part. Do you, Mabel Mortensen, take this man to be your lawful wedded husband. Oh, I do, I do. I'll tell you why it's gonna work. You see I'm alrsady pregnant. But that's all right, we're getting married, so we're gonna fix that. Oh, don't look so sad. He loves me. I know that. We lived together for four months. I had plenty of time to find out. Afternoons in the hay... oh, don't be silly, there was no hay there... we were on a bed... sometimes we were on the floor...

NICK

(softly)

Shut up.

MABEL

Up yours, you guinea rotten mother son-of-a-bitch... mother complexed fag prick... shit low-life mother... weak-kneed, hairy legged, fat gut, over-weight, snot who brsathes too heavy and snores at night and stinks garlic all through the day... come on -- what are you gonna do -- hit me? Hit me!

294 The DOORBELL RINGS

295 Nick springs to his feet, goes to the door. He opens it.

296 DR. ZEPP comes in, a man in his fifties, serious, kind, an old fashioned general practitioner, carrying a black bag.

297 Mama Longhetti comes out of the children's bedroom and down the stairs.

Everything stops.

298 Mabel looks at Dr. Zepp, back to Nick, back to Mama Longhetti who hovers by the staircase.

MABEL

Who's sick? I had the hiccups earlier -- I got rid of them. I don't need a Doctor any more. What's up?

DR. ZEPP

(to Nick)

Has she been drinking?

MABEL

Sure I've been drinking. What the hell you think this is? This...

(pointing to her glass)

is a drink.

DR. ZEPP

Mabel, did you take a pill? Have you been taking any pills?

MABEL

Is morphine a pill? Sure, I take pills. I take vitamin pills, I take sleeping pills, uppers, downers, inners, outers... What's up? What's he want me to do, Nick? Walk a straight line? What did you tell him? That I drink? Dr. Zepp, I am very upset, therefore, I look upset and I act upst. Occasionally, I calm down. I have anxieties. I don't like this woman in my house guarding the staircase. She's guarding the staircase from me. Up above are my children in my home and she is the kiss of death.

299 Dr. Zepp goes to the table and starts undoing his bag.

DR. ZEPP

Mabel, what seems to be the trouble?

(CONTINUED)

299 CONTINUED:

MABEL

Which trouble?

DR. ZEPP

You say you're feeling upset. Did you and Nick have a fight?

MABEL

Nick, I get the feeling that there's a conspiracy going on here. You're looking at me so quiet-like, and this guy here...

(pointing at Dr. Zepp)

... is looking for something in his bag that is gonna imprison me. Is that right?

300 Dr. Zepp closes his bag again.

DR. ZEPP

Mabel, I'd like a little martini on the rocks... about so big. Could I have that?

NICK

Aren't you gonna give her a shot?

301 Dr. Zepp waves Nick away.

MABEL

He's not gonna give me anything. I'm gonna give him a martini. You want a martini, Dr. Zepp? You want to have some fun? You don't mind making the drink, do you? It's in the kitchen there... the ice is there... the vodka and vermouth is up to the left, like it always is. You make it, I'll watch them. Now we'll see... because I know Zepp and he may be Italian but he's on my side. He loves a good time like I love a good time.

(shouting to Dr. Zepp)

These people are depressing! The black widow over there, never says a word -- first time in her life.

MAMA LONGHETTI

Mabel, we're trying to help you.

(CONTINUED)

301 CONTINUED:

MABEL

(to Nick)

Is that what you're doing, Nick? Is that what you're doing? You're trying to help me?

NICK

Mabel, this is it. You got to make up your mind now... you keep acting nuts like this and we're gonna put you away. Nobody wants to put you away, everybody loves you.

MABEL

Do you love me?

NICK

Yeah, I love you. That's right.

302 Dr. Zepp comes out carrying his martini. He drinks it down and puts the glass on the table.

MAMA LONGHETTI

Nicky, think of the children. This woman can't live in this house anymore.

(to the Doctor)

The stories my son tells that I have to listen to -- the selfishness, the talking, the endless pettyness. Say it, Nick, say it, tell the Doctor now.

DR. ZEPP

Mabel...

MABEL

No, let her go on. Say what you're gonna say, Mama. What did your son say about me?

MAMA LONGHETTI

You give him nothing. You try, but you were with a man the other day. Zepp, he's a good boy, my Nicky. He didn't get mad, he didn't do anything. He took the bitch to bed, he smelt the other man on this woman... she called called him by another name. The woman is crazy. She doesn't feed the children. She's not a bad girl, she's a good girl... she's crazy, Doctor, and she's gonna kill my boy.

(CONTINUED)

302 CONTINUED:

DR. ZEPP

Mama Longhetti, I know that you mean well, but Mabel is an adult woman and I want to talk to her. Would you go upstairs, please?

303 She goes upstairs.

DR. ZEPP

Mabel, you want to sit down?

MABEL

No.

DR. ZEPP

How do you feel?

MABEL

How do I feel? I feel sorry.

DR. ZEPP

Why do you feel sorry?

MABEL

Because I didn't know I was a problem.

DR. ZEPP

In which way a problem, Mabel?

MABEL

Can I talk to my husband a minute?

DR. ZEPP

In which way a problem, Mabel?

304 Dr. Zepp moves to his bag.

MABEL

I figured this out. There are five points, Nick. One, love. Two, friendship. Comfort. I'm a good mother. And, I'm yours. Those are the points.

DR. ZEPP

Mabel, the thing is I think that there are times when people need help ... need to talk to someone else besides the people that are close to them.

(CONTINUED)

304 CONTINUED:

MABEL

Okay, okay, I understand it. I'm too much trouble. That's it. Say it. That's all. It's over. Say it. Don't leave me here, just standing here making a fool of myself.

(to Dr. Zepp)

Why won't he say he doesn't love me?

DR. ZEPP

Mabel, I'm gonna give you a little sedative that's gonna calm you down. Now I want you to be very calm.

305 He walks toward her with a needle.

MABEL

I know who you are... you're Ralph Bellamy in ROSEMARY'S BABY -- right?

(crossing her fore-  
fingers in front of  
her)

Christ saves. Down Dracula! It's morning... go back to your lonely coffin and leave me alone.

(signaling the doctor  
away with her arm)

Please...

DR. ZEPP

Mabel, you're having a nervous breakdown. I'm gonna give you something that's gonna make you rest.

MABEL

You rest. You look terrible. Look at your eyes -- awful. Nick, quick, look at his eyes. You ought to lie down.

NICK

You want me to hold her?

DR. ZEPP

Mabel, you need about a month in a hospital.

MABEL

I need a hospital?

NICK

You heard the Doctor, for chrissakes...

(CONTINUED)



305 CONTINUED:

MABEL

I want my mother! Mama! Mother!

306 Mama Longhetti comes down the stairs.

307 Mabel turns and sees her.

MABEL

You are not my mother! Look at her pretending to be my mother. You don't approximate my mother.

MAMA LONGHETTI

What?

308 Dr. Zepp signals Mama Longhetti not to say anything.

MABEL

If you were my mother, you'd have a magic wand. My mother manufactures magic wands. If my mother wanted to she could fix your face so you would never be mistaken for my mother again.

309 The Doctor has progressed across the stage and tries to grab Mabel's arm. She pulls it away.

MABEL

Please. Please don't hurt me. I don't want anything from anybody... just to stay here in my own house.

NICK

Mabel...

310 Nick comes toward her and they begin to trap her in a corner.

MABEL

Nick, I swear to God, I'll be content. I won't want anything. I just want to stay here.

DR. ZEPP

No. You can't see now, believe it, you need time. You need care.

MABEL

What about the children? Can they come with me? Oh, please, don't say no to that too. Let them come with me. They need help too.

(CONTINUED)

310 CONTINUED:

NICK

The children are fine.

MABEL

Well, I agree with you. I am crazy and I know it...

(she backs up)

... and I think you're right and there's no doubt about it... I should be alone in my own house and no one should be with me and I think we should send the children to an institution to protect them from the world... because they've been so subjected to insanity... morning, noon, and night... get up, go to sleep and eat... that's crazy, isn't it? Do you think they realize that garlic is an evil thing? Doctor, just because I hate garlic they want to put me in an institution.

311 The Doctor grabs her arm.

312 Nick reaches for the back of her and tears her dress.

313 Mabel rushes up the stairs knocking Mama Longhetti down.

314 Nick and Dr. Zepp run after her.

315 Mama Longhetti picks herself up and goes up the stairs.

316 HALLWAY

Mabel runs into the children's room.

317 INT. CHILDREN'S ROOM

Mabel holds all the children in front of her on the bed. It is difficult to get to her.

TONY

(screaming)

Let my mother alone!

318 Tony pushes at the Doctor. Mama Longhetti grabs him and he gets away from her.

319 Nick grabs Tony.

320 Mama Longhetti holds Angelo and Maria. Maria is screaming and pulling and resisting too.

321 Dr. Zepp can't contain Mabel who tries to extricate the children from the others' grasp.

322 Nick finally smashes Tony across the face with a hard slap.

323 He goes to Maria and Angelo.

NICK

Stop it, that's enough now!

324 CLOSEUP - MABEL

She puts her head back and tears just pour down her face.

325 The kids' resistance is gone now. Mabel struggles vainly and quietly as Mama Longhetti, Nick and the Doctor put her down and give her a shot.

326 When she's secured and beginning to calm, they stand her on her feet.

DR. ZEPP

Mabel, I have a paper here. A paper that says, I, Mabel Longhetti, voluntarily do commit myself. If you sign this paper you will get out soon. If the authorities have to do it you are the state's charge. Can you understand me?

327 Tony starts pounding on the door with his fists.

MABEL

Yee, I do.

DR. ZEPP

Do you think you can sign your name?

MABEL

Yes, I can.

328 Dr. Zepp takes his pen out.

DR. ZEPP

Don't worry, Nick, you're doing the right thing. It's the best thing for her.

NICK

(turning)

Maybe she isn't crazy... how could she be crazy? What's crazy?

(MORE)

(CONTINUED)

328 CONTINUED:

NICK (CONT'D)

I've lived with her for all these years... so what'e crazy? Maybe I'm making a mistake...

MAMA LONGHETTI

No, Nick.

NICK

... maybe she just got to be too much trouble with her boring conversations... maybe...

329 Mabel signs the paper.

DR. ZEPP

It's done, Nick.

330 Tony moves out of the bedroom.

331 Maria and Angelo follow him.

332 ANGLE ON STAIRS

as the three kids hang on to the rail.

FADE TO BLACK.

FADE IN:

333 EXT. - DAY

A bus stops near the construction site. Nick comes off the bus, crosses the traffic to it.

334 One of the workmen that we've seen before greets him.

WORKMAN

What do you say, Nick?

NICK

Hello.

WORKMAN

I understand that you had some trouble at home...

335 Nick just turns and looke at him.

WORKMAN

... something to do with your kids or something.

336 Nick looks at him, then moves on.

337 He passes Grimaldi and Grimaldi comes over to him.  
Grimaldi is a short, dark Italian.

GRIMALDI

Nicky, what's this with Mabel? What  
happened?

338 Nick walks away.

He moves to the architect's cabin, is about to enter when  
Clancy, one of the riggers, steps out.

CLANCY

Nick, what's the story? Anything I  
can do... anything Angie and I can do  
for you? We called the house last  
night, Tony answered, but I guess he  
didn't give you the message. He said  
Mabel's in the nut house... is that  
right?

NICK

Mabel's got a screw loose, she needs  
some time, okay? Is that what you  
want to hear, you asshole?

339 Nick looks at him and walks into the architect's office.

340 INT. ARCHITECT'S CABIN - DAY

Nick goes to a desk, picks up some papers, takes off his  
jacket, grabs a helmet and walks outside.

341 EXT. CONSTRUCTION SITE - DAY

Nick moves along past a couple of workmen to Eddie.

NICK

You're a silent son-of-a-bitch.

EDDIE

Silent about what?

NICK

Don't give me any of that shit. From  
the time I walked in here everyone's  
talking about Mabel.

EDDIE

Well, I don't know anything about it.

NICK

Well, I'm just saving you the trouble.  
Let's not talk about it.

(CONTINUED)

341 CONTINUED:

EDDIE

I'm not.

NICK

Don't say you don't know if you do know.

EDDIE

I didn't say I don't know.

NICK

You said you didn't know anything about it.

EDDIE

Never mind what I said. I had all the crap I'm gonna take from you. I didn't say anything to you and I didn't do anything to you.

NICK

Get your ass up the elevator. There's the elevator -- it's waiting for you.

EDDIE

Mabel's my friend. Well you're a son-of-a-bitch to commit her.

342 He gets on the elevator and it starts up.

NICK

(shouting up at  
the elevator)

You goddamn Mexican Indian. Don't you walk away from me. You got something to say to me, say it. Don't you walk away from me.

343 CLOSEUP - EDDIE

as he goes up, looking down at Nick.

344 CLOSEUP - NICK

NICK

Come on down, come on down here and we'll make something of it.

345 NICK'S POV - EDDIE

on the way up to the top by now.

CUT TO:

345A MED. SHOT - EDDIE ON ELEVATOR

EDDIE

You little son-of-a-bitch.

346 He is now on top of the crane and ha walks out on the ledge. As he looks down below we SEE Nick from Eddie's POV screaming up at him. Nick's words are indistinguishable.

347 Eddie gives him tha high-sign, loses his footing and falls. We SEE his body plummeting through the air and finally catching on with all his strength to the wsighted steel wire shaft that slides almost to the ground. He slides down it, burning his hands.

348 CLOSEUP - NICK

watching.

349 Eddie finally dangles forty feet in ths air from the end of the huge weight.

NICK

(yelling)

Get somebody up on that elevator!  
Lowsr that crane!

350 But before anyone can move Eddie drops off and hits the dirt pit with a thud.

351 All the workmen run over to the fallen body, including Nick. We hear people saying, "don't touch him, don't touch him."

352 He lies in a heap, his eyes open, seemingly every bone in his body broken save his left arm which he waves at Nick in disgust.

353 Grimaldi touchas Nick's shoulder and Nick turns sharply to Grimaldi.

CUT TO:

354 INT. FLATBED TRUCK - DAY

Grimaldi is driving and Nick is next to him in the booth.

GRIMALDI

Problems... that's what life is made up of. My son died in ths American Army in Korea.

(MORE)

(CONTINUED)

354 CONTINUED:

GRIMALDI (CONT'D)

I won't even talk about my wife because that part of my life I don't understand. My mother's ninety-one. Every night when I go home I expect her to be dead. Then you see a guy like Eddie -- what do you think he is -- 250? -- 300 pounds? He's lucky he's alive, he'll never walk again.

NICK

I want to stop off at my kids' school and pick them up. It comes to mind I don't know my kids. I never see them. They're a little shook right now. I think I'll take them to the beach.

GRIMALDI

Want me to go with you?

CUT TO:

355 EXT. SCHOOL - DAY

Flatbed truck parked near the office of the principal. We SEE Grimaldi standing near the truck smoking a cigarette.

356 We SEE Nick, a WOMAN PRINCIPAL, and Angelo and Maria walking down a pathway surrounded by school buildings toward the truck.

NICK

(to lady)

Thank you very much, Mrs. ...

MISS HINSON

Miss Hinson. I'm the principal of the school.

NICK

Oh. Well, thank you.

MISS HINSON

Now, where's Tony?

NICK

That other lady said she's gonna get him.

(CONTINUED)



356 CONTINUED:

MISS HINSON

Oh, Miss Flowers. Let me see... he probably would be... what time is it now?

NICK

I don't know. Grimaldi, what time is it? You got a watch?

GRIMALDI

Yeah... it's 10:07.

MISS HINSON

He would be... oh, there he is.

357 Tony comes running down a hill from another group of buildings toward the truck.

TONY

What's up, Pop?

NICK

Thank you very much, Mrs. Hinson.  
(to Tony)

Tony, get in the back and help the kids up there, will you? And don't let them fall off. Get that safety bar up and stay away from the back.

MISS HINSON

All right, then... they'll be in tomorrow?

NICK

Yeah, thanks.

358 Grimaldi has started the truck and the kids are in the back. Nick gets into the cab with Grimaldi, slams the door and the truck speeds off.

CUT TO:

359 EXT. LONGHETTI HOUSE - DAY

Flatbed truck in the driveway.

CUT TO:

360 INT. LONGHETTI BEDROOM - DAY

Tony, Nick and Grimaldi are rifling through closets and drawers. Nick throws Grimaldi a pair of trunks.

(CONTINUED)

360 CONTINUED:

NICK

Here, see if those fit you. They should be about your size, shouldn't they?

GRIMALDI

I don't know. Whatever they are, I'll wear them.

NICK

Tony, hurry up and get dressed, will you? And bring a shirt and a sweater.  
(walking out of  
bedroom)

And a pair of shoes; the sand is hot.

361 INT. HALLWAY & STAIRS - DAY

Nick runs up the stairs to the bedroom.

362 INT. KIDS' BEDROOM - DAY

Nick runs in and the two of them are standing there dressed in their bathing suits.

MARIA

Is this all right, Dad?

CUT TO:

363 EXT. BEACH - DAY

Grimaldi, Nick, Tony, Maria and Angelo are walking along seeking a spot to plant themselves. Grimaldi is wearing Nick's shorts. Nick with his shorts, white body, and the cigar and high-topped tennis shoes.

GRIMALDI

What a day. What a day. Haven't been to the beach without my wife in twenty-three years. I used to live in the water when I was a kid. Fish, they used to call me. I was skinny, see, lips all blue, shaking... looking for girls. What a day. The sand is hot, huh? How're your feet, Tony?

TONY

Good.

(CONTINUED)

363 CONTINUED:

GRIMALDI

Yeah... my kids are grown now. My son, Marco, is a college graduate. Communist. Couldn't make a living. Too many ideas. Too much reading. I say, let the girls read, they love reading.

NICK

Okay, let's enjoy yourselves, okay? I want to talk to my kids too.

GRIMALDI

Kids... they don't listen. Why should they listen? I never listened.

NICK

Tony, this is good right here. Let's just plop right here.

GRIMALDI

I'm usually a lot of fun, Nick -- right? But to see a guy like that fall and break all his bones -- holy shit, what a fall.

NICK

All right, knock it off, will you? We're here, we're having a good time, we're gonna play with the kids... that's what you came here for. Otherwise, go home.

GRIMALDI

(to Tony)

You like the ocean, Tony?

364 Tony takes off his sweater and shirt and shoes.

TONY

Last one in is a rotten egg.

365 Tony runs down to the ocean and dives in. Grimaldi is on his heels.

366 Nick stands up and takes the two little kids and they walk down to the ocean and he holds their hands and they walk along the seashore.

CUT TO:

367 EXT. COAST HIGHWAY - FIVE P.M.

Flatbed truck speeds along the coast highway with the kids in the back and Nick and Orimaldi up front.

368 INT. CAB OF TRUCK - FIVE P.M.

Orimaldi and Nick.

GRIMALDI

Oh, boy. What a wave -- almost broke my neck. What a beautiful day. I never saw such a beautiful day. You got sunburned, Nick.

369 Nick looks at him.

NICK

Let's stop at the nearest place. I want to get a six-pak.

GRIMALDI

I have a lot of faith in you, Nick. Things are tough now, but they're gonna get better. They're gonna get better and better and better.

370 NEW ANGLE

Truck pulls up to a grocery store on the highway.

371 EXT. GROCERY STORE - FIVE P.M.

Nick jumps out and runs in.

372 NEW ANGLE - BACK OF TRUCK

Tony jumps off and he helps Angelo and Maria down.

373 They all three enter the grocery store.

374 INT. GROCERY STORE - FIVE P.M.

Nick is paying for the six-pak.

TONY

Everything okay, Pop?

NICK

Yeah.

TONY

I had a terrific time today. I think the kids had a good time too. It was swell of you to take us.

375 They all walk out of the grocery store.

376 EXT. - FRONT OF GROCERY STORE - FIVE P.M.

Nick, Tony, Maria and Angelo walking to the truck.

NICK

(to Tony)

Help 'em back on the truck, will you?

377 Nick walks around the truck to the driver's side of the booth. He leans into Grimaldi.

NICK

Listen, I'm gonns ride with the kids.  
Here, take one of these beers.

GRIMALDI

No, No. I don't drink no beer.

NICK

You don't drink beer?

GRIMALDI

No.

NICK

All right, then... okay... so you'll  
drive us home. I'll be in the back.

378 Nick takes his six-pak, goes to the bsck of the truck, hops on, taps the back window and Grimaldi drives off.

379 NEW ANGLE

Nick looks at his kids as he pops the beer can. He takes it to his lips and swigs a few gulps down.

TONY

(tapping Nick on  
the shoulder)

Hey, Pop, could I have a taste?

380 Nick looks at him for a moment.

NICK

Sure -- here. Not too much now.

Tony takes the can and tries to drink it down.

MARIA

Could I have some, Dad?

NICK

Hey, Tony, that's enough!

(CONTINUED)

380 CONTINUED:

Tony hands the can back to Nick.

MARIA  
Can I have some, Dad?

381 Nick hands the can to Maria.

NICK  
All right, just a little sip now, not  
like your brother.

ANGELO  
Can I have some, Dad?

382 Maria drinks from the can. She starts laughing by her-  
self and spits it out.

TONY  
Oh, that's disgusting.

ANGELO  
Could I have some, Pop?

NICK  
Sure. Here. Just a little bit, now,  
not too much.

383 Angelo takes the can and tastes it.

ANGELO  
Mmmmmmm.

384 Angelo then makes a terrible face.

NICK  
You don't like it, huh?

ANGELO  
I love it, Pop. It's really good.

384A Nick takes the can, finishes it off and throws the can  
off the truck over the side. We HEAR it RATTLE.

385 He takes another can and pops it.

NICK  
I love beer. When I was a kid, it got  
cold as hell. We used to run around  
and get all sweaty in the freezing  
cold.

(MORE)

(CONTINUED)

385 CONTINUED:

NICK (CONT'D)

You can't imagine how good that beer  
tastsd. Cold beer on a cold day.

TONY

Can I have a little more?

NICK

What am I gonna do -- get you kids  
drunk?

ANGELO &amp; MARIA

Yeah.

MARIA

Oh, please, Daddy, could we please  
get drunk?

TONY

Can you get drunk on beer, Dad?

NICK

It dsponds on how much.

MARIA

Could we get drunk, father, please?

NICK

Well...

385A Nick hands the can to Tony. Tony wraps his arm around  
Nick's shoulder.

TONY

You're a great guy, Dad. You're  
really a great guy.

386 Tony starts to put the can to his lips and Nick stops  
him.

NICK

You want to do this right?

MARIA

Yss, let's do it right.

NICK

You toast. You say, here's how, or  
cheers or skol or that kind of thing.

TONY

Okay, I got one. To us. To the  
family.

387 He drinks the beer down and hands the can quickly to Angelo.

388 Angelo takes the beer and takes a swig and hands it quickly to Maria.

MARIA

Oh boy, hot dog.

389 She pushes her hair back and takes a swig of the beer.

390 The can goes back to Nick. He devours it and pops another can.

NICK

We got to be careful on a hot day like this. We're gonna get too drunk. But a little beer, you know, it's good... sleep like rocks. Here you go, Tony, boy. Not too much now.

391 Tony takes the can and swigs it. Then he stops.

TONY

I forgot to say the thing. Here's to Mom. I love her.

392 Nick looks at Tony.

NICK

I'm sorry I had to send your mother away. I'm sorry for, you know, everything...

TONY

That's okay, pop. We talked it over. We understand.

393 Maria takes the can from Tony.

MARIA

Here's to Dad.

394 She drinks and hands the can to Angelo.

ANGELO

I don't want any more.

NICK

You had enough, son?

(CONTINUED)



394 CONTINUED:

ANOELO

Okay, just a little bit more. I like it, it's sweet.

NICK

Yeah, yeah.

395 He takes the can back.

NICK

Here's to my pal, Eddie. Everyone say, "here's to my pal Eddie"... come on, let's say it together. To Eddie.

NICK, ANOELO, MARIA & TONY

To Eddie.

CUT TO:

396 EXT. LONOHETTI HOUSE - DUSK

The flatbed truck pulls into the driveway.

397 Nick jumps from the truck. Tony hands him Maria and Angelo. Nick holds them both and walks to the front of the truck. Tony is walking behind him leaning on Nick as he walks.

398 NEW ANGLE

Nick leans into the booth facing Orimaldi.

NICK

Okay, Orimaldi, thanks.

GRIMALDI

You coming to work tomorrow?

NICK

Thanks.

(taking a step away,  
then turning back  
to Grimaldi)

Yeah...

399 Nick, holding Maria and Angelo, with Tony following, walks up to the front of the house and enters as the truck pulls away.

CUT TO:

400 INT. LONGHETTI LIVING ROOM - DUSK

As they enter we HEAR Grimaldi's HORN blast.

401 Nick takes them to the stairs and walks up the stairs halfway and then puts the two little kids down.

NICK

Tony, stop leaning on me. I got the kids in my hands.

TONY

I'm sorry, Pop.

NICK

All right, everyone up.

MARIA

Daddy, could we sleep with you tonight?

402 Angslo hugs on to his father's leg.

TONY

Here, let me get him.

MARIA

Can we sleep with you, tonight, Dad?

NICK

I don't see why not. You want to sleep with me tonight?

403 Maria hugs her father.

NICK

Okay. But I'm tired so let's go right now.

404 Maria starts down the steps, trips, falls and goes head over heels down the stairs.

NICK

Marial

405 He goes after her.

NICK

Are you all right, sweetheart?

MARIA

I'm fine, Dad.

NICK

Oh, my God.

(CONTINUED)

405 CONTINUED:

TONY  
(carrying Angelo)  
Is she all right, Dad?

NICK  
All right, let's go right to bed.

406 NEW ANGLE

They enter the bedroom.

407 INT. LONGHETTI BEDROOM - NIGHT

NICK  
All right, you kids take your clothes off and let's go right to bed. You got pajamas?

408 Tony goes to the bed and lies down.

NICK  
Excuse me.

409 He goes into the bathroom and closes the door.

410 Maria and Angelo take off their clothes and hop onto the bed naked. They push on each other, hugging, squirming, trying to get comfortable.

411 Nick enters from the bathroom. He looks at them. He snaps off the light.

He stands there in silhouette... in the light from the hallway... wearing his bathrobe.

412 Maria sits up.

MARIA  
Dad, are you coming to bed?

NICK  
Yeah.

413 He comes over to the bed and gets on it.

NICK  
None of you kids are sick, are you?

MARIA  
They're both asleep, Dad.

(CONTINUED)

413 CONTINUED:

TONY

I'm not asleep.

NICK

Nobody gonna wash their hands?

ANGELO

I'll wash my hands tomorrow, Dad,  
okay?

NICK

Okay. But you didn't brush your  
teeth.

414 Maria starts snoring. Tony starts snoring.

NICK

The minute I ask you to brush your  
teeth you start snoring... I suppose  
you're asleep in one second.

415 The snoring gets louder.

NICK

Okay, tomorrow. Testh can't fall out  
in one night.

416 Maria snuggles up to her father and lies on his arm.  
Angelo snuggles up on the other arm. Tony sprawls across  
his father's feet.

NICK

I don't want any squirming around.  
Stay in plaoe or get a position. I  
can't stand it when people squirm  
around. Anyone feel sick?

TONY

Dad? Why did you send Mom away?

NICK

I thought you understood why.

TONY

Do you lovs her?

NICK

It's... uh... very hard to put into  
words what two people feel for each  
other.

(MORE)

(CONTINUED)

416 CONTINUED:

NICK (CONT'D)

It's not exactly love, it's... uh,  
not friendship exactly, it's... uh,  
... yes, I love your mother very  
much.

TONY

But then how could you put her in the  
nut house.

NICK

I, uh... I, uh... thought at the time  
that it was the best thing to do.

MARIA

I love you, Daddy.

417 Angelo is already asleep. Maria throws her legs around  
her father.

NICK

All right, baby, take it easy.

418 They lie there in silence for a few seconds -- Nick's  
eyes are wide open.

419 He tries to extricate himself. He slides off the bed to  
the floor.

MARIA

Daddy?

TONY

Where you goin', Pop?

NICK

I'm going downstairs. I want you  
kids to go to sleep. Then I'll come  
back up. I got to go to work tomorrow,  
you got to go to school. That's the  
deal. I'll have a cup of coffee and  
come back up. I expect you to be  
asleep by then.

420 He bends down and kisses Maria and pats Tony by the  
shoulder and walks out of the bedroom.

421 HALLWAY

Nick walks out of the bedroom, moves to the kitchen.

422 INT. KITCHEN - NIGHT

He turns on the gas stove, puts a cigarette in it, pulls it up quickly and puffs on it until he catches some smoke.

He moves to the refrigerator, pulls out a cold beer and pops it.

There's the SOUND of a CAR.

423 INT. LIVING ROOM - NIGHT

Nick goes to the living room window. Through the window he he sees a white T-bird turn and pull into the driveway. He sees the headlights pop off.

424 CLOSEUP - NICK

NICK

What is this now.

425 EXT. - LONGHETTI DRIVEWAY - NIGHT

Martha gets out of the car. We hear her husband's voice.

GEORGE

(whispering)

Don't wake the children.

426 CLOSEUP - MARTHA

as she looks at the house.

427 INT. LIVING ROOM - NIGHT

Near window - Nick staring.

428 NICK'S POV - OUT OF WINDOW

We SEE another woman get out of the car and thsn a man. They stand there.

429 CLOSEUP - NICK

NICK

What's going on?

430 Nick walks to the front door, opens it. Over his shoulder we SEE a group.

NICK

What's up?

431 As the three people come to Nick he switches on the front porch light REVEALING George, Martha and Mabel.

They stop.

432 Mabel runs to Nick. He backs off for a moment. She wraps her arms around him.

NICK  
(during embrace)  
What did you do -- escape?

She just holds on to him.

George, in b.g., stands where he is.

433 Martha comes up to Nick.

MARTHA  
(whispering)  
We didn't want to wake the children.

NICK  
What time is it?

MARTHA  
(whispering)  
We wanted to call you from the hospital when we left but Mabel wanted to surprise you.

434 Nick takes Mabel and forces her to look at him.

NICK  
What's the deal?

MABEL  
(calmly)  
I'm home.

NICK  
They cured you? You're okay?

MABEL  
Yes.

NICK  
You're not tired?

MABEL  
No.

NICK  
You're not nuts?

(CONTINUED)

434 CONTINUED:

MABEL  
No.

NICK  
You love me?

MABEL  
Yes.

NICK  
You know who you are?

MABEL  
Yes.

NICK  
You'rs gonna be a good girl?

MABEL  
Yes.  
(turning to Martha)  
Mama, go home -- take Dad and go home,  
please.

MARTHA  
(whispering)  
'Night.

GEORGE  
(whispering)  
Goodnight.

435 Martha and George get in their car, the headlights go on,  
and they drive away during the following.

NICK  
Tell me what's going on in that mind  
of yours.

MABEL  
Nothing...  
(she starts to become  
emotional -- it's  
very hard to hold it  
back)  
... thsy beat the shit out of me. I  
don't want anything, Nick, except for  
you to love me.

436 Mabel kisses him. Then she looks at him.

MABEL  
Are you gonna let me in?



437 Nick closes the front door.

438 He takes her face in his hands and he kisses her. He stops and looks at her.

NICK

I swear to God, I swear to God I don't care what you do, what you've done, what you think, how you feel, I love you with all my heart.

MABEL

Good.

NICK

You're tired?

MABEL

No.

NICK

You want a coffee?

MABEL

No.

NICK

You want to talk?

MABEL

No.

NICK

You want... the kids are in our bedroom.

MABEL

Let me have a quick look. Can I see them?

NICK

Can you see them? What do you mean -- can you see them? Of course you can see them.

439 Mabel walks toward the bedroom.

NICK

I'm happy you're home.

440 Nick walks out onto the screened in porch.

441 INT. SCREENED IN PORCH - NIGHT

He lies down on the couch and puts his arm over his eyes.

442 NEW ANGLE

A hand reaches in and touches Nick's arm. He kisses the hand.

NICK

Nothing happened with Jensen. I walked in on you and you were just being yourself, nothing dirty, nothing unclean, nothing going on. You were just yourself. I made an ass of myself. There was no orgy there.

443 NEW ANGLE

Nick kissing the hand. He works his way up the arm.

MARIA (O.S.)

(reprovingly)

Dad!

He has been kissing Maria's arm.

444 CLOSEUP - MARIA

as she looks at him.

MARIA

Dad!

445 CLOSE ANGLE - NICK

He looks astonished.

446 It is daylight now, or almost daylight.

NICK

Where's your mother?

MARIA

My mother? She's in the hospital, Dad.

NICK

No, your mother's home. She's here. She was just here.

447 The naked Maria turns and looks at Tony who is standing in the doorway.

MARIA

Tony, I think Dad's gone nuts too.

448 Nick gets up, moves through the house.

449 INT. HOUSE

Series of ANOLES as Nick opens doors and searches for Mabel.

The kids follow him.

DISSOLVE TO:

450 EXT. SECOND CONSTRUCTION SITE - LATE AFTERNOON

Across the SCREEN it reads: SIX MONTHS LATER.

451 ANGLE ON NICK

running along the pitted area of the potential foundation of a large building. He stops at a group of men. Included in them are three black guys and Eddie.

NICK

Okay, so I'm going.

452 We SEE now that Nick is in tie, jacket, but slightly sweaty.

NICK

So, I'll see you tomorrow, Eddie, if you're sure you don't want to come home with me 'cause there's room there.

EDDIE

No.

453 Eddie looks a little twisted, thinner now, but with the same intensity and outward hostility.

NICK

Mabel would love to see you.

EDDIE

I know.

NICK

So, I'll see you tomorrow.

EDDIE

Yeah.

454 NEW ANGLE - NICK

as he runs up a dirt pathway to a parking area.

455 There are several cars there. We SEE Charlie Bowman coming out of the architect's cabin followed by Clancy and Orimaldi. They are flipping their ties and are in suits.

456 Their wives are in the cars. There are three cars. They are loaded with workers and women.

457 NEW ANGLE

Nick comes up to the first car, sticks his head in the window. The car is squashed with people. A woman at the wheel.

NICK

All right? All set?

The people just look at Nick.

458 Nick goes to the second car and sticks his head through the window. Different group, men and women.

NICK

All right, now what we're gonna do, uh, is Betty is gonna follow us and then you're gonna follow Betty and then you'll find out how to get to my house. Hi, Sue. I didn't see you.

459 ANGLE ON SUE

SUE

Hi, Nick. God, I'm dying to see Mabel. I'm just dying to see her.

460 ANGLE BACK TO NICK

NICK

You'll see her. You'll see her. Let's go.

461 Nick walks over to the third car. He has to sit in the back seat; there's no room in the front.

462 The seat is pushed forward for him and he gets in.

BOWMAN

There's no room back here.

NICK

I'll sit on Grimaldi's lap. Come on. How's Edna? I see you, Edna. How are you, Edna?

EDNA

All set?

463 The car takes off.

464 NEW ANGLE

The three cars pulling out of the construction site.

CUT TO:

465 EXT. LONGHETTI STREET - LATE AFTERNOON

Cars are parked along the street, a couple of flatbed trucks. Some people stand there on the lawn pointing at the caravan of three cars pulling up and parking. They are the three cars we saw leave the construction site.

466 NEW ANGLE

The first car that Edna is driving. The people start to get out. We HOLD on a:

467 CLOSEUP - NICK

He stands there looking at everybody.

NICK

Okay, that's good. Looks like everybody is here.

468 We PAN with him as he crosses the street, REVEALING the house, and people standing on the lawn in scattered groups, moving toward the Longhetti house.

469 ALDO FRANCONA, a big, dark Italian guy stands on the lawn.

ALDO

Hey, Nick, what's the score here?  
Nick, can I talk to you a minute?

470 NEW ANGLE

Nick, followed by Grimaldi, Bowman and Clancy. He stops and turns to Aldo.

NICK

What? Not now... I got to see... listen, uh... she's, uh... I got to go in the house, got to check things out. Want to talk to me, come with me in the house.

471 As Nick enters the house, we

CUT TO:

472 INT. LONGHETTI HOUSE - EVENING

The place is jammed with people -- laborers and their wives, Mama Longhetti, TINA, ANGELA (Mabel's best friend), Dr. Zepp, Angelo, Tony and Maria.

473 Nick stands there lost in the crowd.

474 MURIEL CUCCINELLO comes up to him along with several other women, including MARY.

MURIEL

Nick...

NICK

You're, uh...

MURIEL

Victor's wife.

NICK

Oh, yeah, Vic... how is he?

MURIEL

Listen, sweetheart, there's nothing to drink -- there's no wine, no beer, no coke...

MARY

Lot of people, Nick...

NICK

Oh, yeah.

NICK

Well, she's got a lot of friends.

MURIEL

With Mabel coming home and all don't you think we ought to have a little drink, at least, something?

MARY

Good thoughts, Nick, good thoughts.

NICK

Yeah, yeah... I'll take care of it.

NICK

Yeah, okay... okay...

475 Nick turns and a big Italian man takes Nick by the shoulders and pulls him to him and embraces him.

NICK

Hello, Adolph.

ADOLPH

Anything the matter, Nick, why is everybody here like this?

476 People swarm around Nick -- including Aldo who was on the lawn before. He grabs Nick's arm.

(CONTINUED)

476 CONTINUED:

NICK

Look, nobody grab me. Nobody touch me, okay? Not you, sweetheart... how are you, Lucy?

LUCILLE BONANO, a stringy, dark Italian woman.

LUCY

Nick, did you see Dino? He was looking all over for you. He had a message for you.

NICK

Dino had a message for me? What was the message?

LUCY

I don't know what it was. He said for me to say to you -- it's a message.

NICK

What kind of a message?... a message. Where's my mother?

(raising his arm)

Mama!

477 A couple of people standing by call for Mama Longhetti.

NICK

(crossing the room,  
greeting people)

Hello, Tina, glad you could get here ... Carlo, Mike, Mrs. Mike... how are you? It's terrific... lot of people here... lot of people...

478 NEW ANGLE

Mama Longhetti moves through the crowd to Nick.

MAMA LONGHETTI

(taking Nick by the  
arm and pulling him  
into a corner)

Nick, what's going on? Are you crazy? Have you lost your mind, or what? What are all these people?

NICK

We said we're gonna have a party for Mabel when she comes home, right?

(CONTINUED)

478 CONTINUED:

MAMA LONGHETTI

No, this is no party. The family,  
you said the family.

NICK

Well, what the hell kind of a party  
is it when there's no coca-cola in  
the house, no wine, no beer, nothing.

MAMA LONGHETTI

What are you talking about? Coca-cola?

479 Nick turns around.

NICK

You know who didn't show up? Eddie.  
But there she is... what's his wife  
doing here?

MAMA LONGHETTI

You have to get rid of these people.

NICK

Yeah. Okay, okay... I'm gonna get  
rid of them but I have to see Eddie's  
wife.

(walking away)

Can you imagine that? ...

480 He pushes through the crowd to an Indian woman.

NICK

Nancy, what are you doing here?

NANCY

You called me. You told me to come  
here.

NICK

But, Eddie... Eddie's not here.

NANCY

You know Eddie.

NICK

But you came...

NANCY

Yeah, I love Mabel.

(CONTINUED)



480 CONTINUED:

NICK

I know you do. I love Mabel. You think this is nice for Mabel, all these people all here, friends to be here like this?

NANCY

Yes.

NICK

You don't think it's too much?

NANCY

Yes, I think it's too much.

NICK

You do? Okay, thanks, kid. I'll be back, I'll be back...

481 He pushes his way through the crowd and into Tina.

TINA

Oh, Nick, this is so wonderful.

NICK

Good. How are you, Tina?

TINA

It's just great. I mean a woman coming back from an institution today. All her friends are here. Why did you do it?

NICK

Why did I do it?

TINA

Oh, it's just sensational, but I don't understand... why you did this. I mean, how many people you got here? It's just great. What a crazy... it's just wonderful. Really stupid; why did you do this? It's just sensational.

NICK

Ahhhh... okay, good. Good to see you, Tina. Where's my mother?

482 A hand reaches over his shoulder -- it's Dr. Zepp. He pulls Nick around.

(CONTINUED)

482 CONTINUED:

DR. ZEPP

Nick, you got to get rid of these people. This is ridiculous. This is ... bad taste. This is stupid, Nick.

NICK

Okay, thank you.

DR. ZEPP

I think you should make an announcement that you made a mistake.

NICK

I'm glad you could come, Dr. Zepp. Mama's going out and getting some beer. You know, if you want a little martini I guess there's something in the kitchen underneath the sink.

483 Dr. Zepp hugs Nick and kisses him.

NICK

I got to get some air, got to get some air.

484 He walks out the front door onto the lawn.

485 EXT. LONGHETTI HOUSE - EVENING

Most of the people are in the house now.

486 Nick stands there taking deep breaths, looking up the street.

487 He turns and Aldo is right behind him.

ALDO

Nick, could I talk to you a minute?

NICK

What time is it?

ALDO

Five o'clock. Nick, I don't think I ought to stay here. I never met Mabel. I don't know too many of the people inside, especially the wives ... and...

488 As Nick looks at him straight, the house begins to empty of people and they flood the lawn.

(CONTINUED)

488 CONTINUED:

NICK

(to Aldo)

Excuse me...

(to people)

Everybody back in the house. Come on now. We can't stand here on the lawn, everyone's gonna be looking. The car will drive up and she'll see you. Everyone back in the house so it will be right. Got to make this right...

489 Tina and Mama Longhetti come up to Nick.

TINA

Nick, Mama has to talk to you.

NICK

What do you mean?

MAMA LONOHETTI

You have to get rid of these people.

NICK

You do it. I know it's wrong but I can't do it. I can't tell them to leave.

MAMA LONOHETTI

Okay.

490 She turns and starts to walk away.

491 Nick goes to his mother.

NICK

I'm sorry, Ma, you want me to do it?

MAMA LONGHETTI

Stop sweating.

492 They enter the house.

493 INT. LONOHETTI LIVING ROOM - EVENING

Tina pulls over a chair for Mama Longhetti and she climbs on.

MAMA LONGHETTI

Ladies and Gentlemen, quiet.

(the place begins  
to quiet)

(MOHE)

(CONTINUED)

493 CONTINUED:

MAMA LONGHETTI (CONT'D)

You ars all friends of Nicky.

(Nick pulls up a  
chair and climbs up  
next to his mother)

My son is a dope. He's invited you  
hers on the day his wife gets out of  
the nuthouse. Please... go home.

NICK

Wait a minute. I want to thank you  
for coming. And I'm gonna pay  
respects to Mabel from each and every  
one of you. And I'm sorry to have  
you all drive out hers in suits and  
ties, but Mama's right... too many.

494 Mama Longhetti gets down.

NICK

You all right, Ma?

495 The house starts to empty.

496 EXT. LONGHETTI HOUSE - EVENING

The people make their way to their cars. Others huddle  
together in groups.

497 The Mortensen car comes down the street and pulls up.

498 INT. LONGHETTI LIVING ROOM - EVENING

Tina is at the window.

TINA

Nick, it's Mabel, she's here.

NICK

All right. All right, you kids get  
in the bedroom. Go into our bedroom.  
Right now. Your mother will see you  
in a minute. Let's end all this  
crap. Okay. Okay.

499 He stands there.

CUT TO:

500 EXT. LONGHETTI HOUSE - EVENING

ANGLE on the car as George Mortenesn helps Mabel out.

501 We ZOOM SLOWLY BACK to INCLUDE a large throng that approachss Mabel, mostly women. They surround her.

MURIEL

I'm glad you could get here.

She hugs the confused Mabel.

502 Another woman embraces Mabel.

WOMAN

Sorry, darling... I'll call you.

503 Another woman hugs Mabel and begins to cry. This continues as George and Martha stand helplessly by.

504 They finally lead their daughter beyond the last of the well-wishers up toward the front door of the house.

505 Nick comes out. New ANGLE -- Nick standing in the doorway. After a beat, Mama Longhetti, Dr. Zepp and Tina stand behind him.

506 Mabel, George, and Martha come up the stairs. As Mabel passes Nick he puts his arms around her.

NICK

You look great. I miss you.  
(looking at her  
shivering)

You cold?  
(eyeing the others)

We'll talk later. Come on in.

507 He opens the screen door, letting everyone in.

508 INT. LONGHETTI LIVING ROOM - EVENING

Mabel walks in, followed by Martha, George and Nick.

In the room are Dr. Zepp, Mama Longhetti, Tina and Angela.

They all stand looking at each other for a moment.

509 Mama Longhetti walks over to Mabel, shakes her hands, kisses her on both cheeks.

MAMA LONGHETTI

You look fine, Mabel... rested. I'm  
happy to see you. Are you hungry?  
Do you want something to eat?

(CONTINUED)

509 CONTINUED:

MABEL

Oh, no.

MAMA LONGHETTI

Well, say your hellos.

510 Mabel sees Dr. Zepp.

511 Dr. Zepp walks to Mabel and kisses her.

DR. ZEPP

You saw Nick?

512 Mabel turns quickly to see Nick behind her.

513 Nick nods.

514 CLOSEUP - DR. ZEPP

DR. ZEPP

I'm very happy to see you, Mabel. It must have been hard. I'm sorry to have been the one, to have done the committing, but I know that you know that it was the best thing, so I hope we can be friends again.

MABEL

Yes.

DR. ZEPP

The kids have been fine; no colds, no fever. Mama is good. Nicky is always healthy...

515 Mabel stares unemotionally at Zepp.

DR. ZEPP

(moving to George)

Hello, Mr. Mortensen... Dr. Zepp. I don't know if you remember me. I'm the family doctor. Mrs. Mortensen I know. Maybe I should go.

NICK

No. I want you to have dinner with us.

DR. ZEPP

Good.

516 NEW ANGLE - ANGELA

moves toward Mabel.

ANGELA

Is it you? Is it really you? God, you look great. Sexy.

(hugging her)

Guess what happened to ma? Vito and I have split up, so I'm gonna have a lot of time on my hands. He moved out and... I mean, if you want to get together in the afternoons or just have lunch or go to a movie, I'm available. Okay, honey?

MABEL

Yeah, nice. Nice.

ANGELA

Boy, you sure don't saem yourself anymore. You must have baen through it, huh?

MABEL

Could I see my children, please?  
(turning to Nick)  
Please?

NICK

Sure. We put them in the bedroom. Mayba it's just better if we talk for a while, you know, and you see the kids in a minute.

TINA (V.O.)

(from kitchen)

Hello, Mabel... Tina.

517 Mabel turns to Mama Longhatti.

MABEL

Mama, could I go in and see my children, please? Would you mind.

518 Mama Longhetti looks at Nick. She nods.

519 CLOSEUP - NICK

NICK

Go ahead.

520 Mabel takes the long walk to the bedroom. She enters.

521 INT. BEDROOM - EVENING

Tony is leaning against the wall by the bed. Angelo and Maria are sitting on the bed. Mabel walks in.

522 Tony walks over to her and puts his arms around her, a little too roughly.

MABEL

Take it easy now, Tony.

TONY

I'm happy to see you, Mom.

MABEL

Good.

523 Mabel walks to the window and she starts crying.

MABEL

(with her back to  
CAMERA)

I'm sorry.

524 ANGLE ON KIDS

standing there looking at her.

TONY

Everything okay, Mom?

MABEL

Yes, I'm fine. I'm just emotional because it's been a long time.

TONY

You want us to leave you alone, Ma?

MABEL

No.

ANGELO

(in loud voice)

Hi, Ma!

525 There's no answer from Mabel -- she half-turns but doesn't look at Angelo.

526 Angelo gets up off the bed, goes to her, kisses her hand.

ANGELO

Hi, sweetheart.

(CONTINUED)



526 CONTINUED:

MABEL

How you doing, you banana? You little banana.

She rubs the top of his head as he hugs her.

527 Mabel looks up to see Maria sitting on the bed.

528 CLOSEUP - MARIA

as she looks at Mabel.

MARIA

Are you crazy, Mom? Are you still crazy?

MABEL

I don't know, sweetheart. I don't think so, but I don't know.

MARIA

You look good, Mom. Can I come over to you?

MABEL

If you want to.

MARIA

Do you want me to?

MABEL

If you want.

MARIA

Okay, I'll sit here then.

ANGELO

How's it going, Mom? Get sick to your stomach? Got a headache?

MABEL

No. I... I'm trying very hard to not get excited. I really have to get back in there 'cause when a person comes out of the nuthouse they're watched carefully to see if they're nuts... so, listen, I'm gonna change my dress and get into something pretty, so at least I look good. It's been so long since I wore anything except a sheet that I'm just so anxious to get some color on me... okay?

529 She unzips and steps out of her dress. She steps into an evening gown. It's black with huge red polka dots. It's a floor length gown, not too expensive, but the best thing she has.

MABEL

I lost some weight... it's a little big.

(to Tony)

Do I look all right?

TONY

You ought to brush your hair.

MABEL

Oh, yeah... my hair... that's right. Well...

530 She sits down at her dressing table; it's just as it was. She puts a brush through her hair.

531 Maria comes up behind her and puts her arms around Mabel.

MARIA

(without emotion)

I miss you so much.

MABEL

Okay. No emotion now. I really want to be calm. It's not me... I really want to spend a lot of time with you and I will. If you'll forgive me now I have to get back inside.

532 She gets up... goes to the door.

533 INT. LIVING ROOM - EVENING

Mabel enters the living room. Her POV of the people. Nick standing up, Mama Longhetti in an easy chair. Martha sitting in a chair, George standing next to her, Angela sitting by the dining room table. Tina is in the kitchen and Dr. Zepp stands by the kitchen door with a drink in his hand.

534 CLOSEUP - MABEL

MABEL

I changed my clothes.

535 CLOSEUP - ANGELA

ANGELA

Oh, I remember that dress. Funny how the styles come back.

536 CLOSEUP - MAMA LONGHETTI

MAMA LONGHETTI

That's an evening gown. Where you going?

537 LONG SHOT - LIVING ROOM - FAVORING MABEL

She walks into the room and hits her lsg on an end table. She rubs the spot and then looks up... goes toward a chair.

MABEL

You don't mind if I sit down, do you?

538 Dr. Zepp goes over with his drink and pulls the chair out from behind her -- she falls on her ass.

539 George, Nick and the Doctor come to her.

540 ANGLE ON MABEL

MABEL

Please... I'm okay. I'm sorry, very clumsy.

DR. ZEPP

I pulled the chair out. I thought you saw me.

541 ANGLE ON GEORGE

GEORGE

Well, darling, everybody is having a nice time, but I think we ought to leave you alone so that you can relax.

NICK

Sit down, you're staying for dinner.

GEORGE

Well, I, I, would stay for dinner but you know, it's so strange. If we're gonna have spaghetti, I can't stay because I can't eat it. No offense, I'm just not a spaghetti man.

NICK

Sit down.

542 NEW ANGLE

George sits.

543 Mabel crosses to George.

MABEL

Hello, Pop.

GEORGE

Hello, Mabel.

MABEL

Can I sit on the arm of your chair.

544 She sits on the arm of his chair and puts her arm around his shoulder.

545 CLOSEUP - GEORGE

as he looks up at Mabel.

546 CLOSEUP - MABEL

MABEL

I'm very happy to see my family.  
Will you kiss me, Dad?

547 She slides down on his lap and kisses him. He turns his head away a little bit.

MABEL

Tell me I look pretty.

GEORGE

Sure do.

MABEL

Tell me this is the right dress and that I'm okay.

GEORGE

It is, you are.

548 He steals a look at the others.

GEORGE

Why don't you go over to Nick and sit with him and be comfortable. It's a little uncomfortable.

549 ANGLE ON ANGELA

ANGELA

Come and sit by me, darling.

550 Mabel stands up.

551 CLOSEUP - ANGLE ON NICK

552 ANGLE ON MABEL

553 Nick walks over to Mabel. They embrace, he gives her a long extended kiss. She hugs him and won't let him go.

554 Dr. Zepp walks over.

DR. ZEPP

(separating Nick and  
Mabel)

You're overdoing it, Mabel, you just  
calm down and relax. Calm... have to  
be calm.

(touching her hand)

You be calm. Can you be calm?

NICK

All right, enough with this. Coms  
with me.

555 He takes Mabel by the hand and leads her to the stairs.

556 NEW ANGLE - THE STAIRCASE

He takes her halfway up. They are relatively alone.

NICK

I'm with you Mabel. There's nothing  
you can do wrong. I want you to be  
yourself. This is your house. You  
can be you. Your own personality.  
No fears. You understand? Just  
yourself.

557 CLOSEUP - MABEL

She looks at him.

558 CLOSEUP - NICK

559 CLOSEUP - MABEL

MABEL

I don't know what you want. How do  
you want me to be?

NICK

Yourself.

MABEL

You mean funny or sad or happy or  
shy, or what? Which self?

(CONTINUED)

559 CONTINUED:

Funny. NICK

Oh, Nick. MABEL

560 NEW ANGLE

Nick takes her by the hand.

Come on now. NICK

561 They walk down the stairs.

562 NEW ANGLE

Nick leads her to the table where Angels sits. They sit.

NICK  
So tell me... was it terrible up  
there or good or bad or whst?  
(to the others)  
Come on over here, we'll gather round  
the tsble and make this like a house.  
All right, where are the kids? Ma,  
get the kids.

563 Mams Longhetti gets up quietly and goes to the bedroom  
and opens the door.

564 The rest of the people go to the dining room tsble and  
sit down.

565 ANGLE ON TABLE

watching.

566 CLOSEUP - MABEL

MABEL  
Well, everyone's here... like a party.

NICK  
You should have seen it before. Had  
sixty people here.

MABEL  
Oh, yes.

(CONTINUED)

566 CONTINUED:

NICK

Nobody thought it was a good idea to have so many here. But I thought it was a good idea. I think friends are a good idea. Good times are a good idea. No sense in talking about the past. The past is dead. Good times from now on. That's what we're gonna have. Things are gonna get better and better and better.

567 Nick looks toward the bedroom and the kids come out followed by Mama Longhetti.

568 They sit down at the table.

Everyone is quiet for a moment.

569 Mabel winks at Nick.

NICK

Tony, did you see that? Did you see your mother wink?

MABEL

Could I have a cup of tea?

MAMA LONGHETTI

Tina's making it in the kitchen.

570 Mabel gets up and goes to the kitchen.

MAMA LONGHETTI

(to Dr. Zepp)

What do you think? You think she's nuts? What?

DR. ZEPP

I don't know. How would I know? I mean, if they gave her a release, they gave her a release.

MAMA LONGHETTI

You see her eyes how they look?

NICK

Mama!

571 We HEAR laughter from the kitchen. It's Mabel. Everyone stops. We HEAR Mabel's voice.

(CONTINUED)

571 CONTINUED:

MABEL (V.O.)  
(from kitchen)

Tina, you're so fat! My God, you were 120 pounds when I left. How much do you weigh? God Almighty, you've got to go to a diet place. You have to take off that weight. My God, your ass. Fantastic!

572 Mabel comes out carrying a cup of tea. The men all stand.

MABEL

Sit down. Sit down, please. Let me sit too. I'm exhausted. Did you see Tina's ass? That's the biggest ass I've ever seen in my life. What's happenad to her?

573 She looks at Nick.

574 Nick has his head down.

MABEL

Nick, what's the matter?

575 Nick looks up. Everyone is aware of his reaction.

MABEL

Nick, you told me to be funny. I'm trying to be funny. I'm trying to be, you know, funny... for you. I love you, Nick. And I can't wait for everyone to leave so we can go to bed together.

576 She winks at Nick.

577 CLOSEUP - NICK

MABEL

Hello, Daddy. Hello, Mommy. Hello, Nick. Hello, Mama Longhetti. Hello, Angela.

ANGELA

We said hello.

MABEL

Nick, can't we get rid of them all so we can go to bed together?



578 She winks at Nick.

NICK  
Mabel, the kids. Watch your language.

MABEL  
Oh, horse manure.

579 CLOSEUP - DR. ZEPP

DR. ZEPP  
Mabel, take it easy. It's your first day. And you're letting yourself go and you know that's not good.

MABEL  
Bull horse manurs.

580 She winks at Nick.

MABEL  
Fish potty!

NICK  
You don't have to be funny for me, Mabsl. Just be yourself.

MABEL  
Which self?

DR. ZEPP  
Mabel, everyone here is your friend. Nothing has to happen in one second. You're anxious to be home. You are home. Relax. Be calm. There's no need to impress anyone.

MABEL  
Speaking of insanity, I got a joke. Nick, you've heard this, but laugh for me anyway, would you?

581 Nick looks at Mabel.

MABEL  
There's a census taker in the hills... North Carolina, Kentucky, you know... climbs way up on top of a mountain, this little house. Inside the house is a kid. He answers the door. Hello, hello. I'm the census taker. Is your Mommy home?

(MORE)

(CONTINUED)

581 CONTINUED:

MABEL (CONT'D)

(feigns moronic  
speech whenever  
quoting the kid)

Duhhh, my Mommy's dead. Oh, I'm sorry to hear that. Is your father home? Duhhh, uhh, my father died of syphilis. Do you have any brothers or sisters? Duhhh, my sister was taken into white slavery and she's now working in San Francisco, duhhh, she's got TB and the doctors say they don't know, duh. Oh, I'm sorry to hear that. What about your brother? My brother, duh, goes to Harvard. Oh, wonderful -- is there any way I can reach him? Duhhh, no. Why not? Duh, they got him pickled in a jar.

582 Mabel, Tina and the kids laugh.

MABEL

You don't think that was funny, Nick? Well, you heard it before. It's an old joke. Anyway...

TONY

I thought it was great, Ma. What a funny story... duh, pickled in a jar, duhhh.

NICK

That's enough with the jokes, Mabel. Kill the jokes. Let's just talk, you know? Hello... how are you... how've you been... what's the story... the weather, the food, whatever... normal talk.

583 Mabel looks at Nick.

MABEL

Normal talk. Oh, I'm sorry. That's very hard.

NICK

Conversation. Could be about the weather...

MABEL

The weather...

(CONTINUED)

586 CONTINUED:

MABEL

Will you please help me?

GEORGE

I don't know what you want me to do.

(sitting down)

I'm sorry. I want to apologize for my daughter.

587 Martha goes to Mabel.

MARTHA

Mabel...

588 Mabel backs up.

MABEL

Oh, no you don't... don't you touch me. Nobody touches me anymore.

589 Nick stands up.

590 Dr. Zepp stands up.

DR. ZEPP

Mabel...

MABEL

Get out of my house. Leave me alone.

(screaming)

Get out, get out... get out!

MARIA

Mama, what's the matter?

TONY

Mama, please...

591 As Tony goes to her, Mabel jumps up on the sofa.

592 Nick goes to her.

NICK

Get down. Get down from that couch, Mabel, or I'm gonna pull you down.

DR. ZEPP

Mabel, please... the children.

(CONTINUED)

592 CONTINUED:

GEORGE

I think this has gone far enough.  
You leave my daughter alone now.

NICK

Georgs, goodbys. Martha, so long.  
Tina, nice having you over. Angela,  
if you'll excuss us now. Dr. Zepp,  
we're going to bed. Goodbye.

ANGELA

Wsl1...

NICK

Goodbye. I want you to get out of  
my house this instant. No long  
speeches, just goodbye. I love you  
all, so does Mabel... but we want to  
bs alone.

593 Everyone heads for the door and in silence they exit.

594 Nick turns back to Mabel on the couch.

TONY

Ws were having a good time, Dad.  
(turning to Mabel)  
Mama, what's the matter?

595 Mabel just stands there on the couch. Angelo and Maria  
get up on the couch with her.

Tony stands in front of Nick.

TONY

Pop, please don't hurt Mom.

596 Nick takes Tony by the shoulders and movss him right out  
of the way, and goes to Mabel.

NICK

Mabel, get down from that couch right  
now.

597 Mabsl assumes a boxing position. As Nick goes toward her  
she takes a swing and hits him. She keeps swinging.

598 Nick drives her to the floor and pins her down.

599 Tony's fist crashes into the back of Nick's head and Nick  
turns around and looks at his son.

(CONTINUED)

599 CONTINUED:

TONY  
(terribly emotional)  
Leave her alone, Dad.

600 Nick gets up and moves toward Tony.

TONY  
What are you gonne do -- hit me?  
Come on -- I'm ready for you.

601 He rushes toward Nick throwing rights and lefts. Nick holds him and Tony breaks down.

602 Mabel runs off the couch and heads out into the kitchen.

603 Nick leaves Tony and runs after her.

604 INT. BATHROOM

Mabel runs in and slams the door.

605 INT. HALLWAY

Nick slams his body into the bathroom door -- the kids are right on top of them.

606 INT. BATHROOM

Mabel has a razor she is trying to grab. Nick, without saying a word, grabs her wrist and slowly and painfully makes her drop the razor.

607 Mabel runs from the bathroom through the house.

608 INT. LIVING ROOM

She runs into the living room and gets back up on the couch. She stands there looking like a frightened, trapped animal.

609 Nick comes right after her, not running -- he is steady and calm.

610 He tries to pull her down. She hits him several times.

611 Finally, methodically, Nick smashes her across the face and Mabel goes down.

612 Mabel lifts her head up off the floor, looks at Nick, and then looks at Tony.

(CONTINUED)

612 CONTINUED:

MABEL

Tony, go inside.

TONY

No, Ma. I want you to apologize, Dad.

NICK

I'm sorry.

TONY

You're not.

613 Maria and Angelo just stand thare.

TONY

I want you to say you're sorry right now and I want you to mean it.

NICK

All right. All right, I'm sorry. I'm sorry. These are adult things. They're nothing to do with children. Now go inside the badroom and shut the door.

614 Tony rushes at his father and starts flailing away at him.

TONY

You say you're sorry.

615 Nick grabs Tony and holds him.

616 Mabel goes to Maria and Angelo and holds them.

MABEL

Tony, don't you hit your father.

617 Tony breaks loose from his father and starts kicking at a chair, turns it over, he falls to the floor and punches at it. He picks it up and kicks it again.

618 Nick goes to him. He holds him.

NICK

Hey, now, you little son-of-a-gun. You knock it off.

619 Mabel has taken Maria and Angelo and put them back into the bedroom in bed.

620 She comes out and goes to Tony.

(CONTINUED)

620 CONTINUED:

MABEL

Tony, darling...

TONY

Mom, do you love Dad?

MABEL

No, I don't.

TONY

Oh, my God.

621 Tony puts his hand to his head and starts crying.

622 Maria and Angelo come out in the living room again. They go to their father. He holds them and sits them down. Mabel takes Tony and sits him on her lap.

MABEL

See, Tony, I'm crazy. And being crazy and living with a normal man, like your father, it can drive him crazy.

TONY

You're not crazy, Mom.

MABEL

I'm crazy, son. Now just believe that. Now, it's not like somebody acting crazy. It's being crazy. It's just like killing people, or killing yourself, or knowing that you're doing something wrong and thinking it's right. That's what crazy is. And your father is normal and he doesn't understand because it would be impossible for someone to understand, you see?

MARIA

What's the matter, Daddy?

TONY

Shut up! You don't know a goddamn thing.

(to Nick)

Dad, do you love Mom?

NICK

No, I don't.

TONY

Oh, my God. Oh, please God.

623 Maria and Angelo start crying.

NICK  
(holding them)  
Oh, come on, kids... it's all right.  
It's nothing bad.

624 Mabel gets up and goes to Tony.

MABEL  
Come on, Tony.

TONY  
What are we supposed to do? Mama, we  
can't make it any more. You go away  
all that time. We love you, Mama.  
We don't think you're crazy. I know  
you're not.

(to Nick)  
Dad, do you love Mom?  
(there's no answer)  
Mom, do you love Dad?

ANGELO & MARIA  
Yes.

TONY  
Dad, do you love Mom?

ANGELO & MARIA  
Yes.

TONY  
Goddamn it, let them answer. Dad, do  
you love Mom?

625 Nick reaches out his arms for Tony. Tony goes to him.  
Nick is now holding the three of them in his arms on his  
lap. Tony looks at his father. Nick kisses Tony.

626 Mabel is sitting on the other side of the living room by  
herself.

NICK  
Mabel, come here.

627 Mabel waves him away.

NICK  
Mabel, come here. Will you?

MARIA  
Momma, come here. Daddy wants you.

628 Mabel still sits there.



629 Tony gets up and goes to his mother. He pulls her by the arm.

MABEL

Tony, don't pull me.

TONY

C'mon, Ma.

630 He gets behind her and pushes her over to Nick.

631 Nick rises with Maria and Angelo in his arms.

632 Tony throws his arms around his mother's waist and pulls her tight into Nick.

TONY

Let's all kiss.

633 Maria kisses Mabel. Angelo kisses Nick. Tony kisses Nick. Tony kisses Mabel. Mabel kisses Tony. Mabel kisses Angelo. Mabel kisses Maria.

They all stand there for a minute.

NICK

Goddamn it! Isn't this ridiculous?  
(he puts down the kids)

I'm the crazy one and your mother's fine. Are you gonna let me kiss you in front of the children?

MABEL

Aw, Nick, please.

634 The three kids rush to Mabel and pull her back to Nick.

ANGELO, MARIA & TONY

Kiss him, Mom. Kiss her, Dad.

635 They push the two of them together.

Nick holds Mabel in his arms.

TONY

Mom, do you love Dad?

MABEL

I don't know. We'll talk about it.

TONY

Dad, you love Mom?

NICK

Yeah, I love Mom.

636 Mabel kisses Nick.

MABEL  
Are we low class, Nick?

NICK  
Absolutely. The lowest you can get.

637 Quietly they take the children up the stairs as the END CREDITS begin to roll.

638 Under CREDITS we MOVE UP the stairs.

639 INT. BEDROOM

Kisses goodnight.

640 INT. HALLWAY AND STAIRS

as Mabel and Nick go down the stairs into the living room.

MABEL  
How can I hate you so much one minute  
and then love you so much the next?

NICK  
I don't know.

MABEL  
You're better than me.

NICK  
Right!

MABEL  
I'm still crazy. I'm not cured.

NICK  
All women are crazy.

MABEL  
I suppose so.

NICK  
Don't worry about it, all men are  
crazy too, otherwise why would...

MABEL  
I suppose so. Sure, all people are  
crazy.

NICK  
I think they are...

(CONTINUED)

640 CONTINUED:

MABEL

Otherwise why would...

NICK

Yeah, and why would...

MABEL

Sure. And why would...

NICK

Yeah. I mean, there's just too much...

MABEL

Exactly. I know it so I don't blame myself too much either, or, you know, why would your mother...

NICK

Let's not get into personalities, otherwise, you know, we'll be in...

MABEL

The same fix everyone else is in. You're right because people are just...

NICK

Crazy.

641 They enter the bedroom and close the door.

THE END