A WOMAN UNDER THE INFLUENCE

by

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August 23, 1972
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)
CONTINUED:

WILSON

Want me to call her?

NICK

No.

Wilson walks away.

A big Indian named EDDIE comes over to Nick.

EDDIE

What'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. Want 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:

EXT. LONGHETTI HOUSE - EVENING

Located on a neighborhood street, short lawn, a 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!

MARTHA MORTENSEN, an elegant, 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)
CONTINUED:

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

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!

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.

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.

Mabel turns toward the house.

MABEL
Tony! Get Angelo's bicycle from the back.

MARTHA
He didn't hear you.

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

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

TONY
Where's Mom?

MARTHA
She went to get Angelo's bicycle.

TONY
Oh, crap! I could have gotten the bicycle.

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

Martha gets out and opens the trunk with a key.

TONY
(taking the bike)
Let me take this, Ma, I can put it in.

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.

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

MABEL
Okay, get in.
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.

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.

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

(CONTINUED)
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.

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

Mabel walks back into the house.

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.

Her head lowers and the PHONE RINGS.

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 marquee 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 moves 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
          Where do you live?
          (he pauses)
          I'd like to take you home. Where 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. Is this it?

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

        &
        46  He gets 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 bathroom 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 leak 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)
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...

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.

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...

(MORE)

(CONTINUED)
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?

He gets up and walks to the bathroom door.

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

She walks to the kitchen. Garson follows her.

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)
CONTINUED:

MABEL
I think so... in the fridge.

GARSON
The sugar's in the fridge?

MABEL
Everything's in the fridge.

Mabel walks out into the living room.

MABEL
We smoked a lot, huh?

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
Yes.

He goes back into the kitchen.

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

Mabel sits down in the chair.

Mabel lights a stub.

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

MABEL
Longhetti.

Garson comes out of the kitchen.

GARSON
Aha, 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)
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. Okay? 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.
NEW ANGLE - Eddie, Clancy, Bowman, Aldo, and Gino scatter across the lawn moving toward the flatbed truck.

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

He turns back to look at the white guys 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.

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.

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.

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.

Adolph jumps down, reaches out his hand for Billy.

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

Nick jumps down.

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.

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:

INTERIOR - LONGHETTI HOUSE. DAY.
The men enter behind Nick.

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.

Nick goes to the closed doors. Some of the men watch.
Clancy and Bowman head for the living room.

Billy Tidrow and his men stand in the foyer.

Gino and Grimaldi spread out and look around.

Adolph and Eddie go into the kitchen.

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

Nick turns.

    NICK
    Yeah, yeah.

Nick tries the doors. They're locked.

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

CUT TO:

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:

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:

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.

Oh.

NICK
Do you love me?

MABEL
Yeah...of course I love you. I've been driving all night, dirty...and, uh, you heard 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 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?

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 sometime...some other time, okay?

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

There is 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.

GUT TO:

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.

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 sentimental.

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?
MIGHTY MOUSE

Willie.

MABEL

Willie what?

MIGHTY MOUSE

Johnson.

MABEL

(pointing to each
of them)

Willie Johnson, and Billy Tidrow,
and James...and...

MORTON

MABEL

Right.

MIGHTY MOUSE

They call me Mighty Mouse.

MABEL

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

Everyone grabs their glass in their own particular way.

MABEL

Welcome, God bless you all, eat well,
and live long.

NICK

(raising his glass)

To you, Mabel.

MABEL

(digging into her pasta)

It needs salt.

People pass salt and pepper.

133 Everyone starts digging into their spaghetti...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 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 mothers.

GRIMALDI
How many kids do you have?

MABEL
Three. Isn't that right, Nick?
NICK
As far as I know.

GRIMALDI
I got seven.

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

142 Adolph finishes his wine. He stands up, goes to Mabel and kisses 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 can'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 takes him to the table and sits him down. She sits on his lap, pours some wine, and they take 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 at 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 around the table touching the heads of Gino and Grimaldi.

She goes to Billy.

She looks at him.

**MABEL**

Anyone can dance.

Billy looks at everyone.

Mabel takes his hand.

**MABEL**

I love his face. Nick, this is what I call 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 back 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

146B ANGLE on group - Nick's POV.

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

146C ANGLE across table - Nick on telephone.
The camera pans around.

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

146D CU - Mabel.
MABEL
(without emotion)
No. 3 - 7 - 3 - 9 - 9.

Camera swings off Mabel and covers group - to Nick.

NICK
Ma, it's No.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 something bad? You ate fish? You ate fish in a restaurant? Which restaurant?
(covers receiver)
(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 excuse themselves. They take their dishes into the kitchen.

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

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

NICK
You're just like a little baby. Alright, I'll come over. I'll be over. I'm just gonna finish 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
No. 3-7399.

NICK
Okay. No.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 stops 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 stiff s 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.
I know.

NICK

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 ptoamaine? 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
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 worse 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. LONGHETTI 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. LONGHETTI 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?

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 scoots down next to him.

NICK
Closer.

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

NICK
Closer. Now stay still.

What?

MABEL

NICK
Sleep. You comfortable?

Yeah.

MABEL

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)
CONTINUED:

TONY

Okay.

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:

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.

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.

Is she angry?

MARTHA
No, I think she's washing.

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 forward 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)
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. Mama, 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 wake you up, Nick.

NICK
That's all right.

Martha leaves.

CUT TO:

184 EXT. LONGHETTI HOUSE - MORNING

Martha gets into her car. Angelo is in the front seat and he piles into the back as 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 guilt.

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 sidewalk -- 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, embraces 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 like 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)
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!

The race is on.

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.

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?
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.

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

TONY
Okay. (making a muscle)
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 see how good this whole thing is that we're talking like this? 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 kids come in. They stand by the door looking at each other.

213 Mabel opens the door.

(CONTINUED)
MR. JENSEN
Harold Jensen... 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. Jensen. 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.

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)
MR. JENSEN
Uh... yes, yes.

MABEL
Where's Iria? 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?

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.

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, cuatro, 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.
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".

MARIA comes out.

What's the matter, Mama?

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

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.

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

Come on, don't be silly.

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.

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.
The two girls continue dancing.

Mabel skirts into Mr. Jensen's arms.

MABEL
Dance with me, please.

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

MABEL
Now isn't this fun?

Maria and Adrienne continue their dance steps.

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

Mabel breaks self-consciously away from Mr. Jensen.

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

Maria does it.

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

Everyone claps.

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!

The boys pick it up.

TONY, ANGELO, JOHN

Bravo, bravo.

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

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.

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)
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?

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.

Mr. Jensen just stands there.

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 sense of humor?

(standing there a moment)
Hello? 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)
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
sword. 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)
CONTINUED:

They assume a stance.

TONY

Dadum!

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

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 hate 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.

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)
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?

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 better. Oh, oh, it's bleeding again.

Okay, okay.

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

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

Everything stops.

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 upset. 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.

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

DR. ZEPP
Mabel, what seems to be the trouble?

(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)
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 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)
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.

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

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
    Yes, 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)
Continued:

Nick (Cont'd)
I've lived with her for all these years... so what's 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...

Mabel signs the paper.

Dr. Zepp
It's done, Nick.

Tony moves out of the bedroom.

Maria and Angelo follow him.

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.

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...

Nick just turns and looks at him.

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

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 alone 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)
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.

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.

CLOSEUP - EDDIE
as he goes up, looking down at Nick.

CLOSEUP - NICK

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

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 he 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 the 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 weighted 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 the air from the end of the huge weight.

NICK
(yelling)
Get somebody up on that elevator!
Lower 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 touches 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 the American Army in Korea.

(MORE)

(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)
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.

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.

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:

EXT. LONGHETTI HOUSE - DAY

Flatbed truck in the driveway.

CUT TO:

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?

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)
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 Grimaldi up front.

368 INT. CAB OF TRUCK – FIVE P.M.

Grimaldi 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.
They all walk out of the grocery store.

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?

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

NICK
Listen, I'm gonna 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.

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

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?

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 herself 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
Mmmmm.

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 tasted. Cold beer on a cold day.

TONY
Can I have a little more?

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

ANGELO & MARIA
Yeah.

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

TONY
Can you get drunk on beer, Dad?

NICK
It depends 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
Yes, 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)
CONTINUED:

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

NICK
Yeah, yeah.

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.

To Eddie.

CUT TO:

EXT. LONGHETTI HOUSE - DUSK

The flatbed truck pulls into the driveway.

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.

NEW ANGLE

Nick leans into the booth facing Grimaldi.

NICK
Okay, Grimaldi, thanks.

GRIMALDI
You coming to work tomorrow?

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

Yeah...

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:

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 Angelo 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
    Maria!

405 He goes after her.

    NICK
    Are you all right, sweetheart?

    MARIA
    I'm fine, Dad.

    NICK
    Oh, my God.

    (CONTINUED)
CONTINUED:

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

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

NEW ANGLE

They enter the bedroom.

INT. LONGHETTI BEDROOM - NIGHT

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

Tony goes to the bed and lies down.

NICK
Excuse me.

He goes into the bathroom and closes the door.

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

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.

Maria sits up.

MARIA
Dad, are you coming to bed?

NICK
Yeah.

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. Teeth 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 place 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 love her?

NICK

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

(MORE)

(CONTINUED)
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.

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

NICK
All right, baby, take it easy.

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

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.

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

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

They stop.

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.

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.

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)
CONTINUED:

No.  MABEL

You love me?  NICK

Yes.  MABEL

You know who you are?  NICK

Yes.  MABEL

You're gonna be a good girl?  NICK

Yes.  MABEL

(turning to Martha)

Mama, go home -- take Dad and go home, please.  MABEL

(MARTHA)

'Night.  MARTHA

(GEORGE)

Goodnight.  GEORGE

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...  MABEL

(she starts to become emotional -- it's very hard to hold it back)

...they beat the shit out of me. I don't want anything, Nick, except for you to love me.

Mabel kisses him. Then she looks at him.

Are you gonna let me in?  MABEL
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.
INT. HOUSE

Series of ANGLES as Nick opens doors and searches for Mabel.
The kids follow him.

DISSOLVE TO:

EXT. SECOND CONSTRUCTION SITE - LATE AFTERNOON

Across the SCREEN it reads: SIX MONTHS LATER.

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.

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.

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.

NEW ANGLE - NICK

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

There are several cars there. We SEE Charlie Bowman coming out of the architect's cabin followed by Clancy and Grimaldi. They are flipping their ties and are in suits.
Their wives are in the cars. There are three cars. They are loaded with workers and women.

**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.

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.

**ANGLE ON SUE**

**SUE**

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

**ANGLE BACK TO NICK**

**NICK**

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

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

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?

The car takes off.
NEW ANGLE

The three cars pulling out of the construction site.

CUT TO:

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.

NEW ANGLE

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

CLOSEUP - NICK

He stands there looking at everybody.

NICK

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

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.

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?

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.

CUT TO:

As Nick enters the house, we
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.

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

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

NICK
Oh, yeah.

MARY
Lot of people, Nick...

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?

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

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)
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.

Dr. Zepp hugs Nick and kisses him.

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

He walks out the front door onto the lawn.

EXT. LONGHETTI HOUSE - EVENING
Most of the people are in the house now.

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

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...

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

(CONTINUED)
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...

Tina and Mama Longhetti come up to Nick.

TINA
Nick, Mama has to talk to you.

NICK
What do you mean?

MAMA LONGHETTI
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 LONGHETTI
Okay.

She turns and starts to walk away.

Nick goes to his mother.

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

MAMA LONGHETTI
Stop sweating.

They enter the house.

INT. LONGHETTI 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)
(MORE)

(CONTINUED)
493 CONTINUED:

MAMA LONGHETTI (CONT'D)
You are 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
here 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 here 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 Mortensen helps Mabel out.
501 We ZOOM SLOWLY BACK to INCLUDE a large throng that approaches 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
(hugging her)
Guess what happened to me? 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 seem yourself anymore. You must have been through it, huh?

MABEL
Could I see my children, please?
(turning to Nick)
Please?

NICK
Sure. We put them in the bedroom. Maybe 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 Longhetti.

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

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?
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...

She sits down at her dressing table; it's just as it was. She puts a brush through her hair.

Maria comes up behind her and puts her arms around Mabel.

MAREA
(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.

She gets up... goes to the door.

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.

CLOSEUP - MABEL

MABEL
I changed my clothes.

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 leg 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. Come 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 Angela sits. They sit.

NICK
So tell me... was it terrible up there or good or bad or what?
(to the others)
Come on over here, we'll gather round the table and make this like a house.
All right, where are the kids? Ma, get the kids.

563 Mama Longhetti gets up quietly and goes to the bedroom and opens the door.

564 The rest of the people go to the dining room table 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)
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.

Nick looks toward the bedroom and the kids come out followed by Mama Longhetti.

They sit down at the table.

Everyone is quiet for a moment.

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.

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

We HEAR laughter from the kitchen. It's Mabel. Everyone stops. We HEAR Mabel's voice.

(Continued)
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!

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 happened to her?

She looks at Nick.

Nick has his head down.

MABEL
Nick, what's the matter?

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.

She winks at Nick.

CLOSEUP - NICK

MABEL

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 manure.

580 She winks at Nick.

MABEL
Fish potty!

NICK
You don't have to be funny for me, Mabel. 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!

MAMMA
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
George, goodbye. Martha, so long.
Tina, nice having you over. Angela, 
if you'll excuse us now. Dr. Zepp, 
we're going to bed. Goodbye.

ANGELA
Well...

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 
be alone.

593 Everyone heads for the door and in silence they exit.

594 Nick turns back to Mabel on the couch.

TONY
We 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 moves him right out 
of the way, and goes to Mabel.

NICK
Mabel, get down from that couch right 
now.

597 Mabel 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 gonna 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 there.

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 bedroom 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.
Tony gets up and goes to his mother. He pulls her by the arm.

MABEL
Tony, don't pull me.

TONY
C'mon, Ma.

He gets behind her and pushes her over to Nick.

Nick rises with Maria and Angelo in his arms.

Tony throws his arms around his mother's waist and pulls her tight into Nick.

TONY
Let's all kiss.


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.

The three kids rush to Mabel and pull her back to Nick.

ANGELO, MARIA & TONY
Kiss him, Mom. Kiss her, Dad.

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)
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.

They enter the bedroom and close the door.

THE END