

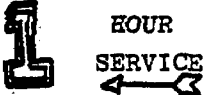


SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	TOTAL FOOTAGE
1.	START MEASURING 000 AT START MARK IN ACADEMY LEADER.			11-15
2.	TITLE POPS IN OVER BLACK BG.:			
MT#1	United Artists			
	TITLE FADES IN UNDER MT#1:			
MT#2	(emblem) A Transamerica Company			
	MT#1 FADES OUT.			
	MT#2 FADES OUT.			34-09
3.	EXT. MANHATTAN - DAY - FS - SKYLINE OF BUILDINGS BG.		MUSIC IN	47-12
4.	FS - SKYLINE OF OTHER BUILDINGS BG.			52-12
5.	FS - SKYLINE OF OTHER BUILDINGS BG.			57-07
6.	EXT. STREET - DAY - FS - LOW ANGLE - PAST SIGN ON PARKING LOT FG. READING:			
	<div style="border: 1px solid black; padding: 2px; display: inline-block;"> P A R K I N G </div>			
	TO NEON SIGN ON HOTEL BG. AS IT GOES ON AND OFF. NEON SIGN READS:			
	<div style="border: 1px solid black; padding: 2px; display: inline-block;"> M A N H A T T A N </div>			
		IKE'S VOICE OVER - "Chapter One."		68-14
7.	EXT. OTHER STREET - DAY - FS - CARS ENTERING L. TO R., EXITING.	IKE'S VOICE OVER - "He adored New York City. He idolized..."		74-13
8.	EXT. BRIDGE - DAY - FS - LOW ANGLE - BRIDGE AND BUILDINGS BG.	IKE'S VOICE OVER - "...it all out of proportion." Uh, no, make that: "He - he..."		79-13

9. EXT. STREET - DAY - FS - DIENER WITH WRITING ON IT WHICH READS:
EMPIRE DINER
IKE'S VOICE OVER - "...romanticized it all out of proportion. Now...to him..."
86-04
10. EXT. SNOW-COVERED STREET - FS - CARS MOVING BG. ALONG STREET TOWARD EMPIRE STATE BUILDING.
IKE'S VOICE OVER - "...no matter what the season was, this was still a town that existed in black..."
92-06
11. EXT. OTHER STREET - DAY - FS - TRUCKS MOVING FG.
IKE'S VOICE OVER - "...and white and pulsated to the..."
95-06
12. FS - PAST GROCERY STORE FG. TO PEOPLE MOVING ALONG CROWDED SIDEWALK AS TRUCKS MOVE BG.
IKE'S VOICE OVER - "...great tunes of George Gershwin."
98-13
13. MS - MAN PUSHING EMPTY CLOTHING RACK R. TO L., EXITING, ALONG VERY BUSY STREET.
IKE'S VOICE OVER - Ahhh, now let me start this over.
102-13
14. EXT. TENEMENTS - DAY - FS - LAUNDRY HANGING ON CLOTHESLINES ATTACHED TO BUILDINGS AND MAN LEANING OUT WINDOW IN ADJACENT BUILDING.
IKE'S VOICE OVER - "Chapter One. He was too romantic about..."
108-04
15. EXT. STREET - DAY - FS - PAST TRAFFIC MOVING L. TO R. TO MORE TRAFFIC MOVING BG.
IKE'S VOICE OVER - "...Manhattan as he was about everything else. He thrived on the hustle..."
114-03
16. FS - HIGH ANGLE - CROWD GATHERED IN STREET, DEMONSTRATING.
IKE'S VOICE OVER - "...bustle of the crowds and the traffic."
117-14
17. EXT. FIFTH AVENUE - DAY - FS - PEOPLE MOVING FG. ALONG CROWDED SIDEWALK PAST STORE R. WRITING ON CANOPY OUTSIDE STORE READS: HENRI BENDEL.
IKE'S VOICE OVER - "To him, New York meant beautiful women and street smart..."
122-14
18. EXT. OTHER STREET - DAY - FS - PAST SAWHORSES BLOCKING OFF BIG HOLE IN STREET TO WORKMEN NEAR HOLE LOOKING AT WOMAN WHO ENTERS R. TO L., EXITING.
IKE'S VOICE OVER - "...guys who seemed to know all the angles." Nah, no...
128-10
19. INT. DOCK - DAY - FS - THROUGH OPENING TO CROWDED FERRY MOVING TOWARD DOCK.
IKE'S VOICE OVER - ...corny, too corny... for...my taste (CLEARS THROAT)...I mean, let me try and make it more...
134-06

- D. EXT. SNOW-COVERED STREET - NIGHT - FS - PAST CHILDREN PLAYING IN SNOW TO THREE MEN MOVING FG. TOWARD CURB AS TAXI ENTERS R. TO L., EXITING. IKE'S VOICE OVER - ...profound. "Chapter One. He adored New..." 140-01
1. EXT. PARK - DAY - FS - PAST FOUNTAIN TO PEOPLE MOVING FROM BG. IKE'S VOICE OVER - "...York City. To him, it was a meta-..." 143-13
2. EXT. STREET - DAY - FS - STORES WITH CLOTHING HANGING OUTSIDE THEM AS PEOPLE MOVE BG. ALONG CROWDED SIDEWALK. IKE'S VOICE OVER - "...phor for the decay of contemporary culture." 147-02
3. EXT. NEW YORK HARBOR - DAY - FS - PAST BOAT MOVING AGAINST FENCE, ACROSS RIVER TO SKY-LINE OF BUILDINGS. IKE'S VOICE OVER - The same lack of individual in-..." 151-02
4. EXT. FISH MARKET - DAY - MS - PAST MAN, BACK TO CAMERA, LOOKING THROUGH WINDOW AT FISH DISPLAYED IN IT TO CLERK INSIDE MARKET WEIGHING FISH. MAN TURNS AWAY FROM WINDOW AND STARTS TO MOVE L. TWO HAND-WRITTEN SIGNS DISPLAYED IN WINDOW. SIGN BG. READS:

 SIGN R. FG. READS:

 IKE'S VOICE OVER - "...tegrity to cause so many people to take the easy way out..." 155-02
25. EXT. PRIVATE SCHOOL - DAY - FS - CHILDREN WEARING UNIFORMS RUNNING ALONG CROWDED SIDEWALK AS OTHERS LEAVE BUILDING BG. IKE'S VOICE OVER - "...was rapidly turning the town of his dreams in-...." 159-11
26. EXT. BASKETBALL COURT - DAY - FS - THROUGH FENCE TO THREE BOYS PLAYING BASKETBALL. IKE'S VOICE OVER - No, it's gonna be too preachy. I mean, you know... 163-00

27. EXT. SNOW-COVERED PARK - DAY - FS - PEOPLE BG. JOGGING L. TO R. IKE'S VOICE OVER - "...let's face it, I wanna sell some books here. "Chapter One." 167-12
28. EXT. STREET - DAY - FS - PAST WOMEN FG. TO VEGETABLE STANDS IN FRONT OF STORE BG. IKE'S VOICE OVER - "He adored New York City-" 170-13
29. EXT. CLEANERS - DAY - MS - BILLBOARD ON SIDE OF BUILDING OF MAN HOLDING CAN OF BEER. WRITING ON BILLBOARD READS:
 "SI NO TIENE SCHLITZ,
 NO TIENE EL GUSTO."
 (indistinct name)
 SIGN ABOVE WINDOW IN BUILDING R. OF BILLBOARD READS:
 Peter Pan
 CLEANERS
 NEON LIGHTS IN WINDOW READ:

 PLANT on PREMISES 174-05
30. EXT. KENNEDY AIRPORT - NIGHT - FS - PEOPLE AND CARS MOVING FROM BG. WRITING ON BUILDING BG. READS: JFK IKE'S VOICE OVER - "...decay of contemporary culture. How hard it was..." 179-03
31. EXT. STREET - DAY - FS - TWO MEN MOVING FG. ALONG SIDEWALK R. AS TRAFFIC MOVES FROM L. BG. ALONG STREET WITH CARS DOUBLE-PARKED IN IT. IKE'S VOICE OVER - "...to exist in a society desensitized by dr-..." 183-12
32. EXT. DOWNTOWN - DAY - FS - BUS TURNING CORNER IN BUSY STREET. IKE'S VOICE OVER - "...-ugs, loud music, television, cr-..." 187-07

33. FS - THREE MEN STANDING ON STREET CORNER AS TRAFFIC MOVES. L. BG. TO R. BG. IKE'S VOICE OVER - "...-ime, garbage."
190-05
34. FS - PILES OF GARBAGE IN PLASTIC BAGS LYING ON SIDEWALK. IKE'S VOICE OVER - Too angry. I don't wanna be angry.
193-13
35. EXT. PARKE - BERNET GALLERIES - DAY - FS - PAST PARKED CARS AND PEOPLE MOVING ALONG CROWDED SIDEWALK TO ENTRANCE TO BUILDING. WRITING ABOVE DOORWAY READS:
PARKE-BERNET GALLERIES · INC.
980
IKE'S VOICE OVER - "Chapter One. He was as..."
197-08
36. INT. GUGGENHEIM MUSEUM - DAY - FS - PEOPLE ON TWO LEVELS OF MUSEUM LOOKING AT PAINTINGS ON WALLS. IKE'S VOICE OVER - "...tough and romantic as the city he..."
200-12
37. EXT. GUCCI - DAY - FS - PAST TRAFFIC MOVING L. TO R. AND PEOPLE MOVING ALONG CROWDED SIDEWALK TO STORE BG. WITH SIGNS ABOVE IT READING:
GUCCI
IKE'S VOICE OVER - "...loved. Behind his black-rimmed glasses..."
204-07
- EXT. HOTEL - DAY - FS - PEOPLE MOVING ALONG SIDEWALK AND TRAFFIC MOVING ALONG STREET TO HOTEL ENTRANCE BG. IKE'S VOICE OVER - "...-sses was the coiled sexual power of a jungle cat."
MUSIC OUT
209-09
39. EXT. BUILDINGS - DAY - MLS - LOW ANGLE - SKY-SCRAPER NEXT TO OLD BUILDING. IKE'S VOICE OVER - I love this. "New York..."
212-02
40. FS - LOW ANGLE - BUILDING IN CONSTRUCTION L. SKYSCRAPER R. IKE'S VOICE OVER - "...was his town."
214-02
41. MS - LOW ANGLE - SKY-SCRAPERS TIPPED IN L. AND R. IKE'S VOICE OVER - "And it always would be."
222-08
42. EXT. MANHATTAN - DUSK - FS - OVER PARK TO SKYLINE OF CITY BUILDINGS BG. AS SUN SETS. MUSIC IN
222-08

- 43. FS - OVER PARK TO SKYLINE
OF OTHER CITY BUILDINGS
BG. 226-10
- 44. FS - CITY BUILDINGS BG. 230-07
- 45. FS - HIGH ANGLE - CENTRAL
PARK. CITY BUILDINGS BG. 233-08
- 46. FS - OVER PARK TO SKYLINE
OF CITY BUILDINGS BG. 238-01
- FS - OVER PARK TO SKYLINE
OF OTHER CITY BUILDINGS
BG. 242-00
- 48. EXT. BALCONY - DUSK - MLS -
MAN AND WOMAN KISSING.
CITY BUILDINGS DIFFUSED IN
BG. 244-15
- 49. EXT. SNOW-COVERED STREET -
DAY - FS - TWO TAXIS
MOVING R. FG. IN FRONT OF
THE PIERRE HOTEL AS ANOTHER
TAXI ENTERS R. TO L., EXITING. 248-13
- 50. EXT. MANHATTAN - NIGHT -
FS - SKYLINE OF CITY
BUILDINGS BG. WITH LIGHTS
ON. 252-07
- 51. EXT. STREET - NIGHT - FS -
NEON SIGNS ON BUILDINGS.
NEON SIGN ON BUILDING L.
BG. READS:

M
A
J
E
S
T
I
C

NEON SIGN ON BUILDING
CENTER READS:

S
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J
A
M
E
S

NEON SIGN ON BUILDING R.
READS:

GLOBE
H
O
T
E
L

52. EXT. OTHER STREET - NIGHT -
FS - LINCOLN CENTER BG. 258-14
53. EXT. BROADWAY - NIGHT -
FS - TRAFFIC MOVING BG.
UP STREET LINED WITH
THEATRES. 261-12
54. MS - NEON SIGN GOING ON
AND OFF. NEON SIGN READS:
Broadway 266-05
5. FS - PAST TRAFFIC MOVING
L. BG. TO RADIO CITY
MUSIC HALL CENTER.
MARQUEE OUTSIDE THEATRE
READS:
Music Hall RAD
ANTHONY QUINN JENNIFER O'NEILL 271-02
- FS - PAST PEOPLE CROSSING
STREET AND TRAFFIC MOVING
FROM BG. TO NEON SIGN
ABOVE AND BELOW BILLBOARDS
ON BUILDING BG. NEON SIGN
READS:
Enjoy
Coca-Cola
THE TEMPERATURE FLASHES ON
ON LOWER CORNER OF NEON
SIGN AND READS: 67°
THE TIME THEN FLASHES ON
IN SAME CORNER AND READS:
10:16. BILLBOARD UNDER
NEON SIGN READS: Castro.
BILLBOARD ABOVE NEON SIGN
- (indistinct)
WHISKY 275-07
57. MLS - PEOPLE STANDING IN
SERIES OF PHONE BOOTHS ON
BUSY STREET. 278-00
58. EXT. ROAD - NIGHT - FS -
PAST CAR STOPPED BG. TO
TRAFFIC MOVING L. TO R.
CAMERA PULLS IN. 282-09
59. EXT. OFFICE BUILDING -
NIGHT - FS - OFFICES
WITH LIGHTS ON. 285-01
60. EXT. DELACORTE SHAKESPEARE
THEATRE - NIGHT - FS - HIGH
ANGLE - TWO ACTORS IN COS-
TUME STANDING BG. IN ROAD
ON SET OF VILLAGE. 287-09

61. EXT. BUILDING - NIGHT -
MLS - THROUGH GATE TO
PEOPLE MILLING ABOUT
L. AND R. 289-14
62. EXT. YANKEE STADIUM - NIGHT -
FS - HIGH ANGLE - OVER
BUILDINGS AND TRAIN
MOVING L. TO CROWD
DIFFUSED IN STADIUM BG. 304-14
63. EXT. MANHATTAN - NIGHT -
FS - SKYLINE OF CITY
BUILDINGS BG. WITH LIGHTS
ON AS FIREWORKS EXPLODE
IN SKY. MUSIC OUT 371-08
64. EXT. CAFÉ - NIGHT - MS -
WRITING ON WINDOW WHICH
READS: Elaine's. 377-08
65. INT. ELAINE'S - NIGHT -
FS - WAITER SHOWING MAN
AND WOMAN TO TABLE IN
VERY CROWDED CAFÉ.
WAITER PULLS TABLE AWAY
FROM WALL, DUSTS IT OFF,
THEN PUTS MENUS DOWN ON
IT. MAN HOLDS CHAIR OUT
FOR WOMAN AS SHE STARTS
TO SIT DOWN. CAFÉ MUSIC IN
CROWD - (ON/OFF) (indistinct chatter
continues under following scenes)
GLASS BREAKING 389-15
66. MCS - YALE POLLACK, AN
INTELLECTUAL CRITIC-
TEACHER. HE LOOKS O.S.
L. FG. YALE - I think the essence of art is
to provide a kind of a working
through the situation for people,
you know, so that... 399-01
67. MCS - TRACEY LOOKS
O.S. R. YALE - (OFF) ...you can get in touch
with feelings that you didn't know
you had, really.
TRACEY LOOKS O.S. L. IKE - (OFF) Talent is luck. 406-15
68. MCS - IKE DAVIS LOOKING
O.S. L. FG. AS HE
NODS HEAD, 'Yes'. IKE - Tsch. I think the important
thing in life is courage. 411-04
69. EMILY, YALE'S WIFE,
GRINNING AS SHE LOOKS
O.S. R. EMILY - (CHUCKLES) They've had this
argument for twenty years. 414-08

70. MCS - TRACEY LOOKING
O.S. L. SHE LOOKS
O.S. R.

IKE - (OFF) Listen to this example
I'm gonna give. If the four...

417-14

71. MS - PAST TRACEY L.
AND EMILY R., THEIR
BACKS TO CAMERA, TO
IKE AND YALE SITTING
ACROSS TABLE FROM THEM.

IKE - ...of us (SMACKS LIPS TOGETHER)
are walking home over the bridge
(INHALES) and then there was a person
drowning in the water, would we have
the nerve, would one of us have the
nerve to dive into the icy water
and save the person there from
drowning?

YALE - (OVERLAPPING) Jump into the
water and save the drowning man.

IKE - Because...that's a - that's
a key question. You know, I - I,
of course, can't swim so I never
have to face it.

441-15

72. MCS - PAST EMILY TIPPED
IN L. AND YALE TIPPED IN
R. TO TRACEY AND IKE
AS IKE PUTS CIGARETTE
IN HIS MOUTH. YALE LOOKS
LOOKS AT EMILY..

IKE STRIKES MATCH ON
MATCHBOOK COVER AND
LIGHTS CIGARETTE. YALE
HOLDS OUT FORKFUL OF
FOOD TO EMILY.

IKE PUTS OUT MATCH
AND PUFFS ON CIGARETTE
AS HE LOOKS AT TRACEY.

IKE - I don't know. (indistinct)

YALE - No, no. (TO EMILY) Which of us
would do it? (CHUCKLES)

EMILY - (CHUCKLES) I don't know. (indistinct)

IKE - (HUMMING)

YALE - You want a little more?

EMILY - No.

YALE - Come on. (CHUCKLES) You really
do.

EMILY - Thanks.

IKE - (OVERLAPPING) (TO TRACEY) Mm.

Oh, man, that is so great!

YALE - (OVERLAPPING) Mm.

72. (CONTINUED)

TRACEY - (CHUCKLES) You don't smoke.

IKE - I know I don't smoke. I
don't inhale because it gives youIKE TAKES CIGARETTE
OUT OF MOUTH.cancer. But (EXHALES) I look so in-
credibly handsome with a cigarette...

TRACEY - Oh.

TRACEY NODS HEAD, 'Yes'.

IKE - ...that I can't not hold one.
I know this. (indistinct)

YALE - (CHUCKLES)

IKE SMOKES CIGARETTE.

IKE - (OVERLAPPING) You like the way
I look?

TRACEY - Mm-hm.

IKE - I know. (indistinct)

YALE - (OVERLAPPING) Provocative.

IKE - (TO TRACEY) I'm getting thirty,
all right?

EMILY - (CHUCKLES)

TRACEY - (OVERLAPPING) (TO ISAAC) Yup.

You'll have to excuse me.

495-14

TRACEY GETS UP FROM
TABLE L., EXITING.73. MCS - YALE. HE LOOKS
O.S. L.

YALE - Jesus, she's gorgeous.

498-08

74. MCS - IKE DRINKING
WINE FROM GLASS AND
NODDING HEAD, 'Yes'.
HE LOWERS GLASS AND
LOOKS DOWN, THEN RAISES
GLASS AND LOOKS O.S. L.

IKE - Mm, but she's seventeen. (SMACKS

LIPS TOGETHER) I'm forty-two and

she's seventeen. (COUGHS) I-I'm

older than her father. Do you

believe that? I-I'm dating a girl

wherein I can beat up her father.

It's the first time that phenomenon

ever occurred in my life.

526-12

75. MCS - EMILY LOOKING O.S.
FG. SHE LOOKS O.S. L.

EMILY - He's drunk.

528-15

76. MCS - YALE LOOKING O.S. L.
YALE - You're drunk. You know, you should never drink. 533-05
77. MCS - IKE, HIS HEAD LOWERED. HE RAISES HIS HEAD AND EXHALES. IKE TAKES SIP OF WINE FROM GLASS.
IKE SHAKES HEAD, 'No', THEN HOLDS UP TWO FINGERS.
IKE TAKES PUFF OF CIGARETTE.
IKE - Tsch. Did I tell you (EXHALES) that my ex-wife...
EMILY - (OFF) Who, Tina?
IKE - ...mm-mm...my second ex-wife... is writing a book about our marriage and the break-up?
EMILY - (OFF) That's really tacky.
IKE - It's really depressing. You know, she's gonna (SIGHS) give all those details out, all my little idiosyncrasies, and my quirks and mannerisms and - and, mm, mm, not that I have anything to hide because, you know, (SMACKS LIPS TOGETHER) but, there are a few disgusting little moments that I regret. (SIGHS) 579-12
78. MCS - YALE.
IKE - (OFF) (SIGHS)
YALE - It's just gossip, you know. Gossip is the new pornography. We have it in the daily newspapers.
IKE - (OFF) (OVERLAPPING) I should never let her threaten me. 587-03
79. MCS - PAST EMILY TIPPED IN L. AND YALE TIPPED IN R. TO IKE, TRACEY ENTERS L., SITTING DOWN NEXT TO IKE.
TRACEY LOOKS AT IKE.
YALE - I know.
IKE - (CHUCKLES)
YALE - (CHUCKLES) You should never let yourself drink.
IKE - I know, my head....
TRACEY - (OVERLAPPING) (TO IKE) You know, we ought to go 'cause I've got an exam tomorrow.

79. (CONTINUED)

IKE LOOKS AT EMILY AND
YALE, THEN PUTS ARM
AROUND TRACEY.

MAN AND WOMAN (TORSOS)
ENTER L. TO R., EXIT-
ING.

IKE LOOKS AT YALE.

MAN - (OFF) (OVERLAPPING) A regular
plan for (continues indistinct).

IKE - Oh, do you? (TO EMILY AND YALE)
The kid's gotta get up and....

WOMAN - (OFF) Eleven-forty.

MAN - (OFF) Eleven-forty.

TRACEY - (SIGHS) (LAUGHS)

IKE - (TO YALE) (CHUCKLES) She's
got homework. I'm dating a girl
who does homework.

TRACEY - (SIGHS)

CAFÉ MUSIC OUT

609-04

80. EXT. STREET - NIGHT -
FS - EMILY AND TRACEY
FOLLOWING IKE AND
YALE AS THEY MOVE FG.
ALONG SIDEWALK.

IKE - What is it? What's the matter
with you? You - you - you, where
is your - where are you now?

YALE - (SIGHS) Oh.

IKE - Your mind is like a million
miles away someplace.

YALE - (OVERLAPPING) Yeah, I have
something I wanna talk to you about.
I, uh, I just didn't know quite how
to...get into it. Um..I, uh, I, uh,
uh, uh, about seven or eight weeks
ago, I, uh, I went to this dinner
party. And, uh, I met a woman there.
And (SIGHS) tsch, and I-I-I-I've -
I've got kind of involved with her.
Um, um....

IKE - You're kidding?

YALE - It started out very casually,
you know. I mean...

IKE - (OVERLAPPING) Un-huh.

(12)

80. (CONTINUED)

CAMERA PANS R. WITH
IKE AND YALE IN MS
AS THEY CONTINUE ALONG
SIDEWALK TO CORNER.

THEY TURN CORNER.
CAMERA PULLS BACK
WITH THEM AS THEY
MOVE FG.

EMILY AND TRACEY ENTER
L. BG. FROM BEHIND
WALL AND FOLLOW
AND YALE.

YALE LOOKS OVER HIS
SHOULDER, THEN SHRUGS.

YALE - ...we had lunch a couple of
times. And now, it's...you know, it's -
it's getting out of hand, and I
don't know what to do about it.
I mean, I'm...it's scary.

IKE - Well, what, who is she?

What are - what are the details,
hm?

YALE - Well, she's a journalist.

IKE - Ah-ha.

YALE - She's very....

Is she married, too?

YALE - No, no, no. She's very
beautiful.

IKE - Um-hm.

YALE - (OVERLAPPING) She's very,
you know, kind of nervous, high
strung...illusive.

IKE - Oh, great. It sounds
wonderful.

YALE - (CHUCKLES) Oh, she's, she is
wonderful. I mean, I just, she's -
she's on my mind all the time.

IKE - (OVERLAPPING) S-So, wh-what
are you telling me, that your, uh,
that your marriage is, you...? I
mean, how serious is it?

YALE - I don't know. I'm, but
it's pretty serious. I mean....

80. (CONTINUED)

IKE - But you haven't said anything to Emily?

YALE GLANCES AT EMILY.

YALE - No, God, no.

IKE - It's amazing. I'm stunned because I - of all the people that I know, I always...thought for sure that you and Emily had one of the best marriages.

YALE - We do. You know, I mean, I love her. (MUMBLES) (indistinct)

IKE - (OVERLAPPING) Yeah, but you're seeing, but you....

YALE - (OVERLAPPING) I - I know it. I know, but I just, I mean, in all the years that we've been married, I've, you know what, I've had, what, o-one or two very minor... things with other women. I mean - I mean, very...listen...I hate the whole idea of it. I hate myself when I'm doing this sort of thing.

IKE - Well, I don't know.

YALE - (OVERLAPPING) But this is just, you know, this is not like that. I....

IKE - This is terrible. I, uh, you know, I, listen, you shouldn't ask me for advice. I....

YALE - (SIGHS)

IKE - When it comes to relationships with women, I'm the winner of The August Strindberg Award.

YALE - (SIGHS)

783-04

81. INT. EMILY AND YALE'S APARTMENT - NIGHT - MS - DARKENED ROOM. EMILY SWITCHES LIGHT ON AS SHE ENTERS THROUGH FRONT DOOR. YALE ENTERS R. BG. FROM BEHIND WALL AND FOLLOWS EMILY INTO APARTMENT. EMILY MOVES L. FG., EXITING, AS YALE CLOSES DOOR SHUT. YALE MOVES FG. CAMERA PANS R. WITH HIM AS HE MOVES IN LIVING ROOM AND CONTINUES BG. TO STANDING LAMP.

CAMERA HOLDS AS HE SWITCHES ON LAMP, THEN STARTS TO TAKE OFF JACKET. HE LOOKS O.S. R. FG.

YALE MOVES FG. CAMERA PANS R. WITH HIM AS HE MOVES R.

CAMERA HOLDS AS HE CONTINUES BG. THROUGH DOORWAY TO EMILY IN KITCHEN. EMILY TURNS TO YALE, THEN PUTS DOWN DISH. THEY PUT THEIR ARMS AROUND EACH OTHER.

YALE KISSES EMILY.

EMILY NODS HEAD, 'Yes'.
THEY KISS.

EMILY - (OFF) Well, I don't think seventeen is (ON) too young. Beside that, she's a bright girl.
YALE - (CHUCKLES) Well, uh, you - you get no argument from me. I think she's terrific. He - he could do a lot worse. He has done a lot worse. (CHUCKLES) I just think he's wasting his life. You know, he writes that crap for television.

EMILY - (OFF) Yale...have you ever thought anymore about having kids?

YALE - Oh, my God, kids. Listen, I've got to get this O'Neill book finished. It's never gonna get done. I've got to get the money together to get this magazine started, huh. Kids.

EMILY - Well, we always talk about getting a place in Connecticut.

YALE - (SIGHS)

EMILY - (OVERLAPPING) You could do it there.

YALE - Connecticut.

EMILY - Yeah.

YALE - I can't go to Connecticut. It's not practical. Look, all my stuff's here. (CHUCKLES) My work's here. It's just the wrong time. What about Isaac? I mean, we can't abandon him, you know. (CHUCKLES) He can't function anywhere other than New York, you know that. Very Freudian.

EMILY - Mm-hm.
(15)

877-00

82. EXT. BUILDING - DAY -
 MS - MAN, BACK TO CAMERA,
 IN DOORWAY. HE EXITS
 CENTER BEHIND WALL AS
 JILL DAVIS,
 EX-WIFE, ENTERS CENTER
 FROM BEHIND WALL AND
 STEPS INTO DOORWAY.
 CAMERA PULLS BACK AS
 SHE TURNS AND MOVES R.
 AND OTHERS ENTER BUILD-
 ING. CAMERA CONTINUES
 TO PULL BACK AS JILL
 MOVES ALONG SIDEWALK
 PAST TWO PASSERSBY AND
 IKE WAITING IN DOOR-
 WAY OF ANOTHER BUILDING.
 CAMERA CONTINUES TO PULL
 BACK WITH JILL AND IKE
 AS IKE MOVES ALONGSIDE
 JILL AND THEY CONTINUE
 FG.

CAMERA THEN TRUCKS R.
 WITH JILL AND IKE
 AS THEY TURN CORNER
 AND CONTINUE R.

IKE - Are you writing a book about
 our marriage?

JILL - Will you leave me alone?

IKE - Are you writing something
 about our break-up? Just tell me.

JILL - We've said everything that needs
 to be said to each other.

IKE - Well, I happen to know you are
 because I have a friend at Random
 House, okay?

JILL - (OVERLAPPING) You know, I'm
 free to do as I please.

IKE - Yeah, but this affects me.

JILL - I'm in a rush.

IKE - So you're gonna tell everybody
 everything, right? Our life,
 our sexual life, our - all the details,
 right?

JILL - (OVERLAPPING) What do you do?
 Do you spy on me?

IKE - No, I don't have to spy. I
 was at a party and a guy said he
 read a-a-a-an advance chapter of
 a book that my wife was writing.
 And it was hot stuff. He said it...

82. (CONTINUED)

IKE - (CONT'D.) was hot stuff.

JILL - (OVERLAPPING) (LAUGHS)

IKE - I spilled my - I spilled
wine on my pants.

JILL - Well, I don't care to discuss
it.

IKE - You don't care to discuss it.
How's Willie?

JILL - Fine.

IKE - Well, give me some details,
will you? What do you mean "fine"?
I mean, does he play baseball?
Does he wear dresses? What?!

JILL - He doesn't wear dresses.
You'll find out all the details
when it's your turn to see him.

IKE - Hey, don't write this book.
It's a humiliating experience.

JILL - It's an honest account of
our break-up.

IKE - Jesus, everybody that knows
us is gonna know everything.

JILL - Look at you, you're so
threatened.

IKE - Hey, I'm not threatened
because I, uh, of the two of us,
I was not the immoral, psychotic,
promiscuous one. I hope I didn't
leave out anything.

CAMERA HOLDS AS THEY
STOP.

CAMERA TRUCKS R. AS
THEY CONTINUE R. IN
MCS.

CAMERA PULLS BACK AS
THEY TURN CORNER AND
CONTINUE FG. IN MS.

CAMERA HOLDS AS IKE
STOPS AND JILL CROSSES
R. IN FRONT OF HIM,
EXITING.

991-06

B3. INT. IKE'S APARTMENT - NIGHT - FS - TRACEY SITTING ON COUCH BG. READING A BOOK. IKE ENTERS R. BG. MOVING DOWN STAIRCASE TO HALLWAY. HE IS CARRYING TWO WINE GLASSES.

IKE CONTINUES BG. TO KITCHEN AND SWITCHES LIGHT ON. HE PUTS DOWN WINE GLASSES.

IKE TURNS, MOVES BACK INTO HALLWAY, THEN CONTINUES INTO LIVING ROOM.

IKE MOVES TO COUCH.

HE SITS DOWN ON COUCH BESIDE TRACEY, PUSHING HER LEGS ASIDE.

MUSIC IN

IKE - (FACE OFF) Are you telling me that - that - that I'm - (ON) that - that you've had three affairs before me? That's really hard to believe. You know, it's mind boggling. When I was your age, I was still being tucked in by my grandparents.

TRACEY - Oh, well, they were really immature boys. I mean, they were nothing like you.

IKE - Yeah, what does that mean?

TRACEY - Well, I told you before. I think I'm in love with you.

IKE - Hey, don't get carried away, okay? This is - this is a terrific thing - move over, love (indistinct) - 'cause you know, and then it's a wonderful...you know, we're having a great time and all that. But you're a kid, and - and I never want you to forget that, you know. I mean, you're gonna meet a lot of terrific men in your life and....You know, I want you to enjoy me, my - my wry sense of humor and (CHUCKLES) astonishing sexual technique, but never forget that, you know, you've - you've got your whole life ahead of you.

83. (CONTINUED)

TRACEY - Well, don't you have any feelings for me?

IKE - Well, how can you ask that question? What do you - of course, I've got nothing but feelings for you, but, you know...you don't wanna get hung up with one person at your age. It's...tsch, charming, you know, and...(CLEARS THROAT) erotic. There's no question about that. As long as the cops don't burst in, we're...you know, I think we're gonna break a couple of records...you know. But you can't, uh, you can't do it. It's not, uh, it's not a good thing. You should think of me...sort of as a detour on the highway of life. Tsch, so get dressed because I think you gotta get outta here.

IKE GETS UP FROM COUCH AND TAKES TRACEY BY THE HAND.

TRACEY - (OVERLAPPING) Don't you want me to stay over?

SHE GETS UP FROM COUCH.

IKE - I - I don't want you to get in the habit, you know, because the first thing you know, you stay over one night and then two nights and then, you know, then you're - you're living here.

THEY MOVE R. ACROSS LIVING ROOM TO STAIR-CASE.

TRACEY - You know, it isn't such a bad idea.

83. (CONTINUED)

TRACEY AND IKE MOVE
R. BG. UP STAIRCASE.

THEY EXIT R. BG. UP-
STAIRS.

INT. ART GALLERY - DAY -
MS - TRACEY AND IKE LOOKING
AT PHOTOGRAPHS IN CROWDED
ROOM.

IKE - (OVERLAPPING) Mm, no, no, it's
not such a great idea. You won't like
it. Believe me, I'm - I'm tough to get along with.
Tomorrow, we'll go to the Bleeker
Street Cinema and I'll show you
the Veronica Lake movie, okay?

TRACEY - All right. Veronica Lake's the
pinup with the red hair?

IKE - No, that's Rita Hayworth.
Tell me, do we - do we have to
go over this all the time?

TRACEY - (FACE OFF) Who, ~~Rita~~ Rita who?

IKE - (FACE OFF) Rita Hayworth.
Are you joking with me? I mean, I
never know when you're teasing.

TRACEY - (FACE OFF) (OVERLAPPING) Of
course, I'm joking! Do you think
I'm unaware (OFF) of any event
pre-Paul McCartney or something?

MUSIC OUT

1176-04

PEOPLE - (ON/OFF) (indistinct chatter
continues under following dialogue
and scenes)

IKE - You see, I find these photographs
interesting, you know. I mean...(indistinct)

TRACEY - (OVERLAPPING) Yeah, so do I.

IKE - Have you...do you ever
use the camera that I got you?

TRACEY - Oh, yeah, I use it all the
time. I was taking pictures in
our drama class.

IKE - Were you?

TRACEY - It's fun. It's really neat,
yeah.

84. (CONTINUED)

IKE AND TRACEY TURN
AND LOOK O.S. R.

YALE ENTERS R. FROM
BEHIND WALL AND STANDS
IN FRONT OF TRACEY AND
IKE.

IKE - You know who you sound
like when you talk? The mouse
in the Tom and Jerry cartoons.

TRACEY - (CHUCKLES) Are you kidding me?

IKE - (OVERLAPPING) No, no, I figured
it out.

TRACEY - (OVERLAPPING) You should talk!

You have a whiney voice. (CHUCKLES)

IKE - (OVERLAPPING) You sound - you sound exactly
like the mouse. It's really an art. (indistinct)

TRACEY - (OVERLAPPING) Oh, well. (CHUCKLES) Thanks.

IKE - I know, I'm a whiner. You
know (continues indistinct).

TRACEY - (OVERLAPPING) (CHUCKLES)

IKE - (TO YALE) What are you doing
here?

TRACEY - (OVERLAPPING) H-Hi.

YALE - (OFF) Hi.

IKE - How - how long have you been
here?

TRACEY - Really, we were just talking
about you.

IKE - (OVERLAPPING) Oh, that's
hilarious.

TRACEY - Ha.

IKE - (OVERLAPPING) What're you -
what're you, uh, what're you - were -
what are you - you walking around
behind us or what? (indistinct)

TRACEY - (CHUCKLES)

YALE - (OVERLAPPING) (CHUCKLES) How
are you? (TO TRACEY) Hi.

84. (CONTINUED)

MARY WILKE ENTERS
R. BG. FROM BEHIND
WALL AND STANDS
BESIDE YALE.

YALE LOOKS AT MARY,
THEN INTRODUCES HER
TO TRACEY AND IKE.

IKE AND MARY SHAKE
HANDS.

MCS - PAST IKE, BACK
TO CAMERA, TO MARY AND
YALE AS IKE LOOKS
O.S. R.

MARY LOOKS O.S. L.

MCS - PAST YALE TIPPED
IN R., BACK TO CAMERA,
TO IKE AND MARY.

IKE - Okay, good. That's so funny.

We were talking about, you know,
we're - we're all gonna go to that
Shakespeare in the Park thing this weekend.

See if we can go ahead and do that. (indistinct)

YALE - (OVERLAPPING) Oh, yeah, right.

TRACEY - (OVERLAPPING) Yeah, that would
be fun.

YALE - (OVERLAPPING) I wanna do that.

Oh, this is my (CHUCKLES) friend.

MARY - (CHUCKLES)

YALE - This is Mary Wilke. (TO MARY) Isaac
Davis and Tracey.

MARY - Well, hello, hi.

IKE - (OVERLAPPING) Hello, how do you
do?

1253-03

IKE - How are you?

MARY - Nice to meet you.

IKE - You, too. You, too.

MARY - (TO TRACEY) Hello.

TRACEY - (OFF) Hi.

IKE - (CHUCKLES)

1259-11

IKE - We were downstairs at the
Castelli Gallery. We saw the
photography exhibition. Incredible,
absolutely incredible.

TRACEY - (OVERLAPPING) Oh, it's really
good.

1268-09

87. MCS - PAST IKE, BACK TO CAMERA, TO MARY AND YALE.
 MARY - Really, you liked that?
 YALE - (OVERLAPPING) (SIGHS)
 1270-14
88. MCS - PAST YALE TIPPED IN R., BACK TO CAMERA, TO IKE AND TRACEY.
 IKE - The - the photographs downstairs...
 MARY - (OFF) Yes, downstairs.
 IKE - (OVERLAPPING) ... Castelli Gallery...
 (indistinct) great, absolutely great.
 1277-04
89. MCS - PAST IKE, BACK TO CAMERA, TO MARY AND YALE.
 IKE - Mm-hm, did you?
 MARY - (OVERLAPPING) Huh. No, I - I really felt it was very derivative. To me, it looked like it was straight out of Diane Arbus, but it had none of the wit. It was....
 IKE - (indistinct to:) Really? 1290-00
- IKE LOOKS O.S. L.
90. MCS - PAST YALE TIPPED IN R., BACK TO CAMERA, TO IKE AND TRACEY.
 IKE - Well, you know, we - we didn't like 'em as much as the - the Plexi-glas sculpture, that I will admit. I mean, it....
 1295-12
91. MCS - IKE LOOKING AT MARY AND YALE.
 MARY - Really, you liked the Plexiglas, huh?
 1298-09
92. MCS - PAST YALE TIPPED IN R., BACK TO CAMERA, TO IKE AND TRACEY.
 IKE - You didn't like the Plexiglas sculpture, either?
 1302-07
93. MCS - PAST IKE, BACK TO CAMERA, TO MARY AND YALE.
 MARY - (SIGHS) Oh, it's interesting.
 (MUMBLES) Nah, I, uh, I, uh, tsch.
 1308-00

94. MCS - PAST YALE TIPPED
IN R., BACK TO CAMERA,
TO IKE AND TRACEY.

IKE - I-It was a hell of a lot better
than that - that steel cube. Did
you see the steel cube?

TRACEY - (OVERLAPPING) Oh, yeah, that
was the weirdest.

IKE - (OVERLAPPING) (LAUGHS NERVOUSLY)

MARY - (OFF) Now that was brilliant
to me, absolutely brilliant.

IKE - The steel cube was brilliant?

MARY - (OFF) (OVERLAPPING) Yes.

1323-01

95. MCS - PAST IKE, BACK
TO CAMERA, TO MARY AND
YALE.

MARY - Uh, to me, it was - it was
very textural. You know what I
mean? It was perfectly integrated
and it had a - a - a marvelous
kind of negative capability. The
rest of the stuff downstairs was
bullshit.

1138-06

96. MCS - PAST YALE TIPPED
IN R., BACK TO CAMERA,
TO IKE AND TRACEY.
IKE RAISES AN EYEBROW.

1342-05

97. EXT. STREET - LATER THAT
DAY - MFS - PAST MAN,
BACK TO CAMERA, TO YALE,
MARY, IKE AND TRACEY.
MAN MOVES BG. AS THEY
MOVE FG. PASSING HIM.

YALE - (TO IKE) You wanna go see the
Sol LeWitts?

IKE - Sure, that'd be fun. (TO TRACEY)
You wanna see Sol Lewitts, too?

MARY - (OVERLAPPING) You know, he's
having an opening at the Modern
soon. I was gonna, uh, do a piece
on Sol for "Insights".

CAMERA PULLS BACK
WITH YALE, MARY, IKE
AND TRACEY IN MLS AS
THEY CONTINUE FG.

97. (CONTINUED)

MARY LOOKS OVER AT
TRACEY.

MARY LOOKS AT YALE.

YALE LOOKS AT IKE.

MARY - (CONT'D.) Do - do you know that magazine? It's a, you know, it's one of those little magazines. I mean, they're such schmucks up (CHUCKLES) there. Really mired in Thirties radicalism. What do you do, Tracy?

TRACEY - I go to high school.

MARY - Oh, really, (CHUCKLES) really, hm. (TO YALE) Somewhere Nabakov is smiling, if you know what I mean.

YALE - (OVERLAPPING) (LAUGHS) (TO ISAAC) I think Lewitt's overrated.

In fact, I think he may be a candidate for the old Academy.

MARY - (OVERLAPPING) Do you? Oh, really? (CHUCKLES) Oh, that's right, we....

YALE - (OVERLAPPING) Mary and I have invented the, uh, Academy of the Overrated...

MARY - (OVERLAPPING) That's right.

(CHUCKLES)

YALE - ...for, uh, such notables as...

MARY - (OVERLAPPING) Such people as, uh....

YALE - (CHUCKLES) Gustav Mahler.

MARY - (OVERLAPPING) And Isak Dinison and Carl Jung...

YALE - (OVERLAPPING) ...Scott Fitzgerald. and, uh...(CHUCKLES)

97. (CONTINUED)

MARY - (OVERLAPPING) Lenny Bruce. We can't forget Lenny Bruce now, can we?

YALE - (OVERLAPPING) (LAUGHS) Lenny Bruce.

MARY - (OVERLAPPING) And how about Norman Mailer and Walt Whitman and....

IKE - (OVERLAPPING) I think those people are all terrific, everyone that you mentioned.

MARY - (OVERLAPPING) What? What?

YALE - (TO MARY) Who's that guy you had? You had a great one last week. (indistinct)

MARY - (OVERLAPPING) No, no, I didn't have it. It was yours. It was Heinrich Böll, wasn't it?

YALE - (OVERLAPPING) Oh, God.

IKE - (OVERLAPPING) Overrated?

YALE - Anyway, we don't wanna leave out Al (indistinct) Heinrich.

MARY - (OVERLAPPING) (indistinct)

IKE - (OVERLAPPING) Hey, what about Mozart? You guys don't wanna leave out Mozart, I mean while you're trashing people.

MARY - (OVERLAPPING) (CHUCKLES) Oh, well, how about Vincent Van Gogh (pronounced 'Goch') ...or Ingmar Bergman?

IKE - (OVERLAPPING) Van Goch? (TO TRACEY) Did she say, "Van Goch"?

IKE LOOKS AT TRACEY.

(26)

97. (CONTINUED)

YALE LOOKS AT MARY.

IKE LOOKS AT MARY.

MARY LOOKS AT IKE.

IKE LOOKS AT TRACEY.

MARY - (OVERLAPPING) How about Ingmar Bergman?

IKE - (OVERLAPPING) Van Goch.

YALE - (OVERLAPPING) (TO MARY) Oh, you - you'll get in trouble with Bergman. (SIGHS)

MARY - What do you mean?

IKE - (OVERLAPPING) Bergman? Bergman's the only genius in cinema today, I think. I just mean... (indistinct)

YALE - (OVERLAPPING) (TO MARY) He's a big Bergman fan, you know.

MARY - (OVERLAPPING) Oh, please, you know, (TO ISAAC) God, you're so the opposite! I mean, you write that absolutely fabulous television show. It's brilliantly funny and his view is so Scandinavian. It's bleak, my God. I mean, all that Kierkegaard, right? Real adolescent, you know, fashionable pessimism. I mean, the silence. God's silence. Okay, okay, okay, I mean, I loved it when I was at Radcliffe, but, I mean, all right, you outgrow it. You absolutely outgrow it.

YALE - Ah, I think I've got to go with him and Ingmar. (LAUGHS)

IKE - (TO TRACEY) (OVERLAPPING) Get her away from me. I don't think I can take too much more of her. She's really a cr-creep. (indistinct)

37. (CONTINUED)

CAMERA HOLDS AS THEY
STOP AND YALE POINTS
O.S. L.

IKE SHAKES MARY'S
HAND.

MARY - Oh, no, no, no, no, don't you see - don't you guys see that it is the dignifying of one's own psychological and sexual hang-ups by attaching them to these grandiose philosophical issues? That's what it is.

IKE - (CLEARS THROAT)

YALE - Here we are.

IKE - Uh, listen, I....

MARY - (OVERLAPPING) Oh.

IKE - (TO MARY) It was very nice meeting you.

MARY - Well.

IKE - It was - it was a pleasure and a...

YALE - Oh.

IKE - ...sincere sensation, but we have to go...

MARY - Yeah, well.

IKE - ...because we gotta get some - we gotta do some shopping. I forgot about it.

MARY - (OVERLAPPING) Hey, listen.

Hey, listen, I don't even wanna have this (CHUCKLES) conversation. I mean, really, I mean, I'm just from Philadelphia. You know, I mean, we believe in God so, uh, uh, okay?

IKE - What the hell does that mean?

97. (CONTINUED)

MARY - (OVERLAPPING) Is it? (indistinct)
 IKE -- What is it - what - what'd you -
 what'd you - what'd she mean - what
 do you mean by that there? (indistinct)

MARY - Well, what -

IKE -- "I'm from Philadelphia." "I
 believe in God." What - what does....

MARY - (LAUGHS NERVOUSLY)

IKE LOOKS AT TRACEY.

IKE - (TO TRACEY) (OVERLAPPING) Does -
 does this make any sense to you at
 all? I....

IKE LOOKS AT MARY.

1535-04

98. INT. GOURMET FOOD STORE -
 LATER - MS - TRACEY AND
 IKE, CAMERA PULLS
 BACK WITH THEM AS THEY
 MOVE FG.

IKE POINTS TO HIS
 HEAD.

CAMERA HOLDS AS TRACEY
 LEANS FORWARD AND PUTS
 SOMETHING IN BASKET
 SHE IS HOLDING.

IKE - (SIGHS) What a creep! Could you
 believe her? I mean, she was really...

TRACEY - (OVERLAPPING) Oh, she seemed
 real nervous.

IKE - Nervous? She was overbearing.
 She was, mm, you know, mm, terrible.
 She was all cerebral, (SIGHS) you
 know. Wh- was - where the hell does
 that little Radcliff tootsie come
 off rating, mm, Scott Fitzgerald
 and Gustav Mahler and then Heinrich
 Böll?

TRACEY - (OVERLAPPING) (CHUCKLES) I
 don't understand why you're getting
 so mad.

IKE - I'm mad because I don't
 like that pseudo-intellectual
 garbage. And she was pedantic.
 Van Gogh (pronounced 'Goch'). Did
 you hear that? She said, "Van Goch".

98. (CONTINUED)

IKE MAKES A FIST.

CAMERA PULLS BACK WITH TRACEY AND IKE AS THEY CONTINUE FG.

CAMERA HOLDS AS TRACEY AND IKE STOP AT COUNTER. TRACEY TAKES SMALL BOTTLE OF SOMETHING AND BOX OF COCOA FROM COUNTER AND PUTS THEM INSIDE BASKET.

TRACEY TAKES ANOTHER BOTTLE FROM COUNTER AND PUTS IT INSIDE BASKET.

CAMERA PULLS BACK WITH THEM AS THEY CONTINUE FG.

CAMERA HOLDS AS TRACEY AND IKE STOP AND TRACEY PUTS BASKET DOWN ON COUNTER. WOMAN CLERK ENTERS TIPPED IN L. AND TAKES GROCERIES OUT OF BASKET.

IKE - (CONT'D.) I couldn't - like an Arab she spoke. I couldn't...and if she had made one more remark about Bergman, I would've knocked her other contact lens out.

TRACEY - (CHUCKLES) Oh, is she Yale's mistress?

IKE - That will never cease to mystify me. I mean, he's got a wonderful wife and he prefers to - to, mm, diddle this little yo-yo that - that, you know. Uh, but - but, he was always a sucker for, uh, th-th-those kind of women, you know, the kind, uh, who'd involve him in discussions of existential reality, you know. They probably sit around on the floor with wine and cheese and mispronounce allegorical and didacticism. (SIGHS)

TRACEY - Well, I get the feeling that Yale really likes her.

IKE - Well, I, I'm old-fashioned. I don't believe in extramarital relationships. I think people should mate for life like pigeons or Catholics.

TRACEY - Tsch. Well, I don't know, maybe people weren't meant to have one deep relationship. Maybe we're meant to have, you know, a series of relationships of different lengths.

38. (CONTINUED)

TRACEY - (CONT'D.) I mean, that kind
of thing's gone out of date.

IKE -- Hey, don't tell me what's
gone out of date, okay? You're
seventeen years old. You were
brought up on drugs and television
and the pill. I - I - I was
World War Two. I was in the trenches. (SIGHS)

TRACEY - (CHUCKLES) Oh, you were eight
in World War Two.

IKE - That's right. I was never
in the trenches. I was caught right
in the middle. It was a very tough
position.

TRACEY - (CHUCKLES)

IKE LOOKS O.S. L.

IKE - Get the groceries, will you?
(indistinct)

1678-02

EXHIBITION REEL FOOTAGE : 1666-02

END OF REEL ONE PARTS A&B

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	TOTAL FOOTAGE
1.	START MEASURING 000 AT START MARK IN ACADEMY LEADER.			11-15
2.	INT. TELEVISION STUDIO - DAY - FS - HIGH ANGLE - PAST STUDIO EQUIPMENT, MEN BEHIND TV CAMERAS AND OTHER MAN WITH HAND RAISED, THEIR BACKS TO CAMERA, TO SKIT INTERVIEWER AND GREGORY AND CAROLINE PAYNE WHITNEY SMITH SITTING IN CHAIRS ON SET BG. MAN WITH HAND RAISED LOWERS HAND AND INTERVIEWER LOOKS AT TV CAMERAS AS TAPING BEGINS.	<p>INTERVIEWER - Good morning and welcome to "Human Beings Wow!" We're talking this evening with, uh, Gregory and Caroline Payne Whitney Smith who are very close friends of the Carter family, isn't that right?</p> <p>GREGORY - (OVERLAPPING) And we're just normal people, just ordinary people just like you who are in debt. (LAUGHS)</p> <p>INTERVIEWER - (LAUGHS) Except for the fact that Missus Payne Whitney Smith is a catatonic. Isn't that correct?</p> <p>GREGORY - Well, we don't consider her a catatonic. We just kind of consider her quiet.</p> <p>AUDIENCE - (OFF) (OVERLAPPING) (LAUGHS)</p> <p>INTERVIEWER - Oh, that's very...</p>		
3.	INT. TV CONTROL BOOTH - DAY - PAST MAN'S HAND L. HANDING CLIPBOARD TO 2ND MAN TIPPED IN R. SEATED BEHIND CONTROL CONSOLE TO PAUL AND DICK ALSO SEATED BEHIND CONTROL CONSOLE LOOKING O.S. L. AND IKE STANDING BG. LOOKING OUT WINDOW TO STUDIO BELOW.	<p>INTERVIEWER'S VOICE OVER TV MONITORS - (continues under following dialogue)</p> <p>...beautiful. She's a wonderful wonderful person and you take very good care of her, too. (indistinct) (continues indistinct)</p>		

43-01

3. (CONTINUED)

IKE REACTS.

IKE TURNS AND MOVES
TOWARD DICK.

IKE SITS DOWN ON
CONSOLE ACROSS FROM
DAVE AND LOOKS O.S. L.,
GESTURING.

PAUL LOOKS AT IKE.

IKE LOOKS AT PAUL,
THEN O.S. L.

DICK POINTS O.S. L.

MAN - (OFF) I said slide seven.

See slide seven.

IKE - (OVERLAPPING) Jesus, this is terrible. This -
this is really embarrassing to me.
I mean, I, I mean, this is so anti-
septic. It's nothing like what we
talked about.

DICK - (OVERLAPPING) No, no, wrong,
wrong. That's not antiseptic.

IKE - (OVERLAPPING) I mean, this
isn't - this has nothing....

DICK - (OVERLAPPING) That's - that's
very chancy material. I mean,
who fights...

IKE - (OVERLAPPING) How do you see
this as chancy?

DICK - ...who fights more with the
censor?

IKE - (OVERLAPPING) It's empty.

MAN - (OFF) M-slide three.

IKE - What - what has the - what has
censor got to do with it? It's
empty. There's not, uh - there's
not, uh, uh, any substance to the
comedy.

PAUL - (OVERLAPPING) No, no, you don't
find this insightful here?

IKE - Well, it's worse than not
insightful. It's not funny. There's
not - there's not a legitimate laugh
in that.

DICK - (OVERLAPPING) Oh, it's - that's
funny.

3. (CONTINUED)

DICK POINTS O.S. L.

DICK - (OVERLAPPING) That's funny! Funny.

IKE - Why do you think that it's funny?

PAUL POINTS O.S. L.

PAUL - (OVERLAPPING) Look at the audience.

IKE - There's not a....

DICK POINTS O.S. L.

DICK - Look at - look at the audience
there.

INTERVIEWER'S VOICE OVER TV MONITORS -
(continues indistinct under following
dialogue)

IKE - (OVERLAPPING) You're going by
the - you're going by audience re-
action to this? I mean, this is an
audience that's raised on television.
Their - their standards have been
systematically lowered over the years.
You know, these guys sit in front of
their sets and the - the gamma rays
eat the white cells of their brains
out. Uh, you know, um, ya, I'm - I
quit.

IKE STANDS AND LEANS
OVER CONSOLE, PICKING
UP JACKET LYING ON
CHAIR.

DICK - All right. Just relax. Take a
lude. Take a lude.

IKE - (OVERLAPPING) No, no, no, no, no,
I quit. I can't write this anymore.
I can't...I don't want a lude.

PAUL LEANS FORWARD AND
LOOKS AT IKE.

PAUL - (OVERLAPPING) (indistinct)

AUDIENCE'S VOICE OVER TV MONITORS -
(LAUGHS -- continues under following
dialogue)

3. (CONTINUED)

IKE PUTS ON JACKET.

IKE - All you guys do is - is, uh,
drop ludes and then - then take
Percodans and angel dust. Naturally,
it seems funny.

IKE POINT O.S. L.

DICK - You know, just relax, relax.

IKE - (OVERLAPPING) Anything would
if you're - if you're...you know,
we, y-y-you should abandon the
show and open a pharmaceutical
house.

DICK - Look, you....

IKE - I quit.

DICK - Relax...

IKE TURNS AND MOVES
L., EXITING.

IKE - (OVERLAPPING) I quit. I quit.

DICK - ...Ike, you're being silly.

AUDIENCE'S VOICE OVER TV MONITORS -
(indistinct chatter and laughter
continue under following scene)

131-02

MCS - TWO TV MONITORS.
INTERVIEWER AND CAROLINE
AND GREGORY PAYNE WHITNEY
SMITH ARE SEATED ON SET.
GREGORY STANDS AND MOVES
BEHIND CAROLINE.

GREGORY - See, look at this. (indistinct)

I'll just do this. We-we-we-we've
talked a little about this. We
consider. We figure....

GREGORY PUTS HIS ARMS
AROUND CAROLINE'S NECK
AND HEAD.

INTERVIEWER - (OVERLAPPING) Yeah.

Now don't - don't break her neck
there. Oh, good.

GREGORY CRACKS CAROLINE'S
NECK.
HE RELEASES HER AND
MOVES BACK TO CHAIR.

GREGORY - (OVERLAPPING) No, I won't.
Well, that's fine. (indistinct)

141-05

5. INT. RIZZOLI BOOKSTORE -
DAY - MCS - IKE LEAN-
ING AGAINST BOOKSHELF R.
LOOKING O.S. L. IN FAIRLY
CROWDED BOOKSTORE.
- YALE ENTERS L. (FACE OFF)
AND PUTS BOOK ON SHELF R.
- YALE STEPS BACK L., EXIT-
ING.
- CAMERA PANS L., THEN PULLS
BACK TO MS TO INCLUDE YALE
STANDING IN FRONT OF
ANOTHER BOOKSHELF AS IKE
MOVES TO HIM.
- CAMERA PULLS BACK AS IKE
FOLLOWS YALE FG. TO OTHER
BOOKSHELF.
- CAMERA HOLDS AS IKE STOPS
BEHIND YALE WHO IS LOOK-
ING R. AT BOOKS ON SHELF.
- YALE LOOKS AT IKE.
- IKE - Tsch. What did I do? I made
a terrible mistake.
- YALE - (OFF) (OVERLAPPING) Ike, will
you stop it? (FACE OFF) This is
the first smart thing you've ever
(OFF) done for yourself.
- IKE - (OVERLAPPING) No, I've screwed
myself up completely. You know,
for about thirty seconds, I was a
big hero. And then...and now it's
directly to unemployment.
- YALE - (ON) If you need to borrow any
money, I'll take care of it.
- IKE - (OVERLAPPING) That's not the
point. Money, what's money got to
do...? I've got enough for a year.
If I - if I, uh, live like Mahatma
Gandhi, I'm fine. My accountant
says that I did this at a very bad
time. My stocks are down. I, uh,
I-I-I'm cash poor or something.
I got no cash flow. I'm not liquid
or, uh, something's not flowing. I
know it. But, they got a language
all their own, those guys.
- YALE - Well, we discussed this. I mean,
it's difficult to live in this town
without a big income.
- IKE - Yeah, plus I got two alimonies
and I got child support and I got...
you know, I gotta cut down.

3. (CONTINUED)

IKE - (CONT'D.) I'm gonna have to give up my apartment, I'm not gonna be able to do the tennis lessons, I'm not gonna, um, pick the checks up at dinner or, you know. I won't be able to take the - the Southampton house.

YALE STRAIGHTENS AND MOVES L. CAMERA PULLS BACK, THEN PANS L. AS IKE FOLLOWS YALE FG. AND STANDS L. OF HIM.

YALE - (SIGHS) Oh.

IKE - I mean, you know, oh...plus I'll probably have to give my parents less money. You know, this is gonna kill my father. He's gonna - he's not gonna be able to get as good a seat in the synagogue, you know.

CAMERA HOLDS.

YALE - (SIGHS)

IKE - This year he's gonna be in the back, away from God, far from the action.

YALE - (CHUCKLES) What about Tracey? Have you said anything to her?

IKE - Oh, but, uh, what is it (indistinct), I'm, uh, I gotta get out of that situation. She's a - she's a young girl. What am I - I'm (SIGHS)...you know, it's ridiculous. I mean, I, uh, uh, (SIGHS) hey, and wha-wha-what happens if the year goes by and, uh, and my book doesn't come out?

YALE TURNS BG. CAMERA PULLS IN, THEN HOLDS AS HE MOVES AROUND IKE AND IKE TURNS TO HIM.

5. (CONTINUED)

MAN AND WOMAN ENTER L.
AND CROSS R. IN FRONT
OF IKE AND YALE, EXIT-
ING.

YALE PUTS HANDS ON
IKE'S SHOULDERS.

YALE - Your, hey, your book is gonna
come out. Your book is gonna be
wonderful. I mean, the worst
thing that can happen to you is
that you're gonna learn something
about yourself, right? Listen,
listen, I'm really proud of you.
I mean, this is a very good move.

277-09

EXT. MUSEUM OF MODERN
ART/SCULPTURE GARDEN -
NIGHT - FS - BELLA ABZUG
STANDING IN MIDDLE OF
CROWD.

BELLA ABZUG - (INTO MICROPHONE) This
is a wonderful turnout...and the
Museum of Modern Art has been very
generous. And the proof of...the
strength of the Equal Rights Amend-
ment is that so many of you who
would never do it before put on
black tie tonight.

CROWD APPLAUDS.

CROWD - (ON/OFF) (LAUGHS AND APPLAUDS)

303-11

7. MS - BELLA ABZUG AT
MICROPHONE AS OTHERS
BG. APPLAUD.

BELLA ABZUG - (INTO MICROPHONE) We
love you for it. We need you and
you've come through. And now, no
more talk, enjoy yourselves.

CROWD APPLAUDS.

CROWD - (ON/OFF) (indistinct chatter
and applause)

BELLA ABZUG - (MOUTHING) Okay.

323-04

8. MS - IKE. CAMERA PANS
L. TO INCLUDE JERRY,
MARY, DENNIS AND HELEN
AS IKE MOVES TO JERRY
AND SHAKES HIS HAND.
CROWD BG.

MUSIC IN
CROWD - (ON/OFF) (indistinct chatter
continues under following dialogue
and scenes)

JERRY - (OFF) Ike, nice to see you.

IKE - (OVERLAPPING) Hi, what're you
doing here?

DENNIS - (OFF/ON) (OVERLAPPING) (indistinct)

8. (CONTINUED)

JERRY TURNS TO HELEN.
DENNIS AND MARY TURN
TO ISAAC.

IKE TURNS TO HELEN.

HELEN AND ISAAC SHAKE
HANDS.

IKE TURNS TO MARY.
THEY SHAKE HANDS.

IKE LOOKS AT DENNIS
AND SHAKES HIS HAND.

IKE LOOKS AT JERRY.

IKE - (OVERLAPPING) So congratulations on
your book. I thought it was terrific.

JERRY - Ah, thanks.

IKE - (OVERLAPPING) Absolutely terrific.

JERRY - (OVERLAPPING) Thanks. Thanks.

IKE - It's nice to see you.

JERRY - Listen, good people, I'd like
you to meet my friend, Isaac Davis.

IKE - Hi, how'd you do.

HELEN - (OVERLAPPING) Hi, how're are you?

MARY - (TO HERSELF) Isaac Davis?

HELEN - (OVERLAPPING) Hello, Isaac.

IKE - (OVERLAPPING) Isaac Davis. Hi.

MARY - Isaac, hello. Hi, what....

(CHUCKLES)

IKE - (OVERLAPPING) Hi, (CHUCKLES)

wha-what're you doing here?

MARY - Well, uh, I'm here, of course,
I'm here, are you kidding?

IKE - (OVERLAPPING) What a f-f-funny
coinci-.... (TO DENNIS) Uh, excuse
me, Isaac Davis.

DENNIS - (OVERLAPPING) Hi. (continues
(indistinct))

IKE - (OVERLAPPING) Hi, how are you?
We met before. We met.

MARY - Yeah.

JERRY - (OVERLAPPING) You know her?

IKE - (TO JERRY) We know one another.

MARY - It's funny. (indistinct)

JERRY - I-I-I'm sorry.

MARY - No, no. (LAUGHS)

IKE - (OVERLAPPING) No, no, (LAUGHS)
it's all right.

8. (CONTINUED)

JERRY LOOKS AT IKE.

JERRY - (CHUCKLES) I - I heard you, uh,
you, uh, uh, quit your job.

366-04

9. MCS - PAST HELEN TIPPED
IN L. AND POLLY TIPPED
IN R., THEIR BACKS TO
CAMERA, TO JERRY AND
IKE.IKE - I, uh, y-yeah, a real self-
destructive impulse.

JERRY - (CHUCKLES)

IKE - You know, I wanna write a book
so I - so I....(SIGHS) Ha-has any-
body read that the Nazis are gonna
march in New Jersey, you know?HELEN AND POLLY SHAKE
HEADS, 'No'.

HELEN AND POLLY - (indistinct)

IKE - I read this in the newspaper.
We should go down there, get some
guys together, you know, get some
bricks and baseball bats and really
explain things to 'em.

IKE WAVES HIS FIST.

JERRY - There was this devastating
satirical piece on that on the
op-ed page of the Times. It was
devastating.IKE - (OVERLAPPING) Wellll, a satirical
piece in the Times is one thing,
but bricks and baseball bats really
gets right to the point down there.

HELEN - (OVERLAPPING) Oh, but...

401-10

10. MCS - PAST IKE TIPPED IN
R., BACK TO CAMERA, TO
POLLY AND HELEN.HELEN - ...really biting satire is
always better than physical force.

406-03

11. MCS - PAST HELEN TIPPED
IN L. AND POLLY TIPPED
IN R., THEIR BACKS TO
CAMERA, TO JERRY AND
IKE AS IKE LOOKS AT
HELEN.

IKE - But true physical force is
always better with Nazis, uh...

HELEN - (OVERLAPPING) (indistinct)

IKE - (OVERLAPPING) ...because it's
hard to satirize a guy with, uh,
shiny boots on.

HELEN - (OVERLAPPING) Oh, you get
emotional, I know, but....

IKE LOOKS O.S. L.

416-15

12. MCS - PAST IKE AND JERRY
TO DENNIS AND MARY AS
DENNIS LOOKS AT IKE.

DENNIS - Excuse me...

IKE - It's - it's all right.

DENNIS - (OVERLAPPING) ...we were
talking about orgasms.

MARY - Oh, no, please wait, no. (CHUCKLES)

IKE - (OVERLAPPING) Oh, really?

I'm sorry. I didn't mean to....

DENNIS - (OVERLAPPING) Really?

MARY - (OVERLAPPING) Give me a break,
Dennis.

DENNIS - (OVERLAPPING) Well, we were.

MARY - No, I'm from Philadelphia. We
never talk about things like that
in public.

IKE - (CHUCKLES) Yeah, you said that
the other day.

DENNIS - I'm, uh....

MARY - (OVERLAPPING) (CHUCKLES) (indistinct)

IKE - I didn't know what the hell
it meant then, either. (CHUCKLES)

12. (CONTINUED)

DENNIS STEPS TOWARD
IKE.

DENNIS - I'm just about to direct
a film...

IKE - Ah-ha.

DENNIS - (OVERLAPPING) ...uh, of my
own script and, um...the premise
is: This guy screws so great...

IKE - Screws so great?

DENNIS - ...screws so great that
when...he brings a woman to
orgasm, she's so fulfilled...that
she dies, right? Now this one...
(TO MARY) excuse me, (TO GROUP)
finds this hostile.

DENNIS LOOKS AT MARY,
THEN BACK AT IKE.

MARY - (OVERLAPPING) This one? Hostile...
God, it's worse than hostile. It's
aggressive-homicidal.

DENNIS - (OVERLAPPING) I beg your....
(indistinct)

IKE - She dies?

MARY - (TO IKE) (OVERLAPPING) (LAUGHS
NERVOUSLY) You - you - you have to
forgive Dennis.

DENNIS - (OVERLAPPING) He might not.

MARY - He's Harvard direct to Beverly
Hills.

IKE - (TO DENNIS) Is that where you're
from?

DENNIS NODS HEAD, 'Yes'. DENNIS - Yeah.

MARY - (OVERLAPPING) It's, uh...

IKE - (OVERLAPPING) Is that where you're
from?

DENNIS NODS HEAD, 'Yes'.

12. (CONTINUED)

MARY - It's Theodor Reik with a
touch of Charles Manson.

DENNIS - Yeah, right.

IKE - (OVERLAPPING) (indistinct)

POLLY - (OFF) I, uh...

479-11

13. MCS - PAST IKE TIPPED
IN R., BACK TO CAMERA,
TO POLLY AND HELEN AS
POLLY LOOKS O.S. R.
SHE LOOKS AT IKE.

POLLY - ...I finally had an orgasm
and my doctor told me it was the
wrong kind.

486-00

14. MCS - PAST HELEN TIPPED
IN L. AND POLLY TIPPED
IN R., THEIR BACKS TO
CAMERA, TO JERRY AND
IKE AS IKE REACTS.

IKE - Tsch. Did you have the wrong
kind? Oh, really? I've never
had the wrong kind...

POLLY - (FACE PARTIALLY OFF) (OVERLAPPING)
I guess.

IKE - ...ever, never. Uh, my worst one
was right on the money.

POLLY - (FACE PARTIALLY OFF) (OVERLAPPING)
Oh, was it? (indistinct)

MUSIC OUT

496-12

15. EXT. STREET - NIGHT -
FS - TAXI MOVING FG.
IT STOPS. BACK DOOR
OPENS AND IKE GETS
OUT. HE LOOKS IN-
SIDE CAR AT DENNIS
AND OTHERS AS MARY
GETS OUT OF CAR.

MARY CLOSES CAR DOOR.

IKE - Good night. It was nice to meet
you.

DENNIS - Same here.

IKE - Nice meeting you.

MARY - (OVERLAPPING) Bye, bye.

DENNIS - Bye.

IKE - Bye.

DENNIS - Bye, bye.

15. (CONTINUED)

CAB MOVES R. AND STOPS
AS IKE AND MARY MOVE L.
TO CURB, THEN STEP ONTO
SIDEWALK. THEY TURN AND
CONTINUE FG. TO CORNER.

CAMERA PULLS BACK WITH
IKE AND MARY AS THEY
CROSS STREET AND CON-
TINUE FG. INTO MS.

HELEN - Good-bye.

IKE - Oh. (SIGHS) It-it's an interesting
group of people your friends are.

MARY - Oh, I know.

IKE - It's like a cast of a Fellini
movie.

MARY - They're such fun. They're such
wonderful people and Helen is really
a good friend. She's a very brilliant
woman, you know.

IKE - (OVERLAPPING) Mm-hm. Is she?

MARY - (OVERLAPPING) She's really a
genius.

IKE - Mm-hm.

MARY - I met her through my ex-husband,
Jeremiah.

IKE - Yeah, how come you guys got
divorced? I - I - I mean, that's
something I never...

MARY - Well, I don't understand.

IKE - ...you know.

MARY - (OVERLAPPING) What do you mean
how come we got divorced? Uh...

IKE - Well?

MARY - (OVERLAPPING) ...what kind of
a question is that? Uh, I don't
even know you at all.

IKE - No, you don't have to tell me
if you don't....I'm just curious,
you know (continues indistinct).

15. (CONTINUED)

MARY - (OVERLAPPING) Oh, well, I -
we had a lot of problems. We
fought a lot and I (SIGHS) I
was tired of submerging my
identity to a very brilliant,
dominating man...

IKE - Mm-hm.

MARY - (OVERLAPPING) ...'cause he's a
genius.

IKE - All right, he was a genius and
Helen's a genius and Dennis is a
genius. You know a lot of geniuses,
you know. Uh, you should meet some
stupid people once in awhile. You
know, you could learn something.

MARY - Well, okay, tell me, why'd
you get a divorce?

IKE - Why?

MARY - Yeah.

IKE - (OVERLAPPING) I got a divorce
because my ex-wife left me for
another woman. Okay?

MARY - (OVERLAPPING) Really?

IKE NODS HEAD, 'Yes'.

IKE - Mm-hm.

MARY - God, that must've been really
demoralizing.

IKE SHRUGS.

IKE - Tsch. Well, I don't know, I
thought I took it rather well under
the circumstances.

15. (CONTINUED)

MARY - (OVERLAPPING) Phew-wee.

IKE - I tried to run 'em both over
with a car.

MARY - I can imagine. I mean, that's
incredible sexual humiliation.

It's enough to turn you off of
women.

IKE - (OVERLAPPING) Well. (indistinct)

MARY - And I think it accounts for the
little girl.

IKE - (OVERLAPPING) Well. Hey, the
little girl is fine. Jesus, she's -
what's with - what's with the little
girl?

MARY - Oh, sure, I understand, believe
me. Sixteen years old and no possible
threat at all.

IKE - Uh-huh, she's seventeen. She's
gonna be eight-....You know, sometimes
you have a - a losing personality,
Mary.

MARY - Hey, I'm honest. What do you
want? I say what's on my mind. And
if you can't take it, well then, fuck
off.

IKE - And I like the way you express
yourself, too.

MARY - (OVERLAPPING) (LAUGHS)

IKE - You know, it's pithy, yet
degenerate. You get many dates?
I don't think so.

15. (CONTINUED)

CAMERA CONTINUES TO
PULL BACK WITH IKE
AND MARY AS THEY TURN
CORNER AND MOVE FG.
ALONG SIDEWALK.

MARY - (OVERLAPPING) Well, I do. I actually...now I do. Uh, you'll never believe this, but I never thought I was very pretty. Oh, what is pretty anyway? I mean, I hate being pretty. It's all so subjective anyway.

CHILD - (OFF) (OVERLAPPING) (indistinct)

IKE - Oh, yeah?

MARY - I mean, the brightest men just drop dead in front of a beautiful face. And the minute you climb into the sack, if you're the least bit giving, they're so grateful.

CHILD - (OFF) (OVERLAPPING) (indistinct)

IKE - Yeah, I know I am...

MARY - Hm.

IKE - ...you know.

MARY - Do you have any kids or anything like that?

IKE - (OVERLAPPING) Me, yeah, I got a kid who's...

MARY - Really?

IKE - ...being raised by two women at the moment.

MARY - Oh, well, you know, I mean I think that works. Uh, they made some studies. I read in one of the psychoanalytic quarterlies. You don't need a male. I mean, two mothers are absolutely fine, just fine.

15. (CONTINUED)

IKE - (OVERLAPPING) Oh, really?

Because I always feel very few
people survive one mother.

MARY - Hm. Well, listen, I gotta
get my dog. Uh, you wanna wait?

I gotta walk it. Ar-are you - you
in a rush or something like that?

IKE - (OVERLAPPING) Oh, no, no, sure.

Wha-what kind of dog you got?

MARY - (CHUCKLES) The worst.

IKE - Really?

MARY - It's a dachshund.

IKE - Oh, really.

MARY - (OVERLAPPING) You know, I
mean, it's a penis substitute
for me.

IKE - Oh, I would've thought than in
your case, a Great Dane.

MARY - (OVERLAPPING) Really? Oh. (LAUGHS)
726-13

CAMERA HOLDS AS THEY
STOP. IKE SCRATCHES
HIS CHIN AND RAISES
AN EYEBROW.

16. EXT. STREET NEAR MARY'S
APARTMENT - LATER THAT
NIGHT - FS - IKE AND
MARY HOLDING WAFFLES,
HER DOG, ON LEASH.
THEY MOVE TO CORNER,
THEN CROSS STREET.

MUSIC IN

753-09

17. INT. LUNCHEONETTE -
LATER THAT NIGHT -
MS - COUNTERMAN AT
GRILL PUTTING TWO
HAMBURGERS INTO TAKE-
OUT CONTAINER.

MARY - (OFF) (LAUGHS)

IKE - (OFF) So, are you serious with Yale
or what?

MARY - (OFF) Serious?

759-06

18. MS - MARY AND IKE BEHIND
COUNTER. MARY IS HOLD-
ING WAFFLES. IKE NODS
HEAD, 'Yes'.
MARY SHRUGS.

IKE SHRUGS.

IKE RAISES, THEN LOWERS
HIS HAND AS IF HITTING
SOMEONE WITH A RULER.

IKE - Mm-hm.

MARY - Mm, yeah. You know, I mean, he's
married. (CHUCKLES) Tsch, oh...

IKE - (OVERLAPPING) Mm, yeah, so what?

MARY - ...I don't know. I guess I -
(SIGHS) I guess I should straighten
my life out, huh? Well, I mean, Donny,
MUSIC OUT
my analyst is always telling me....

IKE - (OVERLAPPING) You call your
analyst Donny?

MARY - (LAUGHS) Yeah, I call him Donny.

IKE - (OVERLAPPING) You call him Donny,
your analyst?

MARY - Yes.

IKE - I call mine Doctor Chomsky...you
know.

MARY - (OVERLAPPING) Oh, well.

IKE - Yeah, or, uh, he hits me with
the ruler.

MARY - (LAUGHS)

IKE - (OVERLAPPING) Donny? That's...
first name.

MARY - (OVERLAPPING) Anyway, Donny
tells me that I get involved in
these situations and that it's
deliberate, you know. I mean,
es-es-especially with my ex-husband,
Jeremiah. You know, I mean, I -
I was his student and, um....

18. (CONTINUED)

IKE - Really? You married your - your -
your teacher?

MARY - (OVERLAPPING) Yeah, yeah, of
course, I mean....

IKE - (OVERLAPPING) That's very -
very, uh....

MARY - (OVERLAPPING) All right, listen to that,
he failed me and I fell in love
with him. It's so perfect, right?

IKE - (OVERLAPPING) Well, that's perfect,
yeah, that's, yeah, that is, yeah.

MARY - (OVERLAPPING) I know, I mean, I
was sleeping with him and he had the
nerve to give me an F. So.

IKE - Really?

MARY - Yeah, really.

IKE - (OVERLAPPING) No kidding? Not
even an incomplete, right? Just
a straight F? (SIGHS)

MARY - (OVERLAPPING) (LAUGHS) You know,
you've got a good sense of humor. You
actually do.

IKE - (OVERLAPPING) Hey, hey, thanks,
thanks. I don't need you to tell me
that, you know.

MARY - (LAUGHS)

IKE - (OVERLAPPING) I've been, yeah, no,
I've been making good money off it
for years...

MARY - Oh.

IKE - (OVERLAPPING) ...till I quit my
job to write this book. And now,
I'm very - very nervous about it,
you know.

(50)

COUNTERMAN ENTERS R.
AND CROSSES L. IN
FRONT OF IKE AND MARY,
EXITING. IKE REACHES

18. (CONTINUED)

INSIDE POCKET.

MARY - (OVERLAPPING) Uh-huh. Oh.

COUNTERMAN ENTERS TIPPED
IN L. AND PUTS BAG ON
COUNTER.

IKE - But you know, I'm -

MARY - Listen, do you wanna...?

IKE PAYS COUNTERMAN.

Oh, you don't have to pay for it,
really.

COUNTERMAN EXITS L.

IKE - (OVERLAPPING) Oh, that's okay.

MARY - (CHUCKLES) No, no, I'm

serious. You wanna walk by the
river? We can....

IKE - You know what time it is now?

MARY - What do you mean what time is it?

IKE - (OVERLAPPING) Well, if I don't

get at least sixteen hours, I'm
a basket case.

MARY - (OVERLAPPING) (SIGHS) Oh.

Well, I'd like to hear about

your book. I - I - and I'm -

I really would, you know. I'm -

I'm quite a good editor.

MUSIC IN

IKE PICKS UP BAG.

IKE - Yeah?

MARY NODS HEAD, 'Yes'.

MARY - Uh-huh.

MARY AND IKE MOVE R.,
EXITING.

IKE - Well, my book is about decaying

values. (OFF) It's about....See,

the thing is, years ago, I wrote

a short story about my mother called,

"The Castrating Zionist". And, um,

I wanna expand it into a novel.

MARY - (OFF) That's good.

IKE - (OFF) You know, I could talk

about my book all night.

DOOR OPENING

899-08

19. EXT. 59TH STREET BRIDGE -
DAWN - FS - MARY AND IKE,
BACKS TO CAMERA, SITTING
ON BENCH LOOKING AT
BRIDGE BG. WITH WAFFLES
LYING AT THEIR FEET.

MARY - Isn't it beautiful, Ike?
IKE - Yeah, it's really - really so
pretty when the light starts to
come up.

MARY - Oh, I know. I love it.

IKE - Boy...

MARY - Hm.

IKE - (SIGHS) ...this is really a
great city. I don't care what
anybody says. It's just so -
really a knockout, you know? "It's...."

MARY - (SIGHS) Yeah. I think I better
head back. I have an appointment
with Yale for lunch later on. (SIGHS)

IKE - (SIGHS) Hm.

MUSIC OUT

988-07

THEY GET UP FROM BENCH
AND MOVE FG.

20.

INT. YALE'S BEDROOM -
MORNING - MFS - YALE
LYING IN BED, RESTING
ON ELBOW AS HE HOLDS
TELEPHONE RECEIVER TO
EAR. HE REACHES OVER
AND PICKS UP WRIST-
WATCH LYING ON NEARBY
NIGHT TABLE, THEN
CHECKS TIME. HE PUTS
WRISTWATCH BACK DOWN
ON NIGHT TABLE.

EMILY ENTERS L. AND
MOVES AROUND BED BG.

SHE PICKS UP NEWSPAPER,
THEN MOVES BACK AROUND
BED.

YALE LOOKS UP AT HER
AS SHE CROSSES L. FG.
IN FRONT OF HIM, EXIT-
ING.

YALE - (INTO TELEPHONE) Mm, hi. (COUGHS)

No, no, no, I'm awake. Jesus, what're
you - what're you doing? It's seven-
fifteen. Oh, yeah. Really? You
did...at the museum? Yeah, well,
she's, uh, very active in the
feminist movement. Uh, so - so
you're gonna go apartment hunting
with Tracey? Yeah, well, you know,
you should be able to find something.

(TO EMILY) It's Isaac. (INTO TELE-
PHONE) Yeah, I don't think you'll
have any trouble. Yeah, well, I
knew you'd - I knew you'd (SIGHS)
see she's a terrific woman if you
spent some time with her, you know.

1048-12

21. EXT. PHONE BOOTHS - MORNING - MCS - IKE STANDING IN ONE OF THE BOOTHS HOLDING TELEPHONE RECEIVER TO EAR. OTHERS BG.
- IKE - (INTO TELEPHONE) And - and you still - you still feel the same way about her? You still feel as hung up on her? 'Cause I know you hadn't mentioned it in awhile... So you...yeah...mm-hm, tsch. Yeah. Mm-hm. Right. No, I know. She's great, I know, great. So, uh...no, I gotta go apartment hunting today 'cause I have to get something cheaper. I can't keep living, (SIGHS) you know, yeah, where I do, it's just...tsch.
- IKE HOLDS TELEPHONE RECEIVER AWAY FROM EAR AND GRIMACES, THEN SHAKES HEAD KNOWINGLY. HE HOLDS TELEPHONE RECEIVER BACK TO EAR AND NODS AFFIRMATIVELY.
- HE NODS AFFIRMATIVELY.
- 1087-06
22. INT. BLOOMINGDALE'S - MAIN FLOOR - DAY - FS - PAST CROWD FG. TO PEOPLE MOVING DOWN ESCALATOR L. AND OTHERS MOVING UP ESCALATOR R.
- CROWD - (ON/OFF) (indistinct chatter continues under following scenes)
- BELL RINGING
- 1093-00
23. MS - PAST MAN AND WOMAN MOVING L. TO R., EXITING, TO MARY AND YALE AND SALESLADY AT COSMETIC COUNTER. MARY HANDS COLOGNE TO SALESLADY, THEN TAKES OUT WALLET FROM JACKET POCKET. SHE OPENS IT AND TAKES OUT CREDIT CARD.
- YALE - Isaac's terrific, isn't he?
- MARY - Mm, yeah.
- YALE - He said he had a great time with you.
- MARY - Did he really?
- YALE - Mm-hm.
- MARY - That's good. That's funny 'cause I always think that he's uncomfortable around me.
- YALE - (OVERLAPPING) Oh, come on. (CHUCKLES) I missed you so much.
- MARY - Oh, Yale.
- YALE - (OVERLAPPING) It's terrible.
- MARY - This is - it's just ridiculous. It's - you're married. I can't....
- MARY HANDS CREDIT CARD TO SALESLADY.
- SALESLADY MOVES BG. AS MARY MOVES TO YALE, PUTTING AWAY HER WALLET. YALE HOLDS HER HAND.

23. (CONTINUED)

MARY - (CONT'D.) Listen to me, I'm beginning to sound like I'm one of those women. I, it sounds terrible. I hate it.

YALE - Look, why don't I just move out?

MARY - No! Oh, no, I don't - I don't want you to do that. I'm, I don't want to break up a marriage yet. (indistinct) Besides, I'm really - I'm not looking for any big involvement here. It's just...I don't (SIGHS) - it's crazy. It's crazy! I think about you when you're not around. (SIGHS)

YALE SMILES.

YALE - Well, wha-what do you want me to do?

MARY - Nothing. I don't know. I really don't know. I just - I guess I should be seeing someone who's not married.

YALE STARTS TO KISS
MARY.
MARY REACTS.

YALE - God, you are so beautiful.

MARY - Oh, Yale, stop it.

YALE - (OVERLAPPING) You make me crazy.

MARY - Please stop it. We're in the middle of Bloomingdale's.

YALE LAUGHS.

YALE - (OVERLAPPING) (LAUGHS)

MARY - And someone's gonna see us.

Oh, did I tell you? I think I may have an interview with Borges. I - I - I told you that we met before when he was here. And he seems to feel very comfortable around me.

23. (CONTINUED)

SALESLADY MOVES FROM
BG. TO MARY.

SALESLADY MOVES FROM
BG. TO MARY AND HANDS
HER CREDIT SALES SLIP
AND PEN. MARY SIGNS
SLIP.

SHE HANDS SLIP AND PEN
BACK TO SALESLADY.

MARY MOTIONS FOR YALE
TO BE QUIET.

SALESLADY HANDS COPY
OF SALES SLIP AND
PACKAGE TO MARY. MARY
MOVES ALONGSIDE YALE.
CAMERA PANS R. AS YALE
PUTS HIS ARM AROUND
MARY AND THEY MOVE BG.
THROUGH CROWDED STORE.

24. INT. JILL'S APARTMENT -
DAY - MCS - CONNIE AS
SHE OPENS FRONT DOOR
AND LOOKS O.S. R.

YALE - Let's go somewhere and make love.

MARY - What do you (LAUGHS) mean? Not
now.

YALE - (OVERLAPPING) (LAUGHS)

MARY - Not now, Jesus. You've got -
anyway, you've got a - a writing class in
an hour. Your students are gonna
know. You're gonna have this -
this big grin on your face.

YALE - And I don't wanna go to your
house 'cause I can't stand the
dog...

MARY - (OVERLAPPING) (SIGHS) Oh.
Sh. Well, can't you...?

YALE - ...and the telephone ringing
all the time.

MARY - (TO SALESLADY) Thank you.
(TO YALE) Can't you just hold
me? Does your love for me
always have to express itself
sexually? What about other
values like warmth and spiritual
contact? A hotel, right? Jesus,
I'm a (LAUGHS) pushover anyway.

(Indistinct)

1228-08

CONNIE - Oh, hi, Isaac.

1233-09

25. MCS - OVER CONNIE'S SHOULDER TO IKE IN DOORWAY.
CONNIE TURNS FG., THEN EXITS R. IKE STEPS INTO APARTMENT, CLOSING DOOR BEHIND HIM.
- IKE - Hi, is Willie ready?
CONNIE - Yeah, come on in.
- 1238-08
26. MS - CONNIE AND IKE. CAMERA TRUCKS L. AS CONNIE EXITS L. AND IKE FOLLOWS HER ACROSS LIVING ROOM.
- DOOR SLAMMING SHUT
JILL - (OFF) He'll be right down.
CONNIE - (OFF) How you been, Ike?
IKE - Good. How you been?
CONNIE - (OFF) I've been terrific.
IKE - Yeah?
CONNIE - (OFF) Yeah, I've been getting a lot of work done. Things are going really well.
- 1255-03
27. MS - JILL IN DINING AREA. SHE LOOKS O.S. L. FG.
- CONNIE ENTERS L. AND CROSSES R. IN FRONT OF JILL, EXITING.
- JILL - You want some coffee or something?
IKE - (OFF) Uh, no.
- 1259-03
28. MCS - IKE LOOKING O.S. L. HE LOOKS DOWN.
- IKE - So how's Willie doing?
DISHES BEING CLEARED
- 1261-05
29. MS - JILL CLEARING TABLE.
CONNIE ENTERS R. AND HELPS JILL CLEAR TABLE.
- JILL - Willie's fine. He's beginning to show some real talent in drawing.
IKE - (OFF) Yeah, where - where does he get that? 'Cause you don't draw and I don't draw.
CONNIE - I draw.
- 1274-06
30. MCS - IKE LOOKING O.S. L., REACTING.
HE LOOKS DOWN.
- IKE - Yup, but there's no way that you could be the actual father.
- 1279-09

31. MS - JILL CLOSING DOOR.
SHE LOCKS IT AND LOOKS
O.S. R. FG.

CAMERA PANS R. WITH
JILL AS SHE MOVES R.
TO CONNIE IN DINING
AREA.

JILL - I'm hoping that you'll take
Willie the weekend of the sixteenth
'cause Connie and I are thinking
of going to Barbados.

1288-12

32. MCS - IKE LOOKING O.S.
L.

IKE - Okay, let me ask you something.
Are you still gonna write that
stupid book? I mean, are you
serious about that?

JILL - (OFF) I'm very serious about
it. It's an honest book and you
have nothing to be ashamed of.

CONNIE - (OFF) Excuse me.

CAMERA PANS L. TO IN-
CLUDE JILL CARRYING
DISHES AND CONNIE AS
IKE FOLLOWS JILL BG.
AND CONNIE EXITS UP-
STAIRS.
CAMERA HOLDS AS JILL
EXITS L. INSIDE KITCHEN
AND IKE STANDS IN DOOR-
WAY IN MLS.
JILL COMES OUT OF
KITCHEN AND CROSSES
IN FRONT OF IKE. CAMERA
PANS L. AS IKE FOLLOWS
HER TO DINING ROOM TABLE.
CAMERA HOLDS AS JILL
CLEARS TABLE.

IKE POINTS O.S. R.

IKE - Can - can I talk to you for
a minute? (TO CONNIE) Will you
excuse me for a minute? (TO JILL)
Let me ask you something. Here's
what I still don't understand.

JILL - I'm late. (indistinct)

IKE - Wh-what the - what're you -
where're you running? All the
times I come over here, I can't
understand how you can prefer her
to me. I mean....

JILL - (OVERLAPPING) You can't under-
stand that?

IKE - No, no, it's a mystery to me.

JILL - (OVERLAPPING) Well, you knew
my history when you married me.

IKE - Yeah, I know, my analyst warned
me, but you were so beautiful that
I - that I got another analyst.

CAMERA PANS R. AS JILL
CROSSES R. IN FRONT OF
IKE CARRYING PLACE MATS,
BUTTER AND JAM AND HE
FOLLOWS HER R., THEN BG.
TO KITCHEN. SHE ENTERS
KITCHEN AND PUTS THINGS
DOWN THERE, THEN COMES
OUT OF KITCHEN AND
CROSSES IN FRONT OF IKE.

32. (CONTINUED)

JILL CONTINUES L. FG.,
EXITING, AS IKE MOVES
FG. INTO MCS AND LOOKS
O.S. L. FG.

JILL - Tsch. (SIGHS) (OFF) Do you
think we can be ever just friends?

IKE - You're gonna put all the details
in the book, right? You're gonna
put 'em....

JILL ENTERS L. AND
CROSSES R. IN FRONT
OF IKE. IKE FOLLOWS
HER BG. AS SHE PUTS
SOMETHING INSIDE
KITCHEN, THEN MOVES
L. TO DINING ROOM
TABLE. CAMERA PANS
L. AS JILL PESHES IN
CHAIR, THEN EXITS L.
CAMERA HOLDS AS IKE
LOOKS O.S. L.

JILL - (ON) (OVERLAPPING) No, I'm
not gonna dwell on the part where
you tried to run her over with a
car.

IKE - Wha-, I tried to run - I tried
to run her over with a car? What're
you talking about?

JILL - (OVERLAPPING) That's what I
said. (indistinct)

IKE - It was late at night. I...you
know I don't drive well.

JILL - (indistinct)

IKE - (OVERLAPPING) It was raining. It
was - it was dark.

JILL - What were you doing lurking around
outside the cabin anyway?

IKE - I was spying on you guys 'cause
I knew what was happening in there.

JILL - (OFF) Obviously.

IKE - You were - you were falling in
love.

JILL - (ON) (SIGHS) So you felt that
you (SIGHS) had to run her over
with a car?

IKE - Do I look like the type of
person that would run someone over
in a car?

JILL ENTERS L. FG.
CAMERA PANS R. AS
SHE MOVES R. TO
CLOSET, FOLLOWED
BY IKE.

CAMERA HOLDS AS JILL
TAKES MAT OUT OF
CLOSET AND LOOKS AT
IKE AS SHE SHAKES IT
OUT. SHE CROSSES L.
IN FRONT OF IKE, EXIT-
ING. IKE LOOKS O.S. L.
AND POINTS OVER HIS
SHOULDER.

JILL ENTERS L. AND
CROSSES R. IN FRONT
OF IKE AS SHE MOVES
INSIDE CLOSET AND
PICKS UP THREE CANDLE-
STICKS ON SHELF. SHE
CARRIES CANDLESTICKS
OUT OF CLOSET. CAMERA
PANS L. AS SHE CARRIES
THEM TO TABLE, FOLLOWED
BY IKE. CAMERA HOLDS
AS SHE SITS DOWN IN
CHAIR AND SETS CANDLE-
STICKS DOWN ON TABLE.

32. (CONTINUED)

JILL - (SIGHS)

IKE - You know how slowly I was going?

JILL - Not slowly enough that you didn't
rip the whole front porch of the
cabin off.

IKE POINTS OVER HIS
SHOULDER.

IKE - Get the kid. I can't....Get the
kid 'cause I can't have this argument
with you every time I come over.

1386-00

33.

EXT. JILL'S APARTMENT -
DAY - MLS - FRONT DOOR
AS IT OPENS, REVEALING
WILLIE CARRYING BASKET-
BALL FOLLOWED BY IKE.
THEY STEP OUTSIDE AND
IKE CLOSES DOOR BEHIND
HIM. CAMERA PANS R.
AS IKE AND WILLIE BOUNCE
BASKETBALL ALONG SIDE-
WALK AS THEY RUN BG.

MUSIC IN

1401-04

34.

INT./EXT. F.A.O. SCHWARZ -
DAY - MLS - PAST WINDOW
DISPLAY OF TOY SAILBOATS
TO STREET AS IKE AND
WILLIE ENTER R. AND
MOVE ALONG CROWDED SIDE-
WALK TO DISPLAY WINDOW.
WILLIE POINTS TO LARGE
BOAT. IKE SHAKES HEAD,
'No'.

WILLIE - (MOUTHING) Look at that one!

IKE - (MOUTHING) No, (continues
indistinct).

WILLIE POINTS TO LARGE
BOAT AGAIN.
IKE POINTS TO SMALLER
BOAT.
WILLIE POINTS TO LARGE
BOAT.
IKE POINTS TO SMALLER
BOAT.
WILLIE POINTS TO LARGE
BOAT.
IKE POINTS TO SMALLER
BOAT, THEN HITS WILLIE
ON THE HEAD AND POINTS
TO SMALLER BOAT AGAIN.

WILLIE - (MOUTHING) I want that one.

IKE - (MOUTHING) (indistinct)

WILLIE - (MOUTHING) No, I want that one.

IKE - (MOUTHING) No, I said that one!

WILLIE - (MOUTHING) No, I want that one.

IKE - (MOUTHING) (indistinct to:)

...that's the one...(continues
indistinct).

WILLIE POINTS TO LARGE
BOAT.
WILLIE TURNS AND MOVES
R., EXITING INSIDE
STORE. IKE REACHS IN-
SIDE PANTS POCKET AND
TAKES OUT SOME MONEY.
HE LOOKS AT LARGE BOAT,
THEN MOVES R., EXITING
INSIDE STORE.

WILLIE - (MOUTHING) I want that one.

IKE - (MOUTHING) (indistinct)

1435-14

35. INT. RUSSIAN TEAROOM -
DAY - MS - WILLIE AND
IKE STANDING IN LINE
WITH TWO MODELS AND 3RD
WOMAN WAITING TO BE
SEATED BY HEAD WAITER
IN CROWDED ROOM. HEAD
WAITER HANDS IKE A
JACKET. IKE PUTS ON
JACKET.

HEAD WAITER - (MOUTHING) (indistinct)

IKE - (TO WILLIE) The stupidest thing,
you know. (indistinct)

WILLIE - You look funny in that jacket.
(MUSIC OUT)

CROWD - (ON/OFF) (indistinct chatter
continues under following dialogue)

IKE - I know, I know. I had hoped for
something in a gabardine, but....It's
crazy, isn't it? So, do you miss me?

IKE PUTS HIS HANDS ON
WILLIE'S SHOULDERS.

HEAD WAITER - (INTO TELEPHONE) (OVER-
LAPPING) (indistinct)

HEAD WAITER MOVES L.
AND ANSWERS TELEPHONE.

WILLIE - Yeah, do you miss me?

HEAD WAITER HANGS UP
TELEPHONE.

IKE - Of course I miss you. I love you.

That's why I, you know, that's why

I come and get you all the time.

MODEL #1 - (TO HEAD WAITER) (MOUTHING)

Oh, all right.

HEAD WAITER PICKS UP
TWO MENUS AND LEADS
TWO MODELS BG., THEN
R.

HEAD WAITER - (TO MODEL #1) (indistinct)

WILLIE - (OVERLAPPING) Why can't we
have frankfurters?

IKE - Because this is a Russian Tearoom.

I mean, you wanna have, you know,

you wanna have a blintz or something.

A frankfurter gives you cancer anyhow.

And besides, did you see those two

women here? They have very beautiful

women that eat here. You know, we

could - we could do very well.

I think we could've picked up these

two if you were a little quicker.

I'm serious. I think the brunette

liked you.

IKE AND WILLIE LOOK BG.

36. INT. MARY'S APARTMENT -
 DAY - MS - MARY REACTING. MARY - (SIGHS) Oh, boy. (MUMBLES) I'll call
 SHE PICKS UP TELEPHONE DOG BARKING
 RECEIVER AND HOLDS IT him. (indistinct) (SIGES) (INTO TELEPHONE)
 TO EAR, HESITATES, THEN Hello, Yale? Um, I'm sorry for
 AS MARY MOVES TO CHAIR calling. Well, no, no, nothing-
 AND SITS DOWN. nothing's wrong. I've....Well,
 SHE PUTS CIGARETTE SHE I don't know. I just thought that
 IS HOLDING IN MOUTH. it's, you know, it's Sunday out and
 SHE STRIKES MATCH. I (SIGHS) and I thought maybe if you
 could, uh, get away, we could go for a
 SHE LIGHTS CIGARETTE, walk or...mm, mm-hm, mm-hm. (INHALES)
 PUTS OUT MATCH, THEN Oh, that's right, yeah, you
 TAKES PUFF OF IT. mentioned that. Well, (SIGHS) well,
 okay, it was just a shot. Yeah. Tsch.
 SHE GETS UP FROM CHAIR Yeah. Well, I won't keep you. Okay.
 AND PUTS RECEIVER DOWN (CHUCKLES) Bye, bye.
 ON TELEPHONE.

1564-11

37. INT. IKE'S APARTMENT/
 GARDEN - DAY - FS -
 THROUGH LEVOLOR SHADES
 AND WINDOW TO IKE SEATED
 IN CHAIR-READING NEWS-
 PAPER. HE PICKS UP
 TELEPHONE RECEIVER ON
 TELEPHONE ON TABLE L.
 OF HIM AND HOLDS IT TO
 EAR.

TELEPHONE RINGING

IKE - (INTO TELEPHONE) Hello? Oh, hi.
 Hi, how you doing? No, no, not at
 all. I was - I was just sitting
 around looking through the, uh, the
 magazine section. Uh, no, no, no,
 (CHUCKLES) no, no, I - I - I was,
 uh, I didn't read the, uh, the piece
 on China's faceless masses. I was -
 I was checking out the lingerie ads.
 Yeah, I can never get past them.
 They're really erotic.

1605-04

38. INT. MARY'S APARTMENT/
PATIO - DAY - MLS -
MARY LEANING IN DOORWAY
WITH TELEPHONE RECEIVER
RESTING ON SHOULDER AS
SHE HOLDS TELEPHONE AND
LOOKS OUTSIDE.

MARY - (INTO TELEPHONE) You wanna go
for a walk? Well, ey, I don't know.
I mean, I've gotta get out. I'm
going stir (CHUCKLES) crazy here
and Yale's with Emily's parents. Eh...
it's such a beautiful Sunday.

THUNDER

1621-10

39. EXT. CENTRAL PARK - DAY -
MFS - IKE AND MARY ON
PARK PATH AS STORM BE-
GINS. CAMERA TRUCKS R.
WITH THEM AS THEY RUN
FG. ALONG PATH IN MS.

CAMERA PULLS IN WITH
THEM AS THEY RUN BG.,
REVEALING OTHERS RUN-
NING FG. RAIN STARTS
TO FALL.

MARY HANDS IKE NEWS-
PAPER SHE IS HOLDING.

CAMERA HOLDS AS IKE
AND MARY CONTINUE BG.
HOLDING NEWSPAPER OVER
HEADS.

THUNDER
LIGHTNING

IKE - Come on, it's an electrical storm.

You wanna wind up in an ashtray?

MARY - It was such a beautiful day out.

IKE - Yeah, wonderful. Jesus, I think

THUNDER

I heard the Chrysler Building blow up.

MARY - Oh, no! Thunder scares me.

IKE - (OVERLAPPING) Oh, come on.

MARY - Here.

IKE - Yeah, it's not my favorite sound,
either.

MARY - Oh, God. Do you know that every
year, one or two people get killed
during an electrical storm in
Central Park?

IKE - Yeah, yeah, why don't I run up
ahead and we'll talk later in the
week.

1654-13

40. EXT. PLANETARIUM/STREET -
DAY - FS - IKE AND MARY
HOLDING NEWSPAPER OVER
HEADS AS THEY RUN FG. IN
RAIN. CAMERA PANS R. WITH
THEM AS THEY CONTINUE
BG. UP STAIRS TO ENTRANCE
TO PLANETARIUM WITH
WRITING ABOVE DOORS
READING:
HAYDEN PLANETARIUM

THUNDER
LIGHTNING

40. (CONTINUED)

THEY AND OTHERS EXIT
INSIDE BUILDING.

1677-00

EXHIBITION REEL FOOTAGE : 1665-00

END OF REEL TWO PARTS A&B

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	TOTAL FOOTAGE
1.	START MEASURING 000 AT START MARK IN ACADEMY LEADER.			11-15
2.	INT. PLANETARIUM - DAY - MLS - PAST METEORITE TO IKE AND MARY ENTERING L. FROM BEHIND IT AS PEOPLE LOOK AT EXHIBIT BG. IKE AND MARY ARE SOAKING WET. THEY MOVE FG. AND STOP R. OF METEORITE.	<p>IKE - (OFF) Jesus...</p> <p>MARY - (OFF/ON) (LAUGHS)</p> <p>IKE - (ON) ...Christ, I'm soaking wet. This is awful.</p> <p>MARY - (OVERLAPPING) (LAUGHS) You look ridiculous, you know that?</p> <p>IKE - (OVERLAPPING) Oh. Next time you want someone to go for a walk with you on Sunday, get somebody else.</p> <p>MARY - (CHUCKLES) Hey, you know, I've never seen anybody react so strongly to a little bit of rain, a little bit of water like that.</p> <p>IKE - (OVERLAPPING) It was not the water. It was the electricity. I don't want to get hit by lightning. I - I'll turn into one of those guys that sells comic books outside of Bloomingdales.</p> <p>MARY - (OVERLAPPING) (SIGHS) What do you think? You think I look terrible? What do you think?</p> <p>IKE - Let's see.</p> <p>MARY - (OVERLAPPING) How - how do I look?</p> <p>IKE - I can't see.</p> <p>MARY - (OVERLAPPING) (LAUGHS) You should see your face. (LAUGHS)</p>		
	CAMERA PANS R. WITH IKE AND MARY AS IKE FOLLOWS HER TO TRASH CAN. CAMERA HOLDS AS MARY THROWS NEWSPAPER SHE IS CARRYING INTO TRASH CAN.			
	CAMERA PANS R. WITH THEM AS THEY MOVE R.			
	CAMERA HOLDS AS THEY STOP, REVEALING PHOTOGRAPH OF NEBULA BG.			
	IKE LOOKS INTENTLY AT MARY BUT HAS DIFFICULTY SEEING IN THE DARK.			
	MARY LOOKS AWAY, LAUGHING.			

2. (CONTINUED)

IKE AND MARY MOVE R.,
EXITING.

IKE - (OVERLAPPING) You look kind of
nice, actually. You're sort of
pretty.

57-10

3. INT. PLANETARIUM/MOON
EXHIBIT - DAY - FS -
BLACK BACKGROUND.
CAMERA TRUCKS R. PAST
ENORMOUS MOON FG. TO
REVEAL IKE AND MARY
EMERGING FROM BG.
THEY MOVE FG.

MARY - (OFF) You know, I'm really
annoyed with Yale.

IKE - (OFF) Why?

MARY - (OFF) He was supposed to see
me today, and then he couldn't. (ON)
We had tickets to this Vivaldi
concert last night. He had to
cancel on me, of course.

IKE - (ON) Well, you know, that's
what happens when you're....

MARY - (OVERLAPPING) I know, when you're
having an affair with a married
man. What a terrible way to put
it.

IKE - Hey, I didn't put it that way.

85-12

4. FS - IKE AND MARY
STANDING IN MIDDLE
OF MOONSCAPE. MARY
FOLLOWS IKE L.

IKE STOPS AND LOOKS
AT MARY.

MARY - My husband was - no my ex-husband
was having an affair while we were
married. And I never -

IKE - (OVERLAPPING) Oh, really?

MARY - Yeah, he was, at least one
that I know of. But I never
mentioned anything because (SIGHS)
I felt that I was deficient in
some way, that I was bad in bed,
or I wasn't bright enough, that I
was (SIGHS) physically unattractive.
But I'll tell you something. In
the end, he was just a louse.

4. (CONTINUED)

MARY FOLLOWS IKE AS
HE MOVES L.

THEY STOP AND LOOK
AT EACH OTHER.

IKE - Yeah, I know, an intellectual
louse.

MARY - Oh, God, was he brilliant.

I was so crazy about him. He
really opened me up sexually. He
taught me everything. Women found
him devastating.

127-14

5. FS - LARGE SATURN WITH
RING AROUND IT. IKE
AND MARY ENTER R. FG.
IN MCS AND STAND IN
FRONT OF IT. MARY
CROSSES L. IN FRONT
OF IKE, THEN TURNS TO
HIM.

THEY MOVE FG. AND
STAND IN PROFILE.

MARY - (OFF) Oh, look, there's Saturn.

(ON) Saturn is the sixth planet
from the sun. How many of the
satellites of Saturn can you name?
T-There's Mimas, uh, Titan, Dione,
Hyperion, of course, uh....

IKE - Nah, I can't name any of them
and - and, fortunately, they never
come up in conversation

MARY - (SIGHS) Facts. Yeah, I've got
a million facts on my fingertips.

IKE - That's right. And they don't
mean a thing, right? Because
nothing worth knowing can be
understood with the mind...you
know. E-E-E-Everything really
valuable has to enter you through
a different opening...if you'll
forgive the disgusting imagery.

MARY - I really don't agree at all.
I mean, where would we be without
rational thought? Come on.

5. (CONTINUED)

IKE - (OVERLAPPING) No, no, you - you
you - you, you - you rely too much
on your brain. It's a...the - the -
the brain is the most overrated
organ, I think.

191-07

FS - BLACK BACKGROUND.

MARY - (OFF) I know, you - you probably
think I'm too cerebral.

IKE - (OFF) Well, you are, (SIGHS) you know,
kind of on the brainy side. (CHUCKLES)
Oh, what's the difference what
I think about (ON) about you?
God knows what you must think
about me.

IKE AND MARY ENTER R.
IN MLS. MARY FOLLOWS
IKE L. IKE STOPS AS
MARY CROSSES L. BEHIND
HIM.

MARY - (ON) No, I think you're fine.
Are you kidding? I mean, you do
have (OFF) a - a tendency to get
a little hostile, but I find that
attractive.

MARY EXITS L.

IKE - Oh, yeah? (OFF) (SIGHS) Well,
I'm glad you do.

IKE EXITS L.

223-04

7. MCS - MARY AND IKE
IN PROFILE FG. STARS
BG.

MARY - So you think I have no feelings,
is that it?

IKE - Oh, well, you, I...you're so
sensitive. Jesus, I never said
that.

MARY - (SIGHS)

IKE - That doesn't - (indistinct) I
think you're terrific. Really, I
think, you know, I - I just...

MARY - Yeah, well....

7. (CONTINUED)

IKE - (OVERLAPPING) You're very insecure. I think - I really think you're wonderful, really.

MARY - (SIGHS) Tsch. Well, what do you think? It's probably stopped raining. Um...you wanna grab a bite or something like that?

IKE - (SIGHS) (indistinct to:)
I gotta see somebody this evening.

MARY - Mm.

IKE - (OVERLAPPING) I don't know if it's such a great idea.

MARY - Right. Well...so what about sometime next week? I might give you a call or....Do you have any free time?

IKE - (SIGHS) Uh...I'm - I'm not gonna have - I don't think I'm gonna have any free time, you know, 'cause....(SIGHS)

MARY - Mm.

IKE - I don't think it's such a great idea for me. I'm, you know, I'm working on this book.

MARY - (OVERLAPPING) Hm.

IKE - (OVERLAPPING) And it's - and it's, uh, you know, it takes a lot of my energy up.

MARY - Okay. Yeah.

8. EXT. OFF RAMP/GEORGE WASHINGTON BRIDGE - DUSK - FS - YALE AND EMILY IN CONVERTIBLE, BACKS TO CAMERA. CAMERA PULLS IN AS YALE DRIVES CAR BG.

CAMERA CONTINUES TO PULL IN AS YALE DRIVES CAR OFF BRIDGE ONTO CURVE, THEN CONTINUES BG. IN LANE WITH ROAD SIGN ABOVE IT READING:

(indistinct SOUTH number) Downtown
↓

YALE - Well, your parents were in a good mood. I almost had a good time. (LAUGHS)

EMILY - (LAUGHS) Who was that you called after dinner?

YALE - Oh, uh, uh, Da-David Cohen.

He wants me to review the new book on Virginia Woolf. He's written another one. Can you believe it?

EMILY - Are you okay?

YALE - Yeah, I'm fine. What do you mean?

EMILY - Well, you seem sort of nervous.

YALE - Nah, I'm not. I feel good.

I was gonna...ask you...

EMILY - No, I'm okay.

YALE - (OVERLAPPING)...how you felt. You seemed a little strange at dinner.

EMILY - Well, I just...more thoughts about kids.

YALE - Oh, come on. Listen, I told Cohen I'd stop by and pick up the book. Is that okay with you?

EMILY - Yeah.

375-07

9. INT. JOHN'S PIZZA - DUSK - MS - IKE AND TRACEY SEATED AT TABLE ACROSS FROM ONE ANOTHER IN FAIRLY CROWDED RESTAURANT.

CROWD - (ON/OFF) (indistinct chatter continues under following dialogue and scenes)

TRACEY - Hey, it's not too crowded.

IKE - No, not bad for Sunday. I thought it would be jammed.

TRACEY - So did I. (indistinct)

383-10

10. MCS - OVER TRACEY'S
SHOULDER TO IKE.
- IKE - Gee, I'm glad you could get
out tonight, you know, 'cause,
uh, I really did want to see you
a lot.
- 392-00
11. MCS - OVER IKE'S
SHOULDER TO TRACEY.
- TRACEY - You know, I like it when you get
an uncontrollable urge.
- 397-10
12. MCS - OVER TRACEY'S
SHOULDER TO IKE.
- IKE - Yeah, I know, it's my best
feature...(SIGHS) my boyish
impetuosity. My...you look adorable.
- 407-06
13. MCS - OVER IKE'S
SHOULDER TO TRACEY.
- TRACEY - So I have a chance to go to
London and study with - with the
Academy of Music and Dramatic Arts.
- IKE - Really? When did this happen?
- TRACEY - Mm, the other day. I got a
letter in the mail.
- 421-13
14. MCS - OVER TRACEY'S
SHOULDER TO IKE.
- IKE - Well, that's great. You have
a...that's terrific.
- 426-14
15. MCS - OVER IKE'S
SHOULDER TO TRACEY.
- TRACEY - Well, I don't wanna go without
you.
- IKE - Hey...
- 431-06
16. MCS - OVER TRACEY'S
SHOULDER TO IKE.
- IKE - ...I can't go to London and study.
I mean, you know, it's crazy, especially
Shakespeare. You know, I - I don't
look good in leotards or anything like
that.
- 440-12

17. MCS - OVER IKE'S
SHOULDER TO TRACEY.

TRACEY - I'm serious.

IKE - Of course you should go. I
mean, it's great. You'll...

446-15

18. MCS - OVER TRACEY'S
SHOULDER TO IKE.

IKE - ...have a great time in London.

It's a great town and you're a
wonderful actress. And it's a
terrific place to study. You know,
it's, uh, uh, you know, you'll be the
toast of the town. You'll have a good
time. Really, you...

463-07

19. MCS - OVER IKE'S
SHOULDER TO TRACEY.

IKE - ...shouldn't - you shouldn't
pass that. So....

TRACEY - (OVERLAPPING) So what happens
to us?

469-04

20. MCS - OVER TRACEY'S
SHOULDER TO IKE.

IKE - Well, you know, we'll always have
Paris. (SIGHS) I'm kidding...you.
What kind of question is that? You
know you can't think of that now.

481-14

MCS - OVER IKE'S
SHOULDER TO TRACEY.

TRACEY - You won't take me
seriously just because I'm
seventeen.

IKE - Yeah, exactly, be-...

488-02

22. MCS - OVER TRACEY'S
SHOULDER TO IKE.

IKE - ...-cause you're seventeen. I
mean, look at it, I mean,
it's ridiculous. When you're seven-
teen now...when you're thirty-six,
I'll be...

IKE SEEMS PERPLEXED.

498-12

23. MCS - OVER IKE'S
SHOULDER TO TRACEY.

IKE - ...um...

TRACEY - Sixty-three.

502-12

24. MCS - OVER TRACEY'S
SHOULDER TO IKE AS
HE NODS HEAD, 'Yes'.

IKE - Sixty-three, right. Thank you.

You know, it's absurd. You'll be
at the height of your sexual powers.

Of course, I will, too, probably,

but, mm, you know, I'm a late starter.

IKE SHAKES HEAD FROM
SIDE TO SIDE.

WAITER - (OFF) Who...

519-07

25. MCS - OVER IKE'S
SHOULDER TO TRACEY
AND WAITER (TORSO)
HOLDING PIZZA STAND-
ING L. OF HER.

WAITER - (FACE OFF) ...ordered a plain
pie?

TRACEY - (SIGHS)

IKE - Uh, me. (indistinct)

WAITER - (FACE OFF) So you must be
anchovies, sausage, mushrooms,
garlic and green peppers.

WAITER PUTS PIZZA
DOWN ON TABLE.

TRACEY - Mm-hm.

528-13

MCS - OVER TRACEY'S
SHOULDER TO IKE.

IKE - You forgot the coconut. So
what do you wanna do tonight?

535-02

27. MCS - OVER IKE'S
SHOULDER TO TRACEY.

IKE - Anything. We'll go

to the movies, we'll...I'll take
you dancing if you want. Whatever
it is, it's your night.

TRACEY - Anything, huh?

IKE - Absolutely anything.

TRACEY - Okay, I know what we can do.

IKE - Get that filthy look off your
face.

TRACEY - Shut up. (LAUGHS) It's not
filthy.

556-05

28. EXT. CENTRAL PARK -
DUSK - FS - PAST TREES
TO BUILDINGS BG. CAM-
ERA TRUCKS L.

MUSIC IN
HORSE PULLING CARRIAGE

IKE'S VOICE OVER - This is so corny.

I, you know, I can't believe this.

Is this what you wanted to do?

Is - is this your one wish?

TRACEY'S VOICE OVER - (CHUCKLES) I

don't think it's corny. I think

it's fun, I really do.

IKE'S VOICE OVER - (OVERLAPPING) Well,

it is fun. But, I mean, I did

this when I was a kid, you know,

uh....

TRACEY'S VOICE OVER - Yeah, well, I've

never done it. I think it's great.

IKE'S VOICE OVER - Hm.

TRACEY'S VOICE OVER - (LAUGHS)

IKE'S VOICE OVER - (OVERLAPPING) Geez,

on my prom night, I went

around this park five times, six

times.

TRACEY'S VOICE OVER - (LAUGHS)

IKE'S VOICE OVER - (OVERLAPPING)

(indistinct to:) If I had - if I

had been with a girl, this would've

been a-an incredible experience.

TRACEY'S VOICE OVER - (CHUCKLES)

610-15

29. EXT. HORSE DRAWN
CARRIAGE - DUSK - MLS -
IKE AND TRACEY IN BACK
SEAT. CAMERA TRUCKS L.
AS CARRIAGE MOVES L.
AND IKE AND TRACEY KISS.
THEY SEPARATE.

TRACEY - Quit fighting it. You know
you're crazy about me.

29. (CONTINUED)

IKE POINTS TO SKY.

IKE POINTS TO TRACEY.

TRACEY BURIES HEAD IN
IKE'S SHOULDER.IKE KISSES TRACEY'S
HAND.

IKE - I am. You-you-you're, look,
you're - you're God's answer to
Job...you know. You would've
ended all - all argument between
them. I mean, h-h-he would've
pointed to you and said, you
know, "I do a lot of terrible
things, but I can also make one
of these," you know.

TRACEY - (CHUCKLES)

IKE - And then - then, Job would've
said, "Eh, okay, well, you win."

661-09

30. EXT. CENTRAL PARK -
DUSK - FS - HORSE DRAWN
CARRIAGE ENTERS R. FG.
AND MOVES BG. ALONG
PATHWAY.

MUSIC OUT

675-05

31. INT. MARY'S APARTMENT -
NIGHT - MLS - THROUGH
DOORWAY TO MARY AND
YALE IN KITCHEN. MARY
MOVES FG. CARRYING A
BOTTLE OF WINE, FOL-
LOWED BY YALE. CAMERA
PANS R. AS YALE FOLLOWS
MARY ACROSS LIVING ROOM.
MARY PUTS DOWN BOTTLE
OF WINE. CAMERA PANS
L. PAST YALE, THEN PULLS
IN AS MARY MOVES L.,
THEN BG. BACK INTO
KITCHEN.

CAMERA HOLDS AS MARY
TAKES PLATTER OF CHEESE
FROM COUNTER, THEN MOVES
OUT OF KITCHEN.
CAMERA PANS R. AS SHE
MOVES TO YALE AND PUTS
DOWN PLATTER, REACTING.

CAMERA HOLDS.

MARY - Now, look, this is crazy. I
mean, I just can't do this anymore.
It's really bullshit! You know
what I mean? You're married!
You're married! And I expected to
see you this weekend and I sit
around. I got nothing to do.
So - so I called Isaac. We went
for a walk. Well, it was just lucky
he was free.

YALE - (OFF) I know, I know. I'm
sorry.

MARY - Oh, it's - it's not your fault.
What the hell. It's a no win
situation. I...it's just...I'm
beautiful and I'm bright and I
deserve better!

(74)

31. (CONTINUED)

MARY LOOKS O.S. L.
FG., THEN AT YALE.
CAMERA PANS L. AS
SHE MOVES L. ACROSS
LIVING ROOM TO TELE-
PHONE.

CAMERA HOLDS IN MS
AS MARY PICKS UP
TELEPHONE RECEIVER
AND HOLDS IT TO
HER EAR.

YALE ENTERS R. AND
MOVES TO MARY.

MARY HANGS UP TELE-
PHONE, THEN LOOKS DOWN
O.S. FG.

SHE LOOKS UP AT YALE.

MARY LOOKS DOWN O.S.
FG.
SHE LOOKS UP AT YALE.

MARY LOOKS BACK DOWN
O.S. FG.

SHE LOOKS BACK UP AT
YALE.
MARY CROSSES R. IN
FRONT OF YALE, EXIT-
ING. YALE TURNS R.

CAMERA PANS R. AS YALE
MOVES ACROSS ROOM TO
MARY, STANDING BACK TO
CAMERA.

CAMERA HOLDS.

YALE - Oh, I know. Wh-what if I
took some - some action?

MARY - No! I'm not, oh, I'm-not
a home wrecker! ^{TELEPHONE RINGING} Fuck it! I still -
^{DOG BARKING} I just don't know how I got into
this situation. I guess we met at
the wrong time or something like
^{TELEPHONE RINGING} that! It happens. (INTO TELEPHONE)
Hello? Oh, hi. Oh, hi, Harvey,
how are you? Uh, what? Well, um,
why don't you - why don't you bring
^{DOG YELPING} it by on Thursday and I'll - I'll
read it then, okay? Yeah, yeah,
yes, okay. Right. I'll talk to
later. Oh, okay. Bye, bye.
^{DOG YELPING} God.

YALE - (OVERLAPPING) Look, what do you
want me to do?

MARY - (TO WAFFLES) (OVERLAPPING) Waffles!
(TO YALE) Nothing! I mean, it's just -
it's just we're going (INTERRUPTING
HERSELF) (TO WAFFLES) Waffles, will
you please stop that now? (TO YALE)
^{DOG YELPING} We're just going no place. Just
excuse me. (indistinct)

YALE - Look, I know it's terrible. I
mean, I'm sitting up at Sneed's
Landing with Emily and her parents,
and I love her! ^{BOTTLE BEING UNCORKED} And I-I-I'm sitting
around thinking about you all the time.
And I wanted to call you.

31. (CONTINUED)

MARY TURNS TO YALE.

CAMERA PANS L. AS MARY
CROSSES L. IN FRONT OF
YALE AND CONTINUES A-
CROSS ROOM TO TELE-
PHONE. CAMERA HOLDS
AS MARY TURNS R., THEN
PICKS UP TELEPHONE RE-
CEIVER AND HOLDS IT TO
HER EAR.

MARY COVERS MOUTHPIECE
AND LOOKS O.S. R. FG.,
THEN UNCOVERS MOUTH-
PIECE AND HOLDS RE-
CEIVER TO HER EAR.

YALE ENTERS R. AND MOVES
TO MARY.

MARY HANGS UP TELEPHONE,
THEN COVERS EYES WITH
HANDS.

MARY LOOKS DOWN O.S.
FG.
YALE TRIES TO TOUCH
MARY. SHE REACTS.

MARY LOOKS DOWN O.S.
FG.
MARY BENDS DOWN AND
PICKS UP WAFFLES.

MARY CROSSES R. IN
FRONT OF YALE, EXIT-
ING. YALE TURNS R.

MARY - (OVERLAPPING) Yeah, well, I -
TELEPHONE RINGING
I don't want....Oh, Christ! I mean,
I don't wanna hear about that! I'm
DOG BARKING
from Philadelphia. My - my family's
never had affairs. My parents have
TELEPHONE RINGING
been married forty-three years.
Nobody cheats at all! (INTO TELE-
PHONE) Hello? Oh, uh, Donny, hi.
(TO YALE) It's my analyst. (INTO
TELEPHONE) Hello. (SIGHS) Uh,
um, no, uh...well, I, no,
I think that'd be impossible. Uh,
okay, well, why...probably later
in the week. Okay. All right.
All right, I'll get back to you.
(CHUCKLES) Oh, okay. Okay, bye.
DOG YELPING
(TO HERSELF) (SIGHS) Relax. (TO
WAFFLES) Waffles, please. (TO
YALE) Don't, please. Please just
don't.

YALE - (OVERLAPPING) Mary.

MARY - This is really a bad time...
DOG BARKING
(TO WAFFLES) Waffles...(TO YALE)
a bad time for me. Just....(OFF)
I've gotta think things (ON)
through here.

YALE - Well, obviously I shouldn't
have come here, right?

MARY - (OFF) Well, no, probably not.
DOG BARKING

32. INT. IKE'S NEW APARTMENT - DAY - MLS - THROUGH DOORWAY TO IKE STANDING IN ROOM FULL OF UNPACKED BOXES. HE MOTIONS OVER HIS SHOULDER TO MOVER AS HE ENTERS R. FG. CARRYING CHAIR THROUGH DOORWAY. HE CONTINUES PAST IKE, THEN DROPS CHAIR. 2ND MOVER ENTERS R. FG. CARRYING BOX THROUGH DOORWAY. HE DROPS IT IN FRONT OF IKE, THEN MOVES L. AS 3RD MOVER ENTERS R. FG. ALSO CARRYING BOX. HE MOVES THROUGH DOORWAY AND DROPS BOX NEXT TO OTHER BOX, THEN WIPES OFF BACK OF HIS NECK WITH CLOTH. IKE MOVES INTO DOORWAY AS MOVERS MOVE TO HIM AND 1ST MOVER HANDS HIM SLIP OF PAPER AND PENCIL. IKE SIGNS SLIP OF PAPER THEN HANDS IT BACK TO 1ST MOVER.

MUSIC IN

IKE - (MOUTHING) (indistinct)

MUSIC OUT

888-11

33. INT. IKE'S BEDROOM - NIGHT - MFS - TRACEY AND IKE LYING IN BED.

IKE REACTS TO NOISES AND POINTS TO CEILING.

IKE REACHES OVER AND PICKS UP GLASSES LYING ON NIGHT TABLE R. OF HIM. HE PUTS ON GLASSES, THEN SITS UP, RESTING ON ELBOW.

IKE MOVES HAND AS IF SAWING SOMETHING.

TRACEY RESTS ON ELBOWS AND LOOKS AT IKE.

IKE POINTS TO CEILING.

STRANGE NOISES

IKE - (SIGHS) Listen to that. What

am I - how am I gonna get - what

is it? What's that sound? Can

you hear that? Just - just listen.

Where's it coming from? It's like -

it's like, uh, it's like somebody's

playing the trumpet. Like a guy

who's...where - where somebody's

sawing, um, like a man sawing a

trumpet in half. Right? Right?

Well, it's like -

TRACEY - (OVERLAPPING) Let's fool around.

STRANGE NOISE

IKE - Do you hear that sound? Do you...?

TRACEY - Let's fool around. It'll take your mind off it.

(77)

33. (CONTINUED)

IKE - (OVERLAPPING) H-hey. How many times a night can you...? How - how often c-can you make love in an evening? What is that (indistinct word)?

TRACEY - (OVERLAPPING) A lot.

IKE - Yeah, I can tell. A lot. That's...well, a lot is (CHUCKLES) my favorite number. (CHUCKLES) Gee, really, can you?

TRACEY - (OVERLAPPING) Yeah, well, let's do it in some strange way that you've always wanted to do, but nobody would do with you.

IKE - (OVERLAPPING) (indistinct to:) I'm shocked. What kind of talk is that from a kid your age?

TRACEY - (indistinct)

IKE - I'll get - I'll get my scuba diving equipment and we'll, I'll really show you an in-....

TRACEY - (OVERLAPPING) Take me seriously.

IKE - I do take you seriously, but,
RUMBLING NOISE
you know....Listen to this. Can you hear this? Am I crazy?

TRACEY - (SIGHS)

IKE - What...? (GASPS) I - that's a rumbling. Listen to that goddamn...where the hell is that coming (FACE OFF) from?

TRACEY - (OVERLAPPING) It's probably just the elevator shaft.

IKE HITS HIS CHEST,
THEN TOUCHES TRACEY
ON THE CHIN.

IKE POINTS TO CEILING.

IKE GRABS HIS FOREHEAD.
HE GETS OUT OF BED.

HE MOVES L., EXITING.

33. (CONTINUED)

IKE (TORSO) ENTERS L.
FG. AND MOVES R. BG.,
EXITING BEHIND WALL.

IKE (TORSO) ENTERS R.
FROM BEHIND WALL, MOVES
FG., THEN R., EXITING.

IKE - (OFF) It's not the elevator shaft!

It's coming from the walls someplace.

It's a strange....Let's - let's....

(FACE OFF) Could we check into a
hotel? I don't wanna (OFF) sleep
here...

TRACEY - (OVERLAPPING) You're crazy.

IKE - (OFF) ...tonight. I can't sleep
here.

TRACEY - (OVERLAPPING) (SIGHS)

IKE - (OFF) I can't. Where's the (FACE
OFF) aspirin? I mean, wha-wha-what'd
you do with the aspirin? (indistinct)

TRACEY - (OVERLAPPING) I could help you
fix this place up if you'd give me a
chance.

IKE - (OFF) I don't wanna fix it up,
And I don't want you living here.
Tonight is a special occasion. It's -
it's my first night in the apartment
so, you know, I - I, it was okay. I
wanna break in the place and I was afraid
to sleep alone tonight. (TO HIMSELF)
WATER COMING OUT OF FAUCET
Hey, what is this? (TO TRACEY) There's
brown water.

TRACEY - The pipes are rusty.

IKE - (OFF) (OVERLAPPING) There's brown
water coming out of the tap. What is
this, Tracey?

TRACEY - Eh, the pipes are rusty.

33. (CONTINUED)

IKE (TORSO) ENTERS R.
TO L., THEN MOVES BG.
TO FOOT OF BED.

IKE SITS DOWN ON BED.
HE SHOWS GLASS OF BROWN
WATER HE IS HOLDING TO
TRACEY.

IKE PUTS DOWN GLASS OF
WATER AND TURNS TO
TRACEY.

IKE POINTS TO HIS HEAD.

IKE - (OFF) (OVERLAPPING) Tracey, look
at this. (FACE OFF) It's brown water.
(OFF) I'm paying seven hundred dollars
a month. I've got - (FACE OFF) I've
got rats with bongos and a - and a
frog and I got brown water (ON) here.
Look at this.

TRACEY - What's gonna happen to us?

IKE - (OVERLAPPING) This is disgusting.
I like colorless liquid.

TRACEY - Listen. You keep ignoring me.
What's gonna happen with us?

IKE - Tsch. What do you mean what's
gonna happen with us? What...uh,
do you have a good time with me?
Are-aren't I a load of laughs and
fun?

TRACEY - Yes.

IKE - (OVERLAPPING) Can't you tell
from this evening? So, and that's
it and then, you know, and we have
we have fun. And then, you're gonna
go to London exactly as we discussed
it. You're gonna take advantage of
that opportunity (SIGHS) and study
acting over there, you know. And -
and you'll think of me always as a
fond memory. Now be nice.

1078-14

34. EXT. STANHOPE CAFE -
DAY - MS - PAST MARY,
BACK TO CAMERA, TO
YALE SEATED ACROSS
TABLE FROM HER IN
CROWDED OUTDOOR CAFE.

TRAFFIC

YALE - You know we have to stop
seeing each other, don't you?

1083-01

35. MS - PAST YALE, BACK
TO CAMERA, TO MARY.

TRAFFIC

MARY - (SIGHS) Oh, yeah, right...right.

I understand. I could tell by the
sound of your voice over the phone.
Very authoritative, you know...like
the Pope or the computer in "Two
Thousand and One".

YALE - Look, it's not fair to you and
I don't know what the hell I'm doing.

MARY - (OVERLAPPING) Right. Right.

YALE - I mean, come on, don't be angry.
I mean, you - you - you brought this
up to begin with. You're not happy
the way things have been going.

MARY SHAKES HEAD,
'No'.

MARY - I'm not angry. I'm just - It's
just that I knew it was going to
end this way. But now that it's
happened, I'm upset, okay?

1122-11

36. MS - PAST MARY, BACK
TO CAMERA, TO YALE.

YALE - Oh, look, y-y-y-you don't wanna
make a commitment. And I don't
wanna break up my marriage and then
find out that - that we're no good
together. I-I've - I've gotta start
thinking about Emily.

1137-04

37. MS - PAST YALE, BACK
TO CAMERA, TO MARY.

MARY - Okay, you made your point.

It's very clear. I'm - I'm just
glad that one of us, uh, had the
nerve to end it.

MARY CRIES FOR A MOMENT,
THEN STOPS.

YALE - Will you be all right?

MARY - (CRYING) Yeah. (SIGHS) Of
course, I'm gonna be all right.

What do you think I'm gonna do,
hang myself? I'm a beautiful woman,
I'm - I'm young, I'm highly intelligent,
I got everything going for me. The
point...the point is - is that, uh,
I don't know. I'm all fucked up.

MARY REACTS.

I'm just...shit. The point is:
What the hell am I doing in this
relationship anyway? M-my phone
never stops ringing. I could go
to bed with the entire faculty of
M.I.T. if I wanted to. It's just...
I don't know, I'm wasting myself
on a married man. So I don't....
(indistinct)

1193-09

MS - PAST MARY, BACK
TO CAMERA, TO YALE.

MARY - (SIGHS) Listen, I think I'd
better go now. I think it's...I -
I just want you to have this. I
had...

1202-02

39. MS - PAST YALE, BACK
TO CAMERA, TO MARY
TAKING TWO TICKETS
OUT OF SMALL PURSE.
SHE HANDS THEM TO
YALE WHO REFUSES TO
TAKE THEM FROM HER.

MARY - ...I got these tickets to see
Rampal tonight. Here...

YALE - (OVERLAPPING) No, Mary.

MARY - (OVERLAPPING) ...you take them.

What? (indistinct)

39. (CONTINUED)

YALE - Listen, this is very hard on me,
too, you know.

MARY - (OVERLAPPING) No, please, why
don't you just take them and go
with your wife?

YALE - Mary, come on, you love Rampal.
I mean, call somebody up. Take
Isaac.

MARY TEARS UP TICKETS.

MARY - (SIGHS) Ya-...fuck off, Yale!

1223-12

40.

INT. IKE'S APARTMENT -
DAY - MLS - THROUGH
DOORWAY TO IKE, BACK
TO CAMERA, IN KITCHEN
AT KITCHEN SINK. HE
IS FILLING A GLASS
WITH WATER. IKE TURNS
FG. CAMERA PULLS BACK
AS HE MOVES FG. THROUGH
DOORWAY, THEN PANS L.
AS HE CONTINUES ACROSS
LIVING ROOM TO MARY.

CAMERA HOLDS IN MS.

MARY TAKES PILL OUT
OF BOTTLE SHE IS
HOLDING.

IKE HANDS MARY GLASS
OF BROWN WATER. SHE
REACTS.

MARY PUTS PILL IN
MOUTH.

MARY DRINKS SOME
WATER.

IKE - Tsch. Um, you, I know you're
gonna think the water's a little
brown, but you can drink it. You
know, it's - it's, uh...don't get -
don't get thrown by this, you know.

MARY - (OVERLAPPING) I'm really sorry
for bothering you. You know what
I mean?

IKE - (OVERLAPPING) (indistinct word)
No problem. Really, it's no....

MARY - (OVERLAPPING) (SIGHS) I - it's
just I didn't know....God, is this
brown, isn't it?

IKE - (OVERLAPPING) This, yeah, yeah,
it is on the brown side. No question
about it. But it - but it, you know,
you get used to it after awhile.

MARY - (OVERLAPPING) I didn't know who
to call, that's all.

40. (CONTINUED)

MARY SITS DOWN O.S.
L. FG.
CAMERA PANS R. AS
IKE TURNS AND MOVES
R., THEN HOLDS AS
HE CONTINUES BG.
INTO BEDROOM.

IKE EXITS R. BG.
BEHIND WALL.

IKE ENTERS R. BG.
FROM BEHIND WALL
AND MOVES L. BG.
PAST DOORWAY, EXIT-
ING.

IKE ENTERS R. BG.
FROM BEHIND WALL,
MOVES THROUGH DOOR-
WAY, THEN CONTINUES
FG., THEN R. INTO
OTHER ROOM, EXITING,
AS HE SWITCHES ON
LIGHT IN ROOM.
IKE ENTERS R. FROM
BEHIND WALL, SWITCHES
OFF LIGHT IN OTHER
ROOM, THEN MOVES FG.

IKE MOVES L. INTO
KITCHEN, EXITING.

IKE - I don't think you should take
those Valium, you know, 'cause I
think it causes cancer.

MARY - No, half a (OFF) Valium?

IKE - Yeah, yeah, abdominal cancer.
I think.

MARY - (OFF) When did they find that
out?

IKE - Oh, uh, th-, uh, th-that's just
my theory. But I think it's correct.

I - I got tissues someplace.

MARY - (OFF) (SIGHS) Well, I guess I
deserve everything I get.

IKE - (OFF) Oh, come on!

MARY - (OFF) It's true...it's really true!
I mean, I knew it couldn't possibly
work out.

IKE - (OFF) Yeah, you - you pick a
married guy (ON) and then - then,
when it doesn't work out, it con-
firms (OFF) your worst feelings.

MARY - (OFF) Well, what worst feelings?

IKE - (OFF) You know...your feelings (ON)
about men and marriage and that
nothing works...

MARY - (OFF) (OVERLAPPING) Oh.

IKE - ...you know, all that junk.

MARY - (OFF) Oh, please, don't psycho-
analyze me. I re-, I pay a doctor
for that.

40. (CONTINUED)

IKE ENTERS L., STICK-
ING HEAD OUT OF DOOR-
WAY. HE LOOKS O.S. L.

IKE - (OFF) Hey.

MARY - (OFF) (SNIFFLES)

IKE - (ON) Uh, you - you call that
guy that you - you talk to you
a doctor? I mean, like y-y-y-you
don't get suspicious when - when
your analyst calls you up at
three in the morning and weeps into
the telephone?

IKE MOVES L. BACK INTO
KITCHEN, EXITING.

MARY - (OFF) (OVERLAPPING) (SNIFFLES)

All right...

1323-05

41. MLS - MARY SITTING IN
CHAIR LOOKING O.S. R.
FG.

MARY - ...so he's unorthodox. He's
a highly qualified doctor.

1327-12

42. MS - IKE ENTERING L.
AS HE COMES OUT OF
KITCHEN HOLDING
PAPER TOWELS.
CAMERA PANS L. AS
IKE MOVES ACROSS
LIVING ROOM TO MARY.

IKE - (OFF) He's - he's (ON) done
a great job on you, you know.
Your - your self-esteem is like
a notch below Kafka's.

IKE HANDS HER PAPER
TOWELS.

MARY - (OFF) (OVERLAPPING) (indistinct)

IKE - Here, then you can blow your nose.
STRANGE NOISE

MARY - (ON) (OVERLAPPING) Uh, what is
that noise?

CAMERA HOLDS AS MARY
AND IKE LOOK BG.
IKE POINTS TO CEILING.

IKE - Yeah, it's incredible, isn't it?

MARY - Yeah.

CAMERA PANS R. PAST
MARY, THEN PULLS IN
AS IKE MOVES BG. TO
WALL AND LOOKS AROUND,
GESTURING.

IKE - (OVERLAPPING) There's a - there's -
there's a guy upstairs. I don't
know what the hell it is! I get
this every day. It's like he's -
STRANGE NOISE
he's up there strangling a parrot
or something. I can't stand it.

CAMERA HOLDS AS IKE
REACTS.

42. (CONTINUED)

IKE LOOKS O.S. L.

CAMERA PANS L. AS
IKE MOVES L. ACROSS
LIVING ROOM TO MARY
WHO IS CRYING.IKE TAKES GLASS OF
WATER FROM MARY.
CAMERA PULLS BACK
AS THEY MOVE FG.
ACROSS LIVING ROOM.MARY BLOWS HER NOSE.
CAMERA PANS R. AS
IKE LEADS MARY TO
FRONT DOOR.

CAMERA HOLDS.

MARY - (OFF) (OVERLAPPING) Look,
how can you stand it? It's
terrible! It's awful.IKE - I know. I used to have a
great apartment, but I can't
afford it. You wanna go for
a walk? 'Cause it's quieter
in the street..MARY - (OFF) No, I think I'll just
go home.

IKE - Nah, come on.

MARY - (ON) (CRYING) This is ridiculous.
(indistinct) (SNIFFLES) Well, he
led me on! That's the point of it.
Why am I reluctant to criticize
him?IKE - Hey, relax. Yale would not lead
you on.

MARY - Oh, please...

IKE - (OVERLAPPING) He's not that kind
of a guy.MARY - ...don't defend him. You guys
all stick up for each other.IKE - Yale has his problems as we all
do, you know.

MARY - (OVERLAPPING) (SNIFFLES)

IKE - I-I'm starting to sound like
Rabbi Blitzstein here.MARY - Well, listen, thanks for
letting me come over. I really
do appreciate it. It was very
nice of you.

42. (CONTINUED)

IKE - You know, Tracey and I are going out tonight if you wanna come along and you got nothing to do.

MARY - Oh, no, no, I'll be fine, I'll be fine, I'll be okay.

(SNIFFLES)

IKE - Yeah?

MARY - Yeah.

IKE OPENS FRONT DOOR
AND LOOKS AT PAPER
TOWELS IN MARY'S HANDS.

IKE - That's a nice (CHUCKLES)
healthy piece of towel paper
you got. (LAUGHS)

MARY MOVES BG. OUT
DOOR, EXITING.
IKE CLOSES DOOR.

MARY - (LAUGHS) Oh, Jesus, God.
(indistinct) Well, good-bye
and thanks a lot.

1424-14

43. INT. IKE'S BEDROOM -
NIGHT - MLS - IKE AND
TRACEY IN BED TOGETHER
EATING CHINESE FOOD
AND WATCHING O.S. TELE-
VISION.

IKE POINTS FG.

IKE POINTS FG. AGAIN.

MAN'S VOICE OVER TELEVISION -
(continues under following dialogue)

Yeah, but my - my point is does
a - does a cab driver...does he
make enough money to send all the
brothers and sisters through
medical school? (continues indistinct)

IKE - Mm, mm, this is good. Mm, oh...
look at that - look at that guy's
toupee.

TRACEY - (CHUCKLES) Hm.

IKE - (OVERLAPPING) That's unbelievable.

TRACEY - That's really weird. (indistinct)

IKE - (OVERLAPPING) That is hilarious.

(SIGHS) Mm, there's a-a-a-an inch
of cheesecloth. You can see it.

TRACEY - (GIGGLES)

43. (CONTINUED)

IKE RAISES, THEN
LOWERS HIS HAND
TO INDICATE FALL-
ING MOTION.

IKE PULLS BACK SKIN
ON FACE.

IKE LOOKS DOWN AT
BED AND PICKS UP
NAPKIN ON HIS LAP.

IKE - I don't know why that his,
you know, his loved ones don't
tell him. Tsch. It looks
like the...

TRACEY - (OVERLAPPING) (CHUCKLES)

IKE - ...the toupee dropped on his
head from a-a window ledge or
something when he was walking,
you know, and no one....

TRACEY - (OVERLAPPING) (CHUCKLES)

No, but look at his wife. It
looks like her face has been
lifted about eight thousand
times.

IKE - Yeah, I know, it's so plastic,
mm, and it's so tight,

TRACEY - I hate that.

IKE - Her flesh is (continues indistinct).

TRACEY - (OVERLAPPING) I just hate that.

I wish....Why can't they just age
naturally instead of putting all
that junk on?

IKE - I know, it looks....You know,
old faces are - are - are nice...

TRACEY - Yeah.

IKE - (OVERLAPPING) ...you know? Mm.

TRACEY - Just great.

IKE - Mm, mm, hey, be careful.

TRACEY - (CHUCKLES)

IKE - (OVERLAPPING) I think I got
black - black bean sauce in the
bed. We're gonna sleep in that
tonight.

43. (CONTINUED)

TRACEY POINTS FG.

TRACEY - (OVERLAPPING) Oh, look, it's
great. The late show's a W.C. Field's
film.

2ND MAN'S VOICE OVER TELEVISION - (con-
tinues indistinct under following dialogue)

IKE - Mm.

TRACEY - Oh, great. (indistinct) We
gotta watch that.

IKE LEANS OVER AND
KISSES TRACEY ON
THE SHOULDER.

IKE - (SIGHS)

1513-09

EXHIBITION REEL FOOTAGE : 1511-09

END OF REEL THREE PARTS A&B

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	TOTAL FOOTAGE
1.	START MEASURING 000 AT START MARK IN ACADEMY LEADER.			11-15
2.	INT. SQUASH COURT - DAY - FS - WALL BG. WITH WRITING ON LOWER PART OF IT READING: UPTOWN RACQUET CLUB YALE ENTERS L. AND IKE ENTERS R. IN MLS, THEIR BACKS TO CAMERA. THEY ARE BOTH CARRY- ING RACQUETS. THEY HIT BALL AGAINST WALL.	YALE - (OFF) (SIGHS) Oh! Oh, God. (ON) Boy, I really feel good, you know. I've got my life together finally. IKE - Yeah? YALE - Yeah, you know, (SIGHS) I just had to cut this thing off finally. I'm not the type for affairs. You know, I finally figured it out. IKE - (OVERLAPPING) Do you - (OFF) do you ever hear from Mary or see her or anything? YALE - No, no, we just (SIGHS), you know, cut it off. I think it's easier that way, you know? IKE - (ON) Ah-ha. YALE - (OVERLAPPING) She's a terrific person. She deserves more than a fling with a married guy. IKE - (OVERLAPPING) Yeah, she's great. She's a little screwed up but great. YALE - Yeah, well, that's right up your alley, you know. I think you oughta call her. IKE - I - I should call her? YALE - Yeah.		
	IKE RUNS R., EXITING, AS HE TRIES TO RETURN BALL, BUT MISSES. YALE TURNS FG.			
	IKE ENTERS R. TO L., EXITING.			
	IKE ENTERS L. FG. AND RUNS BG., MOVING ALONG- SIDE YALE AS HE TURNS BG.			
	THEY RESUME PLAYING.			

2. (CONTINUED)

IKE MISSES SHOT.

YALE RUNS FG.

YALE BENDS DOWN O.S.
FG. TO GET BALL. HE
STRAIGHTENS, THROWS
BALL TO IKE, THEN
MOVES BG. THEY RE-
SUME PLAYING.

IKE MISSES SHOT. HE
TURNS AND EXITS R.
YALE LOOKS O.S. R.

IKE ENTERS R. HOLDING
BALL AND MOVES TO YALE.
YALE SHAKES HEAD, 'No.'

IKE HITS THE BALL TO
YALE WHO MISSES IT.

YALE TURNS AND MOVES
L., EXITING. IKE
LOOKS O.S. L.

YALE ENTERS L. AND
THROWS BALL TO IKE
AS HE MOVES TO HIM.

IKE - Why should I call her?

YALE - Because she likes you. She
told me she did.

IKE - You're crazy.

YALE - No, I'm not. She said she
finds you attractive.

IKE - She said she found me attractive?

YALE - (OFF) Yeah.

IKE - Yeah, when was this?

YALE - Oh, she said it when she first
met you.

IKE - I didn't know. I can't.

YALE - (OVERLAPPING) (LAUGHS) Sorry
about that.

IKE - (OVERLAPPING) I can't. (OFF) I
always think - I always think of
you two guys as together. (SIGHS)

I - I don't think that I could.

YALE - Nah, it's over, it's over.

Unless you're serious about Tracey.

Are you serious about Tracey?

IKE - No, Tracey's too young.

YALE - Well, then call her up. (OFF)

Listen, she's an unhappy person,
you know. I mean, she - she (ON)
needs something in her life. I
mean, I think you guys would be
good together.

IKE - (SIGHS) I think I could be a
good influence on her. (CATCHING
HIS BREATH) I think that under my
personal vibrations, I could put
her life in - in - in some kind of
good order. You know what I mean?

2. (CONTINUED)

CAMERA PANS R., THEN
PULLS BACK AS YALE
AND IKE MOVE R. FG.
TO GLASS DOORS IN MS.

YALE - (OVERLAPPING) (LAUGHS) Yeah,
that's what you said about Jill, you know.
And under your personal vibrations,
she went from bisexuality to
homosexuality.

IKE - (OVERLAPPING) (CATCHING HIS
BREATH) Yeah, but I gave it the
old college try there (LAUGHS) for
a while.

YALE - (OVERLAPPING) (LAUGHS) Listen,
really, you should call her up.

CAMERA HOLDS AS IKE
OPENS DOOR.

IKE - You're kidding. What-what'd she
say about me?

PEOPLE - (OFF) (indistinct chatter and
laughter)

CAMERA PANS R. TO
REVEAL PEOPLE MOVING
DOWN STAIRS AND OTHERS
MOVING R. TO L., EXIT-
ING, AS YALE FOLLOWS
IKE R.

YALE - (OVERLAPPING) She said that, uh,
she likes you very much. She thinks
you're smart. She thinks you're...

CAMERA HOLDS.

IKE - Keep going, don't stop.

YALE - (OVERLAPPING)...attractive.
(LAUGHS)

IKE AND YALE EXIT R.

IKE - (OVERLAPPING) (LAUGHS) She said
that, (OFF) really? No kidding.

YALE - (OFF) Yeah.

154-00

EXT. MOVIE THEATRE -
DAY - FS - MARQUEE
WHICH READS:

MUSIC IN

Cinema Studio
INAGAKI'S
"CHUSHINGURA"
DOVZHENKO'S "EARTH"

CAMERA TILTS DOWN TO
ENTRANCE TO THEATRE
AS IKE OPENS DOOR
AND MOVES R. MARY
ENTERS R. AND FOLLOWS
HIM. THEY STAND OUT-
SIDE THEATRE AS OTHERS
LEAVE. THEY TURN AND
MOVE BG. ALONG FAIRLY
CROWDED SIDEWALK.

4. INT. MARY'S KITCHEN -
DAY - MS - DARKENED
ROOM AS DOOR OPENS,
REVEALING MARY AND
IKE BG. IKE FOLLOWS
MARY INTO APARTMENT,
CLOSING DOOR BEHIND
HIM. MARY SWITCHES
ON LIGHT, THEN EXITS
R. BEHIND WALL.

IKE EXITS R. BEHIND
WALL.
MARY ENTERS R. FROM
BEHIND WALL. SHE
MOVES L., PUTS SOME-
THING DOWN ON O.S.
COUNTER, THEN LOOKS
OVER SHOULDER AND
MAKES A FACE.

MARY SMILES AS SHE
OPENS CUPBOARD AND
TAKES OUT BOX, THEN
CLOSES CUPBOARD.

IKE ENTERS R. FROM
BEHIND WALL AND MOVES
BEHIND MARY. HE IS
HOLDING HALF OF A CORNED
BEEF SANDWICH.

MARY TURNS AND CROSSES
R. IN FRONT OF IKE,
EXITING BEHIND WALL.

IKE LOOKS AT SANDWICH,
REACTING. HE LOOKS O.S.
R.

IKE MOVES FG. INTO MCS,
THEN STEPS R. AS MARY
ENTERS R., MOVING TO
IKE.

THEY KISS, THEN LOOK
AT EACH OTHER.

MARY NODS HEAD, 'Yes',
THEN REACTS.

IKE - You see, to me, a great movie
is with W.C. Fields. That's what
I like. "Grand Illusion", that's -
that - I see that every time (OFF)
it's on television if I - if I'm
aware of it. So what've you got
to eat here? Nothing, right? You
got....

MARY - (OVERLAPPING) Well.

IKE - (OFF) Oh, Jesus, what is this?
You got a - a corned beef sandwich
here from nineteen fifty-one, I
think. (ON) Look at this.

MARY - (OVERLAPPING) Yeah, I....

IKE - Look at this. I mean, it -
it - should - should - should....

MARY - (OVERLAPPING) I know, I know,
I....(OFF) Listen, I don't have time
to cook.

IKE - (OVERLAPPING) Corned beef should
not be blue, you know. There's just...
ugh, it's really terrible. Hey.

MARY - (OFF) What?

IKE - Come here.

MARY - (ON) What? What're you doing?

IKE - What am I doing? You have to
ask what I'm doing? I was kissing you
flush on the mouth.

MARY - (OVERLAPPING) Oh, Jesus, I don't know.
I - I, boy, I cannot get my life in
any kind of order. It's just....

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	TOTAL FOOTAGE
1.	START MEASURING 000 AT START MARK IN ACADEMY LEADER.			11-15
2.	TITLE POPS IN OVER BLACK BG.:			
MT#1	United Artists			
	TITLE FADES IN UNDER MT#1:			
MT#2	(emblem) A Transamerica Company			
	MT#1 FADES OUT.			
	MT#2 FADES OUT.			34-09
3.	EXT. MANHATTAN - DAY - FS - SKYLINE OF BUILDINGS BG.		MUSIC IN	47-12
4.	FS - SKYLINE OF OTHER BUILDINGS BG.			52-12
5.	FS - SKYLINE OF OTHER BUILDINGS BG.			57-07
6.	EXT. STREET - DAY - FS - LOW ANGLE - PAST SIGN ON PARKING LOT FG. READING:			
	<div style="border: 1px solid black; padding: 2px; display: inline-block;"> P A R K I N G </div>			
	TO NEON SIGN ON HOTEL BG. AS IT GOES ON AND OFF. NEON SIGN READS:			
	<div style="border: 1px solid black; padding: 2px; display: inline-block;"> M A N H A T T A N </div>			
		IKE'S VOICE OVER - "Chapter One."		68-14
7.	EXT. OTHER STREET - DAY - FS - CARS ENTERING L. TO R., EXITING.	IKE'S VOICE OVER - "He adored New York City. He idolized..."		74-13
8.	EXT. BRIDGE - DAY - FS - LOW ANGLE - BRIDGE AND BUILDINGS BG.	IKE'S VOICE OVER - "...it all out of proportion." Uh, no, make that: "He - he..."		79-13

4. (CONTINUED)

IKE - (OVERLAPPING) Well, it's something I wanted to do for the longest time, you know, and - and....

MARY NODS HEAD, 'Yes'.

MARY - (OVERLAPPING) Yeah, I know.

IKE - Do you?

MARY NODS HEAD, 'Yes'.

MARY - Uh-huh.

MARY SHAKES HEAD, 'No'.

IKE - (OVERLAPPING) 'Cause I - I - I thought I was hiding it. I was trying to be real cool and casual.

MARY - (OVERLAPPING) Oh, I thought you wanted to kiss me that day at the planetarium.

IKE - Yeah, I did.

MARY - (OVERLAPPING) Yeah, I thought so.

IKE - (OVERLAPPING) But - but you were - you were - you were going out with Yale then.

MARY - Mm-hm.

IKE - (OVERLAPPING) And I would never in a million years, you know, interfere in anything like that. (indistinct) I just....

MARY - (OVERLAPPING) (SNIFFLES)

IKE - Well, did you want me to kiss you then? I mean....

MARY - Mm, I don't know what I wanted.

MARY PULLS AWAY FROM IKE AND EXITS R. BEHIND WALL.

(OFF) I was so angry at Yale that day.

4. (CONTINUED)

IKE LOOKS O.S. R.

IKE - But you were so sexy, you know. You were all soaking wet from the rain, and I had a mad impulse to throw you down on the lunar surface and commit interstellar perversion with you.

IKE EXITS R. BEHIND WALL.

MARY - (OFF) I can't go from relationship to relationship. It's senseless. I can't do it.

MARY ENTERS R. FROM BEHIND WALL AND MOVES L. TO COUNTER.

IKE - (OFF) Well, what - what's it? Are you - are you still hung up on Yale? Is that the problem?

MARY LOOKS O.S. R.

MARY - (ON) Oh, I've got too many problems. I'm - I'm just really - I'm not the person to get involved with. I'm trouble.

IKE ENTERS R. FROM BEHIND WALL AND MOVES TO MARY.

IKE - (OFF) Hey, honey, (ON) trouble is my middle name. (continues indistinct)

MARY TURNS TO HIM. HE HOLDS HER HEAD.

MARY - (OVERLAPPING) Tr-...(LAUGHS)
What're you saying?

IKE - It is. Actually, my middle name is Mortimer. But, uh...

MARY - (OVERLAPPING) (LAUGHS)

THEY KISS.

MUSIC IN
IKE - ...I ♡ I'm kidding.

340-15

5. INT. WHITNEY MUSEUM - DAY - FS - WHITE WALL. CAMERA TRUCKS R. PAST WALL TO REVEAL MAN AND WOMAN IN GALLERY AS MARY AND IKE ENTER L. BG. FROM BEHIND WALL. CAMERA CONTINUES TO TRUCK R. WITH MARY AND IKE AS THEY MOVE R. AND IKE MOTIONS FOR MARY TO BE QUIET, THEN POINTS TO MAN AND WOMAN.

MARY - (OFF) My problem is I'm both attracted and repelled (ON) by the male organ.

IKE - Ssash.

5. (CONTINUED)

CAMERA HOLDS AS THEY
TURN AND MOVE FG. TO
METAL SCULPTURE.

THEY STOP AND LOOK
AT METAL SCULPTURE.

MARY - Oh, you know, so I mean, it
doesn't make for very good relation-
ships with men, that's all. What
about you, what about your relation-
ships with women? You never really
told me much about your first wife.

IKE - (CLEARS THROAT) My first wife
was a kindergarten teacher, you
know. She - she got into drugs
and she, uh, moved to San Francisco
and went into EST...

MARY - Yeah.

IKE - (OVERLAPPING) ...became a Moony.

MARY - (CHUCKLES)

IKE - She's with the William Morris
Agency now.

MARY - Do you like that?

IKE - (SNIFFLES) This - this, I think,
has a - has a kind of wonderful
otherness to it, you know.

MARY - (OVERLAPPING) An otherness.

IKE - It's kind of got a marvelous
negative capability...

MARY - (OVERLAPPING) (CHUCKLES) Okay.

IKE - ...a kind of w-w-w-wonderful
energy to it...

MARY - (OVERLAPPING) Uh-huh.

IKE - ...don't you think?

399-10

6. EXT. FREEWAY - NIGHT -
FS - TRAFFIC AND CITY
LIGHTS BG. CAMERA
PULLS IN AS TRAFFIC
MOVES BG.

MARY'S VOICE OVER - Mm, I thought that
wine was wonderful, didn't you think?
And I - it just made my face all
flushed and hot.

IKE'S VOICE OVER - Yeah. You look so
beautiful I can hardly keep my eyes
on the meter.

MARY'S VOICE OVER - (LAUGHS)

IKE'S VOICE OVER - (OVERLAPPING) It's -
it's fourteen bucks to go to the
(continues indistinct).

MARY'S VOICE OVER - (OVERLAPPING) I
know, but it was a great restaurant.
Didn't you love it?

IKE'S VOICE OVER - Mm, yeah, I love
seafood. (SNIFFLES) Of course,
I'm drunk. (CHUCKLES) Ha, I don't
know if you can tell or not. (SIGHS)
Hey, y-y-you know, it was - it was
the only time in my life I ever had
Chianti from Warsaw.

MARY'S VOICE OVER - (CHUCKLES)

IKE'S VOICE OVER - (OVERLAPPING) Give
me a kiss.

MARY'S VOICE OVER - Okay.

IKE'S VOICE OVER - (OVERLAPPING) (indistinct)
KISSING SOUND

452-08

7. INT. MARY'S APARTMENT -
NIGHT - MFS - MARY SIT-
TING ON IKE'S LAP.
THEY ARE KISSING. MARY
LEANS OVER AND TURNS
OFF LAMP ON TABLE NEXT
TO THEM. ROOM GOES
DARK.

IKE - (SIGHS)

MARY - (SIGHS) What're you thinking?

7. (CONTINUED)

IKE - (SIGHS) Uh, I - I was just thinking there must be something wrong with me because I've never had a relationship with a woman that's lasted longer than the one between Hitler and Eva Braun.

MARY - I think you're (CHUCKLES) still drunk. (CHUCKLES)

KISSING SOUND

490-03

EXT. THE DALTON SCHOOL - DAY - IKE LEANING AGAINST FENCE IN FRONT OF SCHOOL. WRITING ABOVE ENTRANCE BG. READS:

THE DALTON SCHOOL

STUDENTS LEAVE BUILDING, MOVING FG., THEN EXITING R. AND L. TRACEY ENTERS L. FROM BEHIND WALL INSIDE BUILDING. SHE LEAVES BUILDING, MOVES FG. READING SOMETHING, THEN CONTINUES L. AS IKE MOVES TO HER AND TAPS HER ON THE SHOULDER. TRACEY SEEMS SURPRISED TO SEE HIM, THEN PUTS HER ARM AROUND HIM AND GIVES HIM A KISS. TRACEY HANDS IKE A PRESENT AS THEY MOVE R. ALONG SIDEWALK. HE GIVES HER A KISS AS THEY EXIT R.

STUDENTS - (ON/OFF) (indistinct chatter continues under following dialogue)

BOY - See you. (continues indistinct)

TRACEY - Hi! (continues indistinct)

IKE - (indistinct to:) For me? (continues indistinct)

TRACEY - (indistinct)

544-12

INT. SODA SHOP - DAY - MS - PAST COUNTERMAN TO IKE AND TRACEY SITTING AT COUNTER IN CROWDED ROOM. IKE IS LOOKING AT HIS HARMONICA, A PRESENT FROM TRACEY, AS SHE DRINKS ICE CREAM SODA.

CROWD - (ON/OFF) (indistinct chatter continues under following dialogue and scenes)

IKE - Tsch. I-it's great. It's - it's...

I don't play the harmonica, but it's an incredible (SIGHS) harmonica is what it is.

TRACEY - Well, you said you wanted to learn. I'm trying to open up that side of you.

9. (CONTINUED)

IKE - Tsch. Tracey, Tracey, you're throwing away an enormous amount of real affection on the wrong person.

TRACEY - It's not wrong for me.

IKE - (SIGHS) You see, I don't - I - I - I don't think we should keep seeing each other.

TRACEY - Why not?

IKE - Because I think you're getting too hung up on me, you know? Hung up on me. I'm starting to s-sound like you when I talk.

TRACEY - I'm not hung up on you. I'm in love with you.

608-08

10. MCS - IKE AND TRACEY
AT COUNTER.

IKE - You can't be in love with me.

We've been over this. You're a kid. You don't know what love means. I don't know what it means. Nobody out there knows what the hell's going on.

TRACEY - We have laughs together. I care about you. Your concerns are my concerns. We have great sex.

IKE - (SIGHS) You - you're - but you're seventeen years old. By the time you're twenty-one, you're gonna have - you'll have a dozen relationships, mm, believe me, far more passionate than this one.

643-15

11. MCS - TRACEY LOOKING O.S. L. TRACEY - Well, don't you love me? 647-09
12. MCS - IKE LOOKING O.S. R. IKE - (SIGHS) I (SIGHS) well, the truth is that I love somebody else. 656-01
13. MCS - TRACEY. TRACEY - You do?
IKE - (OFF) Hey, come on, will you?
We - you - we....This was supposed to be a temporary fling, you know that.
TRACEY - You met someone? 679-15
14. MCS - IKE. IKE - Don't stare at me with those big eyes. Jesus, you look like one of those barefoot kids from Bolivia who needs foster parents.
TRACEY - (OFF) Have you been seeing someone?
IKE - No...yes, uh, someone older. Yeah, I mean, y-y-you know, y-y-you know, old, not as old as I am...but in the same general ball park as me. 708-03
- IKE SHAKES HEAD, 'No', THEN NODS HEAD, 'Yes'.
15. MCS - TRACEY REACTING. TRACEY - Gee, now I don't feel so good. (SIGHS)
IKE - (OFF) It's - it's not right. You - you know, y-y-you (MUMBLES) shouldn't get hung, I mean, you should open up your life. You should see...You know, you've got to.
TRACEY - (SIGHS) You keep stating it like it's to my advantage when it's you that wants to get out of it.

16. MCS - IKE.

IKE POINTS TO RIGHT
EAR.

IKE - Hey, don't be so precocious,
okay? I mean, don't be so smart.
I-I'm forty-two years old. My
hair's falling out. I'm starting
to lose some hearing in my right
ear. Is that what you want?

TRACEY - (OFF) I can't believe that
you met somebody that you like
better than me.

IKE - Why should I feel guilty about
this? This is ridiculous. I've
always encouraged you to - to go
out with g-guys more your own age,
guys, kids from your class. I
mean, mm, mm, Billy and Biff and
Scooter and, mm, mm, you know,
little Tommy or Terry. (Indistinct)

780-11

17. MCS - TRACEY CRYING.
IKE'S HAND REACHES IN
L. FG. AND TOUCHES
HER SHOULDER AND
NECK.

IKE - (OFF) Hey, come on, don't cry.

TRACEY - (CRYING)

IKE - (OFF) Don't cry. Come on, don't
cry. Tracey...Tracey, don't - come
on, don't cry, Tracey. Tracey.

TRACEY - Just leave me alone. (SIGHS)

IKE - (OFF) Tracey...come on, don't....

TRACEY - Leave me (CRYING) alone. (SIGHS)

818-12

IKE'S HAND WIPES
TEAR FROM TRACEY'S
FACE. SHE REACTS.

18. INT. IKE'S BEDROOM -
NIGHT - MLS - IKE ON
BED WRITING. HE STOPS
WRITING AND PICKS UP
HARMONICA LYING ON
BED NEAR HIM. HE
PLAYS IT, STOPS AND
EXAMINES IT, THEN
PUTS IT BACK DOWN
ON BED AND REFLECTS.

IKE - (SIGHS)

855-08

19. EXT. ROAD - DAY -
FS - IKE AND MARY IN
CAR. CAMERA PULLS
BACK AS IKE DRIVES
CAR L. FG. ALONG
COUNTRY ROAD, THEN
PANS L. AS IKE DRIVES
L., EXITING. MUSIC IN
- 874-14
20. EXT. WATERFALL - DAY -
FS - IKE AND MARY
ENTERING BG. AS THEY
STROLL ONTO BRIDGE
R. TO L., THEN STOP
AND LOOK DOWN AT WATER-
FALL. IKE EMBRACES
MARY. 902-14
21. INT. COUNTRY INN/BED-
ROOM - DAY - FS -
DARKENED ROOM.
- MARY SWITCHES ON LIGHT,
REVEALING HER AND IKE
LYING IN BED TOGETHER
IN MS.
- IKE REACHES O.S. R.
AND PICKS UP GLASSES,
THEN PUTS THEM ON.
- MARY REACTS.
- MARY - That was wonderful.
- IKE - Yeah, I'll say.
- MARY - I love being in the country. MUSIC OUT
- IKE - Mm, it's very relaxing.
- MARY - I know.
- IKE - (OVERLAPPING) Of course, the
mosquitoes have sucked all the
blood out of my left leg.
- MARY - (CHUCKLES)
- IKE - (OVERLAPPING) Of course, a part
from that I'm...in good shape.
- MARY - (OVERLAPPING) Doesn't it make
you feel better? I feel better
about myself.
- IKE - Yeah, you were dynamite. Except
I did get the feeling that, for about
two seconds in there, you were faking
a little bit.
- MARY - What're you...?
- IKE - (OVERLAPPING) Not a lot. You
were just overacting...
- MARY - (OVERLAPPING) No, I didn't.

21. (CONTINUED)

IKE TOUCHES HIS NECK.

IKE - Yes, when you dug your nails into my neck. I thought you were just giving it a little....

MARY SHAKES HEAD, 'No', THEN SHRUGS.

MARY - (OVERLAPPING) (SIGHS) Uh, no... no, I don't know.

IKE - We're you?

MARY - (OVERLAPPING) I guess I'm a little nervous around you still.

IKE - (OVERLAPPING) Really, still?

MARY - Well, yeah, I think....

IKE - It's so crazy.

MARY - Because I really - I would like everything to work out.

IKE - It's gonna, it will. It will work out.

MARY - (OVERLAPPING) (indistinct)

IKE - You should leave everything to me. I'll make everything happen. You don't - you don't have to worry.

MARY - (OVERLAPPING) You promise?

Do you really promise?

IKE - (OVERLAPPING) Mm-hm, mm-hm.

MARY - Because I do, I like you a lot. I feel good around you.

IKE - (OVERLAPPING) Yeah, I don't blame you. (CHUCKLES)

MARY - (LAUGHS) Yeah, I mean, I don't know. Yale was - yeah, he was great. He was absolutely great, but he was married. And Jeremiah, look at Jeremiah, my ex-husband. He was...

21. (CONTINUED)

MARY - (CONT'D.) just this oversexed
br-brilliant kind of animal.

IKE POINTS TO HIMSELF.

IKE - Hey, what am I, Grandma Moses?
(CHUCKLES) What do you mean?

MARY SHAKES HEAD, 'No'.

MARY - (OVERLAPPING) No, not at all.

IKE - (OVERLAPPING) You know. Hm?

MARY - No, no, no, you're much
different, you're much different.
You're....

IKE - (OVERLAPPING) Yeah?

MARY - Yes, you're someone I could,
uh, I could imagine having children
with.

IKE - Really?

MARY - Yeah.

IKE POINTS TO LAMP.

IKE - Well, well, hit the lights.
Go ahead.

MARY - Hm.

MARY REACHES OVER TO
LAMP SWITCH AS IKE
TAKES OFF HIS GLASSES.
MARY SWITCHES OFF
LIGHT. ROOM GOES
DARK.

IKE - (OVERLAPPING) Turn 'em out again.
(SIGHS) We'll - we'll trade fours.

MUSIC IN

1009-03

22. INT. MARY'S APARTMENT -
NIGHT - MLS - IKE AND
MARY DANCING CLOSE TO-
GETHER IN DIMLY LIT
ROOM.

1052-02

23. EXT. CENTRAL PARK/LAKE -
DAY - FS - IKE AND MARY
IN ROWBOAT. CAMERA PANS
L. AS ROWBOATS DRIFTS L.,
THEN ZOOMS IN AS IKE
STICKS HAND IN WATER,
THEN TAKES IT OUT TO
FIND IT IS COVERED
WITH MUD. HE REACTS.

1072-13

24. EXT. ZABARS - NIGHT -
MFS - IKE AND MARY
MOVING FG. ALONG SIDE-
WALK TO STORE. CAMERA
PANS R. AS THEY MOVE R.
AND STAND OUTSIDE STORE.
MAN ENTERS R. FROM IN-
SIDE STORE AND MOVES L.,
EXITING. MAN AND WOMAN
ENTER L. AND MOVE R.,
EXITING INSIDE STORE.
IKE AND MARY LOOK AT
THREE AFRICAN MEN IN
NATIVE DRESS WHO ENTER
R. FROM INSIDE STORE AND
MOVE L., EXITING. SIGN
OUTSIDE STORE READS:

ZABARS
1 HOUR FREE
PARKING

248 W. 80ST.
GARAGE
Bet. B'WAY. & W.E. Ave.

TICKETS VALIDATED
IN STORE
With Minimum Purchase of
2-5⁰⁰

MUSIC OUT

1098-06

25. EXT. BROOKLYN HEIGHTS/
STREET - DAY - MLS -
EMILY AND IKE AT WALL
OF BUILDING. THEY ARE
LOOKING O.S. R. BG.
IKE LOOKS AT EMILY.

YALE AND OTHERS - (OFF) (indistinct --
continues under following dialogue)

EMILY - Well, we never see you anymore.

IKE - (SIGHS) Well, 'cause I've been working
on my book. I'm submerged, dedicated.

EMILY - (OVERLAPPING) It's that girl
you're seeing. Serious, isn't it?

IKE - Well, it's serious, you know.

EMILY - Well, when are we gonna get a
chance to meet her?

IKE - Well....

EMILY - (OVERLAPPING) I'm sure Yale
would like to meet her.

IKE - Then we should go out sometime,
you know. (continues indistinct)

EMILY - (OVERLAPPING) Yeah, that's fine.

25. (CONTINUED)

IKE LOOKS O.S. R. BG.,
GESTURING.
EMILY SHRUGS.

IKE - I don't understand. Why he -
why - why does he need a car?
A sudden urge to get a car. It's
so...

EMILY - (OVERLAPPING) He just wants it,
what can I tell you?

CAMERA PANS R. AS EMILY
FOLLOWS IKE BG. TO RE-
VEAL YALE AND TWO MEN
STANDING BEHIND PORSCHE.

IKE - (OVERLAPPING) ...crazy. (TO
YALE) Look...uh, is there nothing I
can do to dissuade you from this?

1ST MAN - (TO YALE) (OVERLAPPING) The
roof - the roof's custom-made.
(continues indistinct)

YALE - (TO 1ST MAN) (OVERLAPPING)
(indistinct)

1ST MAN - (TO YALE) (OVERLAPPING) Oh,
okay.

IKE - It's so crazy. They should -
they should ban all cars from
Manhattan. I mean, this is - this
is crazy.

YALE - (OVERLAPPING) (indistinct)

IKE - Listen, Emily wants to know why,
I mean, you know, I never bring
Mary around.

1ST MAN - (TO EMILY) (OVERLAPPING)
(indistinct to:) The car's in
perfect condition. The roof's custom-made.

EMILY - (TO 1ST MAN) (OVERLAPPING)
(indistinct)

YALE - You know, why don't you bring
Mary around?

1ST MAN - (TO EMILY) (OVERLAPPING) The
tires are in good shape.

(106)

1ST MAN POINTS TO ROOF,
THEN TO TIRES ON CAR.

CAMERA HOLDS AS YALE
AND IKE MOVE TO ONE
ANOTHER AND STAND
BESIDE FRONT END OF
CAR AS EMILY MOVES
BG. TO TWO MEN.

25. (CONTINUED)

SIREN BLARING

IKE - Well, I don't know. Is it
awkward for you or what?

EMILY - (TO 1ST MAN) (OVERLAPPING)
(indistinct)

YALE - (OVERLAPPING) Oh, (indistinct to:)
Are you kidding? (continues indistinct)

1ST MAN - (TO EMILY) (OVERLAPPING)
(indistinct)

IKE - (OVERLAPPING) Look, I spoke to
her about it. It's no problem for
her, either.

EMILY - (TO 1ST MAN) (OVERLAPPING)
Oh, yeah?

YALE - Well, why aren't we doing it?

1ST MAN - (TO EMILY) (OVERLAPPING)
You like this Porsche?

EMILY SHRUGS.

EMILY - (TO 1ST MAN) I guess.

IKE POINTS TO CAR.

IKE - (OVERLAPPING) Well, you know. Hey, don't
get this thing 'cause this is... You
know, I hate cars.

YALE - (OVERLAPPING) Oh. Isaac, you're
gonna love it. (LAUGHS)

IKE - (OVERLAPPING) You know, it
just - it screws up the environment and -

YALE - (OVERLAPPING) It's a work of art.

IKE - Yeah.

1172-12

26. INT. APARTMENT -
NIGHT - MCS - MARY
AND IKE LOOKING O.S.
R.

IKE - Hi.

YALE - (OFF) Hi.

EMILY - (OFF) Hi.

IKE - (OVERLAPPING) Hi. This is -
this is...

1176-11

27. MCS - EMILY AND YALE
LOOKING O.S. L.
EMILY REACHES O.S. L.
FG. AND SHAKES MARY'S
HAND, THEN LOOKS AT
YALE. IKE - (OFF) ...uh, Emily
EMILY - (TO O.S. MARY) Hello, nice to
meet you. 1181-11
28. MCS - MARY AND IKE. IKE - This is Yale.
YALE - (OFF) Hi.
MARY - Hi, Yale.
MARY SHAKES HANDS WITH
O.S. YALE. IKE - (indistinct word) (COUGHS) So,
IKE LOOKS AT MARY, THEN shall we go? 1189-00
O.S. R., THEN BACK AT
MARY, THEN BACK O.S. R.
29. MCS - EMILY LOOKING AT
YALE. SHE LOOKS O.S.
L., THEN BACK AT YALE. EMILY - Yeah, let's go.
YALE LOOKS AT EMILY,
THEN O.S. L., SMILING. YALE - Sure. (SIGHS) 1194-12
30. INT. CONCERT HALL - CONCERT MUSIC IN
NIGHT - MCS - IKE,
MARY, YALE AND EMILY
LOOKING O.S. R. OTHERS
BG. IKE, YALE, THEN
MARY REACT. IKE LOOKS
AT MARY. SHE LOOKS AT
HIM. HE LOOKS AWAY.
SHE LOOKS O.S. R. HE
LOOKS BACK AT HER, THEN
O.S. R. YALE LOOKS AT
MARY, THEN O.S. R. YALE
LOOKS AT IKE AS HE BENDS
DOWN AND PULLS UP SOCKS.
HE SITS BACK AND LOOKS
O.S. R. CONCERT MUSIC OUT 1260-12
31. EXT. WRECKING SITE/STORE -
DAY - FS - LOW ANGLE -
WRECKING CREW ON TOP OF
BUILDING. IKE'S VOICE OVER - Look at that. That
building is almost completely torn
down. 1266-13
32. MLS - IKE AND MARY. MARY - Well, can't they have those things
CAMERA PULLS BACK AS declared landmarks?
THEY MOVE R. FG. ALONG
CROWDED SIDEWALK AND
LOOK O.S. L. IKE - Yeah, I once - I once tried to
block demolition. You know,
getting some people to lay down in
front of a building...and some
policeman stepped on my hand. The
city's really changing. 1284-11
- CAMERA PANS R. AS THEY
TURN BG. AND ENTER STORE.

33. INT. MEN'S CLOTHING STORE - DAY - MLS - JEREMIAH, MARY'S EX-HUSBAND R. STANDING BEHIND SUIT DISPLAY. OTHERS BG. MARY AND IKE ENTER R. FG. AND MOVE L. TO RACK OF SHIRTS. THEY LOOK AT SHIRTS AS JEREMIAH MOVES TO MARY.

MARY TURNS TO JEREMIAH AND REACTS.

MARY INTRODUCES IKE TO JEREMIAH.

JEREMIAH AND IKE SHAKE HANDS.

JEREMIAH LOOKS AT MARY.

JEREMIAH STEPS IN FRONT OF MARY AS IKE EXITS R.

MARY - (indistinct)

IKE - (OVERLAPPING) (CHUCKLES) No, I need something, you know, that I can wear around the house that doesn't make me look too Mexican.

MARY - (SIGHS) Ugh. This is....

JEREMIAH - (OVERLAPPING) Mary?

MARY - (TO JEREMIAH) Oh, my God, (LAUGHS NERVOUSLY) Jeremiah.

Well....

JEREMIAH - Hi.

MARY - Um. (CHUCKLES) Jeremiah, this is my friend, uh, Isaac Davis.

JEREMIAH - Hi.

IKE - Hi.

JEREMIAH - Glad to meet you. Hi.

IKE - (OVERLAPPING) (indistinct)

MARY - (OVERLAPPING) (LAUGHS) God.

JEREMIAH - (TO MARY) God, this is so incredible.

MARY - (OVERLAPPING) I, it's incredible, I know.

JEREMIAH - (OVERLAPPING) I'm just in town for a few days.

MARY - Yeah?

JEREMIAH - (OVERLAPPING) There's kind of a symposium on semantics.

MARY - Oh, well....

JEREMIAH - (OVERLAPPING) And you're just looking so great. I just, uh....

33. (CONTINUED)

MARY - (OVERLAPPING) (MUMBLES) (indistinct to:) You, you're so thin. You lost a lot of weight, didn't you?

JEREMIAH - Well, uh, I have an exercise machine.

MARY - (OVERLAPPING) Just fabulous looking. (indistinct) Well, you really look good...

JEREMIAH - (OVERLAPPING) (SIGHS)

MARY - ...really good.

JEREMIAH - God, well, I'm a bit late, but, uh, it's just so nice seeing you. And, uh....

MARY - (OVERLAPPING) It's great (indistinct word).

JEREMIAH - (OVERLAPPING) You know, I read an article by you in, uh, the Atlantic...

MARY - (OVERLAPPING) Oh, shit.

JEREMIAH - (OVERLAPPING) ...on Brecht.

MARY - I know, I know, Brecht. (pronounced 'Bresht') Well, you know, I mean, I always was a sucker for Germanic theatre.

JEREMIAH - (OVERLAPPING) (LAUGHS)

MARY - Well...(SIGHS)

JEREMIAH - (OVERLAPPING) (SIGHS) Okay. Well....

MARY - (OVERLAPPING) Just great. Well....

JEREMIAH - Tag. Okay, so long.

MARY - (OVERLAPPING) Bye. Bye, Jeremiah.

JEREMIAH - (TO O.S. IKE) Bye, bye.

IKE - (OFF) Bye.

JEREMIAH WAVES GOOD-BYE, THEN EXITS R.

33. (CONTINUED)

CAMERA TRUCKS R. AS
MARY MOVES TO IKE.
THEY LOOK O.S. FG.
AND AT EACH OTHER.

MARY - God, what a surprise,

I cannot get over it. My ex-
husband. And he does...

IKE - (OVERLAPPING) Mm-hm.

MARY - ...he really does look a lot
thinner. He looks great.

IKE - (OVERLAPPING) Yeah, well....

Well, y-you certainly fooled me.

I mean, I was shocked...

MARY - (OVERLAPPING) What do you mean?

IKE - ...'cause that's not what -

this is not what I expected.

MARY - What did you expect?

IKE - (CLEARS THROAT) I don't know.

You said, you know, you had always

led me to...and you said that -

that he was a great ladies' man...

MARY - Yeah, I did.

IKE - (OVERLAPPING) ...and that he opened

you up sexually, you know.

MARY - (OVERLAPPING) So, sooo?

IKE - And you knew, and then this -

this little horunculus, you know;

I, uh....

MARY - (OVERLAPPING) (SIGES) He's

quite devastating.

IKE - Really? Well, it's, you

know, I, it's amazing how subjective

all that stuff is.

(111)

33. (CONTINUED)

MARY - (OVERLAPPING) (SIGHS) I don't
know what you're....(indistinct)

1421-02

34. INT. IKE'S APARTMENT -
DAY - FS - THROUGH
DOORWAY TO IKE WRIT-
ING ON BED. IKE STOPS
WRITING AND LOOKS O.S.
FG.

IKE RESUMES WRITING.

TYPEWRITER
IKE - Boy, you're really typing away
in there.

MARY - (OFF) Yeah, it's a cinch.

IKE - Yeah, are you still reviewing "The
Tolstoy Letters"?

1432-05

35. MS - MARY SEATED AT
DESK TYPING. SHE
HAS A CIGARETTE IN
HER MOUTH.

MARY - No, no, I finished that two
days ago. I'm - I'm on that
novelization.

1437-11

36. FS - THROUGH DOORWAY
TO IKE WRITING ON BED.
HE STOPS WRITING AND
LOOKS O.S. FG.

TYPEWRITER
IKE - I mean, what - what do you
waste your time with a novelization
for?

MARY - (OFF) Why? Because it's easy
and it pays well.

IKE - It's, mm, you know, it's like
another contemporary American
phenomenon that's truly moronic...
the, uh, um, novelizations of movies.

I mean...

1459-05

37. MS - MARY SEATED AT
DESK TYPING.

MARY PICKS UP CIGARETTE
AND TAKES A PUFF OF IT,
THEN PUTS IT DOWN.

IKE - (OFF)...you're much too brilliant
TELEPHONE RINGING
for that. You know, you should be
doing other stuff.

MARY - Like what?

IKE - (OFF) You know, like fiction.
I've seen your fiction. It's
terrific.

(112)

37. (CONTINUED)

MARY PICKS UP TELEPHONE
RECEIVER AND HOLDS IT
TO EAR.

MARY - (INTO TELEPHONE) Hello?

1476-00

38. EXT. PARK AVENUE/PHONE
BOOTH - DAY - FS - YALE
IN PHONE BOOTH R. HOLD-
ING TELEPHONE RECEIVER
TO EAR AS TRAFFIC L.
MOVES BG.

YALE - (INTO TELEPHONE) Mary, hi. It's

Yale. I was hoping you'd pick up.

Listen, uh, could we meet for

coffee?

HORN HONKING

1486-09

39. INT. IKE'S APARTMENT -
DAY - MS - MARY SEATED
AT DESK HOLDING TELE-
PHONE RECEIVER TO EAR.

MARY - (INTO TELEPHONE) Well, why,

why? What is it? Wha-...?

1490-03

40. EXT. PARK AVENUE/PHONE
BOOTH - DAY - FS - YALE
IN PHONE BOOTH R. HOLD-
ING TELEPHONE RECEIVER
TO EAR AS TRAFFIC L.
MOVES BG.

YALE - (INTO TELEPHONE) Well, you

know, I miss you and I...thought -

thought maybe we could talk.

1497-00

41. INT. IKE'S APARTMENT -
DAY - MS - MARY SEATED
AT DESK HOLDING TELE-
PHONE RECEIVER TO EAR.

MARY - (INTO TELEPHONE) (SIGHS) No,

I don't think that would be

possible, really. I don't think

that would be possible at all,

(indistinct word). I'm sorry,

I just, uh...no, I, I'm sorry,

I've gotta go. (TO HERSELF)

(MUMBLING) (indistinct)

1517-00

MARY HANGS UP, DROPPING
RECEIVER ONTO TELEPHONE.
SHE LEANS BACK IN CHAIR,
SHAKEN.

42. FS - THROUGH DOORWAY TO
IKE ON BED SHARPENING
PENCIL.

IKE - Who was that?

MARY - (OFF) What?

IKE - Who was that on the phone just

now?

1524-00

43. MS - MARY SEATED AT
DESK. SHE SEEMS
SHAKEN.

MARY - Uh, dance lessons.

IKE - (OFF) Dance lessons that was?

MARY - Yeah, do we want free dance
lessons.

IKE - (OFF) (CHUCKLES) Right. They
give you one free lesson, and then
they hook you for fifty thousand
dollars worth.

1547-11

44. EXT. PARK AVENUE/PHONE
BOOTH - DAY - FS - YALE
IN PHONE BOOTH R. AS
TRAFFIC L. MOVES BG.
AND JEEP ENTERS R. TO
L., EXITING. TAXI
ENTERS R. TO L., EXIT-
ING.

1556-03

45. INT. YALE'S APARTMENT -
DAY - MCS - IKE AND
EMILY, BACKS TO CAMERA,
AT BOOKSHELF. IKE TURNS
TO EMILY.

IKE - Viking loved my book.

EMILY - Oh, good.

IKE - (OVERLAPPING) They loved the
first four chapters which is all
I gave 'em. But they - they said
it was amusing and they were, you
know, they were really complimentary.

EMILY - (OVERLAPPING) Yeah, well, Yale
had read them and he thought they
showed a great deal of promise.

IKE - Yeah, I know, but Yale's family,
you know, so of course he's always
enormously encouraging. But Viking,
is, you know, they're the ones who
gotta shove up the mosey.

EMILY TURNS AND EXITS
R.

CAMERA PANS R. AS IKE
MOVES R. TO EMILY WHO
IS IN KITCHEN.

EMILY - (OVERLAPPING) Yeah, well, maybe
it'll inspire Yale to finish his
O'Neill biography. I mean, he's
been talking about it long enough.

CAMERA HOLDS AS IKE
BACK TO CAMERA, STANDS
IN DOORWAY.

45. (CONTINUED)

CAMERA PANS L. AS EMILY
CROSSES L. IN FRONT OF
IKE, EXITING.

CAMERA CONTINUES TO
PAN L. TO INCLUDE EMILY
AS HE FOLLOWS HER BG.

CAMERA HOLDS IN MLS AS EMILY
EXITS R. BG. INTO LIVING
ROOM AND IKE MOVES INTO
LIVING ROOM.

IKE LOOKS O.S. L. FG.

EMILY ENTERS R. BG.
FROM BEHIND WALL AND
CROSSES IN FRONT OF
IKE AS SHE LOOKS O.S.
L. FG.

YALE ENTERS L. FG. AND
MOVES TO EMILY AND IKE.

YALE NODS HEAD, 'Yes'.

IKE NODS HIS, 'Yes'.

IKE - (OVERLAPPING) I know, for ages.

EMILY - Yeah.

IKE - Well, Mary - Mary read the stuff
and she - she was just laughing out
loud. And I - I respect her judg-
ment, you know, though she's doing
a think piece on a rock star which
DOOR OPENING
really is....

YALE - (OFF) (OVERLAPPING) (CALLING)

Hello?

IKE - You know, she's getting....

DOOR CLOSING

EMILY - (OFF) (TO YALE) Hey, where (ON)

were you? You were supposed to be
home an hour ago.

YALE - Uh-hh, I bought the car.

EMILY - Oh, no, you did?

YALE - (OVERLAPPING) (LAUGHS) I know,

I know, I know it's a meaningless
extravagance...

IKE - (OVERLAPPING) (SIGHS)

YALE - ...but I had to have it. It
was too beautiful.

IKE - (OVERLAPPING) Did you get that -
that thing that we saw?

YALE - (OVERLAPPING) Yeah, yeah.

IKE - Oh!

EMILY - (OVERLAPPING) Did you hear
about Ike?

YALE - Huh?

EMILY - Viking Press loved the first four
chapters of his book.

IKE - Mm-hm.

YALE - (OVERLAPPING) Oh, really?

(115)

45. (CONTINUED)

IKE - Yeah, they were real complimentary
about it.

EMILY - (OVERLAPPING) (indistinct)

YALE - All right, next week I get the
car. We'll take it out and we'll
celebrate.

EMILY LOOKS AT IKE,
NODDING HEAD, 'Yes'.
EMILY LOOKS AT YALE,
SMILING.

IKE - Okay.

EMILY - (TO IKE) In our new car.

1633-00

46. EXT. TAPPAN ZEE BRIDGE -
DAY - FS - YALE, EMILY,
IKE AND MARY CRAMMED
INTO YALE'S PORSCHE.
CAMERA PULLS BACK AS
YALE DRIVES CAR FG.

MUSIC IN

1657-13

47. EXT. NYACK ANTIQUE
SHOPS - DAY - PAST
PEOPLE FG. TO YALE
ENTERING R. BG. AS
HE COMES OUT OF
SHOP FOLLOWED BY
IKE. CAMERA PANS
R. AS THEY MOVE R.,
THEN FG. ALONG SIDE-
WALK. CAMERA PULLS
BACK IN MLS AS THEY
CONTINUE L. FG. TO
INCLUDE MARY AND
EMILY LEAVING ANOTHER
SHOP. CAMERA HOLDS
AS MARY GIVES IKE A
PICTURE. CAMERA PULLS
BACK WITH GROUP AS THEY
MOVE L. AND IKE GIVES
MARY A KISS. CAMERA
HOLDS AS EMILY AND YALE
EXIT L. AND IKE THROWS
PICTURE INTO GARBAGE
CAN. MARY AND IKE EXIT
L.

1691-12

48. INT./EXT. BOOKSTORE
WINDOW - DAY - FS -
THROUGH WINDOW TO PARKED
CARS AND DOCK BG. EMILY
AND YALE ENTER L. IN MS
AND MOVE R., EXITING, AS
MARY AND IKE ENTER L. AND
STOP IN FRONT OF WINDOW.
IKE LIGHTS A CIGARETTE
AND LOOKS O.S. FG. THROUGH
WINDOW, POINTING
TOWARD THE DOCK FOR YALE
AND EMILY TO COME BACK.
YALE AND EMILY ENTER R.
AND LOOK O.S. FG. THROUGH
WINDOW.

1706-06

49. MS - GROUP'S POV -
 DISPLAY OF JILL'S BOOK
 IN WINDOW. FRONT OF
 BOOK JACKET READS:

Marriage,
 Divorce,
 and
 Selfhood

Jill Davis

BACK OF BOOK JACKET HAS
 JILL'S PICTURE ON IT.

1710-15

50. EXT. NYACK WATERFRONT -
 DAY - FS - DOCK AREA
 AND RIVER. MARY, IKE,
 YALE AND EMILY ENTER R.
 YALE IS READING FROM
 JILL'S BOOK. THEY
 MOVE FG.

MUSIC OUT
 SEAGULLS

YALE - (OFF) Jesus, listen to this:

(READING) "Making love to this
 deeper, more (LAUGHS) masterful
 female made me - (ON) (LAUGHS)
 made me realize..."

IKE COVERS HIS EARS, RE-
 ACTING.

IKE - (OVERLAPPING) (indistinct)

YALE - (READING) "...what an empty
 experience, what a bizarre charade..."

IKE - (OVERLAPPING) (SIGHS)

YALE - (READING) "...sex with my husband
 was."

EMILY - (LAUGHS)

IKE - (OVERLAPPING) Please, that is so
 nauseating. I, (SIGHS) oh.

YALE - (OVERLAPPING) Oh, God, almighty.

EMILY - (CHUCKLES) Is this true? Did
 you make love with Jill and another
 woman?

MARY - (OVERLAPPING) (indistinct)

IKE - Uh, she put that in there?

EMILY AND YALE - (LAUGH)

IKE - (OVERLAPPING) Christ. I mean,
 she - she wanted to, I think. You
 know, I - I was - I didn't wanna be
 a bad sport.

YALE - (OVERLAPPING) Did you have a
 good time?

CAMERA PANS L. AS GROUP
 CONTINUES FG.

50. (CONTINUED)

IKE LOOKS AT YALE.

MARY - (OVERLAPPING) And then there's
the one where - where....

IKE - (TO YALE) (OVERLAPPING) No, I
didn't have a good time. (continues
indistinct)

YALE - (OVERLAPPING) (LAUGHS)

MARY - (OVERLAPPING) Did you hear the
one where - where he tried to run
her - her lover over?

EMILY - (LAUGHS) (indistinct)

YALE - (OVERLAPPING) Oh, yeah.

IKE LOOKS AT MARY.

IKE - (TO MARY) (OVERLAPPING) Whose
side are you on?

YALE LOOKS AT EMILY.

YALE - (TO EMILY) (OVERLAPPING)
(indistinct)

MARY LOOKS AT IKE.

MARY - (TO IKE) (OVERLAPPING)

What do you mean?

CAMERA PULLS BACK IN
MS AS GROUP CONTINUES
FG.

IKE - No, I didn't try and run her
over. It was raining out. The
car lurched. Jesus, now every-
everybody in town is gonna know
all...

EMILY - I can't believe it.

IKE - (OVERLAPPING) ...these details.

Everybody, all my friends and -

CAMERA CONTINUES TO
PULL BACK WITH IKE
AS MARY, EMILY AND
YALE EXIT L. AND
EMILY READS FROM
BOOK.

EMILY - (OFF) Hey, listen to this:
"He was given to fits of rage,
Jewish, liberal paranoia, male
chauvinism, self-righteous
misanthropy, and nihilistic moods
of despair. He had complaints
about life but never any solutions."

CAMERA HOLDS.

IKE EXITS L.

EMILY - (OFF) (READING) (CONT'D.)

"He longed to be an artist but balked at the necessary sacrifices. SEAGULLS In his most private moments, he spoke of his fear of death which he elevated to tragic heights when, in fact, it was mere narcissism."

1815-08

51. INT. JILL'S APARTMENT - DAY - MCS - IKE LOOKING O.S. R. CAMERA PANS R. AS IKE MOVES ACROSS ROOM TO JILL AND FOLLOWS HER, REVEALING CONNIE SEATED AT BG. DINING ROOM TABLE.

IKE - I came here to strangle you.

JILL - (OFF) Nothing I wrote was untrue.

IKE - What do you mean?! That book makes me out to be like Lee Harvey Oswald!

JILL - (ON) It's an honest account of our marriage.

IKE - That I'm narcissistic?!

JILL - Don't you think you're a little self-obsessed?

IKE - And - and misanthropic? And self-righteous?

JILL - (OVERLAPPING) Well, I - I wrote some nice things about you.

IKE - Like what? What?

JILL - Like what? Like you cry when you see "Gone With The Wind".

IKE - Oh, Jesus.

CONNIE - (OFF) (OVERLAPPING) (LAUGHS)

IKE - (TO CONNIE) What're you laughing about? You're supposed to be the mature one of the two. You let her write that garbage?

CAMERA PANS L. AS JILL CROSSES L. BEHIND IKE AND HE FOLLOWS HER INTO STUDY AREA.

CAMERA HOLDS AS JILL MOVES BG. AND PICKS UP SOME YARN, THEN MOVES FG., CROSSING R. IN FRONT OF IKE.

SHE EXITS R.

IKE LOOKS O.S. R. BG. CAMERA PANS R. AS HE MOVES BACK ACROSS ROOM TO CONNIE AND JILL ENTERS R. TO L., EXITING.

51. (CONTINUED)

CAMERA HOLDS.

JILL ENTERS L. TO R.,
THEN MOVES R. TO L.,
EXITING.

IKE LOOKS AT JILL AS
SHE ENTERS L. TO R.,
EXITING.

CAMERA PANS R., THEN
HOLDS AS IKE MOVES TO
JILL.

CONNIE GETS UP FROM
CHAIR AND MOVES BG.
TO STAIRCASE.

CONNIE EXITS R. BG.
UP STAIRS.

IKE LOOKS AWAY DIS-
BELIEVINGLY.

CONNIE - Hey, wait a minute. This
is between you two.

IKE - Uh, do you - do you honestly
think that I tried to run you
over?

CONNIE - You just happened to hit
the gas as I walked in front of
the car.

IKE - (TO JILL) Gee, I - I, did I
do it on purpose?

JILL - (OFF) Well, what would Freud
say?

IKE - Freud would say I really wanted
to run her over. That's why he
was a genius.

CONNIE - All right, listen you two,
I'm going upstairs. I got
work to do. Don't forget
that Willie's at Ballet
class.

IKE - Yeah. (indistinct)

JILL - Look, I better warn you.
I've had some interest in this
book for a movie sale.

1893-11

EXHIBITION REEL FOOTAGE : 1881-11

END OF REEL FOUR PARTS A&B

SCENE NO.	DESCRIPTION	DIALOGUE	MUSIC & EFFECTS	TOTAL
1.	START MEASURING 000 AT START MARK IN ACADEMY LEADER.			11-15
2.	INT. IKE'S APARTMENT - NIGHT - MLS - FRONT DOOR OPENING AND IKE ENTERS R. THROUGH IT. IKE CLOSES DOOR, THEN MOVES FG.	IKE - (CALLING) Is anybody home? MARY - (OFF) Uh-huh. IKE - Yeah? I got an unbelievable		
	CAMERA PANS L. WITH HIM AS HE MOVES L. TO KITCHEN AND SWITCHES ON LIGHT, LOOKING O.S. L. CAMERA HOLDS AS IKE MOVES BG. INTO KITCHEN TO SINK.	story to tell you, absolutely incredible. You okay? MARY - (OFF) Oh, yeah. IKE - Yeah? Just let me get one glass		
	IKE TURNS ON FAUCET AND FILLS GLASS WITH WATER.	of brown water...and I'll be fine 'cause I'm dying of thirst. MARY - (OFF) (OVERLAPPING) Isaac... yeah, I wanna talk to you... IKE - Mm-hm. MARY - (OFF) ...first. IKE - So I go over to Jill's this		
	IKE TURNS AND MOVES FG. CARRYING GLASS OF WATER. HE SWITCHES OFF KITCHEN LIGHT, THEN STEPS OUT OF KITCHEN. CAMERA PANS L. AS HE MOVES ACROSS LIVING ROOM TO REVEAL MARY. CAMERA HOLDS IN MCS AS THEY LOOK AT EACH OTHER.	morning, right? Because I'm real annoyed over all that junk she printed in the book. MARY - (OFF) Yeah. Isaac? Mm-hm. IKE - (OVERLAPPING) And, and, I'm, you know.... MARY - (ON) (OVERLAPPING) Before you get wound up, there's just something I - I wanna tell you. IKE - What's the matter? You look - you look...pale. MARY - (OVERLAPPING) Well.		
3.	MCS - IKE LOOKING O.S. L.	IKE - Well, wha-what's the matter? Hey, what - is there something wrong? What is it?		57-05
				73-07

4. MCS - MARY LOOKING O.S. R. SHE HESITATES. MARY - I think I'm still in love with Yale. 85-12
5. MCS - IKE REACTING. IKE - What? You...are you kidd-...? You are? MARY - (OFF) Yes. IKE - Well, when did this happen? I mean, what...? Well, you are or you think you are? 119-08
5. MCS - MARY. CAMERA PANS L. WITH HER AS SHE MOVES L. ACROSS ROOM AND POURS HERSELF A GLASS OF WINE. CAMERA HOLDS. SHE LOOKS O.S. R. CAMERA PANS R. AS SHE MOVES R. MARY - I started seeing him again. IKE - (OFF) When? Since when? MARY - Mm, just since today. We're not really....That's why I wanted to be open about it. IKE - (OFF) Jesus, I'm... 139-13
7. MCS - IKE LOOKING DOWN O.S. R. FG. AS MARY ENTERS R. AND CROSSES L. IN FRONT OF HIM, EXITING. IKE - ...I'm shocked. I'm - I'm... shocked. I'm...s-surprised. 149-09
8. MS - MARY PACING BACK AND FORTH. SHE LOOKS O.S. R. FG. MARY - I - I - I think I've always been in love with him. 154-12
9. MS - IKE. IKE - How does he feel about this? 158-02
10. MS - MARY. CAMERA PANS L. AS SHE MOVES L. CAMERA HOLDS AS MARY LOOKS O.S. R. FG. MARY - (SIGHS) Well...tsch, he wants to move out of his place so that we can live together. 168-01
11. MS - IKE. IKE - I'm stunned. I'm - I'm...I'm in a state of, uh....Somebody should throw a blanket over me. You know, I'm.... 178-12

12. MS - MARY. SHE MOVES L. AND LOOKS O.S. R., THEN MOVES BACK R.
 MARY - Well, you see, he called me several times in a very depressed and confused state. And he (SIGHS) he still loves me.
 188-06
13. MS - IKE REACTING.
 IKE - This, this, this is shaping up like a Noel Coward play, you know. Somebody should go out and make some Martinis.
 MARY - (OFF) I don't blame you for being furious with me.
 IKE - Well, I'm - I'm too stunned to be furious.
 202-10
14. MCS - MARY LOOKING O.S. R.
 MARY - Well then, I wish you would. I wish you'd get angry so that we could have it out, so that we could get it out in the open.
 209-09
15. MS - IKE POINTING TO HIMSELF AS HE LOOKS O.S. L.
 IKE - Well, I don't get angry, okay? I mean, I have a tendency to internalize. I can't express anger. That's one of the problems I have. I - I grow a tumor instead.
 MARY - (OFF) Well. I told you that - that I was (SIGHS)....
 223-07
16. MLS - PAST IKE SITTING ON CHAIR TO MARY AS SHE SITS DOWN ON COFFEE TABLE.
 MARY - ...trouble from the beginning, from when we first started dating.
 IKE - So what does - what does your analyst say? I mean, did you speak to him?

16. (CONTINUED)

MARY - Well, Donny's in a coma. He had a very bad acid experience.

IKE - Oh, that's gr-, that's great. I mean, you know...(SIGHS) I think you're making a big mistake here.

MARY - Why?

IKE - Why? Because you...why?

B-B-Because you're preferring Yale to me, that's all. I know that sounds egotistical, but, uh...

MARY - (OVERLAPPING) (SIGHS)

IKE - ...you know. This guy's been married for twelve years to Emily. You'd...what'd you think's gonna happen? He'll be away from her for a month, he'll go crazy. And - and - and if he does commit to you, you know, when you start to feel secure, you'll drop him. I know it. I - I give the whole thing...four weeks, that's it.

IKE SNAPS FINGERS.

MARY - (OVERLAPPING) Well, I - I - I - I can't plan that far in advance.

IKE - You can't plan four weeks in advance? I mean, what...

MARY SHAKES HEAD, 'No'.

MARY - (OVERLAPPING) No!

IKE - ...what - what kind of foresight is that? (SIGHS) Jesus. You know, I - I knew you were crazy when - when we started going out. I, you know, I...y-you...always thinking you're gonna be the one that makes 'em act different, you know, but...eh.

16. (CONTINUED)

MARY - Isaac, I'm sorry.

IKE - Yeah, well....

MARY - (OVERLAPPING) I really am.

I'm really sorry.

IKE - (OVERLAPPING) Mm-hm.

MARY - Isaac?

IKE - (indistinct)

MARY - (OVERLAPPING) Well, I'm sor-...

where are you - where are you going?

IKE - (OFF) I gotta get some air.

MARY - Oh.

MUSIC IN

333-12

17. EXT. STREET - DAY - FS -
 IKE ENTERS R. BG.
 AND MOVES FG. ALONG
 SIDEWALK. CAMERA
 PANS L. WITH HIM
 AS HE MOVES L.,
 THEN BG. PASSING
 MAN AND WOMAN
 MOVING L. TO R.,
 EXITING.

356-00

INT. UNIVERSITY - DAY -
 FS - TWO GIRLS LOOKING
 AT BULLETIN BOARD. IKE
 ENTERS R. AND MOVES FG.
 CAMERA PULLS BACK WITH
 HIM IN MS AS HE STORMS
 DOWN CORRIDOR, THEN
 PANS L. WITH HIM IN
 MCS AS HE CONTINUES
 L. TO YALE'S CLASSROOM
 DOOR. CAMERA HOLDS AS
 IKE LOOKS THROUGH WIN-
 DOW IN DOOR AT YALE
 AND STUDENTS BG. IKE
 KNOCKS ON DOOR. YALE
 LOOKS AT HIM. IKE
 MOTIONS FOR YALE TO
 COME OVER TO HIM AND
 KNOCKS ON DOOR AGAIN.
 YALE MOVES TO DOOR,
 THEN OPENS IT.

MUSIC OUT

IKE - Psst. I wanna talk to you.

YALE - (OVERLAPPING) What're you doing
 here?

IKE - What do you mean what am I doing
 here? I spoke to Mary. Weren't you
 going to say anything?

18. (CONTINUED)

YALE LOOKS INTO CLASS-
ROOM, THEN BACK AT IKE.

CAMERA PANS R. AS
YALE PUSHES IKE R.,
THEN FOLLOWS HIM
ACROSS CORRIDOR.
CAMERA HOLDS AS
THEY EXIT R. INTO
ANOTHER CLASSROOM.

19. INT. EMPTY CLASSROOM -
MOMENTS LATER - MLS -
OVER CHAIRS AND TABLES
TO IKE AND YALE AS
YALE CLOSES DOOR. IKE
REACTS.

YALE - (OVERLAPPING) Oh, damn. I
was gonna say something to you,
but not....Sssh, there's a class
in there.

IKE - (OVERLAPPING) Yeah, so where
can we go and talk?

YALE - Come here. Come here. Come
here. Come here.

IKE - (OVERLAPPING) Where can we -
where can we go speak?

YALE - How'd you get past the security?

IKE - What do you mean? I walked
(OFF) right past.

396-03

IKE - (SIGHS) What are you telling me,
that you-you're - you're gonna leave
Emily...is this true...and - and run
away with the - the - the winner of
the...Zelda Fitzgerald Emotional
Maturity Award?

YALE - Look, I love her. I've always
loved her.

IKE - (OVERLAPPING) (SIGHS) Oh, what
kind of crazy friend are you?

YALE - I'm a good friend! I introduced
the two of you, remember?

IKE - Why? What was the point? (CHUCKLES)
I don't understand that.

YALE - Well, I thought you liked her!

IKE - Yeah, I do like her! Now we both
like her!

426-00

20. MCS - YALE LOOKING O.S.
R. FG. YALE - Yeah, well, I liked her first!
428-14
21. MCS - IKE LOOKING O.S.
L. FG. INCREDULOUSLY.
CAMERA PANS L. WITH
IKE AS HE MOVES L.,
REACTING. IKE - "I liked her first." What're
you - what're you six years old?!
Jesus.
YALE - (OFF) Look...
436-11
22. MCS - YALE. YALE - ...I thought it was over.
You know, I mean, would I have
encouraged you to take her out if -
if I still liked her?
443-06
23. MCS - IKE STANDING
BESIDE SKELETON AS
HE LOOKS O.S. L. FG.,
REACTING. IKE - So what, you liked her. Now
you don't like her. Then you did like
her. You - you - you know, um, it's
still early. You can change your
mind one more time before dinner!
452-05
24. MCS - YALE. YALE - Don't get sarcastic about this.
You think I like this?!
456-13
25. MCS - IKE STANDING
BESIDE SKELETON. IKE - How - how long were you gonna
see her without saying anything
to me?
461-05
26. MCS - YALE. YALE - Don't turn this into one of
your big moral issues.
466-15
27. MCS - IKE STANDING
BESIDE SKELETON,
REACTING. IKE - You could've said...but you -
you...all you had to do was, you
know, was call me and talk to me.
You know, I'm very understanding.
I'd a said, "No", but you'd 've
felt honest.
478-15

28. MCS - YALE. YALE - I wanted to tell you about it.
I knew it was gonna upset you.
I, uh, uh...we had a few innocent meetings. 488-02
29. MCS - IKE STANDING BESIDE SKELETON. IKE - A few?! She said one! You guys, you should get your story straight, you know. Don't - don't you rehearse? 495-12
30. MCS - YALE. YALE - We met twice for coffee. 499-02
31. MCS - IKE STANDING BESIDE SKELETON. IKE - Hey, come off it. She doesn't drink coffee. What'd you do, meet for Sanka? That's not too romantic. You know, that's a little on the geriatric side. 509-00
32. MCS - YALE. YALE - Well, I'm not a saint, okay. 511-10
33. MCS - IKE STANDING BESIDE SKELETON. IKE - But you - but you're too easy on yourself, don't you see that?! You know, you - you, that's your problem, that's your whole problem. You - you rationalize everything. You're not honest with yourself. You talk about...you wanna - you wanna write a book, but - but, in the end, you'd rather buy the Porsche, you know or.... 529-12
34. MCS - YALE. IKE - (OFF) You - you cheat a little bit on Emily and you play around the truth a little with me, and - and the next thing... 536-08

35. MCS - IKE STANDING
BESIDE SKELETON.

IKE - ...you know, you're in front
of a Senate committee and you're
naming names! You're informing
on your friends!

543-03

36. MCS - YALE REACTING.

YALE - You are so self-righteous,
you know. I mean, we're just
people, we're just human beings,
you know. You think you're God!

552-09

37. MCS - IKE STANDING
BESIDE SKELETON.

IKE - I - I gotta model myself after
someone!

557-09

38. MCS - YALE.

YALE - Well, you just can't live
the way you do, you know. It's
all so perfect.

562-12

39. MCS - IKE STANDING
BESIDE SKELETON.

IKE POINTS TO SKELETON.

IKE POINTS TO SKELETON
AGAIN.

IKE - Jesus, well, what are future
generations gonna say about us.
My God! You know, someday, we're
gonna - we're gonna be like him!
I mean, y-y-y-you know, well, he
was probably one of the beautiful
people. He was probably dancing
and playing tennis and everything. And -
and - and now, well, this is what
happens to us! You know, uh, it's
very important to have - to have
some kind of personal integrity.
Y-you know, I'll - I'll be hanging
in a classroom one day. And - and
I wanna make sure when I...thin out
that I'm w-w-well thought of!

YALE - (OFF) Ike, ...Isaac, where're you
going?

606-04

CAMERA PANS L. AND HOLDS
ON SKELETON AS IKE EXITS
L.

40. INT. IKE'S APARTMENT -
 DAY - FS - IKE SITTING
 AT TYPEWRITER IN A DAZE.
 HE PICKS UP SOME PAPER,
 PUTS IT IN TYPEWRITER,
 TURNS ON CASSETTE RE-
 CORDER AND STARTS TO
 TYPE. MUSIC IN
- 632-15
41. MLS - NIGHT - IKE AT
 TYPEWRITER TYPING. 642-00
- MS - DAY - WILLIE
 CARVING PUMPKIN,
 CAMERA PULLS BACK,
 THEN PANS L. TO RE-
 VEAL IKE CARVING HUGE
 PUMPKIN. CAMERA HOLDS. 655-10
43. EXT. CENTRAL PARK/FOOT-
 BALL FIELD - DAY - FS -
 IKE, WILLIE AND OTHER
 DIVORCED FATHERS AND
 SONS PLAYING FOOTBALL.
 GAME ENDS. IKE AND
 WILLIE MOVE FG. RE-
 VEALING WRITING ON
 THEIR SWEAT SHIRTS
 WHICH READS:
 DIVORCED
 FATHERS
 a^d SONS
 ALL STARS
 IKE AND WILLIE EXIT
 R. FG. 686-01
- INT. SOHO CHARCUTERIE -
 DAY - MCS - PAST IKE
 TIPPED IN L., BACK TO
 CAMERA, TO EMILY SEATED
 ACROSS TABLE FROM HIM
 AS THEY HAVE LUNCH.
 OTHERS BG. MUSIC OUT
- OTHERS - (indistinct chatter continues
 under following dialogue and scenes)
- EMILY - No, I knew Yale had affairs...
 but then, nothing's perfect.
 (SIGHS) Marriage is a - requires...
 some minor compromises, I guess. 702-03
45. MCS - PAST EMILY TIPPED
 IN R., BACK TO CAMERA,
 TO IKE.
 IKE - You know (COUGHS), it's funny
 because I can't - I, you know, I'm
 just a non-compromiser. I mean,
 I can't - I can't see that. You
 know, I think it's always a big
 mistake to - to look the other way...
 (CLEARS THROAT) 'cause you always
 wind up paying for it in the end...

45. (CONTINUED)

IKE - (CONT'D.) anyhow. You know, but then, you, so it....Jill wrote about me in that book, you know, I'm - I - I'm living in the past.

728-08

46. MCS - PAST IKE TIPPED IN L., BACK TO CAMERA, TO EMILY.

EMILY - How about you? You seeing anybody?

731-14

47. MCS - PAST EMILY TIPPED IN R., BACK TO CAMERA, TO IKE.

IKE - Uh, uh, y-you - you know, I - I n-n-never had any problem meeting women. I mean, that's...you know, but (CLEARS THROAT) I was thinking about this just about a week ago. I think, and I know this sounds strange, but I think I really missed a good bet when I let Tracey go. Do you remember Tracey? Yeah.

EMILY - (OVERLAPPING) Yeah, I always liked her.

IKE - Tsch. Yeah. I was - I was just thinking about this at home last week and (SIGHS) I think of all the women that I've known over the last years, when I actually am honest with myself...tsch, I think I had the most relaxed times and the most, you know, the nicest times with her. She was really a terrific kid, but young, right? So...that's that.

EMILY - Why don't you call her?

47. (CONTINUED)

IKE SHAKES HEAD, 'No'.

IKE - No, I would never do that. I think I blew that one. You know, I - I really kept her at a distance and I just would never give her a chance. And (SIGHS) she was so sweet. You know she...she called me, uh, she left a message with my service about a month ago (SIGHS) that I should watch "Grand Illusion" on television...

EMILY - (OVERLAPPING) (CHUCKLES)

IKE - ...you know. And I never returned her call or anything. I, you know, (SMACKS LIPS TOGETHER) 'cause I, you know, I, uh, didn't wanna lead her on or anything. I, uh...she really cared about me and I (SIGHS)....

831-15

IKE SHAKES HEAD AND GESTURES.

MCS - PAST IKE TIPPED IN L., BACK TO CAMERA, TO EMILY.

EMILY - Tsch. You know I was a little pissed off at you.

835-09

49. MCS - PAST EMILY TIPPED IN R., BACK TO CAMERA, TO IKE AS HE RAISES AN EYEBROW AND POINTS TO HIMSELF. EMILY NODS HEAD, 'Yes'.

IKE - Me?

EMILY - (OVERLAPPING) Yeah.

837-14

50. MCS - PAST IKE TIPPED IN L., BACK TO CAMERA, TO EMILY.

EMILY - I figured if you hadn't introduced Mary to Yale, this might never have happened.

845-03

51. MCS - PAST EMILY TIPPED
IN R., BACK TO CAMERA,
TO IKE. HE NODS AFFIRMA-
TIVELY.

849-01

52. INT. IKE'S APARTMENT -
DAY - CS - TAPE RECORDER
AS WHEELS OF CASSETTE IN-
SIDE TURN.

IKE - (OFF) (OVER MICROPHONE) An idea
for a short story...(SIGHS) about,
um, tsch, people in Manhattan who,
uh, who are constantly creating
these real, uh, unnecessary neurotic
problems for themselves 'cause it
keeps them from dealing with, uh,
more unsolvable, terrifying problems
about, um, the universe.

881-15

53. MLS - PAST TAPE RECORDER
ON COFFEE TABLE TO IKE
LYING ON COUCH HOLDING
MICROPHONE TO MOUTH.

IKE - (INTO MICROPHONE) (SIGHS) Um,
tsch, it's, uh...well, it has
to be optimistic. Well, all right,
why is life worth living? That's
a very good question. (SIGHS) Um.
(CLEARS THROAT, THEN SIGHS) Well,
(SIGHS) there are certain things
I - I guess that make it worthwhile.
(SIGHS) Uh, like what? (SIGHS) Okay.
Um, for me...uh, (SIGHS) oh, I would
say...what, Groucho Marx...to name
one thing, uh, ummmm, and (SIGHS)
Willie Mays and (SIGHS) um, uh, the
second movement of the Jupiter
Symphony...and, ummm, (EXHALES) Louie
Armstrong, recording of "Potatohead
Blues"...(SIGHS) umm, Swedish movies,
naturally..."Sentimental Education"
by Flaubert, (SIGHS) uh, Marlon Brando,
Frank Sinatra, (SIGHS) ummmm, those
incredible...apples and pears by
Cezanne...(SIGHS) uh, the crabs at...

53. (CONTINUED)

IKE - (INTO MICROPHONE) (CONT'D.) Sam

Wo's...tsch, uh, (SIGHS) Tracey's

face (CHUCKLES)....(SIGHS)
MUSIC IN

IKE PUTS DOWN MICROPHONE ON CHEST AND SIGHS. HE RESTS ON ELBOW, THEN SITS UP, PUTTING MICROPHONE DOWN ON TABLE. HE THEN STANDS AND MOVES BG. TO BUFFET. HE OPENS ONE DRAWER, THEN ANOTHER, TAKING HARMONICA OUT OF THE LATTER. HE TAKES HARMONICA OUT OF BOX, TOSSES BOX ON NEARBY DINING ROOM TABLE, THEN MOVES FG. INTO MS. HE HESITATES, THEN SITS DOWN ON COUCH AND HOLDS TELEPHONE RECEIVER TO EAR. HE LOWERS TELEPHONE RECEIVER, PUTS DOWN HARMONICA, THEN DIALS NUMBER. HE PUTS TELEPHONE RECEIVER BACK TO EAR, THEN CRADLES IT IN HANDS AND PUTS IT BACK ON TELEPHONE. HE GETS UP FROM COUCH AND MOVES BG. TO JACKET ON CHAIR. HE TAKES JACKET AND RUNS L., EXITING BEHIND WALL.

TELEPHONE BUSY SIGNAL

1120-07

54.

EXT. STREET - DAY - FS - IKE RUNNING FROM BG. ALONG CROWDED SIDEWALK. HE RUNS TO CORNER, THEN INTO STREET LOOKING L. AT TRAFFIC MOVING FROM BG. AS HE TRIES TO FIND A CAB. CAMERA PANS L. AND HOLDS AS IKE STANDS IN MS, BACK TO CAMERA, LOOKING BG., THEN O.S. L. AT TRAFFIC. CAMERA PANS L. AND HOLDS AS IKE STEPS L., HOLDS UP HANDS IN EXASPERATION, THEN TURNS AND RUNS R. FG., EXITING.

1146-05

55.

EXT. 2ND AVENUE/
YORKVILLE -
DAY. - MLS - IKE. CAM-
ERA TRUCKS R. WITH HIM
AS HE RUNS R. DOWN
STREET. CAMERA CON-
TINUES TO TRUCK R. AS
HE STOPS RUNNING AND
WALKS, TRYING TO CATCH
HIS BREATH AND HAIL A
TAXI THAT ENTERS L. TO
R., EXITING. HE RE-
SUMES RUNNING..

1182-15

56. EXT. PHONE BOOTH - DAY -
MS - IKE ENTERS L. TO R.,
EXITING, THEN ENTERS R.
AND RUNS INTO PHONE BOOTH.
HE TAKES TELEPHONE RE-
CEIVER OFF HOOK AND HOLDS
IT TO EAR AS HE DEPOSITS
MONEY IN TELEPHONE. HE
THEN DIALS TRACEY'S NUMBER.
IT IS BUSY. HE LOOKS
EXASPERATED AS HE HANGS
RECEIVER BACK ON TELE-
PHONE. HE LEAVES BOOTH
AND RUNS R., EXITING. 1203-02
57. EXT. GRAMERCY PARK - DAY -
FS - IKE. CAMERA TRUCKS
L. TO R. WITH HIM AS HE
RUNS PAST PARK. 1238-12
58. INT. LOBBY/TRACEY'S BUILD-
ING - DAY - MS - THROUGH
GLASS DOORS TO PARKED CARS
ON STREET AS IKE ENTERS L.
AND MOVES TO DOOR. HE
LOOKS O.S. FG. AND SEEMS
PLEASED. 1250-02
59. EXT. TRACEY'S BUILDING -
DAY - FS - THROUGH GLASS
DOORS TO TRACEY HANDING
SUITCASE TO CHAUFFEUR.
CHAUFFEUR PICKS UP OTHER
SUITCASES ON FLOOR NEXT
TO HIM AND MOVES FG. 1260-00
60. INT. LOBBY/TRACEY'S BUILD-
ING - DAY - MS - THROUGH
GLASS DOORS TO IKE LOOK-
ING O.S. FG. 1264-15
61. EXT. TRACEY'S BUILDING -
DAY - MFS - PAST CHAUFFEUR
PUSHING DOOR OPEN TO TRACEY
BG. CHAUFFEUR MOVES L. FG.,
EXITING, AS TRACEY PUTS DOWN
PURSE AND BRUSHES HAIR.
DOOR CLOSES. WE SEE CHAUF-
FEUR'S REFLECTION IN DOOR
AS HE MOVES BG. TO CAR
AND PUTS DOWN SUITCASES.
TRACEY STOPS BRUSHING
HAIR. SHE SPOTS O.S. IKE. 1297-04
62. INT. LOBBY/TRACEY'S BUILD-
ING - DAY - MS - THROUGH
GLASS DOORS TO IKE LOOK-
ING O.S. FG. AS CHAUFFEUR
BG. CLOSES DRIVER DOOR
AND PICKS UP SUITCASES.
IKE PUSHES DOOR OPEN AND
MOVES INTO BUILDING,
EXITING R. FG. 1306-09

63. MLS - TRACEY AS IKE
ENTERS L. FG. AND
MOVES TO HER.

IKE - (SIGHS) Hi.
TRACEY - (SIGHS) Hi.
IKE - Tsch, I (CLEARS THROAT)....
TRACEY - What're you doing here?
IKE - Tsch, (SIGHS) well, (CLEARS
THROAT) I ran. (CATCHES HIS
BREATH, THEN SNIFFLES) Tsch, I - I
tried to call you on the phone,
but, uh...it was busy so (INHALES)
MUSIC OUT
I know that was two hours worth of....

TRACEY - (CHUCKLES)

IKE - (OVERLAPPING) So then I couldn't
get a taxi cab so I ran. (BREATHING
HEAVILY)

1359-05

64. MCS - PAST TRACEY R.,
BACK TO CAMERA, TO
IKE.

IKE - Tsch. Where you going?

TRACEY - London.

IKE REACTS.

IKE - You're going to London now?

(CATCHES HIS BREATH)

1372-02

65. MCS - PAST IKE L.,
BACK TO CAMERA, TO
TRACEY.

IKE - (CATCHES HIS BREATH) You mean
if - what do you - what do you mean?
If I - if I got over here two minutes
later, you'd be - you'd be - you'd be...
going to London?

TRACEY NODS HEAD,
'Yes'.

TRACEY - (SIGHS)

1385-00

66. MCS - PAST TRACEY R.,
BACK TO CAMERA, TO
IKE.

IKE - (SIGHS) Well, (SIGHS) I-let me get
right to the point then. (CLEARS
THROAT) I don't think you oughta go.
I think I made a big mistake.

TRACEY - (indistinct)

66. (CONTINUED)

IKE - (OVERLAPPING) And I would prefer
it if y-you didn't go.

1403-10

67. MCS - PAST IKE L.,
BACK TO CAMERA, TO
TRACEY.

TRACEY - (SIGHS) Oh, Isaac.

IKE - I - I mean it, I know it looks
real bad now, (CHUCKLES) but, uh...
you know, it, uh (continues to mumble to:)
Uh, are you - are you seeing anybody?
Are you going with anybody?

TRACEY SHAKES HEAD,
'No'.

TRACEY - No.

1420-09

68. MCS - PAST TRACEY
TIPPED IN R., BACK
TO CAMERA, TO IKE.
HE SHRUGS.

IKE - (SIGHS) So...well...you st-st-st-
do you still love me or has that
worn off or what?

1431-06

69. MCS - PAST IKE L.,
BACK TO CAMERA, TO
TRACEY.

TRACEY - (CHUCKLES) Jesus, you (SIGHS)
pop up. Y-you don't call me and then
you suddenly appear. I mean...what
happened to that woman you met?

IKE - Well- well I'll tell you that, uh,
it's, uh, Jesus, yeah, I don't see
her anymore. I mean, you know, we
say...Look, I made a mistake. What
do you want me to say? (MUMBLES)
(Indistinct)

1462-07

70. MCS - PAST TRACEY
TIPPED IN R., BACK
TO CAMERA, TO IKE.

IKE - I don't think you oughta go to
London. (SIGHS)

TRACEY - Well, I have to go. I mean,
all the plans have been made, t-the
arrangements. I mean, my parents...

70. (CONTINUED)

IKE SHRUGS.

TRACEY - (CONT'D.) are there now looking
for a place for me to live.

IKE - (SIGHS) Tsch. W-well, uh, ah,
do you still love me or - or what?

1495-07

71. MCS - PAST IKE L.,
BACK TO CAMERA, TO
TRACEY.

TRACEY - Do you love me?

IKE - Well, yeah, that's what I, uh...well
yeah, of course, that's what this is
all about...you know.

TRACEY - Guess what? I turned eighteen
the other day.

IKE - Did you?

TRACEY - (OVERLAPPING) (CHUCKLES) I'm
legal, but I'm still a kid.

IKE - You're not such a kid. Eighteen
years old. You know, you can - you
can...they could draft you. You
know that in some countries, you'd
be.....

TRACEY SMILES.

IKE MOVES HAIR OUT
OF TRACEY'S FACE.

TRACEY - (OVERLAPPING) (CHUCKLES)

IKE - Hey...you look good.

IKE STROKES HER FACE.

TRACEY - You really hurt me.

1536-04

72. MCS - PAST TRACEY
TIPPED IN R., BACK
TO CAMERA, TO IKE.

IKE - Uh, it was not on purpose...you
know. I mean, I - I, uh, you know,
I was...yeah, I mean...(MUMBLES) you
know, it was just - just the way
I was looking at things then....

TRACEY - Well, I'll be back in six
months.

72. (CONTINUED)

IKE REACTS.

IKE - Six months, are you kidding?!

IKE RAISES AN EYEBROW.

Six months you're gonna go for?

1564-06

73.

MCS - PAST IKE L.,
BACK TO CAMERA, TO
TRACEY.

TRACEY - We've gone this long.

Well, I mean, what's six months
if we still love each other?

IKE - Hey, don't be so mature, okay?

1575-15

MCS - PAST TRACEY TIPPED
IN R., BACK TO CAMERA,
TO IKE AS HE NODS.

IKE - I mean, six months is a long time.

Six months. You know, you're gonna
be - you're gonna be i-in - in -
in th...working in the theatre there.

You'll be with actors and directors.

You know, you're...you know, you
go to rehearsal and you - you hang
out with those people. You have
lunch a lot. And, and (CLEARS THROAT) well,
you know, attachments form and - and,
you know, I mean, you - you don't wanna
get into that kind of...I mean, you-you'll
change. You know, you'll be - you'll
be...in six months, you'll be a
completely different person.

1613-15

75.

MCS - PAST IKE L., BACK
TO CAMERA, TO TRACEY.TRACEY - Well, (CHUCKLES) don't you want
me to have that experience? I mean,
awhile ago, you made such
a convincing case.

1624-00

76. MCS - PAST TRACEY TIPPED
IN R., BACK TO CAMERA,
TO IKE AS HE SHRUGS.
- IKE - Tsch. Yeah, of course I do, but you
know, but you could...you know, you...
I mean, I - I just don't want that
thing about you that I like to
change.
- TRACEY - I've gotta make a plane.
- IKE - Oh, come on, you...come on.
You don't - you don't have to
go.
- 1656-15
- MCS - PAST IKE TIPPED
IN L., BACK TO CAMERA,
TO TRACEY.
- IKE SHRUGS.
- TRACEY - Why couldn't you have
(CHUCKLES) brought this up last
week? Look, six months isn't
so long.
- 1671-01
78. MCS - PAST TRACEY TIPPED
IN R., BACK TO CAMERA,
TO IKE AS HE REACTS.
- TRACEY - Not everybody gets corrupted.
- 1679-01
79. MCS - PAST IKE L., BACK
TO CAMERA, TO TRACEY.
- TRACEY - Tsch. Look, (CHUCKLES) you
have to have a little faith in
people.
- 1685-13
80. MCS - PAST TRACEY TIPPED
IN R., BACK TO CAMERA,
TO IKE WITH A QUIZZICAL
LOOK ON HIS FACE. HE
SMILES.
- 1705-03
81. EXT. MANHATTAN - DAY -
FS - SKYLINE OF BUILD-
INGS BG.
- 1714-11
82. FS - SKYLINE OF OTHER
BUILDINGS BG. AS SUN
SETS IN CLOUDY SKY.
- 1724-07
83. FS - HIGH ANGLE - NIGHT -
BUILDINGS AND ILLUMINATED
BRIDGE BG.
- 1729-13

84. BLACK BACKGROUND.
TITLE POPS IN OVER ABOVE BG.:

ET#1 Directed by
Woody Allen

TITLE POPS OUT.
TITLE POPS IN OVER ABOVE BG.:

ET#2 Written by
Woody Allen
and
Marshall Brickman

TITLE POPS OUT.
TITLE POPS IN OVER ABOVE BG.:

ET#3 Produced by
Charles H. Joffe

TITLE POPS OUT.
TITLE POPS IN OVER ABOVE BG.:

ET#4 Executive Producer
Robert Greenhut

TITLE POPS OUT.
TITLE POPS IN OVER ABOVE BG.:

ET#5 Director of Photography
Gordon Willis

TITLE POPS OUT.
TITLE POPS IN OVER ABOVE BG.:

ET#6 Production Designer
Mel Bourne

TITLE POPS OUT.
TITLE POPS IN OVER ABOVE BG.:

ET#7 Costume Designer
Albert Wolsky

TITLE POPS OUT.
TITLE POPS IN OVER ABOVE BG.:

ET#8 Film Editor
Susan E. Morse

TITLE POPS OUT
TITLE POPS IN OVER ABOVE BG.:

ET#9 A Jack Rollins-Charles H. Joffe Production
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TITLE POPS OUT.

84. (CONTINUED)

TITLE POPS IN OVER ABOVE BG.:

ET#10 Starring

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#11 Woody Allen

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#12 Diane Keaton

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#13 Michael Murphy

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#14 Mariel Hemingway

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#15 Meryl Streep

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#16 Anne Byrne

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

#17 Featured Cast

Karen Ludwig Michael O'Donoghue
Gary Weis Kenny Vance
Tisa Farrow Damion Sheller
Wallace Shawn Helen Hanft
Bella Abzug Victor Truro

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#18 Casting
Juliet Taylor

TITLE POPS OUT.

84. (CONTINUED)

TITLE POPS IN OVER ABOVE BG.:

ET#19

Music by
George Gershwin

"Rhapsody In Blue"
Performed by
The New York Philharmonic

Conducted by
Zubin Mehta

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#20

Music Adapted and Arranged by
Tom Pierson

Arranger for Buffalo Philharmonic Don Rose
Audio Producer for the Andrew Kazdin
New York Philharmonic
Music Recording Engineers Ray Moore
Bud Graham
"Rhapsody In Blue" Piano Soloist Paul Jacobs

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#21

The New York Philharmonic
Zubin Mehta, Music Director
Perform

"Rhapsody in Blue"
"Love Is Sweeping The Country"
"Land Of The Gay Caballero"
"Sweet And Low Down"
"I've Got A Crush On You"
"Do-Do-Do"
"S'Wonderful"
"Oh, Lady Be Good"
"Strike Up The Band"
"Embraceable You"

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#22

The Buffalo Philharmonic
Michael Tilson Thomas, Music Director
Perform

"Someone To Watch Over Me"
"He Loves And She Loves"
"But Not For Me"

TITLE POPS OUT.

84. (CONTINUED)

TITLE POPS IN OVER ABOVE BG.:

ET#23 Production Manager
 Martin Danzig

 Assistant Director
 Fredric B. Blankein

 Second Assistant Director
 Joan Spiegel Feinstein

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#24 Unit Supervisor
 Michael Peyser

 Script Supervisor Kay Chapin

 Production Office Coordinator Jennifer Ogden

 Assistant to Mr. Allen Gail Sicilia

 Location Auditor Kathleen McGill

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#25 Camera Operator Fred Schuler

 Assistant Cameraman James Hovey

 Still Photographer Brian Hamill

 Gaffer Dusty Wallace

 Key Grip Robert Ward

 Property Master Leslie Bloom

 Carpenter Joseph Badaluco

 Scenic Artists Cosmo Sorice

 James Sorice

 Transportation Captain James Fanning

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#26 Set Decorator Robert Drumbheller

 Set Dressers Justin Scoppa Jr.

 Morris Weinman

 Costumer Clifford Capone

 Wardrobe Supervisor C.J. Donnelly

 Hair Stylist Romaine Greene

 Makeup Artist Fern Buchner

 Mr. Allen's Wardrobe by Ralph Lauren

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#27 Sound Mixer James Sabat

 Boom Man Vito Ilardi

 Re-recording Mixer Jack Higgins

 Sound Editor Dan Sable

 Assistant Film Editor Michael R. Miller

 Assistant Sound Editor Lowell Mate

TITLE POPS OUT.

84. (CONTINUED)

TITLE POPS IN OVER ABOVE BG.:

ET#28	Casting Associates	Howard Feuer
		Jeremy Ritzer
	Extras Casting	Aaron Beckwith Casting
	Unit Publicist	Scott MacDonough
	Production Accountants	Bernstein and Freedman
	Production Assistants	Robert E. Warren
		Charles Zalben
		Cheryl Hill
	DGA Trainee	Lewis H. Gould

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#29	Cast	
	Woody Allen	Isaac
	Diane Keaton	Mary
	Michael Murphy	Yale
	Mariel Hemingway	Tracy
	Meryl Streep	Jill
	Anne Byrne	Emily
	Karen Ludwig	Connie
	Michael O'Donoghue	Dennis
	Victor Truro	Party Guest
	Tisa Farrow	Party Guest
	Helen Hanft	Party Guest
	Bella Abzug	Guest of Honor

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#30	Gary Weis	Television Director
	Kenny Vane	Television Producer
	Charles Levin	Television Actor #1
	Karen Allen	Television Actor #2
	David Rasche	Television Actor #3
	Damion Sheller	Ike's Son
	Wallace Shawn	Jeremiah
	Mary Linn Baker	Shakespearean Actor
	Frances Conroy	Shakespearean Actor
	Bill Anthony	Porsche Owner #1
	John Doumanian	Porsche Owner #2
	Ray Serra	Pizzeria Waiter
	"Waffles"	Trained by Dawn Animal Agency

TITLE POPS OUT.

TITLE POPS IN OVER ABOVE BG.:

ET#31	Filmed in Panavision [®]
	Prints by Technicolor [®]

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I.A.T.S.E.

(emblem)

TITLE POPS OUT.

(emblem)

MOTION PICTURES ASSOCIATION OF AMERICA

#25643

84. (CONTINUED)

TITLE POPS IN OVER ABOVE BG.:

ET#32

The Producers gratefully acknowledge
the cooperation of:

The City of New York
Mayor Ed Koch
Nancy Littlefield
Lieutenant Paul Glanzman
Museum of Modern Art
American Museum of Natural History-Hayden Planetarium
Whitney Museum of American Art
Solomon R. Guggenheim Museum
New York Shakespeare Festival
Hunter College
New York University
Warner Bros. Music/New World Music
Chapell Music

TITLE POPS OUT.

MUSIC OUT

1934-08

85. BLACK BACKGROUND WITH WHITE LETTERING:

THE
MOTION PICTURE
CODE AND RATING
HAS RATED
THIS MOTION PICTURE

R

RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN
(emblem)
MOTION PICTURE ASSOCIATION
OF AMERICA

1942-08

EXHIBITION REEL FOOTAGE : 1930-08

END OF REEL FIVE PARTS A&B

END OF PICTURE