

LOVE IN BLUME

An Original Screenplay

by

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1.X

FADE IN:

1. EXT. VENICE (ITALY)

DAY

CAMERA HOLDS on stone pattern on the outside wall of the Ducal Palace...(TITLES OVER THIS PATTERN)...

THEN: CAMERA DROPS DOWN slowly, down one collonade and then down another, coming to a rest on a SHOULDERS to HEAD SHOT of two Italian LOVERS. They are about twenty. The Young Man is cooing passionate love sounds to the Young Girl. His face is touching hers...He is about to kiss her, when he sees something that disturbs him. He leans over, past her face to look at the thing that is disturbing him...CAMERA PANS OVER...There is BLUME, caught in the act of staring despondently at the lovers. The moment Blume sees that he is seen, he turns and walks away...CAMERA TRACKS with Blume as he walks past collonades, smiling at passing lovers...until he passes a final collonade and the view from the water of the Piazza San Marco is suddenly revealed to us. Blume stops and stares at passing lovers...

2. CLOSER SHOT STEPHEN BLUME

(REVERSE: shooting towards the water)...Blume is bearded, handsome, dressed very casually...He appears to be quite calm, but as we shall see, he is rather crazed.

3-4. OMITTED

5. BLUME'S P.O.V.

Various combinations of lovers passing...Old Man and Old Woman, Fat Lady and Little Man, Father carrying Little Girl on his shoulders...a young man and a young girl, arm in arm, totally in love...

BLUME:

(o.s.)

Love is a miracle...It's like a birthmark. You can't hide it...

6. BLUME

strolling...

BLUME:

(o.s.)

When you see two people in love, somehow you feel a little bit of it yourself.

He sees two more lovers.

7. BLUME'S P.O.V.

An Older Man, about sixty, his arm around the shoulder of

(CONTINUED)

7 (Cont.)

a stunning Italian Girl of twenty.

BLUME:

(o.s.)

There's no age limit, either...
That man...

The Older Man leans over and kisses the girl on the cheek. She adores him.

BLUME:

(o.s.)

...knows what love is. Sure it's
possible that...

8. BLUME

BLUME:

(o.s.)

...he is thinking of bed... But the
feeling is more than just sexual.
You can tell by his eyes...

9. OLDER MAN'S EYES

Passionate...

10. GIRL'S EYES

Swooning.

BLUME:

(o.s.)

...and hers...

11. FULL SHOT

Blume strolling towards the cafe where the orchestra plays.

BLUME:

(o.s.)

Somehow, Venice brings out the
love in lovers... People who
might be a little shy back in
America...

12. MIDDLE-AGED AMERICAN COUPLE

He's got the cameras strapped to his chest... She's got

(CONTINUED)

12 (Cont.)

the guidebooks... But they are holding hands...

BLUME:

(o.s.)

...seem to lose their inhibitions
here.

13. CAFE

as Blume sits down... He spots Two Lovers at another table.
A WAITER approaches Blume...

BLUME:

(o.s.)

That's love, too.

14. BLUME'S P.O.V.

Another table. Two Women, one rather mannish, holding
the other's hands.

BLUME:

(o.s.)

The feeling is the same in all of
us... It makes the blood rush...

15. TWO HIPPIES

sitting down at a table. Beautiful boy, beautiful girl...
Eyes never leave each other...

BLUME:

(o.s.)

...the heart beat faster...

16. OLDER MAN

Right out of "Death in Venice" ... He is staring...

BLUME:

(o.s.)

Reason vanishes...

17. OLDER MAN'S P.O.V.

A beautiful young boy, unaware of the older man's staring...

(CONTINUED)

17 Cont.)

BLUME:

(o.s.)

Passion reigns supreme. You feel alive.

18. BLUME'S TABLE

He is sipping espresso now. CAMERA MOVING IN ON BLUME:

BLUME:

(o.s.)

Espresso, to me, is the only really good coffee. Of course, it has to be made properly or it's a bummer. You need the best coffee, the best machine...and a good stomach...

(he sips)

It's a perfect way to start the day and the only way to end the night...

(a beat)

My name is Blume. Stephen Blume.

(picks up his cup to sip...

but he winces in pain)

Ah...I've got a tennis elbow. I haven't played tennis in three months, so it must be psychosomatic...

(sips coffee)

Unless you can get a tennis elbow from drinking espresso.

The WAITER (a dapper-looking man of about forty) brings Blume another cup of espresso.

BLUME:

(to Waiter)

Grazie. Grazie.

WAITER:

(good English)

You are welcome.

BLUME:

Thank you.

WAITER:

Prego.

Blume smiles as the Waiter leaves.

BLUME:

(o.s.)

If I was Italian he would have answered me in Italian.

(CONTINUED)

18 (Cont.)

BLUME: (Cont.)
(o.s.; puts sugar into
coffee and stirs)
It's a game they play...

Blume stares at a pretty blonde woman who passes...

19. BLUME'S P.O.V.

The blonde strolling to a seat...

BLUME:
(o.s.)
Nina is blonde... She doesn't really
look like her...but she's the same type...

20. BLUME

BLUME:
(o.s.)
I'm in love with Nina. That's my
tragedy.
(suddenly, tears come
into his eyes)
God. How I love her... And that
music isn't making it any easier...

21. ORCHESTRA

playing... CAMERA PANS from piano to violins...

BLUME:
(o.s.)
To be in love with a woman who scorns
you is a problem... To be in love
with a man who scorns you is a dilemma.

22. BLUME

BLUME:
(o.s.)
... But to be in love with your ex-
wife is a tragedy... We were married
for six years...I was doing very well
as a divorce lawyer in Beverly Hills,
California...

23. CAMERA MOVES OFF BLUME

TRACKING past strolling lovers...to the man who sells pigeon food... to the pigeons wobbling toward handfuls of food that are tossed to them...

BLUME:

(o.s.)

It isn't very difficult to do well as a divorce lawyer in Beverly Hills, California. Our waiting room was like a doctor's office.

CUT TO:

24. INT. WAITING ROOM (BEVERLY HILLS)

DAY

Secretary behind desk...Half a dozen well-dressed women waiting to see a lawyer.. They pace nervously, not unlike pigeons...

CUT TO:

25. BLUME'S TABLE VENICE

as the Waiter brings him another cup of espresso.

BLUME:

(deliberately)

Thank you.

WAITER:

Prego.

BLUME:

Grazie.

WAITER

You are welcome.

Waiter exits. Blume just looks at him...

BLUME:

(to CAMERA)

Nina worked for the county welfare office in Venice...Venice, California...

CUT TO:

26. EXT. COUNTY WELFARE OFFICE VENICE

DAY

Poor-looking area...building already run down...Several people enter, exit...people are mostly black and Mexican-American...

(CONTINUED)

26 (Cont.)

BLUME:

(o.s.)

I don't think they have a welfare office here. Frankly, I don't know if they need one. The only welfare they need in Venice is...

CUT TO:

27. DOCK AREA (VENICE, ITALY)

CAMERA PANS from water to dockside. Boats seen in the harbor. Blume and Nina have just come off a boat. A porter is wheeling their luggage. As they walk...(Blume is not bearded. NINA is twenty-three. A lovely blonde. THIS IS SIX YEARS AGO)

BLUME:

...for the water. Venice is sinking. They say that in a few years the water will destroy the city. But they've been saying that for years.

NINA:

It's a nice place to honeymoon. But I wouldn't want to live here.

BLUME:

(to the Porter)

Here.

(he tips him)

Leave our bags in the lobby, please.

The Porter turns and wheels the luggage into a hotel.

28. ANOTHER ANGLE

Blume and Nina facing CAMERA.

BLUME:

(to Nina, knowingly)

Come.

29. TINY STREET

Nina and Blume walk arm in arm...People go into shops...

30. STREET NEAR SAN MARCO'S

Nina and Blume... Blume stops...(We HEAR STRAINS OF MUSIC FROM THE ORCHESTRA...)

(CONTINUED)

30 (Cont.)

BLUME:
Ready?

NINA:
Ready.

Blume takes her arm and slowly leads her around the corner...

31. CAMERA FOLLOWS THEM

as they move past a building...then: the gigantic, crowded, fantastic Piazza San Marco is revealed to them and us... thousands of tourists strolling...banners waving from the tops of the churches, buildings... MUSIC SWELLING ROMANTICALLY...

32. NINA

Suddenly red-eyed...shaking...

33. BLUME

The same thing...digging her reaction...

34. PIAZZA

CAMERA MOVING subjectively into the heart of the Piazza...

35. BLUME AND NINA

strolling towards a cafe... Nina takes out a handkerchief and blows her nose...Blume buys pigeon food and tosses a handful to the birds...

NINA:
... I think the only other time I
felt like this...don't laugh...

BLUME:
When?

They sit at a table.

NINA:
The first time I had sex.

(CONTINUED)

35 (Cont.)

Waiter comes to the table. A DIFFERENT WAITER than seen at the beginning of film with Blume.

BLUME:

(to Nina)

What would you like to have?

NINA:

(serious)

Sex.

Blume looks at the Waiter to see if he understood. Waiter shows no reaction.

BLUME:

(to Waiter)

Due espresso, per favore.

WAITER:

Two espressos. Thank you, sir.

BLUME:

(looks at Waiter)

Prego.

The Waiter exits.

BLUME:

They all speak English.

NINA:

I love you.

BLUME:

I love you.

NINA:

(sexy)

Let's go to the hotel.

BLUME:

Now?

NINA:

Yes.

MUSIC SWELLS. Blume looks around at the orchestra.

BLUME:

I think they know...

(CONTINUED)

35 (Cont.1)

Nina stands up... The Waiter returns with the two espressos. Blume picks up the bill, takes out some lire and puts it on the tray.

BLUME:
(to the Waiter)
Keep the change.

WAITER:
Grazie...grazie...

Blume can't figure the Waiter out... Nina takes Blume's arm and they stroll off...

36. WAITER

as he goes to take an order at another table.

BLUME:
(o.s.)
We were possessed of that feeling
that people, lucky people, get only
once or twice in a lifetime...

37. INT. BEDROOM OF HOTEL VENICE (SHUTTERS CLOSED)

Blume and Nina kissing in bed...

BLUME:
(o.s.)
That zap...that sweet crazy zap...
We spent a week in Venice. Half
the time in bed.

38. EXT. CAFE TABLE

Waiter serving coffees...Nina and Blume drinking...

BLUME:
(o.s.)
...half the time at the cafe...
We drank espresso and we made love.

39. BEDROOM

A DEEP kiss...

40. CAFE
CLOSE...As they sip coffee.

41. BEDROOM
Kissing...

42. CAFE
Sipping...

43. PIGEONS (VENICE)
Eating...

BLUME:
(o.s.)
...and we fed the pigeons...

CAMERA MOVES UP WITH PIGEONS, as they fly up and away.

BLUME:
(o.s.)
Then, our honeymoon was over.
And our marriage began... I guess
the difference between a honeymoon and
a marriage is that a honeymoon is a
dream and a marriage is real.

44. OMITTED

45. EXT. COUNTY WELFARE OFFICE VENICE DAY

BLUME:
(o.s.)
The trick is to make the marriage
a dream too... We tried...

46. INT. WELFARE OFFICE
Jammed with people waiting to be interviewed...

47. CUBICLE
Small, but private. Nina sits behind desk. She talks to
MRS. GRECO, a woman of about thirty-five who is holding a baby
and has two more young children standing next to her. They
are all (including Nina) blowing their noses...

(CONTINUED)

47 (Cont.)

BLUME:

(o.s.)

...Six years passed...

NINA:

(gives woman a document)

You'll have to take this over to the office on Bay Street.

MRS. GRECO:

(bugged)

What about my money?

NINA:

We're going to send someone to your house to talk to you, Mrs. Greco. If your husband hasn't come home in a week or so, you'll start collecting welfare.

MRS. GRECO:

He's not coming home.

NINA:

Meanwhile, you go over to Bay Street and get the food stamps.

MRS. GRECO:

Okay. But, he's not coming back. I know it...

She drags the kids off. Nina gets up & exits cubicle.

48. GROUP WAITING ON BENCHES

As Nina enters the area. She looks around for a moment...

NINA:

(reads name from paper)

Mister Cole.

The MAN who stands up is a far-out looking dude. He's got a beard, long hair and a beatific smile playing on his lips. His clothes are colorful. He approaches Nina. She looks him over, briefly.

NINA:

Mister Cole?

ELMO:

(smiles)

Yes m'am.

(CONTINUED)

NINA:

Would you come with me please?

Elmo follows Nina towards the Cubicle.

49. CUBICLE

As they enter.

NINA:

Sit down, please.

Elmo sits down and begins to roll a cigarette from a pack of Bull Durham.

ELMO:

Okay if I smoke?

NINA:

Yes...You want assistance, Mr. Cole?

ELMO:

Yes.

NINA:

(looking over his papers)
You haven't been able to get a job in fourteen months?

ELMO:

Fourteen months in California. Six and a half years counting New York, North Carolina and Florida.

NINA:

You're a musician?

ELMO:

(licking cigarette paper)
Right. Very hard to get a job these days.

NINA:

How hard have you tried, Mr. Cole?

ELMO:

I go down to the musicians union every week. I read the papers...you know, the Hollywood Reporter...There's just no work.

NINA:

You don't have a current address listed here. Where do you live?

ELMO:

In my truck.

(CONTINUED)

49 (Cont.)

NINA:

I see,...

ELMO:

(lights his cigarette)
It's good living quarters. I've
got a mattress, a table...book-
shelves... I've even got a stove.

NINA:

You're not married?

ELMO:

No m'am.

NINA:

You have no children to support?

ELMO:

Not that I know of.

NINA:

Do you have any physical dis-
abilities?

ELMO:

(smiles)

Well, it's kind of hard for me to
get up in the morning.

NINA:

I don't have time to play games,
Mister Cole.

ELMO;

I'm not playing games.

NINA:

Mr. Cole, the State of California
has to be very careful about who
receives welfare. There are a lot
of needy people, desperate people...

(CONTINUED)

49 (Cont. 1)

ELMO:
I'm needy and I'm desperate.

NINA:
We're going to have to send a
social worker out to your... your truck,
Mr. Cole.

ELMO:
Sure. When?

NINA:
(blows her nose)
Well, I have some paper work to
do on your case. How can we get
in touch with you?

ELMO:
(smiles)
No phone in the truck... Can I
call you here?

NINA:
Yes. Call me a week from today.

ELMO:
Any chance of getting some food
stamps before then?

NINA:
Well...

Nina sneezes.

ELMO:
(takes out a
snuffbox)
Try some snuff. Really open you
up.

NINA:
No, thanks.

(CONTINUED)

49 (Cont..2)

ELMO:

It's good stuff. Imported from
London.

NINA:

You seem to be able to afford some
expensive little items for a man
who needs welfare, Mr. Cole.

ELMO:

(smiles)

I'll bet this job can get you down.

NINA:

In order to qualify for food stamps,
you'll have to give me your current
bank account and all your current
assets.

ELMO:

Got my truck and my piano.

NINA:

Any money?

ELMO:

(takes some bills out
of his pocket)

... I've got about forty-five dollars...
Forty-five and change...

Nina sneezes.

CUT TO:

50. BLUME (CAFE, VENICE)

BLUME:

That was the morning the dream
ended.

CUT TO:

51. INT. WAITING ROOM OF LAW OFFICES

Several women pacing...smoking...waiting...

CUT TO:

52. CLOSE ON BLUME

He sneezes.

53. FULL SHOT BLUME'S OFFICE

GLORIA, Blume's secretary, puts down a tray of coffee on the coffee table. Gloria is an attractive black girl. Blume sits on couch. Across from him sits MRS. CRAMER, an attractive, well-dressed woman (Jax slacks) of about forty-four. Mrs. Cramer's eyes are red from weeping.

BLUME:

Excuse me...Thank you, Gloria.

GLORIA:

You're welcome.

Gloria exits. Blume pours coffee for Mrs. Cramer.

BLUME:

(very considerate)

Cream and sugar?

MRS. CRAMER:

Black is fine... I'm sorry I flipped. *out*

BLUME:

(pouring)

You've been through a lot.

MRS. CRAMER:

If we didn't have children, I wouldn't care.

BLUME:

What I need now are some facts, Mrs. Cramer. Does your husband know you're seeing a lawyer?

MRS. CRAMER:

No... I don't know... He's in Peru.

BLUME:

Business trip?

MRS. CRAMER:

(laughs bitterly)

The girl is a stewardess for some South American airline.

BLUME:

I see.

(CONTINUED)

53 (Cont.)

MRS. CRAMER:

I hope the plane crashes.

She suddenly starts to weep again.

BLUME:

Why don't we...

MRS. CRAMER:

I'm sorry I said that. I don't
want him to die...

BLUME:

(blows his nose)

Of course not.

MRS. CRAMER:

(regains her composure;
then, bitterly)...I want her to die.

BLUME:

We can easily pick this up tomorrow
or later in the week.

MRS. CRAMER:

What do you want to know?

BLUME:

Just tell me what happened.

MRS. CRAMER:

(together now)

It's very simple, Mr. Blume. My
husband ran off with a cross-eyed
airline stewardess. Her name is
Wanda Brophy. From the photographs
I've seen of her she has an extra-
ordinary body. I know nothing about
her mind, but I doubt if she has one.
She looks like she goes through ten packs
of bubble gum a day.

BLUME:

What does your husband do for a
living, Mrs. Cramer?

MRS. CRAMER:

He's a psychiatrist.

Blume sneezes.

(CONTINUED)

53 (Cont.1)

MRS. CRAMER:

house
~~He's going to need a lot of help~~
~~when he comes back. A lot of help.~~
~~I want the house and I want the~~
~~Jaguar and I want the beach house~~
~~and I want a lot of money. Am I~~
~~a son-of-a-bitch?...~~
you don't

BLUME:

No...

MRS. CRAMER:

(crying again)

Why ~~Is everybody crazy?~~
I AM *gettin' crazy* *Every body*

CUT TO:

54. EXT. LAUREL CANYON

DAY

Nina driving her VW...

55. NINA

blows her nose, one hand on the wheel as she drives...

56. CAR MOVING UP CANYON

Pulling off a side street...then parking in front of a small, rustic house.

57. HOUSE

as Nina gets out. She walks to the door...finds her key in her purse... Puts key in door, but discovers that the door is already open. She is surprised at this...Doesn't understand it. She opens the door... Trying to remember if she left it open or what...

58. INT. HOUSE

Very pleasantly furnished...stairway leading upstairs... step-down living room visible off hallway...nice paintings, photos on wall, rugs from New Mexico and Persia...lots of wood. Nina looks around, still trying to figure out how the door got opened. She sneezes...She closes the door... Then she hears footsteps upstairs. She is a bit frightened.

NINA:

Hello... Who's there?...

59. TOP OF STAIRS

Steve is there, wearing a bathrobe, blowing his nose...

BLUME:

Hi... What are you doing home?

60. FULL SHOT

NINA:

My cold got worse, so I took the rest of the day off.

BLUME:

Crazy... Me too.

He sneezes.

NINA:

I'll make us some tea.

BLUME:

But I brought my work home with me.

Nina looks up... There is Gloria, Steve's secretary.
She has come out of the bedroom... She is fully dressed.

GLORIA:

Hi, Mrs. Blume.

61. NINA

looks at Gloria and Steve...

62. HER P.O.V.

Gloria and Steve...their eyes betray them...

63. FULL SHOT

Nina walks up the stairs, past Blume and Gloria and into the bedroom.

64. BEDROOM

as Nina enters...Blume and Gloria seen behind her. The bed is made, but just barely. Nina starts to cry...the same way she cried when she saw the Piazza San Marco.

BLUME:

Nina...

CUT TO:

21.X

65. EXT. DOCKSIDE VENICE, ITALY MORNING

On the Giudecca Island, shooting towards the harbor. We see Blume, a lonely figure, strolling towards us. As Blume passes camera, PAN with him revealing the ferry station ("zitelle") with a view across the waters of the Ducal Palace and the Basilica...

BLUME:

(o.s.)
...She kicked me out. No talk. No arguing. Out... Six years thrown away because of one turn in bed.

We see a ferry pull in and passengers begin to disembark... Blume faces us, staring through a window on the dock...

CUT TO:

66. OMITTED

67. INT. WAITING ROOM OF LAW OFFICES

Several women waiting as usual. Blume enters, looking very depressed, still with a bad cold...

BLUME:

(o.s.)
...and the next morning I was handling my own divorce.

68. INT. BLUME'S OFFICE DAY

Blume's senior partner, CURT HELLMAN, is very agitated. Hellman is about forty... An urbane, hard-working man... Blume is lying down on couch, weak with his cold and his life.

HELLMAN:

I am not here to bore you with my opinion, Stephen.

BLUME:

Good.

HELLMAN:

Nevertheless, it would be dishonest of me if I didn't tell you how I feel.

BLUME:

I see.

HELLMAN:

I regard you as a friend, not just a junior partner. I think of you

(CONTINUED)

68 (Cont.)

HELLMAN: (Cont.)
as I would a younger brother.
Both you and Nina have been like
family to Karen and myself.

BLUME:
I know.

HELLMAN:
(anguish)
Karen is deeply distressed. Deeply.

BLUME:
What did Nina say?

HELLMAN:
She wants a divorce and she wants
it now. It's a fait accompli...
(angry)
Why the hell did you do it? Only
a fool goes to bed with his own
secretary. Only a fool plays in
his own backyard, so to speak...

BLUME:
I didn't plan it, Curt.

HELLMAN:
Nonsense.

BLUME:
Not consciously, anyway.

HELLMAN:
Do you expect me to believe you
took Gloria home just to take
dictation?

BLUME:
(angry)
I don't care what you believe.

(CONTINUED)

68 (Cont.1)

HELLMAN:

(angry)

You took her home to get laid...

BLUME:

Do you want me to quit?

HELLMAN:

I'm just trying to understand you.

BLUME:

Curt... It was there, that's all...
Wherever you look, it's there...
I've come near getting killed in
the car just from looking at the
teenyboppers. They stand there
without brassieres, begging for it...

HELLMAN:

It's very depressing. Very...

Blume sneezes... He presses his intercom and speaks into
it.

BLUME:

Gloria... Get me some hot tea,
please.

HELLMAN:

About Gloria... She'll have to go,
of course.

BLUME:

Why? What did she do?

Hellman just stares at Blume. He knows what she did,
does Blume?

BLUME:

It's all so sick and messy and
stupid...

HELLMAN:

It's known as divorce.

Gloria enters with Blume's hot tea on a tray. She sets
it down in front of Blume.

GLORIA:

(to Hellman)

Did you want anything, Mr. Hellman?

(CONTINUED)

68 (Cont.2)

Hellman looks at her, reading double meanings in what she just said. He shakes his head ruefully.

HELLMAN:

I don't need anything, Miss Tracey.

BLUME:

Oh, Gloria...

GLORIA:

Yes?

BLUME:

Remind me to talk to you later.

Gloria exits...

HELLMAN:

(wryly)

We'll probably have trouble with the NAACP, but she has to go.

BLUME:

Let me handle it in my own way.

HELLMAN:

Fine. But do it today, please.

CUT TO:

69. INT. BEDROOM (GLORIA'S APARTMENT)

NIGHT

Blume and Gloria have just made love...they light cigarettes...

BLUME:

...I shouldn't be smoking with this cold.

GLORIA:

You're not going to die.

BLUME:

I'm sorry you had to be involved in all this.

GLORIA

I'm a big girl.

(CONTINUED)

69 (Cont.)

BLUME:

...I still feel married.

GLORIA:

You'll get used to it.

BLUME:

I don't want to...

GLORIA:

...She's a fool. If I was her,
I would have scratched my eyes out.
I would have fought for my man.

BLUME:

Gloria... There's something I have
to tell you.

GLORIA:

(laughs)
You're pregnant.

BLUME:

No... Christ, this is tough.

GLORIA:

Say it. I told you I'm a big
girl.

BLUME:

...You're fired.

GLORIA:

(livid)
You son-of-a-bitch...

Gloria begins to scratch Blume's eyes out...

CUT TO:

26.X

70. EXT. TIAJUANA

DAY

Building with large sign on it: WEDDINGS AND DIVORCES.
Blume and Nina come out... Nina walks briskly, Blume following... They walk about half a block.

BLUME:

Wait a second.

NINA:

(stops)

What do you want?

BLUME:

I just want to say goodbye.

NINA:

So?

BLUME:

If you ever need anything...

NINA:

I don't need anything.

BLUME:

...I'm sorry.

NINA:

For who?

She turns and goes.

CUT TO:

71. MED. CLOSE SHOT OF BLUME

staring through the window on the ferry station. Reflections of the people disembarking seen across Blume's face, on the window...

BLUME:

(o.s.)

I was sorry. Probably for myself...
But that's love too, isn't it?

CUT TO:

72. EXT. BULLFIGHT ARENA TIAJUANA DAY
Crowd shouting "Ole's..."
73. MATADOR
As the bull rushes at him, the Matador makes a lovely pass...
74. MED. SHOT CROWD
INCLUDING Blume... They shout... He is depressed...
75. BLUME
notices someone sitting several rows in front of him.
76. BLUME'S P.O.V.
A dark-haired woman of thirty (ARLENE)...attractive...
77. CROWD
as Blume gets up and moves down several aisles...Blume sits down next to a very Latin looking man. The man is seated between Blume and Arlene.

BLUME:

Hi, Arlene.

ARLENE:

(surprised)

Stephen...I didn't know you were an aficionado.

BLUME:

Nina and I came down here for a divorce.

ARLENE:

(shock)

My God...When did this happen?

BLUME:

Today...

(to Latin Man)

Un..Con permiso, señor. Yo quiero siete proximo mi amiga. Es possible?

MAN

(sliding over so that Blume can sit next to Arlene)

Sure, pal. You can sit here.

BLUME:

Gracias...Thanks.

Blume realizes that the guy has understood all he has said. He sits next to Arlene...Crowd roars...

(CONTINUED)

77 (Cont.)

BLUME:

So am I.

ARLENE:

What a drag...

BLUME:

...Do you want to know what happened?

ARLENE:

Well...

BLUME:

You may as well.

ARLENE:

Only if you want to tell me.

BLUME:

Well, you're going to be wondering anyway.

ARLENE:

Probably...

BLUME:

Nina found me in...

The crowd roars as Blume finishes his sentence...

BLUME:

...bed with another woman.

ARLENE:

(she can't hear)

What?

CUT TO:

78 . INT. MOTEL TIAJUANA

DAY

Blume and Arlene in bed...They have just made love...

BLUME:

That was nice... I thought I'd be very depressed.

ARLENE:

(cheerful)

When I left Saul, I was depressed for three and a half years. A nice steady depression. Comfortable.

(CONTINUED)

78 (Cont.)

ARLENE: (Cont.)

I'd get up in the morning and wait for it to hit me. Some mornings it wasn't there and that really panicked me. But I found that if I waited long enough, I would get nice and depressed.

BLUME:

Now I'm getting depressed.

ARLENE:

...I like Nina a lot.

BLUME:

(means it)

She's an extraordinary person.

ARLENE:

I think she's the only girl I know who really doesn't have any ego hang-ups.

BLUME:

She's very giving.

ARLENE:

Are you sure she left you because of the girl?

BLUME:

Of course... Why?

ARLENE:

I don't know. I'm just surprised. I thought you had a perfect marriage.

BLUME:

We did.

ARLENE:

I don't think she'd leave you because of that, then.

BLUME:

Arlene. That's why she left me.

ARLENE:

We used to talk about things like that... You know Helen?

BLUME:

Helen Martinson?

ARLENE:

Yes.

(CONTINUED)

78 (Cont.1)

BLUME:

I can't stand her. She may be a great gynecologist, but she depresses me.

ARLENE:

Remember when her husband ran off with the hitchhiker?

BLUME:

I handled the case.

ARLENE:

Nina said she would have taken him back...

CUT TO:

79. INT. JACUZZI ROOM HEALTH CLUB

Several women sit around...Nina, Arlene, and HELEN MARTINSON (she is about forty) are in the bubbling Jacuzzi.

HELEN:

If he walks in the door tomorrow, I'll take him back.

ARLENE:

You just say that.

HELEN:

I mean it.

NINA:

I believe you.

ARLENE:

Would you take Stephen back?

NINA:

It depends on the circumstances, but I think I would.

ARLENE:

I don't believe you.

NINA:

If there was no love involved, I'd take him back.

ARLENE:

Well, I didn't take Saul back... So I speak from experience.

(CONTINUED)

79 (Cont.)

HELEN:

Was Saul in love with the girl?

ARLENE:

For about two hours, that little bastard.

NINA:

(laughs)

I'd probably have to go back to my analyst,
but I really don't think I'd break up my
marriage because of pure sex.

CUT TO:

80. INT. MOTEL TIA JUANA

DAY

He and Arlene are still in bed.

BLUME:

She said that?

ARLENE:

Yes.

BLUME:

(depressed)

Mine was just pure sex...

ARLENE:

What would you have done if you found
Nina in bed with a guy?

BLUME:

Killed her.

ARLENE:

There you go.

BLUME:

The truth is I don't know.

ARLENE:

Nobody knows anymore.

BLUME:

...I'm hungry... How would you like a
chili relleno?

ARLENE:

(sexy)

Is that a new position?

(CONTINUED)

80 (Cont.)

As Blume takes her in his arms...

CUT TO:

81. FERRY-BUS VENICE

DAY

Blume jammed in with many people... The ferry crossing from one dock to another... Blume staring at two lovers holding hands...

BLUME:

(v.o.)

Arlene helped me through a bad time.
We enjoyed sex...

82. THE LOVERS HOLDING HANDS

BLUME:

(v.o.)

...but it wasn't love.

CAMERA MOVES CLOSER ON THE LOVERS... ZOOMING IN on the girl.

BLUME:

(v.o.)

I kept thinking of Nina... Of moments we had shared... The first time I met her...

CUT TO:

83. NINA

dancing... Wild, rock music very loud...

CAMERA PULLS BACK. Blume is dancing with Nina. (1965... Beatles sound.) Big party in Laurel Canyon... about fifty people going at it... Dancing, booze, grass, talk... It's a fund-raiser for Cesar Chavez and the farm workers.

84. BLUME

dancing.

85. NINA

makes funny, exaggerated gestures...

86. BLUME

Likewise...

87. FULL SHOT

Record ends... As another record flips on...

BLUME:

I think I need a shower...

NINA:

I think I need a drink.

BLUME:

I'm Stephen Blume.

NINA:

I know.

CAMERA FOLLOWS THEM as they walk to...

88. ANOTHER ROOM

...to bar. Bartender is serving drinks... People donate money for drinks.

BLUME:

You know me?

NINA:

I'm a friend of Bob Sarrison's.

BLUME:

Aha... I haven't seen Bob in a month... a couple of months...

NINA:

He's in Europe. I got a card from him.

BLUME:

Where in Europe?

NINA:

Paris.

BLUME:

Lucky Bob.

NINA:

I'm Nina Cashman.

(CONTINUED)

88 (Cont.)

BLUME:

Hi... What'll you have?

NINA:

(to Bartender)

Gin and tonic, please.

BLUME:

Scotch on the rocks... Yeah, Bob
Sarrison. But did we ever meet?

NINA:

No. It was at tennis somewhere. You
were playing and Bob said he knew you.

BLUME:

But why did you ask him?

NINA:

I didn't ask him. He just said that's
Stephen Blume. You were playing...

BLUME:

Was he putting down my backhand?

NINA:

(laughs)

No...

Blume pays for drinks. (Sign read: "1.00 a Drink for
Farm Workers.")

BLUME:

He should have. I have a terrible
backhand.

NINA:

I know.

BLUME:

Are we making banal conversation?

NINA:

I think so.

BLUME:

Who do you know here?

NINA:

The Vickermans.

BLUME:

Are you involved with the Delano thing?

(CONTINUED)

88 (Cont. 1)

NINA:

Not enough. I give some money and
I picket some supermarkets.

BLUME:

Who are you here with?

Nina looks around... Doesn't see who she is looking for.
She leads Blume to the doorway of the room... Then she
spots someone.

89. NINA'S P.O.V.

A man of about forty... Baldish, bearded, hip-looking.
He is chatting with another fellow and a woman and a
Mexican-American.

NINA:

(v.o.)

There he is... Jack Morrison.

90. BLUME

BLUME:

Is he your father?

91. NINA AND BLUME

NINA:

(laughs)

I told you my name is Cashman.

BLUME:

You're very attractive and I'm
desperately trying to be witty.

NINA:

You're failing. Want to dance.

BLUME:

Sure. But what about... uh...
Jack?

(CONTINUED)

91 (Cont.)

NINA:

He doesn't like these dances.

BLUME:

Probably bad for his heart.

She laughs. As they walk away from CAMERA, the music
LOUD... we hear...

BLUME:

(continuing; v.o.)

Within a month, we were seeing
each other every day...

CUT TO:

92. P.O.V. FROM FERRY

EARLY MORNING

Boat moving rapidly...Patterns of water from ferry...grey-
blue sky...

BLUME:

(v.o.)

...We were in love...completely...

93. BLUME

In foreground, arm holding onto rail...shoreline of Murano
seen past his head and arm...

CUT TO:

94. OMITTED

95. FULL SHOT BLUME'S APT. (SIX YEARS AGO)

NIGHT

Blume and Nina are in bed. This is Blume's apartment...
Small, but well done...Books, paintings...

BLUME:

That was, without question, the
greatest sex I have ever had in
my life.

(CONTINUED)

95 (Cont.)

NINA:
I'm an incredible animal, aren't I?

BLUME:
(laughs)
You know what you're doing...

NINA:
What are we going to do?

BLUME:
I'm going to ask you to marry me. But first, I have to ask you another question... Did you ever go to bed with Jack Falkner?

NINA:
Yes.

BLUME:
(stabbed in the heart; mock...)
Aaiaiaia...

NINA:
Any more questions?

BLUME:
Did you ever go to bed with Bob Sarrison?

NINA:
Once.

BLUME:
Jesus christ!

NINA:
Never had him.

BLUME:
Are you a nymphomaniac?

NINA:
Is that a question?

(CONTINUED)

95 (Cont.1)

BLUME:
Should we get married?

NINA:
I think so...

BLUME:
Think?

NINA:
I don't know many people who
stay married.

BLUME:
Neither do I. But there seems to
be only one way to find out.

NINA:
We could live together for a while.

BLUME:
The trouble with living together
is you're always thinking about
when you're going to stop living
together and get married and really
start living together.

CUT TO:

95A. INT. ICE CREAM PARLOR

NIGHT

There is a long counter, signs on the wall indicating all the flavors, school type chairs with arms line the opposite wall. A teen-age boy is working behind the counter, scooping cones for Blume and Nina, who stand at the counter. Seated against the wall is a middle-aged man and his eight year old daughter. They are eating Sundaes.

NINA:
Who have you lived with?

BLUME:
You wouldn't know her. Her name was
Miranda.

NINA:
When was this?

(CONTINUED)

95A (Cont.)

BLUME:

My last year at school. We
lived together for almost a year.

NINA:

What happened? How did it end?

Blume pays for cones. They sit down.

BLUME:

Nothing really dramatic. It
just stopped being interesting.

NINA:

There had to be something.

BLUME:

Well...She was an English major.

NINA:

(laughs)

That's what ended it?

BLUME:

As much as anything else... The first
few months was pure sex. She was the
first woman I'd ever really lived with.
After the sex, came more sex...Oh, we
did a lot of things together. It
was really nice. She was very bright.
And pretty, too. We both wanted to
change the world...that sort of thing...

An older lady comes in for ice cream.

NINA:

Sounds like us.

BLUME:

Listen, if you don't want to get married...

NINA:

My parents hated each other. They were
married for thirty-two years. It was
terrible.

(CONTINUED)

95A (Cont.1)

BLUME:

My parents love each other. They
really get it on.

NINA:

I don't want to be negative. I just...
If we do it, I would like for it to
last a long time...

BLUME:

I would like for it to last forever...
(he kisses her)
...And if it doesn't, I know a great
young lawyer...

They get up and start to exit.

NINA:

You're very sweet...

BLUME:

(caressing her)
You're a teddy bear...

They exit store.

95B. EXT. ICE CREAM PARLOR

NIGHT

As Blume and Nina stroll past the store, then past a semi-
deserted laundromat and a cleaning store that is closed
for the night...

NINA:

I want children.

BLUME:

Now?

NINA:

No...But soon...Very soon...

BLUME:

Is there anything else I can give you?

NINA:

Peace in our time...A better world...

BLUME:

I mean in the realm of the possible...

As they walk down street.

CUT TO:

96. DOCK VENICE

The ferry stops...Blume gets off...(It's drizzling.)

BLUME:

(to CAMERA, as he
walks)

...A lot of people get spooked by
Venice, especially when it rains...

97. BLUME WALKING

BLUME:

They say it's depressing... Cold...
bizarre...I like it...

Blume stops at a newspaper kiosk and picks up the Herald
Tribune. He pays the WOMAN who sits behind the stand...

WOMAN:

Grazie.

BLUME:

Prego.

WOMAN:

Here's your change.

Blume shrugs...walks on... We stay ON HIS BACK...

BLUME:

(v.o.)

I was separated from Nina about two
months when the craziness began...

CUT TO:

98. INT. HEALTH FOOD RESTAURANT

NIGHT

Blume and Arlene sit down. There is an outdoor section,
usually filled with super-hip-looking people and waiters
who look like they have achieved Satori...

BLUME:

I like it here. It makes me feel
like I'm in Europe.

ARLENE:

I wish we could get a drink.

BLUME:

Order two carrot juices and I'll
go out and buy some vodka.

(CONTINUED)

98 (Cont.)

WAITER:

Hi...

(gives them menus)

The special tonight is Asparagus Tips
and Provolone.

BLUME:

We'll start with two carrot juices.

ARLENE:

I don't want any.

BLUME:

One carrot juice.

WAITER:

Small, medium or large?

BLUME:

Medium... Uh? Arlene?

ARLENE:

I don't know...

WAITER:

I'll order the juice and come back...

BLUME:

Thank you...

Blume sees something that stuns him...

99. BLUME'S P.O.V.

The entrance to the restaurant. Nina walks in accompanied
by a man who looks like Jesus Christ. It's Elmo.

100. BLUME

stunned...

101. ARLENE

turns to see who Blume is looking at...

102. NINA

She sees Blume and Arlene. She stops, turns to Elmo.

(CONTINUED)

102 (Cont.)

NINA:
It's Stephen.

ELMO:
Your old man?

NINA:
Yes... Let's go.

ELMO:
Relax...

Elmo takes her arm and leads her to Blume's table. Nina doesn't like it, but she permits herself to be led...

103. TABLE

Blume is paralyzed with jealousy. Arlene can't figure out what is happening. Nina looks away. Elmo is calm.

ELMO:
Hi... My name is Elmo.

ARLENE:
Hi, Nina.

NINA:
Hello.

BLUME:
(to Nina)
Hi.

Nina says nothing.

ELMO:
(to Blume)
Let's just get past an uncomfortable place and sort of dig where we're at and know that it's okay to be in the same place and that sort of thing. This is a nice place to hang out and you're here and we're here and let's groove on it. Okay?

BLUME:
(stunned)
Okay.

ELMO:
(smiles)
Nothin' to it...

(CONTINUED)

103 (Cont.)

Elmo takes Nina and leads her to another table. Blume is pale.

ARLENE:

...Did I say Nina was an old-fashioned girl?

CUT TO:

104. INT. CAR

NIGHT

Blume driving. Arlene sits next to him. He is silent, but the sound of his mind is very loud.

ARLENE:

...You'll have to get used to things like Elmo... Talk to me... Stephen?... Okay, don't talk to me...

BLUME:

...I'm jealous.

ARLENE:

It's normal.

BLUME:

Maybe.

ARLENE:

(angry)

What do you want me to do?

BLUME:

I'm sorry.

ARLENE:

Oh, crap...I should feel sorry for myself, but I feel sorry for you.

BLUME:

I hope you're not in love with me.

ARLENE:

(truth)

You're good in bed and you feed my neurosis, but I'm not in love with you.

BLUME:

You're a nice lady, Arlene.

(CONTINUED)

104 (Cont.)

He stops the car, pulls the hand brake. They get out.

104A. EXT. APARTMENT HOUSE

NIGHT

As Blume and Arlene walk towards entrance.

ARLENE:

...The first time I saw Saul with another woman I wanted to kill him. Literally. I was eating a tuna fish sandwich in a cafeteria and I saw him walk in with some girl... He didn't see me... I picked up a fork and just squeezed it... Squeezed it... It left a welt in my palm...

CUT TO:

105. INT. BLUME'S BEDROOM

Arlene is undressing...Blume is undressing...

ARLENE:

...I saw Saul the other day and I couldn't understand what all the fuss was about. There was this chubby little man with white hair and ridiculous sideburns and a wife two feet taller than him and I said to myself: Is this the guy I was jealous about?

BLUME:

I'll be right back.

106. BATHROOM

as Blume enters, putting on light. There is a telephone on the wall. Blume shuts the door. He dials a number, trying to dial quietly... We hear the ring of the phone on the other end. Then a man's voice is heard finishing a conversation...

ELMO:

(v.o.)

...into a heavy drug trip...

(into phone)

Hello?... Hello?... Hey, friend, is this a wrong number or are you a phone freak?

Blume hangs up... He is ashen...

107. BEDROOM

Arlene is in bed, undressed now. Blume enters, looking pale...

ARLENE:
What's the matter?

BLUME:
Nothing.

ARLENE:
You look sick.

Blume takes his pants off and gets into bed.

BLUME:
I'm fine...

He puts the light out... The room is barely illuminated.
They kiss.

ARLENE:
...Are you going to take your socks off?

BLUME:
I think I'm going to be impotent...

CUT TO:

108. INT. PSYCHIATRIST'S OFFICE

LATE DAY

Blume sits across from the psychiatrist, DOCTOR HEARN.
Blume is smoking.

BLUME:
...I thought I had it made. I thought I was finished. Oh, I know you're never really finished and I know that life presents new problems all the time and I know I'm under a lot of real pressure... it's just...I don't know...I feel defeated... The thought of starting this in again is almost as depressing as losing Nina... I mean, I know she's lost to me... I know what she does now is her business... You should see the guy... Oh, that's not important. What he looks like is his business. It's just seeing Nina with someone else that's weird, I guess.. In any case, I'm here. I know there are no easy answers. I know I'm into a real

(CONTINUED)

108 (Cont.)

BLUME: (Cont.)
dilemma... It is real, isn't it? I mean, if every time I see Nina with another man makes me impotent... Well...

DOCTOR:
Has it happened before?

BLUME:
Twice. One at the restaurant and once I just heard about them together...

Doctor just looks questioningly at Blume.

BLUME:
Arlene... I mentioned her...

Doctor nods knowingly.

BLUME:
Arlene said she saw Nina with this Elmo... Saw them at a Swap Meet... You know, they have these Swap Meets on Sunday... Anyway, she just told me about it and I couldn't have intercourse.. Do you think the impotence is just a symptom of something else? Something deeper? That it's just a momentary thing that's telling me I'm guilty about the thing with Gloria?

DOCTOR:
Is Arlene the only woman you've gone to bed with since the divorce?

BLUME:
What does that mean? Yeah... She's the only one... Oh...I see... Are you telling me to go to bed with another woman?

DOCTOR:
I'm not telling you to do anything.

CUT TO:

109. INT. SWINGERS BAR VALLEY

NIGHT

as Blume enters. This bar is completely frank about its policy of being a meeting place for people, singles and couples, who swing sexually. It's a perfectly normal looking crowd of average Americans out on a Friday night...
MUSIC BLARES...

110. BLUME

This is the first time he has ever been in a place like this and he is nervous and embarrassed...

111. HIS P.O.V.

CAMERA ROVING... Nothing unusual...lots of good-looking women, men...chatting, laughing... One gal kisses a guy on the cheek...

112. FULL SHOT

Blume makes his way to the bar. But before he gets there a WOMAN of about thirty-eight stops him...

WOMAN:

Hi... You're new, aren't you?

BLUME:

Yes.

WOMAN:

I'm Shirl Terry. My husband and I always like to say hello to first-timers.

BLUME:

Great... I'm...Babbit... Steve Babbit.

WOMAN:

Are you alone, Steve?

BLUME:

Right.

WOMAN:

Not for long...

113. THE BAR

Jammed with people... Blume squeezes in...

BARTENDER:

What's your pleasure?

BLUME:

Scotch on the rocks.

(CONTINUED)

113 (Cont.)

Blume takes out a cigarette... A hand comes into shot and holds a lighter up to his cigarette...

113A

114. ANOTHER ANGLE

The hand belongs to a very attractive gal of about twenty-five (CINDY CHASE). Blume accepts the light.

CINDY:

Shirl said you were alone.

BLUME:

Right.

CINDY:

I'm Cindy Chase.

BLUME:

Steve Babbit.

The bartender puts Blume's scotch down.

CINDY:

First time?

BLUME:

Yeah.

CINDY:

I'm a regular.

BLUME:

Do you want something to drink?

CINDY:

No. Booze brings me down... Do you swing?

BLUME:

I...I just got divorced.

CINDY:

Did you ever swing with your wife?

BLUME:

No.

CINDY:

That's why you got divorced.

CUT TO:

50.X

115. INT. BLUME'S BEDROOM

NIGHT

Blume has just failed in bed. Cindy, not at all upset, is busily rummaging through her oversized purse, looking for something. They are both nude.

BLUME:

(smoking)

I'm really sorry.

CINDY:

Forget it. It's not at all unusual.

BLUME:

I'm still hung up on my wife, I guess.

CINDY:

Listen, before I started swinging I was completely screwed up sexually. Going to bed was like getting a tooth pulled. Our entire society is screwed up sexually. But one of these days everybody will be swinging and everybody will be happy.

BLUME:

Do you think swinging will end war?

Cindy finds her phone number book in her purse. She quickly riffs through the pages and finds a number.

BLUME:

Who are you calling?

CINDY:

(dialing)

A couple I know. Ed and Annie Goober. We can have a foursome.

BLUME:

I don't know.

CINDY:

They have the best grass and the craziest sense of humor. Annie looks like Twiggy, but she's bigger upstairs. She'll freak you out. And I love to get it on with Ed.

Blume puts his hand over the phone and stops the call.

(CONTINUED)

115 (Cont.)

BLUME:

Why don't we give it another try
with just you and me?

CINDY:

Okay...But let's do it with the
television on.

As she walks to the TV set...

CUT TO:

116. EXT. DOCK (EUROPA HOTEL)

TWILIGHT

Blume is in the foreground, staring out at the water...In the near background is a private motor launch. A White-jacketed hotel attendant stands on the dock, ready to help people into the launch. The launch Driver stands in the boat.

BLUME:

(v.o.)

We watched Walter Cronkite on the
late news...I was cured.

A party of laughing, elegant revellers emerges from the Hotel and starts to board the launch. Blume pays no attention to them. He is engrossed in his own thoughts. The revellers are very well dressed, obviously on their way to a wild party. As they step into the launch...

BLUME:

(v.o.)

Perhaps, unknowingly, I had stumbled
into a new kind of therapy...

CUT TO:

117. OMITTED

118. INT. ANALYST'S OFFICE

Blume sits there, opposite the Doctor.

DOCTOR:

...What was on the news that night?

(CONTINUED)

118 (Cont.)

BLUME:

All I remember is the usual war stuff. Vietnam, Cambodia, Pakistan, Northern Ireland...you think there's some significance? I mean, some connection between war and sex...?

DOCTOR:

What do you think?

BLUME:

All I know is I made love three times in one night. And I'm more depressed than ever...That's all I know...

CUT TO:

119. EXT. DOCK

By now, six or seven men and women are in the launch... Another person steps down...

BLUME:

(v.o.)

...I was obsessed with Nina and Elmo. I couldn't stand the thought of her going to bed with another man.

The final reveller, an extremely elegant looking man in a white dinner jacket, slightly tipsy, rushes toward the launch just as it pulls away from the dock. The Elegant Looking Man steps off the dock and plops into the canal, just as the boat leaves. Blume is still engrossed in his memories....

CUT TO:

120. INT. BLUME'S CAR

NIGHT

He is driving up Laurel Canyon, looking very nervous.

121. EXT. LAUREL CANYON

Blume's car racing up the Canyon...He passes a car, which is a dangerous thing to do...A sign on the rear bumper of the car reads "Honk if you love Jesus". Blume honks as he passes the car. The driver of the other car honks back at Blume.

122. BLUME

driving.

BLUME:

Up, yours, Jack.

123. BLUME'S OLD HOUSE

where Nina still lives. Blume's car approaches...We see the headlights go out... Blume parks about fifty yards from the house.

124. CAR

as Blume gets out... He is very stealthy in his movements. He approaches the house.

125. HOUSE

Lights are on... Music is heard... Trombone music...

126. BLUME

moving stealthily...

127. HOUSE

as Blume slides up to the house and ducks down so that he can't be seen... Then he slowly raises himself up and looks in the window.

128. BLUME'S P.O.V.

Elmo playing a jazz riff on his small piano. He is good. Nina is eating a hamburger. CAMERA ROVES... The house looks different than when we saw it last... Same furniture, but warmer, homier, sloppier, nicely casual... CAMERA ROVES BACK TO Elmo...

129. ELMO

Really into it.

130. BLUME

staring... Crazyed...

131. HIS P.O.V.

Nina applauds as Elmo finishes... Elmo reaches down for the remains of a joint and takes a drag.

132. BLUME

He weeps. Blume just loses control... We HEAR the sound of the keyboard as Elmo goes into another piece...

DISSOLVE TO:

133. EXT. COUNTY WELFARE OFFICE

MORNING

Several cars parking as employees arrive for work...

134. PARKED CAR

It is Blume... He is waiting for Nina... He looks as if he hasn't slept much...

135. NINA'S CAR

pulling into parking lot. Elmo is driving. Nina sits next to him. The car pulls into a spot on the opposite side of Blume's car.

136. FULL SHOT

Blume gets out and goes to Nina's car as she and Elmo get out. Blume holds an envelope in his hand. When Nina sees him she is surprised and upset. Elmo accepts Blume's presence with an amazing calmness. Nina can see that Blume is a bit crazed.

NINA:

What do you want?

BLUME:

(gives her letter)

I wrote you a letter.

NINA:

Why didn't you mail it?

BLUME:

Read it.

NINA:

I don't want to read it.

She hands the letter back to Blume. He tries to force it into her hand.

BLUME:

Please.

ELMO:

(friendly)

Can she read it later?

BLUME:

(to Elmo)

I don't like you, mister.

(CONTINUED)

136 (Cont.)

NINA:

(to Elmo)

He's crazy... I have to go to work.
I'll see you later.

Blume grabs Nina's arm. Elmo, who is very strong, moves in.

NINA:

Let go, Blume.

ELMO:

Easy now.

Blume tries to hold on to Nina's arm, but Elmo moves him away.

BLUME:

(to Elmo)

You bastard.

NINA:

(to Blume)

I don't know what you want, Blume...

BLUME:

What is this Blume shit?

NINA:

...but Elmo is very strong. I don't
want to see you and I don't want
trouble. Please leave me alone.

BLUME:

Read the fucking letter.

Blume holds the letter out.

ELMO:

(to Nina)

Read it...

Nina looks at Elmo... He is still amazingly relaxed...
She takes the letter from Blume and goes into the building.
Blume is shaking...

ELMO:

...A lot of emotion... Gets you kind
of weary...

BLUME:

I'm not weary.

(CONTINUED)

136 (Cont.1)

ELMO:

I am... Got a cigarette?

Blume takes out a pack of cigarettes. Both men light up...

ELMO:

What do you do now? Go to your office?

BLUME:

Why?

ELMO:

I don't know.

BLUME:

What do you do now?

ELMO:

Go home and roll a joint.

BLUME:

Are you in love with Nina?

ELMO:

What does that mean?

BLUME:

Do you love her?

ELMO:

She makes me feel good. I make her feel good. Is that love?

BLUME:

Is Nina smoking a lot of grass?

ELMO:

What's a lot?

CUT TO:

137. INT. HOTEL DANIELLI BAR

NIGHT

Blume and the Italian bar tender are watching a soccer match on TV. We HEAR the Italian announcer... As Blume sips his drink...

BLUME:

(v.o.)

I took the day off. Elmo and I became friends...

CUT TO:

138. INT. LIVING ROOM NINA'S HOUSE

DAY

Blume and Elmo are laughing... They are both very high and are still smoking grass...

BLUME:

(v.o.)

He wasn't very educated, but he was very bright. He regarded life as a game...a daily, twenty-four-hour game.

BLUME:

(to Elmo)

I have to know what I'm doing when I get up in the morning.

ELMO:

I always know what I'm doing when I get up. Go to the bathroom, roll me a skinny and have a cup of Yuban, black with lots of sugar.

BLUME:

You're a total dropout...

Blume follows Elmo, who is walking to the kitchen.

ELMO:

Yeah, but it's hard work.

139. KITCHEN

Elmo gets some date-nut bread out of the fridge, plus some cream cheese. During the following, he and Blume devour the entire bread.

BLUME:

(laughing)

This is very good grass.

ELMO:

Vietnam's finest.

BLUME:

I read that they give the boys a cash bonus to stay on for another term in Vietnam. Then they go out and buy grass with the bonus.

ELMO:

I think I'll enlist...

(CONTINUED)

139 (Cont.)

BLUME:
Were you in the army?

ELMO:
They wouldn't take me. I got a record.

BLUME:
You were in jail?

ELMO:
(eating)
I spent a year inside.

BLUME:
(eating)
What for?

ELMO:
They found two joints in my car.

BLUME:
When was this?

ELMO:
Eight years ago. In Bayonne, New Jersey. A cop stopped me because my taillight was busted. I was coming home from a gig. He knew I was a musician, he could see my trombone... So he searched the car...

BLUME:
That's illegal.

ELMO:
Not in Bayonne. So he found the grass and they sent me up for a year. Me and my partner. Louis Herman. He played drums.

BLUME:
He was in the car?

ELMO:
Yeah.

BLUME:
Was it bad? That's a stupid question.

(CONTINUED)

139 (Cont.1)

ELMO:

Louis killed himself in jail. Hung himself. Some stud raped him and poor Louis never got over it.

BLUME:

I'm sorry.

ELMO:

You want some ice cream?

CUT TO:

140. EXT. PARKING LOT COUNTY BUILDING LATE DAY

Nina walks to her car. She sees that Elmo and Blume are seated in the car. They are smashed.

Nina is very upset...

NINA:

What is this?

ELMO:

Hi, Nina.

BLUME:

Hop in.

NINA:

(to Blume)

Get out of my car.

BLUME:

(laughing)

I paid for it.

NINA:

(to Elmo)

You can both get out.

ELMO:

The man left his car in front of the house. Let me take him home.

NINA:

You're both schmucks... Let me drive.

CUT TO:

141. INT. CAR

Nina driving, Elmo sits next to her... Blume sits in the back. Heavy silence... Elmo takes a joint out and lights it... He hands it over to Nina... She takes a puff...

BLUME:
Oh, are we going to get arrested...
Did you read my letter?

Nina reaches into her purse and hands the letter back to Blume.

NINA:
It's science-fiction.

Elmo takes the letter from Blume.

ELMO:
Can I read it?

BLUME:
Sure...

Elmo reads the letter.

ELMO:
(still reading)
Very beautiful.

BLUME:
Thank you.

NINA:
(to Elmo)
I want you to move out.

ELMO:
Let me finish the letter.

NINA:
Tonight.

(CONTINUED)

141 (Cont.)

BLUME:

It's my fault. Don't take it out
on Elmo.

NINA:

You're very sick, Blume.

BLUME:

There you go with that Blume
again.

NINA:

If you're going to try to break
up every relationship I have, I'm
going to get a court order.

BLUME:

I'm sorry... I'm really sorry...

ELMO:

(gives back the
letter)

The man is in love.

NINA:

Why don't the two of you get
married?

BLUME:

I'll never bother you again. I
promise.

NINA:

I hope so.

BLUME:

But promise you won't kick Elmo
out.

NINA:

We'll see...

BLUME:

He's had a very hard life...

62X.

142. INT. HOTEL LOBBY (DANIELLI) VENICE, ITALY NIGHT

Blume is getting his key from the concierge.

BLUME:

(v.o.)

I didn't understand anything the same way anymore. I still loved Nina. But I liked Elmo, too.

Blume walks up stairs to his room.

143. STAIRS

BLUME:

(v.o.)

I was very confused. I was ambivalent about everything. I still saw Arlene...

CUT TO:

144. INT. BLUME'S BEDROOM LOS ANGELES NIGHT

Blume and Arlene in bed...

BLUME:

(v.o.)

But it was just sex. She didn't seem to mind...

CUT TO:

145. INT. ANALYST'S OFFICE

Doctor sits facing Blume.

BLUME:

...I feel like a wren... A slug... I eat, I go to work, I screw Arlene and I dream about Nina... Nothing feels real to me... I feel like I'm waiting for something to happen...

(CONTINUED)

145 (Cont.)

BLUME: (cont.)

I don't think she'll ever take me back...but I know I'll never be able to live without her... I function... I still handle my work ...but I'm... Maybe I'm having a nervous breakdown.

No reaction from Doctor Hearn.

BLUME:

Am I having a nervous breakdown?

DOCTOR:

You're going through a difficult time.

BLUME:

(hostile)

Oh, is that what it's known as? I'll tell you, I think this is a waste of time, too... I'm sorry. I shouldn't have said that.

DOCTOR:

Where is the "should" coming from?

BLUME:

I know there is no should... Also, I'm smoking too much. I'm into two packs a day... Maybe I'm trying to kill myself...

CUT TO:

146. INT. BLUME'S HOTEL ROOM VENICE, ITALY

as he lets himself into room. Very small, but overlooking the harbor... Sounds of boats...horns...

BLUME:

(o.s.)

I started going to the shrink three times a week. I avoided seeing Elmo... But one day I bumped into Nina...

CUT TO:

147. INT. ANALYST'S OFFICE

Blume gets up. So does Doctor.

(CONTINUED)

147 (Cont.)

BLUME:

See you Thursday.

DOCTOR:

See you then.

Blume opens door.

148. WAITING ROOM

As Blume comes out of office, he sees Nina about to go into Hearn's office. They are both surprised to see each other.

BLUME:

Hello.

NINA:

(tries to pass)

Excuse me.

BLUME:

Are you having problems?

Dr. Hearn comes out of his office.

NINA:

(to Hearn)

I don't think you should have scheduled me right after him.

DOCTOR:

(defensively)

You canceled your appointment for five. This was the only hour I had free.

BLUME:

I'm not embarrassed.

DOCTOR:

Sorry if I caused you some pain.

(to Nina)

Let's discuss it.

(to Blume)

Good night.

Nina goes in...Hearn shuts the door. Blume walks down the hallway.

149. HALLWAY OF BUILDING

Blume walking... Then he stops... He turns back and walks back to the waiting room... But he walks on tiptoe so as not to be heard.

150. WAITING ROOM

Blume moves up against the door and presses his ear to it... He can only hear murmurs...faint sounds... He cups his hands over his ear... Now he (and we) can hear the dialogue inside

NINA:

(o.s.)

Sexually, I feel just fine. We had a little trouble at first, but I think it was because I went off the pill. It was difficult to get used to a diaphragm...

151. BLUME

This is tough for him...

151A. INT. ANALYST'S OFFICE (CUT TO BLUME OCCASIONALLY)

NINA:

(o.s.)

...Our relationship is okay. I like him...Elmo...I always call him him, don't I? He's very kind... Oh, I know it won't last, but... I don't know...I just wonder what I'm doing... I feel better about Blume... That's really over... But I would still like to get over the anger I feel whenever I see him.

DOCTOR:

(o.s.)

You're entitled to feel angry.

Blume grimaces...

NINA:

(o.s.)

Maybe I'm paranoid, but I have the feeling that Blume is listening.

(CONTINUED)

151A (Cont.)

There is a long silence...

NINA:

I'm sorry. I just feel he's
listening.

DOCTOR:

(o.s.)

Do you want to open the door and
see?

152. WAITING ROOM

Blume quickly tiptoes away from the door.

153. HALLWAY

Blume tiptoeing fast as he can down the hallway...

154. STAIRS

Blume hopping down...

CUT TO:

155. INT. BLUME'S HOTEL ROOM VENICE, ITALY

Blume is in bed now... He is reading the International
Herald Tribune...

BLUME:

(o.s.)

Knowing that Nina was miserable
made me feel very good... For
about a day... Then I began to
feel even crazier...

Blume is tired... He reaches over and turns off the light.
The room is in darkness.

BLUME:

(o.s.)

I was in love with Nina to the
point of physical pain...

CUT TO:

156. INT. BLUME'S BEDROOM LOS ANGELES

NIGHT

The lights are off. Then, after a beat, they are turned on. We see Blume and Arlene in bed.

BLUME:

I'm sorry, Arlene.

ARLENE:

For what? That was terrific.

BLUME:

I...I don't feel I'm being honest with you...I like you. I really do. And I know we've got an understanding.

ARLENE:

(not really troubled)

You're in love with Nina.

BLUME:

Right.

ARLENE:

I know. I told you, it doesn't bother me.

BLUME:

Does it bother you that I'm using you?

ARLENE:

Does it bother you that I'm using you?

BLUME:

It's not the same thing. You don't think of Saul when we make love.

ARLENE:

You're making me nauseous.

BLUME:

I think of Nina when we make love.

ARLENE:

(a little troubled)

All the time?

(CONTINUED)

156 (Cont.)

BLUME:

No... Not all the time...

ARLENE:

I have other thoughts going
through my mind sometimes...

BLUME:

But some of the time...

ARLENE:

This time? Tonight?

BLUME:

Yes.

ARLENE:

The whole time?

Blume doesn't want to hurt her.

ARLENE:

The whole time?

BLUME:

Part of the time...

Arlene is silent... Blume reaches over and touches her...
She begins to weep...

BLUME:

I'm sorry, Arlene... I'm crazy,
I guess...

She continues to weep.

BLUME:

I'm obsessed. I don't know what
the hell to do...

Arlene pulls herself together, blows her nose...

ARLENE:

...You know why I'm crying?

BLUME:

Yeah.

ARLENE:

No, you don't... I'm crying because
in spite of everything you told me,

(CONTINUED)

156 (Cont.1)

ARLENE: (cont.)

I'm willing to go on the same way...
What a terrible thing to know about
yourself... In spite of the fact that
you told me you see Nina when we make
love, I'm willing...willing...I want
to...go on...

For some reason this is all getting both of them excited.
Blume kisses Arlene on the cheek, but she takes his face
in her hands and they kiss on the lips, deeply...then
more passionately...mouths open...getting wilder...
Arlene reaches over and turns off the light. The room
is in darkness...

BLUME:

(excited)

I promise I won't see her this
time...

CUT TO:

157. INT. BLUME'S HOTEL ROOM VENICE, ITALY MORNING

Shades open, sun shining...boats seen from the window...
A waiter sets a breakfast tray down on a table. Blume,
in his pajamas, signs the check...

BLUME:

(o.s.)

But I did. Only I lied to Arlene
afterwards. I couldn't go through
that scene again.

Waiter exits...Blume sips his coffee...

BLUME:

(o.s.)

I never had respect for men who
used women...

Blume gets up from bed and goes to window of room...

(CONTINUED)

157 (Cont.)

BLUME:

(o.s.)

On the one hand, I wasn't really using Arlene, but on the other hand who was I kidding?

158. WINDOW

Harbor... Boats...gondolas...

BLUME:

(o.s.)

Being with one woman and constantly thinking of another is using... I thought of Nina... I remembered our second honeymoon...

CAMERA SLOWLY IS ZOOMING to a gondola...

159. GONDOLA

The gondolier is rowing, standing and rowing... Nina and Blume sit at the other end... It is three years ago... Nina is cuddled up against Blume.

NINA:

...I want to adopt a baby.

BLUME:

Okay.

NINA:

Soon as we get back, I'm going to call the agency.

BLUME:

I feel good about it.

NINA:

The only thing I'm not sure about is what kind of baby.

BLUME:

As long as it's healthy.

NINA:

What if it's black?

BLUME:

I don't think it's fair to the kid.

(CONTINUED)

159 (Cont.)

NINA:
What if it's brown?

BLUME:
I don't know...

NINA:
Yellow?

BLUME:
Nina... We can't save the world
by adopting a black baby.

NINA:
But you'll have to admit we're living a
complete lie if we're afraid to do
something like that...

BLUME:
Just be sure you're not trying to be hip.

NINA:
Go fuck yourself.

Blume looks at the gondolier, but he doesn't understand...
He rows...

BLUME:
I'm sorry.

NINA:
You adopt a child to make it happy...

BLUME:
(sings)
Che gelida manina...

He improvises something in funny Italian, but they are
both a little sad...

160. GONDOLIER

nods appreciatively at Blume...

CUT TO:

161. EXT. VENICE PIAZZA SAN MARCO

NIGHT

Blume sits at his usual seat at the cafe. The Piazza is
almost deserted. The band is playing their last number...
There is a haunting look to the Basilica...

(CONTINUED)

161 (Cont.)

BLUME:

(o.s.)

We never adopted a child. Now and then we brought it up, but I think we were afraid...

SLOW DISSOLVE TO:

162. EXT. PIAZZA

EARLY MORNING

Blume is still sitting at the cafe. He hasn't moved... In the foreground we see the Sweepers cleaning the Piazza.

BLUME:

(o.s.)

I kept thinking that that was what screwed up our marriage. But it's not true...What screwed up our marriage...

163. BLUME

at his table. As he gets up...

BLUME:

(o.s.)

... was my screwing Gloria. Time passed...I grew a beard...

CUT TO:

164. INT. BLUME'S OFFICE

DAY

Blume is talking to Mrs. Cramer (the woman whose husband ran off with the stewardess). Mrs. Cramer is very happy. Blume has a two-week beard...

BLUME:

(laughs)

Don't apologize. There's nothing that makes me happier than not going through with a divorce.

MRS. CRAMER:

Well...

(she rises)

Thank you, Mr. Blume.

(CONTINUED)

164 (Cont.)

He shows her to door.

MRS. CRAMER:

right
 You can send the bill to my house.
 Jerry knows I saw a lawyer.

BLUME:

There's no charge, Mrs. Cramer.

MRS. CRAMER

de
 I insist. I took your time.

BLUME:

No. That's our policy.

Blume opens the door for her.

MRS. CRAMER:

de
 Thank you... Mr. Blume?

BLUME:

Yes?

MRS. CRAMER:

de
 Do you think I'm a fool? For
 taking Jerry back?

BLUME:

No.

MRS. CRAMER:

Mr. Blume
 Do a lot of women do what I'm doing?

BLUME:

Happens all the time. Good luck.

MRS. CRAMER:

for every thing
 Goodbye. And thanks again. *Mr. Blume*

She exits.

BLUME:

(calls)

Louise...

Blume's new secretary enters. LOUISE is white-haired and
 fiftyish.

LOUISE:

Yes, Mr. Blume.

BLUME:

You can destroy my notes on the
 Cramer case...and can I have a cup
 of coffee, please...

(CONTINUED)

164 (Cont.1)

Louise smiles and exits. Blume crosses to the window...He checks his reflection in the window, examining his beard.

BLUME:

(o.s.)

...Why could some women accept it and others not?

165. BLUME'S REFLECTION IN WINDOW

BLUME:

(o.s.)

Was my marriage falling apart
before Gloria?

CUT TO:

166. INT. YOGA STUDIO

NIGHT

About ten people are sitting in a circle...a lighted candle is the center of the circle...Everybody is staring at the candle, meditating, trying to meditate...They sit in lotus positions...Blume and Nina (this is two years ago) are in the circle...A YOUNG WOMAN who sits in perfect lotus is leading the group.

YOUNG WOMAN:

Count your breath... One, two,
three, four, five...

167. NINA

trying to meditate...

YOUNG WOMAN:

(o.s.)

...six, seven, eight, nine, ten...

168. BLUME

having difficulty, but trying...

YOUNG WOMAN:

(o.s.)

...eleven, twelve, thirteen,
fourteen, fifteen, sixteen...

169. YOUNG WOMAN

YOUNG WOMAN:

...Exhale... Inhale... One, two, three, four....

CUT TO:

170. INT. BLUME AND NINA'S HOUSE

NIGHT

as they let themselves in...turn on the lights...They have been arguing.

(CONTINUED)

170 (Cont.)

BLUME:
Do you want some tea?

NINA:
I'll make it.

BLUME:
I'll have Yoga Herb tea.

NINA:
That's not funny.

They walk into kitchen.

171. KITCHEN

Lights go on. Nina prepares tea. Blume opens fridge and finds something to nibble on.

BLUME:
Are you angry?

NINA:
I don't like it when you play games. You were laughing at those people.

BLUME:
Well... It was funny. Did you see the fat chick? She almost fell over.

NINA:
Why did you go if it's funny?

BLUME:
Because I'm curious. Because you go.

NINA:
Stay home next time.

BLUME:
You're going again?

NINA:
It makes me feel good.

BLUME:
Maybe we should get into another encounter group.



(CONTINUED)

171 (Cont.)

NINA:

I don't want to.

BLUME:

Are you afraid?

NINA:

No. I just don't want to.

BLUME:

Curt told me that he and Karen
are going up to Esalen for a
weekend.

NINA:

(surprised)

Really?

BLUME:

(jokes)

I think it'll finish the marriage.

NINA:

I don't think Karen will last more
than half an hour anyway.

She serves the tea.

NINA:

Now I'm doing it.

BLUME:

She probably won't last half an
hour.

NINA:

We're always putting people down...

BLUME:

No we're not.

NINA:

I don't know... We have everything
anybody could want and we're both
miserable.

BLUME:

I'm not miserable.

NINA:

Are you happy?

(CONTINUED)

171 (Cont.1)

BLUME:
I'm just not miserable. What
more can anyone ask for?...
What's the matter, baby?

NINA:
I don't know.

BLUME:
Maybe you should go back to the
shrink.

NINA:
A woman came in to see me today
about her son. He's a junkie.
She's already on welfare. But
she was trying to get more money.
You know why?

BLUME:
So the son could buy dope?

NINA:
(nods)
It's getting very depressing there...

BLUME:
Let's go to Venice.

NINA:
Let's go upstairs.

BLUME:
(trying to be helpful
in a kidding way)
Maybe we should give the woman
some money.

NINA:
(angry)
We're not committed.

She exits the kitchen. Blume follows.

172. HALLWAY

as she goes up stairs, Blume following.

BLUME:
What the hell do you want me to do?
Quit the job and go to work for the
Communist Party?... I don't need a
guilt trip about money on top of
everything else.

(CONTINUED)

172 (Cont.)

NINA:
What does that mean?

BLUME:
It means I do the best I fucking
can.

173. BEDROOM

as she puts the lights on...Blume following. They start
getting undressed...

NINA:
No, you don't. Neither do I.

BLUME:
I do my job. I give to the right
charities. I help the poor whenever
I can. I eat, I sleep, I worry.

NINA:
We're both full of shit. Just like
the rest of America.

BLUME:
(suddenly smiles)
...What has all this got to do with
meditating?

NINA:
(smiles)
...Let's go to sleep.

Blume goes to her. Kisses her.

BLUME:
Do you love me?

NINA:
Yes.

BLUME:
...You're a teddy bear.

He kisses her again...

CUT TO:

174. BLUME'S REFLECTION

Blume's two-week beard... He scratches at it. There are
tears in his eyes.

(CONTINUED)

174 (Cont.)

BLUME:

(o.s.)

...She is the only woman I will ever love. Ever. I will die if I don't get her back. I do not want to die. Therefore, I will have to get her back...

DISSOLVE TO:

175. EXT. NINA'S HOUSE

MORNING

Blume is getting out of his car. His beard is a little fuller. He carries a bag of groceries. He knocks at the door. Nina opens the door, surprised to see Blume. She is in her bathrobe.

BLUME:

Good morning.

NINA:

What do you want?

BLUME:

I bought bagels and lox.

NINA:

(pissed)

Come on, Blume.

BLUME:

I came to visit Elmo. I like him.

NINA:

I asked you in a nice way not to bother me.

BLUME:

(imitating Elmo)

It's like this... Let's get past an uncomfortable place and sort of groove...where we're at... I like Elmo and he likes me and we're all in this world together... So...

Elmo appears in the doorway, looking wasted, smoking his morning joint, carrying his morning cup of Yuban. He is glad to see Blume.

ELMO:

Far out. How's the man?

(CONTINUED)

175 (Cont.)

BLUME:

Nothin' to it.

ELMO:

You let them choppers grow and
you'll look just like me.

BLUME:

(to Nina)

Can I come in?

NINA:

Why don't I feel hostile today?

BLUME:

Because we have a wonderful head
doctor.

CUT TO:

176. KITCHEN

They are finishing the lox and bagels.

BLUME:

What's crazy is how it all changes
just when you think it'll never
change... I was positive it would
be the way it was forever... I'm
not being very clear, am I?

NINA:

How's Arlene?

BLUME:

She's fine... I thought I would
feel crazy forever. I thought
I was having a nervous breakdown...

Elmo leaves the kitchen.

BLUME:

(soberly)

I'm sorry I did what I did...
Whatever... And I will never
bother you again. But I hope
we can be friends. That's all.

NINA:

I don't know.

BLUME:

You hated me, didn't you?

(CONTINUED)

176 (Cont.)

81.X

NINA:

Yes.

BLUME:

Do you hate me now?

NINA:

I don't have time for that.

From the living room we hear Elmo playing piano. Nina gets up and goes into living room. Blume follows...

176A. LIVING ROOM

Elmo is at the keyboard of his small piano...Nina finds a guitar and starts to join Elmo...Blume is surprised to see her playing the guitar.

BLUME:

When did you get that?

NINA:

(playing)

I only know chords...

Elmo plays, Nina backs him up, Blume pounds an improvised beat on the table... It's a funky sound...

BLUME:

(pounding)

This is nice...

177. BLUME

smiling...

BLUME:

(o.s.)

...I was lying. It was terrible.

CAMERA PANS FROM ELMO TO NINA TO BLUME as they play...

BLUME:

(o.s.)

But maybe I was back in business...
Crass? Yes. But desperation some-
times calls for crass measures...

DISSOLVE TO:

178. EXT. MELROSE AVENUE LOS ANGELES

NIGHT

Blume and Arlene walking down the street... Loud rock music heard, coming from one of the shops. Blume is

(CONTINUED)

180 (Cont.)

GIRL:
I'm originally from here. But
I'm from Hawaii now. My old man
is down in La Jolla opening up a
juice bar, but as soon as he gets
back we're going to split for New
York, then go on to Europe and
Morocco and then head back to
Hawaii where you can breathe.

BLUME:
(he spots Elmo)
There's Elmo.

GIRL:
I think L.A. is the center of the
universe.

ARLENE:
(pushing through)
Excuse me...

GIRL:
It's the city of the future... But
there's so much garbage here they'll
have to push the garbage out of the
center and off to the sides so people
can breathe.

BLUME:
I agree.

GIRL:
(to another guy)
Can you give me a lift?

181. BLUME AND ARLENE

pushing through...stepping over a spaced-out dude who
is lying on the floor, sleeping...

182. FULL SHOT

as Elmo joins them...carrying two glasses of champagne for
them.

ELMO:
How's the man?

BLUME:
(drinks)
Nothin' to it.

(CONTINUED)

182 (Cont.)

ELMO:
Hey, Arlene. How are you?

ARLENE:
Fine. Where's Nina?

ELMO:
Getting it on...

A YOUNG BOY of about seventeen taps Blume on shoulder.

YOUNG BOY:
Mr. Blume?

BLUME:
(doesn't recognize him)
Yes?

YOUNG BOY:
I'm Bobby Phillips. Remember me?

BLUME:
...I'm not sure I do.

YOUNG BOY:
You know my father. Conrad.

BLUME:
(remembers now)
Hey. Yeah. Connie Phillips. Sure.
How is your father?

YOUNG BOY:
(smiles)
He sort of flipped out. Not really
flipped out. He's living in a commune
in Oregon. His hair is down to here.

BLUME:
Is he all right?

YOUNG BOY:
...He had a lot of acid. But he's okay...

BLUME:
I hope so.

YOUNG BOY:
I have to send him some bread now and
then, but otherwise he's fine.

BLUME:
Well... Give him my love...

YOUNG BOY:
See you later, Mr. Blume...

(CONTINUED)

182 (Cont.1)

The Young Boy pushes off into the mob... Elmo is dancing with Arlene... Blume looks around for Nina... He sees her talking to some people in a corner of the store... He starts towards her...

183. NINA AND ANOTHER SMALL GROUP

Nina looks sensational. She is talking to LULU, an extraordinary-looking black girl.

NINA:

Are they good?

LULU:

I like them. They're only in super-eight. She doesn't have much money.

NINA:

I'd like to see them.

LULU:

She made one...it only runs about five minutes...

Blume enters SHOT...

LULU:

It's called "Bread."

NINA:

Bread money?

LULU:

(laughs)

No. Bread bread. She baked a loaf of bread, filmed it, and then she shows what happens to the loaf of bread from start to finish. It's very funny.

BLUME:

(to Nina)

Hi.

NINA:

Hi... This is Lulu... Lulu, Stephen... Blume.

LULU:

Hello.

BLUME:

Hello.

LULU:

(to Blume)

Don't I know you?

(CONTINUED)

183 (Cont.)

NINA:
He's my ex-husband.

LULU:
I've got a couple of exes wandering
around here somewhere.

NINA:
(to Blume)
This is Lulu's shop.

BLUME:
It's nice. What's the occasion?

LULU:
We sold the store.

BLUME:
Business no good?

LULU:
No. Too good. We're just tired
of working.

NINA:
(to Blume)
Where's Arelene?

BLUME:
Dancing with Elmo... You want to
dance?

Nina starts to dance right there. So does Blume... So
does Lulu...

184. BLUME
happy, but very sober... looking at Nina.

185. NINA
eyes closed... dancing...

186. BLUME
dancing...

BLUME:
(v.o.)
My heart was pounding just from
being near her...

187. NINA
dancing...

BLUME:
(v.o.)
I felt alive... passionate... If this
was the way I'd have to spend...

188. BLUME
dancing. Looking at Nina...

BLUME:
(v.o.)
...the rest of my life, then so be
it...

189. FULL SHOT

The record stops... They stop dancing... Another record
flips on, but they don't dance.

NINA:
(to Lulu)
Do you have Jean's number? I'd like
to see her films and I don't want to
forget.

LULU:
I have it in the back.

Nina and Lulu go to the rear of the store. Blume watches
them go. A hand taps Blume on the shoulder. He turns
around to see who it is.

190. THREE PEOPLE

One of them is Cindy, the swinger Blume made it with. She
is with a man and a woman, both dressed in shredded buck-
skins.

CINDY:
Hello. Remember me? Cindy?

191. FULL SHOT

Blume is surprised. Also embarrassed.

(CONTINUED)

191 (Cont.)

BLUME:

Sure, sure... What are you doing here?

CINDY:

(referring to the man)

Ed sells the store their suede... Oh
... Steve Babbit. This is Ed and
Annie Goober.

(to Blume)

They're the couple I mentioned to you.
Doesn't she look like Twiggy?

BLUME:

Right.

ED:

Far-out party.

ANNIE:

Why don't we get out of here?

CINDY:

(to Blume)

You want to go?

BLUME:

I really can't. I'm here with a date.

CINDY:

Five is okay.

BLUME:

Maybe some other time.

CUT TO:

192. CAFE VENICE, ITALY

DAY

Blume is looking at someone at another table.

BLUME:

(v.o.)

I began to see more and more of
Elmo and Nina...

193. BLUME'S P.O.V.

The older man (we saw him earlier) staring at...

194. BEAUTIFUL YOUNG BOY

right out of "Death in Venice..."

BLUME:

(v.o.)

Nina had changed. She was happier,
freer, more her own person...

195. BLUME

sipping coffee.

BLUME:

(v.o.)

She accepted my presence without
making me feel like an intruder...

CUT TO:

196. INT. LIVING ROOM NINA'S HOUSE

NIGHT

Blume, Elmo and Nina sitting around.

NINA:

All I know is everyone who goes there
comes back.

BLUME:

I miss the way of life. It's just
nice to have a cafe to sit at... to
see people... you don't see people
here.

NINA:

If your head is good here, it's good
there. If your head is not good,
it's no good anywhere.

BLUME:

I don't agree. We live in a community,
or what's supposed to be a community.
We're affected by it. If everybody
you know spends their life watching
television and bullshitting about how
bad the air is, you find yourself
doing the same thing.

Nina strums her guitar...

ELMO:

I'd like to go to Morocco.

(CONTINUED)

196 (Cont.)

BLUME:
I've never been there.

ELMO:
Tell you the truth, the best place
I ever lived in was Bayonne, New
Jersey.
(Blume laughs)
I mean it. When I was a kid. Not
later. We had the whole scene worked
out. Front porch, backyard. We had
a goat.

Nina is playing something nice...

ELMO:
Fuckin' goat was beautiful. His
name was Chester. Chester the goat...
My Uncle Chester gave him to us.
Uncle Chester was a farmer. Tomato
farmer... About six o'clock every day,
we'd all sit around on the front porch
and get it on. Not much talking. Just
a lot of sitting and rocking and waving
and smiling and milk and cake...

NINA:
(plays and sings an
improvised song)
Sitting around doing nothing...
Sitting around going nowhere...
Sitting around with our family...

BLUME:
(joins in)
Strumming the old banjo...

NINA:
(singing)
Sitting around on the front porch...
Sitting around in the backyard...

BLUME:
(sings)
Sitting around in New Jersey...

Elmo is into the trombone now...

BLUME:
(sings)
Sitting around in Bayonne...

As they continue to sing and play... improvising...

DISSOLVE TO:

197. OMITTED

91X.

198. BLUME AT TABLE

staring...

199. BEAUTIFUL YOUNG BOY

gives Blume a slight look of recognition.

200. OLDER MAN

gives Blume a dirty look.

201. BLUME

turns away... sips coffee... Waiter hovers in background...
waiting for Blume to finish his coffee...

BLUME:

(v.o.)

My body ached from the pain of being
near Nina but not being able to touch
her...

CUT TO:

202. INT. ANALYST'S OFFICE

DAY

Blume talking to Dr. Hearn.

BLUME:

I know she knows I love her. I know
she feels something for me...I don't
know what...Madness... How the hell
can she accept me and not feel any-
thing?... Perhaps I shouldn't ask you
this... I know. There's no should.
But this is a question of ethics.
For you. Before she stopped seeing
you, what did Nina say about me? To
you?

DOCTOR:

You know I won't answer that, so why
did you ask?

BLUME:

...Maybe I should quit, too.

DOCTOR:

Well, what are your feelings about
that?

(CONTINUED)

202 (Cont.)

BLUME:

I don't know... I want to. I'm not sure.

DOCTOR:

Why don't we finish the month out and see how it goes.

BLUME:

I'm beginning to think all of this is a waste of time. That it doesn't really work.

DOCTOR:

...Sometimes, I'm inclined to agree with you.

BLUME:

(really surprised)
Then why do you do this?

DOCTOR:

Until we find something better, what else is there to do?

Blume and the Doctor just look at each other...

DISSOLVE TO:

203. OMITTED

204. EXT. LAUREL CANYON

NIGHT

Blume's car moving up the canyon...

205. BLUME

at the wheel...beard totally full now...

BLUME:

(singing)

...Sitting around on the front porch,
Sitting around in the backyard,
Sitting around in the toilet...
Strumming my old banjo...

206. NINA'S HOUSE

Blume knocks at the door. Nina opens the door.

NINA:

Elmo isn't here.

(CONTINUED)

210. BLUME

looking at Nina...

211. NINA

playing, singing...

212. BLUME

smiling at her... But only in a superficial, friendly way...

213. FULL SHOT

Nina stops playing... She yawns...

BLUME:

So. What's new?

NINA:

What do you mean?

BLUME:

How's your job?

NINA:

The state is cutting down on our funding... Some of our programs may be zilch.

BLUME:

That's too bad.

NINA:

That's our governor.

BLUME:

But you won't lose your job, will you?

NINA:

No. I just won't have any money to give to people.

BLUME:

Has the devaluation affected things?

(CONTINUED)

NINA:

The poor are always devalued.
It's the same mess. Only worse...

BLUME:

...What did Elmo go to see?

NINA:

'Gone With the Wind.'

BLUME:

(laughs)

He never saw it?

NINA:

He's seen it about ten times.
Says he knows it's good, that's
why he goes to see it over and
over again.

BLUME:

I think I like Elmo as much as
any man I've ever known.

NINA:

(meaning more)

He's a card.

BLUME:

...Do you love him?

NINA:

Sometimes. Yes. Sometimes, I
love him a lot.

BLUME:

When don't you love him?

NINA:

When he runs out of dope, he
can be very crazy... When he's
selfish...

BLUME:

I didn't think Elmo could be
selfish.

NINA:

I don't know anyone who isn't
selfish sometimes.

(CONTINUED)

213 (Cont.1)

BLUME:

Norman Mailer.

She laughs.

BLUME:

(continuing)

The Pope... Richard Milhous
Nixon...

NINA:

He's not selfish.

(wryly)

He's just misunderstood.

BLUME:

Like me.

NINA:

You're not misunderstood.
You're perfectly clear.

BLUME:

(finishes his
drink)

Am I?

NINA:

I see right through you, Blume.

BLUME:

What do you see, kid?

NINA:

I see a man who is trying to
worm his way back into my good
graces and who, parenthetically,
will not ever really succeed...

BLUME:

Then why do you permit me to be
here, my little chickadee?

NINA:

If I knew why I did all the
things I do, I would have saved
about thirty thousand dollars
at the shrink.

(CONTINUED)

213 (Cont.2)

BLUME:

You mean, I would have saved
about thirty thousand dollars...

NINA:

I want to be free and open and
clear about all my relationships.
I don't want to feel hatred for
anyone if I can help it. I want
to be my own person. All the time.
You're part of my past, Blume. No.
You're part of my present, too. So
we were married and we got divorced
and you're here now and I don't hate
you anymore and I don't love you
anymore. And I feel good about my-
self.

She plays a chord on the guitar to punctuate the end of
her speech.

BLUME:

...Do you want to hear how I feel?

NINA:

Not particularly.

BLUME:

I'm fixing another drink. You?

NINA:

Scotch and water.

Blume goes to the kitchen.

BLUME:

(as he walks)

When I come back I'll tell you
how I feel.

214. KITCHEN

Blume fixes two drinks.

215. LIVING ROOM

Nina starts to play "Hey, Jude" again... Blume comes back
hands her the drink... She continues to play during the
following...

(CONTINUED)

BLUME:

...Of course, I'm still in love with you. That you know. So there's no point in going over that. Just let me say that I love you now in a way that is completely different from the way I loved you before. Maybe it's because you're not mine anymore. Not that you were ever really mine. You didn't belong to me... Well, I guess in a way you did and that's what was wrong. Yes. It was wrong. You shouldn't have belonged to me. Of course, it wasn't just my fault. You must have wanted to belong to someone or else you would've done something about it. All the chicks...

(he sips...she sips)

All the chicks who claim we made them slaves have been digging the slave trip. Now they're waking up and it's a good thing...I guess... So, anyway, my little chickadee... I love you. Completely. Totally. Every second. Every day. When I fuck Arlene, I see you. On yeah. Always... You come in loud and clear.

Nina starts now to play "Blowin' in the Wind"...

BLUME:

Arlene knows about it and she has come to accept it as part of life. Arlene is a slave. She says she can't help it. She feels sorry for herself. I feel sorry for her. But that's the way it is... Do you ever see me when you...when you're with Elmo?

NINA:

(stops singing just long enough for one word)

...Never...

(right back to singing)

BLUME:

Funny I couldn't bring myself to say "fuck" about you and Elmo...
(jokes)

You don't really do it, do you?
Don't answer...

(CONTINUED)

215 (Cont.1)

He finishes his drink... Relights the joint...

BLUME:

So the real question is, am I going
to bed with you tonight?

Nina stops playing.... The room is silent...

NINA:

Go home, Blume.

BLUME:

This is my home.

NINA:

Please.

BLUME:

You have nothing to be afraid of.
You're not a slave. The only thing
to fear is fear itself.

Blume gets up, sits next to Nina on the floor. Nina gets
up and sits on the other side of the room, where Blume
has just come from. Blume gets up and joins her... This
time she doesn't move.

BLUME:

I want to kiss you.

NINA:

(she knows he is
for real)

No.

BLUME:

What's the difference? If you
don't love me, what's the difference?
Just a kiss.

NINA:

(angry)

The difference is I don't want to.

BLUME:

Yes, you do. Or you wouldn't have
let me in here in the first place.

NINA:

I knew you were a tricky bastard.

(CONTINUED)

215 (Cont.2)

BLUME:
(very quietly)
I love you so much my heart is
breaking.

NINA:
(very quietly)
Please go home.

BLUME:
(whispers)
Just one kiss.

Nina punches Blume in the stomach. He is surprised. She pushes past him, gets up and starts to run upstairs. He chases her.

216. STAIRS

BLUME:
Now I want it all!

217. BEDROOM

as Nina gets inside, tries to shut the door... But Blume is too quick for her... He shoves his foot in and lets himself in the room. She runs to the other side of the bed.

NINA:
Don't be crazy, Blume.

BLUME:
Ah, there's the rub. I am crazy.

NINA:
(picks up a lamp;
she is scared)
Get the fuck out of my house.

Blume lunges at her. She throws the lamp at him. It smashes on the floor. But Blume grabs Nina. She fights him, but he is too strong for her...

BLUME:
(holding her)
I love you...
(she fights)
Love you... Love you... Love you...

He pins her down on the bed and holds her down.

(CONTINUED)

217 (Cont.)

She kicks at him, but he gets himself into a position where she can't kick. He kisses her lips. She bites him. It hurts... He kisses her neck... He rips her blouse. She punches him with her free hand. He kisses her breast, then he rips the brassiere off with his teeth. She is crying now...

BLUME:

You're so sweet. Oh, your fucking skin is like velvet...

She kicks Blume in the balls with her knee. He grabs himself in pain... Nina gets up and runs out of the room.

218. STAIRS

Nina running down the stairs... Her breasts are exposed, her blouse is torn... Blume jumps down the stairs...

219. BOTTOM OF STAIRS

as Blume catches her again, forcing her to the ground. He takes his pants off.

NINA:

(crying)

You're sick, Blume...

BLUME:

(crazed, but calmer)

Has to be, baby. Has to be...

Nina tries to get up. But Blume pushes her back down. She stops crying. She is calmer.

NINA:

Let me get my diaphragm...

BLUME:

(his pants are off now)

Hey, Jude... You know how much I love you...?

Blume gets on top of Nina. CAMERA GOES TO THEIR FACES.

220. BLUME

BLUME:

You're my teddy bear.

221. NINA

Not fighting it...

NINA:
I'm a statue, Blume.

222. BLUME

BLUME:
Such a soft statue.

223. NINA

Feeling passion.

224. BLUME

Likewise...

225. NINA

She comes.

226. BLUME

He comes.

227. NINA

Heavy breathing... Then she HEARS the door opening.

228. BLUME

He HEARS it, too. Turns his head.

229. THEIR P.O.V. (GROUND-LEVEL ANGLE)

Elmo steps into the room. He takes a long look, says nothing. He is surprised, but not stunned. Certainly not disgusted. He is angry for a moment, then gets the better of himself...

230. NINA

looking to see what Elmo does.

231. BLUME

looking to see what Elmo does.

232. ELMO

ELMO:

(southern accent)

You look real funny lying there,
Miz Scarlett...

233. FULL SHOT

Nina covering herself... Blume pulling his pants on...

ELMO:

(to Nina)

Time for me to split?

NINA:

He raped me.

ELMO:

Did you dig it?

NINA:

(starts to cry)

He...really...raped...me...

ELMO:

(to Blume)

Truth?

Blume nods. Elmo shakes his head...

ELMO:

It's bad, chief. Fucking has to
be mutual.

Elmo punches Blume in the face. Then he hits him in the stomach. Blume is hurt. But he doesn't try to defend himself. Elmo is past anger. He is just doing something that has to be done...but it becomes anger as he beats Blume up... And as it becomes anger and Elmo realizes it... he stops... He begins to sob. Blume and Nina are sobbing too... Blume puts his arms around Elmo to comfort him. But Elmo can't control himself. Nina stands up and tries to comfort Elmo too... They are all sobbing...

DISSOLVE TO:

234. BAND VENICE, ITALY DAY

The musicians are playing one of their standards.

BLUME:

(v.o.)

I thought Nina would call the
police. Some sort of retribution.
But she was very calm... She said
she considered me a sick animal...

CUT TO:

235. OMITTED

236. LIVING ROOM

A few minutes after the sobbing. They are more together
now.

NINA:

...You need help, Blume... Go see
a doctor... And don't come back.

As Blume exits...

CUT TO:

237. EXT. CAMPANILE TOWER DAY

Blume (and several tourists) are enjoying the view. Blume
in foreground. Behind him we see a panoramic view of
rooftops and water.

BLUME:

(v.o.)

Having had what I wanted, I was now
living on the sharp edge of a razor...
No matter which way I held it, it cut...

Blume leans out...looks down... CAMERA PANS DOWN and reveals
a wide angle shot of the Piazza San Marco, favoring the cafe
where Blume usually sits...

CUT TO:

238. INT. BLUME'S OFFICE DAY

Blume is sitting behind his desk talking to someone.

(CONTINUED)

238 (Cont.)

We only see Blume. Blume's face is bruised from the fight.

BLUME:

(v.o.)

My world had fallen apart, but, so it seemed, had everyone else's...

BLUME:

(to person)

Anger won't get you anywhere.

239. TWO SHOT

We see that Blume is talking to Ed Goober, the husband of Twiggy Annie Goober the swinger. Ed is wearing another shredded buckskin outfit. He is very upset.

ED:

Sorry. I don't mean to take it out on you. I just feel so lousy about it. I'm angry at her. Not you.

BLUME:

I understand, Mr. Goober.

ED:

Call me Ed... I mean, don't you think I'm right?

BLUME:

I'm just here to handle your divorce, Ed. I don't like to get into who's right and who's wrong.

ED:

I don't blame you. But if you live seven years with a chick and you both swing and you both get it on and she suddenly decides she doesn't want to swing, you got a right to get upset, wouldn't you say?

BLUME:

What you're saying is you're incompatible.

ED:

Incompatible?... You bet your life we're incompatible. Out of the clear blue sky she tells me she wants a one-on-one relationship.

(CONTINUED)

106X.

239 (Cont.)

ED: (cont.)

I think she's flipped. I worked seven years with this chick to loosen up her skull and now she wants a square sex scene.

BLUME:

Do you have any children?

ED:

Yeah. We got six kids...

CUT TO:

240. FISH MARKET VENICE, ITALY

DAY

Blume buying a peach from one of the vendors... The market is busy, tourists and natives are doing their shopping.

BLUME:

(v.o.)

I began to see it all as a comedy... Maybe I was just consoling myself with other people's pain, but it helped get me through the days...

CUT TO:

241. ELEVATOR

Blume and Hellman riding up to the office. Hellman looks depressed. They are alone on the elevator. Blume's face still shows signs of the fight.

HELLMAN:

I've been polite for a week, Stephen. Now I get personal. What happened to your face?

BLUME:

If I tell you the truth, does a lecture go with it?

HELLMAN:

What happened?

BLUME:

I raped my ex-wife and her boy friend beat me up.

(CONTINUED)

241 (Cont.)

The doors open and a delivery boy steps into the elevator. Hellman says nothing, but he is shocked. The boy gets out at the next floor.

HELLMAN:

You have become a very sick man, Stephen.

BLUME:

I know.

HELLMAN:

Maybe you should take a vacation.

BLUME:

No. I need my work.

HELLMAN:

...Maybe I should take a vacation.
(he looks at Blume; something is troubling him)

BLUME:

What's the matter, Curt?

HELLMAN

Karen and I have been picking at each other.

BLUME:

Is it serious?

HELLMAN:

I don't think so. I don't know.
Karen is a victim of too much
exposure to a sick society.

BLUME:

Do you want to talk about it?

HELLMAN:

I was brushing my teeth the other night
getting ready for bed...when I smelled
something burning...I walked into the
bedroom and there was Karen smoking pot.

BLUME:

That's not so bad.

HELLMAN:

I will not have my wife smoking pot in
my house.

Elevator door opens. They get out and step into the waiting room.

242. INT. OFFICE WAITING ROOM

Jammed with women as usual.

BLUME:

I don't think you have a problem, Curt.

242 (Cont.)

HELLMAN:

We'll talk about it later.

Hellman goes into his office...One of the women goes up to Blume. It is Mrs. Cramer (whose husband Jerry ran off with the stewardess and then came back, etc.) Mrs. Cramer has aged ten years...

MRS. CRAMER:

I have to see you, Mr. Blume. *I know*

BLUME:

(surprised)

Mrs. Cramer... What's the trouble?

MRS. CRAMER:

(in control, but crazed)

He did it again... Jerry ran off with another stewardess...

BLUME:

I'm sorry... Just let me make a few calls and I'll be right with you...

CUT TO:

243. MARKET

Blume strolling...We see the foods, fruits, vegetables, fish, meat...

BLUME:

(v.o.)

It was all dissolving right in front of me...I had the feeling that all the married couples in the United States needed two or three weeks in Venice to cool off...

244. SHOT

As Blume stops at a fish stand, CAMERA PANS OVER THE FISH... These are live eels, crabs, octopii, etc...they are squirming, moving, crawling (CAMERA PANNING CLOSE).

BLUME:

(v.o.)

Certainly, if all the marriages that were in trouble faced up to the truth, the courts would not be able to handle the traffic...

245. MARKET

As Blume strolls away...

BLUME:

(v.o.)

Several weeks passed...My bruises
healed, but my heart was broken.
Even Arlene couldn't help...

CUT TO:

246. INT. BLUME'S BEDROOM

DAY

He and Arlene are sitting on the bed, fully dressed.

ARLENE:

What do you want to do?

BLUME:

I think I'll read, Arlene.

ARLENE:

Do you want me to go?

BLUME:

No. You can stay. But I just
want to read.

ARLENE:

(doesn't know what to do)
...What do you have to read?

BLUME:

I don't know...Did you read the new
Updike?

ARLENE:

Do you have any magazines?

BLUME:

Yeah... Time, Life...

ARLENE:

I don't want to read...
(depressed)
Maybe I'll go...

She gets up, waiting for him to stop her, but he doesn't...
She leans over and kisses him...He is friendly, but not
sexy.

(CONTINUED)

246 (Cont.)

ARLENE:

(hurt)

Why don't you join a monastery?

BLUME:

It's not out of the question. Arlene.
Go home. Find a good man.

ARLENE:

You really love her, don't you?

BLUME:

Yes.

ARLENE:

And you really feel sorry for yourself,
don't you?

BLUME:

Yes.

ARLENE:

Goodbye, Blume.

BLUME:

Why do they always call me Blume when
they get pissed off?

Blume gets up, hugs Arlene... She can't help herself. She
hugs him back. She is crying a little.

BLUME:

I didn't use you. We used each other.
And it was fun.

DISSOLVE TO:

247. CLOSEUP SONG TITLES IN JUKEBOX

Blume's hand is seen pressing a selection. Many of the
titles are Italian. But the one Blume selects is American.
(Possibly "When I Paint My Masterpiece" sung by Dylan on
the The Band, Cahoots album).

248. INT. BAR "DA ORLANDO"

TWILIGHT

As Blume steps away from the jukebox...(MUSIC IS HEARD)...
and walks out of the Bar.

(CONTINUED)

248 (Cont.)

BLUME:

(v.o.)

I spent my days at the office divorcing people and I spent my nights in bed reading books...

248A. BLUME

Staring across to the main island (ducal Palace, etc...)

BLUME:

I didn't see or hear from Nina or Elmo... I was a wren...

249. BLUME'S P.O.V. THE MAIN ISLAND

The magic hour...Just as the lights across the way are turning on...

BLUME:

(v.o.)

...a slug...a jellyfish...Then it turned around...as only life can turn it all around...

By now the lights across the way are on...(We still HEAR the jukebox music.)

CUT TO:

250. INT. BLUME'S OFFICE

NIGHT

Blume is getting ready to go...His secretary, Louise, comes in.

LOUISE:

Mr. Blume. There's a man here to see you.

BLUME:

I'm going home.

LOUISE:

He says he's a friend of yours.

BLUME:

...Does he have a beard?

LOUISE:

Yes.

Blume goes to the door, opens it and calls...

BLUME:

Come in, my friend.

Elmo comes in. Louise can't figure it all out, but she leaves.

LOUISE:

See you in the morning, Mr. Blume.

(CONTINUED)

250 (Cont.)

BLUME:

Good night, Louise.

She exits and shuts the door behind her.

BLUME:

How's it going?

ELMO:

Nothin' to it.

BLUME:

(suddenly sings)

Good night, Louise...

Good night, Louise...

ELMO AND BLUME:

(sing together)

Good night, Louise...

Louise, Louise...

Good night...

BLUME:

You want a drink?

ELMO:

Your old lady is pregnant.

Blume stops cold...

ELMO:

Just got the old rabbit test.

251. CLOSEUP BLUME

Blume opens a cabinet and makes drinks. He is in shock.

BLUME:

How can she be pregnant?

252. TWO SHOT

ELMO:

Some guy knocked her up.

BLUME:

We could never have kids.

ELMO:

The lady has got a baby cooking in the oven.

(CONTINUED)

252 (Cont.)

BLUME:

How do you know it's mine?

They drink.

ELMO:

(laughs)

Only Catholics and rapists don't use
birth control...

BLUME:

...Is she going to have the baby?

ELMO:

(drinks)

She can't wait.

BLUME:

(drinks)

...Does she know you're here?

ELMO:

No. But that's okay. I'll tell her.

BLUME:

(holds out his hands)

I'm shaking...

ELMO:

I'm splitting.

BLUME:

Finish your drink.

ELMO:

Splitting L.A.

BLUME:

Why? What about Nina?

ELMO:

She knows. See, I don't work, Blume.
You know that. And I don't see Nina
and the kid living in my pickup truck...

BLUME:

I'll support you. It's my baby.

ELMO:

I could handle it, but I don't think
Nina could.

BLUME:

...Does she have a belly yet?

(CONTINUED)

ELMO:

If you put your head down there and listen you can make something out.

BLUME:

It's a miracle...

They both sit down on the couch and drink... The door opens and a CLEANING MAN comes in with pail and broom.

CLEANING MAN:

Oh. Sorry, Mr. Blume. I thought you were gone.

BLUME:

That's okay... You can do your work... I'm going to be a father.

CLEANING MAN:

That's wonderful... Wonderful.

BLUME:

(to Elmo)

What's she going to do if you go? You can't go, Elmo.

ELMO:

It's time to split, Blume.

BLUME:

But what's going to happen?

The Cleaning Man is sweeping up behind Blume's desk.

ELMO:

I am heading north to see what evil lurks in the heart of man. You go see your old lady.

BLUME:

She's your old lady.

ELMO:

I'm not sure where she's at...

BLUME:

Do you think she'd marry me again?

The Cleaning Man looks up from his work, then goes right back to sweeping when he thinks they are looking at him...

(CONTINUED)

252 (Cont.2)

ELMO:

Blume, I cannot speak for the lady...

(he rises)

So long, friend.

BLUME:

Are you going?

ELMO:

I'll drop you a postcard.

They hug each other.

BLUME:

(he is moved)

Why are you really going?

ELMO:

Time to split...

BLUME:

How will you live?

ELMO:

Nothin' to it, Blume...

CUT TO:

253. CLOSEUP BLUME VENICE, PIAZZA

DAY (MORNING)

Remembering Elmo...

BLUME:

(v.o.)

That was the last time I saw Elmo.

He dropped me a postcard about three months later.

254. FULL SHOT PIAZZA

Workmen are putting up a bandstand in the middle of the Piazza. The orchestra, as always, is playing Romantic Music... Blume is wandering around, watching the workmen...

BLUME:

(v.o.)

It had a photo of a gorilla on one side. All it said on the other side was...

CUT TO:

255. PHOTO OF GORILLA ON POSTCARD FULL SCREEN

The gorilla seems to be smiling...

(CONTINUED)

255 (Cont.)

BLUME:
(v.o.)
..."Nothin' to it..."

CUT TO:

256. PIAZZA

Workmen putting up stands... Blume walks into shot...

BLUME:
(v.o.)
I didn't know what to do. I was
afraid to see Nina. Afraid to find
out what she was going to do... But
I was no longer depressed...

CUT TO:

257. OMITTED

258. INT. NINA'S CUBICLE WELFARE OFFICE DAY

Nina is talking to Mrs. Greco (the woman with all the
children whose husband deserted her, etc.) Mrs. Greco's
kids are all there. One of them sits on her lap. Nina
is wearing a pregnancy outfit.

NINA:
Look, Mrs. Greco, you told us your
husband deserted you. The field
worker went to your house and found
your husband sleeping there.

MRS. GRECO:
Where do you expect him to sleep?

NINA:
But you claimed he deserted you.

MRS. GRECO:
He can't find a job.
(she screams at the
top of her lungs)
He can't find a job.

NINA:
Take it easy, Mrs. Greco. You're not
going to lose your welfare. We're
going to put your husband into some
kind of job training program.

(CONTINUED)

258 (Cont.)

MRS. GRECO:
What do you mean?

NINA:
Your husband has to come down here.
We'll train him so he can find a
job.

MRS. GRECO:
...He'll leave me. He doesn't
want a job.

NINA:
Well, listen. That's the way it
has to be.

Nina gets up to conclude the interview. Mrs. Greco gets
up.

NINA:
So have your husband come down
to see me.

MRS. GRECO:
(gathering up her kids
as she exits)
I'm telling you if you make him go
to work he'll leave me and then
we're right back where we started...

Mrs. Greco exits. Nina goes to Blume...

NINA:
What's up, Blume?

BLUME:
I think I came on the wrong day.

NINA:
We get that every day... The baby
is due October the nineteenth and
it's definitely yours.

BLUME:
I know.

(CONTINUED)

258 (Cont.1)

NINA:
So what do you want?

BLUME:
...How are you?

NINA:
I feel good. I wanted Elmo to leave.
It wasn't going anywhere and it was
only going to get more complicated.

BLUME:
I'd like to support the baby.

NINA:
If I need it, I'll take it. But
that's tomorrow...

BLUME:
Let me pay the doctor bills.

NINA:
I have coverage from the job...

BLUME:
...You seem happy about the baby.

NINA:
I am.

BLUME:
I love you.

NINA:
See you, Blume.

As Blume rises...

CUT TO:

259. BANDSTAND PIAZZA

LATER IN THE DAY

The bandstand is almost completely up now ... Tourists
are wandering around it... Blume walks over to the cafe...

260. CAFE

Blume addresses the Waiter (the one we've seen all through
the film)...

(CONTINUED)

260 (Cont.)

BLUME:
(in Italian)
Are they having a concert?

WAITER:
(in English)
Yes. They will have a nice concert
today.

BLUME:
Thank you.

WAITER:
Prego, prego...

The Waiter goes off to business... Blume strolls... He passes the older man, who is now sitting with the beautiful young boy... Blume nods a friendly hello and the old man smiles back at him.

BLUME:
(v.o.)
Love is beautiful, when it all
works out... Nina let me call her
now and then... She was very
businesslike, but she gave me
progress reports...

261. BANDSTAND

Completely erected now...

BLUME:
(v.o.)
I started to drive to the house
to see her several times, but I
felt it would blow things... So
I wrote her letters...

CUT TO:

262. LETTER BEING WRITTEN ON THE SCREEN

BLUME:
(v.o.)
Love letters...

(CONTINUED)

262 (Cont.)

We HEAR Blume's voice as we SEE THE LETTER BEING WRITTEN
IN INK ON A PIECE OF PAPER... (FULL SCREEN)

BLUME:

(v.o.)

Nina... Of course I love you.
Maybe I'm being romantic but
I think the baby is telling us
something...

CUT TO:

263. NINA

in bed...reading letter...

BLUME:

(v.o.)

Let me see you. See if I've
changed. Or if I haven't
changed, maybe we have. Marry
me. Let me marry you...

Nina stops reading the letter. She puts it on the night
table. Then she pats her belly, which is pretty large
by now...

NINA:

(to the baby
in the belly)

If you're a boy, kid, you'd
better learn to respect women.
And if you're a girl, kid, I'm
going to teach you to respect
yourself... Good night, kid...

As she puts the light out and the room gets black...

CUT TO:

264. EXT. LAUREL CANYON

Blume driving up the Canyon...

NIGHT

265. INT. CAR

Blume at the wheel...

266. NINA'S HOUSE

NIGHT

We see Blume's car pull up, the lights out... Blume gets out of the car and moves stealthily to the house. He creeps the last few steps, bending low. The house is illuminated. Blume looks in the window... (We can hear Nina playing something on the guitar as Blume gets closer.)

267. BLUME'S P.O.V.

Nina is sitting in the living room playing the guitar. She is six months pregnant, so she has some difficulty holding the instrument. But she seems to be having a good time...

268. BLUME

watching Nina... Pleased that she seems well...

269. NINA

Playing the guitar, humming...

270. BLUME

begins to hum...

271. NINA

looks to the window, sees someone or something... Gets up...

272. BLUME

ducks down...

273. WINDOW

Nina opens window and leans out. She sees Blume crouched beneath the window.

NINA:

What do you want?

BLUME:

(gets up)

I wanted to see how the baby was coming along.

NINA:

I don't believe you.

BLUME:

I wanted to see you.

NINA:

Why didn't you say so?

BLUME:

I'm not too confident around you anymore...

She laughs... She closes the window.

274. DOORWAY

Nina opens the door.

NINA:

Come in.

Blume is a bit unnerved by her attitude.

NINA:

I won't call the police.

275. INT. HOUSE

as Blume enters...

NINA:

I want to talk to you anyway.

BLUME:

Are you high?

NINA:

I was thinking about your offer. The money.

(CONTINUED)

BLUME:

Good.

NINA:

I haven't decided yet. But I may take you up on it. I want to spend a lot of time with the baby.

BLUME:

Good.

NINA:

Also, I think you have a right to be in on the kid's name.

BLUME:

Ah... I never thought of that.

NINA:

I like Molly for a girl and Chester for a boy.

BLUME:

Chester?...

NINA:

After Elmo's uncle. I like it.

BLUME:

I like Molly, but I don't know about Chester.

NINA:

Would you rather go for Elmo?

BLUME:

(laughs)

It wouldn't bother me.

NINA:

I really like Chester.

BLUME:

What about Chet?

NINA:

I don't like it.

BLUME:

Let me think about it.

NINA:

Okay... You'd better go.

Blume goes to the door.

(CONTINUED)

275 (Cont.1)

BLUME:
You're remarkable.

NINA:
No, I'm not.

BLUME:
Where are we...?

NINA:
Nowhere.

BLUME:
Not even in limbo?

NINA:
We're where we are... Good night, Blume.

BLUME:
Good night.

As he opens the door...

DISSOLVE TO:

276. PIAZZA

Musicians carrying their instruments to the bandstand (this is a large orchestra)... Tourists are beginning to fill the Piazza.

CAMERA REVEALS BLUME...watching...

BLUME:
(o.s.)
...I didn't see her again for a month.
I called her once to say Chester was
okay with me... I was just waiting
for something to happen. But I didn't
know what...

CUT TO:

277. INT. BLUME'S OFFICE

DAY

Summer. Hot. Louise enters. Blume is talking into
dictaphone.

LOUISE:
(nervous)
Mr. Blume?

(CONTINUED)

277 (Cont.)

BLUME:
(shuts off dictaphone)
Yes?

LOUISE:
Your wife is here to see you.

BLUME:
My wife?

LOUISE:
Yes.

BLUME:
Is that what she said? Wife?

LOUISE:
No. No. She just said, tell Mr. Blume
that Nina Blume wants to see him.

BLUME:
Send her in... She's my ex-wife, Louise...

LOUISE:
(exiting)
I see...

Nina comes in, shuts the door. She is very pregnant.
Blume goes to her.

BLUME:
I'm surprised.

NINA:
I can see.

BLUME:
You're almost there.

NINA:
(sits)
...I'm going in to quit the job.
At least temporarily.

BLUME:
Right.

NINA:
I may take you up on the money thing.

BLUME:
It's yours.

(CONTINUED)

NINA:
No strings?

BLUME:
No strings.

NINA:
You write a lot of letters.

BLUME:
I'm in love.

NINA:
I'm beginning to believe you.

Blume is sitting opposite Nina. He doesn't move a muscle.

NINA:
I still think about you... You
can talk, Blume.

BLUME:
What should we do?

NINA:
I don't want you to write any
more letters. I get the message,
I want time to think. I don't
want to feel any pressure.

BLUME:
No more letters.

NINA:
But it's got to be your decision,
too.

BLUME:
My decision was made a long time
ago.

NINA:
Not that... If we get together
again... and I said 'if'... it's
got to be equal... no games.

(CONTINUED)

BLUME:

No more letters. No more games.
What should I do?

NINA:

Wait... Just wait. Let me think.
Let me work it out. I'm beginning
to want to see you again. I'm not
sure why. But that's how it is.
Maybe we shouldn't have ended it
the way we did. I did. I don't
know. But I still think about you.
Sometimes I don't want to. But I
do. Elmo knew about it.

(she smiles)

He said you were part of my memory
bank... Why don't you go to Venice?

BLUME:

Myself?

NINA:

Or anywhere. I know you like
Venice. But give me a few weeks
to think.

BLUME:

I want to be here when the baby is
born.

NINA:

You will... Just a few weeks without
you in the same place. So I can feel
free. Really free.

Blume gets up and presses the intercom.

BLUME:

(into intercom)

Louise. Order me a round-trip
ticket for Venice... Venice, Italy,
For tomorrow, if you can get it...

Nina gets up.

NINA:

We'll talk in a few weeks. Have
a nice time, Blume.

BLUME:

Okay, Blume...

(CONTINUED)

277 (Cont.3)

As Nina exits...CAMERA MOVES INTO CLOSEUP OF BLUME'S FACE...

BLUME:

(o.s.)

So I went to Venice...

CAMERA PANS OFF BLUME TO WINDOW... THEN OUT WINDOW TO SKY...

278. SKY

BLUME:

(o.s.)

I've been here three weeks. No
letters. No games. A lot of
time to think.

CAMERA PANS DOWN FROM SKY TO...

279. THE PIAZZA

The bandstand is up...the orchestra is in position...
The conductor is on a podium.

280. CONDUCTOR

Arms outstretched...ready to begin...

281. CROWD

waiting with eager anticipation...

282. BLUME

in the crowd...

283. CONDUCTOR

gives the beat...

284. ORCHESTRA

begins... It is the overture from "Tristan and Isolde"
by Wagner.

285. BLUME

moving around to get a better spot...

BLUME:

(o.s.)

Tomorrow I go home... I am not
certain of anything. I think
there is a chance for us. There
has to be. But then again, I
don't know from nothing, Charlie...
I...

Blume sees something in the distance. He stops walking.
He is stunned.

286. BLUME'S P.O.V.

The other end of the Piazza...near the Arcades... A woman
approaching. She looks like Nina...but it's hard to tell...

287. BLUME

staring... (THE OVERTURE IS GOING FULL BLAST.)

288. P.O.V.

It is Nina... She is very pregnant... She is looking for
Blume...

289. FULL SHOT

Blume running across the Piazza towards Nina,

290. NINA

sees Blume. Stops. Smiles.

291. BLUME

running across the Piazza... Orchestra seen in b.g.
MUSIC FULL.

292. NINA AND BLUME

as he reaches her... She is eight months pregnant and looks it.

NINA:

Hi, Blume.

BLUME:

What's the matter?

NINA:

Nothing. I wanted to come to Venice.

BLUME:

You shouldn't travel.

NINA:

The doctor said it was okay.

BLUME:

You're getting weird...

NINA:

Nothin' to it.

BLUME:

Come sit down.

As they walk...to the cafe where Blume always has his coffee (MUSIC STILL FULL)...

NINA:

I love you.

BLUME:

I know.

NINA:

But I won't marry you.

Blume stops.

BLUME:

That'll make the kid a bastard.

They sit at the table.



293. TABLE

NINA:
There's no such thing.

BLUME:
Marry me.

NINA:
No. Loving is enough.

The Waiter approaches, all smiles at seeing Nina...

WAITER:
(in English)
It is nice to see your wife with
you, signore.

BLUME:
She's not my wife.

WAITER:
(confused)
Scusi...????

BLUME:
She is the mother of my child...

WAITER:
(still confused)
Bene, bene, signore.

BLUME:
(to Nina)
What'll you have?

NINA:
(a strange look
on her face)
What?

BLUME:
What do you want to drink?
(sees the look
on her face)
What's the matter?

NINA:
...The baby...

She is holding her belly...breathing deeply...

294. ORCHESTRA

reaching a climax...Wagner at his most sublime...

295. TABLE

Blume is frantic...Nina is smiling, but in pain...The WAITER is not sure what is going on...

BLUME:

(shouts, to Waiter)

Where's the hospital?...Ospitale?...

WAITER:

Scusi, signore???

BLUME:

You understand English...My wife
is having a baby.

WAITER:

Ah... The baby...

NINA:

(breathing deeply)

I'm not your wife, Blume.

By now many bystanders are watching...Some are coming over to help. Blume takes Nina by the arm...The Waiter is shouting to another Waiter in Italian...

As Nina and Blume walk as quickly as they can, heading towards the Ducal Palace...In the background we see the orchestra reaching a finale...(And, of course, we HEAR the music...)

296. ANOTHER ANGLE

Blume and Nina moving towards CAMERA, Nina's belly prominent.. As they come closer, they turn left and pass the collonades of the Ducal Palace. (A reverse of the direction of the opening shot of the film.) As they pass a last collonade, the same two lovers we saw at the opening of film are revealed...Blume and Nina are gone...The Young Man is cooing love sounds to the Young Girl. As he leans in to kiss her, he sees something that disturbs him. CAMERA PANS over to reveal a Man. The Man, an American, is staring at the lovers, much as Blume did...When the Man sees that he is seen, he starts to walk away...CAMERA begins to RISE SLOWLY up the collonade to the design...(WAGNER REACHES A FINALE...)

(CONTINUED)

296 (Cont.)

END CREDITS ROLL OVER THE DESIGN

(When the music ends we HEAR the applause of the crowd...)

(There is a moment of complete silence...Then the orchestra is heard playing the same Romantic Music we heard at the beginning...)

BLUME:

(o.s.)

...Molly is seven months old...
She is a happy little bastard...
Nina and I are happy, too... She
is going back to work soon, she
says... I am still divorcing
people... But something is
different for us... We're in
love... It's a miracle... Love
is a miracle...

Blume's voice is gone... Only the MUSIC is heard as...
the credits end.

THE END