

MARY HARTMAN
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EPISODE #81

by

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FINAL DRAFT
3/22/76

VTR DATE: 3/30/76

ACT ONE

MARY'S KITCHEN - NIGHT

TOM, SOLO, AGITATED, IS PACING.
MOMENT. HEATHER, IN NIGHTGOWN,
ENTERS FROM LIVING ROOM.

HEATHER

Didn't Mom come home yet?

TOM

Go back to bed. It's late.

HEATHER

Maybe she ran away with Sergeant Foley.

TOM

Go back to... What do you know about
Sergeant Foley?

HEATHER

All I'm allowed to tell you about the
kiss is a half-truth.

TOM

(OUTRAGED) You know about this, too???

HEATHER

Isn't it exciting? Are you going to
get a divorce?

MARY COMES HOME.

TOM

Where the hell have you been???

MARY

Heather, go to bed.

HEATHER

Am I going to be the product of a
broken home?

TOM

Heather, go to bed.

HEATHER

But I want to find out which one I'll
live with.

MARY

(YELLS) Go!

HEATHER

(COWED MUMBLE) Whenever things get good,
I have to go. (EXITS TO LIVING ROOM)

TOM

All right, now where the hell have you
been?? I've been waiting for you for two
hours!

MARY

I thought you might be angry, so I went
for a walk.

TOM

You went for a walk?? What did you go for
a walk for?? When I called you up at
Loretta's I told you to get over here
right away!!

MARY

That's what made me think you might be angry, so I went for a walk to prepare myself emotionally. It is very important to be prepared emotionally for emotional situations.

TOM

Where'd you walk to? Foley's apartment?

MARY

Why would I walk to Foley's apartment.

TOM

Come on, cut out the innocent act. I know the whole story. Cathy told me. This is some hell of a thing. My own wife making love to a policeman in broad daylight... in my own damned kitchen!

MARY

We weren't making love. It was merely a kiss.

TOM

"Merely" a kiss?? "Merely" a kiss??
What the hell is "merely" about you kissing another man???

MARY

I didn't kiss him. He kissed me.

TOM

What the hell is the difference???

MARY

Tom, you're saying hell an awful lot.

TOM

Well, I'm mad as hell. And I asked you a question. What the hell is the difference who kissed who??

MARY

There's a big difference. In any kiss, one person is the kisser, and the other person is the kissee. I was the kissee.

TOM

A kissee can enjoy a kiss just as much as a kisser, and you wouldn't have been the kissee if you hadn't asked for it.

MARY

I didn't ask for it. Can you imagine me going up to a policeman and saying, "I would like to be a kissee"?

TOM

You don't have to ask for it in words!!
You must have been doing something to lead the guy on!

MARY

I was just standing here. Like this.
Like I'm standing here now. Do I look like I'm leading anybody on?

TOM

Oh, come on! (BUILDING) I know how these things work. I know what happens between a man and a woman. A guy doesn't come after a woman unless she gives him some kind of a hint that it's okay.

MARY

Tom, stop shouting at me!

TOM

No! Now dammit, you had to give him some kind of hint that you were interested!

MARY

But I didn't!! (NOW GOING ON THE OFFENSIVE)
And if I did give him a hint, is it any wonder?

TOM

Oh, so you did let him know it would be okay!

MARY

I didn't say I did. I said if I did, would it be any wonder?

TOM

What the hell is that supposed to mean???

MARY

What the hell do you think it means?
(HAS STARTLED HERSELF) I said "hell".
I never say that word. I must really be angry. (UP) Well, I am! I'm angry as hell!

TOM

You're angry??? You kiss a guy in broad daylight in my house, and you're angry??? What have you got to be angry about???

MARY

About your not understanding that it wouldn't be any wonder if I did give Dennis a hint.

TOM

Oh, so it's "Dennis".

MARY

I'm only human, Tom, and a human being needs affection. The least she needs is some attention, and you haven't been paying any attention to me for fourteen weeks. Fourteen weeks! Do you know how long that is???

TOM

I do, too, pay attention to you.

MARY

You know when? I'll tell you when. After we've been fighting. Well, we're fighting now, so maybe you'll pay some attention to me tonight.

TOM

Don't hold your breath. I'm only a husband, not a saint! Not after you've kissed Foley.

(MORE)

TOM (CONT'D)

(HEAVY SARCASM) Excuse me: "Dennis..."

You want somebody to pay attention to you tonight? Why don't you call up Dennis?

HE STARTS FOR LIVING ROOM, BUT STOPS
AND TURNS, AS:

MARY

Tom! I want to tell you something, Tom Hartman. If I ever do kiss Dennis again, you know who's fault it's going to be? Yours!

TOM

Mine???

MARY

Yes! Carrying on like this, you're driving me away! You know what you might just as well do? Pick me up and carry me over there and throw me in his apartment and shut the door and lock it and slam the key!

TOM

And I'll bet you'd like that, wouldn't you?

MARY

You have no right to talk to me like that.

TOM

No? I suppose you didn't enjoy it when he kissed you. Go ahead, tell me you didn't enjoy it. Go ahead.

MARY

(EXPLODES) What do you want from me????
You haven't come near me for fourteen
weeks and you yell at me when another
man even looks at me. What do you want
from me??? You're driving me crazy!

MARY EXITS IN TEARS. TOM PUNCHES
THE WALL. THAT MAKES HIM FEEL
NO BETTER. HE PACES. THAT'S NO
HELP. HE GRABS HIS CAP AND EXITS
OUT THE BACK DOOR, SLAMMING IT
BEHIND HIM.

FADE OUT

ACT TWOFOLEY'S APARTMENT - SIMULTANEOUS (NIGHT)

FOLEY, SOLO, VERY RELAXED, IS LYING ON THE COUCH, A HIGHBALL NEAR AT HAND, LOOKING THROUGH THE PAGES OF A NUDIE MAGAZINE. MOMENT.

SFX: PHONE RINGS

FOLEY

(TO PHONE) Hello... Oh, hi, Roberta.
I was just thinking about you... Well,
I was reading some of Elizabeth Barrett
Browning's love poems. "How do I love
thee? Let me count the ways..."...
okay, fine. I'll meet you at the Capri
Lounge in half an hour... 'Bye, Love.

HE HANGS UP, RISES, STARTS FOR
BEDROOM BUT STOPS, AS:

SFX: DOORBELL

HE OPENS DOOR, REVEALING MARTHA.

FOLEY (CONT'D)

(SMOOTHLY EXPRESSING PLEASANT SURPRISE)
Mrs. Shumway. What a pleasant surprise.

MARTHA

Do you know any firemen?

FOLEY

What??

MARTHA

Do you know any firemen?

FOLEY

Well, no, not really.

MARTHA

(WHO IS STILL STANDING AT THE OPEN DOOR)

Then you weren't giving Mary vertical
mouth-to-mouth resuscitation?

FOLEY

Maybe you'd better come in.

MARTHA

(COMING IN) Thank you.

FOLEY CLOSES THE DOOR.

FOLEY

Now what's this about vertical mouth-to-
mouth resuscitation?

MARTHA

It doesn't make any difference because
I guess you really were kissing Mary in
her kitchen, the way Cathy said.

FOLEY

(BEGINNING TO SEE WHAT THIS IS ALL ABOUT)

Oh.

MARTHA

Why?

FOLEY

Why Mrs. Shumway?

MARTHA

Why were you kissing Mary? Was it for the reason she said?

FOLEY

What reason did she say?

MARTHA

Well, it's very confusing. Everything is very confusing lately, and it's been going on for so long it's more than just lately. I mean life was so much simpler when I was a girl. People got engaged and then they got married and lived happily ever after, at least some of them did, not many when you come to think of it, but it was simpler. Look at everything that's happened.

FOLEY

Wouldn't you like to sit down?

MARTHA

(POLITE) Am I keeping you from anything?

FOLEY

Well, I have to go out in a while. But I have time. (POLITE HOST) Sit down.

MARTHA

Thank you. (SITS) You haven't got a date with a girl, have you?

FOLEY

No, no. I'm going to a Rotary Club meeting.

MARTHA

Oh, that's nice. I mean things are complicated enough with you being sort of engaged to Cathy even though it's postponed. I don't know if the wedding is postponed or the engagement is postponed. Which is it?

FOLEY

(HOST) Would you like a drink?

MARTHA

Oh, no. Drinking makes me talk too much. What was I saying?

FOLEY

How confusing things have been lately.

MARTHA

Oh, you've noticed, too. Well, it's no wonder. After all, it all started with you and Mary tied up back to back in that Chinese laundry. That was when Tom was having that affair with Mae Olinsky. Maybe I shouldn't mention that, that's pretty personal, I guess an affair is about as personal as you can get, especially if you're married, but I guess it's all right to talk about it to you, since you're almost in the family in case the postponement gets unpostponed. Are you following me?

FOLEY

Yes, of course.

MARTHA

Well, Cathy was going with Steve then. But she had to give him up when she caught him in bed with another woman, that starlet from Hollywood, although if you ask me, she was kind of old to be a starlet. But Cathy gave him up anyway and Roberta gave up Grandpa when she met you and Steve went to Hollywood and Mae Olinsky moved away. I think at least I haven't seen her lately. But, everybody moves so much these days, how do you keep track?

FOLEY

It is confusing.

MARTHA

I'm glad I'm not the only one who's confused. Anyway, poor Cathy is in love with you now and she's heart-broken about you kissing Mary in her kitchen unless it was for the reason Mary said. I think I told you that already.

FOLEY

Yes, but you didn't tell me the reason Mary said.

MARTHA

Oh. She said it was because you have an overflowing kind of love and you love Cathy so much that your love spreads to every member of the family.

FOLEY

Oh -- that's what Cathy said. Well -- uh -- that's absolutely true.

MARTHA

It is?

FOLEY

Absolutely. You're a warm, wonderful, marvelous family. My love goes out to all of you. You've begun to fill a great need in my life. You see, I don't have any family of my own.

MARTHA

Oh, you poor dear sweet orphan. We'd love to have you in our family.

FOLEY

Thank you, Mrs. Shumway.

MARTHA

Does this mean the wedding is unpostponed?

FOLEY

I don't want you worrying your sweet, kind head about that. I'll straighten everything out with Cathy.

MARTHA

Good. Now I won't have to argue with those people about that green chiffon dress.

FOLEY

I beg your pardon?

MARTHA

I have a dress for the wedding on lay-away at Sears and they always act funny when you try to get your deposit back even though they say money cheerfully refunded. Thank goodness I don't have to worry about that now.

FOLEY

Good.

MARTHA

(SUDDEN DISTURBING THOUGHT) Oh, dear.

FOLEY

What's the matter?

MARTHA

Since you don't have any family to invite, what am I going to do with all those canapes?

FOLEY

Canapes?

MARTHA

I bought a hundred and fifty frozen canapes for the wedding reception. They're taking up all the room in my freezer.

FOLEY

Oh, I'm sure you'll find some use for them. As long as they're in the freezer, they'll keep.

MARTHA

That's a very cheerful way of looking at it. You make everything so cheerful. I'm so glad we had this nice talk and got everything straightened out.

FOLEY

So am I.

MARTHA

(RISING) Well, I won't keep you from your Rotary Club meeting. Thank you for your hospitality.

FOLEY

It's been my pleasure, Mother Shumway.

MARTHA

"Mother Shumway". What a dear, sweet thing to say. You are such a dear, sweet boy. I never knew anybody before who had overflowing love. That's a rare, precious thing. If I searched the whole world over, I couldn't find a son-in-law I'd want more for my Cathy.

IN A SURGE OF GENUINE AFFECTION, SHE EMBRACES AND KISSES HIM. AND THE DOOR OPENS AND CATHY, WITH KEY, COMES IN.

CATHY

Oh, no! Not my mother, too!!

FADE OUT

ACT THREESAME - FOLLOWING

CATHY

First my sister, and now my mother!

(TO FOLEY) How could you! A fifty-one year old woman! Ugh!

FOLEY

But, Cathy.

MARTHA

You keep quiet. (TO CATHY) What do you mean "ugh"? I'm not so "ugh".

Believe me, when I walk through the supermarket, I still get looks. Sometimes from the boxboys, and they're experts because they're looking all day long.

FOLEY

Really, Cathy, you're just being silly. And it's getting a little annoying, the way you jump to ridiculous conclusions every time you see me kissing a member of your family.

MARTHA

I was just kissing him goodbye because he's going to be such a darling son-in-law. He is absolutely the dearest, sweetest, nicest....

CATHY

(INTERRUPTS) All right, Mother, enough. Daddy told me you'd come over here, and I want to know why!

MARTHA

I just came over to do my duty.

CATHY

What duty?

MARTHA

The duty every mother has. To interfere in her children's lives. I came over to find out about Dennis's overflowing quality, and it's true. I feel all overflowed on. And Dennis has explained everything.

CATHY

I don't want to hear about it.

MARTHA

Well, you better, because you're never going to find another boy like Dennis. You ought to realize that: you've sorted through enough of them. He's certainly better than that stupid Armenian bartender who couldn't find his way across the street without a road map. And that deaf and dumb poet.

CATHY

Mute -- not dumb.

MARTHA

Dumb. He had to be dumb not to realize what a desirable girl you are.

CATHY

Thanks a lot, Mother. You're really making me sound desirable.

MARTHA

Well, I'm going to leave you two lovebirds alone and he'll explain everything. But don't keep him too long because he has to go to a Rotary Club meeting.

MARTHA EXITS.

CATHY

I'm leaving, too.

FOLEY

Cathy, wait. We've got to talk.

CATHY

I just came over to say goodbye forever.

So: goodbye forever.

SHE MOVES TO THE DOOR BUT HE TAKES GENTLE HOLD OF HER.

FOLEY

Cathy, I know you're angry with me. It's all a misunderstanding, of course, but I thought you still had some feeling for me.

CATHY

I do. But I'm not going to be my own sister's rival for your affections. Things like that break up families. Of course, our family is broken up forever because I'm never going to speak to Mary again for as long as we both shall live. But that's her fault, not mine.

FOLEY

Cathy, you're making a mistake. We belong together.

CATHY

You can't have both Mary and me in your life.

FOLEY

You're in my life in different ways.

CATHY

I know. I walked in. She sneaked in.

FOLEY

I mean my feelings for her are different. I wish you'd let me explain.

CATHY

Explain? It's too late for explanations. And too painful. I can't think about you any more. I have to prepare for my life as an old maid. Anyway, you have to go out, so hurry up and explain.

FOLEY

It's not easy to explain. My involvement with Mary is strange.

CATHY

Strange? It's weird.

FOLEY

Let me finish, Cathy.

CATHY

All right, go ahead.

FOLEY

You see, Mary and I have been through a lot together. There was the business with Grandpa being arrested as the Fernwood Flasher and then Mary and I being together as hostages with the mass murderer...

CATHY

And then your kissing her in her kitchen.

FOLEY

Cathy, I respond to people. It's the way I am. I respond to your mother and your father and your grandfather and your sister. I wish you could understand.

CATHY

(A SIGH)

FOLEY

Cathy -- darling -- you mustn't walk out of my life. Be honest: don't you love me?

CATHY

Of course I love you. That's the whole trouble. If I didn't love you, I wouldn't be leaving you forever and crying on my pillow every night and being an old maid. Forever is a long time.

HE HAS BEEN LOOKING AT HER SOULFULLY.
NOW HE TAKES HER UNRESISTING IN HIS
ARMS AND KISSES HER. HER ARMS GO
AROUND HIM. A LONG, LONG KISS.
AFTER WHICH:

CATHY

(STILL IN THE EMBRACE) Of course, when you stop to think about it, it doesn't have to be over between us. I mean I told everybody the wedding was just postponed, not cancelled. And Mom has that dress on lay-away at Sears and all those canapes in the freezer and the...

HE STOPS HER MOUTH WITH A KISS,
ON WHICH WE:

FADE OUT

ACT FOURMARY'S BEDROOM - LATE NIGHT

MARY, SOLA, IN BED, THE LIGHTS OFF, TRYING TO SLEEP. SHE CAN'T. SHE TURNS ON THE LIGHT, SITS UP IN BED, STARES MOROSELY AT THE WALL. MOMENT.

SFX: DOOR OPENS AND CLOSSES - OFF UNSTEADY FOOTSTEPS APPROACH

TOM ENTERS FROM CORRIDOR. HE'S DRUNK. HE STANDS RATHER UNSTEADILY IN THE DOORWAY. THE ANGER HAS DRAINED OUT OF HIM, REPLACED BY A DEEP SADNESS. MOMENT, AS THEY LOOK AT EACH OTHER.

MARY

(QUIETLY) Where've you been?

TOM

I had a few beers. (SHORT PAUSE. HE STARTS RATHER UNSTEADILY FOR THE BED)

MARY

Are you all right?

TOM

I'm fine.

HE MAKES IT TO THE BED, SITS ON SIDE OF THE BED, DOFFS HIS JACKET, DROPS IT ON THE FLOOR, TRIES TO UNBUTTON CUFF OF HIS SHIRT, FUMBLES.

MARY

I'll do it.

SHE UNBUTTONS THE CUFF. THE OTHER CUFF IS OUT OF HER REACH. HE IS STARING MOROSELY AT THE FLOOR.

MARY (CONT'D)

(REACHING FOR THE OTHER CUFF) Give me the other one.

TOM

(AS THOUGH SHE HAD NOT SPOKEN) You don't know how hurt I am, Mary.

MARY

Tom, that kiss didn't mean anything. Nothing.

TOM

I want to believe you. With all my heart, I want to believe you. Because I really hurt. I hurt bad.

MARY

Tom, it was just a kiss. Just a kiss. You had a whole affair. With Mae Olinsky. A whole affair.

TOM

But with me, it was just sex. With you, it was somebody you wanted.

MARY

I didn't say I want Dennis.

TOM

Maybe not in words, Mary. But he must have known. Don't you see? I did it, but you wanted it.

MARY

No, Tom.

PAUSE. HIS ANGUISH IS NOT
APPEASED. SHE STARTS TO UNBUTTON
HIS SHIRT FRONT.

TOM

These weeks, Mary. These weeks without
making love with you haven't been easy
on me.

MARY

(SOFTLY) Then why haven't you done it?

TOM

It isn't because I don't want to, Mary.

MARY

Then why?

TOM

It's because... It's because for some
reason, I haven't been able to. I
haven't been able to. But it's not
because I can't. It's something else.

MARY

What?

TOM

It's you and me. Something is wrong
between us. It's... I don't know what
it is. But it's been killing me. I
thought I couldn't feel any worse than
I've been feeling. But now. Now this
thing with you and Dennis. I can't handle
it, Mary. (HE STARTS QUIETLY TO CRY)

MARY

Aw, Tom. Tom.

TOM

(CRYING) I can't handle it.

MARY

Please, darling, don't cry, don't cry.

TOM

I'm all broken up, Mary.

MARY

Aw, Tom, don't, please. I can't stand it. I love you too much.

TOM

Do you, Mary? Really? I mean really?

MARY

Oh, Tom, yes.

SHE TAKES HIM IN HER ARMS AND
HOLDS HIM COMFORTINGLY.

TOM

Tell me where I am.

MARY

You're with me. (HOLDING HIM) Oh,
sweet baby. Sweet, sweet baby.

TOM

Tell me.

MARY

What?

TOM

Are you with me?

MARY

Oh, yes, yes, yes.

TOM

Nobody else?

MARY

Nobody else.

HE CLINGS TO HER. SHE FUMBLES
HIS SHIRT OFF. THEY CLING TO
EACH OTHER. THEY ARE GOING TO
MAKE LOVE.

MARY (CONT'D)

(LOVE, SEX, TENDERNESS) Oh, my sweet
baby. Sweet, sweet baby.

TOM

It's me, then, Mary? Just me?

MARY

Yes. Yes. It's you. My dear, sweet
Dennis.

OH, MY GOD. THEY BOTH HEARD WHAT
SHE SAID. THEY BOTH REACT.

FADE OUT

END OF EPISODE #81